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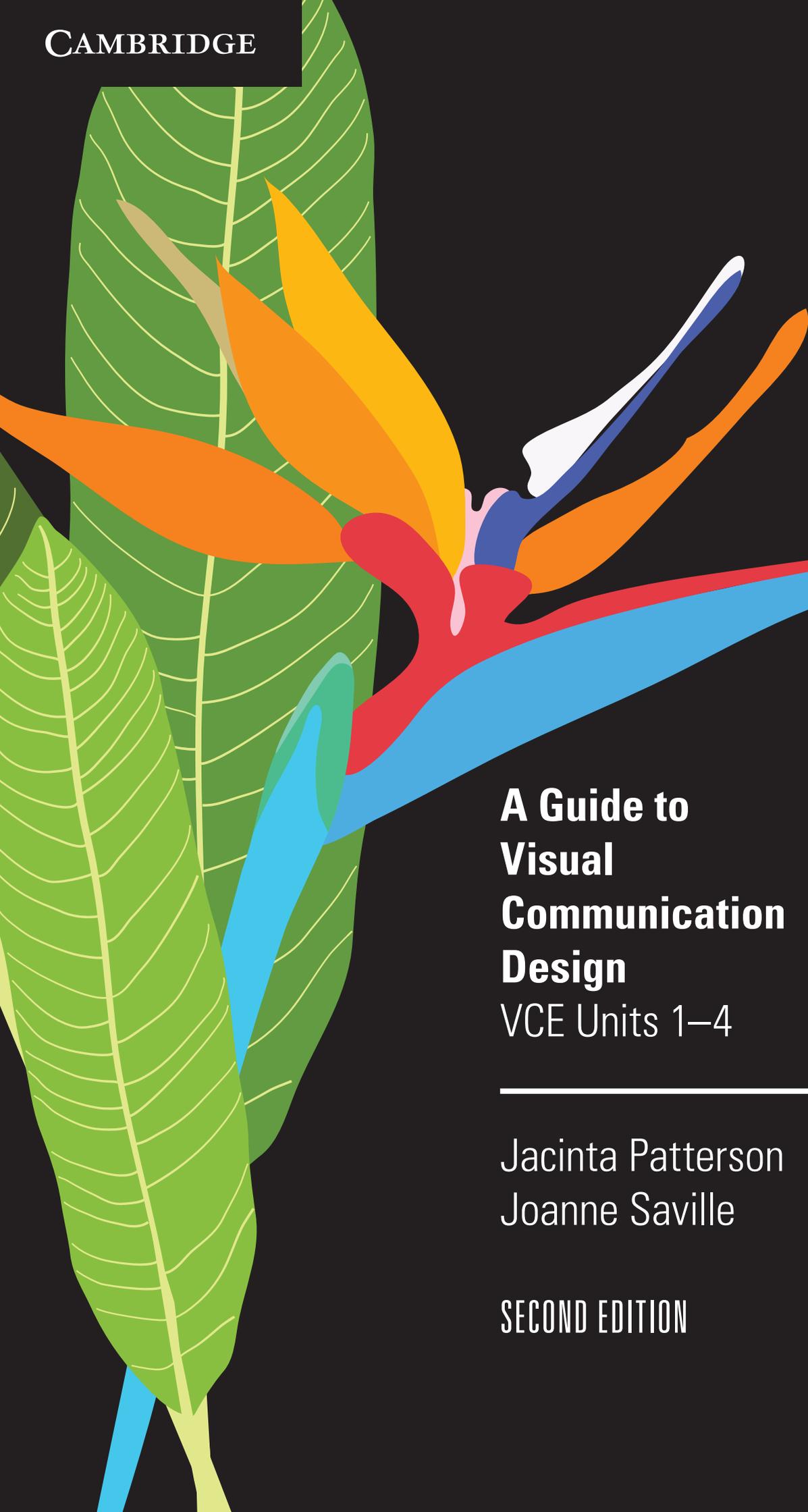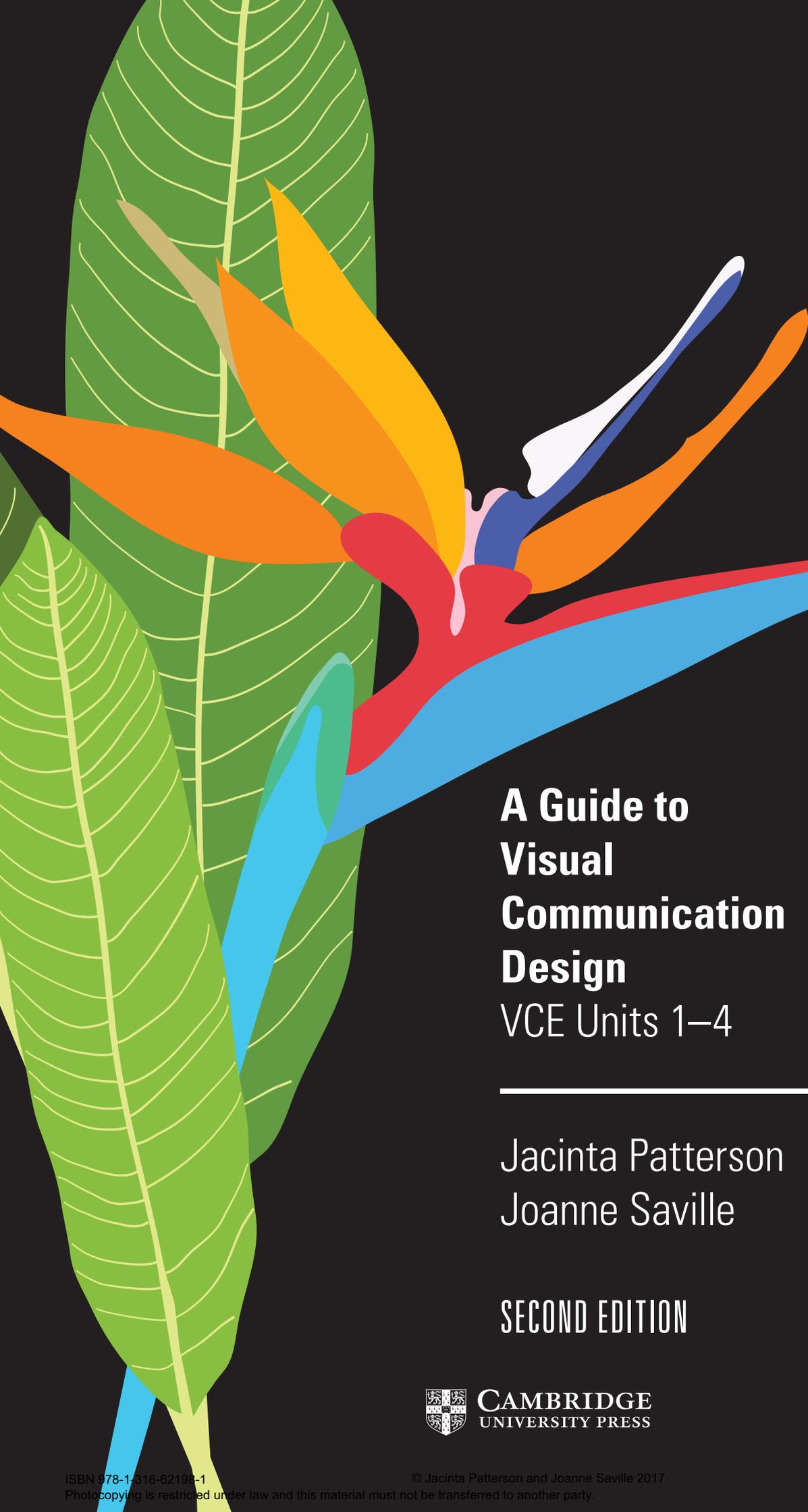
A Guide to Visual Communication Design
VCE Units 1–4

Jacinta Patterson
Joanne Saville

SECOND EDITION

viscomm

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Please be aware that this publication may contain images of Aboriginal and Torres Strait Islander peoples now deceased. Several variations of Aboriginal and Torres Strait Islander terms and spellings may also appear; no disrespect is intended. Please note that the terms 'Indigenous Australians' and 'Aboriginal and Torres Strait Islander peoples' may be used interchangeably in this publication.

Contents

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Welcome to *viscomm*

Viscomm has been written as a companion to studying Visual Communication Design and addresses the Units and Outcomes in a sequential order. The book provides the necessary theory that underpins the subject's VCAA Areas of Study and the end-of-chapter tasks can be used to address the Outcomes. Throughout each chapter, there are many extra activities and inspirational visual imagery that can be used to launch a folio concept.

THREE AREAS OF DRAWING

Drawing underpins everything in this study. It is often the first thing you will do when starting a project in class or undertaking research for a design process. Drawing is a way that designers communicate. Throughout the study of visual communication design you will use the three drawing methods listed below. These types of drawing can be completed manually or digitally depending on the task provided by your teacher or the needs of your brief.

Observational drawing means drawing what you actually see:

- used to represent form, texture and materials of an object
- can assist in showing the function, proportion and scale of an object in relation to other objects and/or environment
- can be quick freehand drawings or longer studies.

Visualisation drawing is a means of recording ideas and imaginative concepts from your head:

- a way to assist in generating ideas – you can build upon each concept drawn
- is usually in the form of quick freehand sketches
- drawings can be two dimensional (2D) or three dimensional (3D) and may include the use of drawing systems to assist in explaining an idea
- may include explanatory diagrams.

Presentation drawing means finished drawings, design concepts and/or solutions:

- is ready for submission to a client or your teacher
- means that drawings and concepts have been fully refined and resolved
- may include manual or digital media methods.

CROSS-STUDY SPECIFICATIONS

The cross-study specifications is where course content that applies to all four units within the study design is located. This information is important and can be examined.

Designing and making visual communications

The following information provides you with the vital ingredients that are used when designing and creating visual communications. It is essential that you learn these terms, as using the correct terminology is important in the end-of-year examination, completed at the end of Unit 4.

- **Methods** The methods for this subject include: drawing, painting, printmaking, printing, photography, computer, collage and 3D process
- **Media** Manual and digital media
- **Materials** Manual and digital materials
- **Design elements** Point, line, shape, form, tone, texture, colour, type
- **Design principles** Figure/ground, balance (symmetrical and asymmetrical), contrast, cropping, hierarchy, scale, proportion, pattern (repetition and alternation)
- **Final presentations** Includes two- and three-dimensional presentation formats and manual and digital presentations

Design process

You will use a design process when creating visual communications. The model, shown below, is unique to Visual Communication Design and differs in areas to other processes undertaken in other VCE subjects. It is important that you refer to the correct key stages; for example, when responding to a brief, labeling pages in a visual diary and answering questions in an examination.

The process is not a linear one, rather you should to return to different stages when required to assist in resolving problems.
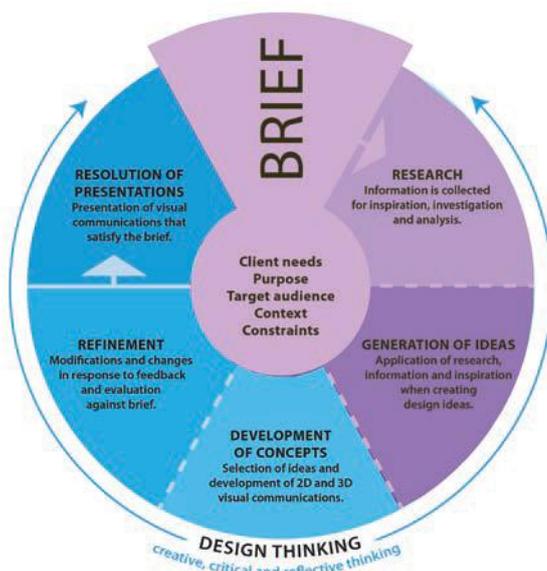
Design thinking

Design thinking underpins the design process. This study looks at creative, critical and reflective design thinking. Creative thinking may be used when starting the design process and generating ideas. Critical thinking may be used when developing and refining to assist in making critical choices relevant to the brief. Reflective design thinking may be used at the refinement stages to ensure that choices made truly resolve the design problem. However, any of these types of design thinking can be used when required.

Design fields

This study looks at three fields of design. Environmental design is the design of the built environment, industrial design is the design of products and communication design is visual information that communicates messages or ideas. Each design field has its own language, specific drawing methods and practices. Each field has different specialists that work with designers to meet the requirements of a brief.

Intellectual property and copyright

All designers and design students need to be aware of IP (intellectual property) and legal obligations associated with copyright. This information is now relevant to all four units in the Visual Communication Design study design. You will study associated content progressively through the study design units and will need to acknowledge sources of inspiration and resources from Unit 1 onwards.

The Visual Communication Design process model (VCAA Study Design, © VCAA)

Cambridge University Press

Author profiles

JACINTA PATTERSON

B.Ed. (Visual Arts), Grad.Dip.Ed. (Graphic Communication), M.Ed.

Jacinta Patterson is an experienced Visual Communication Design teacher who has taught in a variety of independent and Catholic secondary schools. She is currently the Head of Art and Design at The Ivanhoe Grammar School. Jacinta has significant experience with curriculum development and design including working in the roles of Panel Chair and Chief Assessor for the Victorian Curriculum and Assessment Authority (VCAA). She is an active member of Visual Communication Victoria (VCD Teachers Association), presenting at both their Units 1–4 seminars and annual conferences. Jacinta has assisted in running presentations for teachers on the Unit 3 and 4 folio for the VCAA and is actively involved with the Top Designs program. Jacinta lives with three growing boys, her amazing husband and an over-indulged cat called Perdicia. She would like to acknowledge the generous and creative partnership with her co-author Joanne Saville and all of the talented students at Ivanhoe Grammar School. To be part of these students' education is nothing short of spectacular. Gratitude and much appreciation is felt towards both the editor, Greg Alford, and Alexandra Kolasinski at Cambridge University Press, for nothing gets past their eyes. Jacinta would also like to acknowledge her true partner in crime – Harriet Jordan. Harriet makes the dream of a book come true.

JOANNE SAVILLE

Dip.T., B.Ed., Grad.Dip.Ed. (Graphic Communication)

Joanne Saville has been teaching in the visual arts for over 20 years. She has taught Art, English and Visual Communication Design in a number of Catholic and independent schools. Currently Head of Creative Arts at Genazzano FCJ College in Kew, she has successfully established a vibrant and diverse creative arts curriculum including introducing visual communication design, media, and design and technology while in this role. Joanne has been an exam panel member, assessor and deputy chief examiner for the VCAA Visual Communication Design exam. A member of Visual Communication Victoria, Joanne has participated in conferences and actively contributes to the development of curriculum and assessment of Visual Communication Design. Her other passions are her family and travel. Joanne has successfully introduced an overseas tour for the Creative Arts students at Genazzano to New York City and Washington, DC, where design and art are embedded into those cities' cultures. On weekends and after hours away from work, Joanne enjoys spending time with her husband, son and daughter as well as walking her dog.

Assessment grid

Area of Study	Outcome	Task	Key skills	Chapter & page number
UNIT 1				
Area of Study 1 **Drawing as a means of communicating**	**Outcome 1** On completion of this unit the student should be able to create drawings for different purposes using a range of drawing methods, media and materials.	**THE USB** This task asks students to: • respond to a given brief • design with a target audience in mind • undertake research, including collect a range of existing designs • complete observational drawings • use scale and graph paper • use visualisation drawing • use design thinking strategies • complete a third-angle orthogonal drawing with dimensions • complete perspective drawings • complete rendering • complete presentation drawings.	Students will: • apply design elements and design principles to communicate ideas and functions of objects and structures • apply drawing methods that are suitable for the purposes of observation, visualisation and presentation • use manual and/or digital methods to create drawings for different purposes • apply three-dimensional drawing methods to represent the form and structure of objects • apply two-dimensional drawing methods to depict objects from and in multiple views • select and apply media, materials and techniques to draw and render forms • apply design thinking to generate alternative ideas and reflect on their suitability.	Chapter 1 Page 37

Area of Study 2 **Design elements and principles**	**Outcome 2** On completion of this unit the student should be able to select and apply design elements and design principles to create visual communications that satisfy the stated purposes.	**PROJECT A – FOR THE LOVE OF CHARLEY HARPER** **PROJECT B – ODE TO NOMA BAR** Both of these tasks ask students to: • analyse the work of existing designers and understand how the design elements and principles are used in successful visual communications • create a poster as a final presentation using digital methods • generate ideas • use design thinking strategies • explore manual methods, such as watercolour techniques, that can be scanned and used in the creation of a digital presentation • evaluate concepts.	Students will: • apply techniques to generate alternative design possibilities • use appropriate drawing methods to generate visible ideas and develop concepts • select and apply different design elements and design principles when generating and developing alternative design options • use selected manual and digital drawing methods, media and materials appropriate to visual communication purposes • refine and present visual communications to meet their stated purposes • apply practices that fulfil legal obligations in visual communications when using images belonging to others.	Chapter 2 Page 72 Page 74
Area of Study 3 **Visual communications in context**	**Outcome 3** On completion of this unit the student should be able to describe how visual communications in a design field have been influenced by past and contemporary practices, and by social and cultural factors.	**POLITICALLY, SOCIALLY AND CULTURALLY MOTIVATED DESIGN** Students research and analysis the graphic design work of El Lissitzky and Noma Bar. Students are required to outline the: • purposes • methods • media and materials • significant design elements and principles • use and influence of current technologies (technologies of the time) on the design process, including the production of final presentations • messages and/or information being conveyed.	Students will: • describe visual communications in terms of their social and cultural settings • identify the connections between past and contemporary visual communications practices • describe visual communications in terms of how manual and digital methods, media, materials, design elements, design principles and presentation formats are applied • use appropriate terminology.	Chapter 3 Page 104

ASSESSMENT GRID

XI

UNIT 2

Area of Study 1	Outcome 1	THE SHIPPING CONTAINER PROJECT	Students will:	Chapter 4 Page 134
Technical drawing in context	On completion of this unit the student should be able to create presentation drawings that incorporate relevant technical drawing conventions and effectively communicate information and ideas for a selected design field.	Students will: • select a client and target audience • research existing architectural projects that incorporate shipping containers • brainstorm ideas • complete exercises in measurement and scale. • use visualisation drawing to generate ideas • complete a floor plan with dimensions using manual or digital methods. Add the elevations and correct labels and title block. • complete a planometric drawing of the shipping container using either manual or digital methods • complete a perspective drawing of your shipping container in context • complete a scaled model using white card or balsa wood.	• apply drawing methods that are suitable for presentation drawings and the selected field • use manual and digital methods to create presentation drawings • select and apply technical drawing conventions used with presentation drawings appropriate to the selected field • select and apply two- and three-dimensional methods to represent form, proportions and scale.	

Area of Study 2 **Type and imagery**	Outcome 2 On completion of this unit the student should be able to manipulate type and images to create visual communications suitable for print and screen-based presentations, taking into account copyright.	**TYPE AS AN IMAGE** Students will: • look at the conventions of type • design four different panels that use type to illustrate a phobia • use four different techniques to generate and manipulate type using Adobe® Photoshop® and Illustrator® • look at ways to combine type to create images that make connections or meanings.	Students will: • describe and analyse the connections between past and contemporary typography • analyse the use of type in visual communications • generate ideas using imagery and text and reflect on suitability of conceptual options • manage files and apply techniques to manipulate type and images using digital design technologies • select and creatively use appropriate media, materials, methods, presentation formats and conventions to suit a range of communication design purposes • apply practices that fulfil legal obligations when using existing typefaces and imagery.	Chapter 5 Page 160
Area of Study 3 **Applying the design process**	Outcome 3 On completion of this unit the student should be able to apply stages of the design process to create a visual communication appropriate to a given brief.	**SEED PACKAGING** Students will: • respond to a given brief • design final presentations for a target audience • consider an environmentally friendly design process • conduct research • generate ideas • develop two concepts • complete refinement of concepts • produce final presentations.	Students will: • research and analyse information relevant to a given brief • apply and document design thinking when engaged in the design process • use freehand visualisation drawings and annotations to make ideas visible • develop design concepts using suitable manual and digital methods, media and materials • evaluate the suitability of design ideas and concepts in terms of the requirements of the brief • select and use a range of appropriate manual and digital methods, media, materials, design elements and design principles • apply techniques to refine and present visual communications • apply practices that fulfil legal obligations when using the work of others • use appropriate terminology.	Chapter 6 Page 189

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UNIT 3

Area of Study 1	Outcome 1	PAVILIONS	Students will:	Chapter 7 Page 221
Analysis and practice in context	On completion of this unit the student should be able to create visual communications for specific contexts, purposes and audiences that are informed by their analysis of existing visual communications in the three design fields.	Students will complete three projects, addressing both analysis and practice in context in three different fields of design. **PROJECT A** **Environmental design – Analysis in context:** • target audiences • purposes and contexts • methods • media and materials • final presentations **Environmental design – Practice in context:** • target audiences • purposes and contexts • visualisation drawings • presentation formats • floor plans and elevations • scale and measurement • planometric drawing • perspective drawing **PROJECT B** **Communication design – Analysis in context:** • target audiences • purposes and contexts • methods • media and materials • final presentations **Communication design – Practice in context :** • target audiences • purposes and contexts • visualisation drawings • presentation formats • type: conventions, characteristics and anatomy • grids and layout • design elements and principles **Project C** **Industrial design – Analysis in context** • target audiences • purposes and contexts • methods • media and materials • final presentations **Industrial design – Practice in context** • target audiences • purposes and contexts • visualisation drawings • presentation formats • third angle orthogonal drawings with dimensions • isometric drawings • perspective drawings • rendering	• analyse existing visual communications in terms of their key features in the three design fields • make and document design decisions that are informed by the analysis of existing visual communications and the connections between them • select and apply drawing methods and technical drawing conventions appropriate to different purposes, audiences and contexts • select and apply a range of design elements, design principles, manual and digital methods, materials, conventions and media appropriate to different purposes, audiences and contexts • use appropriate terminology.	

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Area of Study 2	Outcome 2	THE DESIGN INDUSTRY	Students will:	Chapter 8
Design industry practice	On completion of this unit the student should be able to discuss the practices of a contemporary designer from each of the design fields and explain factors that influence these practices.	Students prepare a written report with visual information that discusses the work of three contemporary designers from communication, environmental and industrial design.	• describe the roles and relationships between designers, specialists and clients in the communication, industrial and environmental design fields • discuss the practices, techniques and processes used by designers in establishing briefs and in designing and producing visual communications that fulfil clients' needs • explain how design decisions are influenced by a range of social, cultural, ethical, legal, financial and environmental factors • identify practices that acknowledge ethical and legal obligations • use appropriate terminology.	Page 256
Area of Study 3	Outcome 3	TASK A: COMMENCING THE BRIEF TASK B: AUDIENCE PROFILE	Students will:	Chapter 9
Developing a brief and generating ideas	On completion of this unit the student should be able to apply design thinking in preparing a brief with two communication needs for a client, undertaking research and generating a range of ideas relevant to the brief.	**9.3 Research** – for ways to start your research, including observational drawing **9.4 Generation and Recording of Ideas** – for ways to start your generation of ideas *Students should look at preparing a brief, research and generation of ideas to satisfactorily complete Area of Study 3.*	• apply design thinking to create, analyse, evaluate, reflect on, and critique information and ideas • document a brief that states two distinct client needs • access and reference research material from a range of sources • synthesise research and investigation findings • apply freehand drawing and rendering techniques to represent observations of the form, structure and function of existing objects and/or spaces relevant to the brief • apply visualisation drawing methods to explore and generate ideas • annotate drawings to explain connections to the brief and research • use appropriate terminology.	Page 275 Page 266 Page 269

ASSESSMENT GRID | XV

UNIT 4

Area of Study 1	Outcome 1	TASK A: DEVELOPING AND REFINING	Students will:	Chapter 10
Development of design concepts	On completion of this unit the student should be able to develop distinctly different concepts for each communication need and devise a pitch to present concepts to an audience, evaluating the extent to which these concepts meet the requirements of the brief.	**TASK A: DEVELOPING AND REFINING** – A checklist that students can use to assist in ensuring all requirements of the SAT Folio have been addressed	• apply design thinking to support the application of relevant stages of the design process • select ideas for development that address the requirements of the brief • select and apply a range of manual and digital methods, materials, media, design elements, design principles, presentation formats and conventions to develop concepts • test and evaluate the suitability and quality of concepts • devise and deliver a pitch that supports the presentation of refined concepts • evaluate the quality of the refined concepts • evaluate the design process as a framework for creating refined concepts • refine concepts in the light of evaluation and reflection • apply techniques to progressively record decision making and development of design concepts for two different communication needs • apply practices that fulfil legal obligations • use appropriate terminology.	Chapter 10 Page 293

Area of Study 2 **Final presentations**	**Outcome 2** On completion of this unit the student should be able to produce a final visual communication presentation for each communication need that satisfies the requirements of the brief.	**EVALUATION OF FINAL PRESENTATIONS** – A checklist that can be used to assist in completing the final presentations	Students will: • select suitable presentation formats that meet the requirements of the brief • select and apply a range of methods, materials, media, design elements, design principles, presentation formats and conventions, if appropriate to the brief, to develop final presentations • create presentation formats for final visual communications to fulfil the requirements of two communication needs.	Chapter 11 Page 311
End of year exam	Exam tips	A series of tasks that students can use to commence their exam preparation. Includes: • multiple-choice questions • short and extended questions.		Chapter 12 Page 320

How to use this resource
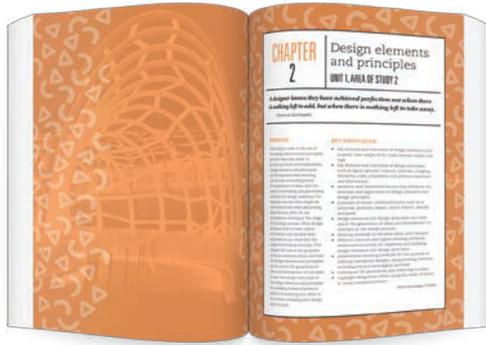
Chapter openers

Each chapter of *viscomm* begins with a double-page spread that contains a chapter overview and list of the key knowledge points covered.

Embark

For those times when the first step is the hardest to take, Embark provides possible directions and ideas for new projects.

Instruct

Instruct provides you with guidelines to help you develop the skills and knowledge required to meet the Outcomes of the Visual Communication Design course.

Discover

Additional reading or helpful sources you can use to improve your knowledge, skills or understanding of visual communication design. It includes books, journals, locations and websites.

Glossary terms

All the key terms in each chapter (along with many more) are defined for you in the margin of the print book, or as pop-ups in the interactive version. They are also gathered in the Glossary at the end of the book.

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In the know …

'In the know …' provides you with insights and information on designers and the design industry through interviews and case studies.

End-of-chapter sections

At the end of each chapter you will find a chapter summary, a set of multiple-choice questions and a series of tasks that address the VCAA Outcomes and help you consolidate your learning from the chapter.

Video and audio

The Interactive Textbook contains video and audio items to enrich the learning experience.

Help sheets

Step-by-step instructions for a number of tasks and processes (including software usage) are available as PDF downloads.

Interactive activities

Also included in the Interactive Textbook are automarked activities (e.g. drag and drop questions) to assist recall of facts and understanding of concepts.

Downloadable Word documents

All activities and end-of-chapter questions are available as downloadable Word documents, which can be accessed from within the Interactive Textbook or via Cambridge GO.

For a list of links to all the websites referred to in this book, go to www.cambridge.edu.au/viscomm2

HOW TO USE THIS RESOURCE   XIX

Acknowledgements

UNIT 1 | Introduction to visual communication design

AREA OF STUDY 1

Drawing as a means of communication

Outcome: On completion of this unit the student should be able to create drawings for different purposes using a range of drawing methods, media and materials.

AREA OF STUDY 2

Design elements and principles

Outcome: On completion of this unit the student should be able to select and apply design elements and design principles to create visual communications that satisfy the stated purposes.

AREA OF STUDY 3

Visual communications in context

Outcome: On completion of this unit the student should be able to describe how visual communications in a design field have been influenced by past and contemporary practices, and by social and cultural factors.

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CHAPTER 1

Drawing as a means of communication

UNIT 1, AREA OF STUDY 1

'It takes a lifetime to learn how to draw like a child.'
Picasso said it. Shaun Tan uses it as his motto. Drawing,
he says, is about 'learning how to see'.

('Shaun Tan: From Hillarys to Hollywood', *Big Ideas*, 19 July 2011, www.abc.net.au)

OVERVIEW

Drawing is the starting point that many designers use after accepting a brief and undertaking research. It is an ideal way to record ideas and inspiration that come from research and is a quick way to generate ideas. Drawing is a skill that underpins the developing and refining of ideas and is a way to represent visualisations. Observational drawing provides an opportunity to understand an object's form and surface textures. Drawing methods such as paraline and perspective assist in producing three-dimensional drawings that maintain proportions. This chapter will focus upon three drawing methods: observational drawing, visualisation drawing and presentation drawing. This chapter will assist you in developing your drawing and rendering skills and to use drawing as a means of communicating ideas and information.

KEY KNOWLEDGE:

- observational drawing methods for the purpose of showing form, proportion, surface textures and relationships between objects
- visualisation drawing methods for the purpose of making visible design ideas and concepts
- presentation drawing methods for the purpose of refining conceptual designs using manual and/or digital methods
- drawing methods to represent three-dimensional forms, such as paraline (isometric and planometric) and perspective (one and two point)
- drawing methods to represent objects two-dimensionally (third-angle orthogonal drawing)
- rendering techniques for depicting the direction of light, shade and shadow and for representing surfaces, materials, texture and form
- manual and/or digital methods suitable for creating drawings
- a range of media and materials to support different drawing purposes and drawing methods
- techniques for generating and reflecting on ideas.

(VCAA Study Design, © VCAA)

1.1 Drawing

DIGITAL

Figure 1.1 Drawing from observation, Patrick Woodward

Drawing – it is the skill that is the foundation of this study and the way that we begin to communicate and generate ideas. This study looks at three types of drawing:

- **observational drawings**, which can be seen as tools to record, analyse and communicate information about natural and manufactured subjects within design professions.

- **visualisation drawings**, which are idea drawings or drawings used to show our thinking. These drawings can sometimes be called design drawings.

- **presentation drawings**, which are the refined, polished and finished drawings. These drawings are ready for scanning, to go to print or to be presented to the client. Presentation drawings may be manually or digitally produced.

1.2 Observational drawing: draw what you see

An observational drawing is a drawing taken from life, not copied from a photograph or taken from your imagination. The drawing can be a line drawing or rendered as accurately as possible to show the form and texture of the subject. Observational drawings are useful for showing multiple view points, proportion and the object's relationship to its environment. Regularly practising observational drawing of objects in their environment can help you to appreciate and apply correct proportion and scale. You will complete observational drawing as part of your course when studying Units 1 and 3 of Visual Communication Design.

Figure 1.2 Observational drawing

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Ways of drawing by observation

When you are drawing from observation, look carefully at the environment in which your object or subject is placed. Study the shadows cast onto your object and the ground and look carefully at the direction that the light is coming from. Perhaps look at setting up artificial lighting to create more dramatic shadows and highlights. Attempt to include other objects in your drawing as this can assist in judging your object's proportions and relative scale and relationship with other objects. Things to keep in mind:

- Select a subject or object that can be viewed first hand. Remember that drawing from a photograph, even one you have taken yourself, is not observational drawing.
- Look for objects with an interesting range of different textures and surfaces including shiny and transparent surfaces and those with reflections.
- Select an area where you can arrange your still life, ensuring that it is easy to be moved if required and that there is suitable light to create shadows.
- Spend time setting up and arranging your still life, exploring lighting options (natural or artificial) and creating shadows.
- A fresh page can seem intimidating so remember to sketch lightly and add darker lines later. It's always easier to sketch lightly at first and not worry about getting a perfect drawing.
- Concentrate and watch the object that you are drawing rather than your actual work.
- At random intervals, distance yourself from your drawing to see how your work looks objectively – try looking at your drawing in a mirror.
- Everyone has their own drawing style even when it comes to observational drawing. Whether your line work is organic or sharp and industrial-like, observational drawing is all about reproducing an object as realistically as possible.

Observational drawings can be a form of research and an inspirational starting point for future design concepts. They can provide useful reference points about an object or subject matter or can be developed further in the process of visualisation drawings. The next series of drawings you create may not focus on the object as much but on the ideas that are generated.

Figure 1.3 is an example of an observational drawing being used as a starting point for a new direction.

Figure 1.3 Observational drawing can assist in triggering new ideas. The observational drawing of the pear was used as a starting point when generating ideas for further pear-related imagery. The new image incorporates fluid lines with torn shapes of brightly coloured card paint chips.
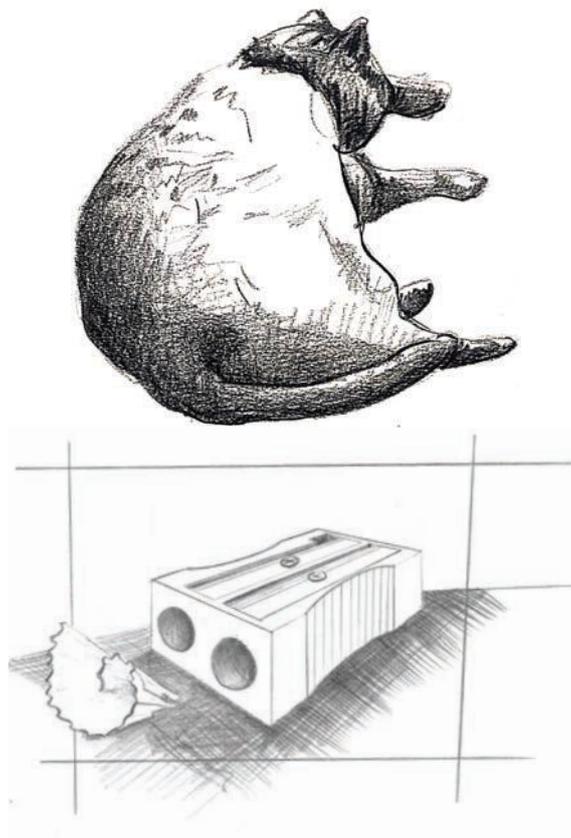
Figure 1.4 Different drawing styles are seen in these drawings from observation.

FREEHAND DRAWINGS IN DESIGN

Melbourne-based design studio 3 Deep has been established since 1996 and works primarily in branding and communication design. This award-winning studio has clients such as Madonna for Louis Vuitton, The Australian Ballet and the National Gallery of Victoria. 3 Deep is also responsible for publishing the book *Bird* with illustrations by Kat Macleod. The range of packaging for a fragrance shown in Figure 1.5 includes an original freehand-drawn portrait by German artist Robert Knoke. Observational drawings, drawings from life studies visualisation and presentation drawings can be incorporated into your design work. Scan or photograph your drawings and work further using computer software. Think about different drawing styles and techniques and using a variety of media when creating drawings for specific audiences or purposes.

Figure 1.5 Creative direction and design by 3 Deep. Portrait by Robert Knoke.

PAPER CRANES FROM OBSERVATION

For this activity you will require paper to create a paper crane and a variety of different papers (surface textures and colours) and media (2B–8B grey lead pencils, charcoal and pastels).

PROCEDURE:

1 Take a sheet of A4 paper and cut it into a perfect square.
2 Use the instructions provided to create a paper crane, or watch the video in the Interactive Textbook.
3 Arrange your paper crane on an empty table, deliberately making decisions about the way the light falls across your crane (the light source) and the shadows that are cast onto the paper crane and the ground.
4 Sketch your paper crane from different angles and complete drawings in short and long time frames.
5 Complete one longer study, spending time on the application of tone reproducing highlights, mid tones and shadows.

DIGITAL
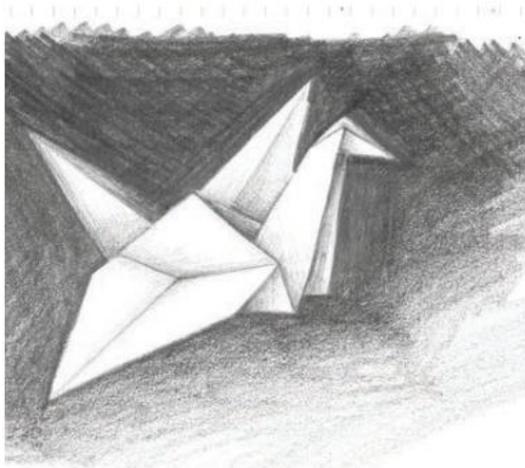
Instructions for origami paper crane

1.
2.
3.
4. **Fold both sides**
5.
6.
7. **Fold the other side and do the same as shown in step 6**
8. **Repeat on both sides**
9.
10.
11. **Fold both wings down**
12. **Make the face by folding towards the inside**
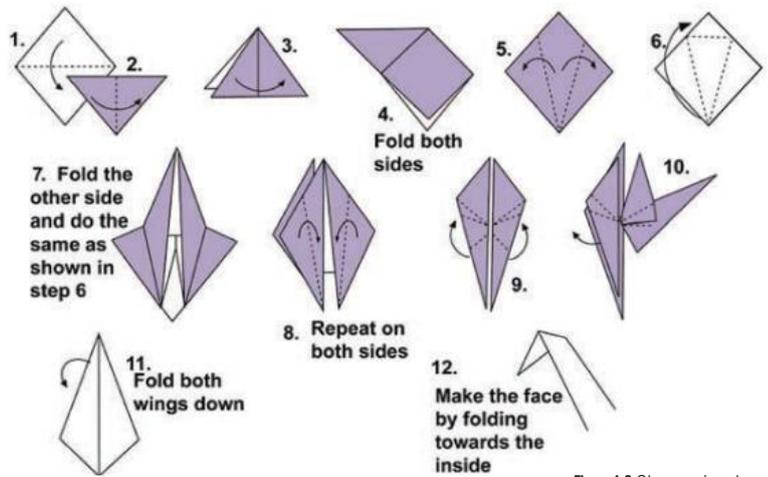
Figure 1.6 Observational drawing with paper cranes

Figure 1.7 Instructions for folding a paper crane

1.3 Visualisation drawing: I've got drawing on my mind

When responding to a brief it is common practice to undertake research (including observational drawing) and then respond to the research by generating ideas. Brainstorming ideas also occurs at this point and may include written words and/or thumbnail sketches. When generating ideas, visualisation drawing allows for ideas to be recorded quickly and easily. Visualisation drawings are usually freehand and generated quickly with media that is easy to use, such as a 2B pencil or a fine liner. Sometimes colour is added later to add emphasis or to communicate the idea more clearly. The types of drawings may also be explanatory sketches or diagrams. These drawings are aimed at conceptualising and communicating ideas… they are idea drawings.

Visualisation drawings are the primary type of drawing used in the idea-generation stage of the design process.

Trial different media but remember that you want to be able to work quickly, keeping up with the ideas being generated. A pencil, fine liner or pen may be more appropriate than using markers or colour pencil to highlight rather than to add tone or surface textures. Rendering is not typically applied to visualisation drawings

Figure 1.8 An example of visualisation drawings: concept for a spoon design

because of the time it may take; however, quick cross hatching may be used to suggest form.

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1.4 Presentation drawing

Presentation drawings are finished drawings that may depict a final idea, a concept or a solution. Examples may include illustrations, and two- and three-dimensional technical drawings that include the correct use of conventions and both digital and manual drawing methods. For example, you might produce a dimensioned orthogonal drawing using drawing instruments or construct the same drawing using a vector software program like Adobe® Illustrator®.

Three-dimensional drawings

There are drawing methods that can be used to quite accurately represent three-dimensional forms. These are paraline (isometric and planometric) and perspective (both one- and two-point). These drawing systems can be generated freehand or constructed using drawing instruments and even produced by digital means.

Paraline

Paraline drawings show us what an object looks like or what an object might look like once it has been made. These types of drawings are used in different fields of design including industrial design, engineering and architecture. Three-dimensional drawings allow us to visualise the length, width and height of an object. These types of drawings are often constructed using instruments; however, understanding how to construct these types of drawings will improve your freehand drawing skills. In this study you are required to become familiar with the most commonly applied three-dimensional drawing methods, which are outlined below.

INSTRUCT 1.1
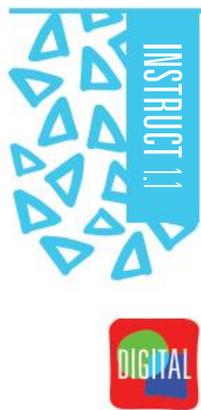
USING A DRAWING BOARD AND INSTRUMENTS

The Interactive Textbook has guidelines on using manual methods and instruments for presentation drawing.

DIGITAL
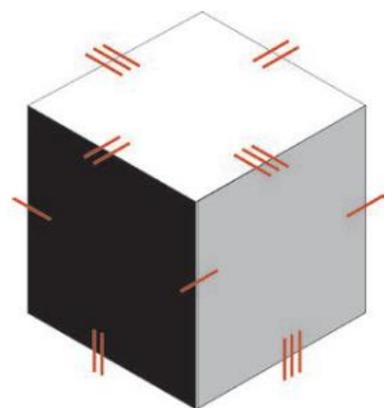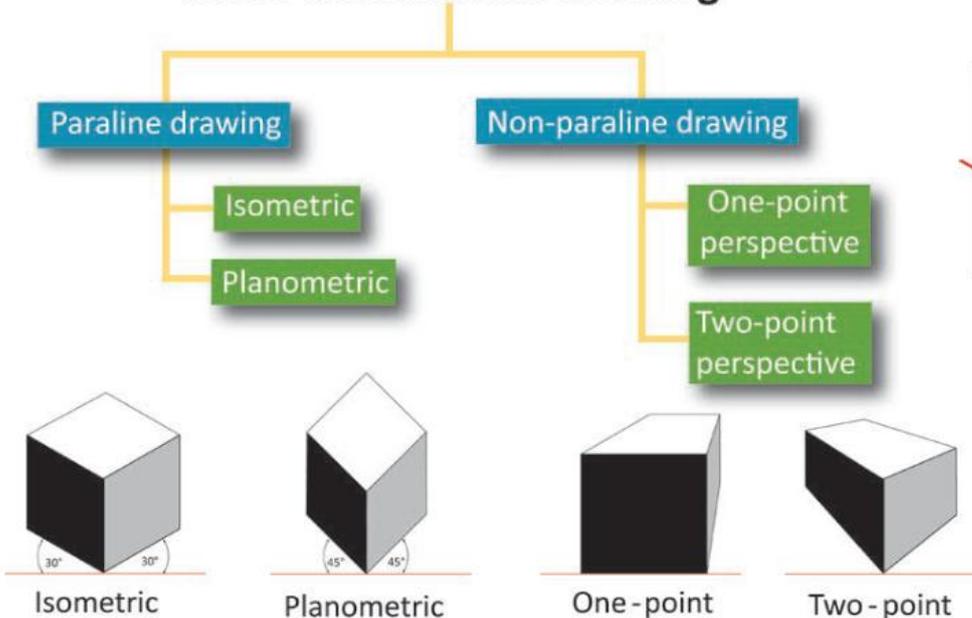
Figure 1.10 Paraline drawing incorporates three sets of parallel lines

Figure 1.9 Three-dimensional family tree of terminology

viscomm   A Guide to Visual Communication Design

Paraline drawings use a system of parallel lines that never converge. These drawings are quick and easy to produce and are useful for sketching ideas or clearly showing information on three sides. Isometric and planometric drawings have one major element in common – they all have three sets of parallel lines.

Isometric drawings

Isometric drawings are the most popular of the paraline drawing systems and are similar to two-point perspective in that the spectator point is facing the corner. In an isometric drawing, the height is shown by the corner that faces you and the width and depth of the object recede at 30° with parallel lines. Isometric drawings allow you to show the details and proportions of an object.

Figure 1.11 Construction of an isometric drawing (cube)

STEP 1: Place your set square as shown and draw the height of your object.
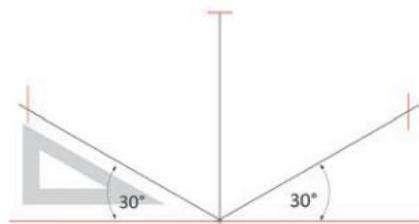
STEP 2: Using your 30° set square draw the two base lines at the bottom of the vertical height line.
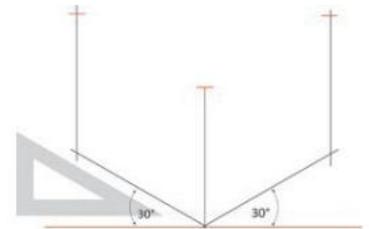
STEP 3: Next measure the length of your object on each of the 30° angle lines and the height of the object on the vertical line.
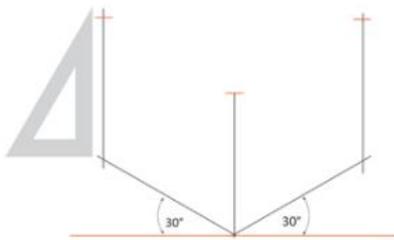
STEP 4: Place your set square at a right angle and draw in the sides of your object.
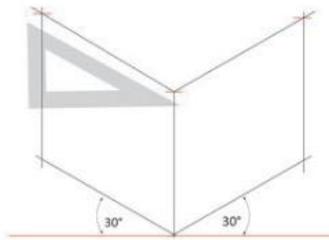
STEP 5: Commence drawing in the top of your object by placing your set square at 30° and draw these lines from the top of the vertical line.
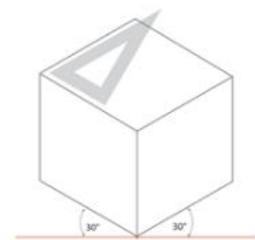
STEP 6: Draw the final two 30° parallel lines to finish. Erase any drafting lines.

ISOMETRIC DRAWING

Figure 1.12 is a collection of objects drawn in isometric. Draw each object several times, rotating the object and drawing it from different angles. Isometric drawing paper may assist you with this task.
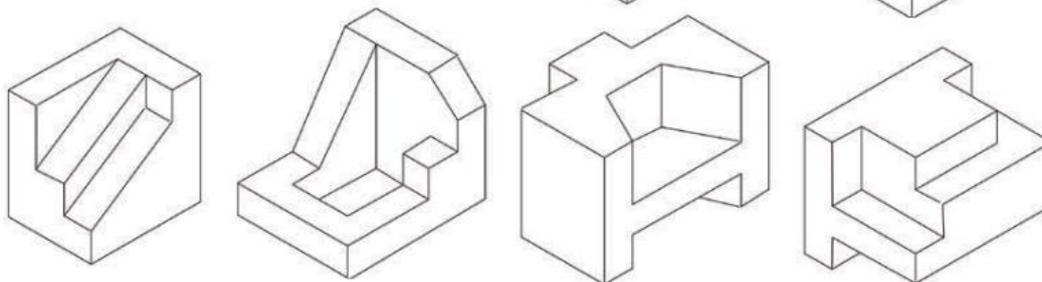
EMBARK 1.2

Figure 1.12 Isometric drawings of objects

Figure 1.13 Emphasising perspective in photography

plan projection
a method of drawing in perspective where a plan or elevation is drawn first, which then provides all the measurements for drawing the perspective

direct perspective
a method of drawing in perspective where objects are drawn using horizon lines and vanishing points. The placement of these allows the artist or designer control of different views of the object being drawn.

Planometric drawings

Planometric drawings are constructed in a similar way to isometric drawings except that their length and depth is drawn using 45° angle lines. As with isometric drawings, there are three sets of parallel lines. Because of the 45° angle of the lines, the top of the object faces the viewer and provides a 'bird's eye view', which is useful for drawing the interior of a room. Architects often use planometric drawing in their illustrations because of the view of the top face of the object. Planometric drawing will be discussed in detail in Chapter 4 alongside other drawing systems used by architects.

INSTRUCT 1.2

HOT TIP

If using colour to render your perspective drawing, use cool colours in the background and warm colours in the foreground to assist in emphasising the perspective.

Perspective

Whether undertaking observational drawings or generating visualisation drawings, the use of perspective drawing can assist in representing the form of objects. Perspective drawing is a method of producing or drawing objects very close to how we see objects and environments in real life. It can communicate the form of an object and the environment it is found in.

Imagine standing at the beginning of a pier staring down towards the end. You would notice a few things:

- The ground or floorboards of the pier would appear to get more narrow and smaller and eventually lose definition.
- The side barriers of the pier would appear to get smaller and have less detail.
- The colours would change and appear faded, muted and even cooler in hue.

In reality we know that these things are not true and that they are occurring because of the optical effect of perspective.

Methods of projection

There are two techniques used for constructing a perspective view of an object or environment: **plan projection** and **direct perspective**.

PLAN PROJECTION

Plan projection involves using plan or elevation views to project a perspective view. It can be a complicated and time-consuming process. For a designer, it requires that a plan or elevation of the product or environment is completed first. As a student you might employ this process after completing a scaled floor plan of a house or top view of an object. This book will focus on direct perspective.

DIRECT PERSPECTIVE

Direct perspective is very useful when generating or developing ideas as it allows for ideas to be recorded quickly while maintaining accuracy in representing form, and it is perfectly acceptable to use when completing final presentation drawings using both manual and digital methods. This system of perspective does not rely on the use of a plan or elevation and therefore may not

be as mathematically correct as a drawing produced using plan projection. Judgements about the width and depth of space you want to show can be created or indicated by using the vertical lines. Refer to Figure 1.14. This type of perspective drawing will allow you to indicate a scale based on the dimensions of a human figure or object. This method encourages you to use freehand drawing to develop judgement of proportion and to show the relationship of objects to each other.

Details of perspective drawing

Perspective drawing is governed by guidelines, just like other types of technical drawing. The following points will help you get started.

- The *horizon line* is where your eye level is whenever you look at something. By changing the level of your horizon line you can change what information the viewer sees (see Figure 1.17).

- *View point* refers to the position you want to draw your object from. Imagine it is where you are standing and looking towards (see Figure 1.15).
- The *vanishing point* is the imaginary point at which the parallel lines seem to converge or vanish. For example, if you look at Figure 1.13, it appears that the wooden blocks are getting smaller as they head towards one point. You can move your vanishing points along the horizon lines to achieve different perspectives. For example, if you move your vanishing point more towards the right you will see more of the right side of your object.

One-point perspective

One-point perspective is a drawing in which converging lines meet at one point. Like oblique drawing, one surface or face is always facing the viewer.
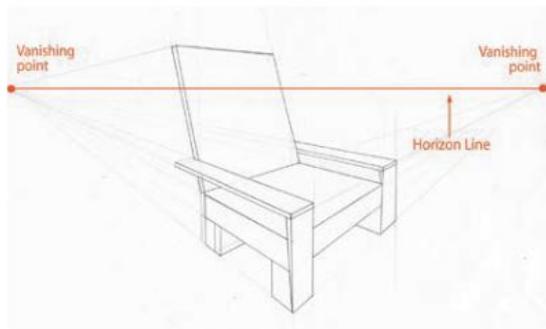
Figure 1.14 The horizon line and vanishing points on a perspective drawing
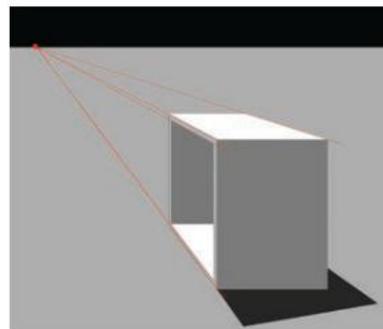
Figure 1.15 One-point perspective of a table. The side of the table faces the viewer directly.

Drawing below the horizon line
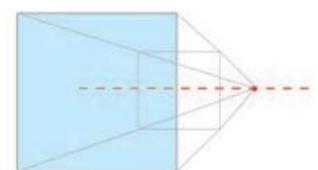
Placing the horizon line in the middle
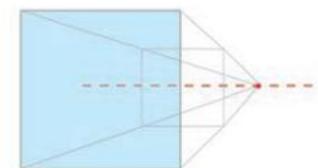
Drawing above the horizon line

Figure 1.17 You can choose different view points to draw from.

STEP 1:
- Make a decision about your horizon line and vanishing point placement.
- Draw the front view of your object.

STEP 2: Draw light projection lines from your object to the vanishing point.

STEP 3: Determine the depth of your object and draw horizontal and vertical lines to complete its shape. Your object should look in proportion; this can take practice. Use lightweight lines so you can erase mistakes.

Figure 1.16 Simple steps to one-point perspective

CHAPTER 1 **Drawing as a means of communication**   11

PERSPECTIVE LETTER

Using the computer, type the first initial of your name in uppercase and select a geometric style of typeface. Set your initial to 300pt so that it takes up approximately one-third of an A4 page, print and paste into your visual diary. Using visualisation drawing, generate a range of one- and two-point perspective drawings of your initial. Explore placing your initial in different positions in relation to the horizon line and vanishing points. Select your favourite drawing for a final presentation and render the initial with hatching techniques and black ink. Scan your letter and manipulate it further in a software program like Photoshop® or Illustrator® to create a personal book label.
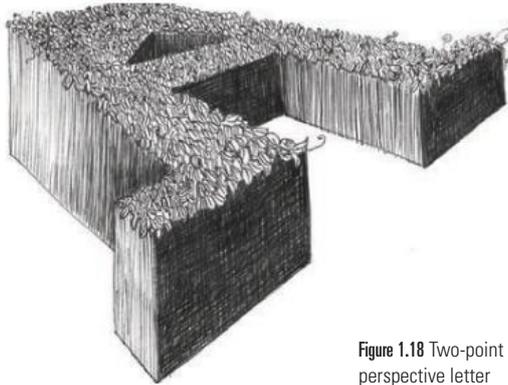
Figure 1.18 Two-point perspective letter

A
is for
Angus

Figure 1.19 Book label

Two-point perspective

Two-point perspective is used widely as it reflects most closely the way we see things. The front of the object does not face the viewer when drawn in two-point perspective. Rather, the front corner (as in isometric and planometric drawings) is seen. The sides of the object being drawn recede to two different vanishing points. One-point perspective drawings allow us to easily measure the height and width of the object. However, because the corner of the object faces us in two-point perspective it is the height only that is easy to measure.

Remember:

- The height faces the viewer and you can use the angle facing the viewer to determine scale.
- You will need to use your skill in judging proportion and scale when drawing the sides.
- Place your vanishing points closer together for a dramatic perspective.
- Place your vanishing points further apart and your perspective will appear less dramatic.
- Converging lines are not parallel.
- When drawing freehand perspective you need to judge the proportion of the objects when placing them together.

Figure 1.20 The corner of the building faces the viewer and the two sides recede back towards the vanishing points in two-point perspective drawing.
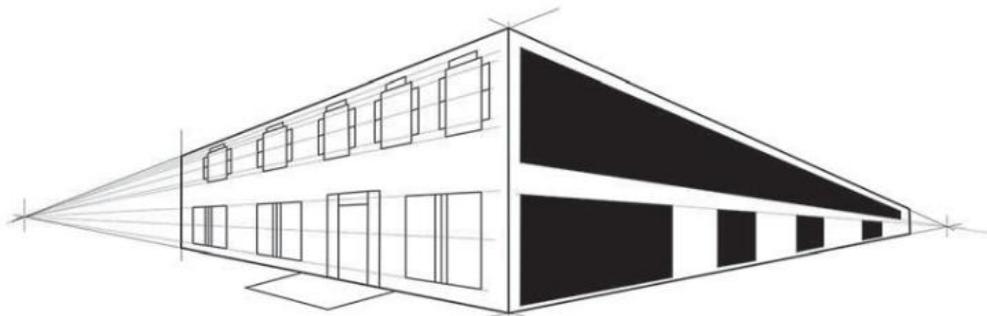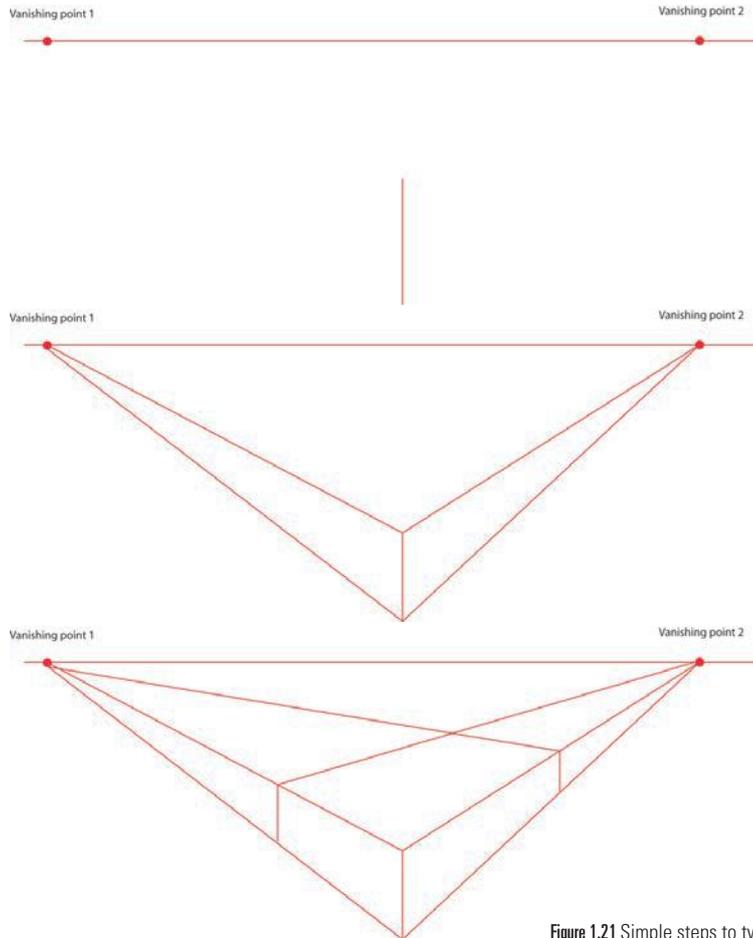
Figure 1.21 Simple steps to two-point perspective

CLASSROOM OBJECTS

Select simple objects in your classroom environment and sketch in two-point perspective. Experiment with the following:

- placing the object above, below and on the horizon line
- changing the space between vanishing points.
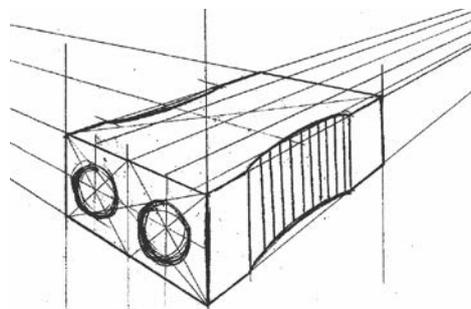
Figure 1.22 Two-point perspective of a pencil sharpener

Two-dimensional drawings

Orthogonal drawing

There will be times when your three-dimensional drawings will not provide enough information about the object or building that you have designed. An isometric or perspective drawing does not always provide enough information for construction purposes. An **orthogonal drawing** includes multiple views and can assist in providing more information for your client or manufacturer. In this study, we look at third-angle orthogonal drawing which has a specific set of drawing conventions including layout and placement of views. More information on orthogonal drawing can be found in Chapter 4.

orthogonal drawing
two-dimensional multi-view drawing

HAND-HELD MUSIC DEVICE

The following set of tasks includes observational drawing, visualisation drawing and presentation drawing.

1   Commence by drawing your mobile phone from observation. Draw your phone in two-point perspective, exploring different angles. Trial creating dramatic views through the placement of different vanishing points and drawing above and below the horizon line.

2   Use visualisation drawing to generate a range of ideas for a new concept for a hand-held music player.

3   Select one idea and draw in isometric using drawing instruments.

4   Draw the same idea as a third-angle orthogonal drawing. Refer to Chapter 4, page 112 for steps in drawing an orthogonal drawing.

Figure 1.23 Visualisation drawings of hand-held music devices

TOP VIEW

FRONT VIEW   SIDE VIEW
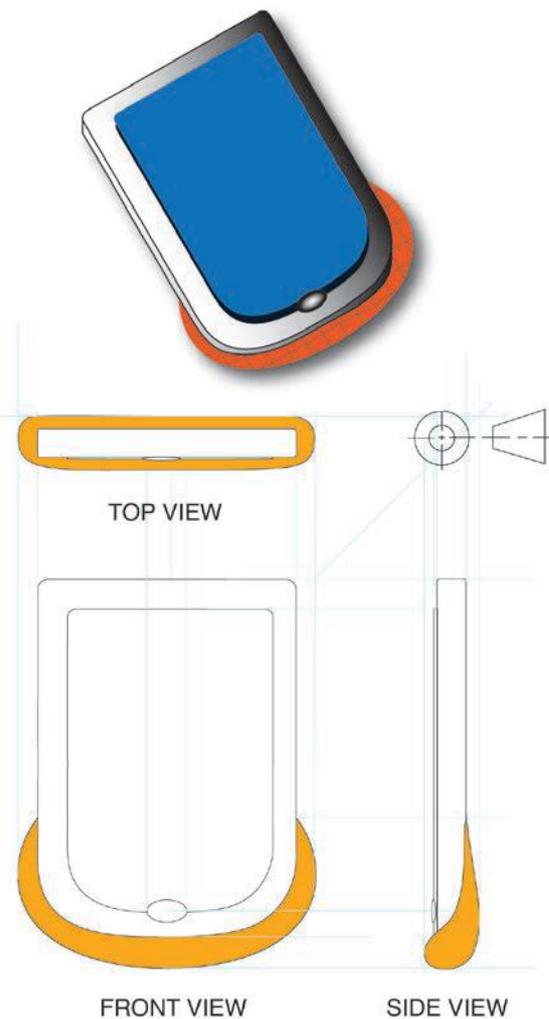
Figure 1.24 A presentation drawing – third-angle orthogonal drawing, produced in Adobe® Illustrator®

1.5 Rendering techniques

Rendering is applied to a drawing to enhance its form, surface finish and texture. A designer can choose from a variety of media to render an object, including pencil, pastel, markers, ink or a combination of any of these. A designer or illustrator applies tone to simulate light and shadow and uses other elements of design, such as colour and texture, to emphasise the rendered features. Another form of rendering is digital rendering in illustration programs such as Adobe® Photoshop® and Adobe® Illustrator® or computer-aided design (CAD) programs such as Solid Edge, Solid Works or 3D Studio MAX.

Applying elements of design in rendering

The elements of design are the building blocks of a design. As a designer, you select which elements to use and which elements to emphasise to attract your target audience.

Colour: clever ways of enhancing

- When applying colour in your rendering, you can eliminate the use of black and use complementary colour schemes to create shadows.
- Anachromatic colour can help you to create a focal point. For example, a poster illustration of a person's face with bold black, white and grey set against a plain red background will help the face become a focal point.
- You can use warm and cool colours for associations; for example, warm for happy and energetic, cool for calm and peaceful.
- Complementary colours always include one cool and one warm colour, and when they are placed together they enhance each other. Complementary colour schemes use colours that are opposite to each other on the colour wheel.
- When you are working on a rendering, try using a monochromatic colour scheme. Think about which colour to make the object and which colour to place in the background. For example,

if you put an orange square on a blue background (a complementary scheme), the orange seems brilliant and becomes quite a focal point. If you put the same orange square on a yellow-orange background (a monochromatic scheme), it doesn't stand out.

Different types of hatching

Hatching is layers of lines placed in one direction. Repeating lines in the one area will achieve a darker tone.

Crosshatching is where layers of lines are placed at different angles. The first layer might be a series of horizontal lines followed by a series of vertical lines.

Contour hatching is where layers of lines follow the contour of the object being rendered. This method of hatching can be used to achieve a more three-dimensional effect, and is often used in life drawing.

Scumbling is where you use layers of small scribble-like marks to build up tone and add texture. By changing the direction and shape of your scribbles, you can add more impact to your rendering. Random hatching is where layers of short, straight marks are applied, and different tones and textures can be achieved by changing the direction of the marks or by following a contour of the object.
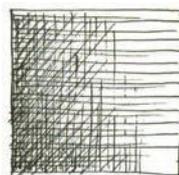
Figure 1.25 Crosshatching
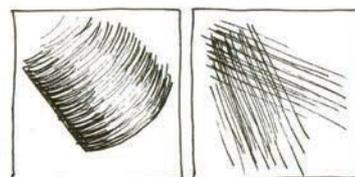
Figure 1.26 Contour hatching
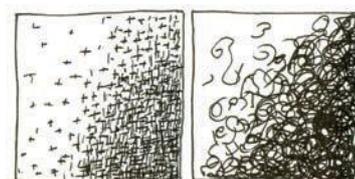
Figure 1.27 Scumbling

render to add tone to an object to create form

complementary colours colours that are opposite to each other on the colour wheel

crosshatching a rendering technique in which lines are used to create tone or shading effects

contour hatching a form of hatching where the lines drawn follow the surface direction of the object

scumbling a form of hatching that uses built-up/layered curly, circular, scribble-like lines to create tone
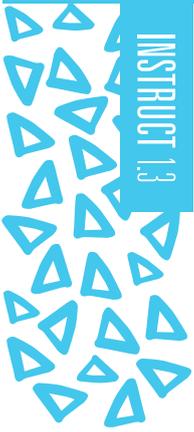
HATCHING: CLEVER LINE TECHNIQUES

Lines can be used independently, or they can be combined with other lines to create textures and patterns. Methods of doing this include crosshatching and **linear hatching**.

Hatching is using a series of closely spaced lines to create tonal effects in a drawing – either at different angles (crosshatching) or in parallel (linear hatching). The artist can vary the space between the lines, as well as the pressure they apply to their pencil or pen. Generally, the closer the lines and the darker the pressure of the pencil, the darker the tone will be.

linear hatching a form of hatching that uses parallel lines
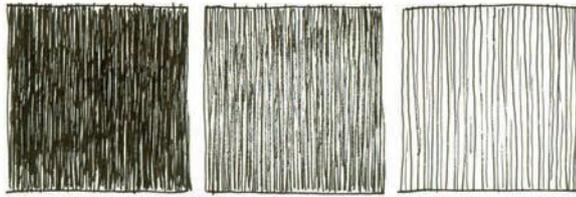
Figure **1.28** Linear hatching
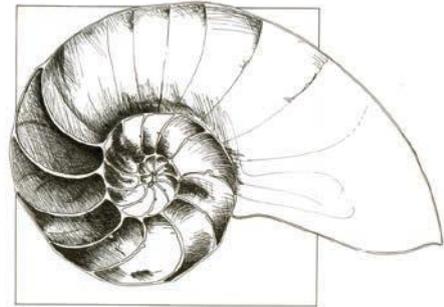
Figure **1.29** An example of rendering using hatching
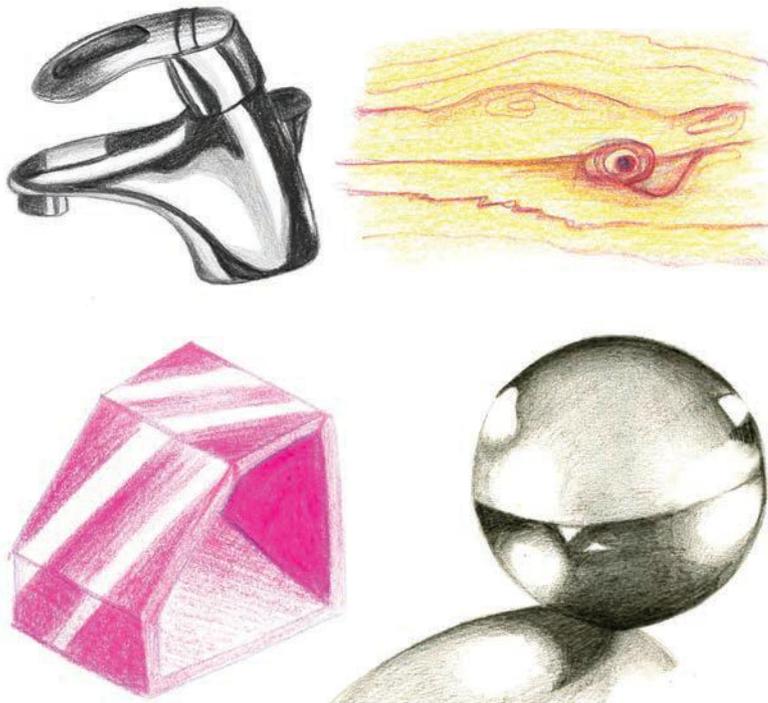
Figure **1.30** Examples of different textures rendered with pencil, including metal, plastic, wood and glass

Texture

All surfaces can be described in terms of texture. When rendering an object, we can add texture to the surface to create a more realistic impression. Many artists and designers use texture as a dominant element in their work to help them reach their target audience. Texture can be realistic, or it can be implied by different uses of media. By applying texture to your rendering you can create distinctive or identifying characteristics. The quality of a surface might be rough, smooth, wet, dry, hard, soft, shiny, matte (dull), slick, sticky, slippery, abrasive, coarse or porous. Other descriptions might be glass, metal, plastic, wool, felt, fabric or even fur.

When you are incorporating texture into a rendering, explore and experiment with media and materials as they can achieve different results.

Sometimes you can use texture to replicate original surfaces or have fun making another statement.

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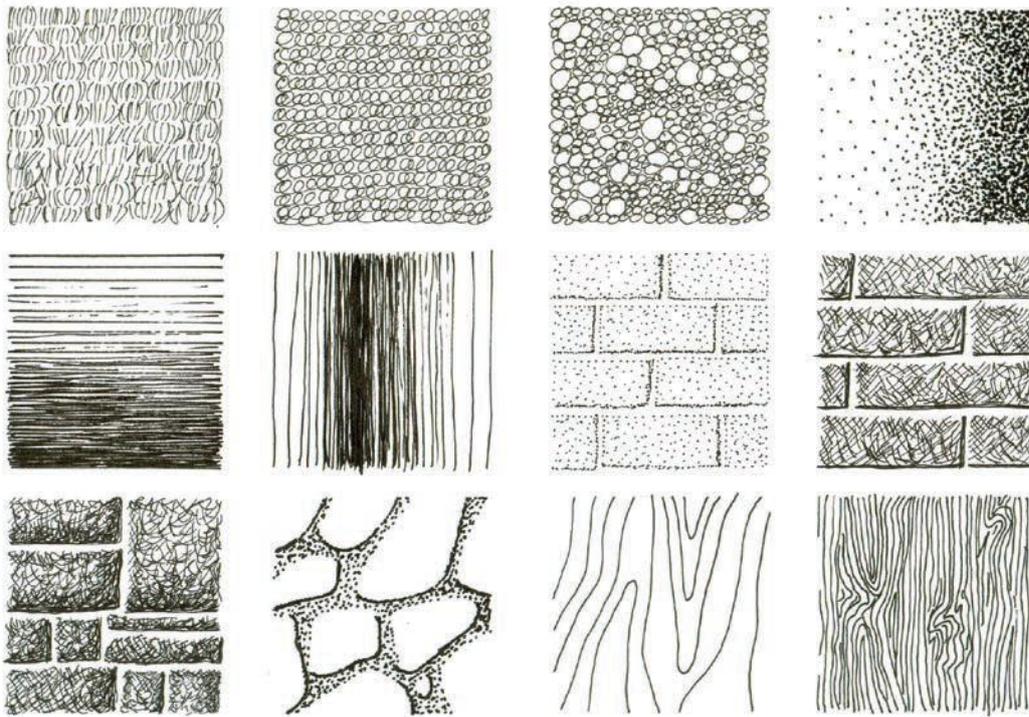
Figure 1.31 Rendering techniques

Figure 1.32 Impossible textures

DRAWING WITH TEXTURE

1 Use freehand drawing to visually interpret a clothes peg in nine different ways.

2 Next render each peg with different media and experiment with different surface textures, as depicted in Figure 1.31. Ensure that you use natural or artificial light to create shadow.

3 Brainstorm a list of potential objects, such as cups and saucers, tools or sea shells. Draw your object at least three times from different angles. Take the first image and render it with pencil, focusing on smooth textures. Render the second image with any media to reflect a shiny metallic surface. Render the last image to reflect a surface such as fur. Examples of these textures can be found in Figures 1.31 and 1.32.

EMBARK 1.6

Figure 1.33 Clothes pegs with shadows

DRAWING AND LIGHT SOURCES

1 Take a photograph of an everyday object and print it out in black and white. You may want to take your photograph into Photoshop® and adjust the contrast and brightness.
2 In your visual diary, sketch your photograph using a grey lead or graphite pencil, concentrating on using line and hatching techniques rather than applying smooth areas of tone. For this task you are required to select and emphasise a strong light source.
3 When you are happy with your sketch, redraw it to a finished standard on black paper using white pencil or pastel. Remember to keep your pencil sharp for fine line detail. For something different you might wish to use scraperboard and a fine etching needle or compass.

Figure 1.34 Everyday objects to render. Perhaps a plant or flower from your garden?

RESEARCH

Do a web search for the below sites, which show different styles of drawing and rendering. We dare you not to be impressed!

- The Style File
- Sketch-A-Day
- Jacky Winter Group
- IA (Illustrators Australia)
- Books Illustrated

EXTRA READING

- Hogarth B, *Dynamic light and shade*, 1991
- Powell D, *Presentation techniques*, 1990

Light and shadow in rendering

Shadows

The ability to render objects with projected shadows and understanding how to use different light sources can make a difference to your drawings. Form is created and emphasised by applying tone (light and shadow) to shape. Light directed at an object will create shadows and define the object's form. Exploring light and shadow will allow you to achieve dramatic and eye-catching results in your rendering.

Light source

When starting a rendering of an object, you need to decide where the light source is coming from, as the light source creates the light and shadowed areas on the object. Figure 1.35 is a photograph of a collection

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of wooden blocks arranged in a simple composition. The same composition has been drawn in Figure 1.36. The task of drawing and rendering the composition was made easier because the blocks could be seen and the light source and light and shadowed areas could be determined.

Creating your own shadows

There are several ways to construct shadows, and different situations will call upon different methods. A shadow occurs when an object obstructs the path of light – for example, a box sitting in the sun. The shape of the shadow is determined by the shape of the object. The light passes the edge of the object and casts the shadow. Shadows can be cast from the object onto the ground or onto the object itself. Drop shadows are shadows cast directly below the object, as seen in Figure 1.37. Notice in the drawings the correlation of the light source angle and the angle of the shadow projection lines.

Bright idea

By applying shadows to your rendering you can create depth, and by leaving areas lightly rendered you can make something appear to be raised. Use bright highlights for the highest point of an object, and shadows for the deepest point or for the point furthest away from the eye. If you want something to appear flat, it needs to have uniform colour. As soon as it becomes lighter, it will appear to elevate; any areas that you make darker will appear to recede. When creating strong areas of dark shadows and making bright highlights, you create a strong contrast, emphasise the form of the object and create more visual interest.
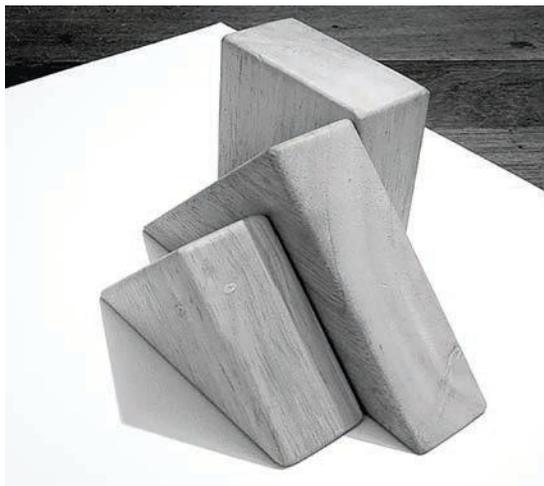
Figure 1.35 Photograph of wooden blocks
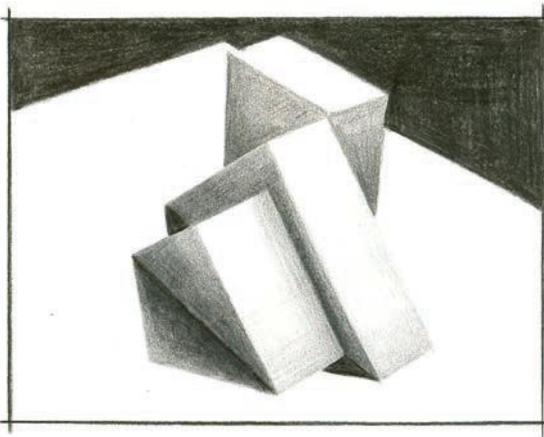
Figure 1.36 Drawing taken from the photograph
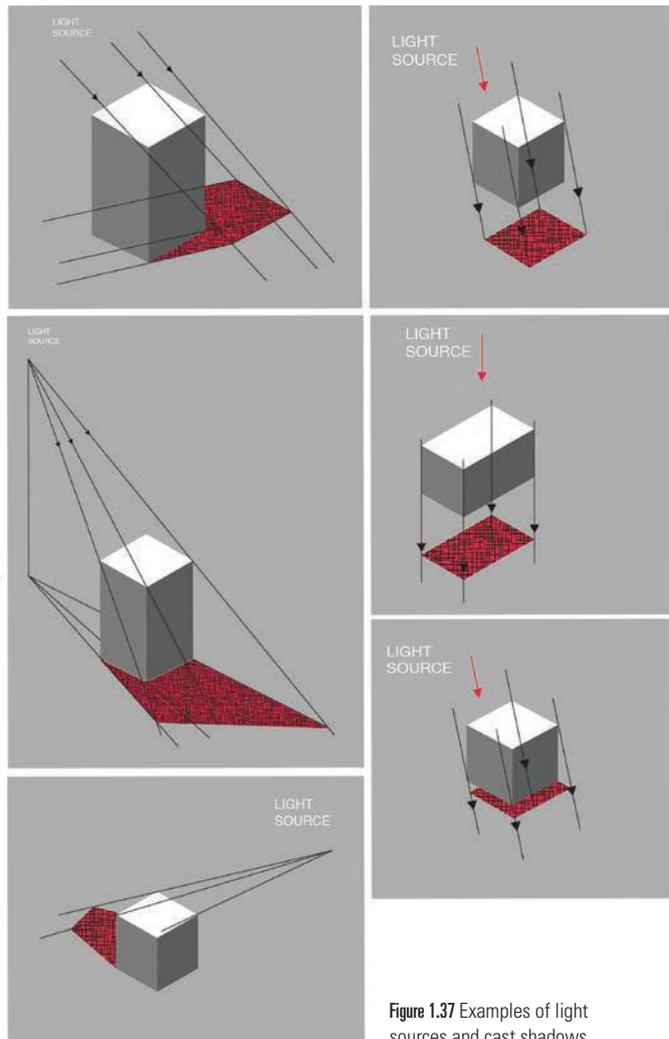
Figure 1.37 Examples of light sources and cast shadows

1.6 Media and materials

Media *are the digital and non-digital applications used to make visual communications.*

The study design lists pencil, ink, marker, pastel, crayon, charcoal, acrylic paint, watercolour, gouache, dye, toner, film, digital applications – vector- and raster-based programs. This is just a list and is not all that you can use as media. For example, think about sprinkling grass seeds in the shape of a word. Water and watch the grass grow into the word. You would have used grass seeds as your media.

Materials *are the surfaces or substrates that visual communications are applied to or constructed from.*

The study design lists paper, card, wood, glass, metal, clay, stone, plastic, textile, screen. Again, this is not a definitive list. Think about other materials that you could use. For example, writing a word in the sand on a beach… the sand becomes your material. It doesn't matter what you use to make your mark or what you choose to make your mark on. What is important is that you know the difference between media and materials because you might be examined upon it.

It started with a pencil

Your pencil will always be one of the easiest ways to generate an image. It's not only an economical choice of media but a pencil can be taken anywhere. A pencil can be used to create a variety of marks and illustration styles.

Grey lead and graphite pencils

Grey lead pencils are an essential tool that you can use for all drawing types, including observational and visualisation drawing. Grey lead pencils are graded according to their hardness or blackness, from 9H to 9B.

Graphite pencils are solid pencils of graphite covered in lacquer to prevent your hands from becoming stained or dirty with graphite. The graphite pencil is soft and luxurious to use and is a welcome media of choice for observational drawing.

Coloured pencils

Coloured pencils are made using wax-like cores with pigment and other fillers. Pencils can be blended to create different colours. Lightly applying layers of colour or deliberately layering colour using a crosshatching style will allow you to achieve blended colours, as seen in Figure 1.41.

Figure 1.38 Pencils are rated by hardness and blackness
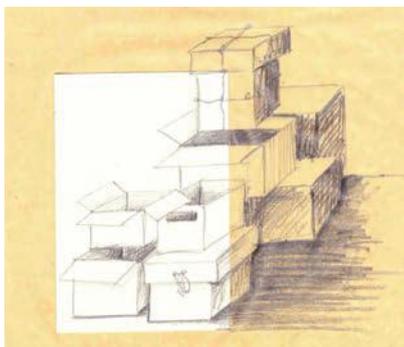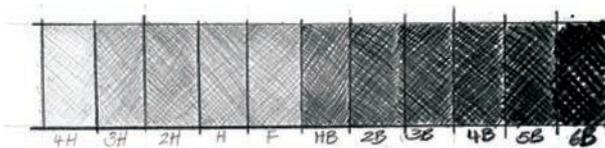
Figure 1.39 Drawing using a grey lead pencil

Figure 1.40 Shell renderings produced using graphite pencils
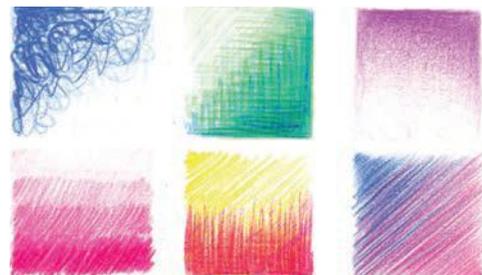
Figure 1.41 Different applications of colour pencil including blending of layers

COLOUR PENCIL IN ACTION

Choose a textured paper, such as cartridge paper. Start applying tone with pale yellow, building up shadowed areas and leaving highlight areas of white. Next, apply darker shades of yellow and green on top of the existing yellow shaded areas. Work softly, applying gentle layers of pencil to build up both tone and colour. Finally, apply cool greens and reds to create contrasting shadows; this will produce more interesting shadows than if you just used black, which can flatten your work. Do not be afraid to leave behind the texture created when using pencil; try to deliberately leave behind sketchy, wispy line work in the shadowed areas to create visual interest.
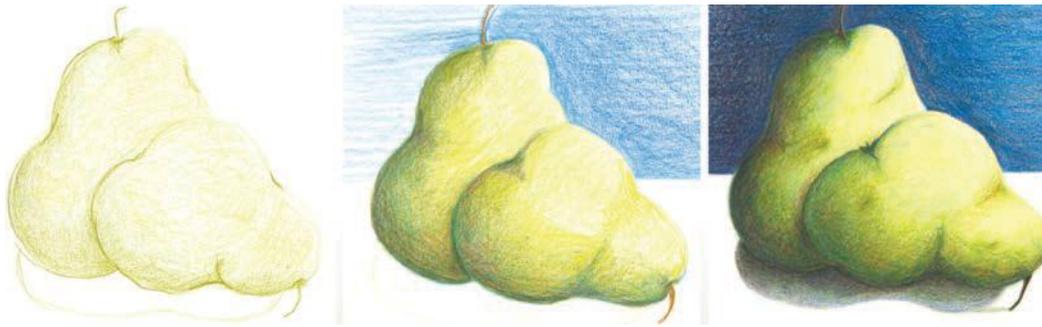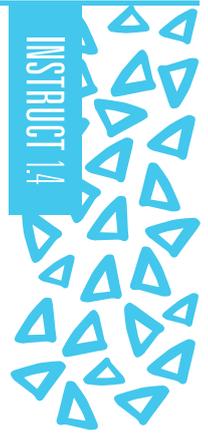
Figure 1.42 Pears in coloured pencil

Water-soluble pencils

Water-soluble pencils can be used like regular coloured pencils, or can act like watercolour paint with the addition of water. In Figures 1.43 and 1.44, the illustration of bees was produced using watercolour pencil on smooth-textured illustration board. A layer of pencil was applied directly onto the board followed with washes of water using a soft brush. When the wash was dry, layers of watercolour pencil were applied by lifting the colour off the pencil with a wet brush and applying it to the image. This allowed greater control in achieving fine detail.

Figure 1.43 Cropped detail of bee from Figure 1.44. Look closely to see the paint brush marks left behind to create line-like texture.

Figure 1.44 Water-soluble pencils can act like watercolour paint.

Pen and ink

Fine liners

Fine liners are hard felt-tipped pens and are available in a range of colours and line widths. They produce a consistent and smooth high-quality fine line, which is why they are popular with illustrators. Alongside grey lead pencil they make an excellent choice for the initial sketches produced in the early stages of your design process.

Figure 1.45 An illustration created using a black fine liner

CHAPTER 1 **Drawing as a means of communication**   21

MANUAL AND DIGITAL METHODS

Using a fine liner, create an illustration that focuses on the element of line. Take your illustration into a program like Illustrator® to add shape and colour.
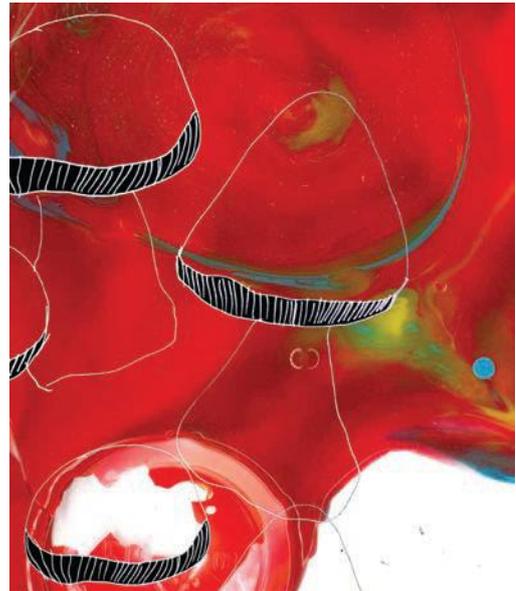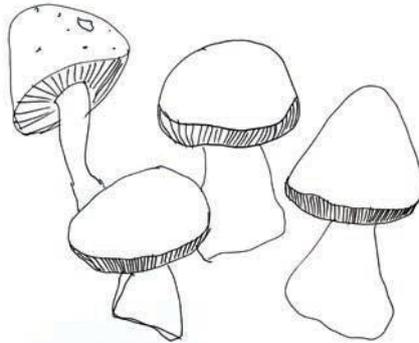
Figure 1.46 A black fine liner drawing of mushrooms was scanned and imported into Adobe® Photoshop®, where colour and texture were added.

FINE LINERS AND PENS IN ACTION

Not all fine liners and ballpoint pens use the same ink. There can be slight differences in the colour and fluidity of the ink. Therefore, use the same pen for the one job.

Felt-tip pens

Felt-tip pens are a quick and versatile ink medium, especially for filling in large areas. Available in a range of thickness and nib styles, they come with a permanent or water-based ink.

Ballpoint pens

When using a ballpoint pen the end result may not look a lot different to using a fine liner. However, some illustrators and designers prefer the harder tip on the end of a ballpoint pen in preference to the softer tip of a fine liner. These pens come in one line width, which will be consistent for the life of the pen, unlike a fine liner where the tip can become damaged.

Figure 1.47 A drawing completed with a black ballpoint pen

Figure 1.48 Drawing with a black felt tip pen

Ink for dipping, brushes and your imagination

Drawing inks have been around for a long time and are desired for their brilliance of colour and their range of possible applications. They are available in a wide range of colours and can be used with traditional tools such as brushes, calligraphy pens, an airbrush or even a stick. These inks are permanent, easily diluted, intermixable and can be used on a variety of surfaces.

Markers

Spirit-based design or illustration markers usually come with two tips: a broad chisel tip for filling in large areas and a fine tip for line work and adding detail. Good-quality markers will have replaceable nibs and can be refilled with replacement ink. These markers are available in a broad range of colours and can be colour matched to industry printing inks and dyes, including the Pantone® colour range.

NO EXCUSE

While not always the most ideal choice of media, it is amazing what can be achieved with the blue biro found at the bottom of the drawer.
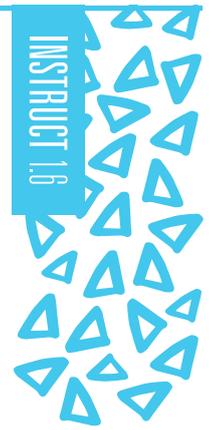
Figure 1.49 Drawing with a blue biro

Figure 1.50 Ink applied with a brush

Figure 1.51 Rendering with markers

EXPLORING THE COFFEE CUP WITH MARKERS

Find a disposable coffee cup complete with a lid. Complete a series of observational drawings from different view points. Complete an isometric drawing of the coffee cup and render with markers. This drawing could be used as a starting point in Unit 1, Area of Study 2, Design Elements and Principles. Design the surface graphics for the coffee cup based upon the line, colour and pattern.

Figure 1.52 Observational drawings rendered with markers

MARKERS IN ACTION

Choose smooth-textured, bleed-proof paper to allow the ink in the markers to flow, making blending colours easier. Apply your colours from light to dark. In the example shown in Figure 1.53, pale yellow was used to create tone by building up layers of colour. A darker yellow-green shade was then applied to areas where there were darker shadows. If you find it difficult to blend two colours smoothly, try using a lighter shade to blend the colours together or use the blend marker. Add a cooler and darker shade of green, such as olive, to the shadow areas and try using a contrasting colour such as red in the shadowed areas to create more depth. To create more visual interest, use pencil or dry pastel on top to add white or coloured highlights.

Figure 1.53 Building layers of colour with markers

QUICK SKETCHING WITH MARKERS

Some videos demonstrating quick sketching with markers are included in the Interactive Textbook.

DIGITAL
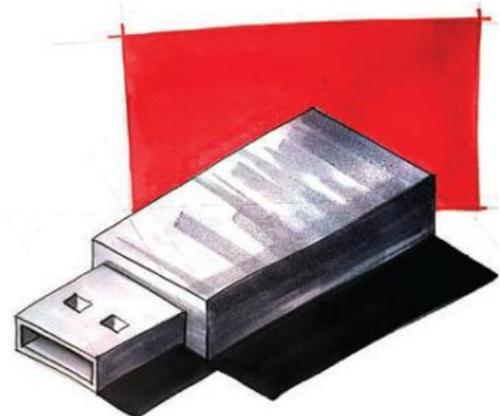
Figure 1.54 Sketching with markers

HOT TIP

Use a china graph pencil, chalk pastels and/or correction fluid for highlights when rendering with markers.

DESIGNERS

Research the following designers online:

- Mark Randall
- Spencer Nugent (he refers to himself as: Designer – Coder – Illustrator). He also has a wonderful idea of a sketch a day.

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Paint

Gouache

Gouache is an opaque water-soluble paint, rather than being transparent like watercolour. Being opaque, gouache can hide any pencil marks underneath and is easy to work on top of with pencil or fine liner if required. It dries to a flat finish and is therefore easy to scan, unlike coloured pencil, which has a sheen that can be picked up during scanning. White is available in the colour range, unlike many watercolour brands where the white of the paper is preserved.

Watercolour

Besides the allure of creating transparent layers of colour, watercolour paints can provide designers and illustrators with a quick and effective media for rendering and environmental illustrations. Watercolours can be applied directly to dry, pre-soaked or wet paper for different results. Be sure to experiment.
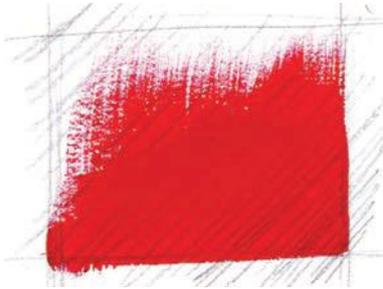
Figure 1.55 Mixed at the right consistency, gouache will cover grey lead pencil.

Figure 1.56 Gouache: dilute with water or use as a creamy consistency with coloured pencil applied over the top when dry.
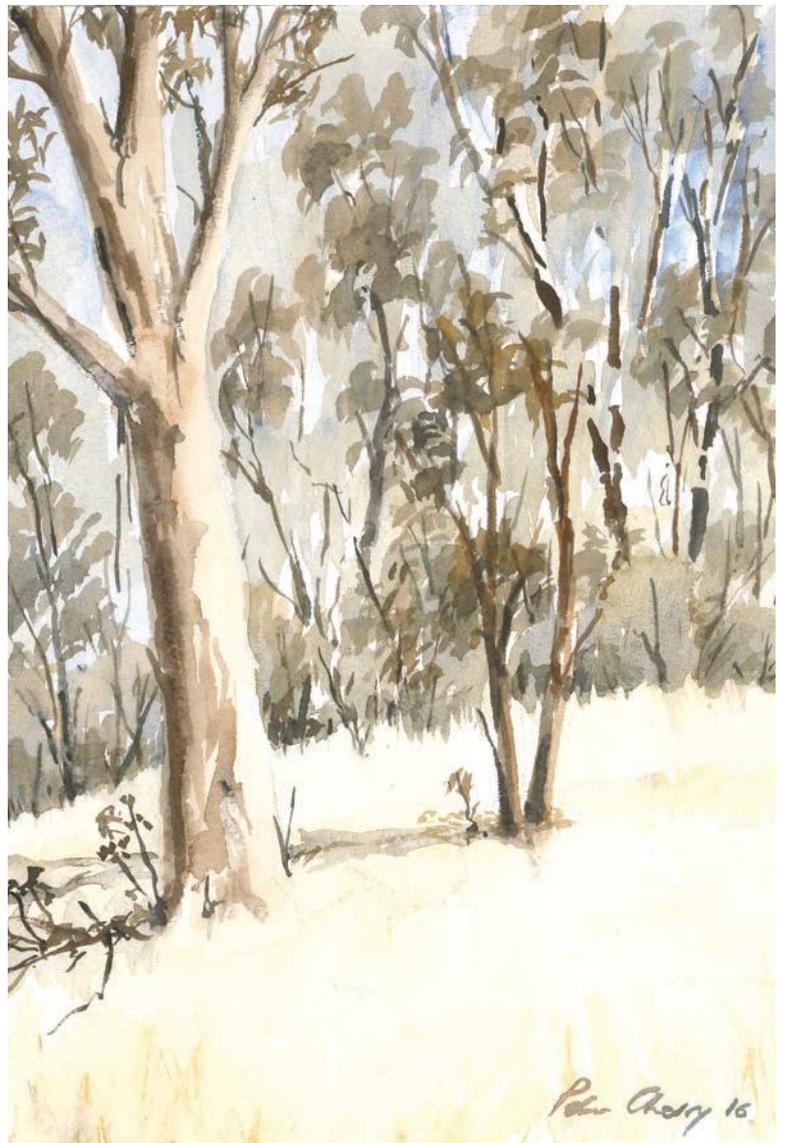
Figure 1.57 Watercolour illustration by Peter Cherry
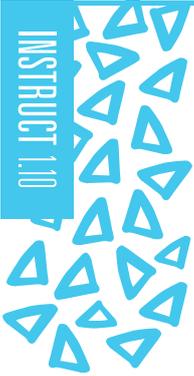
WATERCOLOUR TIPS

Choose appropriate watercolour paper for this task. When working with watercolour you generally work from light to dark, although there are always some exceptions. The example in Figure 1.58 was produced by dropping colour onto wet paper, which allowed the medium to have some freedom.

The darker shades of yellow and green were then applied with more control to deliberately build up the shadowed areas. To create visual interest, a fine brush and thicker layer of watercolour were used to create fine work and detail.
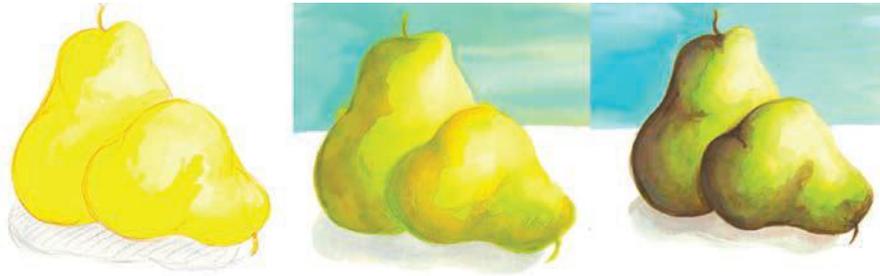
Figure 1.58 Building layers of colour with watercolour

OIL AND ACRYLIC PAINTS

Although oil and acrylic paints are traditionally found in the art studio classroom, never limit your imagination to the media and materials found in your design classroom or studio. Oil paints and acrylic paints achieve very different results and will enable you to take on different directions when creating an image. The resulting image could then be scanned and manipulated further in a software program like Photoshop®. After generating thumbnail sketches of an idea, take your ideas to the art department and see if they can assist you with research and developing your ideas further using different media and materials.

Figure 1.59 Acrylic paint on calico

Charcoal, pastels and crayons

Charcoal

Often associated with life drawing, charcoal should not be left out of the design room. An excellent media for producing deep tones and realistic lighting techniques, it lends itself to a variety of paper surfaces and colours. Light areas in your drawing can be achieved by leaving areas of the paper untouched or removing charcoal with an eraser. Different rendering techniques and styles of illustration can be achieved with charcoal.

Oil pastels and water-soluble crayons

Oil pastels will allow you to achieve a range of effects and are available in a wide range of colours. Being oil based, they respond differently when applied depending on the temperature. When cold they can leave a defined mark, whereas when warm (think about your warm fingers and hands) they can be soft and easy to smudge and blend colours together. If you want to blend or mix colours together you can use your fingers or paper stumps, and then allow the oil pastel

to dry so you can add layers of colour on top. Working in layers can prevent your oil pastel work from becoming flat and allow the colours to be more vivid. If you want to explore mixing and blending colours further, try diluting oil pastels using turpentine directly onto the paper or before application.

Dry pastels

Dry pastels are available in soft, medium and hard varieties and different qualities. They are a popular medium among illustrators as they can be used in a painterly style, shaved into a powder and applied with a cotton ball or applied directly to the page. Dry pastels are worth exploring and you are encouraged to trial making different marks, building the pastels up in layers and blending colours. Using a spray fixative in between layers can allow you to extend the application of colour and/or imagery. Another feature of dry pastels is that they can provide the highlight or shadow that you need on a marker rendering.

It's not paper

Drawing does not need to be completed on paper. Whether drawing from observation or creating presentation drawings, look beyond paper and investigate the potential of other materials, such as plastic, textiles and metal. Figure 1.62 is an example of a scraperboard drawing. This black-and-white observational drawing was produced on scraperboard using a fine needle. Different hatching techniques were used to achieve the strong tonal highlights and shadows.

Figure 1.60 The finer side of charcoal: this image was generated using a charcoal pencil with layers of tracing paper.
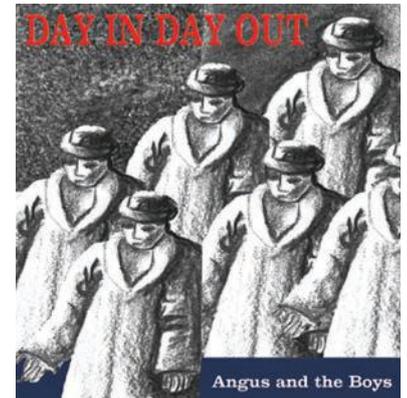
Figure 1.61 A charcoal drawing was one starting point for generating the image for this CD cover.

Figure 1.62 Drawing on scraperboard
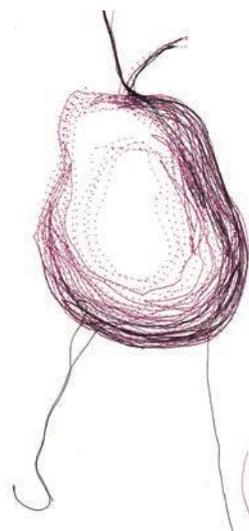
Figure 1.63 An illustration created on a sewing machine with thread on paper. Tone was added through the use of different coloured thread and building up areas of stitching.

Figure 1.64 Colour, tone and expressive lines using oil pastel

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1.7 Generating and reflecting on ideas

SCAMPER

SCAMPER is a design thinking strategy or tool that can be useful to assist in the generation of new and original ideas. As an example of creative design thinking, SCAMPER is useful if you find yourself staring at a white page or when ideas seem to dry up. Each letter of SCAMPER is a verb and asks you for an action.

S – substitute
C – combine
A – adapt
M – modify
P – put to another use
E – eliminate
R – reverse
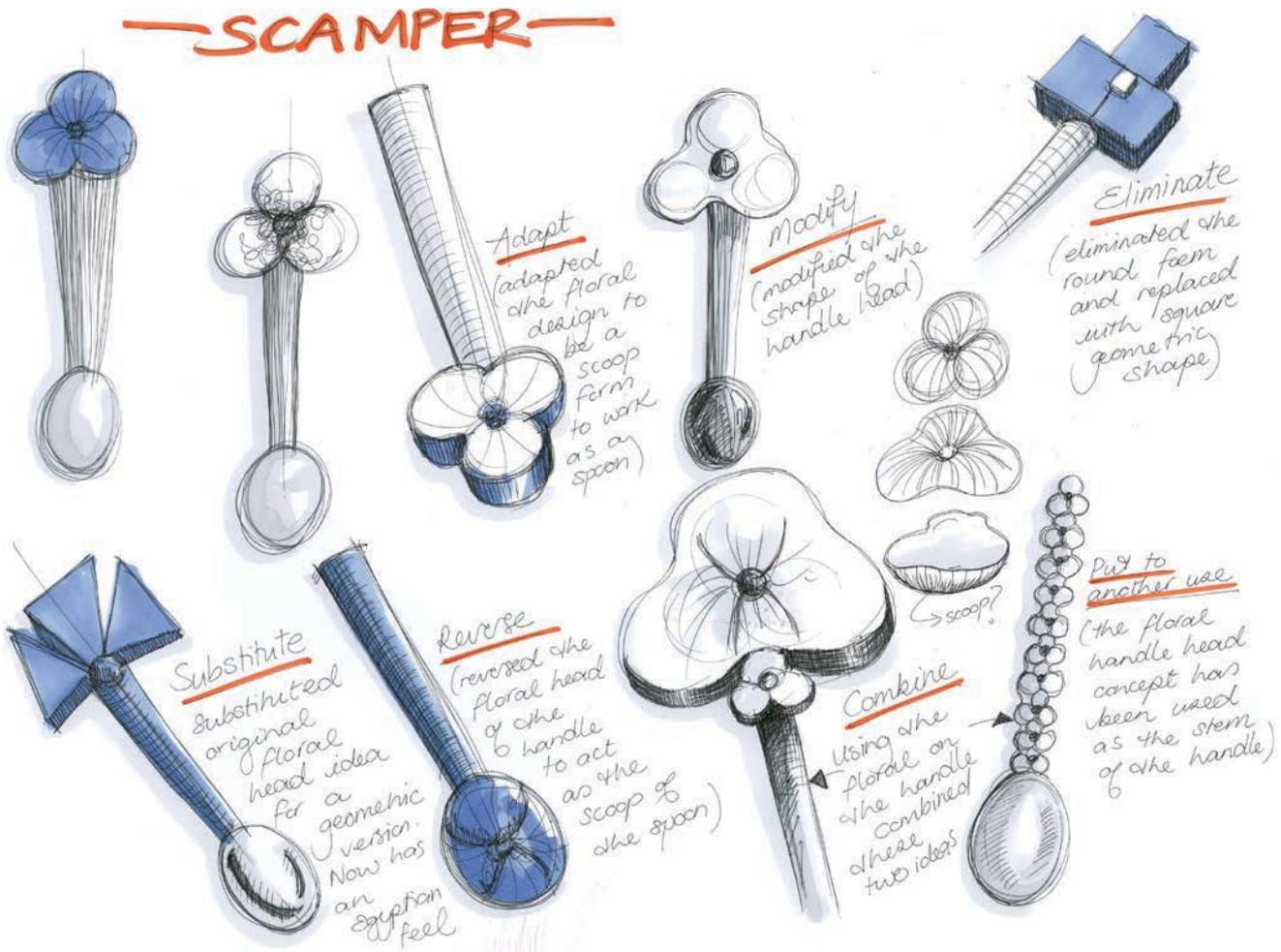
Figure 1.65 SCAMPER in action when generating ideas

1.8 Some last thoughts on drawing

The secret is in the details

Before commencing your final presentation, take the time to reflect upon trials or mock-ups completed in your visual diary. Have you fully addressed the brief or assignment sheet provided by your teacher? Go through your ideas with your teacher or a peer before starting your final presentation. Design and illustration should have a focal point of interest to catch the eye of the target audience. For instance, a drawing of a red bird would be dominant sitting among grey branches and leaves. Creating an area of interest in a composition can be done in many ways, including specific use of elements and principles of design, interesting use of materials and media and through the arrangement of the composition. Often, when looking at illustrations created by others, you find that the secret is in the details. Think of the clever use of one element such as line, or the interesting use of textured papers combined with pencil.

Holding the viewer's interest

What holds a viewer's interest? What keeps an audience looking through a magazine, or allows them to remember a logo and go searching for the associated product? People will choose to buy one soft drink over another and one brand of shoes over another. However, it is not just the taste or the look of a product that makes the purchase happen, it is the branding and identity associated with the product. Just like the worlds of advertising and marketing, you will need to look at ways of holding the viewer's attention when you are completing an illustration or rendering.

Kimberly Buck, illustrator

Kim Buck is an Australian contemporary artist. Kim is fascinated by the human condition, and her exquisite charcoal drawings reveal a deep sensitivity and engagement with her subject matter. Her work is represented by Peter Walker Fine Art and Jan Murphy Gallery, and is held in a number of significant national public and private collections.

Creating magic

Did you always draw or practice art? As a child? When did you start exhibiting your artwork?

Not really – I drew as much as any normal child would growing up, but I certainly wasn't what you would call an 'arty' kid. I was far more interested in books! I started exhibiting my work when I was about 24. My first exhibition was in a hairdressing salon near a local café I worked at while I was figuring out what to do with my life. The hairdresser had seen some of my work in the café and offered to put on an exhibition.

Have you always worked in charcoal?

Almost exclusively, except the very early days of my fledgling interest in art, when I mucked around with any kind of materials I could get my hands on. But when I discovered charcoal, I was hooked. I haven't really used any other mediums since.

Are your artworks personal or do you create works for clients?

I initially did a lot of commissioned work for clients, which usually involved drawing pictures of their children or pets. Since I began making my own work, I have been lucky to be able to only produce drawings that are intensely personal. Thankfully, they seem to resonate with clients enough for them to also like the drawings enough to have them in their home.

Figure 1.66 Kim Buck

viscomm A Guide to Visual Communication Design

Do you undertake research prior to drawing? If so what type of research?
Yes, although I must admit that most of it is autobiographical! I think most artists draw on their own range of experiences and perceptions of the world to initially generate their work. I tend to start with a kernel of a very personal idea or emotion and then expand my research into areas like psychology, philosophy, mythology or poetry. Doing that allows me to reach a certain distance from the work, which I think helps to universalise it a little.

Do you undertake research for inspiration?
Absolutely. I find poetry incredibly inspiring and have a favourite set of authors I draw upon to fuel new work.

What inspires you?
Nature, first and foremost. Mountains. Trees. Clouds. Love. The occasional broken heart.

Do you work from photographs or real life?
I used to work from life quite a lot but as my drawings became more and more refined, they would take longer and longer to produce. It became a very practical decision to work mainly from photographs. I do like to drop in on the occasional life-drawing class, though, because it requires such a different way of looking at the human form.

If you are given a topic or theme or a brief from a client, how do you start the work? Do you generate ideas first in a sketchbook? Do you complete a series of sketches or drawings before commencing the final artwork?
As I mentioned, I haven't really accepted commissions since I began to produce my own work. I will occasionally produce a piece of work for a specific client, but they are generally happy to let me make my own decisions about the work, which is a very privileged position to be in! Most of my work tends to start with words – lots of scribbled words – more than images or sketches. From there, I go through an often tormented process of transforming text-based ideas into visual images. Even then, I rarely sketch my ideas. I'm more likely to take some initial photographs with a model and play around

with them digitally until I find an image that captures the idea or emotion I am attempting to convey.

What size do you typically work at?
The scale of my work ranges from reasonably small (20–30 cm) to as large as I am able to fit in the boot of my car to transport the work (150 cm). I quite like working at that large scale. It frees me up.

What type of charcoal do you use?
I prefer to use General's charcoal pencils, in HB, 2B and 4B grades.

What type of paper do you typically use?
University cartridge paper – 300gsm.

Do you use any other media or tools?
I chew through a lot of pencil erasers and compressed paper stumps. For the really black-blacks, I use black charcoal pastels. For the really white highlights, I carefully pick them out of the paper using a razor blade.

How long can an artwork take to draw?
It is rare for me to produce a work in less than 2–3 weeks. Depending on the scale, some can take several months to complete.

How do you commence drawing? For example, lightly sketch and outline? Do you work from a plan?
I always begin by gridding my paper and sketching out the outline of the image. This allows me to begin to familiarise myself with the details within the image and get a sense of its scale and how well it fits within the image boundaries I have chosen. I often make slight adjustments to the scale or image composition at this point.

What happens if you make a mistake?
Panic! Charcoal is not the most forgiving of mediums. When it is on the paper, it is very difficult to remove all traces. I have occasionally had to adjust my images to accommodate accidents. Or very patiently and very carefully attempted to scrape the mistake off the surface of the paper using a razor blade.

Tone is an important part of your works. How do you create/apply such sensitive tone with charcoal?

It takes time to build up the subtle tones or pare them back as necessary – a great deal of time and patience. I will often go back over the drawing several times to adjust the tonal range. It's amazing how much tones change once they become contextualised among other tones. I also like to spend a lot of time looking at the developing drawings from different distances to ensure the tonal range works well up close and from greater distances.

You are not only highly skilled in creating beautiful soft skin tones, but other textures such as hair, fabric and feathers are so accurately presented. Can you describe how you create these textures?

Practice! When it comes down to it – all textures, whether skin, fabric, hair or the surface of the moon – are all just tiny little segments of tone. Yes, some have sharper edges or more distinct shapes or more defined tonal profiles, but if you squint your eyes hard enough, they are all just different shades of grey! I found the trick was to focus on tones rather than shapes or textures. It can be very easy to over-exaggerate certain elements of images if you focus on *what* you're drawing rather than the *tones* you're drawing.

Figure 1.67 *Conatus*, charcoal on paper

Figure 1.68 *Syncline*, charcoal drawing on paper

Figure 1.69 *Clash (scar tissue)*, charcoal on paper

Many of your works include either a white or black background. Can you explain why?

I have always loved to create a sense of dark confinement (black backgrounds), or empty spaciousness (white backgrounds) in my work. It helps to elevate the subject of the work, the figure, to the absolute foreground, without any distractions or competing imagery. I also just love the simplicity of the pure black or white backgrounds.

The figures in your artworks are often drawn from dramatic view points and interesting angles. How difficult is it to navigate foreshortening of arms and legs?

It can be a challenge, but I find it a very enjoyable one. Similar to my earlier comment about the trick being to focus on tones rather than shapes or textures, my secret to successfully drawing foreshortened segments of the drawing is often to concentrate on the micro-level simple forms – the lines and angles. I find that it is easy to feel overwhelmed by the thought that you have to draw an extremely foreshortened and difficult arm. It's much easier to focus on a set of abstract forms that, when put together, happen to create a shape that just happens to be a sophisticatedly rendered foreshortened arm!

Tricks of the trade from Kim

- Undertake life-drawing classes to develop your observational skills and drawing techniques.
- Use photographs to help you when you're drawing objects that you can't place in front of you. Looking into a mirror and drawing your own face is a great resource for facial expressions.
- When beginning a new drawing, start with simple sketches of shapes and gradually build up the details.
- Use artistic licence. Don't be afraid to change something or leave something out.
- Experiment and explore many different mediums and choose one that suits your task. Oil paint is good for creating loose brush strokes and moody colours, and pastels can be soft and fuzzy. Colour pencil can be used for both light and loose illustration techniques, while charcoal is great for smudgy strong pictures, allowing strong darks and lots of texture.
- Practise drawing shadows: 'Shadows make the world go around: it's how we know the difference between a ball and a circle'.
- I would add that drawing from a place of personal experience can be incredibly powerful. Being a good draftsperson is one thing, but communicating something original and personal about the human condition is something else entirely!
- Also, practise, practise, practise. It took years and years to refine my drawing skills. It can be easy to get disheartened at times, but if you just stick at it, your skills *will* improve.

CHAPTER REVIEW

Summation

Drawing is a means of visualising the ideas in your head; it is a way to communicate ideas to a client or record your observations and concepts. Drawing can be a starting point in your design process or the end result. Drawing can assist in triggering and developing ideas further and helps the design thinking and creative processes. Drawing is what underpins the subject Visual Communication Design. Developing skills in two-dimensional and three-dimensional drawing systems will assist in your ability to draw from observation and to draw conceptually.

MULTIPLE-CHOICE QUESTIONS

For each of the questions below select the correct answer.
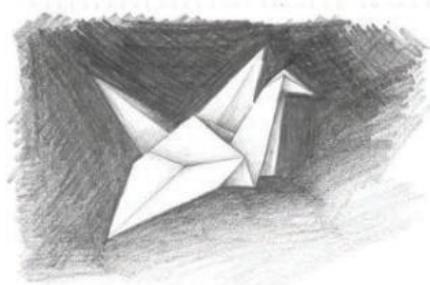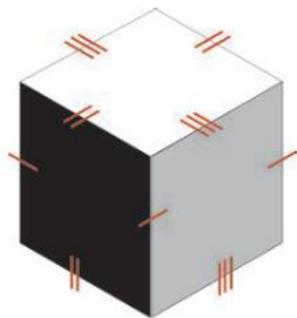
1 What paraline drawing system has been used in the above drawing?
   A planometric
   B isometric
   C two-point perspective

3 Observational drawing can best be described as:
   A drawing what you can see
   B drawing from your memory
   C drawing from a photograph
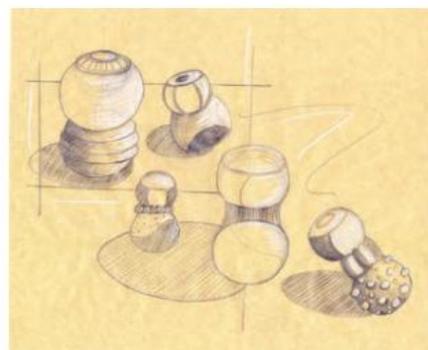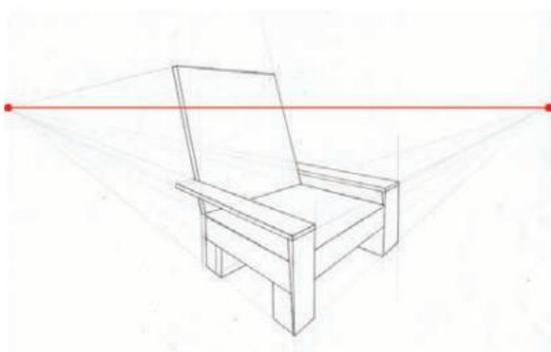
2 Look at the image above. What does the red line indicate?
   A picture plane
   B horizon line
   C vanishing points

4 Which one of the following best describes the type of drawing above?
   A freehand drawing
   B visualisation drawing
   C presentation drawing

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MINI TASK: OBSERVATIONAL, VISUALISATION AND PRESENTATION DRAWINGS

Select a single object that you can bring to class that you will use to create a small folio of drawings that explore various rendering techniques, media and materials.

Your final collection of drawings will be uploaded into a digital format for submission and assessment.

Objects that you might select could include: stationery items such as pencils, markers, pencil sharpener; grooming items such as a toothbrush, hairbrushes; kitchen utensils and items such as cutlery, can opener; glasses or goggles; perfume bottles or make-up; technology objects including USB or a mouse or ear buds.

Complete the following tasks:

Drawing task	Media	Materials
Create a series of observational drawings of your existing object. Freehand, may include the use of a tablet and stylus.	Grey lead pencil Fine liner Markers	Bank layout paper Cartridge paper Tracing paper
Using visualisation drawing, create your own original version of your selected object. Use perspective drawing to assist you in drawing your object three-dimensionally.	Grey lead pencil Colour pencils Watercolour Fine liner Markers	Bank layout paper Cartridge paper Coloured paper
Select one of your designs and draw in isometric using drafting instruments. Render your finished drawing.	Fine liner Colour pencils Markers	Cartridge paper
Redraw the same design as a third-angle orthogonal drawing.	Grey lead pencil Fine liner	Cartridge paper
Scan all drawings and arrange as a final presentation.	Adobe® Photoshop®, Illustrator® or InDesign®	Screen based or heavy weight paper

EXTENDED TASK: INSPIRED BY TIM JEFFS

Brief

After studying the work of American artist and designer Tim Jeffs, you are required to select a photograph of an animal (you may even want to photograph your pet) for the subject matter of this task. Using Adobe® Photoshop®, change your photograph to black and white and enhance the contrast to create strong tonal variation. On A3 cartridge paper, reproduce your black and white photograph with black fine liner emphasising your animal's fur, fins, scales or feathers using hatching techniques.

Inspiration and mentoring: Tim Jeffs

Search online for Tim Jeffs' art, including at his 'Tim Jeff's Art' blogspot, and on Google Plus.

Outcomes

Students will:

- use freehand drawing methods to create presentation drawings
- use ink and fine liner on drawing cartridge paper to draw and render forms
- develop skills in rendering techniques and illustration styles
- emphasise the design principle of contrast and consider both the negative and positive space when making decisions about their composition.

Tasks

1 Refer to pages 15–19 of this textbook and ensure that you have read the information on hatching and shadows.
2 Research the animal illustrations created by artist and designer Tim Jeffs.
3 Select an animal, bird or insect to draw. Students may use imagery from books, magazines or the internet or take their own photograph to work from. (*Tip*: ask students to research imagery from stock photo companies.)
4 Undertake a series of hatching exercises in your visual diary to explore different ways of creating tone and ways to create texture. Look at the use of strong shadows and ways to emphasise contrast. Explore and experiment with fine liners, pens and ink on heavy weight cartridge paper.
5 Produce your final presentation drawing in black and white.

Submission

An A3 black-and-white illustration that incorporates tone, pattern and texture, and has an emphasis on high contrast. As this is a presentation drawing you are encouraged to mount your work for assessment.
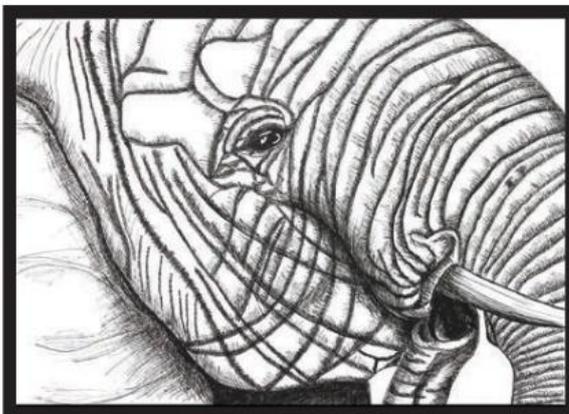
Figure 1.70 Illustration by Harrison Pickervance
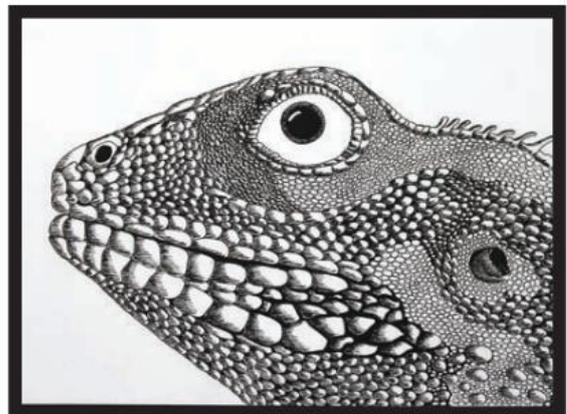
Figure 1.71 Illustration by Harrison Minuzzo

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VCAA ASSESSMENT

Unit 1, Outcome 1

On completion of this unit the student should be able to create drawings for different purposes using a range of drawing methods, media and materials.

(VCAA Study Design, © VCAA)

THE USB

Design problem

Designbytes is a computer hardware company that produces and sells a huge range of USB sticks. Although Designbytes produces and sells USBs in a competitive range of sizes, they want to create a new product to corner the youth market. They wish to create a range of USBs that would appeal to this target audience.
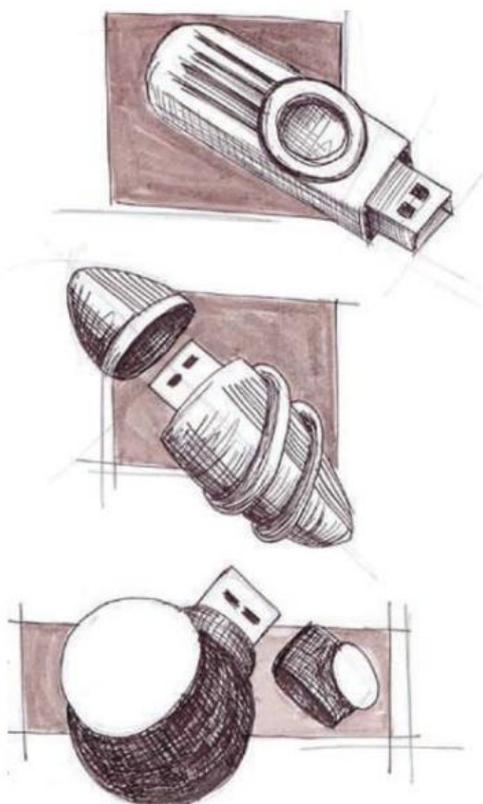
Outcomes

- knowledge and understanding of the different purposes associated with observational, visualisation and presentation drawing
- skills in observational drawing including working with different light sources
- incorporate a variety of rendering techniques to replicate surface textures, materials and shadows
- use three-dimensional drawing methods
- complete a third-angle orthogonal drawing
- use different media when completing visualisation drawings
- incorporate a variety of media and materials to create presentation drawings
- use design thinking techniques to make choices when generating alternative ideas.

Tasks

1 Research a range of existing USB sticks. Paste these into your visual diary and annotate.
2 Collect a range of existing USB sticks and complete a series of observational drawings looking at different view points.
3 Select an existing USB stick and measure carefully to determine the dimensions. Use these dimensions as a guide for your own design.

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WRECK THIS PRODUCT!

S C A M P E R

4 Using grey lead pencil, fine liner and markers, generate a range of ideas for an original USB stick. Use the design thinking strategy of SCAMPER (refer to page 28 of this textbook for more information) to assist you in extending your ideas. Complete the handout titled 'Wreck this product' and paste it into your visual diary.

5 Select your favourite design and annotate why the design is successful.

6 Using graph paper, complete an orthogonal drawing using a scale of 2:1. Complete your drawing with dimensions. You need to adhere to the VCAA Technical Drawing Conventions document.

7 Complete the following presentation drawings:

- two-point perspective with rendering
- isometric in full colour with rendering
- third-angle orthogonal drawing.

8 Scan your three-dimensional drawings and import into Adobe® Photoshop® or Illustrator®. Name your new USB design and arrange your drawings in a presentation suitable for a client presentation.

TOP VIEW

12

FRONT VIEW

75

15

60

12

SIDE VIEW

4
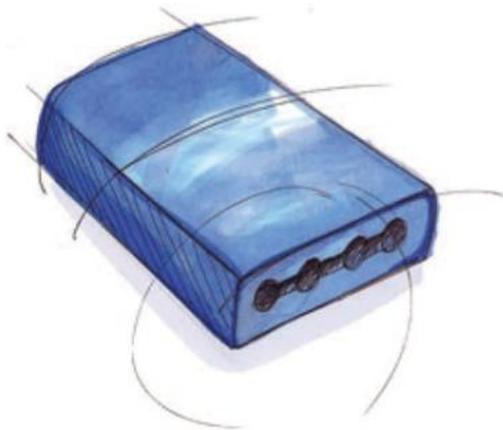
ALL DIMENSIONS IN MM
DRAWING NOT TO SCALE

NAME		ORTHOGONAL DRAWING OF USB	DATE

CHAPTER 2

Design elements and principles

UNIT 1, AREA OF STUDY 2

A designer knows they have achieved perfection not when there is nothing left to add, but when there is nothing left to take away.

(Antoine de Saint-Exupéry)

OVERVIEW

This chapter looks at the use of the design elements and principles and the ways they assist in producing visual communications. Design elements and principles can be explored when drawing, can be used as starting points for exploration of ideas, and can assist in developing and generating solutions for design problems. For example, line and form might be used extensively when generating ideas because often we use visualisation drawing at this stage of the design process. Other design elements such as form, colour and texture may become more important as you move into the stage of developing concepts. This chapter will look at the purposes of visual communications and how the design elements and principles can be used in the generation of ideas and development of concepts. In your own design work, look at the design elements and principles as a working toolbox of tricks to assist in broadening your ideas or as a means of keeping your design work on track.

KEY KNOWLEDGE:

- key features and functions of design elements such as point, line, shape, form, tone, texture, colour and type
- key features and functions of design principles such as figure-ground, balance, contrast, cropping, hierarchy, scale, proportion and pattern (repetition and alternation)
- aesthetic and functional factors that influence the selection and application of design elements and design principles
- purposes of visual communications such as to advertise, promote, depict, teach, inform, identify and guide
- design elements and design principles and their use in the generation of ideas and development of concepts in the design process
- drawing methods to visualise ideas and concepts
- different manual and digital drawing methods, media and materials for exploring and applying design elements and design principles
- presentation drawing methods for the purpose of refining conceptual designs using drawing methods, including manual and digital methods
- techniques for generating and reflecting on ideas
- copyright obligations when using the work of others in visual communications.

(VCAA Study Design, © VCAA)

2.1 The design elements

The design elements include point, shape, line, type, tone, form, colour and texture. They can be seen as different ways to make marks on your paper.

Point

Point – it's more than a dot!

Point can be used as a reference mark to show the location or position of something on a map or diagram. It may be shown as a dot, small shape or symbol to represent an object or indicate an identity. It can be cleverly used in a visual communication to draw our eyes to important information. Point can be used to create a pattern or an image and is used to create tone in dot rendering or stippling techniques.

Point can be:

- single or repetitive
- used to create tone; for example, stippling
- a pattern
- decorative
- a symbol
- used as a directive
- a point of reference or to show a location
- used to create bullets within text.

Figure 2.1 The design elements (top to bottom): point, shape, line, type, tone, form, colour and texture
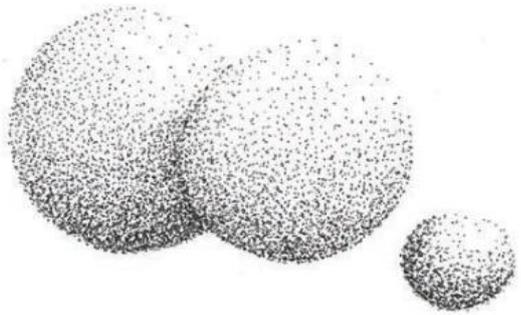
Figure 2.2 Using point to create tone, a rendering technique referred to as dot rendering or stippling.

Figure 2.3 A postcard based upon type with the purpose of promoting a positive message. The postcard's focal point is the typeface created with the design element point.

Figure 2.4 Point can be used to link information in a diagram.

Figure 2.5 Point is used to show locations on a map.

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Line

Line is a continuous mark made on a surface. Line can vary in appearance (curved, straight, irregular) and in thickness, weight and style. Line may be continuous, broken, roughly created or finely drafted. In design it is often incorporated with other elements (for example, to outline a shape or to produce a contour drawing, which is an outline drawing) and it can be used to create a shape, tone, form or texture. The creator can change the line produced depending on the tool they use to make their mark.

Line weights and styles are used to communicate or represent different information in architectural and engineering drawings. For example, in three-dimensional drawing a system of visible and hidden lines is used to assist in showing where changes in an object are located. Thick continuous lines are used to show visible parts of an object while thin dashes are used to represent hidden details.

Bold, heavy or coloured lines can lead the eye through a visual communication or highlight/emphasise important text in a document. In freehand drawing, soft lines may be used to emphasise an organic subject matter, and rendering techniques such as crosshatching or contour hatching use line to show the form and/or tone of an object.

Line can create texture and pattern and is used extensively at the beginning of the design process to generate quick freehand sketches. You can use line to create an illustration in a software program like Adobe® Illustrator®, as seen in Figure 2.7. There are several tools in this program that allow you to create a variety of line styles and widths. Thumbnail sketches often focus on the use of line as a quick and efficient method to express ideas. Figure 2.8 is an illustration using scraperboard; the technique used in this example relies on line to create tone and texture. The line style is soft, gentle, flowing and organic.

Line can be:

- organic
- geometric and precise
- directional
- curly
- fine or thick
- solid
- generated manually or digitally
- broken
- irregular
- repeated
- vertical or horizontal.
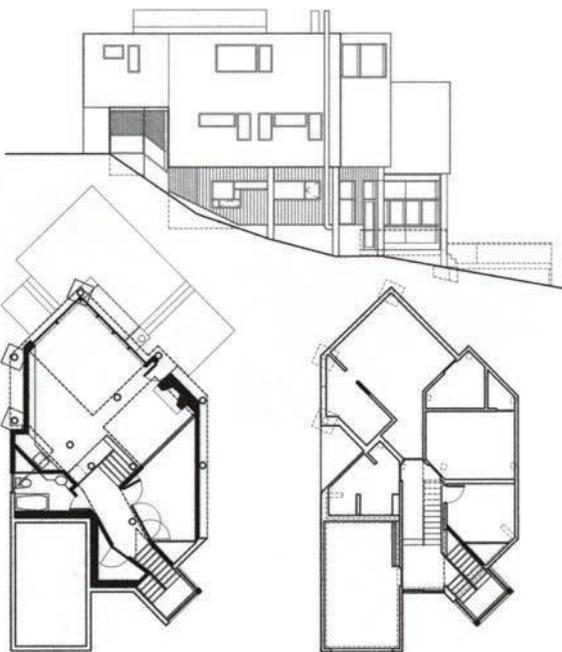
Figure 2.6 Architectural drawings incorporate different line weights and styles. These different line weights and styles are used according to Australian Standards and can represent wall thickness, dimension and object lines.

Figure 2.7 Line is emphasised in this digital illustration.

Figure 2.8 The use of line in this artwork creates tone and form.
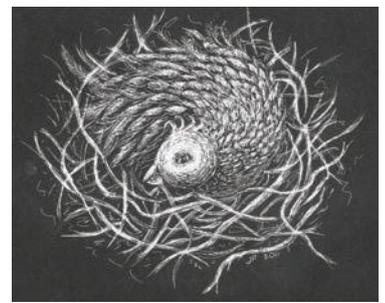
Figure 2.9 Whimsical, organic and fluid lines set the style of this digital illustration.

Figure 2.10 An illustration created in Adobe® Illustrator® using line and colour. The line was generated digitally using freehand drawing on a tablet with a stylus.

DIGITAL

FURTHER RESEARCH

Look online for fine examples of the work of illustrator Charley Harper and illustrator Kat Chadwick. Charley Harper's illustrations were created using manual methods while most of Kat Chadwick's illustrations end up in a digital format. Find examples of both designers' work and discuss their use of the design elements and the impact of digital technology on illustration techniques.

Shape

Shape is two dimensional and created by a closed outline. It can be organic or geometric, **symmetrical** or **asymmetrical**. Used with other elements, such as tone, it can create form. Shape plays a part in the relationship between figure and ground. Shape may be the dominant figure placed on a ground creating a second shape. This relationship may also be referred to as positive and negative space. Shape may work on its own as a figure, such as a pictograph symbol or a simple logo. Shapes that you find in nature tend to be more organic and may be free flowing, soft and random. Think of flowers, sea shells and the shapes of patterns

on insects. We can look towards architecture and manufactured items to see geometric shapes such as circles, squares, rectangles and diamonds. Shape is very different to form. Shapes have height and width but no depth – they are two dimensional.

Pictographs and symbols

Pictographs are simplified pictures of an object. They are usually two dimensional, produced in black and often on a coloured background. Their meaning is instantly recognisable, even from a distance, and used worldwide. Pictographs are commonly used to depict things like toilets, airports, public telephones, hospitals and warning signs, just to name a few. Refer to Figure 2.12 for some examples. These ubiquitous, instantly recognisable generic symbols rely on the successful combination of shape, line and colour.

Shape can be:

- flat
- organic
- geometric
- asymmetrical
- symmetrical
- masculine or feminine

- urban/rural
- outlined
- solid
- combined
- closed
- irregular.
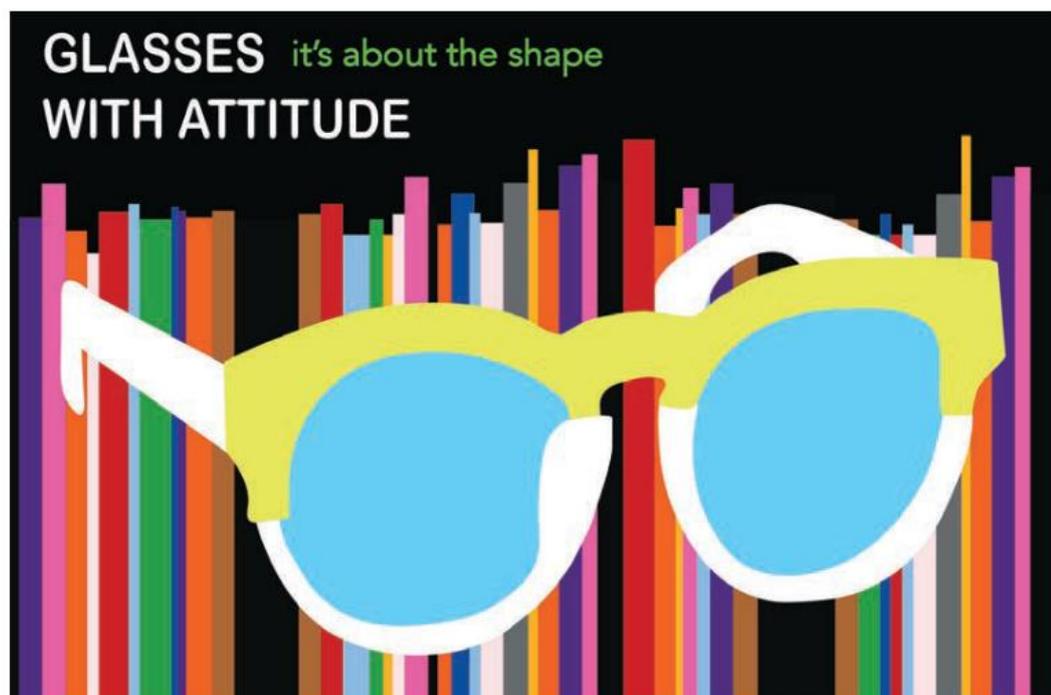
Figure 2.11 This postcard design incorporates geometric shapes that assist in advertising a contemporary direction in concepts for glasses.

Figure 2.12 Pictographs are used to represent a range of universally recognised symbols.

Figure 2.13 This image is created from bright silhouette shapes of a mouse, contained within a bird, which is in turn contained within a cat. This example shows how simple shapes can be used to create something quite spectacular.

TASK: LOGO DESIGN

TASKS:

1   Figure 2.14 is a collection of logo designs. As a class, discuss the differences between the logos, including their potential purposes, contexts and use of design elements and principles.

Figure 2.14 Logo designs

2   'Rides in the Sky' is a Victorian company that conducts tours and rides in hot-air balloons. The tours and rides depart every Saturday and Sunday morning from the countryside town of Marketdale. You are required to design a logo for the company.

Your logo design must include:

* imagery related to hot-air balloons
* the name of the company, 'Rides in the Sky'.

In addition:

* all imagery must be two-dimensional
* the logo must be able to be successfully reproduced in black and white and in colour.
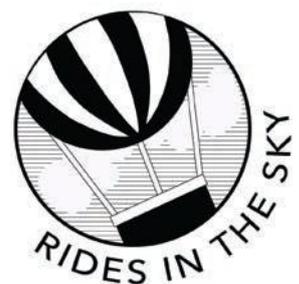
Figure 2.15 Rides in the Sky

EMBARK 2.1
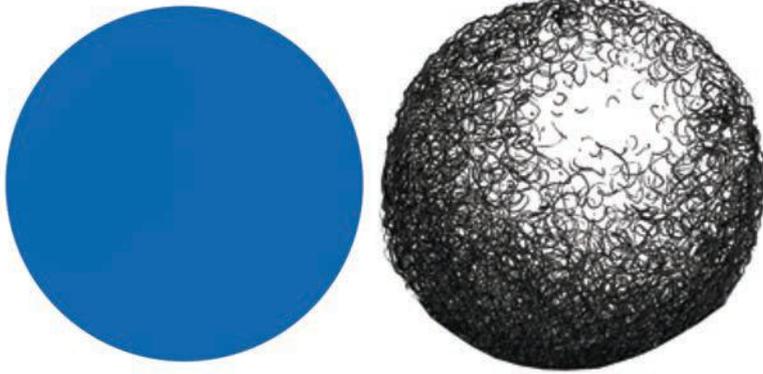
Figure 2.16 The difference between shape and form
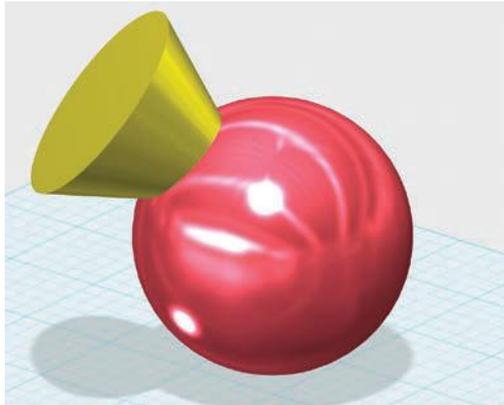
Figure 2.17 Geometric forms created in Autodesk's 123D Design

Figure 2.18 Webb Bridge in Melbourne's Docklands

Figure 2.19 Perspective drawing of a bridge

Form

Form refers to the three-dimensional nature of an object. Shape is only two dimensional; form is three dimensional. Form is a shape that has been enhanced by another element such as tone, texture or colour to make it appear three dimensional. Form can be represented through drawing methods such as perspective, isometric, oblique and planometric. Form can also be created in freehand observational and visualisation drawings when incorporating highlights, shadows and tone. In Figure 2.16, there are two images. One is a circle. However, by adding shadows and highlights to the other we can create form – a sphere.

Form can be something you can hold, walk around and perhaps venture inside. Architects, industrial designers and engineers use 3D computer modelling programs such as Solid Edge, SolidWorks or 3D Studio MAX to show the form of the object/house they have designed. They also construct 3D models from different materials and create scaled models as mock-ups.

Form can be looked at in different ways. Figure 2.18 is a photograph of the Webb Bridge in Melbourne's Docklands. The ribbon of steel with its geometric patterns creates a semicircular form. The bridge is an example of form as it is three dimensional; we can walk on and around it. Figure 2.19 is a perspective drawing of a bridge showing the internal structure or internal form of the bridge. This perspective drawing of the bridge also shows form because it is drawn three-dimensionally in perspective and has tone and texture to assist in adding depth and dimension.

Form can be:

- drawn
- constructed
- held
- walked around and through
- geometric
- organic
- textured
- solid
- natural/found in the environment/ created by nature
- manufactured.

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3D CHARACTERS IN ADOBE® ILLUSTRATOR®

A step-by-step process for creating 3D characters in Adobe® Illustrator® is included in the Interactive Textbook.

Figure 2.20 A three-dimensional character with a semi-translucent surface created in Adobe® Illustrator®. To create the form of your character the process involves using the Gradient Mesh tool.

DIGITAL

Tone

Tone refers to the shadows and highlights found in drawings and photographs. The different lights and shades in colour is tone. The range of greys between black and white is tone. In a colour illustration/drawing you can create different tones of a colour by adding black or white. A black-and-white drawing can be enhanced by adding a large variety of tones of grey. Tone is used to create form or illustrate a surface quality and can create the illusion of space and depth.

Tone can assist in identifying a shape because it can enhance the form and separate the object from its background by light and dark contrast or by creating a shadow. Solid or graduated tone can be used to emphasise a curved surface, creating the illusion of depth. Tone can be used to show the surface direction of an object, to show rounded shapes, to show distance and to show the form of an object. Tone can be graduated and solid, and created with hatching or stippling techniques.

Tone can be:

- graduated or gradiated (gradient)
- curved
- solid
- coloured
- black and white.

Figure 2.22 Different examples of tone used to show form
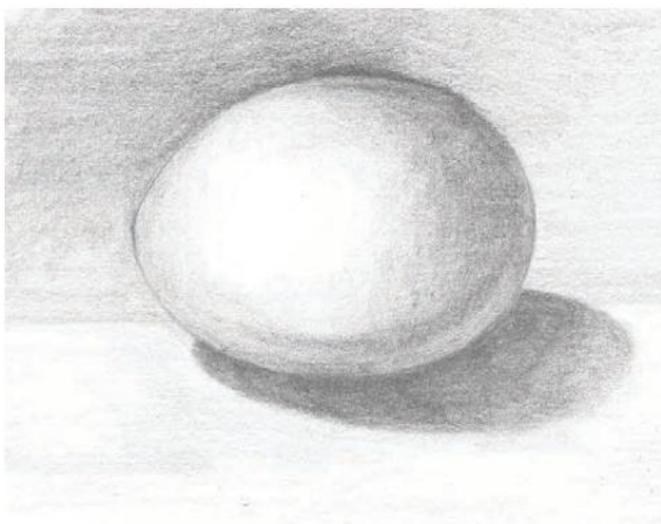
Figure 2.21 This is a drawing from observation. The object has different tones: a light tone on the surface facing the light source (window, electric light, sun); a dark tone on the surface furthest from the light source; and medium tones in between.

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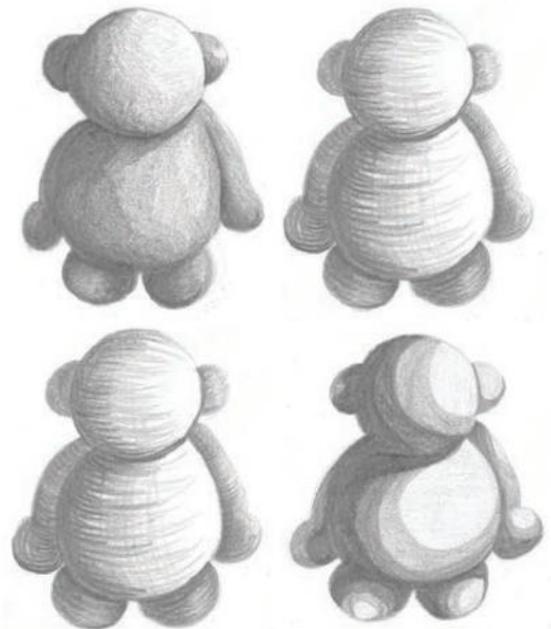
Texture

Texture is the surface quality of an object and also refers to the way objects' or materials' visual appearance is drawn. When drawing an object, you can combine other elements such as line, point, colour and tone to recreate the object or give it visual interest to communicate an idea. Through showing the texture of an object you can visually define the object by enhancing its form and emphasising the quality of a surface. By combining the other elements you can create a number of textural effects to simulate surface textures; for example, the texture of wood grain or shiny metal. Like other elements, texture can be used to enhance a visual communication by attracting and creating a focal point, to link or separate information.

Texture can be:

- smooth
- coarse
- matt
- shiny
- furry
- wet
- tactile
- natural
- manufactured
- corrugated
- reflective
- metallic
- woven
- dull
- fine
- rough.

Figure 2.23 Family of packaging designs by David Pigeon

Colour

Colour is one of the more powerful design elements, with its ability to have a significant impact on people's emotions and their ability to concentrate and learn. It is used in final presentations to attract a specific target audience or as part of a client expectation in a brief. Colour can be an effective element to highlight or emphasise an idea in a visualisation drawing; for example, a red arrow or coloured text alongside a sketch. Our world is filled with colour and colour associations and meanings. Red is associated with love, Christmas and speed and is often associated with food. Can you think of three restaurants that use red in their logo?

Colour is symbolic in religion; for example, purple is used in some churches for specific celebrations.

It is no coincidence that many road signs are green and white as this colour combination is easy to read quickly. Yellow is the most visible colour and therefore used in road signs and warning signs along with red and white. Colours have a practical effect on readability, attracting and maintaining attention, visibility at night, eye-strain and digital-based media. You should consider this when selecting colours for signage, websites, print material and other marketing media.

Most importantly, colour can influence our emotions and moods and therefore can be easily used to intensify a target audience's reaction to a visual communication.

Figure 2.24 Colour, line, point and tone are useful when replicating texture.

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The colour wheel: primary, secondary and tertiary

The three primary colours are red, blue and yellow. These three pigments cannot be produced by mixing other colours; however, when combined they create secondary colours. When we mix secondary colours we make tertiary colours and different hues of these colours can be produced when adding black and white. Paint, markers, pastels and even pencil can be easily used to explore colour mixing theories. Black or white added to a colour creates a shade. Black will make colours darker and adding white to a colour creates a pastel or tint. Mixed together they create grey.

Figure 2.25 A colour wheel
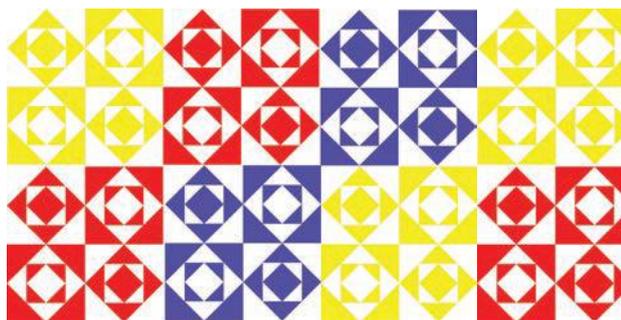
Figure 2.26 Primary colours
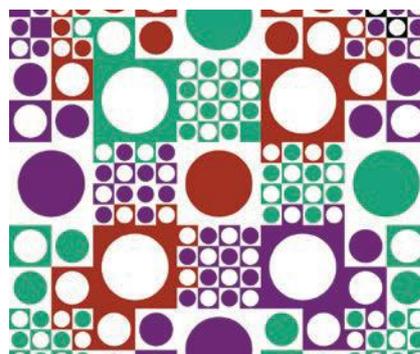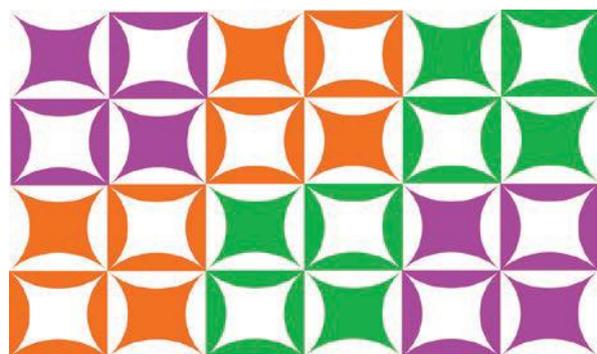
Figure 2.27 Secondary colours are created by combining two primary colours.

Figure 2.28 Tertiary colours are created by combining one primary colour and one secondary colour.

Complementary colours

Complementary colours are found opposite to each other on the colour wheel. They are also known as contrasting colours as, when placed together, they create high contrast and vibrant designs that draw attention. A designer will often deliberately use a complementary colour scheme to attract or direct a viewer's eye.

Analogous and harmonious colours

Analogous colours appear side by side on the colour wheel and create a harmonious balance within a visual communication. An example is red, red orange, and orange. Although the colours work well (harmonise) together they can lack the impact of complementary colour schemes. However, you can still create high impact using high contrast that may be softer on the eye than a complementary scheme.

Figure 2.29 Impact can be created by combining contrasting colours.

analogous colours
colours that are partially similar

Figure 2.30 Example of analogous and harmonious colour schemes

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More colour schemes

The **triadic colour scheme** uses three (tri) colours that are spaced equally on the colour wheel; for example, yellow, red and blue. Using these colour combinations can provide a vivid colour scheme.

Figure 2.31 A triadic colour scheme. In this case, all three of the secondary colours were used.

A **monochromatic** colour scheme is where you take one colour and add white or black to create different values and intensities.
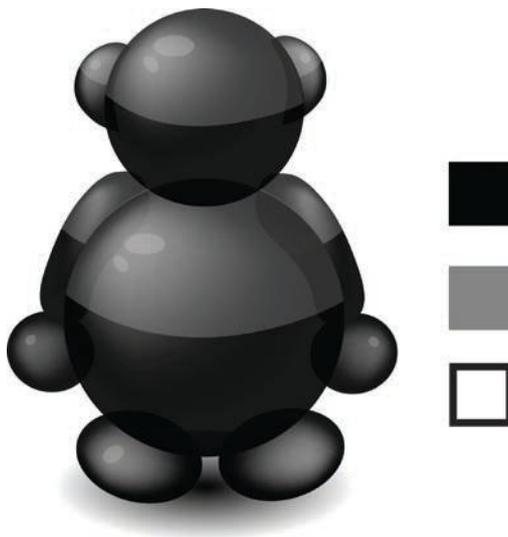
Figure 2.32 Monochromatic colour scheme

More colour terms

Hue refers to a pure colour that is part of the 12-step colour wheel. It is another word for colour without tint or shade.
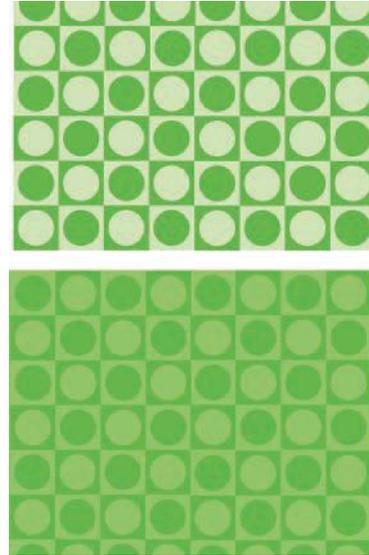
Figure 2.33 Two examples of tints using different levels of contrast spectrum

Neutral colours are greys, whites and blacks. **Tints** are the results of adding various amounts of white to a colour. A shade refers to a colour that has had black added to it. **Saturation** refers to the purity of a hue or colour. If a colour is saturated it is pure and does not have any neutral colours added to it. An unsaturated colour may be dull and muted, containing percentages of neutral colours.

Figure 2.34 A scale of saturation

Receding colour and advancing colours

Warm colours appear on one side of the colour wheel and are considered to be red, orange and yellow. We tend to associate these colours with fire and the warmth of the sun. Although reds, oranges and yellows are thought of as warm colours, there are cool versions. For example, if you take a warm red and mix it with a small amount of blue you will have a cooler version compared to a fiery orange red. Warm colours tend to come towards us and are sometimes referred to as '**advancing colours**' when put in colour combinations with cooler colours. Warm and cool colours are helpful when drawing things in perspective.

Cool colours appear on the opposite side of the colour wheel to the warm colours. These are blues, violets and greens, which we associate with the coolness of water, grass and skies. These colours appear to recede (therefore, they are sometimes referred to as '**receding colours**') and can be used with warm colours to emphasise depth. Although green, blue and purple are thought to be cool colours, there are warm versions of each. By mixing colours you can have a warm blue and a cool blue. A warmer blue would be closer to the warm colours in the spectrum.
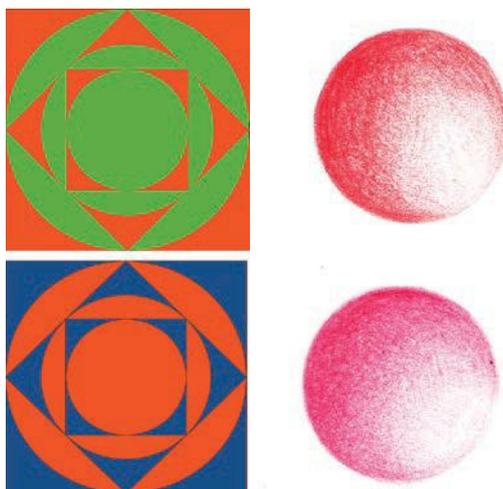
advancing and receding colours placing certain colours together can result in them appearing to recede or advance. Warm colours such as red, orange or yellow seem to come forward while cool colours such as blue and green seem to recede slightly.

Figure 2.35 Using the same warm orange, two-colour combinations are arranged. In the image on top the green appears to recede, while in the image on the bottom the orange appears to advance.

Figure 2.36 Warm red and cool red

SYMBOLIC COLOURS: A PAINT CHIP DESIGN PROBLEM

Colour is a powerful design element that is used to attract, persuade and even tempt us in the world of advertising. We associate feelings and moods with colours, have our own responses to colours and fall in and out of love with colours depending on fashion and our environment. In this brief, you will select one paint colour chip from a paint retail outlet and create imagery to emphasise the colour and the name of the colour. Responding to colours can be personal, so choose your paint colour chip wisely, looking at the name of the colour too. Once you have selected your chip you will be creating imagery, which reflects both the colour and the name of the colour and placing this imagery directly onto the chip.

Your design:

- will emphasise the name and colour of the paint chip
- will only use the colour of the paint chip and black and white
- can incorporate any media as long as you use black, white and the paint chip colour
- needs to be completed onto the actual paint chip.

There is no limitation to what you can do with your paint chip to complete this brief. For example, you might explore tearing, scratching, sewing, layering, ripping or cutting the paint chips. You may use as many paint chips as required as long as they are the same colour. Your final presentation is intended for marketing purposes, where it could be used in advertisements or brochures along with other information to promote colour selection.

EMBARK 2.2
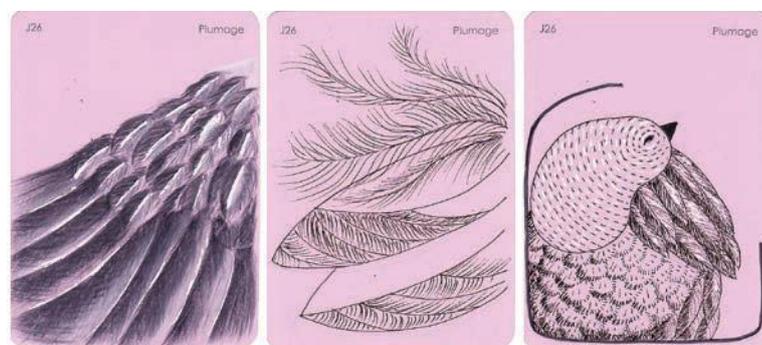
Figure 2.37 Example of one use of colour

Colour my world

When working with information technology and printing you will find yourself using RGB and CMYK colour models and so it is worthwhile to understand the differences between them.

RGB

RGB stands for the three primary colours of light – red, green and blue. RGB is an additive colour theory whose main purpose is for interpreting, representing and displaying images in electronic systems, such as computers and televisions. RGB deals with light *not* pigments (as used in the colour wheel mentioned earlier in this chapter), and red, green and blue light are added together in various ways to reproduce a broad array of colours. One difficult aspect of digital design work is the colour matching. You need to remember to convert your RGB colours into CMYK colours so that what gets printed looks the same as what you see on your monitor.

CMYK

As RGB is based upon combining colours of light, it is not used for printing on paper. Instead, the CMYK colour process is used for printing. The combinations of cyan, magenta, yellow and key (black) ink make up all the colours needed for printing. If you have a colour printer at home you would be familiar with having to purchase cyan, magenta, yellow and black ink rather than red, green and blue ink. This subtractive colour model is a formula of mixing coloured pigments in varying amounts to produce other colours. CMYK is the standard colour model used for offset printing full-colour documents. Printing inks do not radiate light, they absorb it. Cyan ink absorbs red light, magenta ink absorbs green light, yellow ink absorbs blue light and black ink absorbs all three. As a designer you can specify the amounts of each ink directly. Software like Photoshop® and InDesign® has built-in support for you to change your RGB to CMYK.
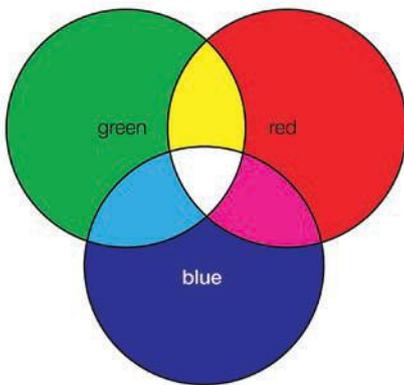
Figure 2.38 RGB consists of the three primary colours of light: red, green and blue, which make white light.
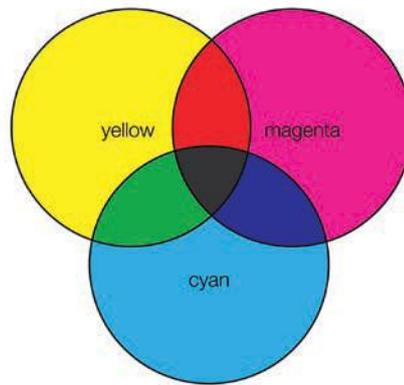
Figure 2.39 CMYK combinations of cyan, magenta, yellow and key (black) ink make up all the colours needed for printing.
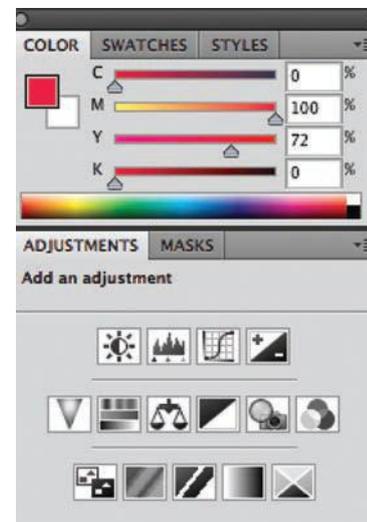
Figure 2.40 Setting RGB colours and CMYK colours in Adobe® Illustrator®

Figure 2.41 CMYK process of overlaying each colour to produce other combinations. When printed on paper, the original image is recreated.

Figure 2.42 Pantone has many different colour ranges. (PANTONE® and other Pantone trademarks are the property of Pantone LLC. PANTONE Colors displayed here may not match PANTONE-identified standards. Consult current PANTONE Color Publications for accurate color. Pantone LLC is a wholly owned subsidiary of X-Rite, Incorporated. © Pantone LLC, 2017. All rights reserved.)

Spot colours

Sometimes using CMYK doesn't give enough colour control. For example, if printing coloured text or simple graphics, using a single pre-mixed ink gives a less fuzzy look than a combination of four inks. A **spot colour** or special colour is ink used in offset printing that requires one plate per colour. Multiple spot colours can be used but each colour requires a separate plate as opposed to the CMYK process of overlaying each colour to produce colour combinations. Spot colour inks come in a wide range of vibrant colours and include metallic and fluorescent inks. Any ink that needs to be pre-mixed is referred to as a 'spot colour'; the most popular spot colour inks are contained in the Pantone® MATCHINGSYSTEM®.

Colour can be:

- bright
- dull
- dark
- warm
- cool
- dramatic
- subdued
- bold
- contrasting
- complementary (harmonious)
- monochromatic

- saturated (indicating intensity of a colour – bright and intense)
- muted – weak, soft or dull
- primary
- secondary
- tertiary
- pastel
- neutral
- psychedelic
- fluorescent.

Type

Type is the physical representation of the words we speak and is used to put these words down on paper. Type is available in many families of **font** styles and is a way to communicate our thoughts and ideas. Type can be part of a logo (logotype) or combined with other elements to create a decorative image to emphasise a purpose.

For each **typeface** style there is a **typeface family**. For example, Arial, Helvetica and Times New Roman are different typeface families. Each family has different options for how the typeface can be used, such as roman, bold and

spot colour in offset printing, any colour generated by an ink that is printed using a single run

font the one size, weight and width of a typeface; for example, Arial Narrow 11pt is a font

typeface typeface is usually mistaken for font, but they are different. The term 'font' refers to a specific member of the typeface family; for example, roman, bold or italic. 'Typeface' refers to the consistent visual appearance or style; for example, Helvetica or Times New Roman. Typefaces can be divided into two main categories: serif and sans serif.

typeface family the family of a typeface is simply all the different ways the typeface is available. Some typeface families will only include Bold, Regular and Italic. Other typefaces come from big families and can include: Condensed Bold, Condensed Black, Ultra Light, Ultra Light Italic, Light, Light Italic, Regular, Roman, Italic to name a few.

Figure 2.43 Type portraits, easy to complete in Adobe® Photoshop®

A Type Family

Lucida Roman
Lucida Italic
Lucida Bold
Lucida Bold Italic
ᒪᑌ)|(⊢ ℋ⊣\⊐∇)ᏞI)\}
Lucida Sans Typewriter
Lucida Sans Typewriter Oblique

Ff

Arial
Helvetica
Calibri
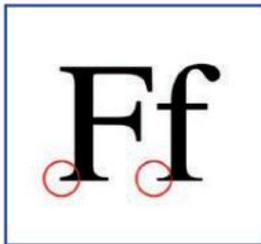
Figure 2.44 On the left is a serif font, Baskerville Old Face. The parts of the letters circled in red are the serifs. Examples of some sans serif fonts – Arial, Helvetica and Calibri – are shown on the right.

italic. Some families are much larger, such as Lucida, which is available in many variations as well as the bold and italic versions. Having different options allows a designer to incorporate different font styles but still maintain some consistency in their work. And thanks to the pull-down font menu in computer software programs, we have access to many families of fonts.

The little serif

Serifs are the small tails at the ends of a letter's stroke. This little detail or tick-like line makes the typeface easier to read because it leads the eye from letter to letter. Serif fonts are usually used for large blocks of text such as in novels and the columns of newspapers. Baskerville Old Face, as seen in Figure 2.44, is a common example of a serif font. Sans (meaning 'without') serif typefaces, as the name suggests, are typefaces that do not have the small ticks at the ends of a letter's stroke. Examples of **sans serif** typefaces are Arial, Helvetica and Calibri, as seen in Figure 2.44.

serif the small tick-like details on the end of the strokes that make up letters and symbols

sans serif typefaces that do not have the tick-like projecting features called serifs at the end of the letter or symbol strokes

Figure 2.45 Create a typeface with a message. This typeface was created in Illustrator® and relied on the Gradient Mesh tool and the Appearance Panel.

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DEAD WORDS

This brief requires you to select a single word that has been removed from the common dictionary and transform this word through the use of an originally designed typeface.

Figure 2.46 Dead words

How to avoid a font attack

1 Take responsibility

As a designer you have several responsibilities when selecting a typeface for your visual communications. First, you have a responsibility to your target audience to select a typeface that doesn't hinder their reading. Second, you have a responsibility to the actual typeface itself. Good typefaces are designed for specific purposes, but not every typeface is suited to every situation, and you owe it to the typeface to get it right. Sometimes as students (and as designers) we get excited about finding a new typeface and just want to use it for everything. To use the words of a typeface guru:

> *A new typeface is something like a newborn baby (though it doesn't throw-up on you): don't drop it, squeeze it too hard, hold it upside-down; in other words, don't abuse it, treat it respectfully, carefully.*

(John Boardley)

TO SERIF OR NOT TO SERIF?

Currently, Microsoft uses Calibri (a sans serif font) as its default font. If we are familiar with a font we will read it. If you have doubts about a sans serif typeface being used for the body text, have a look at Swiss Typography; to see an example, search for the online article 'Lessons from Swiss Style graphic design' by Diogo Terror, featured in *Smashing Magazine*, 17 July 2009.

JOHN BOARDLEY

Research online for the design work of John Boardley and his passion for typography.

CHAPTER 2 **Design elements and principles** 55

Figure 2.47 The letter F in serif and sans serif type
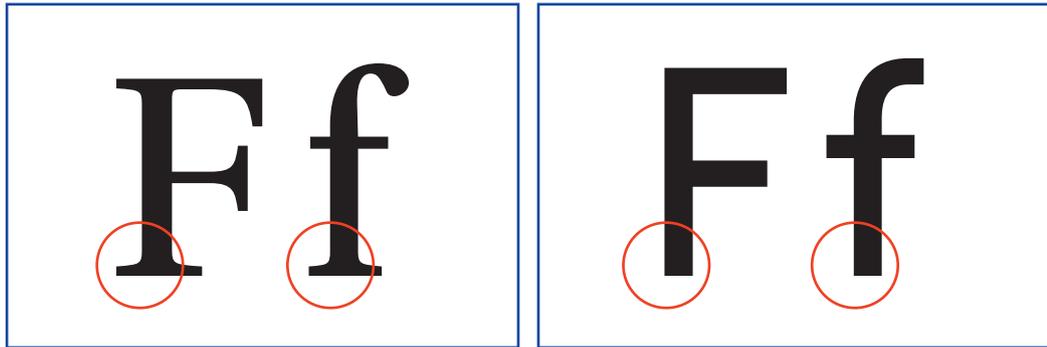
2 Sans or serif?

Some designers will say that serif-ed types are better for a body of text because the serifs assist in leading your eye and are therefore used quite often in publications such as magazines and newspapers. Perhaps this is true, but sometimes taking a risk or breaking the rules can lead to an exciting design solution.

3 Honour thy content and context

For every good designer, it becomes instinctive and intuitive when selecting a typeface to suit a specific context and to be reflective of the content. There are typefaces that look good on a screen and are therefore suitable for web design, but others will look better on paper. Some typefaces are suited for headings and others will be better for the body text. Times New Roman is narrow set and looks great in columns of text, and Futura is a modern-looking typeface used for print and digital purposes as both a headline and body font. You need to be careful in choosing a typeface suited to your content. A handwritten typeface style may not be the best choice for an annual report, and surely there is a better choice than Copperplate Gothic for a local kindergarten's open day billboard?

4 Can you read it?

Being able to read the text is important, so read it and give it to your family and friends too! This will assist you in being able to select appropriate typefaces. Another tip is not to use capital letters for large amounts of text as they tire the eyes. Look at the example in Figure 2.49: which of the typeface styles is easier to read?

Figure 2.48 Shopping bag for the National Gallery of Victoria shop designed by Studio Round: a typeface suited for both the context and target audience.
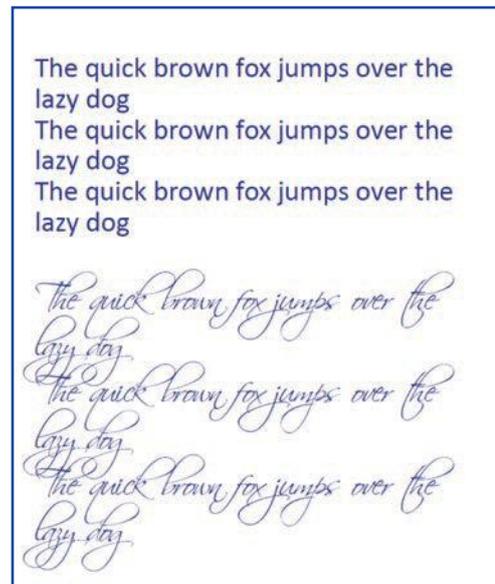
Figure 2.49 Which typeface is easier to read?

5 Target your audience

Remember who your target audience is. If you are choosing a typeface for a children's picture book an old English font may not be the best choice. Also think about your space/page. Sometimes a lighter font is required or a darker/blacker typeface may be needed to emphasise or balance a page.

6 Check it out!

If your project's final destination is paper, then print it out to evaluate the typeface choice. Your typeface choice might appear clear and resolved on screen but not hit the mark when printed. If your project is digitally based, such as a website design, then check your work on different-sized computer screens and at different resolutions to ensure it always looks fabulous.

Black and white

White type on a black background can be difficult to read in large quantities. Another tip when printing white on black: the font should be bold, as the black ink can bleed and render it illegible, as seen in Figure 2.51.

Type checklist

Choosing type

- Ensure that you choose your typeface wisely and that it reflects the information being communicated.
- Select serif or sans serif depending on the final presentation.
- Uppercase versus lowercase – which one will be more suitable?

Treatment of type

- Trial bold or larger sizes and italics rather than uppercase as they may prove to be easier to read than uppercase.
- Go easy on the use of italics … don't overuse as you will lose impact.
- Underline – be careful. It was a common feature used when typewriters were around. It can make the text harder to read – remember that there are other features to use when wanting to highlight information.

Figure 2.50 The typeface selected not only seems to make the title of the concert appear in lights but also reflects the imagery incorporated and would appeal to the target audience.

Figure 2.51 White text on a black background can be more difficult to read.

- In a visual communication such as a poster, choose two contrasting typefaces to create a more dynamic, eye-catching design.
- Coloured text is eye-catching. However, black text on a white background will always be easier to read. Save colours for impact and catching the target audience and leave the content in black.
- Try a smaller font with larger **leading** for the content, as it can often be more effective.

Type can be:

- bold, italic or regular
- uppercase or lowercase
- organic
- handwritten
- contemporary
- script
- serif or sans serif
- emotive.

And it can vary in:

- point size
- font.

leading refers to the distance between the baselines of successive lines of type. It is a method of increasing the vertical distance between lines of type.

ODE TO JONATHON YULE – A SANS SERIF DESIGN TASK

Jonathon Yule is a designer whose seriously fun Font-bots are created from individual letters. Selecting a sans serif typeface, you are invited to design your own Font-bot in the style of Jonathon Yule. When you have created a concept, create your solution in a software program like Illustrator®. Do not forget to give your Font-bot a name.

DIGITAL
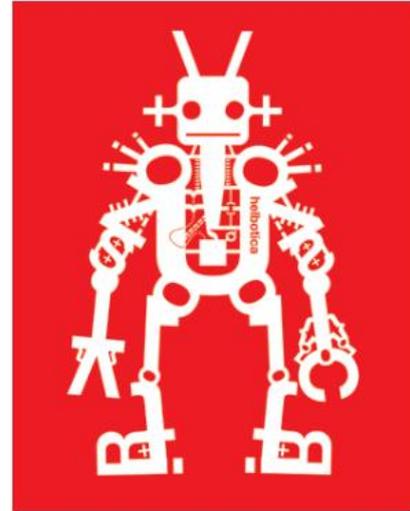
Figure 2.52 Helbotica by Jonathon Yule (Jonathon Yule – Graphic Design website)

FUN TYPE FACTS

- Microsoft used Times New Roman as its default font for many years. Office 2007 changed this and Times New Roman was replaced with a sans serif font by the name of Calibri. Why did it change? Did it have something to do with how a font reads on the screen and when printed? Research Microsoft/Times New Roman/Calibri.
- Did you know that IKEA changed its font in 2009? IKEA abandoned the elegant typeface Futura and replaced it with the modern Verdana. What was strange was that not only did the switch cause alarm among those who love type but its customers noticed! Google IKEA font and see the font war discussed.
- Futura, however, still has its fame as the first font to be seen on the moon: it was chosen for a commemorative plaque left by the astronauts of Apollo 11 in 1969.
- Futura is also used by pizza chain Domino's.

- In the design world, the font Arial is regarded as a cheat. Arial was designed to be the Helvetica lookalike favoured by Microsoft. Arial was consciously designed in the early 1980s to offer an alternative to Helvetica before Microsoft bundled it with its Windows operating system. Arial's design irked the design community because the width and other key elements fitted exactly the same grids that Helvetica occupied, therefore making it interchangeable in any documents and printing display software.
- The phrase 'the quick brown fox jumps over the lazy dog' is a pangram – a phrase containing all the letters of the alphabet. This phrase is familiar in the type design world and is useful as a display phrase allowing you to explore a font's personality. For some fun, look on YouTube for a short video of a quick brown fox jumping over a lazy dog.
- *Avatar* may have been one of the most expensive films made, but it used a cheap font for marketing – Papyrus, a font available free on every Mac and PC.
- Some say that Trajan is the movie font. How many movies can you find that use Trajan as their title font?

Figure 2.53 Futura was chosen for a commemorative plaque left by the astronauts of Apollo 11 in 1969.
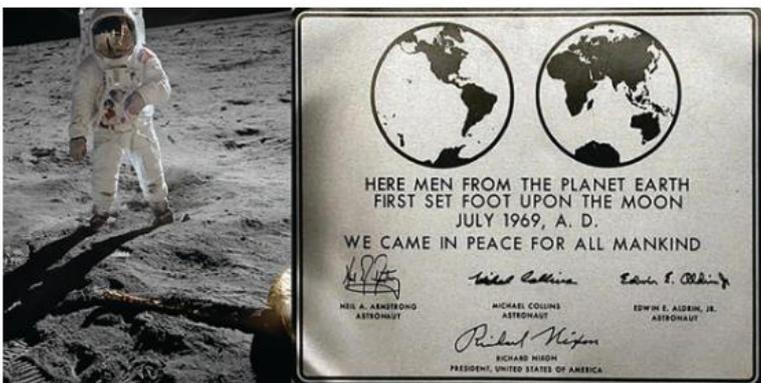
You can find other fun type facts in Simon Garfield's book *Just my type* (2010).

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2.2 The design principles

The design principles are figure-ground, balance, contrast, cropping, hierarchy, scale, proportion and pattern (repetition and alternation). While the design elements can be seen as ways to make marks on paper, the design principles are ways to arrange, organise and employ the design elements.

Figure-ground

Figure-ground refers to the shapes, space or forms within a composition. The figure, sometimes known as the positive space, refers to the image(s) that are visually dominant on the ground. The ground, sometimes referred to as the 'negative' space or the background, is the surrounding area that the figure is placed upon. An image can be figure dominant or ground dominant, as seen in Figures 2.55 and 2.56.

To create more of a visual impact, or to emphasise a message or idea, a designer may deliberately highlight the figure from its background to create hierarchy or a focal point within a composition.

Figure 2.57 is a poster for an art supplies store. The figure in this composition is the solid shapes such as the typography and scissors. The ground is the negative white space around the figure. Our eyes are drawn immediately to the orange shape of the scissors and the large black type used for the title. The designer has cleverly made use of the interesting negative space within the handles of the scissors to place secondary
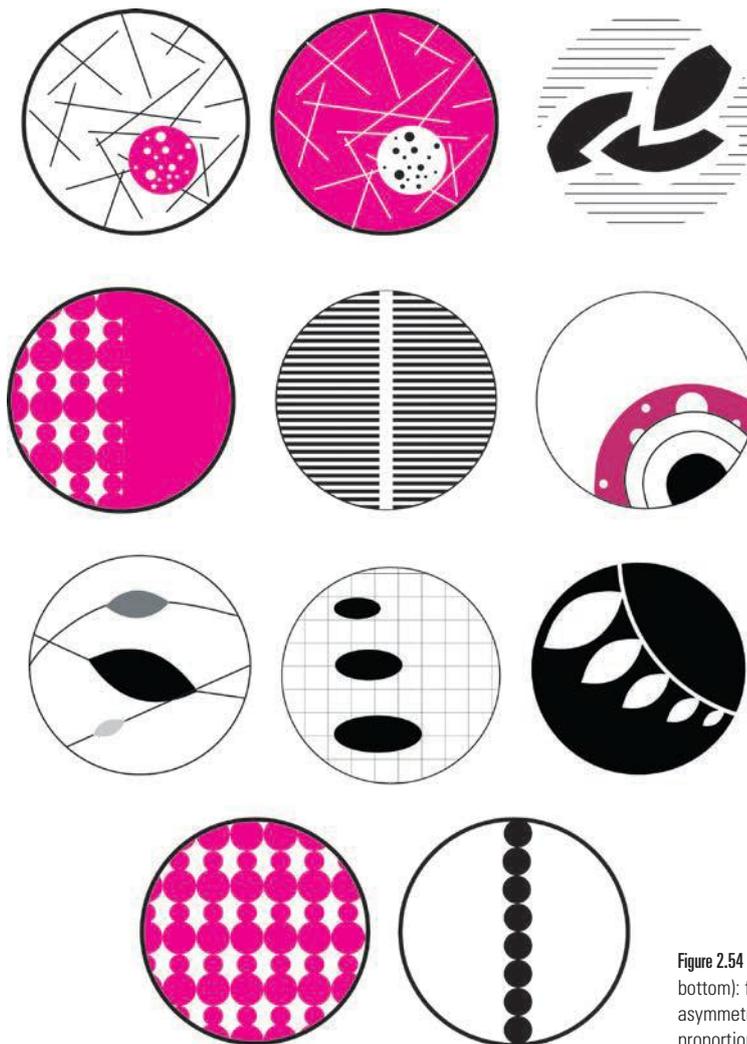
Figure 2.54 Examples of the design principles (left to right, top to bottom): figure dominant, ground dominant, contrast, balance – asymmetrical, balance – symmetrical, cropping, hierarchy, scale, proportion, pattern – alternation and pattern – repetition

text and information. With consideration, figure-ground can have a successful working relationship with other design elements and principles. A decorative pattern can assist in emphasising the figure or deliberately use the shape of the negative space to highlight an idea. Next time you are working with figure-ground, explore emphasising the figure or ground to see what different impacts you can create with your composition design.

Figure-ground can:

- be ground dominant
- be figure dominant
- create a dynamic composition
- create a stable composition
- assist in creating a focal point in the hierarchy of the composition.
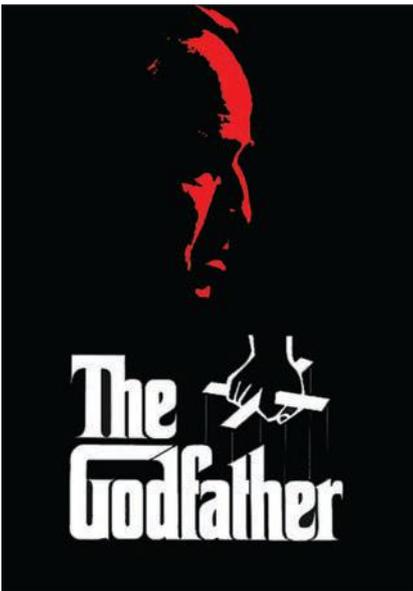
Figure 2.55 An example of figure dominant
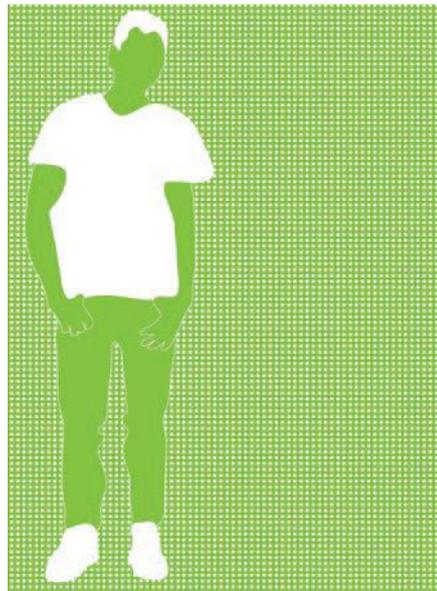
Figure 2.56 Applying pattern in the ground to assist in emphasising the figure
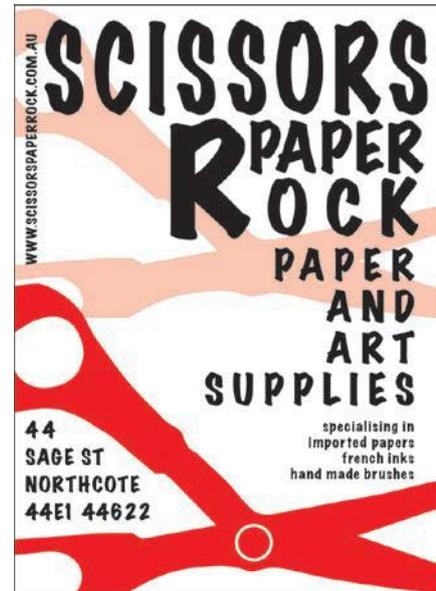
Figure 2.57 Contemporary poster incorporating figure and ground

EMBARK 2.5

TYPOGRAPHY FIGURE-GROUND EXERCISE

Create a series of images that combine individual letters with photographs. Combine and arrange letters to create compositions that are figure dominant and ground dominant in Adobe® Photoshop®.

Figure 2.58 Is this composition figure or ground dominant?

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Balance

Balance is the even (though not necessarily equal) distribution of the design elements to create harmony within a composition.

Symmetrical balance

A composition can be symmetrically or asymmetrically balanced. Imagine placing an imaginary line down the middle of a composition. If the elements are of equal weight and value on either side, we refer to this as symmetrically balanced. Usually when one or more elements are mirrored on either side we refer to this as a stable or more formal composition.

Asymmetrical balance

When the imagery is not mirrored we can describe the composition as being dynamic or informal. If the elements are not mirrored this is referred to as asymmetrically balanced.

An asymmetrical composition can be balanced, as seen in the poster for the Sea Urchins in Figure 2.60. There is an uneven distribution of elements on either side of the page, creating an asymmetrical balance. The overall effect is a strong, dynamic and effective composition.

In graphic design, balance is considered when making decisions about layout and the arrangement of text and images. A bad design can be eye-catching. So when describing or discussing a visual communication, try not to use the descriptor 'eye-catching'. Instead use a word like 'effective'.

Radial balance

Balance can also be evident in a radial design. With radial design, the elements radiate from a swirl or a circular/spiral path to achieve balance in a composition.

Radial balance is when a composition is created by arranging elements around a central point. Parts of the design must still be arranged so that they are balanced across the width and length of the page unless you are deliberately aiming for lack of balance.

balance a design principle that refers to the symmetry or asymmetry of components used in visual communication design

Figure 2.59 This poster has a traditional symmetrical composition (although not mirrored). It has been arranged with a combination of visual elements placed symmetrically on the left and right sides of the composition. This poster has a more stable design because of the choice of a formal and traditional balanced layout.

Figure 2.60 An asymmetrical composition. Although the information is not the same on each side of the composition, the figure is equally balanced by the placement of text and background imagery and patterns.
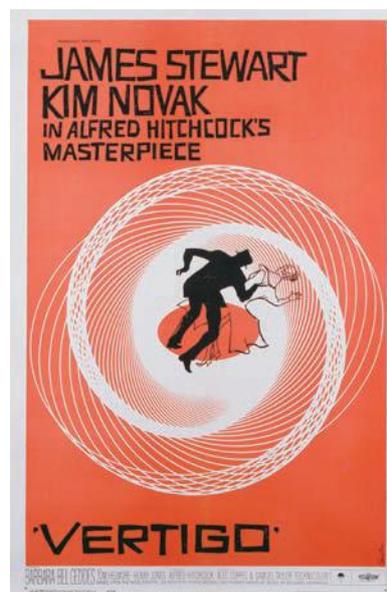
Figure 2.61 Radial balance

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The rule of thirds: a compositional tool

The rule of thirds was first written down by John Thomas Smith in 1797 and is a technique that is used to compose images, whether they be in a painting, poster film or photograph. To use the rule of thirds, divide your image or document into thirds both vertically and horizontally so that you end up with nine equal sections. When putting together your composition, place the main subject matter where the lines intersect.

The Golden Ratio is a mathematical ratio used to describe what is considered a perfect composition. Using the ratio will assist you in creating harmony, balance and proportion within a composition. Many studies have proven that we subconsciously prefer images and compositions that are true to the Golden Ratio. The Golden Ratio appears in some patterns in nature, including the spiral arrangement of leaves and other plant parts.

Balance can be:

- symmetrical
- asymmetrical
- radial
- dynamic
- stable
- formal
- traditional
- horizontally balanced
- vertically balanced
- centred
- justified to the left
- justified to the right.
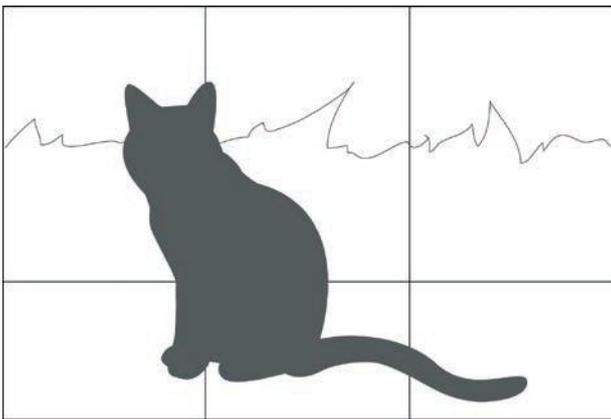
Figure 2.62 Rule of thirds

Figure 2.63 Golden Ratio
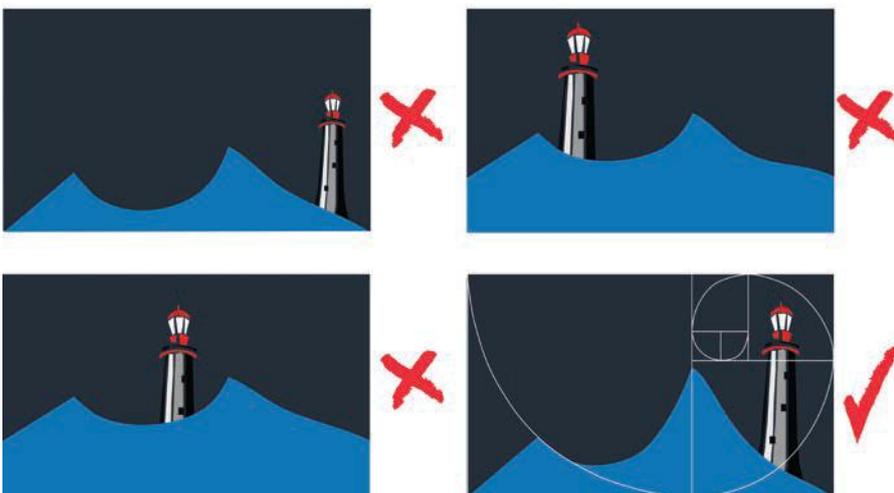
Figure 2.64 Applying the Golden Ratio

Figure 2.65 This image shows how you can use radial balance in the layout of a magazine page or poster.

THAUMATROPES – AN EXERCISE IN BALANCE AND ALIGNMENT

BRIEF:

A thaumatrope is a disc with a different image on each side: when you spin it, the two images merge together. The Interactive Textbook has a video of a thaumatrope. Design and create a working thaumatrope, using the following topics as a starting point when generating ideas:

- bug in a jar
- bird on a branch
- butterfly on a flower
- a person with a moustache
- a candle with a flame
- a glass with liquid.

Note: your idea must include an image of something that you can initially draw from observation.

TASKS:

1 Research and brainstorm ideas for imagery.
2 Complete a series of observational drawings of the object that will be included in your design (for example, a glass jar).
3 Generate ideas using visualisation drawings and annotate with explanations of potential directions. Ensure that you are working with a balanced composition.
4 When generating ideas, use the design thinking strategy SCAMPER.
5 Select one idea and create a mock-up and share with your peers for feedback.
6 Record the feedback in your visual diary.
7 Complete your final presentation using either manual or digital methods.

FRONT DESIGN

BACK DESIGN

Figure 2.66 Example of a thaumatrope using manual methods

Figure 2.67 Example of a thaumatrope using digital methods

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Contrast

Contrast is where two or more elements that have opposite qualities are placed together. We can think about contrast in terms of the tension created between opposites, such as black versus white, fine lines versus solid shapes, thick and thin lines, organic and geometric shapes. Using any of the elements of design, we can create a dynamic composition through using contrast.

Contrast is a useful design principle that can make a visual communication more effective. Contrast can assist in attracting the target audience and can lead their eye through a visual communication. Contrasting fonts may be used in the one presentation to assist in separating information; a contrasting colour scheme may be used to make something stand out. Fine, tightly drawn vertical lines may be used with a smooth white shape or colourful circles tightly packed together with a white square.

Contrast can be:

- strong versus weak
- bright versus dull
- serif versus sans serif
- big versus small
- light versus dark
- organic versus geometric
- feminine versus masculine.

CONTRASTING PAPERS

Gather together a collection of wrapping paper or even create your own. Separate your papers into different contrasting groups. Choose an animal or an object and recreate its image using collage with your collection of papers.
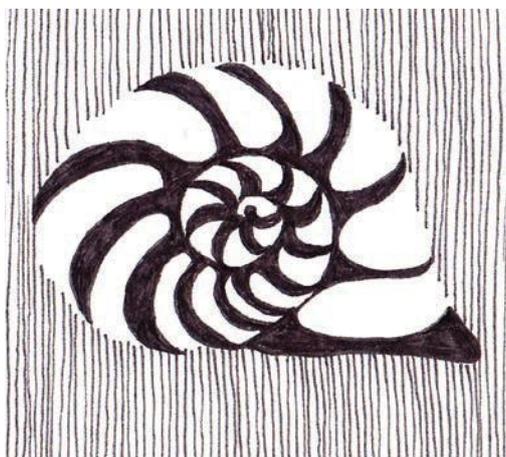
Figure 2.68 Bold, solid black shapes contrast with fine hand-drawn black lines.

Figure 2.69 Coronet, a sans serif font, contrasts with Baskerville Old Face, a serif font.

Cropping

Cropping an image can change the emphasis or direction of a design. An image may be cropped to emphasise one particular aspect of a design or to present information more clearly. Clever and deliberate cropping of shapes, form and letterform can make a design more visually dominating.

Cropping an image can:

- change the direction and balance of a composition
- change the focus
- remove unnecessary information or parts of a ground that simply don't work within the composition
- create greater emphasis
- help resolve background issues and assist in placing the figure on the ground more effectively.

Be careful not to crop too much of an image so that it can no longer be understood. Use cropping to create an open composition.

Cropping can:

- create an open composition
- create a closed composition
- focus on a detail
- enlarge an image
- suggest an image.

Figure 2.70 Dominant use of cropping
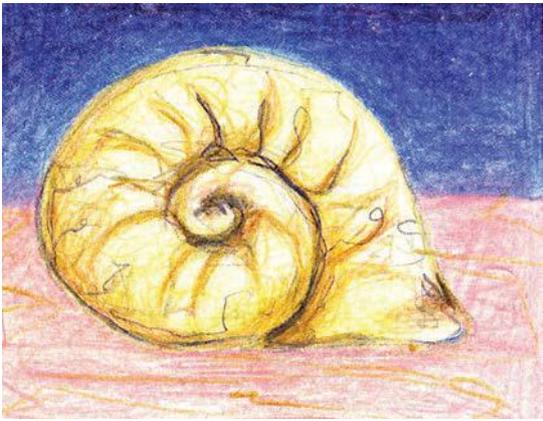
Figure 2.71 Closed composition
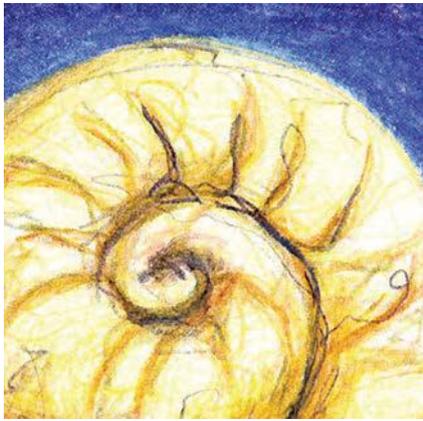
Figure 2.72 Open composition

Hierarchy

The elements within a composition can be ordered according to their importance. A hierarchy may be determined by the scale, colour or placement and arrangement of elements in a composition. A bright-red colour may be used in a primarily black-and-white design to create a focal point. A poster that promotes a new movie may use imagery to attract a target audience and the text may be designated according to visual importance (what the target audience needs to interpret first).

Figure 2.73 This poster for the Apollo Bay Music Festival has a strong hierarchy. What catches your attention first?

Figure 2.74 Scale

Scale

Scale is the size you may choose to draw or place an object in relation to the ground it is placed upon. Scale is used to assist in drawing large objects such as houses and furniture and is used to describe the dimensions of these drawn objects. Scale can be used to create visual impact by creating a sense of depth and the feeling of tension.

Scale can:

- create contrast
- provide proportion.

Proportion

Proportion is different to scale. Proportion is the comparative relationship between components within a visual communication. The shells in Figure 2.75 have very different proportions. Proportion suggests the relative scale of objects.

Pattern

By simply repeating an element such as point, line or shape you instantly create a pattern.

When deliberately designing and using pattern you can:

- assist in creating order within a composition
- link a set/family of visual communications such as a range of packaging
- create contrast or assist in the hierarchy of a composition
- emphasise ideas or meanings through the repetition of imagery or text.

Pattern:

- is used to create decoration
- is useful in surface design
- creates visual impact.

Figure 2.75 The shells in these two artworks have different proportions.
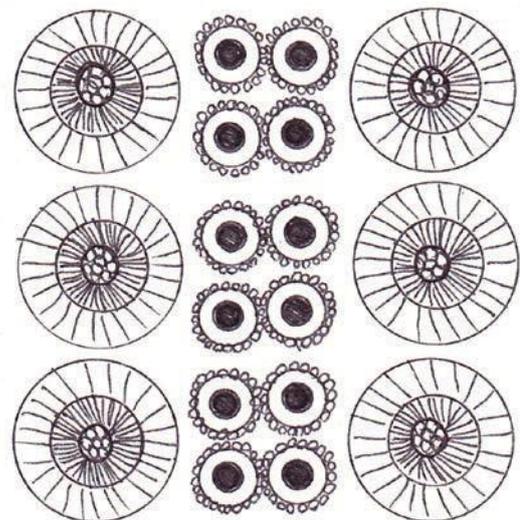
Figure 2.76 An alternating pattern is when two or more components are used to make a pattern.

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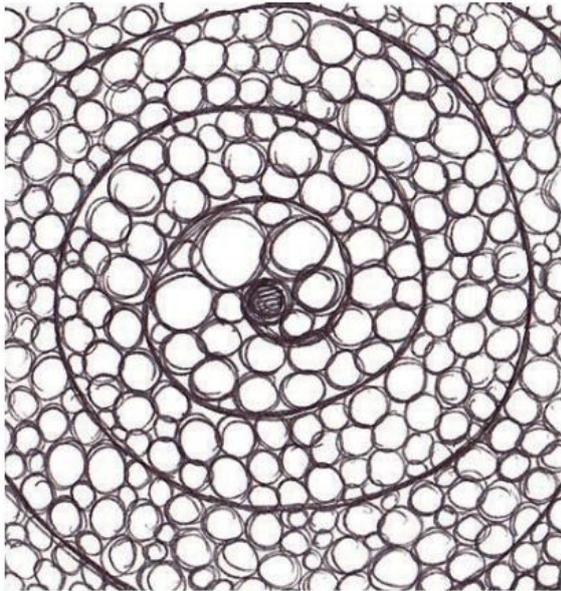
Figure 2.77 A repetitive pattern is when one component is repeated to create a pattern.
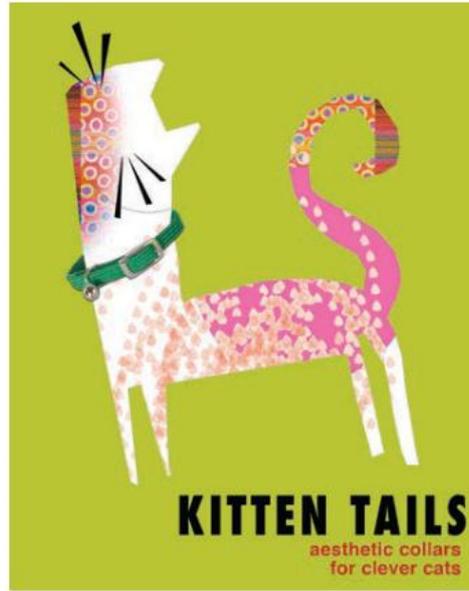
Figure 2.78 Decorative, fun and contemporary use of pattern

LINE AND PATTERN

Select an object and produce a series of black-and-white drawings focusing on line and pattern. Use these images to develop a range of stationery including cards with matching envelopes and wrapping paper.

REPEAT PATTERNS

The Interactive Textbook has instructions on creating repeat patterns in Adobe® Illustrator®.

Figure 2.79 A single line drawing created using a stylus and tablet in Adobe® Illustrator®. It is easy to create a pattern repeat.

INK & SPINDLE

Ethical, sustainable and organic textiles, designed and screen printed by hand in the artists' Kensington studio. Research their work and studio online.

Figure 2.80 Textile-making in action

2.3 Purposes of visual communications

Every visual communication has one or perhaps two purposes. The purpose is the aim of the visual communication – what the designer is aiming to communicate. Purposes in this subject are study design specific and something that you need to know. The purposes of visual communication design include to advertise, promote, depict, teach, inform, identify and guide. When you are generating ideas for a concept, you can use the purposes to help you achieve your brief or project needs. Table 2.1 provides some examples of how the design elements and principles might help you achieve a specific purpose.

More information about the purposes of visual communications can be found in Chapter 7.

Purpose	Use of the design elements and principles
To advertise	— clear, bold type placed symmetrically at the top of a poster to advertise an event
To promote	— colour might be used in a repetitive way to promote an event
To depict	— a tonal rendering that depicts the form of an industrial design product
To teach	— a diagram may feature cropped images to create a hierarchy
To inform	— shape can be used to create stylised pictographs on a contrasting ground to inform people of directions
To identify	— a logo produced using two contrasting colours that identifies a company
To guide	— colourful, stylised arrow shapes to guide a target audience to a location

Table 2.1 Use of design elements and principles

2.4 Refining with the design elements and principles

The design elements and principles can help you when you are refining your concepts. Among other reflective design thinking techniques, you might like to use the design elements and principles. You might think about using the design principles as a list that you work through to ensure that your concepts are fully refined and you have met the needs of your brief or project. For example, try the following to see if your design becomes more successful:

- crop an image to see if it creates more impact
- rearrange the hierarchy of information
- change the proportion or scale of one object to another
- add a pattern in the background
- focus on the ground rather than the figure
- use contrasting colours.

reflective design thinking thinking and reflecting upon the processes you have undertaken and looking for evaluation. Reflective design thinking techniques are tools or strategies that you can use to assist in undertaking this process. It may include peer feedback or using a tool like SWOT.

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2.5 Copyright and legal obligations

From this point onwards in this textbook, and indeed from Unit 1 (AOS 2) through to Unit 4 in the VCAA Visual Communication Design course, you will have more opportunities to complete research for inspiration and as starting points for your own work. When using the work of others, you will need to provide the correct acknowledgement. This includes providing the correct web link and the date accessed for any image you have found on the internet. If you use someone else's work as 'part' of your process, you will still need to provide the appropriate acknowledgement. For example, you might use a photo of an animal that you found on the internet in a postcard design. You will still need to acknowledge that photograph.

For example, the image in Figure 2.81 is a photograph from Getty Images, a company that provides stock photographs. Publishing companies and design studios (and others) have a paid subscription to use these photographs. If an image is used then the artist, photographer or designer who created the image will receive royalties.

Figure 2.81 A Getty Images photograph of a jellyfish

In Unit 3, Area of Study 2, you will undertake an in-depth study of copyright and legal obligations related to using the work of others. If you require more information at this stage you can refer to Chapter 8. See the websites of the Copyright Agency and the Australian Copyright Council for more information.

ACKNOWLEDGING THE WORK OF OTHERS

As a class, discuss the following:

- When do you acknowledge the work of others?
- Why does the image in Figure 2.81 have the text 'Getty Images' and a number on it?
- What ways can I acknowledge the work of others?
- How much do I need to change someone else's work to call it my own?

EMBARK 2.9

CHAPTER REVIEW

Summation

- The design elements are colour, shape, line, tone, texture, form, type and point.
- The design principles are balance, contrast, cropping, hierarchy, figure-ground, scale, proportion and pattern.
- The elements of design are the marks we make on a page and the design principles are the way that we arrange them.
- Use the design elements and principles in your design process when making aesthetic judgements and design decisions. They should be part of your creative, critical and reflective thinking approaches.
- Use the elements and principles of design when:
  - producing visualisation drawings
  - fulfilling the purpose of a visual communication
  - refining concepts.
- The elements and principles can be explored both manually and digitally.

MULTIPLE-CHOICE QUESTIONS

Below are four images where different design elements and principles have been used. For each image select the correct answer.

1 What design element has been used predominantly?

  A colour
  B contrast
  C watercolour paint

2 What design principle has been used predominantly?

  A figure-ground
  B photography
  C colour
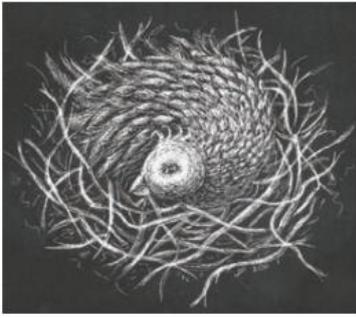
3 What design element has been used predominantly?

    A ink
    B line
    C freehand drawing
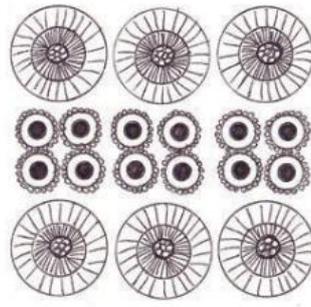
4 What design principle has been used predominantly?

    A texture
    B pattern
    C paper

EXTENDED TASK: DESIGN ELEMENTS AND PRINCIPLES CONCERTINA BOOK

1 Purchase or make an A5 concertina book. Ensure that there are enough pages for each of the design elements and principles.
2 Select a theme for your book and design an image to represent each of the design elements and principles.

3 There is no restriction on the use of media, materials and methods. You may produce manual or digital images for your book.

Figure 2.82 Pages from a design elements and principles book

VCAA ASSESSMENT

Unit 1, Outcome 2

On completion of this unit the student should be able to select and apply design elements and design principles to create visual communications that satisfy the stated purposes.

(VCAA Study Design, © VCAA)

PROJECT A: FOR THE LOVE OF CHARLEY HARPER

Charley Harper was born in 1922 and died in 2007.

Charley Harper's unique use of the design elements and principles with a minimalist approach is unmistakeable. His work includes illustrations, and posters for clients such as *Ford Times* magazine and Golden Books, national parks and other wildlife organisations.

Recently, his work has become popular again, and you can find many design examples that are clearly influenced by his original illustrations.

Figure 2.83 Charley Harper

DISCOVER 2.6

CHARLEY HARPER

For more on Charley Harper, see the websites Charley Harper Art Studio and Charley Harper Prints.

Figure 2.84 Illustration by Charley Harper, *Birdfeeders*, copyright Charley Harper Art Studio, World Rights Reserved

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Brief

Create a poster that illustrates an animal, insect or reptile using the style of Charley Harper and incorporate the design elements and design principles.

Outcomes

- Use manual freehand visualisation drawings to generate a range of design ideas.
- Use manual freehand drawing and digital methods to develop design alternatives using a range of design elements and principles.
- Select and refine a design solution using appropriate digital methods to respond to the brief.
- Produce and present a final design solution that meets the requirements of the brief.
- Employ techniques for reflecting and evaluating design work.

Tasks

- Embark upon Charley Harper research, starting with the websites listed previously. Investigate analysis and interpret research.
- *Generate* a series of freehand and visualisation drawings in your sketchbook that illustrate possible concepts.
- *Evaluate* each concept on its success in using the elements and principles and the possible direction for implementing the concept digitally. Discuss digital directions.
- *Develop* design concepts in a software program like Adobe® Illustrator®.
- *Select* two possible directions and discuss possibilities with your classmates and your teacher.
- Select one concept and refine – check you have met the requirements of the brief.

Requirements

Produce an A3 poster that illustrates an animal, insect or reptile using the style of Charley Harper and incorporates the design elements and design principles.

All research, thumbnails, concept development, evaluations, digital samples and rejected compositions should be submitted for assessment.
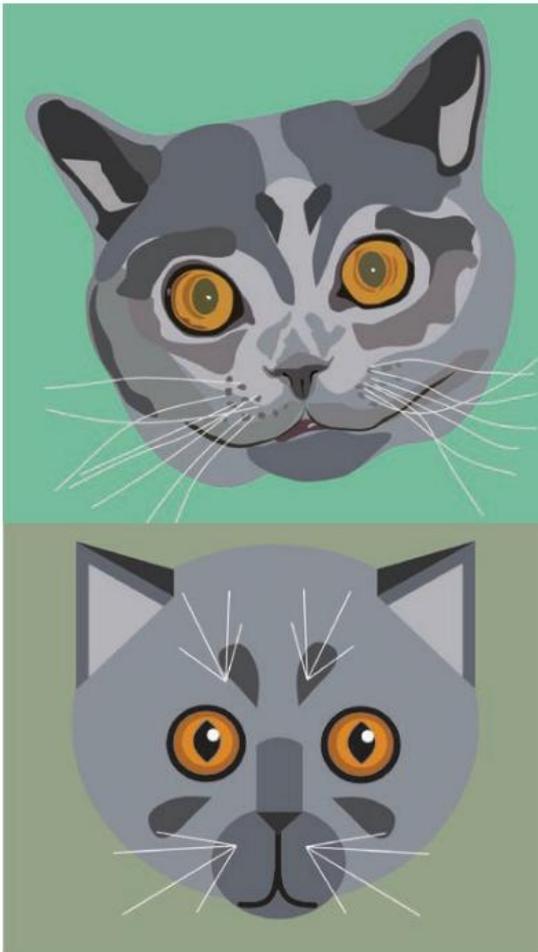
Figure 2.85 Creating vector files

Figure 2.86 Charley Harper–inspired image

CHAPTER 2 **Design elements and principles** 73

PROJECT B: ODE TO NOMA BAR

Brief

Noma Bar is a communication designer based in London, who describes his work as a combination of artist, illustrator and designer. Born in Israel into a highly artistic family, Noma Bar graduated with a B.DES (Bachelor of Graphic & Type Design). Noma produces visualisation sketches in sketchbooks and then tasks his ideas into digital media, finishing them off on the computer. His work is witty, humorous and precisely crafted. Often using a limited pallet, he manipulates familiar shapes and forms to create new ones and new meanings.

Often his subject matter has social and political themes.

Using Noma Bar as your mentor, you are required to create an image that employs clever and creative use of figure-ground.

The following themes might be used:

- fairy tales
- political issues/messages
- social issues/messages
- an image inspired by a movie; for example, Hitchcock's *The Birds*
- you may suggest a theme to your teacher.

Tasks

1 Research.
2 Visualisation drawings using manual methods.
3 Implement creative design thinking techniques such as SCAMPER and forced associations to generate ideas.
4 Select one idea and develop and refine using digital methods.
5 Show your potential design solution to three of your peers to receive feedback. Does your design clearly convey a message?
6 Scan your illustration into Adobe® Illustrator® and image trace.
7 Using the pen tool, create a vector illustration with a limited colour pallete.
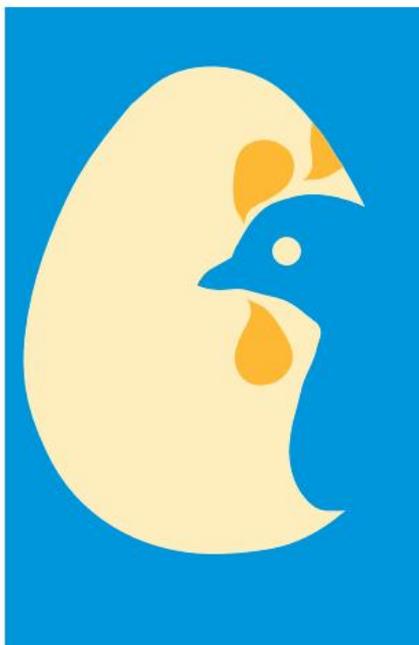
Figure 2.87 Noma Bar–inspired image

Figure 2.88 John Nassour, *Head On*
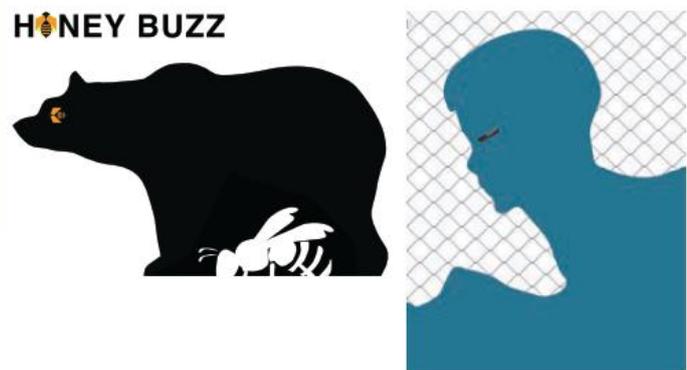
Figure 2.89 Inspired by Noma Bar's use of negative space

Figure 2.90 Gabbi Rynia, *Green Boy*

CHAPTER 3

Historical and cultural practices

UNIT 1, AREA OF STUDY 3

Designing is not a profession but an attitude. Design has many connotations. It is the organization of materials and processes in the most productive way, in a harmonious balance of all elements necessary for a certain function. It is the integration of technological, social, and economical requirements, biological necessities, and the psychological effects of materials, shape, color, volume and space. Thinking in relationships.

(Laszlo Moholy-Nagy, Bauhaus designer)

OVERVIEW

Just as artists through the ages have been influenced by earlier artists, past styles and the characteristics of past eras, designers and visual communicators can also look to design history for inspiration. Significant eras in design history are discussed in this chapter as well as particular design styles that can be used as inspiration for your own work. Understanding aspects of the history of design also assists us when analysing the work of others both in a historical and contemporary context.

Cultural influences and practices can also determine and influence the way a visual communication design is produced. Cultural influences can be used not only to create a style for the graphic but also to direct it. When a visual communication design needs to address a particular cultural group, the imagery should try to reflect this. Sometimes a designer may use a cultural-style visual image to create interest and innovative design. This can also send subliminal messages to an audience. An example of this is seen in Figure 3.1, where a set of images of the Statue of Liberty clearly reference the work of Andy Warhol.

This chapter will assist you in developing a case study that explores how visual communications are influenced by many factors and past and present design practices. You will be introduced to the research stage of the design process.

KEY KNOWLEDGE:

- social and cultural factors that influence the design of visual communications, such as religion, community values and politics
- factors that influence visual communication practices, such as technology, economics and environmental considerations
- design styles of past and contemporary key designers
- ways in which manual and digital methods, media, materials, design elements and design principles are influenced by past and contemporary practices and cultural and social factors
- appropriate terminology.

(VCAA Study Design, © VCAA)

3.1 Factors that influence visual communication design

Visual communications can be influenced by social and cultural factors such as religion, community values and politics. This means that the content (text or imagery) may be influenced by what a particular group believes or associated traditions. People from different cultures across the world can have very different opinions concerning dress, manners of speech, humour or the way that objects are advertised. When analysing a visual communication, ask yourself if it is culturally inclusive or exclusive. Will the material offend certain people? Will they understand the humour?

Social factors

Social changes can have a significant impact on all parts of the community. In many ways, the messages and implications of social change can be seen in the visual communications produced in such times. One era that easily demonstrated how social change can affect the designs of the time was the 1960s. During this period the younger generation challenged their parents' traditional values and those of the government. Women were looking for equal rights in regard to employment and pay and others voted or demonstrated for racial equality.

Technology continued to advance, making it easier to communicate ideas from all around the world. Towards the end of the sixties many people held more anti-establishment types of views, including strong anti-war opinions, and dressed in a more rebellious style. There was a respect for the environment and some alternative lifestyle practices. These social changes impacted on the arts and, of course, on design practices. Designers respond to social change and this is seen through fashion trends, interior design and industrial design, which in turn can influence and dictate what we might buy. If a style is successful, the design style continues to evolve.

Cultural factors

Visual communicators must be aware of cultural sensitivities when designing their work. Many designs today, although transmitted worldwide through the internet, can be offensive or taboo in some countries, so a designer needs to carefully consider their audience. If a visual communication is specifically designed for a cultural group, then the designer will utilise images that will appeal to this group. For example, a graphic designer may be employed to

Figure 3.1 The Statue of Liberty images clearly reference the famous *Marilyn Diptych* by Andy Warhol.

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update a logo for a religious primary school, therefore working with imagery that would reflect the beliefs of the target audience.

Working as a designer requires an understanding that some design may be culturally or emotionally sensitive for certain audiences. An architect may need to ensure that there is access for all ages to a public building, an industrial designer may need to design public seating that can be used by people with disabilities and a graphic designer may be required to design a festival poster that makes all cultures feel welcome.

In developing an understanding of cultural influences it is useful to look at Australian society post-war and how we have changed culturally and how this may have impacted on our visual communication designs. For example, in the 1960s Australia's communications and transport industries were advancing, making it easier to introduce American products (such as Coca-Cola) and ideas into Australia. During this time, concepts relating to ideals and beauty were heavily influenced by the American film and advertising industries. The most important manufacturing sectors were automotive and home products: dream cars, electronic appliances, televisions and transistor radios. Television and magazine advertisements encouraged women to stay at home and be 'homemakers' and consumer products changed domestic life.

As migrants settled into Australia over the decades, new beliefs and traditions created a more multicultural Australia. With Indigenous people finally acknowledged as the original owners of the land, deeper traditions and cultural factors have enriched the identity of what it is to be Australian.

The stamp designs in Figure 3.2 represent a cultural shift in leisure and lifestyle during the 1960s and 1970s in Australia. Note the change in the role of women in both stamp designs.

Environmental factors

Sustainability and concern for the environment is another example of the way social factors can impact on design practices. In contemporary society there is

Figure 3.2 Stamp designs influenced by 1960s and 1970s culture. The designer has attempted to replicate the illustration and graphic design used in these eras. This includes the use of specific colours and typefaces. The illustrations may have initially been produced using gouache paint before being printed.

an acceptance of imagery that promotes sustainability. The world has become far more environmentally aware and, as a consequence, this can affect the type of visual communication design that is produced. Today, designers are more aware of the impact of certain design that is processes and practices on the environment; for example, transportation. Choosing to use materials that are made locally means less transportation, less fuel and a better choice for the environment. Contemporary designers have many choices when incorporating an environmental or sustainable approach to design. Choosing to be more environmentally aware might include using recycled paper and vegetable-based inks for printing. A sustainable decision might be to design a package that can be repurposed (put to another use).

sustainability in design, this refers to incorporating more sustainable, long-term approaches to the design process and design solutions created

Economic and political influences

Economics and design… it is about money. A designer needs to understand the financial and social position of their audience. They look to see if the audience has a low, medium or high socioeconomic status. A person's education, income and occupation can determine their socioeconomic level. There are many design decisions that may be made when looking at this area. For example, an advertisement may be printed on thin paper as opposed to a poster being printed on thick, luxurious paper stock. Items may be printed in black and white versus colour options. There were significant periods in history when money was tight, such as during a war or depression. This in turn impacted upon on the type and amount of advertising and packaging that was produced.

The beginning of the 20th century was a revolutionary time, with scientific and technological advances including the invention of the automobile, motion pictures and chemical and biological warfare. History shows us that the political and economic impact of a war impacts upon the design industry. During the world wars, poster design was often political in content and was used to spread messages of political views

and national pride. These posters are referred to as propaganda posters and are still used today in political campaigns. Figure 3.3 is an example of a propaganda poster. The designer's illustration of a woman draped in an American flag could not be any more patriotic, with her outreached hands asking the audience for support.

The challenges of war impacted upon many industries including the manufacturing industry. Advertising materials included messages encouraging people to alter their lifestyle for a cause. Note the inference in the example in Figure 3.4 where society was encouraged to save fuel, save manufacturing resources and pull together to get through.

After World War I, an era of design called Art Deco emerged as a reaction to the severity of the war. Posters and other forms of advertising were often about progress in technology celebrating a progressive society.

An economic boom occurred after World War II. Advertising was prolific due to the increase in magazine advertising and the wide range of products now available and, of course, people could afford to spend.

Figure 3.3 A poster influenced by politics and patriotism
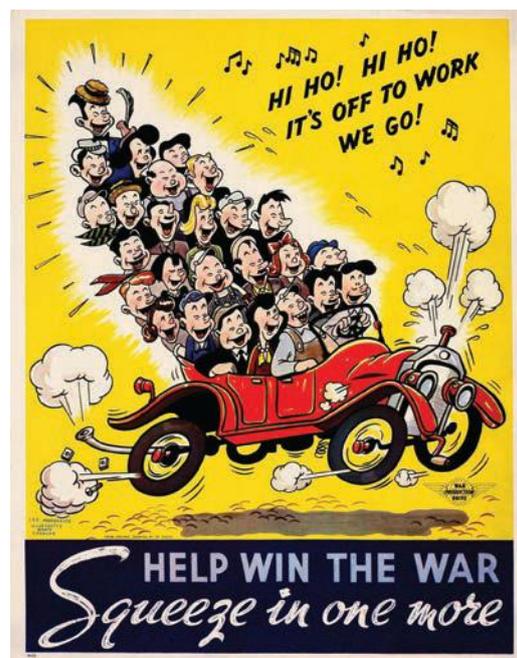
Figure 3.4 World War II poster declaring a way that you could help with the war
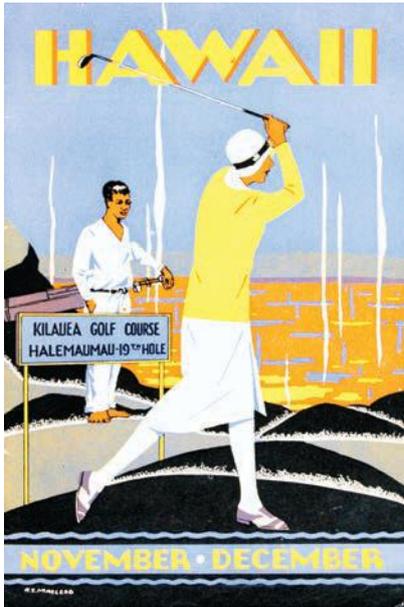
Figure 3.5 Life is better after the war. An example of a poster with Art Deco aesthetics, promoting the game of golf in Hawaii.
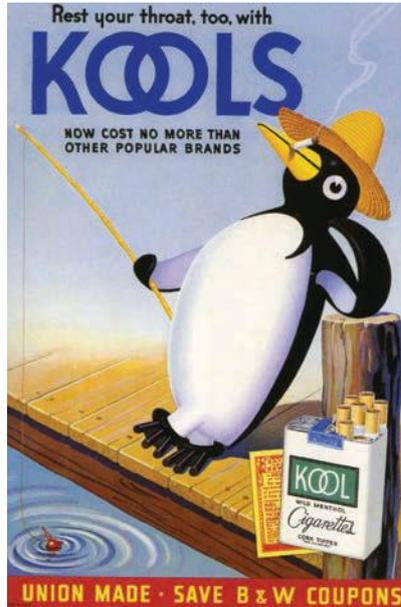
Figure 3.6 1950s designs focusing on products

Figure 3.7 1951 poster advertising a Bond Minicar, with a young family out in the countryside. The purpose of this poster is to advertise the car. The message 'You too ought to own a Bond Minicar' invites the viewer to imagine a carefree lifestyle – one that is far away from the conditions of the war.

The advent of technology

Technological influences have had a major impact on visual communication and design throughout the ages. The introduction of typesetting in the 1880s saw the introduction of print-based products such as posters, books, magazines and advertising. By the 1940s and 1950s, materials used in all aspects of design were developed, such as plastics. These affected productivity and, consequently, advertising of these products boomed. Digital technology, which arrived in the 1980s, increased the proliferation of work as it allowed designers to create work in hours rather than days.

Technology has impacted on the type of visual communications now being produced, and new career paths such as web design, animation, game design and computer software design have evolved accordingly.

3.2 Past to present

The earliest visual communications were made by our ancestors who drew on cave walls, often depicting hunting scenes. These 'marks' were finger painted or carved into the rock walls. The first known use of graphic symbols for communication was by the Sumerians in Mesopotamia (modern-day Iraq), around 3500 BC. These early symbols were in pictograph form and they are considered to be the origin of written language. The ancient Egyptians developed their own system of visual communication known as hieroglyphics, which were written in pictograph form.

Other forms of visual communication and design evolved from drawings and were created to communicate particular purposes. Map making or cartography is as old as civilisation. Early forms of maps were scratched into rocks. The ancient Greek civilisation developed mathematical ways of mapping the earth.

From 600 BC to 250 BC, the evolution of geometrical shapes and structures in Europe played a major role in the development of designing and sketching. Later, one significant attempt at arranging images for communication was a handwritten copy of the four New Testament Gospels, called the *Book of Kells*, which was created by Irish monks in 800 AD. It is a good example of how images were used with written words to convey messages and Bible stories.

Printing technology was developed in the 14th century by Johannes Gutenberg. He invented the Gutenberg printing press, which allowed individual letters and decorative images to be reused. The Gutenberg press produced the first printed book.

In the 19th century, graphic design evolution was boosted through book publishing, and the distinction between fine art and visual communication design evolved.

The 20th century produced many design styles and eras that still influence modern design. Many of today's designers use characteristics and features from past eras in their work. Understanding design history can help develop skills in analysing visual communications, provide a research starting point for a brief, influence the way we use elements and principles in our own work and assist in creating our own design style, which may be influenced by a favourite design era or designer within that era.

A visual communication can contain historical or contemporary influences in the use of imagery, presentation or layout.

Figure 3.8 Ancient Egyptian hieroglyphics
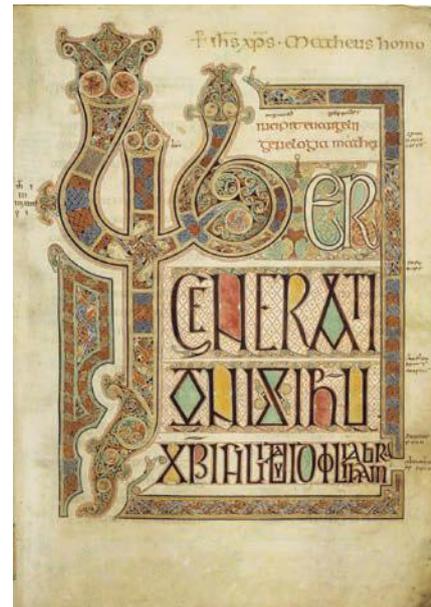
Figure 3.9 A page from the *Book of Kells*

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A designer might look at historical styles and movements for inspiration, as a means to engage a specific target audience (something nostalgic) or to reinvent a design period with a contemporary twist. As part of a brief, the client may request the incorporation of elements from a specific design period and this would result in research into past design aesthetics and practices.

Both past and contemporary design practices are affected by social, cultural, economic, political, environmental and technological factors. Designers of all ages take into consideration their target audience and the characteristics of these target audiences.

This chapter now provides information on important design movements and designers that you might like to research further.

When reading about the different design movements in this chapter, keep in mind the following:

- What political and economic factors were at play? For example, was there a war or depression?
- What social and cultural factors were present?
- What type of media and materials were used? Do you know what was available at the time?
- What methods were used? Were these affected by technology?
- What style of imagery is represented?
- What does the choice of typeface tell you?
- What type of presentation formats were used?
- Did the designer belong to a school? Did they work with other design specialists?

There are exciting and innovative examples of design throughout history. Collect ideas from key design eras and use these as starting points for your own design work.

Key design eras 1850–1939

A designer may use design history to inform ideas for contemporary work. A design era can influence a graphic designer, who

Figure 3.10 A poster for the 2016 Edinburgh International Book Festival that incorporates elements from the Memphis design period.

might repeat motifs that emulate that particular style. In order for you to fulfil the requirements of the study design, it is important to present the most significant eras in this chapter for you to reference when completing assessment requirements. The timeline in Figure 3.11 gives you a broad overview of the major design eras that can influence your own work and also provides you with a comprehensive overview of significant historical events and the subsequent evolution of visual communication design styles.

Figure 3.11 Design timeline

Historic events

iPhone 7S (2017)
iPhone 6S (2015)
First iPad (2010)
First iPhone (2007)
Pentium 4 microprocessor (2000)
Pentium III microprocessor (1999)
Pentium II microprocessor (1997)
Pentium microprocessor (1993)
Australian $5 plastic note introduced (1992)
World recession (1991)
Australia in recession (1990)
World Wide Web becomes a global network
Photoshop was first invented (1988)
Australia's Bicentenary (1988)
386 microprocessor (1986)
$100 note introduced in Australia (1984)
286 microprocessor (1982)
186 microprocessor (1981)
Information Age begins
Colour television broadcasts begin (1975)
Victor Papanek publishes Design for the real world
Woodstock Music and Art Festival
Henry Dreyfuss & Associates publish Measure of man
Vietnam War (1959–79)
Space Age begins with launch of Sputnik
Olympic Games held in Melbourne (1956)
Helvetica (orginally Hass-Grotesk) designed
by Max Miedinger
CAD developed at Massachusetts Institute
of Technology (1950s)
First computer developed (c.1950)
General Motors-Holden makes first car (1948)
IKEA founded
PVC, polystyrene, Perspex developed (1940–45)
World War 2 (1939–45)
Polyurethane developed
Television broadcasts begin
Nazis close Bauhaus
Bauhaus moves to Berlin
Opening of Sydney Harbour Bridge (1932)
The Great Depression (1929–40)
Industrial design profession begins
Raymond Lowey begins styling products
Bauhaus moves to Dessau
Leica 35mm camera released
First wireless broadcasts begin
Bauhaus founded in Weimar
Nazi party formed in Germany
Russian Revolution
Light switch invented (1916)
Patent for the neon tube is granted (1915)
World War 1 (1914–18)
Oskar Bamack produces prototype of Leica 35mm film
First model-T Ford produced (1913)
Trans-Australia railway construction begins (1912)
Converse Rubber Shoe company is established (1908)
Albert Einstein submits theory E=mc² (1905)
First flight by Orville Wright (1903)
Patent for first electric vacuum cleaner is lodged (1901)
Machine Age (1900–45)

Decades: 2010, 2000, 1990, 1980, 1970, 1960, 1950, 1940, 1930, 1920, 1910, 1900

Movements of art and design

Cinemagraphs (2017–)
Flat Style (2010–)
Grunge design (2000-10)
Deconstructivism (1988–)
Digital design (1985–)
Memphis design (1981–88)
Post-modernism (1970–)
Conceptual Art (1967–)
Punk (1970–85)
Anti-Design (1968–78)
Psychedelic Style (c. 1968)
Minimal Art (1965–75)
Op Art (1964–75)
Space Age (1960–69)
New Realism (1950–70)
Pop Art (1950–75)
Contemporary (1945–00)
American Kitsch (1940–1960)
International Style (1925–65)
Modernism (1920–45)
Bauhaus (1919–1933)
Constructivism (1919–31)
De Stijl (1917–32)
Dada (1916–22)
Art Deco (1910–39)
Futurism (1910–20)
Cubism (1910–20)
Expressionism (c.1905)
Fauvism (1905–50)
Pioneer Modernism (1900–30)
Art Nouveau (c. 1890–1914)
Aesthetic movement (1870–1900)
Arts and Crafts (c.1850–1920)

Figure 3.12 Arts and Crafts design: Strawberry Thief Wallpaper Design by William Morris

Figure 3.13 Aesthetic movement design

Arts and Crafts (1850–1920)

The Arts and Crafts movement began as a British decorative-arts movement in the second half of the 19th century. It was heavily influenced by the writing of John Ruskin as a reaction to the mechanical style of the industrial revolution and also to the intricate and elaborate style of the Victorian era. The Arts and Crafts movement was based on simple forms, natural patterns and textural materials. It opposed mass production and encouraged the use of hand-crafted design and traditional craftsmanship. Designers focused on domestic items such as kettles, kitchen dressers and curtains.

Arts and Crafts decoration was based on plant forms and the natural rhythm of organic shapes and flowers. Leaf motifs and heart shapes were used regularly to enhance patterns on textiles, including rugs, embroidery and wallpapers. Some Australian designers, including furniture makers, embraced this style and used Australian timbers in their designs.

Key designers from this era include:

- William Morris
- Charles Rennie Mackintosh
- Frank Lloyd Wright.

Aesthetic movement (1870–1900)

The Aesthetic movement was heavily inspired by Japanese culture and the art form of Japanese woodcuts. The movement was focused on the natural, and the beautiful mixing of Anglo and Japanese style. It mainly influenced domestic objects and interiors. The word 'aesthetic' simply means 'purely beautiful'.

Key designers from this era include:

- Aubrey Beardsley
- James Abbott McNeil Whistler.

Art Nouveau (1890–1914)

The beginning of the 20th century was a time of 'new art for a new century'. Art Nouveau is French for 'New Art', and it was a style of decoration and architecture characterised by the flowing depiction of leaves and flowers. It started in Paris in the 1890s and continued through to World War I. Art Nouveau was inspired by natural forms and structures, not only in flowers and plants, but also in curved lines.

The flowery, ornate style developed overnight in 1894 when Alphonse Mucha produced a poster for the actress Sarah Bernhardt. This first piece by Mucha was the

Arts and Crafts
a movement based on simple forms, patterns and textures. Designers focused on domestic items and used simple plant forms and organic shapes in their designs.

Aesthetic movement
the Aesthetic movement was inspired by Japanese culture and was a beautiful mix of Anglo and Japanese style

Art Nouveau
French for 'New Art', a style of decoration and architecture characterised by the flowing depiction of leaves and flowers

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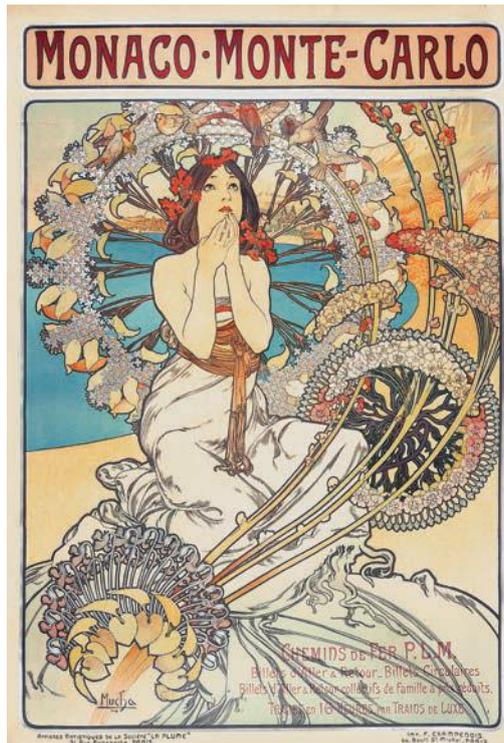
Figure 3.14 Art Nouveau poster

Figure 3.15 Futurism: stage design for the operetta *Girofle-Giroflia* by Charles Lecocq, 1922

Futurism an artistic and social movement that originated in Italy in the early 20th century. It emphasised and embraced contemporary concepts of the future, including speed, technological progress and youth, and objects such as the car, the aeroplane and the industrial city.

original masterpiece of Art Nouveau poster design: with its decoration, swirls and ornate design, it was a reaction against Modernist ideals. The poster art craze spread to America and around Europe, and although local in style, the distinct characteristics of the era remained. Decorative motifs, formed by dynamic flowing lines, were the characteristics of this period. Art Nouveau was applied to architectural forms, painting, poster art, sculpture and other design forms.

Key designers from this era include:

- Charles Rennie Mackintosh
- Victor Horta
- Alphonse Mucha
- Hector Guimard
- Aubrey Beardsley
- Bram van Velde.

Futurism (1910–20)

Futurism was an artistic and social movement that originated in Italy in the early 20th century. It emphasised and embraced contemporary concepts of the future, including speed, technological progress and youth, and objects such as the car, the aeroplane and the industrial city. It was mainly an Italian phenomenon but influenced other European countries.

Futurism was inspired by the development of Cubism, but used repetitive lines and angles in images meant to capture a dimension of time within a frame. Brilliant colours and flowing brush strokes created the illusion of movement.

Futurism explored bold, complex and fragmented typography, shapes and icons. It wasn't unusual to use 20 typefaces with three to four colours on a page. This demonstrated expressive power. It has had a significant influence not only on poetry but also on graphic design and how we look at and treat typography today.

The image in Figure 3.15 captures the sense of movement typical of the Futurism style.

Key designers for this era include:

- Giacomo Balla
- Carlo Carra
- Umberto Boccioni.

Dada (1916–22)

Dada, or Dadaism, was a movement within the arts (including performing arts and literature) that began in Zurich, Switzerland. Dada was heavily influenced by other avant-garde movements including Cubism and Constructivism, which are also discussed in this chapter. The style of Dada is documented in literary circles such as poetry, performing arts and the arts – photography, graphic design, sculpture, collage and painting. The movement came to a conclusion with the establishment of Surrealism. The meaning of the word 'dada' in French is 'hobbyhorse'; however, the term also sounds like the early words of a child and in other languages it would mean nothing. The idea was that the group was against conventions and the standards of society, including the very nature of artistic movements. Their anti-authoritarian beliefs included opposing any form of group leadership especially those associated with World War I.

At Dada's core is a sense of mockery of materialistic and naturalistic attitudes. The artworks produced were not primarily about creating aesthetically pleasing objects and Dada was one of the first art movements that was about producing artworks that questioned the role of the artist, how the art was perceived in society and, ultimately, what was the purpose of art. Dada artists made famous the 'ready-made'; they presented everyday objects with little manipulation as artworks, forcing the viewer to question the very definition of what art is.

The Dadaists influenced graphic design by creating imagery that was unconventional in composition and included chance results or accident as a means of production and technique. Graphic design work often incorporated technologies, text and imagery from newspapers, films and advertisements that documented the times. Bravely experimental in their approach, they often used unorthodox materials and techniques including collage and photomontage. Graphic designers used a lot of expressive typography (including lots of different sizes within the one composition), with large areas of white space (ground) and heavy use of photomontages often

Figure 3.16 Typical imagery used in Dada design

randomly placed on the one page. This movement made a huge impact on the way that typography, form and colour were used in printed and published material.

Dada artists produced works that had a cynical attitude towards social values and were, at the same time, irrational – absurd and playful, emotive and intuitive, and often cryptic. The intention was often to shock.

Key designers for this era include:

- Marcel Duchamp
- Kurt Schwitters
- Raoul Hausmann.

De Stijl (1917–32)

De Stijl was an artistic movement founded in Amsterdam in 1917 that influenced painters, sculptors and many other areas, including literature, music, architecture, and industrial and graphic design. The name 'De Stijl' means 'the style' in Dutch and was partly a response to World War I and the decorative style of Art Deco. The movement is sometimes defined as abstract with the core elements focused on geometric forms and primary colours. When you look at the art and design work produced by this movement, you will notice precision,

Dada Dadaism was a movement in the arts, including performing arts and literature. The movement began amid World War I (1914–18). The artists of the Dada movement did not share a specific style or practice of art, rather it was the 'not following' that defined their movement. The intention of the artworks produced during this movement was to provoke the viewer and ask them to question what was being seen.

De Stijl De Stijl ('the style') was a Dutch art and design movement founded in 1917. The style embraced an abstract and simplified approach incorporating geometric forms or shapes and primary colours.

straight lines, squares, rectangles and a heavy use of primary colours with black and white. Unlike Art Deco and Art Nouveau, decoration and ornamental design was rejected and the designers of this movement focused on the simplification of forms.

Key designers for this era include:

- Gerrit Rietveld
- Theo van Doesburg
- Vilmos Huszar
- Piet Mondrian.
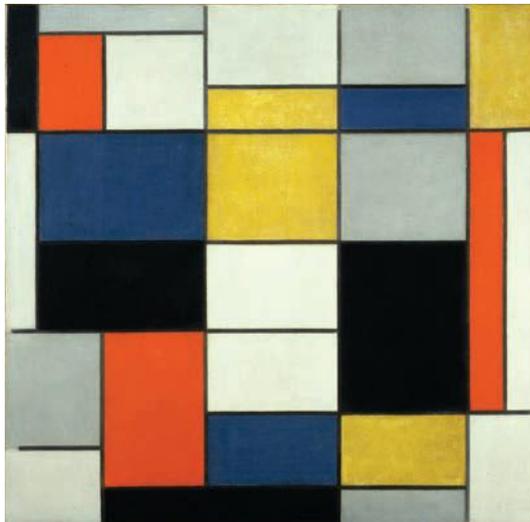
Figure 3.17 *Painting* by Piet Mondrian

Figure 3.18 *Red and Blue Chair* designed by Gerrit Rietveld in 1917

DADA POSTCARD

It is time to make people think and question what they believe. Select a topic, theme or belief and create a postcard that will create a reaction with a specific target audience in mind. For example:

Topic	Target audience
cruelty to animals	teenagers
unseen sugar in our diet	primary school aged children

When producing your postcard consider the following:
- expressive use of typography (size and colour)
- random placement of imagery
- collage and photomontage techniques (glue and scissors)
- a deliberate use of ground-dominant composition.

Research key artists of this period. You may wish to focus on Man Ray, Richard Huelsenbeck, Max Ernst, Tristan Tzara and Kurt Schwitters. When looking at their artwork use the following list to assist you in documenting the style in your own words:

Figure 3.19 Irregular type sizes, random placement of words and imagery invite the target audience to question and not to conform.

- methods – collage, drawing, painting and printmaking
- media – ink, paint and pencil
- materials – paper, card and found objects
- design elements – type, colour and texture
- design principles – cropping, hierarchy, pattern and figure-ground.

Explain in your own words what similarities and differences you can find between what was typical of this period and what relates to visual communication design today.

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ALPHABET DESIGN

Use one letter of the alphabet and develop a series of type that replicates the designs of specific design movements. This task could be used as a springboard for logo design or as an outcome for design history research. You could demonstrate your understanding of key elements of a design period by developing your own graphic presentation.

Constructivism (1919–31)

Constructivism was a movement that was played out in art, design and architecture. Appearing after World War I, artists and designers had a similar belief to that of the Dada movement – a rejection of the idea of art for art's sake and the traditional bourgeois (middle class) society for which art was traditionally created. With their anti-war values and beliefs, the artists of this time wanted to rebuild society as one that opposed war. During this time, graphic design ranged from political posters, logos, book covers and advertisements.

Many of these posters were propaganda posters. Propaganda posters were commonly used in wartime as a means of seeking support or donations of time, or as a means of recruitment.

Key designers for this era include:

- Alexander Rodchenko
- El Lissitzky.

Figure 3.20 Soviet Constructivist poster from 1930 by Gustav Klutsis: 'We'll fulfill the plan of great endeavours.'

CREATING A HALF TONE DOT EFFECT IN ADOBE® PHOTOSHOP®

The Interactive Textbook contains step-by-step instructions for creating a half tone dot effect. This can be useful for a Constructivist-style image or a comic book effect.

GROUP ACTIVITY

Work collaboratively in small groups to research Russian Constructivism. What are some features of this design period? What does it look like?

The Interactive Textbook contains a handout with further questions for the group to complete.

Figure 3.21 Constructivism handout

PROPAGANDA POSTER

Using the design style of Russian Constructivism, create a propaganda poster to highlight a worthy cause. The following topics or causes might be considered:

- animal welfare
- health issues
- feminism, gender equality
- social issues/messages; for example, bullying.

DIGITAL

For more suggestions, go to the Australian Government website and find the 'Social Issues' page. You could also do a general web search.

How are you going to go about it?

1 Research – teacher presentation, YouTube clips and group work.
2 Look at the design elements and principles and those relevant to the period of design you are focusing upon.
3 Brainstorm.
4 Visualisation drawings to generate ideas (include annotations).
5 Select two concepts from the collection of visualisation drawings and create mock-ups of each. This can be done using markers, fine liner and pencil.
6 Select a preferred option and produce using Adobe® Illustrator® and/or Photoshop®.
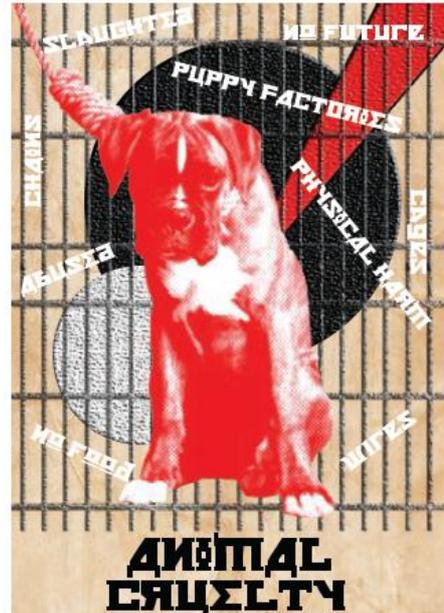
Figure 3.22 Constructivism-inspired poster by Eleanor Hassell
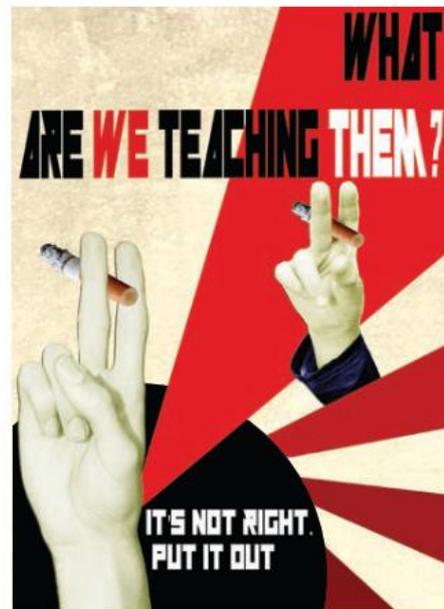
Figure 3.23 Constructivism poster by Gabrielle Rynia

Art Deco (1910–39)

Art Deco originated in Paris and was a popular art and design style that was used in many art forms including the fine arts, fashion, graphic and industrial design and architecture. Art Deco commenced in the 1920s and was followed by many artists and designers well into World War II. The style incorporated decorative elements and a strong use of geometric shapes and forms.

Art Deco replaced Art Nouveau after World War I as the major international decorative style, and continued until World War II. Art Deco represented the style of the Machine Age, replacing Art Nouveau's flowing floral motifs with streamlined geometric shapes and designs that represented power, speed and modern technology.

Art Deco took its inspiration from a variety of art movements, including Cubism and Futurism. Design elements from the 'exotic' cultures of Egypt, Assyria and Persia were also used.

Simplification and abstraction were the hallmarks of Art Deco; its style was used in architecture, interior design, industrial design, fashion design and graphic arts.

Some of the more obvious style concepts included using themes to represent the emerging Machine Age. These themes included modern aviation, electrical lighting, the radio, the ocean liner, the car and the skyscraper. Art Deco is characterised by the use of materials such as aluminium, stainless steel, inlaid wood and lacquer. The use of bold, stepped forms, sunburst

motifs, geometric curves including zigzag design and fountain shapes were typical characteristics of Art Deco design. Some of these motifs are so famous that they are significantly distinctive in skylines around the world. The top of the Chrysler building in New York is an example. Sometimes modern designers use these motifs to create an Art Deco feel in their work.

Art Deco was an opulent style, and its lavishness was a reaction to the hardship of World War I. Its rich and festive style was used in building interiors and exteriors, cinemas, ocean liners such as the *Queen Mary*, train stations, cars and trains. Many objects were influenced by this design style, including radios, the Kodak Brownie camera, mirrors, shoes and fashion.

The posters in Figure 3.24 represent the true Art Deco style and demonstrate many of the characteristics associated with the style. The posters display extensive use of geometric shapes and line as dominant design elements. The apparent exaggeration of scale in both posters was a design principle employed to demonstrate the technology available at the time. Lightning flashes and bold line work were also employed in these posters to create a sense of power, glitz, glamour and wealth.

Key designers for this era include:

- Adolphe Mouron (known as Cassandre)
- Frank Lloyd Wright
- Eileen Gray.

Figure 3.24 Authentic Art Deco poster designs

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Figure 3.25 The Bauhaus school in Dessau

Figure 3.26 A contemporary take on recognisable Bauhaus elements incorporating primary colours and geometric patterns

Bauhaus (1919–33)

Bauhaus a school in Germany that combined crafts and the fine arts, and was famous for the approach to design that it publicised and taught. It was marked by the absence of ornamentation and by the harmony between the function of an object and the way it looked.

The **Bauhaus** movement was one of the most important design movements of the 20th century. It took place in Germany in the 1920s and early 1930s. Bauhaus means 'Building School', and it was the name of a German institution founded by the architect Walter Gropius and famous for its approach of teaching fine arts combined with design education. There was a strong emphasis on combining painting, sculpture and architecture to create the one guild. The style favoured function over ornamentation, incorporating a minimal selection of materials, with metal being a favourite. Once students were familiar with the fundamentals of the Bauhaus principles, they were then exposed to cabinet making, weaving, pottery and typography. Although the Bauhaus education had a strong emphasis on craft, there was also recognition of the importance of mass production. Many of the classes at the Bauhaus school were taught by artists including Marcel Breuer, Paul Klee and Wassily Kandinsky. It seems that the Bauhaus school had as much fame as the actual style that emerged and was practised by so many designers and artists.

Initially, typography was not a priority in teaching at the Bauhaus school, but it found a place under the guidance of designers like Herbert Bayer. Typography was seen as an artistic expression, and an important part of communication that must contain visual clarity.

Bauhaus typography:

- became important to advertising and corporate identity
- used sans serif typefaces
- incorporated photographic elements.

The principles of Bauhaus architectural design were to provide everything in the contemporary house, from the most basic household item to the complete building. The Bauhaus designers were fascinated with metal and used it in furniture design to create a new type of beauty that relied on non-exact forms and measurements. Steel was a material that was uniform and precise.

One of the key aims of the Bauhaus movement was to unify art, craft and technology. The machine was considered to be a positive influence on architectural design, furniture design, product design and industrial design.

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The key elements of Bauhaus were:

- ALL CAPS or all lower case
- sans serif
- grid structures and geometric forms
- bold and primary colours.

These elements can be applied to more modern-day applications including the sample vector graphic in Figure 3.26.

Key designers for this era include:

- Marcel Breuer
- Ludwig Mies van der Rohe
- Wassily Kandinsky
- Herbert Bayer.

TYPEFACES

Research Herbert Bayer and his font 'Universal'. In your visual diary complete the following:

1. Describe Herbert Bayer's involvement with the Bauhaus school.
2. What is the significance of the typeface 'Universal'?
3. What are serifs? What is the difference between serif and sans serif typefaces?
4. Look at the structure of individual letters in Figure 3.27. Next, redesign each letter focusing on circles, squares and rectangles to create your own Bauhaus typeface.

EMBARK 3.5

Type

Figure 3.27 This typeface is Futura.

Post-war design

Modernism

Modernism is a term used by art historians to describe a succession of eras or movements from the 1950s onwards. In reference to art and design, it is a term used to describe an era of Western art and literature that began around 1850. The belief or attitude of many artists and designers of this period was to reject all styles of the past and to focus upon new and innovative styles that explored different techniques and use of materials and media. Some of the developments or styles that appear under the heading of Modernism include:

- Minimalism
- Abstract Expressionism
- Surrealism
- Dada
- De Stijl
- Constructivism
- Cubism
- Fauvism
- Post-impressionism.

Modernism was also a response to technological change, and artists and designers moved away from including decorative elements as found in eras like Art Deco. Specifically, designers believed that form should follow function and therefore put great emphasis on the style and aesthetics of good form. They aimed for high-functioning design and, with at times a limited colour palette, producing objects that fitted in with a modern lifestyle.

Figure 3.28 Eero Saarinen womb chair. Saarinen's brief was to design a large comfortable chair to replace the over-stuffed armchairs of the 1940s. A classic example of concentrating on form was that Saarinen explored the desired need for comfort through the shell (the form) and not the depth of the cushioning or padding.

CHAPTER 3 **Historical and cultural practices**

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DESIGN STYLE OF AN ERA

The Interactive Textbook has activities on 1950s design and 1980s design. Use the design style characteristic of these design eras to complete a presentation that graphically portrays the imagery used.

EMBARK 3.6

Figure 3.29 Album cover, by Peter Saville, graphic designer

1950s design

The boom period for graphic design was after World War II, especially in the United States. World economies were recovering and this increased the demand for advertisements and packaging. Printing technology and the availability of media and materials to enhance designs led to a boom in visual communications and design concepts. People in Western countries had more money to spend, so product advertising was significant. To promote the idea of modernity, simple appliances became affordable and new products such as razors, aerosol cans and cars were being advertised.

International Style (1925–65)

This movement refers to a group of architects and designers (around the world) who sought to create functional designs incorporating stylised geometric forms, similar to the aesthetics of the Bauhaus. The name came from an important exhibition held in New York's Museum of Modern Art (MOMA) in 1932 titled 'International
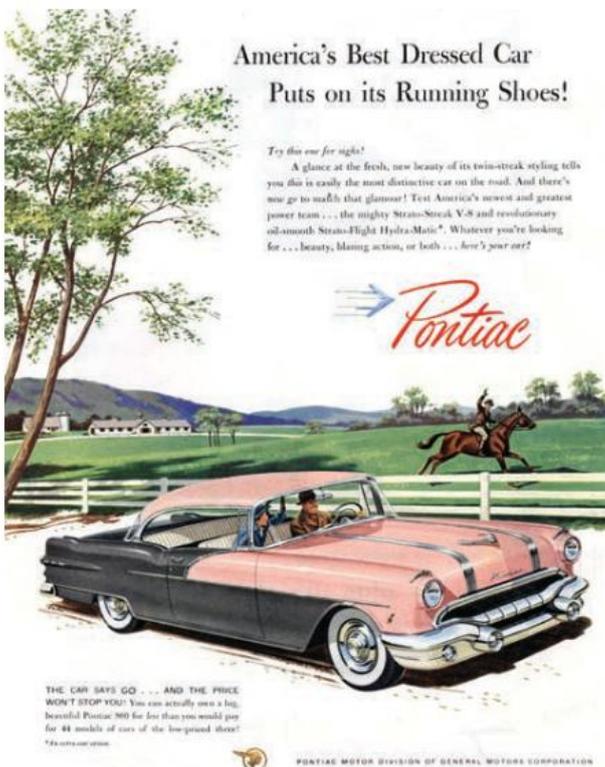
Figure 3.30 A 1950s car advertisement
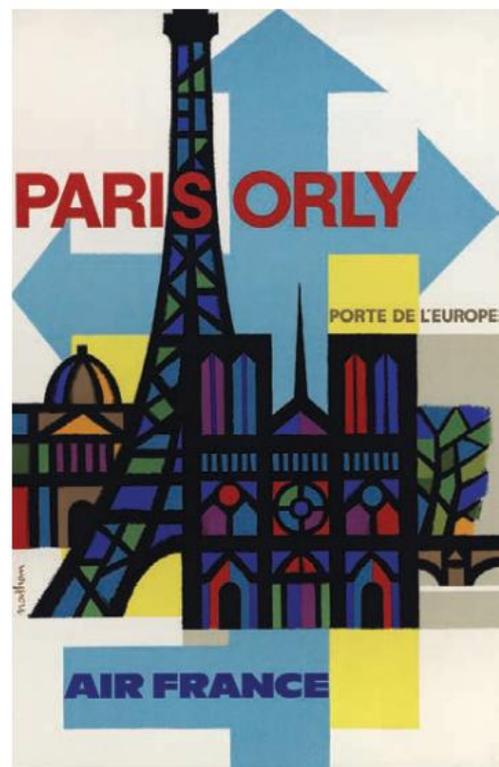
Figure 3.31 Poster for air travel

Style: architecture since 1922'. Architects and designers incorporated aspects of Modernism into their work.

Along with this movement came the International Typographic Style also known as the Swiss Style. During this period there became a clear distinction between fine arts and design with new directions in design such as the use of grids (a mathematical approach to designing layout of information) and the arrival of some of the most famous and influential typographers.

Key designers for this era include:

- Adrian Frutiger and his typeface 'Univers'
- Max Miedinger and Eduard Hoffmann and 'Helvetica'
- Ernst Keller
- Josef Müller-Brockmann
- Saul Bass.

Figure 3.32 A title card for Otto Preminger's 1955 drama, *The Man with the Golden Arm*. The film stars Frank Sinatra. The poster art is by Saul Bass.

Pop Art (1950–75)

Graphic design grew during this period because of new developments in printing technology and photography. Design style was influenced by social, cultural and political movements, such as the peace movement in the 1960s and 'flower power'. Visual communications were reaching more people through magazines, album covers, newspapers and photography.

The development in printing and subsequent improvement in colour printing allowed for bolder and more creative design styles. Design styles were influenced by the fine arts movements of Pop Art and Op Art. Op Art employed optical illusions based upon abstract patterns commonly produced in black and white. The style took off and was used in fashion and the media. For many, the style was a perfect fit for an age where technology and science were advancing (aerospace, computing and television), though art critics thought it all a bit gimmicky. Some suggested it was an abstract version of Pop Art.

Fashion design was the dominant expression of this style, but it also affected graphic design. Swirling colours, paisley patterns, flowers and love were part of the hippie culture, and this influenced the way that visual communications developed in

the 1960s. The 1970s utilised swirls, bright contrasting colours and interesting textures to create a specific look. These bold patterns were used on wallpaper, fabrics, furnishings and furniture, and extended into all types of visual communications: album cover

Figure 3.33 Fashion inspired by Op Art. 7 March 1966: Liz Allen wearing a Lurex trouser suit and Maureen Lynne in an op-art black and white play suit from a range of Italian knitwear fashions. Both outfits are by Naka of Milan.

Figure 3.34 Bridget Riley, Op Art British painter, with some of her works

designs, advertising, packaging, fashion design and interior design.

Original artwork was an inspiration for visual communication and design work. The work of Andy Warhol spawned the development of advertising and logo design in the style of the art movement at the time.

Key designers for this era include:

- Andy Warhol
- Roy Lichtenstein
- Heinz Edelmann.

Paul Rand, graphic designer

Paul Rand was an American graphic designer, best known for his corporate logo designs, including the logos for IBM, UPS, Enron, Westinghouse and ABC. Rand used simple graphic images to convey his messages. Through his use of colour, typeface and shapes he was able to capture the viewer's attention. His use of pink in book cover images (see Figure 3.36) is significant, but it works. In logo designing, Rand strove to unite letters, finding unique graphic ways of bringing together the letters of a word.

Figure 3.35 Logo designs by Paul Rand

Figure 3.36 A series of designs by Paul Rand

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POP ART AND OP ART

Research Pop Art and Op Art as a basis for your design work. You could also research these styles and see how they influenced graphic design work at the time. Designers used cultural and artistic influences and styles to capture the attention of the society of the time.

Figure 3.38 English model Twiggy presented a shirt and pants ensemble with Pop Art designs from her own label in the 1960s.
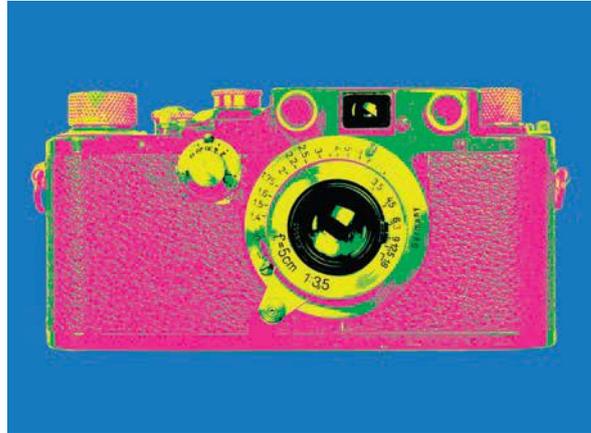
Figure 3.37 This design represents art developed in the 1960s and 1970s.

SOCIAL ISSUE POSTER

Look at the work of Pop artists, specifically Roy Lichtenstein. Create a poster for a tram or bus that promotes a social issue such as homelessness. Refer to Figure 3.40 for inspiration.

Figure 3.39 Roy Lichtenstein painting in a gallery.

Figure 3.40 Subway art: Roy Lichtenstein mural, Times Square, New York

Anti-Design (1968–78)

Anti-Design turned everything that Modernism represented upside down. Designers were tired of the excess in design and took a fresh look at the design process and mass production. Designers of this period made durable and permanent designs in a limited edition and were happy to design objects that were temporary and easily discarded. While Modernism was about 'form follows function', Anti-Design was the opposite. The style of this era included exaggerated and expressive qualities including striking bold colours and distorted scale. Designers were preoccupied with space and storage and this is seen in design concepts such as stacking chairs.

Ultimately, Anti-Design was anti-Modernism.

Key designers for this era include:

- Verner Panton
- Vico Magistretti
- Enzo Mari
- Ettore Sottsass.

Figure 3.41 Danish designer Verner Panton designed this plastic chair in the 1960s. Panton's design was the world's first moulded plastic chair.

1980s design

In the mid-1980s, the introduction of desktop publishing introduced designers to computer manipulation and the creation of three-dimensional images, boosted by software applications such as Adobe® Illustrator®. Computer technology assisted with layout, type and drawing. The computer provided designers with the tools to research, model and test ideas and techniques – and even to print and electronically format their own work.

The 1980s saw the launch of such memorable advertising campaigns as 'Just do it' from Nike. Urban culture became mainstream, with the fashions and designs infiltrating pop culture and advertising.

Figure 3.42 1980s design which experiments with colour, lighting and photography techniques
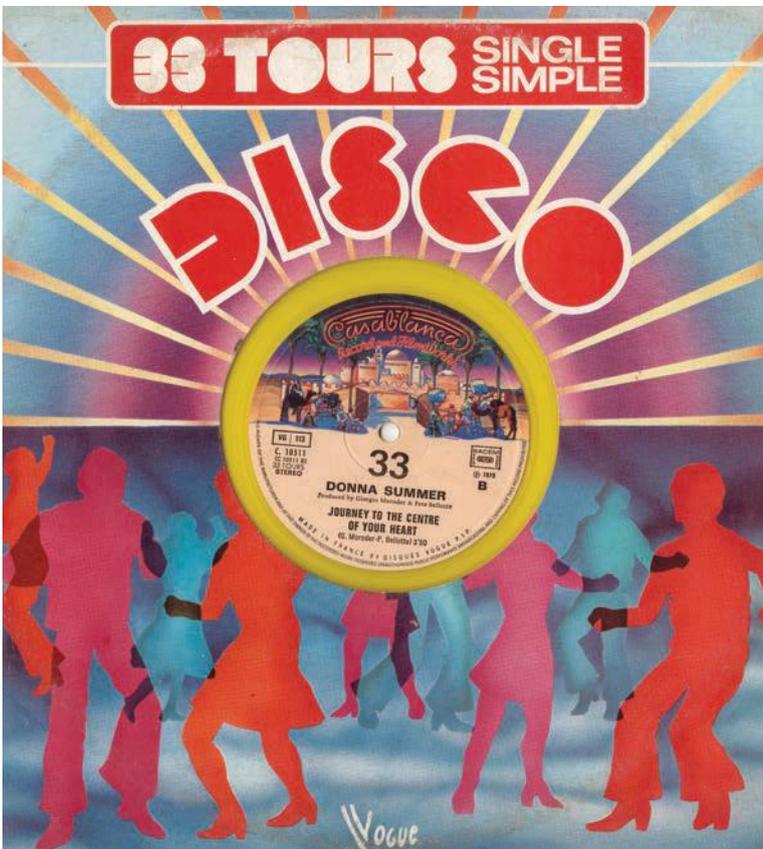
Memphis design (1981–88)

This era of design was influenced by Pop Art and Art Deco with a twist of kitsch. The group created lighting, furniture and textiles designs that were bright, colourful, geometric and bold.

The group was founded by Italian designer Ettore Sottsass and the name was taken from the Bob Dylan song 'Stuck inside of Mobile with the Memphis blues again', which was played during the group's first official meeting.

Key designers for this era include:

- Ettore Sottsass
- Michele de Lucchi
- Marco Zanini
- Peter Shire.

Figure 3.43 Memphis pattern

David Carson, graphic designer

David Carson was an American graphic designer known for his highly original approach to magazine design and application of typography. Carson was perhaps the most influential graphic designer of the 1990s. He was known as the 'Father of Grunge'.

Despite the unique nature of his work, though, Carson's influence has led to a generation of designers borrowing stylistic elements from his distinctive handling of typography and image.

David Carson's approach to graphic design and communication is distinguished by rejecting precise methods. His underlying feelings about design were that he was concerned with the personal expression in a communication.
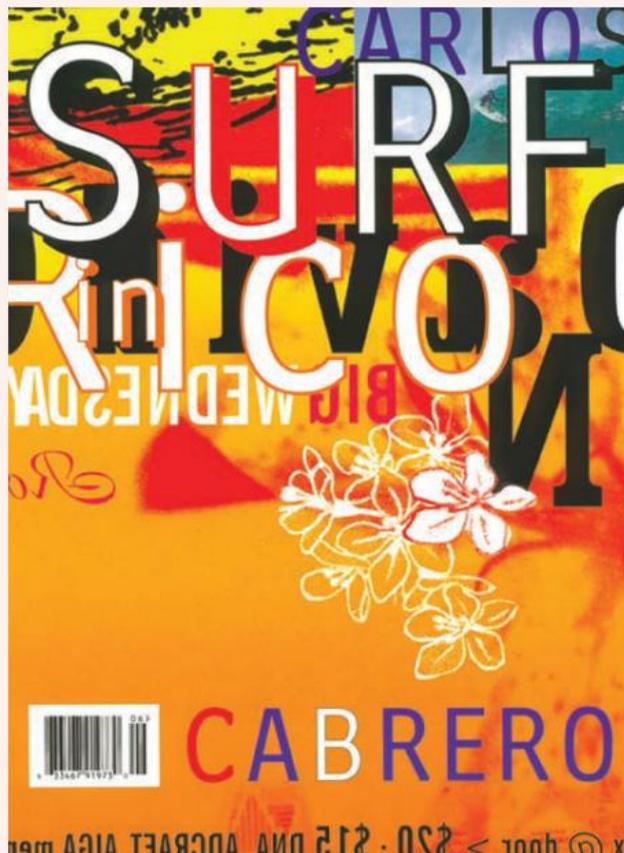
Figure 3.44 David Carson magazine design

IN THE KNOW 3.2
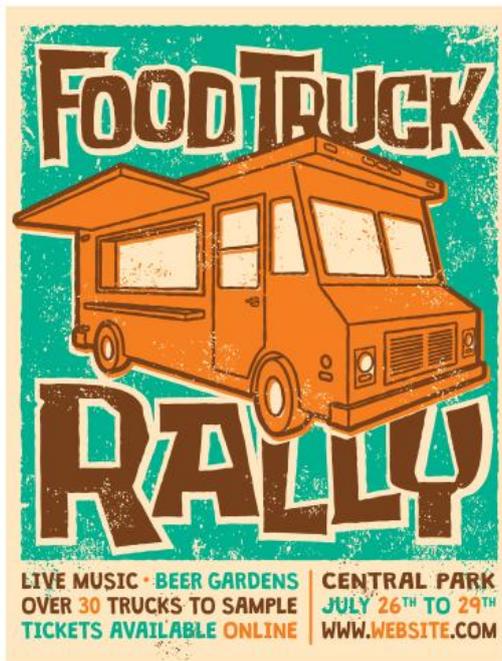
Figure 3.45 Retro poster for a food truck festival

RETRO GRAPHICS

What does 'retro' mean? These definitions represent some clues as to defining retro design:

- 'Retro' is the Latin prefix for 'back'.
- Retro is short for 'retrospective', which means 'looking back'.
- The typical characteristics of retro style include the features of 20th-century design and art movements.

Select a household product, service or item and use it to create advertising posters using design styles from the past.

Some examples could include:

- biscuit tins
- coffee
- lawnmowers
- make-up
- car advertising
- restaurants
- kitchen utensils.

OLYMPIC GAMES LOGOS

Compare and contrast how the official Olympic Games logos for host cities have changed. For example, compare the 1956 Melbourne Olympic Games logo with the Sydney 2000 Olympic Games logo, as shown in the examples. In your research, take note of how technology, social influences and design style affected each logo, and how design elements and principles were used to create the designs.

Figure 3.46 Olympic Games logos (© International Olympics Committee)

The Computer Age and digital design

Computers and digital technologies have only been a small part of a very long history of design. The invention of the computer has revolutionised the design process, adding convenience, accuracy and speed. A designer can be sitting at their desk while researching content from halfway across the world. Email and social media such as Facebook, Snapchat and Instagram enable a client–designer relationship to go beyond the typical office hours.

Designers can communicate more quickly and efficiently with printers and manufacturers using drop boxes or message apps like Slack (an app that allows a team of people to communicate). Designers have more choices in the way they can present solutions to design problems such as app and digital advertising. Technological advances and the way that target audiences interact with technology on a daily basis have even created new design careers such as 'user experience' design; for example, designing an app that coordinates restaurants, drivers and the target audience for food delivery options.

As convenient and efficient as computer and digital technologies are, they lack the creative, critical and reflective design thinking that is behind all good design concepts and solutions.

The computer cannot think – yet. However, how far away is this possibility? Whatever suggestions are written in this chapter, they will be outdated before long. Therefore, instead think about how and why a designer chooses to work with or without current technologies.

Figures 3.48–3.50 relate to the method of letterpress printing. Research this method of printing to find out why some designers use this method today over offset printing.

Figure 3.47 The computer cannot think – yet! This image was created using Google Dream and involves the program scanning and reinterpreting patterns. But is the computer really dreaming?

Figure 3.48 Selecting letters from the letterpress tray

Figure 3.49 Operating the letterpress

Figure 3.50 An example of letterpress printing

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CHAPTER REVIEW

Summation

- Design eras can be used as a source of inspiration for your folio work.
- Design eras produced visual communications and design products that reflect the era in which they were produced.
- Specific qualities of design style particular to an era are evident in all aspects of design including architecture, household products, posters, advertising and furniture.
- Each design era evolved from the era before it, or was a reaction against it.
- Visual communicators and designers have always looked back at the styles of the past to influence new and innovative contemporary designs.
- Social, cultural and political factors can influence the design styles and graphics in visual communications.
- Some graphic designers and key artists have had a significant influence on the evolution of design.

MULTIPLE-CHOICE QUESTIONS

For each of the questions below select the correct answer.

1 When did Art Deco begin?

  A during World War I to distract people from the rigours of war

  B after World War I as a reaction to the war

  C during World War II as a distraction from the rigours of war

2 The advent of computer technology was most evident in the designs of which era?

  A the flower power and hippie movements of the 1960s and 1970s

  B the 1990s, when Adobe® Photoshop® was invented

  C the 1980s with the advent of desktop publishing

3 Art Nouveau is characterised mainly by:

  A swirling, flowing and highly decorative and ornate design

  B linear, fragmented and angular shapes

  C paisley patterns and swirling colours

4 One of the most significant changes that took place in Australian society at the end of World War II was its drift towards which country's culture?

  A Germany

  B United States

  C China

MINI TASK: TYPE HAS HISTORY

Choose two posters, one from the 1940s and one from the 1980s, that include a bold use of type. Describe each of the typefaces, referring to:

- type characteristics
- type anatomy
- type conventions.

EXTENDED TASK

1 Information and communication technology (ICT) is used to assist designers in their work in today's society. Select a design era prior to the advent of ICT and describe the process a designer would go through to complete a design task. You might wish to use an example to describe this process.

2 Compare the evolution of design in a 40-year period by researching stamps from one country. These designs should vary in terms of style, methods in production, cultural influences and societal changes. Compare the design elements and principles used in several examples.
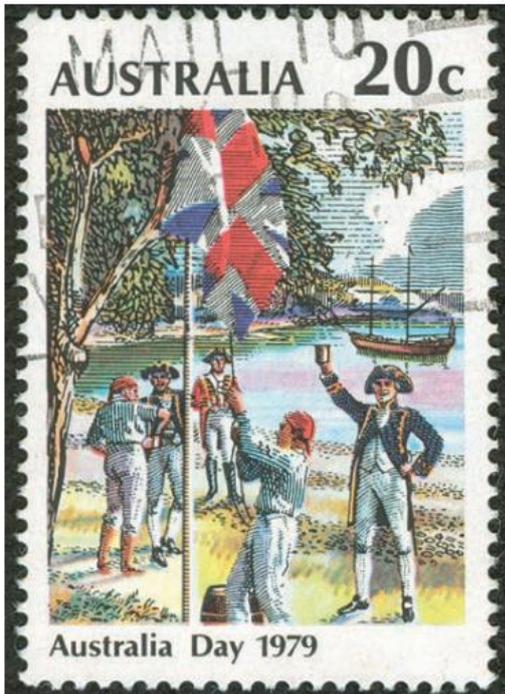
Figure 3.51 Australia Day 1979 postage stamp

Figure 3.52 Australia Day 1990 postage stamp

Figure 3.53 Australia Day 1982 postage stamp

POLITICALLY, SOCIALLY AND CULTURALLY MOTIVATED DESIGN

Brief
You are required to research and analyse the graphic design work of El Lissitzky and Noma Bar. Graphic design is associated with the design field of Communication Design in this subject. For each designer, select two visual communications.

Tasks
Your tasks:

- What is the purpose and context for each visual communication?
- What methods has the designer used? Discuss their final presentations and design process, if able.
- What materials and media have been used?
- What significant design elements and design principles are used within the visual communications?
- What message or information is the designer trying to convey? How do they achieve this?
- Is their work influenced by any design factors of the time? Refer to attitudes, social or political influences.
- Has the use of technology influenced their design process and final presentation?

Presentation
Your presentation can be in hard copy or submitted digitally, including as a PowerPoint or Prezi presentation. Your presentation should incorporate subheadings and annotated colour copies of the four selected visual communications.

UNIT 2

Applications of visual communication within design fields

AREA OF STUDY 1

Technical drawing in context

Outcome: On completion of this unit the student should be able to create presentation drawings that incorporate relevant technical drawing conventions and effectively communicate information and ideas for a selected design field.

AREA OF STUDY 2

Type and imagery

Outcome: On completion of this unit the student should be able to manipulate type and images to create visual communications suitable for print and screen-based presentations, taking into account copyright.

AREA OF STUDY 3

Applying the design process

Outcome: On completion of this unit the student should be able to apply stages of the design process to create a visual communication appropriate to a given brief.

CHAPTER 4

Technical drawing in context

UNIT 2, AREA OF STUDY 1

Always design a thing by considering it in its next larger context – a chair in a room, a room in a house, a house in an environment, an environment in a city plan.

(Eero Saarinen)

OVERVIEW

The application of technical drawing is specific and unique for different fields of design. The purpose of technical drawings is to communicate information and enable other specialists such as builders or manufacturers to construct what a client has requested. Technical drawings are based upon a set of standards and conventions and can incorporate manual methods, which use drawing instruments, and/or digital methods that incorporate specific software with predefined tools. This study addresses presentation drawing methods that incorporate technical drawing conventions associated with the environmental or industrial fields of design.

KEY KNOWLEDGE:

- understand target audiences, purposes and contexts of presentation drawings associated with a selected field
- two-dimensional drawing methods such as plans and elevations (environmental) and third-angle orthogonal projections (industrial)
- three-dimensional drawing methods such as perspective, isometric and planometric and three-dimensional process (environmental and industrial)
- rendering techniques for depicting the direction of light, shade and shadow and for representing surfaces, materials, texture and form
- methods used to refine drawings using manual and digital methods
- measures for evaluating effective drawings such as readability, clarity, accuracy, communication of message, usability and relevance
- technical drawing conventions used with presentation drawings such as those related to layout, dimensions, labels, symbols and lines
- role of the Australian Standards in providing nationally accepted conventions for technical drawing
- methods of drawing to scale using conventional ratios such as:
  — 1:50, 1:100 or 1:25 (environmental)
  — 1:1, 2:1, 1:5 or 1:10 (industrial).

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NOTE:

- This chapter is divided into industrial and environmental design, to allow you to examine the methods and conventions in context.
- Rendering techniques were addressed in detail in Chapter 1.

4.1 Two fields of design

Visual communication design uses a visual language to communicate ideas and/or information. In the fields of environmental and industrial design, the visual language used by designers includes technical drawing conventions. These specific drawing conventions enable designers such as architects to convey important structural information as well as design features.

The field of environmental design includes architecture, interior, landscape, set design and exhibition/display design. The field of industrial design includes product and furniture design.

4.2 The Australian Standards and conventions

The Australian Standard (AS 1100) is a convention for all engineers, architects, designers, surveyors and patternmakers to use when producing drawings. This standard includes information on many things including paper sizes, line widths, symbols and layouts. Using the AS enables designers from different fields to use technical drawings to convey information about constructed and manufactured objects to other specialists and their clients. The terminology and type of information being conveyed in technical drawings is often complex and it is important that a standardised approach is taken to ensure consistent practice. Students studying Visual Communication Design will at times be asked to produce drawings that comply with AS. The following list will provide you with enough information to assist you in adhering to AS guidelines and conventions.

- The VCAA website has published technical drawing specifications. This needs to be your first point of reference for advice.
- Standards Australia.

Note: The Australian Standards publication *Technical Drawing for Students* (SAA/SNZ HB1:1994) is the abridged version of the standard prepared for students and should be the version used or referred to throughout your study in this subject.

4.3 Industrial design

industrial design
product design and furniture design. Distinguishing characteristics of this field may include manual and digital three-dimensional drawing methods (isometric and perspective) and two-dimensional drawing methods (third-angle orthogonal drawing). Uses specific conventions, including line styles and dimensioning.

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Industrial design is an applied art where the aesthetics and usability of existing products are examined in order to be improved or new products are designed to fit a required need. Designers in this field make decisions about the overall form, colour, texture and ergonomics of an object and the materials used in its production. When working on a project, an industrial designer may undertake observational drawing to gather ideas and inspiration, and produce presentation drawings with technical drawing conventions.

Drawing for industrial design

Industrial designers are like any other designer in that their practice is underpinned by drawing and design thinking practices. An industrial designer may work on a project that is directed by a brief and a client or they may work on their own projects designing and inventing better products to assist in everyday life. Industrial designers also work on collaborative projects with other designers;

for example, designing a wall mount for a sound system. Research and thumbnail sketches are used to quickly generate ideas with pencil or fine liner to allow continuous thought processes. At this point, the designer may be working in a sketchbook quickly, recording ideas with pencil or fine liner.

In visual communication design, thumbnail sketches are referred to as visualisation drawings and can be very simple images with annotations or more detailed, as seen in Figure 4.2.

Visualisation drawings might be detailed and include hatching or contour lines to assist others in interpreting ideas. Colour and texture may be introduced to represent materials with the assistance of rendering.

Industrial designers produce presentation drawings for different purposes and contexts and target audiences. For example, an exploded diagram:

- target audience – customers who have purchased a stool that requires self-assembly
- purpose – to guide
- context – IKEA catalogue.

Another example, an orthogonal drawing:

- target audience – manufacturer
- purpose – to inform and identify
- context – meeting with a manufacturer.

Presentation drawings may be for manufacturers and therefore would be detailed and adhere strictly to technical drawing conventions. Industrial designers also prepare presentation drawings for clients who may not have an understanding of technical drawing conventions. These drawings may be three-dimensional and include information about the product's shape, colour, surface and proportions. These drawings should captivate the target audience, but at the same time explain the concept through a visual language of drawing conventions.

Such drawings may be produced by manual or digital methods while drawings for a manufacturer would be produced using digital methods in a computer-aided design (CAD) software program.
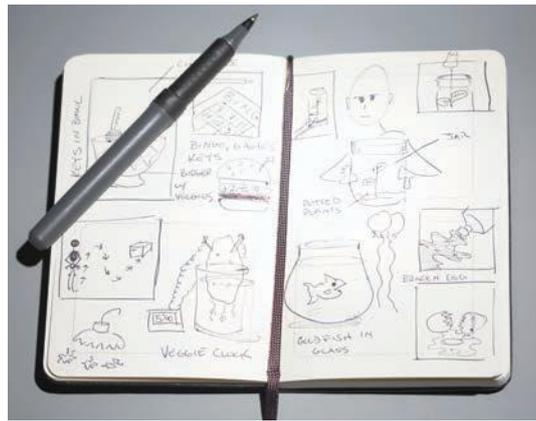
Figure 4.1 Initial industrial design drawings may be quickly generated with pencil or fine liner to allow continuous thought processes.
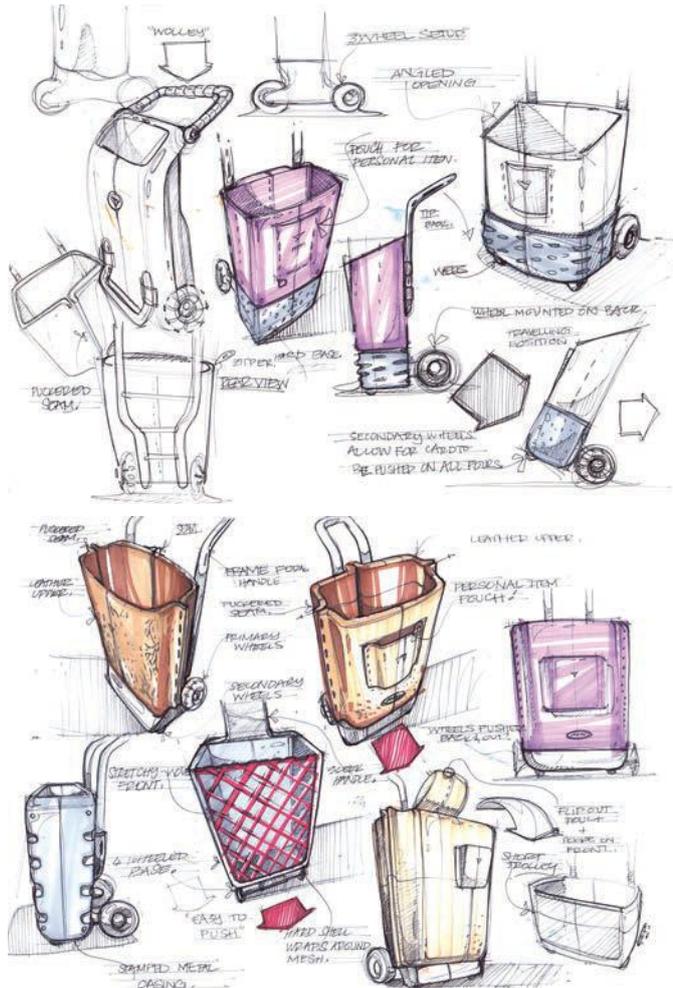
Figure 4.2 Visualisation drawings by Spencer Nugent

Drawings for manufacturing purposes may include cross-sectional drawings or exploded views. These drawings are developed and extended further as required for manufacturing purposes.

Note: more information on rendering techniques, creating shadows and working with media and materials can be found in Chapters 1 and 6.
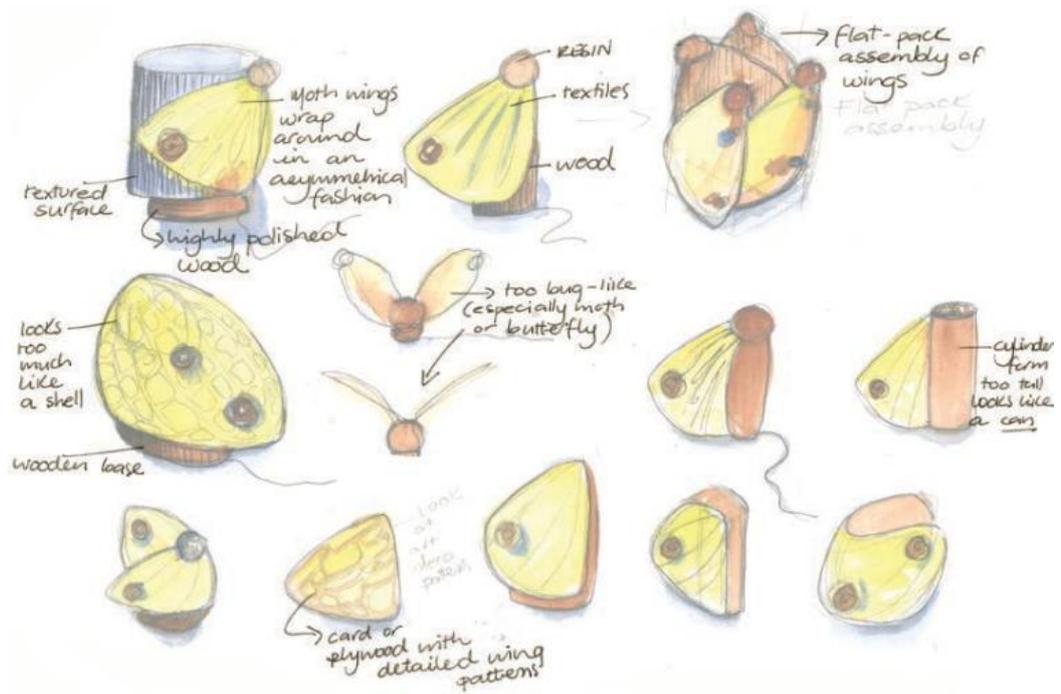
Figure 4.3 Freehand visualisation drawing to generate ideas

Two-dimensional drawing: third-angle orthogonal

Imagine a horizontal and vertical plane intersecting and four quadrants forming, as seen in Figure 4.4. If an object is placed in the third quadrant with its surfaces parallel to the vertical and horizontal planes the drawing is said to be in third-angle projection. (Note that if the object is placed in the first quadrant it will be in first-angle projection. This method of projection and drawing is not covered in Units 1–4 of this subject.)

When you want to draw an object in third-angle, imagine the object being placed in the third quadrant. Add to the quadrant a vertical profile plane at the right side of the quadrant and this will enable you to project an extra view, a right-side view. Imagine unfolding the horizontal plane on the line where the planes intersect and you can see how the position of each view is created (see Figures 4.4–4.6).

This 2D system of drawing is called third-angle orthogonal drawing not because there are three views, but because you place your object in the third quadrant. This drawing system allows you to draw six views. It is very important that you position your views correctly. Refer to Figure 4.6.

Figure 4.4 Horizontal and vertical planes intersect to form four quadrants.

Figure 4.5 Placing an object in the third quadrant means the views are projected onto the plane.

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Number of views

The third-angle orthogonal drawing system can allow you to draw up to six views; however, you may be able to show the information about the object through two or three views. You do not need to draw views that are the same (you want to keep it simple and not confuse your audience). Look at the orthogonal drawing of the g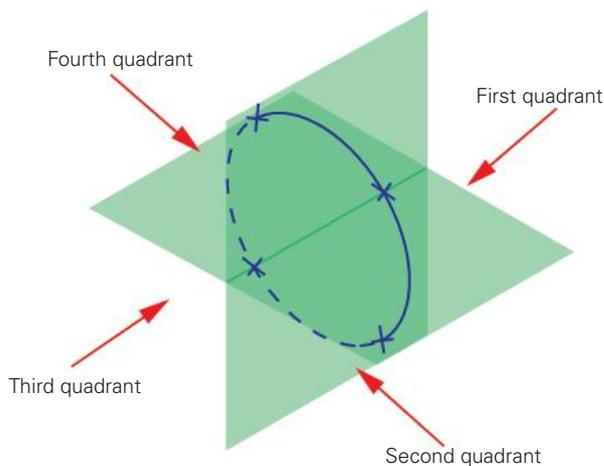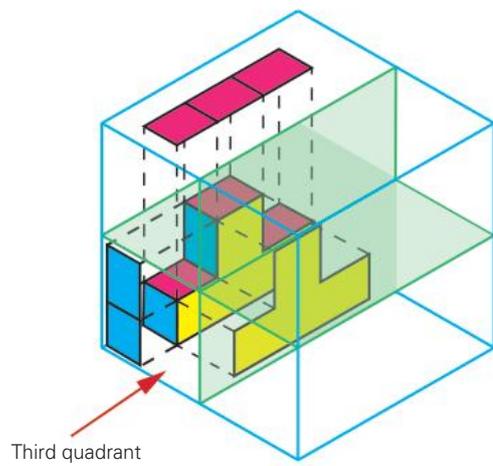lass in Figure 4.7. Notice that the front and bottom views are shown and that these views give all the necessary information to be able to interpret the object and to be able to draw it three-dimensionally. Quite often during your class activities you will be asked to complete only the top, front and side views. For the purposes of your own design folio work, do remember that you can show all possible views if required.

The placement of the three views is very important and to indicate that you have used third-angle projection you need to include the third-angle symbol. When asked to draw this symbol accurately, you can refer to the VCAA Technical Drawing Specification Resource on its website or the Australian Standards document.

Third-angle orthogonal drawing tips to keep close

- Try to plan your layout by considering where you are going to place your views prior to commencing your drawing. This means considering the size of your paper, the scale and dimensions of your drawing and the orientation. If you are drawing a tall perfume bottle perhaps your page would be better suited to a portrait orientation.
- Use an H/2H or HB pencil lightly to avoid leaving any impressions in your paper ('tram tracks').
- All views need to be aligned.
- The placement of the views is important. The top view needs to be above the front view and the side views are aligned to the front view on either side. The right-hand *side view* is drawn to the right of the *front view* and the left-hand *side view* to the left.
- Sometimes you will be able to place your views an equal distance apart;

TOP

FRONT   SIDE
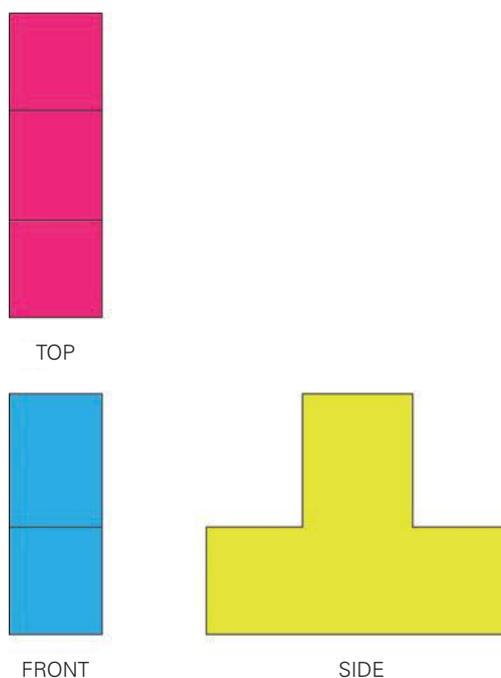
Figure 4.6 Layout of the unfolded quadrants
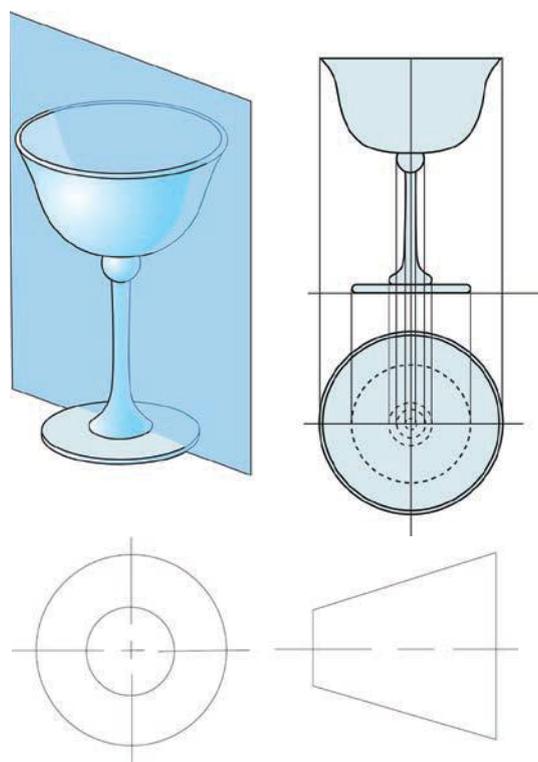
Figure 4.7 The glass (left) is bisected by an imaginary vertical plane. The orthogonal drawing (right) only requires two views: the front from the plane, and the bottom.
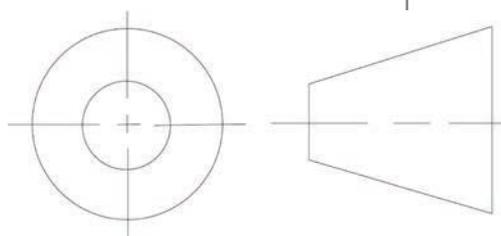
Figure 4.8 Third-angle orthogonal symbol

however, views can be placed at different distances depending on your object. You may require more space between two views too allow for dimensions to be placed clearly and accurately. If you have a question that cannot be answered by the VCAA Technical Drawing Specification Resource, you should always refer to the Australian Standards for further information or clarification.

- Always draw the front view first because it makes it easier to project and draft the other views and also makes it easier to judge the space allocation on the page.
- Most of the time when given a three-dimensional object to draw you will find the front view indicated with an arrow. If this is not the case, you should always choose the view with the greatest amount of information about the height and length of the object as your front view.

- Include the third-angle symbol.
- If you include the third-angle symbol you do not have to include labels underneath each view as stipulated by the Australian Standards. Views only need to be labelled if they deviate from the projection system indicated on the drawing. When you do label, ensure all labels are located in a centred position under each view.
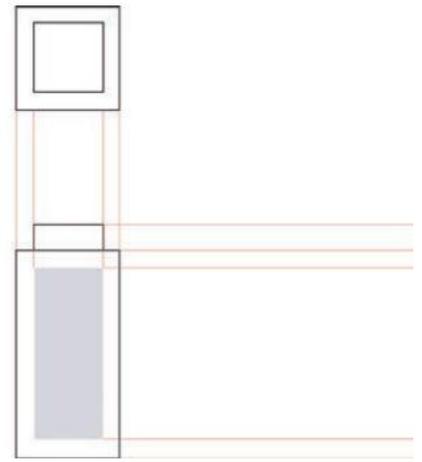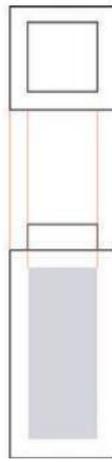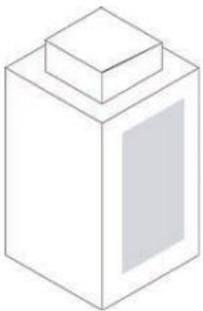
STEP 1: Draw the front view of the object.

STEP 2: Create projection lines. Lightly draw lines that extend from your front view upwards to provide the exact measurements of the top view's width.

STEP 3: Use the projection to create your top view.

STEP 4: Lightly draw projection lines that extend from your front view across to the right to provide the height of your side view.
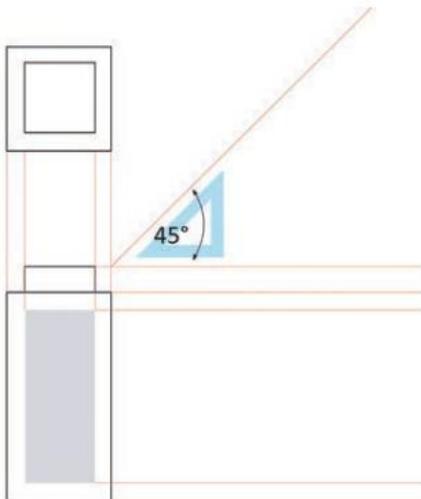
STEP 5: Lightly draw a 45° angle from the last intersecting lines on the front view.
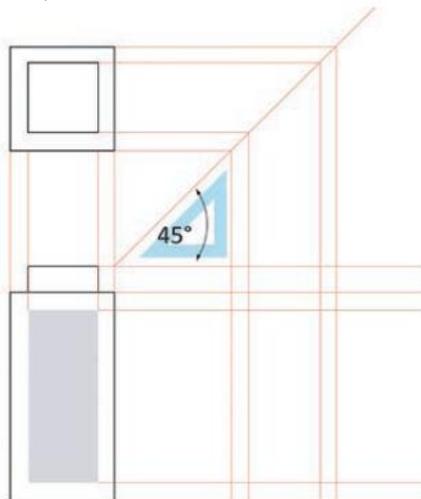
STEP 6: Lightly draw projection lines from the top view across to the 45° angle line. When your line hits the 45° line, draw vertical lines down to assist in creating the side view.
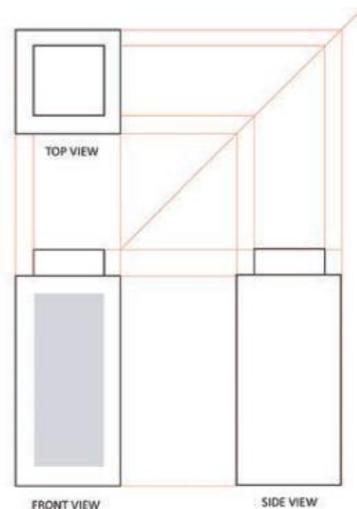
STEP 7: Complete your side view and remove any unwanted drafting lines. Don't forget the labels and the third-angle orthogonal symbol.

Figure 4.9 Steps for constructing an orthogonal drawing

Three-dimensional drawing: isometric and perspective drawing

The main three-dimensional drawing methods used in industrial design are isometric and perspective drawing. Isometric drawing was covered in Chapter 1, and the Environmental Design section below has more details on perspective drawing.

It is common for a third-angle orthogonal drawing to be accompanied by an isometric drawing to show the three-dimensional view, as in Figures 4.11 and 4.12.

Technical drawing conventions

Line styles and conventions

The use of different line styles and line widths is another way that information is communicated in technical drawings. Line styles are like symbols that communicate certain features within a technical drawing. For example, a dashed line might indicate hidden features and a series of long and short dashes (a chain line) can indicate a centre line. The Australian Standards incorporates a very detailed list of line styles for use in different fields of design, including architecture and engineering; however, the VCAA Technical Drawing Specification Resource includes the line styles that you need to use when completing the VCE Visual Communication Design course.

	Thick continuous line	Used to show Outlines of objects
	Thin continuous line	Used to show Dimension lines, Projection lines, Hatching and Short Centre lines
	Thick dashed line	Used to show hidden detail
	Thin chain line	Used to show centre lines
	Thin broken line thick at the ends	Used to show cutting planes

Figure 4.10 Line styles

Figure 4.10 provides the line styles that will be commonly used in this subject.

Hidden lines

Some objects have information that can be hidden when drawn in third-angle orthogonal drawing. We refer to this as hidden detail and use broken lines or hidden-detail lines to show this information. For example, Figure 4.11 is a metal block drawn in both isometric and orthogonal.

When this metal block is drawn in third angle the *top view* and *side view* do not tell us any information about the cut-out section underneath. Figure 4.12 is the same orthogonal drawing except this time the hidden lines have been added to show the cut-out section. These hidden lines need to be shown as dashed lines and drawn in the same line weight as that of the actual object.
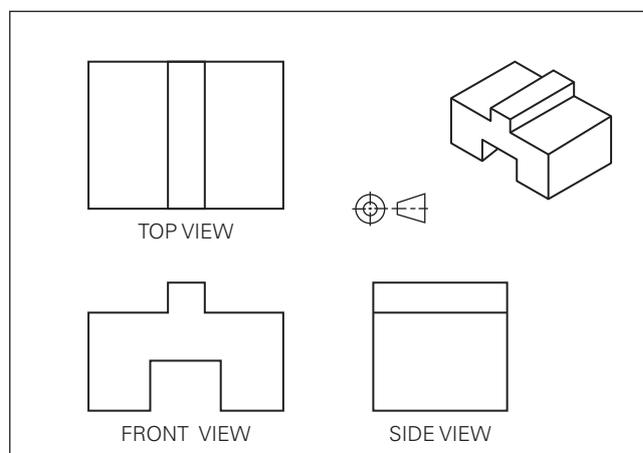

Figure 4.11 Third-angle orthogonal drawing with missing lines (the isometric view is provided to assist in determining where the missing lines should be on the corresponding orthogonal views)
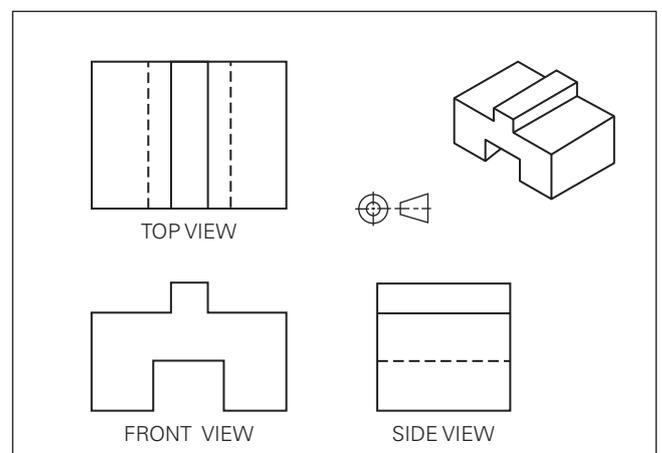

Figure 4.12 Third-angle orthogonal drawing with hidden lines (with an isometric view). The hidden lines are drawn as dashed lines.

Dimensioning

When you place measurements on an orthogonal drawing it is called *dimensioning*. The most important thing about dimensioning is that you place your measurements both logically and clearly. You need to ensure that you have included all crucial dimensions that allow the object to be interpreted, constructed or manufactured. At the same time, over-dimensioning your work can lead to confusion and an untidy drawing. You don't want to make a drawing difficult to read. There are rules in place for correct dimensioning controlled by the Australian Standards. To assist you in understanding these extensive rules, refer to the VCAA's Technical Drawing Specification Resource, which has been developed from the Australian Standards.

Dimensioning tips to keep close
- Place your first dimension line 10 mm away from the object outline. Then the subsequent dimension lines are 10 mm away.
- Dimensions are shown in millimetres. Do not clutter your dimension lines by writing mm after each dimension number. Instead write 'ALL DIMENSIONS IN MM' at the bottom of your page or in a title block with your scale.

- Dimension lines are to be placed parallel to the direction of the measurement.
- Try to keep dimensions outside the object.
- To keep your dimensioning clear, place dimensions on the views that show a detail most clearly.
- Check that you have not repeated any dimensions.
- Circles are dimensioned by their diameter or radius.
- Dimension lines are different to projection lines.
- Projection lines begin 1 mm from the view you have drawn and extend beyond the last dimension line by 2 mm. A projection line defines the area being dimensioned.
- Dimension lines are thin lines that extend from one projection line to the other. The first dimension line is 10 mm from the view being drawn with next dimension lines continuing to be 10 mm apart.
- The smaller dimensions are placed closer to the object.
- Dimension numbers can be written vertically or horizontally: you just need to be consistent. Dimension numbers are placed on top of the horizontal line or on the side furthest from the orthogonal view for vertical lines.
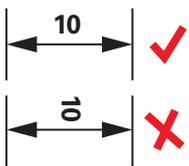
Figure 4.13 Write your dimension numbers on the line so that they can be read easily.

Projection lines are thin continous lines that are drawn parallel to the measurement shown. They should be drawn outside the object wherever possible and starting 1 mm from the object line and extending 2 mm from the last dimension line.

Dimension lines are thin continous lines that are drawn 10 mm from the object line. All dimensions should be readable in only two directions.

Arrowheads are to be 3 mm long by 1 mm wide. They can be open or solid and must always touch the projection line.

Objects are drawn using a thicker line.
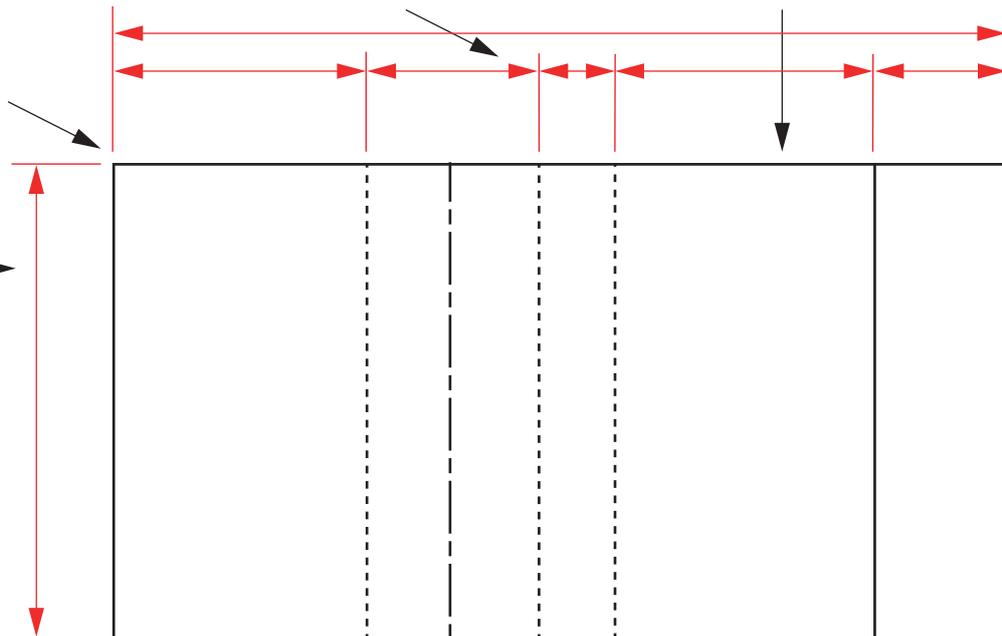
Figure 4.14 Line types and arrow heads in dimensioning

Position is everything

You should try to place your measurements as follows: length and width measurements are shown on the *top* view; height measurements are shown on the *front* view (see Figure 4.15).

In visual communication design, there are two ways that you can lay out your dimensions: you can place your dimensions outside the views (Figure 4.16) or weave them through the views (Figure 4.17). Always remember to place the smallest dimensions closest to the object outline.

Dimensioning circles

Circles have their own method of being dimensioned. Circles can be dimensioned by their diameter using the symbol Ø, which represents the diameter, or by the radius using the symbol R. When drawing a circle in orthogonal drawing it is important to show the centre of the circle, as the centre of a circle can be a reference point for other dimensions. The centre of a circle is shown with a chain line that is placed through the centre of the circle.

Figure 4.20 is a wooden block with dimensions. Figure 4.21 is the third-angle orthogonal drawing of this wooden block. This orthogonal drawing has been dimensioned; however, the placement of the dimensions could be positioned differently. For example, the dimension lines could have been placed through the views and the circle could have been dimensioned showing the radius. Always remember that when you are dimensioning a drawing, it is important to show the information clearly and simply.
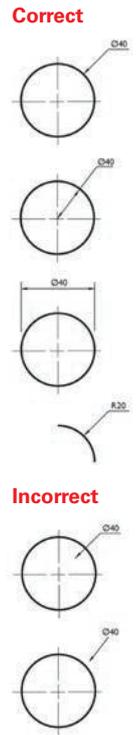
Correct

Incorrect

Figure 4.19 Correct and incorrect dimensioning of circles
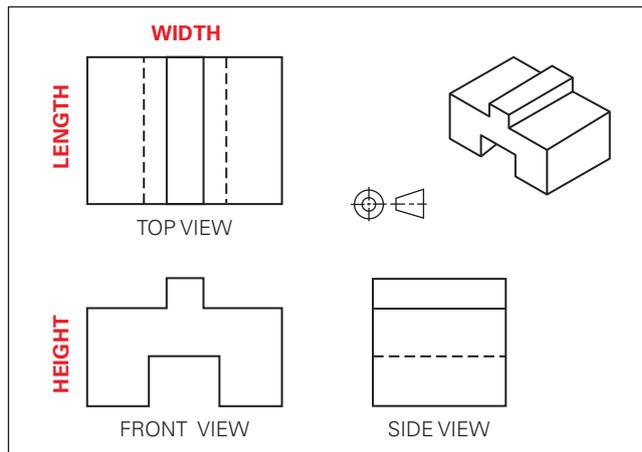
Figure 4.15 Dimension placement for length, width and height measurements
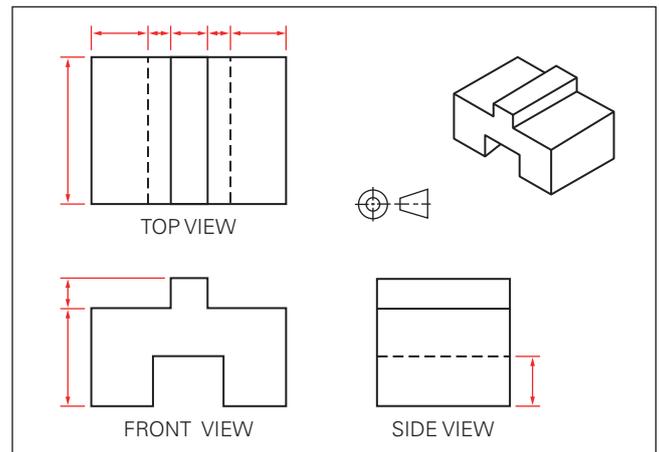
Figure 4.16 Placement of dimensions on the outside of the views
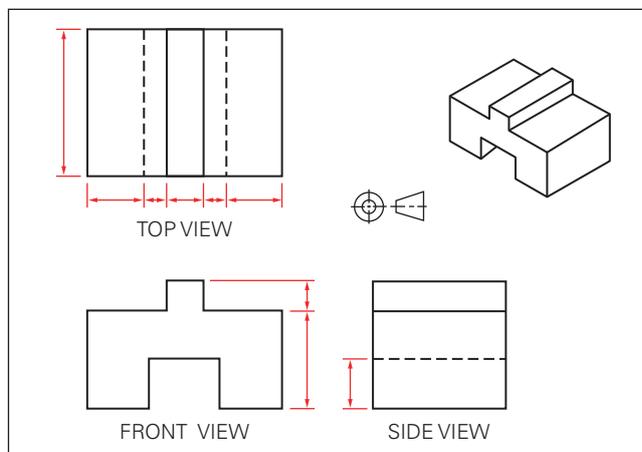
Figure 4.17 Placement of dimensions through the views

Figure 4.18 Centre line

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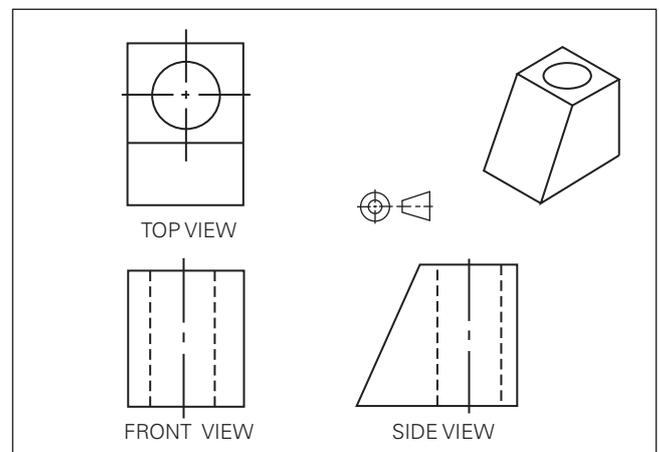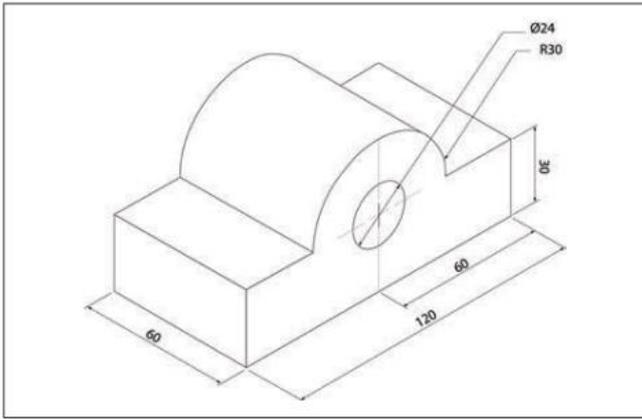
Figure 4.20 Wooden block with dimensions
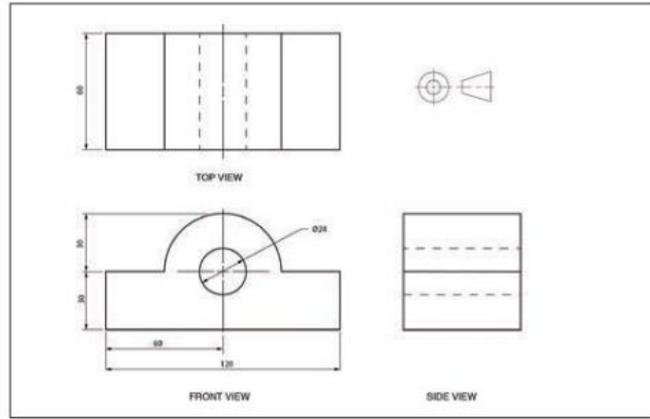
Figure 4.21 Possible dimension placement for Figure 4.20, the wooden block. There are several ways to dimension this wooden block.
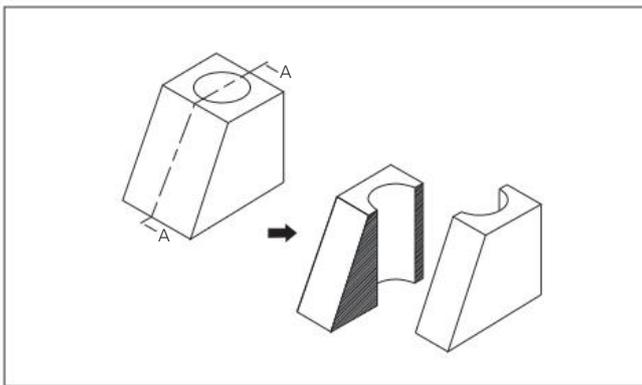
Figure 4.22 The cutting plane is an imaginary cut made at an appropriate point to display more information about the object.
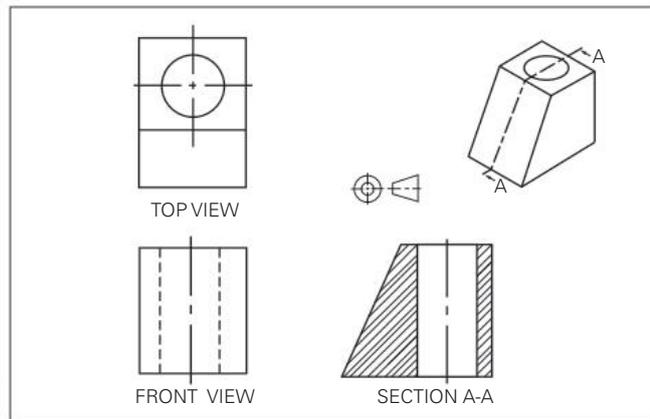
Figure 4.23 Third-angle orthogonal drawing with the side view in section

Sectional views

There are times when you may need to show more information in your orthogonal drawings, such as the internal shapes. By completing a cross-section of your object you can show interior details more clearly. A cross-section is when you make an imaginary cut through your object. This allows you to draw a specific view in section.

The line of the imaginary cut is shown on the three-dimensional view using a broken line with arrows indicating the direction of the view. The cutting plane is usually labelled A–A. If there are more sections in the one drawing then these will be called B–B, C–C and so forth.

The view that shows the section has crosshatching on the areas that have been 'cut'. These crosshatching lines need to be 45°, spaced evenly apart and drawn with a finer line to distinguish them from the object outline.

1:1	2:1	5:1	10:1
Full size	2x full size	5x full size	10x full size

Table 4.1 Recommended enlarged scales

1:2	1:2.5	1:5	1:10
1:20	1:25	1:50	1:100
1:200	1:250	1: 500	1:1000

Table 4.2 Recommended reduced scales

Figure 4.24 Scale rulers can be very useful to calculate the scale when producing industrial and architectural drawings.

Scale

Sometimes it is necessary to produce an enlarged scale drawing or reduced scale drawing. For example, sometimes it is necessary to draw objects that are very small to a larger scale so that they are easier to view. And large objects such as houses need to be reduced in scale to fit on paper.

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Some recommended scales are shown in Tables 4.1 and 4.2.

If a building measures 10 metres long, it would be drawn 100 mm long using a scale of 1:100 – in other words, one-hundredth of 10 metres.

The scale of your drawing needs to be shown on your drawing. For example:

- 'Scale 1:20'
- *or* 'Drawing not to scale'
- *or* you can draw an actual scale.

Tips for effective drawings

- When producing three-dimensional images, use paraline or perspective drawing methods.
- When producing two-dimensional images, use third-angle orthogonal drawing.
- Incorporate the correct conventions for lines. Line styles are very important as they can indicate different parts or hidden features.

- Include a scale: 1:1, 2:1, 1:5 or 1:10 (these are the scales used in the industrial design field).

When including dimensions:

- Show all dimensions needed to enable the manufacturer to produce the object.
- Select and arrange the dimensions so that they relate to the assembly of parts.
- Place your dimensions outside of the object where possible.
- Your projection lines need to extend 2 mm past the dimension line and are to be drawn parallel to the measurement being indicated.
- Include a 1 mm gap between projection lines and the part or object outline.
- Your dimension lines need to be spaced 12–15 mm apart.
- Your dimensions are to be placed above the line and in the direction of the arrowheads. All dimensions should be readable in only two directions (you only rotate the page once).
- Arrowheads are acceptable drawn solid or open and are to be 3 mm long and 1 mm wide.

PRODUCT DESIGN

DESIGN BRIEF

You are required to select an existing product and redesign it for a different target audience. Products that you might consider redesigning include: sound system, computer mouse, gaming console, power tool, thermos, glasses/eyewear or a toothbrush. For example, a pair of reading glasses may be redesigned as glasses for a festival.

You are to decide on the materials from which the product could be made, but do not have to consider the technical aspects of the product's construction. As the product is to interact with the human form, consideration of ergonomics is essential.

TASKS

- Identify the existing object in your visual diary (any images need to be acknowledged) and discuss the object's current target audience, functional purpose and context. Prepare a statement that discusses the new target audience for whom you will be designing.
- Brainstorm potential directions for new ideas.

- Create observational drawings of your existing product and any similar products.
- Generate a range of ideas for your new object using visualisation drawing with annotations.
- Select one idea and develop it as a concept. In your concept drawings, look at surface textures and potential use of materials. Complete formal and informal rendered drawings, exploring different media and rendering techniques to refine your concepts.

FINAL PRESENTATIONS

Complete the following tasks as final presentation drawings to be used when pitching ideas to your client (your teacher):

- rendered isometric drawing that demonstrates different surface textures and the use of specific light source to create shadows and highlights
- a perspective drawing of the object in its environment
- a third-angle orthogonal drawing drawn to scale with dimensions.

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Figure 4.25 Design for eyewear
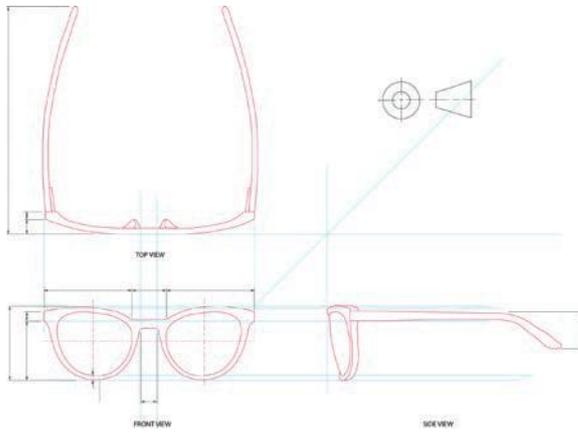
Figure 4.26 Orthogonal drawing of glasses including the potential placement of dimension lines. These dimension lines include the height, width and length. The drawing was created using the 45° drafting method.
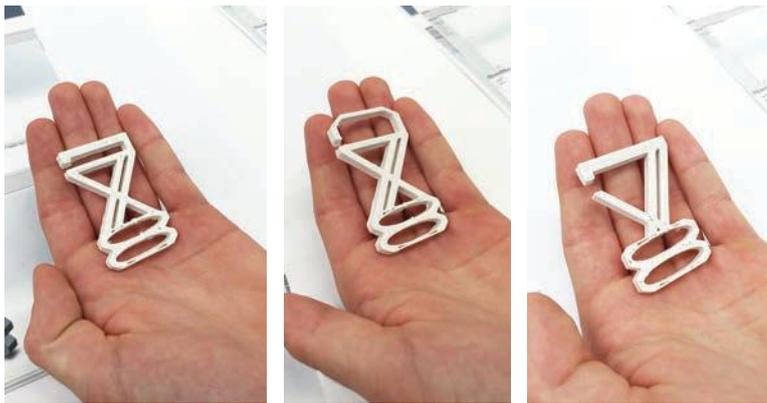
Figure 4.27 3D printed clips designed to be incorporated with straps on a bag. Three different designs have been 3D printed to allow each concept to be evaluated and then refined. The clip design also worked as a logo for marketing purposes. Clip designed and printed by Alex Hopper.

EXTENSION TASK

Create a three-dimensional prototype of your new product. Research and explore different methods and materials and media for your prototype. For example, you might consider 3D printing. See Figure 4.27.

Figure 4.28 A presentation board of industrial design drawings and models created by Anna Muratore.
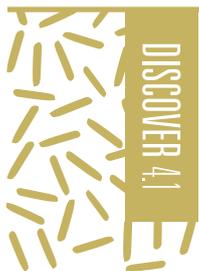
INDUSTRIAL DESIGNERS

The following industrial designers may inspire you:

- Marc Newson
- Philippe Starck
- Daniel To and Emma Aiston

- Marc Pascal
- Anthony Dann & Paper Tiger Stool
- Matthew Butler & the Zaishu Stool
- Studio Periscope
- LAB DE STU.

DISCOVER 4.1

viscomm A Guide to Visual Communication Design

4.4 Environmental design

Architectural drawing implements the same Australian Standard as drawings used for industrial design (AS 1100). However, architectural drawings have their own conventions for the design and construction of houses, buildings, interiors, gardens and landscapes.

Architectural drawings need to adhere to conventions that have strict guidelines for the way you lay out your plans and elevations. This assists engineers, builders and town planners to be able to consistently read and understand presentation drawings produced by architects and draftspeople.

In this subject we look at perspective and planometric drawing to create three-dimensional drawings when working in the field of environmental design. Floor plans and elevations are used to create two-dimensional drawings. Dimensioning rules for floor plans are slightly different to those used in third-angle orthogonal drawing.

Drawing for environmental design

Just like communication designers and industrial designers, architects sketch their ideas too before working on a computer to create more developed and refined drawings. As a student, you will use visualisation drawings when generating ideas for any required task or project. Your visualisation drawings may be completed in pencil or fine liner and/or may include the use of markers.

Two-dimensional drawing: floor plans and elevations

The drawing of house plans with elevations uses similar projection methods as used in orthogonal drawing. However, drawing plans and elevations have slightly different guidelines because there is different information being conveyed.
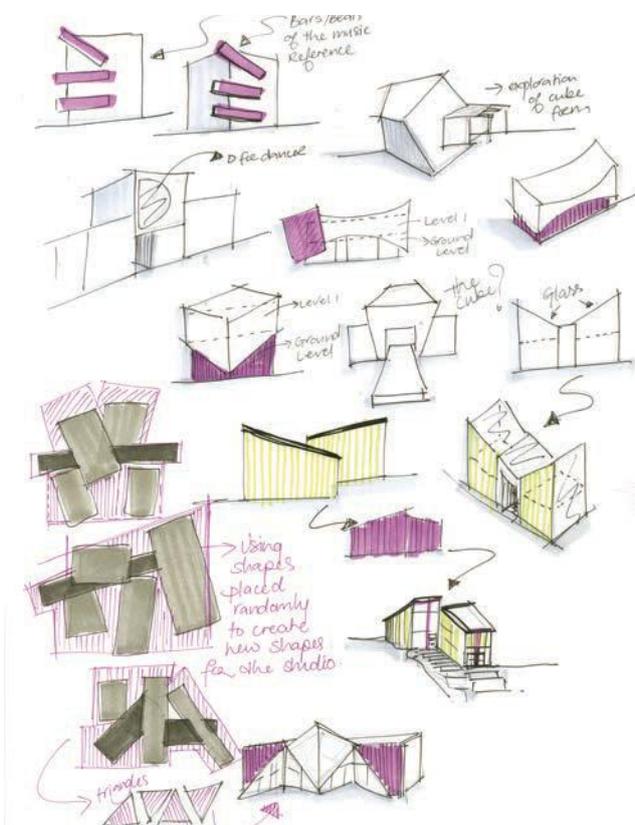
Figure 4.29 Visualisation drawings used when generating ideas
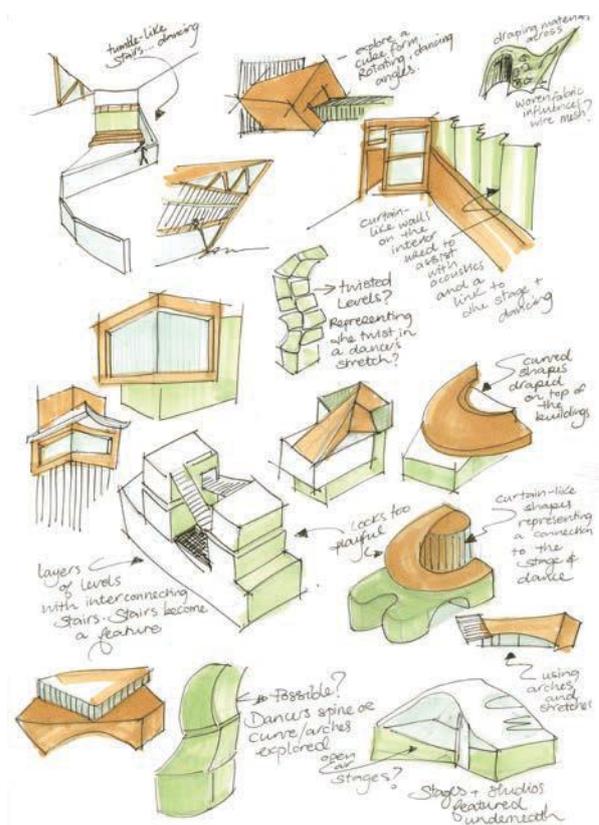
Figure 4.30 Visualisation drawings used when generating ideas

When producing your architectural drawings, you need to:

- include the title block
- include a north arrow
- incorporate correct line thicknesses such as boundary lines of buildings, internal walls and roof lines
- use conventions and symbols for doors and windows (see Figure 4.31)
- label views and room interiors with an appropriate typeface
- use a scale appropriate to environmental drawing; for example; 1:50, 1:100 and 1:25. Architectural drawings usually work to a scale of 1:100 and all dimensions are in mm. Thus: 10 mm = 1000 mm; 1 cm = 1 metre.

Note: labelling your architectural drawing is different to orthogonal drawing. Orthogonal drawings include views while architectural drawings refer to views as 'elevations'. Your architectural drawing will usually include a plan, north elevation, east elevation, south elevation and west elevation. These labels are placed beneath each view after dimensions are included. You should use block lettering if working manually or select an appropriate typeface when working digitally.

Figure 4.31 Architectural conventions as referred to in the VCAA Technical Drawing Specification Resource

Drafting the elevations

Once you have completed drawing your detailed floor plan, you'll still need to create a few more construction drawings. In addition to the floor plan, you will need to create a set of elevation drawings. Elevations will provide an overview of how the finished design will look and even include the types of exterior finishing materials. They will also provide information about the elevation of the ground on the various faces of the home.
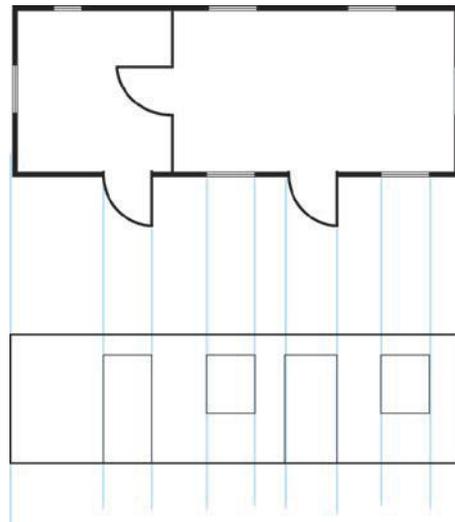
Figure 4.32 Drafting the front elevation from the floor plan

Total meaurement

Walls and rooms

Doors and windows

EXTERIOR WALLS
3 mm thick

INTERIOR WALLS
1 mm thick

ALL DIMENSIONS IN MM
NOT TO SCALE

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Dimensioning architectural plans is similar to dimensioning an object. However, you need to remember the following:

- Arrowheads are not used; rather, a 45° line passes through the dimension line to indicate a new dimension.
- Each dimension line starts 2 mm from the building outline. The smallest dimensions are usually placed closest to the building outline with larger dimensions being placed on following dimension lines.
- Each line of dimensions should add up to the same amount because they are detecting different aspects of the same length.

Refer to Figures 4.31 and 4.33.

- There are many different symbols for architectural features such as toilets, sinks, showers and basic furniture and cabinetry features. At times, architects will take the liberty of using their own symbol designs for these features; however, they are drawn at the same scale as the plans and elevations they are being placed in.

Scale

When drawing a floor plan it is necessary to use a scale and draw the plan at a reduced scale. Imagine trying to draw a floor plan to size. Think about the size of the paper that you would require. A common scale used by architects is 1:100 and architects work in millimetres to enable them to provide specific and detailed information.

The scales and their architectural use are broadly as follows:

- 1:1 full size (allows for details)
- 1:2 to show details
- 1:5 to show details
- 1:10 interior spaces and furniture
- 1:20 interior spaces and furniture
- 1:50 interior spaces, detailed floor plans and different floor levels
- 1:100 building plans and layouts
- 1:500 layouts and site plans.

FLOOR PLANS AND SCALE

EMBARK 4.2
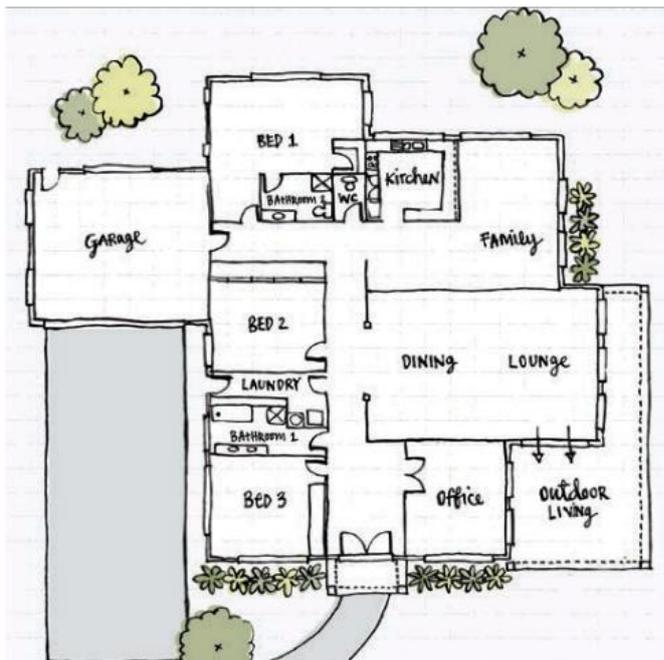
Figure 4.33 is a floor plan of a house and has a different purpose and context to a set of more formal plans and elevations. The context of this drawing may be a real estate brochure and the purpose may be to inform potential buyers of the layout of the house. Your task is to redraw this floor plan onto graph paper using a scale of 1:100. Include the correct conventions for wall thicknesses, doors, windows and labelling.

Figure 4.33 Not all floor plans have the same purpose or context. The target audience for this floor plan would most likely be a potential buyer and not a builder.

CLEVER CONCEPTS

Research architect Charles McBride and interior designer Debbie Ryan, specifically looking at their projects the Klein Bottle House, the Letter Box House and the Cloud House.

Figure 4.34 The Klein Bottle House

As a class, discuss the concepts behind the design work of Charles McBride and Debbie Ryan, using the following questions:

1   What do you see when you look at the house? What does it remind you of?
2   What materials do you think the house is made from?
3   Do you think the house suits the context (location)?
4   What design considerations do you think the architects may have had to consider?
5   What factors might have affected any design decisions made?

Brainstorm a list of objects that could be used as a concept for your own house design. Generate a range of ideas using visualisation drawing that explore your chosen object as the basis of a concept for a house.
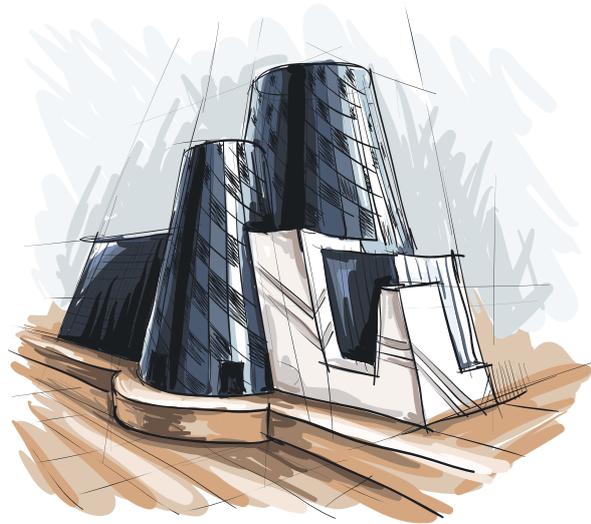
Figure 4.35 A simple kitchen grater could be used as inspiration or as a starting point when generating ideas.

A DESIGN THINKING EXERCISE IN ALTERING SHAPES

The brief and research are vital to the initial generation of ideas. Narrow research can be the cause of lack of inspiration. Do not rely on the internet alone to conduct research; rather, think of ways to generate ideas from directions that may not be commonly associated with your theme. Applying design thinking strategies can also be another way to generate original ideas.

The following design thinking exercise is loosely based upon SCAMPER.

Take an A3 sheet of paper and, using a black fine liner, draw a square in the top left-hand corner of the page. Redraw the square a second time with a small change. Continue to redraw the square, altering your previous design until your page is full. When you are finished, use any of the shapes drawn on your page as starting points for a floor plan or elevation.
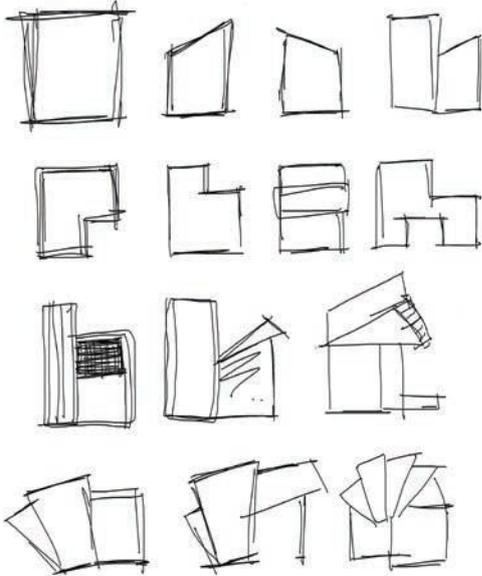
Figure 4.36 Use a creative design thinking technique to alter a simple shape. Perhaps one of these new shapes might be a starting point for an elevation or floor plan.
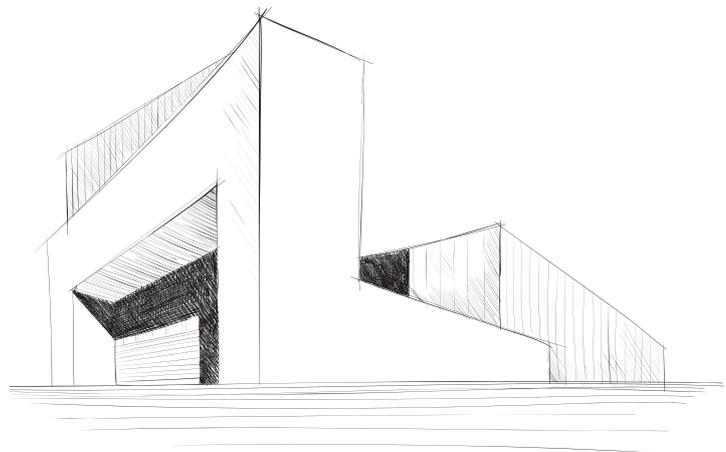
Figure 4.37 The idea for this building came from the design thinking exercise in altering shapes.

A DESIGN EXERCISE WITH PAPER

Designing a house, building or structure means that you will be working with form. Why not consider using form to generate ideas? Using different weights of paper, cut, fold and tear shapes to create a variety of forms. Photograph your constructions and use them as starting points for the generation of ideas.

Figure 4.38 Paper forms for inspiration   **Figure 4.39** Folding card to create form and look at shadows

CHAPTER 4   **Technical drawing in context**   123
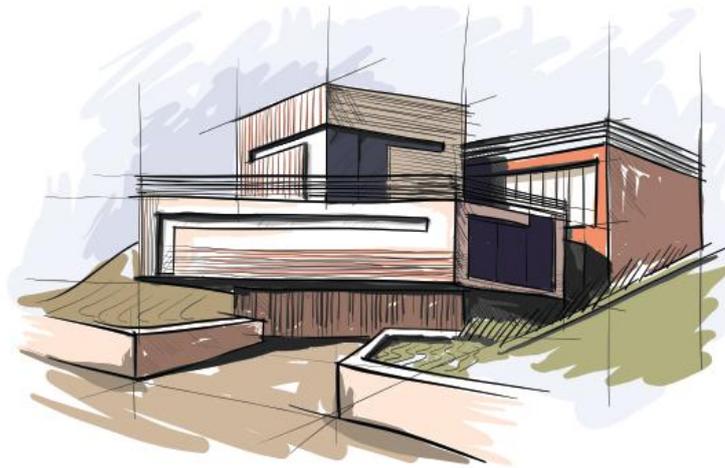
Figure 4.40 Perspective drawing is used to assist in communicating the exterior of the house.

Three-dimensional drawings and models

To assist in explaining concepts and drawings an architect may also produce three-dimensional drawings and/or models. The drawings are usually produced in perspective, may be coloured and are usually produced digitally with the assistance of a CAD program. The ease and accuracy of digital methods means that manual freehand drawings are not implemented as often for presentations to clients.

Planometric drawing

Planometric drawing is very similar to isometric drawing, as drawings are based on a set of three parallel lines. When using the drawing system of planometric, you have a choice of using 45° angles or 60°/30° angles. Using the 60°/30° angles can assist in lining up cube shapes. Planometric is a drawing that is built up from the plan and is very useful to show the interior of a building or room. Circular shapes maintain their proportions when drawn in planometric, unlike in isometric where they can appear a little squashed. This makes a planometric floor plan drawn to scale useful, as objects can be measured directly from the floor plan.

Figure 4.41 Simple construction of a planometric drawing
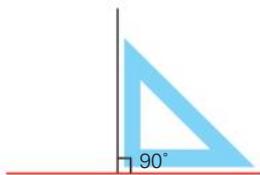
STEP 1: Place your set square as shown and draw the height of your object.
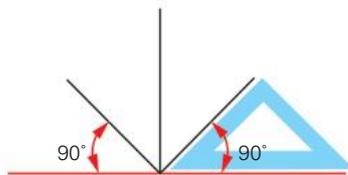
STEP 2: Using your 45° set square draw the two base lines at the bottom of the vertical height line.
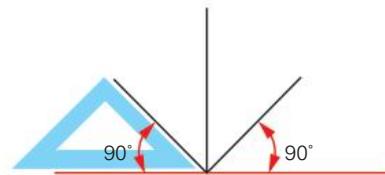
STEP 3: Next measure the length of your object on each of the 45° angle lines and the height of the object on the vertical line.
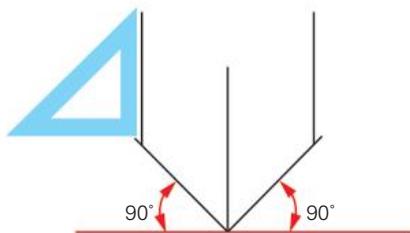
STEP 4: Place your set square at a right angle and draw in the sides of your object.
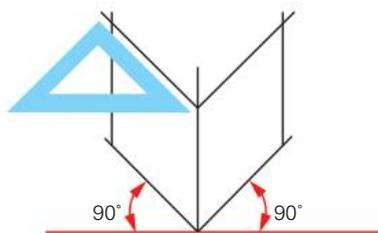
STEP 5: Commence drawing in the top of your object by placing your set square at 45° and draw these lines from the top of the vertical line.
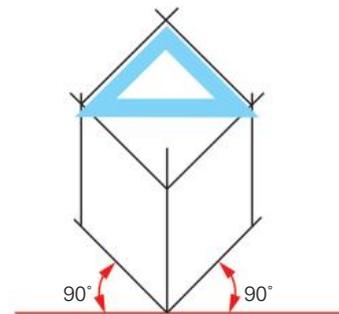
STEP 6: Draw the final two 45° parallel lines to finish. Erase any drafting lines.
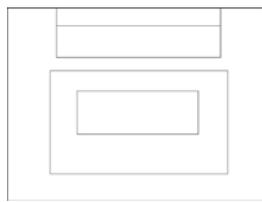
STEP 1: The two-dimensional floor plan.
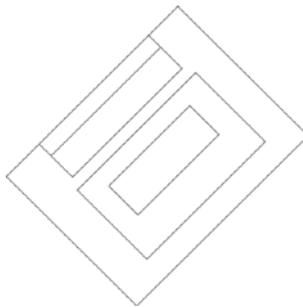
STEP 2: Rotate the floor plan to 45°.
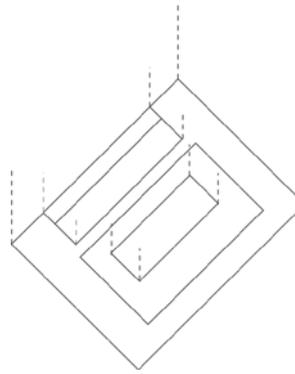
STEP 3: Project vertical lines from the base of each detail including the walls.
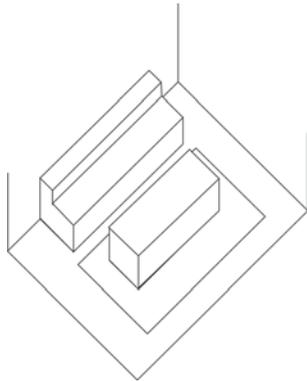
STEP 4: Complete the details by using 45°-angle parallel lines to the lines on the original floor plan.
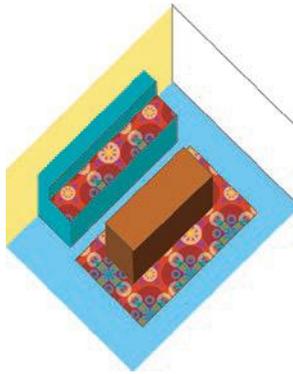
STEP 5: Add rendering.

Figure 4.42 Five quick steps to a planometric interior
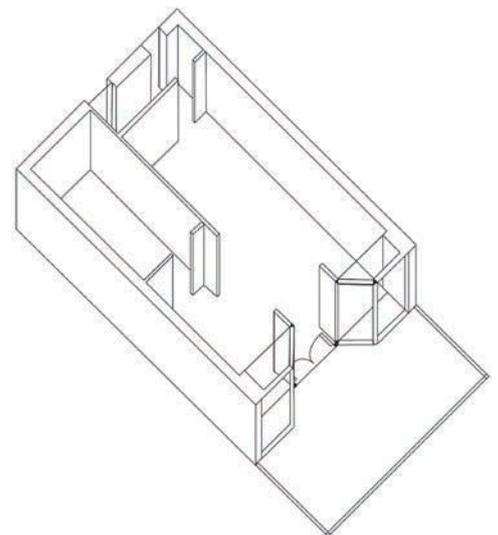
Figure 4.43 Planometric drawing of a shop by Alex Hopper. A planometric drawing allows the interior detail of a building structure to be visible. This type of drawing method could be used as a presentation drawing or as a means of refinement.

FLOOR PLAN

Figure 4.44 is a floor plan of a kitchen. Using this drawing, complete a planometric drawing of the kitchen from the view indicated by the arrow A. Complete your drawing at a scale of 1:50 and include all features in the floor plan. You may complete this task either manually or digitally.

ALL DIMENSIONS IN MM
DRAWING NOT TO SCALE
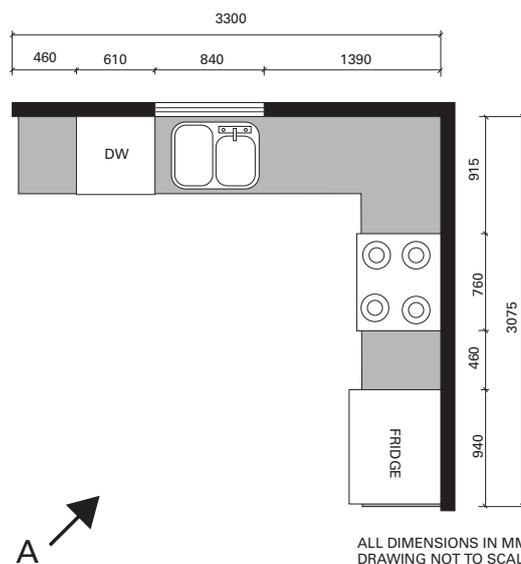
Figure 4.44 Kitchen floor plan
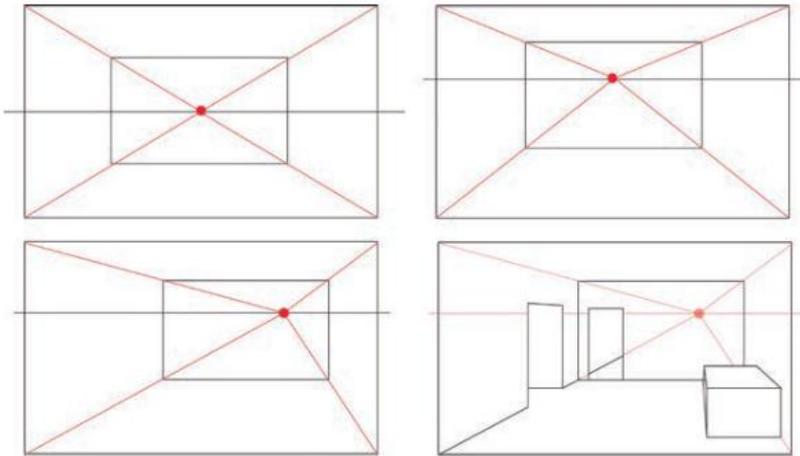
Figure 4.45 When drawing a one-point perspective interior, explore placing the horizon line and vanishing point in different positions.

Figure 4.46 Perspective drawing of a kitchen interior created in Google SketchUp. This software program allows you to quickly generate concepts to evaluate and then refine with ease.

Perspective drawing

Architects use perspective drawing because it is an easy drawing system that can be quickly generated to present a potential idea. One- and two-point perspective are commonly used and two-point perspective drawing is perhaps the most realistic way of drawing an object or a building. One-point perspective is very useful for drawing the interior of a room while two-point perspective is often used for drawing the exterior of a building. One-point perspective drawings of room interiors can be completed with detailed rendering using pencil or markers. Software programs like Google SketchUp will quickly allow you to evaluate a design, while Adobe® Illustrator® can allow precision and fine detail with endless rendering possibilities.

An interior designer will use perspective drawing to show clients potential concepts, which may include furniture and soft furnishings. Like architects, interior designers plan space allocation and traffic flow and they consider the purpose and efficiency as well as the comfort and aesthetics of interior spaces.

Figure 4.47 One-point perspective drawing of room interior
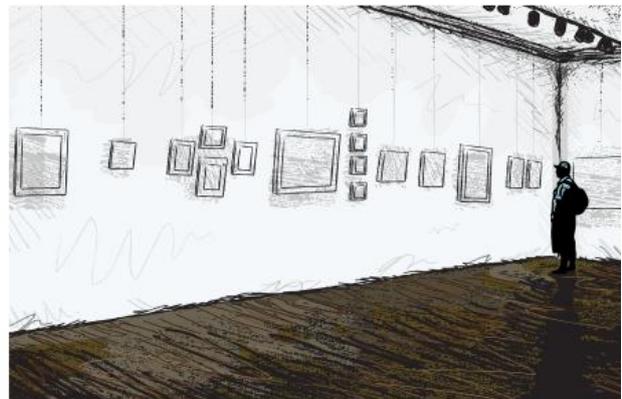
Figure 4.48 Perspective drawing can be freehand or instrumentally drawn. Developing freehand perspective drawing skills is beneficial for Units 3 and 4 of the study design.
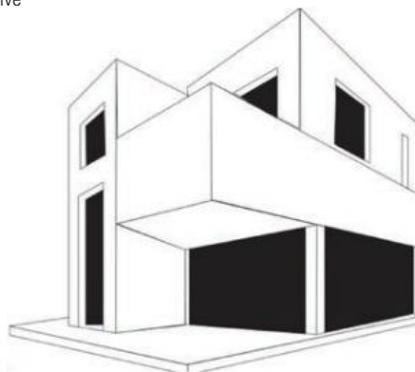
Figure 4.49 Perspective drawing used to present a concept to the client for consideration. A line drawing can be taken into Adobe® Photoshop® or Illustrator® where colour and textures can be added.

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PERSPECTIVE HOUSE

Using wooden building blocks, construct a simple house. Sketch from observation your arrangement. Complete several drawings using different methods of perspective and from different angles. Using your observational drawings, add details to your house such as doorways and windows. Finish your drawing by rendering with different rendering techniques.

You can extend this task by using your finished drawing as imagery for a postcard that promotes a real estate project.
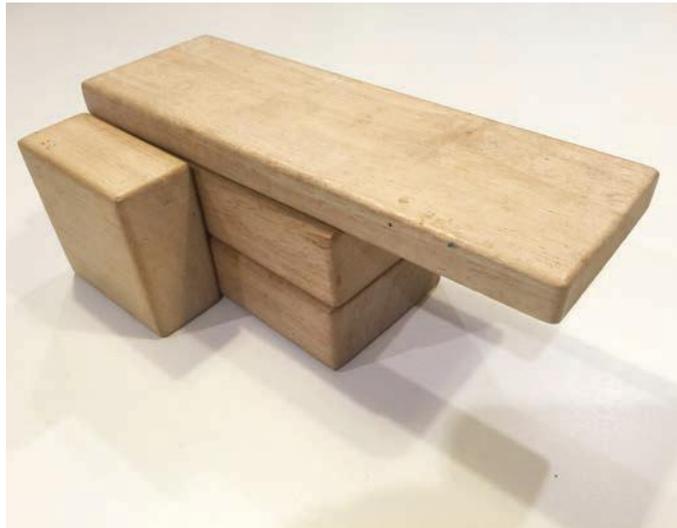
Figure 4.50 Use wooden blocks as a starting point when imaging ideas. Next complete an observational drawing before commencing the generation of ideas.

Models

Like the three-dimensional drawings, architectural models are also created to assist in communicating ideas. A model produced to scale can represent the design and provide clients with a realistic feel for the spaces being designed, or it may be used to study aspects of the architectural design. These models can be made from a variety of materials such as foam board, polystyrene, wood and even cardboard. These models may also be used for communication with other designers such as interior, landscape and exhibition designers. Some models are very sophisticated and an architect may outsource the production to a model maker who has specialist skills.

Figure 4.51 Model of administration and commuter buildings for a train station by Brigitte Kendall

Other types of environmental design

Interior design

Interior designers design and create the interior spaces of residential and commercial buildings. They create spaces that affect the way we work, live, play and sleep. Interior design is sometimes referred to as 'interior architecture' because these designers are qualified to modify the interior structure of buildings, such as walls and roof lines. An interior designer works on furnishing and finishing existing spaces (wall and floor finishings, furniture, floor and window coverings). An interior designer may work independently or as part of team with architects, builders, project managers, cabinet makers and material suppliers. Interior designers produce plans, elevations, three-dimensional drawings and models.

Landscape design

Landscape designers create functional and aesthetic outdoor environments to complement our everyday lives. Depending on the designer, a project may be small; such as the design of a courtyard with advice for the client on planning and implementing irrigation systems, plants and pathways.

In Melbourne and around Victoria there are many government-funded projects that have changed the way we experience driving on motorways through deliberate urban design and landscaping. Wood Marsh Architecture is responsible for one of Melbourne's most significant urban designs – EastLink. The stunning structural barriers and collection of significant sculptures makes the drive a cultural experience as well as providing functional infrastructure.

Figure 4.52 Planometric drawing of apartment interior

Figure 4.53 EastLink by Wood Marsh Architecture

LANDSCAPING VICTORIA STUDENT DESIGN AWARD

You have been invited to enter a landscaping student design award. The winning landscape design will feature at the Melbourne International Flower and Garden Show.

To create a garden that is not only aesthetically pleasing, but is also practical and easy to maintain requires thought, site evaluation, climate consideration and budget consideration as well. As part of the brief, you need to work with the following constraints:

- 15 metre by 10 metre plot
- include a paved area
- have an area for growing vegetables
- feature a water tank
- use pathways to allow for traffic flow
- include an area for outdoor entertaining
- include a water feature.

SUBMISSION
- Visual diary with research and generation of ideas.
- A3 presentation drawing of proposed landscape design. Manual and/or digital methods may be used.

TASKS

1 Look at your design space. Locate a garden that you can redesign with the same (similar) dimensions specified. Take photographs of the existing space. Next measure the space. Although the brief requires you to work with a 15 x 10 metre plot, you can change the dimensions (for example, 12 x 13 metre plot). If you do not have access to a garden of these dimensions, you can always use a local park and make plans to redevelop an area. Landscape designs or drawings are generally drawn from a bird's-eye view or a plan view. Once you have measured your garden, draw the shape of your plot onto graph paper using a scale of your choice. For example, let one square on the graph paper equal a certain distance such as 1 square = 50 cm. Alternatively, draw your plot to scale using 1:50, 1:100 or 1:25.

2 Research the styles of presentation drawings that landscape designers and landscape architects use. Collect imagery and annotate in your visual diary.

3 Research existing gardens found online, in magazines and visit garden spaces like the Royal Botanic Gardens (including the children's garden) and parks.

4 While visiting gardens and parks, complete observational drawings in a notebook. Use a variety of media and materials to complete these; black pen, watercolour and perhaps dry pastel on brown paper.

5 To gain an understanding of the scale of objects, such as water tanks and design features such as pathways, make a list of all the things you might consider putting into your design. Beside each, list the dimensions.

6 Look at existing water feature designs (visit nurseries, look at websites and magazines). Sketch possible ideas. Find one design and redraw using two-point perspective.

Figure 4.54 Landscape drawing

7   Working in your visual diary, begin generating ideas using visualisation drawing. As you work through your different designs, trial different drawing styles and a variety of media implementing any inspirations you may have learnt from your research.

8   When you have a design you are happy with, draw your design onto graph paper using a scale.

9   Explore different ways to show plants, paved and grassed areas and so forth. Develop symbolic imagery to represent objects and features. Experiment with media and materials and resolve how you will produce the final presentation drawing.

10 Design the title, legend and a north arrow.

11 Produce your final design and prepare a written evaluation.

ENVIRONMENTAL DESIGNERS

The following Australian environmental designers may inspire you:

- Randal Marsh (Wood Marsh Architecture)
- Rebecca Naughtin
- Virginia Mannering
- Charles McBride & Debbie Ryan
- John Wardle Architects
- Phillip Johnson Landscapes.

CHAPTER REVIEW

Summation

Specific design fields incorporate technical drawing conventions that are managed by the Australia Standards (AS). Having standards ensures that designers use a visual language of symbols, conventions and rules to communicate their designs clearly to other designers, specialists and, of course, their clients. Environmental design includes architecture, interior design and landscape design. Each of these areas has its own unique set of conventions related to technical drawing. Industrial design is the design of objects, such as appliances, and designers in this field have a working knowledge of related production processes. The technical drawings produced in these fields are often drawn to scale, may be dimensioned and incorporate two- and three-dimensional drawing methods.

MULTIPLE-CHOICE QUESTIONS

For each of the questions below select the correct answer.
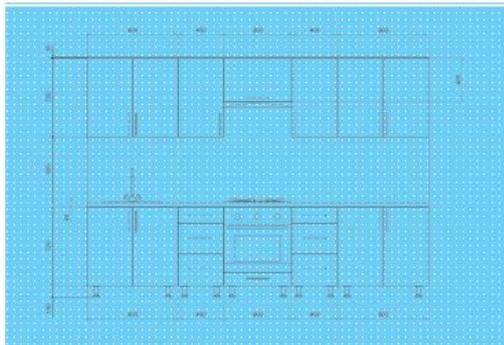
1 What is the technical drawing method used in this drawing (above)?

   A perspective
   B orthogonal drawing
   C elevation
   D planometric

2 A projection line is:

   A a line that extends from the edge of the object
   B a line that includes dimensions
   C a line that shows part of a roof structure
   D a line that shows internal detail

3 What would be the purpose of this model (above)?

   A to inform
   B to advertise
   C to guide
   D to promote

4 Which of the lines listed below are used to show a centre line?

   A thin even dashes
   B chain line of alternating long and short dashes
   C thin solid line
   D red thin chain line

MINI TASK

Select a chess piece and create a series of freehand observational drawings using one- and two-point perspective. Select one of the sketches and redraw accurately.

EXTENDED TASK: THE SPOON CHALLENGE

On completion of this project you will be able to create presentation drawings related to the field of industrial design.

You are required to design a unique spoon based upon the theme of your choice. Your spoon will be used as a marketing tool for a company, merchandise related to an event or as a memento of a place. This will be your choice.

You will need to consider the following:

- size
- shape and form
- colour
- materials that the final spoon will be made from
- the handle and ease of being held and used (ergonomics)
- aesthetics that relate to your theme.

Note: You will be using the VCAA Technical Drawing specifications document; see the PDF on the VCAA website.

Complete the following tasks:

1 Research existing spoon designs (and other pieces of cutlery and utensils). Collect images and paste these into your visual diary. Acknowledge all sources using appropriate references next to each image. Annotate all images discussing why the image is a source of inspiration and how it may be used as a starting point for your own ideas.
2 Draw spoons from observation using a variety of media and different light sources (both natural and artificial).

3 Brainstorm a wide range of ideas. As part of your brainstorm record directions for the theme, purpose, context and target audience of your spoon.
4 Using visualisation drawing, generate a range of ideas.
5 Select one idea and refine it.
6 Select one design and complete the following tasks:

   a dimensioned third-angle orthogonal drawing
   b rendered perspective drawing
   c rendered isometric drawing
   d scan all three drawings and put together as a final presentation. You may choose either a presentation board or a presentation book as a final presentation.

7 If time permits, create a three-dimensional prototype of your spoon using modelling clay, card or soft metal, create a mould and explore materials such as resin or 3D printing.
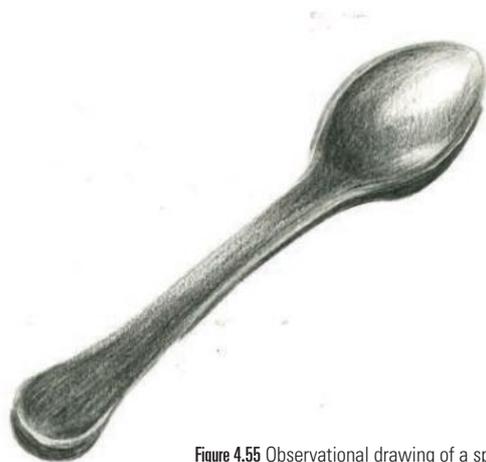
Figure 4.55 Observational drawing of a spoon

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Figure 4.56 Generation of ideas for spoon concepts

TOP VIEW

Figure 4.57 3D model of spoon created in 123D Design and ready to be exported for 3D printing

FRONT VIEW

Figure 4.58 Orthogonal drawing of spoon concept

END VIEW
SIDE VIEW
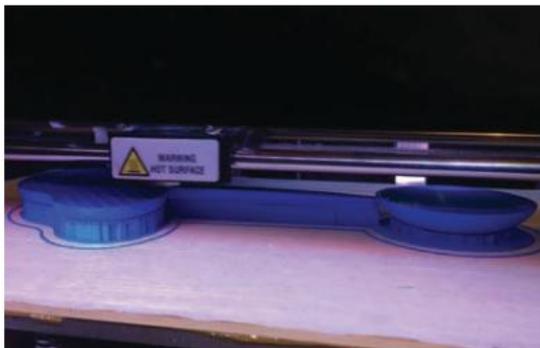
Figure 4.59 3D spoon being printed

Figure 4.60 3D printed spoons

On completion of this unit the student should be able to create presentation drawings that incorporate relevant technical drawing conventions and effectively communicate information and ideas for a selected design field.

(VCAA Study Design, © VCAA)

VCAA ASSESSMENT

THE SHIPPING CONTAINER PROJECT

Brief

You are required to select a business or company that would benefit from operating a pop-up shop to extend their business opportunities. More and more businesses are using the pop-up shop concept to conduct business *temporarily* in a different location, for sale purposes or to find another way to attract the target audience. It's about offering a different service.

So with the above in mind, select a company or business that you will enjoy working with. This will be the secret to the success of your project – choose something that interests you.

Possible businesses:

- a vet – offering free pet check-ups
- coffee shop – coffee on the run
- shoes – sale
- chocolate shop – gifts
- music store – includes recharging facilities for phones, iPods
- sporting goods – footy box located at the grand final
- beach box – located at a surfing event, sells basic equipment and gear along with event materials (programs)
- beauty in a pod/box – manicures and pedicures.

Note: you will be using the VCAA Technical Drawing specifications document.

Tasks

Complete the following tasks:

1   Research existing architectural projects that incorporate shipping containers. Paste existing designs that inspire you into your visual diary ensuring that each is clearly referenced. Annotate each design as to why it inspires you and how it can be used as a starting point in the generation of ideas.

2   Brainstorm a list of companies/ directions that you are interested in undertaking and include different design features such as windows, doors and materials.

3   Complete an exercise in measurement and scale. Measure doors, windows, benches and chairs to have an understanding of the size and scale of everyday objects and features of the built environment. Paste this data into your visual diary to use when considering the size and space of your shipping container.

4   Look at shipping containers for sale on the internet. Look at the types, sizes available, the costs and conditions of the containers that can be purchased.

5   Using visualisation drawing, generate a range of ideas for your design. At this stage, freehand perspective drawing is acceptable. Do small sketches in grey lead pencil and fine liner.

6 Extend your ideas by working two-dimensionally using bubble planning.
7 Revise the information on scale found in this chapter.
8 Complete a floor plan with dimensions using manual or digital methods. Add the elevations and correct labels and title block.
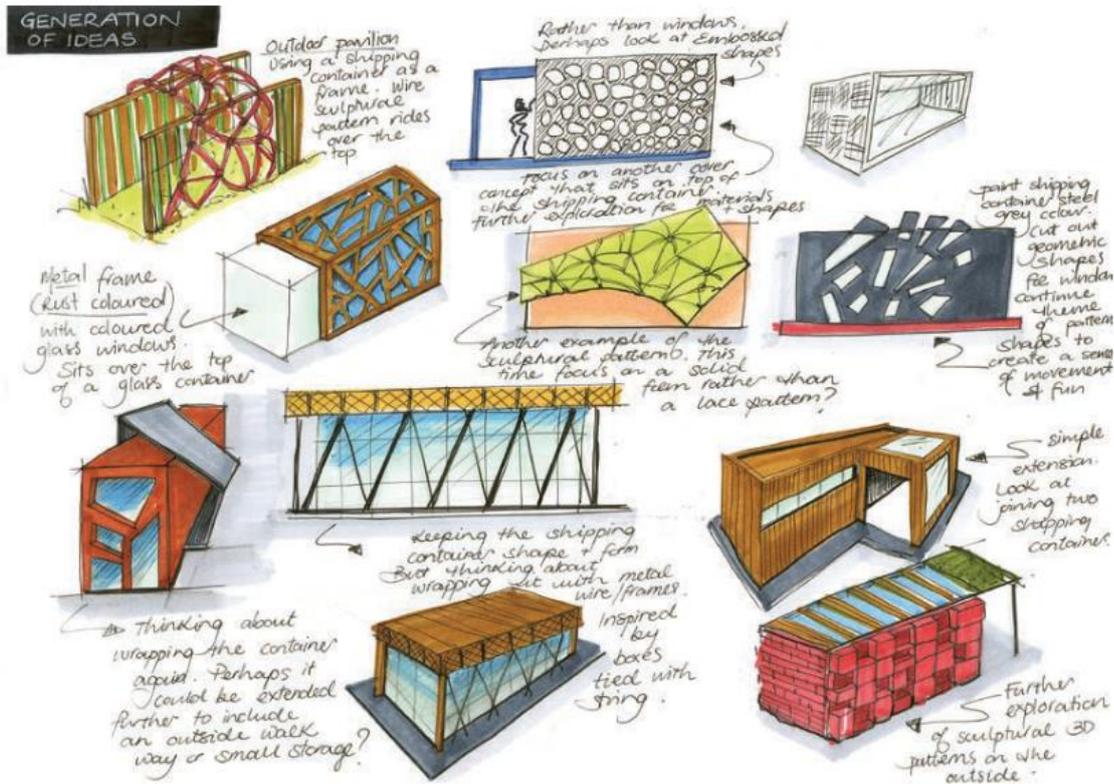
Figure 4.61 Generation of ideas for a shipping container

The third dimension line is the total meaurement of that side of the house.

The second dimension shows us the meaurements of rooms or hallways that are close to that side. This dimension line also includes wall thickness.

The dimension line closest to the building shows the dimensions of any changes in shape to the building and windows and doors.
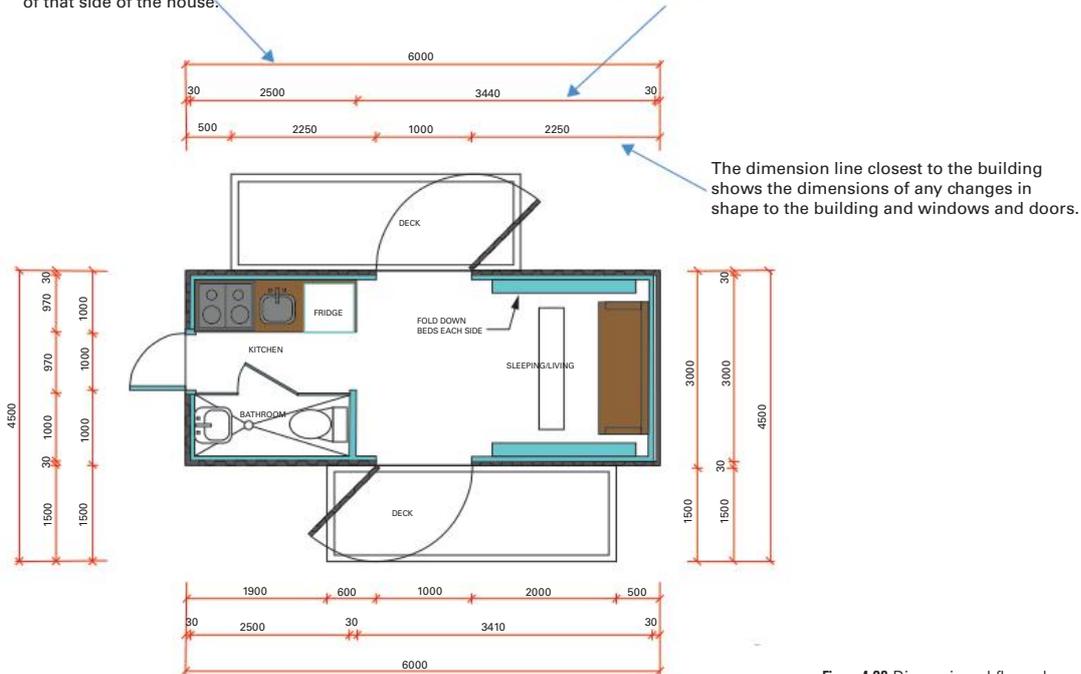
Figure 4.62 Dimensioned floor plan

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9 Complete a planometric of your shipping container using either manual or digital methods.

10 Complete a perspective drawing of your shipping container in context.

11 Complete a scaled model using white card or balsa wood.
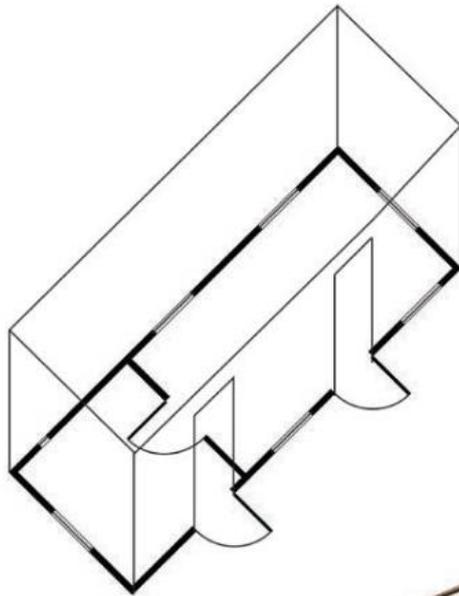
Figure 4.63 Planometric drawing completed using Adobe® Illustrator®
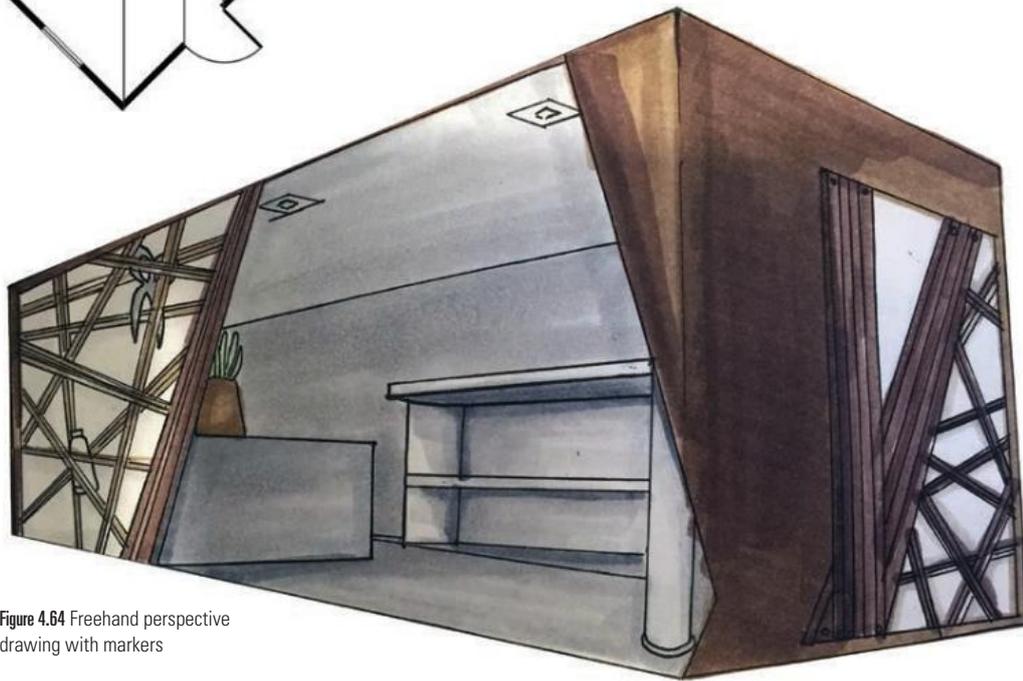
Figure 4.64 Freehand perspective drawing with markers

Figure 4.65 Perspective drawing using Google SketchUp

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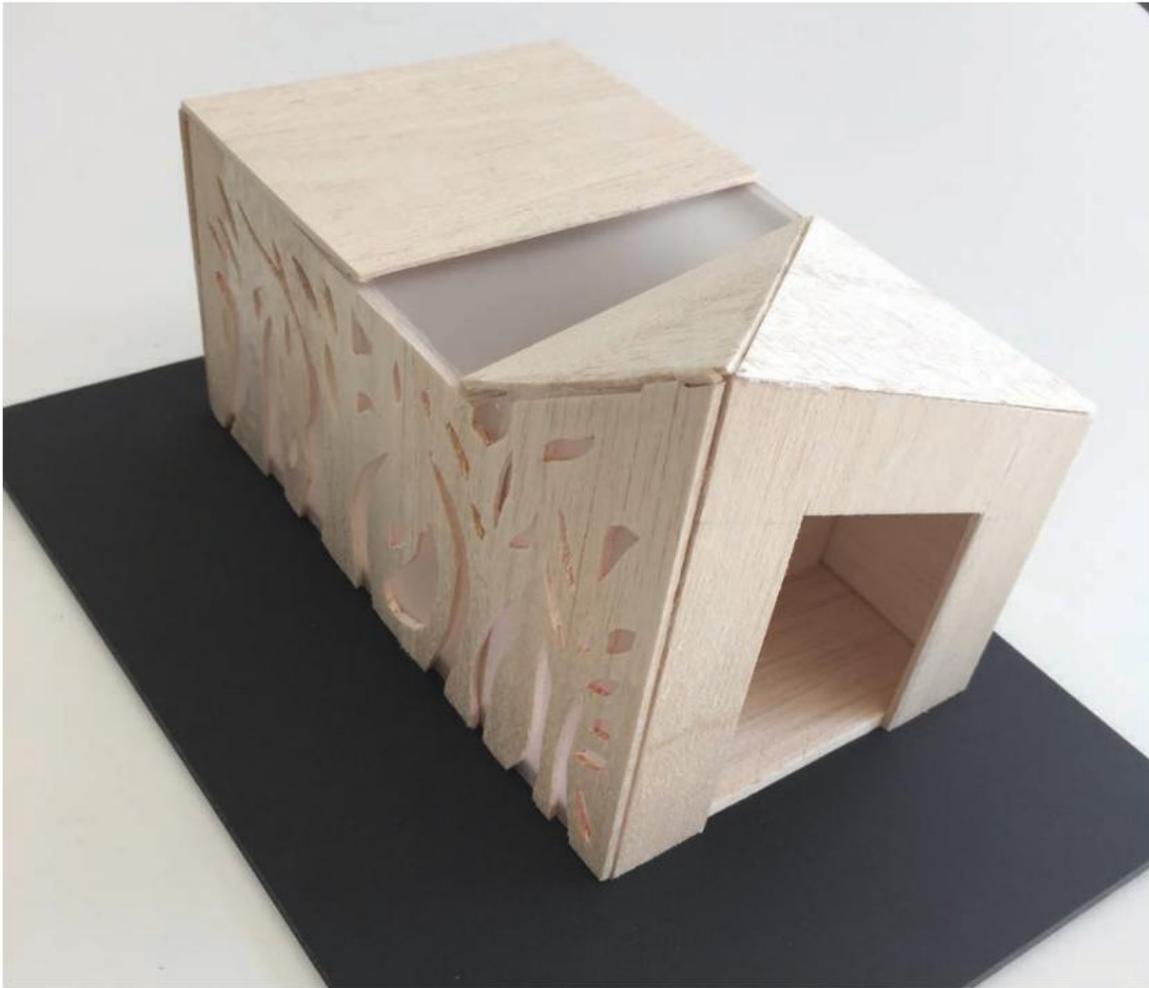
Figure 4.66 Model made from balsa wood, foam core and polypropylene

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CHAPTER 5

Type and imagery

UNIT 2, AREA OF STUDY 2

The work you do while you procrastinate is probably the work you should be doing for the rest of your life.

(Jessica Hische, American lettering artist)

OVERVIEW

Type is an important design element used to communicate and, after imagery, is the main source used to communicate ideas and meanings. This chapter will look at typographic conventions and characteristics, and ways to manipulate and manage typography, including the differences found when creating design work for both print and digital presentations.

This chapter looks at the different methods that can be used to create type and some of the historical beginnings of type.

KEY KNOWLEDGE:

- features of key historical and contemporary typography
- techniques for analysing the relationship between type and imagery in visual communications
- terminology to describe family types and faces, and characteristics of the typeface
- image size and file formats suitable for print and screen-based presentations
- print and screen-based final presentation formats such as web pages, posters, packaging, magazines and banners for meeting different communication purposes
- typographic and layout conventions that assist with readability and legibility
- design thinking techniques for generating ideas and reflecting on options
- materials, media, design elements, design principles, and manual and digital methods such as drawing, painting, printing, digital photography, photography, collage, and three-dimensional process for visualising different ideas and concepts
- a range of digital design technologies and their capabilities such as a digital camera capturing images with a specified pixel resolution and software that tracks and adjusts kerning of type
- techniques for digitally manipulating type and images to convey particular moods or emotions
- copyright obligations when using typeface designs and images created by others.

(VCAA Study Design, © VCAA)

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5.1 Typeface classification

The digital age has brought with it an easy access to an overwhelming amount of typefaces. Although you cannot possibly know them all, there are advantages to knowing a little about typeface history as this will assist you in relating certain typeface characteristics to the content of your text and the information you want to convey. Typefaces have been put into very broad categories, known as type classification systems. These systems were devised in the 19th century to assist printers in identifying type. By doing this, it has helped us to recognise typefaces and learn the different functions suited to the various type families.

Initially, we can divide typefaces into:

- text type (what you would typically use in the body of your text)
- display type (what you would typically use for headings).

Text type can be placed into three broad categories: first Old Style letterforms, which are closely connected to calligraphy and the way our hand naturally moves to create letterform. Then there are Transitional and Modern; these typefaces are less organic and are inspired by original and abstract forms.

Display type came about in the 19th century because existing fonts were primarily used for books and therefore not always suited for billboards, posters and pamphlets. Bolder, stronger faces were required for this new context; Ultra Bodoni is an example produced in that era that is still used today.

5.2 Type has history and many stories to tell

Before there were letters there were pictures. The first type message that we find in history was a series of pictures that told a story, known as pictographs. Native Americans and Egyptians separately developed ideographs; in the case of Egypt, this led to the famous Egyptian hieroglyphics. The Greek alphabet, which was derived from the Phoenician alphabet, marked the true beginnings of our modern alphabet and the Romans contributed the serifs and the first thick and thin strokes. Type has had an illustrious history that has seen it affected by social, cultural, political and economical factors. Type's stories are worthwhile exploring as they can not only show you our history but can also be inspirational for your folio work and helpful to use as starting points in the design process. Your folio work will only be improved if you pay attention to the different styles of fonts and use them as they were intended to be used.

Historical techniques

Learning about historical typefaces and the way that designers used them in the past will encourage you to think about the effects that they incorporated or the ways that they applied their typefaces with imagery. Exploring the same effects and techniques that designers from the past have used will lead you to have a better understanding of type and hopefully a greater appreciation of all things type. For example, let's look at Art Deco.

Serifs			
Humanist Old-Style	**Transitional**	**Modern**	**Egyptian and Slab Serif**
Garamond Aa These typefaces: • are of the fifteenth and sixteenth centuries • are inspired by hand-drawn calligraphic letterforms • are characterised by long slanted or diagonal axis • have bracketed serifs • have low contrast between thick and thin strokes.	Baskerville Aa These typefaces: • are of the eighteenth century • are designed with more of a vertical axis than the humanist letters • have a sharp contrast between thick and thin strokes (this was considered quite shocking at the time) • have serifs, which are still bracketed but moving away from the influences of calligraphy style.	Bodoni Aa These typefaces: • are of the late eighteenth and early nineteenth centuries • are becoming more abstract • begin to show an exaggerated contrast between thick and thin strokes • have a perfectly vertical axis • have serifs that are no longer bracketed.	Rockwell Aa These typefaces: • are of the early nineteenth century • came about with the industrial revolution (new typefaces required for advertising purposes) • are more bold and robust, and decorative styles begin to flourish • include the Egyptian typefaces with their heavy slab serifs and industrial-like qualities.
Examples are: • Garamond • Gaudy Old Style • Perpetua • Sabon is a typeface used today that was based upon the sixteenth century typeface Garamond See page 148 'Anatomy of type' for explanation of strokes, bracketed and non-bracketed serifs and vertical axis.	Examples are: • Baskerville • Bookman • Cheltenham.	Examples are: • Latin Modern • Roman • Bedini • Bodoni • Orgreave.	Examples are: • Fette Egyptienne • Shadowed-Serif • Rockwell • Memphis.

Sans Serif (these became common in the twentieth century)		
Humanist Old-Style	**Anonymous Sans Serif (sometimes called Neo-Grotesque or Transitional Sans Serif)**	**Geometric Sans Serif**
Gills Sans Aa These typefaces: • were established in the early nineteenth century and became dominant in the twentieth century • have some serif-type features, such as a slightly more varied stroke which is not typical of a sans serif type • have wider proportions and are designed to have a calligraphic, organic style.	Helvetica Aa These typefaces: • are from the early eighteenth century • were sometimes known as Grotesques because they were thought to be ugly • are sometimes called 'Anonymous Sans Serif' due to their relatively plain appearance • are relatively straight in appearance and have less line width variation than Humanist sans serif typefaces • include Helvetica, one of the best-known sans serifs with its uniform, upright character making it similar to transitional serif letters.	Futura Aa These typefaces: • are associated with Modernism in the early part of the twentieth century • include typefaces such as Futura, which are based upon earlier sans serif versions but now have a more geometric design • have strokes with lines of one thickness with no variation of thick and thin as in old styles • have perfect circles and triangular shapes for the *A* and *M* • have simple lowercase construction and design • have a modern look.
Examples: • Gill Sans • Optima • Myriad. A notable font of this time is Gill Sans as it has all the qualities of the Humanist Old-Style serif and sans serif fonts with its calligraphic qualities but it lacks the serifs.	Examples are: • MS Sans Serif • Helvetica • Univers • Highway • Gothic • Arial.	Examples are: • Futura • ITC Avant Garde • Century • Gothic • Gotham.

Table 5.1 Type classification

Figure 5.1 Futura, created by Paul Renner in 1926, was a classic Art Deco font.
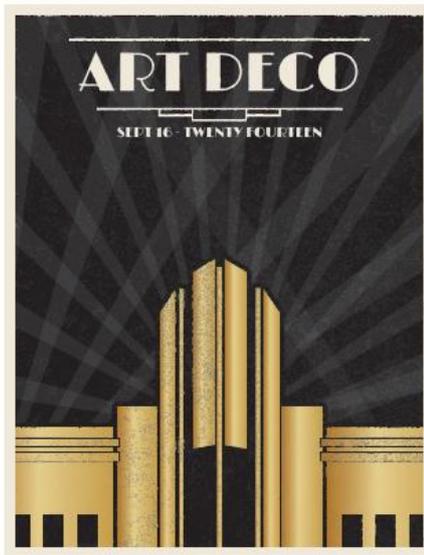
Figure 5.2 This poster has many elements and aesthetics of the Art Deco period: the typeface, use of geometric shapes and the sun rays.

Figure 5.3 A video demonstrating the Compound path technique is in the Interactive Textbook.

Figure 5.4 A video demonstrating the Pathfinder technique is in the Interactive Textbook.

Art Deco

Art Deco was an art and design movement of the 1920s and 1930s. Its classic geometric style heavily influenced typography. Straight lines and sharp angles began to be used as the basis for sans serif designs. As this was the 'Machine Age', typography began to take on an industrial, streamlined and futuristic appearance. All things Egyptian were very much in vogue at the time and this trend also influenced the style of typography created, even leaning towards Egyptian hieroglyphics. In Art Deco graphic design, the effect of overlapping type and shapes is a common feature. You can use this technique of overlapping type and shapes in your own design work, whether using an historical or contemporary approach. Look at Figures 5.3 and 5.4.

The Bauhaus

The Bauhaus is another example of a historic movement that impacted on the design world. The Bauhaus emerged as a post-war design style that favoured simplicity and had its own unique way of using type and imagery in print design and publications. Herbert Bayer was a very influential typeface designer during the Bauhaus period whose experiments with typography sought to reduce the alphabet to a single case. He favoured geometric sans serif types and perhaps his most famous font is the Bayer Universal.

Figure 5.5 Bayer Universal font
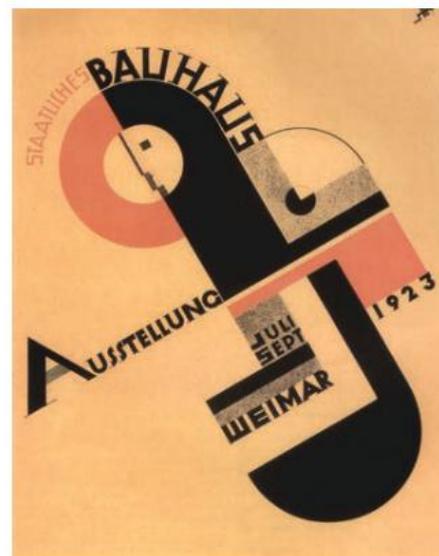
Figure 5.6 Poster designed by Joost Schmidt for the 1923 Bauhaus Exhibition in Weimar

Swiss Style

The Swiss Style emerged from Russia and was made famous by designers in Switzerland during the 1940s and 1950s. Classic elements of the style included serif fonts and the use of grids and asymmetrical layouts, a clear and unadorned approach with photography being preferred over illustration. Famous typefaces of this period include Helvetica and Univers.

Saul Bass was an influential designer whose background in Swiss Style changed the direction and style of movie posters.

Bass introduced much of the aesthetics from the Swiss Style into film titles and changed the look of movie posters from the late 1950s. His posters included a distinctive minimal style in using images and typeface. At times the type looked as though it had been cut out with scissors and arranged with bold shapes of colour and imagery. The type was often in different sizes and forms – deliberately inconsistent and integrated with other elements in the poster.

Figure 5.7 Saul Bass' *Anatomy of a Murder* movie poster. The type is in different sizes and forms.
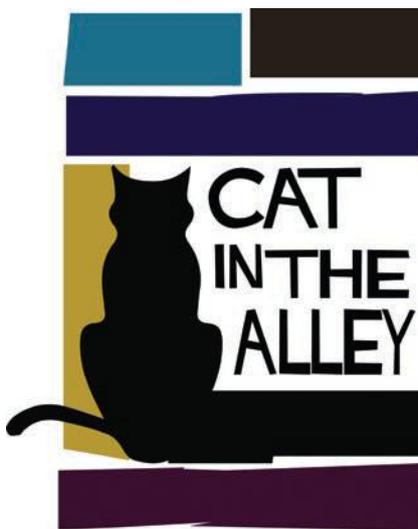
Figure 5.8 Inspiration is taken from Saul Bass for type and image layout.

TYPE POSTERS

You are required to create a poster that celebrates a typeface. Select one of the typefaces below:

- Helvetica
- Optima
- Gill Sans
- Bodoni
- Futura
- Garamond.

Research the typeface's historical background. Who designed the typeface? What country is its origin? Find examples of the typeface being used in both historical and contemporary contexts.

Your poster needs to:

- use the typeface name as the heading
- include a brief description of the style and any relevant historical information
- include design imagery that appropriately reflects the period of design the typeface belongs to (include the layout of text and imagery).

Figure 5.9 Palatino type poster

Figure 5.10 Helvetica type poster

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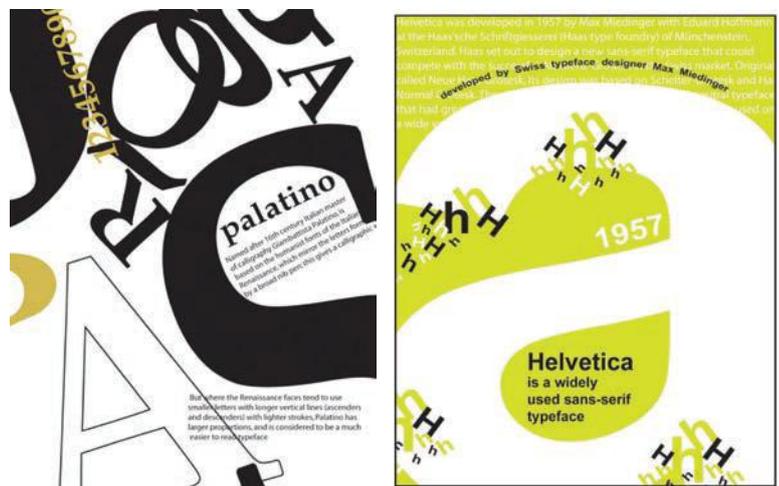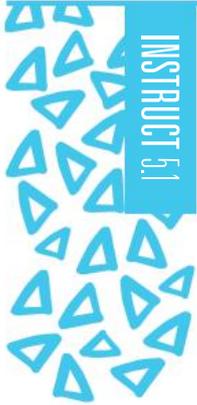
VINTAGE CONSTRUCTIVISM POSTER TECHNIQUE

The Interactive Textbook shows you how to create a Russian Constructivism poster with a vintage feel and gain additional skills using vector software.
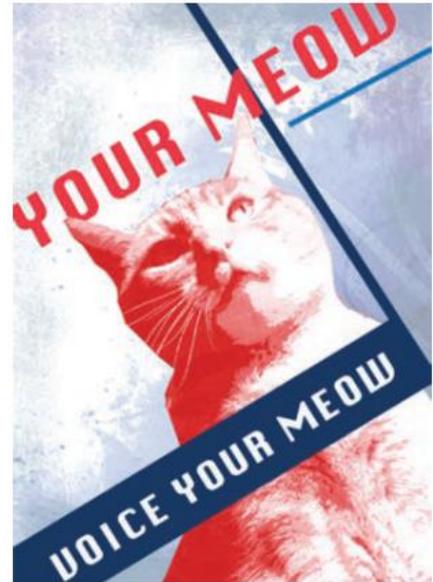
Figure 5.11 Poster in Russian Constructivist style

HISTORICALLY INSPIRED NUMBERS DESIGN PROBLEM
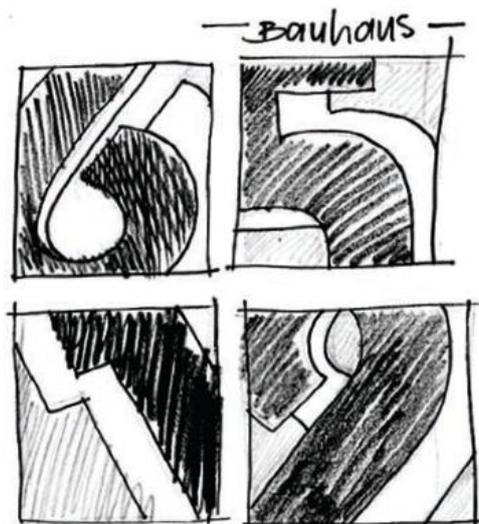
Design a set of cards for the numbers 1–10 using historically inspired type and imagery.

Examples of design history that you could choose are:

- the sixties
- Art Deco
- Bauhaus.

Figure 5.12 Generation of ideas

Figure 5.13 Bauhaus-inspired numbers

5.3 Terminology and conventions

There are many anatomy terms applicable to letterforms. As a student it will not be necessary for you to know them all, but some are essential to assist you in designing or choosing your typefaces.

Fonts

A font is the one size, weight and width of a typeface; for example, Arial Narrow 11pt is a font.

Typefaces

Typeface is often confused with font. But they are not the same. A font is a particular member of the typeface family; for example, roman, bold or italic. Typeface is the overall style or visual appearance; for example, Helvetica or Times New Roman. Typefaces can be divided into two main categories: serif and sans serif.

Serif and sans serif typefaces

Serifs are the small tick-like lines at the end of character strokes. Every letter in a serif typeface includes serifs. The serifs assist the eye to read the text. A sans serif typeface doesn't have serifs and is typically used in headings and titles.

Figure 5.14 Serif font

Figure 5.15 Sans serif font

Type families

Type families are the complete set of one typeface. The roman font is the initial font from which a family of typefaces derives. Every font style has different type families. For example:

- Condensed Bold
- Condensed Black
- Ultra Light
- Ultra Light Italic
- Light
- Light Italic
- Regular
- Roman
- Italic
- Extended or Combined Styles.

Font size

Have you ever noticed that the drop-down menus in software programs have a font size range from 8–72? What is the relevance of these numbers? These numbers are measured in points and the point size of 72 is equivalent to 1 inch (approximately 2.5 cm). The pica is generally used for measuring lines of text, with one pica being equivalent to 12 points (i.e. 1/6 of an inch). Need further explanation? Type a single letter and set the font size to 72pt. Print your letter out and you will find it measures 1 inch.

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Do I look fat in this paragraph?

Why can two different typefaces that use the same point size often have one that looks smaller than the other? Well, any differences in x-height, line weight and character width will have an impact on how big the letters look. Further information can be found in the Teacher Resource.

All spaced out: kerning and tracking

Kerning and tracking are two terms that are easily confused because they both refer to the adjustment of space between type and type-related characters. Kerning is the deliberate and selective spacing of letters. Sometimes when you place certain letters together they can create an awkward space. You will notice this more so when working with capital letters and creating titles for a promotional presentation such as a poster. Kerning, whether adding or subtracting space between letters, can assist in creating a more aesthetic and readable text. Tracking and kerning should be part of your refinement when dealing with text in a visual communication. Figure 5.16 shows some letter combinations that, depending on the design situation, may need kerning.

Most good typefaces are kerned well; however, no typographer can possibly kern every combination for every situation. Some software programs like Photoshop® and Illustrator® have built-in kerning drop-down menus to apply automatic kerning. Titles and headings, especially those created in all uppercase, usually benefit from kerning. Depending on the typeface and the actual characters used, relying on the automatic kerning function of your software program without manual intervention may not be sufficient to achieve the best solution.

Tracking is different to kerning in that it is the adjustment of spaces between letters in a word, sentence or line of text. There will be times when you will look at a heading or sentence and feel that the letters are too dense or spaced too closely together. By adjusting the tracking (adding more space between the letters) you can make your text more easily read or create more impact in a heading. Tracking is also useful if you need to get more letters or words onto a line to prevent text from carrying over onto another page. A trick in remembering the difference between kerning and tracking is to think of a single corn kernel; to kern text is to adjust a single space. To track text is to adjust the spaces between a group of letters.

Many word processing software programs refer to tracking and kerning as being an overall feature of letter spacing. Learn ways to manage this feature and be able to kern character pairs as well as adjust the spacing or tracking.

Figure 5.16 Certain combinations of uppercase and lowercase letters benefit from kerning, especially when used in a title.

Figure 5.17 The bottom text shows an example of kerning.

viscomm   A Guide to Visual Communication Design
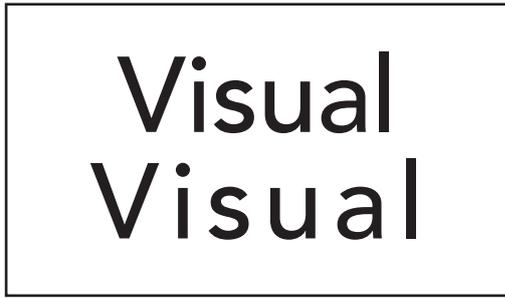
Figure 5.18 The bottom text shows an example of tracking.

Tight tracking
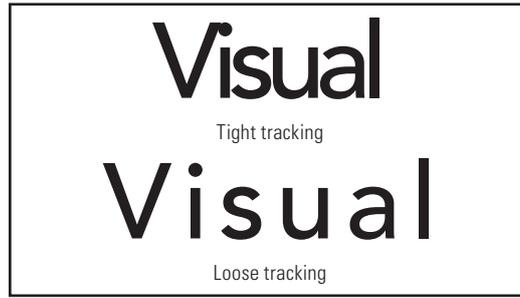
Loose tracking

Figure 5.19 Tight and loose tracking examples.

Leading

Leading is the process of checking the space between lines of text (the baseline of one line of text to the baseline of the next line). It is called 'leading' because thin strips of lead were placed between lines of metal type with the old style of letterpress printing. Leading is a feature that is important to be aware of. The more leading between lines of text, the lighter the text will appear. Look at the examples below in Figure 5.20. In Example A the leading is set the same size as the type. Example B is set at 14pt and was the software program's automatic default. In Example C the leading has been set to a larger size. Which do you think is easier to read?

Alignment

Alignment of your type should not be ignored and needs to be considered when creating your layout. Some people instinctively centre align everything because they believe it is balanced and therefore is better. In reality, centre alignment is harder to read than any other alignment, and you should only use it in certain situations; for example, for a heading. Type can be aligned to the left or right, or it can be centred and justified.

When text is flushed or aligned to the left it improves readability because we read from left to right. By flushing or aligning text to the right this can assist to highlight a specific part of the text. When the text is flushed both left and right sides we say that it is justified. The result is a clean look; however, it needs to be used carefully because any visual cues on when the text line will stop may not be evident.

The anatomy of the letter

There is a set of terms used to describe different parts, of a letter. Sometimes these terms are referred to as typeface anatomy. If we break down letters into parts, it makes it easier to understand how a letter is created, to make observations and alterations and to use letters more effectively.

See Figure 5.22 for a visual explanation. Terms that you should be aware of are: x-height, ascender, descender, baseline and cap height.

Other anatomy terms to extend your knowledge are: finial, arm, leg, stem or stroke, apex, bowl, counter hole, crossbar, ear, link, loop, bracket and unbracketed serifs.

alignment refers to the aligning or setting of text in a document. Sometimes referred to as text alignment or type justification. Text can be aligned to the left or right, or it can be centred or fully justified.

Figure 5.20 Examples of leading

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ANATOMY OF A LETTER

Create your own poster on the anatomy of type to be displayed in the classroom. Your design needs to be clear in the presentation of information and incorporate a range of design elements and principles to attract your target audience.
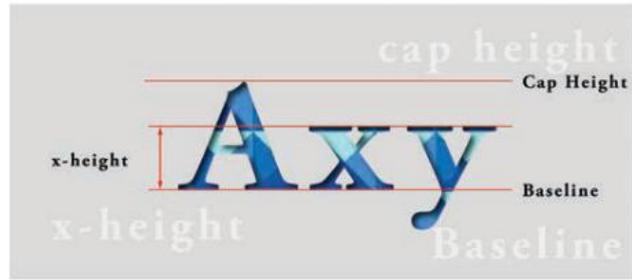
Figure 5.21 Cropped section of anatomy poster
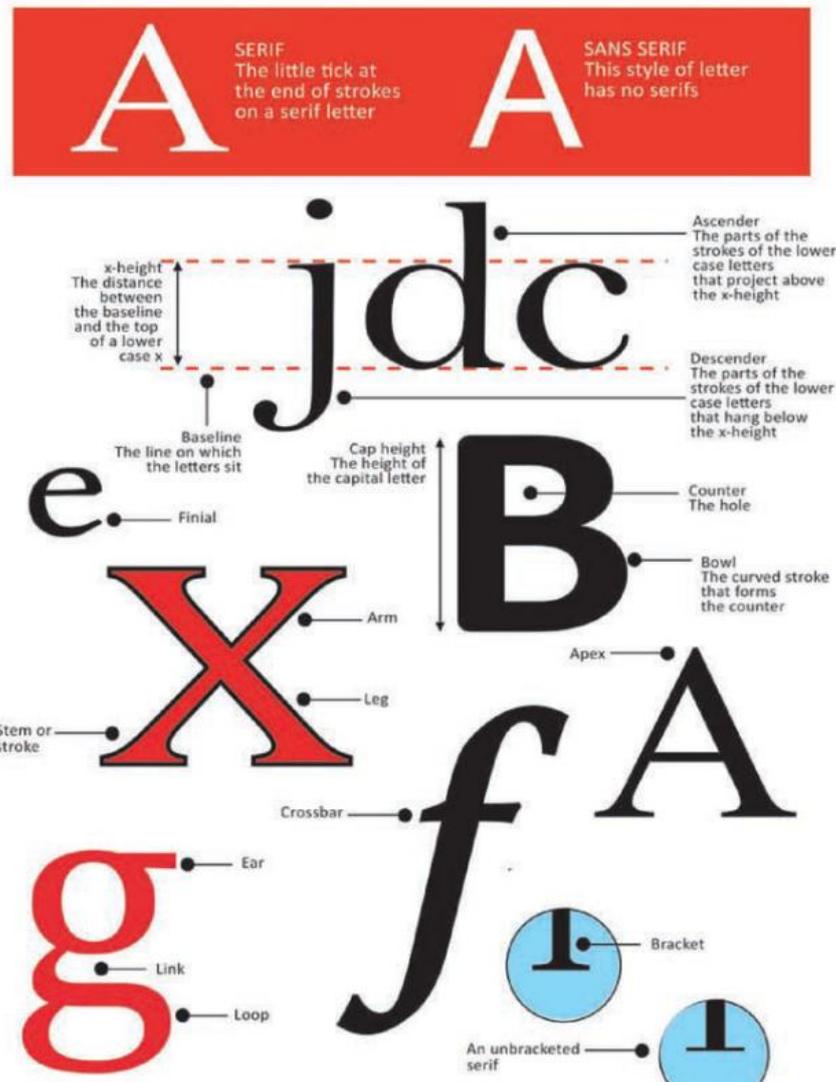
Figure 5.22 Anatomy of type, inspired by Simon Loxley, *Anatomy of type*, page viii

IMAGE SIZE AND FILE FORMATS

Information on image sizes and the type of file formats for both print and screen-based presentations, including web pages, posters, packaging, magazines and large-format printed designs including banners, is included in the Interactive Textbook.

5.4 Moody type: did you choose the right type?

Type is a powerful design element that can be used to evoke a mood or emotion. Used appropriately, type can not only inform an audience but also provoke feelings and emotions. Reading text is a combination of the aesthetics of a typeface together with its readability and the perceived meaning of the text itself. Choose the wrong typeface and you may portray a different meaning to the one intended. As part of your evaluation ensure you test your choice of typeface.

A type choice can make or break a message. Look at the examples in Figure 5.23. Each one has had their message deliberately interrupted to highlight how, on a conscious or subconscious level, the wrong typeface can negatively affect the message in print.

Figure 5.23 Examples of the wrong typeface choice

Select your typeface to suit your purpose

The list below contains some points for you to think about when selecting your next typeface. These are not the only points to consider and you should always do your own research to choose a typeface that meets the need of your brief.

Consider the following:

- *Serif* typefaces
  — These are easier to read off-screen and therefore are used commonly in print (books, magazines and newspapers). Serif fonts can be useful for conveying warmth, personal, traditional and conservative emotions.

- *Sans serif* typefaces
  — These are easy to read on-screen and are commonly used in headlines for newspapers and magazines, and in website text. Sans serif typefaces can be useful for conveying something technical, cool, clean, youthful and modern.

- *Script* typefaces
  — Designed to look like handwriting, they are useful for display texts but can be difficult to read in large amounts (such as text for an article in a magazine). Script fonts can be useful to suggest something personal, artistic and old-fashioned.

- *Display* typefaces
  — These vary in style and personality. Depending on the font, they can be difficult to read in large amounts; however, you can find one that will suit your purpose. They are commonly used for logos, headings and posters.

Remember: typefaces have personalities. If their personalities don't match the essence of what you are trying to convey you can create a conflict, which distracts your target audience.

The idea of arranging and organising type to evoke a feeling or an idea is taken further in the images in Figure 5.24. By making simple adjustments to a selected typeface, by changing the alignment, width or height of the type or adding and emphasising italics, bold and so on, a typeface can assist in communicating a message or idea.
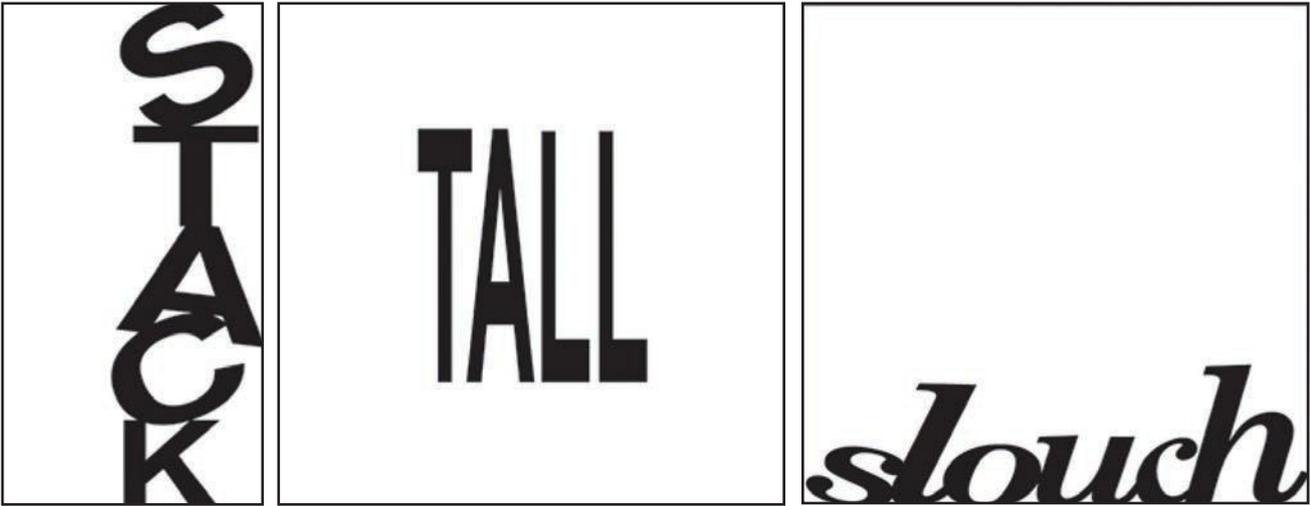
Figure 5.24 Manipulating a typeface through the arrangement of the letters can assist in communicating your idea.

5.5 Layout, grids, type and balance

It goes without saying that creating a layout which is easy to read is an important practice in visual communication design. But where to start? There are many design features for you to consider such as portrait or landscape orientation, using a grid (how many columns), how much information needs to be included and whether you are creating a print or digital presentation.

Print or digital

Before you begin your next visual communication, you will need to consider whether it is going to be a print (such as a poster) or digital (screen-based such as a web page) presentation. Each will require you to ask yourself specific questions and/or address specific information.

For example:

- What is your required paper size?
- Some fonts are more suitable for print and others have been designed for screen-based designs.
- What resolution do you need to set your files for print or digital?
- Does your file need to be in RGB or CMYK mode?
- If you are having your work professionally printed, check that your printing company has the fonts that you want to work with.

- Remember that copyright and type is a real consideration that needs to be addressed.
- Size of your file – remember, the smaller the file size, the easier it will be to handle, and quicker to load onto the web or transfer via dropboxes, air dropping or other methods of transfer.

Type: things to consider

Choosing type

Ensure that you choose your typeface wisely and that it reflects the information being communicated. Decisions to make include:

- Serif or sans serif
- Uppercase versus lowercase.

Treatment of type

- Trial bold or larger sizes and italics rather than uppercase as it may prove to be easier to read than uppercase.
- Go easy on the use of italics… don't overuse as you will lose impact.
- Underline – be careful. It was a common feature when typewriters were around, but it can make the text harder to read.

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- Experiment with different colours, but maintain contrast between text and background. For example, black text on grey backgrounds, or white text on black backgrounds.
- In a visual communication such as a poster, choose two contrasting typefaces to create a more dynamic eye-catching design.
- Coloured text is eye-catching. However, black text on a white background will always be easier to read. Save colours for impact and catching the target audience and leave the content in black.
- Try a smaller font with larger leading for the content, as it can often be more effective.

Proportion, balance and alignment

Grids

- Grids will allow you to organise your text and assist in strengthening your typography skills.
- The use of a grid can help you to create order and structure in your composition.
- Grids incorporate either vertical or horizontal columns. You determine the width of your columns and the white space in between.

Designers often rely on simple grids and work creatively with them. There are some designers who build complicated grids with many units. The rule of thumb is that text-dominated layouts require simpler grids; as more illustrations are added the grid may become more complex.

Justifying

- Avoid justifying narrow columns as you may end up with large white empty columns.
- Justifying text to the right can be effective for small amounts of text, in a poster for example.

Figure 5.25 Did you know that the top half of a letter is more recognisable than the bottom? Keep this in mind when using cropping in a design.

Figure 5.26 This is a simple grid comprising three vertical areas and one horizontal unit. Each grey area is a grid unit. The white spaces between the units are referred to as alleys or gutters; the spaces surrounding the grid are the margins.

Figure 5.27 This is a slightly more complicated grid having nine (3x3) units. The page information would fit neatly within the boundaries of these units even if they cross over the alleys.

EXPLORING GRIDS

EMBARK 5.4

Collect some pages from newspapers or magazines that combine text and imagery. Lay tracing paper over the top and, using a pencil, measure and trace the grid underlying the page layouts. Do not trace the text or imagery, just the grid lines. Can you locate the column widths, margins at the top, bottom and to the left and right of the main text? Is your layout based on a two-column, three-column or another type of grid?

5.6 Styling type with media and materials

It can be all too easy to select a typeface found in the drop-down menu of the software program you are using. But when it comes to choosing a typeface for display text/heading/title, why not think about doing something that breaks the mould?

Figure 5.28 Hand-drawn type using a black fine liner

Handcrafted techniques

Incorporating handcrafted techniques to create your type can create impact, instantly attract your target audience's attention and, if done well, can be something out of the ordinary. Making the decision to incorporate handcrafted techniques for your design work will still require thought, careful planning and problem solving – in short, a design process.

Possible directions for you to think about are:

- Create your own stencils and think beyond paper and card. Stencils could be placed directly in your digital work or used to create further type designs by printing from the stencil.
- Explore photographing the stencil including the stencil's shadows, which can be generated with bright light.
- Use shadows as type.
- Use jelly, cake or ice cubes as type.
- Sew any material that you can to create your type.
- Weave your type with materials like wire, cane or branches.
- Construct type from card, wood or even building blocks.
- Design type from scratch in a program like Adobe® Illustrator®.
- Draw your own typeface and take it into a software program to develop further.

5.7 Manipulation and digital creation

Whatever software you have access to, you can manipulate type to change its purpose and target different audiences. Whether you create your type manually to then scan and further develop digitally or you create a typeface from scratch, the scope for your design solutions is endless. The advice we give you is to always plan your ideas on paper first, to not only assist in giving you direction but to also ensure you stay on target in fulfilling your brief.

Figure 5.29 Using type to create image

Cambridge University Press

Digital images: vectors and bitmaps

The two main types of images you will work with are **vectors** and **bitmaps**. Vector images are mathematically defined (there is a great scene in the movie *Despicable Me* that explains this) and are made up of curves and lines. Vector images are created in software programs like Illustrator® and Corel Draw®. These image types allow you to manipulate and move entire lines, shapes and curves to create your image. You can use these to create images like logos, symbols and some types of illustrations, as seen in Figure 5.30.

Bitmap or raster images are made up of small squares known as pixels. When working with bitmaps you edit your image pixel by pixel or in selected groups. Programs like Adobe® Photoshop® and Corel Paint® work with pixel images.

Resolution and image size

Understanding what image size and image resolution are will assist you in being able to save and store the digital work you produce. When setting up a new document you make decisions about your document such as the page orientation of portrait or landscape. You also get to select the image size (for example, A4) and the resolution. Image resolution is referred to in **pixels** per inch (ppi), which shows the number of pixels of information that are represented within an inch of the image area. The resolution you specify will depend on the output of your work. If you are producing work that will go to print, say for a magazine, you will set your document or scanning resolution to at least 250–300ppi. Unless you are printing work to a very large scale, 300ppi images will be appropriate for this subject. An image scanned or generated at this resolution will allow you to enlarge it to three times the size without losing any definition. If you are producing images for screen (for example, a website), 72ppi will suffice as the lower resolution will allow for images to load quickly.

vectors mathematically defined shapes and images made up of curves and lines. Commonly used in software programs like Corel Draw® and Adobe® Illustrator®.

bitmaps (raster images) a type of image file format used to store digital images. These are sometimes referred to as raster images.

pixel a single point in a raster or bitmap image
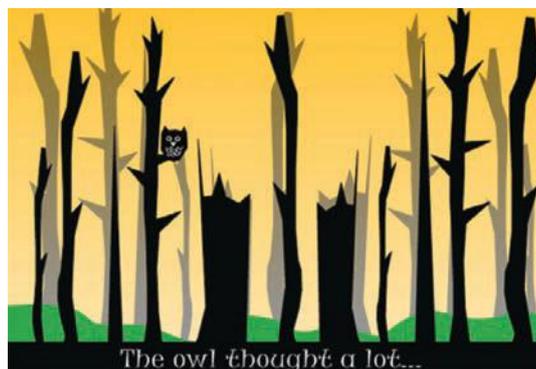
Figure 5.30 An illustration for a children's book created in Illustrator® using vector graphic. If you were to zoom in on this picture while in Illustrator® you would not see pixels as you would in Photoshop®.

Figure 5.31 An illustration that has been scanned into Photoshop® and is now known as a bitmap or raster image. If you were to zoom in on this image while in Photoshop® you would be able to see all of the pixels. Each of the three images here was created as a different image size.

TEXT AS IMAGE: NURSERY RHYMES

Select a nursery rhyme and illustrate a scene from it using only Garamond or Futura letterforms and punctuation. Try not to use any images, and your final solution may be produced with paper or you may use digital media such as a vector-based software program.

EMBARK 5.5
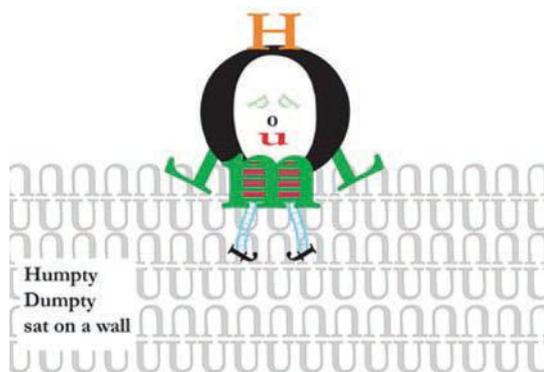
Figure 5.32 Humpty Dumpty made up with Garamond

FOUR WAYS TO PLAY WITH TYPE USING ADOBE® ILLUSTRATOR®

Learning to manipulate type by using a vector program such as Illustrator® allows a visual communication designer the freedom to create dynamic, fun and illustrative interpretations for a brief. Refer to the Interactive Textbook for videos demonstrating how to use these tools and techniques.

DIGITAL

WARP MESH TOOL
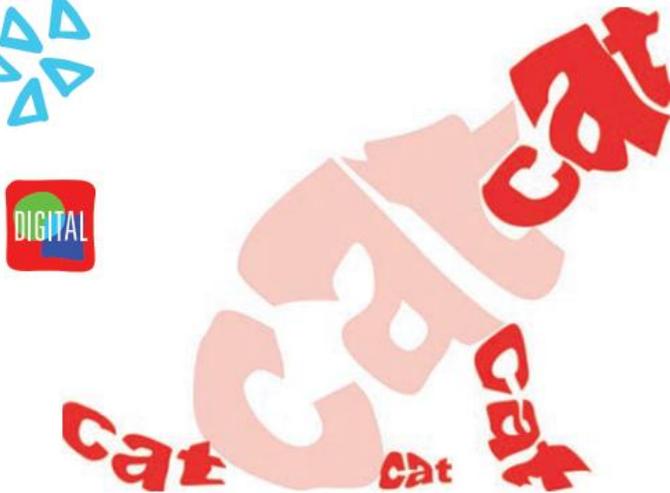
Figure 5.33 Type made with a mesh tool

TYPE ON A PATH

Figure 5.35 Type on a path

CLIPPING MASKS

Figure 5.34 Type made with a clipping mask

CREATING BRUSHES
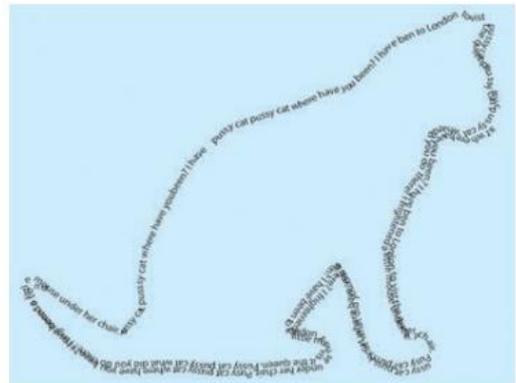
Figure 5.36 Type created using a new art brush

Saving and backing up your work

It cannot be emphasised enough how important it is to regularly save your work. Files get corrupted, computers crash and as humans we make mistakes. As well as regularly saving your work, make it your practice to create back-up files too. Another idea is to save your work at different stages so that you can always go back to a previous idea. As well as saving your work on your computer, back it up by saving work to a second or third source such as:

- a portable hard drive
- an off-site platform; for example, 'The Cloud', Dropbox
- a USB.

If you haven't saved in three places – you haven't saved!

WORKING WITH DIGITAL METHODS

Digital technologies can adjust and enhance drawings and their capabilities are endless. Before commencing any work in this area, ask yourself the following:

- What do I want to do?
- Where will my work be seen/used?
- Will my work be viewed on the screen (web)?
- Will it be published on a large scale? What about resolution and image size?
- Will it be in colour or black and white?
- What type of paper will it be printed on?
- Do I require a specific font?

These types of questions need to be answered so that you do not end up wasting time and feeling frustrated after making wrong choices with digital design directions.

5.8 Copyright and responsible use of digital media

The ever-expanding digital world has created a need for the copyright protection of digital images. Copyright protection is when an image's ownership is authenticated and copyright applies. Artists and designers have different ways to protect their digital imagery; for example, an artist or designer may include a watermark on their images or create small image sizes with very low resolution to discourage unauthorised use of their work. As a design student you should respect the artistic work of contemporary designers because of the time and effort put into creating and producing original concepts. Imagine what it might feel like if you found part of your VCE folio copied and put online without any acknowledgement that it was created by you.

A few things to think about with type and copyright are as follows:

- Typefaces are not designed by computers (an obvious statement but it seems many of us use typefaces without thinking about the typographers who design them).

- If you decide to design your own typeface it is your responsibility to respect the rights of other type designers that you may look towards for inspiration. For example, if you decide to use autotracing in Illustrator® to create outlines, this should be used as an initial step (if at all) in your typeface design process.
- Graphic designers purchase the right to use certain typefaces from type foundries. Each type licence that they purchase will come with its own list of agreements such as how and where it can be used.
- New technologies have made fonts easier to create; however, at the same time these same technologies make it easier to copy fonts in seconds.

CHAPTER REVIEW

Summation

Fonts have history and personality and they are created by font designers (typographers) using blood, sweat and tears. They are not just an entity that you find on your pull-down font menu. You might think that many fonts look similar but when you start to look closely, as well as seeing similarities, you will see many differences. Selecting the right typeface for your next design project can make all the difference in communicating your messages and/or ideas. Once your choice has been made, understanding and implementing correct kerning, leading and tracking can assist in making your text more readable. Knowing the anatomy of type will assist you in designing your own type and communicating with other type-like people in the design world such as graphic designers, typographers and printers. Use type with purpose and do not be afraid to explore different media and materials to generate your own original type imagery.

MULTIPLE-CHOICE QUESTIONS

For each of the questions below select the correct answer.

1 What is a serif?

   A horizontal bar in the uppercase letter A
   B the small tick-like lines at the end of character strokes
   C the cap on an uppercase letter T

2 Typefaces can have very large families. Which of the following terms is *not* a correct term used to describe a variant?

   A bold
   B condensed
   C fat

3 Which of the descriptions below best describes kerning?

   A the method of aligning individual characters along the baseline
   B the process of adjusting the space between two letters
   C the space between letters that can be adjusted

4 Which of the descriptions best describes what a baseline is?

   A the line on which the lowercase letters sit and below which the descenders fall
   B the height line for the lowercase 'x' in any typeface
   C the line on which the descenders of the letters g, j, p, q, y and z sit

MINI TASK: TYPE PORTRAITS

Create a self-portrait, a portrait of someone you know or a celebrity using type in Adobe® Photoshop®. There are several processes that you can implement to create a type-based portrait; however, this version will allow the text you create to be edited. This means you can change the colour, typeface and size to create different effects. The Interactive Textbook includes step-by-step instructions.

Figure 5.37 Max Paatsch type portrait

Figure 5.38 Fish image made up of type

EXTENDED TASK: CHATTERBOXES FOR TYPE

Create a chatterbox of typographic terms that explains and provides examples of some of the important type conventions and/or type anatomy related to the study of typography. The Interactive Textbook contains a video demonstrating how to make a chatterbox.

The chatterbox must:

- feature four typographic terms or conventions relating to typography
- use colour and shape
- emphasise the use of type, pattern and figure-ground.

You may include freehand-generated imagery; however, the final presentation needs to be constructed digitally using Adobe® Illustrator®.

An example of four typographic terms may be:

Figure 5.39 Chatterboxes

1   ascender, descender, x-height and baseline
2   tracking, kerning
3   leading
4   serifs and sans serifs.
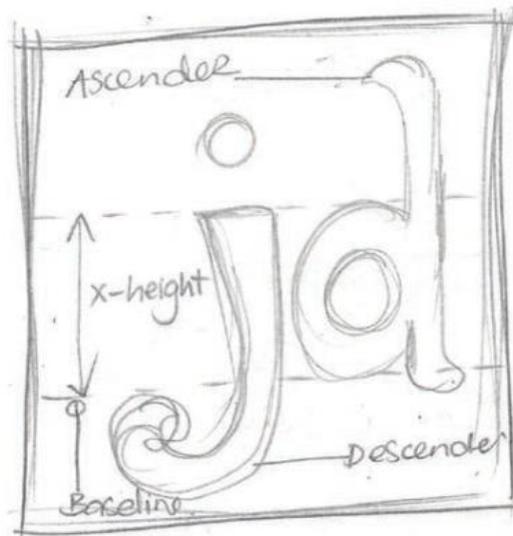
Generation of ideas

Brainstorm directions for the layout of text and imagery within the chatterbox composition. Using visualisation drawing, create both two- and three-dimensional sketches of potential chatterboxes. Use media such as markers and fine liner to add colour and detail to your ideas.

Development of concepts

Create a template for the chatterbox in Adobe® Illustrator®. See the example in Figure 5.41. Select two of your ideas and develop further. Place both written and visual information within the chatterbox template you have created. Resolve any technical problems associated with the chatterbox; for example, ensure that text is laid in the correct orientation. Explore different themes with colour, pattern and typefaces. When using Adobe® Illustrator®, a helpful tip is to lock the template to the workspace. This allows you to move imagery and text around without shifting the template too.

Refinement of concepts

Refine the use of type and imagery and ensure that all text is legible. Create a *mock-up* and print exploring a variety of papers (weights and textures) to test for the best result.

Select a paper that folds well and stands up to being used. Resolve the process of folding and constructing the printed chatterbox. You want to be confident with this process prior to making the final presentation to avoid any unwanted folds or creases.

Final presentation

Present your chatterbox two-dimensionally, in colour and mounted alongside a three-dimensional working model. All developmental work, including digital files and trial mock-ups, should be submitted as part of the design process.

Figure 5.40 Generation of ideas and development of concepts
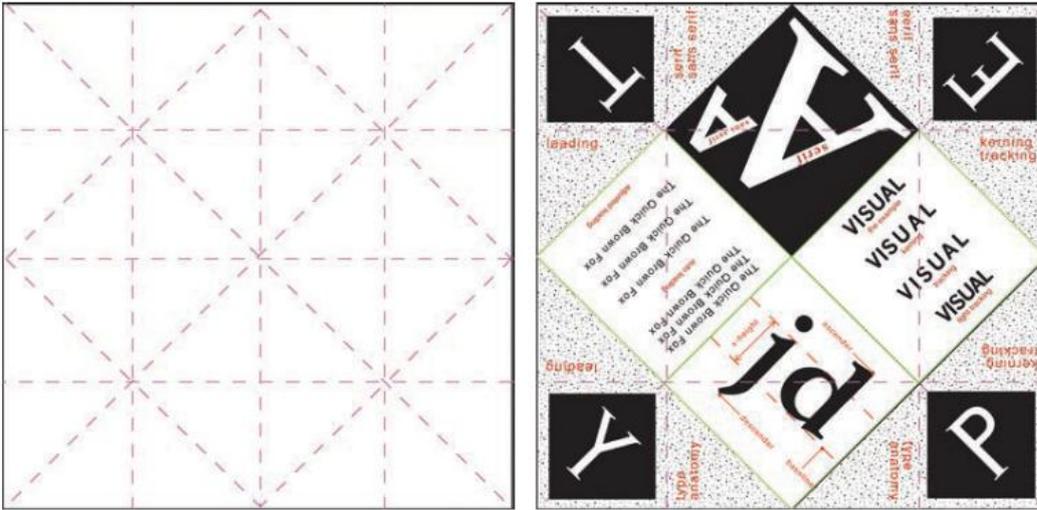
Figure 5.41 Template for the chatterbox
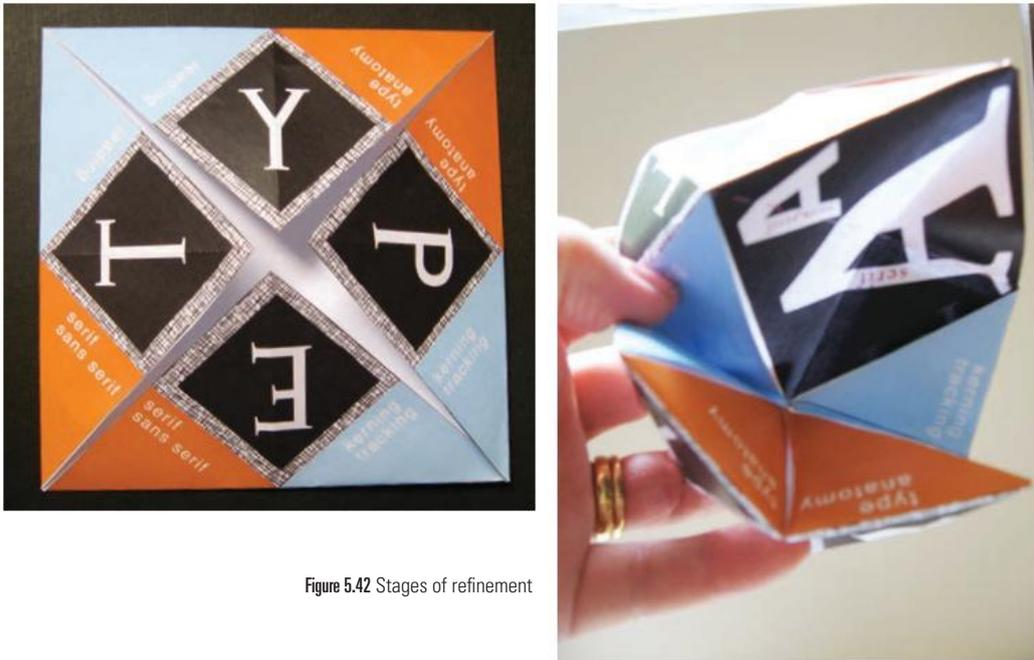
Figure 5.42 Stages of refinement

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VCAA ASSESSMENT

Unit 2, Outcome 2

On completion of this unit the student should be able to manipulate type and images to create visual communications suitable for print and screen-based presentations, taking into account copyright.

(VCAA Study Design, © VCAA)

TYPE AS AN IMAGE

Brief

You are required to develop four A4 panels that use type to illustrate a phobia.

You will be using type as an image, connecting meaning with form and looking beyond the traditional use and literal approaches to typography.

Figure 5.43 An example of using single words to create an image

Tasks

In this assessment task you will be required to design four A4 panels that use type as image to illustrate a phobia.

Possible phobias:

- ophidiophobia – fear of snakes
- acrophobia – fear of heights
- cynophobia – fear of dogs
- trypanophobia – fear of needles
- ailurophobia – fear of cats
- triskaidekaphobia – fear of the number 13
- zoophobia – fear of animals
- pogonophobia – fear of beards
- kinemortophobia – fear of zombies.

The four panels that you will be creating include:

- The *first panel* is to be composed of paragraphs and sentences. Edit your text down to a few paragraphs with key phrases and create the composition that uses type as image to visually communicate a point of view on the topic.
- The *second panel* is to contain *two* or *three* words or a phrase. Select a series of words from your phrases. Create a second composition, continuing to manipulate and use type as image.

- The *third panel* is to contain *single words*. Edit the words down to a series of syllables. The literal meaning in this composition is not as important. Experiment with type and composition, but focus further on the expression through the letterforms themselves, as well as through their arrangement on the page.
- The *fourth panel* is to contain letters. Focus only on the letters you have selected from the above syllables to form a final composition for your topic using type as an image.

Your process

1   Find two or three pieces of text that deal with the phobia you have chosen. Locate your text from the internet or books. You can use one piece of text as your primary source or use a combination.
2   Research the phobia.
3   Create a brainstorm of all imagery, words and emotional responses that could be associated with the phobia.
4   Generate thumbnail sketches of ideas for all four panels. (The panels all need to be part of a series so keep this in mind.)
5   Explore and experiment with the composition, juxtaposition and manipulation of the type.
6   Commence work on your first panel – *paragraph/phrases/sentences*. Thumbnail sketches and layout plans showing a range of options and possibilities should be shown to your teacher for approval. Once approved, commence working on your design solution using digital methods.
7   Once the first panel is completed, commence work on your second panel – individual words. Again, show your teacher your plans prior to commencing digital work.
8   Finally, work on the last two panels. Once all of the panels have been completed, save each into the one file and create a single composition.

Figure 5.44 An example of using paragraphs and sentences

Figure 5.45 An example of using a single word
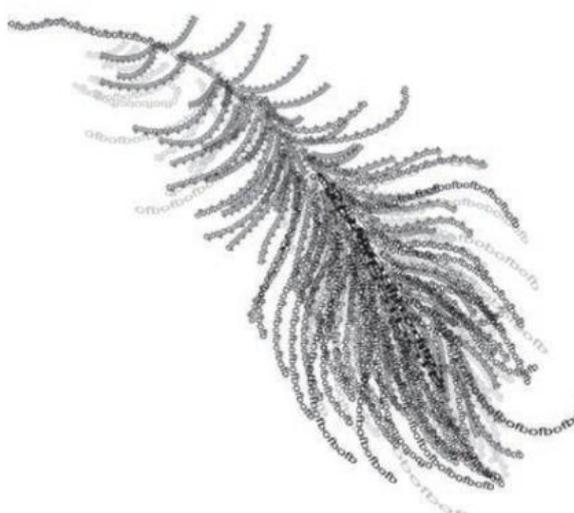
Figure 5.46 An example of using single letters

Presentation

The four final panels must be placed in the one document, with a title panel, colour printed and mounted for assessment.
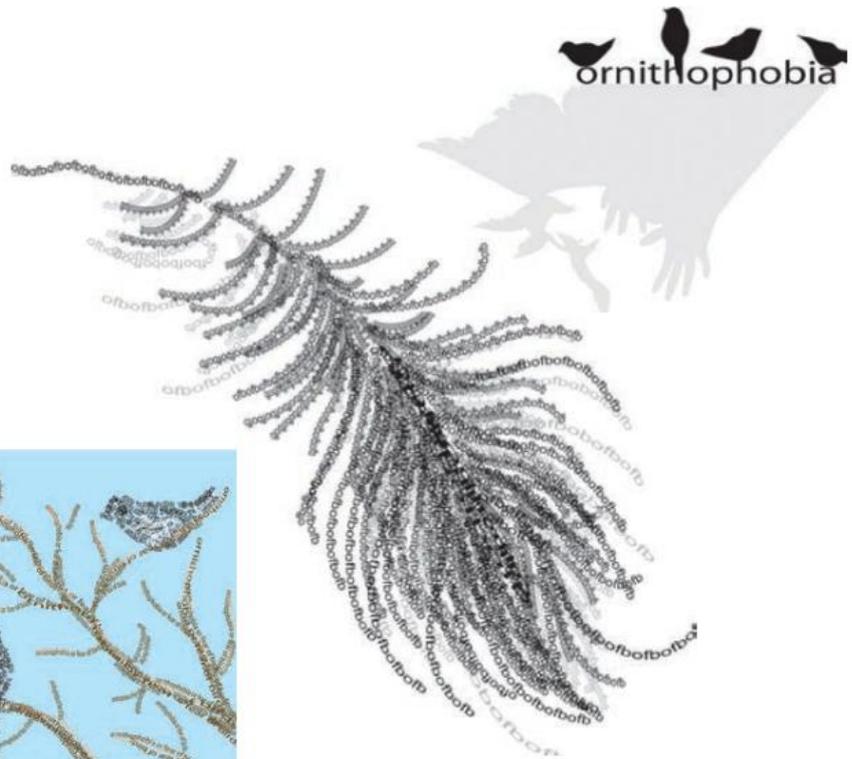
Figure 5.47 *Ornithophobia* composition put together
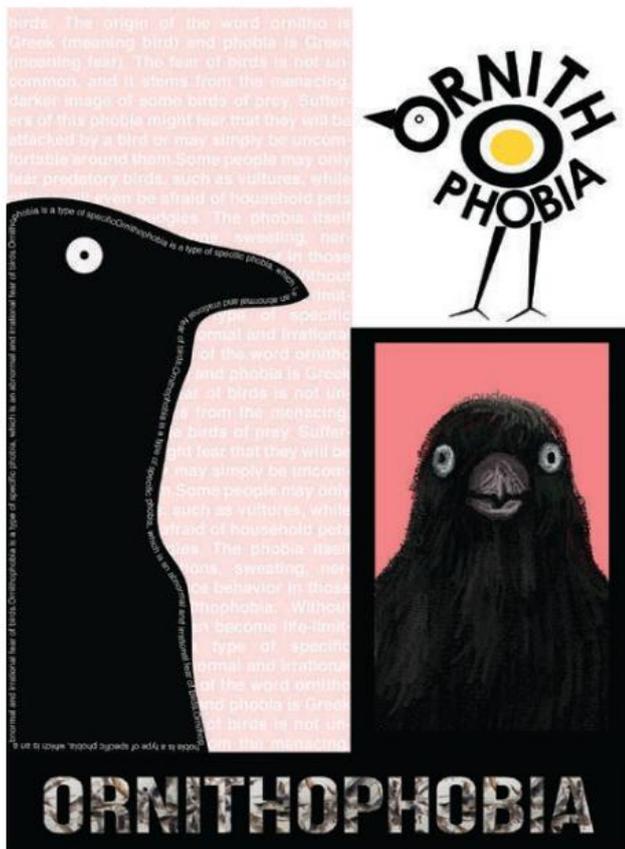
Figure 5.48 A different version of *Ornithophobia*

Figure 5.49 Tahnee Parris, *Shadows*

Figure 5.50 Marina Gonzalvo, *Mottophobia*

CHAPTER 6

The design process

UNIT 2, AREA OF STUDY 3

Good design is obvious. Great design is transparent.

(Joe Sparano)

OVERVIEW

This chapter looks at specific stages of the design process and the ways imagery is created and manipulated, both manually and digitally. Designers use a design process to organise their research, inspiration and analysis to support their interpretation of a given brief. Using a range of media, materials and digital or manual methods, designers generate ideas further and reflect on potential options. The design process is underpinned by design thinking, including creative, critical and reflective thinking, which can lead to different stages of the design process being revisited. This chapter will look at the different stages of the design process and the ways that you can use the design process model.

KEY KNOWLEDGE:

- the role of the brief in establishing the parameters of a design task
- purposes of visual communications in relation to specified target audiences and contexts
- the design process as a framework for organising and implementing design decisions
- research and analysis for inspiration and to generate design ideas and concepts
- drawing methods to visualise ideas and concepts
- suitability of different manual and digital methods, media and materials for visualising ideas and developing concepts
- key features and functions of design elements and design principles
- techniques for refining and presenting visual communications using manual and digital methods
- design thinking techniques: creative, critical and reflective
- trademark and copyright legal obligations of designers when using the work of others
- appropriate terminology.

(VCAA Study Design, © VCAA)

NOTE:
- Drawing methods were covered in Chapter 1, so this chapter has a greater focus on other manual and digital methods.
- Design elements and principles were covered in Chapter 2, and are expanded on throughout this chapter.
- Trademark and copyright were covered in detail in Chapters 1 and 5, and will be revisited in Chapter 8.

6.1 The design process model as a framework
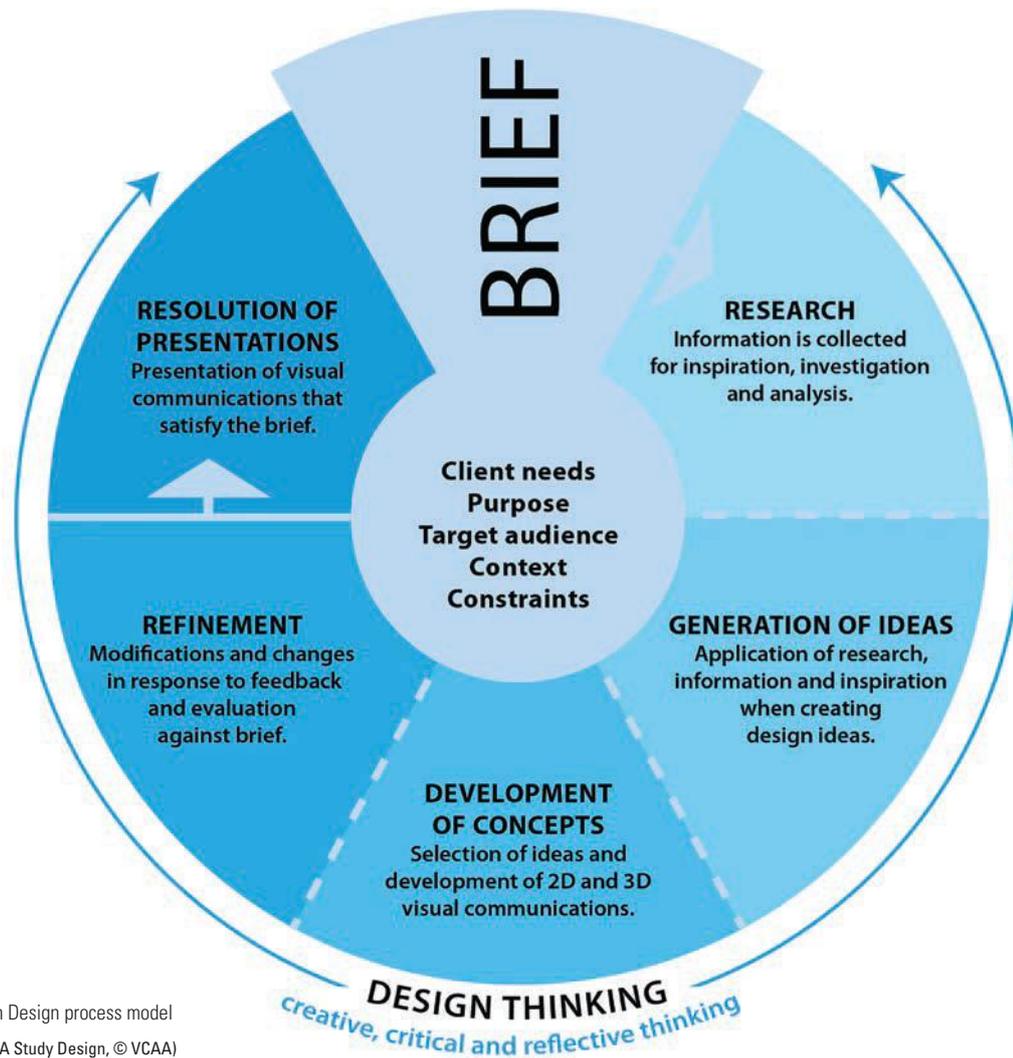
Figure 6.1 The Visual Communication Design process model
(VCAA Study Design, © VCAA)

The design process used in this study is supported by a model to assist you in the creation of visual communications. The VCAA model shown in Figure 6.1 identifies each stage of this process.

In this model:

- the specific stages of the design process that are used as a framework are provided
- the arrows indicate that the process is non-linear and that you can return to any stage of the design process if required

- the brief is central to the process and includes the client needs, purpose, target audience, context and constraints
- design thinking underpins the entire design process and includes creative, critical and reflective design thinking.

In Units 1 and 2 of this study you will undertake certain stages of the design process; however, it is not until the end of Unit 2 that you will undertake an entire design process. This will happen again in Units 3 and 4 when you undertake the School-assessed Task (SAT) folio.

6.2 The brief

In this study we work to a brief, either one that is given to you by your teacher or one that you prepare yourself. The brief is used to identify the client and their needs, set the parameters of the design exploration and provide expectations of what is needed for a final presentation. The brief should be referred to during all stages of the design process and will be used when creating final mock-ups to ensure the needs of the client have been met. A brief in visual communication design needs to include:

- identification of the client
- communication need/s of the client
- the target audience
- the purpose of the visual communications

- the context of the visual communications
- expectations and constraints
- potential presentation formats.

Whether you are working to a brief given to you by your teacher or a brief that you have prepared yourself, ensure that you clearly understand what is being asked. There are some designers who use a 'return brief' with their clients. This is where the designer prepares a document for their client to ensure that there is no miscommunication.

It is a good idea to paste your brief at the beginning of your design process (in your visual diary) and highlight important details such as constraints or expectations to keep yourself on task.

EXAMPLE BRIEF – PROVIDED BY TEACHER

TEA PACKAGE BRIEF

Aya Byrd has recently established an organic tea company that specialises in a wide range of herbal, black and green teas. Aya uses holistic methods to grow and maintain her tea crops. The harvest process used is equally sustainable and environmental.

CLIENT NEEDS

Aya requires a visual identity (a name and a logo) for her company and the design of tea packaging that can be easily changed to reflect the different types of tea available in her range. The target audience is 15–55-year-old females and males wanting a healthy alternative to drinks containing high levels of caffeine.

YOUR TASKS

The logo needs to:

- work well in black and white and colour options
- include the new name of the company
- include a typeface with an organic feel.

The package design needs to:

- include the logo
- be bright and colourful
- be easily adapted to suit a range of different tea flavours
- be easily transported and stored on supermarket shelves.

CLIENT

Two friends, Sophie and Gabbi, have recently decided to establish a business that specialises in producing organic food and beverages.

The production will include organic foods such as sweets, drinks and savoury foods that are all organic and cruelty-free to animals. To launch the new company, Sophie and Gabbi will be releasing their new range of organic teas to test the market and the potential target audience.

TARGET AUDIENCE

The target audience includes those who have strong values in environmental and sustainable design and a social conscience and respect for all living things. The company aims to target those who are vegans, gluten- and lactose-free and do not eat or drink anything which includes GM (genetically modified) foods. The target audience also includes those who enjoy drinking tea, specifically organic and herbal varieties. The target audience are those old enough to purchase food, specifically late teens through to early forties who live close to inner-city Melbourne where the business is located. The client will have an order delivery service, so the audience may include those who live outside of Melbourne.

COMMUNICATION NEEDS

COMMUNICATION NEED 1
The client requires a visual identity that will be used to launch their company onto the market. Initially, a new name for the company will need to be created to be used on all products, business and promotional material.

- *Purpose*: The purpose of the presentations will be to identify the new company and promote and advertise their products.
- *Context*: The logo will be seen on products and packaging, shops, cups (teaware) and linen tea towels and cloth carry bags.
- *Expectations and constraints*: The client has requested:

  - organic and sustainable design approaches
  - the shape design of the tea bag needs to be original and different to what is available on the market

  - that I develop several directions including imagery relating to fruit, herbs, flowers and plants
  - colour and black and white options need to be available for the logo.

- *Proposed presentation format*: The logo will be presented on a presentation board showing different colour options and applied to different applications such as stickers and sample tea bags.

COMMUNICATION NEED 2
As part of the company launch, the client requires a packaging concept for their new organic tea range.

- *Purpose*: The purpose of the tea packaging is to promote and advertise their newest line of tea. The packaging will also serve the purpose of packaging the tea and to make for an exciting display on retail shelves.
- *Context*: The packaging of the tea will be seen in places such as a grocery store and places that promote organic living and healthy eating.
- *Expectations and constraints*: In order for their tea range to be successful I will need to ensure that:

  - the packaging is functional
  - it is bright and colourful
  - it relates to the flavours, such as lemon or ginger
  - it includes the name of the company and the flavour of the tea
  - the imagery and any text should reflect an organic theme.

- *Proposed presentation format*: The packaging will be presented on a presentation board showing different variations of the flavours of tea. This will include three-dimensional representations and may include three-dimensional prototypes.

Brief by Neda Gavrilovska

Details of the brief

1 Identification of the client

Providing information about the client can help the designer address constraints and expectations and understand the target audience. Details such as whether the client is starting a new company or updating the identity of an existing one are important information for a designer. Sometimes the designer is the target audience and other times there is a different target audience.

2 Communication needs of the client

The communication need/s are the problems that the client needs you to solve. For example, the client may require a visual identity or they may require a contemporary design for a town house. The communication need/s are not the final presentation. In regard to the example of the town house, the client may require a model or a set of 3D drawings as a final presentation.

3 Target audience

The brief must contain some information about the target audience. There will be times where the audience will be the general public but on most occasions a target audience will be specifically targeting an age, gender, location or demographic.

4 Purposes of visual communications

All visual communications have one or more purposes. The purposes are to inform, to advertise, promote, depict, teach, inform, identify and guide.

5 Contexts of visual communications

As a designer it is important to know the context of your potential visual communications; where they will be located. Designing imagery for a swing tag is different to designing an image for a billboard.

6 Expectations and constraints

The client will often have a list of expectations and constraints. These are details that you must include in a design, such as a colour or an image, and constraints such as the size of a presentation.

7 Final presentations

A brief will include the type of presentation that will be submitted to the client. There will be times when you will be asked to use a specific presentation format such as a package, or other times there may be a choice.

More information on the style of brief used in this subject can be found in Chapter 8.

6.3 Research and analysis for inspiration

Research

Research is the process of gathering information to assist in the generation of ideas. Research includes analysing and interpreting the information collected and it is more than cutting and pasting collected imagery into a visual diary with random annotations. As a designer you need to analyse and interpret your research to determine and justify what is going to be useful as a means for inspiration and as starting points for your work.

When gathering ideas and inspiration you may:

- observe objects and complete observational drawings to gain insight into the form and context of an object
- complete a site analysis and take observations of surroundings. For example, designing a tea package? Then visit T2 or the supermarket to study the current market.
- investigate the work of an artist or designer
- look through websites and follow blogs
- subscribe to magazines, including online magazines
- be inspired to take photographs of your surroundings or the environment suited to or appropriate to the brief
- be influenced by your everyday life such as the street you live in or the local café you visit. Stop and look, as you might be inspired.
- conduct interviews or complete an audience profile
- look through books and literature relevant to the brief

Figure 6.2 Drawing objects relevant to the brief can assist in generating ideas. Drawing by Neda Gavrilovska.
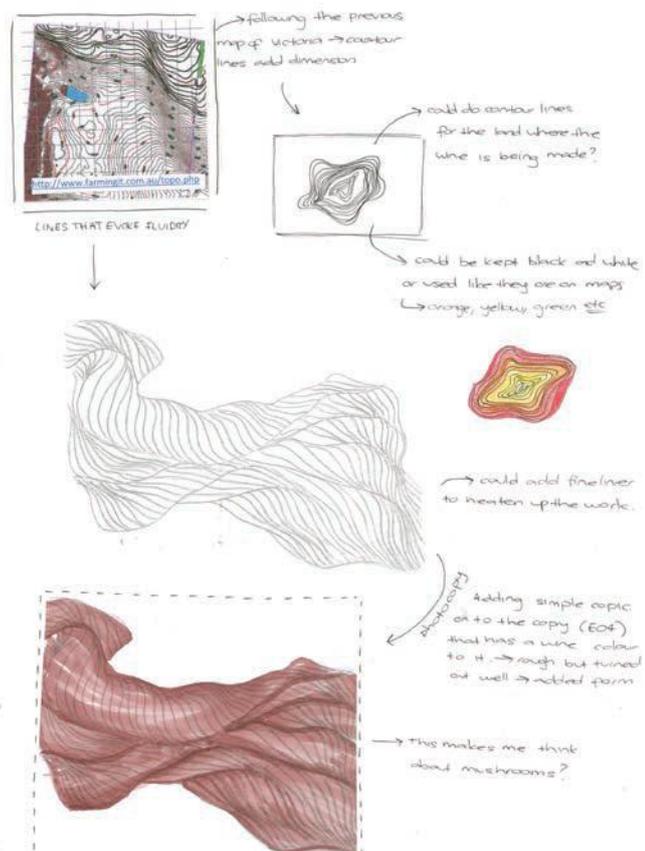

Figure 6.3 Ideas that came from looking at the contours of a landscape where a winery was situated. These contours were then used as a concept for a wine bottle. By Sophie Wilkinson.

- visit galleries
- use colour samples and swatches to create **mood boards**
- look at ergonomics
- look at colour psychology.

The analysis of research may be focused on an idea or a concept. Inspiration may be found for a method such as a drawing style, the way a colour palette has been used or a photographic technique that has been applied. In your research, your annotations should focus on future directions that you will take in developing your ideas. These can be small sketches that accompany existing imagery and annotations that will assist you in explaining your ideas.

As part of your research you might like to include a mood board or an audience profile. These can help you to stay focused on your target audience. Another type of research that can assist you is to undertake observational drawing. Try to find an object that relates to your brief and complete both long and short observational drawings.

Generation of ideas

During this stage, designers respond to the research undertaken and generate a wide range of ideas. The generation of ideas can be recorded, including written brainstorms, thumbnails and visualisation drawings. Drawings at this stage are produced with media that is quick and doesn't require time to perfect (pencil and a fine liner are examples). These are not polished or refined drawings and the annotations beside them assist in explaining the idea. The designs being created at this stage are still fresh in the mind of the designer and not fully visualised. That is, the ideas created at this stage are starting points.

The generation of ideas might include:

- **brainstorming** with words
- mind mapping
- visualisation drawings (see Figure 6.5)
- brief and lengthy **annotations**
- pencil and/or fine liner illustrations
- marker drawings or the use of media that is quick to assist in generating ideas quickly
- notes taken from discussing ideas with other designers or the client
- the generation of a broad range of ideas
- visualisation drawings developed from observational drawings
- creative design thinking techniques such as SCAMPER or Forced Associations
- the interpretation and development of any mood boards
- use of the design elements and principles to generate or extend an idea.

mood board a type of poster that may include images, texts, samples of objects and materials arranged in an inspirational format. Used to assist designers in fulfilling a brief and to communicate to the members of a design team.

brainstorming a technique used to generate ideas for problem solving

annotations refers to written comments made on the drawings or designs in a folio. Generally, the comments are reflections and evaluations on designs completed.
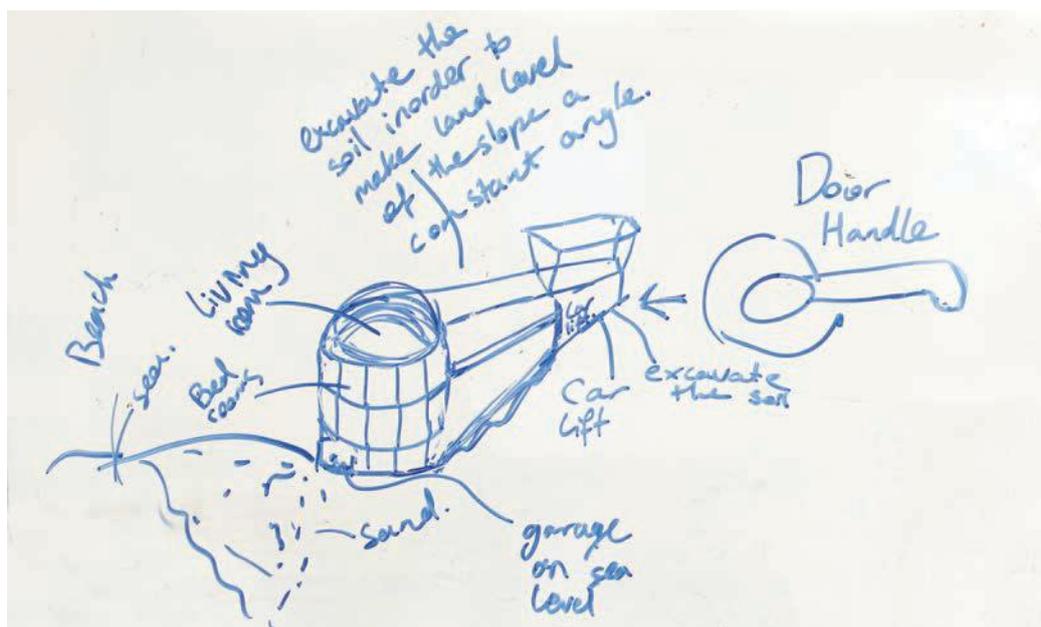
Figure 6.4 A simple door handle becomes the initial idea for the shape of a building. Sometimes drawing outside of your visual diary, in this case on the classroom whiteboard, can assist in generating ideas. Drawing and design by John Nassour.
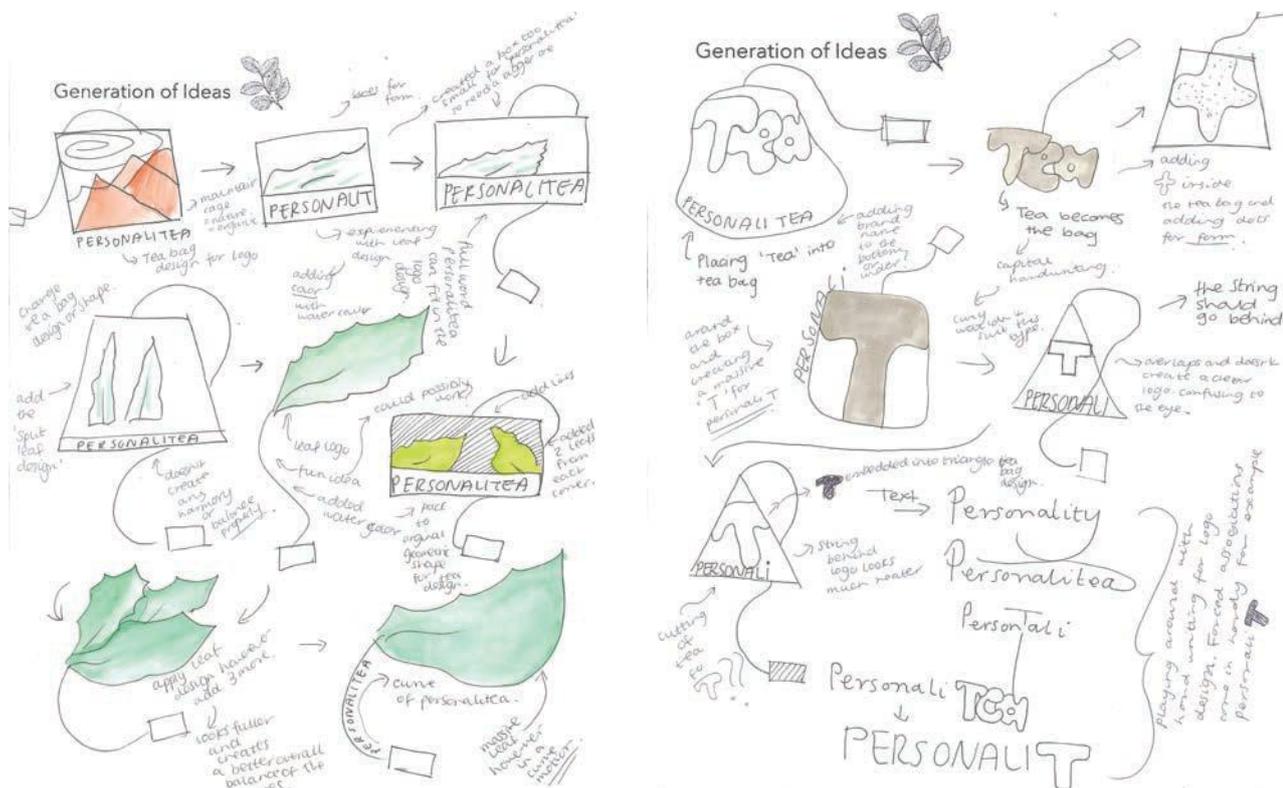
Figure 6.5 Visualisation drawings are used as part of the generation of ideas for a tea company logo design. By Neda Gavrilovska.
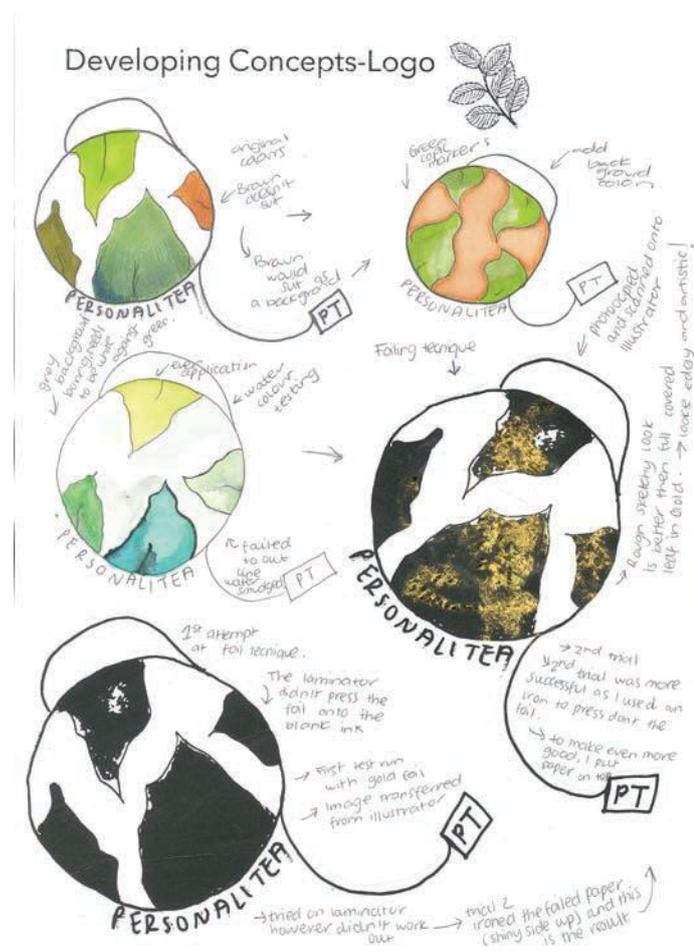
Figure 6.6 Development of concepts for a tea company's logo design, by Neda Gavrilovska

Development of concepts

After working quickly and mostly on a small scale the designer then spends more time developing selected concepts. This stage of the design process involves critical design thinking and decision making as concepts are selected that suit the target audience and relate directly to the design brief.

When you are developing concepts, you will identify your preferred ideas and then develop these further by applying a range of media and materials and using a variety of methods. You will need to look at the aesthetics and functions of the design elements and principles and the ways that they can assist you in developing concepts. There will be a continued use of visualisation drawing; however, there will also be more refined drawings including presentation drawings (such as a fully dimensioned third-angle orthogonal drawing).

Designers make decisions about what ideas will be developed further and those that will be discarded. If there are not enough concrete directions to follow, a designer will go back to generating more ideas and even undertake further research if required.

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Development of concepts may include:

- testing and trialling different directions with different media and materials
- reference to and use of the design elements and principles. For example, an idea for a logo may be created using watercolour and coloured inks to explore different ways of achieving fluid-like imagery. The element of shape may be emphasised to create a high level of contrast while the element of line may be used to explore fine detail.
- incorporating different methods. The design for an illustration may be drawn freehand, constructed in a software program like Illustrator® or even screen printed.

- exploring presentation formats, which could then form part of a review stage for the design team, client feedback or for other professionals working on the project. A designer needs to critically evaluate the concepts developed and make some crucial decisions as to the final design direction.
- utilising a number of strategies or techniques to assist in this process, including judging whether the design concepts fulfil the criteria of the design brief. This can be done by using a checklist, a tool like a POOCH (problem, options, outcomes, choice) chart, panel discussion, a designer report or a spreadsheet that checklists the criteria for the communication need, or a graph indicating survey results for the desired solution.

6.4 Refinement and presentation

Refinement

The refinement stage involves selecting potential ideas that fulfil the requirements of the brief. A designer then produces refined images of their ideas, making subtle changes where appropriate, including referring to the design elements and principles. The methods of production are usually determined by this stage; however, they are incorporated with a high level of technical skill. The use of media and materials is refined further with the designer making final choices; for example, the type of paper to be used or adjusting the tracking or kerning in text. Refined technical skills are demonstrated at this stage including those specific to methods; for example, comprehensive skills are demonstrated in the construction of a model. In short, the designer produces more sophisticated design work.

At this stage of the visual communication design process, a designer has had client feedback and other constructive feedback (for example, an

Figure 6.7 Refining of logo for a tea company, by Neda Gavrilovska

audience survey) for review of their work. It is now a designer's responsibility to make modifications according to the responses received and the communication need. The designer will be constantly referring back to the brief at this stage and be aware of the

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Figure 6.8 Refinement of a wine label using digital methods, by Sophie Wilkinson

mock-up a scaled or full-sized prototype to demonstrate what a design will look like. Used for testing and evaluating design concepts.

- create mock-ups
- collect feedback via surveys from the target audience
- request feedback from the client
- adjust the design by looking at the design principles of scale and proportion
- look at refining the composition: is it balanced and is there a considered hierarchy?

During your refinement you need to reflect on and evaluate your mock-ups before moving onto creating the final presentation/s.

constraints that need to be met, including time, cost and production methods. Manufacturing methods, access to materials and availability of technology will also affect the final outcome. The designer provides the client with artwork in a high-resolution file and this is often presented as part of a package for a client to view. It is usual for the designer to liaise with any printers or manufacturers.

During the refinement stage, it will be obvious that you have selected one concept and imagery and design work will be about tweaking, adapting and editing work. You will be completing reflective design thinking techniques and creating mock-ups to test any technical concerns relating to construction, colour printing and so forth. During the refinement stage you might:

- test colours when printing
- refine the construction of any models

Resolution of presentations

The needs of the brief have been resolved and a **mock-up** is usually produced to present to the client. Mock-ups can be smaller in scale and produced using a cheaper form of materials. The mock-up allows the designer to test ideas and the client can see the final solution produced as close to the finished product as possible. As designers often have the best digital technology at their disposal, they produce high-quality mock-ups that don't really require the designer to pitch their idea … the mock-up speaks for itself.

At this point there should not be any need for further designing or making changes. Some designers will charge extra at this stage of the design process to make significant changes.

Figure 6.9 Final presentation by Sophie Wilkinson (left)

Figure 6.10 Final presentation by Neda Gavrilovska (right)

6.5 Design thinking techniques

Design thinking is not something that happens at a specific stage of the design process. As a design student, you will need to create original ideas and then analyse and reflect on design choices and decisions. Design thinking is an ongoing process and requires creative, critical and reflective thinking. There are many design thinking techniques or routines that you can implement. Be aware that some are more appropriate to specific types of design thinking. For example, SCAMPER is not relevant for reflective design thinking as this technique creates more ideas.

Creative design thinking might include using mind mapping, brainstorming and SCAMPER.

Critical design thinking might include PMI (plus, minus, interesting) and POOCH charts. Reflective design thinking might include evaluation of surveys and peer feedback. Design thinking is discussed in more detail in Chapters 8, 9 and 10. In these chapters you will also find examples of techniques or routines to assist your design thinking.

6.6 Methods

The VCAA Study Design defines Methods as:

the manual and digital processes used to make the visual communication.

Methods mentioned in the Visual Communication Design Study Design include:

- Drawing
  — Drawing for:
    – Observation, visualisation and presentation
  — Ways of drawing:
    – Manual freehand, digital freehand, manual instrumental, digital instrumental
  — Drawing systems:
    – 2D: orthogonal, plans and elevations, packaging nets
    – 3D: isometric, planometric, one-point perspective, two-point perspective
- Painting
- Printmaking
  — Monotype, relief, intaglio, silk screen
- Printing
  — 3D printing, laser cutting, laser, inkjet, offset
- Photography
  — Analogue, digital
- Computer
  — Image, manipulation, page layout, 3D rendering, design
- Collage
  — Manual, digital
- 3D Process
  — Construction, modelling

We live in a world saturated with visual media. As a designer, you have access to an array of methods to produce visually exciting imagery. Drawing, painting, printmaking, photography, collage and 3D processes are methods to investigate, explore and intermix. Developing different directions with these methods will allow you to create a diverse range of imagery to suit different design briefs. As a Visual Communication Design student you are required to explore a range of methods in Unit 4, as part of the development of concepts in your SAT folio. Exploring and

experimenting with different methods, media and materials can be another way to develop concepts. However, it is important that in the end you select methods, materials and media that are suitable and relevant to your brief and the communication needs of your client. Annotations in your folio will reflect your thoughts on the suitability of methods, materials and media. Do not discard any explorations that result in being unsuitable; rather, annotate the reasons for not continuing with specific reference to your brief.

So far this chapter has reviewed different media and in doing so there have been discussions of materials and some methods. Digital methods, printmaking, photography and 3D processes need to be visited, reviewed and discussed.

DIGITAL ILLUSTRATIONS

Select an animal, insect, bird or reptile and create a digital illustration. Your illustration may include scanned images such as an ink wash or cut paper pattern. To get started you will need to become familiar with the body form, shape and textures of your animal. This can be done through observational drawings and collection of existing imagery.

The following suggestions are to be considered when deciding on your digital pathway:

- drawing with the pencil or pen tool in Illustrator® to create a pure vector-based illustration

- using the pencil tool in Photoshop® (a very different experience to Illustrator®)
- using the paint brushes in Photoshop®
- working with layers in both Photoshop® and Illustrator®
- using a Wacom tablet and stylus
- scanning manually created imagery to combine, refine or enhance digitally generated images
- using a tablet (such as an iPad or even an iPhone) and a software program like Paper by FiftyThree
- adding text and photographs.

Figure 6.11 Using a tablet and an app like Paper by FiftyThree allows the freedom to create artwork anywhere. Artworks can then be taken into Photoshop for further refinement.

Figure 6.12 Using a Wacom tablet can assist in creating lifelike pencil marks in Photoshop®. Combining layers of scanned watercolour backgrounds and patterns of lines created with different Photoshop® brush tools allows the user to create unique illustrations.

Printmaking

Printmaking is a method that can be used to further enhance or produce a finished piece of visual communication. A print is an artwork created by printing ink onto a material, with each individual print known as an edition. Unlike drawing and painting, prints are created by an indirect-transfer process rather than applying media directly onto a material. There are several different kinds of printmaking: monoprints, relief, intaglio, offset and silk-screen printing.

Monoprinting

Monoprinting means making a unique singular print. An image or design is painted onto a surface, such as plastic, glass or metal, then transferred to paper by rubbing or using a press. When the image is offset from the plate to the paper, the print achieves a unique quality that is totally unlike a painting made directly onto paper.

Relief printing

Woodcuts, wood engraving and lino prints are examples of relief printing. In the relief-printing process, the wood block or lino tile is carved using appropriate tools. When the carving is complete the block is inked, with ink sitting on the raised surface only. The areas carved from the block will not show in the final printed image.

Intaglio printing

With intaglio printing, the printing plate has a design recessed into its surface. An etching is created by engraving or etching a design onto a metal plate. When the design has ink pressed into it, and then wiped off the surface, the ink remains in the recesses or engraved areas. The image is transferred to paper by placing damp paper onto the plate and running it through a press. Engravings, aquatints and mezzotints are also intaglio prints.

monoprinting making a unique singular print. An image or design is painted onto a surface, such as plastic, glass or metal, then transferred to paper by rubbing or using a press.

relief printing in the relief-printing process, the wood block or lino tile is carved using appropriate tools. When the carving is complete the block is inked, with ink sitting on the raised surface only. The areas carved from the block will not show in the final printed image.

intaglio printing with an intaglio print, the printing plate has a design recessed into its surface. An example of this process is etching.

Figure 6.13 The original pencil sketch and the monoprint

Figure 6.14 An example of relief printing by Georgia Thorpe, *Treehouses*

Figure 6.15 An example of intaglio printing: an etching

Figure 6.16 Screen-printed travel kit by Jett Janetzki

Silk-screen printing

Screen printing or silk-screen printing is a printmaking technique where the image is created from a stencil, allowing the printmaker to control where the ink prints. A frame of woven mesh supports an ink-blocking stencil, which creates open areas of mesh.

When a roller or squeegee is dragged across the stencil, it forces ink past the mesh in the open areas, transferring a sharp-edged image onto paper. It is a popular technique in fine arts and in commercial printing, where it is commonly used to print images on T-shirts, hats, CDs, DVDs, ceramics, glass, polyethylene, polypropylene, paper, metals and wood.

Photography

The emergence of digital technologies has revolutionised the practice of graphic design. A graphic designer or design house may outsource their photographic requirements (which can be quite expensive) or will use photographs and images from stock images (such as Getty). When required, a graphic designer can take their own photographs, and even if it is not something they specialise in, knowledge and understanding of photographic methods is invaluable. Photography is used to assist in recording imagery for research and inspiration, to assist in working out compositions, to photograph models for developmental folios,

and for advertising or presentation of ideas to clients. Photography can provide realistic images, or be used to provide an image that can be manipulated and used digitally.

There are many types of cameras, each with their own specialised usage and functions. The most commonly used cameras are compact digital cameras and single lens reflex (SLR) cameras. If possible, use a digital camera with at least 6 megapixel digital SLR with a 22–80 mm zoom range and a viewfinder or viewing screen. A camera like this will allow you to shoot what you see and control where to focus the image and how to compose it. A digital camera with automatic features will calculate lighting, focal distance and aperture settings with nothing more required than pointing and clicking, for reasonable results.

When you are taking photos keep in mind the following:

- Add drama to your photo by incorporating dramatic diagonals. The diagonal angle will create tension within the standard rectangular format.
- Capture long lines with the foreground and background – a visual pathway for the viewer.
- Use strong light and shadow – early morning and late afternoon will produce different shadows to the middle of the day.
- Take deliberately symmetrical and asymmetrical compositions.
- Use abstraction – zoom and crop to change the composition, meaning or subject matter.
- Take unusual image shapes.
- Use varying orientation (portrait or landscape).

Planning your shoot

It is important to plan your photo shoot, whether it be considering simple elements like the weather and location potential or a more serious photo shoot that requires equipment. Taking photographs for research or inspiration may be as simple as setting aside some time in appropriate weather conditions. However, setting up a still life to photograph may require lighting,

PHOTOGRAPHING TEXTURES

Spend one hour walking around and collecting photographs of different textures. Aim to collect 30 different images.
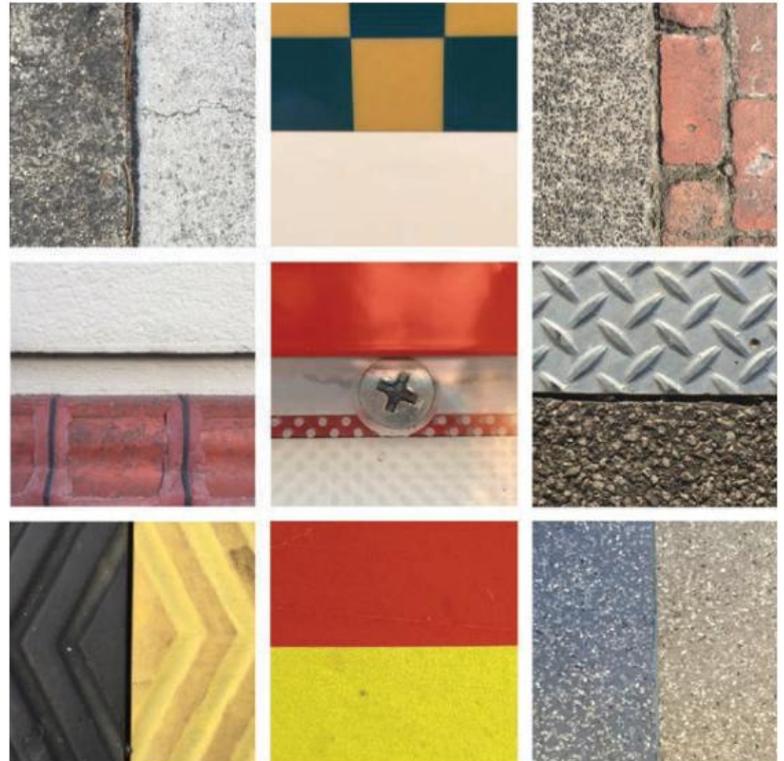
Figure 6.17 Brunswick Grid/Found textures by Liz Luby

PHOTOGRAPHING TYPE

Select a word, find objects associated with it and photograph these to create the word.

DIGITAL

backdrops, props and planned camera angles, and research on photographic styles to be emulated. If you are including photography in your folio for this subject, you should show your planning, including brainstorms, equipment lists and concept sketches that show set-up, camera angles and composition details.

DIGITAL PHOTO MANIPULATION

You are required to create a typographic self-portrait. This portrait is to be a combination of a photograph, your first initial and pattern or texture. The Interactive Textbook contains step-by-step instructions on how to do this.

Figure 6.18 An example of a typographic portrait (© tin&ed 2011)

WORKING WITH PHOTOSENSITIVE DYES

The Interactive Textbook contains instructions on two ideas for incorporating photosensitive dyes into your folio: shadow prints and photographic images.

Figure 6.20 Collage applied to book cover

Image transfer

Transferring an image, including a photograph to a T-shirt, can be completed using many of the iron-on transfer products. As an alternative, you may want to explore photosensitive dyes.

There are water-based photosensitive dyes now available in a range of colours that permanently adhere an image to a surface when exposed to a UV light or bright sunlight.

Figure 6.19 This image of a man in a hat was created using photosensitive dyes. By Charlie Fitsioris.

Collage: a manual method

A collage is the creation of an image made from assembled materials glued together. Try more than just using paper by combining and arranging all sorts of objects and papers and adding illustrations. Keep in mind that if your work is to be scanned the materials will need to be flat. Figure 6.20 is a collage of a cityscape created with layers of newspaper that were then painted. Buildings were drawn in ink on a variety of recycled paper that had been glued down onto the background. Finally, additional pen and colour pencil were added. This image was then scanned into Photoshop®, where additional manipulation of the image was undertaken. The final image was used for a book cover.
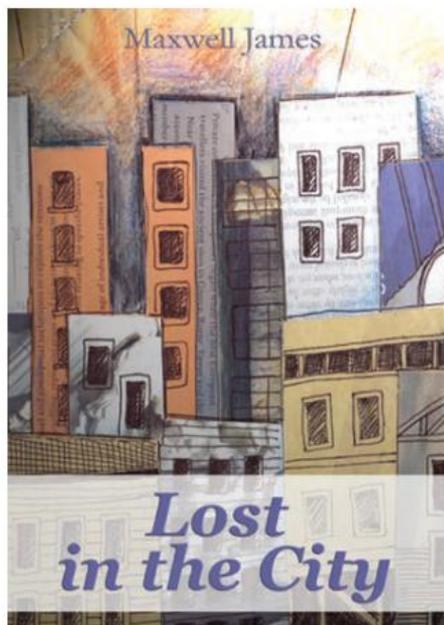
3D process

Construction and modelling

At times you may want to incorporate three-dimensional methods as part of your design process. Your brief may request a point-of-sale stand or an exhibition display, or perhaps you want to create a three-dimensional image that will be photographed and then applied to an advertising poster. There are different materials that you may wish to explore.

Paper and card

Paper and card are accessible choices of materials that can be used to construct models and packages and create exhibition displays. Card is available in different weights and colours, and items that can be found in your recycling box at home and school should not be overlooked. Not only might you find some interesting paper and card such as corrugated items, colour cards, different weights and textures, but you are also working on your carbon footprint and the impact your design work has on the environment. Always use a sharp knife to cut your card and use appropriate glue or incorporate tabs to join pieces together. Scoring card with a knife will assist in creating folds or angles in your work.

FOILING

Foiling is the application of a light foil that can be applied to areas of your design work to achieve a metallic effect.

The Interactive Textbook contains step-by-step instructions on how to use a foil.

INSTRUCT 6.2

DIGITAL
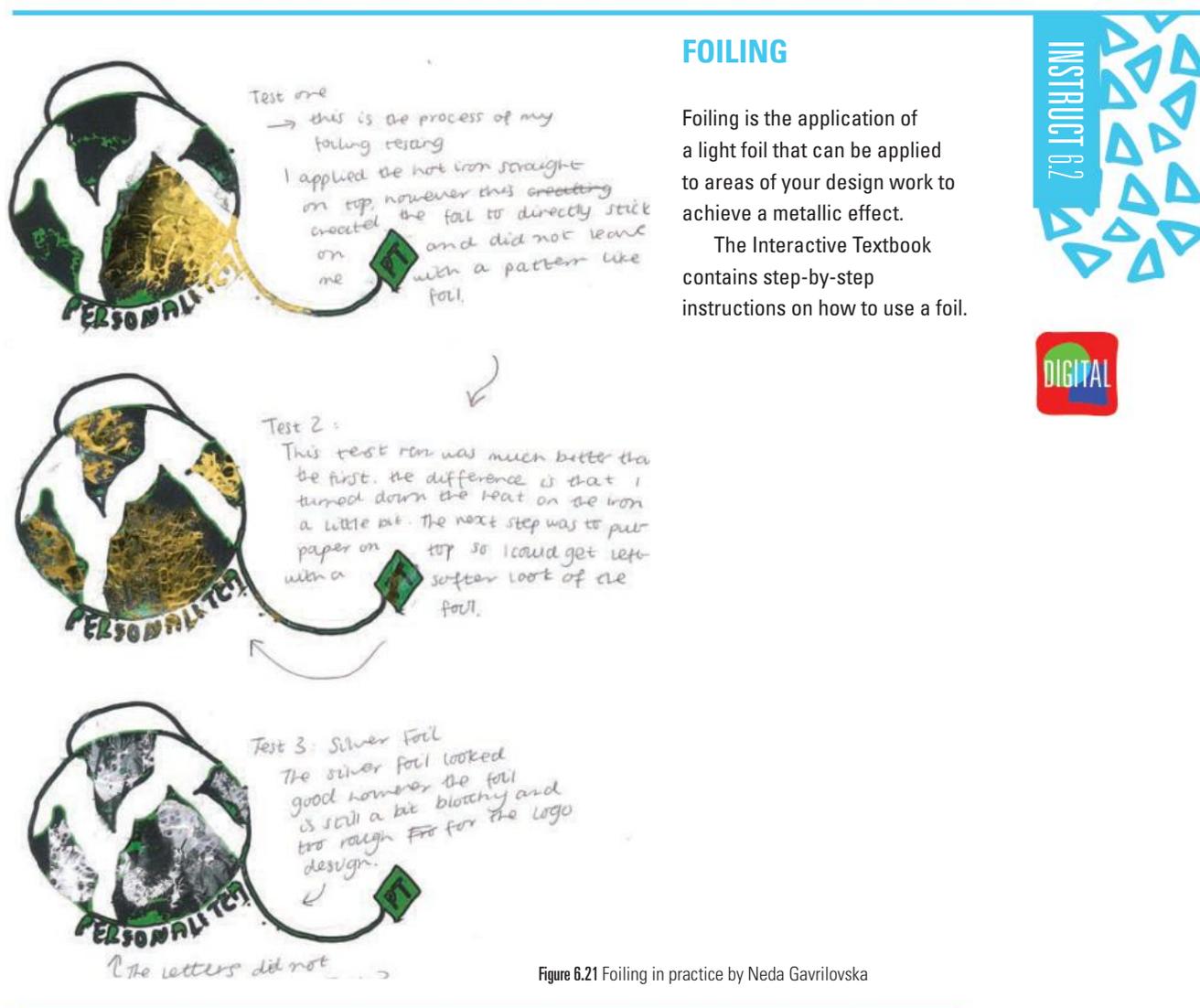
Figure 6.21 Foiling in practice by Neda Gavrilovska

Figure 6.22 Examples of paper sculptures

PAPER PORTRAITS

Design and create a paper portrait. As part of your research, look at the design work of Amy Flurry and Nikki Salk of paper-cut-project. Photograph your final portraits and incorporate the photograph into a poster that advertises an event or festival of your choice.
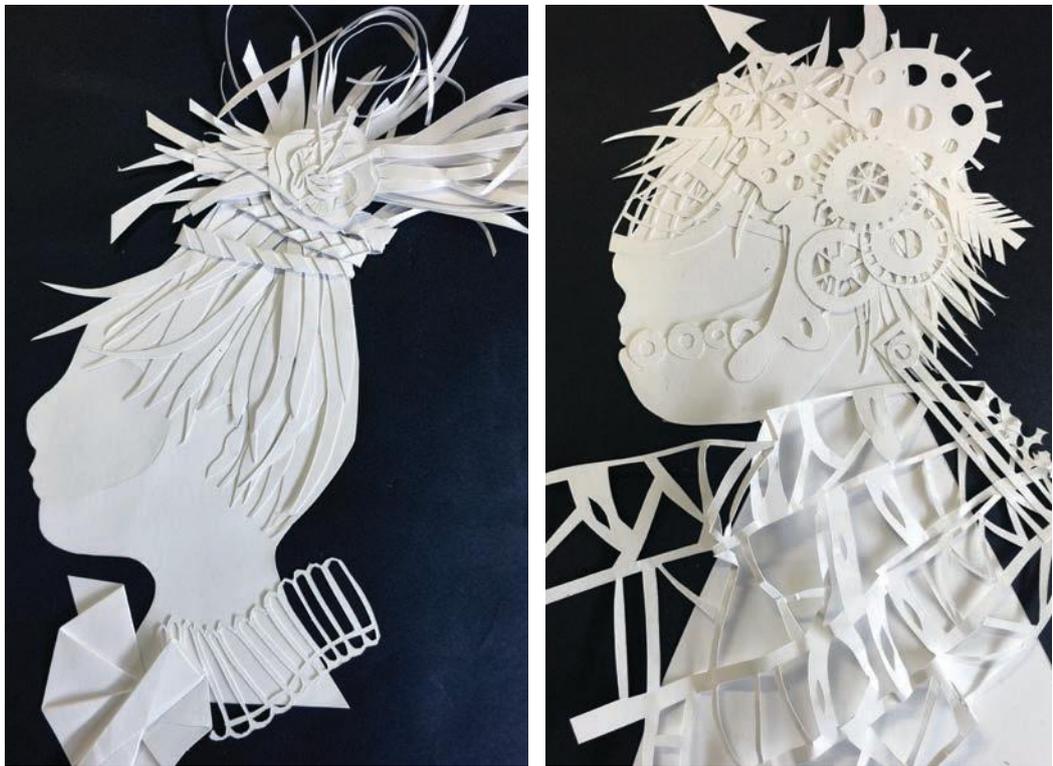

Figure 6.23 *Paper Portrait*

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3D printing

3D printing can be used as a method to test your ideas or create prototypes. There are several software programs that will allow you to create the correct file for a 3D printer. One software program that is easy to learn is called AutoDesk 123D design. Great features of this program include:

- online technical support with many tutorials
- ease of creating a product or design from scratch using the software tools
- ability to import Adobe® Illustrator® files that you can then develop further
- supports the correct STL file for export to a 3D printer.

If you decide to use the method of 3D printing, it is important to document your process.

Regular screen shots and photographs of the printing with annotations are important to the authentication process.

Clay

There are many purposes for using clay in this study. In Figure 6.27, the student has used modelling clay that never dries to create a typeface. You might explore air-drying clays, plasticine or the range of purpose-made clays for modelling.
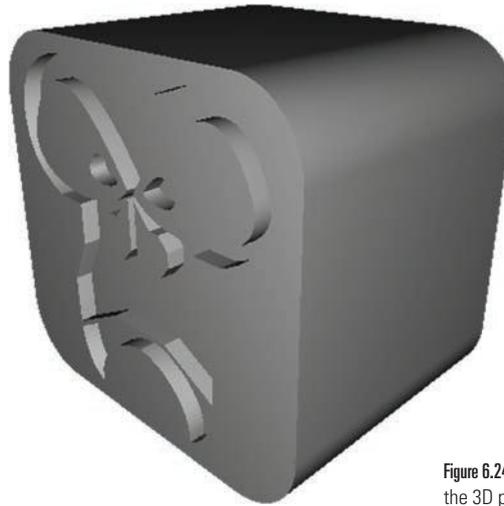

Figure 6.24 Screen shot of STL file ready for the 3D printer, by Harrison Minuzzo
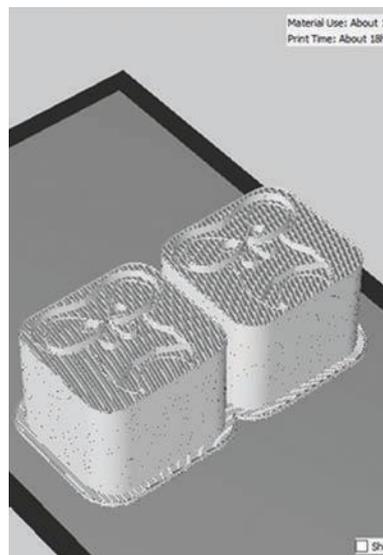

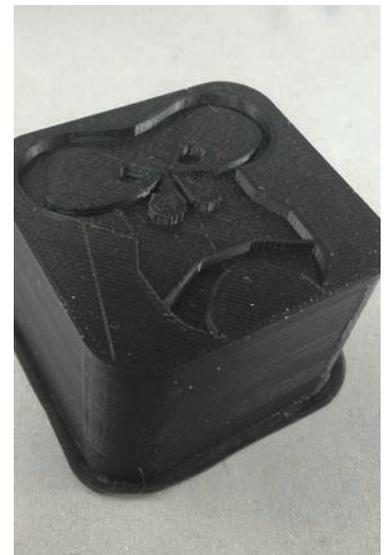**Figure 6.25** Screen shot of printing process, by Harrison Minuzzo

Figure 6.26 Final 3D printed prototype, by Harrison Minuzzo

Figure 6.27 After freehand and digital drawing, this student decided to trial creating a typeface using modelling clay. By Gabbi Rynia.

Drawing with thread

Stitching instead of drawing may be a process you might like to explore. When completing these explorations look at the use of different colour threads, different textures and thicknesses of paper, marks and holes created with a sewing machine and using different colour bobbin thread with sewing thread. Select the most successful exploration and develop it, further concentrating on your subject matter. Develop directions for ways that the completed stitched illustration will be used in the final presentation format.

Figure 6.29 Hand-stitched illustration featured on the cover of a book

Figure 6.28 Machine-stitched illustration on university cartridge paper

Figure 6.30 Hand-stitched illustration featured on the cover of a book, detail

Packaging and nets

A development drawing is of a flat shape that can be folded and constructed into a three-dimensional form. The flattened-out drawings of objects such as clothing patterns and templates for cartons and packaging are all examples. These drawings are sometimes referred to as templates or packaging nets. In this study, we refer to the two-dimensional drawings as nets. You can use nets to construct models where a solid form is required, such as:

- designing an original point-of-sale stand for a range of sunscreen
- creating an original package shape for a four pack of soft drink bottles.

Boxes, cylinders and cones are quick and easy to construct and simple forms can be put together to make more complicated ones. Taking apart existing packaging allows you to study more closely the development and see where tabs/flaps are incorporated so that the nets can be glued together. The drawings of nets also incorporate conventions such as line styles. For example, a designer may use a broken line to indicate folds and a solid line to indicate areas to be cut. Quite often with packages there are hip and valley folds. These may be indicated with broken and solid line styles.

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Figure 6.31 Package range created by Louis Narkowicz

Solid lines represent the cutting edge

Dashed lines represent the folding lines

Tabs for folding
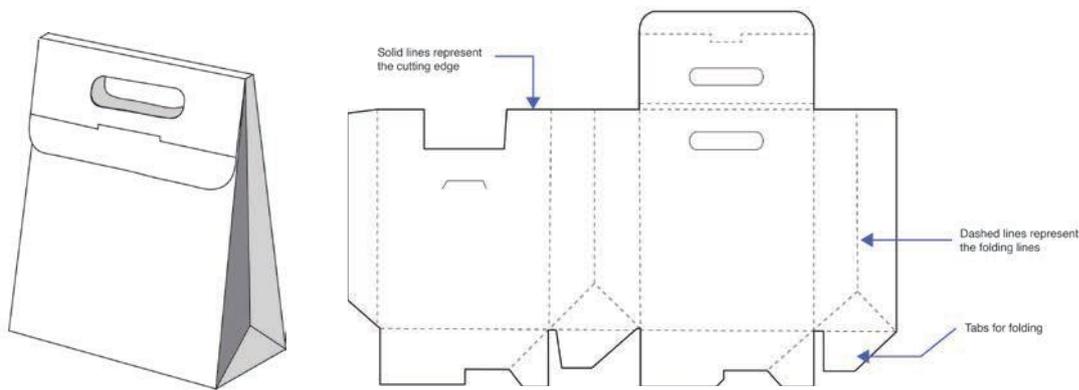
Figure 6.32 This packaging net demonstrates the use of the correct line conventions.

ALBUM COVER DESIGN

A group of friends have decided to record and produce an album for their newly established band and have asked you to design the album packaging and surface graphics. They have provided you with a template (Figure 6.33) to be used as a starting point in the generation of ideas.

Your tasks:

1   Redraw Figure 6.33 either manually or digitally and construct the package according to the line conventions.

2   Use a CD to test the package and evaluate the concept as a potential design option. For example, is the CD protected? Will the CD fall out easily? Is there enough room to include all of the information that the band requires (lyrics to the songs and imagery)?

3   Generate for another three different packaging nets.

4   Use peer feedback to select one option.

5   Produce the final package in colour using either manual or digital methods.

Figure 6.33 Packaging net for a CD
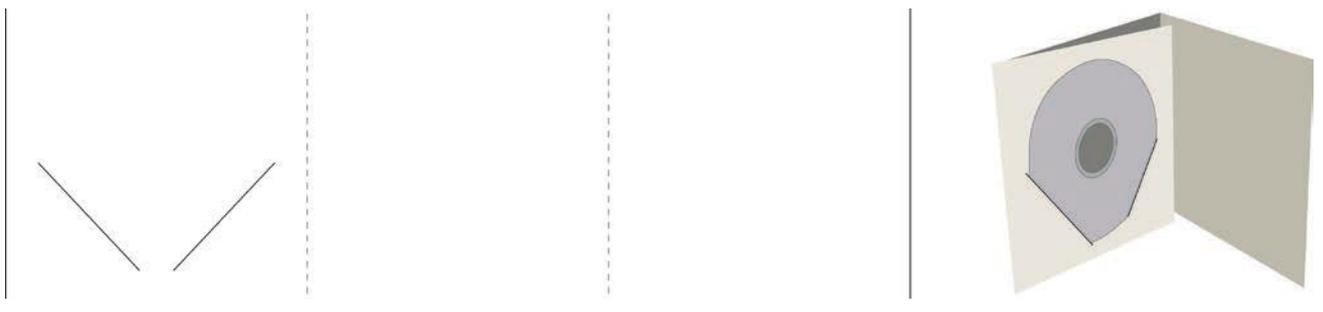
CHAPTER REVIEW

Summation

As a student of design you will be asked to respond to a brief or create one of your own and use a range of manual and/or digital methods, media and materials. You will apply and document design thinking techniques and evaluate the suitability of design ideas. As with all projects or assessment tasks, you must acknowledge the work of others, adhering to copyright and legal obligations.

- Researching and analysing information, once collected, assists in generating ideas.
- Visualisation drawing and accompanying annotations are used to generate ideas and help convey concepts.
- Exploration of different methods can assist in developing and refining concepts.
- Using the design elements and principles deliberately in your development and refinement will assist you in your design process.
- The exploration of different media and materials is necessary in the design process.
- Design thinking techniques need to be applied and documented when using the design process.

DIGITAL

MULTIPLE-CHOICE QUESTIONS

Below are four images where different methods, media and materials have been used to generate imagery. For each image select the correct answer.

1 What method has been used predominantly?

   A printmaking
   B contrast
   C watercolour paint

2 What material has been used predominantly?

   A collage
   B paper
   C colour

3 What media has been used predominantly?

   A ink
   B line
   C freehand drawing

4 What method has been used predominantly?

   A texture
   B pattern
   C digital drawing

MINI TASK: WHITE PAPER SCULPTURE

Using white paper, scissors/knife, glue and tape you are required to create and generate imagery for the following six words:

1 forest
2 type
3 hair
4 explode
5 weave
6 ocean.

You need to use the design process to assist you in completing this task, including:

- researching images associated with all six words
- developing ideas including paper sculpting techniques and processes
- evaluating your ideas
- generating concepts and showing your teacher or classmates
- refining
- producing final resolutions and mounting work for assessment, as seen in the figure.

Figure 6.34 Task example for hair

EXTENDED TASK: STAMP DESIGNS – CELEBRATING ARTISTS AND DESIGNERS

Requirements

In recognition of designers, both national and international, Australia Post wants to produce a collection of postage stamps that celebrate the diversity and talent of both artists and designers. You are required to select a national or international artist or designer, and design and produce a stamp that celebrates their work. Your stamp can be a portrait or include reproductions of selected parts of their work. You will need to research the methods and style of their work so that you can imitate, include or incorporate these into your own homage to the designer.

Examples of designers could be:

* Randal Marsh
* Shaun Tan
* Kat Macleod
* Tin or Ed (from tin&ed)
* David Pigeon
* Michaela Webb from Studio Round.

1 Research your designer's body of work including:

* website and blogs
* look at any associations that they may belong to
* look at agents that they are represented by
* you may wish to organise an interview
* look at stamp collections for layout and design ideas.

2 From your research, compile a list of qualities that define the style of work that they produce. Look at methods, style of illustration, colours or typefaces used and so forth. Generate thumbnail sketches and brainstorm/mind-map thoughts and directions. Make decisions about what method(s) you wish to employ.

3 Then in the style of your chosen designer, create an image for a postage stamp.

Figure 6.35 Stamp design of Del Kathryn Barton

Figure 6.36 Stamp design of Ai Wei Wei
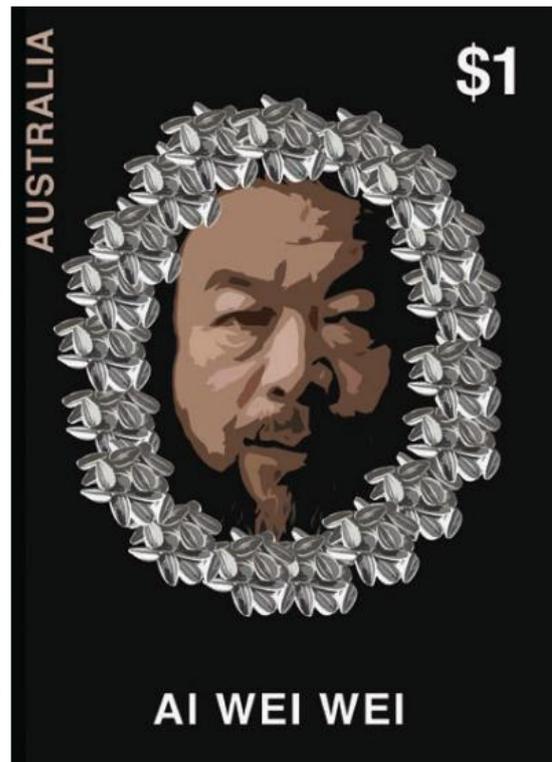
You will:

- analyse and implement research
- use manual freehand visualisation drawings to generate ideas and develop concepts
- use the design process to structure your investigation
- use a range of manual and digital methods for creating imagery, such as drawing, painting, printing, photography, collage and three-dimensional processes
- use the design elements and principles to assist in generating and developing ideas, and making and applying these decisions in the final solution.

Final submission

- A3 mounted stamp with imagery that represents your chosen designer
- folio that demonstrates the design process using manual and/or digital processes.

VCAA ASSESSMENT

Unit 2, Outcome 3

On completion of this unit the student should be able to apply stages of the design process to create a visual communication appropriate to a given brief.

(VCAA Study Design, © VCAA)

SEED PACKAGING

Brief

Your client is developing a seed and bulb distribution company and has employed you as a designer to create a name for the company and design a concept for a package that can be easily altered to suit a range of seeds and bulb types.

The seeds and bulbs are for a range of herbs, fruits, vegetables and flowers and will be sold in retail outlets. The surface graphics for the packaging need to be eye-catching and suitable for consumers who have either gardens or pots on balconies. The packaging should be easy to assemble and you are encouraged to consider an environmental design process.

You will need to consider the following:

- **Target audience:** people who enjoy gardening, appreciate growing their own organic food or flowering gardens, non-gender specific, ages 5 and up. And as seeds and bulbs are a low-cost item, the product is open to all demographics.
- **Purpose:** to *attract* potential audience and *inform* customers of the contents of the package. The functional purpose is to contain the seeds or bulbs.
- **Context:** Packaging will be found on shelves and stands in garden stores.

Tasks

Using the design process model, complete the following tasks.

Research

Research existing seed and bulb packaging. In your visual diary, collect examples of packaging and graphic concepts that you find interesting. Annotate why you find these designs appealing. You need to acknowledge all examples, using the correct web address if the example is found online. Your annotations should identify where design elements and principles have been used; for example, use of colour and type, cropping, scale, or figure-ground. Refer to the target audience when annotating the success of the research. Complete an observational drawing of a flower or a vegetable.

Generate your ideas

Generate ideas for the company name and packaging. When generating ideas for the packaging, you will need to think about the surface graphics as well as the shape and function of the package itself. Use brainstorming and mind mapping to generate ideas followed by visualisation drawing. Use a design thinking routine like SCAMPER to extend your ideas. Annotate your work to help explain your thoughts and future directions. Your annotations might suggest potential methods or use of materials and media. Continue to make reference to the design elements and principles.

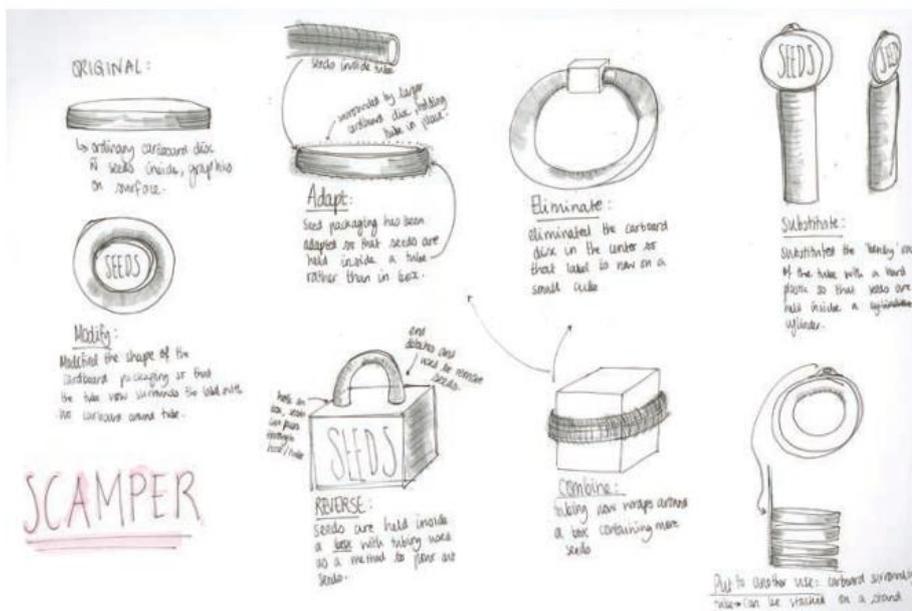Figure 6.37 Generation of ideas (using SCAMPER to assist) by Samantha Callahan

Figure 6.38 Generation of ideas (using SCAMPER to assist) by Marina Gonzalvo

Cambridge University Press

Develop two of your favourite concepts

Continue using visualisation drawings and freehand perspective drawings to develop your two concepts. It is time to use and trial a variety of media and materials such as coloured pencil on cartridge paper, fine liner on brown paper, and markers to develop both the surface graphics and the design of the packaging. Trial both manual and digital methods.

Refine your ideas

Make modifications and changes in response to feedback and evaluation against the original brief. Take a class survey of your two favourite concepts to gain feedback. Annotate this feedback. Create a packaging net of your final design and trial the assembly. Produce a coloured isometric drawing of the potential package. Before producing your final presentation, fix any modifications.

Final presentation

Create the final presentation to scale. Think about including the actual seeds or bulbs inside the package for an authentic presentation.

Figure 6.39 Development of concepts by Lydia Jiang

Figure 6.40 Packaging net development

Figure 6.41 Development of concepts by Marina Gonzalvo

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Figure 6.42 Seed package final presentation by Jingdan Xiong

Figure 6.44 Seed package final presentation by Marina Gonzalvo

Figure 6.43 Final presentation for Catnip seeds package

Figure 6.46 Seed package final presentation by Reece Simpson

Figure 6.45 Seed package final presentation by Bryan Chung

Figure 6.47 Final presentation for Seedlings package

Figure 6.48 Seed package final presentation by Wendy Nguyen

Figure 6.49 Seed package final presentation

UNIT 3 Visual communication design practices

AREA OF STUDY 1
Analysis and practice in context

Outcome: On completion of this unit the student should be able to create visual communications for specific contexts, purposes and audiences that are informed by their analysis of existing visual communications in the three design fields.

AREA OF STUDY 2
Design industry practice

Outcome: On completion of this unit the student should be able to discuss the practices of a contemporary designer from each of the design fields and explain factors that influence these practices.

AREA OF STUDY 3
Developing a brief and generating ideas

Outcome: On completion of this unit the student should be able to apply design thinking in preparing a brief with two communication needs for a client, undertaking research and generating a range of ideas relevant to the brief.

CHAPTER 7

Analysis and practice in context

UNIT 3, AREA OF STUDY 1

An object should be judged by whether it has a form consistent with its use.

(Bruno Munari)

OVERVIEW

This chapter will focus on Unit 3, Area of Study 1 – visual communication analysis and practice in context. In this area of study, you are required to complete a series of practical tasks and analysis of existing visual communications related to the three design fields including communication, industrial and environmental design. You will be analysing and creating visual communications for different purposes, contexts and target audiences.

When analysing existing visual communications, you will look at how the design elements and principles, methods, media and materials are used to communicate ideas or messages to a specific target audience. You will look at the different presentation formats used in each of the three fields of design and the importance of purposes and contexts. Using the knowledge developed from the analysis, you will create your own visual communications in each of three fields of design. You will be required to create visual communications for different purposes, contexts and target audiences using both two- and three-dimensional presentation drawing.

KEY KNOWLEDGE:

- key design features of existing visual communications associated with the communication, environmental and industrial design fields
- techniques for analysing visual communications
- connections between existing and created visual communications
- characteristics of audiences that influence visual communications, including age, gender, interests, location, socioeconomic status and cultural background
- purposes of visual communications, including to advertise, promote, depict, teach, inform, identify and guide
- techniques for gaining attention and maintaining engagement of audiences using visual language
- characteristics and functions of design elements and design principles
- drawing methods to visualise ideas and concepts
- two-dimensional (orthogonal, plans and elevations and packaging nets) and three-dimensional (perspective: one and two point) and paraline (isometric and planometric) drawing methods to represent forms
- methods of converting two-dimensional representation to three-dimensional representation drawing and the reverse
- technical drawing conventions appropriate for specified purposes, including layout, dimensions, labels, symbols and lines
- techniques for creating visual communications using manual and digital methods
- methods, materials and media used for different visual communications
- key characteristics and functions of typography conventions including kerning, tracking and leading
- appropriate terminology.

(VCAA Study Design, © VCAA)

NOTE:
- Drawing methods, conventions and techniques are covered in detail in Chapters 1 and 6.
- Typography is covered in detail in Chapter 5.

7.1 Three fields of design

The design fields that are addressed in Visual Communication Design include communication design, environmental design and industrial design. The three fields can be seen as categories, with specific design careers or focus in each.

Communication design presents visual information for communication purposes.

Environmental design presents visual information to communicate information about built/constructed environments.

Industrial design presents visual information to communicate information about objects and products.
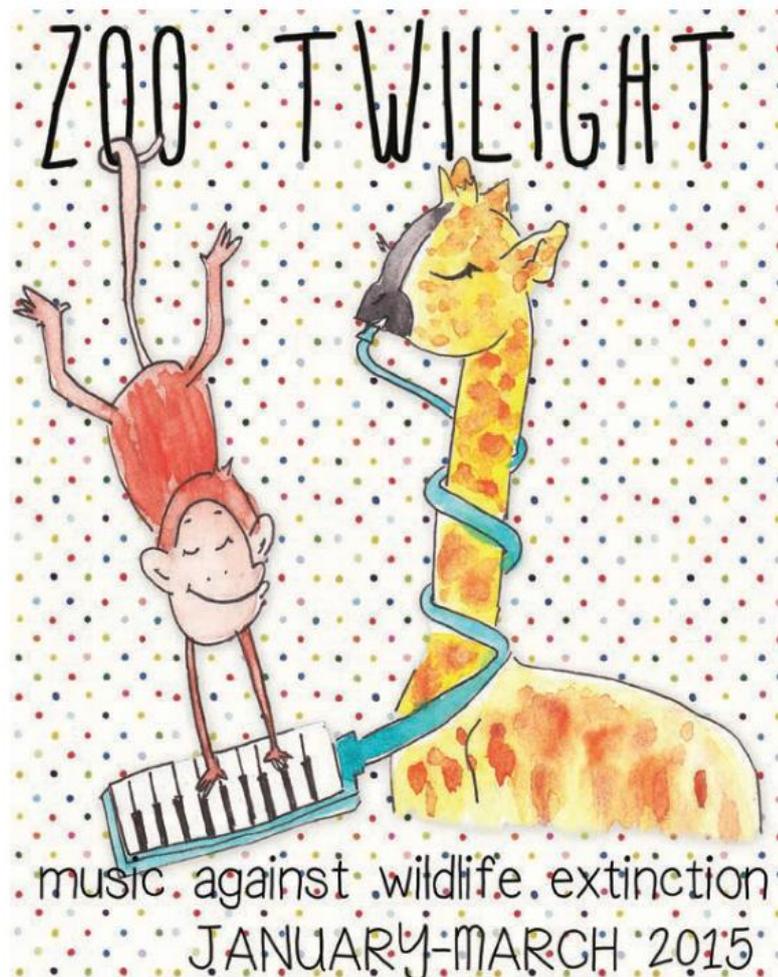

Figure 7.1 Communication design – Zoo Twilight postcard by Liz Luby

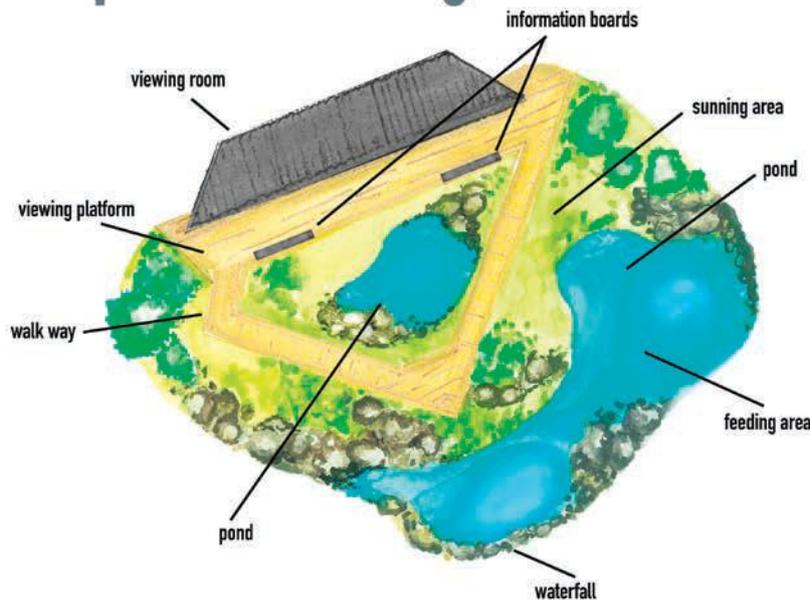Figure 7.2 Songlark Bird Sanctuary logo by Natalie Baring-Gould

Figure 7.3 All Aboard logo by Sophie Day

Figure 7.4 Environmental design: owl viewing platform by Liz Luby

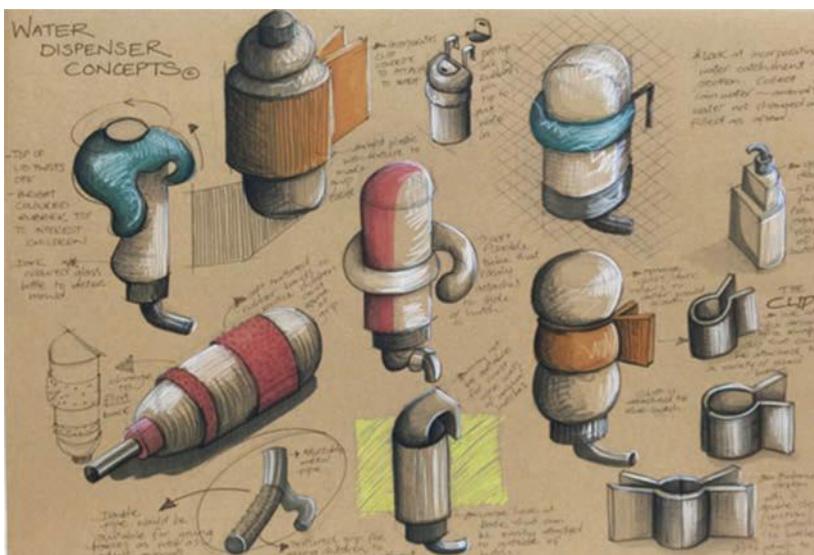**Figure 7.5** Environmental design: flamingo enclosure by Natalie Baring-Gould

Figure 7.6 Industrial design: an example of visualisation drawings used to generate ideas for an animal drink dispenser

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7.2 Design fields and key design features

Each of the three design fields studies in Visual Communication Design have specific and common key features. Tables 7.1–7.3 look at some of the key features of each design field.

Communication design

Table 7.1 outlines some of the key design features of communication design.

Table 7.1 Key features of communication design

Design examples	Communication needs	Knowledge and conventions	Methods	Final presentations
— Graphic design — Illustration including fashion illustration — Photography — Information design — User experience design — Digital and web design — Advertising — Print publication including book and magazine — Type design	— Branding — Visual identity — Web design — App design — Package design — Typeface design — Marketing and advertising	— Typographic conventions — Grids — Printing conventions — Conventions for presentation drawing; for example, perspective	— Drawing (all types including digital) — Painting — Printing (manual, digital and professional) — Computer — Collage: manual and digital	— Logos — Poster — Postcard — Package — Signage — Billboard — Book or magazine cover — Album design — Swing tags — Web page/site

Environmental design

Table 7.2 outlines some of the key design features of what it means to work in the environmental design field, relevant to this study.

Table 7.2 Key features of environmental design

Designers	Communication needs	Knowledge and conventions	Methods	Final presentations
— Architect — Draftsperson — Landscape designer — Interior designer — Interior decorator	— House — Commercial buildings — Landscaping for a contemporary garden — Interior design of a new living area — Kitchen design — Extension to an existing building or home — New enclosure for an animal shelter — Train station	— Floor plans and elevations — Dimensioning — Layout of drawings — Scale — Labelling — Symbols — Line conventions (thicknesses and styles) — Symbols and labelling conventions	— Drawing, both 2D and 3D — Printing — 3D processes including construction and model making — Use of computer (digital methods)	— Floor plans and elevations — Presentation board — Digital presentation — Models

Industrial design

Table 7.3 outlines some of the key design features of what it means to work in the industrial design field, relevant to this study.

Designers	Communication needs	Knowledge and conventions	Methods	Final presentations
— Industrial designer — Product designer — Model maker	— Drink bottle concept — Container for hot takeaway food — Seat for a bicycle — Helmet — Door handle for a child — Outdoor seating — Lighting — Soap dispenser	— Orthogonal drawing conventions — Dimensioning — Scale — Three-dimensional drawing conventions — Line styles — Symbols — Labelling	— Drawing (both 2D and 3D) — Printing including 3D — Computer — 3D processes including construction and model making	— Presentation board with 2D and 3D drawings — Digital presentation — Models — Brochure with 2D and 3D drawings — Set of instructions

DESIGN FEATURES ACTIVITY

EMBARK 7.1

Using the information in the tables above, list the key design features of the visual communications below.

Illustration

Australian Pavilion by Wood Marsh Architecture, World Expo 2010 Shanghai

Key design features

Design field –
Designer –
Communication need –
Knowledge and conventions –
Methods –
Final presentation format –

Key design features

Design field –
Designer –
Communication need –
Knowledge and conventions –
Methods –
Final presentation format –

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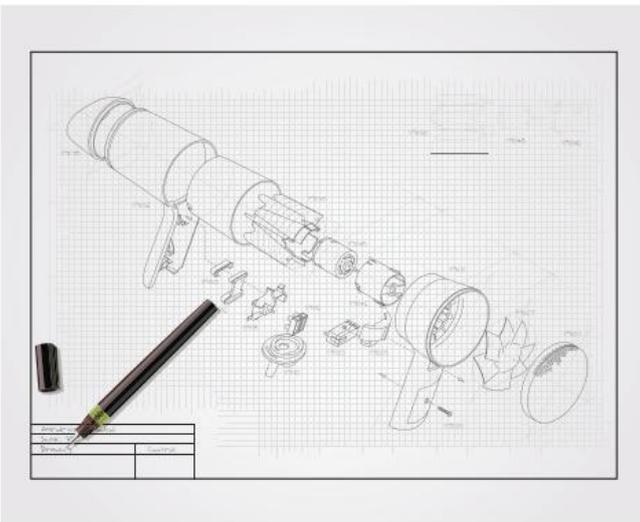
Concept for a house

Key design features

Design field –

Designer –

Communication need –

Knowledge and conventions –

Methods –

Final presentation format –

Freehand perspective drawing of interior

Key design features

Design field –

Designer –

Communication need –

Knowledge and conventions –

Methods –

Final presentation format –

Exploded view of a hairdryer

Key design features

Design field –

Designer –

Communication need –

Knowledge and conventions –

Methods –

Final presentation format –

Packaging for disposable cutlery

Key design features

Design field –

Designer –

Communication need –

Knowledge and conventions –

Methods –

Final presentation format –

Cambridge University Press

7.3 Analysing visual communication design

Visual communication design is a way of communicating information, ideas and messages to a target audience. Through undertaking an analysis of existing visual communications, you will gain an insight into why designers choose certain methods, materials and media and the way that design elements and principles can assist in the creation of effective design solutions. The aim of analysing the design work of others is to assist you in making your own informed choices when designing for a specific target audience, purpose and context.

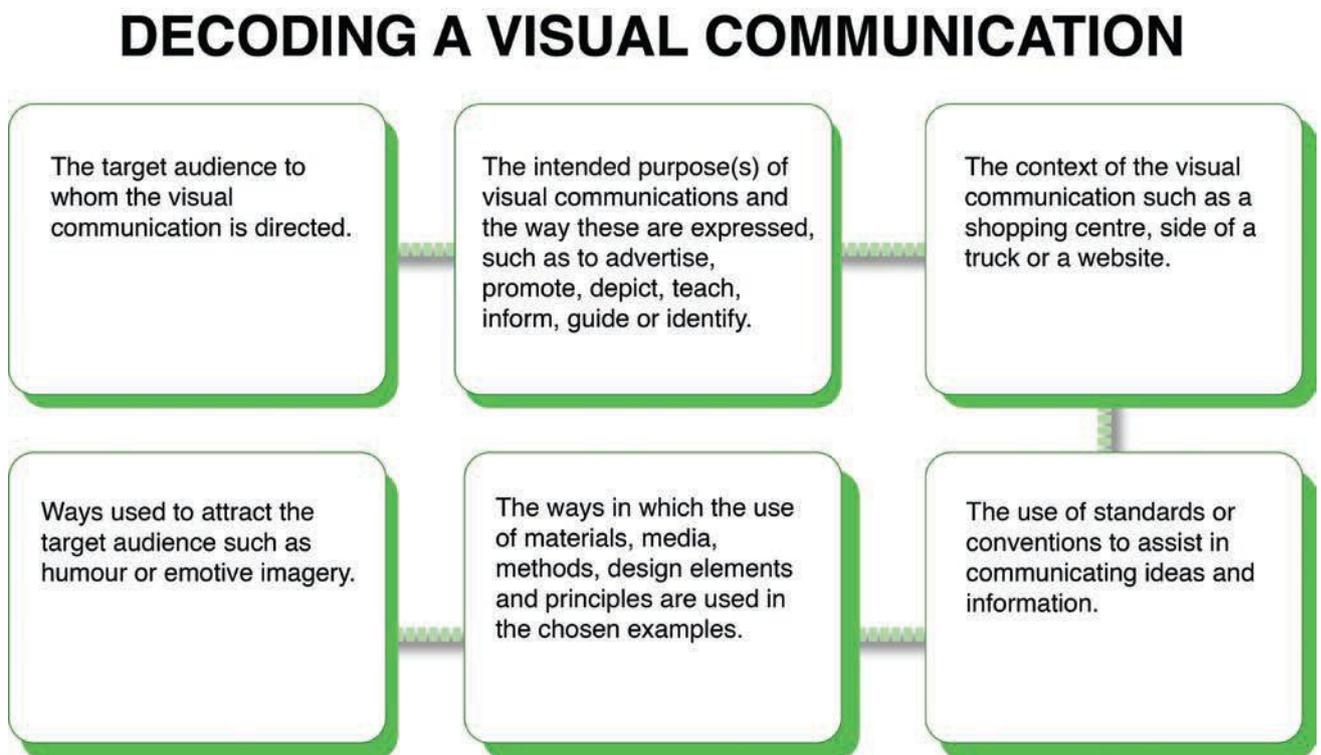### How to be effective in writing about visual communications

Be objective – don't be influenced by personal feelings or other people's opinions. Try not to say 'I like'. Be descriptive when you are writing and use critical evaluations (it is about proving a point, *interpreting information* and suggesting a resolution if you can). Use visual communication design terminology, including the correct names of the design elements and principles, methods, media and materials. Refer to the visual communication that you are discussing to support your opinion. This means to back up your opinion by referring to what you see in the visual communication that has led you to this opinion.

Reading and decoding a visual communication

When completing an analysis of a visual communication, you will need to address the areas shown in Figure 7.7. Before you can analyse a visual communication, a product design or an environmental design, you need to understand the factors that influence the way information is expressed and what it is intended to do.

Figure 7.7 Decoding a visual communication

DECODING A VISUAL COMMUNICATION

The target audience to whom the visual communication is directed.

The intended purpose(s) of visual communications and the way these are expressed, such as to advertise, promote, depict, teach, inform, guide or identify.

The context of the visual communication such as a shopping centre, side of a truck or a website.

Ways used to attract the target audience such as humour or emotive imagery.

The ways in which the use of materials, media, methods, design elements and principles are used in the chosen examples.

The use of standards or conventions to assist in communicating ideas and information.

7.4 Purpose

Every visual communication is designed for a reason or a purpose; these include to advertise, depict, guide, identify, inform, promote and teach. Visual communication designs often perform more than one of these purposes simultaneously. A product design or environmental design, such as a landscape plan, also serves particular purposes. The function of plans, scale drawings and concept presentations of products serves purposes such as to depict, inform and identify features. The primary purpose of a concert poster might be to attract attention. But as a secondary purpose, it might also inform the audience of times and dates. A shoebox does not need to promote, as the 'audience' has already made a commitment to purchase the shoes. The primary function of the shoebox is to inform the audience of the shoe style and size. The three-dimensional design of

a perfume bottle needs to be eye-catching to attract the target audience; however, it also needs to incorporate the logo or name of the product to inform the audience about their purchase. The bottle's label would also contain information such as the volume of perfume and where it was made. The way a designer chooses to present information can be influenced by the purpose of the visual communication. A billboard viewed by passing traffic might need to be large and simplified, but a business card could include intensely detailed imagery or a logo, and needs to be portable. A children's storybook cover needs to attract the attention of a child so the imagery should reflect this by being colourful, and using simplified shapes and large, bold subject matter.

There are a number of purposes that can be defined in visual communication design.

EMBARK 7.2

PURPOSES

The visual communications in Figures 7.8 and 7.9 have different purposes. Identify the purpose for each example. In your response, refer to the imagery and how information is expressed or presented.

Figure 7.8 What is the purpose of this milk carton?

Figure 7.9 What is the purpose of this road sign?

To advertise

Advertising may involve marketing or selling a product or event.

Advertising is used for the presentation of a product or a service and is usually connected to the sale of a product. Visual communications that advertise may include illustrations, freehand drawing, signage, multi-media, postcard, packaging, logo, billboard, brochure, poster, publication, clothing, exhibition display or photography.

To depict

Depiction may involve representing or portraying a product or company.

Sometimes a designer will want to depict what something looks like to a client or target audience. At times there will be no other agenda, no message to be communicated, simply the illustration or presentation itself. Visual communications that depict something may be a map, symbol, chart, illustration, diagram, signage, multi-media, packaging, instrumental drawing, 3D model, brochure, poster, postcard, billboard, publication or photograph.

To guide

Guiding may involve advising, assisting or providing directions.

A visual communication that has the purpose to guide is often establishing a location, providing directions or assisting someone with a set of steps. Examples can include a map, symbol, diagram, signage, illustration, freehand drawing, multi-media, brochure or poster.

Figure 7.10 Coca-Cola advertising on the side of a truck
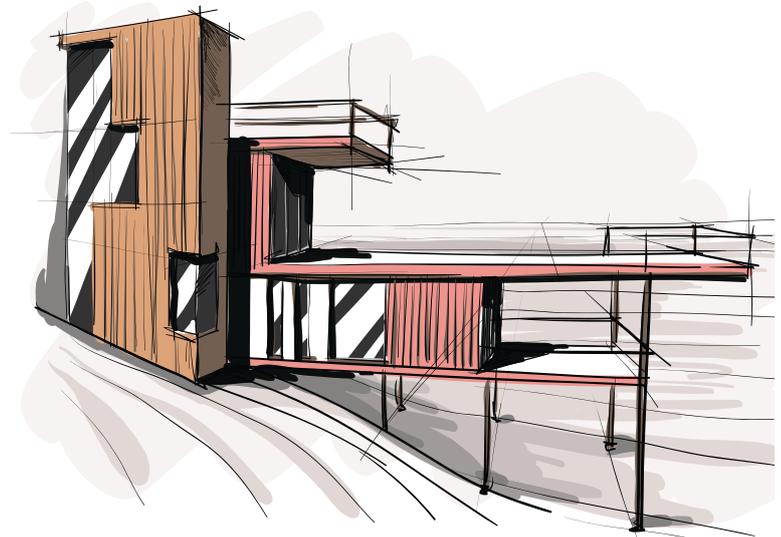
Figure 7.11 This three-dimensional drawing depicts a concept for a building.

Figure 7.12 This post has a map of the Flagstaff Gardens in Melbourne. Its purpose is to guide the target audience.

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Figure 7.13 The logo that is used to identify Twitter

Figure 7.14 This sign informs users of directions at an airport.

To identify

Identifying may involve the identification or establishing what something looks like. A visual communication that has the purpose to identify is usually providing identification for a person, object, place or even an event. Examples of visual communications that identify are a logo, symbol, icon, signage, map, diagram, poster, brochure, web page, multi-media.

To inform

Informing may involve providing facts or information.

A visual communication that informs is providing or conveying information to an audience and may include information about an event, concept, process or opinion. Examples may include a map, symbol, chart, illustration, freehand drawing, diagram,

graph, 3D model, brochure, poster, publication or postcard. The signage in Figure 7.14 informs users of where they are and where to go.

To promote

Promotion may involve encouraging the target audience to participate.

A visual communication that has the purpose of promoting is used to promote an event, organisation or something intangible, such as a belief or philosophy. Promote can be confused with advertise. A simple way to remember the difference is that advertising usually ends with the sale of goods or services. Examples include illustrations, freehand drawing, signage, multi-media, postcard, packaging, logo, billboard, brochure, poster, publication, clothing, exhibition display, photography, symbols and icons.

To teach

Teaching may involve instructing or demonstrating information.

A visual communication that has the purpose of teaching usually means that the target audience will learn something from viewing or applying the information. Examples may include a brochure, poster, publication, multi-media, illustration, instrumental drawing, freehand drawing, map, symbol, chart, diagram, graph or 3D model.

Figure 7.15 This postcard is promoting Earth Hour. It is not trying to sell anything, which is why the postcard is promoting.
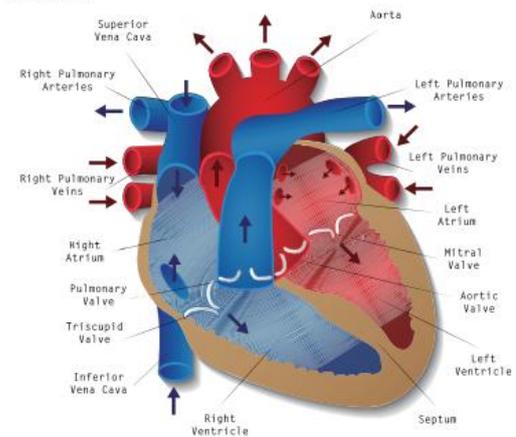

Figure 7.16 This diagram assists in learning about the structure of a heart; its purpose is to teach, not advertise.

7.5 Context

The context of a visual communication design refers to the setting of the communication, or where it can be found. It also refers to the type of visual communication it is, or, as it is sometimes referred to, the carrier. Is it a poster from a theatre or a bus stop? Is it a brochure found at an information desk, or a ticket you get when you pay your money for a show? Is it a manual for a new phone with specific detailed instructions on its use or is it a book cover? The context helps you to identify who the audience for the visual is, because it tells you where and how the visual is to be viewed. The context is very important to a designer, as they need to consider where the design work is going to be seen so that the most impact can be made. The context of a visual communication can affect decisions made by the designer; these may include size, materials (weatherproof materials) and what is featured. A context will also help identify the purpose, as the location and carrier will be selected to maximise the purpose it is trying to achieve. For example, it would not be appropriate to advertise a children's toy in a bridal magazine. When completing your visual analysis on any visual communication design, it is beneficial for you to try to identify specific carriers and locations.

The context is where a visual communication is located.

Examples of contexts include:

- billboard
- bus station
- conference table
- magazine
- newspaper
- shop front
- book
- online
- café
- street signage.

Figure 7.18 The context of the Adidas logo is a clothing tag and coat hanger, located in a store.

Table 7.4 Communication needs, final presentation and their possible context

Communication need	Carrier or final presentation	Context or location
Swing tag design for Rip Curl	Double-sided surfboard-shaped card swing tag	On a T-shirt for sale in a surf shop
Poster design for a music concert	A3 full-colour printed poster	On a wall in a train station
Packaging for fish food	Cardboard box package	On a shelf in a supermarket or pet shop
Contemporary chair design	A3 presentation board for client	On foam board in a studio
Xbox game surface graphic design	Cover for Xbox in a sleeve designed to fit disc and cover	In a games shop or department store
Architectural plan for a new home	Formal plan on A1 bleed proof paper	In a tube or on a pin board at a building site

Figure 7.17 The context of this Levi's logo is a billboard.

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7.6 Target audiences

Visual analysis requires you to determine the specific characteristics of the audience and how effectively you believe the designer of that communication has targeted them. Describing an audience as 'the general public' is too broad for most analysis tasks, and you need to identify specific types of audiences for different visual communications. You need to think about the different methods used in these fields, how designs are targeted towards specific audiences and why certain imagery may have been used. The identity of the audience, therefore, is an important factor in determining the way in which the communication is produced. In identifying the target audience in visual analysis you should try to nominate at least three specific characteristics. In real situations a designer would find this very useful in determining the direction of their work. It also demonstrates that you have analysed the work carefully and have been able to discern more than just one characteristic.

Characteristics of specific audiences

When analysing an audience, it is useful to begin with identifying an age bracket. The age bracket might be broader for a box of Cornflakes, but narrower for a box of Coco Pops. Coco Pops are generally targeted at a young audience and feature a cartoon image of a monkey, while the Cornflakes packaging features more sophisticated imagery and the well-known rooster, targeting an audience ranging from young people to elderly people. These images are readily identifiable by these age groups and assist in creating an identity for the product; subconsciously, people relate to it. In environmental and industrial design communications, who the audience is will depend on who is required to view the plan or product concept. Sometimes an audience will need specific qualifications, such as architectural or engineering skills, to have the knowledge necessary to understand the

conventions and symbols used in a project's particular designs.

In visual communication design, we have six broad categories that can be used to describe the target audience.

- *Age*: children, teenagers, young professionals, middle aged, elderly.
- *Gender*: female, male, non-gender specific.
- *Socioeconomic status*: what level of income does the audience have? Low-paid audience or highly paid professionals? Does the visual communication feature complex language that only a specialist would understand? Is the target audience required to have a specific level of education?
- *Location*: is the audience primarily city or country residents? Inner-city or suburban dwellers?
- *Interests*: animal-interest groups, sporting associations, music fans, fashion-conscious consumers, hobbies, etc.
- *Cultural and religious background*: is the target a specific ethnic culture? Or social groupings, such as large families?

Age

We can define an audience by their age group. Examples include:

- mature consumers born between 1900 and 1945
- baby boomers born between 1946 and 1964
- generation X born between 1965 and 1980
- generation Y born between 1981 and 1999
- millennials born 2000 onwards.

Gender

Some visual communications will be targeted at a specific gender or may be non-gender specific. Targeting a gender may be achieved through the use of certain imagery or written information. Gender is a strong influence on consumer preferences, even today.

Interests

A designer will consider the target audience's interests, opinions and lifestyle choices as these factors can, in turn, influence purchasing preferences. Interest groups cover a wide range of possibilities, including love of music or sport, computer gaming, a love of architecture and design or someone who loves to collect pop culture figurines. A target audience might be an association of professionals or people who belong to a club, sharing a common interest such as gardening.

Socioeconomic status

It's about spending! Seriously, a designer needs to understand the financial and social position of their audience. They look to see if the audience has a low, medium or high socioeconomic status. A person's education, income and their occupation can determine their socioeconomic level. There are many design decisions that may be made when looking at this area. For example, an advertisement may be printed on thin paper as opposed to a poster being printed on thick luxurious paper stock. Items may be printed in black and white versus colour options. Whether an audience has the disposable income to be interested in expensive items will determine the way in which an advertisement may be presented. What standard of education have they reached?

Location

The location where an audience lives or works can make a huge impact on the decisions that a designer may take. People's tastes and preferences are affected by where they live or work. When thinking about the target audience's location, ask yourself if they live or work in the city or in a rural location. The location of an audience's home or workplace can impact on their opportunities to see visual communications. The location of visual communication can determine what is featured in terms of both visual and written information.

Cultural and religious background

Visual communications can be influenced by social and cultural factors such as religion, community values and politics. This means that the content (text or imagery) may be influenced by what a particular group believes or associated traditions. People from different cultures across the world can have very different opinions concerning dress, manners of speech, humour or the way that objects are advertised. When analysing a visual communication, ask yourself if it is culturally inclusive or exclusive. Will the material offend certain people? Will they understand the humour?

Techniques and tricks for attracting a target audience

Designers use various techniques for gaining attention and maintaining engagement of audiences using visual language; for example, shock, humour, emotion, empathy, nostalgia, associations with brand power or celebrities and even appealing to our sense of justice.
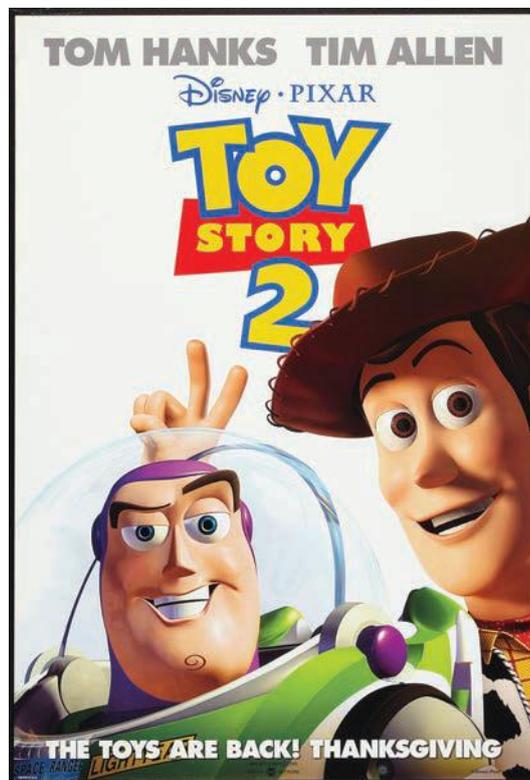
Figure 7.19 This Disney Pixar poster would appeal to children as the figures in the poster are instantly recognisable and familiar to the target audience. The use of bright colours against the white background creates contrast and a strong visual hierarchy.

Designers use props to attract our attention.

Once you have clearly established the audience and the varied purposes of your visual communications, it is time to analyse the ways a designer has attracted attention and maintained interest in the visual communication design; for example, location, context, humour or emotive imagery. An advertisement for a four-wheel drive vehicle depicting a young family will send a different message to an advertisement featuring a young man crossing a fast-flowing river in the vehicle. An older, more sophisticated woman spraying the latest Chanel No. 5 has a very different impact on a younger female audience preferring the fragrance of Miss Dior. A child's book with significant text on the cover would appeal to older children while a book cover illustrated with cartoons or stylised images is clearly meant to appeal to younger children or preschoolers.

AUDIENCE PROFILE

LOCATION – The pavilion will attract those who already live in Port Fairy and surrounding coastal towns. However, Port Fairy attracts a large amount of visitors from Victoria and interstate during holidays and long weekends. The pavilion will need to entice visitors as well as locals.

Audience Profile
Pavilion by the sea

CULTURE & RELIGIOUS BACKGROUND
Port Fairy is a historic shipping town and celebrates historic traditions. There is a local culture and a culture associated with tourism. Many tourists are of a high – medium socioeconomic status (referring to both financial and social situation – many tourists would be well educated and working professionals) and this tourism brings with it trade and associated financial gains to the community. The design will need to explore aesthetics and features of quality with urban traits.

INTERESTS – Which covers a range of categories including music and fashion. It may be a group of professionals or an organisation of people who share a common interest.

AGE – There is no specific age limit to consider when designing this pavilion. It will need to cater for all, including children, teenagers, young professionals, middle aged and the elderly.

GENDER – The pavilion will target males and females (non-gender-specific)

EDUCATION – Education levels are varied among locals and people work in a variety of areas including retail, hospitality, trades, farming through to professional careers in medical and education. The tourist industry includes people with a wider net of education and career connections.

Figure 7.20 Putting together a collection of images and characteristics of the target audience can assist you in maintaining focus during your design work.

7.7 Methods, materials and media

Methods, materials and media refer to the processes used by the designer to produce a visual communication design. They include drawing, painting, printing, photography, collage, computer and 3D processes. More information about methods, materials and media can be found in Chapters 1 and 6.

Designers make decisions throughout the design process about which methods to employ. Sometimes a designer will be given specific instructions on which production methods to use, as outlined in the brief. For example, a graphic designer might be requested to use only black-and-white photographic images to reduce the cost of

the design or because it will provide a link to previous projects. In the initial stages of the design process, designers might rely heavily on freehand drawing when generating ideas, then scan their work and further develop imagery and concepts using programs such as Adobe® Illustrator®. They might take photographs as a way of recording research, or photograph a 3D model to be included in a brochure design. These photographs may be manipulated further in Photoshop®. An architect or draftsperson will use computer-aided design (CAD) software to assist in the development of a house plan to scale with accurate dimensions.

A designer will employ a variety of media and materials throughout the design process. A fashion designer might draw a freehand sketch on textured paper using pastels, while an industrial designer might produce a three-dimensional drawing on bleed-proof paper, rendered with markers and pen. A textile designer might use a computer program to generate design patterns and combine this with screen-printing the final design onto fabric by hand. Expensive magazines are often printed on heavyweight gloss paper, while cheaper magazines found at supermarket checkouts are often printed on thin, inexpensive paper to reduce the cost of the magazine, suggesting that the cheaper magazines are targeted at a different demographic. Some products are packaged in simple cardboard boxes, while others have layers made from different materials to make the product more seductive and attractive to the target audience.

INFORMATION AND COMMUNICATION TECHNOLOGY (ICT)

When discussing computer as a method, be specific about what it is used for; for example, 'Using a raster-based software program like Photoshop® to manipulate images', 'Using InDesign® to manipulate text and create the layout'. And remember, if you discuss photography under the umbrella of ICT, you must discuss *digital photography*.

DESIGN METHODS

Look at Figures 7.21–7.23 and brainstorm a list of possible methods that the designer could have used during the design process. Discuss at what stage of the design process each method was used. Discuss how each method would be effective in relation to meeting the needs of a brief and targeting an audience.

Figure 7.21 Illustration for a children's picture book

Figure 7.22 Pavilion design
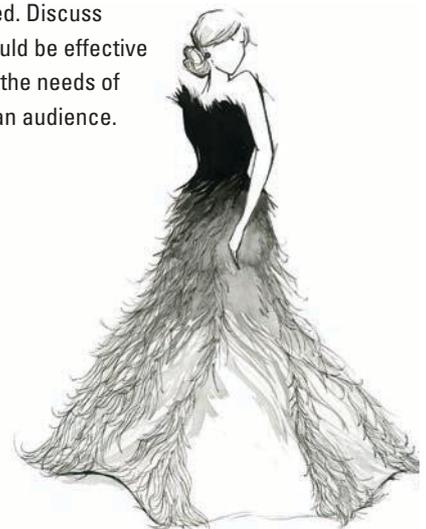
Figure 7.23 Fashion illustration

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7.8 Design elements and principles

When you are evaluating the effectiveness of design elements and principles, you need to analyse a range of them. It is also important that you understand how each of the elements and principles work so you can isolate their use in the sample you are analysing. You should comment on the obvious applications of these. Look at how the elements of design such as shape, colour, line and texture have been used. Is the use of colour dominant and eye-catching? Perhaps line has been used in the background to lead your eye through the visual communication? Line is especially important in architectural or landscape design, as it informs the viewer of specific details that require accuracy and conventions. Is texture used to emphasise something, or to create a more realistic representation of an object?

Look at how the visuals and information are organised and think about the use of the design principles. Is an *asymmetrically balanced* layout appropriate for the purpose and audience? Does the pattern used attract or detract from the aesthetic? Does the figure stand out sufficiently from the ground? Is the scale appropriate for the purpose?

When you are analysing the design elements and principles you will often be required to do more than list them and say where they are used. You might be asked to discuss how they attract a specific target audience, or how they help to communicate a message or idea. For example, the colour red might be used to highlight a dangerous area on a map. A photograph might be cropped to eliminate unnecessary information. The design element type is not always used just to let you know the name of a product, event or the title of the visual communication. It often has a style or theme that matches the communication required. Type may also be used as a symbol to represent parts, section views, labelling and identifying details. It is also important to identify the differences between *describing* the use of a particular element or principle and *evaluating* its effectiveness.

If you are asked to discuss the design elements and principles, you need to do more than just describe where the element or principle exists within the visual communication design. You need to describe and evaluate the element or principle, what it is doing or how it is being used, if it is effective and why. You need to evaluate the effectiveness of the element or principle in conveying information or ideas to attract the specific audience.

EMBARK 7.5

MOOMBA FESTIVAL POSTER

1. The design elements of colour and shape have been used in the poster for Melbourne's Moomba Festival. Identify a target audience – other than the general public – who would be attracted to this poster. In your response, refer to how colour and shape are used to relate to the target audience.
2. The design principle of hierarchy is used in the Moomba Festival poster. Describe the hierarchy and then discuss its effectiveness and if it has achieved its intended purpose.
3. Identify and describe two design elements used in the poster depicted. Explain how the elements have (or have not) been used effectively to attract the target audience or audiences.
4. Identify two design principles used in the poster depicted. Discuss two reasons why the designer might have used these principles in the development of the final presentations.

Figure 7.24 An advertising poster for Melbourne's Moomba Festival

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7.9 Analysis in context

Let's look at three examples of analysing a piece of visual communication design – one for each of the three fields.

Analysing communication design: an example

Inspiration and research

Identify one resource that the graphic designer may have used as inspiration for generating ideas when designing the poster for the Shroom Pavilion (Figure 7.25). Discuss evidence of the application of this resource in the poster.
    Possible response may include:

- Observational drawings of mushrooms, photographs of mushrooms, colour psychology (looking at the meanings of colours), landscapes or the environment where mushrooms grow.

Target audience

Identify the possible target audience for the poster in Figure 7.25. Discuss why this image would be for this audience. Refer to the images to support your answer.
    Possible response may include:

- People who are interested in nature and are interested in visiting a forest. A pavilion is in this forest and there may be café facilities or a place to bring a picnic. Therefore, the poster may be targeting families or people who enjoy picnics or spending time outdoors.

Purposes and contexts

What might be the purpose and context for this poster?
    Possible response may include:

- The purpose of the poster is to promote the pavilion in the forest in Port Green. There is no cost included on the poster, therefore we assume that the poster is promoting rather than advertising. The poster may be located in the surrounding retail areas or on information boards.
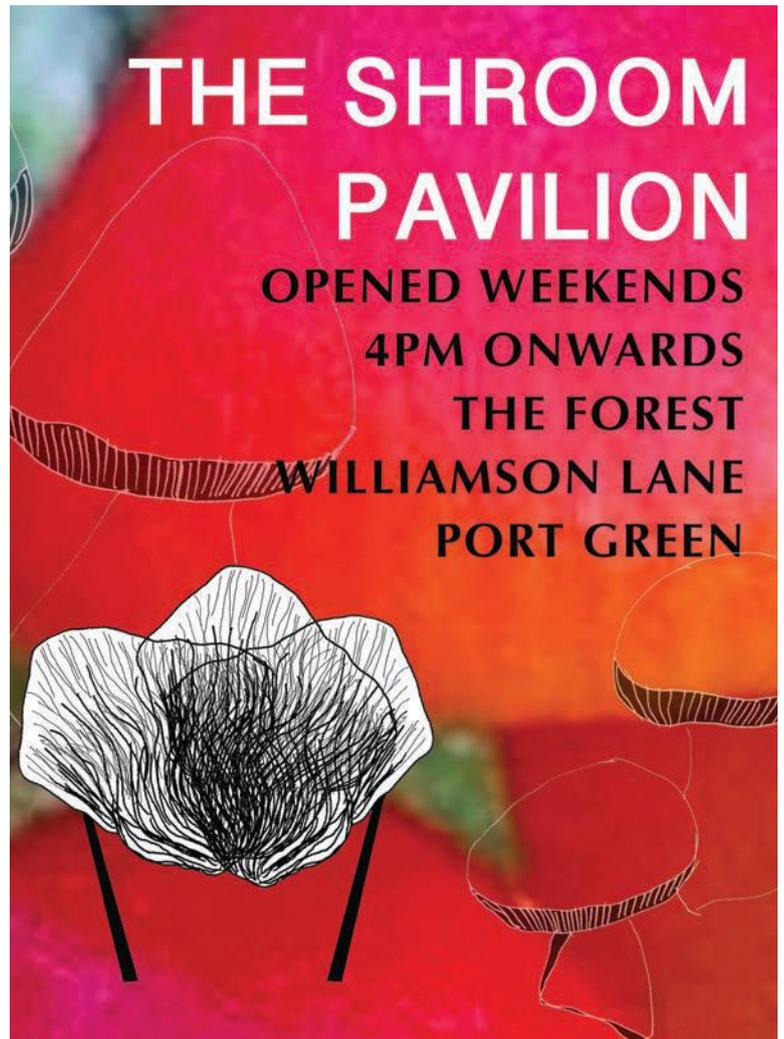
Figure 7.25 Shroom Pavilion poster

Methods

Figure 7.25 has been produced using both manual and digital methods. Select one manual method and one digital method and discuss how and why these may have been used.
    Possible response may include:

- The designer may have initially drawn mushrooms from observation as the mushrooms in the background have hand-drawn qualities. The poster appears to have been put together using digital means, such as Adobe® Photoshop®, as there are text, illustrations and photographs combined together.

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Conventions

Identify two conventions that may have been used in Figure 7.25.

Possible response may include:

- The graphic designer may have used a grid when designing the composition to create balance. The designer may have altered the tracking and leading in the text to ensure that the information is easily read.

Media and materials

Identify one example of media and one material that may have been used in Figure 7.25.

Select the stage of the visual communication design process where this media may have been used and describe how it was used.

Possible response may include:

- The designer may have used grey lead to sketch the mushrooms in the generation of ideas stage. The use of pencil would have allowed the designer to generate ideas quickly and make any required alterations using an eraser with ease. The poster may have been printed on heavy paper to aid in an outdoor display.

Design elements and principles

Referring to Figure 7.25, select one design element and explain where it has been used and how effectively it has been used to meet the success of the design.

Possible response may include:

- The use of colour is dominant in this poster. The bright colours are eye-catching and provide a contrast with the white text, allowing the written information to stand out. The bright colours imply a sense of fun that may assist in attracting the target audience.

Referring to Figure 7.25, select one design principle and explain where it has been used and how effectively it has been used to meet the success of the design.

Possible response may include:

- This poster is asymmetrically balanced. The placement of text is in the top half of the poster and justified to the right. Rather than being top heavy, the poster is balanced by the dominant image of the pavilion in the bottom left-hand corner. The brightly coloured imagery in the background links all of the information that assists in creating the balanced composition.

Informing your design work

If you were asked by the client to redesign the poster for a different target audience, purpose and context, what would you do to achieve this?

Possible responses may include:

- Make the colours earthier and include information about the environment. This may attract a target audience who is interested in the environment. The poster could include information about hiking through the forest and visiting the pavilion.
- The poster could include more specific and detailed information such as a map. The poster would then have the purpose of informing.
- The information and layout of the poster could be changed to suit a postcard style of presentation format. This could be achieved by changing the proportion of the images, making the elevation of the mushroom pavilion have a stronger focal point and changing the scale of the text.
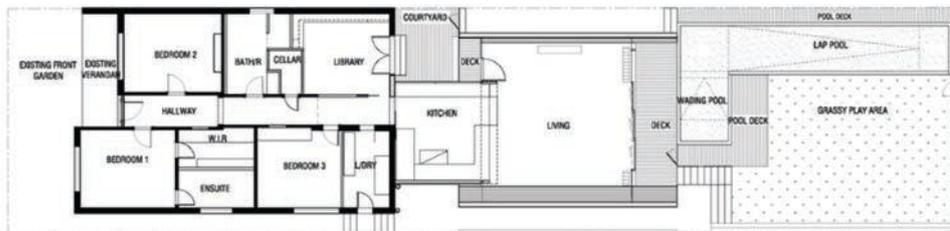
Figure 7.26 Charles McBride and Debbie Ryan, the Cloud House

Analysing environmental design: an example

Inspiration and research

Identify one resource that the Charles McBride team may have used as inspiration for generating ideas when designing the Cloud House (Figure 7.26). Discuss evidence of the application of this resource in the house design.

Possible resources may include:

- Actual cloud shapes and formations. The back of the house is shaped like a cloud or cross-section of a cloud. The architects may have been inspired by clouds, creating a stylised shape and reminiscent of a child's drawing of a cloud – it is quite nostalgic.

Target audience

Identify the possible target audience of the Cloud House. Refer to the images to support your answer.

Target audience:

- Homeowners who required a renovation or a house built with unique qualities. The audience would be of a higher socioeconomic background with a possible interest in architectural design.
- Discussion: The curved shape of the roof would not be for everyone. The cost associated with building something that may require custom design and manufacturing would be more expensive. Therefore, the target audience may be in a higher socioeconomic bracket. The fact that there are three bedrooms may suggest that this is a family home. The floor plan does not contain complicated conventions or dimensions, which may suggest that this plan is for the owners and not the builders or engineers.

Purposes and contexts

What might be the purpose and context for the photograph and the floor plan?
    Possible response may include:

- Purpose: The floor plan would be to inform the client (home owner) of the potential concept. The photograph is of the finished building and may be used to advertise the architectural company.
- Context: The floor plan may have been used in a client–architect meeting. The coloured photograph may be found on the architect's (McBride) website to advertise their work and expertise.

Methods

During the design process, the Charles McBride and Debbie Ryan team would have used both manual and digital methods. Select one manual method and one digital method and discuss how and why these may have been used.
    Possible response may include:

- Manual method: May include drawing (freehand, observational, visualisation and technical), painting, 3D processes of construction or model making.
- Discussion: The McBride team may have used freehand drawing when generating initial ideas. The team may have used digital photography to take photographs of the site before the design work commenced. They would also have used digital technical drawing (using CAD to draft plans and elevations).

Technical drawing conventions

Identify two technical drawing conventions used in the floor plan.
    Possible response may include:

- Line weights to represent different wall thicknesses.
- Symbols for doors and windows.

Why have technical drawing conventions been used?
    Possible response may include:

- Technical drawing conventions are used like a language, meaning that they are a common set of rules used and understood by design professionals. Their use makes it easier to communicate information.

Media and materials

Identify one example of media and one material that may have been used in either the photograph or the floor plan.
    Select the stage of the visual communication design process where this medium has been used and describe how it was used.
    Possible response may include:

- Media: CAD software.
- Stage: Development and refinement stages.
- Description: By using CAD software during the development and refinement stages the architects could rely on the many functions of the software to create drawings accurately and with speed. During the refinement stage it is easy to alter the design when changes are required. The photograph and floor plan may have been screen based or printed on paper.

Design elements and principles

Select one design element that can be found in the floor plan drawing and explain where it has been used and how effectively it has been used to communicate an idea or message.
    Possible response may include:

- Design element: Line.
- Explanation: Line has been effectively used to convey many conventions associated with architectural drawing. Different line weights are used to represent wall thicknesses and symbols for doors and fitted cabinetry such as the kitchen bench.

Select one design principle that can be found in the floor plan drawing and explain where it has been used and how effectively it has been used to communicate an idea or message.

Possible response may include:

- Design principle: Pattern
- Explanation: Pattern has been used effectively to illustrate different areas of the floor plan including the courtyard, decks and play area. The use of pattern assists the audience in easily reading the floor plan and differentiating between interior and exterior areas.

Relating your analysis to your practice

After completing an analysis, you can use the acquired knowledge as a starting point for your own practical design work. Looking at the work of others can assist in informing your own ideas.

- What would you do to change the purpose and the context of the floor plan and photograph?
- Could you change the way the information is presented to attract a different target audience?

Possible response may include:

- The floor plan could have further conventions added including dimensions and elevations to be suitable for the builder. The photograph could be added to a real estate brochure if the client decided to sell. The purpose of the photograph would then be to advertise and the context would be the brochure located in real estate offices, letter boxes and digitally via a website.

Analysing industrial design: an example

Inspiration and research

Identify one resource that Anthony Dann may have used as inspiration for generating ideas when designing the Paper Tiger Stool (Figure 7.27). Discuss evidence of the application of this resource in the stool design.

Possible response may include:

- 3D geometric forms, architectural structures.
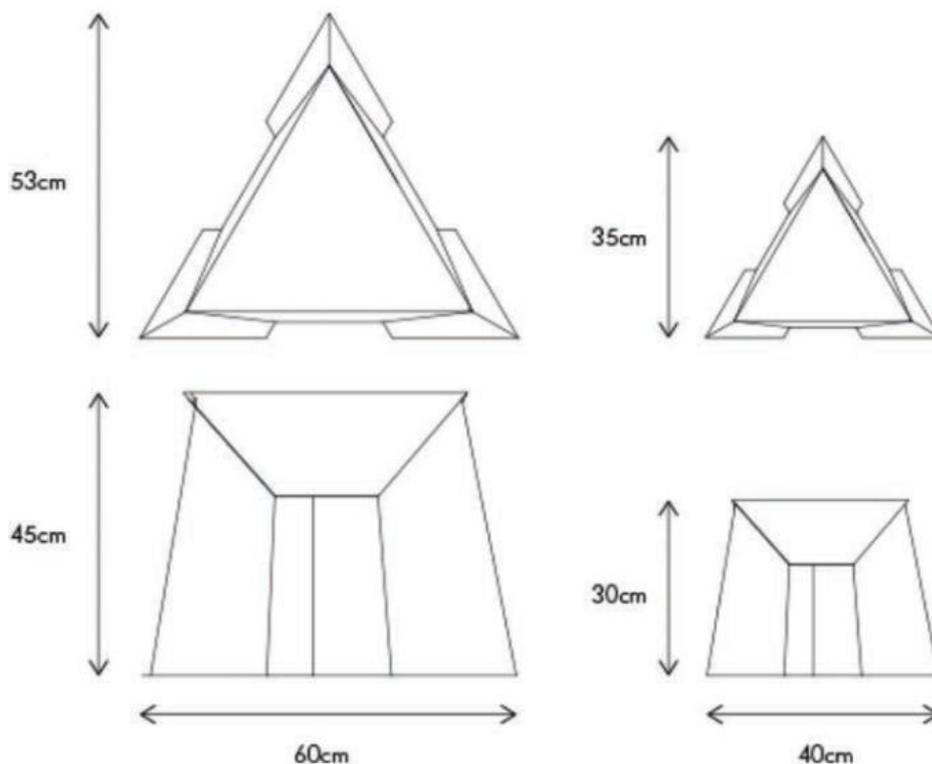
Figure 7.27 Paper Tiger Stool by Anthony Dann – this stool comes flat-packed for the consumer to assemble.

Target audience

Identify the possible target audience for the technical drawing in Figure 7.27. Discuss why this image would be for this audience. Refer to the images to support your answer.
Possible response may include:

- The target audience would be people who are interested in purchasing a temporary stool as these products are made from cardboard. The stools come flat-packed so would not appeal to those who need to assemble furniture. The stools are contemporary in form so would appeal to an audience interested in this style of design. As the drawings are orthogonal with dimensions, they may be for people who require information on the scale.

Purposes and contexts

What might be the purpose and context for this drawing?
Possible response may include:

- The purpose of the drawing is to inform the target audience of the dimensions of two different stool sizes. The top and front views also identify information about the details of the stool, such as the stool has three legs. The context may be part of a set of instructions made available when the stool is purchased or as an image featured on a website or brochure providing information to the client about the product.

Methods

During the design process, Anthony Dann may have used both manual and digital methods. Select one manual method and one digital method and discuss how and why these may have been used.
Possible response may include:

- Anthony Dann may have used visualisation drawing during the generation of ideas. He may also have made several models to assist in the refinement stages. He made have used the computer to produce the final net.

Technical drawing conventions

Identify two technical drawing conventions used in the technical drawing.
Possible response may include:

- The orthogonal drawing uses dimensioning conventions and the layout is related to third-angle orthogonal drawing as the front and top views are aligned.

Media and materials

Identify one example of media that may have been used in the technical drawing.
Select the stage of the visual communication design process where this medium has been used and describe how it was used.
Possible response may include:

- The technical drawing may have been produced using a vector software program such as CAD. This would have been used in the late development and refinement stages of the design process. The drawing may have been printed on paper as part of the instructions for assembling.

Design elements and principles

Select one design element and explain where it has been used and how effectively it has been used to meet the success of the design.
Possible response may include:

- Line and shape are important design elements in this technical drawing. A consistent line style has been used to depict the two-dimensional shapes of the top and front views.

Select one design principle and explain where it has been used and how effectively it has been used to meet the success of the design.
Possible response may include:

- This drawing may have been produced to scale. The dimensions are provided to illustrate to the target audience the size of the stool including height, width and length.

Relating your analysis to your practice

Anthony Dann's design work is inspiring, clever and sustainable. Imagine he has invited you to submit a design for his consideration. Using the stool in Figure 7.27 as a starting point, change the following:

• the purpose of the drawing
• the context of the drawing
• the target audience of the drawing.

Possible response may include:

• The technical drawing could be taken from a 2D drawing into a fully rendered coloured perspective drawing of the stool in a possible environment.
• The technical drawing could be drawn as a 3D image and used on a poster to be displayed in a furniture shop.
• The drawing could have bright coloured patterns or images added to attract young children.

7.10 Practice in context

Unit 3, Area of Study 1 is designed to provide you with the necessary key knowledge and skills in preparation for your School-assessed Task (SAT) folio and the end of year exam. You will complete a series of practical tasks to develop knowledge and skills in all three fields of design. The practical applications give you an insight into how a designer created and manipulated visual communications. This practical work will provide you with the opportunity to work with design elements and principles in developing effective communication design. In developing your own practical solutions, you will be required to articulate the connections between your analysis of visual communications and the design solutions, you created.

Pre-task knowledge activities may include:

• To complete the practical component of Unit 3, Area of Study 1, you will be required to complete a series of exercises or tasks to develop the knowledge and skills required for all three areas of design. The practical tasks related to each field will be completed after your written analysis of existing visual communications. How the written analysis informs your practical work can be seen in Table 7.6.

Communication design	Environmental design	Industrial design
— Visualisation drawing — Observational drawing — Presentation drawing — Computer including vector and raster programs — Photography — Type and type conventions — Layout and use of grids	— Floor plans — Elevations — Dimensioning for architects — Perspective drawing — Planometric drawing — Scale for environmental design — Observational drawing — Visualisation drawing — Model making	— Orthogonal drawing — Dimensioning for products — Scale for industrial design — Observational drawing — Visualisation drawing — Model making

You will be asked to complete pre-knowledge tasks to address the knowledge and skills above. You will look at designing for different purposes, contexts and presentation formats. You may address certain stages of the design process, but will not complete a full design process until the SAT folio.

Table 7.5 Practice in context tasks

Design field	Analysis of existing visual communication	New visual communication	Knowledge and skills
Communication design	Analyse a music festival poster that incorporates type and imagery	Create a postcard for this festival	— Visualisation drawing layout and grids — Type conventions, anatomy and characteristics — Design elements and principles — Methods, media and materials — Generating, developing and refining stages of the design process — Manual and digital methods
	Analyse a range of packaging for sweets	Create a new package design for chocolate	
	Analyse a logo design for a seaside town	Create an alternative version of the logo for the same town but different target audience; for example, children	
Industrial design	Analyse a flat pack chair design	Design a simple stool	— Visualisation drawing — Orthogonal drawing — Scale — Dimensioning — Perspective drawing — Isometric drawing — Rendering to create form and represent surface textures and use of a light source — Generation, development, refinement stages of the design process (although not extensive) — Creation of presentation drawings — Manual and digital methods — 2D and 3D methods
	Analyse technical drawings of a book shelf from an IKEA catalogue	Create a set of instructions for a target audience on how to put together the book shelves	
	Analyse a set of instructions (diagram) of how to operate a stapler	Create a series of 3D drawings of the stapler and use in a poster to advertise	
Environmental design	Floor plan on the back of a real estate brochure	Redraw the floor plan and add north, south, east and west elevations and dimensions	— Use of observational and visualisation drawing — Floor plans and elevations — Conventions associated with environmental design such as line styles, use of scale, symbols and labelling — 3D drawing including planometric and perspective — 2D and 3D methods — Digital and manual methods
	Perspective drawing of a room interior	Redraw using digital methods and incorporate into a marketing poster	
	Analyse a site plan for a new home	Design a landscape garden for the proposed dwelling that includes a pool, courtyard and deck areas	

Table 7.6 Analysis will inform your practice

CHAPTER REVIEW

Summation

- This study concerns itself with three design fields – communication, environmental and industrial design. Each of these design fields has unique key features that define the way that the designers work, the type of work they produce, their clients and, of course, target audiences.
- The purpose of a visual communication influences how the information will be designed and presented. Purposes include to advertise, promote, depict, teach, inform, guide or identify.
- Considering the context of where a visual communication will be seen is important as this will impact on many features including scale, use of materials and even the choice of method. The context will also impact upon what information is included in a visual communication.
- Designers employ different methods to attract the attention of their target audience; for example, using humour, specific locations or emotive imagery. At times, designers are required to use appropriate standards or conventions in their work.
- Visual communications employ specific design elements and principles to attract the attention of their audience, and to communicate ideas or information. When analysing a visual communication, you need to be able to evaluate how the design elements and principles have been applied.
- A wide range of materials, media and different methods are available for designers to use. Describing and evaluating these is an important part of analysing and decoding a visual communication.
- Analysing the work of other designers can assist you to make informed choices about your own work, including to provide inspiration or starting points.

MULTIPLE-CHOICE QUESTIONS

For each of the questions below select the correct answer.

1 What is the intended purpose of this visual communication?

   A to educate
   B to identify
   C to teach

2 Which design element is the most dominant in this visual communication?

   A line
   B shape
   C tone

3 What might be the context of this visual communication?

    A billboard
    B attached to an item of clothing
    C magazine cover

4 Which design field might this visual communication belong to?

    A communication design
    B industrial design
    C environmental design

MINI TASK: TYPE EXERCISE – TRACKING, KERNING AND LEADING
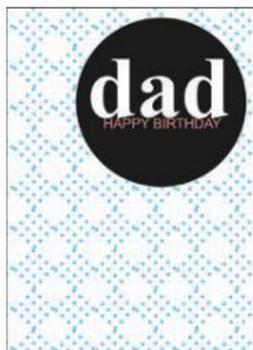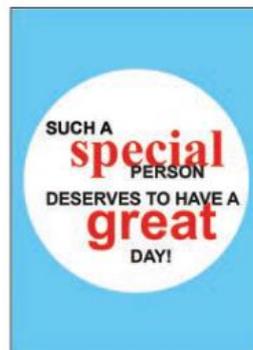
The birthday card has a design based on type rather than illustrations or photography. Look carefully at the use of type. Make suggestions as to how you would change the use of kerning, tracking and leading to create a more refined design.

Figure 7.28 Type exercise

EXTENDED TASK: LIGHTHOUSE POSTER
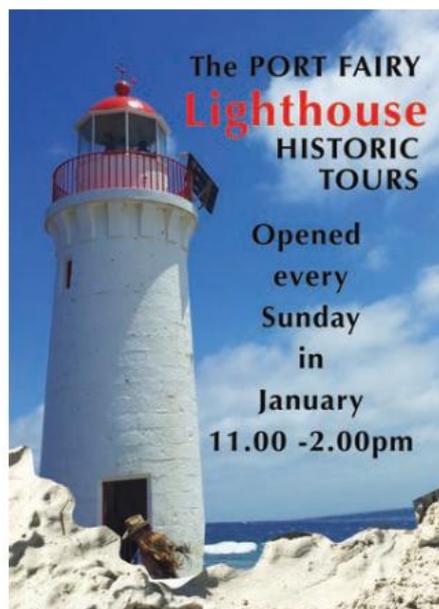
Figure 7.29 Original lighthouse poster

Port Fairy is a seaside coastal town on the west coast of Victoria. Like many seaside towns, there is a historic lighthouse. At certain times of the year the lighthouse is open to visitors. This poster informs the target audience of the location and opening times of the lighthouse at Port Fairy.

    Your task is to create a new poster.

- Redesign the poster using a grid system or the golden ratio (refer to Chapter 5 for more information).
- Use the photograph of the lighthouse to inspire you to create an illustration using drawing or collage.
- Change or alter the style of type.
- You must use the same text.
- Change the target audience to be children.

VCAA ASSESSMENT

PAVILIONS

For the purpose of this outcome, you will require a set of images, including technical drawings of existing pavilions. You may like to refer to the MPavilion and the National Gallery of Victoria's Summer Pavilion designs. There are three projects that include written and practical tasks.

PROJECT A

Environmental design – analysis in context

Collect a series of images from the internet or source them from a site visit to complete the following written questions. Your teacher may provide the images for you.

Answer the following questions.

1 List three key design features of visual communications associated with the environmental design field.
2 Identify one resource that the architect may have used as inspiration for generating ideas. Discuss evidence of the application of this resource in the pavilion design.
3 Identify the possible target audience of this pavilion. Refer to the images to support your answer.
4 Select one image and identify the purpose and context.

Figure 7.30 2015 MPavilion

CHAPTER 7 **Analysis and practice in context** 221

5 The architect would use both manual and digital methods. Select one manual method and one digital method and discuss how and why these may have been used.

6 Identify two technical drawing conventions used. Why have technical drawing conventions been used?

7 Identify one example of media that may have been used. Select the stage of the visual communication design process where this medium has been used and describe how it was used.

8 Select one design principle and explain where it has been used and how effectively it has been used to meet the success of the design.

9 Select one design element and explain where it has been used and how effectively it has been used to meet the success of the design.

10 If you were going to create your own pavilion design, list two ideas that you would use as starting points. Think about changing the context, purpose and target audience.

Environmental design – practice in context

Now it is time to complete a series of practical tasks related to your written analysis. You will be producing a set of environmental drawings using both manual and digital methods. You will focus on understanding the importance of the target audience in design and how this can affect the design decisions and choices you will make. Select a festival or event that requires a temporary pavilion. Who will be the target audience for this pavilion?

Consider the following: gender, age, culture and religious background, location, education and special interests.

Design a pavilion for a festival or event. This can be for an existing festival or event, or you can make one up.

1 Prepare an audience profile on a single A3 page. This must include annotated imagery.

2 Using visualisation drawing, complete both 2D and 3D images with annotations to explain features and materials of your pavilion. Keep in mind who you are designing for.

3 Select one concept and complete the following tasks:

  a Produce a planometric drawing of your design to show a 3D interior view using appropriate drawing conventions. This task may be completed digitally or manually. Perhaps a combination of both.

  b Complete a perspective line drawing using fine liner and markers to show a 3D exterior view using appropriate drawing conventions.

  c Complete a dimensioned floor plan, with a front elevation using appropriate drawing conventions. This task must be completed using Adobe® Illustrator®.

You may want to test your ideas using Google SketchUp. This program allows you to quickly create a digital 3D model.

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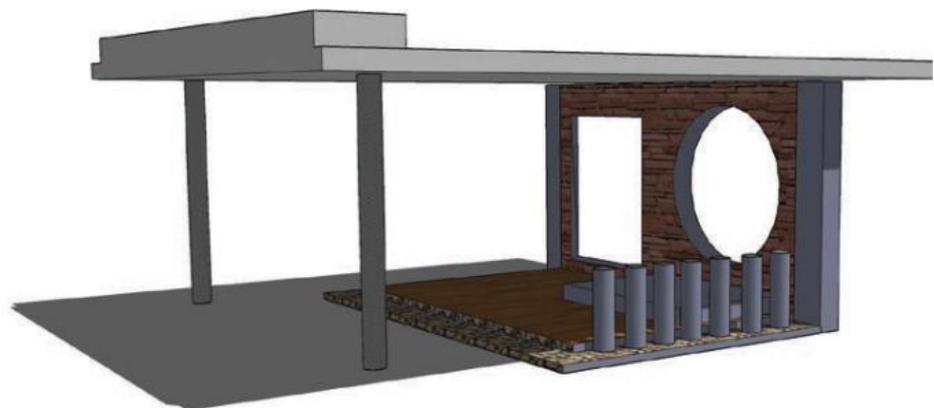
Communication design – analysis in context

The following written analysis requires visual communications that relate to the communication design field such as posters, postcards, billboards, packaging or digital advertising.

1   List one source of inspiration that the graphic designer may have used when producing the visual communication.
2   Who might be the target audience for this visual communication? What led you to believe this?
3   What would be the purpose and context of the visual communication?
4   Name two methods that the designer may have used when producing the visual communication. You may discuss any stage of the design process.
5   List one design element found in the visual communication and discuss how it has been used to communicate an idea or message.
6   List one design principle found in the visual communication and discuss how it has been used to communicate an idea or message.

Communication design – practice in context

This project requires you to produce communication design work using digital methods. You will focus on understanding the importance of purpose and context in design and how these can affect the design decisions and choices you make. Using your pavilion designed in the previous project, you will be required to design and produce a postcard and a poster to market your pavilion concept.

- *Purpose* – these include: to advertise, attract, promote, depict, teach, inform, guide and identify.
- *Context* – where a visual communication is located. In advertising, location is vital to reach the specific audience. Location will determine who will see it, such as a specific audience or a broad audience. Location will also determine what is featured on the visual communication.

Consider the following:

- What is the purpose of your poster and what is the purpose of your postcard? Once you have decided your purposes, you can determine the information that will need to be shown.

Figure 7.31 Shroom Pavilion postcard

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- Where will your postcard and poster be found?
- Who is the target audience for your context or location?
- What impact do the poster and postcard have on the appearance of the visual communication? For example, poster = large type and highly visible imagery, postcard = more text and complex imagery.
- How will you modify your visual communications to suit the different contexts and purposes? For example, a logo is altered in scale to suit different contexts such as letterhead, clothing and transport.

Design an A3 poster and an A6 postcard as part of a marketing campaign for your pavilion concept.

Each of your two visual communications needs to address the following:

- the title of your pavilion
- use type appropriately
- use of grids when creating a composition
- include relevant imagery
- use a clear hierarchy of information.

Your tasks:

1 Complete an analysis of existing visual communications (this will form your research and starting point for design work).
2 Use visualisation drawing to generate ideas with annotations.
3 Incorporate two examples of design thinking strategies.
4 Generate three design concepts (labelled).
5 Select one concept to develop and refine.
6 Apply the final design concept to a postcard and a poster.
7 Produce mock-ups and evaluate with a critical friend.
8 Prepare each file for submission (setting crop and bleed marks). Submit these two digital files to your teacher for printing.

Figure 7.32 Pavilion poster design by Johanna Gibbs

Figure 7.33 Pavilion poster design by Eleanor Hassell

Figure 7.34 Pavilion post card design by Darcy Sheahan
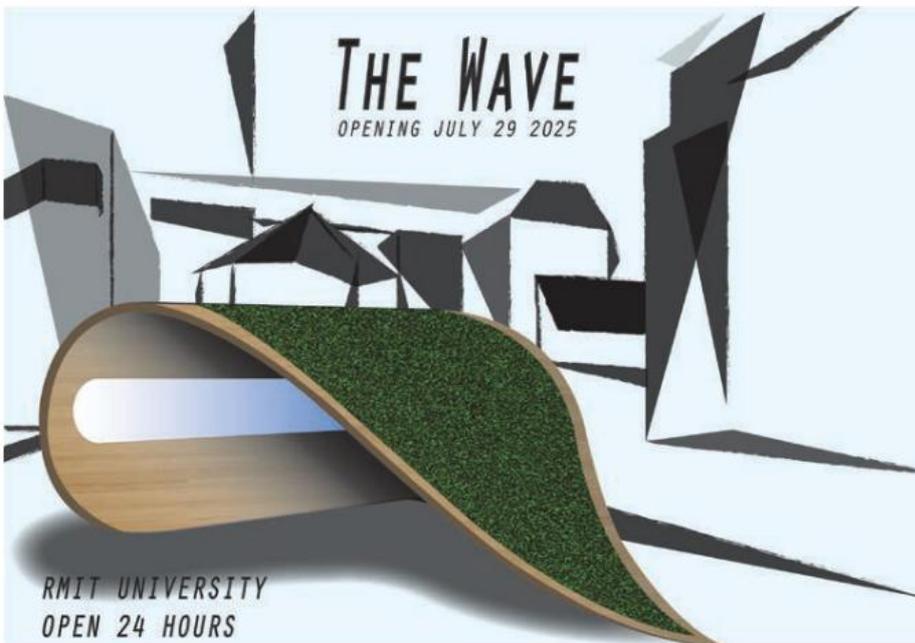
Figure 7.35 Pavilion poster design by Tae Louey

Project C
Industrial design – analysis in context
Analyse the four designs on the following pages, in the industrial design analysis exercise.

Industrial design – practice in context
This project requires you to produce industrial design work using manual methods. You will focus on *understanding how to work with constraints and expectations in design* and how this can affect the design decisions and choices you sometimes have to make when addressing a brief.

Using your pavilion designed in Project A, you will be required to design a seat that would be suitable for your target audience.

Constraints
'a limitation or restriction'
Your constraints for this project include:

- Size – must seat one adult.
- Project must be able to be flat packed for delivery and/or easily assembled.

Look at the below images and answer the following questions for each one.

What is this? (A drawing, a photograph, a model, etc.)

Name the method/s used to produce this.

Name the media used to produce this.

Name the material/s used to produce this.

What would be the context?

What would be the purpose?

List one dominant design element and discuss how the designer has used it.

List one dominant design principle and discuss how the designer has used it.
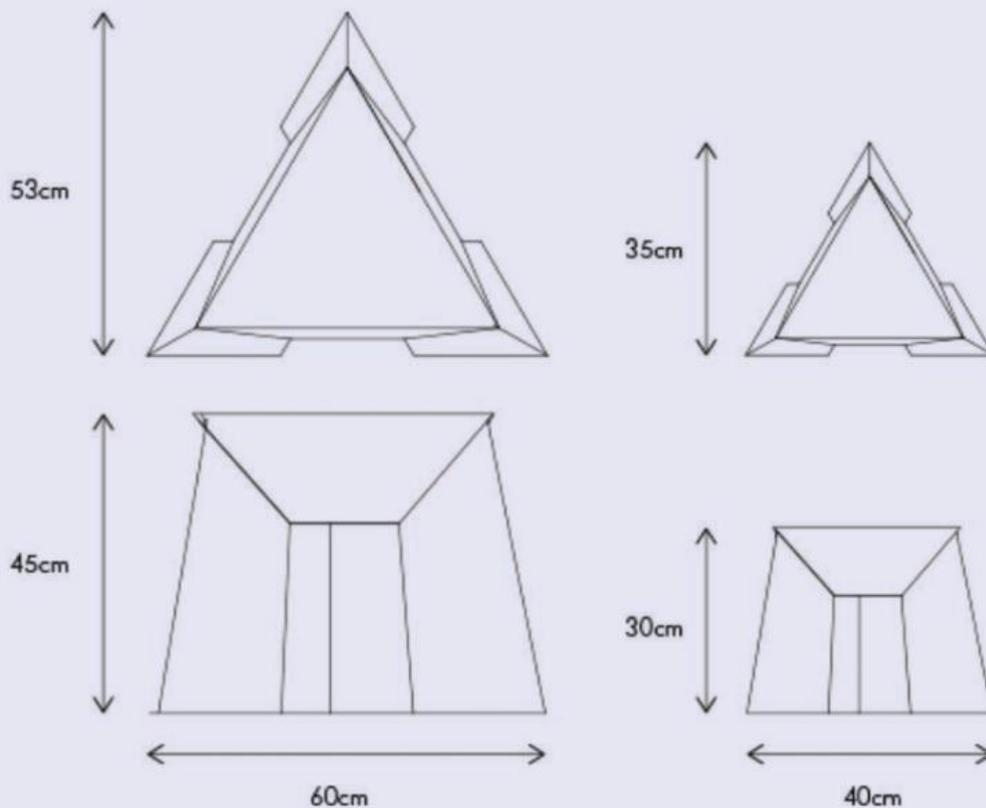
Figure 7.36 Paper Tiger Stool designed by Anthony Dann, 2006
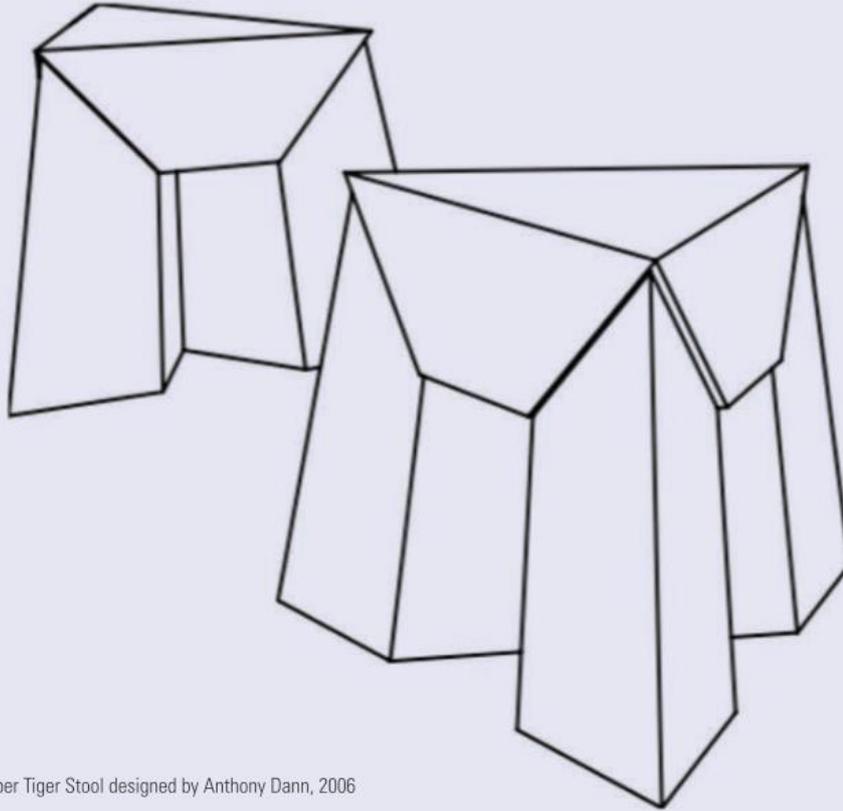
Figure 7.37 Paper Tiger Stool designed by Anthony Dann, 2006

Figure 7.38 Barcelona chair, designed by the architect Mies van der Rohe, Chicago, in 1968
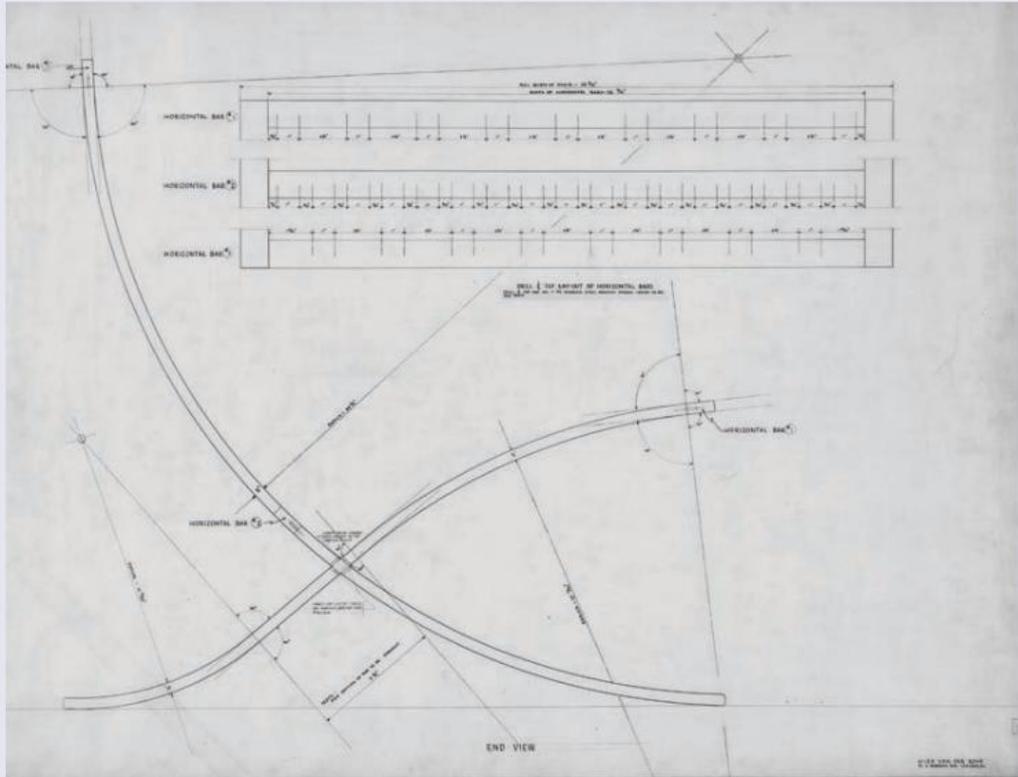
Figure 7.39 Barcelona chair, designed by Mies van der Rohe, Chicago, in 1968

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Cambridge University Press

Expectations

'a strong belief that something will happen or be the case'

Your expectations for this project include:

- strong and suitable for seating
- suit the target audience
- reflect the style and aesthetic of your pavilion
- include both two- and three-dimensional representations for the client.

Consider the following:

- How will people use your seat? Comfort, ergonomics, etc.
- Location – interior or exterior of pavilion. Can your seat be moved?
- What materials will your seat be made from? What do you need to consider when choosing materials?

Your tasks:

1 Complete an analysis of existing visual communications (this will form your research and starting point for design work).
2 Brainstorm ideas.
3 Produce two pages of visualisation drawing to generate ideas with annotations and select one concept.
4 Complete three drawings:

    a Isometric drawing
    b Perspective drawing
    c Third-angle orthogonal drawing with dimensions

Render one of the three-dimensional drawings to emphasise the materials and surface.

Figure 7.40 Chair concept for Shroom Pavilion

CHAPTER 8

Design industry practice

UNIT 3, AREA OF STUDY 2

Today, designers across a range of disciplines continue to shape the way people live. I specialise in communication design, and am constantly asking questions. 'What is its purpose?', 'Where is it positioned?', 'Who will it talk to?' As a designer I cannot act until I fully understand what is being asked of me. The reason we design is to give meaning and purpose.

(Michaela Webb, Creative Director, Studio Round, co-president of AGDA, Victoria)

OVERVIEW

The visual communication design process is a cyclical process used to develop solutions to design problems. Central to the process is the brief, which outlines information about the target audience, purpose and constraints; the process ends in the production of final presentation(s). The study of visual communication design looks at designers from the communication, environmental and industrial fields. Designers work in a range of settings and have different methods of working including different working relationships with other specialists and their clients.

KEY KNOWLEDGE:

- the stages of the design process used by visual communication designers
- the roles and responsibilities of designers, specialists and clients in the design and production of visual communications
- the practices of contemporary designers from the communication, environmental and industrial design fields
- the distinguishing characteristics of different design fields
- the role of the brief in documenting the parameters of clients' needs
- the processes and practices used for collaborating between designers, specialists and clients when presenting design directions, proposals and final presentations to clients
- evaluation techniques employed by designers throughout the design and production of visual communications
- decisions made during the design and production of visual communications to fulfil a brief, including the choice of materials, methods, media, design elements and design principles
- social, cultural, ethical, legal, financial and environmental factors influencing designers' decisions
- trademark and copyright legal obligations of designers when using the work of others
- appropriate terminology.

(VCAA Study Design, © VCAA)

8.1 Roles and responsibilities

The collaboration between clients, designers and design specialists can vary depending on the design field and communication need.

A **client** may:

- approach a designer with a **communication need** and have limited thoughts and ideas on how they want the design to proceed
- come to a designer with a prepared brief containing specific requirements (for example, a specific typeface), constraints, such as a limited colour palette, timelines and financial
- provide a designer with ideas and concepts in the form of sketches, photographs, previous designs and annotations
- have limited involvement during the design and production of the visual communication
- be involved in all stages of the design and production of the visual communication.

A designer may:

- work in a large design firm, studio or freelance
- work under a senior creative director and therefore have limited contact with a client

- undertake small design projects and therefore undertake much of the production side of the design process (for example, he/she may take their own photographs and complete all three-dimensional work if required)
- work with many specialists such as photographers, model makers, embroidery experts, textile printers, printers, illustrators and so forth
- have to prepare a brief or write a short response to a brief
- communicate with clients including 'pitching' or presenting their ideas to a client in person and/or electronically.

Other specialists may:

- work within a large design firm or studio. For example, an illustrator may be employed to undertake all illustrative work in a design studio
- accept contract work or work freelance
- need to have an understanding of the design process and the pressure of working with a designer to meet a client's needs
- have limited or no involvement with the client
- work with the designer and have some involvement with the client. For example, a designer may set up a meeting with the printer and the client to discuss the project.

8.2 Role of the brief

The role of the brief is very important in documenting the client's needs and will. It should:

- identify the client and their communication needs
- state the purpose of the visual communication(s)
- discuss the audience demographics of each visual communication
- set parameters

- discuss what the constraints and expectations are for the project (for example, project timeline and costs), social and cultural factors (including religious expectations and whether the design solution is accessible to everyone), and the ethical and legal obligations of designers and clients regarding issues such as intellectual property and environmental sustainability
- propose possible contexts and presentation formats for each visual communication.

8.3 Design decisions

Designers make decisions every day during the design and production of visual communications, including the choice of materials, media, methods and the design elements and principles. Other design and production decisions may relate to social, ethical, financial and environmental factors. These may be:

- selecting and including appropriate imagery for a religious organisation
- selecting imagery relevant to children
- selecting typefaces and font sizes appropriate for the vision impaired
- making conscious choices to use recycled media and materials
- finding ways to work within a tight budget, such as using recycled materials and designing ways for a visual communication to have several purposes instead of creating two or more presentations
- copyright and legal obligations, such as purchasing the legal right to use a specific typeface if from a type foundry, and using resources such as photo stock companies and appropriately applying their guidelines and acknowledging all borrowed imagery.

8.4 Case studies

The following case studies look at the practices of some of our designers in Victoria.

Studio Alto #shapeRMIT

Randal Marsh The Australian Pavilion in Shanghai, China

Jesse Leeworthy memobottle™

Anna Muratore Model chair

Eirian Chapman Storytime ballet

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Andrew O'Keeffe, Studio Alto

Andrew O'Keeffe is founding partner and director of Studio Alto. With more than 15 years' experience in Australia and the UK, his clients have ranged from grass-roots cultural and sustainability organisations through to large multinationals. Studio Alto works on a wide variety of projects; see Table 8.1.

With all of his projects, Andrew aims for

simplicity, clarity, authenticity and appropriateness.

He frequently looks beyond design for his inspiration. Andrew believes in

working hard, sitting up straight, avoiding cliché, embracing the unexpected, and leaving on time.

Figure 8.1 Andrew O'Keeffe

Brand and visual identity	Exhibition and environmental	Print design	Digital design
— Brand visual identity strategy — Brand naming — Brand visual identity design — Brandmark design — Brand visual identity management	— Signage design — Environmental design — Exhibition design — Wayfinding signage systems — Supergraphics	— Stationery design — Publication design — Packaging design — Print advertising — Print collateral design	— User experience design — User interface design — Website design — App design — Software design

Table 8.1 Projects that Studio Alto undertakes

Let's talk about the RMIT project…

Client

In 2015 RMIT launched a new campaign designed to promote their goals for the next five years. After collecting feedback from staff, students, alumni and partners from around the world, they were ready for a campaign that required art direction, brand visual identity, environmental and exhibition design and printed material. The campaign was to be called #shapeRMIT.

Project brief

Studio Alto's brief was to create a visual identity and communications program for the #shapeRMIT campaign that needed to target a broad audience including students, staff and alumni. Multiple final presentation formats with different purposes and located in different contexts were required. These included printed documents, digital media, signage, urban environments and marketing material.

Constraints and expectations

Constraints and expectations included:

- To express the core values and future aspirations of RMIT
- To create a sense of ownership, engagement and excitement for staff, students and alumni about the possibilities they can create for the future with RMIT
- To inspire – big ideas and little ones – and reassure that every thought counts
- To surprise and delight – use unexpected tactics to cut through
- To stay fresh and thought-provoking throughout the six-month period prior to the strategy launch
- Not to be a top-down corporate branding and comms approach, but a fresh, vibrant campaign that inspires people to think 'what if …'
- RMIT didn't want to publish the typical strategic documentation typical of universities.

(Studio Alto website, #shapeRMIT campaign)

Andrew worked closely with the client's #shapeRMIT team to ensure that they were interpreting the brief. Face-to-face meetings were held as well as discussions and chats online. Another benefit of working closely with the client meant that they worked more quickly and efficiently to get the job done.

The design process

At Studio Alto, Andrew undertakes a similar design process to the VCE Visual Communication Design model. Initially, Andrew and the team will brainstorm ideas, undertake research and generate ideas. Sometimes they will fill a studio wall with ideas to present to their client for further direction. Ideas pinned to the wall allow the team to tease out ideas further or develop new directions. Andrew implements critical thinking routines such as SWOT to assist in establishing directions and to ensure that the design work is reflecting the needs of the brief.

Figure 8.2 #shapeRMIT

Research that was undertaken for this project included:

- conversations – talking with the project team to fully understand the brief – objectives, challenges and opportunities, audience and so forth
- desktop research – understanding the market and competitors
- field research – understanding the physical environment they were working with.

For Andrew, the generation of ideas always begins with pad and pen.

Always quick and messy, for me there are as many words as pictures – making links, creating associations – to rough out ideas that we can rapidly prototype to see if they work.

Andrew and his team will often use found resources or reference material (mood boards, etc.) that show where they are heading without spending too much time early on creating artwork. They will stick the brief, sketches, words and references up on wall-sized boards in the studio and 'live with them' for a few days – to allow everyone in the studio to give their input before choosing the best directions, refining and presenting them to the client.

The creative direction (strategy) that Studio Alto took was to represent all of the individuals who had contributed to the campaign and belonged to the RMIT family. They also wanted to represent the personal nature of the way these people had contributed their ideas to the campaign.

The final visual identity was

deliberately rough-and-ready, imperfect, with a nod to street press and bill posters in a strategic move to disrupt the University's corporate communications. It had to announce that this is something different, a change in direction.

Working with other design specialists
It was decided that a new typeface would be part of the visual identity of the campaign. Studio Alto collaborated with letterer Kate Pullen to develop a custom hand-written typeface and called it 'Life'. This typeface then inspired a suite of iconography for the three main focal points of #shapeRMIT's five-year strategy plan.

From the beginning of the campaign, RMIT had involved and welcomed participation from staff, students and past alumni. Keeping in the spirit of this collaboration, Studio Alto used alumni typographer Wei Huang's 'Work Sans' along with the typeface 'Life'. The final strategy was named 'Ready for Life and Work'.

BEST VIEWED LARGE MIXED AND MATCHED

Figure 8.3 The typeface Life – a collaboration between Studio Alto and Kate Pullen

Figure 8.4 The typeface Life

Figure 8.5 Ready for Life and Work – RMIT's Strategic Plan

Digital and manual processes

For this project, the brand elements were all hand-drawn or painted and then converted to vector files for use in artwork files. Andrew personally doesn't use a tablet, but the designers in his studio do where appropriate.

Depending on the project and the client's needs, Studio Alto will incorporate manual processes; for example, collage, model making or illustration. When Andrew first started Studio Alto he would undertake these image-generation methods himself. These days, running a successful studio means that he will outsource jobs or collaborate with design specialists such as illustrators, photographers and typographers. All things end up digital! Illustrations and hand-drawn type all end up being scanned or photographed and cleaned up using Photoshop®, Illustrator® or InDesign®.

Factors that influenced the project

The brief given to Studio Alto did not specifically make reference to any social, ethical or environmental factors other than financial (there were budgetary constraints). Andrew and the team did ensure that the design work was inclusive of all different types of people that work and study at RMIT; environmentally, they tried to create as minimal impact as possible in their production.

The project was an internal campaign under RMIT's existing brand so there were no major copyright considerations. All images were created by Studio Alto or owned by RMIT, and the typefaces used were either commissioned by Studio Alto (Life by Kate Pullen) or were an open-source typeface (Work Sans by Wei Huang).

WORK SANS BY WEI HUANG

Wei Huang is a Chinese-born Australian designer who creates exceptional typefaces. He was commissioned by Google Fonts to design the Work Sans typeface, a sans serif, open-source typeface available in different weights. With no italics version available, this font is suitable for on-screen but can still be used for print.

Figure 8.6 Work Sans by Wei Huang

Figure 8.7 Print collateral

Figure 8.8 Typeface and image treatment

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Figure 8.9 Bill-style posters

Figure 8.10 Mural in Swanston Street

Figure 8.11 Banners placed around RMIT buildings

Figure 8.12 Digital posters

Figure 8.13 Screen-printed graphics on the university's grounds

Presenting to the client

All stages of idea presentation were made in person at RMIT on screen to the #shapeRMIT project team. Andrew and his team often take their own 27" iMac to client presentations so that they can avoid technical problems, which may occur when using computers, projectors and networks you're unfamiliar with. There's no worse way to start a meeting than with a technical failure!

They present in person so that they can talk through their ideas, answer questions and take feedback on the spot. Any iterative presentations (where new ideas or creative are not being presented) are usually made via PDF email to speed up the process.

The final presentations

The #shapeRMIT campaign was launched around the Melbourne RMIT campuses in both a digital and environmental campaign. Final presentations included: cupcake toppers, street stencils, bill posters and street press; reports and presentations; hoodies and drink bottles; social media, digital signage and home screens on computers around the university; and murals that loomed large over Swanston Street, one of Melbourne's busiest streets.

Eirian Chapman, illustrator

Eirian Chapman is a Melbourne-based illustrator and graphic designer, and works on projects in fields such as advertising, editorial, digital and retail. She is represented in Australia by The Jacky Winter Group.

Some of her clients include the Commonwealth Bank, M&C Saatchi, Mercedes-Benz, Clemenger BBDO, Zurich Airport, WWF, The Australian Ballet, *The Big Issue*, Broadsheet, *GQ*, *The Guardian*, Schweppes and *Monocle* magazine. Her work has been featured in *Nobrow*, *Curvy* and *Behind Illustration 2*.

Art and design has come naturally to Eirian; her mother is an artist, her father a landscape architect and urban planner and as a child she was always drawing and sketching. After completing Year 12, Eirian applied for both fine art and graphic design courses, choosing graphic design after attending the university open days. The structures of the design-based courses were more appealing, specifically allowing Eirian to undertake an elective in illustration. After four years at RMIT including Honours, Stuart Pettigrew Design, a corporate design firm on St Kilda Road, employed Eirian. After three years in corporate design she realised there was limited opportunity to work with her true passion for illustration and she was 'jelly' (jealous) of other artists and designers who were doing what they wanted. So she left the corporate world to build up her folio in illustration while continuing to freelance in graphic design to support her career change. Eirian was successful in joining The Jacky Winter Group (an agency that represents artists and designers and assists in connecting talented people with clients), but not until she had produced a substantial amount of work. She spent a great deal of time creating a variety of work to demonstrate what she was capable of. Her hair ornament project called Teeth & Hair is where she was able to demonstrate her range of skills and techniques and at the same time produce a large volume of work. This project was a contributing factor in her acceptance into The Jacky Winter Group agency.

Figure 8.14 Portrait of Eirian Chapman, by Jo Duck
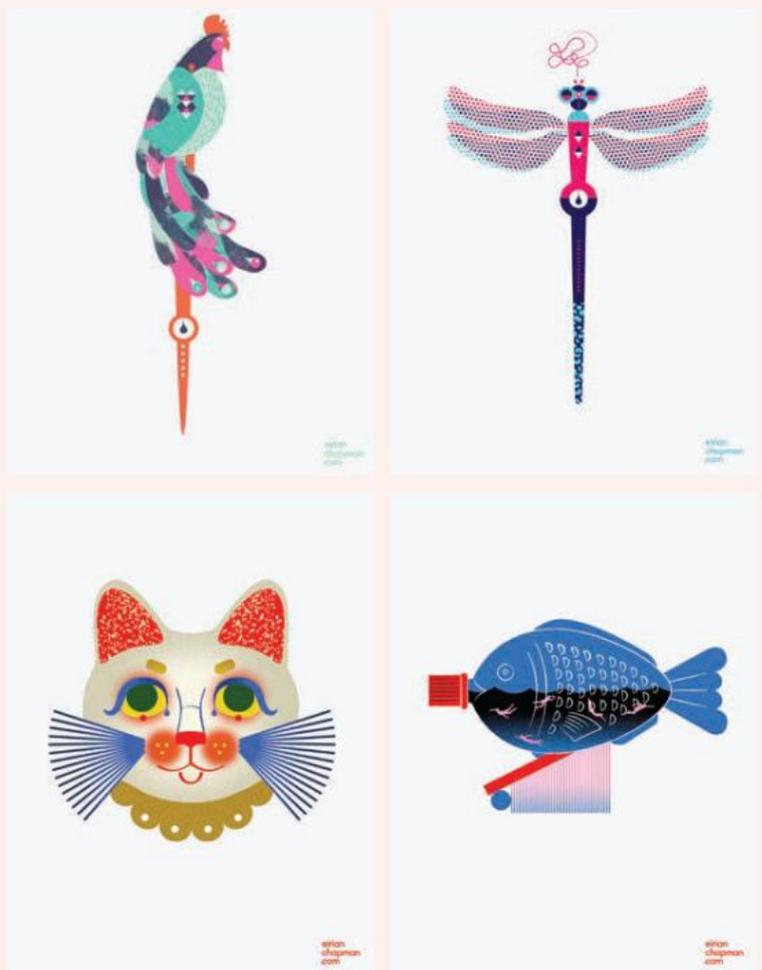
Figure 8.15 Examples of the hair ornament project called Teeth & Hair

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Clients and the brief

For Eirian, most of the time a brief looks like an email – often a single sentence. She or her agent will establish what the client wants through a series of questions (where will the images be used? For how long and where?). Eirian will then work out how long the illustration(s) will take her and a quote is worked up.

A typical brief will include:

- budget
- timeline
- size
- colour
- context
- usage licence for the work.

Pitching an idea

Eirian will occasionally be asked to pitch for a job. These will usually be paid pitches in which she and a couple of artists will be put forward for the same job. She recently won a paid pitch for the Australian Ballet Storytime 2016 production of *The Nutcracker* through her agent The Jacky Winter Group. The pitch required her to illustrate the character of the young girl Clara in a fun and whimsical manner suitable for children aged 3 and up. She was then provided with the official costume designs from the Australian Ballet to help inform the next illustration of the Nutcracker soldier. The illustrations were then used on their website, promotional flyers and posters as well as printed in black-and-white line drawings for the children to colour in.

The design process

Research is an important part of her design process. For the Australian Ballet Storytime production of *The Nutcracker*, Eirian read the story, looked at the costumes and studied the positions of the dancers. Specifically, it was the dancers' feet that were studied – the Australian Ballet is particular about the position and weighting of feet. For example, she originally illustrated a dancer up on his toes, however, feedback from the client included that the feet of the dancer were incorrectly positioned.

Figure 8.16 Initial drawing

Figure 8.17 Storytime ballet *The Nutcracker* – figure of the Nutcracker with corrected foot position

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Figure 8.18 Storytime ballet *The Nutcracker* – advertisement

What does Eirian do if she gets stuck for ideas? She heads outdoors. Earlier in her career she would undertake brainstorming, a technique learnt from her university days. These days she finds brainstorming results in too many similar ideas being produced. Inspiration now comes from many places, including doodling, TV shows and books:

> *Clear your head and don't look at social media; it is just noise that fills your head.*

The generation of ideas is undertaken with initial thumbnails and messy sketches which are then traced, as she wants to make the work neat to show to the client. At this stage not a lot of time is spent on the work, as the client may come back with changes. Next, she scans the traced sketch into Adobe® Photoshop®, to further refine the drawing. The drawing is often shown to the client at this stage, to ensure that the brief is being met. Her drawing is then placed into Adobe® Illustrator®, where she will draw over the sketch using just the pen tool. Redrawing in Illustrator® may be demanding, but it means that it is easy to add and change colour, textures and details.

> *University is just a learning tool … some students feel disenchanted because they think the University will teach them everything; it is just a stepping stone as we are constantly learning.*

Eirian learnt a lot about design software at university, but it wasn't until she was working that she really developed and honed the associated skills. She still refers to tutorials or watches a YouTube clip to assist in resolving a technique associated with the software she is using. Although a lot of her work is vector based, manual methods are still extremely valid. For example, Eirian may create a texture such as an inkblot that is scanned into Photoshop® before being placed into Illustrator® so as not to lose its texture. Eirian always tries to recreate what the illustration might look like if it was done manually so as not to look too much like a vector illustration or a bad application design.

Methods she uses include drawing, using the computer, making textures and collages and scanning these into the computer. Eirian's work always ends up digital. Some of her favourite media includes posca textas, markers, fine liners, pencils and Adobe® Photoshop® and Illustrator®. Eirian manages her files using Dropbox and then archives everything (she learnt a lot of about file management while working at design agencies).

A good brief that clearly documents what the client wants can avoid the client coming back with too many changes after the work has been submitted for approval. Mock-ups are not usually completed; however, a client might be worried how the project will look and ask for a section of the illustration to be coloured before approving the final design.

Once Eirian has finished her illustration she uploads it into a program called Basecamp (a web-based management tool) for final sign-off from the client. At this point Eirian's job is complete and the client now has control of how the artwork will be presented/printed. For example, the client may choose a typeface that Eirian would never have even considered to go over the artwork. It is the client who will be responsible for working with a graphic designer or printer – Eirian is a supplier midway. She doesn't attend meetings with a printer or a graphic designer. With illustration, Eirian only deals with the picture and only interacts with her agent The Jacky Winter Group and the client.

Legal obligations

Eirian avoids looking to the internet and other illustrators' work for inspiration and will instead look for ideas in art, nature, history and the real world. Eirian suggests feeding off your own experiences to inspire your creative work … your childhood and things that you are interested in. She once had the awkward experience of a client requesting that she draw in a similar style to another artist. She quite rightly said 'no'.

Occasionally, Eirian has seen her work pop up on the internet on products such as iPhone cases. Situations like this can be hard to control, especially when the product is in another country. Along with other illustrators, Eirian uses social media sites like Slack and Instagram as a way to gain information about jobs and clients as well as advice or warnings about companies that might not pay or are difficult to work for.

Copyright infringement is a major issue in the illustration community. There are steps that illustrators can take to recoup losses but it can be time-consuming. Agencies such as The Jacky Winter Group protect their artists with specialised lawyers, contracts, and the use of watermarks in the artworks so that any work used without permission or payment can be addressed.

The illustrations that Eirian produces through herself and her agent come with a Usage Licence. Usage charges are related to the value the client receives due to the exposure of the image. While only a handful of people may see the image on a greeting card, thousands may see the image on a billboard and so it has more value. The same image can be many different prices depending on where it is used.

Figure 8.19 Storytime ballet *The Nutcracker* – figure of Clara

Randal Marsh, architect

Randal Marsh studied architecture at RMIT and set up Wood Marsh Architecture, a multidisciplinary private practice in 1983. He was the only student who studied art in the final year of school and reflects that conversations with his art teacher about critical thinking were more beneficial than anything else on the syllabus. A painting held in the school's art collection by David Davies, titled *Ferny Creek*, was often visited by Randal as a student and was a major trigger for the passion he has for art.

Randal is a luminary in the Australian architectural world and his creative practice has consistently pushed the boundaries of architectural design for nearly 30 years. Wood Marsh architects have received more than 28 Royal Australian Institute of Architects awards for work ranging from residential houses, nightclubs, high-rise universities and art galleries through to freeways and sound barriers. Their designs are considered unique and exciting; to get an idea of the diversity of their work, visit the Mansion Hotel in Werribee, the Deakin University Building J at Burwood, wander over the award-winning Bourke Street pedestrian

Figure 8.20 Randal Marsh

bridge or take a look at the Australian Centre for Contemporary Art. The work of Wood Marsh has received both national and international recognition for its great conceptual strength and clarity. When bringing bold sculptural architecture to communities, its approach is based on contextual issues of locality and region.

IN THE KNOW 8.3

The philosophy

The ideas behind the architecture of Wood Marsh are often inspired by their interest in other art forms rather than simply architecture. This results in sculptural qualities in the design of their buildings. The simple forms of 1960s and 70s American sculpture have been influential, and this can be appreciated in their building designs, which are about the form and the material and are never decorated. For example, a residential house is not seen as a house on a block but rather as a chance to look at form, to think about the space available, and to challenge the context that it will be built in. Another example is the Australian Centre for Contemporary Art. ACCA was designed as one building – a monolith to house contemporary

art. Intentionally designed with no front or back door, the sculptural style was designed as a building in the round. Three street frontages allow people to enter the building from multiple sides. Part of the brief was that ACCA had to fit in with the existing Malthouse Theatre and this was achieved through creating an outdoor amphitheatre between the two buildings. The colour of the corten steel material used is a visual connection with the red bricks of the historic 1892 Malthouse building. The corten steel was also chosen because of its velvet-like, tactile qualities – a building that people would want to touch.

A CASE STUDY: THE AUSTRALIAN PAVILION, SHANGHAI, CHINA

The Australian Pavilion has been designed to be read in its surrounds as a bold, modern and organic form. Set in the abstract landscape of the World Expo site, the sensuous ribbon of the facade, broken by glazed tears, generates an undulating form, which is designed to have no obvious front, rear or sides. The prominent entry is articulated by large glazed tears and illuminated signage, while glazed tubular circulation ramps protrude out of the curving façade, providing interest for participants and intrigue for passers-by. The singular materiality of the cladding reinforces the form, the earthy tones of the weathering steel referencing the ubiquitous Australian landscape while the highly sculptural skin expresses the modernity and design integrity of our cities. Internally, the large performance space and ancillary functions are organised around a full-height internal courtyard giving some drama to the spatial relationships within. The pavilion expresses the duality of the sparse Australian landscape and its densely populated urban centres.

Figure 8.21 The Australian Pavilion in Shanghai, China

The design process

The client and the brief

Before a brief is established it is important that the client has an understanding of what the company does. This allows the client and the architect to be on the same page. A budget is discussed which includes the reality of what can be built within the budget and in the context of the site. The next meeting of the client and the architect occurs on the proposed site where information about the site (such as the direction of the sun) is documented. The architect listens to what the client has to say about the site and what they do and don't like in regard to materials and colours. The architect may at this point discuss options for the orientation of the building on the site. Gathering information from the client and from the site is a form of research for the architect and this will include taking photographs for reference. For Randal Marsh, the first approach is to look at things in the abstract, as a sculptural approach… a single bold idea is generated and he will work in reverse from there. The idea will be sketched through a series of rough drawings to record the feel of the form and to test imaginative, three-dimensional ideas on paper. These drawings are then interpreted and drawn on the computer by his staff.

The design process for the Australian Pavilion

The competition and the commission

The Department of Foreign Affairs and Trade held an open competition for the design and construction of a pavilion to represent Australia at the 2010 Shanghai World Expo. The tender was won by Bovis Lend Lease in collaboration with Wood Marsh architects and Think OTS (who designed the interior). The important expectation in the brief was that Wood Marsh needed to represent Australia through the 'built form' when designing a solution for the pavilion. The architects responded to this expectation by creating a design that represented an abstract sculptural
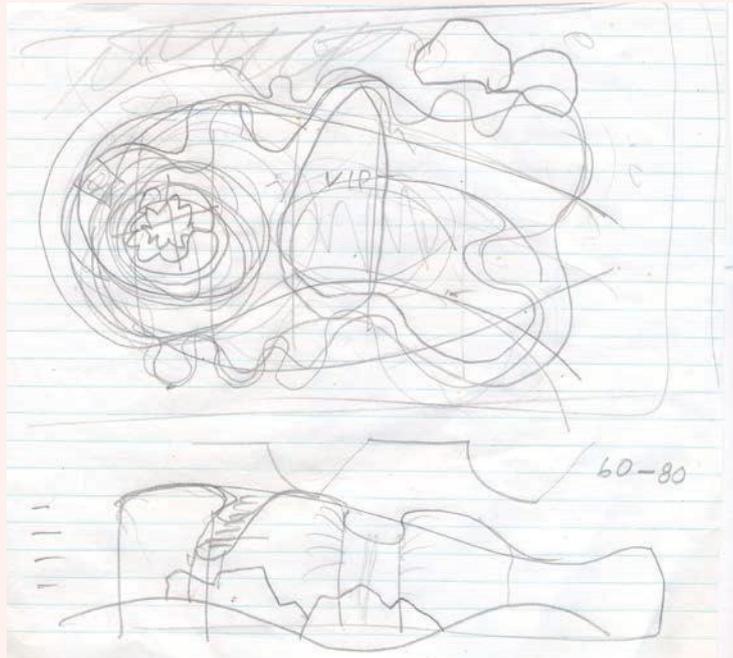
Figure 8.22 Early ideas

form that referenced the red centre of the Australian landscape. This was achieved by not only the sculptural form, but by the use of colour (the ochre tones) and materials (the weathering steel cladding).

Working with others

Wood Marsh were lucky to be working with Bovis Lend Lease as they had a base in Shanghai and therefore had the knowledge and experience of working in the location. When working on such a large project, the importance of collaboration with other professional practitioners is important. Wood Marsh worked with other professionals such as local subcontractors, engineers and

Figure 8.23 Sketching initial ideas
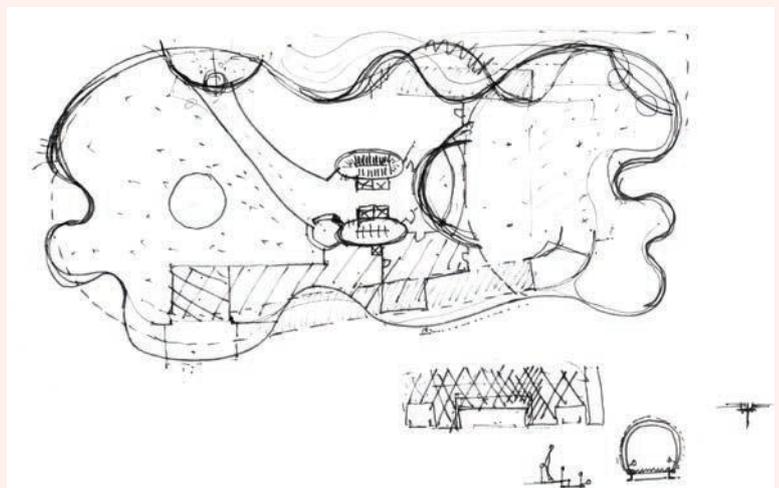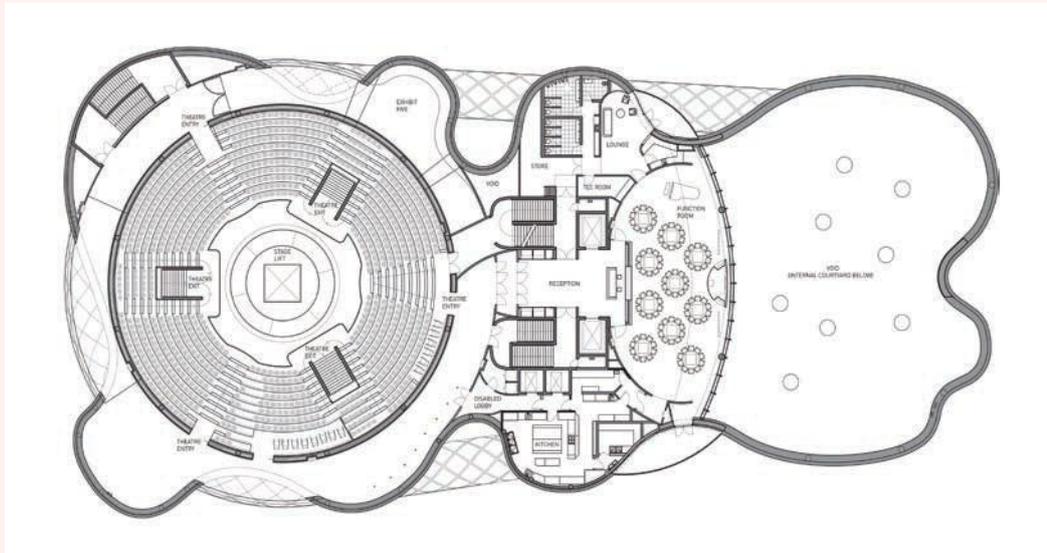
Figure 8.24 Floor plan for the Australian Pavilion

even design institutes. The drawings and designs were completed in Melbourne using a combination of computer-aided design (CAD) and Rhino software, with part of their initial design process producing concept drawings, samples and mock-ups of the building components. As Wood Marsh were not

Figure 8.25 Building detail showing the difference between night and day

based in Shanghai during this time and were following a very tight time frame of 12 months, it was extremely important that they made clear their desired outcomes. Clear communication, rigorous testing and preparation completed in Melbourne made it easier to manage the project between visits to Shanghai.

Social, cultural, economic and environmental factors can influence design and production. The Australia Pavilion project had many factors that brought about certain challenges. For example, they did not plan on an outbreak of swine flu during the middle of the construction of the pavilion. Another example is where Wood Marsh soon realised the importance of respect and honour in Chinese relationships. A Chinese engineer had changed a column that was meant to be made from concrete to steel without approval from Wood Marsh. When the error was brought to the attention of the engineer he not only acknowledged his mistake in not seeking approval from Wood Marsh, but wanted to resign as he felt that he had dishonoured the architects. Wood Marsh assured him that this was not necessary and left the column as steel.

Working in China meant that Wood Marsh had to adapt their approach to the design of construction to match the capabilities of the local industries. The concept of participating in the World Expo in Shanghai included a political agenda with the economic cost of building the pavilion extremely high. The Australian Government put the high cost aside in the hope that the pavilion would foster a

stronger relationship with China. The pavilion was about the idea of using architecture in a diplomatic way. Participating in the Expo meant being able to promote Australia and increase or foster trade potential.

The inspiration and that beautiful red material

The contemporary form of the pavilion is instantly recognisable as Australian, with inspiration coming from our outback landscape. The final design represents Australia in an abstract and sculptural way with a nod to Uluru and Kata Tjuta.

The design and manufacture of the steel cladding provided several advantages including:

- the steel cladding worked as a screen for the weather
- the panellised system meant that the pavilion could be built by locals in Shanghai and the panels could be simply removed/uninstalled and then shipped back to Australia for reuse afterwards
- the way that the steel panels were put together meant minimal horizontal seams and therefore assisted in conveying the desired monolithic appearance
- the steel had a way of weathering as its colour darkened over time. The steel also changed colour throughout the day, not unlike Uluru.

TEMPORARY STRUCTURES

The Australian Pavilion, like all Expo pavilions, was temporary. As a class, discuss the purpose of the Australian Pavilion, its cost and removal. Did you know that the Eiffel Tower was the main exhibit of the 1889 Paris Expo and was designed to be demolished?

EMBARK 8.1

Figure 8.26 Interior details

Figure 8.27 Exterior view

Anna Muratore, industrial design student

Anna Muratore is a student studying industrial design at RMIT. During her first year she undertook subjects such as Prototyping, Drawing, CAD to CAM (3D modelling using Solid works), Sustainability, User-centred design, Culture of objects (observing the culture of objects and looking at reverse design), Engineering and Politics in design.

When asking Anna what industrial design is, she responded: 'It's making stuff'. For Anna it is essentially everything that is not graphic design, architecture or landscape design – it is everything else. Industrial design requires the designer to think about user experience and at times the confluence of design (bringing together two or more things to create a new product or concept).

Figure 8.28 Anna Muratore

The project – seating for a small space

As part of Anna's Sustainability subject, she was required to work in a small group to design a seat. The client was Herman Miller and students were required to design a concept for a competition. Although the client and competition were imaginary, students were still required to undertake research into Herman Miller and the company's sustainability processes. Anna's class was given several seating options to choose from – these included designing seating for a playground and a professional setting. Anna's group chose to design a seat for a small space.

The brief was in the form of a student handout supplied by her professor. There were no real constraints other than the students were required to abide by the sustainability beliefs of the Herman Miller company. This included looking at the concept of 'cradle to cradle', which is the whole life cycle of the product. This idea of sustainability came through in most of her classes in first year of university. Finally, the brief included a weekly schedule that students were required to adhere to.

Research is an important part of the process and Anna's group looked at the type of furniture found in small spaces and social gatherings to see how people interacted with furniture. Interviews were a rich source of information as these provided a chance to analyse primary data and make informed personal choices.

DISCOVER 8.3

DEFINITION: CRADLE TO CRADLE

The whole life cycle of a product including how things are made, where they come from, how are they transported and how you can make things more sustainable. A product can have an afterlife and this can mean different things such as a postage package that can then serve as a fertiliser. Cradle to cradle is about designing objects with an afterlife.

EXERCISE: HOW MANY PLANET EARTHS DO YOU USE EACH DAY?

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Cambridge University Press

Handy tip from Anna

Set your search settings in Google so that you only get images that are free to use. This can be done by going to Settings, Usage rights and selecting 'not filtered by license'.

When generating ideas Anna worked quickly and freely using a minimum selection of media. She did rapid prototyping (it's quick and dirty) where the idea was to make and get a feel for the concept, thinking about forms and the practical functions – in other words, how will it work? At this stage the idea was to 'smash out' as many things as possible and very quickly. Developing concepts included making things out of paper, modelling clay and cardboard; in fact, whatever she could get her hands on to be able to develop concepts without the labour of worrying about media, materials and methods. At this stage it was still about the concept and how it would work. Unlike Visual Communication Design students, there is no folio with plastic pockets. Rather, all drawings and prototypes are photographed or scanned and submitted digitally. Depending on the brief or project, drawing could be a small part at this stage. And although Anna did do lot of freehand drawing another student may have gone straight to the computer.

There are some projects where students only needed to provide freehand-drawn solutions. Some drawings are done very quickly in Fusion 360 where the software assisted Anna in visualising the idea.

In class Anna used photocopy paper and a ballpoint pen to be able to work quickly. If she was going to be pinning work up at the end of a class she would draw in ballpoint pen or pencil and then go around the edge with a 0.8 fine liner to create a stronger-looking image and perhaps use a marker for directional arrows, a quick shadow or a 'swoosh'. Bleed-proof paper was used for formal marker rendering to assist with bleed and to save on the amount of ink used by the marker. Other important materials were masking tape and cardboard. (Anna said there can be sometimes nearly 70 students running around Melbourne looking for free cardboard!) Most of Anna's work was completed in the studio space with only limited time in the workshop.

The design process that Anna followed was quite similar to that of Visual Communication Design students, and included presenting ideas to an audience. It was a regular requirement for Anna to pin her work up at the end of class where she would receive feedback from her professor and peers. The refinement stage of the seating project included mock-
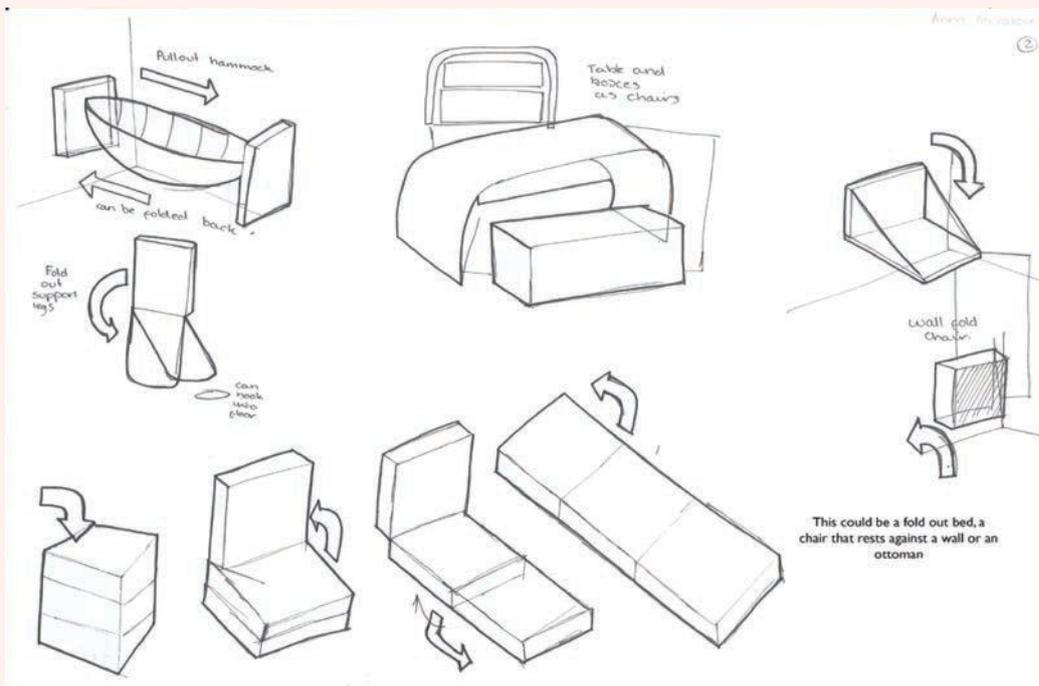
Figure 8.29 Idea generation

Figure 8.30 Rapid prototyping

Prototyping combining ideas of the torsion box and the 'chair within a chair'
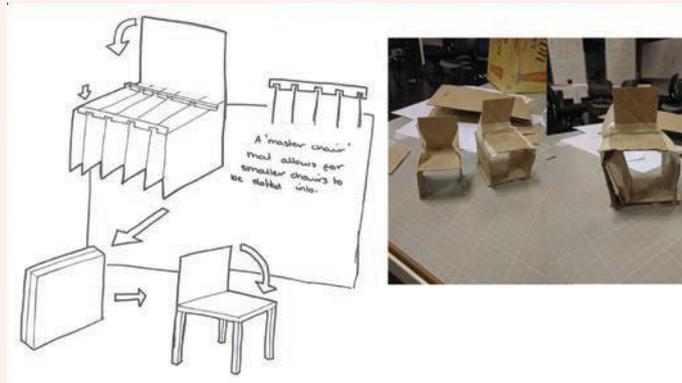
Figure 8.31 Idea refinement

A 'master chair' mod allows car smaller chairs to be slotted into.

Figure 8.32 Final prototype

The final 1:5 scale model chair was constructed by laser cutting each of the individual slabs out of a sheet of MDF. The slabs themselves are held together by short lengths of 3mm dowel.

ups made from cardboard and using a cheap plywood to understand how the chosen material would perform. Although the group didn't use the intended high-end plywood, they had to acknowledge how the intended material would behave.

The seating project included a final presentation where students were required to present their project to a designer. The designer provided feedback, such as asking students if they had thought about how they would get their seat from A to B. Anna's group used a lot of material in their final seat. As this project had a sustainable focus, the group justified the amount of material by saying that they used an Australian-sourced company that created environmentally friendly plywood. (Traditionally, plywood is treated with formaldehyde.) Also, their seat was flat-packable and therefore a larger number could be transported, which allowed a reduction in transportation costs. The seat was designed to be a long-term investment piece and, accordingly (because it was a module concept), parts that were damaged could be replaced.

Anna, what advice would you give students in Year 12 who want to follow a career in industrial design?

Stay on top of your folio work! It was the folios that got me into the course I wanted, not the ATAR score. Year 12 is a safe year, working in the comfort of your school. It is the perfect time to try different things.

What did we actually end up making?

- Wasn't explicitly "Social Furniture"

- Not space efficient enough for small apartment living.

- The design is a "Statement Piece" that draws the eye rather than being entirely built for efficiency.

- The shape of the design is more like a coffee or book chair.

What would we improve/do Later?

- The chair uses alot of extra material that could probably be reduced.

- Further Investigation into the fastening mechanism between cut outs (One such example could be the use of screw in style aluminium poles)

- Experiment with the form of the chair.

An example idea of a screw mechanism for the poles.

Figure 8.33 Reflection

Cambridge University Press

Jesse Leeworthy, memobottle™

Jesse Leeworthy is the co-founder of memobottle™, a beautifully designed and practical solution to the problem of disposable plastic water bottles. He grew up in the coastal town of Torquay, Victoria, and completed his Bachelor of Engineering (Product Design) Honours at Swinburne University. As part of his course, he looked into the issues of single-use water bottles. As a designer he was concerned about the growing amount of disposable plastic water bottles polluting our waterways and parks and the global impact upon our environment. Several years after completing his degree, Jesse decided to pursue the water bottle issue again – this time with friend Jonathan Byrt – and memobottle™ was born.

Figure 8.34 Jesse Leeworthy

Memobottle™ is taking on one of the biggest environmental issues facing the planet. From a sketch in a pad, it became a multi-million dollar company within four years. In 2016, the Academy of Motion Picture Arts and Sciences chose to include a memobottle™ in the gift bags handed out to all Oscar award nominees.

From the moment we decided to launch memobottle™ and define what we actually stood for, Jonathan and I have been based in different countries. I was in Melbourne and he was in San Diego, California.

We decided we did not want our own warehouse, shop front or even office. Instead we have opted to create a purely online, automated business.

Because we are not location specific, we are constantly travelling the world meeting customers and suppliers, while seeing different parts of the world. At the moment we are deep within the Arctic Circle on a photo shoot while managing a marketing campaign for the 2016 Oscar gift bags. It has been a very exciting 18 months!

It's about a problem

Both Jesse and his partner Jonathan were frustrated with the large amount of disposable drink bottles being purchased and then discarded after a single use. They were aware of not only the cost of manufacturing these types of drink bottles but also the impact they were having on our environment, including being dumped in our waterways. They saw a

Figure 8.35 Jesse looked at objects and projects that are typically found in messenger or work bags. He found a common shape and form and used this information to generate the idea for the form of the memobottle™.

Figure 8.36 The memobottle™ with packaging

problem and then set about finding a solution, which resulted in the memobottle™.

Their memobottle™ is innovative and at the same time an environmental vehicle for change – use a memobottle™ instead of a single-use disposable bottle and you are helping the environment. In his many interviews, Jesse talks about human convenience often being the cause of environmental harm. Therefore, they realised that they needed to change people's habits in a positive way. Creating a beautiful and well-designed, reuseable drink bottle was their positive approach to breaking people's habits.

Research into existing drink bottles posed the question, 'why are drink bottles round?' As a design student interested in industrial design and the relationship between humans and products, you should set aside some time to research and answer this question yourself. The most direct answer is that the cylinder

form provides the most volume with the least surface area – meaning that there is less plastic material in a cylinder bottle than a cubical/square form and this cuts down on the costs of materials for the manufacturer. Therefore, most drink bottles are generally manufactured as circular or round. Another interesting factor about the cylinder form of drink bottles is that other manufacturing fields take it as the norm. For example, car manufacturers include round drink bottle holders, and racks for drink bottles on bikes are round too. It is amazing to think that one manufacturer's design will inform the design of another.

So although the general consensus is to design drink bottles as round, the concept for the shape and form of the memobottle™ came from the idea of looking in the opposite direction. Why design a bottle to reflect the current market? Instead, they designed a drink bottle that would fit into your bag. A flat bottle that would slide into your bag, sit comfortably with laptops, books, phones and wallets – and what better way to do this than to mimic international paper sizes? The memobottle™ is easy to transport and still functions in a similar way to traditional bottle designs. The target audience is people who would enjoy using the memobottle™ as a type of practical fashion accessory and includes creative types, corporate people and, of course, university students who carry bags with laptops and notebooks.

Figure 8.37 Developmental drawings

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How?

Jesse already had prior knowledge and a keen interest in the project after completing his Honours project at university on single-use drink bottles and their effect on the environment. After deciding to make the project real, the pair completed extensive research into what materials were the most energy-intensive to bring out of the ground to make reusable bottles including aluminium, stainless steel and plastic. The final memobottle™ design is made from 30 mm thick BPA-free plastic that is durable and robust.

Once the concept for the memobottle™ was born they needed to find funding. With minimal funds behind them they used KickStarter (the crowdfunding platform) to test their idea and raise their initial funds. The company is now so successful that they:

- have their product in more than 300 design retail outlets
- ship their product to 70 different countries
- have won numerous design awards
- had their memobottle™ included in the 2016 Oscars gift bags and the memobottle™ is endorsed by the actress Anne Hathaway
- partnered with Water.org to assist in providing clean drinking water.

Although they have had enormous success with the memobottle™, they have had challenges.

There are always challenges

So the problem to be solved was to design and manufacture a reusable drink bottle with the following considerations and expectations:

- ensure the process and product was as environmentally friendly and sustainable as possible
- design a product that was beautiful, therefore attracting people to purchase the product and use it on a regular basis.

During any design process there is always a hurdle to overcome. One of the biggest challenges that the memobottle™ team had to overcome was the ability to manufacture the iconic neck design. If they had chosen to put the neck in the centre it would have been a lot easier to make. This design feature meant addressing a few different manufacturing processes; and indeed halfway through **tooling** their supplier pulled out of the job, as they could not achieve the design required. The manufacture of a slim bottle with an offset neck had never been done before. At that point they had 6000 people who had backed them through the KickStarter program and therefore 6000 waiting for their memobottle™. A new manufacturer and more regular visits to discuss and oversee the process included solving the following design problems:

tooling refers to the process of creating manufacturing components needed for the production of a product. This can include the creation of moulds, cutting equipment and patterns.

Figure 8.39 The ugly truth – facts about single-use, disposable drink bottles
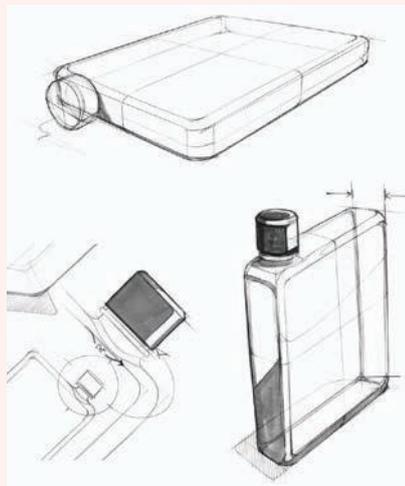
Figure 8.40 Drawings
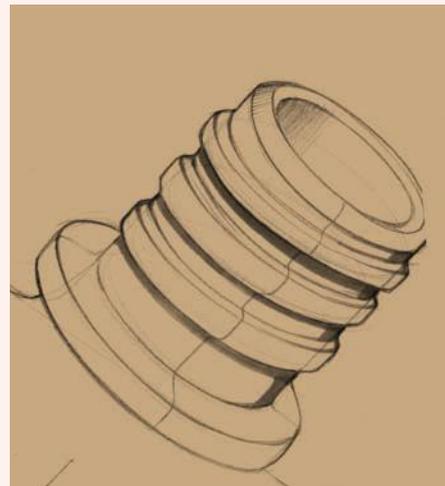
Figure 8.41 Drawing detail of the bottle's neck

- material choice
- the design of the tooling of the bottle
- different air vents
- the difficult achievement of the offset neck.

They worked very hard to get the final result with few revisions and the initial design was very similar to the final product.

Now

After long hours working on the memobottle™ around their full-time jobs, Jesse and Jonathan left their regular jobs to concentrate on the memobottle™. As the company continues to grow, both partners often work remotely and therefore, depending on their location and the time of the day (constantly switching

time zones), they use digital technologies to assist in running their business. These crucial 'tools' include Slack (an internal messaging tool) that allows them to have lots of different conversations going on at the one time (a conversation may include a discussion about retailers, packaging designing or intellectual property). A program like Slack allows you to upload files, include clients, manufacturers, retailers or other design professionals in a conversation. Due to the nature of their business, they are constantly looking for different platforms in order to work more efficiently, such as having their accounting program cloud-based. Having everything in their business, connected and integrated together, including warehouses, manufacturing and their accounting system, is efficient and allows the pair to work anywhere in the world.

The memobottle™ project is just the beginning. Jesse and Jonathan are looking towards further product development and expanding their products overseas. They will continue to focus on the issue of the environment and try to continue to bridge the gap between human convenience and environmental concerns. They want to change the number of people who do not have access to clean water and hence their connection with Water.org (whose co-founder is Matt Damon).

When asked what advice they would give to people who want to launch an idea, their response is: 'to identify and set goals' and 'have a go'.

Figure 8.42 A beautiful product that fills a need and assists in saving our waterways and environment

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CHAPTER REVIEW

Summation

Designers work in a range of formal and informal settings. They work in teams, independently, face to face and online. Designers work with other specialists; for example, a graphic designer may employ an illustrator to complete part of a design project or outsource some photographic work. An architect will work with an engineer and an industrial designer may work with a specialist in model making. It is not uncommon for design companies to work collaboratively on the one project. A graphic design company may work alongside an exhibition design company to complete a large project (such as the VCE Season of Excellence).

This study looks at the communication, environmental and industrial design fields. Each of these fields has specific roles and skills required by a designer. The design process model can be used as a framework to analyse and describe the design work produced by these designers.

MULTIPLE-CHOICE QUESTIONS

For each of the questions below select the correct answer.

1 Which design field does this visual communication belong to?

  A environmental design
  B communication design
  C industrial design

2 Designers use different methods to evaluate their work. Which example below is *not* the most useful way to evaluate design work?

  A internet research
  B generate mock-ups
  C consult with client

3 When conducting research you need to be aware of where your information comes from. Sometimes if information is secondary (not from the source) it can have been altered or changed and be inaccurate and unreliable. Which of the sources below would be the most likely to contain secondary information?

  A websites
  B magazine articles
  C blogs

4 Sustainable design refers to:

  A how long the ink used in printing will last
  B how long a logo will stay in fashion
  C designing with respect to the environment

MINI TASK: COLLABORATIVE SCENARIOS

The table below has six different potential working relationships between designers. Briefly discuss how each would work together.

graphic designer and illustrator
graphic designer and photographer
architect and engineer
architect and landscape designer
industrial designer and model maker
graphic designer and coding specialist

EXTENDED TASK: LEGAL OBLIGATIONS

Legal obligations: questions
1. Define intellectual property.
2. Define copyright.
3. Define trademarks.
4. You often hear people saying that you are allowed to copy 10% of someone's work. Is this true?
5. Are fonts free? Discuss.
6. Explain when you are, and when you are not, the copyright owner of the design work you produce.
7. Not all logos or names can be registered as a trademark. Discuss.
8. When completing design work for a visual identity or branding, there are two main areas that you will need to be careful with: these are generating names for a company and the creation of a logo.

   a. Explain why these two areas are of concern.
   b. Propose a plan to avoid any problems with these two areas.

VCAA ASSESSMENT

Unit 3, Outcome 2

On completion of this unit the student should be able to discuss the practices of a contemporary designer from each of the design fields and explain factors that influence these practices.

(VCAA Study Design, © VCAA)

THE DESIGN INDUSTRY

You are required to prepare a written report with visual information that discusses the work of three contemporary designers from communication, environmental and industrial design. Use the following questions to assist you in collecting and preparing your report. You may refer to the designers in this textbook or undertake your own interviews. Your report should acknowledge the work of others and needs to be in a digital format.

INTERVIEW QUESTIONS

Question 1

The design industry: what does it mean to be a designer in the 21st century?

a   What type of designer are they? E.g. graphic designer, architect, etc.
b   Which design field does the designer work in?
c   What type of projects does the designer work on?

Question 2

The brief, pitch and relationships with the client

a   Is a brief used between client and designer? How is a project or job established?
b   What are the roles, responsibilities and relationship with his/her clients? How does a typical relationship work between client and designer? Discuss.
c   Describe how the designer pitches an idea to a client (present design proposals).
d   Does the designer undertake a similar design process to the one used by Visual Communication Design students? Discuss.

Question 3

The process of design

a   Discuss the use of research in the designer's practice. In your answer refer to an example of their work.
b   Discuss the use of drawing in the designer's practice.
c   Discuss the use of digital work/ methods in the designer's practice.
d   Does the designer create 3D models of their work? If so, provide an example.
e   How much of their work is done freehand/manually? Discuss.

Question 4

Relationships with specialists

a   What other relationships does the designer have with other designers or specialists? Discuss two other specialists in your response.
b   Does the designer need to print their work? If so, what is done to get the work ready for print?

Question 5

Factors that influence design

Social, ethical, financial and environmental factors can affect a design or design process. These factors can affect design decisions including the choice of materials, methods and media. Discuss how this affects the work of the designer and any decisions made.

Question 6

Evaluation

How does the designer evaluate their design work? How do they know when it is right? Is it something that they do regularly throughout a project?
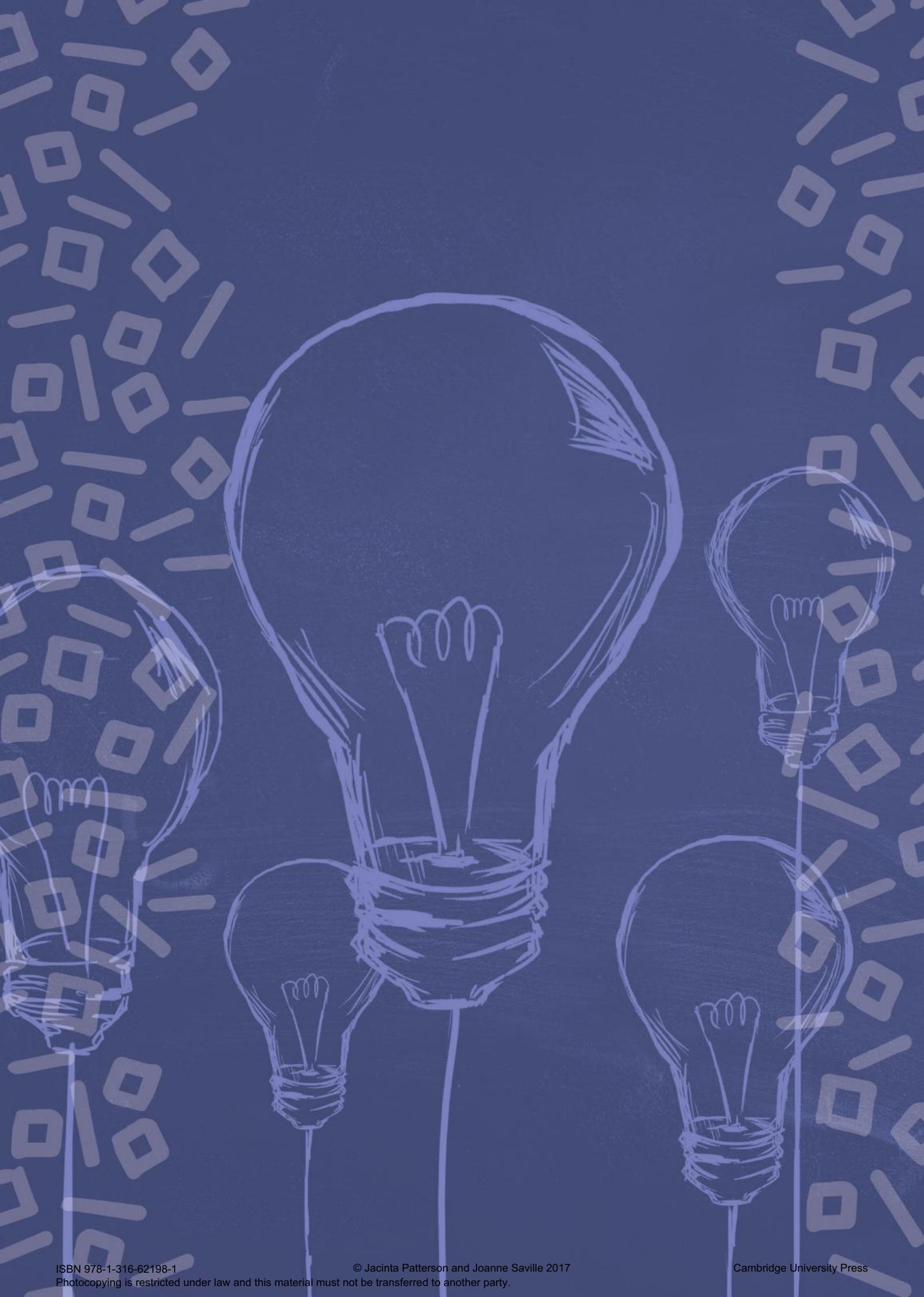
CHAPTER 9

The brief and generating ideas

UNIT 3, AREA OF STUDY 3

There's no secret recipe. There's no 'propriety service' diagram, no cookie cutter approach. There's only trust, commitment, communication, vigorous thinking and hard work.

(Studio Alto)

OVERVIEW

This chapter addresses the beginning of the School-assessed Task (SAT) folio, which is undertaken at the end of Unit 3. You will be required to select a folio topic, develop a brief, undertake research for inspiration and generate a range of ideas. The brief that you prepare will provide direction and boundaries for your research and generation of ideas. This chapter addresses the components of the brief and outlines ways that you can go about writing one. The requirements for research and generation of ideas are addressed and include starting points to assist you in addressing Unit 3, Outcome 3.

KEY KNOWLEDGE:

- design thinking that underpins the application of the design process
- the role of the design process in the creation of visual communications
- the contents of a brief and its role in guiding the development of visual communications
- the constraints on visual communications
- the contexts of visual communications
- the purposes of visual communications
- the characteristics of audiences that influence visual communications
- the role of research and investigation to clarify client needs and to seek inspiration for ideas
- techniques for accessing and referencing research sources
- methods for recording research and investigation findings, including observational drawings, sketches and annotations
- methods to support the recording of ideas, including visualisation drawings (two- and three-dimensional), sketches and annotations
- rendering techniques to show form, surface texture, light, shade and shadow
- key features and functions of design elements and design principles
- trademark and copyright legal obligations of designers when using the work of others
- appropriate terminology.

(VCAA Study Design, © VCAA)

NOTE:
- Rendering techniques were addressed in detail in Chapter 1.
- Trademark and copyright were covered in detail in Chapters 1, 5 and 8.

9.1 Applying the design process to research and generation of ideas
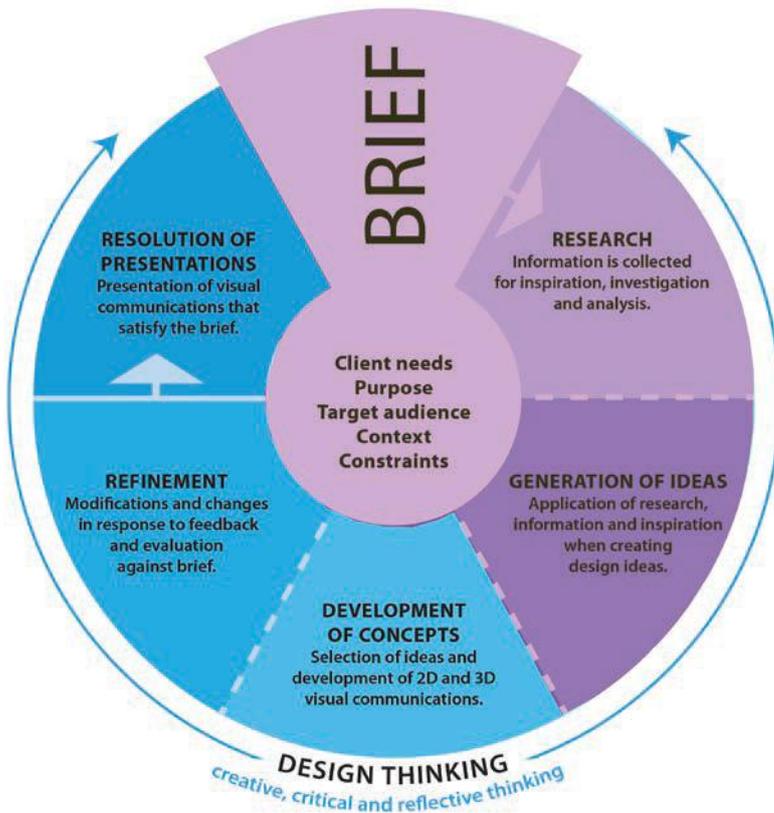
The stages of the design process that you will be addressing can be seen in Figure 9.1.

Figure 9.1 You will address the stages of the design process that are highlighted in purple during Unit 3, Outcome 3.

(VCAA Study Design, © VCAA)

9.2 The brief

The brief is an important part of the SAT folio as it defines your project, provides clear directions and boundaries and will be referred to during your design process. You may initially undertake some research prior to writing your brief and even commence generating ideas to assist in consolidating the folio topic. However, your final brief should be written before you finish the stage of generation of ideas. The brief is to be a single document of approximately 400–700 words, for one client with two communication needs that will result in two final presentation formats. After preparing a draft and receiving feedback from your teacher, you will complete your single brief by signing and dating it at the bottom along with your teacher's signature. The brief should be placed at the beginning of your folio.

Your brief should address the following:

- description of your client
- description of each communication need
- discussion of who the target audience is
- the purpose, context and final presentation of each communication need
- any expectations and constraints from the client
- be between 400–700 words in length.

CONTENTS OF THE BRIEF

There is no template or format for the brief. Your brief may be a letter from the client to the designer, it may include images and a timeline, or you could produce a formal structured document with headings. You can be creative in your presentation as long as you include the required information. You may want to use a fictitious client and invent their background history. Developing a client profile might help you to define two communication needs.

CLIENT DESCRIPTION

TARGET AUDIENCE DESCRIPTION

Communication need 1
- Purpose/s
- Context
- Constraints and expectations
- Final presentation format

Communication need 2
- Purpose/s
- Context
- Constraints and expectations
- Final presentation format

The client

The client for your folio can be real or fictitious and can even be your teacher. If you decide to use a real client then you need to be careful that any design decisions made are in consultation with your teacher. You have specific assessment criteria that must be addressed and these should not be impacted on by the thoughts or desires of someone who may not understand the expectations of the course.

Communication needs

After selecting your client, you need to ensure that you select two distinct communication needs that are different in intention and will result in different final presentation formats. Remember that the communication need is not the final presentation format. For example, the client need might be branding or a visual identity. The final presentation might be a typeface, colour palette and a logo. Each of the two communication needs of the client will result in a design process; you will be producing two different design processes. The two communication needs do not need to be from two different design fields. If the intention, primary purpose and proposed presentation formats are clearly different for each of the two communication needs stated in the brief, you will be able to generate a wide range of ideas and then in Unit 4 develop and resolve these.

Table 9.1 provides examples of potential clients, their communication needs and possible final presentations.

Target audience

When defining your target audience ensure you use study design–specific terminology. You might build an audience profile that looks at spending habits, shopping locations and places of interest. Your audience profile might include visual imagery and language to help identify your target audience. Placing an audience profile at the beginning of your folio after the brief can also help to remind you who you are designing for. Depending on your communication needs, you may have two different target audiences. Refer to Chapter 7 for more information on the characteristics of a target audience.

INSPIRATION AND FOLIO IDEAS

Attend the annual Top Design Exhibition and look through the current and previous years' catalogues. Looking through examples of high-scoring folios will provide a context for the folio project you are required to undertake.

DISCOVER 9.1

Client	Communication need 1	Communication need 2	Final presentation formats
New café owner	Visual identity	Packaging for takeaway	— Logo and a typeface — Paper bag and coffee cups
Werribee Zoo	New enclosure for the big cats	Signage for the big cats enclosure	— Floor plans and elevations — 3D model — 3D illustrations — 3D prototype of the sign — Signage illustrated in context — Signage shown in a variety of materials including laser-cut perspex, wood and corten steel
Flemington florist	Update logo and branding	Update street signage	— Logo applied to wrapping paper, business cards and stickers — Resin and plastic 3D prototype of a sign
Furniture manufacturer	New concept for a flat-packed stool	Packaging for the new flat-packed stool	— Orthogonal and 3D drawings — Scaled model — Working package with flat-packed stool inside
Contemporary band	Visual identity and branding	Album cover and a visual way to present information about the band	— Logo applied to T-shirts, guitar picks, stickers — Record album cover with a slot to contain an information booklet
Monty vet	To update existing waiting area for patients and their owners	Seating for the waiting area	— Floor plans and elevations — 3D model to scale — Scaled model of seat — 2D and 3D drawings of seat including one showing the seat in context
Cattery	Visual identity	Safety collar design that warns native birds and small animals of cat approaching	— Logo applied to different presentation formats including outdoor signage — Prototypes of cat collars and/or presentation boards informing client of features
Dairy & Co. cheese manufacturers	Branding to launch the company	An exclusive cheese knife that will be associated with the company	— Logo applied to business card and packaging — Prototype of a cheese knife that includes the final logo from communication need 1
Bike shop	Branding	Design of a new bike helmet	— Logo applied to staff uniforms and loyalty cards — 3D-rendered digital illustration of helmet
Fashion company	Design of a new range of watches	Advertising of the new watch	— 3D models of prototypes — Packaging and posters
Dance studio	New contemporary dance studio	Start-up kit for dancers to receive when joining the studio	— Floor plans and elevations — 3D sketches — Cloth bag with information card inside
Food delivery service	Packaging for takeaway food	An app to connect restaurants, drivers and customers	— Package design — Presentation boards showing how the app works, including screen shots of specific stages — Digital presentation using an iPad

Table 9.1 This table demonstrates the differences between communication needs and final presentation formats. It might also provide some inspiration for your folio topic.

Client	Communication need 1	Communication need 2	Final presentation formats
Fashion label	Visual identity	Packaging and swing tags	— Logo presented in a look book or a style guide — 3D packages with swing tags
City council	New logo	Information on recycling in your council	— Logo applied to stickers and complementary council bags — Double-sided pamphlet
Music festival organisation	Visual identity for the festival	Design of a main stage	— Logo applied to lanyards, wristbands, bags — 3D model and floor plans and elevations
Beverage company	Range of new beers that require branding	Packaging	— Label design, drink coasters — Packaging options (for single and multiple packs)
Ski lodge	Visual identity	Design of a café-like hub (meeting place)	— Logo applied to staff uniforms, ski tickets, gloves and hats — Floor plans and elevations presented in a look book with imagery in context
Restaurant owner	Logo and branding	Menu design	— Logo applied to signage at the front and a stamp of the logo created to be used by the client — Digital menu available on tablets. Presentation boards created to assist in informing client of features.
Restaurant owner	Update the existing restaurant area	Uniforms for staff	— Floor plans and model — Photographs of staff wearing the uniforms — Prototypes of the uniforms
Train station	Redesign an existing train station	Redesign the signage at the station	— Floor plans and elevations and 3D drawings — Scaled model of the street sign and presentation boards of signage in context
Theatre company	Set design for a performance	Costume design for a performance	— 3D illustrations and a model with paper engineering to show moving parts of the set — Catalogue of illustrations with typed annotations providing information about fabric and material requirements
Sunglasses manufacturer	Design a range of sunglasses	Design the packaging and/or container	— 3D drawings of glasses in context — Prototype of package to scale using the intended materials
Health week – fun run	Design logo and visual identity for the fun run	Design a print marketing campaign for the fun run	— Logo applied to T-shirts, lanyards and drink bottles — Brochure that can be unfolded into a poster
Botanical gardens	Design an outdoor sitting area for the new herb garden	Design information pack for visitors to the gardens	— 2D and 3D drawings of the proposed landscape on presentation boards. Separate presentation boards to inform client of the plants and grasses to be included in the design — Cloth bag with information pamphlet that includes a map of the garden with speciality plants and picnic areas
Music speaker	Design a new portable sound system	Design the packaging for the sound system	— 3D-printed prototype of the sound unit — Presentation board and scaled package for client meeting and discussion

Purpose

Visual communications are designed to serve a range of purposes, including to advertise, promote, depict, teach, inform, identify and guide. A visual communication might be required to serve more than one purpose. The purpose is what the visual communication is required to do to satisfy the communication need. The content of the visual communication will be delivered to the audience with the aid of the elements and principles of design and an appropriate presentation format. More information on purposes can be found in Chapter 7.

Context

Context refers to the circumstances under which you will find the visual communication. It can also refer to how you will present your work once it is completed for Unit 4. You need to include both the context of the final design as if it were mass-produced and also how you will present it yourself in fulfilment of the assessment criteria for Unit 4. Remember that in Unit 4 you are required to produce two distinct final presentations, which may well affect the context. Some presentation examples are shown in Table 9.1.

Constraints and expectations

Including constraints and expectations in your brief will help provide direction, specific items that you will need to solve and/or address and starting points for design work. Expectations may include directions like a certain colour palette, the design of a typeface, the use of photography or to include informative text such as an address. Constraints might be to keep the cost of the project as low as possible, to work only in black and white or to use only waterproof materials.

Final presentations

When you are writing about your proposed final presentations, remember that you can be a little broad in your descriptions. You want to be able to have some flexibility when generating and developing your ideas. A 3D model of a house might initially seem like the best idea. However, while working through the stages of generation and development, you might think of a better way to present your ideas to your client. This might be a look book, a collection of mounted presentations or even a digital presentation.

Table 9.2 Potential constraints and expectations for communication needs

EMBARK 9.1

CONSTRAINTS AND EXPECTATIONS

Complete the table below by adding potential constraints and expectations that could be found in the brief.

Client	Communication needs		Final presentations		Potential constraints and expectations
Music speaker	1	Design a new portable sound system	1	3D-printed prototype of the sound unit	
	2	Design the packaging for the sound system	2	Presentation board and scaled package for client meeting and discussion	
Train station	1	Redesign an existing train station	1	Floor plans and elevations and 3D drawings	
	2	Redesign the signage at the station	2	Scaled model of the street sign and presentation boards of signage in context	
City council	1 2	New logo Information on recycling in your council	1	Logo applied to stickers and complementary council bags	
			2	Double-sided pamphlet	

SAMPLE BRIEF

CLIENT

Angus Michael is the founder and director of TomorrowFest, an annual music festival held in Bendigo. TomorrowFest focuses mainly on electronic and dance music and occurs over a weekend during early summer. This year, TomorrowFest wishes to expand the festival to attract more visitors and hopes to have 15 000 attendees at this year's event.

AUDIENCE

The target audience are people who are interested in electronic and dance music, alternative contemporary culture and enjoy attending live music events. This will include males and females, aged between 15 and 35 who are predominantly well educated, middle- and working-class socioeconomic status. They may live in central Victoria due to the location of the festival, specifically Bendigo.

CLIENT NEED

The client requires information in the form of an information pack to be distributed within the festival, and an advertising poster that will be displayed prior to the event.

PRESENTATION 1: INFORMATION PACK
Purpose

To inform the audience of the festival's rules, events and location of the bands. To identify participants of the music festival and identify and promote the corporate identity of the organisation through the use of a logo that will be featured on wristbands and lanyard ID tags.

Context

The information packs will be distributed to each person upon entering the festival. The wristbands and ID tags will be worn by the audience to identify that they have paid the entrance fee and will double as a souvenir.

Expectations and constraints

The information pack must include the list of bands playing and the time and location of their performance. Basic biographical information and photographic imagery of each band is to be included. There needs to be a map of the festival that includes key information such as toilets, catering, and information and exit points. The pack must include rules and guidelines when attending the festival for the participants and clearly identify the company TomorrowFest. The client has requested contemporary imagery that would reflect electronic and dance music. The client is open to the format of the information pack and is happy for a variety of options to be explored including a pamphlet, booklet or a small A6 brochure that could sit behind a lanyard style ID tag. The wristbands and ID tags must be waterproof and complete the information pack in relation to colour and imagery. As a starting point, research will be undertaken into promotional materials used by other music festivals.

Proposed presentation format

Colour printed information book with a wristband and ID tag.

PRESENTATION 2: A MAIN STAGE FOR THE FESTIVAL
Purpose

The functional purpose of the main stage is to provide an extravagant performance space for both musicians and festival participants to enjoy. The final presentation should depict the overall design of the stage and inform the client of the space including lighting and sound.

Context

The presentation will be used in the client designer meeting when discussing design options. If the design is successful, it will feature in the centre of the festival grounds.

Expectations and constraints

The stage needs to be large enough for a five-piece band to play. There needs to be curved backdrops for 3D projection and motion graphics. Entry and exit points for the stage must be carefully considered for the musicians and management. There needs to be consideration of frames or structures that support lighting, sound and any visual material that the bands may require to be displayed.

Contemporary building materials should be considered to reflect electronic and dance style music.

The stage should be weatherproof (a roof must be considered) as it is an outdoor event.

Proposed presentation format

The stage design may be presented as a three-dimensional or as a set of drawings. Floor plans and elevations of the stage will be included in the folio.

9.3 Research

Role of research

Research is an integral part of the design process. Successful research means you have a good starting point for your folio and it provides a platform for idea generation. Research needs to be selective, but diverse in the sources used. Do not fill your pages with unnecessary images but rather be selective so it inspires you to develop your own diverse ideas and concepts. It is imperative that the research undertaken be broad, looking at both local and international design, and thorough.

Research needs to be undertaken for both communication needs. You may want to have all of your research that relates to both needs towards the front of your folio, or have research at the beginning of each design process. All existing imagery must be clearly referenced and references should be placed as close as possible to the image and not in a bibliography at the end of your folio.

RESEARCH: DO MORE THAN THE INTERNET

Ideas beyond the internet include magazines, collected pamphlets and advertising material, books, fabric samples, photographs, the natural environment, wrapping paper, existing products, drawing from observation, films, interviews and exhibitions, looking at ergonomics, colour psychology, interviews, site visits, and examples of typefaces. If undertaking an architectural folio, visit the site where you want to build. This might include photos of the site (wherever possible) or images from Google Maps. Try to get hold of any existing floor plans for analysis.

ACKNOWLEDGING SOURCES

It is important that you acknowledge all sources of imagery or information that is not your own. You need to use a recognised bibliographic style and should include the web address and date accessed for material that is taken from the internet. If you have taken an image from the internet, make sure you use the web address from the original site. For example, if you find an image from, say, Pinterest, you need to keep following the links until you find the original website the image is from. Simply supplying 'Google Images' or a Pinterest web address is not enough information. If you are using imagery that is not your own, it should be used as a starting point. This includes clip art, stock images and typefaces.

If you can, it is always better to take your own photographs, which can be developed and refined and seen as one of your methods.

Research techniques

You should aim to have examples of both primary and secondary resources. Accessing information from magazines, books and the internet will usually be forms of secondary research. Primary research is something original and may include going to a site, taking your own photographs, receiving emailed responses from an interview, collecting your own data and drawing from observation. Try to be creative in the way that you collect or undertake research. For example, do you want to create a music logo? Then why not visually record sound waves and draw from the images recorded. Or do you want to design a stool for better back support? Why not look at the shape and form of the human spine as a starting point.

You should aim to organise your research into definable categories that are a platform for you to use when generating ideas. One way to categorise could be to focus on aspects of the brief such as:

- research specific to the audience
- research of similar designs/products/ objects that have similar purposes
- research of materials and media
- research of design elements/principles/ media and layouts that inspire you
- research of historical and contemporary design and local and international design trends.

MIND MAP

While you are completing your research, start putting together a **mind map** page. This is an example of creative design thinking and a great way to extend your initial ideas, and can be used to help organise your thoughts and potential directions. There are many online tools that you can use to help you create a mind map or brainstorm.
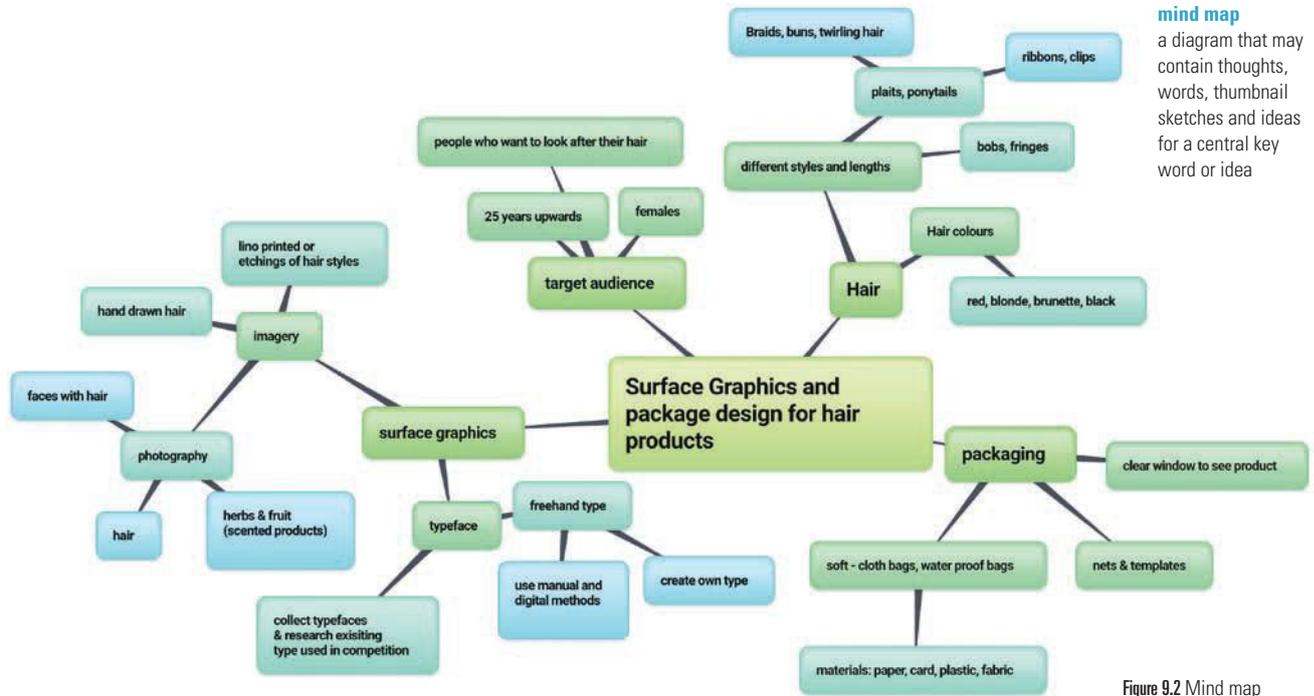
mind map
a diagram that may contain thoughts, words, thumbnail sketches and ideas for a central key word or idea

Figure 9.2 Mind map

Recording research and investigation findings

Observational drawing

An observational drawing is when you create a drawing based on something you are looking at; it is not drawing from a photograph. Observational drawing is part of your research and is a way for you to study and depict form and to record specific qualities of subject matter. It is important to be looking at the interesting details of the object you are drawing such as surface textures, light source, tonal variations and shadows. Observational drawings can be used as starting points for design work and may include annotations that suggest or explain points or changes for your own design work.
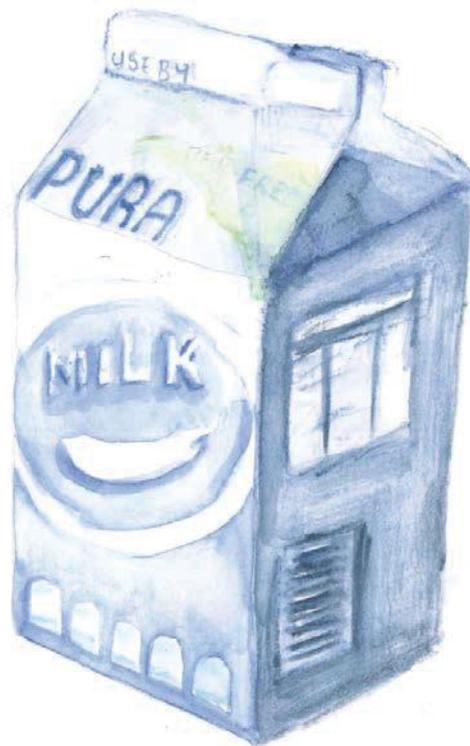
Figure 9.3 Observational drawing by Johanna Gibbs

Sketches and annotations

Analyse collected material through annotations and sketches, identifying dominant design elements and principles that are effective in communication as well as effective methods, materials and media to attract attention for your target audience. Consider how these examples could be used as starting points or adapted for your own ideas.

Figure 9.4 Observational drawing that has come from research, by Darcy Sheahan
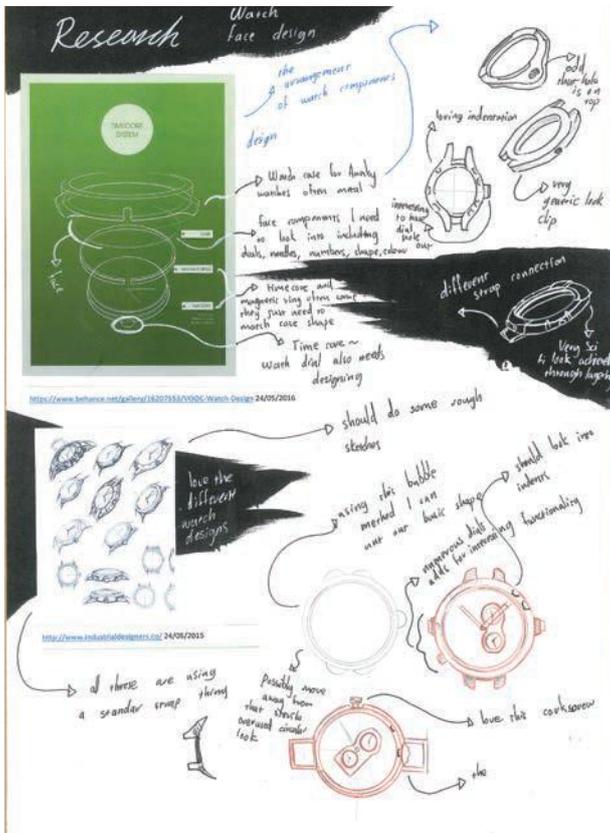
Figure 9.5 An example of a research page. Notice that the student has responded to their research by generating small ideas beside the images. All images have been referenced and there are annotations discussing potential directions and starting points. By Patrick Woodward.
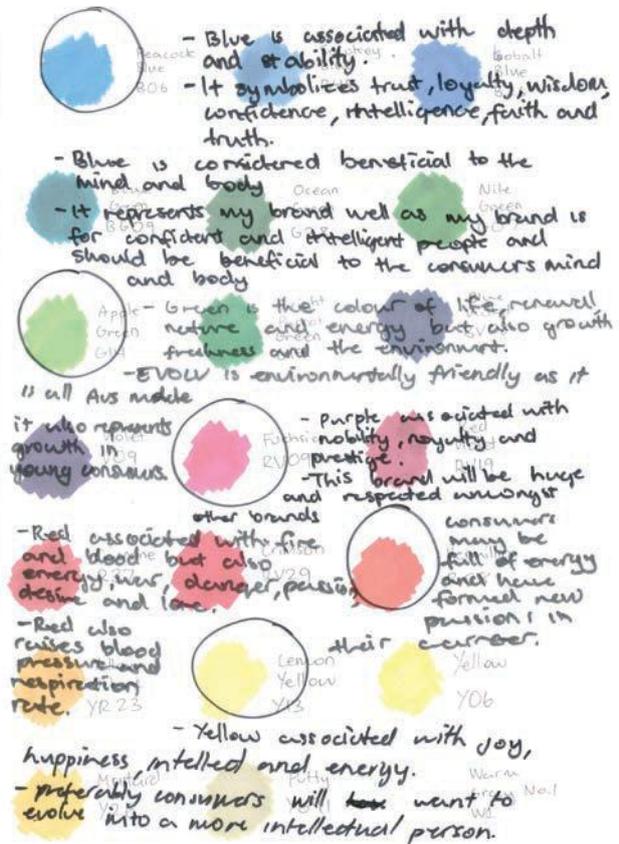
Figure 9.6 This student has analysed their colour research. By Tae Louey.

9.4 Generation and recording of ideas

Using your research and observational drawing, you are now required to generate a range of ideas for both of the communication needs in your brief.

Brainstorming

Before you begin to draw, it is worthwhile generating a brainstorm. The brainstorm can then be referred to if you start to lose your direction. See Figure 9.7 for an example of a typical Unit 3 brainstorm.

Visualisation drawings, sketches and annotations

The generation of ideas is undertaken using freehand visualisation drawing. This may include the use of a tablet and stylus, but will usually involve drawing on paper or in a visual diary. You should be drawing prolifically, generating as many ideas as you can. The emphasis of this part of your folio should be on quick,

BRAINSTORMING

Brainstorming is a great way to start generating ideas. However, go beyond brainstorming and try creative design thinking routines. Review the SCAMPER process covered in Chapter 1, or investigate other methods, such as What if, brain dumps, forced associations, see think wonder, and action verbs.

DIGITAL

unrefined sketches (you do not have to produce perfect, instrumentally drawn technical drawings) that represent your ideas in a visual way. Your thoughts should be annotated at the time of generation, revealing thought processes and decision making. At this stage of the design process you will be assessed on the quality of your ideas and not your ability to accurately draw two- and three-dimensionally. It is not appropriate to copy, trace or scan imagery (these processes can be used during the
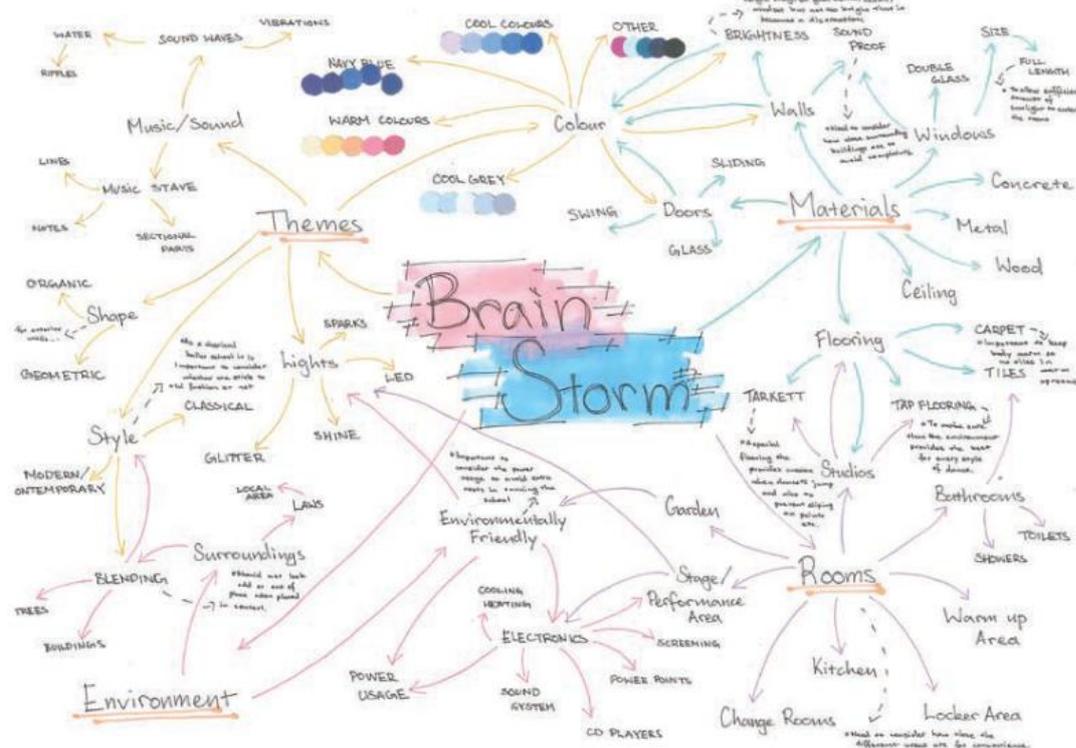
Figure 9.7 Brainstorming of ideas by Shiho Takahashi

development and refinement stages) during the generation of ideas as this stage is about developing original ideas. Although the use of instruments is not a requirement at this stage, you may wish to use freehand drawing methods such as perspective and even orthogonal to assist in documenting ideas. You are not required to use a variety of media, materials or methods during the generation of ideas, although you may want to as part of your exploration of ideas.

The generation of ideas may explore the key features and functions of design elements and design principles and there may be suggestions for future investigations of materials, media and methods. Annotations should be completed in real time as your folio progresses. The majority of your annotations will be hand written, unless you are undertaking research on the computer and it may be convenient to type your research. Do consider the layout

Figure 9.8 Examples of annotations by Darcy Sheahan

of your page and fill every white space. It is fine to draw on different papers and cut and paste a page together if there is too much white space.

Complete all of your visualisation drawings with annotations that at this stage will be discussing your ideas and your directions. Refer to the design elements and principles wherever possible when generating ideas.
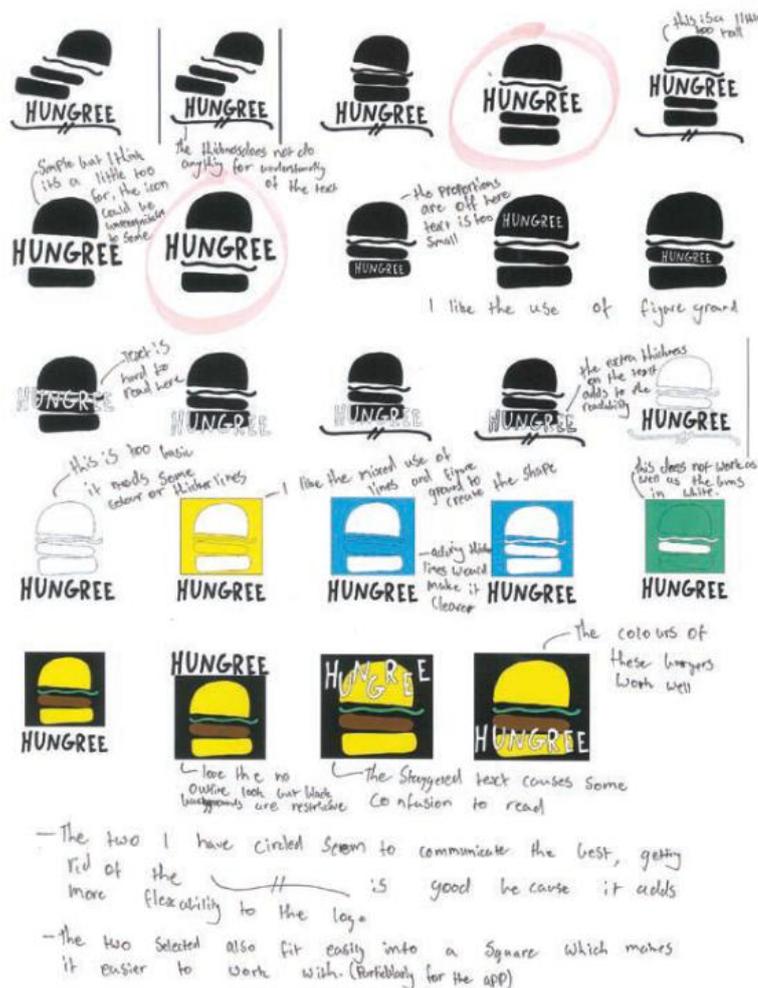
INSTRUCT 9.2

ANNOTATING THE GENERATION OF IDEAS

After completing your research and observational drawing, it is time to generate a wide range of ideas.

Annotations at this stage of the folio are about the ideas and suggest future explorations and development.

The Interactive Textbook contains a reference card for annotating the generation of ideas.

Visualisation drawings do not have to be produced using grey lead pencil. For example, you might use a black fine liner or black marker when completing visualisation drawings so you do not rely on an eraser. Remember, these are idea drawings that should not be refined in any way. Other drawing media that would be useful at this stage of the design process could include progresso pencils, markers and B pencils to enhance forms and shapes and to define ideas, so they jump out from the page. You should generate ideas for type at this stage, if it is part of your final presentation. Note Figure 9.10, which illustrates the effect a darker pencil has on the drawings. The extra tone and rendering defines the shape and form as well as highlighting details in the design.

Figure 9.9 Generation of ideas by Patrick Woodward. When annotating the generation of ideas you should demonstrate an understanding of functional and aesthetic factors and use of the design elements and principles to support your ideas, and always relate to the brief.

Figure 9.10 Using dark pencil lines and suggestions of tone to create more dynamic visualisation drawings. By Johanna Gibbs.

IDEAS

Stuck for ideas to generate? Look at the context or an object that relates to your topic to assist in keeping those ideas flowing.

For example:
• Designing a beach shack – photograph the curves of the landscape and look for patterns. Sketch the contours of the coast or the cliffs and use these as starting points for an elevation or a floor plan. Pick up a broken shell and generate 3D forms.
• Designing a cabin in the woods – look at Australian animal shapes and forms, look at the colours of the Australian landscape and use these as inspiration for materials.

• Designing a dance studio – drape ribbons in patterns on a table and photograph and then sketch. Using ink and a soft brush, paint curved and twirling lines. Use the lines to generate elevations for the dance studio.
• Designing a vegetable peeler – work with clay to look at what fits comfortably in your hand. Draw from the clay models and make changes.
• Designing an outdoor garden seat – spend time in a garden and sketch leaves, branches. Look at the different colours and the shapes and forms of a variety of flowers and plants. Select one flower and use this to generate ideas for a seat.
• Designing a logo for a coffee shop – look at coffee rings, the texture of the milk froth and even pour milk to investigate the shape and form of spilt milk. Use this to generate a typeface.

EMBARK 9.6

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Figure 9.11 Generation of ideas using 2D and 3D drawing methods, by Shiho Takahashi

Figure 9.12 Generation of ideas by Tae Louey

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Cambridge University Press

CHAPTER REVIEW

Summation

- Research is completed at the beginning of the folio and you may undertake research for both communication needs together. As the design process is cyclical in nature, you can always revisit the stage of research if required.
- It is important to collect both primary and secondary research.
- Be creative in your approach to research as it may assist in generating an original idea.
- The brief is prepared at the beginning of the design process and is for one client with two communication needs.
- The two communication needs should be different in intent and purpose and have different final presentation formats.
- You need to complete two different design processes for the SAT folio.
- You can work in two design fields (for example, communication and industrial design) or you can work in one field.
- Freehand visualisation drawing is used to generate ideas quickly, along with annotations.
- The use of a variety of media, materials and methods is not a requirement at this stage of the folio.

MULTIPLE-CHOICE QUESTIONS

For each of the questions below select the correct answer.

1 A constraint in a brief refers to:

   A a limitation such as cost that a designer must work with
   B a set of instructions a designer needs to follow
   C technical drawing specifications

2 Your audience is your target market. An audience is a group of people who:

   A share characteristics and whose attention you are aiming to seek
   B are related to each other and therefore have similar tastes
   C a market research group

3 Annotations in your folio should:

   A be written at the time the drawings are completed, with references to design decisions made
   B be word processed and printed, and pasted into your folio after completion
   C always include sketches to help explain what you are discussing

MINI TASK

Selecting a topic for your folio can be difficult as there are so many ideas to choose from. Use the template below to record three ideas (three seeds) that you can discuss with your peers and your teacher.
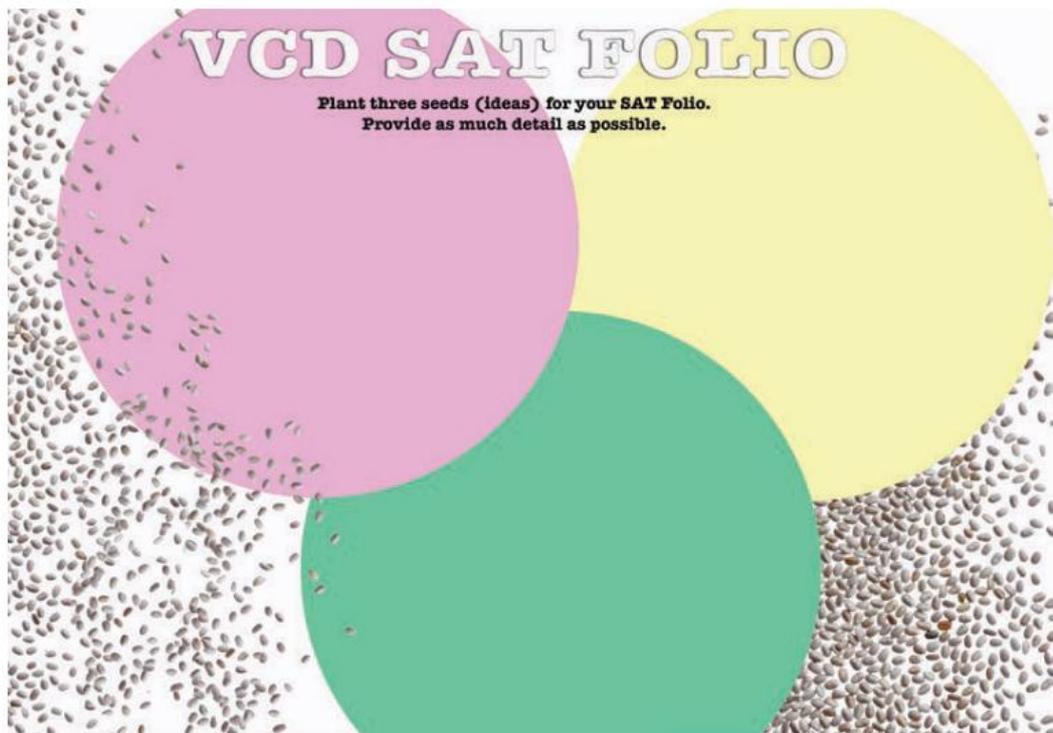
Figure 9.13 'Three Seeds Template'. Use it to develop three potential folio topics. Use this document when discussing your ideas with your teacher.

EXTENDED TASK: RESEARCH PLAN AND CHECKLIST

The table below will assist you in undertaking research. Once you have selected your folio topic, use this table to ensure that you collect different types of research, including primary and secondary.

RESEARCH PLAN

Table 9.3 The items in this table provide starting points for research.

Research related to the client	Audience	Existing products/visual communications	Inspiration
Create a client profile Who Company Needs, etc.	Create a target audience profile Gender Age Interests, etc.	Collection of current samples	Collect pattern designs, colours, objects, etc.
What past designs has the client used?	What are the target audience's preferences?	Collection of historical samples	Collect creative typefaces and words to assist in design direction
What other design work is similar?	What marketing strategies work with this type of target audience?	Take photographs of products or of the site	Take photographs for inspiration

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Unit 3, Outcome 3

On completion of this unit the student should be able to apply design thinking in preparing a brief with two communication needs for a client, undertaking research and generating a range of ideas relevant to the brief.

(VCAA Study Design, © VCAA)

The following two tasks will assist you in completing a draft for your brief and a target audience profile that can assist you in research and the generation of ideas.

TASK A: COMMENCING THE DRAFT BRIEF

Use the information underneath each heading to write your draft brief.

1 Client
Background, business title, location, company information.

2 Target audience
Age, gender, demographics, socioeconomic status, religion, interests. Include at least three target audience characteristics.

3 Communication need 1
What does the client need? What is the design problem to be solved? For example, does the client require an extension to an existing dwelling? Do they require a visual identity for a new company?

4 Purpose
Is the purpose to identify a new company? To inform the client of a potential design concept? Remember that you must use the appropriate VCAA terminology for purposes and that your communication need may have more than one purpose.

5 Context
Under what circumstances will you find the visual communication design? What will be the location? You may discuss the context of your final presentation as well as the context that the final presentation would be found in if it were to be created or produced.

6 Constraints and expectations
What limitations has the client set? Time, cost and sustainable design? What expectations have the client requested? Specific use of imagery or a colour palette?

7 Potential final presentation
Format of designs including size, materials, presentation techniques.

8 Communication need 2
This needs to be a different need or problem to the first. You may decide to work in the same design field, but your intent, purpose and final presentation formats must be different to the first communication need.

9 Purpose

Ensure that this second purpose is different to the first communication need. The first may have been to identify a company through a logo. The second purpose could be to inform the client of a concept for an extension to an existing home.

10 Context

Where the final presentation will be found or located.

11 Constraints and expectations

When writing your constraints and expectations, be careful not to create narrow boundaries. You need room to make a few discoveries and change directions as you work through the design process.

12 Potential final presentation

Ensure that this second final presentation is of a different format to your first.

TASK B: AUDIENCE PROFILE

Use the template in the figure to complete an audience profile. As well as adding text, you might like to add images to reflect your audience. Refer to Chapter 7 for an example of an audience profile.

Figure 9.14 Audience profile template

UNIT 4

Visual communication design development, evaluation and presentation

AREA OF STUDY 1

Development of design concepts

Outcome: On completion of this unit the student should be able to develop distinctly different concepts for each communication need and devise a pitch to present concepts to an audience, evaluating the extent to which these concepts meet the requirements of the brief.

AREA OF STUDY 2

Final presentations

Outcome: On completion of this unit the student should be able to produce a final visual communication presentation for each communication need that satisfies the requirements of the brief.

CHAPTER 10

Development, refinement and evaluation

UNIT 4, AREA OF STUDY 1

Negative space is magical – create it, don't just fill it up!

(Adrian Frutiger)

OVERVIEW

This chapter focuses on the development, refinement and evaluation of design concepts in preparation for producing the final presentations to meet the needs of the brief. After establishing a single brief and generating a wide range of ideas in Unit 3, it is time to develop, refine and evaluate your design concepts. You will be continuing to complete the two separate design processes – one for each communication need. During the design process stages of development and refinement you will use a range of manual and digital methods, two- and three-dimensional drawing, media, materials and conventions. You will apply and manipulate design elements and principles to create concepts that attract your target audience and implement design thinking strategies to develop, refine and evaluate. The use of mock-ups will be viewed as ways to test and evaluate the suitability of each presentation. You will seek feedback and reflect and refine concepts to satisfy the needs of a brief. This chapter will look at how to devise a pitch to present potential solutions to a brief in front of an audience.

KEY KNOWLEDGE:

- design thinking techniques that underpin the application of the design process
- the role of the brief in the development and evaluation of visual communications
- methods for visualising ideas and developing concepts
- different manual and digital methods, media, materials and conventions for developing a range of concepts
- the features and functions of design elements and design principles
- techniques for gaining attention and maintaining engagement of target audiences, using visual and written language
- functional and aesthetic factors that influence the selection of preferred concepts
- presentation formats in communicating different design intentions for different communication needs
- mock-ups as a method of testing the suitability of concepts
- methods for refining conceptual designs
- purposes and relevant components of a pitch
- methods of delivering a pitch to present and explain resolutions to a brief
- the extent to which final presentations meet the requirements of the brief
- the use of the design process as a framework for creating visual communications
- techniques for recording decision making including annotation
- trademark and copyright legal obligations of designers when using the work of others
- appropriate terminology.

(VCAA Study Design, © VCAA)

NOTE:
- Trademark and copyright were covered in detail in Chapters 1, 5 and 8, and are revisited in this chapter.
- Different presentation formats were covered in Chapter 9, and are revisited in an exercise in this chapter as well as in Chapter 11.

10.1 Applying the design process to development and refinement
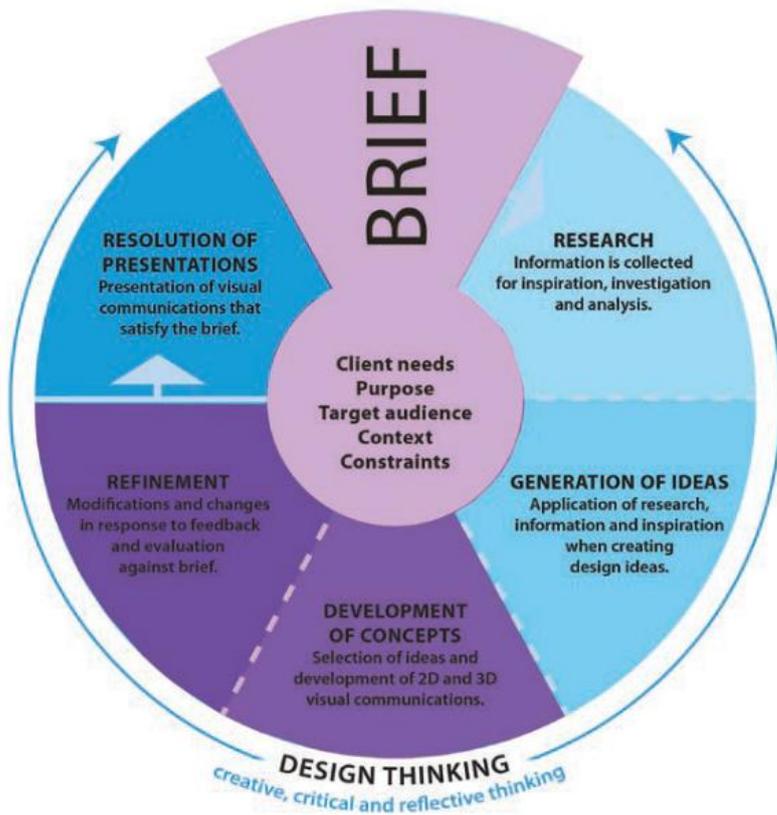
Figure 10.1 The stages of the design process that you will be focusing on during Unit 4, Outcome 1 are the development of concepts and refinement.

The stages of the design process that you will be addressing can be seen in Figure 10.1.

As with all stages of the design process, it is important that you continue to refer back to your brief to ensure that you are meeting your communication needs in a manner suitable to your target audience. Later in this chapter you will find some tables and checklists to help you to do this.

10.2 Development of concepts

The development of concepts is the next stage after the generation of ideas. The VCAA Visual Communication Design study design refers to development of concepts (more than one); therefore, as a guide, consider selecting three of your ideas from the generation of ideas stage to develop as concepts. It is important to note that there has been a change in terminology. Previously, you were generating ideas; now, you are developing and refining concepts. It is important that you refer to the correct terminology in any headings or annotations. Each of these concepts will be developed further through selecting and applying a range of methods, materials, media, design elements and design principles. At this stage of the design process you also need to incorporate 2D and 3D methods and both manual and digital methods. Both visualisation and presentation drawing methods are relevant to this stage.

Although you may be finished with the research and inspiration stage of the design process, you may at times need to undertake more if your ideas are running short. Any further research or collected inspiration can be placed directly into the development of concepts stage of your folio. Do not feel that you need to place new research back at the

INSTRUCT 10.1
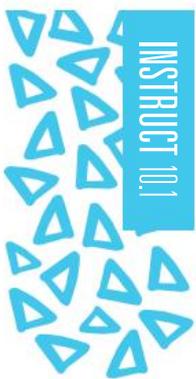
ANNOTATING FOR THE DEVELOPMENT OF CONCEPTS

At this point you need to have selected two or three different concepts from your generation of ideas. Now it is time to develop each of these concepts.

Annotations at this stage in the folio need to reflect the development or progress of your concepts and how these concepts successfully (or not) meet the requirements of your brief.

Do not describe what you are doing, for example the steps to building a model or the steps you have taken to build a logo in Adobe® Photoshop®. This is documenting and authenticating your work. Annotations are about explaining your thinking and are used to assist the work being undertaken in your development.

The Interactive Textbook contains a reference card for annotating the generation of ideas.

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beginning of your folio. It is important that you continue to acknowledge any imagery that is not your own, including the use of stock imagery that may be used as a starting point. References, including web addresses, need to be placed as close as possible to the image being acknowledged.

Visualising ideas

The use of existing imagery such as an image from the internet should be used as a starting point only. After acknowledging the image you should go on to develop and modify the image further. At this stage of the design process your annotations will be completed in 'real time' and will most likely be hand written. If you are working on the computer to develop or refine a concept then it may be relevant to type your annotations; or, if you are drawing with pencil on paper it would make sense that you annotate with pencil on paper.

The use of drawing methods should incorporate conventions and you should refer to the VCAA Technical Drawing Specification Resource for clarification and advice. When developing your concepts you may have to complete drawings that include orthogonal drawing, paraline drawing systems – isometric and planometric – as well as perspective views. At this stage of the design process all technical drawings should demonstrate technical competence and relate to the communication need/s in your brief. This means if you are working in environmental design then you need to be drawing floor plans and elevations and not an orthogonal drawing. Dimensioning conventions used must be those related to floor plans and not orthogonal drawing. Refer to Chapter 4 for information on drawing methods that relate to environmental and industrial design.
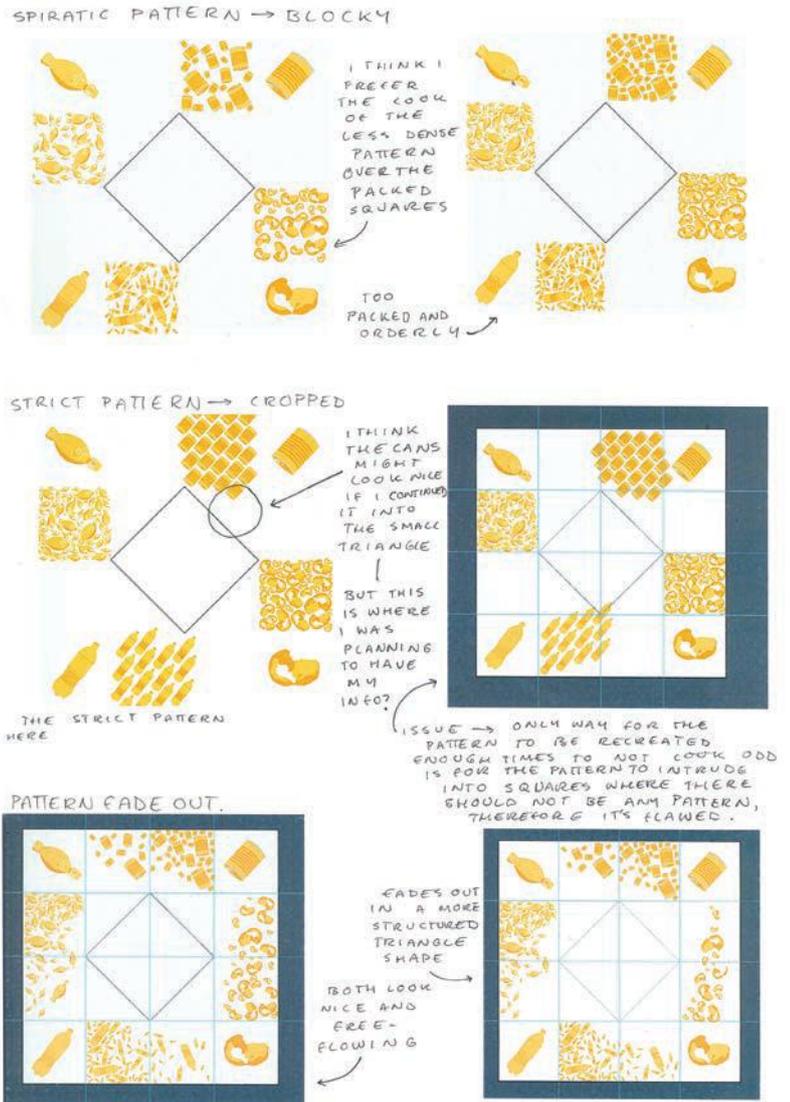
Figure 10.2 Developing a concept looking at layout and the design elements and principles, using digital methods. By Johanna Gibbs.
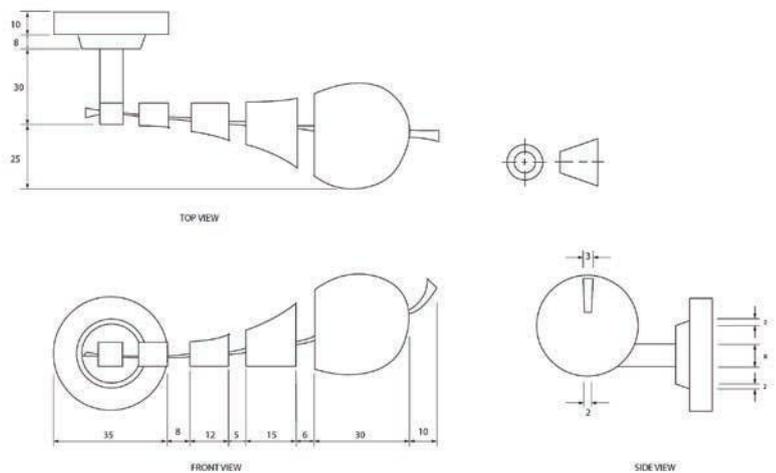
Figure 10.3 The correct use of technical drawing conventions is required during the development and refinement stages of the design process. This drawing is refined and could be suitable as a presentation drawing. By Zoe Tang.

CHAPTER 10 **Development, refinement and evaluation**

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TWO DESIGN PROCESSES

You will have two design processes – one for each communication need. You may like to work in two folios as a means of managing your work and to equally divide your time between the two. You need to leave enough time for your second presentation. In regard to the submission of your final presentations, your teacher may ask for one final presentation to be submitted earlier to assist in helping you manage your time.
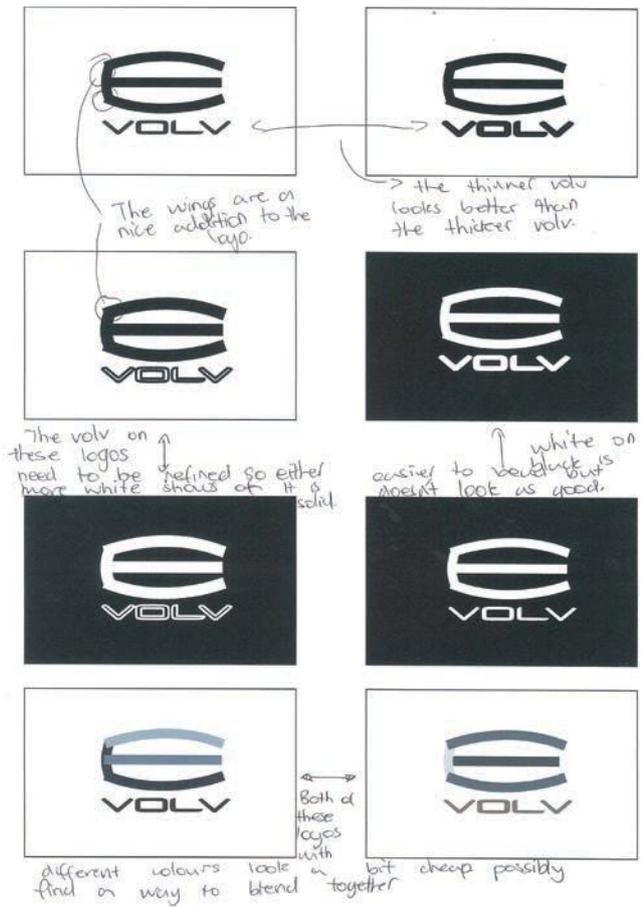
Figure 10.4 Development of a logo, by Tae Louey
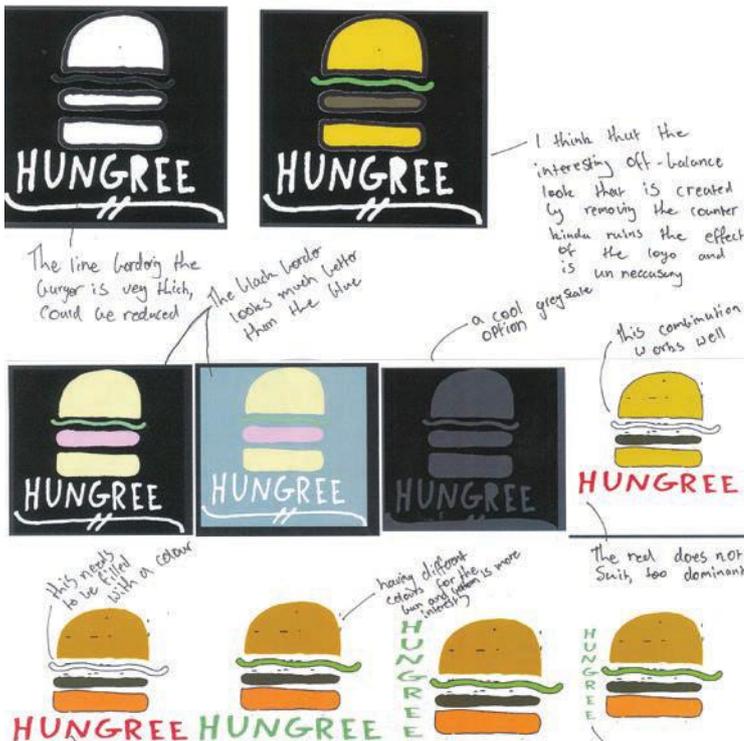
Figure 10.5 Development of a logo, by Darcy Sheahan
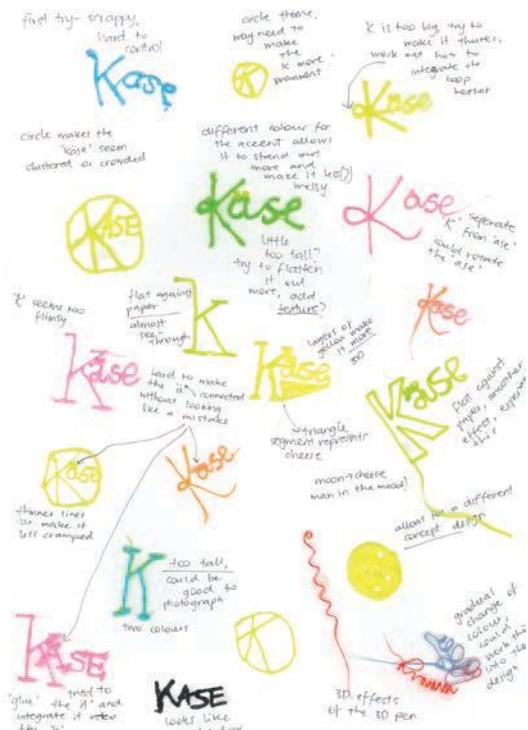
Figure 10.6 Development of type using a 3D pen, by Gabbi Rynia

Design thinking

During the design process stages of development and refinement of concepts, you will need to incorporate design thinking strategies, specifically those related to critical and reflective design thinking, to assist in making visible your thoughts and intentions. Design thinking routines are also very useful tools to help you make decisions and generate more design work. Remember, as the design process is cyclical in nature, you may refer back to use creative design thinking strategies. The following information is a guide to critical and reflective design thinking strategies.

Critical design thinking

Critical design thinking will require you to question and analyse what you have found in your research and generation of ideas. It is about testing and checking, clarifying and making plans for future directions. It is about asking yourself, what else can I do? It is the kind of thinking that involves logic and drawing conclusions. Critical design thinking can help you become more successful in solving and developing design solutions. It is what successful students do differently.

Here are some tips for critical thinking:

- Plan and organise.
- Set goals and create a timeline for your works (break tasks into smaller chunks to manage).
- Monitor your own work.
- Check your progress regularly against your time line.
- How effective have your strategies been?
- Self-reflect. Are you doing your best work?
- Self-assess how your work is going.
- Direct your own learning.
- Pay attention to loss of focus – ask for help asap when you feel you are not going anywhere.
- Create an appropriate, exciting learning environment.
- Use examples of critical design thinking strategies, including De Bono's thinking hats, POOCH (problem, options, outcomes, choice), critical thinking lens, PMI and RED (recognise assumptions, evaluate arguments, draw conclusions).

Reflective design thinking

Reflective thinking will require a metacognitive approach (thinking about thinking), seeking and looking for evaluation. A metacognitive approach means to think about your thinking processes (how efficient were they?), which may include how you came to the final solution, reflecting on your progress (looking back) and the processes undertaken so far. It is also about collecting feedback from others (including your peers and target audiences) and asking: Is it right? Does it fulfil the requirements of the brief? Feedback or survey data needs to be evaluated and links made. Examples include: SWOT and Surveys with evaluations.
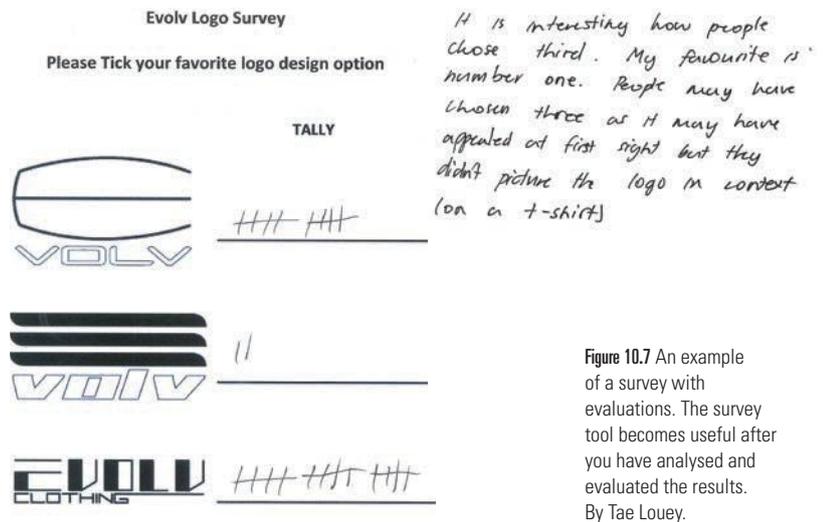
Figure 10.7 An example of a survey with evaluations. The survey tool becomes useful after you have analysed and evaluated the results. By Tae Louey.
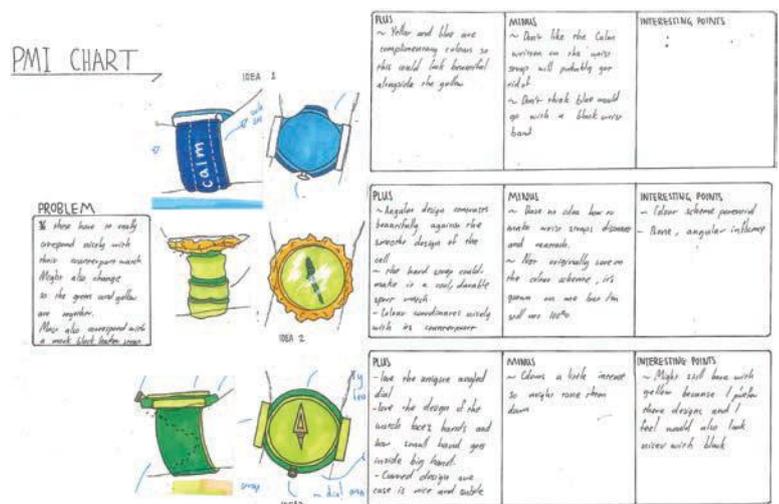
Figure 10.8 An example of using a PMI chart to assist with critical design thinking, by Patrick Woodward

Figure 10.9 SWOT analysis tool

SWOT: an assessment tool for reflection and evaluation

A SWOT analysis is one way that you can focus on the ideas behind your final concepts and reflect upon ideas before making your final presentations.

SWOT stands for:

- *Strengths* – what are the positive aspects of your final concepts?
- *Weaknesses* – what are the negative aspects of your final concepts?
- *Opportunities* – can you think of some opportunities for your final concepts?
- *Threats* – can you think of any threats to your final concepts?

Before starting your SWOT analysis, you need to reflect upon your two design processes, the requirements for your brief, the audience who you are targeting and your competition.

Take the time to thoroughly consider the strengths and weaknesses of your potential final presentations. Think about the opportunities and threats from an objective perspective. You could ask a friend to assist you when answering the SWOT questions.

Once you have identified the strengths, weaknesses, opportunities and threats, use the questions in the SWOT analysis tool (FIgure 10.9) to help you prioritise them.

The most successful designers approach market opportunities that play to their strengths. They also identify any weaknesses which might prevent them from seizing these opportunities, and work to overcome them.

Trialling methods, materials and media

It is important that you show the use of at least two methods in the stages of development and refinement of concepts. This includes drawing, painting, printing, photography, digital technologies, collage and 3D processes. The methods used should relate to the communication needs in your brief and need to be used in equal quantities.

When working on the computer or using any digital technologies, you need to provide hard copies in your folio. Submitting your folio on a USB is not allowed. When working on a concept on the computer, ensure you take regular screen shots to show the development and refinement, and as a form of authentication. The methods that you use in your final presentations should be seen in both the development and refinement stages.

In developing concepts, you could try using watercolours instead of coloured pencils, gouache instead of markers and pastels instead of grey leads. It is important to understand how each of these work, in response to your brief. A watercolour design may be appropriate to use for an advertisement for art supplies or art galleries; however, it may be inappropriate for use in an advertisement for a new car. This Outcome addresses the need to trial solutions for design problems and you should be doing this prolifically at this stage of your folio.

When using different methods in your folio, it is important to document the process. If you are creating a model with

INSTRUCT 10.3
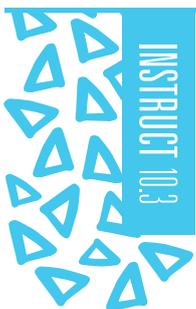
COMPLETE NEW DRAWINGS

The drawings completed in the generation of ideas will be assessed as part of Unit 3, Outcome 3. Therefore, if you want drawing to be one of your methods when undertaking the development and refinement stages, you will need to complete new drawings, as this stage of the design process is assessed as part of Unit 4, Outcome 1.

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surface graphics like a package, which requires a number of steps, you should document this by taking photographs at each stage of the process. When using a variety of media in your folio, never discard trials. An accidental spill of ink could be used as a graphic tool in your work. Figures 10.10–10.12 demonstrate the willingness of students to trial a variety of media, materials and methods.

More information on methods, materials and media can be found in Chapter 6.

Figure 10.10 This image incorporates both manual drawing and sewing. Both markers and thread have been used as media. By Johanna Gibbs.

DIRECTIONS WITH METHODS

Table 10.1 provides suggestions for using methods, media and materials.

Methods with materials and media

Drawing
— Drawing with pencil, pastel, markers and fine liner on smooth and textured papers
— Drawing with thread on paper or fabric
— Drawing with a stylus on a tablet or screen

Painting
— Watercolour, acrylic or even oil on paper, canvas, fabric or plastic. Trial washes, marbling, adding mediums.
— Trial painting effects using software

Printing
— Try laser and inkjet. What types of papers and fabric can you put through your printers?
— What are the differences between toner and ink?
— Foiling and the photocopier
— Manual methods of lino cutting, engraving, etching and screen printing. What materials can you print on? Paper, wood, glass, plastics?
— What is the difference between using iron-on transfers and screen printing? Are there any other ways to transfer images onto fabric?
— 3D printing versus other methods of making models

Collage
— Manual process including papers, fabrics, drawings, photographs or even prints
— Digital process using software like Adobe® Photoshop®

Photography
— Analogue – some schools still have a darkroom, or purchase your film and have it processed
— SLR digital cameras, the camera on your phone or tablet. What can you do with the camera on your laptop or desktop?

Digital technologies
— Raster-based programs
— Vector-based programs
— Apps available on your phone or tablet

3D process
— Clay and modelling clays for 3D modelling
— Card, plastics, papers, wood and fabric for model making

Sewing
— Digital 3D models, trialling modelling software (media) and 3D printing
— Making moulds and working with resin

Table 10.1 Methods, materials and media

FINAL PRESENTATION FORMATS

During the stage of development of concepts, it is important that you continue to have in mind your intended final presentation formats. The choices of methods, materials and media need to be suitable for your final presentation formats. As you are trialling different methods, materials and media your annotations can also discuss their suitability for the required final presentation formats.

MINI COMPOSITIONS

Collect samples of materials you wish to use for final presentations and develop mini compositions so you can ascertain which colour mount to use, what texture mount you would like or whether your composition needs a border.
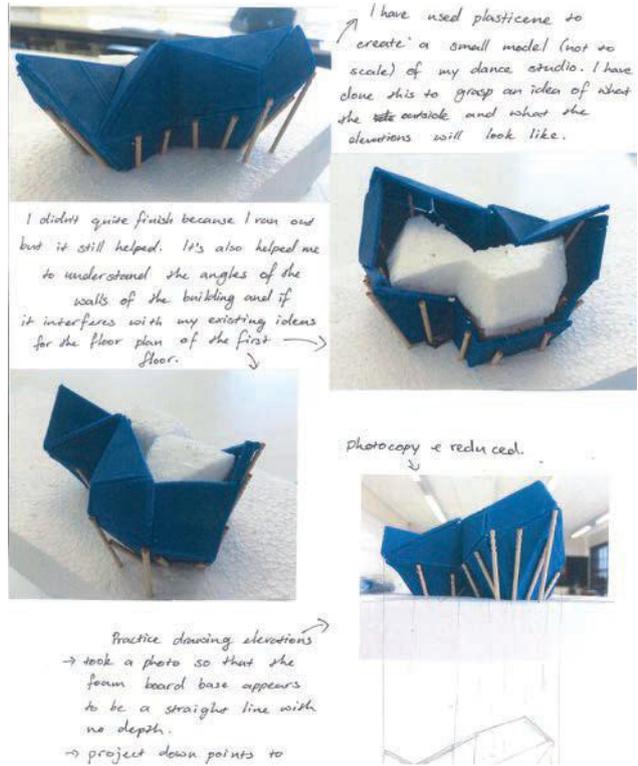
Figure 10.11 Shiho Takahashi has used plasticine when developing her architectural model to assist in determining the shapes and forms.
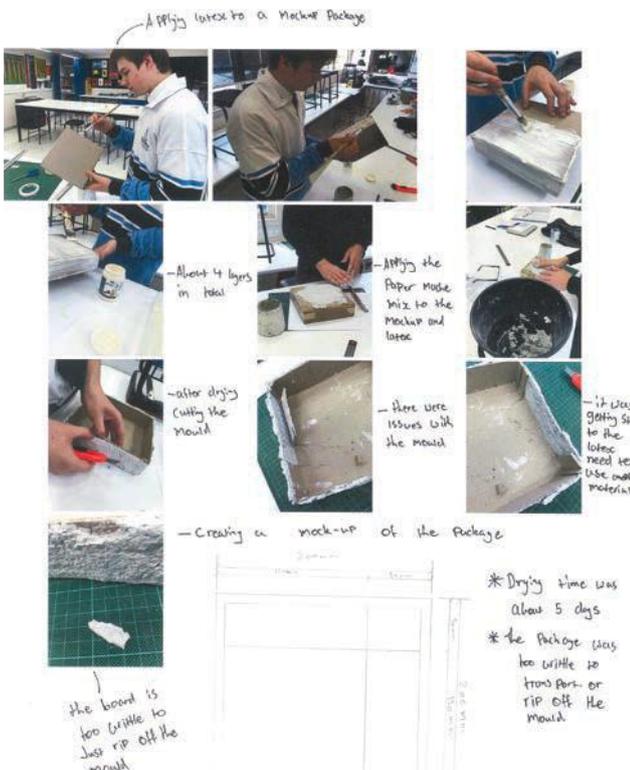
Figure 10.12 Darcy Sheahan produced his own paper material for packaging.
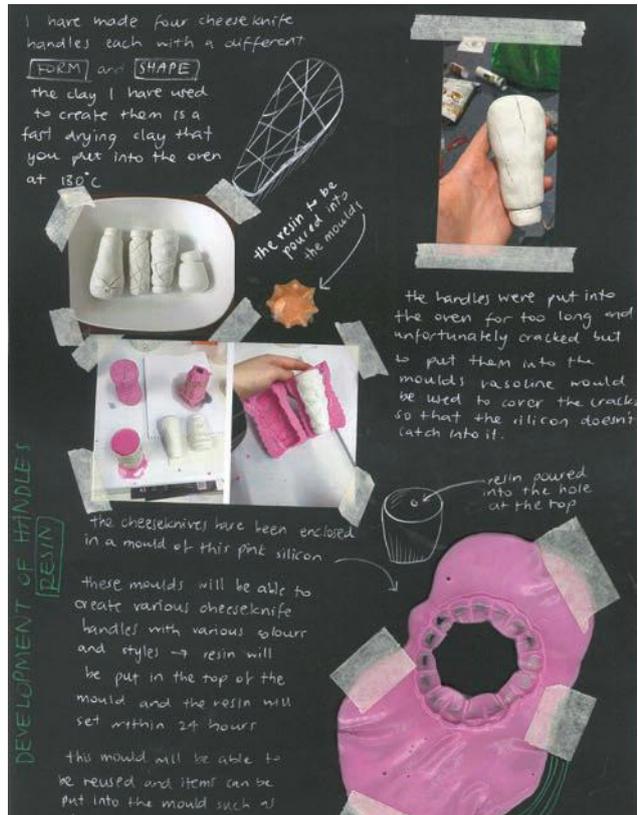
Figure 10.13 Gabbi Rynia worked with moulds and resin when developing a concept for a cheese knife.

Gaining and maintaining attention

As with all stages of the design process it is important that you continue to refer back to your brief to ensure that you are meeting your communication needs. Another important factor is to ensure that you are designing with your target audience in mind. You will need to think about both written and visual imagery that will not only gain but maintain your target audience's attention. Table 10.2 provides potential techniques for gaining and maintaining the attention of specific target audiences.

Design field	Communication need	Target audience	Techniques for gaining and maintaining attention
Industrial design	Design a set of tools including a spanner, pliers and screwdrivers	Young people, both genders, buying their first set of tools	— Stylish colour-coded handles — Different colours for different tools — Retro-style handles — Bold graphic imagery on swing tags — Use of humour on swing tags to engage audience
Communication design	Digital banner for a university open day	Potential students and guardians, staff and current students	— Minimum text for headings to instantly gain attention — Strong, clearly read typefaces — Bright, graphic imagery (use of photography to graphically represent university lifestyle) — Fun, engaging images
Environmental design	Beachside café	Families, couples, all ages, people who enjoy the seaside and café cuisine	— Use of nostalgic design to appeal to older audience (50s/60s style of shop front design) — Bright colours to appeal to young children — Shop front design to reflect marine themes; for example, shipwreck

Table 10.2 Ways to gain and maintain the attention of your target audience

Selection of concepts using the elements and principles of design

Throughout this part of your folio, you should be exploring the elements and principles of design. Figure 10.14 is a collection of drawings that were completed by incorporating the design elements and principles in a similar method as if you were to undertake an exercise in SCAMPER.

There may be specific design elements that you want to focus upon, especially if mentioned in the expectations or constraints of your brief. For example, the student in Figures 10.16–10.18 decided to create their own typeface using manual processes before going digital.

Refer to the elements and principles in annotations as a means of supporting ideas in regard to aesthetics and use them to assist in developing and refining. When evaluating your work, use the design elements and principles to develop a rationale for decisions made.

More information on the use of the design elements and principles can be found in Chapter 2.

Figure 10.14 Using the elements and principles to generate ideas for a logo
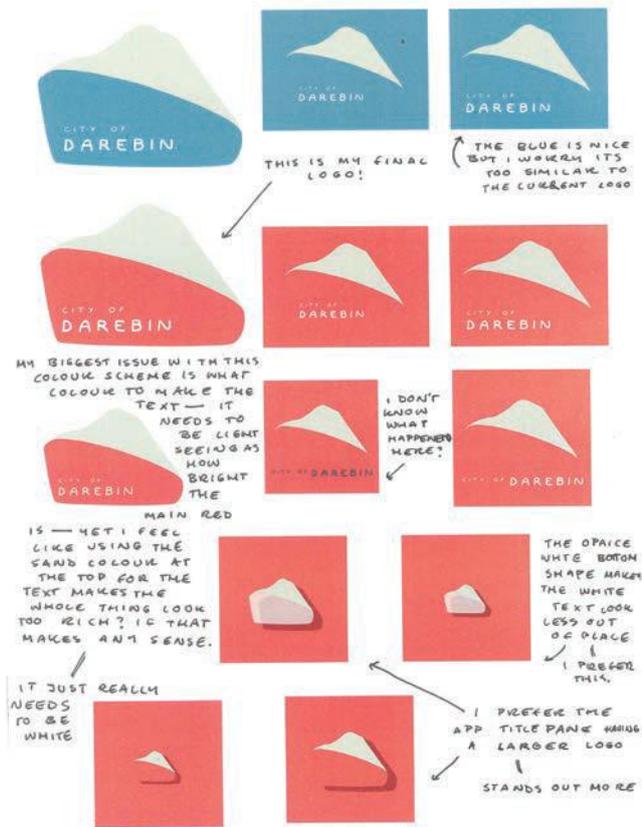
Figure 10.15 Using the design elements and principles to develop concepts. By Johanna Gibbs.

Figure 10.16 Using ink and card to create a typeface. By Liz Luby.
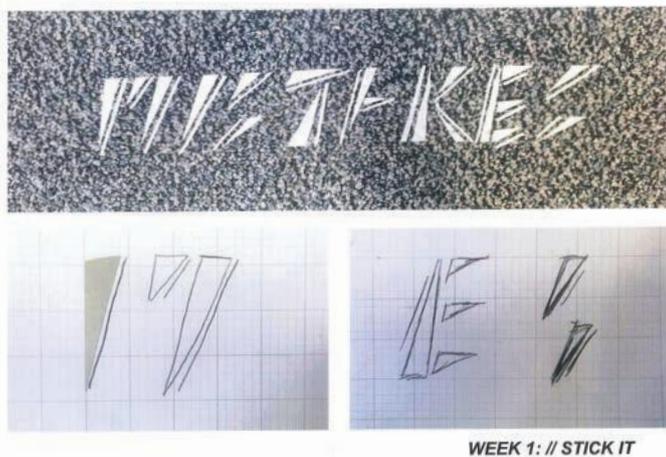
Figure 10.17 Using graph paper and tape on carpet to create a typeface. By Liz Luby.

WEEK 1: // STICK IT

WEEK 3: // FINAL ALPHABET
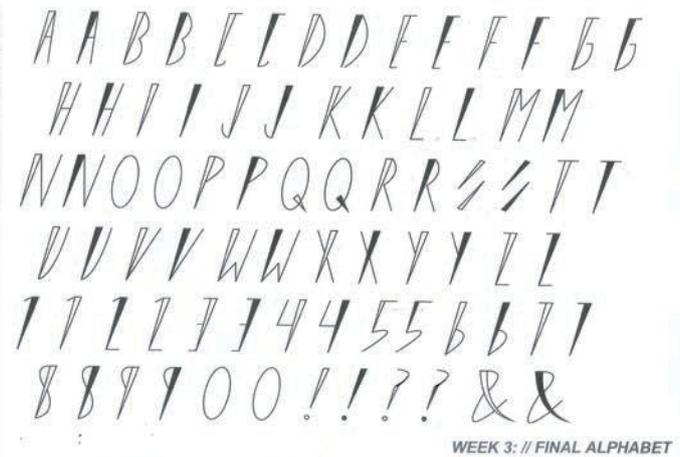
Figure 10.18 Final typeface as seen in Figure 10.16. By Liz Luby.

10.3 Refinement

This stage of the design process involves you evaluating your designs by critiquing and experimenting with your work. You should be consciously testing and trialling so that you are beginning to make conscious and deliberate design decisions. Your folio pages will not only demonstrate a refinement of ideas, but will demonstrate a refinement in the use of methods and the use of materials and media. It is important to note that if you find problems at the refinement stage, you can always return to an earlier stage of the design process, including research, to find further inspiration.

Record decisions using annotations

Annotations at this stage of the folio will reflect decisions that have been made supported by reflective thinking and the results of trials and feedback. Annotations will also include justifications for the preferred concepts and a plan for the resolution of the final presentations.

ANNOTATING FOR THE REFINEMENT OF CONCEPTS

It is now time to refine your concepts; you will need to refine at least two. Annotations at this stage in the folio need to discuss your critical and reflective thinking and focus upon the final decisions that you have made in order to meet the requirements of your brief.

This may include discussing a decision about a typeface or the change of a colour. Annotations are about how you have responded to feedback and your own evaluations. They are about annotating the final adjustments, additions or amendments.

The Interactive Textbook contains a reference card for annotating the refinement of concepts.
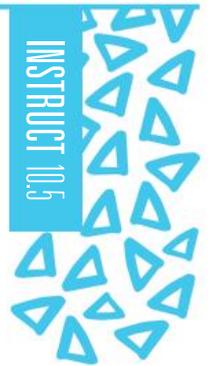
Feedback

Surveying in an informal way with peers and other designers is another way of getting feedback. You can adopt this method for your own folio work and ask your class to comment on your design concepts. You can email your designs as high-quality PDF files to them for perusal or you can present them as paper presentations.

Figure 10.19 Refinement of a folded brochure, by Johanna Gibbs
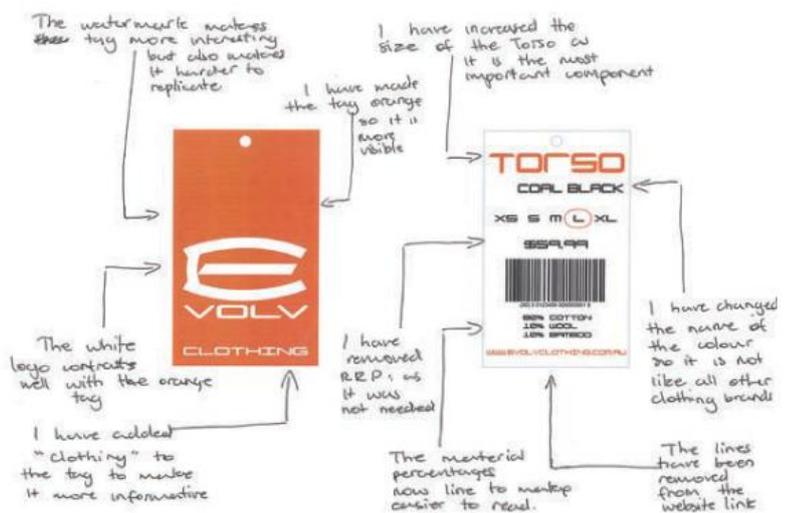
Figure 10.20 Refinement – final stages, by Tae Louey

CHAPTER 10   Development, refinement and evaluation   289
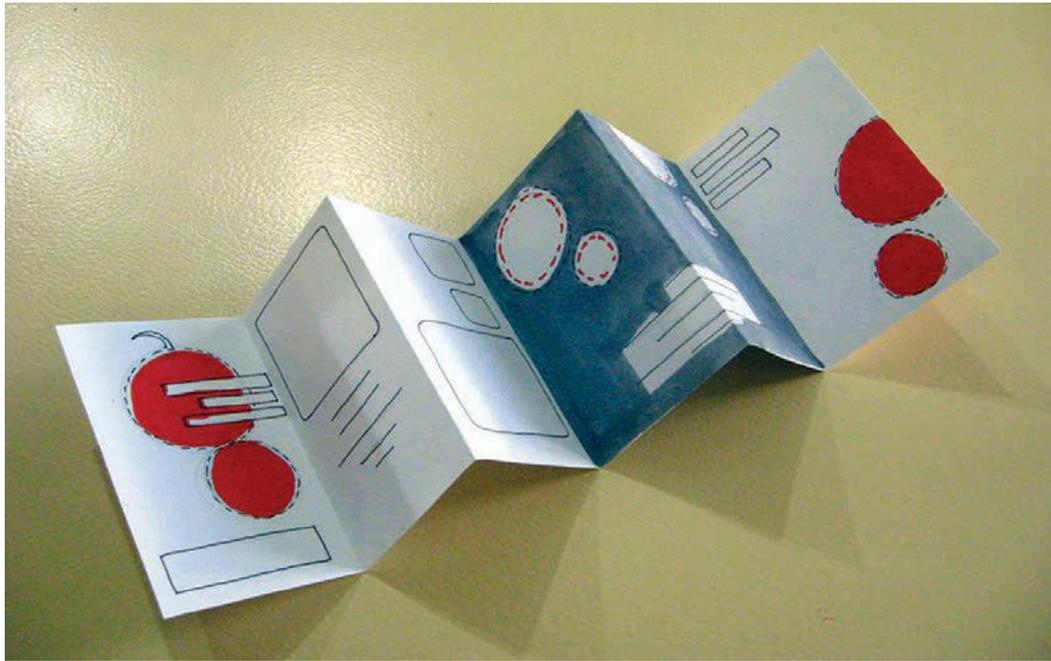
Figure 10.21 Create dummy books and storyboards (a technique/process used by illustrators of books) when developing and refining concepts.

Mock-ups

A good way to test and evaluate the suitability of your presentation is to create mock-ups. For example, simple storyboards (a technique/process used by illustrators of books) and dummy books can assist you with planning and preparing, and in the refinement stages to present ideas to the client for feedback.

10.4 Evaluation – the pitch

After refining your final concepts and creating mock-ups, you will be required to pitch your ideas to an audience. Doing this will enable you to receive formal feedback and make any necessary changes to your concepts before making the final presentations. This process is very similar to what happens in industry and therefore it is important that as students you have an opportunity to do the same.

When designing your pitch you will need to:

- discuss the reasons behind design decisions made (why did you prefer these concepts?)

- develop a criteria for evaluating your own work
- evaluate the design process that you undertook to create refined concepts.

To devise a pitch about your folio and the final presentations, you will need to develop an assessment criteria. But how? The best tools to use are critical and reflective thinking strategies to evaluate the final presentations and your design process.

For example, use the results of critical and reflective thinking strategies such as PMI, SWOT and POOCH as a starting point when putting your presentation together.

Use the checklist below to help you devise your pitch.

1 Evaluate your refined concepts:

   - Does the design meet the needs of the brief?
   - Does the design option utilise appropriate elements and principles as prescribed by the brief?
   - Does the design option respond to any constraints or limitations as prescribed by the brief?
   - Does the type or imagery work well with the image in communicating the style?
   - Look at the specifics. For example, how will the design look in black and white? If you have a logo, will it work well in a variety of scales?

2 What should your pitch contain?

   - Tell us who your client is.
   - Explain the two design problems (the communication needs) in your brief – *simply*. Explain to us that there were two problems that needed solving.
   - Target audience – in your pitch tell us about the target audience. Perhaps show us an audience profile.
   - Discuss your use of both critical and reflective thinking. Include the survey/results and any PMI, SWOT or POOCH findings.
   - *Now pitch your ideas*. Explain the solutions for the final presentations and how they met the purpose and the context. Discuss how the final presentations addressed the expectations and constraints.
   - Competition – there is always competition. Finish your pitch with a fabulous final statement!

CHAPTER REVIEW

Summation

- Development of concepts is the next stage in the design process after the generation of ideas.
- Select a minimum of two ideas to develop as concepts.
- You need to use a minimum of two methods and a variety of media and materials in the stages of development and refinement.
- You need to use both manual and digital methods and a variety of design elements and principles during the stages of development and refinement.
- Devising and presenting a pitch to an audience will allow you to gain feedback.
- Evaluating clients' and other feedback on your designs is integral to creating successful final designs.
- Use methods of presentation that enhance your work and use appropriate justifications for the design decisions made. (Include these in your annotations.)
- In refinement, the priorities should be technical skill, visual effectiveness and designs that fulfil the needs of a client and the design brief.

MULTIPLE-CHOICE QUESTIONS

For each of the questions below select the correct answer.

1 The best design solution is the one that:

A you like the most

B meets the requirements of the communication need

C uses the latest materials and methods

2 Client feedback:

A should be ignored by the designer who should focus only on the brief

B should be taken into consideration and used to direct some of the changes in your refinement

C is irrelevant: you are the designer and you should make all the decisions

3 Verbal presentation to a client should try to include:

A your personal tastes

B audience appeal

C how successful the competition is

MINI TASK

Develop PDF copies of design directions and create a series of questions that could be used to survey your friends or family about your design concepts. Try to include members of the target audience in your survey. Collate your results and use them in your evaluation.

EXTENDED TASK

Use the POOCH template on the next page to critically think about one potential design solution.
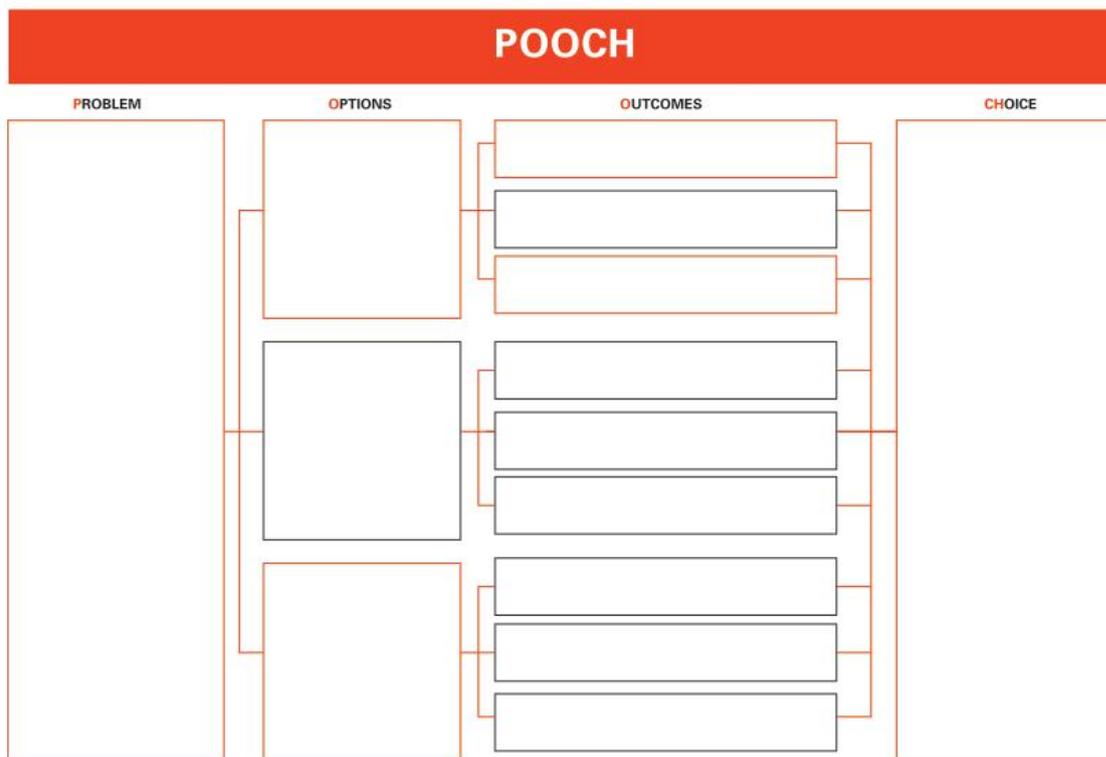
Figure 10.22 POOCH template

VCAA ASSESSMENT

Unit 4, Outcome 1

On completion of this unit the student should be able to develop distinctly different concepts for each communication need and devise a pitch to present concepts to an audience, evaluating the extent to which these concepts meet the requirements of the brief.

(VCAA Study Design, © VCAA)

TASK A: DEVELOPING AND REFINING

The following checklist can be used to assist you in ensuring all requirements of the School-assessed Task (SAT) folio have been addressed. You may not follow the same format as this list and therefore could use the list as a guide to develop your own checklist.

The checklist	✔

1	Chosen topic – sign off this topic with your teacher and record it on the VCAA Authentication Record Form.
2	Draft of brief – sign off on the VCAA Authentication Record Form.
3	Final brief – sign off on the VCAA Authentication Record Form.
4	Sign and date the bottom of your brief along with your teacher.
5	Place brief at front of folio.
6	Highlight important aspects of your brief (perhaps make a checklist from your brief?).

Title Page - Research

7	Collect and annotate research (analysed and potential directions discussed).
8	Conduct primary research (site visits, interviews, etc.).
9	Conduct secondary research (books, magazines and internet).
10	Complete observational drawings x 2 (one for each presentation).
11	Complete audience profile and/or mood board.

Title page – Presentation 1

Title page – Generation of ideas

12	Generate ideas for Presentation 1 (must be a wide range).
13	Show examples of creative design thinking including: Brainstorms, forced associations, SCAMPER, See, think, wonder and action verbs.
14	Narrow down ideas until you have three ideas that you can choose to be developed in the next stage of the deign process.
15	Identify these three ideas and complete a PMI or POOCH chart.

Title page – Development of concepts

16	Clearly develop each of your three ideas as concepts.
17	Identify whether you have completed the following: Have you used critical design thinking routines? Have you tested ideas? Have you made critical decisions?
18	During the stages of development and refinement, address the following: Have you used a variety of media in this section? Have you used a variety of materials in this section? Have you used a minimum of two methods in this section? Have you used both digital and manual methods in this section? Have you used both 2D and 3D methods in this section? Have you used the design elements and principles?

	Title page – Refinement of concepts
19	Identify whether you have used reflective design thinking, such as feedback from client or target audience, SWOT analysis, a PMI chart or Survey from target audience with an EVALUATION.
20	Produce a page showing what your final presentation will look like.
21	Mock-up for Presentation 1: think about putting your presentation into context, for example, on a bus shelter sign using Photoshop.
22	Check annotations.
23	Write a brief evaluation about how you think you have met the needs of your client and brief.
	Title page – Presentation 2
	Title page – Generation of ideas
24	Generate ideas for Presentation 2.
25	Show examples of creative design thinking including: brainstorms, forced associations, SCAMPER, See, think, wonder and action verbs.
26	Narrow down ideas until you have three ideas that you can choose to be developed in the next stage of the deign process.
27	Label your three ideas and complete a PMI or POOCH chart.
	Title page – Development of concepts
28	Clearly develop each of your three ideas as concepts.
29	Identify whether you have completed the following: Have you used critical design thinking routines? Have you tested ideas? Have you made critical decisions?
30	During the stages of Development and Refinement, it is important that you address the following Have you used a variety of media in this section? Have you used a variety of materials in this section? Have you used a minimum of two methods in this section? Have you used both digital and manual methods in this section? Have you used both 2D and 3D methods in this section? Have you used the design elements and principles?
	Title page – Refinement of concepts
31	Identify whether you have used reflective design thinking, such as feedback from client or target audience, SWOT analysis, a PMI chart or Survey from target audience with an EVALUATION.
32	Produce a page showing what your final presentation will look like.
33	Mock-up for Presentation 2: think about putting your presentation into context, for example, on a bus shelter sign using Photoshop.
34	Check annotations.
35	Write a brief evaluation about how you think you have met the needs of your client and brief.

TASK B: THE PITCH

You are required to devise a pitch to present and explain your final presentations in front of an audience.

The order for speaking will be determined by names out of a hat. Your pitch will be recorded to assist with assessment. You will need to submit a copy of any visual materials used via email or Dropbox on the day of your pitch. Dress to impress (uniform or no uniform, it's up to you). You may have one class member to assist you.

Step one – what you need to think about
To devise a pitch about your folio and the final presentations you will need to develop assessment criteria. But how? The best tools to use are critical and reflective thinking strategies to evaluate the final presentations and your design process.

For example, use the results of critical and reflective thinking strategies such as PMI, SWOT and POOCH as a starting point when putting your presentation together.

Step two – what should your pitch contain?
1 Tell us who your client is.
2 Explain the two design problems (the communication needs) in your brief – *simply*. Explain to us that there were two problems that needed solving.
3 Target audience – in your pitch tell us about the target audience. Perhaps show us an audience profile.
4 Discuss your use of both critical and reflective thinking. Include the survey/results and any PMI, SWOT or POOCH findings.
5 *Now pitch your ideas*. Explain the solutions for the final presentations and how they met the purpose and the context. Discuss how the final presentations addressed the expectations and constraints.
6 Competition – there is always competition. To finish your pitch, ask if there are any questions and remind your audience why your design solutions are more successful than those of the competition.

Step three – how to present?
You might:
- Consider a PowerPoint presentation with scanned images taken from your folio.
- Present your mock-ups on a slide or prepare samples for the audience to view.
- Prepare a TV-style commercial to show how your designs interact with the target audience.
- Present your mock-ups in context, such as on a billboard or bus shelter.
- Provide collected data or survey results to support your directions.

Step four – how to use the results?
The purpose of pitching your ideas to an audience is to gain feedback. You need to think about how you are going to do this. Will you provide the audience with a survey to complete about your pitch? Will you provide the audience with Post-It notes to place comments on a feedback board? Will you create an online survey (for example, Google Forms) for students to complete while you deliver your pitch? You then need to think about analysing, evaluating and recording the feedback in your folio. The feedback that you receive is just that. You should make an informed decision about any advice or suggestions provided – chatting with your teacher is a great starting point.
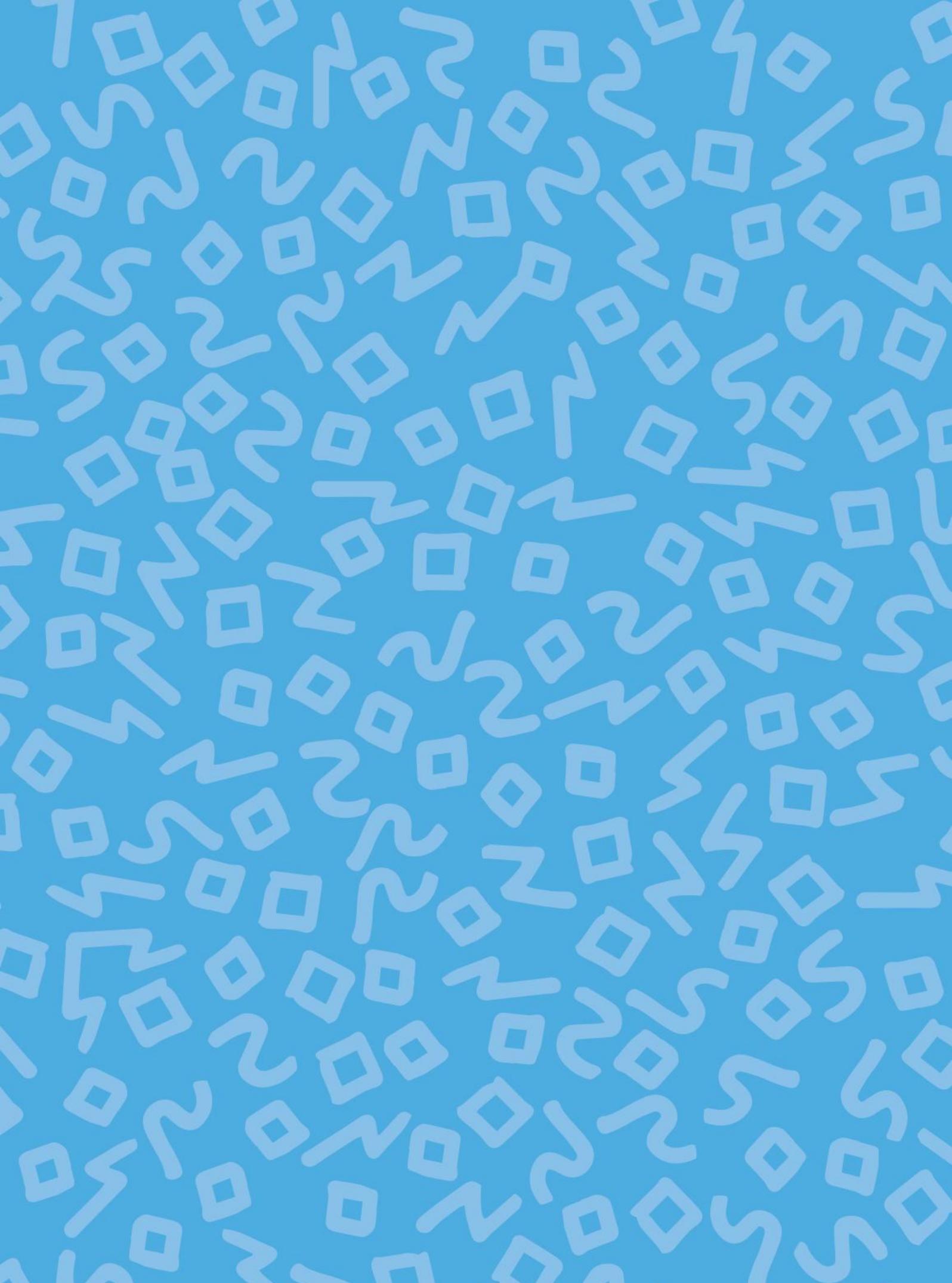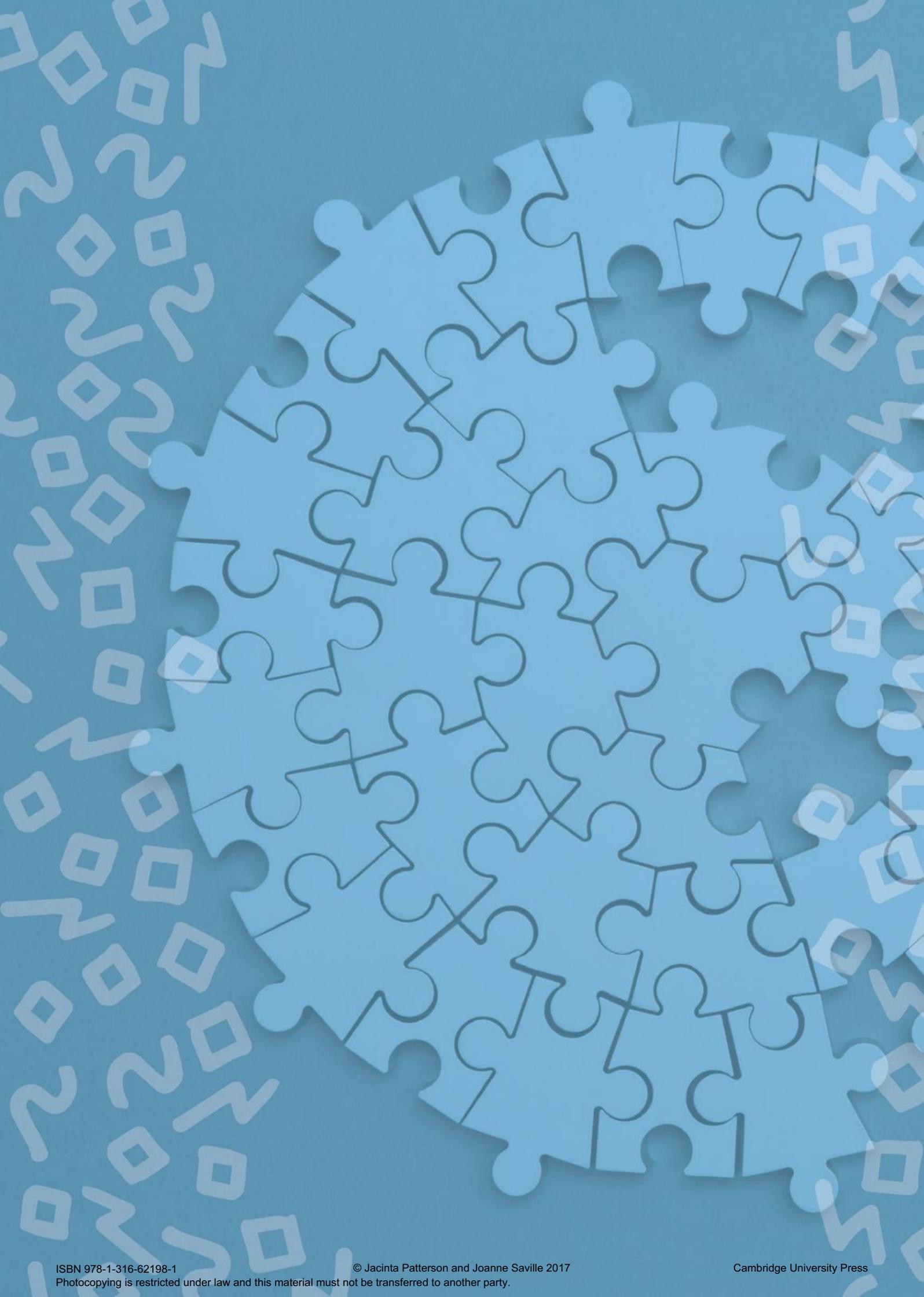
CHAPTER 11

Final presentations

UNIT 4, AREA OF STUDY 2

Graphic design will save the world right after rock and roll does.

(David Carson, graphic designer and art director)

OVERVIEW

The final presentations of the folio demonstrate your ability to make discerning design decisions. A final presentation is what you present to your client: it is the end result of all of your hard work. It is essential that your final presentations are neat and professionally presented in a format that is relevant to your client, to the selected audience, to the aim and purpose of the visual communication design, and to the context required. A final presentation should be visually effective and technically competent so as to communicate the required information legibly and creatively so it captures an audience's attention.

Your two final presentations will be for the one client and may have several target audiences; however, they must have different purposes and contexts and be different in presentation format. This chapter focuses on the selection of suitable presentation formats to communicate design intentions.

KEY KNOWLEDGE:

- specific presentation formats to communicate design intentions for two different communication needs
- ways of presenting distinctive final visual communications that meet the requirements of a brief
- techniques for gaining attention and maintaining engagement of target audiences using visual language
- methods, materials, media, design elements, design principles and relevant technical drawing conventions to produce final visual communications.

(VCAA Study Design, © VCAA)

NOTE:

- Presentation formats were covered in Chapters 9 and 10, and are revisited in this chapter.

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11.1 Final stages of the design process

The stages of the design process that you will be addressing are highlighted in purple in Figure 11.1.
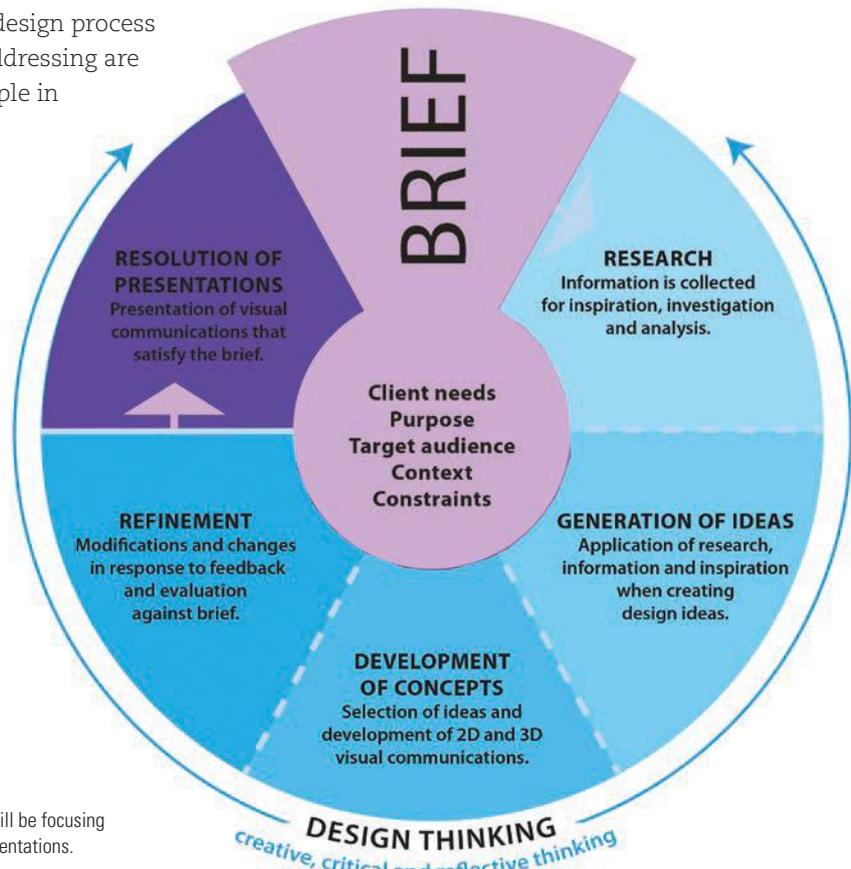
Figure 11.1 The stage of the design process that you will be focusing on during Unit 4, Outcome 2 is the resolution of presentations.

(VCAA Study Design, © VCAA)

11.2 Ways of presenting distinctive final visual communications

Creating your final presentations is the last stage of the design process and is where you fulfil the requirements of your brief. Before commencing your final presentations, read through your brief to ensure that you have addressed all requirements, including any constraints and expectations.

Before you commence your final presentations, take note of the following:

- You need to submit two distinctly different and separate final presentations.
- Your two final presentations cannot be on the same presentation board. For example, if you have designed a brochure and a poster, they cannot be presented together on the same presentation board. A logo and a floor plan cannot be on

the same presentation board. They will need to be separated onto two different presentation boards and clearly labelled Presentation 1 and Presentation 2.

- All final presentations need to be labelled on the back. A final presentation can have parts and can be called Presentation 1 Part A and Presentation 1 Part B.
- A logo on its own is not enough work for a final presentation. You should put your logo in context by applying it to one or two presentation formats; for example, a set of stickers and a business card.
- Your two presentations must be different in format. For example, you cannot submit two posters even if they are different in purpose and context.

LABELLING

If your presentations have several parts then it is important to label them as such.

For example, look at the work in Figures 11.2–11.4.
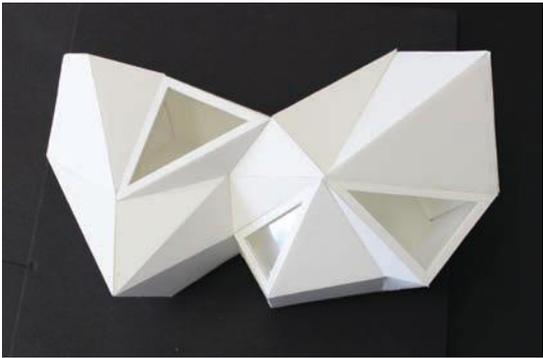
Figure 11.2 Presentation 1A – 3D model by Shiho Takahashi
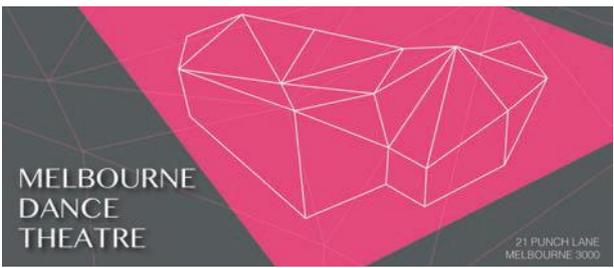
Figure 11.3 Presentation 1B – presentation board with 3D illustration by Shiho Takahashi

Figure 11.4 Presentation 2 – Dance Kit by Shiho Takahashi

- When you hand up your final presentations they should not be inside your visual diary or folio. They must be separate.
- It is important that you work on your final presentations during class time so that your teacher can authenticate your work.

Scale of works

In this subject it is not a requirement to complete working models or finished products as is required in a subject like Product Design and Development. You are encouraged to use the facilities that you have at school, including the printer. This may mean that your final presentations will be A4 or A3 in size. If you imagine that in reality the works would be printed at a larger scale (perhaps you have designed a billboard), then ensure you explain the scale and context of the final presentation in your folio. For example, you could demonstrate what your work would look like on a bus shelter or billboard.

Figure 11.5 It is easy to put your design work on a bus shelter with a little help from software like Adobe® Photoshop®.

CHAPTER 11 **Final presentations**
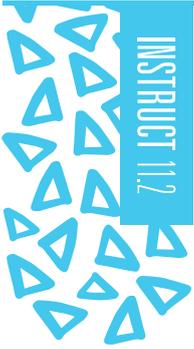
BE CAREFUL

When thinking about how to go about creating your final presentations, it is important that you undertake as much of the process wherever possible. For example, if you want to apply your logo to a cloth bag, try screen printing the image yourself. If you outsource the printing process, ensure that you document the information provided to the printing company including any test prints or mock-ups created.

There are now websites where you can download templates that allow you to add your own personal work, such as a logo, and instantly you will have a photographic image of your logo on a large variety of print and digital final presentations, including cloth bags, signage and T-shirts. It is advisable not to use these templates for three reasons.

1   Many of these templates are free to use and there are times when the proper credit due to the designers who created them is not given.
2   Think about the time, effort and ease that are gained in using these templates in comparison to the student who undertakes the production and trialling of processes and methods to complete a similar end result.
3   Using such templates will make it difficult to assess your technical skills in the final presentations and to some extent the creativity of your ideas.

Figure 11.6 Avoid downloading templates to create instant final presentations.
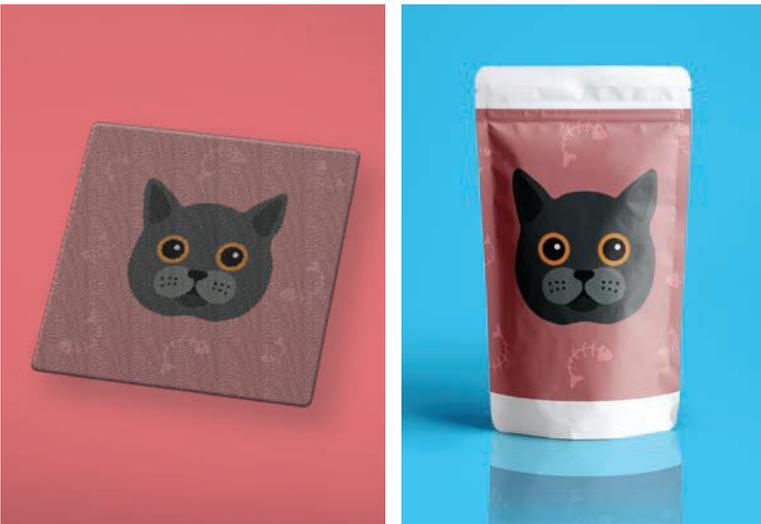
Variations of your work

There will be times when you will be able to show variations of your final presentations. For example, if you have a logo, look at presenting it in different scales and colour palettes including black and white.

Outsourcing

In Visual Communication Design, the manufacture of functional prototypes is not required. If you opt to have presentations printed professionally, then it must be possible for you to oversee this process and to have prepared your own files to a print-ready stage. This process must be thoroughly documented as part of your development work.

Figure 11.7 An example of variations of a logo, by Johanna Gibbs
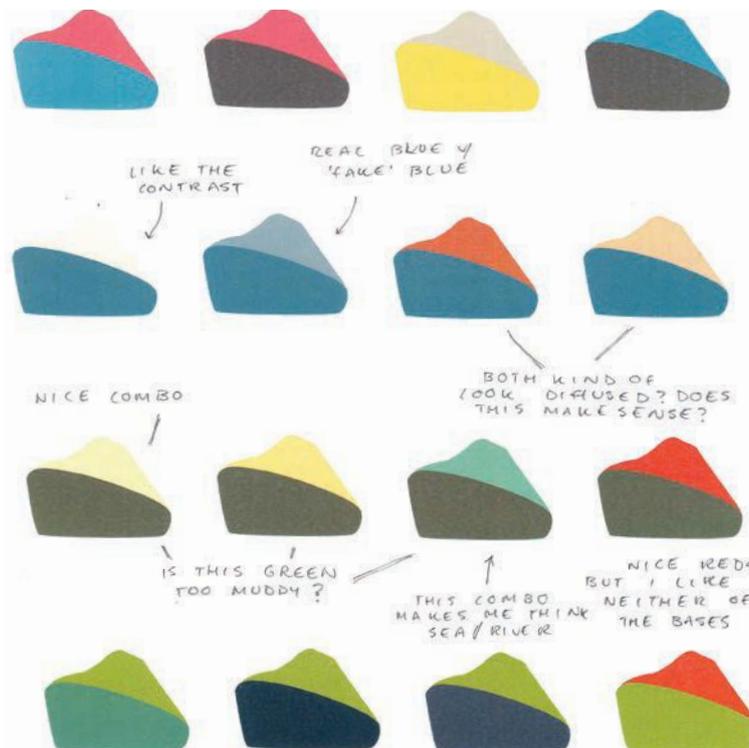
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When it comes to preparing final presentations, including printing, it is not necessary to outsource your work except if the size and scale of your work means that you do not have the resources available at school to print finals. Laser printers often give better results when printing but inkjet printers, if used with the right paper, can also give you good results.

However, if you do wish to engage in outsourcing certain jobs such as printing, then you need to show that you are in control of the process. If you are having work printed outside of school at a large scale you should demonstrate the following:

- File size and resolution for print documents. Think about the size and resolution of your file when setting up your document. The resolution refers to the number of pixels in your work. The higher the resolution the better the quality; however, this will also increase your file size. Unless you have a specific file size that you are required to work with, set your files to 300dpi when the document is at full size. Hopefully, this will avoid any blurry or pixelated images and keep your file at a reasonable size.
- *Bleed* – a bleed is only required for files where you need the image (therefore the ink) to go right to the very edge of the page. Most of the printers that you use at school will always print a white edge. Most of the time you will need to trim this edge and therefore take this into consideration when setting up the size of your document. The bleed is the area that extends beyond the dimensions of your document or artwork. For example, if you are creating a movie poster and want an image of the main character to be cropped to the left-hand side of the poster, you would need to include a bleed, otherwise you will end up with a white border.
- External bleed lines – most printing companies will ask for a 3 mm external bleed. Your document or file will be printed on a larger sheet than its finished size and then trimmed – and gone are the white edges.

TEST RUNS

Always print out in black and white first as test runs for final designs. This will establish if you have the size, scale and composition correct before printing out finals.

- Internal gutter – I like to call these the safety line. These lines are your guidelines. You are required to keep all information within this area to ensure that it is included in the printing and not accidently trimmed.
- Embedded fonts – not all printers will have the fonts you have chosen to use, especially any free fonts that you may have downloaded. Therefore, always embed or outline your fonts to ensure that they come out exactly as you want. You also need to remember that many fonts require a licence to use. A printer may not be happy to find that you have sent a specific font on a disc to be used with your print job. No licence means that it could be illegal. Remember to always acknowledge any typefaces used in your folio.
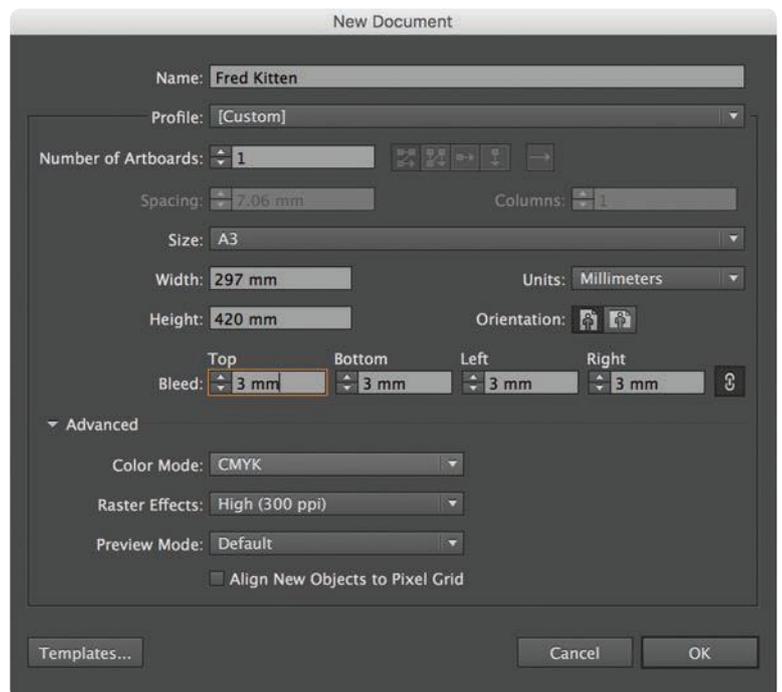
Figure 11.8 Setting up a file for printing, including setting the bleed

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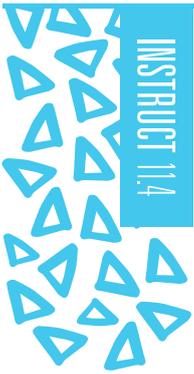
STANDARD PAPER SIZES FOR VISUAL COMMUNICATION DESIGN

A0 paper size (841 mm × 1189 mm)
  – large poster designs
A1 paper size (594 mm × 841 mm)
  – architectural or technical drawings
A2 paper size (420 mm × 594 mm)
  – posters and diagrams
A3 paper size (297 mm × 420 mm)
  – small poster, folded to create brochure
A4 paper size (210 mm × 297 mm)
  – letterheads, brochures, etc.
A5 paper size (148 mm × 210 mm)
  – flyer or greeting card, folded
A6 paper size (105 mm × 148 mm)
  – postcards and invitations
business card standard sizes
  (85 mm × 55 mm or 90 mm × 50 mm)
  – standard business card designs

The student in Figures 11.9–11.11 organised to have large format posters printed and included information about the process. He also 3D printed his final prototype and included screen shots of the process to authenticate the work undertaken.

Become copyright savvy

By now you know that you need to acknowledge all sources of inspiration throughout your design process. However, you need to consider copyright when it comes to your final presentations too. There are times when students want to include a Facebook or Instagram logo on their final presentations to make them look more authentic. If you want to do this then you need to be aware of the trademark and legal
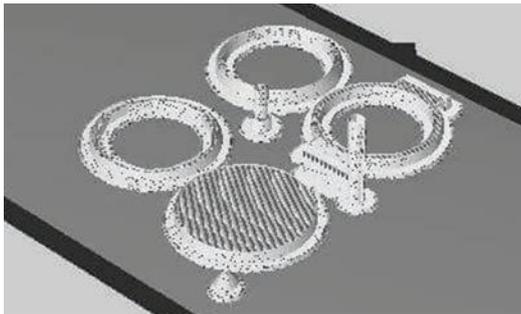
Figure 11.9 Screen shot of 3D printing process, by Patrick Woodward

Figure 11.10 Presentation 1 prototype of a watch, by Patrick Woodward
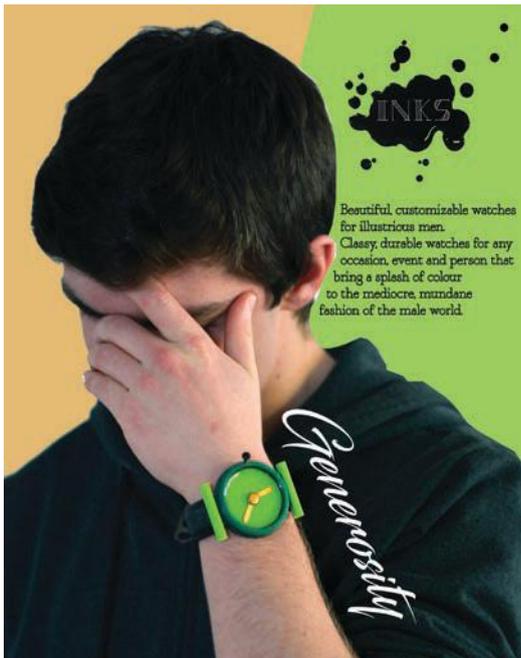
Figure 11.11 Presentation 2 posters to advertise, by Patrick Woodward

obligations of using existing imagery. If you are creating a poster to advertise a new train station and want to use the Metro logo, you need to ask for permission. Seek copyright permission ASAP and not at the end of your design process when you are completing your finals.

Let's look quickly at Facebook:

- You can use Facebook's logo on your final presentation if you use it correctly. Locate the style guide provided by Facebook on how to use its logo. This can be easily found online.
- If you can create your own image, then do so – why waste time chasing copyright if you can create the work yourself?

Layout styles

The way information and imagery is organised has a direct impact on an audience. A layout varies according to media, methods and materials used as well as the scale of the presentation and its intended purpose. A billboard design will have simple readable text and large bold images to be seen from a distance, while a business card design will have smaller type and imagery because it is viewed from close up.

The way we interpret visual images is determined by our experiences, our likes and dislikes, and instinct. Some people will be attracted to a balanced layout while others may be interested in the corners of a visual. When we are designing our final presentations it is important to consider the audience at all times as this will determine many design features. Hierarchy becomes an important principle and a designer should always consider the visual dominance and order of graphic information. One way to organise information within a poster is to use a grid. Refer to Chapter 2 for more information on using grids and creating hierarchy to gain the attention of your target audience.
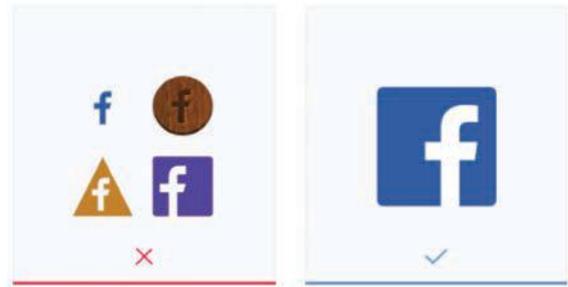
Figure 11.12 The Facebook branding guide clearly provides the 'dos' and 'don'ts' of using its logo.

Figure 11.13 It is important to use the correct logo for companies like Facebook, Instagram and SnapChat by referring to their style guides. Otherwise, you need to seek permission.
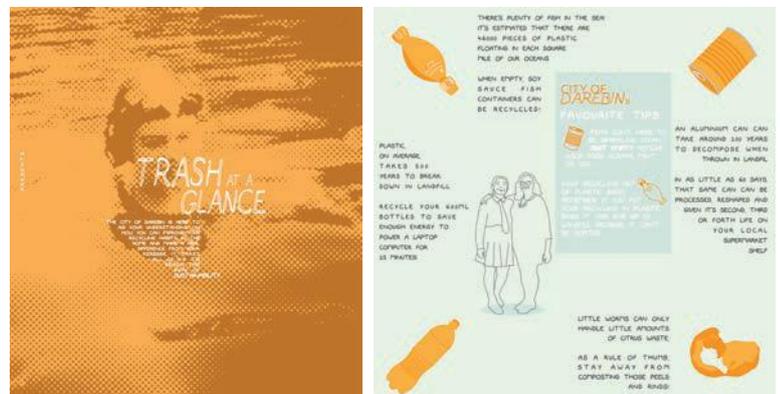
Figure 11.14 This final presentation format needed careful consideration to a grid to ensure that it was correctly printed back to back. By Johanna Gibbs.

11.3 Ways to gain and maintain the interest of the target audience

A designer may use a variety of tools to assist in maintaining audience attention without compromising the needs of the brief. Using devices such as colour, form and space, emotive messages and hierarchy can be effective ways of maintaining the interest of the audience.

Colour

Colour is one of the most powerful elements, and it can be used to create tremendous expressive qualities. Used creatively, colour can add excitement to imagery and design. You should carefully choose background colours so that the important imagery or text will stand out and not fight with the background for attention. As part of your initial research, perhaps you looked into the psychology of colours. If you did, now is the time to implement what you have found. (See Chapter 2 for more details on colour.)

Type

The appropriate application of typographic principles is crucial to the impact and effectiveness of visual communication design. Ensure that the typeface you are using suits the theme or topic. Now is the time to apply those skills in tracking, kerning and leading to ensure title and headings are appropriately spaced. Look at Chapter 4 to refresh your knowledge of type characteristics, conventions and the general dos and don'ts of working with type. For example, white text on black is always more difficult to read than black text on a white background.

Using humour

Humour in advertising is a good method for attracting a viewer's attention to the client's product. If it is done right, it can achieve the desired result, which means not only engaging the prospect but getting them to remember the product.

Figure 11.15 This student has deliberately incorporated tight tracking as an effect. The typeface for the title of the band is original and carefully incorporates the face of an ape. By Harrison Minuzzo.

Figure 11.16 This student used humour when creating imagery for his '4 manly beers'. By Charlie Fitsioris.

Using social, cultural and political messages

Sometimes a designer will have a brief that requires the communication to be targeted to a particular social, cultural or political group. The decision to use images and type in such a way that it conveys a message directed towards these groups means a designer has to understand the types of graphics that will appeal. The message can be subtle or obvious depending on the target audience. Political posters are a good example of how the designer uses appropriate imagery and type to convey messages to a viewer.

Historical references

Sometimes a designer will use historical references to make an impact or use a historical style to influence the design concept. Just as fashion designers look to the past, graphic designers can use the style of the past to grab an audience's attention. You may have already established this influence in the beginning of the design process; however, your final presentations may exaggerate this influence in terms of presentation techniques and so on.

11.4 Final presentation submission

By the time your final is ready for submission you will have worked out what works best in terms of size, scale and media. You final presentation should be presented so as to maximise results. In other words, you should consider the mounting of work, framing of work, carriers used to present work and the overall sizes to achieve the best outcome. Foam board is often used to mount work and serves as a good material to use for display and handling. Foam board is best used as a mount for poster designs, logo designs, flat graphics and layouts that may require a cut-out shape. Foam board can be cut to an outline and pasted onto another board so the image is raised. Foam core can also be used to develop models.

Mount board of any colour is useful if you wish to use a frame or border to enhance your work. Ideally the frame colour should fit in with your design and be aesthetically pleasing to the viewer.

Thicker print paper such as system board is useful for package designs as you can easily print your design onto it and then fold so it becomes a stable model for your package. Alternative solutions for packaging include photographic paper; if you want a shiny surface graphic, inkjet sticky jet papers that have a self-adhesive back can be pasted onto existing boxes, bottles, etc. You can also print onto fabric papers, which can allow you the option of graphic presentations that are highly textured. Some of these papers can also be useful for developing graphic images onto fabric designs.

FINALS THAT SHINE

The development of your final presentations is the culmination of feedback gained from clients, other design students or personnel about your work. The final stage of your folio requires that you:

- implement changes
- carry out these changes as requested by clients
- use a variety of methods including ICT to produce the final design as technically accurately as possible and to create visual appeal
- execute the methods, skills and techniques to complete this stage of the design process successfully.

INSTRUCT 11.5

CHAPTER REVIEW

Summation

- There are many ways of presenting information effectively using a variety of layout and composition techniques.
- A designer should always refer back to the design brief in determining the most appropriate presentation techniques for the two finals.
- A designer has a number of tools they can use such as humour, historical references and colour to attract an audience's attention.
- A designer can use a variety of methods and media to create technically competent final presentations.
- Being innovative in presenting visual communication solutions will ensure the finals will attract an audience.

MULTIPLE-CHOICE QUESTIONS

For each of the questions below select the correct answer.

1 The Facebook logo:

A can be placed on your final presentation with written permission from the company

B can be placed on your final presentation if you adhere to its style guide

C can be placed on your final presentation if you change the logo slightly to make it more original

2 If you are printing at a large scale, what would be the appropriate dpi?

A 300 dpi

B 72 dpi

C 150 dpi

3 The two final presentations created for the SAT folio must be:

A in separate presentation formats

B be the same size to appear as a pair of finals

C should include imagery that is the same to show that they relate

MINI TASK: USING A GRID

Take a grid and play around with layout styles for your final presentation, whether it is a poster, brochure, menu design or advertisement. Using grids can assist in creating a range of layouts you can choose from. You may wish to use these as a guide for grid-drawing yourself or use them on the computer as a guide.

Use a grid table and find at least five different samples of grid layouts. Try to find visual communication designs with different contexts.

No Grid 1-Lite Vertical 2-Lite Vertical 3-Lite Vertical 4-Lite Horizontal 2-Lite

Horizontal 3-Lite Horizontal 4-Lite 2x2 4-Lite 3x2 6-Lite 2x3 6-Lite

2x4 8-Lite 4x2 8-Lite 3x3 9-Lite 5x2 10-Lite 2x5 10-Lite

4x3 12-Lite 3x4 12-Lite 5x3 15-Lite 3x5 15-Lite 4x4 16-Lite

5x4 20-Lite 4x5 20-Lite 6x4 24-Lite 4x6 24-Lite 5x5 25-Lite

Special Special
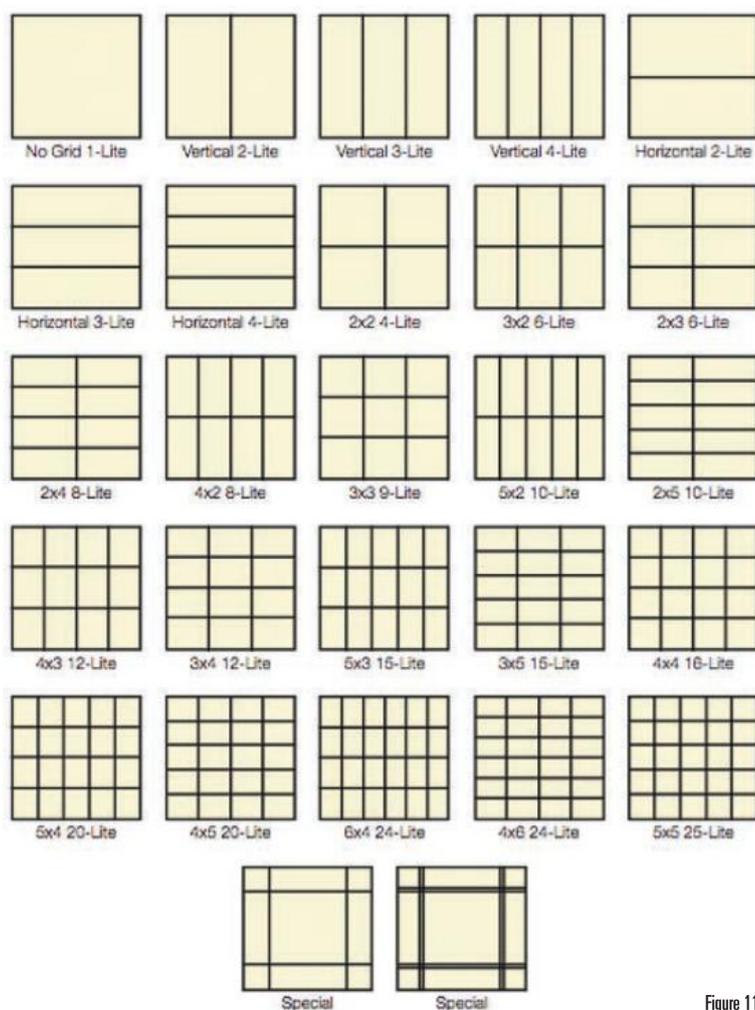
Figure 11.17 Examples of grids

EXTENDED TASK: SEEKING PERMISSION – A LETTER

Acknowledging the work of others, including copyright requirements, is very important, as discussed throughout this textbook. If you decide to exhibit your work outside of the classroom or perhaps have visions of being selected to be in the annual Top Designs Exhibition, then you need to strictly adhere to the appropriate guidelines. The VCAA VCE Season of Excellence website contains information and advice; however, you should always discuss your folio of work with your teacher, as the information on this site can change as the copyright laws change.

If you wish to feature work in your folio that you have not created yourself (for example, a logo, illustration or photograph) you will need to obtain permission. Obtaining permission is best done as soon as possible. Obtaining permission as early

as possible will allow you to make any changes if you are denied permission. You will need to provide evidence in your folio of your efforts in securing copyright permission and this may be in the form of a letter or an email.

When you write your request you will need to inform the owners of the work of the way that you intend to use their work. For example:

- as a starting point or as inspiration in your concept development
- that the work will be featured on a final presentation; for example, a small logo on the bottom of a poster
- you should also inform the owner that your work might be featured in exhibitions outside of the classroom.

Remember that some companies will allow you to use their logo as long as you follow their style guides. Such companies include Facebook and Twitter.

Use the following points to write your letter.

- Include the contact details and the date of your letter at the top (the date will help you to organise any correspondence).
- The letter or email should include in the title 'permission request to reproduce and exhibit copyright content'.
- Clearly list what work you wish to include in your folio.
- Explain that your work may be exhibited at the end of the year in Top Designs (a free exhibition of student work organised by the Victorian Curriculum Assessment Authority). To be able to submit an application for this exhibition you are required to secure copyright permission. If selected for Top Designs, your work will be on display for several months and may appear on social media that is used to advertise the exhibition.
- Explain how you will be using the work, such as in your research, as a starting point or to include a logo at the bottom of a poster.
- Ask that they grant you permission to use the work and agree to have the work displayed in the Top Designs Exhibition if you are successful. This permission needs to be documented and signed.

VCAA ASSESSMENT

EVALUATION OF FINAL PRESENTATIONS

When you have almost completed your final presentations, complete the following checklist.

	Yes/No	Comments
Have I met the requirements of my brief?		
Does the final design meet any constraints and expectations?		
Are my solutions imaginative and original?		
Are the methods used in my final presentations featured in the development and refinement stages of the design process?		
Have I demonstrated technical skill in using my chosen methods?		
Have I demonstrated technical skill in using my chosen materials?		
Have I demonstrated technical skill in using my chosen media?		

Table 11.1 Evaluation of my final presentations
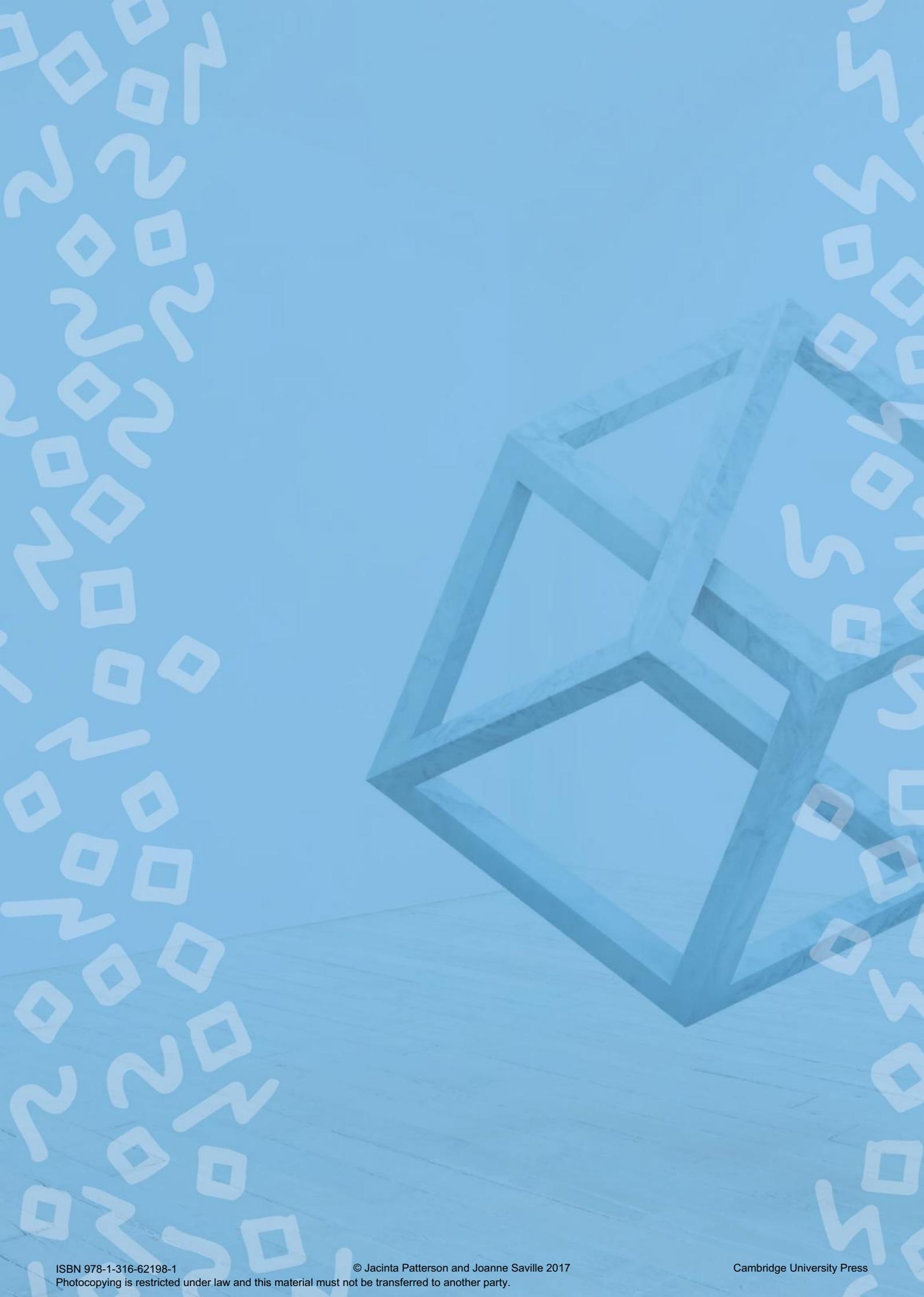
CHAPTER 12

Exam time

UNIT 4, AREA OF STUDY 2

Eighty percent of success is showing up.

(Woody Allen)

OVERVIEW

The Visual Communication Design exam is one-and-a-half hours' long and is worth 35% of your final assessment. The exam will test your knowledge and skills and the correct use of terminology. It will also test your ability to generate ideas and solutions to design problems while watching the clock. Be prepared and practise generating solutions to small design problems throughout the year. The Visual Communication Design exam paper may consist of multiple choice, a rendering question, short answer practical and written questions, as well as longer extended practical design questions. All the key knowledge and key skills that underpin the outcomes in Units 3 and 4 are examinable; however, it cannot all be examined each year.

You should be familiar with the following pages from the study design:

- cross-study specifications (pages 9–10)
- all Unit 3 and 4 key knowledge and skills (pages 21– 30).

You should also read the Advice for Teachers, published online by the VCAA – this will provide you with specific terms and examples.

KEY KNOWLEDGE:

- suggestions for examination preparation
- the types of questions you may be asked
- examples of questions.

12.1 Before the exam

Ensure that you:

- allow plenty of time to prepare for the exam and avoid leaving revision until the last couple of weeks
- read the study design pages listed above
- know what the design process is
- revise all the written tasks you have completed on analysis of the design industry
- complete past exams (ensure that you follow your teacher's direction and advice for any updated changes to terminology or subject content. Past exams will not always reflect the latest terminology and/or content).
- complete exam papers in the allocated time. The key to success in the exam is being able to complete the questions correctly and also complete them in the allocated time. You need to be able to practise questions under time limitations, which also requires significant skill and understanding.

- read through past examiners' reports to check answers, advice and comments about student responses
- prepare your own summaries of the course content. Use tables, diagrams and even illustrations – you are a visual communicator so use your skills to assist in studying.
- make up your own acronyms or rhymes such as 'the fat tom cat likes tuna steaks' (type, form, texture, colour, line, tone and shape)
- make a list of study-specific terminology
- practise rendering objects in an allocated time; for example, 8–10 minutes
- practise analysing visual communications such as an advertisement in a magazine. Take an existing logo and try to work out the design process taken by the designer.

12.2 During the exam

Reading time

- Read every question carefully and make mental notes of any specific directions.
- Study any visual communications or imagery related to the design industry and design professionals. Think about media, materials, methods, design elements and principles that have been used.
- Start making decisions about how you might handle any extended practical design questions. Think of ideas for starting points.

Writing time

- It can be helpful to underline key words or directions in all questions before working on the solutions.
- Address the questions and what is asked – do not rely on answers that you may have prepared in practice exams unless relevant.
- Read the questions carefully and look at the directions being given: to discuss, to describe, to list, to evaluate the effectiveness, etc.
- Use the correct study design terminology; for example, do not say ICT for a method but rather use the term computer.

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- The mark allocation is approximate to the time allocated. Sometimes you can use the theory of a mark a minute. However, this is not a published guideline or direct advice from VCAA. Be aware that allocated marks may not always equate to the allocated minutes. With regard to written responses, *in general*, two lines are allocated for each mark.

- If you come across a question to which you do not know the answer, perhaps write down any ideas in a non-assessed area of the exam book and come back to the question later.
- Always complete answers in the answer spaces provided.

12.3 Specific advice for the Visual Communication Design exam

The following information provides advice for different areas of the examination, including technical drawing, rendering, elements and principles, and analysis.

- Use drafting boxes when drawing ellipses. This will show that you understand how to draft an ellipse.
- Be careful of creating heavy drafting lines that could be confused with object lines.
- If you are asked to draw something in freehand maintaining the same proportions, then do so. The question may not be asking for a measured, ruled drawing. Practise freehand drawing objects and maintaining their proportions.
- Label all orthogonal drawing views and include the third-angle orthogonal symbol.
- In analysis written questions, when asked to select and discuss a design element or principle, select one that is obviously used. This will allow you to have more to write about.
- There is no doubt that the use of the design principle cropping can result in dynamic design solutions. However, be aware that extreme cropping can lead to the loss of visual recognition and leave questions about your solution.
- When choosing elements and principles to incorporate in a practical question, use them deliberately and creatively. For example, it can be argued that repeating an element such as line or shape creates pattern. But is this a creative solution that has been done deliberately to meet the purpose of the exam question?

- Know the difference between the design principles scale and proportion and how to address them in both written and practical responses.
- Know what the design principle figure-ground is and how to address it in both written and practical responses.
- If asked to design a logo, be careful not to create an illustration.
- Prepare all of your equipment the night before. Clean your instruments, sharpen your pencils and ensure you have several grey lead pencils, an eraser and a sharpener. Ensure that you have either a set of coloured pencils or coloured markers.
- Ellipse templates are not a requirement for the exam, and knowing how to draft a freehand ellipse for paraline and perspective purposes is very useful.

Ellipses

Although not specifically mentioned in Units 3 and 4 of the 2018–2022 study design, you may be required to draw an ellipse – in your School Assessed Coursework (SACs) and School-assessed Task (SAT) folio or the exam may contain ellipses. If you intend to use an ellipse template in an examination, you need to ensure that you can use one correctly. While ellipse templates can be useful, you should know how to draft a freehand ellipse for paraline and perspective purposes.
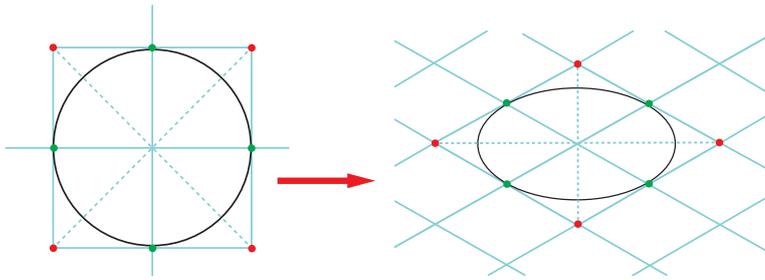
Figure 12.1 An isometric ellipse

One method of drawing an ellipse is to use a square for assistance. In Figure 12.1, a square is drawn and the centre is located by drawing a line from one corner of the square to the other and then repeating on the opposite corner. This allows you to find the centre of the square. Add two more lines bisecting the perspective centre then draw the circle within, using the tangent points for guidelines. Four arcs are sketched between the tangent points, cutting off the corners of the square. The ellipse is completed by sketching arcs as wide as possible within the square, carefully making a smooth curve where the four arcs meet. You can apply the same guidelines to a planometric or perspective square (see Figures 12.2 and 12.3).

Rendering

Rendering refers to the application of tone to demonstrate form, surface texture, light, shade and shadow. A rendering question often appears in the exam, but remember that there are many key skills and key knowledge areas that can be examined. Rendering does not have to be examined, or examined in the same way as it has been in the past. You should, however, always be prepared to complete a rendering task. You may be asked to render a shape to create form or perhaps an object such as a lamp. The question may ask for only tone or to represent a surface texture. A light source may be given for you to work with or you may have the opportunity to identify your own.

Your choice of media can make a difference; if using grey lead pencil it would be wise to use a 2B or 4B pencil rather than a HB or 2H. A 2B pencil will allow you to achieve both light to medium areas and dark shadows. Work slowly and deliberately without smudging. Never use your finger to smooth or smudge areas in an attempt to create an even tonal surface. This process can flatten tone and therefore take away the contrast you have worked hard to create. The use of markers in a rendering question can be really effective. However, be careful of 'colouring in' and be aware that markers can be cumbersome for small areas. Colour pencil is an easy option and will allow you to layer colours and achieve dark shadows and highlights.
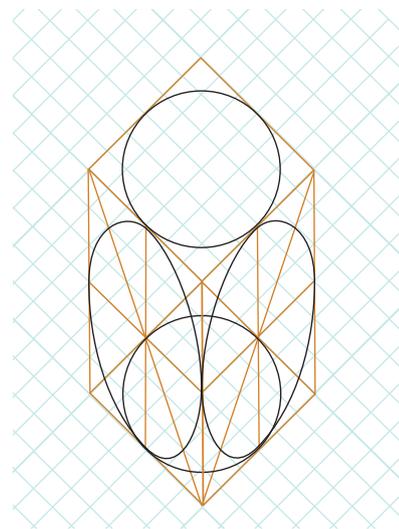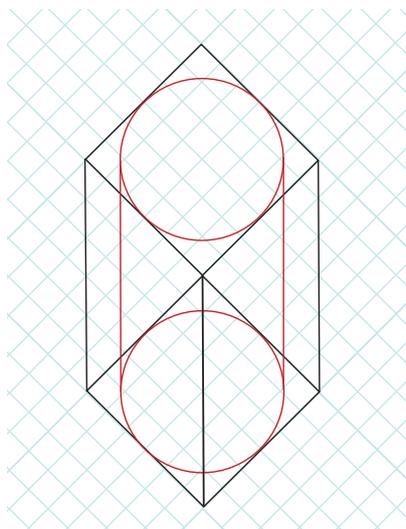
Figure 12.2 Planometric ellipses

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Figure 12.3 Ellipses in one-point perspective

Horizon line

Vanishing point

Perspective Center Point (the center line has shifted to the right)

(VCAA Technical Drawing Specification Resource, 2012, © VCAA)

Thoughts on rendering for the examination:

- When adding shadows, ensure that all parts of the object are addressed. Read the exam question carefully because sometimes you are asked to include the shadow that the object casts. This will require you to draw a shadow onto the ground and include any shadows cast by the object onto itself.
- If drawing a shadow, ensure all parts of the object are addressed.
- You may be given a light source to work with. See Figure 12.5.
- If asked to nominate your own light source, do not forget to include the arrow and choose a light source that you can work with confidently (for example, placing a light source directly above the object can make it a little more tricky to include strong shadows).
- When adding colour, be careful that you do not lose any texture. Select colours that are appropriate to the surface or texture indicated so that you can clearly communicate these. For example, if you are to show natural wood, be careful with brown colouring. You need to show the lineal wood pattern within the tone.

Look at Figure 12.4 and the two examples of rendering. Both of these examples are correct; however, the example on the right is a more deliberate and confident attempt at rendering to show form. The style of rendering is more rough than smooth and we can see the evidence of the application of pencil. The style of your rendering and application are not assessed as we all draw and render differently. What will be assessed in a rendering question is your ability to apply tone accurately to all surfaces of an object, to use a light source, to be able to demonstrate knowledge of different surface textures, and to apply shadows. It is too difficult to tell you exactly how to render an object when we do not know what is going to appear in an exam question. However, the advice that can be given is to be confident, to apply your chosen media deliberately, and (no matter how much you are enjoying the rendering) to watch the clock! It is very easy to get lost in this type of question and end up spending too much time on it.
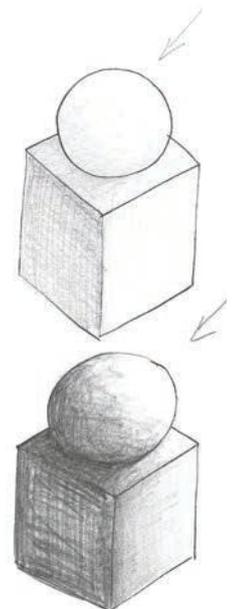
Figure 12.4 Examples of rendering

direction of light

direction of light

direction of natural light
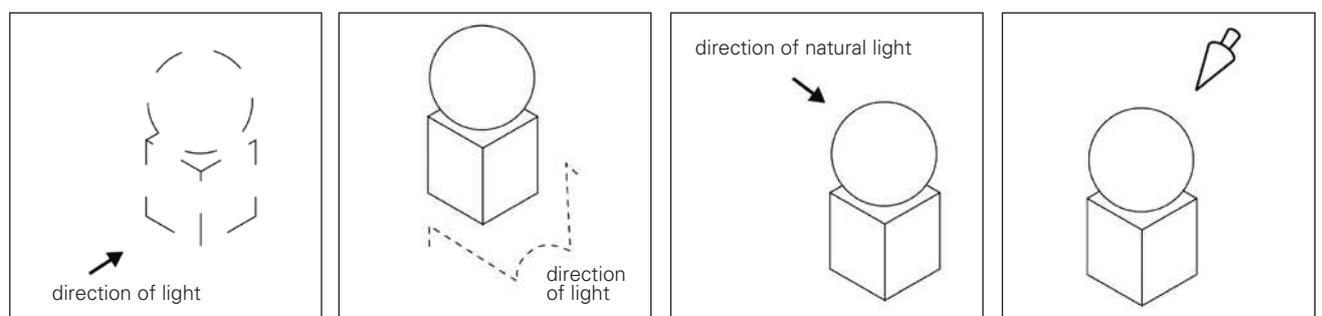
Figure 12.5 Examples of directional light sources

CHAPTER 12 **Exam time**

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Three-dimensional drawing

The types of three-dimensional representation drawings that are relevant to the exam are paraline (isometric and planometric) and perspective (one- and two-point). Paraline drawings are based upon sets of parallel lines, while perspective drawings have lines that converge.

Chapters 1 and 4 of this textbook should be read as part of your examination preparation.
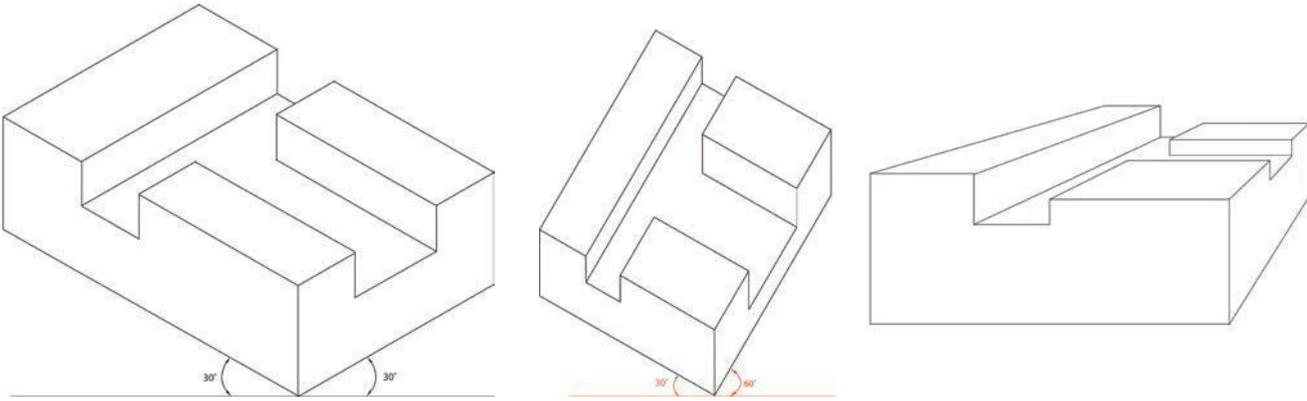
Figure 12.6 Isometric, planometric and perspective drawing

Two-dimensional drawing

In Visual Communication Design, two-dimensional drawing includes packaging nets, plans and elevations, and third-angle orthogonal drawings. It is important that you have the knowledge and skills of the technical conventions to read and interpret these types of drawings, as well as being able to construct or draw them if required. Chapters 1 and 4 of this textbook should be read as part of your examination preparation.
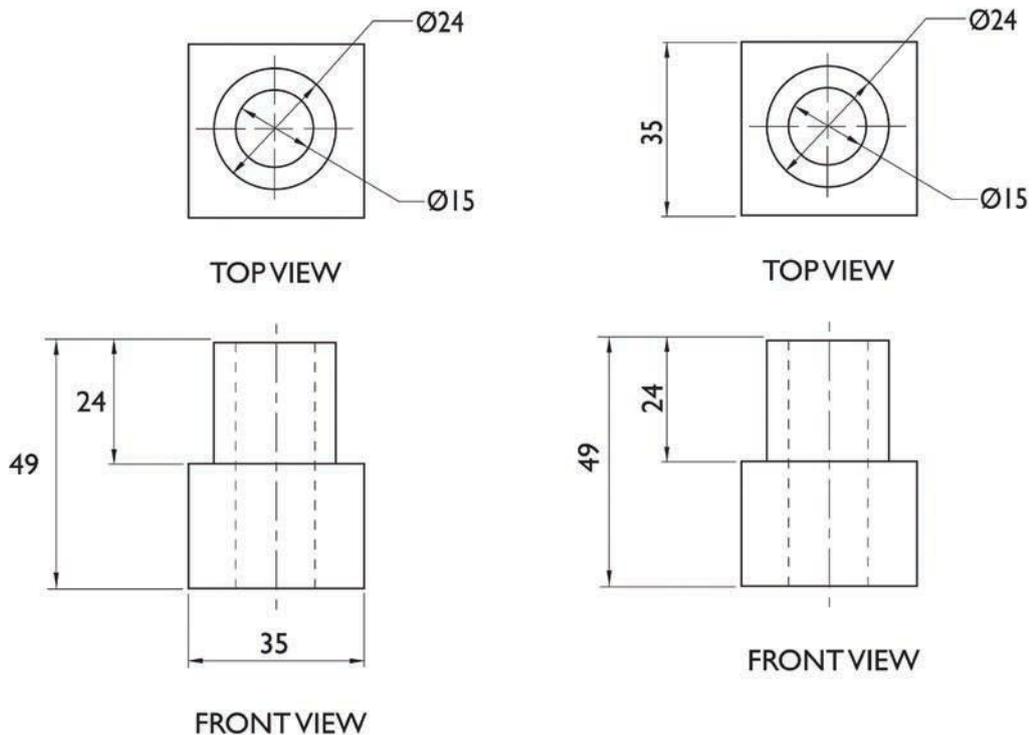
Figure 12.7 Third-angle orthogonal drawing with dimensions. You can dimension your views in different ways; you need to ensure you have dimensioned all details, while ensuring your dimensioning is clear and easy to read.

Architectural drawings incorporate different technical drawing specifications from orthogonal drawing, including specific line styles, dimensioning techniques and symbols. When preparing for the exam you should ensure that you have read and understood the required conventions for architectural drawing found in the Technical Drawing Specifications Resource on the VCAA website.

ALL DIMENSIONS IN MM
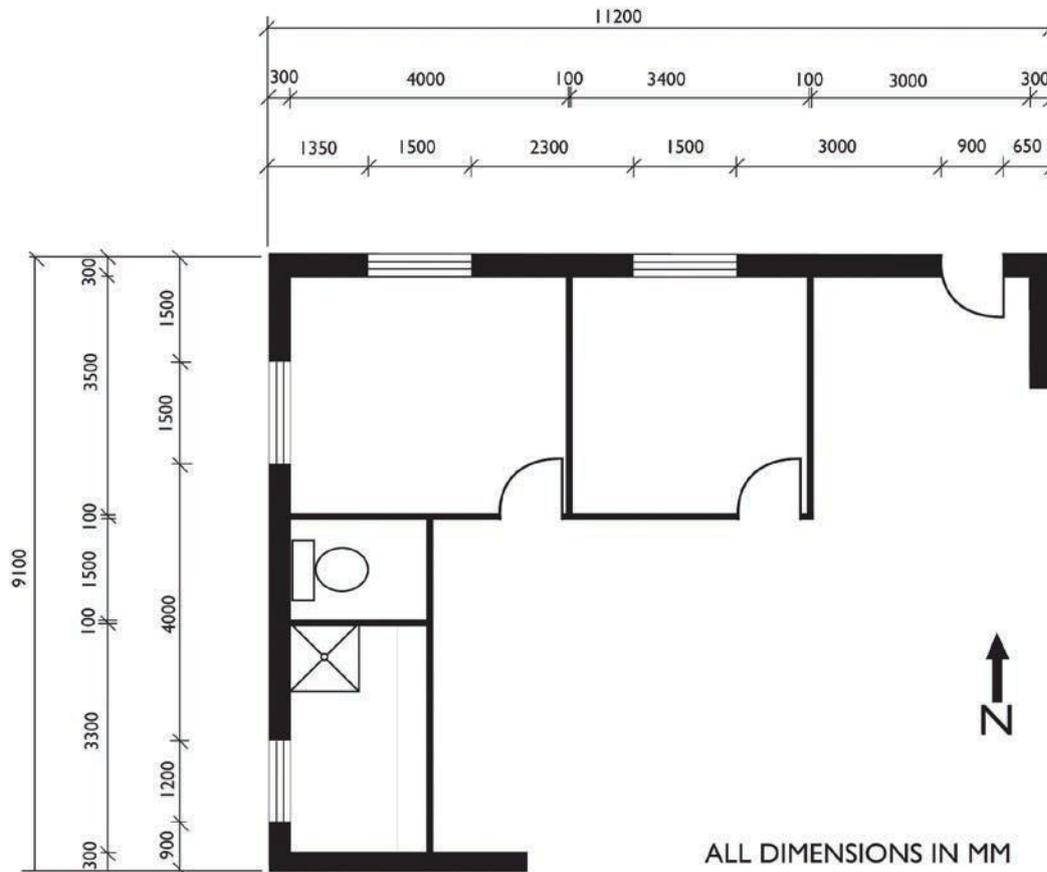
Figure 12.8 Dimensioning a floor plan

12.4 The right tools

An exam toolkit for Visual Communication Design should include the following:

- 30–60° set square
- 45° set square
- pens, lead pencils, coloured pencils
- coloured markers (optional)
- erasers and sharpeners
- black fine liner.

CHAPTER REVIEW

Summation

When preparing for the exam you should:

- use resources such as this book and the VCAA website
- familiarise yourself with the exam format by completing practice and trial exams
- prepare yourself for the exam by revising and reviewing adequately
- bring the right tools to the exam
- use devices such as acronyms or rhymes to remember elements and principles of design.

VCAA ASSESSMENT

All questions below reflect the type of questions you may be asked on the VCAA end-of-year examination.

MULTIPLE-CHOICE QUESTIONS

Select the correct title to match the drawing.

1
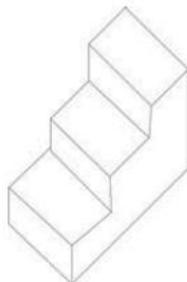
A sectional drawing
B isometric drawing
C planometric drawing

2
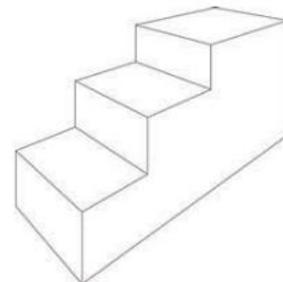
A two-point perspective
B isometric drawing
C orthogonal drawing

Cambridge University Press

3
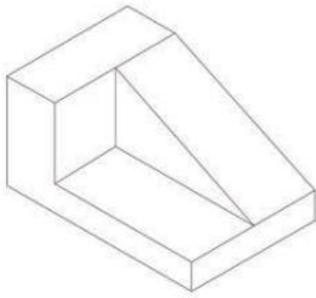
A isometric drawing
B one-point perspective
C two-point perspective

4
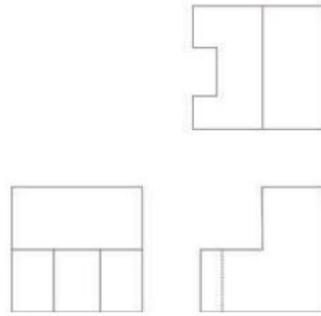
A third-angle orthogonal drawing
B two-point perspective
C isometric drawing

SHORT AND EXTENDED QUESTIONS

Question 1

Using a solid line and maintaining correct proportions, redraw the shape below onto the answer space. The shape needs to be turned around so that it is viewed from point X.
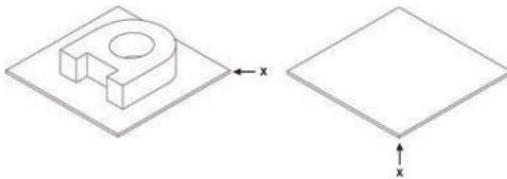
Question 2

The image below is a third-angle orthogonal drawing. Using the three views provided, draw the object as an isometric drawing. Your isometric drawing should maintain the same proportions as the three orthogonal views.
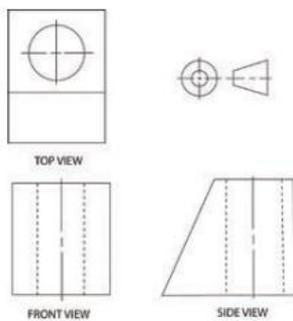
Figure 12.9 Orthogonal drawing includes the symbol

Question 3

Below is a sketch of a three-dimensional object. You are required to draw a third-angle orthogonal drawing of this object.

• Arrow A indicates the front view.
• Include all hidden lines, centre lines, labels and symbols according to the VCAA Technical Drawing Specifications Resource.
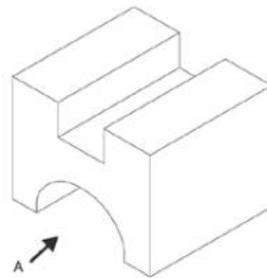
Figure 12.10 Always draw from the direction of the arrow
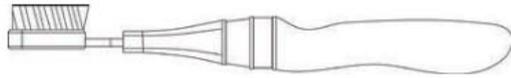
Figure 12.11 Indicate a light source if one is not given to you.

Question 4

You are required to render the line drawing of the toothbrush below to emphasise its form. Indicate your own light source with an arrow and show the following surface textures:

- smooth plastic handle
- textured rubber grip on the handle.

You also need to indicate the texture of the bristles.

Question 5

The image below is of a padlock. Using freehand drawing and maintaining the same proportions of the third-angle orthogonal drawing, produce an isometric drawing of the padlock.

FRONT VIEW   SIDE VIEW

END VIEW
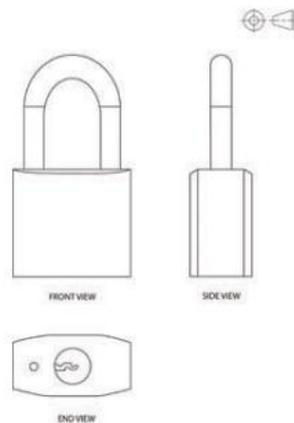
Question 6

The figure below is a logo design for an aquarium. Using freehand drawing, generate two different concepts for the logo. Each logo is to emphasise one of the following design principles:

- cropping
- pattern.
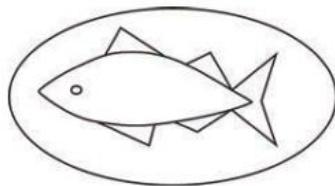
Figure 12.12 Logo for an aquarium

Question 7

Circus Ring is a small circus of artists who perform amazing and impossible acrobatic acts. Travelling around Australia and staying in different cities, they attract a wide audience including adults and families.

You are required to design a ticket that will be used to gain entry into the big tent for a single performance.

In your design you are required to use one or more of the following shapes seen in the figure below to create imagery for the ticket. You may change the scale and proportion to suit your design. The shapes may be used in solid form or as an outline.

Your ticket:

- will be for one person
- needs to incorporate the design elements of colour and shape
- must emphasise the design principles of both cropping and pattern
- must include the text 'Circus Ring', 'Admit one' and the cost '$20'.

Question 8

Hot Spot Café is a contemporary takeaway café, specialising in making coffee and tea from imported coffee beans and tea leaves from around the world. They also serve hot chocolate created from a traditional secret recipe. Hot Spot Café requires the design of a cardboard sleeve that will be placed around their takeaway cups to provide protection from the heat of the cup. The figure provides an example of how the sleeve will be used.

Take away coffee cup sleeve

Front of sleeve

Tab Imagery placed here will not be seen

Your design must:

- include the name of the café
- incorporate imagery that relates to coffee, tea or chocolate
- use the design elements colour and shape
- use the design principles cropping and pattern.

Complete your answer using the template in the figure.
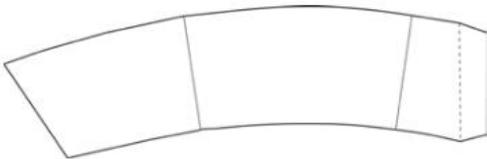
Question 9

The figure below includes three symbols which were designed as part of a brief for an educational textbook. As part of the brief the designer was required to create a *set* of symbols.

a Discuss how the designer has created the set of matching symbols. In your response, refer to the use of the design elements and principles.
b Select two different methods that the designer may have used during the design process. Discuss how these have been used together to create the final solutions.
c List three specific characteristics of the target audience for these three symbols.

Question 10

A logo has been designed for a music retail outlet that specialises in second-hand CDs and records.

a Describe the possible target audience.
b Discuss the purpose of the logo.
c List three presentation formats for the logo and three different contexts.

Question 11

The image below is a poster for the 1942 horror film *Cat People*. Answer the following questions referring to this poster.

a List three sources of inspiration that a graphic designer may have used when generating imagery for this design.
b List three constraints that could be mentioned in the brief.
c List three ways the designer may have evaluated their work.
d If the designer was required to pitch their ideas to the client, list two things that may have been mentioned.

Glossary

advancing and receding colours
placing certain colours together can result in them appearing to recede or advance. Warm colours such as red, orange or yellow seem to come forward while cool colours such as blue and green seem to recede slightly.

Aesthetic movement
the Aesthetic movement was inspired by Japanese culture and was a beautiful mix of Anglo and Japanese style

alignment
refers to the aligning or setting of text in a document. Sometimes referred to as text alignment or type justification. Text can be aligned to the left or right, or it can be centred or fully justified.

analogous colours
colours that are partially similar

annotations
refers to written comments made on the drawings or designs in a folio. Generally, the comments are reflections and evaluations on designs completed.

Art Deco
originated in Paris and was a popular art and design style that was used in many art forms including the fine arts, fashion, graphic and industrial design and architecture. Art Deco commenced in the 1920s and was followed by many artists and designers well into World War II. The style incorporated decorative elements and a strong use of geometric shapes and forms.

Art Nouveau
French for 'New Art', a style of decoration and architecture characterised by the flowing depiction of leaves and flowers

Arts and Crafts
a movement based on simple forms, patterns and textures. Designers focused on domestic items and used simple plant forms and organic shapes in their designs.

asymmetrical
unequal parts or proportions; cannot be divided equally

balance
a design principle that refers to the symmetry or asymmetry of components used in visual communication design

Bauhaus
a school in Germany that combined crafts and the fine arts, and was famous for the approach to design that it publicised and taught. It was marked by the absence of ornamentation and by the harmony between the function of an object and the way it looked.

bitmaps (raster images)
a type of image file format used to store digital images. These are sometimes referred to as raster images.

brainstorming
a technique used to generate ideas for problem solving

client
refers to the person, company or organisation that requests a design be completed for the purposes of advertising or promoting their product or service. A client always participates in the early stages of the visual communication design process by providing information for the initial brief.

CMYK
a subtractive colour model used in colour printing. It refers to the four inks used in some colour printing: cyan, magenta, yellow and key (black).

communication design
graphic design, information design, digital and web design, advertising, print publication/book illustration and typographic design, package/surface design, logo design and brand identity. Distinguishing characteristics of this field may include: specific use of type conventions, layouts and use of grids and packaging (nets and surface graphics), print and digital applications and presentation formats.

communication need
the main component of a brief. This directs the design process as it states exactly what is required.

complementary colours
colours that are opposite to each other on the colour wheel

contour hatching
a form of hatching where the lines drawn follow the surface direction of the object

crosshatching
a rendering technique in which lines are used to create tone or shading effects

Dada
Dadaism was a movement in the arts, including performing arts and literature. The movement began amid World War I (1914–18). The artists of the Dada movement did not share a specific style or practice of art, rather it was the 'not following' that defined their movement. The intention of the artworks produced during this movement was to provoke the viewer and ask them to question what was being seen.

De Stijl
De Stijl ('the style') was a Dutch art and design movement founded in 1917. The style embraced an abstract and simplified approach incorporating geometric forms or shapes and primary colours.

direct perspective
a method of drawing in perspective where objects are drawn using horizon lines and vanishing points. The placement of these allows the artist or designer control of different views of the object being drawn.

environmental design
architectural design, interior design, landscape design, set design and exhibition/display design. Distinguishing characteristics of this field may include: three-dimensional drawing methods (planometric and perspective) and two-dimensional drawing methods (floor plans and elevations).

font
the one size, weight and width of a typeface; for example, Arial Narrow 11pt is a font

freehand
to draw without the use of drafts or drawing aids

Futurism
an artistic and social movement that originated in Italy in the early 20th century. It emphasised and embraced contemporary concepts of the future, including speed, technological progress and youth, and objects such as the car, the aeroplane and the industrial city.

hue
colour or the shade of a colour and its name; for example, red, yellow, blue

industrial design
product design and furniture design. Distinguishing characteristics of this field may include: manual and digital three-dimensional drawing methods (isometric and perspective) and two-dimensional drawing methods (third-angle orthogonal drawing). Uses specific conventions, including line styles and dimensioning.

intaglio printing
with an intaglio print, the printing plate has a design recessed into its surface. An example of this process is etching.

interior design
a practice concerned with anything found inside a space: walls, windows, doors, finishes, textures, light furnishings, furniture, etc. All of these elements are used by interior designers to develop a functional, safe and aesthetically pleasing space for a building's users.

isometric drawing
a type of paraline drawing system for visually representing objects three-dimensionally using receding lines at angles of 30°

kerning
the process of adjusting the spacing between individual letter forms

leading
refers to the distance between the baselines of successive lines of type. It is a method of increasing the vertical distance between lines of type.

linear hatching
a form of hatching that uses parallel lines

mind map
a diagram that may contain thoughts, words, thumbnail sketches and ideas for a central key word or idea

mock-up
a scaled or full-sized prototype to demonstrate what a design will look like. Used for testing and evaluating design concepts.

monochromatic
the one colour or shades of one colour; for example, grey scale

monoprinting
making a unique singular print. An image or design is painted onto a surface, such as plastic, glass or metal, then transferred to paper by rubbing or using a press.

mood board
a type of poster that may include images, texts, samples of objects and materials arranged in an inspirational format. Used to assist designers in fulfilling a brief and to communicate to the members of a design team.

observational drawing
drawing what you see

orthogonal drawing
two-dimensional multi-view drawing

paraline drawing
a three-dimensional drawing system where the side(s) and top views of an object are drawn with the receding lines remaining parallel to each other. Examples are isometric and planometric.

perspective drawing
a three-dimensional drawing system where the side(s) and top views of an object recede back to a vanishing point(s). This study looks at one- and two-point perspective.

pictograph
a simplified drawing that conveys meaning through pictorial resemblance/appearance

pixel
a single point in a raster or bitmap image

plan projection
a method of drawing in perspective where a plan or elevation is drawn first, which then provides all the measurements for drawing the perspective

planometric drawing
a type of paraline drawing system for visually representing objects three-dimensionally using receding lines at angles of 45° or 30°/60°. In this study we associate planometric drawing with the field of environmental design.

presentation drawings
refined, polished and finished drawings. These drawings are ready for scanning, to go to print or to be used in a client–designer meeting.

receding colours
see advancing and receding colours

reflective design thinking
thinking and reflecting upon the processes you have undertaken and looking for evaluation. Reflective design thinking techniques are tools or strategies that you can use to assist in undertaking this process. It may include peer feedback or using a tool like SWOT.

relief printing
in the relief-printing process, the wood block or lino tile is carved using appropriate tools. When the carving is complete the block is inked, with ink sitting on the raised surface only. The areas carved from the block will not show in the final printed image.

render
to add tone to an object to create form

RGB
an additive colour model in which red, green and blue light is added together to produce a broad array of colours

sans serif
typefaces that do not have the tick-like projecting features called serifs at the end of the letter or symbol strokes

saturation
refers to the intensity and brightness of a colour

screen printing
a printing technique in which a frame of woven mesh supports an ink-blocking stencil. The stencil creates open areas of mesh through which ink can transfer when pressed through the mesh with a squeegee.

scumbling
a form of hatching that uses built-up/layered curly, circular, scribble-like lines to create tone

serif
the small tick-like details on the end of the strokes that make up letters and symbols

spot colour
in offset printing any colour generated by an ink that is printed using a single run

sustainability
in design, this refers to incorporating more sustainable, long-term approaches to the design process and design solutions created

symmetrical
parts or proportions are mirrored along an axis creating a centred and equal composition

tint
a mixture of a colour and white, which will increase the lightness. A shade is when black is mixed with a colour to reduce lightness.

tooling

refers to the process of creating manufacturing components needed for the production of a product. This can include the creation of moulds, cutting equipment and patterns.

tracking

refers to letter spacing. It is the amount of space between a group of letters that can then affect the density of a block of text. Letter spacing can be confused with kerning.

triadic colour scheme

a colour scheme that uses three (tri) colours that are spaced equally on the colour wheel. For example, yellow, red and blue. Using these colour combinations can provide a vivid colour scheme.

typeface

typeface is usually mistaken for font, but they are different. The term 'font' refers to a specific member of the typeface family; for example, roman, bold or italic. 'Typeface' refers to the consistent visual appearance or style; for example, Helvetica or Times New Roman. Typefaces can be divided into two main categories: serif and sans serif.

typeface family

the family of a typeface is simply all the different ways the typeface is available. Some typeface families will only include Bold, Regular and Italic. Other typefaces come from big families and can include: Condensed Bold, Condensed Black, Ultra Light, Ultra Light Italic, Light, Light Italic, Regular, Roman, Italic to name a few.

vectors

mathematically defined shapes and images made up of curves and lines. Commonly used in software programs like Corel Draw and Adobe® Illustrator®.

visualisation drawings

drawings that are created when generating and developing ideas at the beginning of the design process. These are drawings from the imagination, often expressing ideas rather than drawing what one can see.

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