TOP DESIGNS
27 March – 27 June 2010

Design: Then, Now and Beyond
Visual Communication & Design
Unit 3: **School Assessed Coursework**

Semester ONE : Visual Communication Design

**A Drawing Focus Folio**

- This is internally assessed by your teacher to provide a RAW SCORE which is then moderated by your end-of-the-year exam.
Unit 3  Visual Communication Practices

There are three outcomes to this internally assessed Unit

One: Visual communication design  60%
Two: Visual communication analysis  20%
Three: Professional practice in visual communication  20%

The knowledge and skills from these three outcomes support your end-of-year exam!
The first stage of the design process is to **define the communication need in a written statement** that also defines the **purpose, audience and context**.

This communication need/s statement is placed on page **1** of your development folio and should not be annotated in any way.

Use Visual Communication and Design Study Design language.

**TIP:** Avoid using language from another study. Areas such as Studio Art or Design & Technology have a different language code.

Some Unit 3 communication need statements work better than others. When viewing the exhibition, pick some to read and decide which ones are clearer ...
The second stage of the design process is to research for information and ideas.

This requires research skills of:

- Collection
- Analysis
- Interpretation of information

Researched information leads to the inspired exploration of a range of ideas.
Observational drawings are a requirement. These allow you to familiarize yourself with the form and physical attributes of a similar existing object in space.

Not necessarily part of research, they can be introduced where it will better help you understand how light, shade, shadows, different media can effect a similar object/s.

Copying a photograph is just that - copying. It will contribute to research and skills building, it won’t score as drawing from observation.

When viewing the exhibition, check out how Drawing from Observation has been approached by different students.
Annotations are real time hand written comments used to extend the meaning of visual concepts.

‘Real time’ annotation is reflective of professional practice.

Annotations:
- comment on researched information
- support concepts and ideas being developed,
- expand upon ideas, indicate future directions
- demonstrate that you understand the decisions you are making
- help to authenticate that you did the work

Annotations are NOT WORD PROCESSED and glued into your development folio, nor are they added later!
The third stage of the design process relates to the

• Generation
• Development
• Refinement

... of ideas
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3rd angle ORTHOGONAL drawing is a 2 dimensional drawing system.

Each view is aligned, labeled below each view, and measurements positioned on dimension lines.

The words ‘3rd angle orthogonal drawing or the appropriate internationally recognised symbol for 3rd Angle drawing needs to be evident also.

Non-aligned viewed drawings are actually explanatory diagrams, that is they explain information about an objects, however they do not meet the requirements of an orthogonal delineation.

DON’T ASSUME WHEN YOU LOOK AT FOLIOS, THE WORK IS ALWAYS ‘SPOT ON’. ~Very few of us are perfect! Check through the 3rd angle orthogonal drawings in the exhibition and work out errors...
Orthogonal information
Using freehand manual Drawing...

3rd Angle Orthogonal Projection of final visual Solution...
Design Ideas

student number 88167428A

The material used to add elevation in line as it is flowing and soft, whereas the sole is bold and rigid.

The black stretch counterpoint, which defines the lines, makes it run the field together or there is more clothing in the wearer.

Design Ideas

MUSEUMVICTORIA
This drawing is quite sound however it could have been improved. Can you suggest any additional requirements? Given that it is an architectural object, was there a better way to dimension? How would the labels be different...
Architectural dimension lines look different:
(because there are so many measurements)

DOORWAY is shown by a gap in the wall. Where the door leads outside there is a line placed on the exterior wall to show the difference. A DOOR itself is represented by a line (same length as the hole) and the curve represents the swing of the door. This is one approach. There are double swing doors, sliding doors, archways, etc.

Symbols are used to represent fittings and fixtures. Examples of these include:

- SHOWER
- KITCHEN SINK
- TOILET (WC)
- HOT PLATES
- VANITY BASIN
- SINGLE BED
- LOUNGE CHAIR
- TABLE AND CHAIRS
- BATH

Unlike Engineers using 3RD ANGLE ORTHOGRAPHIC DRAWING, ARCHITECTS / DRAFTPERSONS - can be creative in the way they depict these and as long as they WORK TO SCALE WITHIN THE DRAWING, they can impose their own style onto them a little.

FURNITURE allows even more interoperative approaches.

ARCHITECTURAL DRAWING
Architectural drawing is also a 2 dimensional drawing system.

While based on similar principles of projection, it doesn’t follow the same guidelines as orthogonal drawing because the nature of the task is different. Where an orthogonal drawing uses TOP VIEW, architectural drawings use the term, PLAN VIEW.

FRONT VIEW and SIDE VIEW are known as ELEVATIONS.

Each ELEVATION is known as NORTH ELEVATION, EAST ELEVATION, SOUTH ELEVATION, WEST ELEVATION.

These labels are placed below each view and use the same style of letterform for easy reading.

To make this work, Architectural drawings have a NORTH ARROW to quickly show orientation. They may also include a sight plan to show where the house is placed on the block.

Architectural Drawings usually work to a scale of 1:100 in other words, 10 mm (or 1cm) equals 1 meter (1000mm).

Dimension lines reflect the way the building is ‘pegged out’. Dimension lines are supported by projection lines.

Here arrows become 45 degree strokes through each line, and lines always cross over by 2 mm. They start 2 mm out from the building structure. They are done this way because the data they carry is more complex. Each line should add up to the same amount because they are describing different aspects of the same length.

There are many different symbols for architectural features. A sample of them is shown.

Research to discover the variations on these and more.

Remember, symbols also need to reflect the same scale as the plan and elevation views.
All design elements and design principles should be used at least once in your drawing folio.

Methods of Production that must be used in Unit 3, Outcome 1 are DRAWING and COMPUTER, and other Methods as appropriate.

Consider how best to work with them all to OPTIMISE the design solution.

COMPUTER and DRAWING skills increase as detailed concepts emerge. These are tested to finalize the mock-up in relationship to a presentation format.
Use of **2D and 3D drawing** systems offer different ways to show the form and function, scale and physical characteristics of an object.

Drawing systems must be evident in your development work to show use of manual freehand drawing.

Use of instrumental drawing is optional but certainly encouraged because of the accuracy it provides when refining your visual solution.

3D drawing systems include:
- PARALINE
  - isometric
  - planometric
- PERSPECTIVE
There is no specified number of pages for developmental folio work, but rather an open-ended process of continually introducing ideas, trialing different combinations using critical appraisal to evaluate each concept ~ to get better.

As well as using manual drawing, the use of ICT (Information, Communications and Technology) is mandatory.

When producing progressive print outs of computer generated concept development or mock-up based designs print at a scale you can clearly ‘see’ what's happening. The hand-annotated comments that accompany FILE PRINTOUTS are what really count.

*These annotations can highlight issues, use arrows to focus on a specific concern, suggest next direction, use design language.*
Never lose sight of the stated need.

Test final mock-ups to make sure the communication ‘STAYED ON TRACK’. Ensure there are no technical errors and your audience is effectively targeted.

PRODUCE THE FINAL PRESENTATION/s.

There is only one final presentation required. You may of course have a number of components to it.

Check out the final presentations in the exhibition...
This **SCHOOL-ASSESSED TASK (SAT)** is subject to external review and is your Semester Two focus:

<table>
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<tr>
<th>Outcome 1</th>
<th>The Brief</th>
<th>Criterion 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Outcome 2</td>
<td>Development work</td>
<td>Criteria 2-5</td>
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<tr>
<td>Outcome 3</td>
<td>Final Presentations</td>
<td>Criteria 6-8</td>
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</table>
Stage one is to define folio direction in ONE Brief

This needs to be written before you commence the design process and placed at the front of your development folio.

Ensure you have 2 separate and distinctly different needs, different purposes, different intentions and different presentation formats.

Constantly refer back to your BRIEF to make sure you don’t lose focus or direction.
What you write in your BRIEF if critical... as it is what you are assessed against!

If there is only one process evident, then marks are reduced accordingly.

Refer to the ‘Scope of Task’ information in your Assessment Handbook descriptors for Unit 4.
Criterion 3 reflects the students capacity to take an idea, Research, Generate, Develop and Refine a range of ANNOTATED design concepts relevant to the brief.

Each of the 4 steps in the Design PROCESS must be evident leading towards both Final Presentations.

**CRITERION 3** reflects a ‘whole process’ view of your design (thinking) strategy.

**CRITERIA 2, 4 & 5** assesses particular skills

Consideration towards the thoughtfulness, diversity and originality of ideas and concepts, your capacity to grow your technical skills in two methods of production,

> to create two effective visual solutions.
The design process is to research for information and ideas.

**Research** is a way to establish a range of directions. Before collecting and analysing sourced imagery / ideas.

Ways to research include:
- explore audience characteristics,
- locate existing similar examples,
- find unrelated objects that take on similar characteristics,
- lateral or random association,
- photograph environment,
- take measurements,
- search for other designer styles, similar approaches...
- experiment!
- It all depends on your topic!
Stage 3 in the design process is the largest section.

It commences by generating ideas using manual FREEHAND drawing. Annotations, hand written in ‘real time’ accompany these drawings.

**Criterion 2 –** links research and initial generation of ideas through manual Freehand drawing and annotations ...

You may ‘feed in’ researched source material with your conceptualisation as you go, particularly as your sources of inspiration change as your ideas develop.

Imagery is supported by placing annotations that expand the concepts being explored. Changing media further expands the potential of each new character as they emerge.
Effective research shows a link to the generation of initial ideas...

Students are required to acknowledge the source of any non-original content.
Stage 3 in the design process continues using the ideas initially conceived by expanding them further through concept development and refinement.

Students grow confidence as options appear. Design Elements and Design Principles intuitively and through considered decision making help to collaboratively expand and define direction further.

Allow your ideas to grow. Keep going when you think you have something special. Push on further for even more choice to generate a number of design alternatives.
Check out the use of **Design Elements**

With the exception of colour and letterform, all are evident on this one page.

**Point** (dot rendering)
**Line**
**Shape**
**Form**
**Tone**
**Texture**

Thoughtful decisions were used to establish interesting visual effects.
Exploration of various effects showing rendering of materials such as glass, plastic and metal.
Are there any **DESIGN PRINCIPLES** on this page?

**Of course!**
Design Principles work collaboratively with Design Elements.

**balance** / a sense of symmetry  
Created by the stem...

**figure** - lavender  
/ white background > ground

**Pattern** - each bud of lavender
Notice how the 2D / 3D change creates a completely different emotive field in the top two images.

You can continue to introduce new reference material as a source of inspiration... as your knowledge and insight into the need increases.
Criteria 4 and 5 are assessed at the DEVELOPING and REFINING stages of the design process.

Criterion 4 requires experimentation with 2 methods of production, and related media & materials.

Criterion 5 requires that you use Design Elements and Design Principles to advance your concepts.

The student is empowered by increasing confidence as a broader selection of concepts to work with emerges. DESIGN SKILLS expand through practice and considered risk taking!
Commencement of Logo Design to determine Brand Values...
A Mock-up helps work out where imagery and text is located.
Students are required to use a 2nd method of production beyond drawing.

In this case, the student chose to build the surface package graphic using a computer.
The focus of the second design process is package design and related surface graphic.

The packaging is based on a template that shows all 6 surfaces and how each image progresses from one ‘face’ to the next. Here orthogonal drawing is not necessary.

This package is both the visual communication and the ‘carrier’ of a visual communication. In this case the package is the PRESENTATION FORMAT.

The visual communication identifies and describes what the product contained in the Package is. A ‘brand attitude’ is used to separate the product from their competitors to clearly send the brand message effectively to the target audience.
Presentation 2 commences:

Unlike Unit 3, you need to show that you unpacked each need separately.

This means you ‘start a new design process’ for the second visual communication presentation.
Presentation 2 commences:
thanks for listening… & enjoy the exhibition!