TOP DESIGNS
CREATIVE PROBLEM SOLVING
Visual Communication Design

22nd March – 13th July 2014
What will you see today?
• Amazing work!
• Student folios from the Communication, Environmental and Industrial Design fields
• A range of folio topics and presentation formats
• The design process – shown in thorough and creative ways
And what else will you see?
• Inspiration for your folio topic
• Starting points for your research
2014 SAT folio
2014 SAT folio

Is made up of 3 Outcomes:

• Unit 3 Outcome 3: Developing a brief and generating ideas

• Unit 4 Outcome 1: Development of design concepts

• Unit 4 Outcome 2: Final Presentations
Unit 3 Outcome 3: Developing a brief and generating ideas

Apply design thinking skills in preparing a brief, undertaking research and generating a range of ideas relevant to the brief.

TASK: A brief that identifies the contexts, constraints, client’s needs and target audience, and a folio generating ideas relevant to the brief. The development folio for each need will include evidence of:

- use of design process and design thinking strategies
- annotated research for information and inspiration
- observational and visualisation drawings
- generation of a wide range of design ideas.
Outcome 1: Development of design concepts

Develop distinctly different design concepts for each need, and select and refine for each need a concept that satisfies each of the requirements of the brief.

TASK: A folio of conceptual developments for each need. The conceptual development folio for each need will include evidence of:

- use of design process and design thinking strategies
- application of manual and digital methods, media, materials, design elements, design principles, presentation formats
- development and refinement of concepts
- reasons for selection of preferred concepts for each need.
Unit 4 Outcome 2: Final Presentations

Produce final visual communication presentations that satisfy the requirements of the brief.

TASK: Two distinct final presentations in two separate presentation formats that fulfil the communication needs of the client as detailed in the brief developed in Unit 3.
Don’t forget!

• Need to show evidence of use of design thinking
• To include observational drawing for research purposes
• To include digital and manual methods
• To acknowledge the source of all imagery, including research and inspiration
• To show a clear difference between your development and refinement stages
• Need to address typography and layout
• Need to use correct terminology
How will you be assessed?
The design process and assessment criteria

Criterion 1: Brief

Criterion 2: observational and visualisation drawings

Criterion 3: Design process & design thinking

Criterion 4: Methods Materials Media

Criterion 5: Design elements and principles

Criterion 6: 2 finals effective, appropriate to brief

Criterion 7: 2 finals thoughtful decisions and imagination

Criterion 8: 2 finals technical competence

you need to complete TWO separate design processes, one for Presentation 1 and another for Presentation 2

you need to complete TWO separate final presentations labelled on back Presentation 1 and Presentation 2
Things we want you to think about
Design thinking
Design thinking incorporates:

**Creative thinking** which requires a curious, open-minded, flexible, divergent, explorative, investigative approach

**Critical thinking** which requires questioning, clarifying, planning, analysing, examining and testing information and ideas

**Reflective thinking** which requires a metacognitive approach, seeking and considering feedback, reflecting on progress and processes, making links and connections with broader issues and the work of others.
Design thinking will be evident through your use of thinking routines such as brainstorms, mind maps, SCAMPER, What if..., PMI, SWOT, POOCH, surveys of target audience etc.

Many of you will have used these techniques before, possibly in other subjects.

They provide a way of focussing and structuring problem solving and can be applied to all areas of your life and study.
It’s about investigation, being open minded and exploring ideas….really stretching the brain

Examples of Creative thinking
Go beyond brainstorming! Try SCAMPER, what if..., brain dump, forced associations, see think wonder, action verbs...

Ashlee Warren
Example of Brainstorming
SCAMPER by Ripley Callahan

SCAMPER:

S - SUBSTITUTE
Substitute or replace the present material, tool, or component with another.

C - COMBINE
Combine parts of existing designs or ideas.

A - ADAPT
Adapt or modify an existing design or idea.

M - MODIFY
Modify an existing design or idea, changing it in some way.

E - ELIMINATE
Remove or eliminate an existing design or idea, leaving only the necessary parts.

P - PROTOTYPE
Create a prototype or model of a new or modified design.

R - REVERSE
Reverse the process of creating the design, starting from the end result.

SCAMPER generation
### Reflecting deBono style

**WHS VCD 4 2013**

**Student Name:** Michael Gibbon

**Mockup Number:** [1 to 2]

**De Bono & TOWS**

#### Critical thinking by Michael Gibbon

---

#### Reflecting deBono style

**WHS VCD 4 2013**

**Student Name:** Michael Gibbon

**Mockup Number:** [1 to 2]

<table>
<thead>
<tr>
<th>Strengths</th>
<th>Opportunities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Internal</td>
<td>Weaknesses</td>
</tr>
<tr>
<td>Strengths - Opportunities</td>
<td>Weaknesses - Opportunities</td>
</tr>
</tbody>
</table>

- **Strengths:**
  - Improved design methods
  - Better understanding of user needs

- **Opportunities:**
  - Increased market share
  - New partnerships

- **Weaknesses:**
  - Limited budget
  - Staff turnover

- **Threats:**
  - Increased competition
  - Economic downturn

---

#### TOWS Analysis: Subject

- **Internal Strengths:** Improved design methods, better understanding of user needs.
- **Internal Weaknesses:** Limited budget, staff turnover.
- **External Opportunities:** Increased market share, new partnerships.
- **External Threats:** Increased competition, economic downturn.

---

#### What is wrong? What could go wrong?

- **De Bono:**
  - Improved design methods
  - Better understanding of user needs

- **TOWS:**
  - Limited budget
  - Staff turnover

---

#### What do we want?

- **De Bono:**
  - Improved design methods
  - Better understanding of user needs

- **TOWS:**
  - Limited budget
  - Staff turnover

---

#### What thinking is needed?

- **De Bono:**
  - Improved design methods
  - Better understanding of user needs

- **TOWS:**
  - Limited budget
  - Staff turnover

---

#### Why do we feel about this?

- **De Bono:**
  - Improved design methods
  - Better understanding of user needs

- **TOWS:**
  - Limited budget
  - Staff turnover

---

#### What thinking has been done?

- **De Bono:**
  - Improved design methods
  - Better understanding of user needs

- **TOWS:**
  - Limited budget
  - Staff turnover

---

#### What is the best possible result of which we are capable?

- **De Bono:**
  - Improved design methods
  - Better understanding of user needs

- **TOWS:**
  - Limited budget
  - Staff turnover

---

#### What can go wrong?

- **De Bono:**
  - Improved design methods
  - Better understanding of user needs

- **TOWS:**
  - Limited budget
  - Staff turnover

---

#### Why do we need this?

- **De Bono:**
  - Improved design methods
  - Better understanding of user needs

- **TOWS:**
  - Limited budget
  - Staff turnover

---

#### What information do we have?

- **De Bono:**
  - Improved design methods
  - Better understanding of user needs

- **TOWS:**
  - Limited budget
  - Staff turnover

---

#### What do we feel about this?

- **De Bono:**
  - Improved design methods
  - Better understanding of user needs

- **TOWS:**
  - Limited budget
  - Staff turnover

---

#### What is next?

- **De Bono:**
  - Improved design methods
  - Better understanding of user needs

- **TOWS:**
  - Limited budget
  - Staff turnover

---

#### What happens if we do not do anything?

- **De Bono:**
  - Improved design methods
  - Better understanding of user needs

- **TOWS:**
  - Limited budget
  - Staff turnover

---

#### What do we do next?

- **De Bono:**
  - Improved design methods
  - Better understanding of user needs

- **TOWS:**
  - Limited budget
  - Staff turnover

---

#### Conclusion

- **De Bono:**
  - Improved design methods
  - Better understanding of user needs

- **TOWS:**
  - Limited budget
  - Staff turnover
It’s about asking questions, testing, checking... What else can I do? The kind of thinking that involves problem solving.

Examples of Critical thinking
PMI Chart:

The plus minus interest chart allows for a strong evaluation of a concept which may be considered to take further. Here it is clear that the plus outweighs the minus and therefore this concept shall be taken forth.

Plus:
- Handcrafted
- Alternate
- Shows the product (bottle)
- Simple + strong graphics
- Large sized
- Humorous

Minus:
- People may not understand humour
- People may not know it is milk coming from cow
- Flavour not written however suggested
- Crazy cow can be used all throughout advertising campaign
- Crazy cow becomes the identity of the whole
- Carbons and ads can be made of crazy cow
POOCH

POOCH by Chandler Neill

**Problem**

Advertisement material is needed to advertise the event to the target audience. The age of the target audience is 18-22 year olds as well as information for the康明斯公司. A design is needed as a compendium.

**Options**

1. **ONE**

   - **Pros:**
     - Very unique, mosaic narrative story design
     - Reflects fun vibe of the music festival
     - Allows for enough space to add all extra information required, without looking cluttered
   - **Cons:**
     - No heavy emphasis on the康明斯公司

2. **TWO**

   - **Pros:**
     - Light & bright
     - No heavy emphasis on the康明斯公司
   - **Cons:**
     - Accentuates the beautiful location
     - Encourages people with attractive scenery

3. **THREE**

   - **Pros:**
     - Unique illustrations have been used
   - **Cons:**
     - Doesn’t look as nice as would like it to

**Outcomes**

- I decided to choose option 2 because it will be easy to make, and the design will be more effective to create depth.

**Choices**

- Development of Ideas
It’s about collecting any feedback, reflecting upon solutions... is it right? Does it fulfil the requirements of the brief? It’s about looking back over what has been done...

Examples of Reflective thinking
This student used a survey to gather feedback by Olivia Goodliffe
<table>
<thead>
<tr>
<th>Concept: ONE</th>
<th>Concept: TWO</th>
<th>Concept: THREE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>P</strong></td>
<td><strong>M</strong></td>
<td><strong>I</strong></td>
</tr>
</tbody>
</table>
| - lots of interest in the features of the design  
- modern Geometric shapes, symbolic of shapes found in nature  
- organic material (wood) is used  
- is a unique concept that covers a different height to most lights (low)  
- Bold and eye catching  
- a strong feature of a room  
- Bold features that would stand out in a room without overwhelming  
- has both modern features but also organic touches that allow the design to answer the brief  
- has "smart" design incorporated in to the design allowing for a deeper idea behind the form (dimmer),  | - could be slightly too clustered  
- Quite a Busy Form that would only work in simple place/spaces  
- could be flimsy if not made of high quality material  
- Quite large – require lots of room  
- Slightly aggressive form, this would require cool colours  
- doesn’t strongly reflect what the brief is asking  
- not a small design therefore requires lots of space  | - 3 features in the one lamp  
- wooden material, is environmentally friendly, matches the lamp  
- looks like they are growing out of the earth because of placement and random arrangement  
- the twisting feature ‘wavy’ gives a purpose to the light other than just aesthetics  
- colour options could be possible (?) |
This survey was distributed to males and females aged between the ages of 16 and 18 Tibetan fitting within the scope of the target audience. Scores were calculated by assigning each answer an ascending value from one to five:

- Strongly disagree = 1
- Disagree = 2
- Neutral = 3
- Agree = 4
- Strongly agree = 5

Each of the final scores was then given a percentile ranking out of 100, all the designs were well received, with the lowest score being 75%.

The results for the most eye-catching design were evenly spread out, with the Tiki board rated the highest followed by the fish and the lines design. This makes sense as the Tiki board is very loud and arresting; whereas the other two do not have the same initial impact. However, all three designs scored highly in this category and the results were very close with only a 5% difference between them.

Both the Tiki and the fish concepts were considered as demonstrating themes of surfing and beach life, with the fish design having 84% agreement and the Tiki only 71%. These two concepts have very strong and direct links to surfing and beach life and successfully fulfill the design brief (i.e. the Tiki concept was far behind scoring only 63%). This design is more modern and abstract and doesn’t have the strong appeal that the other two have.

The next category was the most aesthetically pleasing use of colour and pattern, in which all the design scores were very high, again, the Tiki scored the highest, on 86%, followed by the fish at 84% and then the lines at 80%. This is interesting as the best concept consisted of mainly patterns, which could indicate that the effect was too busy for this subtle. The Tiki also had a large use of patterning in the background and on the facial features and this was well-received according to the survey results.

All the designs did not score as highly in the next category, which asked if they would be attracted to the company based on this surfboard design. The Tiki and the fish concepts scored similarly at 75% and 72% respectively. The Tiki concept had a score of 74%, indicating once again it was the favorite design.

The last question asked if they would buy and use the surfboard. Again the categories saw lower scores than usual, with the results very similar to the previous category. The Tiki design was the clear winner again with 70%, and the other options scaring in the low Seventies. It is slightly disconcerting that this category was lower than the others, but scores above 60% are still quite high.

The overall scores for each design reveal a definite favourite. 75% was the lowest result and this was for the lines concept, while the Tiki board was slightly above 70%, and the fish design finished ahead on 85%. All three designs scored highly, but the Tiki was the clear winner throughout the survey, topping 1 of 3 categories. The Tiki participants gave this design a perfect score of 10 out of 10, with a further seven awarding it 9 out of 10. The Tiki board was the clear favourite of all three concepts.
• Assists in monitoring progress and authentication issues throughout folio.

• Two design processes: one for each presentation

• Records observations of student progress and when written feedback / formative assessment provided

• Student signature acknowledging that all resource materials and assistance has been acknowledged

---

Annotations

• Annotations should be completed in real time, as the folio progresses. Students should use whichever form is appropriate to the process and complimentary to the method being employed at the time.

• The majority of annotations will therefore be handwritten. However, some may be typed, for example during analysis of research and inspiration imagery.
ASSESSMENT CRITERIA
CRITERION 1

The brief
Brief

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

• Ensure you have a single client and 2 separate and distinctly different needs, different purposes or audiences (if appropriate), different intentions and different presentation formats.

• Constantly refer back to your BRIEF to make sure you don’t lose focus or direction.

• Use Visual Communication Design Study Design language.

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

**Client**
The client is Jasper Pearce and Angie Jones who live in Melbourne and aspire to start a business that delivers fresh, healthy lunch meals to workers in the Melbourne CBD. They aim to promote healthy eating and offer a convenient service for busy workers who don’t have time to go out and buy lunch. After traveling overseas and exploring international cuisines, the couple were inspired by the Dabbawalas in Mumbai. Dabbawalas, meaning "box people", have been in action for over 125 years and have become a part of Mumbai’s culture. The system has been described as "the world’s most ingenious meal distribution system". Dabbawalas collect freshly cooked food from the residences of office workers and deliver it to their workplace in time for lunch. They deliver nearly 2,600 lunches an hour, every day to workers located in the high density city area. They then reverse the journey collecting the empty boxes and return them to the residences. Their journey consists of various modes of transport but they primarily travel by bicycle, hanging the containers from the handlebars and racks on the rear of the bike. A large percentage of the Dabbawalas in Mumbai are female, and therefore rely on a coded colour and numbering system on the boxes on the containers in order to deliver them to the correct location.

The new business is largely inspired by this culture and aspects of this system will be employed. The new company has a kitchen in the city where the food is made then transported to the workers in Melbourne CBD by bicycle. This is made more achievable due to the recent addition of bike lanes throughout Melbourne's city area. They will then collect the containers and take them back to the kitchen to be washed and reused. The couple aims to provide a service that demonstrates that convenient eating can also be healthy eating and environmentally friendly. The meals will be Asian-influenced, healthy, home-cooked style.

**Audience**
The primary target audience consists of office workers in the Melbourne CBD area. These workers have a consistent routine and are usually found in the same location every day. The company targets their service to both males and females from ages 25 to 50 years. However, it is expected that more males may be interested in the service as they typically have a greater tendency to eat a hot meal for lunch. The target audience is concerned about sustainability issues and prefer to choose eco-friendly options. They are hard working and have busy lifestyles so have little time to cook at home or go out for lunch. Melbourne is very culturally diverse and this diversity is expected to be reflected in the target audience. The audience is interested in progressive, modern and innovative design. They are health conscious and are looking for healthy and diverse alternative cuisine. They have sufficient disposable income to support discretionary spending on food.

**Presentation 1**

**Communication need**
The client requires a container for the meals to be designed to suit the type of meals and factors relating to transport.

**Suggested presentation format**
The design should be displayed on a presentation board that will be used to present the proposed concept to the client. It should depict and inform the client about the different elements of the design. It could explain how the container works and identify colour options, choice of materials etc.

**Expectations and constraints**
The design of the containers may identify with the ‘tiffin’ or ‘dabb’ containers used in Mumbai but should not be translated to address local climate and transport factors. The traditional tiffin containers consist of several stacked aluminium compartments with the carry handle locking them together. This allows for dishes to be separated and each compartment to carry individual portions. The container should be made of materials that can be washed and reused, be dishwasher and microwave safe and have thermal qualities in order to keep the meals hot or cold as required. The final presentation is to be completed by July 30th.

**Purpose**
The functional purpose of the container is to contain and preserve the food during transportation from the kitchen to the workplace, and should offer the option to double as the serving bowl. In addition to its functional purpose, the design of the container should be engaging and interesting to use.

**Context**
The presentation board will be used to present the final container design to the client. This could also be used in other contexts such as the company’s website to inform customers about the features of the containers and how they work.

**Presentation 2**

**Communication need**
The client requires the design of a brand identity for their new business. The task is to conceive a name for the new company and design a logo and colour scheme. In addition, the task is to incorporate the design into promotional material.

**Purpose**
The purpose of the logo is to identify the company amongst competing brands. The promotional material should advertise and promote the new business. As the concept of the business may require some explanation, the promotional material should also explain the system of meal distribution in order to inform and engage the audience.

**Context**
The designer is to research the optimum strategy to market the business to the audience. The designer should explore what communication techniques are appropriate to the context of the target audience. The designer must therefore explore different promotional strategies to ensure maximum audience reach.

**Constraints and expectations**
The logo should be altered in size in order to be suited to different contexts. It is suggested that the colour scheme reflects the eco-friendly, healthy characteristics of the company and/or in influences from its origins in Indian culture. Colours should be unisex as the target audience includes both males and females. The final presentation is to be completed by September 20th.

**Suggested presentation format**
The logo should be presented in different formats and in different sizes to indicate how it could be applied in different contexts. These may include formats such as business cards, name tags, menus etc. The logo and colour scheme should also be applied to the promotional material in order to identify the company in the market place.

---


---

**Note teacher’s signature and date, signing off BEFORE start of folio**
Remember
One client
and two
distinctly different communications needs
Emily Engel
Heart Foundation
1. Logo, infographics
2. Poster: fun run

One client and two communication needs
CRITERION 2
Observational & Visualisation Drawing
Research
Research can be collected by looking and drawing existing objects.
Edwards, Brian. 2012 *Organ Donation* Poster. Australia
http://positive-posters.com/posters/profiles/?pid=4671
Retrieved 13.02.2013

**Acknowledgement**

When you are collecting imagery to use for inspiration or as starting points....you MUST acknowledge EVERYTHING!

Don’t just write Google images!
Place near image.
You are required to acknowledge all sources of inspiration throughout the design process. This can be done by noting specific titles and publication dates of texts and/or magazines and/or URL addresses for websites where images have been sourced. When your folios are assessed any images that are not acknowledged will be ignored.
Acknowledgement

Providing references:
• Acknowledges the ideas or information of others.
• Gives the reader the **information needed to locate the sources** you have used.

Clear example of referencing Image used for inspiration

Enya Ferreira
Using photos of different postures to assist with ergonomic considerations.
Researching colour psychology

By Bianca Guest
Research: observational drawings
Use observational drawings to understand form, materials, function of existing products.

Draw mainly from DIRECT observation rather than photos.

Observational Drawing by Lachlan Chomley
Observational Drawing by
Georgia Thamm

Observational Drawing by
Jacob Jess
The drawing in the Centre is from Observation. Enya uses this Drawing as a starting Points for other ideas.
Visualisation Drawing

Bianca Guest
Visualisation Drawing

Bianca Guest
Generating ideas
Inspiration can come from the most amazing places
V. Drawings

In this design I was influenced by the contur-like shape of the letterbox house designed by McBoede Charles Ryan.

Charlene Le
CRITERION 3
Design process &
design thinking
Concept development and refinement

**Development of concepts:** selecting the preferred ideas and applying a range of methods, materials, media, design elements, design principles and presentation formats to create two- and three-dimensional visual communications that address the brief. Both visualisation and presentation drawing methods are relevant to this stage.

**Refinement:** modifying visual communications in response to feedback and evaluation against the brief.
The central sphere is the main location of the light form. This means that because it runs throughout the height of the external shell, the light will also not just come from the cut out section but also diluted light will come from the whole shape.

This is a representation of the actual physical form looking at the most open side only. As a shape, it works well and is a minimal but organic feeling form.

Having the different heights of the openings, allow according to the person's needs a different amount of light being let out.

This is a potential of a few options of a detachable shade like component, it would allow for the light to be adjusted depending on what side of the light it covers. If it covers the whole side, less light will be let out.

Ella Fenton
3D sketching

CLAY
3D sketching:

This elongated simplistic form has a strong connection to what the brief is wanting, with an organic feel, it still requires more interest but alone is a very appealing form.

Despite its very simple shape, this form has a really nice feel to its design, a squash sphere, with the addition of other features, this form could be very good.

I do like the concept of the hole however I do not like this form, perhaps if applied to a more interesting concept it would be successful.

This form has a quirky appeal to its curvy nature, I like its individuality and the boldness of its design, with some development it could be an interesting form as a light.

This has been based on a tall elongated pole run through finger up pressure. The wobbled effect was constructed, this has shown potential, simple but interesting.

By taking a minimal tall form and twisting it to the side this is what was left with. I like its asymmetric shape but needs work to be considered.

I do like the concept of the hole however I do not like this form, perhaps if applied to a more interesting concept it would be successful.

This design is an example where the rope was used, wrapped then unwrapped interesting indentations were made in the clay leaving organic grooves.

This is the setup that I used for photographing the clay forms. The black background allowed the white clays to stand out a lot clearer than on any other colour, the string was used to add texture to some forms.

Ella Fenton
Discusses layout possibilities linking image and text.

Use of critical thinking
Development of concepts

Michael Gibbon
Development then refinement

Bridget Slater
Close up drawing of hinge to explore how this functions (using drawing to solve problems and explain thinking).
Instructional drawings used in further refinement stage – by Nicholas Rose
Instructional drawings used in further refinement stage – by Nicholas Rose
CRITERION 4
Methods, Materials & Media
### Methods

*refers to the technical process used to make the visual communication*

### Media

*refers to the applications used to make the visual communication*

### Materials

*refers to the surface or substrate that the visual communication is applied to or constructed from*

<table>
<thead>
<tr>
<th>Drawing</th>
<th>Media</th>
</tr>
</thead>
<tbody>
<tr>
<td>Observational, Visualisation</td>
<td>pencil</td>
</tr>
<tr>
<td>Presentation</td>
<td>ink</td>
</tr>
<tr>
<td>Types of drawing include:</td>
<td>marker</td>
</tr>
<tr>
<td>3D, 2D</td>
<td>pastel</td>
</tr>
<tr>
<td>Painting</td>
<td>crayon</td>
</tr>
<tr>
<td>Printing</td>
<td>charcoal</td>
</tr>
<tr>
<td>Monotype, relief, intaglio, silk screen, offset</td>
<td>acrylic paint</td>
</tr>
<tr>
<td>Digital:</td>
<td>watercolour gouache</td>
</tr>
<tr>
<td>- laser</td>
<td>dye</td>
</tr>
<tr>
<td>- inkjet</td>
<td>toner</td>
</tr>
<tr>
<td>Photography</td>
<td>film</td>
</tr>
<tr>
<td>Analogue, Digital</td>
<td>digital applications</td>
</tr>
<tr>
<td>Computer</td>
<td>- vector based programs</td>
</tr>
<tr>
<td>Collage</td>
<td>- raster based programs</td>
</tr>
<tr>
<td>3-D Process</td>
<td></td>
</tr>
<tr>
<td>Construction, Modelling, Digital</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ref: P. 39 Study Design</th>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>paper</td>
<td></td>
</tr>
<tr>
<td>card</td>
<td>wood</td>
</tr>
<tr>
<td></td>
<td>glass</td>
</tr>
<tr>
<td></td>
<td>metal</td>
</tr>
<tr>
<td></td>
<td>clay</td>
</tr>
<tr>
<td></td>
<td>stone</td>
</tr>
<tr>
<td></td>
<td>plastic</td>
</tr>
<tr>
<td></td>
<td>textile</td>
</tr>
<tr>
<td></td>
<td>screen</td>
</tr>
</tbody>
</table>
Methods, Materials & Media

- Digital and manual methods must be explored

- 2D and 3D methods must be explored
  - 2D: Printing, painting, drawing, collage
  - 3D: 3D process, also 3D drawing / painting, photography
Methods, Materials & Media

If using formal 2D drawing methods, ensure that you use the conventions that are appropriate to your design field.

Industrial design: orthogonal drawing
Environmental design: plans & elevations
Use of relief printmaking to develop concept for logo

Nadia Bogatzke
Using photography to develop ideas for a Typeface for logo

- Wire: This is a strong concept and would work well with minimal design. It would perhaps require a new logo to hang from the wire, making it appear like a bud. Another layer could be interesting.

- Flowers: This usually looks really good. However, it has a slight feminine feel, perhaps by just taking the outline, it could produce an organic design.

- Weeds: I love the bright yellow green of these plants. It is bold and stands out. The shape is quite difficult to interpret because of the wavy outline.

- Stones: This design has a sense of bulk and weight to its form. It could possibly be reduced by using smaller rocks so a more defined shape is created.

- Shells: Individually, I love the shells. Shapes but in this form, the design is not aesthetically pleasing and looks messy.

- Leaves: These leaves are a slight bit to large. Despite this, I do like their rough edges, this feature could be a aspect that could be incorporated into the logo or tag design.

- Rope: A very simple concept but it has quite a nice creativity to its form. Perhaps extension of the end sections could be cool into another form, ex/mountain range line.

- Petals: The color is bold but gender specific, to target all audiences this would not be the best choice but the circular aspect of the petals is nice.
Making a model

A practical run to pinpoint and remedy any errors that arise.

1. Used a rabbit cutter (it took me several goes to get it right).
2. Used white glue to secure the model.
3. Used white ink to mark the model.
4. Used white glue to attach the model.

Evaluation: I concluded that the rotating podium detracts from the model. It becomes too cluttered and overwhelming. Similarly, a roof would detract viewer attention from the actual set design.

Things I learnt from creating a model:
1. Be wary of measurements - the size of which matters in the final print.
2. Write down all measurements in reference.
3. Check all threads, graft, markings, to avoid confusion.
4. Use a rabbit cutter with markings facing forward.
5. Before cutting, make sure all the correct sides are up.
6. Take a moment to ensure the model looks nice.
7. Ensure that the connecting art is better than the whole.
8. Ensure the design fits within the limits of the wall.
9. Always examine the design for mistakes.
10. Always test the mechanism before it is on the outer side of the triangle.

Sunjuri Sun
3D methods in the refinement stage

Ashlee Warren
Computer methods in the refinement stage

Ashlee Warren
3 fields of design
I decided to make a net for the first idea because I decided I liked the coil in the middle and the overall shape.

This net was drawn by hand and I found that while it looks fairly nice, it is quite crooked when constructed, so I am going to draw it on the computer to make sure all sides are the same length.

I would also like to try making one that fits 9 boxes instead of 3.
Environmental design: Plans and elevations. Uses different layout and dimensioning conventions.
One client and two communication needs

Lachlan Chomley: Point Impossible Golf Club

1. Branding for Point Impossible Golf Club: Signage, score card, flag, membership tags
2. Club House Design
Industrial design: Orthogonal drawings. Uses different layout and dimensioning conventions.
CRITERION 5
Design elements & principles
I really liked the typography from the previous page, which is why I attempted to create my own version of it.

Between the two variants of Turo, I like the boldness better because of its clarity and ability to stand out and be noticed, we will work on it.

Here's another pattern I attempted, but it is the 10" flipped horizontally to make it more readable.
Looking at SHAPE during the refinement stage

Ella Fenton
Pattern, shape and type
CRITERION 6, 7 & 8

2 Finals that are:
• effective, appropriate to brief
• thoughtful decisions & imagination
• technical competence
Presentation 1
Brand Identity – features on tickets and visual merchandise

Chandler Neill
A note on final presentations

Drawings and/or 3D models can be used in the presentation of design solutions; however, the manufacture of functional prototypes is not required.... Students must have creative control over technical processes used in the production and final presentation of their visual communications and design solutions.

If students opt to have presentations printed professionally, then it must be possible for them to oversee this process and to have prepared their own files to a print-ready stage. This process must be thoroughly documented as part of their development work.
This student is in control of the printing process. They discuss paper choices (gloss), paper weight 210GSM versus 80 GSM) AND Laser printer versus inkjet.
A last word...the folios in Top Designs

Not all folios are perfect (nobody is perfect, also can be very high/high and have dropped a few marks), but each one offers something to teach you. The folios chosen are deliberately broad in scope, complexity, use of manual and digital methods and design fields.