



Visual Communication Design

HOLIDAY HOMEWORK 2017



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Key Links:

VCAA Visual Communication Design page

Find the 2018-2022 Study Design, assessment information, past exams and examiners reports here:

<http://www.vcaa.vic.edu.au/Pages/vce/studies/visualcomm/vcommindex.asp>

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Edrolo

<https://edrolo.com.au/account/vce/visual-communications-and-design-vcd/vce-visual-communication-and-design-2/453197/>

Facebook Page

[2018 SSSC Year 12 Visual Communication Design](#)

Additional Resources:

See the attached **Design Elements and Principles** and the **Design Analysis** grid

Unit 3 Visual Communication and Design

Holiday Homework 2018

Holiday homework: Three examples of visual communications and an appropriate analysis

This task is aimed at becoming familiar with the analysis of how design elements, design principles, methods, media and materials are used in visual communications to achieve a particular purpose for a targeted audience

Students should gather examples of effective Graphic Design and provide a written analysis and evaluation of each. When selecting your designs, choose three different types. Please don't choose three advertisements, vary the format so you look at a range of approaches.

The designs may include websites, packaging, brochures, poster or advertising material.

Each design analysis and evaluation needs to provide information on

- the intended audience,
- the purpose of the design
- the context of the design,
- the use of design elements and principles
- the use of materials, media and methods.
- the effectiveness of the design in communicating its message

Students are to use the **design analysis grid** and an explanation of the **design elements and principles** to assist with the analysis of their selected designs.

*Please note the design analysis grid on the last page is a checklist only and not a format for the written analysis. The analysis should be written up using the dot points listed above.

Please **include a visual representation of each design with each analysis** and have them ready for submission when school returns on the 30th January 2017.

Analysis of visual communication contributes to the first SAC in Unit 3

Unit 3 Outcome 1

“Students explore a range of existing visual communications in the communication, environmental and industrial design fields.”

The focus of each design field is:

- **Communication** – the design and presentation of visual information to convey ideas and concepts
Includes Graphic Design, Information Design, Digital and Web Design, Advertising, Print Publication/ Book Illustration and Typographic Design, Package/surface Design and Logo Design and Brand Identity.
- **Environmental** – the design and presentation of visual information for built/constructed environments
Includes Architectural Design, Interior Design, Landscape Design, Set Design and Exhibition/Display Design.
- **Industrial** – the design and presentation of visual information for manufactured products.
Includes Engineering Design, Product Design, Furniture and Fashion Design.

“Students analyse how design elements, design principles, methods, media and materials are used in visual communications in these fields to achieve particular purposes for targeted audiences.”

VCAA study design 2018-2022

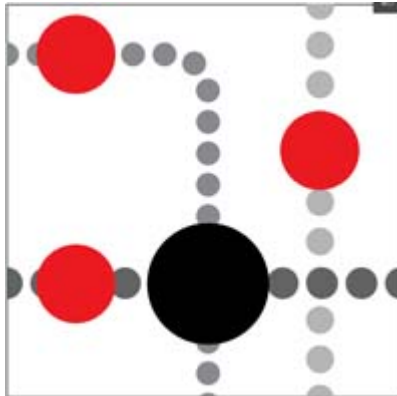
Components of the production of visual communication designs

In addition to the requirements outlined in the Cross study specifications on pages 11 to 13 of the Study design, the following provides a guide for the selection of other components used to produce visual communications.

Methods <i>Refers to the technical process used to make the visual communication</i>	Media <i>Refers to the applications used to make the visual communication</i>	Materials <i>Refers to the surface or substrate that the visual communication is applied to or constructed from</i>	Design elements <i>Components of visual communication</i>	Design principles <i>Ways of arranging or organising design elements</i>	Final presentation <i>Potential formats</i>
Drawing Observational Visualisation Presentation Types of drawing include: 2D 3D	pencil ink marker pastel crayon charcoal acrylic paint watercolour	paper card wood glass metal clay stone plastic	point line shape form tone texture colour type	figure– ground balance contrast cropping hierarchy scale proportion pattern – repetition – alternation	– logo – signage – flyer – brochure – poster – billboard – postcard – advertisement – map – diagram – symbol/icon – illustration – book/magazine cover, layout – CD/DVD cover – web application – exhibition screen display – film credit sequences – 3D model – package – point of sale display – architectural drawing – finished drawings for a product
Painting	gouache dye	textile screen			
Printing Manual: monotype relief intaglio silk screen Digital: offset laser inkjet	toner film digital applications – vector based programs – raster based programs				
Photography Analogue Digital					
Computer					
Collage					
3D Process Construction Modelling Digital					

Design elements and principles

Design Elements



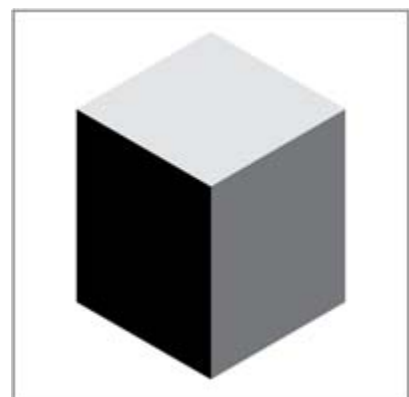
Point is the smallest element of a visual communication. It can be a dot but it is not necessarily circular. Point can be repeated to create shade, tone or texture. Examples of application include half-tone printing, pixilation and dot rendering. Point is also used as a position marker on a map. Point is also used to draw attention to information as 'dot points' in text. Point in multiples can create textured surfaces in industrial design and it can exist as a negative in a perforated aluminium sheet used in environmental design.

Line is a continuous mark on a surface. It can be straight, curvy, precise, of consistent weight, broken, dotted or rough and textured. Lines can be made by any manual or digital method. Lines in multiples are used to create shade, tone and texture. This 'hatching' can be regular or loose. Line is also used to denote direction or boundaries in compositions. Lines exist in perspectives and in grid layouts. Line is also the component in technical drawing where thickness is carefully controlled to represent outlines, cutting edges, folds, hidden details, symbols or dimensions. Examples of application include instructional diagrams and illustration, sketching and technical drawing.



Shape is an enclosure. It can be simply an outline, a 'stroke' in digital media or an area of colour, shade or texture, a 'fill' in digital media. It can be organic, geometric, hard-edged or feathered, abstract or symbolic and can be used in conjunction with other elements to create form or pattern. It can be used to simplify complex objects for effective communication. Examples of application include logo, symbols, print layouts, plans and elevations.

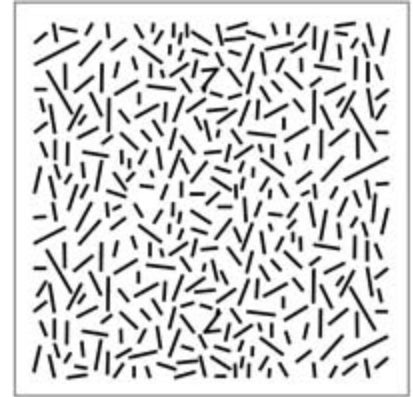
Form is a three-dimensional entity in visual communication. It can be real as in a construction, or illustrated as seen in an illustration. Form in illustrations may be created by point, line or shape and can be enhanced in tone, texture and colour. Examples of application include any three-dimensional design, construction, 3D print or CAD article in environmental design or creation of depth in illustration, concept drawings or sketch.





Tone is light or dark variation of any colour. In communication design tone is used to describe the three-dimensional nature of form in terms of its shadows and highlights, created by a light source. A variation in tone is a 'gradient' in digital media. It can be smooth and gradual or created by point or line (dot rendering and cross hatching), subtle or dramatic, depending on its intended use. Examples of application include drawing, rendering and photography.

Texture communicates a tactile aspect. It can be real or implied. It may be achieved using a combination of elements such as point and line, and applied in a realistic or an abstract style to create a pattern or to simulate the finish of a material. Texture can be conveyed through media and materials and can be combined with tone. Texture in industrial and environmental design may be for aesthetic or functional reasons. Texture in communication design can create a natural feel in drawing and rendering.



Colour is light in different wavelengths as they appear to the eye. We use and discuss colour by considering relationships between them by referencing the 'colour wheel' and terms such as hue, complimentary, contrasting, harmonious and high/ low key colours. In addition, colour is used to enhance form, attract attention and create hierarchy. Colour is also used emotionally and symbolically because colours have historical and cultural meanings and associations with feelings. There are two 'models' for producing colour. 'Additive' colour refers to three coloured pixels red, green and blue (RGB) that when illuminated in various strengths create

colours from black to white. The additive colour model applies to TV and computer screens. 'Subtractive' colour refers to surfaces or pigments that when increased in saturation filter light, creating all colours from white to black. This model is used for painting and print media and is created by primary colours or cyan, magenta, yellow and black (CMYK). In the design industry, exact colour mixes can be referenced by Pantone, RGB, CMYK and/ or Hexadecimal libraries.

Type is the visual representation of word, number and character. It communicates through literal meaning of words and through visual quality of the type form. Sets of 'typefaces' belong to families and can be serif, sans serif or decorative. In addition, type forms can be extended, condensed, bold, italic or 3D. Setting out or positioning letters, lines or paragraphs can be adjusted in many expressive ways. Type can be sourced from wood and metal blocks, digital libraries or be hand generated. Examples of application include in logos, film credits, books, websites and in magazine production.

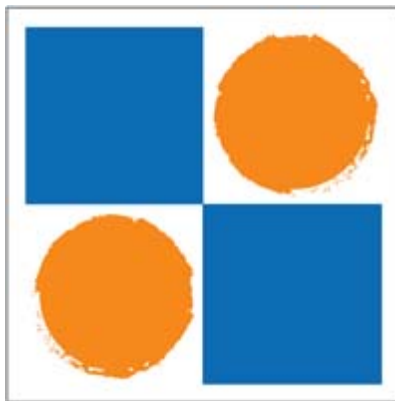


Design Principles



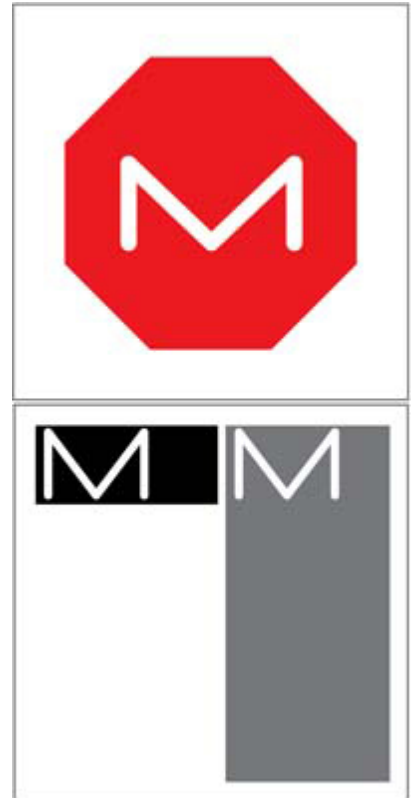
Figure and ground work together to establish the importance of visual information within a picture plane. 'Figure' refers to components that are more visually dominant than the ground on which they are placed. Figure may also be known as 'positive space' or 'form'. Ground can be known as 'background', 'negative space' or 'counter form'.

Balance refers to the arrangement of components of a visual communication in relation to a real or implied central axis. It may be 'symmetrical' where components are mirrored along the axis to create a centred and stable composition, or 'asymmetrical' where components of varying size and weight are placed off-centre to create a dynamic composition. Components are said to have more/less visual 'weight' according to their shape, colour, tone, size or proximity to the central axis. Balance is visual in communication design and can be both visual and physical in environmental and industrial design.



Contrast refers to opposite aesthetic qualities in any design element or component present in a visual communication. Contrast is used to create emphasis, focal point, visual tension, separate parts, interest, and assists with building hierarchy.

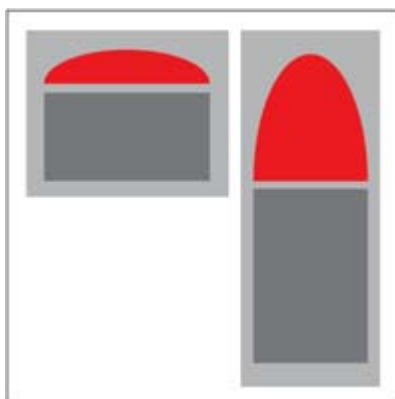
Cropping refers to the cutting, framing or masking of a component of a visual communication. The component is often oversized and therefore trimmed by a layout module, margins or the edge of the format. Cropping is a compositional technique related to 'open' and 'closed' composition and was influenced by the advent of photography in the mid-19th century. The two main purposes of cropping are to create impact by showing a component larger than possible in scale and to imply that a component extends beyond the field of the format.





Hierarchy refers to the 'reading order' of a design. To establish a reading order enables a designer to first attract a viewer's attention and then communicate ideas and information in a progressively diminishing manner. Hierarchy is created by design elements or other design principles. Factors determining hierarchy may be the scale, contrast, colour or the positioning of the visual components. Examples of application include print media layout such as posters, newspapers and magazines, website layouts, book covers and posters. Environmental and industrial designers will also create hierarchy with elements and principles including form, contrast, position, and scale.

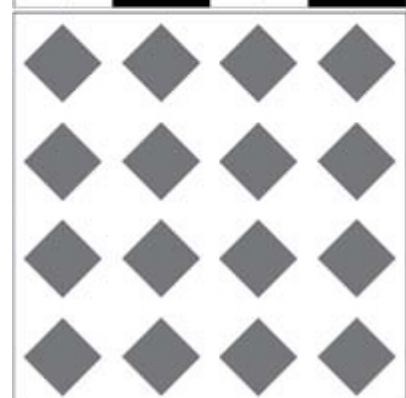
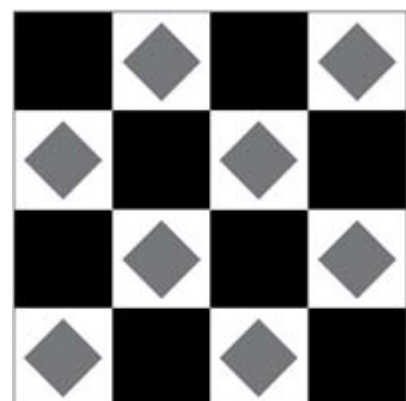
Scale refers to the relative size of two or more components in a visual communication. These may be similar but different components, including shapes, forms, images and/or type. Variation in size between two or more components of the same kind is used to create depth in compositions. Scale is used to create hierarchy. Scale may also be expressed as a ratio when discussing or producing maps, diagrams, illustrations, technical drawings, models or mock-ups.



Proportion refers to the ratio between at least two dimensions of a component in a visual communication. For example, two rectangles with the same heights but different widths are of different proportion to each other. Proportion is used in this way when discussing the formats and may be considered when adapting print communication design to web. Examples of proportion in environmental and industrial design can be seen in relationships of components within an object such as the wheels to the frame of a

bicycle, or the windows or columns to the walls in buildings. Fibonacci's Golden ratio and the principles of Palladio's architecture are also examples of proportion in design.

Pattern is the repetition or alternation of one or more components to create a visual unit. Any visual element can be used to create a pattern. Repetition can be very powerful in creating a sense of order in a composition. Alternation can create more complex patterns than those created by repetition alone. Examples of application include architecture facades and interior decoration; textile and wallpaper design.



Visual language

Visual language in Visual Communication Design is the means by which people communicate ideas, information and concepts using the elements and principles of design, methods, materials and media, images, typography, signs and symbols. When communicating using visual language the designer may gain inspiration from specific styles, representations and imagery. Ideas and concepts are communicated through the context, placement, and juxtaposition of images, typography and symbols.

Strategies to gain attention and maintain audience engagement

Visual communications, objects and structures are made from a combination of components such as symbols, signs and visual language. Through the conventions of visual language, including the use of design elements and design principles, methods and media, meaning can be created and is used to gain attention and maintain engagement of audiences.

Considerations when designing with colour

In colour theory discussions there is a view that black is not a colour, while white is a colour. This is based on the 'Colour as Light' or 'Additive Colour Theory'. This theory is appropriate for digital design where imagery is generated in the RGB colour model. It is here that black has no value (0 red, 0 green, 0 blue), whereas white does (255 red, 255 green, 255 blue). The 'Subtractive Colour Theory' or the 'Theory of Colour' as a 'Pigment or Molecular Colouring Agent' suggests that black is a colour and white is not. For example, this is applicable to print-based design fields, CMYK printing and fabric dyeing in fashion. These printing processes often use 'Pantone Colours'.

In the Visual Communication context both white and black are broadly and consistently applied to communications, objects and structures with the consideration of colour models such as RGB (screen/digital) CMYK (print) or HEX (web).

If the use of black and/or white involves a production process, then those components of the design must be considered. For example, if the task has asked for a two-colour logo on a sticker, then the student would need to consider which two colours to print. If they use two specific Pantone colours, they could not then include black because this would be a third colour in the production process. They could, however, have the ground (sticker material) showing through in their design as white, in which case white would be used as a colour in this task. Conversely, if the student were asked to design a festival t-shirt and chose the base t-shirt material in the colour black, then the requirement to print the colour white would become part of the production process.

Further information relating to colour theory see 'Color and design' on the Colormatters webpage.

Design Analysis Grid

This grid enables you to collect information about visual communications. The information will assist you when describing and analysing the example in more detail.

Visual Communication Description	Map, explanatory diagram, statistical diagram, symbol logo, chart, illustration, 3D model, instrumental drawing, architectural drawing, poster, packaging, signage, multimedia, 2D layout.
Describe the visual communication.	

Audience	Age	Gender	Socio/eco status	Interests	Other including ethnicity and religion
Why? Indicators that determine audience					

Purpose	Promote	Advertise	Depict	Explain	Teach	Inform	Guide	Other
Why? What aspects of the visual communication identify the purpose?								

Context	Location/environment:	Size/scale:	Content: (<i>humour, emotive imagery</i>)	Cultural/social/political:
How does the context affect the visual communication?				

Design Elements	Point	Shape	Form	Tone	Texture	Colour	Line	letterform
Describe								

Design Principles	Balance	Contrast	Scale	Proportion	Pattern	Hierarchy	Figure/Ground	Cropping
Describe								

Methods					
Drawing	Printing	Photography	Computer	Photocopy	3D process
Freehand <input type="checkbox"/>	Offset <input type="checkbox"/>	Colour <input type="checkbox"/>	Digitally altered image <input type="checkbox"/>	Colour <input type="checkbox"/>	Construction <input type="checkbox"/>
2D <input type="checkbox"/>	Silkscreen <input type="checkbox"/>	Black & White <input type="checkbox"/>	Computer generated image <input type="checkbox"/>	Black and White <input type="checkbox"/>	Moulding <input type="checkbox"/>
Orthogonal <input type="checkbox"/>	Digital <input type="checkbox"/>	Digital <input type="checkbox"/>	Web design <input type="checkbox"/>		Casting <input type="checkbox"/>
3D <input type="checkbox"/>	Monoprint <input type="checkbox"/>		Animation <input type="checkbox"/>		
Paraline <input type="checkbox"/>	Relief print <input type="checkbox"/>				
Perspective <input type="checkbox"/>	intaglio <input type="checkbox"/>				

Materials	Paper, caper, wood, metal, glass, clay, stone, plastic, textile	Media	Pencil, paint, airbrush etc. Digital Media, photographic film
Describe			

Visual Communication Design 2018

Unit 3: Visual communication design practices

In this unit students gain an understanding of the process designers employ to structure their thinking and communicate ideas with clients, target audiences, other designers and specialists. Through practical investigation and analysis of existing visual communications, students gain insight into how the selection of methods, media and materials, and the application of design elements and design principles, can create effective visual communications for specific audiences and purposes. They investigate and experiment with the use of manual and digital methods, media and materials to make informed decisions when selecting suitable approaches for the development of their own design ideas and concepts.

Students use their research and analysis of the process of visual communication designers to support the development of their own designs. They establish a brief for a client and apply design thinking through the design process. They identify and describe a client, two distinctly different needs of that client, and the purpose, target audience, context and constraints relevant to each need.

Design from a variety of historical and contemporary design fields is considered by students to provide directions, themes or starting points for investigation and inspiration for their own work. Students use observational and visualisation drawings to generate a wide range of design ideas and apply design thinking strategies to organise and evaluate their ideas. The brief and research underpin the developmental and refinement work undertaken in Unit 4.

AREA OF STUDY 1

Analysis and practice in context

In this area of study students explore a range of existing visual communications in the communication, environmental and industrial design fields. The focus of each design field is:

communication – the design and presentation of visual information to convey ideas and concepts

environmental – the design and presentation of visual information for built/constructed environments

industrial – the design and presentation of visual information for manufactured products.

Students analyse how design elements, design principles, methods, media and materials are used in visual communications in these fields to achieve particular purposes for targeted audiences. Students draw on their findings from the analysis to inform the creation of their own visual communications and articulate these connections. In response to given stimulus material, students create visual communications for different purposes, audiences and contexts using a range of manual and digital methods, media and materials. The visual communications created by students include two- and three-dimensional presentation drawings.

Outcome 1 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.

Assessment Tasks:

In response to given stimulus material, create three visual communications designs for different contexts, purposes and audiences. These visual communications will include evidence of:

- two- or three-dimensional presentation drawing
- use of manual and digital methods. (60 marks)

AND

An analysis of the connections between the three visual communications and the stimulus material using one of the following forms:

- written report supported by visual evidence. (15 marks)

School-assessed Coursework for Unit 3 (Outcome 1 & 2) will contribute 25 per cent to the study score.

AREA OF STUDY 2

Design industry practice

In this area of study students investigate how the design process is applied in industry to create visual communications. Students develop an understanding of the practices used to support collaboration between designers, specialists and clients when designing and producing visual communications. They select contemporary designers from the communication, environmental and industrial design fields for their study. Students develop an understanding of the function of the brief and approaches to its development. They examine how design and production decisions made during the design process are influenced by a range of factors. Students develop an understanding of the ethical and legal obligations of designers and clients with respect to ownership of intellectual property and how these obligations may affect decision making.

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.

Assessment Tasks:

Any one or a combination of the following tasks:

- a written report
- short and extended responses
- structured questions (25 marks)

School-assessed Coursework for Unit 3 (Outcome 1 & 2) will contribute 25 per cent to the study score.

AREA OF STUDY 3

Developing a brief and generating ideas

In this area of study students gain a detailed understanding of three stages of the design process: development of a brief, research and the generation of ideas. Students develop an understanding of the contents of a brief and the critical role that it plays in forming the direction and boundaries for their research and generation of ideas. They apply this knowledge when developing a single brief that proposes and defines two distinct communication needs for a real or an imaginary client.

When designing the two needs for the client, students establish two clearly different directions that are distinct in their intentions and that will result in separate final presentation formats. For each need, consideration must be given to the target audience, the purposes of the communication and the possible contexts. These become the criteria to inform further decisions in the design process. Students must apply the design process twice; once for each need.

Students undertake research to gather information about each of the needs of the client and for inspiration in responding to the brief. Ideas are generated and explored, and possible methods, media and materials are investigated. Books, magazines, films, popular media, the internet, photographs, interviews, exhibitions and site visits can serve as sources of inspiration and information. Copyright and source acknowledgment conventions are observed.

The findings of the research and explorations are collated and then analysed using annotations and sketches to explain how they may be used to satisfy the brief. Students use both observational and visualisation drawings to investigate and document their ideas and approaches. They apply design thinking to organise their ideas. This work informs the evaluation and selection of design ideas that are developed into design concepts and presented as final visual communications in Unit 4.

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.

Assessment Tasks:

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.

The School-assessed Task for Units 3 and 4 will contribute 40 per cent to the study score.