SWINBURNE
SENIOR SECONDARY COLLEGE

Visual Communication Design

HOLIDAY HOMEWORK 2020

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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.aspx

Facebook Page
2020 SSSC Year 12 Visual Communication Design
https://www.facebook.com/groups/432361010796004/

Additional Resources:

1. Design Elements and Principles
2. Components Guide (& Drawing Methods)
3. Inspiration & Research 2020

Unit 3 Visual Communication and Design
Holiday Homework 2020

In **Term 1** you will complete:

- **Outcome 1 Analysis and Practice in Context**: 3 separate design tasks, one for each design field (environmental, communication, industrial) informed by analysis of existing visual communications.
- **Outcome 2 Design Industry Practice:** a written SAC on research undertaken on 3 designer case studies, one from each design field.

This is a *huge* amount of work to get through, and so it is necessary to start one of your creative briefs over the break.

If you come back to school without having completed the holiday homework, you will find yourself around 2 weeks behind before the term has even started.

During the first week back, you will be required to decide on, and evaluate, your best idea, to develop into a final presentation.

Holiday Homework: You are expected to start the design process for your first *SAC 1A Design Brief (Environmental Design).* This includes:

1. Source and annotate research (2-3 A3 pages – digital)
2. Generation of a range of ideas through design thinking and visualization drawings (2 x A3 pages)

Part 1. RESEARCH

You will need to collect, source and annotate research for your first *SAC 1A Design Brief: Environmental Design.*

Your **RESEARCH** needs to be:

1. From a variety of sources
2. Minimum of 10 sources (Relevant and meaningful to the brief)
3. Good quality (no pixelated images)
4. Correctly sourced
5. Presented in 2-3 x A3 page spreads (digital format)

You will need to collect your inspiration as digital images and drop them into a digital A3 page format. Use *Illustrator* or *Indesign* to create an A3 page spread. You can use text boxes to type your source information and annotations.
I will show you how to do this through a demonstration during transition.

Use the heading **SAC 1 ENVIRONMENTAL DESIGN (Playhouse) RESEARCH**

SOURCES OF RESEARCH & INSPIRATION

- Read the design brief and consider the audience.
- Relevance is important.
- Think carefully about the places you might find research and inspiration appropriate to the brief. Interior design & architecture magazines and websites. Interesting design blogs. Websites of interior, environmental, and architectural design firms and independent designers.
- Use the inspiration list (provided) as a starting point for your research.

Consider the following areas to focus your research:

1. **Similar products / competitors** with a similar target audience e.g. https://kotodesign.co.uk/play-cabin

2. **Materials** - aspects of sustainability, durability, etc.

3. **Architectural styles or art movements**, a particular building or architects work.

4. **Current trends** and research in children playgrounds and toys, including use of natural and sustainable materials, encouraging play, cognitive ad physical development.

5. **Trends** in the design industry & architecture such as the Milan Design Fair

   https://www.designboom.com/tag/childrens-spaces/
   https://www.archdaily.com/901151/shaping-the-future-what-to-consider-when-designing-for-children
   https://www.dezeen.com/tag/children/
   https://childrensdesignguide.org/
   https://www.playfullearning.net/resource/designing-spaces-children-movement-flow/

ANNOTATION *What do you write?*

Here are some prompts to help you if you get stuck….

- The most important factor is **relevance** to the brief
- **How is this research relevant to your brief**? How could you use this aspect in your own generation of ideas?
- How does this **appeal to your target audience**?
- How has the design used **materials** in an interesting or effective way?
- **Aesthetics** – does it look good? Why and how?
- **Functionality** – does it work effectively? Why and how?
- Use of **design elements and principles** – no need to analyse them all, just identify the dominant elements and their effects (principles) and perhaps how this relates to any of the above points

You will annotate your inspiration in **2** ways.

1. The first A3 page will cover some of the above points in your annotations. Aim for *100* - 15o words for each annotation

2. The second A3 page will use a different approach to annotation. You will use the Design Thinking Technique of PMI (Plus, Minus, Interesting) to analyse and evaluate your inspiration. They will look a little like this:

Bjarke Ingels Group, *WeWork School*, Chelsea NYC., 2018. https://www.dezeen.com/2018/09/12/wegrow-big-wework-elementary-school-new-york-city/. Accessed 19th Nov 2019.

I love this example of a stimulating space for children because of its use of natural materials and light and bright airy aesthetic. The rounded organic forms are really inviting for children to crawl into and use a space for imaginative play. These are constructed out of a natural light plywood birch, and in conjunction with the monochromatic green toned fabric mounds, creates a strong connection to the outdoors, despite this space being in the centre of urban NYC. I am inspired to use the same repetition of organic circular shapes in my own design, perhaps through rounded window frames, and possible the overall 3D form of the playhouse. These curved shapes are naturally appealing to children, and have the added safety aspect of no hard edges in case of falls, bumps and accidents.

Plus +

The natural and airy aesthetic, created from the use of light birch plywood materials and soft green carpeted forms in different monochromatic tones, create an effective connection to the outdoors despite this play space being in the centre of NYC.

Minus -

I love the idea of separate circular pods for children to crawl into and use as cubby like spaces, but the way these forms hang off the floor may not be practical in terms of safety and depending on the age of the child/target user.

Interesting i

The repetition of the circular forms, from the wooden play pods, to the green mounds, to the grey 'rocks' that are soft sculptures, its creates a varied ad stimulating space for children, that would encourage physical and cognitive development.

CITING YOUR SOURCES OF RESEARCH (your legal obligations!)

Source your inspiration with the name of the designer, the name of the design (if possible) the name of the design firm (if possible), the page name, the year of the design, the http:// source address, and the date of access.
Example:

Atelier Janda Vanderghote, *Garden Room*, 2012, ArchDaily, https://www.archdaily.com/928401/garden-room-atelier-janda-vanderghote, date of access 18th November 2019

Part 2. GENERATION OF IDEAS

Generate a range of ideas in response to the design brief, and your research, using design thinking techniques and visualisation drawings.

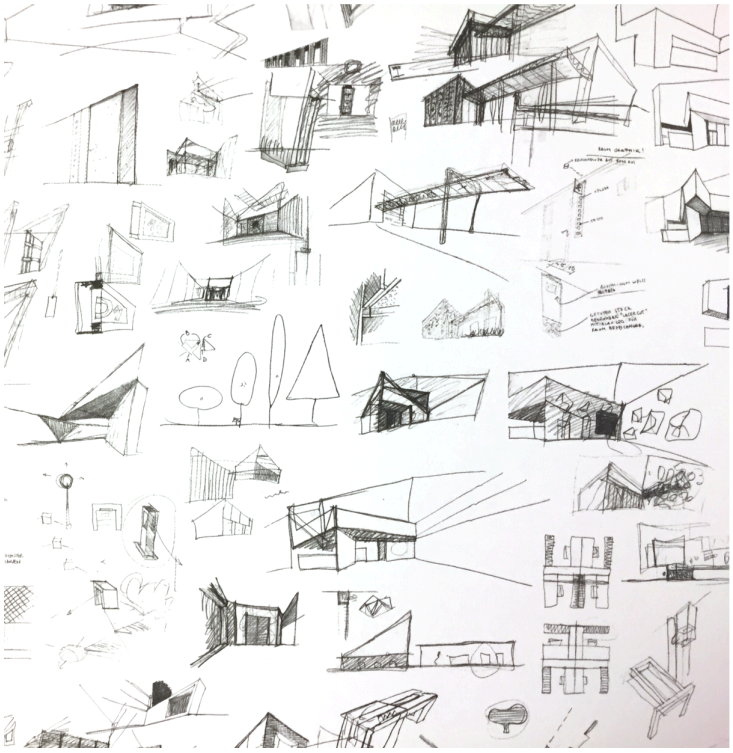
1. Begin with a **Brainstorm** or **Ideas Box** to help generate some concepts
2. Generate a range (8-10 ideas) over min. 2 x A3 pages of visualization sketches. Aim for a range of 2D and 3D sketches.
3. **Annotate your drawings, explaining your ideas** and how your concepts are relevant to the brief, with reference to materials, methods and media where appropriate, and design elements and principles.

Visualisations are:

- Quick, rough sketches that communicate ideas
- any media – pencil, biro, fine liner,

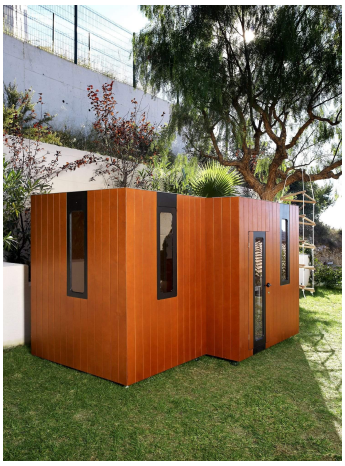
Visualisations are not:

- Done with instruments, such as rulers
- Finished drawings



THE DESIGN BREIF SmartPlayhouse

The design brief is provided on the following page. Your research and generation of ideas MUST be a response to this brief.


Client Background: SmartPlayhouse

David Lamolla Kristiansen studied Architecture at the Politechnical University of Catalunya. He has collaborated in many prestigious projects: with the famous Belgian architect Mario Garzanitti and with the hotel chain El BulliHotel. After four years as Co-Director in the architectural firm ToolStudio SL, in 2009 he decided to embark on the project of building children`s playhouses, with his family`s support. In 2009 SmartPlayhouse was founded.

The objective of SmartPlayhouse is to be a reference in children`s playhouses. By using the most modern manufacturing technology, the best-quality materials on the market and respecting the environment at all times. All of this, as well as paying tribute to and promoting the architectural buildings that have marked the creative avantgarde tendencies since the middle of the 20th Century, which all together offer a distinctive asset to both children and parents.

The playhouses are made from top-quality materials so that you can enjoy them for years to come. What's more, they feature important safety innovations, so that we can honestly state that they are the safest you can buy.

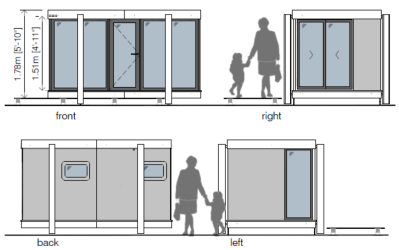
Materials

The main component of the playhouses is Birch marine board. Used in the Air-Sea industry, it is highly resistant to rough weather and is very sturdy. The windows are made of methacrylate; an organic material that does not chip or break like glass and is very impact resistant. The forages, hinges, screws and the outdoor clasp are all made of stainless steel to avoid being harmed by harsh weather. All the openings have rubber gaskets to assure for permanent sealing against any air or water. The key lock is produced with aluminium alloy. The paints used on the corners are water-based and comply with the European EN71/3 Toy Safety Standard. The roof has thermal insulation and precast waterproof EPDM rubber material with a water drain pipe incorporated from warehouse, so that no welding or attaching materials is required.

Ecology

The SmartPlayhouse children`s houses are created and designed to avoid harming the environment as much as possible and follow strict criteria for sustainability. For this reason, every element, material and process necessary to create the houses has been carefully selected.
The main material of the playhouses is Birch wood, and as such helps avoid the emission of CO^2 in the environment. The windows on the SmartPlayhouse houses are made of methacrylate, an organic material and thus, recyclable. The paints used are water-based and non-contaminating.

SmartPlayhouse



THE DESIGN BREIF SmartPlayhouse

Communication Need:
The client requires a new design to add to their existing range of playhouses.
The primary focus of the design is to promote the unique visual and physical possibilities of a contemporary child's playhouse. The aim is to embrace modern design and have some flexibility so that children can create as their own space. It is designed to compliment both traditional and contemporary architecture alike. The playhouse is intended to evoke a sense of modernism and promote the unusual and sustainable design elements of the structure.

Audience: The intended audience for this new design is people from extensively upper medium to high socio-economic backgrounds. The potential purchaser will most likely be a parent who has an appreciation of contemporary architecture and design. A cultured individual who is conscious of the environmental issues that we as a community face. Someone who is in touch with his or her inner child and still shares in the wonder of childhood and the exploration of fantasy.

Purpose:
Children`s playhouses in the garden are an important element in their development. The culture of autonomous learning originated in the Anglo-Saxon and Nordic cultures, where children`s playhouses in gardens are very common. With a playhouse the children acquire a fun space to play and parents a decorative piece for their home. The design of the SmartPlayhouse houses are inspired by reference architectural buildings, something that makes them unique and with a very different style from traditional playhouses.

Context:
The completed design will be promoted through the company's website which has four existing designs. The completed design is to be sold as an easy to assemble kit, alternatively the customer can order the whole preassembled structure or can be installed on site at the customers' request. The company partially relies on word of mouth to promote the inherent beauty and uniqueness of the design, so the playhouses can be seen in the rear yards of the more affluent customers. As well as domestic settings, the playhouses are often purchased by educational institutions like kindergartens and childcare centres to complement and extend existing spaces, both indoor and out. It is also anticipated that the company will install the completed design at trade shows where the sustainable features of the design can be truly emphasised.

Constraints:
The design must:

- reflect the existing philosophy and style of the company – using modern art movements and contemporary architecture as inspiration in the design of the playhouses
- fit within a 3 x 3-meter square footprint (no height specified)
- consider the end user (child) and be scaled accordingly and adhere to health and safety regulations
- be aesthetically pleasing, modern, and complement either contemporary or historical architecture styles (i.e. parents would be happy with it in their backyard!)
- be a fun and inspiring place for children to exercise their imaginations, wonder and creativity

Final Presentations:

- 2D plan and elevation drawings
- 3D rendered 2-point perspective (manual methods)
- 3D representation (digital methods such as SketchUp or a constructed scale model)

SmartPlayhouse

a playhouse for the children, a sculpture for the garden