



Western Australian Certificate of Education Examination, 2014

Question/Answer Booklet

DESIGN

Stage 3

Please place your student identification label in this box

Student Number: In figures

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In words

Time allowed for this paper

Reading time before commencing work: ten minutes
Working time for paper: two and a half hours

Materials required/recommended for this paper

To be provided by the supervisor

This Question/Answer Booklet

To be provided by the candidate

Standard items: pens (blue/black preferred), pencils (including coloured), sharpener, correction fluid/tape, eraser, ruler, highlighters

Special items: non-programmable calculators approved for use in the WACE examinations, approved drawing instruments: a drawing compass, set square, dividers, protractor, templates, the practical (portfolio) examination of up to 15 A3 single-sided sheets

Tick (✓) one of the boxes below to indicate the context that you studied this year.	
Context	✓
Photography	<input type="checkbox"/>
Graphics	<input type="checkbox"/>
Technical graphics	<input type="checkbox"/>
Dimensional	<input type="checkbox"/>

Number of additional answer booklets used (if applicable):

Important note to candidates

No other items may be taken into the examination room. It is **your** responsibility to ensure that you do not have any unauthorised notes or other items of a non-personal nature in the examination room. If you have any unauthorised material with you, hand it to the supervisor **before** reading any further.

Structure of the examination

The WACE Design Stage 3 examination consists of a written component worth 50 per cent of the total examination score and a practical (portfolio) component worth 50 per cent of the total examination score.

Structure of this paper

Section	Number of questions available	Number of questions to be answered	Suggested working time (minutes)	Marks available	Percentage of total exam
Section One: Short response	5	5	30	48	15
Section Two: Extended response	2	2	120	54	35
	4	1			
Total					50

Instructions to candidates

- The rules for the conduct of Western Australian external examinations are detailed in the *Year 12 Information Handbook 2014*. Sitting this examination implies that you agree to abide by these rules.
- Write your answers in this Question/Answer Booklet.
- Section One contains **five (5)** questions. Answer **all** questions.
- Section Two contains **six (6)** questions. You **must** answer Questions 6 and 7. Answer **one (1)** question from Questions 8 to 11.
- You must be careful to confine your responses to the specific questions asked and to follow any instructions that are specific to a particular question.
- Spare pages are included at the end of this booklet. They can be used for planning your responses and/or as additional space if required to continue an answer.
 - Planning: If you use the spare pages for planning, indicate this clearly at the top of the page.
 - Continuing an answer: If you need to use the space to continue an answer, indicate in the original answer space where the answer is continued, i.e. give the page number. Fill in the number of the question that you are continuing to answer at the top of the page.

Section One: Short response

15% (48 Marks)

This section has **five (5)** questions. Answer **all** questions. Write your answers in the spaces provided.

Spare pages are included at the end of this booklet. They can be used for planning your responses and/or as additional space if required to continue an answer.

- **Planning:** If you use the spare pages for planning, indicate this clearly at the top of the page.
- **Continuing an answer:** If you need to use the space to continue an answer, indicate in the original answer space where the answer is continued, i.e. give the page number. Fill in the number of the question that you are continuing to answer at the top of the page.

Suggested working time: 30 minutes.

Question 1

(6 marks)

(a) Define the phrase 'form follows function'.

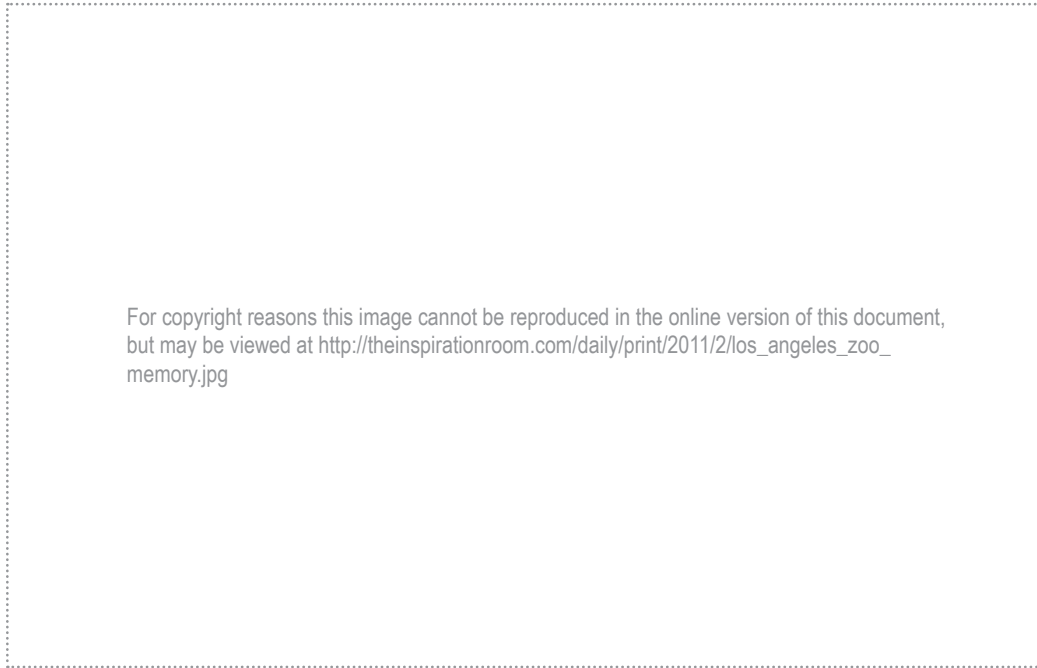
(3 marks)

(b) Explain how 'form follows function' is commonly applied within your context.

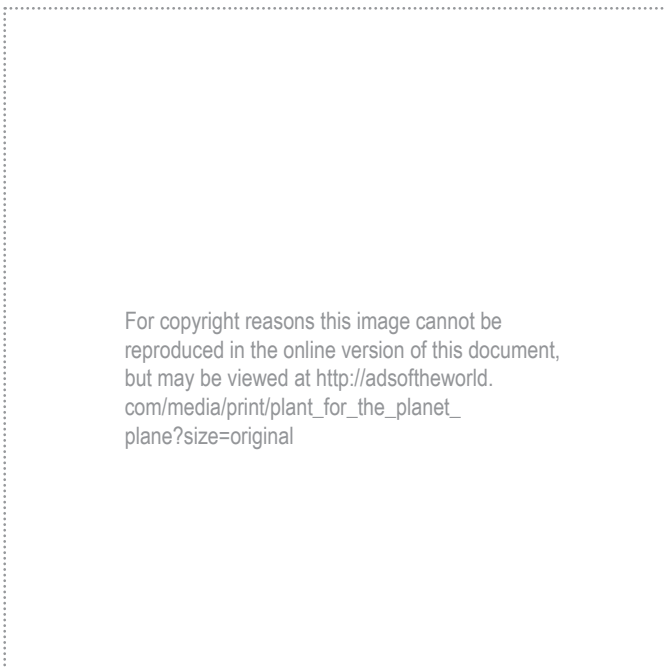
(3 marks)

Question 2

(16 marks)



Product 1: Graphic poster



Product 2: Photographic poster



Product 3: Dimensional object

Choose **one** of the design products shown on page 4 as a reference to answer the following questions.

- (a) Name **two** design principles that were used in the design product and explain how they were applied to communicate the message. (6 marks)

Product: _____

- (b) Using the same **two** design principles, discuss how you could alter their application to change the meaning of the message in that design product. (6 marks)

Question 2 (continued)

- (c) Analyse the typographical choices made by the designer to enhance the meaning of that design product. (4 marks)

Question 3

(6 marks)

- (a) Identify a specific production material within your context and detail the parameters **or** requirements that would be necessary in planning the production of your product using this material. (3 marks)

Production material: _____

- (b) Cite **one** example of a material you might use. Outline how planning the production process for this material had to incorporate safe work practices. (3 marks)

Example: _____

Question 4

(7 marks)

There are many situations in which ethical decisions play a major part in the design process. With this in mind, answer the following questions.

- (a) A client has asked you to work from another designer's original commercial design. Explain the legal requirements that need to be addressed in this scenario. (3 marks)

- (b) Discuss how planning for environmental impacts **or** sustainable practices would influence the mass production of a product or service in your context. (4 marks)

Question 5

(13 marks)

Select **one** of the environmentally-themed products illustrated below and answer the following questions.



Product 1: Bus shelter



Product 2: Photographic poster

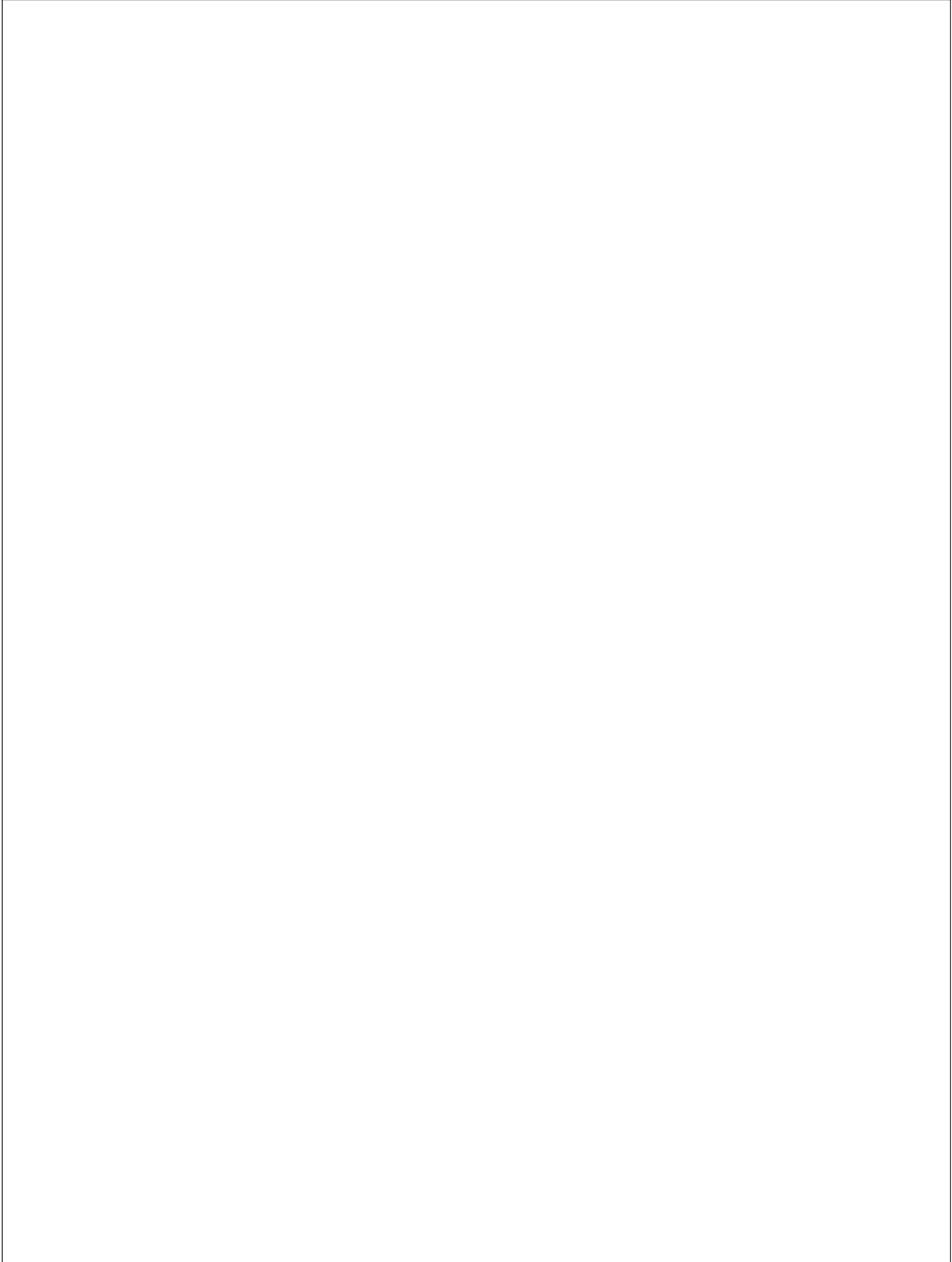
For copyright reasons this image cannot be reproduced in the online version of this document, but may be viewed at http://ugn.ucoz.org/news/global_warming_poster/2011-01-26-27

Product 3: Graphic poster

- (a) Explain the inquiry process that the designer could have followed to gather source information for the design solution for **one** of the products illustrated above. (3 marks)

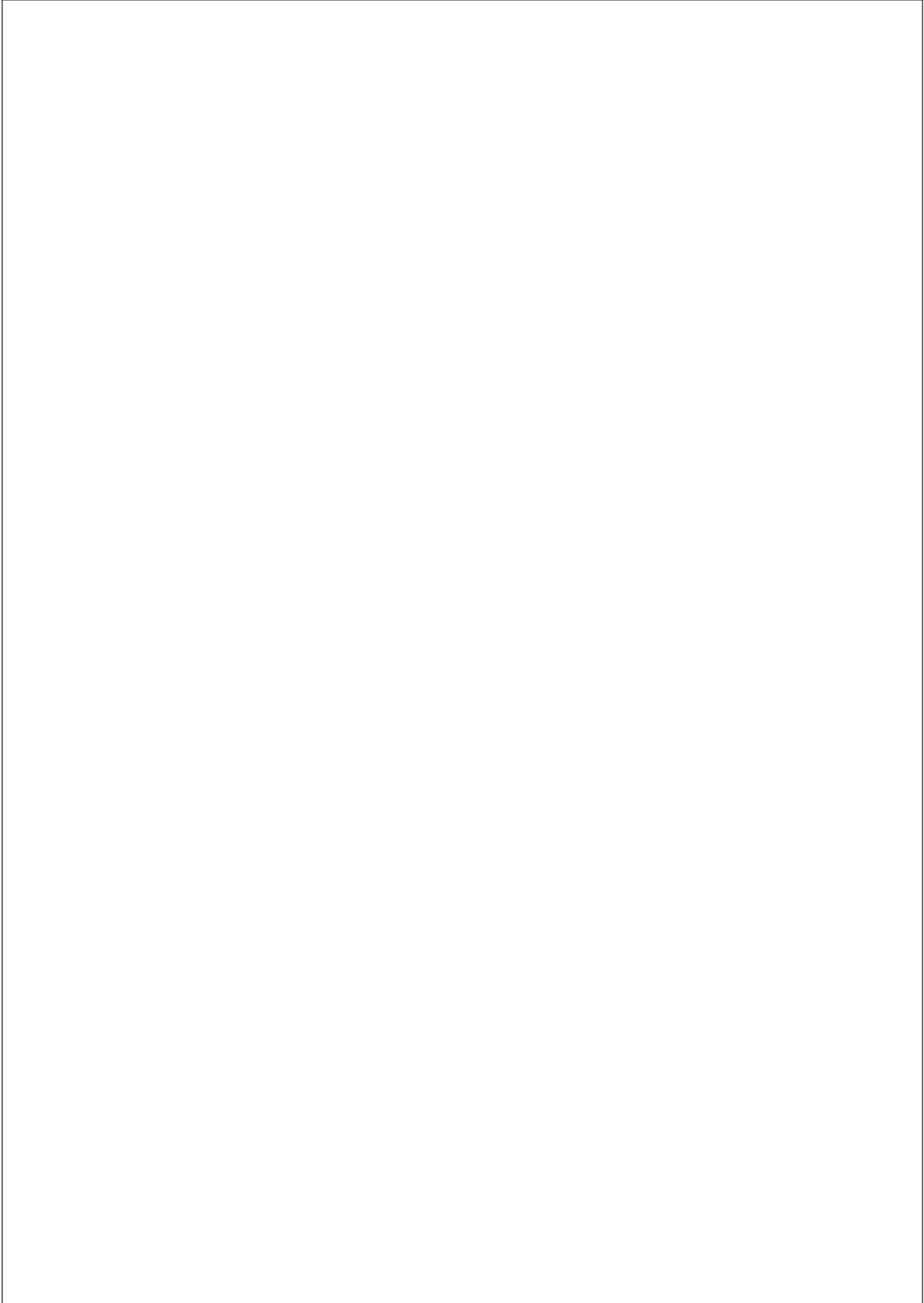
- (b) Construct documentation to reflect the design development and refinement stages of the design process. Each stage must indicate the progressive nature of the design process. Use sketches, annotations and key reference terms from within your context to articulate your answer. (6 marks)

Design development:



Question 5(b) (continued)

Refinement:

A large, empty rectangular box with a thin black border, occupying most of the page. It is intended for the student to draw or write their refinement.

See next page

- (b) Discuss how you have used a communication model **or** theory to influence the end receiver in your project. (4 marks)

- (c) Identify and discuss how you used visual codes to represent a cultural value **or** belief to an intended audience in your project. (4 marks)

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Question 7

(18 marks)

Design Brief: You are part of a design team that has been approached by a new Western Australian company (Coast) to create a design product for the launch of their signature fashion store. The client has provided the following images and stimuli to guide you in the exploration of their chosen themes.

Roles in the design team:

- the photographic designer must develop the brand identity, using images
- a fashion magazine advertisement must be developed by the graphic designer
- the dimensional designer must create an iconic form **or** promotional article to be used in the store **or** as a gift at the launch
- fixtures and displays must be created by the technical graphics designer.

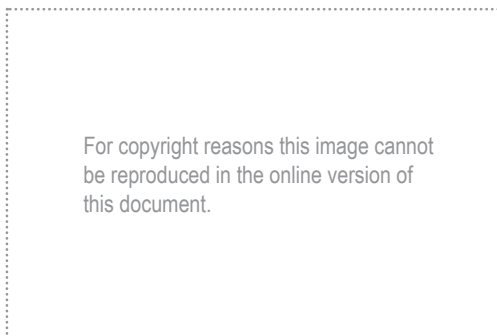


Image 1



Image 2



Image 3

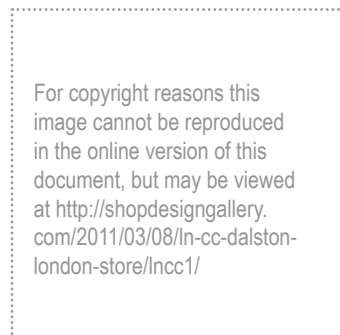


Image 4

3. Accents **Ventilla Script** by Maelle K [↗ site](#) [1 comment]

Ventilla Script

Image 5

54. Accents **Geo Sans Light** by Manfred Klein [↗ site](#) [37 comments]

Geo Sans Light

Image 6

28. Accents **Coolvetica** by Typodermic Fonts [↗ site](#) [4 comments]

Coolvetica

Image 7

Accents **Frenchy** by Folders Rich [↗ site](#)

FRENCHY

Image 8

Sandy Ravage by gultzak [↗ site](#)

SANDY RAVAGE

Image 9

Ocean Coastlines by Skyseven Fonts [↗ site](#)

Ocean Coastlines

Image 10

See next page



Image 11



Image 12



Image 13



Image 14

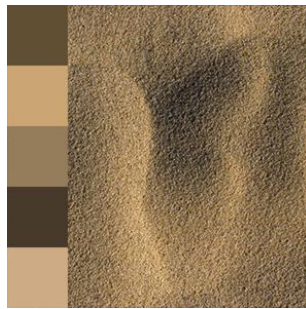


Image 15



Image 16

Choose **one** role and address the following questions. Indicate your **role** by ticking the appropriate box:

Photographic designer

Graphic designer

Dimensional designer

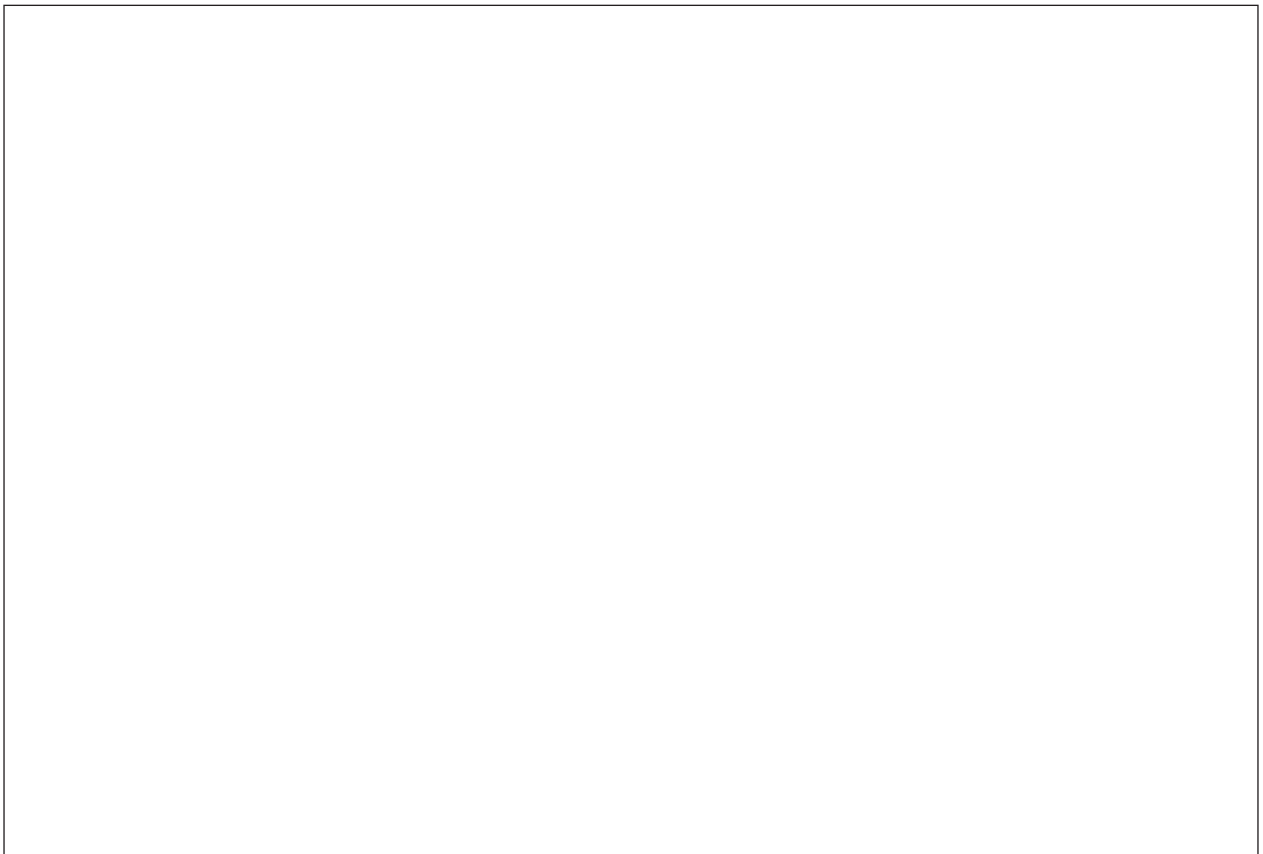
Technical graphics designer

- (a) Create a comprehensive brainstorm diagram to develop the design product for that role using the stimulus material provided. (4 marks)

Question 7 (continued)

(b) Justify your selection of **two** ideas for the design product to present to the client. (6 marks)

(c) Choose **one** of the ideas discussed in part (b) and draw an annotated illustration of it in the space provided below. (3 marks)



(d) Apply a process of critical reflective analysis to refine the idea you have developed in part (c). (5 marks)

Section Two: Extended response: Context specific

Answer **one (1)** question from Questions 8 to 11 in relation to your chosen context. Write your answers in the spaces provided.

Examine the stimulus provided to answer the questions.

Question 8: Photography context

(15 marks)



Photograph constructed for an awareness campaign

- (a) Analyse how the designer manipulates visual codes in order to present a viewpoint for an audience. Refer to the image above in your answer. (5 marks)

- (b) Analyse critically the suitability of the materials/production tools which may have been used by the designer of the photograph. (4 marks)

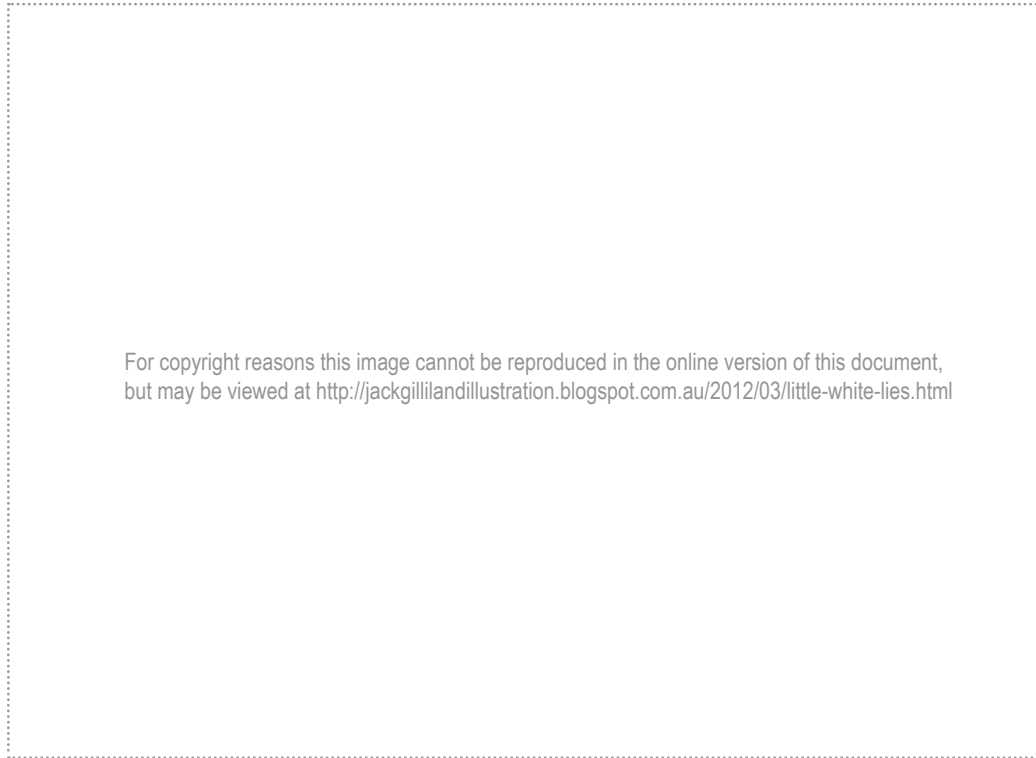
- (c) Create **two** detailed key questions to gather information from the target audience to justify the suitability of the choices made during the production of the photograph. (6 marks)

One: _____

Two: _____

Question 9: Graphics context

(15 marks)



Magazine cover – Truth and Movies issue

- (a) Analyse how the designer manipulates visual codes in order to present a viewpoint for an audience. Refer to the image above in your answer. (5 marks)

See next page

- (b) Analyse critically the suitability of the materials/production tools which may have been used by the designer of the magazine cover. (4 marks)

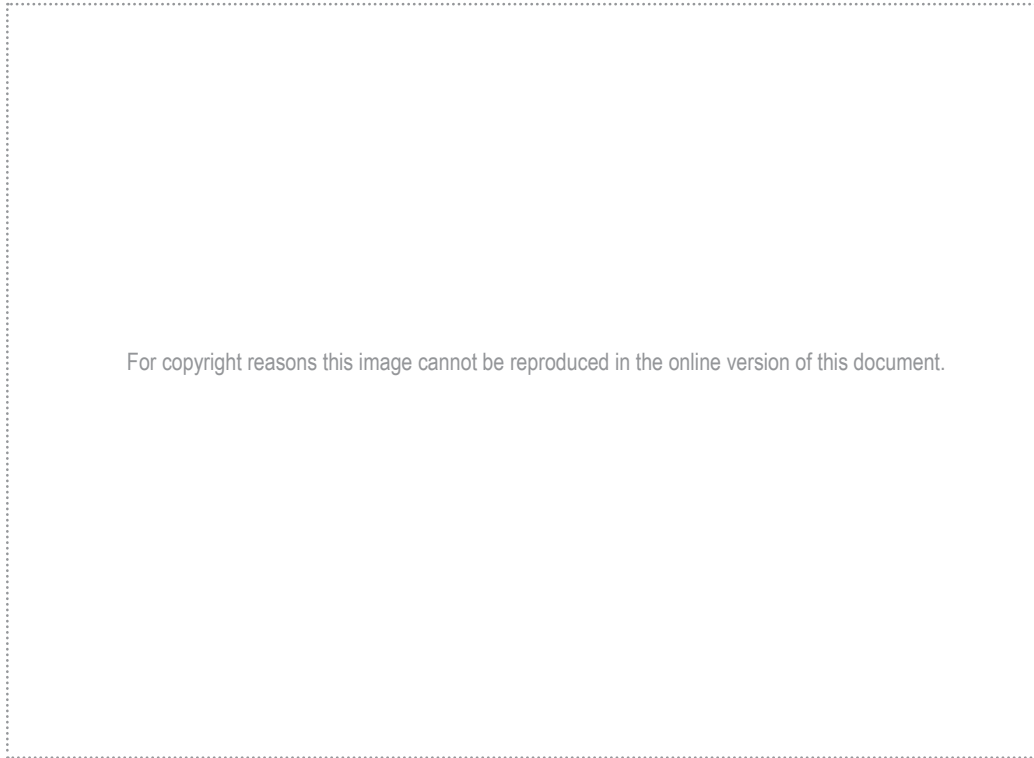
- (c) Create **two** detailed key questions to gather information from the target audience to justify the suitability of the choices made during the production of the magazine cover. (6 marks)

One: _____

Two: _____

Question 10: Technical graphics context

(15 marks)



Multifunctional spatial design

- (a) Analyse how the designer manipulates visual codes in order to present a viewpoint for an audience. Refer to the image above in your answer. (5 marks)

- (b) Analyse critically the suitability of the materials/production tools which may have been used by the designer of the spatial design. (4 marks)

- (c) Create **two** detailed key questions to gather information from the target audience to justify the suitability of the choices made during the production of the spatial design. (6 marks)

One: _____

Two: _____

ACKNOWLEDGEMENTS

Section One

Question 2

Product 1

Salamanca, R. (2010, September). *Memory* [Image]. [Los Angeles, CA]: RLR Advertising for the Los Angeles Zoo. Retrieved March 9, 2014, from http://theinspirationroom.com/daily/print/2011/2/los_angeles_zoo_memory.jpg

Product 2

Durán, L. (2012, March). *Every leaf traps CO₂* [Image]. [Munich]: Leagas Delaney Hamburg for Plant for the Planet. Retrieved March 9, 2014, from : http://adsoftheworld.com/media/print/plant_for_the_planet_plane?size=original

Product 3

Adapted from: Furgiuele, G. (2013, August 21). Muse headset [Image]. In Mind over muse [Web log post]. *ADONE Magazine*. Retrieved March 9, 2014, from <http://adonemagazine.com/article/mind-over-muse>

Question 5

Product 1

Bus shelter designed by Sean Godsell Architects [Image]. (2005). Retrieved March 9, 2014, from www.design21sdn.com/feature/15

Product 2

Stop the invasion [Image]. [2013]. France: Young & Rubicam Paris for Surfrider Foundation Europe. Retrieved March 9, 2014, from www.bestadsonline.com/files/print/2013/Feb/50275_SurfriderInvasionDEF5.jpg

Product 3

Lin, L. [2010]. *Going under* [Image]. Retrieved March 9, 2014, from http://ugn.ucoz.org/news/global_warming_poster/2011-01-26-27

Section Two

Question 7

Image 1

Nogueira, M. [2009]. *Boutique interior* [Image]. Retrieved February 20, 2014, from www.resourcedir.com/insight/high-class-shop-interior-design-ideas-3166.html

Image 2

Adapted from: Wong, K. (2007). *Fantastik Antik – shop design* [Image]. (2007). Retrieved February 20, 2014, from www.rebelone.net/media/work.html

Image 3

Becker, H. (2008, August 29). Hamburg store interior [Image]. In *My Hamburg trip* [Web log post]. Retrieved February 20, 2014, from <http://decor8blog.com/2008/08/29/my-hamburg-trip/>

Image 4

London Store [Image]. [2010]. Retrieved February 20, 2014, from <http://shopdesigngallery.com/2011/03/08/In-cc-dalston-london-store/Incc1/>

- Image 5** Maelle K. [Keita, M.] (2014). *Ventilla Script typeface* [Image]. Retrieved March 9, 2014, from www.dafont.com/search.php?q=ventilla+script
- Image 6** Klein, M. (2001–2006). *Geo Sans light typeface* [Image]. Retrieved March 9, 2014, from www.dafont.com/search.php?q=geo+sans+light
- Image 7** Typodermic Fonts. (n.d.). *Coolvetica typeface* [Image]. Retrieved March 9, 2014, from www.dafont.com/search.php?q=coolvetica
- Image 8** Rich, F. (n.d.). *Frenchy typeface* [Image]. Retrieved March 9, 2014, from www.dafont.com/search.php?q=Frenchy
- Image 9** Vile, C. (n.d.). *Sandy Ravage typeface* [Image]. Retrieved March 9, 2014, from www.dafont.com/search.php?q=sandy=ravage
- Image 10** Skyhaven Fonts. (n.d.). *Ocean Coastlines typeface* [Image]. Retrieved March 9, 2014, from www.dafont.com/search.php?q=ocean+coastlines
- Image 11** Adapted from: Odysseus Games. (2014). *Ocean live wallpaper* [Image]. Retrieved from <https://play.google.com/store/apps/details?id=com.odyssei.oceanlivewallpaper.multipicture.dn>
- Image 12** Adapted from: Tuszynski, J. (2008, January 1). *Outer banks – driftwood* [Image]. Retrieved from http://commons.wikimedia.org/wiki/File:Outer_Banks_-_Driftwood.jpg
Used under the Creative Commons Attribution-Share Alike 3.0 Unported license.
- Image 15** Adapted from: *Sand* [Image]. (n.d.). Retrieved from <http://bgfons.com/download/1034>
- Image 16** Adapted from: *Cockle shells* [Image]. [2009]. Retrieved from www.highresolutiontextures.com/4-hi-res-mussel-shell-textures
- Section Two**
- Question 8** Adapted from: Janssen, P. (2012, March 27). *Portraits of water 20001* [Image]. Retrieved April 2, 2014, from www.saatchiart.com/art/Installation-portraits-of-water-20001/32374/1399097/view
- Question 9** Gilliland, J. *Little white lies: Truth and movies* [Image]. [2012]. Retrieved February 20, 2014, from <http://jackgillilandillustration.blogspot.com.au/2012/03/little-white-lies.html>
- Question 10** Sakaguchi, H. (n.d.). *House T by Hiroyuki Shinozaki Architects* [Image]. © Hiroyasu Sakaguchi. Retrieved February 20, 2014, from www.blueverticalstudio.com/environmental-design-by-fabio-ongarato/
- Question 11** *Environmental design by Fabio Ongarato Design* [Image]. (n.d.). Photograph © Fabio Ongarato Design. Retrieved June 11, 2014, from www.fabioongaratodesign.com.au/work-medium/cae/index.phps

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