



ATAR course examination, 2022

Question/Answer booklet

DESIGN

Please place your student identification label in this box

WA student number: In figures

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In words

Time allowed for this paper

Reading time before commencing work: ten minutes

Working time: two and a half hours

Materials required/recommended for this paper

To be provided by the supervisor

This Question/Answer booklet

Number of additional
answer booklets used
(if applicable):

To be provided by the candidate

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

Special items: up to three calculators, which do not have the capacity to create or store programmes or text, are permitted in this ATAR course examination, approved drawing instruments consisting of a drawing compass, set square, dividers, protractor, templates

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 material. If you have any unauthorised material with you, hand it to the supervisor **before** reading any further.

Structure of the examination

The Design ATAR course examination consists of a written component and a practical (portfolio) component.

Structure of this paper

Section	Number of questions available	Number of questions to be answered	Suggested working time (minutes)	Marks available	Percentage of written examination
Section One Short response	5	5	30	32	30
Section Two Extended response	6	3	120	69	70
Total					100

Instructions to candidates

- The rules for the conduct of the Western Australian external examinations are detailed in the *Year 12 Information Handbook 2022: Part II Examinations*. Sitting this examination implies that you agree to abide by these rules.
- Write your answers in this Question/Answer booklet preferably using a blue/black pen. Do not use erasable or gel pens.
- Answer the questions according to the following instructions.

Section One: Contains five questions. Answer all questions.

Section Two: Contains six questions. You must answer Questions 6 and 7. Answer one question from Questions 8 to 11.
- You must be careful to confine your answers to the specific questions asked and to follow any instructions that are specific to a particular question.
- Supplementary pages for planning/continuing your answers to questions are provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.

Section One: Short response**30% (32 Marks)**

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

Supplementary pages for planning/continuing your answers to questions are provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.

Suggested working time: 30 minutes.

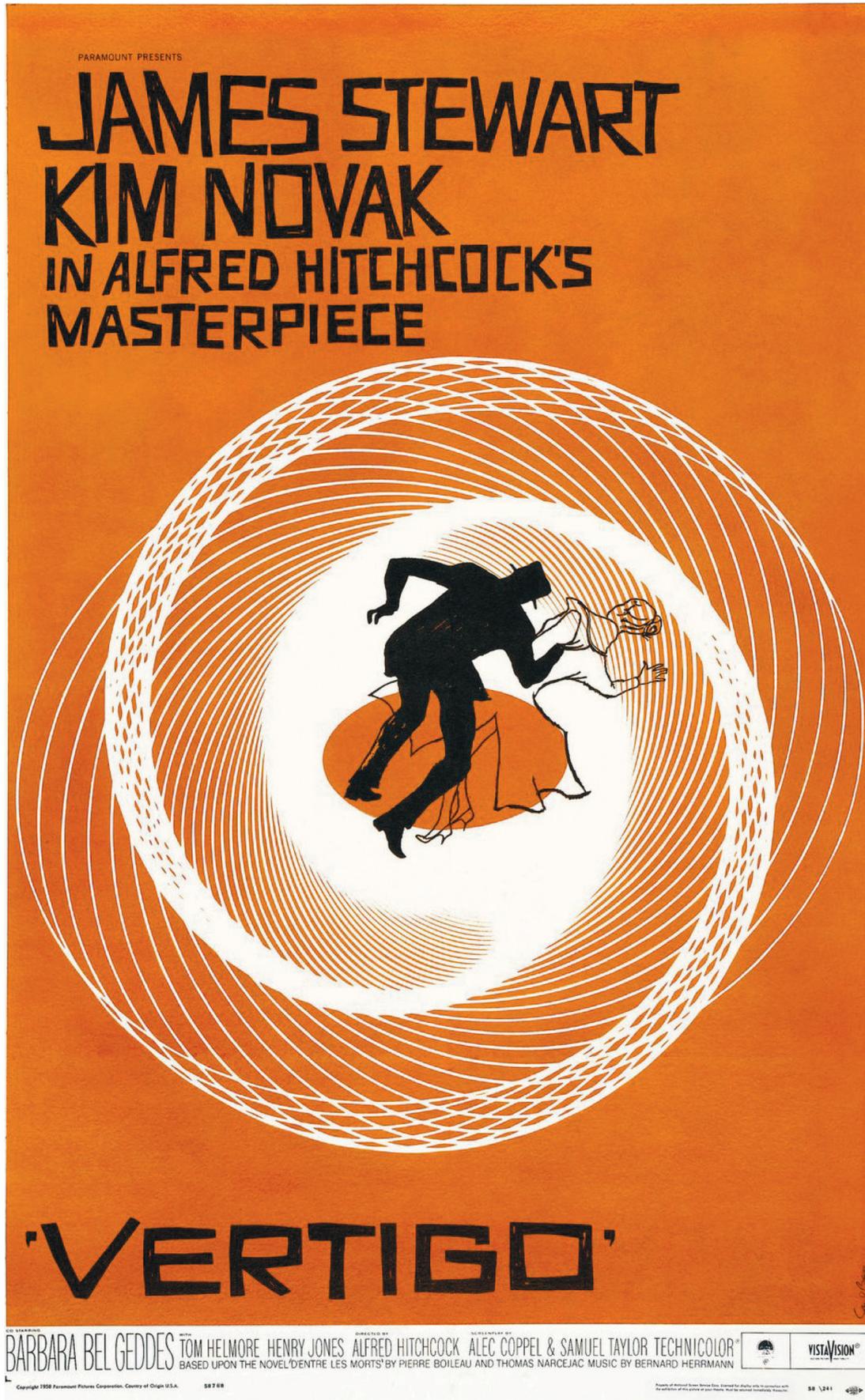


Figure 1: Psychological thriller film poster by Saul Bass

See next page

Refer to Figure 2 on the previous page to answer this question.

- (b) Propose **three** advanced design processes the designer could have used in the development of the shoe design. (6 marks)

One: _____

Two: _____

Three: _____



Figure 5: LG washing machine print campaign

See next page

Section Two: Extended response

70% (69 Marks)

This section contains **six** questions.

You **must** answer Question 6, which is common to all contexts **and** Question 7, which relates to a given stimulus.

Then answer **one** context-specific question from Questions 8 to 11.

Write your answers in the spaces provided.

Supplementary pages for planning/continuing your answers to questions are provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e., give the page number.

Suggested working time: 120 minutes.

Question 6

(23 marks)

Refer to **one** design project that you have undertaken this year. Use this project to answer all parts of this question.

- (a) Outline your design brief and its proposed design solution, including the intended message. (3 marks)

Question 6 (continued)

- (c) (i) Draw labelled diagrams of **two** communication models that you investigated this year. (6 marks)

Communication Model 1: _____

Communication Model 2: _____

Question 7

(12 marks)

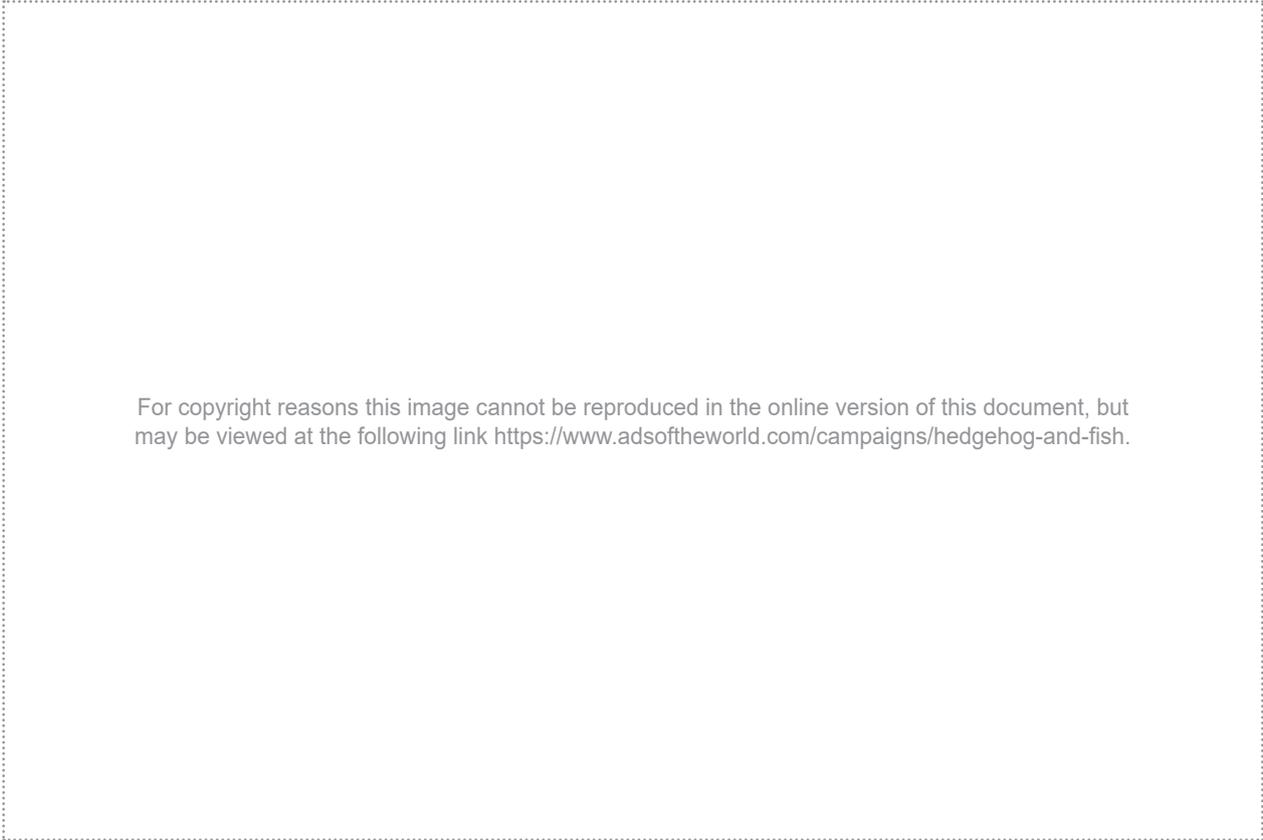


Figure 6: Park Assist Technology Print Campaign by Volkswagen

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See next page

Section Two: Extended response: Context-specific

Answer **one** question from Questions 8 to 11 in relation to your chosen context. Tick **one** of the boxes below to indicate your context.

Context	Tick ✓	Product	Question	Pages
Photography	<input type="checkbox"/>	Fabric design based on photographs	8	22–25
Graphic design	<input type="checkbox"/>	Resort entrance signage design	9	26–29
Dimensional design	<input type="checkbox"/>	Statement lighting design for the lobby entrance	10	30–33
Technical graphics	<input type="checkbox"/>	Shade canopy design for the outdoor café space	11	34–37

Examine the design brief below to answer your context-specific question.

Design brief

A tourism provider in Western Australia has invested in a new, world-class sustainable resort, to be built in the Coral Coast region in northern Western Australia. The aim of the eco-resort's design is to establish an iconic landmark to rival the Sydney Opera House. The client wishes to highlight features of the resort's environment using postmodern themes.

Intended audience

The exciting and unconventional theme of postmodern design was selected to appeal to 'aspirational and adventurous' travellers. This eco-aware audience enjoy discovering new places and participating in on-trend experiences. The 'brag factor' influences their destination decision-making. Travel and holidays are seen as a reward for hard work and an opportunity to spend their well-earned money.

Resort environment

The Coral Coast is known for its wildflowers, limestone cliffs and gorges, pink salt lakes and marine life, including whale sharks and manta rays.

Deliverables

Your designs must:

- be innovative and unique
- reflect themes of postmodern design
- highlight features of the resort's environment
- engage and attract the intended audience to the new eco-resort.

See next page

Postmodernist themed stimulus material

Postmodernism is a style of design that appeared from the late 1970s and continues to inform contemporary design. It is known for its use of eclectic and expressive decoration, unconventional application and experimentation with design elements and principles.

Postmodern designs can employ humour, metaphor and shock tactics as strategies for communication to evoke audience responses of fun, happiness and positivity. Awareness of the environment plays a significant part of postmodern design in creating products that are energy efficient or made from recycled or repurposed components.

For copyright reasons this image cannot be reproduced in the online version of this document, but may be viewed at the following link <https://www.creativebloq.com/inspiration/10-iconic-examples-of-memphis-design>, see '07. Kartell's flagship store tribute.

For copyright reasons this image cannot be reproduced in the online version of this document, but may be viewed at the following link <https://www.phaidon.com/agenda/architecture/articles/2020/february/12/sorry-columns-dont-always-make-a-new-building-look-old/>



For copyright reasons this image cannot be reproduced in the online version of this document, but may be viewed at the following link <https://www.forbes.com/sites/yjeanmundelsalle/2016/05/26/masters-of-reinvention-the-campana-brothers-transform-unusual-materials-into-objects-of-desire/?sh=78a1022f3e1b>, see 'Sushi III chair by Estúdio Campana, 2002'.

Figure 7: Postmodern imagery

See next page

Question 8: Photography**(34 marks)**

- (a) (i) Deconstruct postmodern themes by identifying **six** visual codes, design elements and principles present in Figure 7. (6 marks)

One: _____

Two: _____

Three: _____

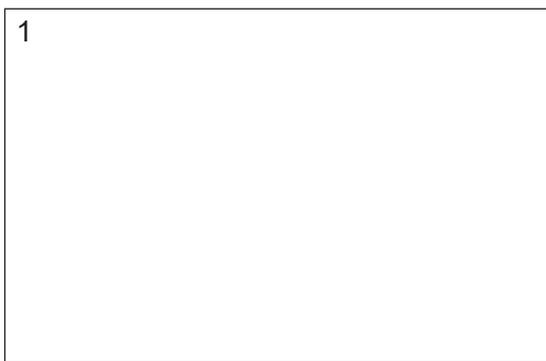
Four: _____

Five: _____

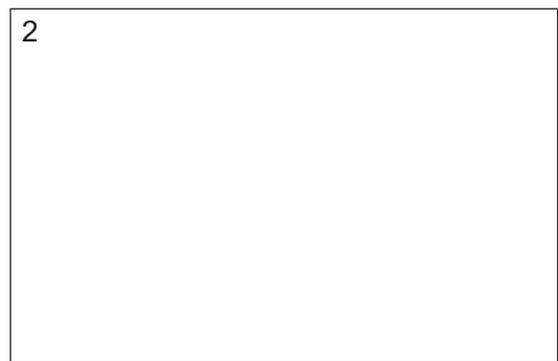
Six: _____

- (ii) Combine the postmodern themes identified in part (a)(i) with features of the resort's environment by drawing **six** thumbnail sketches. (6 marks)

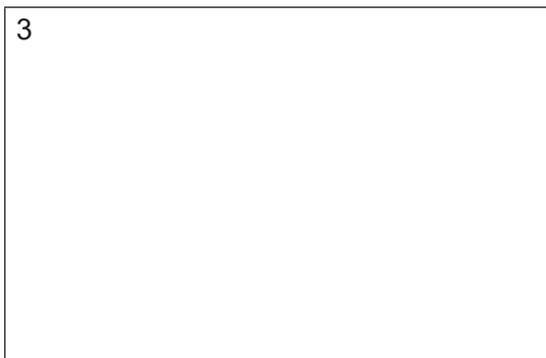
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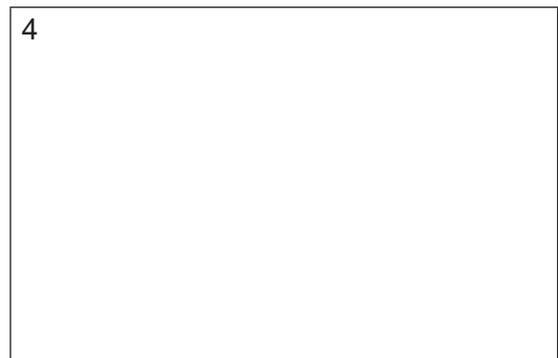
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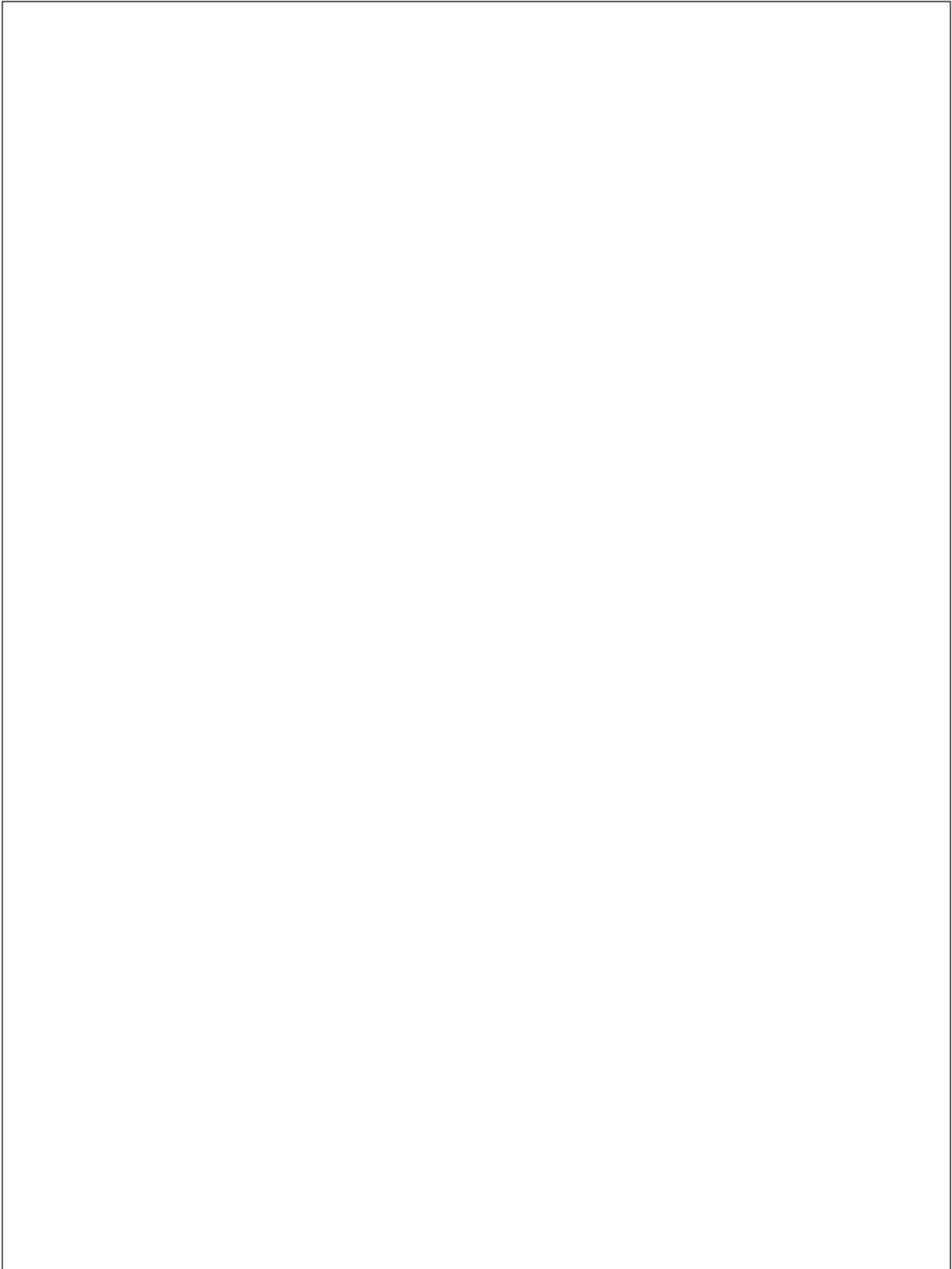
6



Use the following information, the design brief and stimulus materials on pages 20 and 21 to answer parts (b), (c) and (d) of this question. Your design must:

- be innovative and unique
- reflect themes of postmodern design
- highlight features of the resort's environment
- engage and attract the intended audience to the new eco-resort.

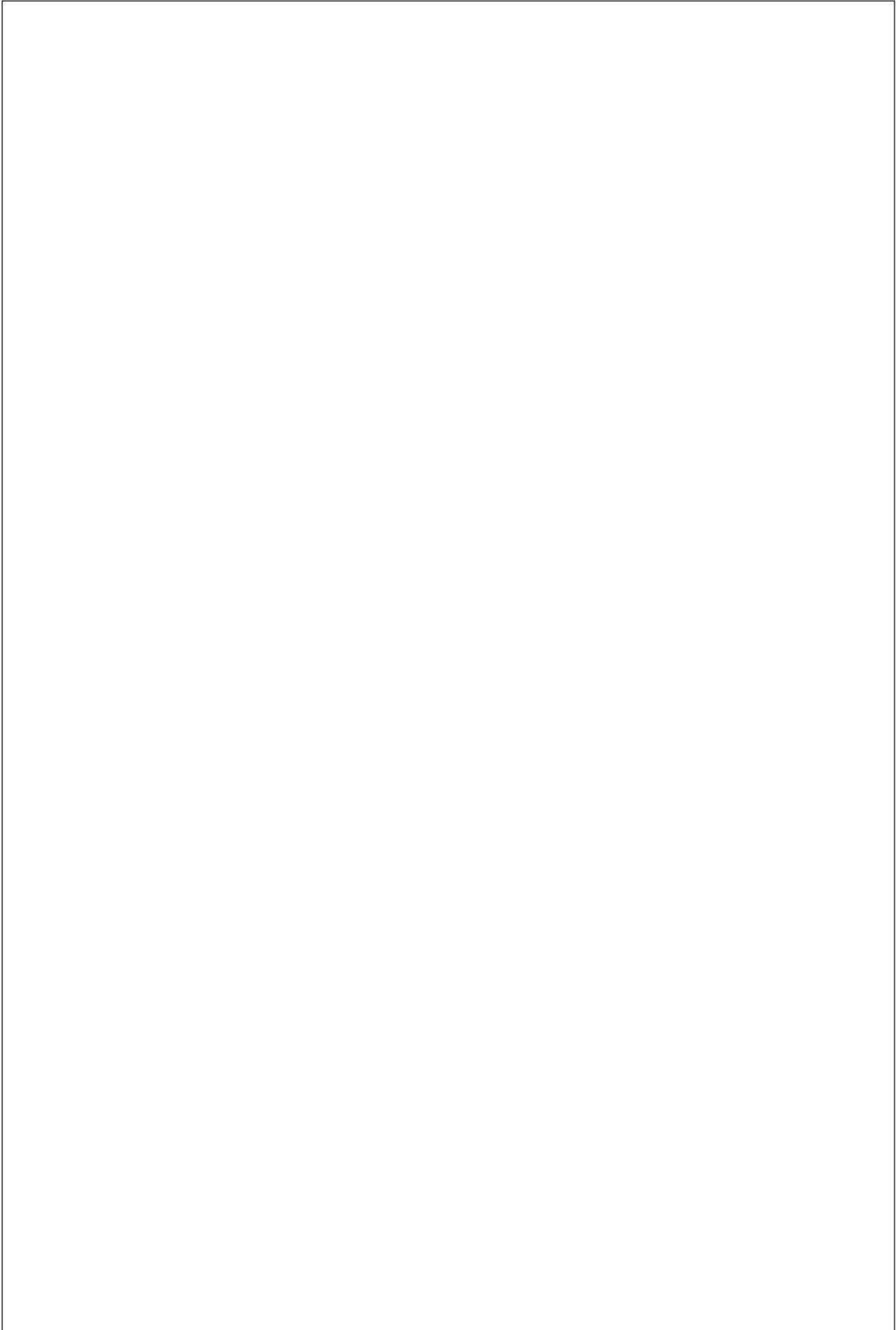
- (b) Respond to the brief by sketching **two** concepts showing the development of your fabric design. (6 marks)



See next page

Question 8 (continued)

- (c) Draw **one** refined and annotated proposed solution that reflects the requirements of the brief. (8 marks)



See next page

Question 9: Graphic design**(34 marks)**

- (a) (i) Deconstruct postmodern themes by identifying **six** visual codes, design elements and principles present in Figure 7. (6 marks)

One: _____

Two: _____

Three: _____

Four: _____

Five: _____

Six: _____

- (ii) Combine the postmodern themes identified in part (a)(i) with features of the resort's environment by drawing **six** thumbnail sketches. (6 marks)

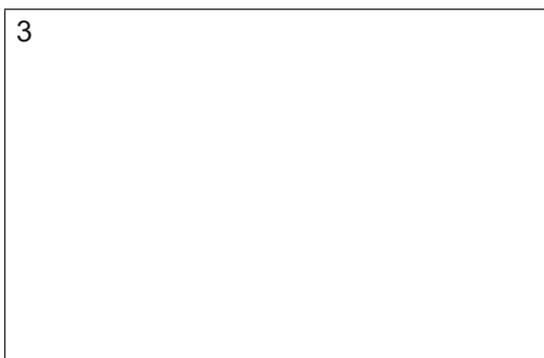
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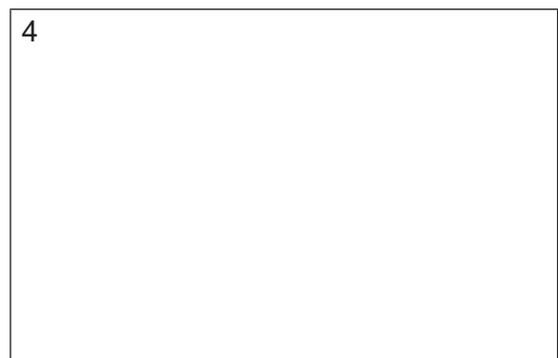
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3



4



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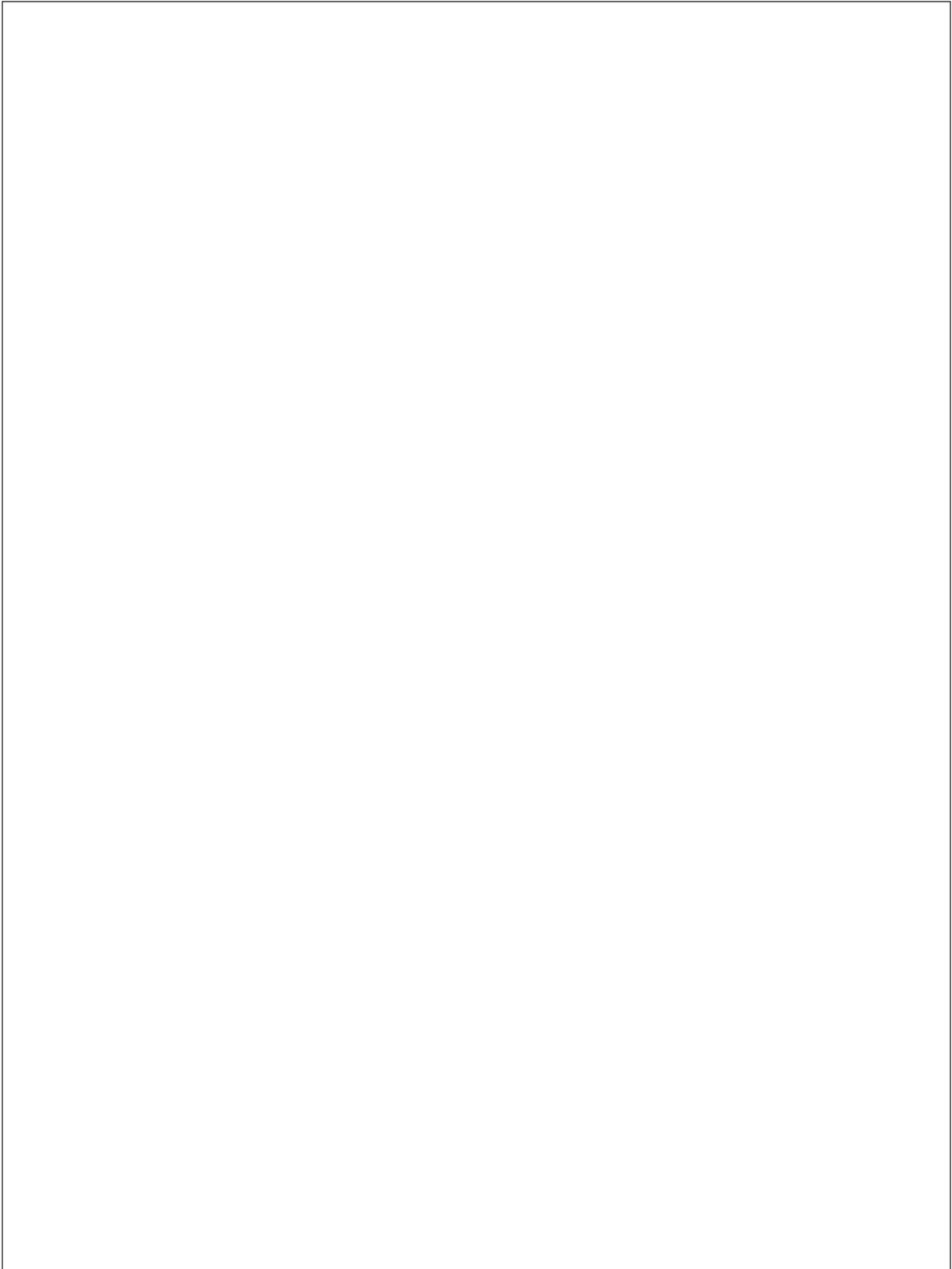
6



Use the following information, the design brief and stimulus materials on pages 20 and 21 to answer parts (b), (c) and (d) of this question. Your design must:

- be innovative and unique
- reflect themes of postmodern design
- highlight features of the resort's environment
- engage and attract the intended audience to the new eco-resort.

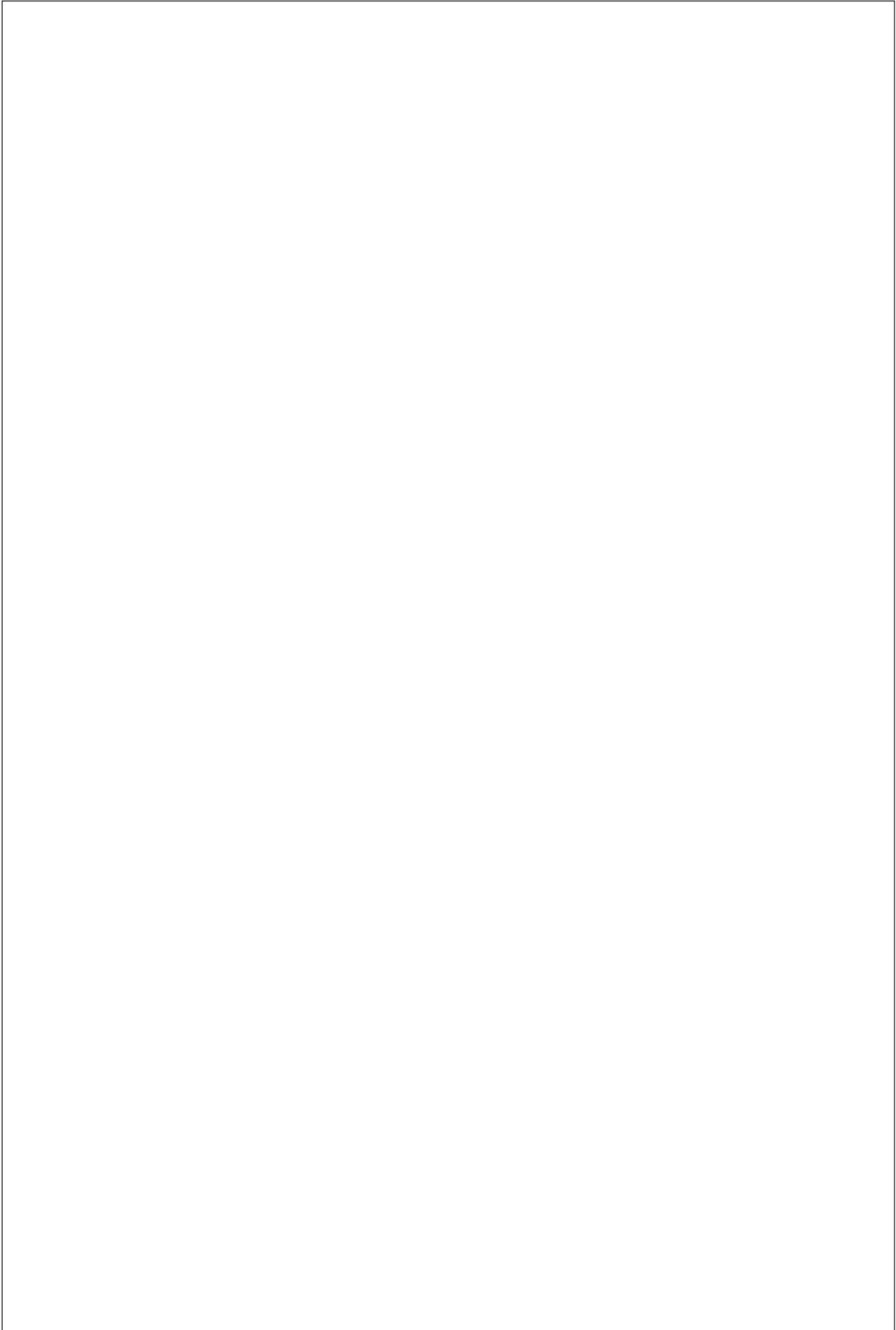
- (b) Respond to the brief by sketching **two** concepts showing the development of your resort entrance signage design. (6 marks)



See next page

Question 9 (continued)

- (c) Draw **one** refined and annotated proposed solution that reflects the requirements of the brief. (8 marks)



See next page

Question 10: Dimensional design**(34 marks)**

- (a) (i) Deconstruct postmodern themes by identifying **six** visual codes, design elements and principles present in Figure 7. (6 marks)

One: _____

Two: _____

Three: _____

Four: _____

Five: _____

Six: _____

- (ii) Combine the postmodern themes identified in part (a)(i) with features of the resort's environment by drawing **six** thumbnail sketches. (6 marks)

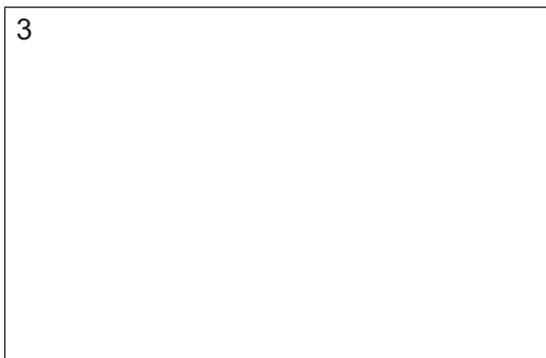
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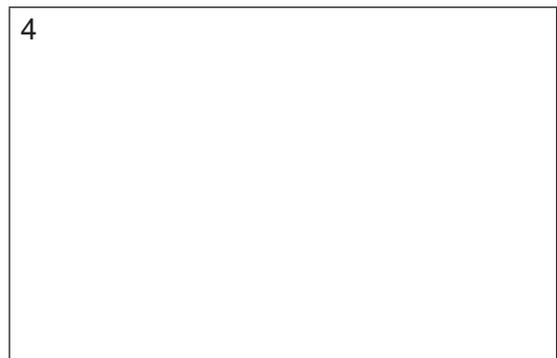
2



3



4



5



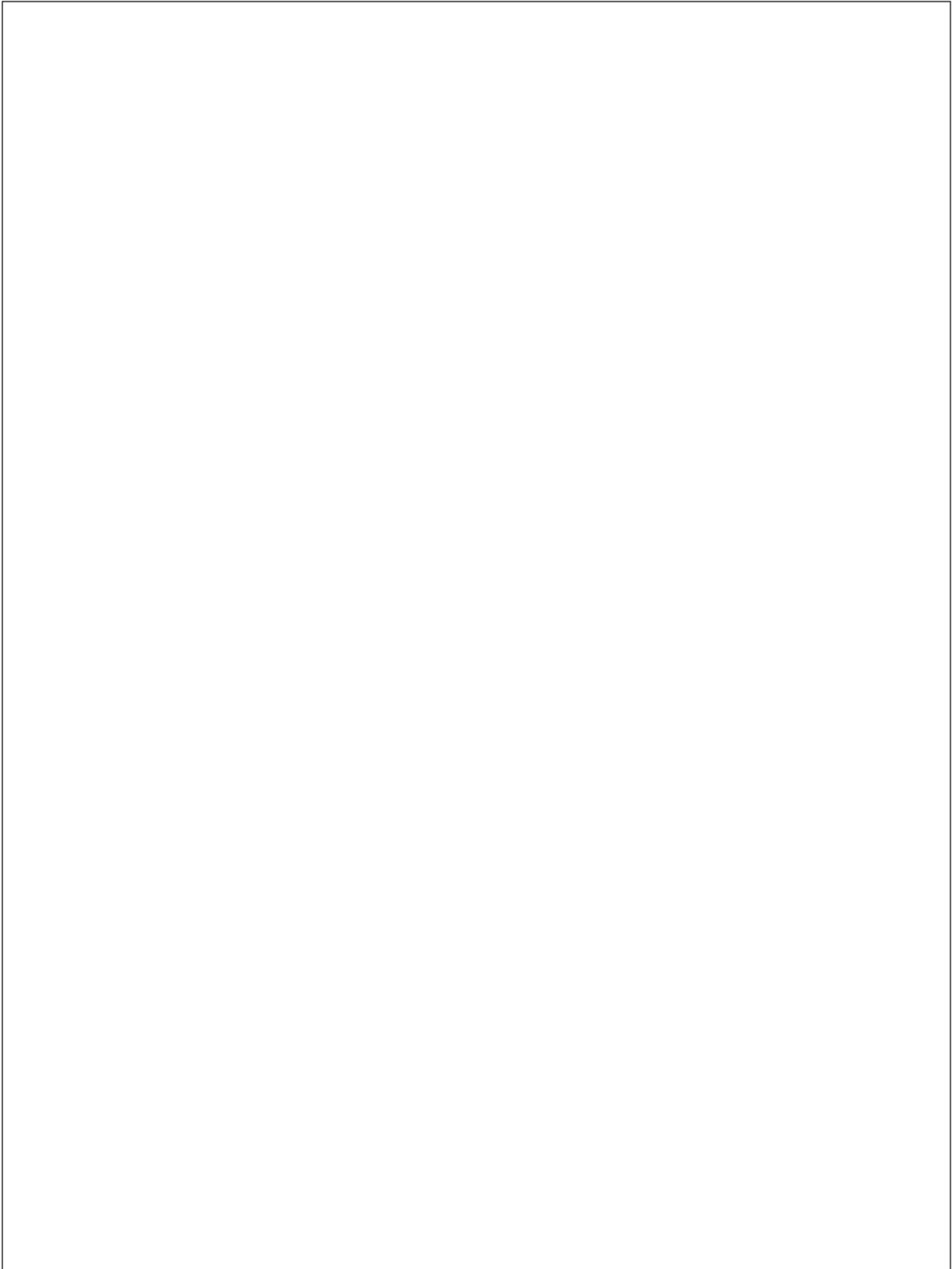
6



Use the following information, the design brief and stimulus materials on pages 20 and 21 to answer parts (b), (c) and (d) of this question. Your design must:

- be innovative and unique
- reflect themes of postmodern design
- highlight features of the resort's environment
- engage and attract the intended audience to the new eco-resort.

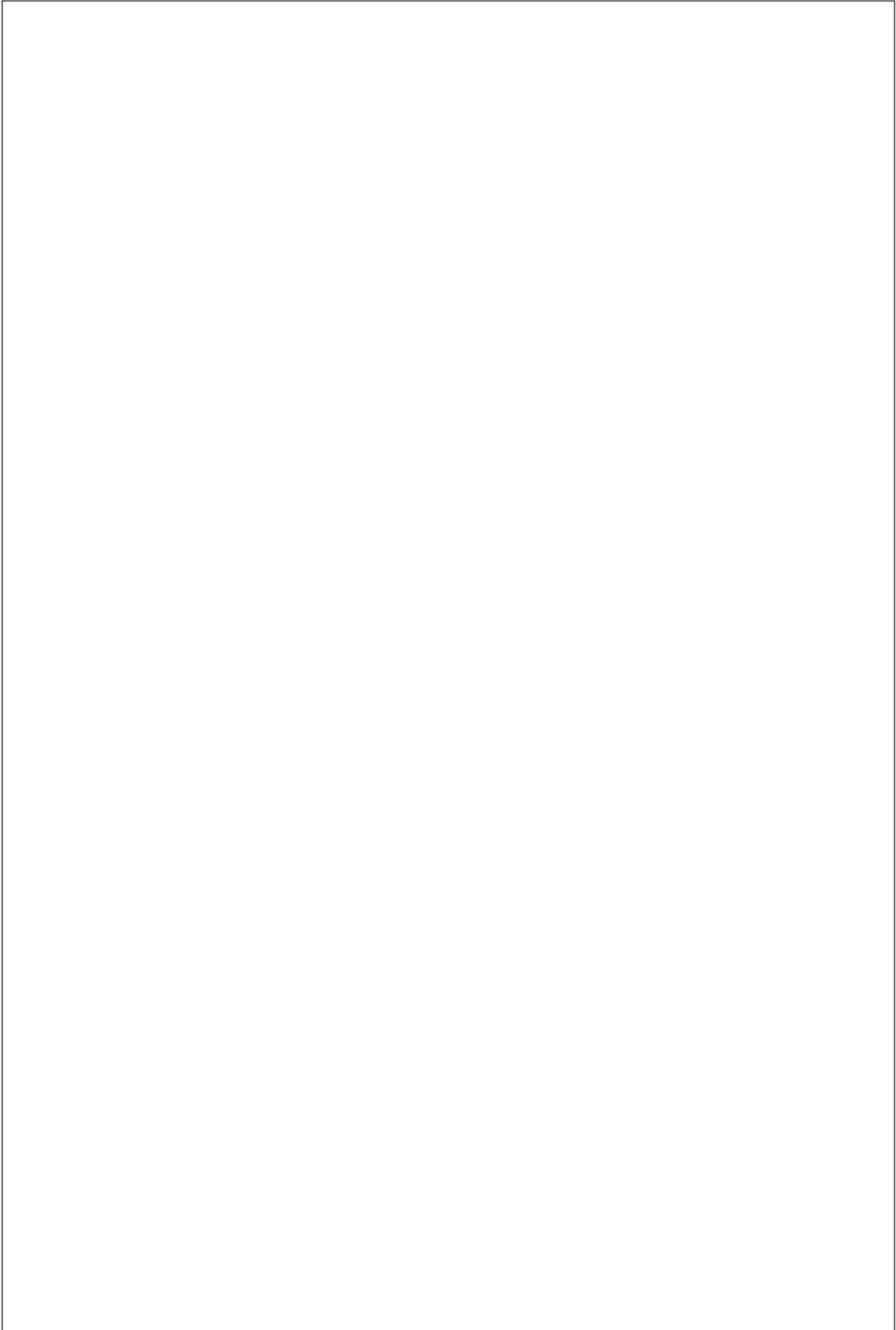
- (b) Respond to the brief by sketching **two** concepts showing the development of your statement lighting design. (6 marks)



See next page

Question 10 (continued)

- (c) Draw **one** refined and annotated proposed solution that reflects the requirements of the brief. (8 marks)



See next page

Question 11: Technical graphics**(34 marks)**

- (a) (i) Deconstruct postmodern themes by identifying **six** visual codes, design elements and principles present in Figure 7. (6 marks)

One: _____

Two: _____

Three: _____

Four: _____

Five: _____

Six: _____

- (ii) Combine the postmodern themes identified in part (a)(i) with features of the resort's environment by drawing **six** thumbnail sketches. (6 marks)

1



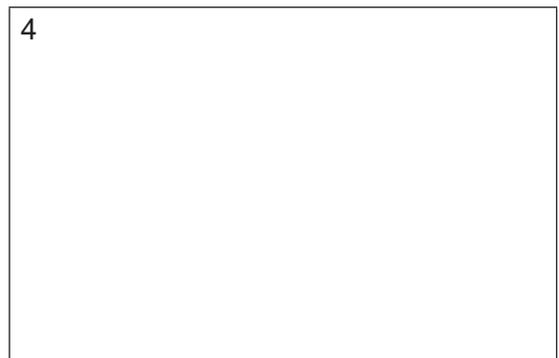
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3



4



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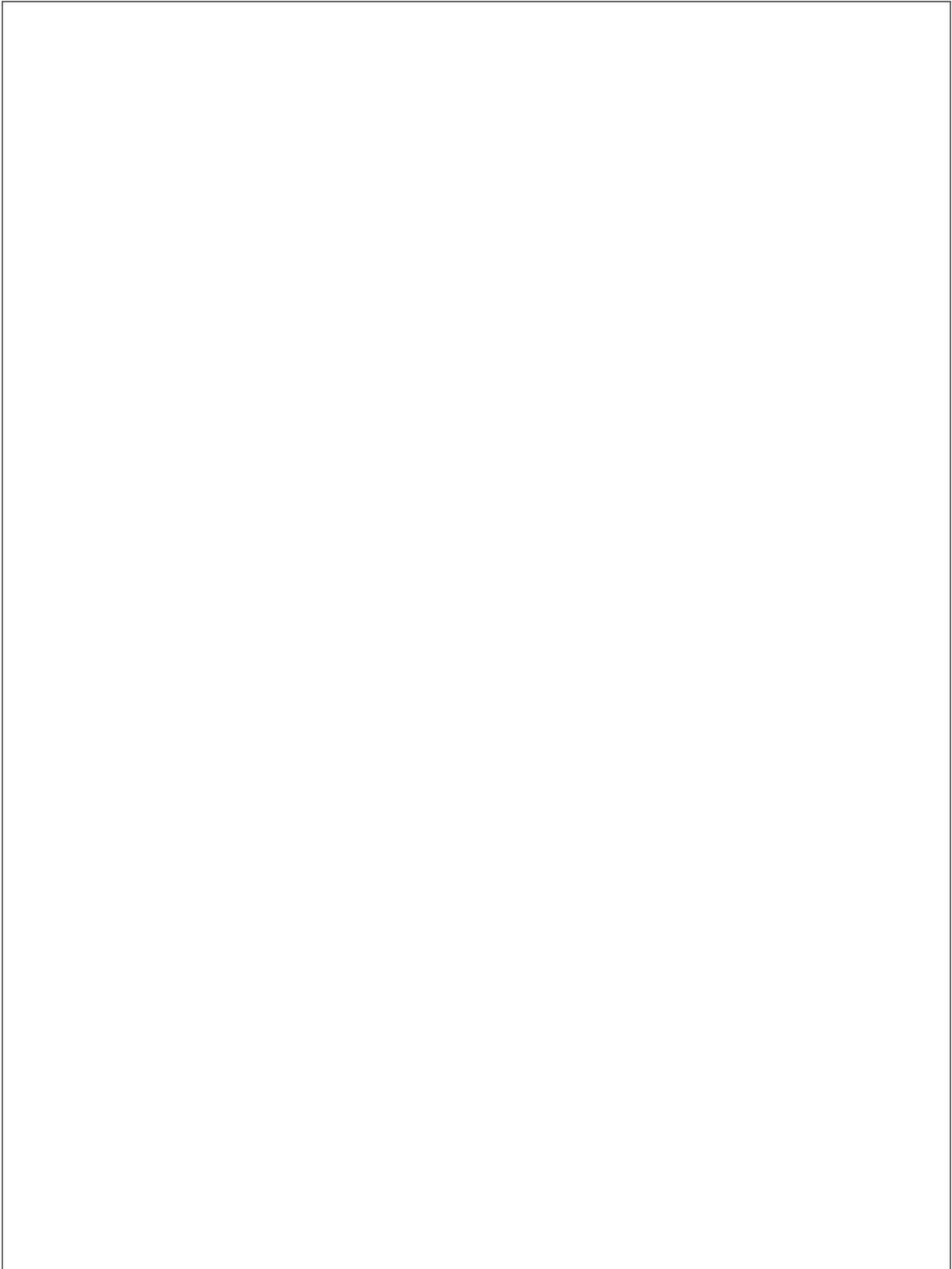
6



Use the following information, the design brief and stimulus materials on pages 20 and 21 to answer parts (b), (c) and (d) of this question. Your design must:

- be innovative and unique
- reflect themes of postmodern design
- highlight features of the resort's environment
- engage and attract the intended audience to the new eco-resort.

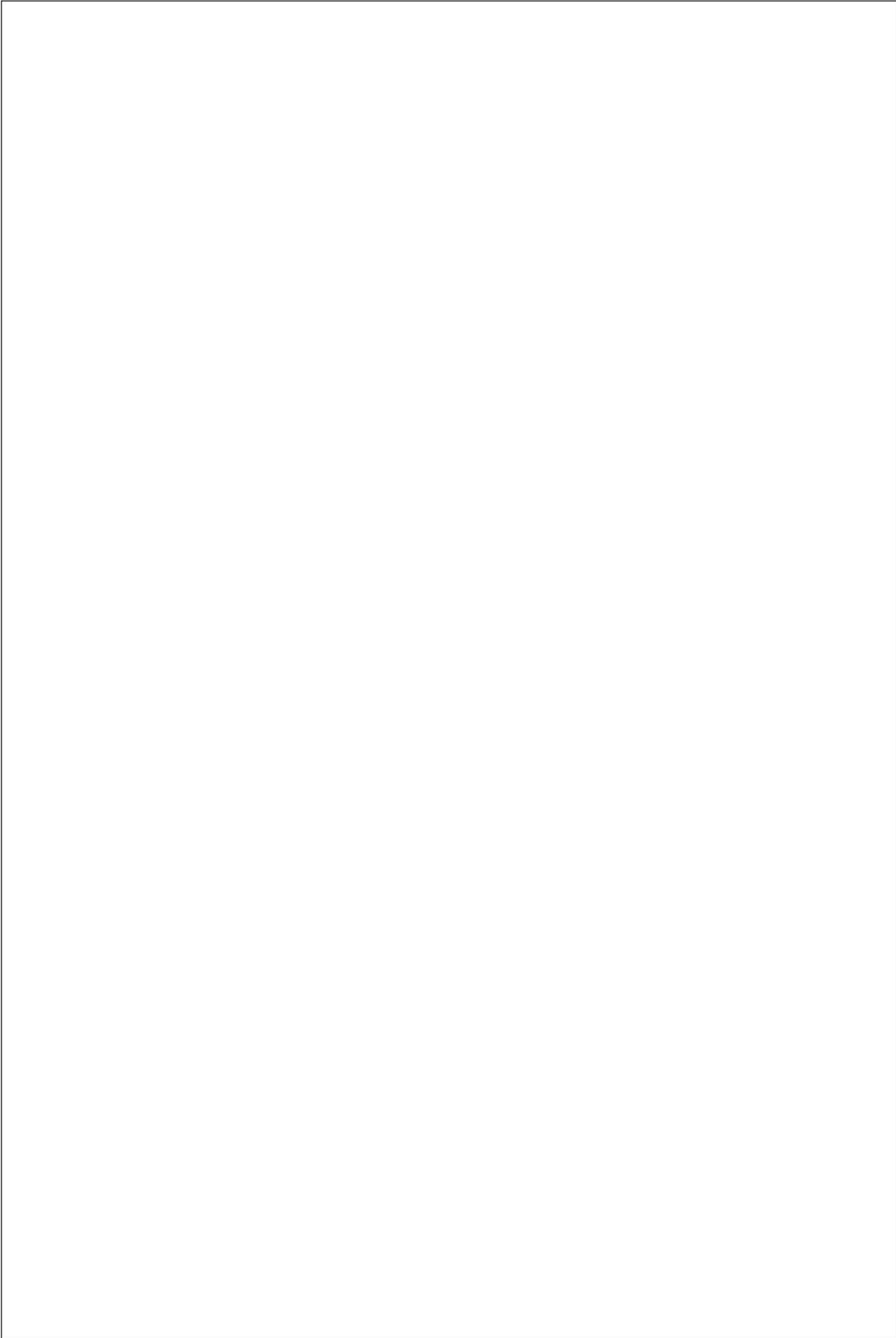
- (b) Respond to the brief by sketching **two** concepts showing the development of your shade canopy design. (6 marks)



See next page

Question 11 (continued)

- (c) Draw **one** refined and annotated proposed solution that reflects the requirements of the brief. (8 marks)

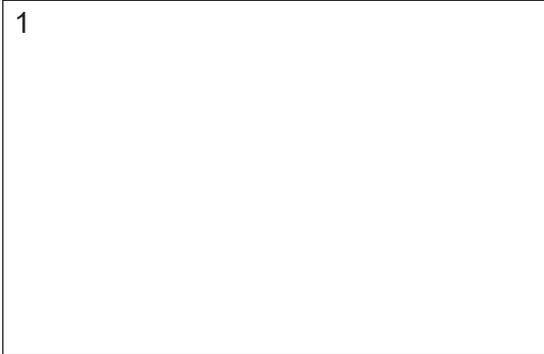


Supplementary page

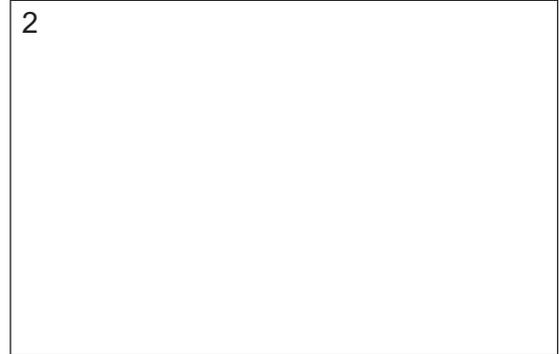
Spare boxes for questions 8 part (a)(ii), 9 part (a)(ii), 10 part (a)(ii) and 11 part (a)(ii).

Question number: _____

1



2



3



4



5



6



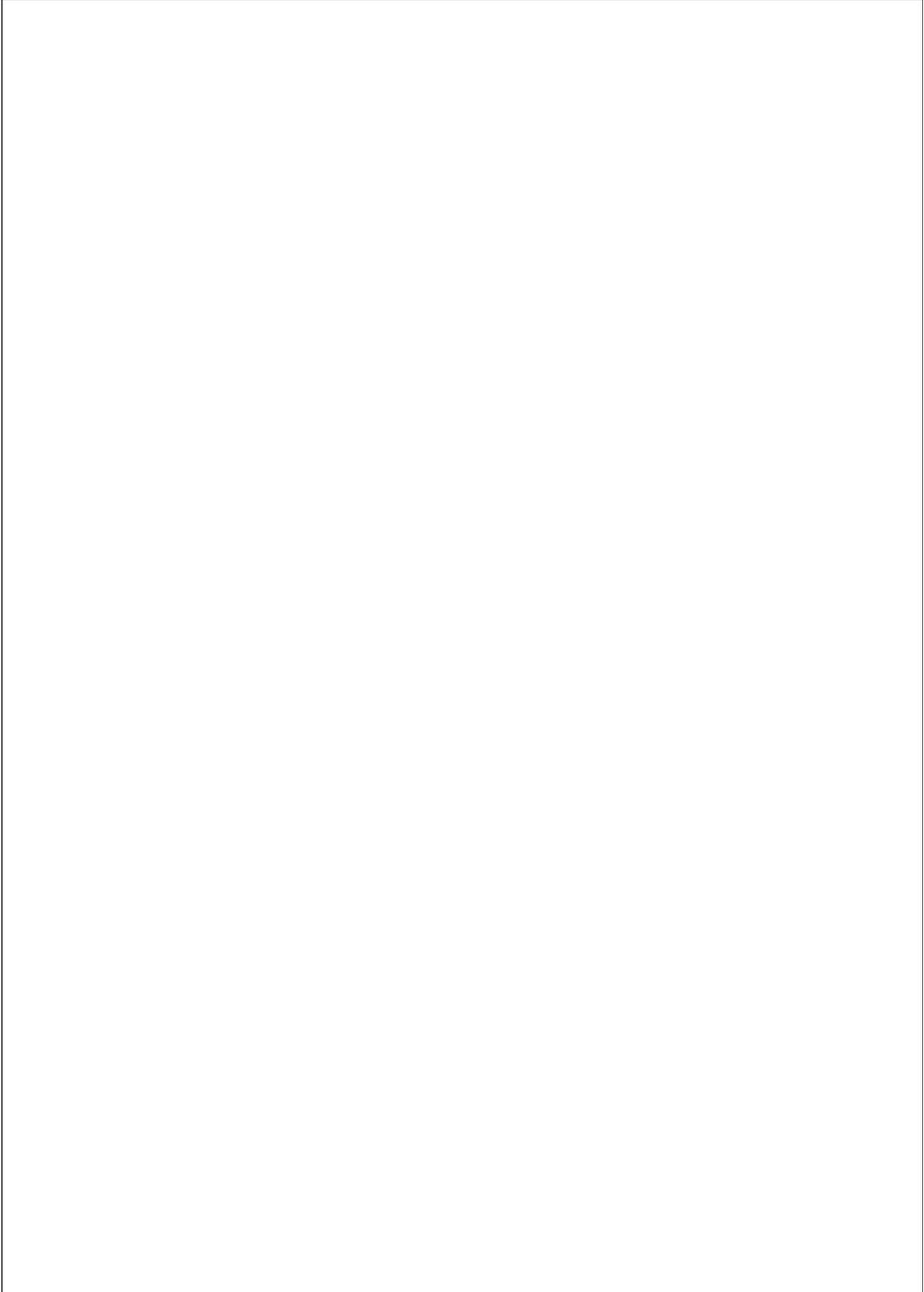
Supplementary page

Question number: _____

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Supplementary page

Question number: _____

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ACKNOWLEDGEMENTS

- Question 1** Figure 1 from: Bass, S. (1958). *Vertigo* [Promotional poster]. Retrieved June, 2022, from <https://www.dwell.com/article/saul-bass-movie-posters-05196b16>
Bass, S. (n.d.). *Symbolize and summarize* [Quote]. Retrieved June, 2022, from <https://medium.com/@georgepef/film-title-sequence-symbolize-and-summarize-saul-bass-19d74f434ef5>
- Question 2** Paragraph 1 adapted from: Undo For Tomorrow. (2021). *These shoe soles are made of discarded party balloons*. Retrieved June, 2022, from <https://www.designboom.com/design/nuven-shoes-undo-for-tomorrow-discarded-party-balloons-05-24-2021/>
Left image from: Undo For Tomorrow. (n.d.). [Photograph of hands balancing and twisting rainbow sole shoes]. Retrieved June, 2022, from <https://undofortomorrow.com/pages/behind-the-design>
Right image from: Undo For Tomorrow. (n.d.). [Photograph of discarded party balloons and tyre leftovers in metal buckets]. Retrieved June, 2022, from <https://undofortomorrow.com/pages/about-us>
- Question 3** Paragraph 1 information from: Trübenbacher, T. (n.d.). *Papilio*. Retrieved June, 2022, from <https://tobiastruebenbacher.com/ux-portfolio/papilio/>
Left image from: Trübenbacher, T. (n.d.). [Photograph of Papilio on footpath]. Retrieved June, 2022, from <https://tobiastruebenbacher.com/ux-portfolio/papilio/>
Centre image from: Trübenbacher, T. (n.d.). [Photograph of Papilio mounted on wall]. Retrieved June, 2022, from <https://tobiastruebenbacher.com/ux-portfolio/papilio/>
Right image adapted from: Trübenbacher, T. (n.d.). [Photograph of person standing in light from Papilio]. Retrieved June, 2022, from <https://tobiastruebenbacher.com/ux-portfolio/papilio/>
- Question 4** Top left image from: MAD Architects. (n.d.). [Architectural rendering of the inside of...]. Retrieved June, 2022, from <http://www.i-mad.com/wp-content/uploads/2020/08/10.jpg>
Top centre image: MAD Architects. (n.d.). *The ... (10/10)* [Architectural rendering]. Retrieved June, 2022, from <https://newatlas.com/architecture/mad-...-library/>
Top right image: MAD Architects. (n.d.). *The ... (8/10)* [Architectural rendering]. Retrieved June, 2022, from <https://newatlas.com/architecture/mad-...-library/>
Bottom image adapted from: MAD Architects. (n.d.). *The ... (2/10)* [Architectural rendering]. Retrieved June, 2022, from <https://newatlas.com/architecture/mad-...-library/>

- Question 5** Figure 5 from: Y & R. (2016). *Wash tough and delicates together* (American football and ballet) [Advertising campaign]. Retrieved June, 2022, from <https://www.adsoftheworld.com/campaigns/wash-tough-and-delicates-together>
- Question 7** Figure 6 from: DDB Tribal Berlin. (2012). *Hedgehog and fish* [Advertising campaign]. Retrieved June, 2022, from <https://www.adsoftheworld.com/campaigns/hedgehog-and-fish>
- Questions 8–11** Top left image from: Kartell. (2015). [Photograph of Memphis design products by Ettore Sottsass]. Retrieved June, 2022, from <https://www.creativebloq.com/inspiration/10-iconic-examples-of-memphis-design>
- Top right image adapted from: wakiiii. (2010). *Kengo Kuma: M2 building, Tokyo, Japan, 1991* [Photograph]. Retrieved June, 2022, from <https://www.phaidon.com/agenda/architecture/articles/2020/february/12/sorry-columns-dont-always-make-a-new-building-look-old/>
- Middle left image from: Altenkirch, D. (n.d.). *Tomi Ungerer and Ayla Suzan Yöndel, Kindergarten Wolfartsweier, Karlsruhe, 2002* [Photograph]. Retrieved June, 2022, from <https://elephant.art/iotd/tomi-ungerer-and-ayla-suzan-yondel-kindergarten-wolfartsweier-karlsruhe-2002/>
- Middle right image from: Rashid, K. (2006). *Tarkett's NeoCon booth (3/4)* [Graphic]. Retrieved June, 2022, from https://www.karimrashid.com/projects/#category_13/project_1022
- Bottom left image) adapted from: Didriks. (2014). *Alessi at local root* [Photograph]. Retrieved June, 2022, from <https://www.flickr.com/photos/dinnerseries/14199212815/in/photostream/>
Used under Creative Commons Attribution 2.0 Generic licence.
- Bottom right image adapted from: Calazans, L. (2002). *Sushi III chair by Estudio Campana* [Photograph]. Retrieved June, 2022, from <https://www.forbes.com/sites/yjeanmundelsalle/2016/05/26/masters-of-reinvention-the-campana-brothers-transform-unusual-materials-into-objects-of-desire/?sh=7599e2a03e1b>

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