Government of **Western Australia**
School Curriculum and Standards Authority

DESIGN

ATAR course sample examination

Marking key

Marking keys are an explicit statement about what the examining panel expect of candidates when they respond to particular examination items. They help ensure a consistent interpretation of the criteria that guide the awarding of marks.

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Section One: Short answer **30% (53 Marks)**

Question 1 **(6 marks)**

Refer to Figure 1 on the previous page to answer this question.

Identify and describe how **two** design principles have been synthesised with the elements of shape and colour in the design of the Al Bahar Towers.

Description	Marks
For each (2 x 3 marks)	
Identifies and describes how a design principle is used in the tower design, with some reference to the elements of shape and colour	3
Identifies and outlines how a design principle is used in the tower design	2
Identifies a design principle used in the tower design	1
Total	**6**

Answers could include:

Variety
- can be seen in the alternating formation of triangular shapes in the kinetic façade. The contrast of the open and closed shading shapes of the kinetic façade adds variety which engages the viewer. Variety is also created through contrasting shapes, while the colour of the yellow façade contrasts against the blue/green smooth glass of the building's exterior. The varied undulating form of the façade also adds to this principle. Variety has been used effectively in this way to add interest to the building's design.

Emphasis
- the façade of the building has been created through the use of contrasting colours and shapes. The repeating golden triangle shapes are emphasised against blue/green coloured glass. In this case emphasis has been used effectively to direct the viewer's attention to the bright kinetic façade of the building.

Repetition
- triangular shaped panels have been used to construct the kinetic façade. The repetition of this middle east inspired parametric geometry (shape) has been used effectively to create a visually striking and engaging design. The repetition of these triangular shapes also produces a pattern, which is more subtle when the façade is closed as the light falls differently on the yellow facets, creating different tones of colour.

Contrast
- can be seen in the use of shape and colour. The contrast of the coloured yellow façade against the blue/green glass of the building's exterior is very visually pleasing. Likewise, the regular pattern of the glass panels contrasts with the irregular edges of the triangular shaped components of the responsive façade. The contrasting aspects of this building have been used to create an aesthetically pleasing design.

Accept other relevant answers.

Question 2 **(12 marks)**

(a) Identify the **two** different typographic styles used in the golfing logos of Figures 2 and 3. (2 marks)

Description	Marks
Figure 2 – serif	1
Figure 3 – sans serif	1
Total	**2**

(b) Refer to Figure 2, the Driving After Dark logo. Use relevant typographic terminology to justify why the logo successfully engages the target audience. (4 marks)

Description	Marks
Justifies why the logo successfully engages the target audience, using relevant typographic terminology	4
Explains why the logo engages the target audience, using mostly relevant typographic terminology	3
Describes why the logo engages the audience, using some typographic terminology	2
States a fact about the logo using limited typographic terminology	1
Total	**4**

Answers could include:

- this logo is promoting night golfing sessions. The target audience would most likely be busy, professional, conscientious males who love golf but struggle to make time to fit it in their regular day
- the typeface is an old-fashioned serif style, which uses both upper and lowercase. this typeface is conservative and would appeal to the target audience
- the kerning between each letter is evenly spaced and not too tight. A traditional and non-controversial design that would engage the target audience
- the characters used in the word ‘after’ are placed on a curved line to add interest and a focus for the logo. This subtly communicates ‘fun’ to the audience
- the curved line and middle word align perfectly with the top of the ascenders and the bottom of the descenders in the other two words. The words are legible and the message is clear to the audience.

Accept other relevant answers.

Question 2 (continued)

(c) Referring to Figure 3, the Spartan Golf Club logo, explain how the designer has applied **two** Gestalt principles to communicate meaning. (6 marks)

Description	Marks
For each (2 x 3 marks)	
Explains how the Gestalt principle has been applied to communicate meaning in Figure 3	3
Describes how the Gestalt principle has been applied to communicate meaning in Figure 3	2
Outlines how the Gestalt principle has been applied to communicate meaning in Figure 3	1
Total	**6**

Answers could include:

Gestalt Principles: Figure/ground, similarity, proximity, continuation, closure.

Figure/ground

- the golfing figure and swinging motion of a golf club is an optical illusion. When viewed differently, it also forms the shape of the side profile of a face, while the curved circular sections form the crest on the top of a Spartan helmet. This visually communicates both the name and the function of the brand being promoted in the logo.

Continuation

- is applied to the curved shapes making up the helmet crest, which can also be viewed as a golf swing motion. The eye is drawn through the logo which is appealing and helps communicate meaning, while reinforcing the brand

Proximity

- the separate curved shapes are placed in close proximity to each other so that they read as one object (the crest on the top of a Spartan helmet). The slight space between them can also be interpreted to mean a progression of speed or force which occurs during the action of swinging a golf club. The kerning of the characters in the logo typography is very loose, while their proximity still allows us to read the letters together to form the words ‘Spartan Golf Club’.

Closure

- the different components of this logo are all separated, yet the Gestalt principle of closure allows our brain to form a connection between them and to understand how they work together to communicate meaning. Despite the ‘missing’ information, we can see the person singing a golf club, a side profile of a face wearing a Spartan helmet and the symbolic movement of the golf club.

Accept other relevant answers.

Question 3 **(16 marks)**

(a) Complete the table below by identifying the figure on page 8 that corresponds to each target audience profile. (4 marks)

Description	Marks
For each (4 x 1 mark)	
Identifies the figure for the target audience	1
Total	**4**

Answers could include:

- Target audience profile: A = Figure 5: New South Wales
- Target audience profile: B = Figure 6: South Australia
- Target audience profile: C = Figure 7: Northern Territory
- Target audience profile: D = Figure 4: Queensland

Question 3 (continued)

(b) Discuss how demographic characteristics and psychographic segmentation have influenced the development of **one** of the tourism posters on the previous page.

(8 marks)

Description	Marks
Demographic characteristics	
Discusses how demographic characteristics has influenced the development of the poster	4
Explains how demographic characteristics has influenced the development of the poster	3
Describes some demographic characteristics applied to the development of the poster	2
Identifies the demographic characteristics in the poster	1
Subtotal	**4**
Psychographic segmentation	
Discusses how psychographic segmentation has influenced the development of the poster	4
Explains how psychographic segmentation has influenced the development of the poster	3
Describes some psychographic segmentation applied to the development of the poster	2
Identifies the psychographic segmentation in the poster	1
Subtotal	**4**
Total	**8**

Answers could include:

Figure 4: Tourism poster Queensland = Target audience D
This poster presents imagery of young men enjoying the Australian outdoors in the form of a surfing safari to target audience D's enjoyment of physical activity. They are clearly active, running toward the ocean holding surfboards. As there are three young men, surfing becomes a social activity, as well as a physical one. As Australia is quite well known for its beaches and surf, this imagery acts as a major draw card for the intended audience who enjoy adventure, the outdoors and being 'on trend'.

Figure 5: Tourism poster New South Wales = Target audience profile A
This poster depicts a well-dressed young couple sailing on a yacht through Sydney Harbour to engage the interest and values of target audience A. This audience have abundant resources and high incomes and are likely to be able to afford to hire a private yacht. Presenting only two people (a couple) on the yacht appeals to the value the audience places on indulgence and independence. There is also a table setting for two and a barbecue seafood dinner, which is associated with enjoying the finer things in life, which this target audience enjoys. The act of hiring a private yacht and to be 'seen' sailing Sydney Harbour also engages this audience's belief that social status is important.

Figure 6: Tourism poster South Australia = Target audience B
This poster depicts a middle-aged, semi-retired couple walking on a beach having a conversation with one of the locals. The choice to use this imagery engages target audience B who value the simple aspects of holidaying, independently exploring on their own, being self-sufficient, enjoying physical activity and their surroundings. Their sensible clothing and backpacks reinforce this self-sufficiency and practicality. These consumers conserve funds by organising their own activities as depicted in the imagery of seeking the advice of locals as opposed to organised tours.

Figure 7: Tourism poster Northern Territory = Target audience C This poster shows a couple learning about Aboriginal culture from an elder. This engages target audience C's interest in what goes on in the world, new ideas and different cultures. The typography used supports the imagery and engagement of the audience through the statement, 'Arrived to experience a different culture. Departed with a whole new outlook'.
Accept other relevant answers.

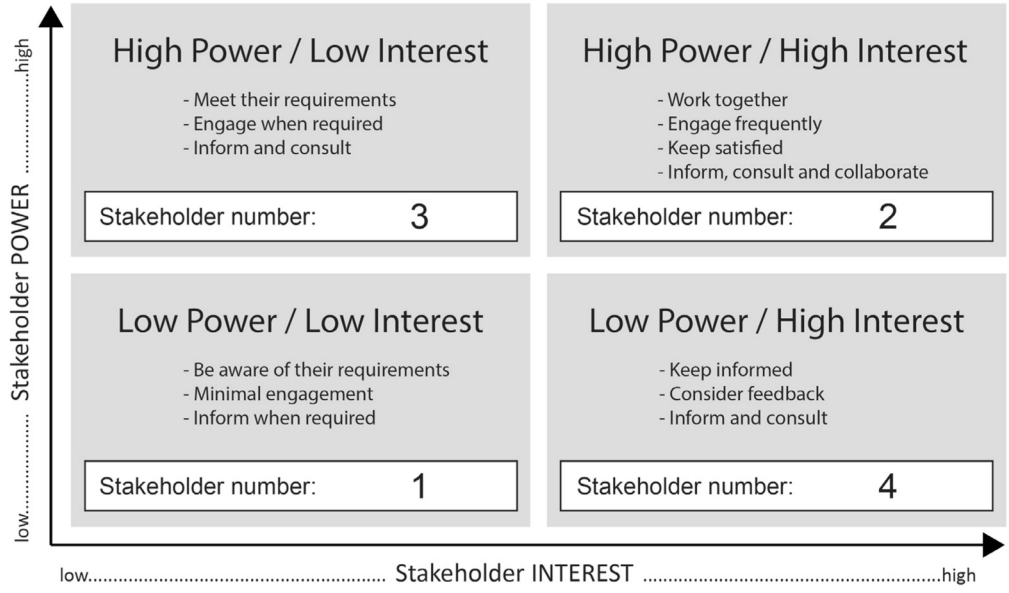
(c) The following **four** stakeholders were consulted during the design of the Tourism Australia campaign shown in the posters on page 9:

Stakeholder 1: Participating state governments.
Stakeholder 2: Potential local and international tourists
Stakeholder 3: Finance department of Tourism Australia
Stakeholder 4: Communities depicted in the posters

Complete the Power vs Interest grid below to classify each of the **four** stakeholders and their level of engagement with the campaign. (4 marks)

Description	Marks
For each (4 x 1 mark)	
Identifies the stakeholder	1
Total	**4**

Answers are:

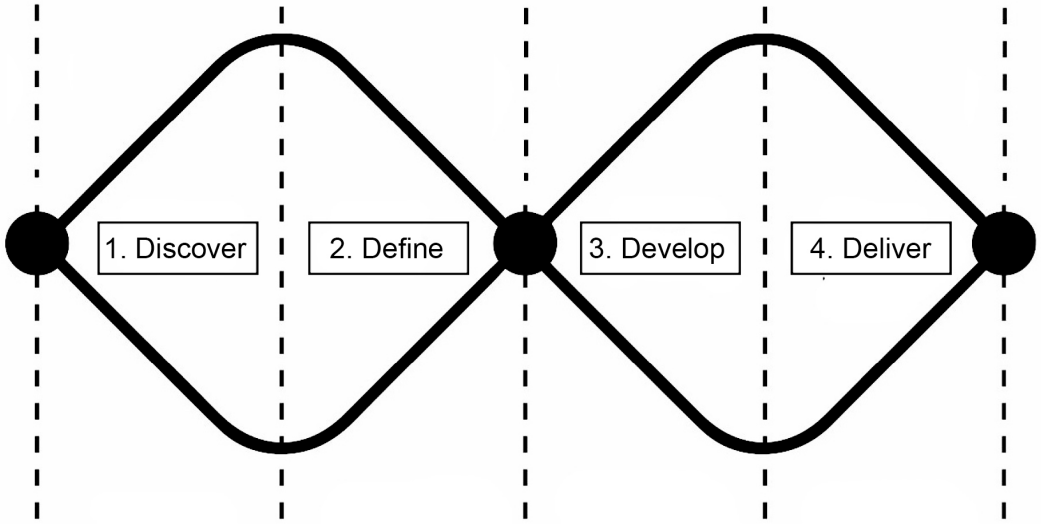


Question 4 **(12 marks)**

(a) Label the **four** phases (1 to 4) of the Double Diamond design process model below.
(4 marks)

Description	Marks
For each (4 x 1 mark)	
Identifies the phase of the Double Diamond design process	1
Total	**4**

Answers are:



(b) Outline **two** types of activities a designer would complete at each of the **four** phases of the Double Diamond design process model. (8 marks)

Description	Marks
For each phase (4 x 2 marks)	
Outlines two types of activities completed during the design process phase	2
Outlines one type of activity completed during the design process phase	1
Total	**8**

Answers could include:

Discover phase:
- identify and explore a design need (brainstorm/mind map)
- identify and develop a target audience/end-user profile
- identify, classify and consider stakeholders (power vs interest grid)
- explore sources of inspiration (visual imagery/research).

Define phase:
- summarise all aspects of the Discover phase (flow chart or mood board)
- construction of a design brief including:
  - a core design problem
  - stakeholders
  - target audience/ end-user characteristics
  - aim or purpose of the design
  - constraints
  - context
  - deliverables.

Develop phase:
- generation of multiple ideas (creative design thinking techniques)
- identify and interpret semiotic concepts
- reflection and refining of ideas.

Deliver phase:
- critical design thinking to make decisions on ideas
- experimentation with prototyping to test effectiveness of ideas
- exploration of materials and/or techniques
- investigate design conventions
- explore target audience feedback methods
- refinement of prototypes
- compose suitable presentation formats to communicate design outcome.

Accept other relevant answers.

Question 5 **(7 marks)**

(a) Explain how intellectual property (IP) law impacts your ability to use these images to inspire your design. (3 marks)

Description	Marks
Explains the impact intellectual property law has on the use of inspirational images	3
Describes the impact intellectual property law has on the use of inspirational images	2
Provides a statement about intellectual property concept/s	1
Total	**3**

Answers could include:

If the designer does not own the copyright of a graphic, pattern or photograph, they can be used on a mood board as a reference only. These are protected by copyright. A designer should take their own photographs/graphics or work as part of a design team to share skills.

Existing designs must not be copied. They may be registered designs which are protected. These can inform the designer's understanding of materiality, form and colour, but must only be interpreted into a new design.

If there are any patents on the objects or trademarks on the colours/words/shapes that are planned to be used, may impact the use within a design.

Designers must protect their own original work by registering the design or applying for a patent or trademark where required.

Accept other relevant answers.

(b) Describe **two** methods you could explore to obtain feedback from the target audience/end-user of your proposed Bauhaus design item. (4 marks)

Description	Marks
For each (2 x 2 marks)	
Describes a target audience/end-user feedback method	2
Identifies a target audience/end-user feedback method	1
Total	**4**

Answers could include:

- qualitative research to obtain an understanding of what your audience needs through open-ended conversational communication
- questioning/surveys/user-based evaluation via online or face-to-face methods
- usability testing with prototypes, samples or product variations to see what works, fails or is preferred by the audience
- other critical Design Thinking methods that help to support decision making e.g. Plus, Minus, Interesting (PMI), Strengths, Weaknesses, Opportunities and Threats (SWOT) analysis, compare and contrast, persuasion map, graphic organisers, Six Thinking Hats® system.

Accept other relevant answers.

Section Two: Extended answer **70% (52 Marks)**

Question 6 **(18 marks)**

(a) Annotate Figures 9 and 10 on pages 18 and 19 by identifying the semiotic concepts and communication strategies that have been applied. (6 marks)

Description	Marks
For each of the two figures (2 x 3 marks)	
Identifies and annotates in detail the semiotic concepts and communication strategy applied	3
Identifies and annotates adequately of the semiotic concepts and communication strategy applied	2
Identifies and provide limited annotations of the semiotic concepts and communication strategy applied	1
Total	**6**

Answers could include:

Figure 9:

- silhouette and low-key lighting on the family assists in constructing the figure/ground relationship drawing attention to the dog shape. Communication strategy used: emotion
- closure of the human figures to create the semiotic icon of a dog shape suggests a dog will complete the family. Communication strategy used: metaphor
- figure/ground relationship: the missing component from the family – is a dog. Communication strategy used: metaphor
- text signifies equality between species and nurturing of dogs and people
- use of the text connects to human adoption and signifies a dog can hold equal importance as a family member
- hierarchy of figures, places dog in the middle, reinforcing the value of an animal as an important member of the family
- central placement of the dog-shaped icon reinforces focus on dog adoption.

Figure 10:

- puppy's paws against the cage signify a desire to escape the cage or wanting to get out, which appeals to the viewer for help. Communication strategy used: emotion
- soft light, low key value or high contrast with dark shadows signifies the darkness of the situation the puppy is in. Communication strategy used: Metaphor
- muted brown tones and neutral dull colours in the cage and background signify unhappy puppy in a dirty environment. Communication strategy used: emotion/shock tactics
- inset photo of the clean white fluffy puppy signifies a well-cared for animal
- contrast between dirty puppy in the cage and white clean dog in image pictured
- Instagram image is a constructed social media representation of the puppy
- contrast of puppy images highlights the false nature and danger of buying animals online. The clean representation of the puppy compared to the reality of how it is actually being treated. Communication strategy used: shock tactics
- text signifies that what you see online may not be the reality. Prompts buyers to question if you are purchasing from a puppy farm
- RSPCA, NSW Government and Animal Welfare League logos are icons that show the advertisement is presented by well-known and legitimate organisations.

Accept other relevant answers.

Question 6 (continued)

(b) Interpret to the advertisements shown in Figures 9 and 10.

- Comparing the use of semiotic concepts. (6 marks)
- Exploring the visual impact of **two** different communication strategies applied. (6 marks)

Description	Marks
Comparison of semiotic concepts	
Comprehensive comparison of the semiotic concepts used, demonstrating relevant and accurate understanding of design terminology	6
Detailed comparison of the semiotic concepts used, demonstrating relevant and accurate understanding of design terminology	5
Clear comparison of the semiotic concepts used, demonstrating relevant understanding of design terminology	4
Adequate description of some semiotic concepts used, demonstrating some use of design terminology	3
Limited description of some semiotic concepts used	2
Superficial description of some semiotic concepts used	1
Subtotal	**6**
For each visual impact of communication strategy (2 x 3 marks)	
Explores the visual impact of the communication strategy applied	3
Describes the communication strategy used	2
Identifies the communication strategy used	1
Subtotal	**6**
Total	**12**

Answers could include:

Similarities:

- Both use the communication strategy: emotion
  - Figure 9: silhouette and low-key lighting on the family assists in constructing the figure/ground relationship drawing attention to the dog shape. Points to the communication strategy: emotion
  - Figure 10: Puppy's paws against the cage signify a desire to escape the cage or wanting to get out, which appeals to the viewer for help
- Both use the communication strategy: metaphor
  - Figure 9: Closure of the human figures to create the semiotic icon of a dog shape suggests a dog will complete the family. Figure/ground relationship: the missing component from the family – is a dog. Points to the communication strategy: metaphor
  - Figure 10: Puppy's paws against the cage signify a desire to escape the cage or wanting to get out, which appeals to the viewer for help

Differences:

- Figure 10 also uses the communication strategy: shock tactics. Muted brown tones and neutral dull colours in the cage and background signify unhappy puppy in a dirty environment. Contrast of puppy images highlights the false nature and danger of buying animals online. The clean representation of the puppy compared to the reality of how it is actually being treated.
  - Note: Candidates may refer to different communication strategies for each figure.

- Figure 9 semiotics used:
  - text ‘World For All’ signifies equality between species and nurturing of dogs and people
  - text signifies even if you have a new baby, you have room in your household to adopt a pet
  - use of the text connects to human adoption and signifies a dog can hold equal importance as a family member
  - hierarchy of figures, places dog in the middle, reinforcing the value of an animal as an important member of the family
  - central placement of the dog-shaped icon reinforces focus on dog adoption.

Figure 10 semiotics used:
  - inset photo of the clean white fluffy puppy signifies a well-cared for animal
  - contrast between dirty puppy in the cage and white clean dog in image pictured
  - Instagram image is a constructed social media representation of the puppy
  - text ‘It’s easy to disguise a puppy’s past. Ask the right questions before you buy one online.’ Signifies that what you see online may not be the reality. Prompts buyers to question if you are purchasing from a puppy farm
- RSPCA, NSW Government and Animal Welfare League logos are icons that show the advertisement is presented by well-known and legitimate organisations.

Accept other relevant answers.

Question 7 **(19 marks)**

Refer to **one** historical or contemporary design and/or designer/s you studied while completing a design you undertook this year.

- Name and describe the design and/or designer/s you investigated. (3 marks)
- Summarise how the design and/or designer/s were inspired by relevant social, cultural and/or political contexts. (4 marks)
- Discuss how your design was influenced, with reference to the application of:
  - visual motifs, features and/or concepts
  - materials, techniques and/or technologies. (12 marks)

Description	Marks
Name the designs and/or designer/s	
Names and describes the designs and/or designer/s investigated	1
Describes the design and or designer/s	
Describes the design and/or designer/s investigated	2
Makes a statement about the design and/or designer/s investigated	1
Subtotal	**3**
Summary of social, cultural and/or political contexts	
Summarises the social, cultural and/or political contexts	4
Outlines the social, cultural and/or political contexts	3
Makes a statement about the social, cultural and/or political contexts	2
Identifies the social, cultural and/or political contexts	1
Subtotal	**4**
Discussion of their design process and the influence of others	
Visual motifs, features and/or concepts	
Discusses how their design process was influenced, with reference to the application of visual motifs, features and/or concepts	6
Explains how their design process was influenced, with reference to the application of visual motifs, features and/or concepts	5
Describes how their design process was influenced, with some reference to the application of visual motifs, features and/or concepts	4
Outlines how their design process was influenced, with some reference to the application of visual motifs, features and/or concepts	3
Provides a statement about the design process, with some reference to the application of visual motifs, features and/or concepts	2
Makes superficial comment/s about the design process and the visual motifs, features and/or concepts	1
Materials, techniques and/or technologies	
Discusses how their design process was influenced, with reference to the application of materials, techniques and/or technologies	6
Explains how their design process was influenced, with reference to the application of materials, techniques and/or technologies	5
Describes how their design process was influenced, with some reference to the application of materials, techniques and/or technologies	4
Outlines how their design process was influenced, with some reference to the application of materials, techniques and/or technologies	3
Provides a statement about the design process, with some reference to the application of materials, techniques and/or technologies	2
Makes superficial comment/s about the design process and the materials, techniques and/or technologies	1
Subtotal	**12**
Total	**19**

Answers could include: Description of designs and/or designers • must include the title and/or a description of the work • the name of the designer/s • the date and/or period of creation Summary of social, cultural and/or political contexts • summary of the events of the time • the impact on the design/designer Discussion of their design process and the influence of others • how the investigation of historical and/or contemporary designs influenced the design process • how knowledge of the visual motifs, features and/or concepts were inspiring or helpful • how the selection of materials, techniques and/or technologies were inspiring or informative
Accept other relevant answers.

Question 8 **(16 marks)**

Consider the statement below with reference to a design you proposed this year.

Designers play a critical role in providing innovative and sustainable solutions to design problems. It is increasingly important to make design decisions that aim to reduce environmental impact and occupational safety and health (OSH) risks.

With reference to this statement, write an essay to discuss the life cycle of a design you proposed this year. Include in your response **two** appropriate strategies that aim to reduce environmental impact or OSH risks and how your design outcome was impacted by these strategies.

Description	Marks
Life cycle of the design	
Discusses their design's life cycle	4
Explains their design's life cycle	3
Describes their design's life cycle	2
Identifies a stage of their design life cycle	1
Subtotal	**4**
For each strategy (2 x 4 marks)	
Detailed recommendation of an appropriate strategy to reduce the environmental impact of their design	4
Clear recommendation of an appropriate strategy to reduce the environmental impact of their design	3
Outlines a strategy to reduce the environmental impact of their design	2
Lists a strategy to reduce the environmental impact of a design	1
Subtotal	**8**
Impact on the design	
Discusses how their design was impacted by the strategies	4
Explains how their design was impacted by the strategies	3
Describes how their design was impacted by the strategies	2
Provides a statement about their design with some reference to the strategies	1
Subtotal	**4**
Total	**16**

Answers could include:

Life cycle of the design
- pre-production testing and use of prototypes
- acquisition of raw materials
- manufacturing, processing and formulation
- distribution and transportation
- use, re-use and maintenance
- recycling and waste management.

Strategies for reducing the environmental impact or occupational safety and health risks of the design
- designing for reliability and durability
- making repair and maintenance easier and/or local
- adaptable, multi-functional or modular designs
- selecting low impact resources and processes
- reducing resource consumption
- extending the life-span of materials or parts
- making items easy to disassemble or break down
- designing for eco-efficiency if power is required.

Impact on the design • higher cost of manufacture, final product, consumer price point • difficulty/delay in accessing materials • perceived or real reduction in quality • fewer/less attractive colour choices reduction in quality of finish if it must be adaptable/modular.
Accept other relevant answers.

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