



ROBERT BUSCH SCHOOL OF DESIGN
DSN*1100*10, Section 01: Introduction to Design and Visual Culture

MID-SEMESTER EXAMINATION

THE VIGNELLI CANON

1. According to Massimo Vignelli, there are three aspects in Design: Semantic, Synergistic and Pragmatic (**Semantic, Syntactic, Pragmatic**)

TRUE FALSE

2. Massimo Vignelli has been quoted as saying, "Clarity of intent will translate in to clarity of result and that is of paramount importance in Design."

TRUE FALSE

3. Complete this quote by Massimo Vignelli:

"The life of a designer is a life of fight against the **UGLINESS**."

4. In his Canon, Massimo Vignelli listed the three (3) attributes that he wanted his designs to incorporate. From the list below, identify the one that DOES NOT belong.

Visually powerful Intellectually elegant Structured Timeless

5. Who was the great mentor of Massimo Vignelli?

Ludwig Mies van der Rohe Richard Buckminster Fuller Le Corbusier



HUMAN CENTERED DESIGN

6. Complete the following sentence.

Human Centered Design is a design **PHILOSOPHY**.

7. Human-Centered Design Incorporates three areas of focus: Experience design, industrial design and interaction design

TRUE FALSE

8. Successful Human Centered Design begins with an understanding of two (2) things. From the following list identify those two (2) things.

Psychology **Technology** **Visuality** **Reality**

9. Human-Centered Design has six (6) fundamental principles of interaction: affordances, signifiers, constraints, mappings, feedback and conceptual model.

TRUE FALSE

10. In Human-Centered Design the fundamental principle of Affordance is defined as the relationship between a physical object and _____.
Select only one (1) of the following to complete the sentence

Another object Its clarity **A person** All of these

11. In Human-Centered Design, Signifiers are more important than Affordances, because they communicate how to use the design.

TRUE FALSE

12. The Human-Centered Design fundamental of Mappings is a principle of interaction borrowed from:

Mathematics **Biology** **Chemistry** **None of these**

13. When applying the Human-Centered Design principle of interaction, The Conceptual Model, the holes in a pair of scissors are affordances, signifiers and the mappings.

TRUE FALSE



EMOTIONAL DESIGN

14. Emotional Design concerns itself with three (3) things.

From the list below identify the one THAT DOES NOT BELONG.

Usability Aesthetics Practicality **Contextuality**

15. Within the category of Emotional Design, aesthetically pleasing objects enable the person using them to work better.

TRUE FALSE

16. Emotional Design operates under the belief that human behavior is _____.

Select only one (1) from the following list and check the box.

Unconscious Conscious Unpredictable Predictable

17. Within the category of Emotional Design, aesthetically pleasing objects enable the person using them to work better.

TRUE FALSE

18. The Visceral aspect of Emotional Design is concerned with _____.

Select only one (1) from the following list and check the box.

Rapid judgements Clarity Functionality Affordances

19. The Behavioral aspect of Emotional Design has to do with pleasure and the effectiveness of use.

TRUE FALSE

20. What is the general term for the judgmental system whether conscious or unconscious?

Select only one (1) from the following list and check the box.

Cognitive System Affective System Visceral System Behavioral System