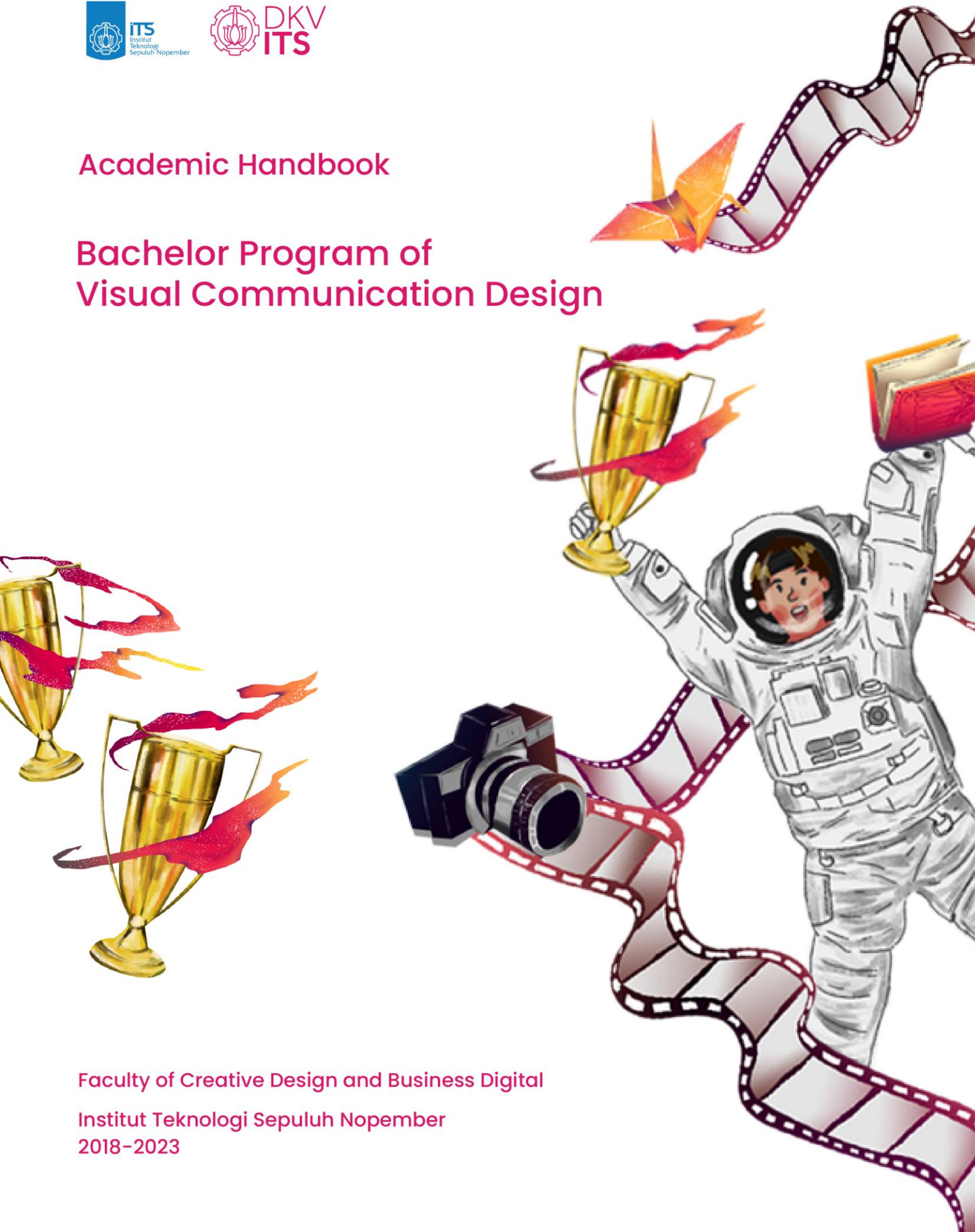




Academic Handbook

Bachelor Program of Visual Communication Design



Faculty of Creative Design and Business Digital

Institut Teknologi Sepuluh Nopember
2018-2023

Head of The Department Greetings



Assalaamu'alaikum WarahmatuLaahi Wabarakaatuh,

Welcome to the Department of Visual Communication Design at ITS. We hope to provide the information you require. The Department of Visual Communication Design at ITS aspires to be a leading program in the field of Visual Communication Design based on technology, creativity, strategy, and management. Our vision is to respond to the advancements in the industry by producing creative and globally-minded human resources in the field of design.

Through a distinctive educational curriculum design, it is anticipated that graduates will be capable of critical and scientific thinking, creativity, innovation, effective communication, collaboration, and possess ICT skills and self-learning capabilities. The objective is to produce research and designs that are beneficial, innovative, and adaptable to the evolving times. Furthermore, graduates are expected to uphold and cultivate ethical and moral values, while embracing multicultural differences.

Graduates of Bachelor Program of Visual Communication Design (BVCD) have opportunities to pursue careers in various fields such as Advertising, Branding, Graphic Design, Publishing, Printing, Animation and Game Development, Film and Television. They may assume roles as Designers, Conceptualizers, Illustrators, or Animators. Additionally, BVCD graduates have the potential to become entrepreneurial designers in the service or production sector, as well as design researchers in companies or educational institutions.

May the presence of the Visual Communication Design program at ITS produce creative individuals who can contribute to and benefit society and the nation, thereby enabling the design potential and various creative industries in Indonesia to compete and excel globally. We greatly appreciate any criticism and suggestions for the improvement of this website in the future. Long live Visual Communication Design at ITS.

Wassalamu'alaikum Warahmatullahi Wabarakatuh.

Head of Visual Communication Design
Department

A handwritten signature in black ink, consisting of a large, stylized initial 'B' followed by a horizontal line and the letters 'IS' and 'bb'.

Bambang Mardiono Soewito, S.Sn., M.Sn

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Department's Vision, Mission, and Objectives

Vision of the Department of Visual Communication Design

Becoming a globally esteemed department, contributing to the nation's self-reliance, serving as a reference for education, research, and community service in the realm of visual communication design to meet the challenges of the future industry.

Mission of the Department of Visual Communication Design

- a) Conducting education in Visual Communication Design based on creativity and technology with an international orientation;
- b) Producing graduates with a design-oriented perspective and the capability to address challenges and issues in the future design industry;
- c) Playing an active role in the development of the field of visual communication design through national and international research activities;
- d) Participating actively in resolving issues faced by the community.

Core Values

The values that the Department of Visual Communication Design aims to instill are:

- a) **Ethics and Integrity:** In social, national, and professional life, always adhering firmly to the norms and regulations prevailing in society, the nation, and religion.
- b) **Creativity and Innovation:** Continuously seeking new ideas to generate innovations in performing tasks/roles more effectively.
- c) **Excellence:** Striving to achieve perfection to the maximum extent possible.
- d) **Strong Leadership:** Demonstrating visionary, creative, innovative, hardworking, daring to make changes for the better, and taking responsibility.
- e) **Synergy:** Collaborating to harness the full potential available.
- f) **Socio-cohesiveness and Social Responsibility:** Maintaining harmony and caring for the surrounding community.

Target

No	Educational Program Objectives Code	Description of Educational Program Objectives
1	TPP-1	Producing graduates proficient in various roles such as brand/corporate communication strategist, visual storyteller, art director, user experience/interaction designer, illustrator, animator, and game designer for government-owned enterprises/state-owned enterprises (BUMN) /regional-owned enterprises (BUMD), as well as leading companies at the international and multinational levels.
2	TPP-2	Generating capable, innovative, and business-savvy graduates who are capable of establishing and developing ventures in the field of visual communication design, whether on a large, medium, or small scale.
3	TPP-3	Fostering graduates skilled in advancing the knowledge of visual communication design, both as academics in higher education institutions and as researchers in national and international research institutions.
4	TPP-4	Cultivating graduates proficient in occupying strategic positions related to Visual Communication Design (DKV), including roles such as publication analyst, new media analyst, photography practitioner, public communication analyst, and interaction design developer for institutions of the state that play a role in policy determination, such as ministries, government agencies, state institutions, regional government departments, and the like.

CHAPTER 1 INTRODUCTION

1.1 Bachelor's Program in Visual Communication Design

In the modern era dominated by technology and digital media, creativity has been propelled to emphasize the strengths of commercial products and various types of service offerings on the competitive business landscape. Visual Communication Design (VCD) is gaining popularity as it provides promising career opportunities, imparts interdisciplinary knowledge, and keeps pace with the latest digital technologies. In its implementation, numerous brilliant and unique ideas emerge, serving the function of conveying information or messages using visual representation discernible only by the sense of sight. This is particularly evident in the field of design art, especially in constructing targeted communication in line with the fundamental function of VCD.

Considering the potential for the development of the field of visual communication design at the Institut Teknologi Sepuluh Nopember (ITS), it originated as a specialization within the Department of Industrial Product Design. In 2018, Visual Communication Design was officially established as a separate department, equivalent to its parent departments of Product Design and Interior Design, which were established earlier. As a technological university, ITS envisions contributing to the nation's economy through the development of technology-based businesses. Combined with the cultivation of a heightened sense of artistic aesthetics in the discipline of VCD, it gives rise to creative designers who are essential for the prosperity of a cultured society.

By applying Problem-Based Learning and Lab-Based Education methods, ITS provides a unique learning experience for students regarding real-world conditions in running businesses and making critical decisions. Learning takes place through a combination of conventional lectures, tutorials, field practices, and case studies, ensuring that students not only comprehend theories but can also apply them to real-world problems.

Graduate Competency & Profile .

1. Proficient in creative thinking to produce aesthetically pleasing works.
2. Capable of analytical thinking to solve problems in the principles of visual communication design.
3. Possesses technological and scientific insight and is able to utilize it for continuous improvement.
4. Able to communicate and collaborate effectively.
5. Sensible to environmental issues and understands professional responsibilities and ethics.

1.2 About the Academic Handbook

This guide is compiled by the Academic Handbook Compilation Team, referring to the ITS Academic Handbook and Academic Regulations applicable at ITS. The handbook is published with the aim of providing guidance to the academic community of the Bachelor of Business Management Program regarding academic activities, including lectures, internships, and thesis work.

CHAPTER 2 LEARNING AND CURRICULUM

The educational framework within the Department of Visual Communication Design is designed to cultivate expertise in the field of visual communication design and address the requirements of the professional world. The educational delivery system within the Bachelor's Program in Visual Communication Design at the Institut Teknologi Sepuluh Nopember (ITS) employs the Semester Credit System (SKS).

Semester Credit System

The Semester Credit System is defined as an educational management system that utilizes credit units (SKS) to quantify the time allocated to learning activities per week per semester for students. This system is employed in various forms of learning processes.

2.1 Semester Credit System

The Semester Credit System is defined as an educational framework utilizing credit units (semester credit hours or SCH) to express the workload for students, faculty, and program administration. The duration of one SCH is as follows:

The duration of SKS is as follows::

1. 1 (one) sks for lecture, quiz, and tutorial formats includes:
 - a) Face-to-face learning activities for 50 (fifty) minutes per week per semester
 - b) Structured assignment-based learning for 60 (sixty) minutes per week per semester
 - c) Independent study for 60 (sixty) minutes per week per semester

2. 1 () sks for seminar or similar learning formats includes:
 - a) kegiatan belajar tatap muka 100 (seratus) menit per minggu per semester
 - b) Face-to-face learning activities for 100 (one hundred) minutes per week per semester
 - c) Independent study for 70 (seventy) minutes per week per semester
 - d) One SCH for practical, fieldwork, research, community service, or equivalent learning formats is 170 (one hundred and seventy) minutes per week per semester.

2.2 Semester Credit Unit Expense (SKS)

In the Undergraduate Program of Visual Communication Design at ITS, the total study load is 144 SKSs scheduled over eight semesters, divided into two phases: the preparatory phase and the undergraduate phase. The preparatory phase involves a study load of 36 SKSs scheduled over two semesters, while the undergraduate phase involves a study load of 108 SKSs scheduled over six semesters during the Academic Period.

2.3 Academic Phases

The academic phases in the Bachelor's Program in Business Management at the Institut Teknologi Sepuluh Nopember (ITS) are divided into two stages:

- a) Preparation Stage: This phase encompasses learning activities scheduled during the first four semesters of the undergraduate curriculum.
- b) Bachelor Stage: Following the preparation stage, this phase includes learning activities spanning from the fourth semester to the eighth semester in the undergraduate curriculum.

Each semester period consists of 16 (sixteen) weeks of lectures or other scheduled activities, including evaluation sessions.

2.4 Curriculum Structure of Visual Communication Design

The undergraduate program in Visual Communication Design at the Institute of Technology Sepuluh Nopember (ITS) entails a course load of 144 credit hours, organized into two phases: the Preparation Phase (Semesters 1 and 2) and the Bachelor's Phase (Semesters 3 to 8). During Semester 1 to 4, students are eligible to enroll in mandatory courses offered, while in Semester 5 and 6, the Visual Communication Design undergraduate program provides elective courses aligned with the students' chosen specializations and concentrations. Upon completion of their studies, students are required to undertake a thesis as a graduation requirement.

2.5 Field of Expertise in Visual Communication Design

The curriculum of the Visual Communication Design undergraduate program at ITS comprises four specialized areas, referred to as design levels, namely:

- a) Visual Communication Design 1: Identity Design
- b) Visual Communication Design 2: Promotional Design
- c) Visual Communication Design 3: Environmental Graphic Design
- d) Visual Communication Design 4: Visual Branding Design

2.6 Graduate Learning Outcomes

GENERAL KNOWLEDGE	
a)	Theoretical concepts of design (Design Theory) in general and at least one theoretical concept of visual communication design (Ecological Theory, Constructivism, Semiotics, Gestalt Theory, Cognitive Theory, or Huxley-Lester Model) in-depth.
b)	General concepts of the history and culture of design and their interpretations.
c)	General concepts of socio-cultural, ecological, and environmental conservation principles.
d)	In-depth knowledge of design methodology.
e)	Concepts, principles, methods, and techniques of color application, composition (nirmana), design processes, photography, and computer graphics.
f)	Methods and techniques of drawing and graphics (printing techniques).
g)	Factual knowledge of raw design materials.
h)	General concepts, principles, and techniques of effective communication.
i)	Factual knowledge of broadcasting types and regulations, journalism and Electronic Information and Transaction, and the latest technological developments in the field of visual communication design.
j)	Concepts and principles of entrepreneurship in the field of visual communication design; including concepts and techniques of identifying opportunities, cost and profitability calculations, seeking sources of financing, and marketing visual communication design services.

SPECIFIC SKILLS	
a)	Proficiency in crafting printed and digital visual communication designs with inherent value and aesthetic appeal, strategically addressing challenges related to identity, mass communication, and industry competition. The approach ensures stakeholder satisfaction without causing societal unrest and maintains ecological sustainability.
b)	Expertise in conducting thorough research and ideation processes to define goals, communication objectives, and prototype solutions for visual communication design. This includes adept consideration of ethical, historical, cultural, social, environmental, and regulatory factors when addressing issues related to identity, mass communication, and competition.
c)	Skillful analysis of material and time efficiency in the production process of selected prototype alternatives for visual communication design solutions. This is achieved without

compromising the essence and aesthetics of the design, while concurrently upholding environmental preservation principles.
d) Effective communication of alternative visual communication design prototype solutions, either independently or collaboratively. This is articulated verbally, graphically, through written communication, and via communicative models utilizing both manual and digital techniques. Adherence to established communication norms is a primary consideration.
e) Ability to initiate an independent venture in the visual communication sector.

2.7 Course Structure

2.7.1 Compulsory Courses

No	Course Code	Course Name	credits
SEMESTER: I			
1	DV184101	Basic Design 1	5
2	DV184102	Drawing 1	4
3	UG184914	English	2
4	UG184913	Civics	2
5	UG1849xy	Religion Studies	2
6	SF184103	Physics	3
	Jumlah sks		18
SEMESTER: II			
1	DV184201	Basic Design 2	5
2	DV184202	Drawing 2	4
3	DW184200	Introduction to Build Environment	2
4	UG184911	Pancasila	2
5	UG184912	Indonesian	2
6	KM184151	Mathematics 1	3
	Jumlah sks		18
SEMESTER: III			
1	DV184301	Identity Design	6

2	DV184302	Typography	4
3	DV184303	Photography	4
4	DV184304	Design History	3
5	DV184305	Design Method and Creativity Studies	3
Total of Credits			20
SEMESTER: IV			
1	DV184401	Promotion Design	6
2	DV184402	Illustration	4
3	DV184403	Videography	4
4	DV184404	Advertising	3
5	DV184405	Communication	3
Total of Credits			20
SEMESTER: V			
1	DV184501	Environment Graphic Design	6
2	DV184502	Animation	4
3	DV184503	Printing and Graphic Technology	3
4	DV184504	Research and Design Methods	3
5	-----	Elective Course 1	3
Total of Credits			19
SEMESTER: VI			
1	DV184601	Visual Branding Design	6
2	DV184602	Interface Design	4
3	DV184603	Marketing (Enrichment)	3
4	UG184916	Concept of Technology	3
5	-----	Elective Course 2	3
Total of Credits			19
SEMESTER VII			
1	DV184701	Conceptual Design	6
2	DV184702	On Job Training	5
3	DV184703	Design Appreciation	3
4	DV184704	Design and Marketing	3

5	UG184915	Technopreneurship	2
Total of Credits			19
SEMESTER VIII			
1	DV184801	Final Project	8
2	DV184802	Design Management	3
Total of Credits			11

2.7.2 Elective Courses

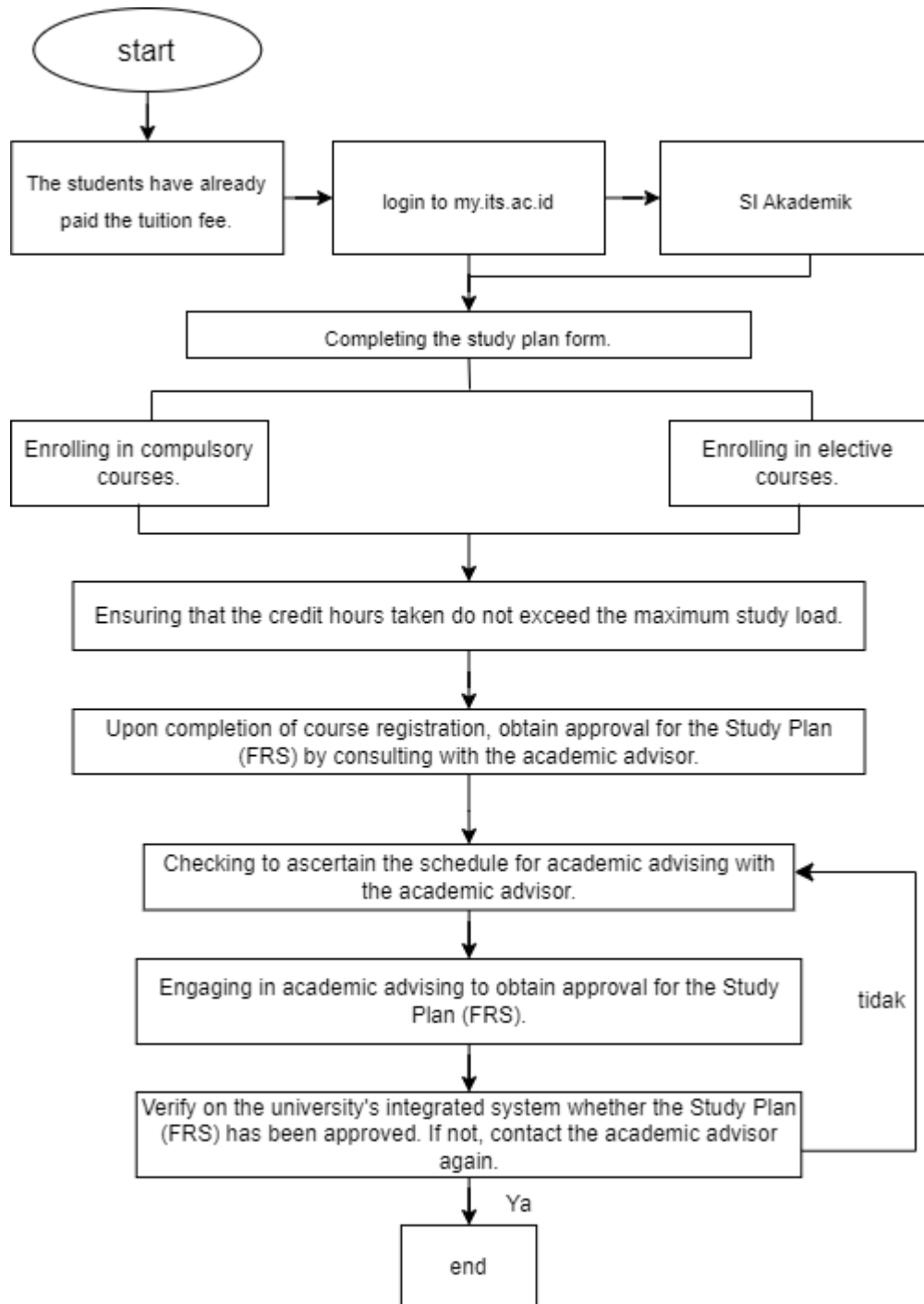
No	Course Code	Course Name	Credits
Fall Semester			
1	DV184505	Editorial Design	3
2	DV184506	Merchandising	3
3	DV184507	Cinematography	3
4	DV184508	Experimental Photography	3
5	DV184509	Comic Book Illustration	3
Spring Semester			
6	DV184604	Pattern Design	3
7	DV184605	Environmental Branding	3
8	DV184606	Animation and Digital Game	3
9	DV184607	Packaging Design	3
10	DV184608	Advance Advertising	3

CHAPTER 3 LECTURES AND EVALUATIONS

3.1 Study Plan

Every Semester students must arrange a study plan together with their guidance lecturer, the study plan will then be submitted in the online Study Plan Form (RFS)

Steps are shown in the picture:



Students can either replace, add, or withdraw from a course that has already been listed in the online Study Plan Form (RFS) with the agreement of a guidance lecturer. The opportunity to replace and/or add a course will be given for the first 3 (three) weeks of the semester in question. withdrawal from a course can be done from the first week to the tenth week of the semester. The number of courses that students are allowed to take will depend on their achievements from the semester achievement index of the previous semester. The number of courses that students will take must first be consulted with their guidance lecturer.

Details are listed on the following table:

No	Semester Achievement Index	Maximum Study Load
1	$IPS < 2,50$	18 Credits
2	$2,50 \leq IPS < 3,00$	20 Credits
3	$3,00 \leq IPS < 3,50$	22 Credits
4	$3,50 \leq IPS < 4,00$	24 Credits

3.2 Evaluation

The process of evaluation from the result of the student's learning activities is done at least 4 (four) times in one semester. Students who do not perform all required tasks or do not follow every evaluation stage will result in not getting a grade for their studies at the end of the semester or will be given an E as their final grade.

Evaluation could be performed as a task or an exam in the form of written, verbal, or practical. The final result of the learning evaluation will be written under numeral values and letter values. The exam evaluation at the middle and at the end of semester is conducted together through the mid-term evaluation and end-of-term evaluation. In Addition to the evaluation conducted with the evaluation, it could also be done by being given tasks and quizzes.

3.3 Tasks

Task delivery is one of the forms of learning evaluation. Tasks can be given either on a scheduled or unscheduled basis, depending on the situation and conditions of the learning process. All students who have been enrolled in a course are required to do and submit all the tasks. Students who were not present at the time when the tasks were given or were not present at the time to submit the task were still required to complete and submit it.

3.3 Quizzes

Other forms of learning evaluation come in the form of quizzes. quizzes can be held on a scheduled or unscheduled basis, depending on the situation and conditions of the learning process.

3.4 Midterm Evaluation

Midterm evaluation is conducted at the middle of the semester, if a course does not hold a midterm evaluation, then during the evaluation period the course will still hold a face-to-face course. The course requirement to be able to hold a midterm evaluation is to conduct the face-to-face meetings at least 5 (Five) times from the beginning of the course. The requirement for students to take the midterm evaluation is to have at least 66% of the total face-to-face attendance (6 times Face-to-Face – Maximum 2 Absences).

3.5 End-of-Term Evaluation

End-of-term valuation is conducted at the end of the semester, if a course does not hold a End-of-term evaluation, then during the evaluation period the course will still hold a face-to-face course. The course requirement to be able to hold an End-of-Term evaluation is to conduct the face-to-face meetings at least 13 (thirteen) times from the beginning of the course. The requirement for students to take the End-of-Term evaluation is to have at least 80% of the total face-to-face attendance from the beginning (16 times Face-to-Face – Maximum 3 Absences).

3.6 Exam Rules

- a) Students arrive on time, students who arrive 30 minutes after the test are prohibited from taking the exam.
- b) Students are prohibited from carrying any kind of communication device.
- c) Students are prohibited from borrowing stationery.
- d) Students are not allowed to leave the room for any reason.
- e) Tests with open book properties are not allowed to borrow books or are not allowed to carry electronic devices.
- f) For examinations with the nature of open notes, the notes carried must be the original handwriting (not a photocopy/Type).
- g) For examinations with close book properties it is not permitted to carry notes in any form.
- h) Students are prohibited from communicating in any form with other students.
- i) Violations of examination regulations will be subject to sanctions in accordance with academic regulations.

3.7 Follow-Up Exam

Students who cannot take part in the mid-semester joint evaluation or end-semester joint evaluation due to very urgent reasons, can submit a request to take a supplementary exam for the course. The application must be approved by the head of the Visual Communication Design department.

Urgent reasons include:

- a) Is currently under hospitalization as proven by a certificate from the hospital.
- b) Having to carry out worshipping duty whose time has been determined by their respective religious provisions.
- c) Participate in events to represent ITS as proven by a letter.
- d) an introducer from authorized officials.

3.8 Evaluation Assessment

The evaluation assessment of the course was conducted by converting the number of points into letter values. The conversion of this assessment is based on the range established in ITS academic regulations.

Number Value	Letter Value	Numeral Value	Description
86 - 100	A	4	Excellent
76 - 85	AB	3,5	Very Good
66 - 75	B	3	Good
61 - 65	BC	2,5	satisfactory
56 - 60	C	2	Sufficient
41 - 55	D	1	Less sufficient
0 - 40	E	0	Insufficient

3.9 Retaking Course

Students are allowed to retake all courses that have been taken according to the course semester, except after the fourth semester students are not allowed to repeat the course in the previous stage. The considered score for the retaken course is the latest score.

3.10 Practical Work/Internship

In order to prepare graduates who are ready to work, a system is needed to introduce students to the working environment, the situation, and the competitions. Thus, students are encouraged to be responsive on how to apply the theories obtained during their studies from college with the reality of work in the field. There are 2 options available, namely practical work and Learning activities of *Kampus Merdeka*.

3.11 Practical Work

Practical Work (KP) is done by students in companies and external organizations of departments. These activities are intended to introduce the students to the world of working environment.

General Requirements

The following requirements must be met by students who will apply for the On Job Training (KP) implementation:

- a) Registered as an active ITS Visual Communications Design student
- b) graduated with 90 credits at the time of submission of KP application
- c) Follow through the applicable KP procedures

3.12 Special Requirements

The following requirements must be met by students at the time of KP implementation:

- a) Considering that KP is a means to know and practice implementing the basic knowledge of VCD, KP is implemented in companies that are profitable or non-profit that are credible and have sufficient business management functions.
- b) The KP is carried out individually or groups with a maximum of 2 members.
- c) The implementation of KP should not interfere with students' participation in other lecture activities.
- d) The KP is carried out under the direction of competent internal and external guidance.
- e) Students fill out the log book according to the format set.
- f) Students consult and report KP results periodically to Internal and External Tutors
- g) Students must have submitted KP scores to KP Coordinator as late as 2 months after the KP implementation began.

3.13 MBKM Internship

In order to fulfill Permendikbud number 3 of 2020 concerning the National Standard for Higher Education article 18 which explains the fulfillment and study load for students under the Bachelor's degree program and students under the Associate's degree

program, namely (1) follow the learning process in the study program of each respective Limited Liability Company (LLC) according to the learning period and the study load, (2) follow the learning process outside the study program

General guidelines for the MBKM Internship are as follows:

- a) The purpose of MBKM's activities is to facilitate graduate careers, student competency enrichment, research collaboration and industrial development cooperation.
- b) MBKM activities are implemented according to the standard requirements of the study program under the condition that students who have graduated with 90 credits are the only ones allowed to participate.
- c) Before the implementation of MBKM there was a memorandum of understanding and cooperation between the industry and ITS, among them the industry could offer a certificate of competence with certain terms and conditions.
- d) The implementation of MBKM activities is given a maximum internship opportunity of 1 semester outside the ITS department, or a maximum of 2 semesters outside ITS that can be converted into a course score equivalent to 20 credits per semester.
- e) At the time of doing MBKM activities, students must obtain a guidance lecturer permission in the form of MBKM conversion study approval for courses.
- f) At the time of MBKM, students do not have to take the time off and during the activities student must be guided by internal guidance lecturers (ITS) and external guidance (industry)
- g) During the course of the activity, students are required to make logbook records and activity reports at the end of the activity. Based on the activity report, students participating in MBKM activities are entitled to appreciation value from industry/external guidance. The score will be submitted to the Internal Instructor (ITS) for further consideration as a material in determining the previously planned course conversion score.
- h) The mechanism and organization of MBKM activities was developed and coordinated by the Student Directorate, coordinating with relevant departments/producers. More technical provisions can be seen from the MBKM Internship manual

3.14 Final Project

The VCD Final Project is a final design core course within the scope of the VCD for Identity Design, Promotion, Environment or real data/case-based branding to produce:

a) concepts, studies/analyses/researches, b) Design Documents, c) Prototypes, d) Exhibitions of the design project results, and f) presentations.

General requirements for the Final Project are as follows:

- a) Registered as an active student of ITS Visual Communication Design Department.
- b) Has completed and passed the Research and Design Methods and Conceptual Design courses.
- c) Has performed the FRS and has applied the Final Project course and is still allowed to take the Final Project course while retaking the Conceptual Design courses that did not previously pass.

- d) Obtaining the guidance lecturer's approval based on conceptual achievements (colloquium 1) that includes Background of the study, formulation, limits on purpose of problems; literature review and field studies; design methodology; analysis studies and design concepts
- e) Have completed or graduated a course with a minimum of 120 credit, with at least 2 (two) elective courses inbetween.
- f) More detailed requirements and stages of the thesis activity can be found in the Final Project Manual.

3.15 Achievement Index

The measurement of the success of learning activities is expressed by the achievement Index (IP) which is calculated as follows:

$$IP = \frac{\sum_{i=1}^n K_i \times N_i}{\sum_{i=1}^n K_i}$$

- N: Numeric grades resulting from the evaluation of each course.
- K: The credit hours assigned to each course.
- n: The total number of courses taken.

The measurement of the success of learning activities in one semester is expressed by the Semester Achievement Index (IPS); IPS is the Achievement Index which is calculated from all courses taken in the semester concerned. GPA is an achievement index calculated from all courses taken from the first to last.

3.16 Graduation and Graduation Predicate

Students are declared to have graduated from the Visual Communication Design Department if they meet the criteria below:

1. Have taken part in Practical Work and passed.
2. Have completed a series of Final Assignment trials including colloquium 2, colloquium 3 (work feasibility exhibition) and passed colloquium 4 (Final Assignment finalization trial).
3. Have taken a minimum of 144 credits including Final Project.
4. Gain learning achievements targeted by the study programs with no D and E marks.
5. Meet the minimum foreign language score requirements (Toefl: 477; Japanese: 280; German: 66; French: 66; Mandarin: 66; Arabic: 66)
6. Fullfill the minimum requirements of SKEM (Student Extracurricular Credit System) published by MyITStudent Connect in accordance with applicable regulations.
7. Have written a scientific Journal and uploaded it to SIM POMITS.

ITS graduates are given a graduation title consisting of three levels, namely Satisfactory, Very Satisfactory, and Cum Laude. Graduation predicate is determined based on GPA and study period as follows:

Honors	GPA	The duration of study	description
Cum Laude	>3,50	≤ 4 years	Minimum scores BC
Very Satisfactory.	>3,50	> 4 years	
	$3,01 \leq \text{IPK} \leq 3,5$	-	
Satisfactory	$2,76 \leq \text{IPK} \leq 3,0$	-	

3.17 Student Study Period

The longest study period for students is 14 (fourteen) semesters. At the end of the second semester and the fourth semester an evaluation of the study period is carried out.

Undergraduate students are permitted to continue their studies if:

a) Preparation Stage:

- By the end of the second semester, 18 of the 36 courses that had been taken at the preparatory stage received an IP of ≥ 2.0 for the best grades other than courses with an E grade;
- By the end of the fourth semester, the entire preparatory phase study load had been completed with a total of 36 credits with a minimum grade of C;

b) Undergraduate Stage:

It is carried out with a maximum duration of 10 semesters (14 semesters if you add the preparation stage) with a minimum of 144 credits and all grades of at least C.

3.18 Temporary Study Leave

Students are allowed to apply for temporary study leave after attending at least the first 2 (two) semesters of lectures. Students who are pregnant or undergoing treatment which makes it impossible to participate in academic activities are allowed to apply for a temporary leave even from the first semester. Temporary leave can be granted for a maximum of 4 (four) semesters during studies at ITS. Each temporary leave can be granted for a maximum of two consecutive semesters.

Applications for a temporary leave must be submitted to the Dean no later than four weeks after the semester starts, unless the reasons are written above, accompanied by supporting documents and known by the guardian supervisor and the Head of Department. The temporary leave period is not taken into account during the study period.

3.19 Discontinuation of the Study Period

while studying at ITS, every student can be declared to have stopped studying or dismissed from their studies. discontinuation of studies or discharged studies can be caused by the following things:

- a. Student Resigns by their own request
- b. Students do not re-register for two consecutive semesters, so they are considered to be resigning.
- c. Study period expired
- d. Breaking ITS regulations

3.20 Violation of the Academic Code of Ethics

A violation against the academic code of ethics is an ethical violation related to academic activities in the ITS environment or outside of ITS. Violation types can be in the form of:

- a. Cheating in exams/quizzes/tests,

- b. Plagiarism in the work of lecture/final/test/dissertation tasks,
- c. Took place of someone else's role in the evaluation,
- d. Telling others to take their own place as if to be themselves in the evaluation,
- e. Misuse of information and electronic transactions, collaborations with officers to cheat, and/or falsifying personal identity.



3.21 Academic Sanctions




Academic sanctions can be imposed on students who violate academic regulations. The types of sanctions imposed on students can be in the form of warnings, guidance, cancellation of some part or all of the learning evaluation results, cancellation of one or more courses, cancellation of all courses in one semester, and/or revocation of student status, either temporarily or permanently. In more detail, the application of sanctions can include:




- a. Cheating in completing course assignments, including plagiarism and cheating, will result in a grade E for the course.
- b. Cheating in completing the ETS exam will result in an ETS score for that course getting 0.
- c. Cheating in completing exams during EAS will result in cancellation of all courses in that semester



Profile of Lecturers and Education Personnel




ITS Visual Communication Design Lecturer Profile



No	Name & NIP	Description	Expertise
1.	 <p>Bambang Mardiono Soewito, S.Sn., M.Sn. NIP 197404172006011001</p>	<p>Head of Visual Communication Design Department</p>	<ul style="list-style-type: none"> ● Record Media ● Exhibition Design ● Cultural Studies ● Visual Book
2.	 <p>Dr. Sabar, S.E., M.Si. NIP 197002102005011001</p>	<p>Secretary of Visual Communication Design Department</p>	<ul style="list-style-type: none"> ● Marketing Research ● Consumer Behaviour ● Change Management ● Design Management ● Research Methods


<p>3.</p>	 <p>Ir. Baroto Tavip Indrojarwo, M.Si. NIP 196409301990021001</p>	<p>Lecturer of Visual Communication Design Department</p>	<ul style="list-style-type: none"> ● Design Management ● Branding ● Architectural Graphic ● Environmental Graphic Design ● Entrepreneurial in Design ● 3D Modeling & Animation
<p>4.</p>	 <p>Sayatman, S.Sn., M.Si. NIP 197406142001121003</p>	<p>Head of the Branding and Communication Strategy Laboratory Lecturer of Visual Communication Design Department</p>	<ul style="list-style-type: none"> ● Packaging Design ● Branding ● Visual Identity System ● Visual Communication Design ● Media Communication
<p>5.</p>	 <p>Nurina Orta Darmawati, S.T., M.Ds. NIP 198503182014042002</p>	<p>Head of the Creative and Digital Media Laboratory Lecturer of Visual Communication Design Department</p>	<ul style="list-style-type: none"> ● Advertising ● Illustration

<p>6.</p>	 <p>Nugrahardi Ramadhani, S.Sn., M.T. NIP 198107102010121002</p>	<p>Lecturer of Visual Communication Design Department</p>	<ul style="list-style-type: none"> ● Animation ● Multimedia ● Videography ● Illustration ● Painting
<p>7.</p>	 <p>Didit Prasetyo, S.T., M.T. NIP 198601122015041002</p>	<p>Lecturer of Visual Communication Design Department</p>	<ul style="list-style-type: none"> ● Animation Technology ● Game Digital
<p>8.</p>	 <p>Putri Dwitasari, S.T., M.Ds. NIP 198609202018032001</p>	<p>Lecturer of Visual Communication Design Department</p>	<ul style="list-style-type: none"> ● Editorial Design ● Archipelago Design ● Promotion ● Visual Identity ● Advertising and Branding ● Design Management



<p>9.</p>	 <p>Rabendra Yudistira Alamin, S.T., M.Ds. NIP 198303282014041002</p>	<p>Lecturer of Visual Communication Design Department</p>	<ul style="list-style-type: none"> ● Illustration ● Record Media ● Comic ● Boardgame
<p>10.</p>	 <p>Octavianti Dwi Wahyurini, S.T., MappDesArt., Ph.D NIP 198110012005012001</p>	<p>Lecturer of Visual Communication Design Department</p>	<ul style="list-style-type: none"> ● Design Management ● Environmental Graphic Design ● Design Methods ● Branding ● Visual Book ● User Experience Design
<p>11.</p>	 <p>Denny Indrayana Setyadi, S.T., M.Ds. NIP 198010122006041002</p>	<p>Lecturer of Visual Communication Design Department</p>	<ul style="list-style-type: none"> ● Place Branding ● Environmental Graphic Design




<p>12.</p>	 <p>R.Eka Rizkiantono, S.Sn., M.Ds. NIP 197612092003121001</p>	<p>Lecturer of Visual Communication Design Department</p>	<ul style="list-style-type: none"> ● Graphic Design ● Branding and Advertising ● Visual Book ● Videography ● Photography
<p>13.</p>	 <p>Senja Aprela Agustin, S.T., M.Ds. NIP 198304102006042001</p>	<p>Lecturer of Visual Communication Design Department</p>	<ul style="list-style-type: none"> ● Design and Culture ● Semiotics ● Packaging Design ● Design and Feminism ● Design History
<p>14.</p>	 <p>Kartika Kusuma Wardani, S.T., M.Si NIP 198308192008122001</p>	<p>Lecturer of Visual Communication Design Department</p>	<ul style="list-style-type: none"> ● Record Media ● Campaign ● Advertising ● Archipelago Design


<p>15.</p>	 <p>Dr. Rahmatsyam Lakoro, S.Sn., M.T. NIP 197609072001121001</p>	<p>Lecturer of Visual Communication Design Department</p>	<ul style="list-style-type: none"> ● Animation ● Game and Interactive ● Information Design ● Visual Branding ● Visual Culture
<p>16.</p>	 <p>Naufan Noordyanto, S.Sn., M.Sn NPP 1990202011031</p>	<p>Student Affairs and Internship Coordinator Lecturer of Visual Communication Design Department</p>	<ul style="list-style-type: none"> ● Graphic Design ● Typography ● Art and Social Culture
<p>17.</p>	 <p>Yurif Setya Darmawan, S.T., M.Ds. NPP 2022199311036</p>	<p>Lecturer of Visual Communication Design Department</p>	<ul style="list-style-type: none"> ● Photography ● Philosophy of Arts and Culture ● Culture ● Semiotics

18.	 <p>Andita Wibyasti Sari Putri, S.T., M.Ds NPP 2022199212037</p>	Lecturer of Visual Communication Design Department	<ul style="list-style-type: none"> • Illustration • Design and Culture • Social Design
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ITS Visual Communication Design Education Personnel Profile

No	Name/NIP	Description
1.	 <p>Sugeng Hariadi Imawan, S.Psi., M.A. NPP 1981201821280</p>	Head of Sub Division of Visual Communication Design Department
2.	 <p>Nurul Hidayati, S.Ak. NPP 1986201722486</p>	Treasurer Staff and Financial Manager of Visual Communication Design Department

3.	 <p>Adelany Wardaningsih NPP 1992201722497</p>	<p>General Administrative Staff of the Visual Communication Design Department</p>
4.	 <p>Hery Purwonugroho, S.E NIP 196808052014091003</p>	<p>Academic Administrative Staff of the Visual Communication Design Department</p>
5.	 <p>Mochammad Valdi Fuadi, S.Kom NPP 1995202121037</p>	<p>Information Technology Installation Management Staff, Visual Communication Design Department</p>

6.	 <p>Loka Galung Bidananta, S.Ds</p>	<p>Administrative Support Staff of the Visual Communication Design Department</p>
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Visual Communication Design Department Course Syllabus

RPS SEMESTER 1

COURSE	Name	Basic Design 1
	Code	DV184101
	Credit(s)	5 / 8 ECTS
	Semester	1

DESCRIPTION

	Basic Design 1 is a basic design course that contains insight and design theory which is put into practice to design simple visual message delivery media with the premise of 2D function and form (dwimitra)
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PROGRAM LEARNING OUTCOME (PLO)

P.1	The course will explore foundational concepts within the field of design theory and delve into a comprehensive analysis of one specific theoretical framework in visual communication design. The selected theoretical framework may include, but is not limited to, <i>Ecological Theory, Constructivism, Semiotics, Gestalt Theory, Cognitive Theory, or the Huxley-Lester Model.</i> "
P.5	Concepts, principles, methods and techniques of color application, composition (nirmana), design processes, photography and computer graphics;
P. 6	Drawing and graphic methods and techniques (printing techniques);
KK.4	Capable of independently or collaboratively present alternative prototypes of visual communication design solutions through verbal, graphical, written, and communicative models, employing both manual and digital techniques, adhering to established communication guidelines.

COURSE LEARNING OUTCOME (CLO)

M1	Students are able to analyze design elements in various design works: lines, points, geometric planes, space, color and texture
M2	Students are able to analyze design principles in various design works
M3	Students are able to apply design principles in various dwimitra works

SUBJECT

PB 1	Dwimitra Design Process
PB 2	Dwimitra Design Elements/Elements
PB 3	Dwimitra Design Principles
PB 4	Design layout tool (stairs/intervals) Dwimitra

REQUIREMENT

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REFERENCES

- David A. Lauer, Stephen Pentak (2012) *Design Basics, 8th ed., Clark Baxter, USA*
- Sadjiman Ebdy Sanyoto (2009) *Nirmana : Elemen-elemen Seni dan Desain, Jalasutra, Yogyakarta*
- Bambang Irawan & Priscilla (2013), *Dasar-dasar Desain untuk arsitektur, interior, seni rupa, desain produk industri, dan desain komunikasi visual, Griya Kreasi, Jakarta.*
- Wallschlaeger, Charles & Cynthia Busic-Snyder. *Basic Visual Concepts and Principles, for Artists, Architects, and Design. Wm. C. Brown. Brown Publishers. 1992.*
- Christian Leborg, *Visual Grammar, Princeton Architectural Press: New York, 2004*

COURSE	Name	Drawing 1
	Code	DV184102
	Credit	4 / 6,4 ECTS
	Semester	1

DESCRIPTION

Drawing 1 course serves as a foundational prerequisite course focused on developing the essential knowledge and skills required for the effective utilization of visual language as a means of thinking and communication through the medium of images.

PROGRAM LEARNING OUTCOME (PLO)

P.1	Drawing 1 aims to explore the broad field of design theory, offering an overview of foundational principles, and subsequently delve deeply into the comprehension of a specific theoretical concept within visual communication design. The chosen theoretical framework may encompass any of the following options: <i>Ecological Theory, Constructivism, Semiotics, Gestalt Theory, Cognitive Theory, or the Huxley-Lester Model.</i>
P. 6	Drawing and graphic methods and techniques (printing techniques);
KK. 4	Proficient in articulating alternative prototypes for visual communication design solutions, whether independently or within a group setting, employing verbal, graphic, written, and communicative models. This proficiency extends to both manual and digital techniques, all guided by a predetermined set of communication rules.

COURSE LEARNING OUTCOME (CLO)

M1	Students possess the ability to depict objects or products with accurate structural coherence.
M2	Students are capable of developing aesthetic sensitivity.
M3	Students are able to understand aesthetic principles
M4	"Students demonstrate proficiency in the application of aesthetic principles encompassing form, proportion, scale, harmony, texture, and other relevant factors."

SUBJECT

PB 1	Explore line, shading and texture
PB 2	Geometry composition, objects, still life, people
PB 3	Drawing Perspective, Isometry, Landscape, objects, People, Atmosphere

REQUIREMENT

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REFERENCES

- Butkus, Michael, Walter T. Foster & Michele Maltseff, *The Art of Basic Drawing*, Walter Foster Publishing, 2005
- Loomis, Andrew, *Figure Drawing for All It's Worth*, New York: The Viking Press, 1966
- *The Drawing Book*
- *Drawing The Head and Hands*
- *Sketching People*
- *Drawing Dynamic Hands*
- *Drawing Human Anatomy*
- *Dynamic Drawing Animal*

COURSE	Name	Basic Design 2
	Code	DV184201
	Credit	5 / 8 ECTS
	Semester	2

DESCRIPTION

	Basic Design 2 course is dedicated to the study of design principles, involving the utilization of diverse materials to transform them into three-dimensional works of art that possess inherent aesthetic value.
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PROGRAM LEARNING OUTCOME (PLO)

P.1	Exploration of overarching principles within the realm of design theory and delve comprehensively into one specific theoretical concept pertaining to visual communication design. The chosen theoretical framework may encompass options such as <i>Ecological Theory</i> , <i>Constructivism</i> , <i>Semiotics</i> , <i>Gestalt Theory</i> , <i>Cognitive Theory</i> , or the <i>Huxley-Lester Model</i> .
P.2	General concepts of design history and culture and their meaning;
P.3	Concepts, principles, methods and techniques of color application, composition (nirmana), design processes, photography and computer graphics;
P. 6	Drawing and graphic methods and techniques (printing techniques);
P.8	General concepts, principles and techniques of effective communication;
KK. 4	Capable of independently or collaboratively presenting alternative prototypes of visual communication design solutions through verbal, graphical, written, and communicative models, utilizing both manual and digital techniques, in accordance with predetermined communication rules; Furthermore

COURSE LEARNING OUTCOME (CLO)

M1	Students are able to master the principles of design in creating a 3D design work
M2	Students have the capacity to identify the characteristics and materials employed in the production of three-dimensional design works.
M3	Students are able to explore various 3D shapes with various techniques
M4	Students demonstrate the capability to manifest aesthetic values within three-dimensional forms by utilizing elements such as balance, unity, composition, rhythm, and harmony.

SUBJECT

PB 1	Paper Exploration
PB 2	Structure Exploration
PB 3	Organic Exploration
PB 4	Shape Exploration
PB 5	Mix Media Exploration

REQUIREMENT

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REFERENCES

- Wucius Wong. 1996. *Asas-asas Merancang Trimatra*.
- Sadjiman Ebdy Sanyoto. 2005. *Nirmana Elemen-elemen Seni dan Desain*

COURSE	Name	Drawing 2
	Code	DV184202
	Credit	4 / 6,4 ECTS
	Semester	2

DESCRIPTION

Drawing 2 course serves as a foundational prerequisite course aimed at imparting the knowledge and skills necessary for visual thinking and communication through the medium of images.

PROGRAM LEARNING OUTCOME (PLO)

P.1	Exploration of overarching principles within the realm of design theory and delve comprehensively into one specific theoretical concept pertaining to visual communication design. The chosen theoretical framework may encompass options such as <i>Ecological Theory, Constructivism, Semiotics, Gestalt Theory, Cognitive Theory, or the Huxley-Lester Model</i> .
P. 6	Drawing and graphic methods and techniques (printing techniques);
KK. 4	Proficient in articulating alternative prototypes for visual communication design solutions, whether independently or within a group setting, employing verbal, graphic, written, and communicative models. This proficiency extends to both manual and digital techniques, all guided by a predetermined set of communication rules.

COURSE LEARNING OUTCOME (CLO)

M1	Students are able to draw objects or products with correct structural logic
M2	Students possess the capacity for aesthetic sensitivity.
M3	Students have the ability to comprehend aesthetic principles.
M4	Students are able to apply aesthetic principles in form, proportion, scale, harmony, texture, etc.

SUBJECT

PB 1	Exploration of media and various types of watercolor, acrylic/oil
PB 2	Geometry composition, Objects, Still life, People
PB 3	Drawing Perspective, Isometry, Landscape, objects, people, atmosphere

REQUIREMENT

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REFERENCES

- Butkus, Michael, Walter T. Foster & Michele Maltseff, *The Art of Basic Drawing, Walter Foster, 2005*
- Loomis, Andrew, *Figure Drawing for All It's Worth, New York: The Viking Press, 1966*
- The Drawing Book
- Guptill, Arthur L. 2008. *Drawing and Sketching in Pencil*. Dover Publications Inc. New York
- Szunyoghy, Andras. 2016. *Anatomy Drawing School; Human and Animal*. Ulmann. Konigswinter
- Ravet, Agethe. 2011. *Drawing Nature*. Bloomsbury Publishing PLC. London
- Palmer, Matthew. 2014. *Watercolor for the Absolute Beginner*. Search Press Ltd. Tunbridge Wells
- Watson, Deb. 2014. *Watercolor Basics*. Walter Foster Publishing. Laguna Hills CA

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COURSE	Name	Identity Design
	Code	DV184301
	Credit	6 / 9,6 ECTS
	Semester	3

DESCRIPTION

	Identity Design is a specialized design course concentrated on the development of corporate, organizational, product, or service identities through the utilization of various identity media, encompassing logos, logotypes, graphic manual standards, and applied visual elements.
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PROGRAM LEARNING OUTCOME (PLO)

P.1	Exploration on overarching principles within the field of design theory as a whole, and subsequently, delve deeply into the comprehensive analysis of one specific theoretical concept within the realm of visual communication design. The chosen theoretical framework may encompass options such as <i>Ecological Theory</i> , <i>Constructivism</i> , <i>Semiotics</i> , <i>Gestalt Theory</i> , <i>Cognitive Theory</i> , or <i>the Huxley-Lester Model</i> .
P.4	Design methodology in depth;Metodologi desain secara mendalam;
P.5	Concepts, principles, methods and techniques of color application, composition (nirmana), design processes, photography and computer graphics;
P.6	Drawing and graphic methods and techniques (printing techniques);
P.8	General concepts, principles and techniques of effective communication;
KK.1	Capable of producing printed and digital visual communication design pieces that not only enhance value and aesthetics but also address challenges related to identity, mass communication, and competition faced by stakeholders, all while maintaining social harmony and preserving environmental sustainability.
KK.2	Proficient in conducting thorough research and idea exploration to establish objectives, communication targets, and prototype visual communication design solutions that effectively address challenges related to identity, mass communication, and competition. This process takes into account ethical considerations, historical context, cultural influences, social consequences, environmental preservation, and relevant regulations. Additionally, the ability to articulate alternative prototypes of visual communication design solutions, whether individually or within a group, through verbal, graphic, written, and communicative models, employing both manual and digital techniques, all governed by predefined communication guidelines.
KK.4	Proficient in conveying alternative prototypes of visual communication design solutions, whether working independently or collaboratively within groups, utilizing verbal, graphic, written, and communicative models. These methods employ a combination of manual and digital techniques, adhering to predefined communication rules.
KK.9	Competency in the documentation, storage, security, and retrieval of data to uphold its validity and prevent plagiarism.

COURSE LEARNING OUTCOME (CLO)

M1	Students are able to design identities, both logos (logogram and logotype or logotype only)
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M2	Students are able to design a visual identity (visual identity system)
M3	Students can proficiently apply visual identity across various media platforms in a cohesive manner.
SUBJECT	
PB 1	Elements and Principles of Identity Design
PB 2	Logo and Visual Identity
PB 3	Visual identity design design method
PB 4	Design Process of Identity Design
PB 5	Identity Design in Applied Media
PB 6	Identity Design Documentation: Graphic Manual Portfolio and Standards
REQUIREMENT	
	Basic Design 1; Basic Design 2
REFERENCES	
<ul style="list-style-type: none"> ● Catharine Slade-Brooking, <i>Creating Brand Identity: a guide for designer. Paperback, 2016</i> ● Jorge Frascara, <i>Communication Design: Principles, Methods, and Practice, Allworth Press, 2004.</i> ● Mendiola B. Wiryawan, <i>Kamus Brand: A-Z, Red & White Pub., 2008.</i> ● Surianto Rustan, <i>Mendesain Logo, Gramedia REFERENCES Utama, 2009.</i> ● Timothy Samara, <i>Design Elements: A Graphic Style Manual, Rockport Publisher, Inc, 2007</i> 	

COURSE	Name	Typography
	Code	DV184302
	Credit	4 / 6,4 ECTS
	Semester	3

DESCRIPTION	
	Typography course is a design support course that studies the history of typography, letter anatomy, letter characters, letter composition, knowledge about editorial layouts and the application of typography experiments that can provide clarity of information in a medium.
PROGRAM LEARNING OUTCOME (PLO)	
P.1	Theoretical concepts about design (Design Theory) in general and at least one theoretical concept of visual communication design (Ecological Theory, Constructivism, Semiotics, Gestalt Theory, Cognitive Theory, or Huxley-lester Model) in depth;
P.2	General concepts of design history and culture and their meaning;
P.3	Concepts, principles, methods and techniques of color application, composition (nirmana), design processes, photography and computer graphics;
P.6	Drawing and graphic methods and techniques (printing techniques);
P.8	General concepts, principles and techniques of effective communication;

KK.4	Proficient in conveying alternative prototypes of visual communication design solutions, either individually or collaboratively within groups, through verbal, graphic, written, and communicative models, employing both manual and digital techniques, while adhering to predetermined communication guidelines;
KK.5	Capable of launching an independent venture within the visual communications sector.
COURSE LEARNING OUTCOME (CLO)	
M.1	Students possess the ability to create and interpret fonts as a form of language and symbols.
M.2	Students have the capacity to generate text messages within the context of Visual Communication Design.
M.3	Students are proficient in creative thinking when visualizing letters.
M.4	Students demonstrate a heightened sensitivity when utilizing fonts within their applications in DKV media.
M.5	Students are capable of presenting their visual typography projects within the context of design.
SUBJECT	
PB.1	History of typography
PB.2	Anatomy of typography
PB.3	Typographic composition
PB.4	Character initials
PB.5	Editorial and Layout
PB.6	Experimental typography
REQUIREMENT	
	-
REFERENCES	
<ul style="list-style-type: none"> ● <i>Ambrose, Gavin, Haris, Paul, (2006) The Fundamentals of Typography, Ava Publishing</i> ● <i>Kusrianto, A (2010), Pengantar Tipografi, Elex Media Komputindo, Jakarta</i> ● <i>Rustan, Suriyanto (2011), Huruf Font Tipografi, Gramedia REFERENCES Utama, Jakarta</i> ● <i>Rustan, Suriyanto (2009), Layout Dasar dan Penerapannya, Gramedia REFERENCES Utama, Jakarta</i> ● <i>Rustan, Suriyanto (2009), Mendesain Logo, Gramedia REFERENCES Utama, Jakarta</i> ● <i>Sihombing, Danton (2001), Tipografi dalam desain grafis, Gramedia REFERENCES Utama, Jakarta</i> 	

COURSE	Name	Photography
	Code	DV184303
	Credit	4 / 6,4 ECTS
	Semester	3

DESCRIPTION

	Photography course serves as a supplementary course in design education, covering the scope of photography history, introduction to tools and materials, lighting variables, and image projection systems. This course provides an understanding of photography as a visual element within the field of Applied Visual Communication Design.
PROGRAM LEARNING OUTCOME (PLO)	
P.1	Exploration on overarching principles within the field of design theory as a whole, and subsequently, delve deeply into the comprehensive analysis of one specific theoretical concept within the realm of visual communication design. The chosen theoretical framework may encompass options such as <i>Ecological Theory, Constructivism, Semiotics, Gestalt Theory, Cognitive Theory, or the Huxley-Lester Model.</i>
P.2	General concepts of design history and culture and their meaning;
P.3	Concepts, principles, methods and techniques of color application, composition (nirmana), design processes, photography and computer graphics
P.6	Drawing and graphic methods and techniques (printing techniques)
P.8	General concepts, principles and techniques of effective communication
KK.4	Competent in expressing alternative prototypes of visual communication design solutions, whether working independently or collaboratively in groups, through verbal, graphical, written, and communicative models, employing both manual and digital techniques, all while adhering to established communication guidelines.
KK.5	Capable of establishing an autonomous venture within the visual communications sector.
COURSE LEARNING OUTCOME (CLO)	
M.1	Students possess the capability to operate shooting equipment accurately and precisely.
M.2	Students have the ability to generate appropriate lighting conditions for photography.
M.3	Students can craft photographic subjects with diverse characteristics.
M.4	Students are proficient in applying their photographic outcomes across various media formats.
M.5	Students are proficient in presenting their photography work in the context of visual communication design.
SUBJECT	
PB.1	History of Photography
PB.2	Understanding the Theory of Tools and Materials.
PB.3	Theory and introduction to lighting
PB.4	Knowledge of the character of objects
PB.5	Competence in photography practice
REQUIREMENT	
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REFERENCES	
<ul style="list-style-type: none"> ● Denton, John & Adam D. (2012), <i>One Light Flash</i>, Ilex Press, UK. ● Freeman, Michael. (2008), <i>Mastering Digital Photography</i>, Ilex Press, UK. ● Graham Diprose & Jeff Robins. (2012), <i>Photography: The How Basic</i>, Thames & Hudson Ltd, UK. ● Kelby, Scott. (2007), <i>The Digital Photography Book</i>, Peachpit Press. 	

- McGovern, Thomas. (2003), *Alpha Teach Yourself Black and White Photography in 24 Hours atau Belajar Sendiri dalam 24 jam Fotografi Hitam Putih*, terjemahan Eko Armunanto. (2003), Penerbit Andi, Yogyakarta.
- Peterson, Bryan. (2011), *Understanding Flash Photography*, Amphoto Books, imprint of the Crown Publishing Group, NY.
- Schuneman, R. Smith. (1972), *Photographic Communication*, Focal Press, LondonSoedjono, Soeprapto. (2006), *Pot-Pourri Fotografi*, Penerbit Univ. Trisakti, Jakarta.

COURSE	Name	Design History
	Code	DV184304
	Credit	3 / 4,8 ECTS
	Semester	3

DESCRIPTION

Design history delves into the history and stylistic evolution of visual communication design, spanning from the industrial revolution to postmodernism, exploring both global and Indonesian contexts. It serves as a foundational resource for students, providing valuable insights for the development of works that incorporate the historical aspects of DKV.

PROGRAM LEARNING OUTCOME (PLO)

P.2 General concepts of design history and culture and their meaning;

P.3 General concepts of social culture, ecology, and principles of environmental conservation;

COURSE LEARNING OUTCOME (CLO)

M1 Students understand the history and various styles of visual communication design styles that occurred in the industrial revolution era from the Victorian era, the Art and Craft Movement to Art Nouveau.

M2 Students gain a deep understanding of the history and diverse styles within DKV during the periods of Early Modernism (*Plakatstil and Wiener Werkstätte*) and Modernism (*Futurism, Constructivism, De Stijl, Bauhaus, New Typography, Art Deco, Dada, and Heroic Realism*).

M3 Students gain a comprehensive understanding of the history and diverse stylistic movements within DKV during the Late Modernism era (*Swiss International Style, Corporate Style, Eclectic, Polish, Psychedelic, and Japanese*) and the subsequent Postmodernism period (*Memphis, American New Wave, Punk, and European New Wave*).

SUBJECT

PB 1 The era of the industrial revolution from the Victorian era, the Art and Craft Movement to Art Nouveau.

PB 2 Modernisme Awal (*Plakatstil dan Wiener Werkastatte*) dan Modern (*FuturiEarly Modernism (Plakatstil and Wiener Werkastatte) and Modern (Futurism, Constructivism, De Stjl, Bauhaus, New Typography, Art Deco, Dada and Heroic Realism).sme, Konstruktivisme, De Stjl, Bauhaus, New Typography, Art Deco, Dada dan Heroic Realism*).

PB 3	Modernism (Swiss International Style, Corporate Style, Eclectic, Polish, Psychedelic and Japanese) and Postmodernism (Memphis, American New Wave, Punk, European New Wave)
REQUIREMENT	
	-
REFERENCES	
<ul style="list-style-type: none"> • <i>Jorge Frascara, Communication Design: Principles, Methods, and Practice, Allworth Press, 2004.</i> • <i>Hanny Kardinata, Desain Grafis Indonesia dalam Pusaran Desain Grafis Dunia, DGI Press, 2015.</i> • <i>Steven Heller and Seymour Chwast, Graphic Style: From Victorian to Post-Modern, Abrams, 1994.</i> • <i>Philip B. Meggs and Alston W. Purvi, Megg's History of Graphic Design, Willey & Sons, 1998.</i> 	

COURSE	Name	Design Method and Creativity Studies
	Code	DV184305
	Credit	3 / 4,8 ECTS
	Semester	3

DESCRIPTION	
	Design Method and Creativity Studies course is centered on the comprehension and application of creative thinking processes and design methodologies for the creation of Visual Communication Design projects. This course incorporates various creative process activities and offers an introduction to the stages involved in the production of design work.
PROGRAM LEARNING OUTCOME (PLO)	
P.4	A Comprehensive Exploration of Design Methodology.
P.5	Concepts, principles, methods and techniques of color application, composition (nirmana), design processes, photography and computer graphics;
P.6	Drawing and graphic methods and techniques (printing techniques);
P.8	General concepts, principles and techniques of effective communication;
KK. 2	Proficient in conducting research and ideation processes to define objectives, communication objectives, and prototype visual communication design solutions capable of addressing challenges related to identity, mass communication, and competition. This comprehensive approach takes into account ethical considerations, historical context, cultural influences, social implications, environmental preservation, and relevant regulations.
COURSE LEARNING OUTCOME (CLO)	
M1	Students demonstrate the capacity for creative and imaginative thinking and effectively communicate their creative outputs.
M2	Students possess the skills to cultivate ideas using a creative yet structured and measurable approach for problem-solving in design. This is achieved through the method of idea generation, such as brainstorming.
M3	Students are proficient in resolving design challenges through innovative and unconventional approaches.
SUBJECT	
PB 1	<i>Object Thinking: Why, mind mapping, identify problem</i>

PB 2	<i>Disruptive and detournement : Brainstorming, Biomimicry, lateral thinking</i>
PB 3	SCAMPER technique
PB 4	<i>Alternative methods: Ethnophoto</i>
PB 5	<i>Creative Experience: Business Model</i>
REQUIREMENT	
	-
REFERENCES	
<ul style="list-style-type: none"> ● <i>Adams, J. L. (2001). Conceptual Blockbusting: A guide to better ideas (4th Edition ed.). Massachussets: Perseus Publishing.</i> ● <i>Burleson, W. (2005). Developing creativity, motivation, and sel-actualization with learning system. International Journal of Human-Computer Studies, 63, 436-451.</i> ● <i>Renanda, R. (2014). Mencuri Kreativitas Desainer. Jakarta, Indonesia:Transmedia REFERENCES.</i> ● <i>Wilde, J., & Wilde, R. (2000). Visual Literacy: A Conceptual Approach to graphic Problem Solving Paperback</i> 	

COURSE	Name	Promotion Design
	Code	DV184401
	Credit	6 / 9.6 ECTS
	Semester	4

DESCRIPTION	
	Promotion Design is a design course that focuses on creating promotional strategies and media for a company/ organization/ product/ service/ event/ program through various integrated media.
PROGRAM LEARNING OUTCOME (PLO)	
P.1	Exploration of foundational concepts within the broader subject of design theory and to conduct a comprehensive analysis of at least one specific theoretical concept within the field of visual communication design. The chosen theoretical framework may encompass options such as Ecological Theory, Constructivism, Semiotics, Gestalt Theory, Cognitive Theory, or the Huxley-Lester Model.
P.4	An In-Depth Examination of Design Methodology.
P.5	Concepts, principles, methods and techniques of color application, composition (nirmana), design processes, photography and computer graphics;
P.6	Drawing and graphic methods and techniques (printing techniques);
P.7	Factual knowledge of design raw materials;
P.8	General concepts, principles and techniques of effective communication;
P.9	Comprehensive Knowledge of Broadcasting, Journalism, Electronic Information and Transactions, and the Latest Technological Advancements in the Field of Visual Communication Design; Additionally.
KK. 1	Proficient in crafting printed and digital visual communication design pieces that not only enhance value and aesthetics but also address challenges related to identity, mass communication, and competition faced by stakeholders. All of this is achieved without causing public unrest and while preserving environmental sustainability.

KK. 2	Capable of conducting research and ideation processes to define objectives, communication targets, and prototype visual communication design solutions that effectively address issues related to identity, mass communication, and competition. This is achieved while considering ethical considerations, historical context, cultural influences, social ramifications, environmental sustainability, and relevant regulations. Furthermore, students are proficient in articulating alternative prototypes of visual communication design solutions, whether working independently or collaboratively in groups, utilizing verbal, graphic, written, and communicative models. These communication efforts employ both manual and digital techniques, all in accordance with predetermined communication rules.
KK. 3	Competent in conducting an analysis of the efficiency in material and time utilization during the production process for each selected alternative prototype of the visual communication design solution. This analysis ensures that the essence and aesthetics of the design remain unchanged while also upholding environmental preservation principles.
KK. 4	Proficient in expressing alternative prototypes of visual communication design solutions, whether working independently or collaboratively in groups, through verbal, graphic, and written communication models, utilizing both manual and digital techniques, while adhering to established communication guidelines.
KK. 5	Capable of initiating an independent business within the field of visual communications.
KK. 9	Proficient in documenting, securely storing, and effectively retrieving data to ensure its validity and prevent instances of plagiarism.
KU. 5	Capable of making appropriate decisions in the context of solving problems in their field of expertise, based on the results of information and data analysis;
KU. 9	Capable to document, store, secure and retrieve data to ensure validity and prevent plagiarism.

COURSE LEARNING OUTCOME (CLO)

M1	Students understand the definition of brand and branding
M2	Students understand the dynamics of people's lifestyles, information and media needs
M3	Students study, understand and analyze brand problems and promotional/campaign target groups from various data and research methods
M4	Students are able to create visual and media communication strategies based on the data they have obtained
M5	Students are able to create visual concepts using creative briefs
M6	Students can generate multiple design alternatives and subsequently narrow them down based on predetermined criteria.
M7	Students can proficiently execute the chosen design on the designated media.
M8	Students have the capability to develop portfolios and organize exhibitions.

SUBJECT

PB 1	Brand definition, and branding
PB 2	Definition of user/communicant
PB 3	Entity planning, brand experience, user/communication experience
PB 4	Creative methods for designing visual communication designs
PB 5	Advertising, campaigns and public relations

REQUIREMENT

	Identity Design
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REFERENCES

- *Jonathan Baldwin, Visual Communication: from theory to practice, Lausanne: Ava Book, 2006*
- *Bill Chitty, 4th Edition Integrated Marketing Communication, Australia: Cengage Learning, 2015*

- Marco Spies, *Branded Interactions: Creating Digital the Experience*. UK: Thames & Hudson, 2015
- Rachmat Kriyanto, *Public relations writing: Teknik produksi media public relations dan publisitas korporat*. Jakarta: Kharisma Putra Utama, 2008
- Ronald Lane, *Klepper's Advertising Procedure, 6th Edition*, New Jersey: Pearson Prentice Hall, 2005

COURSE	Name	Illustration
	Code	DV184402
	Credit	4 / 6,4 ECTS
	Semester	4

DESCRIPTION

The Illustration Course encompasses a curriculum focused on imparting knowledge and skills in the art of illustration, along with the practical application of illustration media in diverse forms of visual communication design works, including but not limited to comics, infographics, and graphic novels.

PROGRAM LEARNING OUTCOME (PLO)

P.1	Theoretical concepts about design (Design Theory) in general and at least one theoretical concept of visual communication design (Ecological Theory, Constructivism, Semiotics, Gestalt Theory, Cognitive Theory, or Huxley-lester Model) in depth;
P.5	Concepts, principles, methods and techniques of color application, composition (nirmana), design processes, photography and computer graphics
P.6	Drawing and graphic methods and techniques (printing techniques);
P. 8	General concepts, principles and techniques of effective communication
KK. 2	Capable to conduct research and explore ideas to establish goals, communication targets, and prototype visual communication design solutions that can overcome identity, mass communication, and competition problems by considering aspects of ethics, history, culture, social consequences, environmental preservation, and applicable regulations;
KK. 5	Caapble to start an independent business in the visual communications sector

COURSE LEARNING OUTCOME (CLO)

M1	Students can comprehend the distinct characteristics of various illustration media.
M2	Students possess the capability to analyze potential execution concepts for each medium.
M3	Students are capable to design illustration concepts that are in accordance with the results of media studies
M4	Students capable to create illustrative works in the form of mock-ups in each media

SUBJECT

PB 1	Style Exploration Study
PB 2	Serial Illustration Design
PB 3	Editorial Illustration Design
PB 4	Comic Illustration Design
PB 5	Infographic Illustration Design
PB 6	Children's Book Illustration Design

REQUIREMENT

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REFERENCES

- Loomis, Andrew. 2012. *Creative Illustration*. Titan Books Ltd. London
- Hart, John. 2008, *The Art of Storyboard*, Elsevier Publisher. United Kingdom
- McCloud, Scott, 1994, *Understanding Comics : The Invisible Art*. William Morrow Paperbacks
- Crossley, Kevin. 2014. *Character Design From The Ground Up*. Taylor & Francis Ltd. Abingdon
- Bancroft, Tom. 2006. *Creating Characters with Personality*. Watson-Guption. New York.

COURSE	Name	Videography
	Code	DV184403
	Credit	4 / 6,4 ECTS
	Semester	4

DESCRIPTION

Videography course is designed to provide students with the knowledge and skills necessary to utilize video recording as a creative tool for producing various video content aimed at conveying messages to an audience through visual media. This course encompasses a range of videography projects, including instructional videos, commercial profiles, and video blogs, among others.

PROGRAM LEARNING OUTCOME (PLO)

P.1	Exploration on overarching principles within the field of design theory as a whole, and subsequently, delve deeply into the comprehensive analysis of one specific theoretical concept within the realm of visual communication design. The chosen theoretical framework may encompass options such as <i>Ecological Theory, Constructivism, Semiotics, Gestalt Theory, Cognitive Theory, or the Huxley-Lester Model</i> .
P.4	An In-depth Exploration of Design Methodology.
P.5	Concepts, principles, methods and techniques of color application, composition (nirmana), design processes, photography and computer graphics;
P. 7	Comprehensive Understanding of Design Raw Materials.
P. 8	General concepts, principles and techniques of effective communication
P. 9	Factual knowledge about the types and regulations of broadcasting, journalism and Electronic Information and Transactions, the latest technological developments in the field of visual communication design;
KK. 1	Capable to create printed and digital visual communication design works that have added value and aesthetics to overcome identity, mass communication and competition problems faced by stakeholders without causing public unrest and disturbing environmental sustainability;
KK. 2	Capable to conduct research and explore ideas to establish goals, communication targets, and prototype visual communication design solutions that can overcome identity, mass communication, and competition problems by considering aspects of ethics, history, culture, social consequences, environmental preservation, and applicable regulations;
KK. 3	Capable to carry out an analysis of the level of efficiency of material and time utilization in the production process for each alternative prototype of the chosen visual communication design solution, without changing the essence and aesthetics of the design and while still preserving the environment;
KK. 4	Capable to communicate alternative prototypes of visual communication design solutions independently or in groups in verbal, graphic, written and communicative models using manual and digital techniques based on a fixed choice of communication rules.

KK.5	Capable to start an independent business in the visual communications sector
COURSE LEARNING OUTCOME (CLO)	
M1	Students are able to understand the basic techniques for operating video recording media
M2	Students are able to understand and communicate a message through video images
M3	Students are able to understand and provide arguments about the application of several basic principles of videography such as composition, color, timing.
M4	Students are capable to make simple plans for making videographic works, especially the storyboard planning stages.
M5	Students are able to appreciate several popular recording media shooting styles.
M6	Students have the motivation to explore several experimental styles of videography work with a variety of limited devices.
SUBJECT	
PB 1	Camera Introduction: <i>White Balanced, Shutter Speed, ISO, Dynamic Range. Videography Workflow: Preproduction, Production, Post Production.</i>
PB 2	Camera movement: <i>Type and mood, indoor/outdoor</i>
PB 3	Story and storyboard: <i>Timing, characters, visual, setting, acting, script, music</i>
PB 4	Creative videography: <i>Experiment short movie</i>
REQUIREMENT	
	-
REFERENCES	
	<ul style="list-style-type: none"> • Douglas Katz, Steven. <i>Film Directing Shot by Shot : Visualizing from Concept to Screen. Gulf Professional Publishing. 1991</i> • Dancyger's, Ken. <i>The Technique of Film & Video Editing: History, Theory, and Practice. Focal Press. 2006</i> • <i>101 Filmmaking Tips and Tricks. Premium Beat. 2015</i>

COURSE	Name	Advertising
	Code	DV184404
	Credit	3 / 4,8 ECTS
	Semester	4

DESCRIPTION	
	Advertising is a course that studies and provides an overview of the world of work or industry in advertising and studies advertising as a way of conveying ideas in an integrated way through IMC activities by processing visual and written language creatively.
PROGRAM LEARNING OUTCOME (PLO)	
P.1	Exploration on overarching principles within the field of design theory as a whole, and subsequently, delve deeply into the comprehensive analysis of one specific theoretical concept within the realm of visual communication design. The chosen theoretical framework may encompass options such as <i>Ecological Theory, Constructivism, Semiotics, Gestalt Theory, Cognitive Theory, or the Huxley-Lester Model.</i>

P.2	General concepts of design history and culture and their meaning
P.3	Concepts, principles, methods and techniques of color application, composition (nirmana), design processes, photography and computer graphics
P. 6	Drawing and graphic methods and techniques (printing techniques)
P.8	General concepts, principles, and techniques of effective communication
KK. 4	Capable to communicate alternative prototypes of visual communication design solutions independently or in groups in verbal, graphic, written and communicative models using manual and digital techniques based on a fixed choice of communication rules.

COURSE LEARNING OUTCOME (CLO)

M1	Students have good knowledge and understanding of the scope, industry and profession in advertising.
M2	Students are able to understand the purpose, objectives and design of an IMC activity
M3	Students are able to understand the characteristics of various media used in advertising
M4	Students are able to create and explore various possibilities of New Media such as Social Media which can be used as a medium to convey messages
M5	Students are able to explore and develop big ideas for a campaign with a creative approach through the power of copywriting and visuals
M6	Students are able to develop and design campaign strategies

SUBJECT

PB 1	Introduction to <i>Integrated Marketing Communication</i>
PB 2	Segmentation, targeting, and Positioning
PB 3	Setting Goals and budget
PB 4	Media Analysis and Planning
PB 5	Copywrite, Tagline and Advertising script
PB 6	Creative and Visual Concepts

REQUIREMENT

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REFERENCES

- Ken Burtenshaw, Nik Mahon, Caroline Barfoot. 2006. *The Fundal Of Creative Advertising*
- Muhammad jaiz, 2014. *Dasar-dasar Periklanan*
- Jean Grow, Tom Altstiel. 2006. *Advertising Strategy*
- Terence A. Shimp, J. Craig Andrews, 2012. *Advetising, Promotion, and others aspects of Integrated Marketing Communication*

COURSE	Name	Communication
	Code	DV184405
	Credit	3 / 4,8 ECTS

	Semester	4
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DESCRIPTION

Communication course is an educational program focused on imparting knowledge pertaining to the different types, variations, processes, and strategies of communication, with a specific emphasis on their relevance to mass media.

PROGRAM LEARNING OUTCOME (PLO)

P.1	Exploration on overarching principles within the field of design theory as a whole, and subsequently, delve deeply into the comprehensive analysis of one specific theoretical concept within the realm of visual communication design. The chosen theoretical framework may encompass options such as <i>Ecological Theory, Constructivism, Semiotics, Gestalt Theory, Cognitive Theory, or the Huxley-Lester Model.</i>
P.2	General concepts of design history and culture and their meaning
P.3	Concepts, principles, methods and techniques of color application, composition (nirmana), design processes, photography and computer graphics
P.8	General concepts, principles, and techniques of effective communication
P.9	Comprehensive Knowledge of Broadcasting, Journalism, Electronic Information and Transactions, and the Latest Technological Advancements in the Field of Visual Communication Design; Additionally

COURSE LEARNING OUTCOME (CLO)

M1	Students are able to comprehend the historical context behind the definition of communication in light of technological advancements.
M2	Students are able to comprehend the components of the communication process and the supplementary elements essential for effective communication.
M3	Students are able to understand various types of communication and are able to analyze their use in visual communication design applications
M4	Students are able to carry out communication practices in expressing ideas and forming a positive impression in front of the public
M5	Students understand the language of signs in the display of visual communication design work
M6	Students understand ethical boundaries in visual communication design works

SUBJECT

PB 1	Definition of Communication
PB 2	Interpersonal Communication, Group Communication, Organizational Communication, Public Communication
PB 3	Communication and Media
PB 4	Intercultural communication
PB 5	Semiotics
PB6	Communication Ethics

REQUIREMENT

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REFERENCES

- *Jalaluddin Rakhmat, Psikologi Komunikasi, Bandung: Remaja Rosdakarya, 2004*
- *Jonathan Baldwin, Visual Communication: from theory to practice, Lausanne: Ava Book, 2006*
- *Bill Chitty, 4th Edition Integrated Marketing Communication, Australia: Cengage Learning, 2015*
- *Marco Spies, Branded Interactions: Cerating Digital the Experience. UK: Thames & Hudson, 2015*

- Rachmat Kriyanto, *Public relations writing: Teknik produksi media public relations dan publisitas korporat*. Jakarta: Kharisma Putra Utama, 2008
- Bertens, *Etika*, Yogyakarta: Kanisius, 2
- Sarah Trenholm, *Thinking Through Communication: An Introduction to the Study of Human Communication*, Sixth Edition

COURSE	Name	Environment Graphic Design
	Code	DV184501
	Credit	6 / 9,6 ECTS
	Semester	5

DESCRIPTION

Environmental Graphic Design is a specialized design course centered on the development of signage, wayfinding, and placemaking as mediums for conveying messages and spatial information. This course encompasses various integrated activities, including knowledge of processes, methodologies, work document preparation, mock-up creation, and the presentation of work utilizing both 2D and 3D visual representations.

PROGRAM LEARNING OUTCOME (PLO)

P.1	Exploration on overarching principles within the field of design theory as a whole, and subsequently, delve deeply into the comprehensive analysis of one specific theoretical concept within the realm of visual communication design. The chosen theoretical framework may encompass options such as <i>Ecological Theory, Constructivism, Semiotics, Gestalt Theory, Cognitive Theory, or the Huxley-Lester Model</i> .
P.2	General concepts of design history and culture and their meaning
P.3	Concepts, principles, methods and techniques of color application, composition (nirmana), design processes, photography and computer graphics
P.4	An In-depth Exploration of Design Methodology
P.5	Concepts, principles, methods and techniques of color application, composition (nirmana), design processes, photography and computer graphics
P.6	Drawing and graphic methods and techniques (printing techniques)
P.7	Factual knowledge of design raw materials
P.8	General concepts, principles and techniques of effective communication
KK. 1	Students are capable to create printed and digital visual communication design works that have added value and aesthetics to overcome identity, mass communication and competition problems faced by stakeholders without causing public unrest and disturbing environmental sustainability
KK. 2	Students are able to conduct research and explore ideas to establish goals, communication targets, and prototype visual communication design solutions that can overcome identity, mass communication, and competition problems by considering aspects of ethics, history, culture, social consequences, environmental preservation, and applicable regulations, and to communicate alternative prototypes of visual communication design solutions independently or in groups in verbal, graphic, written and communicative models using manual or digital techniques based on a fixed choice of communication rules
KK. 3	Capable to carry out an analysis of the level of efficiency of material and time utilization in the production process for each alternative prototype of the chosen visual communication design solution, without changing the essence and aesthetics of the design and while still preserving the environment

KK. 4	Capable to communicate alternative prototypes of visual communication design solutions independently or in groups in verbal, graphic, written and communicative models using manual and digital techniques based on a fixed choice of communication rules
KK. 5	Capable to start an independent business in the visual communications sector
KU. 1	Students are able to apply logical, critical, systematic and innovative thinking in the context of developing or implementing science and technology that pays attention to and applies humanities values in accordance with their field of expertise
KU. 5	Capable to make appropriate decisions in the context of solving problems in their field of expertise, based on the results of information and data analysis
KU. 9	Students are able to document, store, secure and retrieve data to ensure validity and prevent plagiarism.
COURSE LEARNING OUTCOME (CLO)	
M1	Students are able to comprehend the historical context behind the definition of communication in light of technological advancements.
M2	Students are able to comprehend the components of the communication process and the supplementary elements essential for effective communication.
M3	Students are able to understand various types of communication and are able to analyze their use in visual communication design applications
M4	Students are able to carry out communication practices in expressing ideas and forming a positive impression in front of the public
M5	Students understand the language of signs in the display of visual communication design work
M6	Students understand ethical boundaries in visual communication design works
M7	Students are able to carry out and collect research data in a complete and systematic manner
SUBJECT	
PB 1	Definition, Function, Role and Opportunities of EGD
PB 2	EGD categories in various types of space
PB 3	Signage, Wayfinding & Placemaking.
PB 4	Background to the EGD problem: phenomena and identification
REQUIREMENT	
	Promotion Design
REFERENCES	
<ul style="list-style-type: none"> ● <i>Craig M. Berger (2005), Wayfinding: Designing and Implementing Graphic Navigational Systems, Page One,</i> ● <i>Jie Zhou, Muzi Guan, Liying Wang, Zhe Gao (2011) Graphic Design in Architecture, Design Media Publishing Limited</i> ● <i>Gibson, D (2009) The Wayfinding Handbook : Information Design for Public Place, Princeton Architectural Press</i> ● <i>Yu, J. (2014) Museum Display Design, Design Media Publishing Limited.</i> ● <i>Kim Baer, Jill Vacarra (2008) Information Design Workbook: Graphic Approaches, Solutions, and Inspiration + 30 Case Studies, Rockport</i> 	

COURSE	Name	Animation
	Code	DV184502

	Credit	4 / 6,4 ECTS
	Semester	5

DESCRIPTION

	Animation course is designed to equip students with the skills and competencies required to utilize computer-based media as a creative tool for producing modeling and animation projects. These projects serve the purpose of populating content across electronic or print media and effectively communicating messages to the audience through animated video media. Examples of digital animation works include animated series, promotional trailers, product or service simulation presentation videos, among others.
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PROGRAM LEARNING OUTCOME (PLO)

P.1	Application of twelve fundamental animation principles, including solid drawing, secondary action, anticipation, pose-to-pose, exaggeration, appeal, squash and stretch, staging, arc, ease in and ease out, follow-through, overlapping action, and timing.
P.4	In-depth character design methods;
P.5	Concepts, principles, methods and techniques of color application, composition (nirmana), design processes and computer graphics;
P. 7	Knowledge of texture materials for 3-dimensional objects;
P. 8	General concepts, principles and narrative techniques of animated films;
P. 9	Factual knowledge about types and regulations of animation production, the animation industry, the latest technological developments in the field of animation;
KK.1	Able to create printed or digital animation works that have added value and aesthetics to overcome the problems of animation content needs, mass communication and competition faced by stakeholders without causing public unrest and disturbing environmental sustainability
KK.2	Able to conduct research and explore ideas to set goals, communication targets, and prototype visual communication design solutions in the form of animation that can overcome the problems of animated content needs, mass communication, and competition by considering ethical, historical, cultural, social, technological, economic, consequences. environmental preservation and applicable regulations;
KK.3	Able to carry out an analysis of the level of efficiency in the use of technology and time in the production process for each alternative animation solution prototype in visual communication design, without changing the essence and aesthetics of the design and while still preserving the environment;
KK.4	Able to communicate alternative prototype animation solutions and visual communication designs independently or in groups in the form of verbal, graphic, written and communicative models using manual and digital techniques based on the choice of animation research rules and
KK.5	Able to start an independent business in the animation and visual communication design sector

COURSE LEARNING OUTCOME (CLO)

M1	Students are able to identify and operate software suitable for modeling 3-dimensional objects
M2	Students are able to design animated characters according to animation principles;
M3	Students are able to design rigging on the faces and bodies of animated characters;
M4	Students are able to lay out virtual environments by paying attention to emphasis, composition, spacing, emphasis on design principles;

M5	Students are able to create animations and compositions of character movements and their environments;
M6	Students are able to carry out the process of rendering animated videos.
SUBJECT	
PB 1	12 principles of animation
PB 2	<i>Modelling Object and Character</i>
PB 3	<i>Rigging and Animation Process</i>
PB 4	<i>Rendering and Editing Video</i>
REQUIREMENT	
	-
REFERENCES	
<ul style="list-style-type: none"> • <i>I Manrique, Michelangelo, “Blender for animation and Film Based Production”, Paperback, CRC Press</i> • <i>Blain, John M, “The Complete Guide to Blender Graphics : Computer Modeling and Animation”, Paperback, CRC Press</i> • <i>Hess, Rolan, “Blender Foundation : The essential guide to learning Blender 2.6” Focal Press Elsevier, 2010</i> • <i>Flavell, Lance, “Beginning Blender : Open source 3D modelling, animation and game design” Apress, 2010</i> • <i>James chronister, “Blender Basic Classroom Tutorial Book 4th edition”, 2011</i> 	

COURSE	Name	Printing and Graphic Technology
	Code	DV184503
	Credit	3 / 4,8 ECTS
	Semester	5

DESCRIPTION	
	Printing and Graphic Technology Course is a supporting competence in the field of Visual Communication Design study, especially knowledge related to printing technology. Subject matter taught include: introduction of print technology, basic principles of printing, print method, print production process, materials knowledge to final artwork manufacture for print production purposes.
PROGRAM LEARNING OUTCOME (PLO)	
P.2	General concept of historical and cultural design and its meaning;
P.5	Concepts, principles, methods, and techniques of color application, composition (nirmana), design process, photography, and computer graphics;
P.6	Methods and techniques of drawing and graphics (printing techniques);
P.7	Factual knowledge of raw material design;
P.9	Factual knowledge of the types and regulations of broadcasting, journalism and Information and Electronic Transactions, the development of cutting-edge technology in the field of visual communication design; and

KK. 4	Able to communicate alternative prototype visual communication design solutions independently or groups in the form of verbal, graphic, writing, and communicative models with manual and digital techniques based on the choice of fixed communicative rules; and
KK. 5	Able to pioneer independent business in visual communication sector
COURSE LEARNING OUTCOME (CLO)	
M1	Students are able to recognize the history of the development and variety of printing technology
M2	Students are able to understand the basic principles of print and print methods
M3	Students are able to understand the processes and flow of print production
M4	Students are able to understand the variety of materials and finishing print
M5	Students are able to understand the concept and principles of color printing production
M6	Students are able to produce Artwork examples of visual communication design work
SUBJECT	
PB 1	History of Printing Technology
PB 2	Printing Technique
PB 3	Printing Technology
PB 4	Printing process and Workflow
PB 5	Material Printing and Fini
PB 6	Color Management
REQUIREMENT	
-	-
REFERENCES	
<ul style="list-style-type: none"> • <i>Edward Denison, Roger Fawcett-Tang, Jessica Glaser, Carolyn Kanight, Loewy, and Scott Witham: Print Formats and Finishes: The Designer's Illustrated Guide to Brochures, Catalogs, Bags, Labels, Packaging, and Promotion. Roto Vision 2010.</i> • <i>Rob Sheppard, Hannah Doyle: New Epson Complete Guide to Digital Printing. Piqsiq Sterling Publishing Co. Inc. 2011.</i> • <i>Heller, Jules. Print Making Today, York University, 1972</i> • <i>Dameria, Anne. Panduan Designer dalam Produksi Cetak, Link & Match</i> • <i>Dameria, Anne. Color management, Link & Match</i> • <i>Dameria, Anne. Digital Workflow dalam Industri Grafika, Link & Match</i> • <i>Dameria, Anne. Designer Handbook dalam Produksi Cetak dan Digital Printing</i> 	

COURSE	Name	Research and Design Methods
	Code	DV184504
	Credit	3 / 4,8 ECTS
	Semester	5

DESCRIPTION

	Students are able to understand applying design approaches and methods, both qualitative and quantitative by analyzing primary and secondary data according to the needs of the target audience, in addition to implementing visual exploration and communication.
PROGRAM LEARNING OUTCOME (PLO)	
P.4	Design methodologies in depth;
P. 8	General concepts, principles, and effective communication techniques;
P. 10	Concepts and principles of entrepreneurship in the field of visual communication design; and the concept and principles of entrepreneurship in the field of visual communication design, including the concept and technique of reading opportunities, cost and fancy calculations, finding sources of financing, and marketing of visual communication design services.
KK. 2	Able to research and explore ideas to set goals, communication objectives, and prototypes of visual communication design solutions that address the issues of identity, mass communication, and competition by taking into account the ethical, historical, cultural, social consequences, environmental conservation and regulatory aspects;
KK. 3	Capable of analyzing the level of material and time-utilization efficiency in the production process of each alternative prototype of selected visual communication design solutions, without altering the essence and aesthetics of the design and preserving the environment;
COURSE LEARNING OUTCOME (CLO)	
M1	Students understand the basic concept of the nature of research that is quantitative / qualitative, primary / secondary, formative research / sumatif and application and case studies.
M2	Students understand the various strategies and research tactics in DKV, especially on competitor and ethnography analysis.
M3	Students are able to describe technological developments in connection with the screen
M4	Students understand marketing research, user testing and visual exploration strategies in the design of DKV by considering the interests and needs of the target audience to solve the design problem.
M5	Students understand the design process by several case studies of designer thinking with the characteristics of different visual styles.
M6	Students describe qualitative research methods that are participatory
M7	Students are able to explain projects, methods, concepts and design processes that are being worked on in other designing classes that are running.
SUBJECT	
PB 1	Quantitative and Qualitative Research, Types of data sources, Formative and Sumatif Research
PB 2	Competitor analysis, Ethnographic Research
PB 3	Marketing research, User Testing, Visual Exploration
PB 4	Systematics of proposal writing
REQUIREMENT	
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REFERENCES	
<ul style="list-style-type: none"> ● <i>Frascara, Jorge. 2004. Design Thinking, methods and principles. Allworth Press. England</i> ● <i>Edmund Burke Feldman. 1967. Art as image and idea, Englewood Cliffs. N.J. : Prentice-Hall,</i> ● <i>Timothy Samara. 2007. Design Elements: A Graphic Style Manual, Rockport Publisher, Inc</i> ● <i>David Bernan. 2010. Do Good Design: Bagaimana Desainer dapat Mengubah Dunia. Aikon.</i> 	

COURSE	Name	Visual Branding Design
	Code	DV184601
	Credit	6 / 9,6 ECTS
	Semester	6

DESCRIPTION

	Visual Branding Design is a design course that studies methods, branding strategies. analyzing the potential of a brand's product, service, organization or city to be expanded into a brand that targets its competitors' brands
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PROGRAM LEARNING OUTCOME (PLO)

P.1	Theoretical concepts of design (Design Theory) in general and at least one of the theoretical concepts of visual communication design (Ecoological Theory, Constructivism, Semiotics, Gestalt Theory, Cognitive Theory, or Huxley-lester Model) in depth;
P.2	General concept of historical and cultural design and its meaning;
P.3	Concepts, principles, methods, and techniques of color application, composition (nirmana), design process, photography, and computer graphics;
P. 6	Methods and techniques of drawing and graphics (printing techniques);
P.8	General concepts, principles, and effective communication techniques;
KK. 4	Able to communicate alternative prototype visual communication design solutions independently or groups in the form of verbal, graphic, writing, and communicative models with manual and digital techniques based on the choice of fixed communicative rules.

COURSE LEARNING OUTCOME (CLO)

M1	Students have good knowledge and understanding of scope, industry and profession in advertising.
M2	Students are able to understand the purpose, purpose, and design of an IMC activity
M3	Students are able to understand the various characteristic of media used in advertising
M4	Students are able to create and explore various possibilities of New Media such as Socmed which can be used as a medium for delivering messages
M5	Students are able to explore and develop big idea of a campaign with a creative approach through the power of copywrite and visual
M6	Students are able to develop and design a campaign strategy

SUBJECT

PB 1	Introduction Integrated Marketing Comunication
PB 2	Segmentation, target, and Positioning
PB 3	Setting Goals and Budgets
PB 4	Media Analysis and Planning
PB 5	Copywrite, Tagline and Ads script
PB 6	Creative and Visual Concepts

REQUIREMENT

	Environment Graphic Design
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REFERENCES

- *Mono, 2005. BRANDING: From Brief to Finished Solution*
- *David Aaker, 2015. Aaker On Branding*
- *Marty Numeier. 2006. The Brand Gap.*
- *Roger Lindeback, 2016. Builbing A Brand Is Like Building A House*
- *Wally Olins, 2008. Wally Olins: The Brand Handbook*
- *Wally Olins, 2008. Wally Olins On Brand*
- *Wheeler, Alina. 2006, Designing Brand identity*

COURSE	Name	Interface Design
	Code	DV184602
	Credit	4 / 6,4 ECTS
	Semester	6

DESCRIPTION

Development of student competence in designing interface design, taking into account user usability element and technology, to produce prototype that fulfill user experience rules

PROGRAM LEARNING OUTCOME (PLO)

P.1	Theoretical concepts of design (Design Theory) in general and at least one of the theoretical concepts of visual communication design (Ecoological Theory, Constructivism, Semiotics, Gestalt Theory, Cognitive Theory, or Huxley-lester Model) in depth;
P.4	Teneral concept of social culture, ecology, and environmental preservation principle;
P.5	Design methodologies in depth
P. 7	Concepts, principles, methods, and techniques of color application, composition (nirmana), design process, photography, and computer graphics;
P. 8	General concepts, principles, and effective communication techniques;
P. 9	Factual knowledge of the types and regulations of broadcasting, journalism and Information and Electronic Transactions, the development of cutting-edge technology in the field of visual communication design;
KK. 5	Able to pioneer independent business in visual communication sector

COURSE LEARNING OUTCOME (CLO)

M1	Students are able to understand the realm of human and computer interaction
M2	Students are able to decipher human psychology and the needs of human cognition that can be satisfied by the screen
M3	Students are able to describe technological developments in connection with the screen
M4	Students are able to explain the reaction of human and computer interaction
M5	Students are able to develop interface design concepts
M6	Students are able to design the concept into software that conforms to HCI standards

SUBJECT	
PB 1	Introduction to interface design, Human-Computer Interaction, Human Psychology, Screen-based Technology
PB 2	User Experience Design, user-oriented technology
PB 3	Ideation Technique, Gamification
PB 4	User Oriented Design, User Testing
REQUIREMENT	
	-
REFERENCES	
<ul style="list-style-type: none"> Whitworth, Brian. 2013. <i>The social design of technical system. Interaction Design Foundation.</i> Bainbridge, William. 2004. <i>The Encyclopedia of Human Computer Interaction. Berkshire. Great Barrington</i> Herger, Mario. 2013. <i>Gamification at Work, design engaging business software. Interaction Design Foundation.</i> 	

COURSE	Name	Marketing (Enrichment Course)
	Code	DV184603
	Credit	3 / 4,8 ECTS
	Semester	6

DESCRIPTION	
	Marketing in Visual Communication Design is a course of marketing knowledge of product design. The main focus of the course of design marketing is to identify and formulate the value (value) of the design to be designed by the designer. Through the premise of economics and marketing approach, this course aims to enhance the knowledge of students in increasing the selling value of Visual Communication Design products
PROGRAM LEARNING OUTCOME (PLO)	
P.4	Design methodologies in depth;
P.10	Concepts and principles of entrepreneurship in the field of visual communication design; and the concept and principles of entrepreneurship in the field of visual communication design, including the concept and technique of reading opportunities, cost and fancy calculations, finding sources of financing, and marketing of visual communication design services.
KK. 2	Able to research and explore ideas to set goals, communication objectives, and prototypes of visual communication design solutions that address the issues of identity, mass communication, and competition by taking into account the ethical, historical, cultural, social consequences, environmental conservation and regulatory aspects;
KK. 3	Capable of analyzing the level of material and time-utilization efficiency in the production process of each alternative prototype of selected visual communication design solutions, without altering the essence and aesthetics of the design and preserving the environment;
COURSE LEARNING OUTCOME (CLO)	

M1	Students are able to explain the concept of design marketing, marketing environment and market opportunity
M2	Students are able to explain Marketing Strategy for companies with business design cores
M3	Students are able to explain and analyze the marketing Mix for company-based design firms.
M4	Students are able to explain marketing communications
M5	Explain can explain the implementation and supervision of marketing efforts
SUBJECT	
PB 1	Marketing concepts, marketing environments and market opportunities
PB 2	Marketing strategy
PB 3	Marketing mix
PB 4	Marketing communications
PB 5	Implementation and supervision of marketing efforts
REQUIREMENT	
	-
REFERENCES	
<ul style="list-style-type: none"> • Kotler, Philip and Kevin Lane Keller, (2016): <i>Marketing Management, 15th Edition</i> New Jersey: Pearson Prentice Hall, Inc. Kotler, • Philip & Gerry Armstrong, (2014): <i>Principle Of Marketing, 15th edition.</i> New Jersey: • Pearson Prentice Hall. Kotler, Philip & Armstrong (2012): <i>Marketing Management 14th Edition</i> New Jersey: Prentice Hall 	

COURSE	Name	Conceptual Design
	Code	DV184701
	Credit	6 / 9,6 ECTS
	Semester	7

DESCRIPTION	
	Conceptual Design is the Pre- Final Project Course as well as a prerequisite for taking the Final Project Course. In this course students learn to do research and explore ideas as solutions to solve design problems in various cases in society and environment. Stages of the learning process starts from the identification of problems, objectives, methods, analysis to the concept of design as part of the problem solving.
PROGRAM LEARNING OUTCOME (PLO)	
P.1	Theoretical concepts of design (Design Theory) in general and at least one of the theoretical concepts of visual communication design (Ecological Theory, Constructivism, Semiotics, Gestalt Theory, Cognitive Theory, or Huxley-lester Model) in depth;
P.2	General concept of historical and cultural design and its meaning;

P.3	Concepts, principles, methods, and techniques of color application, composition (nirmana), design process, photography, and computer graphics;	
P. 6	Methods and techniques of drawing and graphics (printing techniques);	
P.8	General concepts, principles, and effective communication techniques;	
KK. 4	Able to communicate alternative prototype visual communication design solutions independently or groups in the form of verbal, graphic, writing, and communicative models with manual and digital techniques based on the choice of fixed communicative rules; and	
COURSE LEARNING OUTCOME (CLO)		
M1	Students are able to define the problems, design goals and objectives faced and can also map the methodology as a way of completion.	
M2	Students are able to explore and analyze relevant data and information to construct ideas and concepts in solving visual communication problems faced by them.	
M3	Students are able to develop concepts, ideas and alternative design through the stages of the design process that has been determined.	
M4	Students are able to make presentation of digital and manual design concepts and organize them in the form of reports.	
SUBJECT		
PB 1	Definition of Problem and Communication needs:	
PB 2	Researchfor Information Idea	
PB 3	Generation and refinement of Idea	
PB 4	Concepts, Presentation and Evaluation	
REQUIREMENT		
	<i>Identity Design, Promotion Design; Environment Graphic Design, Visual Branding Design.</i>	
REFERENCES		
<ul style="list-style-type: none"> ● <i>Jhou Jie, Guan Muzi, Gao Zhe & Wang: International Visual Communication. Design Media Publishing Limited. Hong Kong.2011.</i> ● <i>Will Hill: The Complete Typographer. A Foundation Course for Graphic Designers Working with Type. Thames Hudson. 2010.</i> ● <i>Edward Denison, Roger Fawcett-Tang, Jessica Glaser, Carolyn Kanight, Loewy, and Scott Witham: Print Formats and Finishes: The Designer's Illustrated Guide to Brochures, Catalogs, Bags, Labels, Packaging, and Promotion. Roto Vision 2010.</i> ● <i>Rob Sheppard, Hannah Doyle: New Epson Complete Guide to Digital Printing. Piqsiq Sterling Publishing Co. Inc. 2011.</i> ● <i>Eva Minguet Camara: Illustration on Advertising. Instituto Monsa De Ediciones. 2010.</i> ● <i>Patrick Cramsie: The Story of Graphic Design: From the Invention of Writing to the Birth of Digital Design.The British Library. London. 2010.</i> ● <i>Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. The Craft of Research. Chicago: University of Chicago Press, 1995.</i> ● <i>Bothamley, Jennifer. Dictionary of Theories. London: Gale Research International, 1993.</i> 		
COURSE	Name	On Job Training
	Code	DV184702
	Credit	5 / 8 ECTS
	Semester	7

DESCRIPTION	
	Job Training is an internship course conducted on the visual communication design industry such as advertising company, graphic house, publishing and printing, web design, animation, and various creative industries engaged in Visual Communication Design
PROGRAM LEARNING OUTCOME (PLO)	
P.1	Theoretical concepts of design (Design Theory) in general and at least one of the theoretical concepts of visual communication design (Ecological Theory, Constructivism, Semiotics, Gestalt Theory, Cognitive Theory, or Huxley-lester Model) in depth;
P.2	General concept of historical and cultural design and its meaning;
P.3	Concepts, principles, methods, and techniques of color application, composition (nirmana), design process, photography, and computer graphics;
P. 6	Methods and techniques of drawing and graphics (printing techniques);
P.8	General concepts, principles, and effective communication techniques;
KK. 4	Able to communicate alternative prototype visual communication design solutions independently or groups in the form of verbal, graphic, writing, and communicative models with manual and digital techniques based on the choice of fixed communicative rules;
COURSE LEARNING OUTCOME (CLO)	
M1	Students are able to practice design knowledge in their practical work experience
M2	Students are able to understand the working process of Visual Communication Design professionals
M3	Students are able to organize a design activity in accordance with the expertise
M4	Students are able to work with teams and other disciplines of science
SUBJECT	
PB 1	Background Job Training
PB 2	The organizational structure and the company's portfolio
PB 3	The process and results of student work
PB 4	Presentation of Job Training report
REQUIREMENT	
	-
REFERENCES	
<ul style="list-style-type: none"> ● <i>HM, Jogyanto.(2001). Analisis dan Desain Sistem. Yogyakarta : Andi Offset</i> ● <i>HM, Jogyanto.(2005). Sistem Teknologi Informasi. Yogyakarta : Andi offset.</i> ● <i>Tunas, Billy. 2007. Memahami dan Memecahkan Masalah dengan Pendekatan Sistem. Jakarta: PT, Nimas Multima.</i> ● <i>WH, Inmon. (2005). Building the Data Warehouse. n.p : Wiley</i> 	

COURSE	Nama COURSE	Design Appreciation
	Kode MK	DV184703
	Kredit	3
	Semester	7

DESCRIPTION	
	Design Appreciation course examines the definition and stages of appreciation design that contains: description, formal analysis, interpretation, and judgment. Appreciation of design course also provides knowledge of contemporary issues such as vernacular design, postmodernism, ethical, social and cultural ethical designer responsibilities that enrich the designer's way of thinking.
PROGRAM LEARNING OUTCOME (PLO)	
P.1	Theoretical concepts of design (Design Theory) in general and at least one of the theoretical concepts of visual communication design (Ecoological Theory, Constructivism, Semiotics, Gestalt Theory, Cognitive Theory, or Huxley-lester Model) in depth.
P.2	General concept of historical and cultural design and its meaning.
P.3	Concepts, principles, methods, and techniques of color application, composition (basic design), design process, photography, and computer graphics;
P.8	General concepts, principles, and effective communication techniques.
COURSE LEARNING OUTCOME (CLO)	
M1	Students are able to write papers to appreciate design by applying the four objective stages when criticizing a design: description, formal analysis, interpretation and judgment (Edmund Feldman's theory).
M2	Students understand the concept of vernacular as an effort to build identity (especially nation) in visual communication design and its relation with discourse of postmodernism.
M3	Students are able to create vernacular design and designer responsibilities (ethically, culturally and environmentally-friendly) design-themed.
SUBJECT	
PB 1	The definition of visual criticism and its four objective stages when criticizing a design: description, formal analysis, interpretation and judgment (Edmund Feldman's theory)
PB 2	Vernacular and postmodernism design.
PB 3	Design and designer's responsibilities.
REQUIREMENT	
	-
REFERENCES	
<ul style="list-style-type: none"> ● <i>Edmund Burke Feldman, Art as image and idea, Englewood Cliffs, N.J. : Prentice-Hall, c1967.</i> ● <i>Timothy Samara, Design Elements: A Graphic Style Manual, Rockport Publisher, Inc, 2007</i> ● <i>Yasraf Amir Piliang, Sebuah Dunia yang Dilipat: Realitas Kebudayaan Menjelang Milenium Ketiga dan Matinya Postmodernisme, Mizan, Bandung, 1999</i> ● <i>David Bernan, Do Good Design: Bagaimana Desainer dapat Mengubah Dunia, Aikon, 2010</i> ● <i>5. Judith Williamson, Decoding Advertisement: Membedah Ideologi dan Makna dalam Periklanan, Jalasutra, Yogyakarta, 2007</i> 	

COURSE	Name	Design and Marketing
	Kode MK	DV184704

	Kredit	3
	Semester	7

DESKRIPSI COURSE

	Marketing Design is a course of marketing knowledge of product design. The main focus of the course of design marketing is to identify and formulate the value (value) of the design to be designed by the designer. Through the premise of economics and marketing approach, this course aims to enhance the knowledge of students in increasing the selling value of Visual Communication Design products
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PROGRAM LEARNING OUTCOME (PLO)

P.4	Design methodologies in depth;
P.10	Concepts and principles of entrepreneurship in the field of visual communication design; and the concept and principles of entrepreneurship in the field of visual communication design, including the concept and technique of reading opportunities, cost and fancy calculations, finding sources of financing, and marketing of visual communication design services.
KK. 2	Able to research and explore ideas to set goals, communication objectives, and prototypes of visual communication design solutions that address the issues of identity, mass communication, and competition by taking into account the ethical, historical, cultural, social consequences, environmental conservation and regulatory aspects;
KK. 3	Capable of analyzing the level of material and time-utilization efficiency in the production process of each alternative prototype of selected visual communication design solutions, without altering the essence and aesthetics of the design and preserving the environment;

COURSE LEARNING OUTCOME (CLO)

M1	Students are able to explain the concept of design marketing, marketing environment and market opportunity
M2	Students are able to explain Marketing Strategy for companies with business design cores
M3	Students are able to explain and analyze the marketing Mix for company-based design firms.
M4	Students are able to explain marketing communications
M5	Explain can explain the implementation and supervision of marketing efforts

SUBJECT

PB 1	Implementation The concept of marketing, marketing environments and market opportunities for design-based companies.
PB 2	Marketing strategy based design company
PB 3	Marketing mix based design company
PB 4	Communication marketing based design company
PB 5	Implementation and supervision of the company's marketing efforts based on design

REQUIREMENT

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REFERENCES

- *Kotler, Philip and Kevin Lane Keller, (2016): Marketing Management, 15th Edition New Jersey: Pearson Pretice Hall, Inc.*

- *Kotler, Philip & Gerry Armstrong, (2014): Principle Of Marketing, 15th edition. New Jersey: Pearson Pretice Hall.*
- *Kotler, Philip & Armstrong (2012): Marketing Management 14th Edition New Jersey: Pretice Hall*
- *Fandi Tjiptono, Pemasaran Jasa, Penerbit Andi Offset, 2016*

COURSE	Name	Final Project
	Code	DV184801
	Credit	8 / 12,8 ECTS
	Semester	8

DESCRIPTION

Final Project course is the final core design course within DKV's scope for identity, promotion, environment or data-based branding / real case to produce: a) concepts, studies / analysis / research, b) design documents and c) prototypes; e) exhibition of design project results; and f) presentation

PROGRAM LEARNING OUTCOME (PLO)

- Demonstrate a responsible attitude towards the work in their own field of expertise;
- Able to apply logical, critical, systematic, and innovative thinking in the context of development or implementation of science and technology which cares and implements the humanities value appropriate to their area of expertise;
- Able to demonstrate independent, quality, and measurable performance;
- Able to examine the implications of developing or implementing the science of technology which concerns and applies the humanities value according to its expertise based on scientific norms, procedures and ethics in order to produce solutions, ideas, designs or art criticism, develop scientific descriptions of the results of the study in the form of thesis or task report end, and upload it in the college page;
- Able to examine the implications of developing or implementing the science of technology which concerns and applies the humanities value according to its expertise based on scientific norms, procedures and ethics in order to produce solutions, ideas, designs or art criticism, develop scientific descriptions of the results of the study in the form of thesis or task report end, and upload it in the college page;
- Compile a scientific description of the results of the above study in the form of a thesis or final project report, and upload it on the college page;
- Able to take decisions appropriately in the context of problem solving in the area of expertise, based on the results of information and data analysis;
- able to maintain and develop the network with counselors, colleagues, colleagues both within the institution; or outside
- Able to take responsibility for the achievement of group work and to supervise and evaluate the completion of work assigned to the worker under his / her responsibility;
Able to conduct self-evaluation process to work group which is under its responsibility, and able to manage learning independently;

COURSE LEARNING OUTCOME (CLO)

SUBJECT

- Research-design methods for searching data, analyzing data and synthesizing based on studies, research and analysis on: functions, forms, ergonomics, materials & processes, technology systems, cost analysis, production, markets, branding, etc.

	<ul style="list-style-type: none"> ● Preparation of design concepts that consider the results of research / study, with the outcome of: design criteria ● Creation of visual design concepts in the form of: sketch, alternative design, komprehensif, final design; ● Knowledge / insight about the definition, scope, terminology, categorization and prospects for the chosen field of visual communication design into the theme of the final task, namely: identity design, promotion, environment, and branding ● History, trends & prominent areas of visual communication design chosen to be the theme of the final project ● Knowledge / insight about regulations, norms and standards in the field of selected visual communications design into the theme of the final project ● The theories, processes and design methods in the field of selected visual communications designs become the theme of the final task, from ideas - research & concepts - design - design - production - marketing - branding; ● Knowledge of digital technology systems used in the field of selected visual communications design into the final project theme ● Material and process knowledge (manufacture, production, finishing) applicable in the field of selected visual communications design to the theme of the final project ● Knowledge of marketing, branding and consumer behavior prevailing in the field of selected visual communications design into the theme of the final task ● Method of tracing and mapping of design problems in the problems and needs of human to visual communication media based on the mastery of function & shape, material & process, technology system, cost analysis, production, market, branding, ● Preparation of visual communication media design images, such as: design drawings / drawings, engineering drawings, drawing pictures, operational drawings and details ● Program design application development based on media needs study ● The creation of technical documents and media administration in the form of: techniques, specifications, cost analysis, product planning, business planning, etc. ● Visual modeling / prototyping of visual communication media design: visual books, visual mass media, digital content, movies, animated films, games, information display systems, etc. ● Preparation of design reports ● The making of scientific articles (national and international) ● Presentation of design results in the form of concepts, designs and prototypes
REQUIREMENT	
	Conceptual Design
REFERENCES	
<ul style="list-style-type: none"> ● Laurel, Brenda, edt, <i>Design Research : Methods & Perspectives</i>, Massachusetts Institute of Technonolgy, 2003 ● Sachari, Agus. <i>Pengantar Metodologi Penelitian Budaya Rupa</i>, Erlangga, 2005 ● Panduan Tugas Akhir, Jurusan Desain Produk Industri – FTSP – ITS, 2009 ● Panduan Tugas Akhir, ITS, 2009 	

ELECTIVE COURSE

COURSE	Name	Editorial Design
	Code	DV184505
	Credit	3 / 4,8 ECTS
	Semester	5

DESCRIPTION

In this course students learn about editorial design related to planning, managing and publishing manuscript for publication needs of print media and digital / online. The knowledge and expertise of the supporting subjects are: Journalism Science, Visual Communication Design, Illustration, Typography, Editorial Layout, Publishing and Printing Media.

PROGRAM LEARNING OUTCOME (PLO)

P.1	Theoretical concepts of design (Design Theory) in general and at least one of the theoretical concepts of visual communication design (Ecoological Theory, Constructivism, Semiotics, Gestalt Theory, Cognitive Theory, or Huxley-lester Model) in depth;
P.5	Concepts, principles, methods, and techniques of color application, composition (nirmana), design process, photography, and computer graphics;
P.6	Methods and techniques of drawing and graphics (printing techniques);
P. 7	Factual knowledge of raw material design;
P.8	General concepts, principles, and effective communication techniques;
P.9	Factual knowledge of the types and regulations of broadcasting, journalism and Information and Electronic Transactions, the development of cutting-edge technology in the field of visual communication design; and
KK. 1	create visual and printed visual communication design work that has added value and aesthetics to overcome the problem of identity, mass communication, and competition faced by stakeholders by not causing public unrest and disturbing environmental sustainability;
KK. 4	Able to communicate alternative prototype visual communication design solutions independently or groups in the form of verbal, graphic, writing, and communicative models with manual and digital techniques based on the choice of fixed communicative rules; and
KK. 5	Able to pioneer independent business in visual communication sector

COURSE LEARNING OUTCOME (CLO)

M1	Students are able to explain the editorial principles of design, function and usefulness in real-life everyday
M2	Students are able to collect the data needed for the purpose of designing an editorial design
M3	Students are able to formulate the concept of editorial design and able to implement it in the form of adequate editorial layout design.
M4	Students are able to arrange the layout of an editorial design according to the task plan by using one of the editorial software (eg: adobe in design)
M5	Able to create print / dummy samples of the design editorial that he designed

SUBJECT	
PB 1	Introduction of Publishing and Printing Industry
PB 2	Principles of Design Editorial
PB 3	Basic Editorial Design Concepts
PB 4	Editorial Layout and Document Setup
PB 5	Text and Graphics
PB 6	Tables and Infographics
PB 7	Visual Design
PB 8	Final Artwork
PB 9	Print Production
PB 10	Dummy / Product Prototyping
REQUIREMENT	
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REFERENCES	
<ul style="list-style-type: none"> • <i>Rob Sheppard, Hannah Doyle: New Epson Complete Guide to Digital Printing. Pitqsiq Sterling Publishing Co. Inc. 2011.</i> • <i>Edward Denison, Roger Fawcett-Tang, Jessica Glaser, Carolyn Kanight, Loewy, and Scott Witham: Print Formats and Finishes: The Designer's Illustrated Guide to Brochures, Catalogs, Bags, Labels, Packaging, and Promotion. Roto Vision 2010.</i> • <i>Jhou Jie, Guan Muzi, Gao Zhe & Wang: International Visual Communication. Design Media Publishing Limited. Hong Kong.2011.</i> • <i>Will Hill: The Complete Typographer. A Foundation Course for Graphic Designers Working with Type. Thames Hudson. 2010.</i> • <i>Swann, Alan : Basic Design and Lay Out, Phaidon – Oxford, 1987.</i> • <i>Heller, Jules. Print Making Today , York University, 1972</i> • <i>Dameria, Anne. Panduan Designer dalam Produksi Cetak , Link & Match</i> • <i>Dameria, Anne. Color management , Link & Match</i> • <i>Dameria, Anne. Designer Handbook dalam Produksi Cetak dan Digital Printing</i> 	

COURSE	Name	Merchandising
	Code	DV184506
	Credit	3 / 4,8 ECTS
	Semester	5

DESCRIPTION	
	Merchandising a subject of choice in the field of expertise in the creation of product design merchandise graphic design and souvenirs as a medium of communication delivery of messages kawasaan scope and organization
PROGRAM LEARNING OUTCOME (PLO)	

P.1	Theoretical concepts of design (Design Theory) in general and at least one of the theoretical concepts of visual communication design (Ecological Theory, Constructivism, Semiotics, Gestalt Theory, Cognitive Theory, or Huxley-lester Model) in depth;
P.5	Concepts, principles, methods, and techniques of color application, composition (nirmana), design process, photography, and computer graphics;
P.6	Methods and techniques of drawing and graphics (printing techniques);
P. 7	Factual knowledge of raw material design;
P.8	General concepts, principles, and effective communication techniques;
KK. 1	Able to create visual and printed visual communication design work that has added value and aesthetics to overcome the problem of identity, mass communication, and competition faced by stakeholders by not causing public unrest and disturbing environmental sustainability;
KK. 4	Able to communicate alternative prototype visual communication design solutions independently or groups in the form of verbal, graphic, writing, and communicative models with manual and digital techniques based on the choice of fixed communicative rules; and
KK. 5	Able to pioneer independent business in visual communication sector
COURSE LEARNING OUTCOME (CLO)	
M1	Students understand the function and role of design merchandise and souvenirs
M2	students are able to identify and classify the types and variants of merchandise and souvenir products
M3	Students are able to analyze existing merchandise product design and souvenir
M4	Students have the ability to compose a concept visua design merchandise and souvenirs
M5	Able to develop skill in 2D / 3D sketch and digital image
M6	Having knowledge in production process includes planning, production cost and production process until distribution
M7	Have the ability to produce the final design in the form of prototypes
SUBJECT	
PB 1	Introduction to the design of merchandise and souvenirs of the region
PB 2	Product category of merchandise and souvenirs of the region
PB 3	Existing product design merchandise and souvenir area
PB 4	The concept of design merchandise and souvenir kawasan
PB 5	Development of 2D / 3D digital sketches and drawings
PB 6	Merchandise Production Process
REQUIREMENT	
	-
REFERENCES	
<ul style="list-style-type: none"> ● <i>Craig M. Berger (2005), Wayfinding: Designing and Implementing Graphic Navigational Systems, Page One,</i> ● <i>Jie Zhou, Muzi Guan, Liying Wang, Zhe Gao (2011) Graphic Design in Architecture, Design Media Publishing Limited</i> ● <i>Gibson, D (2009) The Wayfinding Handbook : Information Design for Public Place, Princeton Architectural Press</i> ● <i>Yu, J. (2014) Museum Display Design, Design Media Publishing Limited.</i> ● <i>Kim Baer, Jill Vacarra (2008) Information Design Workbook: Graphic Approaches, Solutions, and Inspiration + 30 Case Studies, Rockport</i> 	

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COURSE	Name	Cinematography
	Code	DV184507
	Credit	3 / 4,8 ECTS
	Semester	5

DESCRIPTION

	Cinematography is a subject of choice in the field of videography expertise and film as a medium of message delivery through the film
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PROGRAM LEARNING OUTCOME (PLO)

P.1	Theoretical concepts of design (Design Theory) in general and at least one of the theoretical concepts of visual communication design (Ecological Theory, Constructivism, Semiotics, Gestalt Theory, Cognitive Theory, or Huxley-lester Model) in depth;
P.5	Concepts, principles, methods, and techniques of color application, composition (nirmana), design process, photography, and computer graphics;
P.6	Methods and techniques of drawing and graphics (printing techniques);
P. 7	Factual knowledge of raw material design;
P.8	General concepts, principles, and effective communication techniques;
KK. 1	Able to create visual and printed visual communication design work that has added value and aesthetics to overcome the problem of identity, mass communication, and competition faced by stakeholders by not causing public unrest and disturbing environmental sustainability;
KK. 4	Able to communicate alternative prototype visual communication design solutions independently or groups in the form of verbal, graphic, writing, and communicative models with manual and digital techniques based on the choice of fixed communicative rules; and
KK. 5	Able to pioneer independent business in visual communication sector

COURSE LEARNING OUTCOME (CLO)

M1	Able to Understand the variety of language used in film media.
M2	Able to compile a screenplay for commercial advertisements based on predetermined objects
M3	Able to design a storyboard from a story script
M4	Able to design a film as part of commercial commercial of a product or service.
M5	Able to compile a documentary film script based on predetermined object
M6	Able to design a storyboard from a story script
M7	Able to design a documentary as educational material and socialization.

SUBJECT

PB 1	Film as a medium of communication, Structure and elements in the film
PB 2	Story or Storyline, Data collecting method, the genre in the advertising film
PB 3	Cinematography elements in film, camera distance, angle and camera movement, image transition, phasing.

PB 4	Shooting technique, setting space and time, editing stage	
REQUIREMENT		
	-	
REFERENCES		
<ul style="list-style-type: none"> ● <i>Boggs, J.M. 1986. Cara Menilai Sebuah Film. Jakarta: Yayasan Citra</i> ● <i>Metz, C. 1974. Film Language: A Semiotics of the Cinema. Chicago: The University of Chicago Press.</i> ● <i>Rowlands, M. 2003. Menikmati Filsafat Melalui Film Science-Fiction. Bandung: Mizan.</i> ● <i>Effendy, H. 2009. Mari Membuat Film. Jakarta: Erlangga</i> ● <i>Pratista, H. 2008. Memahami Film. Yogyakarta: Homarian REFERENCES</i> 		
COURSE	Name	Experimental Photography
	Code	DV184508
	Credit	3 / 4,8 ECTS
	Semester	5

DESCRIPTION	
	Experimental Photography course is the elective course in applying the photographic results into the photo branches, among others; commercial photography, journalistic photography and fine-art photography applied in both conventional and digital domains.
PROGRAM LEARNING OUTCOME (PLO)	
P.1	Theoretical concepts of design (Design Theory) in general and at least one of the theoretical concepts of visual communication design (Ecoological Theory, Constructivism, Semiotics, Gestalt Theory, Cognitive Theory, or Huxley-lester Model) in depth
P.5	Concepts, principles, methods, and techniques of color application, composition (nirmana), design process, photography, and computer graphics
P.6	Methods and techniques of drawing and graphics (printing techniques);
P.7	Factual knowledge of raw material design
P.8	General concepts, principles, and effective communication techniques;
KK. 1	Able to create printed and digital visual communication design work that has added value and aesthetics to address the issues of identity, mass communication, and the competition faced by stakeholders by not raising public unrest and disrupting sustainability environment;
KK. 4	Able to communicate alternative prototype visual communication design solutions independently or groups in the form of verbal, graphic, writing, and communicative models with manual and digital techniques based on the choice of fixed communicative rules;
KK. 5	Able to pioneer independent business in visual communication sector

COURSE LEARNING OUTCOME (CLO)	
M.1	Students are able to create the images as supporting the design course
M.2	Students are able to think creatively in planning and making photos as a form of applied science
M.3	Students are able to create messages in the form of images in accordance with the rules of media applied design
M.4	Students have a sensitivity in processing and critiquing the images with good
M.5	Students are able to visual presentations related to the design of DKV
SUBJECT	
PB.1	Photo & style
PB.2	Commercial photos, photos of Journalism & Fine art photos
PB.3	Digital Image
PB.4	Online media
PB.5	Photography management
REQUIREMENT	
	-
REFERENCES	
<ul style="list-style-type: none"> • Denton, John & Adam D. (2012), <i>One Light Flash</i>, Ilex Press, UK. • Freeman, Michael. (2008), <i>Mastering Digital Photography</i>, Ilex Press, UK. • Kelby, Scott. (2007), <i>The Digital Photography Book</i>, Peachpit Press. • Nugroho, Sarwo. (2014), <i>Teknik Dasar Videografi</i>, Andi • Peterson, Bryan. (2011), <i>Understanding Flash Photography</i>, Amphoto Books, imprint of the Crown Publishing Group, NY. • Schuneman, R. Smith. (1972), <i>Photographic Communication</i>, Focal Press, London • Soedjono, Soeprapto. (2006), <i>Pot-Pourri Fotografi</i>, Penerbit Univ. Trisakti, Jakarta. 	

COURSE	Name	Comic Book Illustration
	Code	DV184509
	Credit	3 / 4,8 ECTS
	Semester	5

DESCRIPTION	
	Comic Book Illustration is a subject of choice in the field of expertise of illustration of applied comics as a medium of delivery of messages and narrative stories through comic media, using manual and digital techniques
PROGRAM LEARNING OUTCOME (PLO)	
P.1	Theoretical concepts of design (Design Theory) in general and at least one of the theoretical concepts of visual communication design (Ecoological Theory, Constructivism, Semiotics, Gestalt Theory, Cognitive Theory, or Huxley-lester Model) in depth;

P.5	Concepts, principles, methods, and techniques of color application, composition (nirmana), design process, photography, and computer graphics;	
P.6	Methods and techniques of drawing and graphics (printing techniques);	
P.8	General concepts, principles, and effective communication techniques;	
P.9	Factual knowledge of the types and regulations of broadcasting, journalism and Information and Electronic Transactions, the development of cutting-edge technology in the field of visual communication design	
KK. 1	Able to create visual and printed visual communication design work that has added value and aesthetics to overcome the problem of identity, mass communication, and competition faced by stakeholders by not causing public unrest and disturbing environmental sustainability;	
KK. 4	Able to communicate alternative prototype visual communication design solutions independently or groups in the form of verbal, graphic, writing, and communicative models with manual and digital techniques based on the choice of fixed communicative rules; and	
KK. 5	Able to pioneer independent business in visual communication sector	
COURSE LEARNING OUTCOME (CLO)		
M1	Students are able to recognize the structure and elements in comics	
M2	Students are able to understand the concept of communication in comic language	
M3	Students are able to understand comic applications into various media characters	
M4	Students are able to design comic concepts based on a case study	
M5	Students are able to produce comics that meet the criteria and rules of design	
SUBJECT		
PB 1	Variety and type of comics	
PB 2	Elements and comic Structure	
PB 3	Story or Storyline, Data collecting method, comic genre	
PB 4	Comic language (storyboard, paneling, layout, phase)	
PB 5	Comics as an educational medium	
PB 6	Comics as a medium of socialization	
REQUIREMENT		
	-	
REFERENCES		
<ul style="list-style-type: none"> ● <i>Bonneff, Marcel, 1998. Komik Indonesia. Gramedia. Jakarta</i> ● <i>Hart, John. 2008, The Art of Storyboard, Elsevier Publisher. United Kingdom</i> ● <i>McCloud, Scott, 1994, Understanding Comics : The Invisible Art. William Morrow Paperbacks</i> ● <i>Masdiono, Toni, 2000, 14 Jurus Membuat Komik. Creativ Media. Jakarta</i> ● <i>Wooley, Charles. 1986. Wooley's History of The Comic Book. Charles Wooley (privately published)</i> 		
COURSE	Name	Pattern Design

	Code	DV184604
	Credit	3 / 4,8 ECTS
	Semester	6

DESKRIPSI COURSE

	Pattern design is an in depth study field of applied illustration expertise of graphic design motif into various media both print and digital, and various applied medium such as cloth, wood, metal, up to digital display.
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PROGRAM LEARNING OUTCOME (PLO)

P.1	Theoretical concepts of design (Design Theory) in general and at least one of the theoretical concepts of visual communication design (Ecoological Theory, Constructivism, Semiotics, Gestalt Theory, Cognitive Theory, or Huxley-lester Model) in depth;
P.2	General concept of historical and cultural design and its meaning;
P.3	General concept of social culture, ecology, and environmental preservation principle;
P.5	Concepts, principles, methods, and techniques of color application, composition (nirmana), design process, photography, and computer graphics;
P.6	Methods and techniques of drawing and graphics (printing techniques);
P.7	Factual knowledge of raw material design;
P.8	General concepts, principles, and effective communication techniques;
KK. 1	Able to create visual and printed visual communication design work that has added value and aesthetics to overcome the problem of identity, mass communication, and competition faced by stakeholders by not causing public unrest and disturbing environmental sustainability;
KK. 4	Able to communicate alternative prototype visual communication design solutions independently or groups in the form of verbal, graphic, writing, and communicative models with manual and digital techniques based on the choice of fixed communicative rules; and
KK. 5	Able to pioneer independent business in visual communication sector

COURSE LEARNING OUTCOME (CLO)

M1	Students understand the function and role of motif graphic design on various medium options.
M2	students are able to appreciate some works of graphic design motif
M3	Students are knowledgeable about the variety of cross-cultural ornamantasi
M4	Students have knowledge about the variety of ornamantasi nusantara
M5	Able to compose design elements using design principles according to theme and give value to a product.
M6	Being able to collaborate on various tools, materials into an exciting design work in today's popular industry
M7	Capable of producing various designs of digital graphic motifs designated media: paper, wood, leather, fabric, metal, screen
M8	Able to present the motif design work in portfolio form

SUBJECT	
PB 1	Introduction to graphic design motifs
PB 2	Trend Design Motif
PB 3	Cross Cultural Ornamentation
PB 4	Ornamentasi Nusantara: Kriya, Batik, Clothing
PB 5	Design Elements Motif: Shape, Color, Illustration
REQUIREMENT	
	-
REFERENCES	
<ul style="list-style-type: none"> • Yu, J. (2014) <i>Museum Display Design</i>, Design Media Publishing Limited. • Kim Baer, Jill Vacarra (2008) <i>Information Design Workbook: Graphic Approaches, Solutions, and Inspiration + 30 Case Studies</i>, Rockport • Zhou Jie, Guan Muzi, Gao Zhe & Wang: <i>International Visual Communication</i>. Design Media Publishing Limited. Hong Kong.2011. • Heller, Jules. <i>Print Making Today</i>, York University, 1972 • Damera, Anne. <i>Color management</i>, Link & Match 	

COURSE	Name	Environmental Branding
	Code	DV184605
	Credit	3 / 4,8 ECTS
	Semester	6

DESCRIPTION	
	Environmental Branding is a subject of choice in the field of graphic design expertise in the environment, especially in the development of graphic design environment of various public spaces such as tourist areas, museums, and exhibitions
PROGRAM LEARNING OUTCOME (PLO)	
P.1	Theoretical concepts of design (Design Theory) in general and at least one of the theoretical concepts of visual communication design (Ecological Theory, Constructivism, Semiotics, Gestalt Theory, Cognitive Theory, or Huxley-lester Model) in depth;
P.3	General concept of social culture, ecology, and environmental preservation principle;
P.5	Concepts, principles, methods, and techniques of color application, composition (nirmana), design process, photography, and computer graphics;
P.7	Factual knowledge of raw material design;
P.8	General concepts, principles, and effective communication techniques;

P.9	Factual knowledge of the types and regulations of broadcasting, journalism and Information and Electronic Transactions, the development of cutting-edge technology in the field of visual communication design; and
KK.1	Able to create visual and printed visual communication design work that has added value and aesthetics to overcome the problem of identity, mass communication, and competition faced by stakeholders by not causing public unrest and disturbing environmental sustainability;
KK.4	Able to communicate alternative prototype visual communication design solutions independently or groups in the form of verbal, graphic, writing, and communicative models with manual and digital techniques based on the choice of fixed communicative rules; and
KK.5	Able to pioneer independent business in visual communication sector
COURSE LEARNING OUTCOME (CLO)	
M1	Students are able to have an understanding of EGD functions, roles and opportunities in creating identity / brand, communication of a certain space
M2	Students are able to have knowledge about EGD categories in various types of places / space
M3	Students are able to analyze EGD problems in general and special in various types of places / space
M4	Students are able to formulate statement of problem and purpose of EGD design
M5	Students are able to evaluate the existing condition of EGD specifically related to aspects: function, aesthetics, and communication
M6	Students are able to plan EGD research activities
M7	Students are able to carry out and collect data research results in a complete and systematic
SUBJECT	
PB 1	Introduction to EGD (Experience Graphic Design)
PB 2	EGD Regions
PB 3	Design Exhibition (Visual Merchandise)
PB 4	Lighting design
PB 5	Display design
PB 6	Audio Visual Guide
PB 7	New Media
REQUIREMENT	
	-
REFERENCES	
<ul style="list-style-type: none"> ● <i>Craig M. Berger (2005), Wayfinding: Designing and Implementing Graphic Navigational Systems, Page One,</i> ● <i>Jie Zhou, Muzi Guan, Liying Wang, Zhe Gao (2011) Graphic Design in Architecture, Design Media Publishing Limited</i> ● <i>Gibson, D (2009) The Wayfinding Handbook : Information Design for Public Place, Princeton Architectural Press</i> ● <i>Yu, J. (2014) Museum Display Design, Design Media Publishing Limited.</i> ● <i>Kim Baer, Jill Vacarra (2008) Information Design Workbook: Graphic Approaches, Solutions, and Inspiration + 30 Case Studies, Rockport</i> 	

COURSE	Name	Animation and Digital Games
	Code	DV184606
	Credit	3 / 4,8 ECTS
	Semester	6

DESCRIPTION

	Animation and Digital Games Is a subject of choice in the field of animation expertise and digital games, especially in producing an animation work both 2D and 3D and the concept of designing the manufacture of digital games
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PROGRAM LEARNING OUTCOME (PLO)

P.1	Theoretical concepts of design (Design Theory) in general and at least one of the theoretical concepts of visual communication design (Ecoological Theory, Constructivism, Semiotics, Gestalt Theory, Cognitive Theory, or Huxley-lester Model) in depth;
P.5	Concepts, principles, methods, and techniques of color application, composition (nirmana), design process, photography, and computer graphics;
P.8	General concepts, principles, and effective communication techniques;
P.9	Factual knowledge of the types and regulations of broadcasting, journalism and Information and Electronic Transactions, the development of cutting-edge technology in the field of visual communication design;
KK. 1	Able to create visual and printed visual communication design work that has added value and aesthetics to overcome the problem of identity, mass communication, and competition faced by stakeholders by not causing public unrest and disturbing environmental sustainability;
KK. 4	Able to communicate alternative prototype visual communication design solutions independently or groups in the form of verbal, graphic, writing, and communicative models with manual and digital techniques based on the choice of fixed communicative rules; and
KK. 5	Able to pioneer independent business in visual communication sector

COURSE LEARNING OUTCOME (CLO)

M.1	Students are able to understand the theories, definitions, structures and basic concepts of designing animations and games
M.2	Students are able to understand the visual elements of animation and digital games
M.3	Students are able to design computer animation and digital games

SUBJECT

PB 1	Existing game platforms on the market, platform feature analysis, use of game production engine
PB 2	Various game scenarios, immersivity utilization for digital games
PB 3	Various human and computer dialogues, use of icons and symbols in the game
PB 4	Analyze game products with the highest rating in the market place, review the experience scheme based on ergonomics, visual form and narrative stories
PB 5	Character design, environmental design and visual style
PB 6	Sprite for character animation, use of computer graphics to create character animations

PB 7	Basic programming language structure, program engineering	
PB 8	Publicly licensed software to create simulation products	
REQUIREMENT		
	-	
REFERENCES		
	<ul style="list-style-type: none"> ● Gary Rosenzweig, "ActionScript 3.0 Game Programming University", Que Publishing © 2008, ISBN-13: 978-0-7897-3702-1 ● Ohlson De Fine, MR Mike J, "Python Graphics for Games 3 : Working in 3 Dimensions : Object Creation and Animation With OpenGL and Blender" Paperback, CRC Press 	
COURSE	Name	Packaging Design
	Code	DV184607
	Credit	3 / 4,8 ECTS
	Semester	6

DESCRIPTION	
	Packaging Design Is a deeper field of field of packaging design expertise related to the shape, structure, material, color, image, tipigrafi, as well as the elements of design along with product information so that the product can be marketed and has a selling point
PROGRAM LEARNING OUTCOME (PLO)	
P.1	Theoretical concepts of design (Design Theory) in general and at least one of the theoretical concepts of visual communication design (Ecological Theory, Constructivism, Semiotics, Gestalt Theory, Cognitive Theory, or Huxley-lester Model) in depth;
P.2	General concept of historical and cultural design and its meaning;
P.5	Concepts, principles, methods, and techniques of color application, composition (nirmana), design process, photography, and computer graphics;
P.6	Methods and techniques of drawing and graphics (printing techniques);
P.7	Factual knowledge of raw material design;
P.8	General concepts, principles, and effective communication techniques;
KK. 1	Able to create visual and printed visual communication design work that has added value and aesthetics to overcome the problem of identity, mass communication, and competition faced by stakeholders by not causing public unrest and disturbing environmental sustainability;
KK. 4	Able to communicate alternative prototype visual communication design solutions independently or groups in the form of verbal, graphic, writing, and communicative models with manual and digital techniques based on the choice of fixed communicative rules;
KK. 5	Able to pioneer independent business in visual communication sector
COURSE LEARNING OUTCOME (CLO)	
M.1	Student are able to understand the theories, definitions, structures and basic concepts of packaging design

M.2	Students are able to understand the visual elements of packaging design
M.3	Mahasiswa mampu merancang kemasan sesuai dengan karakter produk
M.4	Students are able to design the packaging according to the character of the product
M.5	Students are able to analyze the situation and condition of development of product marketing communications
M.6	Students are able to understand the function of secondary packaging as well as its manufacture
M.7	Students are able to understand and be able to create packaging design that can be applied to the latest POP display
SUBJECT	
PB.1	Packaging Design
PB.2	The visual element of packaging design: packaging trend
PB.3	Structure and packaging materials
PB.4	Redesign packaging
PB.5	Packaging design (Selecting the product as a case study, the concept of packaging design) and visualize packaging design
PB.6	Secondary packaging
PB.7	Pop display
REQUIREMENT	
	-
REFERENCES	
<ul style="list-style-type: none"> ● <i>Sonsino, Steven. Packaging Design: Graphics Materials & Technology. Thames and Hudson. 1990.</i> ● <i>Morgan ,Conway Lioyd. .Packaging Design:Design Brief & Finishing. 1997.</i> ● <i>Martin,Diana.Graphich Design, Inspirations and Innovations . 1996.</i> 	

COURSE	Name	Advanced Advertising
	Code	DV184608
	Credit	3 / 4,8 ECTS
	Semester	6

DESCRIPTION	
	The Advanced Advertising course offers an extensive exploration of the advertising industry and examines advertising as a comprehensive means of conveying ideas. This includes not only Integrated Marketing Communication (IMC) activities but also the realm of digital advertising, wherein visual and written language are creatively employed to communicate messages.
PROGRAM LEARNING OUTCOME (PLO)	
P.1	Theoretical concepts of design (Design Theory) in general and at least one of the theoretical concepts of visual communication design (Ecological Theory, Constructivism, Semiotics, Gestalt Theory, Cognitive Theory, or Huxley-lester Model) in depth;

P.2	General concept of historical and cultural design and its meaning;
P.3	Concepts, principles, methods, and techniques of color application, composition (nirmana), design process, photography, and computer graphics;
P. 6	Methods and techniques of drawing and graphics (printing techniques);
P.8	General concepts, principles, and effective communication techniques;
KK. 4	Able to communicate alternative prototype visual communication design solutions independently or groups in the form of verbal, graphic, writing, and communicative models with manual and digital techniques based on the choice of fixed communicative rules;
COURSE LEARNING OUTCOME (CLO)	
M1	Students are able to understand and have knowledge about the types and activities of branding, process and develop appropriate branding strategy
M2	Students are able to understand the purpose, and the benefits of branding activities in Nation Branding, Product Branding, City Branding, to Personal Branding
M3	Students are able to make studies and analyze the potential of branding
M4	Students are able to master and understand the methods in brand building
M5	Students are able to find the vision and bring the brand up
SUBJECT	
PB 1	Introduction to Branding and Marketing
PB 2	Brand Building Methods and Strategies
PB 3	Nation Branding
PB 4	City Branding
PB 5	Personal Branding
REQUIREMENT	
	-
REFERENCES	
<ul style="list-style-type: none"> ● <i>David Aaker. 2015. Aaker On Branding</i> ● <i>Marty Numeier. 2006. The Brand Gap.</i> ● <i>Skellie, 2008. Rockstar Personal Branding</i> ● <i>Wally Olins, 2008. Wally Olins On Brand</i> ● <i>Roger Lindeback. 2016 Building A Brand Is Like Building A House</i> 	

