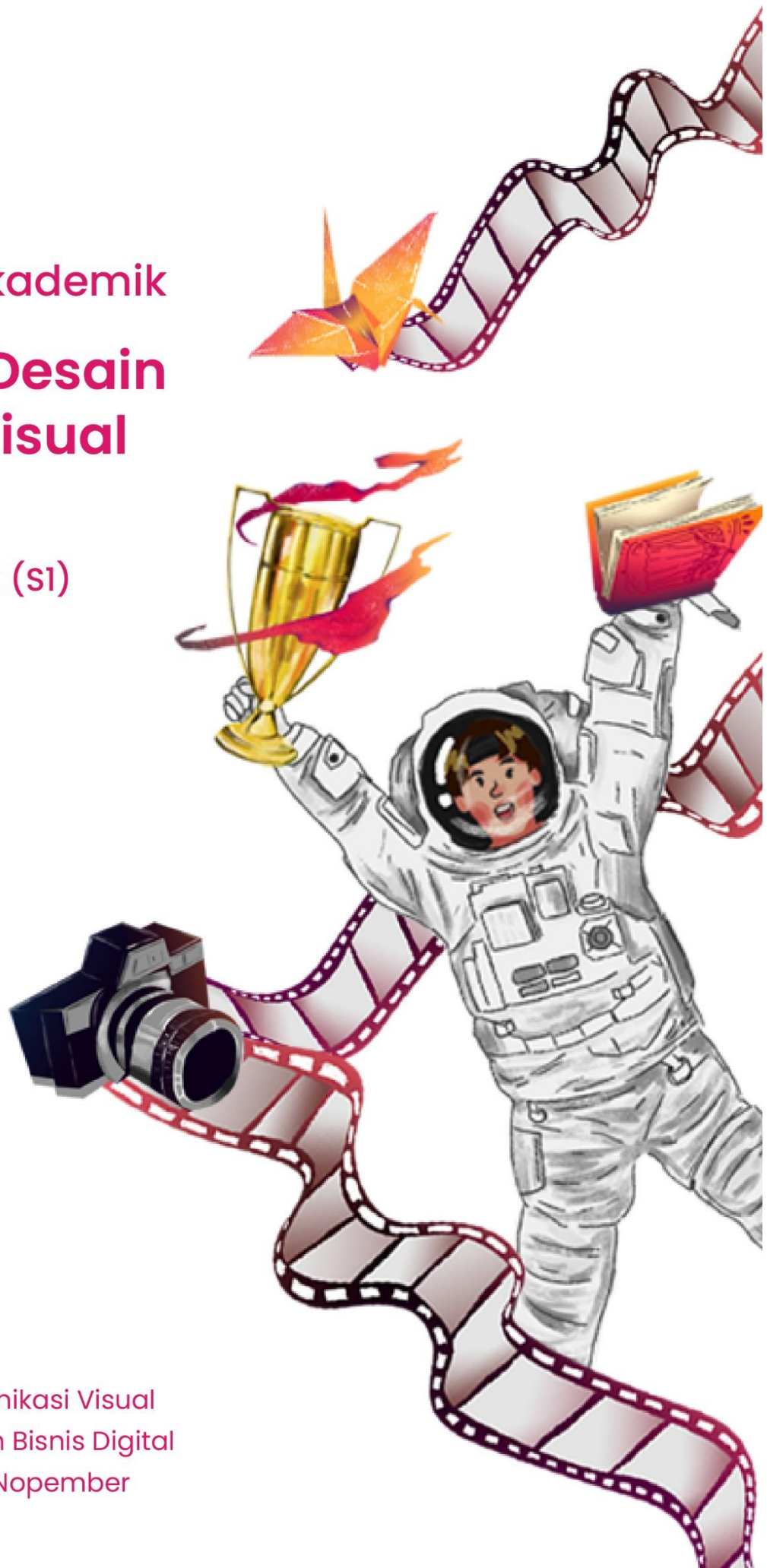


Buku Panduan Akademik Departemen Desain Komunikasi Visual

Program Studi Sarjana (S1)
2018–2023



Departemen Desain Komunikasi Visual
Fakultas Desain Kreatif dan Bisnis Digital
Institut Teknologi Sepuluh Nopember

Sambutan Kepala Departemen



Assalaamu'alaikum Warahmatullaahi Wabarakaatuh,

Selamat datang di Departemen Desain Komunikasi Visual ITS. Semoga dapat menyediakan informasi yang Anda perlukan.

Departemen Desain Komunikasi Visual ITS hadir dengan visi menjadi program studi yang unggul di bidang Desain Komunikasi Visual berbasis teknologi, kreativitas, strategi dan manajerial sehingga mampu merespon perkembangan industri dalam menghasilkan sumber daya manusia di bidang desain yang kreatif dan berwawasan global.

Melalui desain kurikulum pendidikan yang khas diharapkan menghasilkan lulusan yang mampu berfikir kritis dan ilmiah, kreatif, inovatif, komunikatif, kolaboratif serta memiliki ICT skill dan self-learning improve. Menghasilkan karya riset dan desain yang bermanfaat, inovatif dan adaptif terhadap perkembangan jaman. Menjaga dan mengembangkan nilai etika dan moral serta bisa menerima perbedaan multikultural. Lulusan DKV berpeluang bekerja di bidang: Periklanan, Branding, Desain Grafis, Penerbitan, Percetakan, Pengembang Animasi dan Game, Film dan Televisi, dengan profesi sebagai Desainer, Konseptor, Ilustrator atau Animator. Lulusan DKV juga berpotensi menjadi wirausahawan desain pada sektor jasa maupun produksi, peneliti desain pada perusahaan maupun lembaga edukasi.

Semoga kehadiran program studi Desain Komunikasi Visual ITS dapat mencetak insan-insan kreatif yang dapat memberi kontribusi dan kebermanfaatan bagi masyarakat dan bangsa, sehingga potensi desain dan bidang-bidang industri kreatif di Indonesia dapat bersaing dan unggul secara global. Kritik dan saran sangat kami perlukan untuk peningkatan kualitas website ini di masa depan. Vivat Desain Komunikasi Visual ITS

Wassalamu'alaikum Warahmatullahi Wabarakatuh.

Kepala Departemen Desain Komunikasi Visual

A handwritten signature in black ink, consisting of stylized, overlapping loops and lines, followed by a horizontal line and the initials 'IS' and 'bb'.

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

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Visi, Misi, dan Tujuan Departemen

Visi Departemen Desain Komunikasi Visual

Menjadi Departemen yang berkelas dunia, berkontribusi pada kemandirian bangsa, menjadi rujukan pendidikan, penelitian dan pengabdian masyarakat dalam keilmuan desain komunikasi visual dalam menghadapi industri di masa mendatang.

Misi Departemen Desain Komunikasi Visual

- a) Menyelenggarakan pendidikan Desain Komunikasi Visual berbasis kreatifitas dan teknologi yang berorientasi internasional;
- b) Menghasilkan lulusan yang berwawasan desain dan mampu menghadapi problem dan tantangan industri desain di masa mendatang;
- c) Berperan aktif dalam pengembangan keilmuan desain komunikasi visual melalui kegiatan penelitian nasional dan internasional;
- d) Berpartisipasi aktif dalam menyelesaikan problem yang dihadapi masyarakat,

Tata Nilai

Nilai-nilai yang ingin ditanamkan oleh Departemen Desain Komunikasi Visual adalah:

- a) **Etika dan Integritas** (*Ethics and Integrity*); dalam kehidupan bermasyarakat, bernegara, maupun menjalankan profesinya, selalu berpegang teguh pada norma-norma dan peraturan-peraturan yang berlaku di masyarakat, negara, dan agama
- b) **Kreativitas dan Inovasi** (*Creativity and Innovation*); selalu mencari ide-ide baru untuk menghasilkan inovasi dalam menjalankan tugas/perannya dengan lebih baik
- c) **Ekselensi** (*Excellence*); berusaha secara maksimal untuk mencapai hasil yang sempurna
- d) **Kepemimpinan yang kuat** (*Strong Leadership*); menunjukkan perilaku yang visioner, kreatif, inovatif, pekerja keras, berani melakukan perubahan-perubahan ke arah yang lebih baik, dan bertanggung jawab
- e) **Sinergi** (*Synergy*); bekerja sama untuk dapat memanfaatkan semaksimal mungkin potensi yang dimiliki
- f) **Kebersamaan Sosial dan Tanggung Jawab Sosial** (*Socio-cohesiveness and Social Responsibility*); menjaga kerukunan dan peduli terhadap masyarakat sekitar

Sasaran

No	Kode Tujuan Pend. Prodi	Deskripsi Tujuan Pendidikan Prodi
1	TPP-1	Menghasilkan lulusan yang cakap dalam berkarya sebagai <i>brand/corporate communication strategist, visual storyteller, art director, user experience/interaction designer, illustrator, animator, dan game designer</i> , perusahaan-perusahaan milik pemerintah/BUMN/BUMD, perusahaan unggulan di level internasional dan multinasional
2	TPP-2	Menghasilkan lulusan yang cakap, inovatif, dan berintuisi bisnis dan mampu mendirikan dan mengembangkan usaha di bidang desain komunikasi visual, berskala besar, medium, maupun awal.
3	TPP-3	Menghasilkan lulusan yang cakap dalam mengembangkan keilmuan desain komunikasi visual baik sebagai akademisi pada lembaga perguruan tinggi maupun sebagai peneliti pada lembaga riset nasional maupun internasional
4	TPP-4	Menghasilkan lulusan yang cakaP untuk menempati posisi-posisi strategis yang berkaitan dengan DKV diantaranya sebagai analis publikasi, analis media baru, pranata fotografi, analis komunikasi publik, dan pengembang desain interaksi situs pada lembaga negara yang berperan untuk menentukan kebijakan seperti di Kementrian, instansi-instansi pemerintahan, lembaga-lembaga negara, dinas-dinas pada pemerintah daerah, dan sejenisnya.

BAB 1

PENDAHULUAN

1.1 Program Sarjana Desain Komunikasi Visual

Di era kehidupan modern yang didominasi oleh teknologi dan media digital dewasa ini, telah mendorong kreatifitas dalam menonjolkan keunggulan-keunggulan produk-produk komersial ataupun jenis-jenis layanan jasa dalam peta persaingan usaha. Desain Komunikasi Visual semakin populer karena menawarkan peluang karir yang menjanjikan, memberikan pengetahuan interdisipliner, mengikuti teknologi digital terkini. Dalam implementasinya maka lahirlah berbagai ide-ide cemerlang, unik, menarik dalam fungsinya untuk menyampaikan informasi atau pesan memakai media penggambaran yang hanya terbaca oleh indra penglihatan. dibidang seni desain khususnya dalam membangun komunikasi tertarget sesuai fungsi dasar Desain Komunikasi Visual.

Dengan memperhatikan potensi perkembangan bidang ilmu desain komunikasi visual ITS, berawal dari sebuah prodi peminatan di Jurusan Desain Produk Industri, maka per tahun 2018 resmilah Desain Komunikasi Visual dibuka sebagai sebuah Departemen tersendiri setara dengan induknya Desain Produk maupun Desain Interior yang lahir lebih dulu.. Sebagai perguruan tinggi teknologi, ITS mempunyai visi untuk berkontribusi pada perekonomian bangsa melalui pengembangan bisnis berbasis teknologi. Dikombinasikan dengan terbangunnya cipta rasa karsa seni yang tinggi pada disiplin ilmu DKV, maka lahirlah talenta-talenta desainer kreatif yang dibutuhkan bagi kemakmuran masyarakat berbudaya.

Dengan menerapkan Metode Pembelajaran Berbasis Problem Based Learning dan Lab Based Education memberikan pengalaman yang unik pada mahasiswa tentang kondisi nyata di dalam menjalankan usaha dan pengambilan keputusan kritis. Pembelajaran dilakukan melalui kombinasi kuliah konvensional di kelas, tutorial, praktek lapangan dan studi kasus sehingga mahasiswa tidak hanya memahami teori, tetapi dapat menerapkan teori kedalam problem nyata.

Kompetensi Lulusan

1. Mampu berpikir kreatif untuk menciptakan karya yang estetik.
2. Mampu berpikir analitis untuk memecahkan persoalan prinsip desain komunikasi visual.
3. Berwawasan teknologi dan ilmiah serta mampu memanfaatkannya untuk perbaikan yang berkelanjutan.
4. Mampu berkomunikasi dan bekerja-sama secara efektif.

Peka terhadap lingkungan dan memahami tanggung jawab profesi dan etika

1.2 Tentang Buku Panduan Akademik

Pedoman ini disusun oleh Tim Penyusun Buku Panduan Akademik mengacu dari Buku Panduan Akademik ITS dan Peraturan Akademik yang berlaku di ITS. Buku panduan ini diterbitkan dengan tujuan memberikan tuntunan kepada civitas academic Program Studi Sarjana Desain Komunikasi Visual mengenai kegiatan akademik mulai dari perkuliahan kerjapraktek,maupunsripsi

BAB 2 PEMBELAJARAN DAN KURIKULUM

Pendidikan di Departemen Desain Komunikasi Visual dirancang untuk dapat mengembangkan keilmuan di bidang desain komunikasi visual dan memenuhi kebutuhan dunia kerja. Sistem penyelenggaraan pendidikan pada Program Studi Sarjana Desain Komunikasi Visual ITS menggunakan Sistem Kredit Semester (SKS).

2.1 Sistem Kredit Semester

Sistem Kredit Semester diartikan sebagai suatu sistem penyelenggaraan pendidikan dengan menggunakan satuan kredit semester (sks) untuk menyatakan beban mahasiswa, beban kerja dosen, dan beban penyelenggaraan program.

Durasi dari SKS ialah :

1. (satu) sks pada bentuk pembelajaran kuliah, responsi dan tutorial mencakup:
 - a) kegiatan belajar dengan tatap muka 50 (lima puluh) menit per minggu per semester
 - b) kegiatan belajar dengan penugasan terstruktur 60 (enam puluh) menit per minggu per semester
 - c) kegiatan belajar mandiri 60 (enam puluh) menit per minggu per semester
2. 1 (satu) sks pada bentuk pembelajaran seminar atau bentuk pembelajaran lain yang sejenis, mencakup:
 - a) kegiatan belajar tatap muka 100 (seratus) menit per minggu per semester
 - b) kegiatan belajar mandiri 70 (tujuh puluh) menit per minggu per semester
 - c) 1 (satu) sks pada bentuk pembelajaran praktikum, praktik lapangan, penelitian, pengabdian kepada masyarakat dan/atau bentuk pembelajaran lain yang setara adalah 170 (seratus enam puluh) menit per minggu per semester

2.2 Beban Satuan Kredit Semester (SKS)

Pada Program Studi Sarjana Desain Komunikasi Visual ITS beban studi total ialah 144 sks yang dijadwalkan dalam delapan semester, dan dibagi dalam 2 tahapan yaitu tahap persiapan dan tahap sarjana. Tahap persiapan dengan beban studi 36 sks dijadwalkan dalam dua semester, dan tahap sarjana dengan beban studi 108 sks dijadwalkan dalam enam semester Periode Perkuliahan

2.3 Tahapan Perkuliahan

Tahapan Perkuliahan pada Program Studi Sarjana Desain Komunikasi Visual ITS dibagi menjadi dua tahapan yaitu :

- a) **Tahap persiapan:** tahap pembelajaran yang dijadwalkan dalam empat semester

pertama pada kurikulum program sarjana.

- b) **Tahap sarjana** :tahap pembelajaran sesudah tahap persiapan yang dijadwalkan dalam empat semester, yaitu mulai semester empat sampai dengan semester delapan pada kurikulum program sarjana.
- c) **Satu periode semester** terdiri dari 16 (enam belas) minggu perkuliahan atau kegiatan terjadwal lainnya, termasuk kegiatan evaluasi.

2.4 Struktur Kurikulum Desain Komunikasi Visual

Program Studi Sarjana Desain Komunikasi Visual ITS memiliki beban studi 144 SKS, dengan dua tahap: Tahap Persiapan (Semester 1 dan 2), dan Tahap Sarjana (Semester 3 hingga 8). Pada semester 1 hingga semester 4, mahasiswa berhak mengambil mata kuliah wajib yang ditawarkan, sedangkan di semester 5 dan semester 6 Program Studi Sarjana Desain Komunikasi Visual menawarkan mata kuliah pilihan sesuai dan peminatan dan konsentrasi bidang. Pada akhir kuliah mahasiswa diminta untuk menyelesaikan skripsi sebagai persyaratan kelulusan.

2.5 Konsentrasi Keilmuan di Desain Komunikasi Visual

Kurikulum Program Studi Sarjana Desain Komunikasi Visual ITS memiliki 4 bidang berjenjang atau disebut perancangan, yaitu:

- a) DKV 1: Perancangan DKV Identitas
- b) DKV 2: Perancangan DKV Promosi
- c) DKV 3: Perancangan DKV Lingkungan
- d) DKV 4: Perancangan DKV *Branding*

2.6 Capaian Pembelajaran Lulusan

PENGETAHUAN UMUM
a) Konsep teoritis tentang desain (<i>Design Theory</i>) secara umum dan minimal satu konsep teoritis desain komunikasi visual (<i>Ecological Theory, Constructivism, Semiotics, Gestalt Theory, Cognitive Theory, atau Huxley-lester Model</i>) secara mendalam.
b) Konsep umum sejarah dan budaya desain dan pemaknaannya.
c) Konsep umum sosial budaya, ekologi, dan prinsip pelestarian lingkungan.
d) Metodologi desain secara mendalam.
e) Konsep, prinsip, metode, dan teknik aplikasi warna, komposisi (nirmana), proses desain, fotografi, dan komputer grafis;
f) Metode dan teknik menggambar dan grafika (teknik pencetakan).
g) Pengetahuan faktual material baku desain.
h) Konsep umum, prinsip, dan teknik komunikasi efektif;
i) Pengetahuan faktual tentang jenis dan regulasi penyiaran, jurnalistik dan Informasi dan Transaksi Elektronik, perkembangan teknologi mutakhir di bidang desain komunikasi visual.
j) Konsep dan prinsip kewirausahaan bidang desain komunikasi visual; meliputi konsep dan teknik membaca peluang, perhitungan biaya dan kelabaan, mencari sumber pembiayaan, dan pemasaran jasa perancangan komunikasi visual.

KETERAMPILAN KHUSUS
a) Mampu membuat karya desain komunikasi visual tercetak dan digital yang memiliki nilai tambah dan estetika untuk mengatasi permasalahan identitas, komunikasi massa, dan kompetisi yang dihadapi oleh pemangku kepentingan dengan tidak menimbulkan keresahan masyarakat dan mengganggu kelestarian lingkungan.
b) Mampu melakukan riset dan eksplorasi ide untuk menetapkan tujuan, sasaran komunikasi, dan prototipe solusi desain komunikasi visual yang dapat mengatasi permasalahan identitas, komunikasi massa, dan kompetisi dengan mempertimbangkan aspek etika, sejarah, budaya, konsekuensi sosial, pelestarian lingkungan, dan regulasi yang berlaku.
c) Mampu melakukan analisis terhadap tingkat efisiensi pemanfaatan material dan waktu dalam proses produksi setiap alternatif prototipe solusi desain komunikasi visual yang dipilih, tanpa mengubah esensi dan estetika desain dan dengan tetap

melestarikan lingkungan;
d) Mampu mengkomunikasikan alternatif prototipe solusi desain komunikasi visual secara mandiri ataupun kelompok dalam bentuk verbal, grafis, tulisan, dan model yang komunikatif dengan teknik manual maupun digital berdasarkan pilihan kaidah komunikasi yang tetap.
e) Mampu merintis usaha mandiri di sektor komunikasi visual.

2.7 Struktur Mata Kuliah

2.7.1 Mata Kuliah Wajib

No	Kode MK	Nama Mata Kuliah (MK)	sks
SEMESTER: I			
1	DV184101	Dasar Desain Komunikasi Visual 1	5
2	DV184102	Gambar Bentuk 1	4
3	UG184914	Bahasa Inggris	2
4	UG184913	Kewarganegaraan	2
5	UG1849xy	Agama	2
6	SF184103	Fisika 1	3
	Jumlah sks		18
SEMESTER: II			
1	DV184201	Dasar Desain Komunikasi Visual 2	5
2	DV184202	Gambar Bentuk 2	4
3	DW184200	Pengenalan Lingkungan Binaan	2
4	UG184911	Pancasila	2
5	UG184912	Bahasa Indonesia	2
6	KM184151	Matematika 1	3
	Jumlah sks		18
SEMESTER: III			
1	DV184301	Desain Komunikasi Visual Identitas	6
2	DV184302	Tipografi	4
3	DV184303	Fotografi	4
4	DV184304	Sejarah Desain Komunikasi Visual	3
5	DV184305	Studi Kreatifitas dan Metodologi Desain	3
	Jumlah sks		20
SEMESTER: IV			
1	DV184401	Desain Komunikasi Visual Promosi	6

2	DV184402	Ilustrasi	4
3	DV184403	Videografi	4
4	DV184404	Periklanan	3
5	DV184405	Komunikasi	3
	Jumlah sks		20
SEMESTER: V			
1	DV184501	Desain Komunikasi Visual Lingkungan	6
2	DV184502	Animasi	4
3	DV184503	Teknologi Grafika	3
4	DV184504	Metodologi Riset Desain	3
5	-----	Mk. Pilihan 1	3
	Jumlah sks		19
SEMESTER: VI			
1	DV184601	Desain Komunikasi Visual Branding	6
2	DV184602	Desain Antarmuka	4
3	DV184603	Pemasaran (MKPengayaan)	3
4	UG184916	Wawasan dan Aplikasi Teknologi	3
5	-----	Mk. Pilihan 2	3
	Jumlah sks		19
SEMESTER VII			
1	DV184701	Desain Komunikasi Visual Konseptual	6
2	DV184702	Kerja Praktek	5
3	DV184703	Apresiasi Desain	3
4	DV184704	Marketing Desain	3
5	UG184915	Technopreneurship	2
	Jumlah sks		19
SEMESTER VIII			
1	DV184801	Tugas Akhir	8
2	DV184802	Manajemen Desain	3
	Jumlah sks		11

2.7.2 Mata Kuliah Pilihan

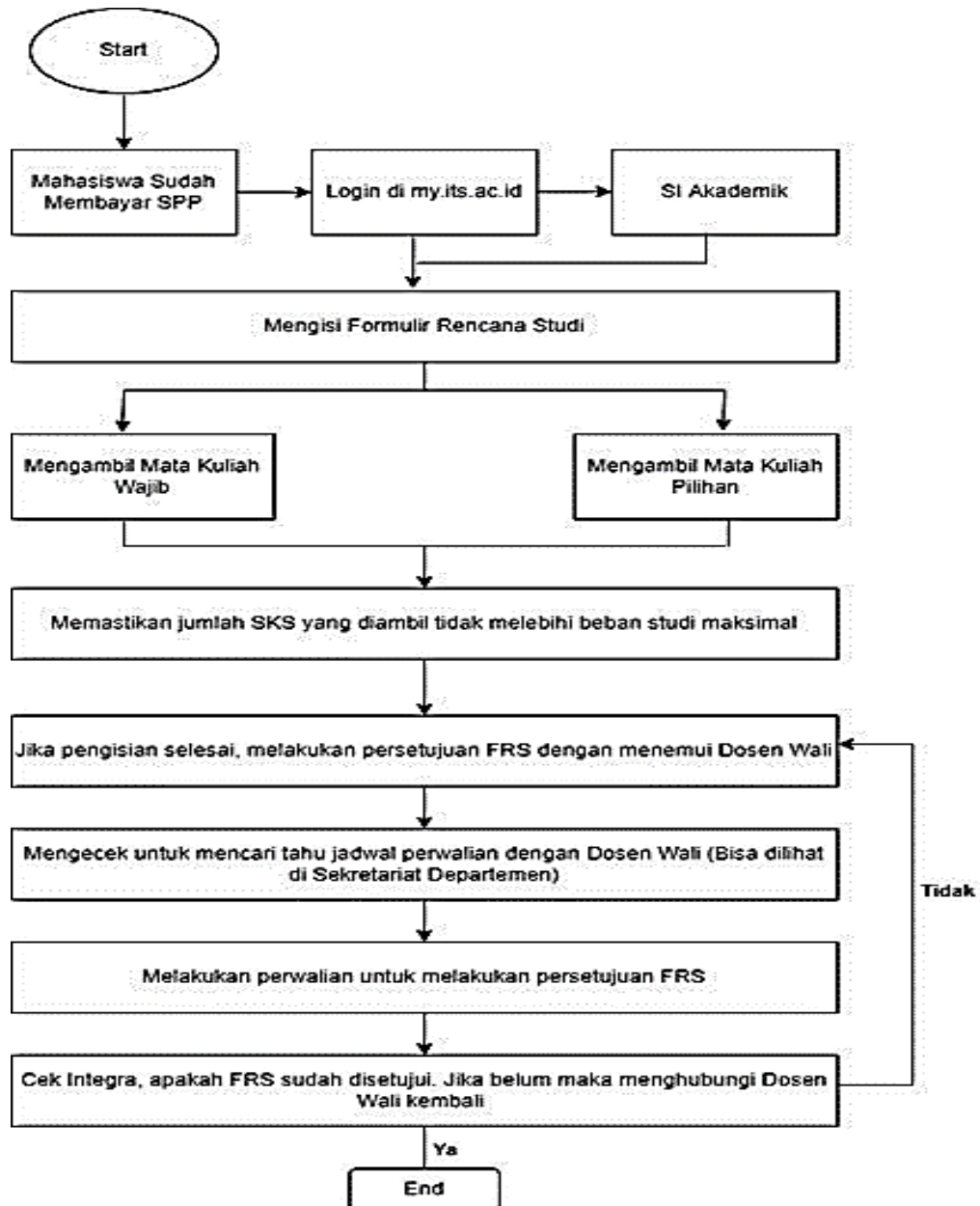
No	Kode MK	Nama Mata Kuliah (MK)	sks
Semester Gasal			
1	DV184505	Desain Editorial	3
2	DV184506	Desain Merchandise	3
3	DV184507	Sinematografi	3
4	DV184508	Fotografi Eksperimen	3
5	DV184509	Komik	3
Semester Genap			
6	DV184604	Desain Motif Grafis	3
7	DV184605	Branding Kawasan	3
8	DV184606	Animasi dan Game Digital	3
9	DV184607	Desain Kemasan	3
10	DV184608	Periklanan (Lanjutan)	3

BAB 3 PERKULIAHAN DAN EVALUASI

3.1 Rencana Studi Mahasiswa

Setiap awal semester mahasiswa harus menyusun rencana studinya bersama dosen wali (Perwalian), rencana studi tersebut dituangkan dalam

FRS online dan langkah-langkah nya dapat dilihat pada Gambar



Mahasiswa dapat mengganti/menambah/membatalkan suatu mata kuliah yang sudah tercantum dalam Formulir Rencana Studi (FRS) online dengan persetujuan dosen wali. Kesempatan untuk mengganti dan/atau menambah suatu mata kuliah disediakan selama 3 (tiga) minggu pertama dalam semester yang bersangkutan. Pembatalan suatu mata kuliah dapat dilaksanakan sejak minggu pertama sampai dengan minggu ke -10 dalam semester yang berlangsung. Jumlah mata kuliah yang bisa diambil oleh mahasiswa akan tergantung dari capaian Indeks prestasi di semester sebelumnya. Jumlah mata kuliah yang dapat diambil oleh mahasiswa juga haruslah dikonsultasikan dengan dosen wali dengan detail tertera di Tabel berikut

No	Indeks Prestasi Semester	Beban Studi Maksimal
1	$IPS < 2,50$	18 SKS
2	$2,50 \leq IPS < 3,00$	20 SKS
3	$3,00 \leq IPS < 3,50$	22 SKS
4	$3,50 \leq IPS < 4,00$	24 SKS

3.2 Evaluasi Pembelajaran

Evaluasi proses dari hasil belajar mahasiswa minimal dilakukan 4 (empat) kali dalam satu semester. Mahasiswa yang tidak mengerjakan seluruh tugas yang diwajibkan atau tidak mengikuti tahapan evaluasi,

tidak mendapatkan nilai hasil dari belajar di akhir semester atau

mendapat nilai E. Evaluasi dapat dilakukan dalam bentuk tugas maupun ujian yang bersifat tertulis, lisan, maupun praktik. Hasil akhir evaluasi pembelajaran dinyatakan dengan nilai angka dan nilai huruf. Evaluasi ujian pada tengah dan akhir semester dilakukan bersama melalui Evaluasi Tengah Semester dan Evaluasi Akhir Semester. Selain evaluasi yang dilakukan bersama evaluasi bisa dilakukan dengan pemberian tugas dan kuis.

3.3 Tugas

Salah satu bentuk evaluasi pembelajaran ialah dengan pemberian tugas. Tugas bisa diberikan secara terjadwal maupun tidak terjadwal, disesuaikan dengan situasi dan kondisi proses pembelajaran. Semua mahasiswa yang terdaftar pada suatu mata kuliah, wajib untuk mengerjakan dan mengumpulkan tugas. Mahasiswa yang tidak hadir pada saat pemberian tugas maupun pengumpulan tugas tetap wajib untuk menyelesaikan dan mengumpulkan tugas

3.3 Kuis

Pelaksanaan evaluasi pembelajaran dapat dilakukan dengan mengadakan kuis. Kuis bisa diadakan secara terjadwal maupun tidak terjadwal, disesuaikan dengan situasi dan kondisi proses pembelajaran.

3.4 Evaluasi Tengah Semester

Evaluasi tengah semester dilakukan pada pertengahan semester; apabila suatu mata kuliah tidak mengadakan Evaluasi Tengah Semester maka pada masa evaluasi mata kuliah tersebut tetap mengadakan tatap muka Mata Kuliah. Persyaratan mata kuliah untuk bisa mengadakan Evaluasi Tengah Semester ialah jumlah tatap muka yang sudah dilakukan sejak awal perkuliahan setidaknya sejumlah 5 kali tatap muka. Persyaratan mahasiswa untuk mengikuti Evaluasi Tengah Semester ialah memiliki jumlah kehadiran setidaknya 66% dari total tatap muka seharusnya (6 kali Tatap Muka – Maks 2 kali absen).

3.5 Evaluasi Akhir Semester

Evaluasi Akhir Semester dilakukan pada akhir semester; apabila suatu mata kuliah tidak mengadakan Evaluasi Akhir Semester maka pada masa evaluasi mata kuliah tersebut tetap mengadakan tatap muka Mata Kuliah. Persyaratan mata kuliah untuk bisa mengadakan Evaluasi Akhir Semester ialah jumlah tatap muka yang sudah dilakukan sejak awal Semester setidaknya sejumlah 13 Pertemuan. Persyaratan mahasiswa untuk mengikuti Evaluasi Akhir Semester ialah memiliki jumlah kehadiran setidaknya 80% dari tatap muka sejak awal seharusnya (16 kali Tatap Muka – Maks 3 kali absen).

3.6 Tata Tertib Ujian

- a) Mahasiswa datang tepat waktu, mahasiswa yang datang 30 menit setelah ujian berjalan dilarang untuk mengikuti ujian.
- b) Mahasiswa dilarang membawa segala macam alat komunikasi
- c) Mahasiswa dilarang saling meminjam alat tulis.
- d) Mahasiswa tidak diperkenankan untuk keluar ruangan dengan alasan apapun.
- e) Untuk ujian dengan sifat open book tidak diperkenankan saling meminjam buku dan juga tidak diperkenankan membawa alat elektronik.
- f) Untuk ujian dengan sifat open note, catatan yang dibawa harus merupakan hasil tulisan tangan asli (bukan fotokopi/Ketikan).
- g) Untuk ujian dengan sifat close book tidak diperkenankan membawa catatan dalam bentuk apapun.
- h) Mahasiswa dilarang berkomunikasi dalam bentuk apapun dengan mahasiswa lainnya.
- i) Pelanggaran tata tertib ujian akan dikenai sanksi sesuai dengan peraturan akademik

3.7 Ujian Susulan

Mahasiswa yang tidak bisa mengikuti Evaluasi bersama tengah semester ataupun evaluasi bersama akhir semester dikarenakan alasan yang sangat mendesak, bisa mengajukan permohonan untuk mengikuti ujian susulan mata kuliah tersebut. Permohonan tersebut harus disetujui kepala departemen Desain Komunikasi Visual.

Alasan yang mendesak antara lain :

- a) Rawat inap yang dibuktikan oleh surat keterangan dari rumah sakit.
- b) Melaksanakan ibadah yang waktunya sudah ditetapkan oleh ketentuan agama masing-masing.
- c) Mengikuti event dalam rangka mewakili ITS yang dibuktikan surat
- d) pengantardari pejabat berwenang.

3.8 Penilaian Evaluasi

Penilaian evaluasi mata kuliah dilakukan dengan nilai konversi nilai angka menjadi nilai huruf. Konversi penilaian ini didasarkan rentang yang sudah ditetapkan pada peraturan akademik ITS.

Nilai Angka	Nilai Huruf	Nilai Numerik	Keterangan
86 – 100	A	4	Istimewa
76 – 85	AB	3,5	Baik Sekali
66 – 75	B	3	Baik
61 – 65	BC	2,5	Cukup Baik
56 – 60	C	2	Cukup
41 – 55	D	1	Kurang
0 - 40	E	0	Kurang Sekali

3.9 Mengulang Mata Kuliah

Mahasiswa bisa mengulang semua mata kuliah yang sudah diambil sesuai dengan semester mata kuliah tersebut, kecuali setelah semester empat mahasiswa tidak diperkenankan mengulang mata kuliah pada tahapan sebelumnya. Nilai yang diakui untuk mata kuliah yang diambil ulang adalah nilai yang terakhir.

3.10 Kerja Praktek / Magang

Dalam rangka mempersiapkan lulusan yang siap bekerja maka diperlukan suatu sistem untuk memperkenalkan mahasiswa dengan dunia kerja berikut situasi dan kompetisinya. Dengan demikian agar mahasiswa tanggap bagaimana cara penerapan teori yang didapat selama kuliah dengan realitas pekerjaan di lapangan. Ada 2 pilihan yang tersedia yaitu Kerja Praktek dan kegiatan Merdeka Belajar Kampus Merdeka.

3.11 Kerja Praktek

Kerja Praktik (KP) dilakukan oleh mahasiswa pada perusahaan ataupun organisasi eksternal departemen. Dimana kegiatan ini dimaksudkan untuk memperkenalkan dunia kerja kepada mahasiswa.

Persyaratan Umum

Persyaratan berikut ini harus dipenuhi oleh mahasiswa yang akan mengajukan permohonan pelaksanaan KP:

- a) Terdaftar sebagai mahasiswa Desain Komunikasi Visual ITS yang masih aktif
- b) Telah lulus 90 SKS pada saat pengajuan permohonan KP
- c) Mengikuti prosedur KP yang berlaku

3.12 Persyaratan Khusus

Persyaratan berikut ini harus dipenuhi oleh mahasiswa pada saat pelaksanaan KP :

- a) Mengingat KP adalah sarana untuk mengenal dan berlatih mengimplementasikan keilmuan dasar DKV, maka KP dilaksanakan di perusahaan yang bersifat profit atau non-profit yang kredibel serta memiliki fungsi Desain Komunikasi Visual yang memadai.
- b) KP dilaksanakan secara perorangan atau kelompok dengan jumlah anggota maksimal 2 orang.
- c) Pelaksanaan KP tidak boleh mengganggu keikutsertaan mahasiswa dalam pelaksanaan kegiatan perkuliahan yang lain.
- d) KP dilaksanakan di bawah arahan pembimbing internal dan eksternal yang kompeten.
- e) Mahasiswa mengisi log book sesuai dengan format yang ditetapkan.
- f) Mahasiswa berkonsultasi dan melaporkan hasil KP secara periodik kepada Pembimbing Internal dan Eksternal
- g) Mahasiswa harus sudah menyerahkan nilai KP kepada Koordinator KP selambat - lambatnya 2 bulan setelah pelaksanaan KP dimulai.

3.13 Magang MBKM

Dalam rangka memenuhi Permendikbud nomor 3 tahun 2020 tentang Standar Nasional Pendidikan Tinggi pasal 18 yang menjelaskan pemenuhan dan beban belajar bagi mahasiswa program sarjana dan sarjana terapan yaitu (1) mengikuti proses pembelajaran dalam program studi pada PT sesuai masa dan beban belajar, (2) mengikuti proses pembelajaran di luar program studi.

Panduan Umum Magang MBKM adalah sebagai berikut :

- a) Tujuan pelaksanaan kegiatan MBKM adalah dalam rangka untuk memperlancar karir lulusan, pengayaan kompetensi mahasiswa, kolaborasi riset dan kerjasama pengembangan industri.
- b) Kegiatan MBKM diimplementasikan sesuai ketentuan baku mutu program studi dengan syarat boleh diikuti mahasiswa yang sudah lulus 90 sks.
- c) Sebelum pelaksanaan MBKM ada nota kesepahaman dan kerjasama antara pihak industri dan ITS, diantaranya pihak industri bisa menawarkan pemberian sertifikat

- kompetensi dengan syarat dan ketentuan tertentu
- d) Pelaksanaan kegiatan MBKM diberikan kesempatan magang maksimal 1 semester diluar departemen dalam ITS , atau maksimal 2 semester diluar ITS yang bisa dikonversikan menjadi nilai mata kuliah setara 20 sks per semester.
 - e) Pada saat akan melakukan kegiatan MBKM, mahasiswa harus mendapat izin dosen wali berupa persetujuan telaah konversi MBKM terhadap mata kuliah
 - f) Pada saat MBKM mahasiswa tidak harus cuti serta selama kegiatan mahasiswa wajib dibimbing oleh dosen pembimbing internal (ITS) dan pembimbing eksternal (industri)
 - g) Selama pelaksanaan kegiatan, mahasiswa diwajibkan membuat catatan logbook dan laporan kegiatan diakhir kegiatan. Berdasarkan laporan kegiatan tersebut mahasiswa peserta kegiatan MBKM berhak atas nilai apresiasi dari pihak industri/ pembimbing eksternal. Nilai tersebut akan diserahkan ke pembimbing Internal (ITS) untuk selanjutnya sebagai bahan dalam penetapan nilai konversi mata kuliah yang telah merencanakan sebelumnya.
 - h) Mekanisme dan penyelenggaraan kegiatan MBKM dikembangkan dan dikoordinasikan oleh Direktorat kemahasiswaan, berkoordinasi dengan departemen/ prodi terkait. Ketentuan lebih teknis bisa melihat buku panduan Magang MBKM

3.14 Tugas Akhir

Tugas Akhir DKV adalah mata kuliah inti perancangan akhir dalam lingkup DKV untuk desain identitas, promosi, lingkungan atau branding berbasis data/ kasus nyata untuk menghasilkan : a) konsep, studi/analisis/riset, b) dokumen desain dan c) prototip; e) pameran hasil proyek desain; dan f) presentasi.

Persyaratan umum pengerjaan Tugas Akhir adalah sebagai berikut:

- a. Terdaftar aktif sebagai mahasiswa Departemen Desain Komunikasi Visual ITS
- b. Telah menempuh dan lulus mata kuliah Metodologi Riset dan DKV Konseptual
- c. Melakukan FRS dan mengambil mata kuliah Tugas akhir dan tetap boleh mengambil mata kuliah Tugas Akhir sambil mengulang mata kuliah DKV Konseptual yang sebelumnya tidak lulus.
- d. Mendapat persetujuan Dosen pembimbing berdasarkan atas capaian konseptual (Kolokium 1) meliputi Latar belakang, rumusan, batasan maksud tujuan masalah; tinjauan pustaka dan studi lapangan; metodologi desain; studi analisa serta konsep desain
- e. Telah menyelesaikan atau lulus mata kuliah minimal 120 SKS, diantaranya terdapat minimal 2 (dua) mata kuliah pilihan
- f. Persyaratan lengkap dan tahapan dari kegiatan Skripsi bisa dilihat pada Buku Panduan Tugas Akhir.

3.15 Indeks Prestasi

Ukuran keberhasilan pembelajaran dinyatakan dengan Indeks Prestasi (IP) yang dihitung sebagai berikut:

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

- N: nilai numerik hasil evaluasi masing-masing mata kuliah;
- K: besar sks masing-masing mata kuliah;
- n: jumlah mata kuliah yang telah diambil.

Ukuran keberhasilan kegiatan pembelajaran dalam satu semester dinyatakan dengan Indeks Prestasi Semester (IPS); IPS adalah Indeks Prestasi yang dihitung dari semua mata kuliah yang diambil dalam semester yang bersangkutan. IPK adalah indeks Prestasi yang dihitung dari semua mata kuliah yang sudah pernah diambil dari pertama hingga terakhir.

3.16 Kelulusan dan Predikat Kelulusan

Mahasiswa dinyatakan lulus dari Departemen Desain Komunikasi Visual jika memenuhi kriteria dibawah ini

- a. Telah mengikuti kerja praktik dan lulus.
- b. Telah menyelesaikan rangkaian sidang Tugas Akhir meliputi kolokium 2 , kolokium 3 (pameran kelayakan karya) dan lulus kolokium 4 (sidang finalisasi Tugas Akhir).
- c. Telah menempuh minimal 144 SKS termasuk Tugas Akhir
- d. Memiliki capaian pembelajaran yang ditargetkan program studi tanpa nilai D dan E
- e. Memenuhi persyaratan nilai minimum bahasa asing (Toefl : 477; Bahasa Jepang: 280; Bahasa Jerman: 66; Bahasa Perancis: 66; Bahasa Mandarin: 66; Bahasa Arab: 66)
- f. Memenuhi syarat minimum SKEM (Sistem Kredit Ekstrakurikuler Mahasiswa) yang diterbitkan oleh MyITSSStudent Connect sesuai ketentuan berlaku
- g. Telah membuat Jurnal Ilmiah dan mengupload ke SIM POMITS

Kepada lulusan ITS diberikan predikat kelulusan yang terdiri dari tiga tingkat, yaitu Memuaskan, Sangat Memuaskan, dan Pujian. Predikat kelulusan ditetapkan berdasarkan IP dan masa studi seperti berikut :

Predikat	IPK	Masa Studi	Keterangan
Cum laude	> 3,50	≤ 4 tahun	Nilai minimal BC.
Sangat Memuaskan	> 3,50	> 4 tahun	
Memuaskan	3,01 ≤ IPK ≤ 3,5	-	
Memuaskan	2,76 ≤ IPK ≤ 3,00	-	

3.17 Masa Studi Mahasiswa

Masa studi paling lama untuk mahasiswa adalah 14 (empat belas) semester. Pada akhir semester 2 (dua) dan 4 (empat) dilakukan evaluasi masa studi.

Mahasiswa program sarjana diperkenankan melanjutkan studi apabila:

a) Pada tahap persiapan:

- Pada akhir semester dua, 18 sks dari 36 sks yang telah ditempuh di tahap persiapan mendapat $IP \geq 2,0$ untuk nilai terbaik selain mata kuliah yang bernilai E;
- Pada akhir semester empat, telah menempuh seluruh beban studi tahap persiapan dengan sebanyak 36 sks dengan nilai minimal C;

b) Tahap sarjana:

Dilakukan dengan durasi maksimal 10 semester (14 semester jika ditambah dengan tahap persiapan) dengan pencapaian minimal 144 sks dan semua nilai minimal C.

3.18 Cuti Studi Sementara

Mahasiswa diperbolehkan mengajukan cuti studi setelah mengikuti kuliah sekurang - kurangnya 2 (dua) semester pertama. Bagi mahasiswa yang hamil atau yang menjalani pengobatan yang tidak memungkinkan untuk mengikuti kegiatan akademik diperbolehkan mengajukan cuti meskipun sejak semester pertama. Cuti dapat diberikan paling banyak 4 (empat) semester selama studi di ITS. Setiap cuti dapat diberikan sebanyak-banyaknya dua semester berturut-turut.

Permohonan cuti harus diajukan kepada Dekan paling lambat empat minggu setelah semester dimulai, kecuali dengan alasan yang tertulis diatas dengan disertai dokumen penunjang dan diketahui oleh dosen wali dan Kepala Departemen. Masa cuti tidak diperhitungkan dalam masa studi.

3.19 Berhenti studi

Setiap mahasiswa selama mengikuti pendidikan di ITS dapat dinyatakan berhenti studi atau diberhentikan. Berhenti studi atau diberhentikan dapat disebabkan oleh beberapa hal berikut:

- a. Mahasiswa Mengundurkan diri atas permintaan sendiri
- b. Mahasiswa tidak mendaftar ulang selama dua semester berturut-turut, maka dianggap mengundurkan diri
- c. Masa studi habis
- d. Melanggar peraturan ITS

3.20 Pelanggaran Kode Etik Akademik

Pelanggaran kode etik akademik adalah pelanggaran etika yang berkaitan dengan kegiatan akademik di lingkungan ITS atau di luar ITS. Jenis pelanggaran dapat berupa:

- a. Mencontek dalam ujian/ kuis/tes,
- b. Plagiarisme dalam pengerjaan tugas kuliah/tugas akhir/tesis/disertasi,
- c. Menggantikan peran orang lain dalam evaluasi,
- d. Menyuruh orang lain untuk berperan seolah-olah menjadi dirinya dalam evaluasi,

- e. Penyalahgunaan informasi dan transaksi elektronik, kerjasama dengan petugas untuk berbuat curang, dan/atau pemalsuan identitas diri.

3.21 Sanksi Akademik

Sanksi akademik bisa dikenakan kepada mahasiswa yang melanggar peraturan akademik. Jenis sanksi yang dikenakan kepada mahasiswa dapat berupa peringatan, pembinaan, pembatalan sebagian atau seluruh hasil evaluasi pembelajaran, pembatalan satu atau beberapa mata kuliah, pembatalan seluruh mata kuliah dalam satu semester, dan/atau pencabutan status kemahasiswaan, baik sementara maupun permanen. Lebih detail, penerapan sanksi dapat dilakukan diantaranya:

- a. Kecurangan didalam penyelesaian tugas kuliah, yaitu diantaranya plagiarisme dan mencontek mendapatkan sanksi nilai mata kuliah tersebut E.
- b. Kecurangan didalam penyelesaian ujian ETS mendapatkan sanksi nilai ETS untuk mata kuliah tersebut mendapatkan 0.
- c. Kecurangan didalam penyelesaian ujian saat EAS mendapatkan sanksi pembatalan semua mata kuliah pada semester tersebut

LAMPIRAN

Profil Dosen dan Tenaga Kependidikan

Profil Dosen Desain Komunikasi Visual ITS

No	Nama & NIP	Keterangan	Keahlian
1.	 Bambang Mardiono Soewito, S.Sn., M.Sn. NIP 197404172006011001	Kepala Departemen Desain Komunikasi Visual	• Photography & Videography • Communication & Media Design
2.	 Dr. Sabar, S.E., M.Si. NIP 197002102005011001	Sekretaris Departemen Desain Komunikasi Visual	• Riset Marketing • Perilaku Konsumen • Change Management • Design Management • Metode Riset

3.	 Ir. Baroto Tavip Indrojarwo, M.Si. NIP 196409301990021001	Dosen Departemen Desain Komunikasi Visual	• Design Management • Branding • Architectural Graphic • Environmental Graphic Design • Entrepreneurial in Design • 3D Modeling & Animation
4.	 Sayatman, S.Sn., M.Si. NIP 197406142001121003	Ketua Laboratorium Branding dan Strategi Komunikasi Dosen Departemen Desain Komunikasi Visual	• Packaging Design • Branding • Visual Identity System • Visual Communication Design • Media Communication
5.	 Nurina Orta Darmawati, S.T., M.Ds. NIP 198503182014042002	Ketua Laboratorium Media Kreatif dan Digital Dosen Departemen Desain Komunikasi Visual	• Advertising • Illustration

6.	 Nugrahardi Ramadhani, S.Sn., M.T. NIP 198107102010121002	Dosen Departemen Desain Komunikasi Visual	• Animation • Multimedia • Videografi • Illustration • Lukis
7.	 Didit Prasetyo, S.T., M.T. NIP 198601122015041002	Dosen Departemen Desain Komunikasi Visual	• Teknologi Animasi • Game Digital
8.	 Putri Dwitasari, S.T., M.Ds. NIP 198609202018032001	Dosen Departemen Desain Komunikasi Visual	• Editorial Design • Desain Nusantara • Promosi • Visual Identity • Advertising and Branding • Design Management

9.	 Rabendra Yudistira Alamin, S.T., M.Ds. NIP 198303282014041002	Dosen Departemen Desain Komunikasi Visual	• Illustration • Media Rekam • Komik • Boardgame
10.	 Octaviyanti Dwi Wahyurini, S.T., MappDesArt., Ph.D NIP 198110012005012001	Dosen Departemen Desain Komunikasi Visual	• Design Management • Environmental Graphic Design • Metode Desain • Branding • Visual Book • User Experience Design
11.	 Denny Indrayana Setyadi, S.T., M.Ds. NIP 198010122006041002	Dosen Departemen Desain Komunikasi Visual	• Place Branding • Environmental Graphic Design

12.	 R.Eka Rizkiantono, S.Sn., M.Ds. NIP 197612092003121001	Dosen Departemen Desain Komunikasi Visual	• Graphic Design • Branding and Advertising • Visual Book • Videografi • Fotografi
13.	 Senja Aprela Agustin, S.T., M.Ds. NIP 198304102006042001	Dosen Departemen Desain Komunikasi Visual	• Desain dan Kebudayaan • Semiotika • Desain Kemasan • Desain dan Feminisme • Sejarah Desain
14.	 Kartika Kusuma Wardani, S.T., M.Si NIP 198308192008122001	Dosen Departemen Desain Komunikasi Visual	• Media Rekam • Campaign • Advertising • Desain Nusantara

15.	 Dr. Rahmatsyam Lakoro, S.Sn., M.T. NIP 197609072001121001	Dosen Departemen Desain Komunikasi Visual	• Animation • Game and Interactive • Information Design • Visual Branding • Visual Culture
16.	 Naufan Noordyanto, S.Sn., M.Sn NPP 1990202011031	Koordinator Kemahasiswaan dan Magang Dosen Departemen Desain Komunikasi Visual	• Graphic Design • Typography • Art and Social Culture
17.	 Yurif Setya Darmawan, S.T., M.Ds. NPP 2022199311036	Dosen Departemen Desain Komunikasi Visual	• Photography • Filsafat Seni dan Kebudayaan • Culture • Semiotika

18.	 Andita Wibyasti Sari Putri, S.T., M.Ds NPP 2022199212037	Dosen Departemen Desain Komunikasi Visual	• Illustration • Design and Culture • Social Design
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Profil Tenaga Kependidikan Departemen Desain Komunikasi Visual

No	Nama/NIP	Keterangan
1.	 Sugeng Hariadi Imawan, S.Psi., M.A. NPP 1981201821280	Kepala Sub Bagian Departemen Desain Komunikasi Visual
2.	 Nurul Hidayati, S.Ak. NPP 1986201722486	Staff Bendahara Pengelola Keuangan Departemen Desain Komunikasi Visual

3.	 Adelany Wardaningsih NPP 1992201722497	Staff Pengadministrasi Umum Departemen Desain Komunikasi Visual
4.	 Hery Purwonugroho, S.E NIP 196808052014091003	Staff Pengadministrasi Akademik Departemen Desain Komunikasi Visual
5.	 Mochammad Valdi Fuadi, S.Kom NPP 1995202121037	Staff Pengelola Instalasi Teknologi Informasi Departemen Desain Komunikasi Visual

6.	 Loka Galung Bidananta, S.Ds	Staff Pendukung Administrasi Departemen Desain Komunikasi Visual
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LAMPIRAN

Silabus Mata Kuliah Departemen Desain Komunikasi Visual

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)
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	
	-
REFERENCES	
- David A. Lauer, Stephen Pentak (2012) <i>Design Basics</i>, 8th ed., Clark Baxter, USA - Sadjiman Ebdi Sanyoto (2009) <i>Nirmana : Elemen-elemen Seni dan Desain</i>, Jalasutra, Yogyakarta - Bambang Irawan & Priscilla (2013), <i>Dasar-dasar Desain untuk arsitektur, interior, seni rupa, desain produk industri, dan desain komunikasi visual</i>, Griya Kreasi, Jakarta. - Wallschlaeger, Charles & Cynthia Busic-Snyder. <i>Basic Visual Concepts and Principles, for Artists, Architects, and Design</i>. 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.
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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*

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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.
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	
	-

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</i> , <i>Constructivism</i> , <i>Semiotics</i> , <i>Gestalt Theory</i> , <i>Cognitive Theory</i> , or the <i>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, Agathe. 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

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.

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 the <i>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)
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	
• Catharine Slade-Brooking, <i>Creating Brand Identity: a guide for designer</i>. Paperback, 2016 • Jorge Frascara, <i>Communication Design: Principles, Methods, and Practice</i>, Allworth Press, 2004. • Mendiola B. Wiryawan, <i>Kamus Brand: A-Z</i>, Red & White Pub., 2008. • Surianto Rustan, <i>Mendesain Logo</i>, Gramedia REFERENCES Utama, 2009. • Timothy Samara, <i>Design Elements: A Graphic Style Manual</i>, Rockport Publisher, Inc, 2007	

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	
• Ambrose, Gavin, Haris, Paul, (2006) <i>The Fundamentals of Typography</i>, Ava Publishing • Kusrianto, A (2010), <i>Pengantar Tipografi</i>, Elex Media Komputindo, Jakarta • Rustan, Suriyanto (2011), <i>Huruf Font Tipografi</i>, Gramedia REFERENCES Utama, Jakarta • Rustan, Suriyanto (2009), <i>Layout Dasar dan Penerapannya</i>, Gramedia REFERENCES Utama, Jakarta • Rustan, Suriyanto (2009), <i>Mendesain Logo</i>, Gramedia REFERENCES Utama, Jakarta • Sihombing, Danton (2001), <i>Tipografi dalam desain grafis</i>, Gramedia REFERENCES Utama, Jakarta	

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	
	-
REFERENCES	
• 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), <i>Alpha Teach Yourself Black and White Photography in 24 Hours atau Belajar Sendiri dalam 24 jam Fotografi Hitam Putih</i>, terjemahan Eko Armunanto. (2003), Penerbit Andi, Yogyakarta. • Peterson, Bryan. (2011), <i>Understanding Flash Photography</i>, Amphoto Books, imprint of the Crown Publishing Group, NY.	

- Schuneman, R. Smith. (1972), *Photographic Communication*, Focal Press, London. Soedjono, 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.
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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 (<i>Plakatstil and Wiener Werkstätte</i>) and Modernism (<i>Futurism, Constructivism, De Stijl, Bauhaus, New Typography, Art Deco, Dada, and Heroic Realism</i>).
M3	Students gain a comprehensive understanding of the history and diverse stylistic movements within DKV during the Late Modernism era (<i>Swiss International Style, Corporate Style, Eclectic, Polish, Psychedelic, and Japanese</i>) and the subsequent Postmodernism period (<i>Memphis, American New Wave, Punk, and European New Wave</i>).

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 (<i>Plakatstil dan Wiener Werkstatte</i>) dan Modern (<i>FuturiEarly Modernism (Plakatstil and Wiener Werkstatte) and Modern (Futurism, Constructivism, De Stijl, Bauhaus, New Typography, Art Deco, Dada and Heroic Realism).</i> sme, Konstruktivisme, De Stijl, 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

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REFERENCES

- *Jorge Frascara, Communication Design: Principles, Methods, and Practice, Allworth Press, 2004.*
- *Hanny Kardinata, Desain Grafis Indonesia dalam Pusaran Desain Grafis Dunia, DGI Press, 2015.*
- *Steven Heller and Seymour Chwast, Graphic Style: From Victorian to Post-Modern, Abrams, 1994.*
- *Philip B. Meggs and Alston W. Purvi, Megg's History of Graphic Design, Willey & Sons, 1998.*

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.
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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	<i>SCAMPER technique</i>
PB 4	<i>Alternative methods: Ethnophoto</i>
PB 5	<i>Creative Experience: Business Model</i>

REQUIREMENT	
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REFERENCES	
- Adams, J. L. (2001). <i>Conceptual Blockbusting: A guide to better ideas (4th Edition ed.)</i>. Massachussets: Perseus Publishing. - Burleson, W. (2005). <i>Developing creativity, motivation, and sel-actualization with learning system</i>. <i>International Journal of Human-Computer Studies</i>, 63, 436-451. - Renanda, R. (2014). <i>Mencuri Kreativitas Desainer</i>. Jakarta, Indonesia:Transmedia REFERENCES. - Wilde, J., & Wilde, R. (2000). <i>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.
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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

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- 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-Guptill. 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.
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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, 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	
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REFERENCES	
• Douglas Katz, Steven. <i>Film Directing Shot by Shot : Visualizing from Concept to Screen</i>. Gulf Professional Publishing. 1991 • Dancyger's, Ken. <i>The Technique of Film & Video Editing: History, Theory, and Practice</i>. Focal Press. 2006 • <i>101 Filmmaking Tips and Tricks</i>. Premium Beat. 2015	

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

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	
	-
REFERENCES	
• Jalaluddin Rakhmat, <i>Psikologi Komunikasi</i>, Bandung: Remaja Rosdakarya, 2004 • Jonathan Baldwin, <i>Visual Communication: from theory to practice</i>, Lausanne: Ava Book, 2006 • Bill Chitty, <i>4th Edition Integrated Marketing Communication</i>, Australia: Cengage Learning, 2015 • Marco Spies, <i>Branded Interactions: Creating Digital the Experience</i>. UK: Thames & Hudson, 2015 • Rachmat Kriyanto, <i>Public relations writing: Teknik produksi media public relations dan publisitas korporat</i>. 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.
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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 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.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
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REFERENCES

- Craig M. Berger (2005), Wayfinding: Designing and Implementing Graphic Navigational Systems, Page One,*
- Jie Zhou, Muzi Guan, Liying Wang, Zhe Gao (2011) Graphic Design in Architecture, Design Media Publishing Limited*
- Gibson, D (2009) The Wayfinding Handbook : Information Design for Public Place, Princeton Architectural Press*
- Yu, J. (2014) Museum Display Design, Design Media Publishing Limited.*
- Kim Baer, Jill Vacarra (2008) Information Design Workbook: Graphic Approaches, Solutions, and Inspiration + 30 Case Studies, Rockport*

COURSE	Name	Animation
	Code	DV184502
	Credit	4 / 6,4 ECTS

	Semester	5
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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.
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	
• 1 Manrique, Michelangelo, “Blender for animation and Film Based Production”, Paperback, CRC Press • Blain, John M, “The Complete Guide to Blender Graphics : Computer Modeling and Animation”, Paperback, CRC Press • Hess, Rolan, “Blender Foundation : The essential guide to learning Blender 2.6” Focal Press Elsevier, 2010 • Flavell, Lance, “Beginning Blender : Open source 3D modelling, animation and game design” Apress, 2010 • James chronister, “Blender Basic Classroom Tutorial Book 4th edition”, 2011	

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	
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REFERENCES	
• Edward Denison, Roger Fawcett-Tang, Jessica Glaser, Carolyn Kanight, Loewy, and Scott Witham: <i>Print Formats and Finishes: The Designer's Illustrated Guide to Brochures, Catalogs, Bags, Labels, Packaging, and Promotion</i>. Roto Vision 2010. • Rob Sheppard, Hannah Doyle: <i>New Epson Complete Guide to Digital Printing</i>. Piqsiq Sterling Publishing Co. Inc. 2011. • Heller, Jules. <i>Print Making Today</i>, York University, 1972 • Dameria, Anne. <i>Panduan Designer dalam Produksi Cetak</i>, Link & Match • Dameria, Anne. <i>Color management</i>, Link & Match • Dameria, Anne. <i>Digital Workflow dalam Industri Grafika</i>, Link & Match • Dameria, Anne. <i>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

- *Frascara, Jorge. 2004. Design Thinking, methods and principles. Allworth Press. England*
- *Edmund Burke Feldman. 1967. Art as image and idea, Englewood Cliffs. N.J. : Prentice-Hall,*
- *Timothy Samara. 2007. Design Elements: A Graphic Style Manual, Rockport Publisher, Inc*
- *David Bernan. 2010. Do Good Design: Bagaimana Desainer dapat Mengubah Dunia. Aikon.*

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

	Semester	6
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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 Communication
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. *Building 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
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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.4	General 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	
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REFERENCES	
- 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	
• 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 (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; 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		
• <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 (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 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	
• HM, Jogyanto.(2001). <i>Analisis dan Desain Sistem</i>. Yogyakarta : Andi Offset • HM, Jogyanto.(2005). <i>Sistem Teknologi Informasi</i>. Yogyakarta : Andi offset. • Tunas, Billy. 2007. <i>Memahami dan Memecahkan Masalah dengan Pendekatan Sistem</i>. Jakarta: PT, Nimas Multima. • WH, Inmon. (2005). <i>Building the Data Warehouse</i>. n.p : Wiley	

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	
• <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
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	
	-
REFERENCES	
- Kotler, Philip and Kevin Lane Keller, (2016): <i>Marketing Management, 15th Edition</i> New Jersey: Pearson Pretice Hall, Inc. - Kotler, Philip & Gerry Armstrong, (2014): <i>Principle Of Marketing, 15th edition.</i> New Jersey: Pearson Pretice Hall. - Kotler, Philip & Armstrong (2012): <i>Marketing Management 14th Edition</i> New Jersey: Pretice Hall - Fandi Tjiptono, <i>Pemasaran Jasa, Penerbit Andi Offset, 2016</i>	

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.
- 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	
• Laurel, Brenda, ed, <i>Design Research : Methods & Perspectives</i>, Massachusetts Institute of Technology, 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.
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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.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	
	-
REFERENCES	
• Rob Sheppard, Hannah Doyle: <i>New Epson Complete Guide to Digital Printing</i>. Piquiq Sterling Publishing Co. Inc. 2011. • Edward Denison, Roger Fawcett-Tang, Jessica Glaser, Carolyn Kanight, Loewy, and Scott Witham: <i>Print Formats and Finishes: The Designer's Illustrated Guide to Brochures, Catalogs, Bags, Labels, Packaging, and Promotion</i>. Roto Vision 2010. • Zhou Jie, Guan Muzi, Gao Zhe & Wang: <i>International Visual Communication</i>. Design Media Publishing Limited. Hong Kong.2011. • Will Hill: <i>The Complete Typographer. A Foundation Course for Graphic Designers Working with Type</i>. Thames Hudson. 2010. • Swann, Alan : <i>Basic Design and Lay Out</i>, Phaidon – Oxford, 1987. • Heller, Jules. <i>Print Making Today</i> , York University, 1972 • Dameria, Anne. <i>Panduan Designer dalam ProduksiCetak</i> , Link & Match • Dameria, Anne. <i>Color management</i> , Link & Match • Dameria, Anne. <i>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 (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 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 kawasna
PB 5	Development of 2D / 3D digital sketches and drawings
PB 6	Merchandise Production Process
REQUIREMENT	
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REFERENCES	
• <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
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 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		
• Boggs, J.M. 1986. <i>Cara Menilai Sebuah Film</i>. Jakarta: Yayasan Citra • Metz, C. 1974. <i>Film Language: A Semiotics of the Cinema</i>. Chicago: The University of Chicago Press. • Rowlands, M. 2003. <i>Menikmati Filsafat Melalui Film Science-Fiction</i>. Bandung: Mizan. • Effendy, H. 2009. <i>Mari Membuat Film</i>. Jakarta: Erlangga • Pratista, H. 2008. <i>Memahami Film</i>. Yogyakarta: Homarian REFERENCES		
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	
• 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 (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.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		
• Bonneff, Marcel, 1998. <i>Komik Indonesia</i>. Gramedia. Jakarta • Hart, John. 2008, <i>The Art of Storyboard</i>, Elsevier Publisher. United Kingdom • McCloud, Scott, 1994, <i>Understanding Comics : The Invisible Art</i>. William Morrow Paperbacks • Masdiono, Toni, 2000, <i>14 Jurus Membuat Komik</i>. Creativ Media. Jakarta • Wooley, Charles. 1986. <i>Wooley's History of The Comic Book</i>. Charles Wooley (privately published)		
COURSE	Name	Pattern Design
	Code	DV184604
	Credit	3 / 4,8 ECTS

	Semester	6
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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 (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	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 ornamenatansi
M4	Students have knowledge about the variety of ornamentansi 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	
• 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

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REFERENCES

- Craig M. Berger (2005), *Wayfinding: Designing and Implementing Graphic Navigational Systems*, Page One,
- Jie Zhou, Muzi Guan, Liying Wang, Zhe Gao (2011) *Graphic Design in Architecture*, Design Media Publishing Limited
- Gibson, D (2009) *The Wayfinding Handbook : Information Design for Public Place*, Princeton Architectural Press
- Yu, J. (2014) *Museum Display Design*, Design Media Publishing Limited.
- Kim Baer, Jill Vacarra (2008) *Information Design Workbook: Graphic Approaches, Solutions, and Inspiration + 30 Case Studies*, Rockport

COURSE	Name	Animation and Digital Games
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	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 (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.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

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REFERENCES		
• 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, tipografi, 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 (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.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	
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REFERENCES	
• <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 (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 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	
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REFERENCES	
• David Aaker. 2015. <i>Aaker On Branding</i> • Marty Numeier. 2006. <i>The Brand Gap</i>. • Skellie, 2008. <i>Rockstar Personal Branding</i> • Wally Olins, 2008. <i>Wally Olins On Brand</i> • Roger Lindeback. 2016 <i>Building A Brand Is Like Building A House</i>	