

SHIVAJI UNIVERSITY KOLHAPUR



Ad-hoc Board in Graphic Design

(New) Syllabus

For

B. Voc. Part - III

B.Voc. in Graphic Design

To be implemented from December 2016 onwards

BACHELOR OF VOCATION (B.Voc.)

STRUCTURE OF SYLLABUS:

To be implemented from the academic year 2016-2017

1. Title of the course: B.Voc. in Graphic Design

A. INTRODUCTION

Graphic design is the creative planning and execution of visual communication. One learns to create a combination of shapes and forms, words and images, in order to reproduce them in some flat medium (two dimensional - paper, cardboard, cloth, plastic, video, computer, or projection screen, on poster, billboard, or other signage) or in a three-dimensional form (fabricated or manufactured) in order to convey information to a targeted audience. All graphic design has a purpose or function. Usually its purpose is commercial to explain aesthetically something -- to express, inform, and influence the thoughts and actions of its audience.

This subject introduces the student to art intended to communicate information and advertising. The focus is on studying and using layout and design concepts used in the graphic design field. The students will employ both analog media (drawing with pencil and paper, etc.) and digital media -- using up-to-date computer tools (graphics hardware and software - for drawing, painting, layout, typography, scanning, editing and photography).

- 1. Creating Art:** Students know and apply the arts, disciplines, techniques and processes to communicate in original or interpretive work.
- 2. Art in Context:** Students demonstrate how elements of time and place influence the visual characteristics, content, purpose and message of works of art.
- 3. Art as Inquiry:** Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

B. RATIONALE

Design is the process of selection where visual elements such as point, line, shape, volume, tone, texture, color, form, format, space, and structure are used by students to express their ideas. Visual sensitivity and working knowledge of design elements would be developed by solving a series of problems and employing a variety of media and materials. The curricular area aims at enabling the students to develop their mental faculties of observation, imagination, and creation and develop skills and sensitivity towards the use of visual elements for an effective visual communication.

Design is an activity of problem solving for the well being of society and individuals. Today, in the world of information and communication everyone has to communicate and get

communicated by different groups of people through a wide variety of communication systems.

Graphic designs course have great potential in providing creative solutions to communication of complex phenomena of print media such as books, magazines and newspaper, known as pictographic depictions or concept visualization. It can be traditionally applied in typography, cartooning (social, political and educational), and designing poster, book-covers, letter heads, news papers, brochure, logo, textile prints, or even jewelries. Since the advent of personal computers and design software, graphic design is being utilized in electronic media-often referred to as interactive design which has unlimited applications in advertisements. The students can later become graphic designers working in print production (newsletters, posters, brochures, etc). Graphic designers combine text and images to communicate a message: sell a product or service, inform, or entertain.

The Graphic Design curriculum focuses on creating intelligent and powerful visual communication. Students build a strong foundation for a graphic design career by learning design techniques, visual thinking, concept development, colour, composition, and typography, through case studies and hands-on exercises. During the study, assignments will incorporate problem solving projects that relate to visual communication. The course includes introduction to computer as a tool to create, modify and present the visual messages.

C. COURSE OBJECTIVES

By studying Graphic Design students will have a wider horizon in the field of art and will

- Demonstrate artistic growth by executing a variety of images/ text as images, traditional and contemporary techniques that solve complex design problems using creative thinking and analytical skills.
- Develop and demonstrate their understanding and skillful use of the elements and principles of visual design (*1. conceptual element, 2. visual element, 3. relational element & 4. practical or functional element.*)
- Gain skill to use the digital tools as a powerful means of communication for creation, modification & presentation.
- Study the works of contemporary artists, designers as well as the masters in the field and discuss and enrich their vocabulary of design.
- Learn ways to apply aesthetic sensibilities into their works and explore ways to balance between formal theories with practical applications.

D. CORE CONTENT GOALS FOR GRAPHIC DESIGN

The students will learn:

- The history of graphic design.
- What a layout is and how to create an effective one.
- About lettering/fonts and their implications.
- What a logo is and how to create one.
- The basics of two dimensional design including the elements and principles of art.
- About color theory and its implications in Graphic Design.
- How to use art criticism effectively.

- About Graphic Design as a career.
- To improve their design skills and techniques using a variety of tools.
- To learn pre and post production techniques.

In this class, students will design and create a variety of projects, both by hand and by using computer graphic design programs. They will maintain good studio organization and use of tools as expected by the teacher. They are expected to maintain facilities in an appropriate working condition.

2. Duration:

The duration of the B.Voc. Course will be of **three years**.

- B.Voc. Part I - Diploma in Graphic Design
- B.Voc. Part II - Advanced Diploma in Graphic Design
- **B.Voc. Part III - Bachelor of Vocation in Graphic Design**

The final B.Voc. degree will be awarded only after completion of three year course. The suggested credits for each of the years are as follows:

Awards		Normal calendar duration	Skill Component Credits	General Education Credits
Year 1	Diploma in Graphic Design	Two Semesters	36	24
Year 2	Advanced Diploma in Graphic Design	Four Semesters	36	24
Year 3	B.Voc. in Graphic Design	Six Semesters	36	24
TOTAL			108	72

General Education Component should not exceed 40% of the total curriculum.

Credits can be defined as the workload of a student in

1. Lectures
2. Practical
3. Seminars
4. Private work in the Library/home
5. Examination
6. Other assessment activities.

The following formula should be used for conversion of time into credit hours.

- a) One Credit would mean equivalent of 15 periods of 60 minutes each, for theory, workshops /labs and tutorials;
- b) For internship/field work, the credit weightage for equivalent hours shall be 50% of that for lectures/workshops;

c) For self-learning, based on e-content or otherwise, the credit weightage for equivalent hours of study should be 50% or less of that for lectures/workshops.

3. Eligibility:

The candidates having B.Voc. Part I Diploma in Graphic Design / Community College Diploma in Graphic Art are eligible for admission to B.Voc. part II advanced diploma programme.

4. Medium of Instruction:

The medium of instruction of the course will be **Marathi / English**

5. Pattern: Credit based Semester Pattern.

6. Examination:

A. Scheme of examination:

- The semester examination will be conducted at the end of each term (both theory and practical examination)
- Theory paper will be of 50 marks each. The practical examination will be of 200 marks and industrial practical training/project work is of 50 marks.
- Question papers will be set in the view of the entire syllabus and preferably covering each unit of the syllabus.

For each semester there will be **four** theory papers. **Practical Examination will be conducted at the end of every semester.**

For Semester V

Paper Number	Title of Paper	Total Marks	Credits
I	Advertising Art (Part - III)	50	3
II	Logo Designing	50	3
III	Photography	50	3
IV	Brands and Branding	50	3
TOTAL		200	12

For Semester VI

Paper Number	Title of Paper	Total Marks	Credits
V	Symbol and Icon Design	50	3
VI	Visual Communication and Information Graphics.	50	3
VII	Public Signage Graphics	50	3
VIII	UI/UX Design	50	3
TOTAL		200	12

The practical examination will be of 200 marks.

Sr. No.	Practical examination	Marks	Internal Assessment	Marks
1	Practical	180	Projects/ Industry Visit	50
2	Portfolio	20		
Total		200		50

The total weightage of first term is of 450 marks, the details of which are-

Sr. No.	Title	Marks	Credits
1	Theory Examination 50 X 4	200	12
2	Practical Examination.	200	12
3	Internal Assessment	50	6
TOTAL		450	30

B. Nature of question paper:

For the all papers there will be in all **SEVEN** questions in each paper of which any **FIVE** should be solved. All questions will carry equal marks i.e. each question will be of 10 marks.

General nature of the question paper will be:

Question Number	Type	
Q.1	Short answer	Any two out of three
Q.2,3,4,5,6	Long answer	No internal options.
Q.7	Short notes	Any two out of three

C. Standard of Passing:

To pass the examination a candidate must obtain at least 35% (i.e 18 marks out of 50) in individual subjects, in internal assessment and University examination each in all theory and practical subjects.

D. External Students: Not applicable as this is a practical oriented course.

7. University Term: As per academic calendar of the university.

For the Second year i.e. Advance Diploma in Graphic Design practical examination and theory paper assessment will be done at college level.

8. List of equipment and instruments:

1. Computer Machines
2. Colour Printer
3. Scanner
4. Digital Camera
5. Projector
6. Internet Connectivity

7. CCTV Camera for Graphic Design Laboratory is must.

9. Laboratory Safety Equipments:

Part I: Personal Precautions:

1. Must wear **Lab Aprons / Lab Jacket** and proper shoes.
2. Except in emergency, over – hurried activities is forbidden.
3. Eating, Drinking and Smoking in the laboratories is strictly forbidden.

Part II: Use of Safety and Emergency Equipments:

1. First aid Kits
2. Fire extinguishers (dry chemical and carbon dioxide extinguishers)
3. Management of Local exhaust systems.
4. Sign in register if using instruments.

10. Workload:

Each skill based paper (i.e. Paper no. II, III and IV) will have **four theory** periods per week. There are **four practical** per week. Each practical will be of four periods. The practical batch will have maximum 20 students.

The total workload for one batch will be:

1. One Paper on General Education:	=	06 Theory Periods.
2. Three Papers on skill based Education: 3 X 4	=	12 Theory Periods.
3. Four Practical work per week: 4 X 4	=	16 Practical periods.
4. Project Work per batch per week:	=	02 Periods

TOTAL		36 Periods.

Working hours will be 5 hours (300 minutes) per day i.e. six periods each of 50 minutes.

13. MEMORANDUM OF UNDERSTANDING (MOU):

The purpose of this MOU is to clearly identify the roles and responsibilities of each party (i.e. college and industry partner) as they relate to the implementation of the **B.Voc. Programme in Graphic Design** at the college.

It is recommended to sign at least **TWO MOU** with the industry partners in the related field.

B.Voc. Part - III

General Structure:

The advanced diploma course has two semesters; each one is of 450 marks. There will be four theory papers for each semester having 50 marks each.

SEMESTER – V

- | | |
|------------------------------------------|-------------|
| 1) Paper-I: Advertising Art (Part - III) | - 50 Marks. |
| 2) Paper-II: Logo Designing | - 50 Marks. |
| 3) Paper-III: Photography | - 50 Marks. |
| 4) Paper-IV: Brands and Branding | - 50 Marks. |

SEMESTER – VI

- | | |
|-------------------------------------------------------------|-------------|
| 1) Paper-V: Symbol and Icon Design | - 50 Marks. |
| 2) Paper-VI: Visual Communication and Information Graphics. | - 50 Marks. |
| 3) Paper-VII: Public Signage Graphics | - 50 Marks. |
| 4) Paper VIII : UI/UX Design | - 50 Marks |

There will be practical examination for each semester. The practical examination will be conducted in **two days** each of six hours. It will be of 200 marks. The internal assessment of 50 marks includes industry training via internships, handling live projects, visits to Graphic Design units etc.

SYLLABUS

N. B.

- (i) Figures shown in bracket indicate the total lectures required for the respective units.
- (ii) The question paper should cover the entire syllabus. Marks allotted to questions should be in proportion to the lectures allotted to respective units.
- (iii) All units should be dealt with S.I. units.
- (iv) Project / Industrial visit per semester is compulsory.
- (v) Use of recent editions of reference books is essential.
- (vi) Use of Output Device allowed.

B.Voc. IN GRAPHIC DESIGN

SEMESTER V

Paper I: Advertising Art (Part III)

Work Load - 6

Theory – 4 Lectures / Week

Practical- 2 Lectures / Week

Total Marks – 50

Theory- 40

Practical- 10

Unit-I:

Creative Advertising.- Planning and EXECUTION — Ideas - Soul of Advertising— Unique Selling (Propositions) — Points of a Product

Unit-II:

How Product Analyses are made. Applications of USPs— Basic Human Motives that make People Act— Desire and Hope— Basic Human Desires that relate to Advertised Products— Humour— Sympathy — Empathy — Anxiety — Fear— Executing The Theme Creatively

Unit-III:

What is Copy Platform?—Copywriting Functions of Advertising Copy—Basic Ingredients of Copy—Approach to Writing Copy—The Headline—Text Copy—Visualisation— Invention of Advertising Ideas—Advertising must be such that it is capable of easy perception— Advertising must be interesting— Advertising must use the best presentation techniques— What is 'Graphic' in advertising design

Unit-IV:

Principles of Design: The Law of Balance—The Law of Rhythm—The Law of Emphasis— The Law of Unity—The Law of Simplicity—The Law of Proportion—Balance— Rhythm— Eye Direction — Emphasis— White Space— Unity— Simplicity— Proportion—Layout— Pictures vs Words—Communication: Non-Verbal, Verbal— Symbology—The importance of Pictures in Advertising: Functions of Pictures Analysing Picture Subjects: Most interesting to Men, Most Interesting to Women—Interesting to Both Sexes—Interest Interest factors governing

Unit-V:

Pictures: Content— Form—Types of Advertisements: The Hard-sell— The Soft-sell— The Reminder—The Prestige—The Humorous — Consumer Advertising— Distributor Advertising— Retail Advertising —Industrial Advertising— Educational Advertising, Mail Order Advertising— Direct Mail Advertising— Financial Advertising —Travel and Entertainment Advertising — Cooperative Advertising— Advertisers and Public Bodies.

Books:

1. *Advertising Art and Ideas – Dr.G.M. Rege*
2. *Loudon, Della Bitta, - Consumer behaviour concepts and application*
3. *Charles J. Driksen and other- Advertising principles, problems and cases*
4. *David A. Aker and John G. Myers- Advertising Management*
5. *B .s. Rathor-Advertising management*

Paper II- Logo Designing

Unit-I: PRELIMINARY WORK

Preliminary sketches are an important first step in designing an effective logo. These can be as simple as paper and pen drawings or drafts made using a vector program, such as Illustrator. The bottom line is that you compromise the final result if you rush, or skip, this step. Start with 20 to 30 sketches or ideas and then branch out to create variations of the original ideas. If nothing seems to work, start over and begin sketching new ideas. An effective graphic designer will spend more time on this preliminary work than any other step in the design process.

Unit-II: BALANCE

Keep your logo balanced by keeping the “weight” of the graphics, colors, and size equal on each side. Though the rule of balance can occasionally be broken, remember that your logo will be viewed by the masses, not just those with an eye for great art, so a balanced design is the safest approach.

Unit-III: SIZE MATTERS

A logo is not effective if it loses too much definition when scaled down for letterheads, envelopes, and small promotional items. The logo also has to look good when used for larger formats, such as posters, billboards, and electronic formats such as TV and the Web.

Unit-IV: CLEVER USE OF COLOR

Color theory is complex, but designers who understand the basics are able to use color to their advantage. Use colors near to each other on the color wheel (e.g. for a “warm” palette, use red, orange, and yellow hues). Don’t use colors that are so bright that they are hard on the eyes. The logo must also look good in black and white, grayscale, and two colors. Breaking the rules sometimes is okay; just make sure you have a good reason to!

Unit-V: DESIGN STYLE

Various design styles of a logo, and to pick the right one, you should have some background information about the client and the brand. A recent trend in logo design is the Web 2.0 style of 3D-looking logos, with “bubbly” graphics, gradients, and drop shadows. This style may work well for a Web 2.0 website or tech company, but may not be effective for other kinds of brands.

Unit-VI: TYPOGRAPHY MATTERS

Choosing the right font type and size is much more difficult than many beginner designers realize.

Paper III- Photography

Unit I: Short History

1. Precursor technologies
2. Invention of photography
3. Film photography
4. Digital Photography

Unit II: Camera controls

Focus, Aperture, Shutter Speed, White Balance, Film Speed, Metering, Autofocuse

Unit III: Type of lenses

Normal, Long focus, Wide angle, Telephoto, Macro, Fisheye, Zoom)

Unit IV: Photographic Techniques & accessories

Depth of field, using camera filters, tripod,

Books:

1. *Fundamentals of Photo Composition*
2. *Chasing the Light: Improving Your Photography with Available Light*
3. *Understanding Exposure, 3rd Edition: How to Shoot Great Photographs with Any Camera*
4. *The Photographer's Eye: Composition and Design for Better Digital Photos*
5. *Wildlife Photography: Stories from the Field*
6. *Focus: Found Faces: Your World, Your Images*
7. *Digital Wedding Photography: Capturing Beautiful Memories*
8. *VisionMongers: Making a Life and a Living in Photography*

Paper IV- Brands and Branding

Unit I: Definition of Brand and Branding

Brand is a term closely linked to a product or place's image and reputation in that it "captures the idea of reputation observed, reputation valued and reputation managed"

At its simplest, a brand is "a product or service or organisation, considered in combination with its name, its identity and its reputation" As "trust broadcast system" branding – the process of promoting selected images in order to establish a favourable plays a role in most spheres of life, including "political, social, and cultural, official and unofficial, private and public"

Unit II: Brands: Not just about Promotion, but about Trust and Respect

Importantly, brands represent more than a set of images to promote a product or place; they are about trust and respect (Bell, 2005).

The meanings, symbols, and values represented by brands “not only reinforce the identity and uniqueness of destinations but also reassure the people, habitus, values, and symbols of their own culture, thus preserving the... ‘state of being’ of the place”

The potential of brands to re-construct individual identities and re-connect collective ones is particularly relevant “in a post-modern world where identity is fragmented and purpose is unclear”

Unit III: Build a Brand

Branding is a way of defining your business to yourself, your team and your external audiences. It could be called the business’ “identity”, but only on the understanding that it embodies the core of what the business is and its values, not just what it looks and sounds like. Customers of all sorts of businesses are so savvy today that they can see through most attempts by companies to gloss, spin or charm their way to sales.

References:

Brand Bible: The Complete Guide to Building, Designing and Sustaining Brands

- DEBBIE MILLMAN Editor

Brand Spaces

-SVEN EHMANN Editor

-SOFIA BORGES Editor

Brand Thinking and Other Noble Pursuits

-DEBBIE MILLMAN

Designing B2B Brands

-CARLOS MARTINEZ ONAINDIA

Practical

A) Software Skill Development 60 Hrs

1) Adobe Illustrator - Basic 20 Hrs.

2) Adobe InDesign - Basic 20 Hrs.

3) Photography Image Processing 20 Hrs

Skill in Model and Product Photo editing for Printing and Digital Platform

B) Design Skill Development 140 Hrs. Advertisement

- Advertising Campaign

- Branding

- Out Door - Hoardings

- POP

Product Catalog

- Print

- E – catalog – PDF Creation

C) Project Work 50 Hrs.

1) Creating Design Portfolio on designers community sites

(Behance Network, DeviantArt , DesignersCouch, DesignRelated etc.)

2) Advertising Agency Visit

3) Printing Press Visit

SEMESTER VI

Theory Papers:

1) Paper-V: Symbol and Icon Design - 50 Marks.

2) Paper-VI: Visual Communication and Information Graphics. - 50 Marks.

3) Paper-VII: Public Signage Graphics - 50 Marks.

4) Paper VIII: UI/UX Design - 50 Marks

The practical examination will be of 200 marks.

Sr. No.	Practical examination	Marks	Internal Assessment	Marks
1	Practical	180	Company Project	50
2	Industrial Training Report	20		
Total		200		50

The total weightage of first term is of 450 marks, the details of which are-

Sr. No.	Title	Marks	Credits
1	Theory Examination 50 X 4	200	12
2	Practical Examination.	200	12
3	Internal Assessment	50	6
	TOTAL	450	30

Paper V: Symbol and Icon Design

Work Load - 6

Total Marks – 50

Theory – 4 Lectures / Week

Theory- 40

Practical- 2 Lectures / Week

Practical- 10

Unit-I: ABOUT

sym·bol·ism

The practice of representing things by means of symbols or of attributing symbolic meanings or significance to objects, events, or relationships.

An understanding of symbolism is a critical part of graphic design. Designers use symbols in both obvious and subtle ways to communicate something about the design. Symbolism is a profound, complex subject so in this post I will present an overview of what I consider to be the most important for designers to be aware of in terms of symbolism.

Unit-II: SYMBOLISM OF COLOR: USING COLOR FOR MEANING

The color black represents the lack of, emptiness, night, death and even the negative or evil.

Color Symbolism in the Western world:

Traffic lights: Red means stop, yellow means caution, and green means go. Yellow signs also warn drivers of upcoming curves, pedestrian crossings, and animal crossings.

Color Symbolism in the Eastern World:

- Marriage: White and pink are favorite just as in the western world.
- Green: Eternity, family, harmony, health, peace, posterity

Unit-III: ICON DESIGN

Icon design is the process of designing a graphic symbol that represents some real, fantasy or abstract motive, entity or action. In the context of software applications, an icon often represents a program, a function, data or a collection of data on a computer system.

Unit-IV: TYPES

Standardized electrical device icons

Some common computer icons are taken from the broader field of standardized icons used across a wide range of electrical equipment. Examples of these are the power symbol and the USB icon, which are found on a wide variety of electronic devices.

Desktop metaphor icons

A second type of hyperlink icon represents objects common in a physical office space and desktop environment. It includes the basic icons used for a file, file folder, trashcan, inbox, together with the spatial real estate of the screen, i.e. the electronic desktop.

Brand icons for commercial software

A further type of computer icon is the brand icon of commercial third-party software programs available on the computer system. These brand icons are bundled with their product and installed on a system with the software.

Reference

- Wolf, Alecia. 2000. "Emotional Expression Online: Gender Differences in Emoticon
- Katz, James E., editor (2008). Handbook of Mobile Communication Studies. MIT Press, Cambridge, MA.

Paper VI-: Visual Communication and Information Graphics.

Unit-I: ABOUT

Visual communication describe the conveyance of information and ideas in forms that can be read and looked upon.

Unit-II: INTRODUCTION TO VISUAL COMMUNICATION

Your choice to become a Signaller is a very good one. The Signaller rating is one of the oldest in the Navy, and visual communication—the first form of nautical communications—continues undiminished in importance today.

Unit-III: THE COMMUNICATION DESIGN

Industries are changing rapidly For our graduates to remain valid contributors to contemporary communication industries they must be able to understand the multitude of communication platforms they will encounter, from the traditions of print, to online and tablet devices; environmental graphics to the sound and motion of film.

Unit-IV RELATIONS BETWEEN DATA VISUALIZATION AND INFOGRAPHICS

The purpose of data visualization and infographics is to provide visual presentation of complex and irregular information in a planned and comprehensible manner. Both terms have different meanings despite this joint purpose.

Unit-V DATA VISUALIZATION AND INFOGRAPHIC WORKS IN THE EDUCATION OF VISUAL COMMUNICATION DESIGN

Due to increasing data and information transfer, people of today need more of designed information like infographics and data visualization.

Unit-VI TECHNOLOGICAL INFRASTRUCTURE OF DATA VISUALIZATION AND INFOGRAPHIC WORKS

Inclusion of interactive or motion formats to the study calendar into the infographics and data visualization projects together with static formats will develop students' skills to use technology

Reference

1. Berinato, S. (2013) The Power of Visualization's "Aha!" Moments. Harvard Business Review. Retrieved from <http://blogs.hbr.org/2013/03/power-of-visualizations-aha-moment/>
2. Bertini, E. (2013). What's the best way to teach visualization? Retrieved from <http://felinlovewithdata.com/reflections/teach-visualization>
3. Borkin, M.A., Vo, A.A., Bylinskii, Z., Isola, P., Sunkavalli, S., Oliva, A. & Pfister, H. (2013). What Makes a Visualization Memorable? IEEE Transactions on Visualization and Computer Graphics, Proceedings of InfoVis 2013.

Paper-VII: Public Signage Graphics

Unit-I: ABOUT

Signage is the design or use of signs and symbols to communicate a message to a specific group, usually for the purpose of marketing or a kind of advocacy. A signage also means signs collectively or being considered as a group. The term signage is documented to have been popularized in 1975 to 1980.

Unit-II: HISTORY

The French enseigne indicates its essential connection with what is known in English as a flag, and in France, banners not infrequently took the place of signs or sign boards in the Middle Ages. Signs, however, are best known in the form of painted or carved advertisements for shops, inns, etc. They are one of various emblematic methods used from time immemorial for publicly calling attention to the place to which they refer.

Unit-III: SIGNAGE CONVENTIONS

Pictograms

Pictograms are images commonly used to convey the message of a sign. In statutory signage, pictograms follow specific sets of colour, shape and sizing rules based on the laws of the country in which the signage is being displayed. For example, In UK and EU signage, the width of a sign's pictogram must be 80% the height of the area it is printed to.

Unit-IV: SIGN SHAPE

The shape of a sign can help to convey its message. Shape can be brand- or design-based, or can be part of a set of signage conventions used to standardize sign meaning. Usage of particular shapes may vary by country and culture.

Reference

- Recommendations on the Transport of Dangerous Goods: Model Regulations. New York: United Nations. 2005. ISBN 978-92-1-139106-0.
- Sutton, James (1965). Signs in Action. London: Studio Vista. OCLC 456695324

Paper VIII : UI/UX Design

Unit-I: ABOUT

User Interface Design Designing effective interfaces for software systems

Unit-II: IMPORTANCE OF USER INTERFACE

System users often judge a system by its interface rather than its functionality. A poorly designed interface can cause a user to make catastrophic errors . Poor user interface design is the reason why so many software systems are never used.

Unit-III: GRAPHICAL USER INTERFACES

Most users of business systems interact with these systems through graphical user interfaces (GUIs) – although, in some cases, legacy textbased interfaces are still used.

Unit-IV: GUI CHARACTERISTICS

- Windows
- Icons
- Menus
- Pointing Devices
- Graphics

Reference

- Buxton, Bill. Sketching User Experiences: Getting the Design Right and the Right Design. ISBN 9780123740373.
- Cooper, Alan (1999). The Inmates Are Running the Asylum: Why High-Tech Products Drive Us Crazy and How to Restore the Sanity. ISBN 9780672316494.
- Cooper, Alan; Reimann, Robert; Cronin, David; Noessel, Christopher (2014). About Face: The Essentials of Interaction Design (4th ed.). ISBN 9781118766576.

Practical:

Part I - One Month Industrial Training

100 Hrs

- **Unit I** : Group Assignment from Ad Agency - **50Hrs.**
- **Unit II** : Actual work in Industry for training - **50Hrs.**

(**Ad Agency / Design Studio / Printing Press / Web Design Firm / Flex Printing Unit / Related unit**)

Part II – Company Project

100 Hrs

For any one company student will provide all types of design support like

- 1) Logo
- 2) Stationary
- 3) Advertisements (News paper and Magazine advt.)
- 4) Brochure Design (Flyer, One fold, Two fold)
- 5) Exhibition displays (Banner, Standees, Dangers)
- 6) Hording
- 7) Web page design
- 8) E-mailer
- 9) Web Banner
- 10) Menu card (For Hotel Industries)

List of Companies

Agriculture, Animal & Pets, Architecture, Automobiles, Beauty, Business, Communications, Computers, Construction, Educational, Electronics, Entertainment, Fashion, Finance, Food, Hosting, Hotels, Industrial, Internet, Logistics, Media, Medical, Nature, Security Services, Social & Cultural, Sports, Stores & Shops, Tours & Travel etc...

Part III – Software Skill Development

- | | |
|---------------------------------|----------------|
| 1) Adobe Flash (Basic) | 20 Hrs |
| 2) Adobe Muse | 20 Hrs |
| 2) Dreamweaver (Primary) | 10 Hrs |
| 3) Reproduction Methods | 10 Hrs. |

Pre Press - Designs convert to reproduction – Art Work Making

Post Press - Die Cutting, Binding, Laminations and other Methods

Part III – Designing Skill Development

140 Hrs.

- 1) **Logo Designing** (Creative Process)
- 2) **Web Designing / UI designing**
 - To develop sense in Interface Designing / Web Pages