HOCHSCHULE
RHEIN-WAAL
Rhine-Waal University
of Applied Sciences

Handbook of Modules for the Degree Programme

Information and Communication Design, B.A.

Faculty of Communication and Environment

Version 4.2

22.10.2021

Index

Index 2
ICD_1.01 Communication Design Basics 1 3
ICD_1.02 Experimental Design Basics 5
ICD_1.03 Drawing 1 7
ICD_1.04 Photography 1 9
ICD_1.05 Digital Media 11
ICD_1.06 Design History 15
ICD_2.01 Communication Design Basics 2 18
ICD_2.02 Fundamentals of Typography 21
ICD_2.03 Drawing 2 23
ICD_2.04 Photography 2 25
ICD_2.05 Media Production 1 27
ICD_2.06 Design Methods 29
ICD_3.01 Media Production 2 31
ICD_3.02 Communication Theory & Visual Perception 35
ICD_4.01 Media Production 3 37
ICD_4.02 Design Theory 39
ICD_5.01 Media Theory 43
ICD_5.02 Entrepreneurship 45
ICD_6.01 Internship / Semester Abroad 49
ICD_7.01 Thesis / Presentation 51
ICD_7.02 Workshop Design Research 53
ICD_7.03 Media and Copyright Law 57
ICD_7.04 Plenum 59
ICD_W.01 Design Project 61
ICD_W.01 Interdisciplinary Project 63

ICD_1.01 Communication Design Basics 1

Code	Workload	Credits	Level of module	Frequency of offer	Duration
ICD_1.01	150 h	5 CP	1st semester	Winter semester	1 semester

Courses	Teaching time	Self-study	Planned group size
Seminaristic lecture: 90 h/ 6 semester hours per week (SWS)	90 h / 6 SWS	60 h	50 students

Learning outcomes / Competences and qualifications profile

Students have learned essential skills of understanding visual communication. They have made acquaintance to the basic parameters as well as to the principles of visual design and have acquired practical experience in applying them.

Students have developed a basic visual literacy and understand the relationship between form and content as well as the formal aspects of a visual composition from attributes over principles to strategies. In addition, they developed their skills and knowledge in applying word and image as means of design.

Students have gained experiences with assignment-oriented design and have they are able to organise and complete assignments within a set period of time as well as present them successfully.

Content

Practice: Task-oriented assignments in design. Working with text, typography, illustration and photography. Development and practice of educationally sound and personally meaningful concepts. Discussion of processes and results.

Theory: Visual problem solving. Principles, media and tools of communication design as well as ways of measuring quality. Critical evaluation of professional and students' works.

Teaching methods

Practical classes and lectures

Entry requirements

None

Types of assessment

Several practical assignments during the semester

Requirements for the award of credit points

Passed assignments

Use of module (in other study programs)

-

Weight towards final grade

2,8571%

Person in charge of module

Prof. Michael Pichler

Additional information

Berger, John, *Ways of Seeing*. London: Penguin Books, 2008

Bertin, Jacques, *Semiology of Graphics: Diagrams, Networks, Maps*. Redlands: Esri Press, 2010

Dondis, Donis A., *A Primer of Visual Literacy*. First paperback edition. Cambridge, MA: The MIT Press, 1974

Fletcher, Alan, *The Art of Looking Sideways*. London: Phaidon Press, 2001

Frutiger, Adrian, *Der Mensch und seine Zeichen – Schriften, Symbole, Signete, Signale*. 6th edition. Wiesbaden: Fourier Verlag, 1998

Gerstner, Karl, *Kompendium für Alphabeten*. 4th edition. Sulgen: Niggli, 2000

Hoffmann, Armin, *Graphic Design Manual: Principles and Practice*. 5th ed. edition. Sulgen: Niggli, 2001

Mendelsund, Peter, *What We See When We Read*. New York: Vintage, 2014

Müller-Brockmann, Josef, *Grid Systems in Graphic Design*. 12th edition. Sulgen: Niggli, 2017

Müller-Brockmann, Josef, *The Graphic Artist and His Design Problems*. 3rd edition. Sulgen: Niggli, 2003

Rand, Paul, *A Designer's Art*. New York: Princton Architectural Press, 2016

Ruder, Emil, *Typography – A Manual of Design*. 8th edition. Salenstein: Niggli, 2009

Tufte, Edward R., *The Visual Display of Quantitative Information*. 2nd ed. Cheshire: Graphics Press, 2001

Vignelli, Massimo, *The Vignelli Canon*. Zürich: Lars Müller Publisher, 2010

Zuffo, Dario, *Die Grundlagen der visuellen Gestaltung*. 3rd edition. Sulgen: Niggli, 1998

ICD_1.02 Experimental Design Basics

Code	Workload	Credits	Level of module	Frequency of offer	Duration
ICD_1.02	150 h	5 CP	1st semester	Winter semester	1 semester

Courses	Teaching time	Self-study	Planned group size
Seminaristic lecture: 90 h/ 6 semester hours per week (SWS)	90 h / 6 SWS	60 h	50 students

Learning outcomes / Competences and qualifications profile

Students have gained first experience in creating, exploring and expressing simple contents through experimental works. They got in contact with and experienced different aesthetic means and layers of visual communication. They have practiced developing and evaluating different ideas, doing basic research, realizing their concepts in a given medium, reflecting those works and presenting them to others. The students have experienced working with time limits and have learned to plan and finish their projects within such.

Content

Students work experimentally designing given topics in specific media. They use traditional and digital design techniques. The class is project-bound and process oriented, with the individual and group design processes being moderated. The major part of design work takes place during class. While designing, students experience effects of design means as composition, rhythm, contrast, colour or type in their own work and through presentations of others. Lectures cover basic aesthetic means of designing (like point, line, plane; contrast; composition; sequence and rhythm; colour; type, planar syntax), analysis of design concepts and reflection of historical and contemporary works.

Teaching methods

Practical classes and lectures

Entry requirements

None

Types of assessment

Assignments during semester

Requirements for the award of credit points

Passed assignments

Use of module (in other study programs)

-

Weight towards final grade 2,8571 %
Person in charge of module Prof. Jörg Petri
Additional information -

ICD_1.03 Drawing 1

Code	Workload	Credits	Level of module	Frequency of offer	Duration
ICD_1.03	150 h	5 CP	1st semester	Winter semester	1 semester

Courses	Teaching time	Self-study	Planned group size
Seminaristic lecture: 60 h / 4 semester hours per week (SWS)	60 h /4 SWS	90 h	30–40 Students

Learning outcomes / Competences and qualifications profile

Students are able to use different drawing techniques. They have gained experience in combining means of expression of drawing and collage. They are trained in developing effective image ideas and image compositions.

Content

In the first half of the course, students are familiarised with different drawing materials. Using short exercises, they learn how to draw in perspective, portray a simple still life and illustrate human proportions. There is great emphasis on using different drawing techniques.

In the second half of the course, attention turns to simple, abstract illustrations, exploring initial illustrative approaches.

Teaching methods

Practical classes

Entry requirements

None

Types of assessment

Assignments during semester

Requirements for the award of credit points

Passed assignments

Use of module (in other study programs)

–

Weight towards final grade

2,8571%

Person in charge of module Prof. Christoph Zielke
Additional information -

ICD_1.04 Photography 1

Code	Workload	Credits	Level of module	Frequency of offer	Duration
ICD_1.04	150 h	5 CP	1st semester	Winter semester	1 semester

Courses	Teaching time	Self-study	Planned group size
Seminaristic lecture: 60 h/ 4 semester hours per week (SWS)	60 h / 4 SWS	90 h	50 students

Learning outcomes / Competences and qualifications profile

Students have made acquaintance to the principles of photography and are well trained in handling the technical settings of a camera. They are skilled in developing picture ideas and to visualise their projects within appropriate photographic parameters.

By looking at the works of outstanding photographers they got a first overview of the broad variety of concepts. They have practiced to interpret and evaluate the underlying concepts and principles of an existing photographic image and to apply the gained knowledge to own projects.

Students are trained to work in groups and independently, they got first experiences in presenting their work to others.

Content

Practice: Development of concepts and photographic visualisation of picture ideas on various topics.

Theory: Essence and basic parameters of photography. Technical principles. Reflection on works and concepts of outstanding photographers.

Teaching methods

Tuition in seminars and lectures

Entry requirements

None

Types of assessment

Several practical assignments during the semester

Requirements for the award of credit points

Passed assignments

Use of module (in other study programs) -
Weight towards final grade 2,8571 %
Person in charge of module Prof. Michael Pichler
Additional information -

ICD_1.05 Digital Media

Code	Workload	Credits	Level of module	Frequency of offer	Duration
ICD_1.05	150 h	5 CP	1st semester	Winter semester	1 semester

Courses	Teaching time	Self-study	Planned group size
Digital Media: Lecture: 30 h/ 2 semester hours per week (SWS) Exercise: 30 h / 2 SWS Design software: Lecture: 15 h / 1 SWS Exercise: 15 h / 1 SWS	90 h / 6 SWS	60 h	50 DM lecture, 25 DM exercise, 25 DS

Learning outcomes / Competences and qualifications profile

Digital Media:

Students know fundamentals of digital media comprising basic knowledge of computing (hardware, software, networks etc.), digital representations of analogue signals i.e. audio, images, and video, as well as basic knowledge of programming and algorithmic thinking (pseudo code). In particular, students learn to assess and deal with the impact of technical constraints and correlations between technical parameters and design aesthetics (e.g. resolution, compression, image quality). The students get an insight into different digital tools and have learned to evaluate software for specific tasks in media production.

Design Software:

Students get to know the principles of design software. They have gained an understanding of the different concepts and implications of vector-based and pixel-based design software. They are capable of choosing the most efficient software for specific design tasks. The students know the basic functions of different software-types and can use them for their design projects. The course aims to show all necessary functions of graphic design software and enables the students to independently improve their skills when facing a concrete design.

Content

Digital Media

- Digitalisation as quantising and discretizing information

- History of PC’s

- Hardware & software

- Servers & Networks

- Analog vs. digital signals

- Colourspaces

- Resolution

- Digital imaging

- Image compression

- Multimedia and multimedia authoring systems

- Framebased animations

- Audio basics

- Printing & scanning

- Video formats

- 3d basics (multimedia and film)

Design software:

This class is a workshop-course, with exercises to the following contents:

- Geometrical and drawing tools

- vector-shapes

- fills and patterns

- layers and layer-modes

- digital colour

- image manipulation

- colour correction

- functions supporting single and multi-page publications

- finalizing artwork

Resolution and output

Teaching methods

Digital Media

Lecture, exercise

Design software

Exercise, workshops

Entry requirements None
Types of assessment Graded examination
Requirements for the award of credit points Passed assignments
Use of module (in other study programs) -
Weight towards final grade 2,8571%
Person in charge of module Prof. Jörg Petri, (Alina Huldtgren)
Additional information Literature Digital Media: Siarto, Jeff (2010). *Head First WordPress,* New York: O'Reilly Media Watrall, Ethan; Siarto, Jeff (2008): *Head First Web Design,* New York: O'Reilly Media

ICD_1.06 Design History

Code	Workload	Credits	Level of module	Frequency of offer	Duration
ICD_1.06	150 h	5 CP	1st semester	Winter semester	1 semester

Courses	Teaching time	Self-study	Planned group size
Lecture: 30 h / 2 semester hour per week (SWS) Exercise: 30 h / 2 SWS	60 h / 4 SWS	90 h	50 students

Learning outcomes / Competences and qualifications profile

Students have an overview of the history of design, from the beginning of industrialization in the late 18th century to the present day. They are familiar with the development of different styles in the context of social, political and cultural interactions and are in a position to discuss them. The most important designers as well as current tendencies of contemporary design and their icons were brought up for discussion. Students gained initial experience in describing and analyzing design, both verbally and in writing. Likewise, the importance of design history to their own work as contemporary designers was discussed and analyzed.

Content

Focusing on the 20th century the following topics in the context of social, political and cultural developments will be covered:

- Arts and Crafts
- Jugendstil / Art Nouveau
- Deutscher Werkbund (German Association of Craftsmen)
- Peter Behrens and AEG
- Adolf Loos: Ornament and Crime
- Constructive tendencies: Russian constructivism, Futurism, Dadaism, De Stijl
- Bauhaus
- International Style, Art Déco, Streamlining
- Scandinavian Design
- Gute Form and Ulm School of Design (HfG Ulm)
- Italian Design and countermovements of the Pop Era
- Postmodernism
- Swiss Design
- Less is more in the 1990s
- Japanese Design
- Design of the Millennium
- Contemporary Design and tendencies

Teaching methods

Lecture, group work

Entry requirements

None

Types of assessment

Graded examination

Requirements for the award of credit points

Passed assessment

Use of module (in other study programs)

-

Weight towards final grade

2,8571%

Person in charge of module

Prof. Jörg Petri

Additional information

Adamson, Glenn, *Global Design History*. Routledge, 2011

Aislin, Elizabeth, *The Aesthetic Movement – Prelude to Art Nouveau*. Ferndale Edition, London, 1981

Bürdek, Bernhard E., *History, Theory and Practice of Product Design*. Birkhäuser, 2015

Editors of Phaidon Press, *Mass Production, Products from Phaidon Design Classics*. Phaidon Press, 2009

Erlhoff, Michael and Marshall, Timothy, *Design Dictionary: Perspectives on Design Terminology*. Birkhäuser, 2007

Esklidson, Stephen, *Graphic Design: A History*. London, King, 2012

Gorman, Carma, *The Industrial Design Reader*. Allworth Press, 2003

Hollis, Richard, *Swiss Graphic Design: The Origins and Growth of an International Style*, 1920–1965. Yale University Press, 2006

Meggs, Philip B., Purvis, Alston W., *History of Graphic Design*. Hoboken, NJ, Wiley, 2016

Phaidon Design Classics, Phaidon Press, 2009

Raizman, David, *History of Modern Design*. Laurence King Publishing, 2010

Sudjic, Deyan, *B is for Bauhaus: An A-Z of the Modern World*. Penguin, 2015

ICD_2.01 Communication Design Basics 2

Code	Workload	Credits	Level of module	Frequency of offer	Duration
ICD_2.01	150 h	5 CP	2nd semester	Summer semester	1 semester

Courses	Teaching time	Self-study	Planned group size
Seminaristic lecture: 90 h / 6 semester hours per week (SWS)	90 h / 6 SWS	60 h	40 Students

Learning outcomes / Competences and qualifications profile

The students are able to link conceptual and creative skills. They have the ability to deal with different issues and contexts (political campaign, cultural poster, …) and to find the appropriate form of expression. They are skilled in identifying and communicating the essence of a theme. They have refined and expanded their ability to combine different means of representation (text, typography, illustration, photography).

Content

Practical tasks like designing a poster or a poster series. Each work is developed over a period of several weeks in consultation with lecturers. There are regular group discussions.

Lectures:
- What is creativity?
- Communication strategies
- Principles of Communication Design
- How posters work

Teaching methods

Practical classes and lectures

Entry requirements

None

Types of assessment

Several practical assignments during the semester

Requirements for the award of credit points

Passed assignments

Use of module (in other study programs)

–

Weight towards final grade 2,8571%
Person in charge of module Prof. Christoph Zielke
Additional information -

ICD_2.02 Fundamentals of Typography

Code	Workload	Credits	Level of module	Frequency of offer	Duration
ICD_2.02	150 h	5 CP	2nd semester	Summer semester	1 semester

Courses	Teaching time	Self-study	Planned group size
Seminaristic lecture: 90 h/ 6 semester hours per week (SWS)	90 h / 6 SWS	60 h	50 students

Learning outcomes / Competences and qualifications profile

Students are able to solve more complex communication tasks. They have a sound knowledge of the basic typographic principles. They can express and explore simple contents through typographic works in specific media, taking media specific aspects into account. Students have learned to combine different design means as type, illustration or photography. While designing, they consider material and technical aspects of medial production such as paper, print quality, resolutions etc. They can plan and organise their projects within a set period of time and present their works to a group.

Content

Given topics are to be expressed in typographic media using traditional and digital techniques. The class is project-bound and process oriented, with the individual and group design processes being moderated. The course structure encourages working in an iterative design process. It covers the typical alternating phases of creation, implementation, reflection and presentation.

Theory and practise:

- History of letterforms
- Typographical design concepts
- Typographical parameters
- Macro-, meso-, microtypography
- Interoperability of typographical parameters in different media
- Semantic and typographic text structures
- Text perception and reading process
- History of reading
- Categories of text-perception

Teaching methods

Practical classes and lectures

Entry requirements

None

Types of assessment

Several practical assignments during the semester

Requirements for the award of credit points

Passed assignments

Use of module (in other study programs)

-

Weight towards final grade

2,8571%

Person in charge of module

Prof. Jörg Petri

Additional information

Literature

Baines, Phil: *Type and typography,* New York, Watson-Guptill, 2002

Blackwell, Lewis: *20th-century type*, New Haven, Conn. [u.a.], Yale Univ. Press [u.a.], 2004

Chapell, Warren: *A short history of the printed word;* Hartley & Marks Publishers, Vancouver, 1999

Lupton, Ellen: *Thinking with type. A critical guide for designers, writers, editors & students,* New York, Princeton Architectural Press, 2010

Perfect, Christopher; Rookledge, Gordon: *Rookledge's International Type-Finder: The Essential Handbook of Typeface Recognition and Selection;* London, Sarema; 1983

Tschichold, Jan: *The new typography. A handbook for modern designers,* Berkeley [u.a.], Univ. of California Press, 2006

Samara, Timothy: *Typography workbook. A real-world guide to using type in graphic design,* Beverly, Mass., Rockport, 2006

ICD_2.03 Drawing 2

Code	Workload	Credits	Level of module	Frequency of offer	Duration
ICD_2.03	150 h	5 CP	2nd semester	Summer semester	1 semester

Courses	Teaching time	Self-study	Planned group size
Seminaristic lecture: 60 h / 4 semester hours per week (SWS)	60 h /4 SWS	90 h	50 students

Learning outcomes / Competences and qualifications profile

Students have developed and honed their drawing skills. They are trained in how to interpret a variety of topics independently. Their drawing style has improved in terms of expressing their individuality.

Content

The key topics are: illustrative interpretation of texts, creating a series of images, developing characters. Conceptual thought plays a key role in this. Students are supported in developing independent forms of expression.

Teaching methods

Practical classes

Entry requirements

None

Types of assessment

Assignments during semester

Requirements for the award of credit points

Passed assignments

Use of module (in other study programs)

–

Weight towards final grade

2,8571%

Person in charge of module

Prof. Christoph Zielke

Additional information

-

ICD_2.04 Photography 2

Code	Workload	Credits	Level of module	Frequency of offer	Duration
ICD_2.04	150 h	5 CP	2nd semester	Summer semester	1 semester

Courses	Teaching time	Self-study	Planned group size
Seminaristic lecture: 60 h/ 4 semester hours per week (SWS)	60 h / 4 SWS	90 h	50 students

Learning outcomes / Competences and qualifications profile

Students have gained the practical, creative and technical knowledge necessary for the development and realization of picture series. They have explored a broad variety of photographic expressions and are able to develop different approaches. They have learned to construct their projects with conceptual coherence, technical realization, aesthetic consideration and an appropriate form of presentation.

Students got experienced in improving their photographic workflow. By presenting and communicating their ideas to others they have advanced their critical evaluation skills. Beside improving the knowledge about contemporary and historical photographers, students have discussed general photographic questions as the construction of reality, the relationship between truth and fiction.

Content

Practice: Development of concepts and creation of picture series on various topics. Presentation of their work.

Theory: Disciplines and styles in photography. Photographic workflow (guiding students through the creative process and teach them how to shoot, edit and present their photographs.).

Teaching methods

Tuition in seminars and lectures

Entry requirements

None

Types of assessment

Several practical assignments during the semester

Requirements for the award of credit points

Passed assignments

Use of module (in other study programs) -
Weight towards final grade 2,8571%
Person in charge of module Prof. Michael Pichler
Additional information -

ICD_2.05 Media Production 1

Code	Workload	Credits	Level of module	Frequency of offer	Duration
ICD_2.05	150 h	5 CP	2nd semester	Summer semester	1 semester

Courses	Teaching time	Self-study	Planned group size
Printing technologies: Lecture: 30 h / 2 semester hours per week (SWS) Workshop Bookbinding: Exercise: 30 h / 2 SWS	60 h / 4 SWS	90 h	PT: 50 students WB: 25 students

Learning outcomes / Competences and qualifications profile

Printing technologies:

Students are familiar with the prevalent printing technologies used in industrial and graphic arts contexts. They know about advantages, disadvantages, material and technical limitations of those technologies and have an insight into the relevant processes, necessary preparations, postproduction and finishing features. They know about the necessary quality standards for digital artwork and are capable of producing print-data conform to current industry standards.

Workshop Bookbinding:

The students know how paper is produced manually as well as industrially. They can differentiate between the relevant attributes of different kinds of papers, and know which consequences the choice of a specific paper has for design, printing and postproduction. They are capable of binding small multi-page-publications in several ways and have practised different techniques of adhesive and non-adhesive bindings. They know about the implications, benefits and restrictions of different bindings and about things to consider in the design and printing process.

Content

Printing technologies:

Offset printing, silkscreen, gravure and letterpress printing, paper production, paper handling, quality characteristics of paper, inks, print postproduction and print finishing, binding technologies, environmental challenges of the printing industry, printing data structures, data workflows, data formats, industry standards (e.g. PDF, PDF X3), export parameters of PDF from current design software

Workshop Bookbinding:

This is a hands-on-class and gives an overview over different kinds of binding and multi-page-collection technologies and methods. It covers the different stages of paper production,

ways of bindings and how industry-typical binding-tools and –machines work. It teaches the use of book binding tools (as far as possible in a non-industrial environment), methods and concepts of different workflows, work preparation, optimal working conditions, precise and clean working. Students are explicitly taught the porential dangers of injury by the different tools used.

Teaching methods

Printing technologies

Lectures, exercise, presentation of printed examples, excursions

Workshop Bookbinding

Exercise

Entry requirements

Workshop Bookbinding

General safety instructions for studio-use (or workshop-use), safety instructions for bookbinding tools

Types of assessment

Printing technologies

Graded examination

Workshop Bookbinding

Binding exercises

Requirements for the award of credit points

Passed assignments

Use of module (in other study programs)

-

Weight towards final grade

2,8571 %

Person in charge of module

Prof. Jörg Petri

Additional information

-

ICD_2.06 Design Methods

Code	Workload	Credits	Level of module	Frequency of offer	Duration
ICD_2.06	150 h	5 CP	2nd semester	Summer Semester	1 semester

Courses	Teaching time	Self-study	Planned group size
Lecture: 30 h / 2 semester hour per week (SWS) Exercise: 30 h / 2 SWS	60 h / 4 SWS	90 h	Max 50 students Exercise max. 25

Learning outcomes / Competences and qualifications profile

Students are be able to understand how technology can shape human experience and how to design for particular user experiences using human-centred design methods. They have gained a fundamental understanding of the principles of human-centred design and broad knowledge of a diverse set of design methodologies in this context. Students are capable of applying state-of-the-art qualitative and quantitative methods for user research, i.e. needs analysis, prototyping and evaluation of technology and reflect critically on design outcomes in terms of impact on social and ethical aspects. They learn to formulate requirements to inform/specify information and communication design. During hands-on application of design methods students become capable to work and communicate within a design team, find trade-offs between stakeholders' needs and present results (orally and written).

Content

As a fundamental basis students get introduced to theory and models on human experience. They get a comprehensive introduction to design frameworks such as user-centred design, participatory/co-design, service design, design thinking and value sensitive design. Within the context of these frameworks several design methods for user research (e.g. cultural probes, interviews, observations), ideation (e.g. brain- and bodystorming, co-design methods), requirements documentation (Customer Journeys, Personas, Scenarios) and prototyping (Paper/Cardboard, Click Dummies, Wizard of Oz) will be used hands-on in the context of a design case.

Teaching methods

Lectures, presentations, practical exercises, discussions

Entry requirements

None

Types of assessment

Graded examination

Requirements fort he award of credit points Passed assessments
Use of module (in other study programs) -
Weight towards final grade 2,8571 %
Person in charge of module Prof. Jörg Petri (Alina Huldtgren)
Additional information Goodman, Kuniavsky and Moed (2012). *Observing the user experience: a practitioner's guide to user research.* Morgan Kaufmann. Hassenzahl, M. (2010). *Experience design: Technology for all the right reasons. Synthesis Lectures on Human-Centered Informatics,* 3(1), 1-95. Buchenau, M., & Suri, J. F. (2000, August). *Experience prototyping. In Proceedings of the 3rd conference on Designing interactive systems: processes, practices, methods, and techniques* (pp. 424-433). ACM. Gaver, B., Dunne, T., & Pacenti, E. (1999*). Design: cultural probes. interactions,* 6(1), 21-29. Sanders, E.B.-N. and Westerlund, B. *Experience, exploring and experimenting in and with co-design spaces.* In Proceedings of NORDES'11, (Helsinki, Finland, May 2011), 1-5. Friedman, B., Kahn, P., and Borning, A. *Value Sensitive Design and Information Systems. In Human-Computer Interaction in Management Information Systems: Foundations, chapter 16.* M.E. Sharpe, Inc, 2006. http://www.designkit.org/resources/1

ICD_3.01 Media Production 2

Code	Workload	Credits	Level of module	Frequency of offer	Duration
ICD_3.01	150 h	5 CP	3rd semester	Winter semester	1 semester

Courses	Teaching time	Self-study	Planned group size
Interaction Design Basics: Lecture: 15 h / 1 semester hour per week (SWS) Exercise: 30 h / 2 SWS AV-Technologies: Lecture: 15 h / 1 SWS Excerise: 30 h / 2 SWS Workshop Printing: Exercise: 30 h / 2 SWS	120 h / 8 SWS	30 h	25 students

Learning outcomes / Competences and qualifications profile

Interaction Design Basics:

Students have gained theoretical knowledge on the evolution and variety of digital user interfaces (UI) and their UI elements as well as design processes in this context. They are familiar with concepts such as usability, accessibility and human capabilities. They have working knowledge on designing UIs taking current trends and interface guidelines into account. The students know about the possibilities and restraints of different tools and technologies for user interface design and have experienced the development of interactive digital media.

AV-Technologies:

The students have gained knowledge of the possibilities and basic functions of editing streamed audio/video-media. They have experienced different video/audio standards and formats, and can name typical use cases. They know about the aesthetical implications of varying different parameters (e.g. resolution, frame rate, compression) and are capable of planning and realizing simple projects independently.

Students can choose from one of the following two courses (ICD_3.MPW):

Elective Workshop Printing:

Students can name relevant printing technologies in industrial and graphic arts contexts. They can plan the necessary steps to create a simple print work and have managed to realize this work during class. Each student has experienced the production of exemplary work in at least three basic printing techniques (such as planographic, gravure, screen printing or letterpress). They have worked with physical ink and can evaluate the differences between different inks and colours used (opaque or transparent inks, varnish) and the qualitative differences between digital and analogue prints.

Elective Workshop Creative Coding:

Students understand the fundamental methods and strategies of code-based (generative) design and have the ability to use programming as a creative tool.

Content

Interaction Design Basics:

History of user interface design (incl. also web evolution), human capabilities relevant for UI design, design guidelines & usability, interaction elements, information architecture, navigation, layout, animations. In-class exercises and staged assignments involving UI design and development with HTML/CSS and simple scripting.

AV-Technologies:

Cutting and editing capabilities of Audio/Video software (e.g. FinalCut, Adobe Premiere), students realize an exemplary project during class

Elective Workshop Printing:

Workshop printing is a hands-on-class and gives an overview over different printing processes that can be carried out by the students themselves. Students print simple, self designed examples in various printing processes like linoleum cut, etching or silk screen.

Students are explicitly taught the potential dangers of injury by the different tools used.

Elective Workshop Creative Coding:

Programming skills and patterns in programming languages (as variables, control structures, etc.), usage of tools such as Processing and p5.js to create visual output, synchronous and asynchronous reaction to user input etc.

Teaching methods

Lectures, three-phase-teaching, exercises

Entry requirements

General safety instructions for studio-use (or workshop-use), safety instructions for specific machines and tools

Types of assessment

Certificate (Testat)

Requirements for the award of credit points

Passed assessments

Use of module (in other study programs)

-

Weight towards final grade

2,8571%

Person in charge of module

Prof. Jörg Petri, (Alina Huldtgren)

Additional information

Freeman, Eric; Robson, Elisabeth (2010): *Head First HTML with CSS & XHTML. A Learner's Companion to HTML, CSS, and XHTML*, New York: O'Reilly Media

Freeman, Eric; Robson, Elisabeth (2010): *Head First HTML5 Programming. Building Web Apps with JavaScript*, New York: O'Reilly Media

Benyon, David (2014) *Designing interactive systems : a comprehensive guide to HCI, UX and interaction design* 3., [rev.] ed.: Harlow: Pearson Education.

Duckett, J. (2011). *HTML and CSS: design and build websites*. John Wiley & Sons.

ICD_3.02 Communication Theory & Visual Perception

Code	Workload	Credits	Level of module	Frequency of offer	Duration
ICD_3.02	150 h	5 CP	3rd semester	Winter semester	1 semester

Courses	Teaching time	Self-study	Planned group size
Lecture: 30 h / 2 semester hour per week (SWS) Exercise: 30 h / 2 SWS	60 h / 4 SWS	90 h	50 students

Learning outcomes / Competences and qualifications profile

Students are capable of critically reflecting and applying design in terms of a fundamental visual literacy. They are able to understand visual cognition in the process of meaning. In other words, they understand to decode and encode cognitive content.

First, students have gained an understanding how the human visual perception behaves and how we see. Second, they have made acquaintance to the study of the interpretation of meaning within symbols or visual constructions, how they operate and how we mean. They understand how visual communication signifies what to whom. Third, they have acquired knowledge about models of communication, the concept of rhetoric as well as visual/verbal figures. Therefore, they understand how form is used to inform or influence and who we communicate.

Content

Introduction to design-related theories and topics such as visual perception models, the world of signs, syntax and semantics, rhetoric, visual/verbal figures, motif, style and genre, as well as models of communication

Teaching methods

Lecture, inquiry-based learning, group work, tutorials, discussion, presentation

Entry requirements

None

Types of assessment

Graded examination

Requirements for the award of credit points

Passed assessment

Use of module (in other study programs)

-

Weight towards final grade

2,8571%

Person in charge of module

Prof. Michael Pichler

Additional information

Barthes, Roland, *Image, Music, Text*. Trans. Stephen Heath. New York: Hill and Wang, 1977

Berger, John, *Ways of Seeing*. London: Penguin Books, 2008

Bestley, R., Noble, I., *Visual Research: An Introduction to Research Methods in Graphic Design*. 3rd edition. London: Bloomsbury, 2016

Eco, Umberto, *Einführung in die Semiotik*. 9th version. Stuttgart: Fink, 2002

Eco, Umberto, *Theory of Semiotics*. Blommington: Indiana University Press, 1976

Frutiger, Adrian, *Der Mensch und seine Zeichen – Schriften, Symbole, Signete, Signale*. 6th edition. Wiesbaden: Fourier, 1998

Gaede, Werner, *Abweichen von der Norm: Enzyklopädie kreativer Werbung*. Stuttgart: Herbig, 2001

Gaede, Werner, *Vom Wort zum Bild: Kreativ-Methoden der Visualisierung*. 2nd version. München: Langen-Müller, 1992

Mendelsund, Peter, *What We See When We Read*. New York: Vintage, 2014

Pörksen, Uwe, *Weltmarkt der Bilder: Eine Philosophie der Visiotype*. Stuttgart: Klett-Cotta. 1997

Skaggs, Steven, *Firesigns – A Semiotic Theory for Graphic Design*. Cambridge MA: The MIT Press, 2017

Watzlawick, Paul, Wie wirklich ist die Wirklichkeit – Wahn, Täuschung, Verstehen. München: Piper, 1976

Watzlawick, P., Beavin J., Jackson D., *Pragmatics of Human Communication: A Study of Interactional Patterns, Pathologies, and Paradoxes.* New York: W. W. Norton & Company, 1967

ICD_4.01 Media Production 3

Code	Workload	Credits	Level of module	Frequency of offer	Duration
ICD_4.01	150 h	5 CP	4th semester	Summer semester	1 semester

Courses	Teaching time	Self-study	Planned group size
Sound & Motion: Lecture: 15 h / 1 semester hour per week (SWS) Exercise: 30 h / 2 SWS Prototyping & Code: Lecture: 15 h / 1 SWS Exercise: 30 h / 2 SWS	90 h / 6 SWS	60 h	25 students

Learning outcomes / Competences and qualifications profile

Prototyping & Code:

Students have deepened their knowledge on user-centered UI design for a variety of devices and received a clear understanding of the necessary programming concepts to implement UIs. They have working knowledge of contemporary tools for UI prototyping and coding. They can evaluate different tools and technologies for specific design tasks and produce and evaluate prototypes following a design process independently. They have gained the necessary knowledge to efficiently communicate their designs within design teams (e.g. to developers) and other stakeholders (clients, users).

Sound & Motion:

The students know the possibilities and functions of animation and authoring software. They can evaluate different technical approaches to concrete animation and motion design tasks. They can choose and combine works of different types of graphic design software in a single project and know the technical and aesthetical implications of their choices. They are capable of planning, organizing and realizing simple workflows and production chains independently. They have gained the necessary knowledge to efficiently communicate with experts in the field and point out the design specific parameters.

Content

Prototyping & Code:

Mobile UI, Touch Interaction, Responsive Design, Methods and tools for prototyping (e.g. XD, webflow), evaluation techniques (e.g. usability testing), coding using more advanced scripting languages, content management systems and advanced user interfaces. Students gain hands-on technical experiences in class and work on an exemplary design project.

Sound & Motion:

- Digital Animation

- Advanced cutting and editing capabilities of animation/audio/video/authoring software (e.g. Adobe AfterEffects, Adobe Flash, FinalCut, Adobe Premiere)

- Animation/production data formats and workflows

Students realize an exemplary project during class

Teaching methods

Lecture, exercises

Entry requirements

None

Types of assessment

Certificate (Testat)

Requirements for the award of credit points

Passed assessments

Use of module (in other study programs)

-

Weight towards final grade

None (ungraded)

Person in charge of module

Prof. Jörg Petri (Alina Huldtgren)

Additional information

Buxton, B. (2010). *Sketching user experiences: getting the design right and the right design*. Morgan Kaufmann.

Kuniavsky, M. (2003). *Observing the user experience: a practitioner's guide to user research*. Elsevier. Selected Chapters.

Ducket, J. (2014). *JavaScript and JQuery: Interactive Front-End Web Development.* 1 uppl.

ICD_4.02 Design Theory

Code	Workload	Credits	Level of module	Frequency of offer	Duration
ICD_4.02	150 h	5 CP	4th semester	Summer semester	1 semester

Courses	Teaching time	Self-study	Planned group size
Lecture: 30 h / 2 semester hour per week (SWS) Exercise: 30 h / 2 SWS	60 h / 4 SWS	90 h	50 students

Learning outcomes / Competences and qualifications profile

Students have got to know to different theoretical concepts in order to reflect, analyse, discuss and evaluate design and design-related issues. They are able to critically review design on the basis of historical and contemporary models and to evaluate the aesthetics and semiotics of visual communication. Social, political and cultural backgrounds were also taken into consideration.

Students are able to reflect and discuss about challenges of today's and tomorrow's design culture and civic design. They were sensitized to moral and ethical issues in order to analyze, apply and visually translate knowledge and information in the digital age. Students have enhanced their scientific learning skills with regard to writing, group work and oral presentation.

Content

Introduction to design-related theories and disciplines such as aesthetics, communication theory, semiotics, media theory and civic design. Students transfer these theoretical models of thinking to case studies and their practical work in order to be able to act upon future challenges also within a decision-making process of groups. Contents are moreover related to modernism, postmodernism and post-postmodernism, next economy, fake for real or big data.

Exemplary design methods: Brainstorming, mind mapping, cognitive maps, behavioral mapping, visual Chinese whispers, cooperative writing, participatory observation, critical design.

Teaching methods

Lecture, inquiry-based learning, group work, tutorials

Entry requirements

None

Types of assessment

Graded examination

Requirements for the award of credit points

Passed assessment

Use of module (in other study programs)

-

Weight towards final grade

2,8571%

Person in charge of module

Prof. Jörg Petri

Additional information

Aicher, Otl, *The World as Design*. Ernst & Sohn, 2015

Barthes, Roland, *Mythologies: The Complete Edition*. Simon & Schuster, 2013

Barthes, Roland, *Image, Music, Text*. Fontana Press, 1977

Baudrillard, Jean, *The System of Objects*. Verso, 1996

Dunne, Anthony & Raby, Fiona, *Speculative Everything – Design, Fiction, and Social Dreaming*. MIT Press, Massachusetts, 2013

Gage, Mark Foster (Ed.), *Aesthetic Theory – Essential Texts for Architecture and Design*. W.W. Norton & Company, New York and London, 2011

Gibson, William, *Pattern Recognition*. Berkley, 2005

Gorman, Carma, *The Industrial Design Reader*. Allworth Press, 2003

Malpass, Matt, *Critical Design in Context: History, Theory and Practices*. Bloomsbury Publishing Plc, London and New York, 2017

Mazini, Ezio, *Design, When Everybody Designs – An Introduction to Design for Social Innovation*. MIT Press, Massachusetts, 2015

McLuhan, Marshall and Fiore, Quentin. *The Medium is the Massage*. Penguin Classics © 1967 by Jerome Agel, Renewed 1996 by Jerome Agel

Moggridge, Bill, *Designing Interactions*. University Press Group, 2006

Moggridge, Bill, *Designing Media*. University Press Group, 2010

Papanek, Victor, *Design for the Real World: Human Ecology and Social Change*. Thames & Hudson, 1985

Raizman, David, *History of Modern Design*. Laurence King Publishing, 2010

Skaggs, Steven, *Firesigns – A Semiotic Theory for Graphic Design*. The MIT Press, Cambridge, Massachussets, London, 2017

Thackara, John, *How to thrive in the next economy – Designing tomorrow's world today*. Thames & Hudson, 2015

Verne, Jules. *Paris in the Twentieth Century*. Delrey / Random House, 1996 ("the lost novel" published for the first time in 1994)

Virilio, Paul. *The Aesthetics of Disappearance*. Semiotext(e), 2009

ICD_5.01 Media Theory

Code	Workload	Credits	Level of module	Frequency of offer	Duration
ICD_5.01	150 h	5 CP	5th semester	Winter semester	1 semester

Courses	Teaching time	Self-study	Planned group size
Lecture: 30 h / 2 semester hour per week (SWS) Exercise: 30 h / 2 SWS	60 h / 4 SWS	90 h	50 students

Learning outcomes / Competences and qualifications profile

Students are capable of critically reflecting contemporary and historical media. They have gained an understanding fundamental questions and philosophical problems on media and mediality. Following the examples of different medial concepts in traditional and contemporary literature, they are able to reflect the relevance and effects of media on society, everyday life and on the design world. The students have intellectually digested various perspectives on media. They have gained media literacy as well as media competencies and have practised their scientific and research working skills.

Content

The class focuses on basic, contrasting theories of media, which are interpreted and contextualised with the students' presumptions on media and contemporary discourses on/in media and design. The theoretical concepts are reflected by the interpretation and analysis of contemporary media phenomena. The class introduces the dichotomic concepts of medial transparency and opacity, and designed media as oscillating between both poles.

Teaching methods

Lecture, discussion, presentation

Entry requirements

None

Types of assessment

Graded examination

Requirements for the award of credit points

Passed assessments

Use of module (in other study programs)

-

Weight towards final grade 2,8571 %
Person in charge of module Prof. Jörg Petri
Additional information Gordon, W. Terrence: *McLuhan. A guide for the perplexed,* Continuum, New York, 2010 Krämer, Sybille: *Medium, Messenger, Transmission. An Approach to Media Philosophy,* Amsterdam University Press, 2015 Luhmann, Niklas: *The Reality of the Mass Media,* Polity Press, Cambridge, 2000 McLuhan, Marshall: *The Gutenberg Galaxy: the Making of Typographic Man,* University of Toronto Press, Toronto, 1962 McLuhan, Marshall: *The Medium is the Message: an inventory of effects,* Penguin, Harmondsworth, 1967 McLuhan, Marshall: *Understanding Media,* Routledge, London, 2010 (first edition: 1964) Moores, Shaun: *Media/theory. Thinking about Media and Communications,* Routledge, New York, 2005 Couldry, Nick: *Media, Society, World: Social Theory and Digital Media Pratice,* Polity Press, London, 2012

ICD_5.02 Entrepreneurship

Code	Workload	Credits	Level of module	Frequency of offer	Duration
ICD_5.02	150 h	5 CP	5th semester	Winter semester	1 semester

Courses	Teaching time	Self-study	Planned group size
Lecture: 60 h / 4 semester hour per week (SWS)	60 h / 4 SWS	90 h	75 students

Learning outcomes / Competences and qualifications profile

This is a very applied course aiming to teach students relevant aspects before becoming self employed or starting a business. Successful students are able to convincingly present a business idea, explain the company's vision and point out in which way it differs from competitors. Students are able to choose the most appropriate corporate form of business and write a business plan in excel. They can also list public incentives for start-ups in Germany and name typical characteristics of successful start-ups.

They can handle basic double-entry bookkeeping and set up an income statement as well as a balance sheet. They can perform product costing using different methods, can explain methods for customer acquisition and are aware of the importance human resource management and leadership have for startups with employees. Students can explain some pitfalls of starting up a business and know about the economic and administrative consequences of insolvency.

Content

- Idea generation, basic market research to validate business idea

- Corporate strategy: Vision, mission, differentiation from competitors/unique selling proposition

- Presenting the own business idea in a short and convincing manner

- Choosing the most suitable corporate form of business for the start-up; economic consequences of corporate form of business

- Business planning: Including all relevant sources of revenue and cost and taking realistic assumptions, efficient excel modelling

- Public programs start-up incentives / promotion of start-ups in Germany

- Sources of start-up financing end evaluation of those; sources of financing for the growing start-up

- Basics of bookkeeping: Double entry bookkeeping, basics of accrual accounting, setting up an income statement and a balance sheet

- Basics of product costing and pricing strategies

- Basics of taxation for start-ups and small business

- Basics of controlling for entrepreneus

- Customer acquisition, marketing

- Basics of human resource management and leadership for start-ups and small business

- Case studies of successful start-ups / characteristics of successful start-ups

- Company succession

- Insolvency / Common reasons for failure

Teaching methods

The course is mainly thought in lectures. These will be accompanied by smaller group works, student presentations and if possible also PC sessions to demonstrate business planning in excel.

Entry requirements

None

Types of assessment

Graded examination

Requirements for the award of credit points

Module examination grade 4.0 or better

Use of module (in other study programs)

Small module in “Environment and Energy” and “Information and Communication Design”

Weight towards final grade

2,8571 %

Person in charge of module

Prof. Dr. Kai Tiedemann

Additional information

Literature:

Bragg, S.M. (2011): *Bookkeeping Essentials.* Hoboken: Wiley & Sons

Drury, C. (2009): *Management Accounting for Business.* 4th edition, Andover: Cengage Learning EMEA

Harvard Business School Press: *Creating a Business Plan: Expert Solutions to Everyday Challenges.* New York: McGrawHill

Kelly, J.; Barrow, P.; Epstein, L. (2011): *Bookkeeping.* 2nd edition. Chichester: Wiley & Sons

Livingstone, J. (2008): *Founders at Work: Stories of Startups' Early Days (Recipes: a Problem-Solution Ap).* New York: Apress

Morris, M. (2008): *Starting a Successful Business: Start Up and Grow Your Own Company (Starting a Successful Business: Start Up & Grow Your Own Company).* London: Kogan Page

Powers, M.; Needles, B.E.; Crosson, S. V. (2010): *Financial and Managerial Accounting Principles*. 9th edition Andover: Cengage Learning EMEA

ICD_6.01 Internship / Semester Abroad

Code	Workload	Credits	Level of module	Frequency of offer	Duration
ICD_6.01	900 h	30 CP	6th semester	Summer or Winter semester	1 semester

Courses	Teaching time	Self-study	Planned group size
		900 h	Open

Learning outcomes / Competences and qualifications profile

The internship module has enabled students to apply their knowledge in a practical setting. Students have gained insights into a company and into specific practical fields. During their stays as interns they have worked on different tasks in the companies and have taken on responsibility for certain topics.

Students having opted for a semester abroad have gained intercultural competencies. They have imporved their foreign language skills or have even studied a new foreign language, have learned how to get along in a foreign educational system and have worked with other students and teaching staff or different nationalities.

Content

Depending on internship company or university abroad. Topics will be discussed beforehand with teaching staff of Rhine-Waal University of Applied Sciences.

Teaching methods

-

Entry requirements

89 credit points achieved

Types of assessment

Certificate (Testat)

Requirements for the award of credit points

20 weeks of internship have to be completed. Splitting these 20 weeks into parts is not possible. An internship report and a presentation which have to meet quality criteria have to be delivered.

In case of a semester abroad at least 10 ECTS have to be earned at the foreign university which is based in a non-German speaking country. Exceptions can be made in cases in which the success of the semester abroad is defined in a different way.

Use of module (in other study programs) Same module in “International Business and Social Sciences”, “Industrial Engineering – Specialization Communication and Information Engineering”, “Information and Communication Design”, “Environment and Energy”, and “Mobility and Logistics”
Weight towards final grade None (ungraded)
Person in charge of module All professors teaching in the program
Additional information -

ICD_7.01 Thesis / Presentation

Code	Workload	Credits	Level of module	Frequency of offer	Duration
ICD_7.01	470 h	15 CP	7th semester	Winter semester	1 semester

Courses	Teaching time	Self-study	Planned group size
Thesis Presentation	Depending on need and demand		

Learning outcomes / Competences and qualifications profile

Students are able to solve complex assignments in Communication Design independently. They can research and critically analyse a topic and draw their own conclusions. They have gained the skills to develop and realize innovative concepts and are able to communicate and present them clearly and professionally.

Content

Every student works on a complex assignment in Communication design with the aim to develop his own innovative solution. This task includes all aspects of professional work from research and the first draft to its final realization. Complementing the practical work, students work out a theoretical paper, which documents and explains their conceptual and creative approach. At the end of the semester students are going to present their work to the university's public.

Teaching methods

Individual supervision

Entry requirements

Successful completion of all modules of the first six semester

Types of assessment

Thesis project, theoretical paper, presentation

Requirements for the award of credit points

Passed assignment

Use of module (in other study programs)

-

Weight towards final grade

2,8571%
Person in charge of module Prof. Jörg Petri, Prof, Michael Pichler, Prof. Christoph Zielke
Additional information -

ICD_7.02 Workshop Design Research

Code	Workload	Credits	Level of module	Frequency of offer	Duration
ICD_7.02	150 h	6 CP	7th semester	Winter semester	1 semester

Courses	Teaching time	Self-study	Planned group size
Design Research Methods: Seminaristic lecture: 30 h / 2 semester hour per week (SWS) Scientific Writing and Text Work: 30 h / 2 SWS	60 h / 4 SWS	90 h	50 students

Learning outcomes / Competences and qualifications profile

These very applied workshop-classes provide and summarize methods to monitor and reflect the B.A. thesis projects. Students are capable to choose appropriate research, design and creativity techniques and methods for their B.A. thesis projects.

Design Research Methods:

This class is a repetition and summary of design approaches and creativity methods covered during the course of studies. The course allows students to obtain a holistic framework for problem-oriented solution finding. The methodology focus on the user needs. In additional, innovative ideas are gererated through an iterative and innovative approach. Students can evaluate the suitability of different methods for their own thesis and discuss their findings with others.

Scientific Writing and Text Work:

Students are capable of communicating the process and results of their design work in an appropriate written form. They have learned to write effectively, concisely and clearly. The students are reminded of the various sources of information and research possibilities inside and outside the university. They know the principles and guidelines of scientific writing and can prepare a manuscript accordingly. They can produce textual contents for their design works in an appropriate form and document their works in form of a written text.

Content

Design Research Methods:

- Creativity techniques & design thinking framework

e.g. qualitative research methods, persona-approach, ideation methods: brainstorming, Walt-Disney-method, Reverse method, 6-3-5, moodboards, collaborative sketching, storyboarding

- Data collection methods

e.g. empathy maps, crowd-sourcing, use-case-modelling, flow charts, event-modelling, semantic differential

- Prototyping methods

e.g. click-dummies, rapid prototyping, paper-prototypes, wizard-of-oz, handling analysis, production dummies, testing methods, Lego Serious Play

Scientific Writing and Text Work:

- Scientific working and writing

- Writing techniques and styles

- Organising design and writing process

- Sources and research

- Data collection and analysis

- Questionnaires

- Quotes and references

- Thesis outline, structure and drafts

- Abstract and introduction

- Iterative writing

- Editing and publishing design works and texts

- Text work for submission to awards

Teaching methods

Lectures, presentations, practical exercises, discussions

Entry requirements

-

Types of assessment

Certificate (Testat)

Requirements for the award of credit points

Passed assignment

Use of module (in other study programs)

-

Weight towards final grade None (ungraded)
Person in charge of module Prof. Jörg Petri (Alina Huldtgren)
Additional information Sanders, E. B. N., & Stappers, P. J. (2012). *Convivial toolbox: Generative research for the front end of design*. Amsterdam: BIS.

ICD_7.03 Media and Copyright Law

Code	Workload	Credits	Level of module	Frequency of offer	Duration
ICD_7.03	45 h	3 CP	7th semester	Winter semester	1 semester

Courses	Teaching time	Self-study	Planned group size
Seminaristic Lecture: 30 h / 2 semester hours per week (SWS)	30 h / 2 SWS	15 h	50 students

Learning outcomes / Competences and qualifications profile

The course covers legal issues when working as a designer or in the creative industry. Students are capable of assessing their legal position and the legal consequences of their work.

Content

- Contact law
- Liability
- Copyright law
- IT-, e-commerce and online-law
- Intellectual property rights
- Trademarks
- Media- and image laws
- Right to own image
- Disclosure

Teaching methods

Lectures, case-studies, discussion

Entry requirements

-

Types of assessment

Certificate (Testat)

Requirements for the award of credit points Passed assignment
Use of module (in other study programs) -
Weight towards final grade None (ungraded)
Person in charge of module Prof. Christoph Zielke
Additional information -

ICD_7.04 Plenum

Code	Workload	Credits	Level of module	Frequency of offer	Duration
ICD_7.04	150 h	5 CP	7th semester	Winter semester	1 semester

Courses	Teaching time	Self-study	Planned group size
Seminaristic lecture: 30 h / 2 semester hours per week (SWS) Exercise: 30 h / 2 SWS	60 h / 4 SWS	90 h	25 students

Learning outcomes / Competences and qualifications profile

Students have presented their design process, methods and results iteratively. They have received feedback, mentoring and orientation for their thesis-projects. They are able to use appropriate means to communicate their state of work, design process as well as questions and potential difficulties. They have collected and documented feedback and have evaluated resulting options for their further designs. The students have learned to analyse and reflect works of others and discuss design alternatives. They are capable of giving feedback and criticism in a fair way so that it can be easily accepted by others.

Content

- Iterative presentations
- Group discussions
- Moderation of group discussions
- Collaborative analysis

Teaching methods

Presentations, discussions

Entry requirements

175 CP (including semester abroad/internship)

Types of assessment

Certificate (Testat)

Requirements for the award of credit points

Passed assignment

Use of module (in other study programs)

-
Weight towards final grade None (ungraded)
Person in charge of module Prof. Jörg Petri, Prof. Michael Pichler, Prof. Christoph Zielke
Additional information -

ICD_W.01 Design Project

Code	Workload	Credits	Level of module	Frequency of offer	Duration
ICD_W.01	300 h (each project)	10 CP (each project)	3rd -5nd semester	Summer and Winter semester	1 semester

Courses	Teaching time	Self-study	Planned group size
Project: 90 h / 6 semester hours per week (SWS)	90 h / 6 SWS (each project)	210 h (each project)	30 students

Learning outcomes / Competences and qualifications profile

Students can choose two projects during their 3rd, 4th and 5th semester. Students are able to find independent, unique and competent solutions to complex assignments in communication design. They are skilled in approaching tasks by applying various design concepts and techniques. They have learned to question established strategies and to look for innovative ideas, do appropriate research on their project topics. Students are capable of developing design concepts to convey complex information. They have developed conceptual approaches to different design tasks, interconnected their research results with their concepts and applied those to their project works in iterative design processes. Students are capable of understanding given topics and contents holistically and to identify and apply appropriate design means to get them across to their target audience. They realize the technical implications of their design-decisions, have experienced the restrictions within specific media and are capable of finding aesthetically as well as technically appropriate solutions. By working on third party founded projects and in teams they were able to put theory into practice, and train their capacity for teamwork. Students can organize complex design projects and carry them out within a set period of time. They have acquired the skills to communicate their concepts clearly and have gained experience in presenting and documenting their work and ideas.

Content

In projects, students practice the development of concepts in Communication Design. Project offers are compiled from different design areas and reflect contemporary professional design practice. They foster conceptual thinking and approach to design tasks within the projects scope and focus. Projects define a framework of possibilities (e.g. given contents, topics, concrete media or design processes to be explored) within which students can practice their conceptual and design skills and explore their capabilities in different media, technologies, design disciplines or means of expression. Most projects define specific parameters (e.g. a given medium, topic or content) while others are to be defined by the students during the design process. The design works are discussed and reviewed in iterative processes, students present their works to others on a regular basis.

Projects reflect typical fields of professional practice and come from (but are not restricted to) areas as editorial design, corporate design, brand and identity, book design, information design, campaigns, photography, UX- and UI-design, motion design, communication in space, e-learning or edutainment.

During their studies, students will attend six projects, one of them can be an Interdisciplinary Project (see module description below.)

Teaching methods

Practical classes and lectures

Entry requirements

-

Types of assessment

Practical assignments

Requirements for the award of credit points

Passed assignment

Use of module (in other study programs)

-

Weight towards final grade

5,714 % (each project)

Person in charge of module

Prof. Jörg Petri, Prof. Michael Pichler, Prof. Christoph Zielke, (Alina Huldtgren)

Additional information

-

ICD_W.01 Interdisciplinary Project

Code	Workload	Credits	Level of module	Frequency of offer	Duration
IBA_5.02	300 h	10 CP	5th semester	Winter semester	1 semester

Courses	Teaching time	Self-study	Planned group size
Project: 90 h / 6 semester hours per week (SWS)	90 h / 6 SWS	210 h	25 students

Learning outcomes / Competences and qualifications profile

In this module students have expanded and deepened the knowledge and skills they have acquired in previous project and modules. The interdisciplinary character of the project encourages students to discover new topics and gather practical experiences in different fields. Having completed this module, students are able to work on questions of theory or praxis in an international and interdisciplinary team. They are able to work scientifically and produce convincing results in their teams.

Content

The content differs between projects, depending on the study programs which are involved and the teaching staff's background. Depending on students' knowledge, lectures and workshops concerning different topics will be included so that students can attend different lectures of other study programms.

Teaching methods

Sessions for basic information about the project options; project coordination; project counseling provided by teaching staff or project partner from a company; accompanying lectures depending on projects' topics and demand; presentation of results to an interested audience consisting of university staff and students as well as external project partners.

Entry requirements

None

Types of assessment

Graded examination

Requirements for the award of credit points

Project report and presentation of results delivered. Both have to meet quality criteria to pass the module.

Use of module (in other study programs)

Same module for all Bachelor study programs of the faculty
Weight towards final grade 5,714 %
Person in charge of module All professors of the faculty
Additional information