

## Appendix 2: Module catalogue for the 4-semester master's degree study in Design

Please note: The German version of this document is the legally binding version. The English translation provided here is for information purposes only.

Project Development I								Abbr. PE I
No.	Workload	Credit points	Study semester	Frequency	Sem.	Duration	Type	Q level
—	450 h	15	1st sem.	Bi-annual	Summer or winter	1 sem.	Compulsory	MA
1	<b>Course type</b>		<b>Contact hours</b>	<b>Self-study</b>	<b>Forms of teaching/ learning methods</b>		<b>Planned group size</b>	<b>Language</b>
	Sem. lessons							
2	<b>Competencies</b> The students acquire the technical skills to develop the topic of their master's project on a concrete, practical, aesthetic and science-oriented issue.							
3	<b>Contents</b> The <i>Project Development I</i> module prepares for the creative development and enhancement of the submitted master's project as well as the associated discursive discussion. To find the supervising lecturers (one practical design and one theoretical design competence), the module begins with Matching Weeks (Thursdays and Fridays) at the beginning of the lecture period, during which the students present their master's project to at least four members of the teaching staff ("routing slip" to be signed) and develop this further in the further course of the semester with a lecturer to be appointed. At the end of the semester, there is an MA exam colloquium in theory and practice. The students learn and practice the formulation, structuring and presentation of the topics and questions on which the master's project is based. The subject of the master's project as well as the first practical design and theoretical results are discussed. Through this exchange, the students also gain reference standards for assessing high-quality design in practice and theory. The module content develops from the topics of the master's projects and the associated concretisation of the research and design topic. In addition, the responsible design teachers determine within their respective field of study which events take place and which must be attended as part of the module.							
4	<b>Participation requirements</b> None							
5	<b>Form of assessment</b> University-public design-practical and design-theoretical examination colloquium							
6	<b>Condition for the award of credit points</b> Examination pass							
7	<b>Application of the module</b> (in the following study programmes): Design (M.A.)							
8	<b>Module coordinator</b> For the Digital Media and Experiment course: Prof. Florian Kühnle, <b>Prof. Claudia Rohmoser</b> For the Photography and Visual Media course: Prof. Roman Bezjak, <b>Prof. Emanuel Raab</b> For the Communication Design course: Prof. Dirk Fütterer, Prof. Nils Hoff, <b>Prof. Robert Paulmann</b> , Prof. Patricia Stolz For the Fashion course: Prof. Willemina Hoenderken, Prof. Meiken Rau, <b>Prof. Philipp Rupp</b> For course-independent Design: Prof. Suse Wiegand, <b>Prof. Anja Wiese</b>							

Theory of Design I								Abbr. TdG I
No.	Workload	Credit points	Study semester	Frequency	Sem.	Duration	Type	Q level
—	300 h	2 x 5	1st sem.	Bi-annual	Summer or winter	1 sem.	Compulsory elective	MA
1	<b>Course type</b>		<b>Contact hours</b>	<b>Self-study</b>	<b>Forms of teaching/ learning methods</b>		<b>Planned group size</b>	<b>Language</b>
	Sem. lessons		6 SCH / 90 h	210 h	Group work		35	German
2	<b>Competencies</b> The students apply the concepts, methods and theories of image studies, the theory of signs, art, culture and media to their practical and theoretical design master's project and can use them for the analysis and interpretation of cultural and humanities texts and draw from them the scientific reasoning for their master's project.							
3	<b>Contents</b> The module <i>Theory of Design I</i> begins with Matching Weeks (Thursdays and Fridays) at the beginning of the lecture period, during which the students present their master's project to at least four members of the teaching staff ("routing slip" to be signed) and develop this further in the further course of the semester with a lecturer to be appointed. At the end of the semester, there is an MA exam colloquium in theory and practice. In the <i>Theory of Design I</i> module, students choose two theoretical focal points from the design-theoretical science courses.							
4	<b>Participation requirements</b> None							
5	<b>Form of assessment</b> Design theory exam (presentation, term paper)							
6	<b>Condition for the award of credit points</b> Examination pass							
7	<b>Application of the module</b> (in the following study programmes): Design (M.A.)							
8	<b>Module coordinator</b> Prof. Dr. Andreas Beaugrand, Prof. Dr. Kirsten Wagner, Prof. Dr. Anna Zika							

Master Extension								Abbr. MEW
No.	Workload	Credit points	Study semester	Frequency	Sem.	Duration	Type	Q level
—	150 h	5	1st sem.	Bi-annual	Summer or winter	1 sem.	Compulsory elective	MA
1	<b>Course type</b>		<b>Contact hours</b>	<b>Self-study</b>	<b>Forms of teaching/ learning methods</b>		<b>Planned group size</b>	<b>Language</b>
	Sem. lessons		3 SCH / 45 h	105 h	Group work, project work		15	German
2	<b>Competencies</b> In addition to their master's project, the students gain advanced and professional knowledge and skills in practical design seminars and technical learning areas from the 3rd level of the BA course.							
3	<b>Contents</b> Depending on the design-practical or design-theoretical context of the master's project, the students can enhance or supplement the knowledge and skills they lack in design-practical and technical seminars from the 3rd BA level (see BA module catalogue).							
4	<b>Participation requirements</b> None							
5	<b>Form of assessment</b> Practical design exam							
6	<b>Condition for the award of credit points</b> Examination pass							
7	<b>Application of the module</b> (in the following study programmes): Design (M.A.)							
8	<b>Module coordinator</b> Course director (Prof. Dr. Andreas Beaugrand), course coordinators							

Project Development II								Abbr. PE II
No.	Workload	Credit points	Study semester	Frequency	Sem.	Duration	Type	Q level
—	450 h	15	2nd sem.	Bi-annual	Summer or winter	1 sem.	Compulsory	MA
1	<b>Course type</b>		<b>Contact hours</b>	<b>Self-study</b>	<b>Forms of teaching/learning methods</b>	<b>Planned group size</b>	<b>Language</b>	
	Sem. lessons							4 SCH / 60 h
2	<b>Competencies</b> The students expand their skills and intensify the topic of their master's project with regard to their practical design, aesthetic and science-oriented questions.							
3	<b>Contents</b> The <i>Project Development II</i> module prepares the design and scientific development of the master's project with the lecturers supervising the master's final project (one practical design and one theoretical design competence). In addition, the responsible design teachers determine within their respective field of study which events take place and which must be attended as part of the module. At the end of the semester, there is a transition to the third master's semester and the final elaboration of the master thesis and portfolio review.							
4	<b>Participation requirements</b> Module pass in <i>Project Development I</i>							
5	<b>Form of assessment</b> Practical design and design theory exam							
6	<b>Condition for the award of credit points</b> Examination pass							
7	<b>Application of the module</b> (in the following study programmes): Design (M.A.)							
8	<b>Module coordinator</b> For the Digital Media and Experiment course: Prof. Florian Kühnle, <b>Prof. Claudia Rohrmoser</b> For the Photography and Visual Media course: Prof. Roman Bezjak, <b>Prof. Emanuel Raab</b> For the Communication Design course: Prof. Dirk Fütterer, Prof. Nils Hoff, <b>Prof. Robert Paulmann</b> , Prof. Patricia Stolz For the Fashion course: Prof. Willemina Hoenderken, Prof. Meiken Rau, <b>Prof. Philipp Rupp</b> For course-independent Design: Prof. Suse Wiegand, <b>Prof. Anja Wiese</b>							

Theory of Design II								Abbr. TdG II
No.	Workload	Credit points	Study semester	Frequency	Sem.	Duration	Type	Q level
—	300 h	2 x 5	2nd sem.	Bi-annual	Summer or winter	1 sem.	Compulsory elective	MA
1	<b>Course type</b>		<b>Contact hours</b>	<b>Self-study</b>	<b>Forms of teaching/learning methods</b>		<b>Planned group size</b>	<b>Language</b>
	Sem. lessons							
2	<b>Competencies</b> The students apply the concepts, methods and theories of image studies, the theory of signs, art, culture and media to their practical and theoretical design master's project and can use them for the analysis and interpretation of cultural and humanities texts and draw from them the scientific reasoning for their master's project.							
3	<b>Contents</b> In the <i>Theory of Design II</i> module, students choose two further theoretical specialities from the design-theoretical science courses and deepen their theoretical knowledge in relation to the further development of their master's project. At the end of the semester, there is a university-public MA exam colloquium in theory and practice.							
4	<b>Participation requirements</b> Module pass in <i>Theory of Design I</i>							
5	<b>Form of assessment</b> Design theory exam (presentation, term paper)							
6	<b>Condition for the award of credit points</b> Examination pass							
7	<b>Application of the module</b> (in the following study programmes): Design (M.A.)							
8	<b>Module coordinator</b> Prof. Dr. Andreas Beaugrand, Prof. Dr. Kirsten Wagner, Prof. Dr. Anna Zika							

Practical								Abbr. PR
No.	Workload	Credit points	Study semester	Frequency	Sem.	Duration	Type	Q level
—	150 h	5	2nd sem.	Bi-annual	Summer or winter	1 sem.	Compulsory elective	MA
1	Course type		Contact hours	Self-study	Forms of teaching/ learning methods		Planned group size	Language
	Sem. lessons		3 SCH / 45 h	105 h	Group work, project work		15	German
2	<b>Competencies</b> In addition to their master's project, students gain advanced and professional knowledge and skills in workshops, conferences, congresses, work and fashion shows, curating exhibitions, editing and collaborating on publications, etc.							
3	<b>Contents</b> In relation to the practical or theoretical design context of the master's project, students can organize, apply, conduct and evaluate scientific workshops and conferences, congresses such as conferences, fashion and work shows as well as exhibitions and publications from the design department, in cooperating cultural institutes and the House of Science in Bielefeld city centre, gathering organizational and professional experience.							
4	<b>Participation requirements</b> Passed Master Extension module							
5	<b>Form of assessment</b> Presentation of a project report							
6	<b>Condition for the award of credit points</b> Examination pass							
7	<b>Application of the module</b> (in the following study programmes): Design (M.A.)							
8	<b>Module coordinator</b> Course director (Prof. Dr. Andreas Beaugrand), course coordinator							

<b>Internship or Internationalisation Module</b> Depending on the field of study, as an internship of at least four months, an assistant position (agency, editorial department, studio, museum, gallery, etc.) or as a project of at least three months abroad								<b>Abbr. PI</b>
<b>No.</b>	<b>Workload</b>	<b>Credit points</b>	<b>Study semester</b>	<b>Frequency</b>	<b>Sem.</b>	<b>Duration</b>	<b>Type</b>	<b>Q level</b>
—	900 h	30	3rd sem.	Bi-annual	Summer or winter	1 sem.	Compulsory elective	MA
<b>1</b>	<b>Course type</b>		<b>Contact hours</b>	<b>Self-study</b>	<b>Forms of teaching/ learning methods</b>		<b>Planned group size</b>	<b>Language</b>
	Practical		2 SCH / 30 h	870 h	Self-study		Not applicable	German or other
<b>2</b>	<b>Competencies</b> In an internship lasting at least four months (internship module) or on a study trip of least three months abroad (internationalisation module), master's students will acquire essential skills for their later professional work, which they will validate in relation to the topic of their master's project and specify in terms of questions of their practical design, and aesthetic and academically-oriented questions.							
<b>3</b>	<b>Contents</b> The knowledge gained in the first two semesters will be applied in professional practice, evaluated and, if necessary, supplemented by requirements set during the internship or during the trip abroad. Technical and interdisciplinary skills will be intensively expanded – including in relation to the master's project: conceptual and strategic decisions and implementation, dealing with clients, order processing, invoicing and costing, technical skills. Students will gain intensive contact with professional practice, which provides them with orientation for their further studies and for the starts of their careers later on. The module can also be completed by doing a self-chosen and self-organised practical project abroad for at least three months, in the form of a long-term documentary report, study trip or similar. The content of the internship or internationalisation module is specific to the field of study and the internship provider. It is important to ensure that the cited learning objectives are outlined in full as far as possible. Organised by field of study, an event will take place at the beginning and end of the semester in which the goals and course of the internship or period abroad will be discussed with the responsible lecturers. In deviation from the norm, the internship can also be completed in the design faculty, provided there are personal reasons for this on the part of the student, or professional and technical reasons. At the end of the semester, a report of at least 30 pages must be submitted that outlines the content and learning outcomes of the internship or period abroad. In addition, individual presentations will be given as part of an event that is open to the whole university. Students in the internship or internationalisation module will be individually supervised by a member of the teaching staff.							
<b>4</b>	<b>Participation requirements</b> Pass in the 1st and 2nd semesters, 60 CP							
<b>5</b>	<b>Form of assessment</b> Combined examination, consisting of written documentation and an examination colloquium							
<b>6</b>	<b>Condition for the award of credit points</b> Examination pass							
<b>7</b>	<b>Application of the module</b> (in the following study programmes): Design (M.A.)							

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**Module coordinator**

For the Digital Media and Experiment course: Prof. Florian Kühnle, **Prof. Claudia Rohmoser**  
For the Photography and Visual Media course: Prof. Roman Bezjak, **Prof. Emanuel Raab**  
For the Communication Design course: Prof. Dirk Fütterer, Prof. Nils Hoff, **Prof. Robert Paulmann**, Prof. Patricia Stolz  
For the Fashion course: Prof. Willemina Hoenderken, Prof. Meiken Rau, **Prof. Philipp Rupp**  
For course-independent Design: Prof. Suse Wiegand, **Prof. Anja Wiese**



Master Thesis								Abbr. MA
No.	Workload	Credit points	Study semester	Frequency	Sem.	Duration	Type	Q level
—	450 h	15	4th sem.	Bi-annual	Summer or winter	1 sem.	Compulsory	MA
<b>1</b>	<b>Course type</b>		<b>Contact hours</b>	<b>Self-study</b>	<b>Forms of teaching/ learning methods</b>		<b>Planned group size</b>	<b>Language</b>
	Sem. lessons		2 SCH / 30 h	420 h	Individual work		Not applicable	German
<b>2</b>	<b>Competencies</b>							
	The graduates can work on a design-theoretical task and topic within a given period and as part of their master's project and together with the conception of the retrospective and colloquium. They are able to independently select and narrow down a research subject based on the latest scientific developments in the fields of study in the Master's degree in Design, and to justify its scientific and creative relevance for an academic professional activity in a cultural-historical and creative context. They are able to obtain and process information from scientific sources in a targeted manner, as well as select appropriate scientific methods, techniques and procedures, and apply them effectively. They are able to carry out independent analyses and develop scientifically sound concepts, and are able to use appropriate scientific language and adhere to the formal requirements of written scientific work.							
<b>3</b>	<b>Contents</b>							
	The contents include: Independent formulation of research questions, independent scientific work, application of research methods, techniques and procedures of the respective underlying disciplines, development of research designs for analytical and conceptual scientific work, development, testing and evaluation of concepts, methods of innovative structuring of their master thesis.							
<b>4</b>	<b>Participation requirements</b>							
	90 CP from the first three master semesters							
<b>5</b>	<b>Form of assessment</b>							
	Practical design and design theory exam (master thesis)							
<b>6</b>	<b>Condition for the award of credit points</b>							
	Examination pass							
<b>7</b>	<b>Application of the module</b> (in the following study programmes):							
	Design (M.A.)							
<b>8</b>	<b>Module coordinator</b>							
	Prof. Dr. Andreas Beaugrand, Prof. Dr. Kirsten Wagner, Prof. Dr. Anna Zika							

Master: Portfolio Review and Colloquium								Abbr. WK
No.	Workload	Credit points	Study semester	Frequency	Sem.	Duration	Type	Q level
—	450 h	15	4th sem.	Bi-annual	Summer or winter	1 sem.	Compulsory	MA
<b>1</b>	<b>Course type</b>		<b>Contact hours</b>	<b>Self-study</b>	<b>Forms of teaching/learning methods</b>		<b>Planned group size</b>	<b>Language</b>
	Sem. lessons		2 SCH / 30 h	420 h	Individual work		Not applicable	German
<b>2</b>	<b>Competencies</b>							
	<p>Graduates can design and implement an exhibition to conclude their studies with practical design work created as part of their master's project. They are able to present and critically discuss the artistic, creative and scientific results of their master's project from different perspectives, to reflect their importance both for the respective subject area and in an interdisciplinary context and to draw the inferences for an academic professional activity in the design and culture area. The graduates can conceptually justify the central intention, the methodology and the execution of their master's project and present it to colleagues and laypeople. After the successful colloquium, the curation of the portfolio review on the following weekend (Friday from 6 p.m., Saturday 11 a.m. to 6 p.m., Sunday 11 a.m. to 5 p.m.) is a mandatory part of this module.</p>							
<b>3</b>	<b>Contents</b>							
	A presentation of the graduate's own practical design and design theory work that is demanding in its visual, structural and content aspects, as well as a convincing public presentation of the research results.							
<b>4</b>	<b>Participation requirements</b>							
	90 CP from the first three master semesters							
<b>5</b>	<b>Form of assessment</b>							
	Practical design and design theory exam (master thesis)							
<b>6</b>	<b>Condition for the award of credit points</b>							
	Examination pass							
<b>7</b>	<b>Application of the module</b> (in the following study programmes):							
	Design (M.A.)							
<b>8</b>	<b>Module coordinator</b>							
	Study programme director (Prof. Dr. Andreas Beaugrand), Dean (Prof. Roman Bezjak)							

Design theoretical science courses for the modules *Theory of Design I* and *II*

Image Science								Abbr. BW
No.	Workload	Credit points	Study semester	Frequency	Sem.	Duration	Type	Q level
—	150 h	5	1st or 2nd sem.	Bi-annual	Summer or winter	1 sem.	Compulsory elective	MA
1	<b>Course type</b>		<b>Contact hours</b>	<b>Self-study</b>	<b>Forms of teaching/ learning methods</b>		<b>Planned group size</b>	<b>Language</b>
	Sem. lessons		3 SCH / 45 h	105 h	Group work		15	German
2	<b>Competencies</b> The students can explain terms, methods and theories of image science and linguistics and use them for image analysis and text interpretation as well as for their own design practice.							
3	<b>Contents</b> Image science provides knowledge about the image in its various manifestations such as fresco, painting, graphics, printmaking, photography, film, digital images in religion, art, politics and advertising. In addition to the central methodological approaches of image science, i.e. iconology, iconography, image semiotics, reception aesthetics, image act theory and image anthropology, the theory and history of the image as a cultural medium is introduced. Image forms, practices and methods are examined, using historical and contemporary examples, and developed in terms of one's own image reception and production.							
4	<b>Participation requirements</b> None							
5	<b>Form of assessment</b> Design theory exam (presentation, term paper)							
6	<b>Condition for the award of credit points</b> Examination pass							
7	<b>Application of the module</b> (in the following study programmes): Design (M.A.)							
8	<b>Module coordinator</b> Prof. Dr. Andreas Beaugrand, Prof. Dr. Kirsten Wagner, <b>Prof. Dr. Anna Zika</b>							

Sign Theory								Abbr. ZT
No.	Workload	Credit points	Study semester	Frequency	Sem.	Duration	Type	Q level
—	150 h	5	1st or 2nd sem.	Bi-annual	Summer or winter	1 sem.	Compulsory elective	MA
1	<b>Course type</b>		<b>Contact hours</b>	<b>Self-study</b>	<b>Forms of teaching/ learning methods</b>		<b>Planned group size</b>	<b>Language</b>
	Sem. lessons		3 SCH / 45 h	105 h	Group work		15	German
2	<b>Competencies</b> The students acquire research-oriented knowledge about the communication, representation and storage functions of visual, linguistic, written and digital character codes and systems. The students know essential aspects of linguistics and language as a communication system. By dealing with the origin, the early beginnings and the historical development of language, they know the principles of written and oral communication and are able to apply what they have learned to practical design topics.							
3	<b>Contents</b> The general theory of signs or symbols, which emerged from philosophical epistemology, philosophy of language and linguistics, deals with language, writing and images as independent visual signs. Theoretically relevant approaches from linguistics (structuralism, semiotics, speech act theory, typeface) and image science (iconology, iconography, image semiotics) as well as the intrinsic logic of image, language and writing or text using examples from the visual arts and media communication are discussed.							
4	<b>Participation requirements</b> None							
5	<b>Form of assessment</b> Design theory exam (presentation, term paper)							
6	<b>Condition for the award of credit points</b> Examination pass							
7	<b>Application of the module</b> (in the following study programmes): Design (M.A.)							
8	<b>Module coordinator</b> Prof. Dr. Andreas Beaugrand, Prof. Dr. Kirsten Wagner, Prof. Dr. Anna Zika							

Culture Theory								Abbr. KT
No.	Workload	Credit points	Study semester	Frequency	Sem.	Duration	Type	Q level
—	150 h	5	1st or 2nd sem.	Bi-annual	Summer or winter	1 sem.	Compulsory elective	MA
1	<b>Course type</b>		<b>Contact hours</b>	<b>Self-study</b>	<b>Forms of teaching/ learning methods</b>		<b>Planned group size</b>	<b>Language</b>
	Sem. lessons		3 SCH / 45 h	105 h	Group work		15	German
2	<b>Competencies</b> The students acquire research-oriented knowledge of the various historical and contemporary cultural theories. They understand material and symbolic culture from fashion to design and architecture to media and technology as something that not only emerges from the actions of a social group, but also determines its behaviour and collective ideas.							
3	<b>Contents</b> The historical and methodological deepening of the essential cultural theories from philosophy, anthropology, sociology and ethnology serves not only to gain insight into the historical development and transformation processes of culture, but at the same time to recognize its current forms, as they are also found in design and in the arts. Individual subject fields cover the cultural techniques used both in the media and physical materials, starting with writing, numbers and images up to design and architecture, in their cultural settings and changing dimensions. There will also be a focus on the history and theory of the body and its images. This also includes discussion around gender. In connection with the body, there are also questions of memory and perception, the models and media forms of which also change with cultural techniques.							
4	<b>Participation requirements</b> None							
5	<b>Form of assessment</b> Design theory exam (presentation, term paper)							
6	<b>Condition for the award of credit points</b> Examination pass							
7	<b>Application of the module</b> (in the following study programmes): Design (M.A.)							
8	<b>Module coordinator</b> Prof. Dr. Andreas Beaugrand, Prof. Dr. Kirsten Wagner, Prof. Dr. Anna Zika							

Media Theory								Abbr. MT
No.	Workload	Credit points	Study semester	Frequency	Sem.	Duration	Type	Q level
—	150 h	5	1st or 2nd sem.	Bi-annual	Summer or winter	1 sem.	Compulsory elective	MA
1	<b>Course type</b>		<b>Contact hours</b>	<b>Self-study</b>	<b>Forms of teaching/ learning methods</b>		<b>Planned group size</b>	<b>Language</b>
	Sem. lessons		3 SCH / 45 h	105 h	Group work		15	German
2	<b>Competencies</b> The students gain in-depth knowledge of the most important media theories. They will receive a methodical overview of the history of the media, in particular, that of photography and film. In addition, they acquire skills in media analysis.							
3	<b>Contents</b> In accordance with the most important media theories, the various interpretations and models of media as an extension of perception, a mediator of communication and information as well as a form that shapes the conveyed content are presented and discussed. A major focus is on the visual and audiovisual media of photography and film, introducing their history and theory. Dealing with still and moving images through to computer animation requires analysis techniques that are practised by using examples from the history of photography and film. In terms of graphics and communication design, text and images are examined as media for information storage, transmission and processing.							
4	<b>Participation requirements</b> None							
5	<b>Form of assessment</b> Design theory exam (presentation, term paper)							
6	<b>Condition for the award of credit points</b> Examination pass							
7	<b>Application of the module</b> (in the following study programmes): Design (M.A.)							
8	<b>Module coordinator</b> Prof. Dr. Andreas Beaugrand, <b>Prof. Dr. Kirsten Wagner</b> , Prof. Dr. Anna Zika							

Presentation Technique and Public Speaking								Abbr. PR
No.	Workload	Credit points	Study semester	Frequency	Sem.	Duration	Type	Q level
—	150 h	5	1st or 2nd sem.	Bi-annual	Summer or winter	1 sem.	Compulsory elective	MA
1	<b>Course type</b>		<b>Contact hours</b>	<b>Self-study</b>	<b>Forms of teaching/ learning methods</b>		<b>Planned group size</b>	<b>Language</b>
	Sem. lessons		3 SCH / 45 h	105 h	Group work		15	German
2	<b>Competencies</b> The students can differentiate between different forms of presentation techniques. They present individual facts in words and pictures, in scientific text and media representation in an understandable and clear way. In addition, they can explain essential central concepts of rhetoric and examine texts for rhetorical stylistic devices.							
3	<b>Contents</b> Presentation techniques are the basis for the presentation of scientific results as well as of companies and institutions in the context of a corporate identity or corporate design. The increasing need to combine still and moving images, scientific text, language and sound makes it increasingly necessary to develop and implement strategies for synesthetic modes of presentation and interaction for analogue and digital design. In the field of public speaking, the essential rhetorical stylistic devices are introduced, which determine both oral and written as well as visual communication. At the same time, correspondences between the various forms of communication are methodically worked out and related to the presentation techniques learned.							
4	<b>Participation requirements</b> None							
5	<b>Form of assessment</b> Design theory exam (presentation, term paper)							
6	<b>Condition for the award of credit points</b> Examination pass							
7	<b>Application of the module</b> (in the following study programmes): Design (M.A.)							
8	<b>Module Coordinator</b> Prof. Dr. Andreas Beaugrand							

Culture and Project Management								Abbr. KP
No.	Workload	Credit points	Study semester	Frequency	Sem.	Duration	Type	Q level
—	150 h	5	1st or 2nd sem.	Bi-annual	Summer or winter	1 sem.	Compulsory elective	MA
1	<b>Course type</b>		<b>Contact hours</b>	<b>Self-study</b>	<b>Forms of teaching/ learning methods</b>		<b>Planned group size</b>	<b>Language</b>
	Sem. lessons		3 SCH / 45 h	105 h	Group work		15	German
2	<b>Competencies</b> The students master the basics of project management, including project, time and resource planning. They understand how to relate models of project management to the cultural sector and are thus able to plan and implement projects or programs of a cultural institution or a culturally committed company and to support them with appropriate advertising measures.							
3	<b>Contents</b> With the aid of case studies, project concepts, especially in the field of design and international design culture, are analysed and examined with regard to the implementation of the project. At the same time, the basics of project management are taught in the form of phase models, project planning, organization, management and controlling. Project-oriented links between cultural institutions and business enterprises are given special consideration. The cultural management based on the project management imparts the methods of empirical cultural research, cultural market research and cultural policy as well as the development and testing of suitable marketing instruments for the cultural sector.							
4	<b>Participation requirements</b> None							
5	<b>Form of assessment</b> Design theory exam (presentation, term paper)							
6	<b>Condition for the award of credit points</b> Examination pass							
7	<b>Application of the module</b> (in the following study programmes): Design (M.A.)							
8	<b>Module Coordinator</b> Prof. Dr. Andreas Beaugrand							



**Appendix 3.**  
**Subject-specific catalogue of creative teaching and learning areas**

**1**  
**Digital Media and Experiment**

Subject area	Learning content and qualification goals	Member of teaching staff
<b>Motion Design</b>	The practical design teaching and learning area of <i>Motion Design</i> encompasses the area of time-based media in its current and emerging genres, formats and applications. The artistically re-searching examination of the contemporary moving image concentrates on innovative formats at the interface between digital media and the visual arts. The content focus is on the compositional, dramaturgical and technical conception and design of audiovisual works. The students are familiar with traditional, experimental and interdisciplinary methods in dealing with film and animation, such as the hybrid film as a synthesis of different aesthetics, the spatially expanded formats of the New Expanded Cinema (media room installations, 360° videos, audiovisual live performances, projection art and projection mapping), media scenography for stage, event and brand worlds as well as visual design and new narrative strategies for immersive media environments (AR, VR).	Prof. Claudia Rohmoser
<b>Interactive Environment</b>	The content of the <i>Interactive Environment</i> teaching and learning area is the conception of media room staging, the development of prototypes and the visualisation of designs, generative design with computer code and algorithms, programming with visual programming environments, use of multimodal interaction possibilities, the concept development based on given topics or briefings, strategies of media communication in space, the development of ideas and cooperation in interdisciplinary teams, the technical and temporal planning of design projects, as well as the presentation and communication of ideas and results. Contemporary developments in media art, design and media technologies are examined and further developed with critical awareness.	Prof. Florian Kühnle

**2**  
**Photography and Visual Media**

<b>Documentary Photography</b>	The practical design subject of <i>Documentary Photography</i> is closely tied to the description of reality. It researches the living conditions of societies in anthropological, topographical, historical and cultural terms. Documentary photography has a nimbus of objectivity, but there is an inextricably contradictory ambivalence between the promise of authenticity and its subjective nature. The content of the subject is to qualify this contradiction and to apply it productively to the subject under consideration. The aim is to develop an individual and contemporary visual language in the "documentary style". Competencies such as project structuring, photographic forms of presentation and professionalisation practice are also included.	Prof. Roman Bezjak
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<b>Photojournalism</b>	In contrast to documentary photography, the subject area of <i>Photojournalism</i> is a narrative image concept; essential moments from reality are condensed into a few images. It is journalistically motivated and deals with people in their real life, taking social, cultural, political and economic issues as its themes. Reportage Photography is more often shaped by concepts such as testimony, empathy and partisanship than by objectivity. The aim of the course is to reflect on, question and apply these concepts and to develop a creative and photographic authorship. Competencies such as project structuring, photographic forms of presentation and professionalisation practice are also included.	Prof. Roman Bezjak
<b>Fine-art Photography</b>	The practical design subject of <i>Artistic Photography</i> encompasses the use of photography as a means of artistic expression. The aims of the course are the mastery of and reflections on visual design tools for the implementation of independent artistic conceptions. Competencies such as project structuring, photographic forms of presentation and professionalisation practice are also included.	Prof. Katharina Bosse
<b>Photography and Generative Image Systems / Image Processes</b>	The teaching area <i>Photography and Generative Image Systems</i> includes imparting cross-media forms of image creation in the artistic and practical area, especially considering current developments in technology, such as photogrammetry, 3-D scanning, CGI, AR. The photographic image serves as a starting point for further development with digital means, which is the focus of research and teaching, using virtual and analogue output and application methods. The Faculty of Design puts great emphasis on the conceptual strength of its design education. Therefore, the personality we are looking for should be able to present their individual artistic design activity, e.g. in the form of exhibitions, publications etc. A theory-based analysis of digital photographic visual media and their importance for society and media theory is another aspect of teaching and research.	TBD
<b>Photography and Visual Media</b>	The teaching and learning area <i>Photography and Visual Media</i> includes design and artistic tasks in the field of photography and moving images. The aim of the course is to develop an individual and contemporary visual language and the ability to create and present one's own work from the idea to the draft to the choice of medium. The content is based on an integrated theoretical, aesthetic, technical and cultural competence building. The aim is to deal with media-theoretical or related teaching content through appropriate cooperation.	Prof. Emanuel Raab

**3  
Communication Design**

<p><b>Communication Design</b></p>	<p>The practical design teaching and learning area of <i>Communication Design</i> includes the conception and design of solution strategies for complex tasks in the field of visual communication. The aim of the course is to enable students to develop, evaluate and implement a content and application-oriented design solution that is appropriate to the task on the basis of a differentiated communication and media concept. The content of the subject area covers research, interviews and surveys, problem analysis, writing an exposé/design concept, target definition, presentation techniques, poster design and advertising, cross-media design, branding, corporate identity, corporate design and corporate communication, sign systems and information design as well as orientation and exhibition space.</p>	<p>Prof. Dirk Fütterer</p>
<p><b>Editorial Design</b></p>	<p>The practical design teaching and learning area of <i>Editorial Design</i> includes the visual and verbal examination of independently researched content and original topics. The aim of the course is to enable students to work as a design and content (team) in an editorial context. The students are able to conceive, design, present, produce and publish media content and formats independently and in a team. Contents include research, media analysis, writing an exposé and own texts, proofreading and editing third-party content, developing an independent visual language, dealing with external visual material, art direction and image editing, font design, typography and layout; Interpretation, transformation and staging of texts and images; Conception and design of analogue and digital publications, knowledge and information design as well as type in space.</p>	<p>Prof. Dirk Fütterer</p>
<p><b>Drawing and Illustration</b></p>	<p>The practical design subject of <i>Drawing and Illustration</i> includes application-related illustration, free artistic drawing and the sketch as a fundamental design tool in the creative process. On the basis of changing course offers and seminar tasks, introductions and deepening opportunities in different areas of Drawing and Illustration such as book illustration, children's books, sequential drawing and picture narration, factual and technical illustration, documentary drawing as well as conceptual and experimental drawing are given and promoted. The students are enabled to invent their own and original visual worlds as well as to develop design skills in different representation techniques and styles, in the independent expression of drawing as a visual language and in the interrelation of image and text. In addition to drawing by hand, the subject area also includes the examination of colour, mixed techniques such as collage and montage, manual printing techniques, and further digital processing of images.</p>	<p>Prof. Nils Hoff</p>

<b>Communication Design / Corporate Design</b>	<p>The practical design teaching and learning area <i>Communication Design / Corporate Design</i> includes the conception of design systems as well as the creation of derived applications in analogue and digital media. The aim of the course is to enable students to recognize or create aesthetic and sensual contexts for their content, and to present them in a transmedia way.</p> <p>The content covers solution-oriented and interdisciplinary design strategies, research work and cooperation with clients from society, culture and business, cross-media advertising, brand development, social design, interactive design, exhibition conception and design, event design, and design and cultural management. Media and means of representation are integrated into the design process, depending on the topic and goal.</p> <p>This teaching and learning area requires mastery of the most important basics of visual communication, including text, illustration, photography, typography and layout as well as interactive design.</p>	Prof. Robert Paulmann
<b>Conceptual Design / Interaction Design</b>	<p>The practical design teaching and learning area <i>Conceptual Design / Interaction Design</i> includes the innovative design of analogue and digital media and spaces on a scientifically and artistically sound basis. The aim of the course is to enable students to recognize or create aesthetic and sensual contexts for their content, and to present them in a transmedia way. The content covers solution-oriented and interdisciplinary design strategies, research work and cooperation with clients from society, culture and business, cross-media advertising, brand development, social design, interactive design. Media and means of representation are integrated into the design process, depending on the topic and goal. This learning area requires knowledge of communication design on the level of a bachelor's degree.</p>	Prof. Patricia Stolz

#### 4 Fashion

<b>Collection Design</b>	<p>The practical design teaching and learning area <i>Collection Design</i> is intended to teach conceptual competence as a basis for the design of fashion collections.</p> <p>This includes learning to read and use images and to recognize the potential of visual culture as an inspiration for fashion. Based on personal questions and dealing with contemporary fashion discourse, students design collections. They learn the skills to translate conceptual thinking and relevant topics into appropriate styles, materials and processing. The sum of every design decision in this is an important element at the technical level.</p>	Prof. Philipp Rupp
<b>Photo Styling / Fashion Photography</b>	<p>The practical design teaching and learning area <i>Photo Styling/Fashion Photography</i> deals with the possibilities for the presentation of fashion in images. The students develop their own equipment and styling concepts for artistic and editorial photo series and implement them in practical collaboration with students of photography and media. The students are able to analyse fashionable visual languages and reflect on them for their own work. They can develop concepts for staging fashion in images and implement them in practice.</p>	Prof. Philipp Rupp, Prof. Emanuel Raab, Prof. Meiken Rau

<b>Fashion Design</b>	The practical design teaching and learning area <i>Fashion Design</i> is based on the students' artistic examination of clothing on a three-dimensional body. Dealing with the silhouette, shape and material forms the basis for the practical discourse and the differentiated handling of the covered body. The students are able to stage the body in the cultural context of fashion and can apply their design principles in practice.	Prof. Philipp Rupp Prof. Willemina Hoenderken
<b>Fashion Graphics</b>	The practical design teaching and learning area of <i>Fashion Graphics</i> conveys figurative drawing, portraits, styling drawing, illustration, layouts, analogue and digital drawing and presentation techniques, experimental exercises with different styles and sensual experience with different drawing materials. Students' existing style of expression is further consolidated. Communication with third parties is practised on the basis of practical projects or orders.	Prof. Willemina Hoenderken
<b>Model Design</b>	The practical design teaching and learning area <i>Model Design</i> addresses the importance of clothing in the context of culture, ethnicity and gender. Relevant topics for the design of fashion are developed and put into practice through personal research and discussions among the students. During the course, various techniques for designing clothing are tried out and implemented in experiments. The results of the practical examination are the subject of discussions and corrections.	Prof. Meiken Rau

## 5

### Cross-disciplinary teaching areas

<b>Space, the Plastic Arts and Objects</b>	The teaching and learning area <i>Space, the Plastic Arts and Objects</i> includes procedures, construction techniques and modelling of conventional and new materials. "Space" deals with aspects of geometric, sensual and virtual space. Space as orientation, location of bodies, place of presentation of our pictures as well as space for experimentation. The Plastic Arts, as a movement figure of various media, from the body (performance) to the technical sound, is studied and analysed. Objects are understood as carriers of personal information and as a cultural-historical relics of general contexts of meaning. The aim is to free things from their conventional meanings and backgrounds in favour of their materiality and neutral form, in order to enable the viewer to reposition themselves. An aim of the course is the rational combining, a shifting of individual elements, parameters (such as warmth, cold, weight, sharpness, fuzziness, density and directions) to produce an aesthetic added value with its own internal logic. The transferability of the methods used, in particular those of reduction, random operation and deconstruction, are at the centre of teaching.	Prof. Suse Wiegand
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<b>Staging Space and Video</b>	The practical design teaching and learning area <i>Staging Space and Video</i> includes the visualisation of current and historical art with media in space, the analysis and discussion of examples from the fields of video, media and film art as well as artistic spatial installation and the environment. Students' own works are developed and presented. The students are able to derive the beginnings of media art from artistic movements in the art of the 20th century. They know key representatives of video and media art in space and can take a stand in relation to current debates. In terms of design, the students are able to develop, research and work on their own topic on the basis of their own interests, including personal and/or social and/or artistic issues. They are able to give their own artistic concern an expression in poetic form, which can be exhibited and publicly presented as a completed work in an appropriate form. They can critically question and justify their work, as well as organise their way of working consciously and purposefully according to their own needs.	Prof. Anja Wiese
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**6  
Theory of Design**

<b>Theory of Design</b>	A fundamental theory of design deals with all manifestations of a world deliberately designed by humans. With regard to the four fields of study in the department, the focus is on the image values of the respective work results, which become the subject of cultural and social communication. What is particularly important for understanding our present is that the economic and social consequences of mechanisation and industrialisation through to the modern, computer-dominated high-tech society have led to a rapid change in living conditions for everyone. This change is examined using examples of cultural history, art history and postmodern design results and design theories as well as contemporary artistic and design phenomena. It will be questioned which design innovations have actually led to an improvement of individual and collective ways of living and with what success and how they lead to new traditions, which means specifically: The only quality of new things is that they teach us to understand and use old things in a new way. The design of material life goods influences their use and context of use, and this is what defines the importance of design. Design must be based on the use of researched, analysed and interpreted facts and symbols.	Prof. Dr. Andreas Beaugrand, Prof. Dr. Kirsten Wagner, Prof. Dr. Anna Zika
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