Module Manual

M. A. CDCS
Communication Design And Creative Strategies

All **comprehensive electives** of HMKW's Master programs are specified in the document

- `master-module-manual_comprehensive-modules.pdf`

This Module Manual comprises of module sheets of all **course specific** modules of the Master's program CDCS.

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4.2 Programme learning outcomes

The consecutive study program ‘M. A. Communication Design and Creative Strategies (CDCS)’ of MU imparts competences on level 7 (Master's studies) of the German Qualification Framework (Deutscher Qualifikationsrahmen, DQR, which is equivalent to the European Qualification Framework, EQR).

Graduates of the program work in design studios, advertising agencies, in-house design departments of larger companies, in the publishing industry, in print and online media companies or start-ups or as freelancers. Likewise, they can offer design services as self-employed. They collaborate with experts such as project managers, art directors, programmers and printers.

They contribute to all stages in a typical design process: briefing/rebriefing, ideation, projection, conception, (draft) design, presentation, test/evaluation and implementation (cf. learning goals of the B.A. Graphic Design and Visual Communication). In these stages, they are either the responsible designer or are (partly) in control of the collaborative work process.

The target media or complex systems of different intermeshed media may be printed, digital and/or interactive or animated. They decide independently on the use of these media or in collaboration with experts, especially from marketing. Graduates have an awareness of the history of visual communication, of its intercultural challenges, and of contemporary trends, which they bring to the fore in teams to create innovative design solutions.

Graduates are able to unite individual design solutions to (visual) systems that unfold within integrated communication strategies. These strategies also include the planning, controlling and monitoring of design processes, tangible and human resources, in collaboration with their clients.

Note on the recommended literature

The literature references listed on the following pages are intended as recommendations for the instructors and students, not as catalogs that must be mastered completely. Rather, within the framework of freedom of research and teaching, the lecturers suggest a specific literature selection in each case, extracted from these lists or from other resources.

Module: **CCT Critical and Creative Thinking**

Design-related knowledge cultures and social discourse, design as a critical practice, creative methods and tools

Media University of Applied Sciences

Author: Steffen Leuschner, Jan-Henning Raff

Update: 2024-04-03

Prototypical allocation of the module

Year 1						Year 2							Total		
1. term			**2.** term			**3.** term			**4.** term				**4** terms		
WHT	CP	WL	WHT	CP	WL	WHT	CP	WL	WHT	CP	WL	⇒	WHT	CP	WL
3	5	150											**3**	**5**	**150**

Workload	150	hrs.		**Frequency**		**Notes**
= Contact hours:	36	hrs.	= 48 units (= 16 weeks * 3 WHT)	each term:		longer gaps are possible
+ Self-Learning:	114	hrs.		each year:	x	

Learning and Teaching		**Notes**
• Lecture	x	
• Seminar	x	
• Practice		
• Self-Learning		

Language	x	German	x	English		other:			
Examination		term exam	x	paper/project		presentation		oral exam		portfolio exam

Requirements for participation

methodological: --

subject-specific: --

Compatibility/Usability

Connection with other modules: --

Applicability in other programs: --

Description

Thinking and acting are closely linked in design processes because design is a reflexive practice: analysis, design and evaluation follow one another in several design cycles, leading to – provisional – end results and thus generating applied knowledge. Under the name ‘design thinking’, this interplay between reflection and practice has become a universal pattern for the development of innovative products and services.

In addition, reflexive action patterns typical of design processes are used for design tasks in the social and political sphere. The demands on design have thus increased immensely and at the same time become more abstract, as design now presents itself as a changing practice per se.

Based on this expanded design concept, this module teaches, develops and tests methods, tools and techniques that enable a reflexive-critical approach and the ability to question one's own creative actions and output and thereby develop them further.

The basic themes of the module are current socio-economic challenges, which are researched and discussed in the module and whose design aspects are revealed and addressed.

In addition, writing is explored as a tool to formulate and frame design problems and ideas (for example, through the use of techniques such as brainwriting).

The results will be summarized in a designed publication.

Content

Nr.	Field	Subjects	Learning Outcomes
1.	Foundations	Knowledge Cultures in Design Contributions of the Humanities and Social Sciences to Design Issues Design theory and research	Consolidating and expanding theoretical self-understanding in design theoretical reflection skills and strengthen the ability to connect with current research approaches and results
2.	Critical Thinking	Currently discussed social issues and their relation to design Design as a critical practice, taking into account socio-economic factors, with regard to fields such as service or speculative design (Critical Design)	The ability to independently analyze socially critical design trends and to leverage relevant, interdisciplinary resources Develop the ability to use design skills to visualize futures and make complex issues tangible Be able to practice critical reflection on the role of the designer in shaping the society of today and the future
3.	Creative Thinking	Creative methods and tools for knowledge production Research through Design, Research through Art Methods for the targeted collection, selection and evaluation of data and information documentation of design processes	Strengthen the ability to develop creative, innovative approaches to complex design processes and to structure, organize, moderate, present and adequately document them for team colleagues and customers in a goal-oriented manner

Literature

Nr.	Authors	Title	Editor	*Remark*
1.	Armstrong, H. (ed.)	Graphic Design Theory: Readings from the Field	Princeton Architectural Press (New York 2009)	
2.	Blechinger, G.; Milev, Y. (ed.)	Emergency Design: Design Strategies in the Workfield of Crisis	Springer (New York 2008)	
3.	Borries, Friedrich von et al.	Glossary of Interventions: Approaches to an Overused but Underdefined Term	Merve (Berlin 2012)	
4.	DiSalvo, Carl	Adversarial Design	MIT Press (Cambridge 2012)	
5.	Dunne, A., Raby, F.	Speculative Everything: Design, Fiction, and Social Dreaming	MIT Press (Cambridge 2009)	
6.	Edelmann, KT; Terstiege, G.	Thinking about Design: A Reader for Designers and Architects	Birkhäuser (Basel 2010)	
7.	Florida, R.	Flight of the Creative Class	HarperCollins (New York 2005)	
8.	Fry, Tony	Design as Politics	Mountain	
9.	McCarthy, Steven	The Designer as ...: Author, Producer, Activist, Entrepreneur, Curator, and Collaborator: New Models for Communicating	BIS (Amsterdam 2013)	
10.	Pfeffer, Florian	The new role of design in a changing world: strategies, tools, business models	Schmidt (Mainz 2014)	
11.	Reckwitz, Andreas	The Invention of Creativity: On the Process of Social - Aestheticization	Suhrkamp (Ffm 2012)	
12.	Sherdoff, Nathan	Design is the Problem	Rosenfeld Media (New York 2009)	
13.	Triggs, Teal; Atzmon, Leslie (eds.)	The Graphic Design Reader	Bloomsbury Academic	
14.	Mazé, R.	Politics of designing visions of the future.	Journal of Futures Studies, 23(3), 23-38 (2019)	

Module: **DR Design and Research**

Empirical research, research design, design research models, research through design

Author: Jan-Henning Raff

Update: 2025-01-28

Media University of Applied Sciences

Prototypical allocation of the module

Year 1						Year 2							Total		
1. term			2. term			3. term			4. term				4 terms		
WHT	CP	WL	WHT	CP	WL	WHT	CP	WL	WHT	CP	WL	⇒	WHT	CP	WL
4	5	150											**4**	**5**	**150**

Workload	150 hrs.		**Frequency**		**Notes**
= Contact hours:	48 hrs.	= 36 units (= 16 weeks * 4 WHT)	each term:		longer gaps are possible
+ Self-Learning:	102 hrs.		each year:	x	

Learning and Teaching		**Notes**
• Lecture	x	main methods and didactical instruments: introductory lectures and practical exercises
• Seminar	x	planning, realization and interpretation of the results of design oriented empirical social
• Practice	x	research projects
• Self-Learning		

Language [x] German [x] English [ ] other:

Examination [ ] term exam [x] paper/project [ ] presentation [ ] oral exam [ ] portfolio exam

Requirements for participation

methodological: --

subject-specific: --

Compatibility/Usability

Connection with other modules: --

Applicability in other programs: --

Description

The module provides an overview of research styles and methods from different disciplines and how they can be used productively in design practice and design research. The research area ranges from ‘research on design’ as applied research into design processes to ‘research through design’ as research through design, i.e. the generation of knowledge through design practice.

Students are enabled to select appropriate research methods for research questions. A particular focus is on the analysis of visual artifacts, from their preattentive perception to their role in everyday practice. Attention is also paid to the visual discussion and presentation of results and the visual nature of research.

Content

Nr.	Field	Subjects	Learning outcomes
1.	Fundamentals of design research	History of design research The relationship to other disciplines and sciences Objectives of basic and applied research in design	Classify current research efforts in a historical perspective Be able to independently receive and analyze results of current design research Be able to actively participate in the scientific design discourse Recognize and appreciate the importance of design research and science in practice

Nr.	Field	Subjects	Learning outcomes
2.	Research styles	Qualitative and quantitative research methods Research for Design, Research about Design, Research through Design Quality criteria	Deepen knowledge of various research models in design Be able to evaluate design research methods and results on the basis of scientifically sound quality criteria Be able to communicate advanced knowledge about research perspectives in the design context to others
3.	Specific methods	Data collection: visual analysis, interviews, questionnaires, observation, experiment, action research Data preparation, (visual) data analysis	Be able to select, apply and evaluate project-specific scientific methods Be able to secure and control the design process through the appropriate application of analytical and empirical methods

Literature

Nr.	Author(s)	Title	Editor	Note
1.	Button, Graham	The Ethnographic Tradition and Design. Design Studies, 21(4), S. 319-332	Elsevier (2000)	
2.	Corbin, Juliet; Strauss, Anselm	Basics of Qualitative Research: Techniques and Procedures for Developing Grounded Theory	Sage (Los Angeles 2008)	
3.	Flick, Uwe; Kardoff, Ernst von; Steinke, Ines	Qualitative Forschung: Ein Handbuch	Rowohlt (Reinbek 2009)	
4.	Faulstich, Werner	Bildanalysen: Gemälde, Fotos, Werbebilder	Wissenschaftler-Verlag (Bardowick 2010)	
5.	Findeli, Alain	Die Projektgeleitete Forschung. In: Erstes Design Forschungssymposium. S. 40-52	(2004)	
6.	Frayling, Christopher	Research in Art and Design. Royal College of Art Research Paper, (1)	(1993)	
7.	Friedman, Ken	Research into, by and for Design. Journal of Visual Art Practice, 7(2), S. 153-160	(2008)	
8.	Gaver, Bill; Dunne, Tony; Pacenti, Elena	Design: Cultural Probes. Interactions, 6(1), S. 21-29	(1999)	
9.	Gray, Carole; Malins, Julian	Visualizing Research: A Guide To The Research Process In Art And Design	Ashgate (2004)	
10.	Kress, Gunther van Leeuwen, Theo	Reading Images. The Grammar of Visual Design	Taylor & Francis (2006)	
11.	Martin, Bella; Hanington, Bruce	Universal Methods of Design: 100 Ways to Research Complex Problems, Develop Innovative Ideas, and Design Effective Solutions	Rockport Publishers (2012)	
12.	Petersen, Thomas; Schwender, Clemens	Die Entschlüsselung der Bilder: Methoden zur Erforschung Visueller Kommunikation. Ein Handbuch	Halem (Köln 2011)	
13.	Crow, David	Visible Signs: An Introduction to Semiotics	AVA Publishing	
14.	Bateman, Jon	Text and Image: A Critical Introduction to the Visual-Verbal Divide	Routledge	
15.	Skaggs, Steven	FireSigns. A Semiotic Theory for Graphic Design	MIT Press	
16.	Muratovski, Gjoko	Research for Designers: A Guide to Methods and Practice	SAGE	
17.	Raff, Jan-Henning	Methoden für eine visuelle Analyse von Grafikdesign. In S. Foraita, B. Herlo, & A. Vogelsang (Eds.), *Matters of Communication – Formen und Materialitäten gestalteter Kommunikation* (pp. 104–114).	transcript	
18.	Raff, Jan-Henning; Löwe, Sebastian	Visuelles visuell analysieren. Zur Problematik der Analyse von Visuellem (nicht nur) in der Designausbildung. In B. S. Bauer & D. Hensel (Eds.), *Designlernen. Diskurs, Praxis und Innovation in der Designlehre*.	Kopaed	

Module: **CM Career Management**

Starting a career in the creative industries

Media University of Applied Sciences

Author: Sebastian Kraus

Update: 2024-03-04

Prototypical allocation of the module

Year 1						Year 2							Total		
1. term			**2.** term			**3.** term			**4.** term				**4** terms		
WHT	CP	WL	WHT	CP	WL	WHT	CP	WL	WHT	CP	WL	⇒	WHT	CP	WL
			2	5	150								**2**	**5**	**150**

Workload	150 hrs.		**Frequency**		**Notes**
= Contact hours:	24 hrs.	= 32 units (= 16 weeks * 2 WHT)	each term:		longer gaps are possible
+ Self-Learning:	126 hrs.		each year:	x	

Learning and Teaching		**Notes**
• Lecture	x	
• Seminar	x	
• Practice		
• Self-Learning		

Language	x	German	x	English		other:			
Examination		term exam		paper/project		presentation	x	oral exam	portfolio exam

Requirements for participation

methodological: --

subject-specific: --

Compatibility/Usability

Connection with other modules: --

Applicability in other programs: --

Description

Career management is a process that aims to align a person's individual skills, interests and goals with the requirements of the job market. The focus is on the realities of the creative industries. This includes the conscious planning and development of a professional career, as well as the implementation of strategies for achieving short, medium and long-term professional goals.

As a first step, the module trains the ability of self-reflection. Recognizing and understanding your own strengths, weaknesses, values, interests and goals. This includes a critical examination and assessment of your own skills, qualifications and motivations. Based on this, the Career Management module enables you to define your individual goals in a structured process and outline the steps and measures required to achieve your set goals.

In the course of a labor market analysis, trends, conditions, requirements and opportunities within the labor market for creative professions and industries are systematically examined. This includes a variety of aspects, such as considering different career paths, whether in permanent employment or self-employment. Various aspects are analyzed, including employment trends, current and future job profiles, qualification requirements, remuneration structures, work areas, working conditions, etc.

In practical exercises, students explore possible ways of presenting themselves and learn to present their skills and experience and offer their services in a creative way. Key aspects of self-presentation are the own portfolio, the demonstration of the own design process, and learning communication skills in order to communicate ideas, concepts and visions clearly and convincingly.

Content

Nr.	Field	Subjects	Learning Outcomes
1.	Career management	Identifying strengths, weaknesses, motivations and values Clarifying short-, medium- and long-term professional goals	Developing self-reflection skills to consciously deal with your own thoughts, feelings, actions and experiences Gain confidence in making decisions about personal and professional development
2.	Labor market analysis	Systematic examination of different career paths in the creative industries Current and future career profiles in the creative industries, taking into account different aspects, from the perspective of both self-employed and employed activities	Expand knowledge of relevant data, structures and trends in design-related occupational fields Be able to independently research, develop and evaluate new resources for acquiring career-relevant knowledge Be able to empirically substantiate decision-making and planning processes for professional and personal development
3.	Self presentation	Demonstration of the personal design process and your own portfolio Techniques for the efficient communication of ideas, concepts and visions	Increase confidence in your own potential and self-awareness Expand and optimize communication and presentation skills

Literature

Nr.	Authors	Title	Editor	*Remark*
1.	Daniel H. Pink	Drive: The Surprising Truth About What Motivates Us	Penguin Publishing Group	1594484805
2.	Bill Burnett, Dave Evans	Designing Your Life: How to Build a Well-Lived, Joyful Life	Knopf	9781101875322
3.	Ben Casnocha, Reid Hoffman	The Start-up of You: Adapt to the Future, Invest in Yourself, and Transform Your Career	Random House Business	184794079X
4.	David Kelley, Tom Kelley	Creative Confidence: Unleashing the Creative Potential within Us All	HarperCollins	0008139385
5.	Austin Kleon	Show Your Work!: 10 Ways To Share Your Creativity And Get Discovered	Workman Publishing Company	076117897X
6.	Frank Berzbach	Die Kunst, ein kreatives Leben zu führen: oder Anregung zu Achtsamkeit	Verlag Hermann Schmidt	3874398293
7.	Vera F. Birkenbihl	Der persönliche Erfolg: Stärken und Talente entdecken und gezielt einsetzen	mvg Verlag	3868829237
8.	Chris Anderson	TED Talks: The Official TED Guide to Public Speaking	Brilliance Audio	B01DTHDG7Y

Module: **HCD Human Centered Design**

Cross-media and application-oriented design projects: concept, production, presentation

Author: Jan-Henning Raff

Update: 2025-01-30

Prototypical allocation of the module

Year 1						Year 2							Total		
1. term			**2.** term			**3.** term			**4.** term				**4** terms		
WHT	CP	WL	WHT	CP	WL	WHT	CP	WL	WHT	CP	WL	⇒	WHT	CP	WL
			4	5	150								**4**	**5**	**150**

Workload	150 hrs.		**Frequency**		**Notes**
= Contact hours:	48 hrs.	= 48 units (= 16 weeks * 4 WHT)	each term:		longer gaps are possible
+ Self-Learning:	102 hrs.		each year:	x	

Learning and Teaching		**Notes**
• Lecture	x	practical, activity-oriented: planning, realization and analysis of projects,
• Seminar	x	working in changing teams, constellations, environments
• Practice	x	
• Self-Learning		

Language [x] German [x] English [ ] other:

Examination [ ] term exam [ ] paper/project [ ] presentation [ ] oral exam [x] portfolio exam

Requirements for participation

methodological: --

subject-specific: --

Compatibility/Usability

Connection with other modules: --

Applicability in other programs: --

Description

The 'Human Centered Design' module focuses on people as the center of conceptual and creative action.

The aim is to develop a deep understanding of different user groups and their respective skills, needs and goals. It focuses on activities and experiences rather than products. Human Centeredness is therefore not limited to interactive design but extends to all types of communication design and service design.

The aim of the module is to translate strategies and concepts, technical innovations and social influences into sustainable and future-oriented multi- and cross-channel user experiences, taking social interrelationships and interdependencies into account.

The module draws on insights from psychology and sociology. It adopts proven research methods from "user-centered design" that revolve around interviews and observation. This research, which often drives the design process in an evaluative way, is carried out at every stage of the design process.

In addition, approaches of *Humanity* Centered Design and *Planet* Centered Design are discussed and, if necessary, tested.

Content

Nr.	Field	Subjects	Learning Outcomes
1.	Concepts, approaches, methods of Human Centered Design	Definition of user groups Interviews, observation and analysis Definition of goals for different user groups Evaluation of design solutions	Understand the change of perspective from design to its use and be able to apply it independently Learning to listen to the user Be able to analyse different user typologies and user groups and their different requirements and goals Be able to evaluate the suitability of design drafts and implementations for different user groups
2.	Aspects and levels of engagement	motivational principles Storytelling, Content and Context system architectures	Attract and maintain the attention of design recipients and users Being able to teach these engagement-enhancing techniques to others
3.	Production and prototyping	development of targeted design concepts prototyping and testing	Independently develop concepts for the targeted production of functional designs Master prototyping and testing production techniques and be able to apply them independently in a goal-oriented manner Apply human-centeredness approaches to all genres of visual communication.

Literature

Nr.	Authors	Title	Editor	*Remark*
1.	Anderson, S.	Seductive Interaction Design: Creating Playful, Fun and Effective User Experiences	New Riders (2011)	
2.	Greenberg, S., Carpendale, S., Marquardt, N., Buxton, B.	Sketching User Experiences: The Workbook	Morgan Kaufmann	
3.	Walter, A.	Designing for Emotion	A Book Apart	
4.	Levin, M.	Designing Multi-Device Experiences	O'Reilly	
5.	Ginsburg, S.	Designing the iPhone User Experience	Wowebook.com	
6.	Johnson, J.	Designing With the Mind in Mind – Simple Guide to Understanding User Interface Design Rules	Morgan Kaufmann	
7.	Zichermann, G.	Gamification by Design. Implementing Game Mechanics in Web and Mobile Apps	O'Reilly	
8.	Rosenfeld, Louis	Information Architecture for the World Wide Web – Designing Large-Scale Web Sites	O'Reilly	
9.	Young, I.	Mental Models	Rosenfeld Media	
10.	Weinschenk, S.	Neuro Web Design – What Makes Them Click	New Riders	
11.	Warfel, T.	Prototyping – A Practitioner's Guide	Rosenfeld Media	
12.	Anderson, S.	Seductive Interaction Design. Creating Playful, Fun, and Effective User Experiences	New Riders	
13.	Buxton, B.	Sketching User Experiences. Getting the Design Right and the Right Design	Morgan Kaufmann	
14.	Quesenbery, W.	Storytelling for User Experience. Crafting Stories for Better Design	Rosenfeld Media	
15.	Rubin, J.; Chisnell, D.	Handbook of Usability Testing. How to Plan, Design, and Conduct Effective Tests	Wiley (1008)	
16.	Sarodnick, Florian; Brau, Henning	Methoden der Usability-Evaluation	Hans Huber (Bern 2011)	
17.	Raff, Jan-Henning	Theories to Understand Graphic Design in Use: The Example of Posters. In T. Triggs & L. Atzmon (Eds.), The Graphic Design Reader (pp. 449-456)	Bloomsbury Academic (2019)	
18.	Spencer D.	Card Sorting	Rosenfeld Media (2008)	

Nr.	Authors	Title	Editor	*Remark*
19.	Schneider, J., & Stickdorn, M.	This is Service Design Thinking: Basics - Tools - Cases	Amsterdam: BIS Publishers (2013)	
20.	Norman, D	Design for a better world: Meaningful, sustainable, humanity centered.	MIT Press (2023)	

Module: **CDP Creative Design Processes**

Holistic design concepts, professional knowledge, project management, project communication and presentation

Author: Jan-Henning Raff

Update: 2024-04-05

Media University of Applied Sciences

Prototypical allocation of the module

Year 1						Year 2							Total		
1. term			2. term			3. term			4. term				4 terms		
WHT	CP	WL	WHT	CP	WL	WHT	CP	WL	WHT	CP	WL	⇒	WHT	CP	WL
4	5	150											**4**	**5**	**150**

Workload	150 hrs.		**Frequency**		**Notes**
= Contact hours:	48 hrs.	= 64 units (= 16 weeks * 4 WHT)	each term:		longer gaps are possible
+ Self-Learning:	102 hrs.		each year:	x	

Learning and Teaching		**Notes**
• Lecture	x	
• Seminar	x	
• Practice	x	
• Self-Learning		

Language [x] German [x] English [ ] other:

Examination [ ] term exam [ ] paper/project [ ] presentation [ ] oral exam [x] portfolio exam

Requirements for participation

methodological: --

subject-specific: --

Compatibility/Usability

Connection with other modules: --

Applicability in other programs: --

Description

Creative design solutions rarely arise from spontaneous ideas, but rather from intensive and careful analysis of concrete requirements and challenges. To this end, the module enables the application and modification of methods, techniques and tools from current design research.

Different concepts and models of visual communication are brought together, the boundaries between analogue and digital become permeable or blurred. The result is different product or service designs.

Students explore different design methods while carrying out an individual or collaborative project. While working through the research, ideation, prototyping and testing phases, students are introduced to methods and tools that help structure and better understand the creative design process. The basics of project management are taught and tested.

Content

Nr.	Field	Subjects	Learning Outcomes
1.	Theoretical basis	Structuring unstructured areas of interest Dealing with external knowledge Formulate briefings independently Analysis of environment, context, users	Problems and expectations even on the basis of vague descriptions and uncertain and incomplete knowledge Be able to carry out preparatory investigations of usage contexts Being able to use cross-media resources, techniques and tools in a project-oriented manner

Nr.	Field	Subjects	Learning Outcomes
		Research and analysis of cross-media techniques and tools	
2.	Thinking in Design Processes	Design problems as “wicked problems” Different design process models	Theoretical understanding and practical skills to structure, organize and moderate complex design processes Development and deepening of methodological and creative skills Definition of suitable goals, measures and solution strategies
3.	Project Manage-ment	Introduction to Project Management for Visual Communication	Understanding and operationally controlling complex design processes Be able to organize the development process efficiently Integrate into project teams and be able to lead teams your-self

Literature

Nr.	Author(s)	Title	Editor	Note
1.	Baars, Jan-Erik	Leading Design: Design strategisch einsetzen: Wie Unter-nehmen das volle Potenzial entfalten!	Vahlen (2018)	
2.	Bennett A.	Theory and Research in Graphic Design	Princeton Architec-tural Press (2006)	
3.	Brauer, Gernot	Erfolgsfaktor Design-Management	Birkhäuser (2007)	
4.	Brooks, F. P.	Erfolgreiches Design: Essays über universelle Designpro-zesse mit Beispielen aus IT und Software-Entwicklung	mitp (2011)	
5.	Chen, E.	101 Design Ingredients to Solve Big Tech Problems. The Pragmatic Bookshelf	(2013)	
6.	Cooper, A.	The Inmates Are Running the Asylum: Why High-Tech Products Drive Us Crazy and How to Restore the Sanity	Sams Publishing (1999)	
7.	Griffin, Morrison	The Creative Process Illustrated: (How Advertising's Big Ideas Are Born)	North Light Books (2011)	
8.	Kissane, E.	The Elements of Content Strategy	A Book Apart (2011)	
9.	Sommerlatte, Tom (Hrsg.)	Praxis des Designmanagements	Symposion (2009)	

Module: **DT Design Thinking**

The design process as a universal template for product/service development

Media University of Applied Sciences

Author: Jan-Henning Raff

Update: 2024-04-05

Prototypical allocation of the module

Year 1						Year 2						Total		
1. term			**2.** term			**3.** term			**4.** term			**4** terms		
WHT	CP	WL	WHT	CP	WL	WHT	CP	WL	WHT	CP	WL	WHT	CP	WL
			4	5	150							**4**	**5**	**150**

⇒

Workload	150	hrs.	**Frequency**	**Notes**
= Contact hours:	48	hrs. = 64 units (= 16 weeks * 4 WHT)	each term: [ ]	longer gaps are possible
+ Self-Learning:	102	hrs.	each year: [x]	

Learning and Teaching		**Notes**
• Lecture	[x]	
• Seminar	[x]	
• Practice	[x]	
• Self-Learning	[ ]	

Language [x] German [x] English [ ] other:

Examination [ ] term exam [ ] paper/project [x] presentation [ ] oral exam [ ] portfolio exam

Requirements for participation

methodological: --

subject-specific: --

Compatibility/Usability

Connection with other modules: --

Applicability in other programs: --

Description

Design Thinking offers a structured set of methods to approach any complex problem as a design problem. Several phases of the process are examined using different approaches and tools. The goal is to go beyond visual communication and participate in a design process that leads to complex products and/or services.

A focus is also placed on the theoretical background of the various approaches. By alternating lectures and seminars with practical exercises, students gain in-depth knowledge of design thinking and other holistic design approaches.

Design Thinking involves a variety of research methods that are used in the form of case studies. Since the results are often very numerous, special attention is paid to the proper documentation of the design and research process.

Content

Nr.	Field	Subjects	Learning Outcomes
1.	Design processes and product development	Product development: How products are created The role of design	Know, understand and critically reflect on traditional methods of product development Be able to independently develop and open up the innovation potential of the creative production process in terms of its short-term problem-solving and long-term strategic significance

Nr.	Field	Subjects	Learning Outcomes
2.	The Design Thinking Process	Reformulating complex problems as design problems The phases of the process Collaboration with stakeholders Evaluation and documentation of the process	Know the structures, phases and techniques of the design thinking process and be able to apply them independently to new problems, including those outside the field of design in the narrower sense Organize production processes based on the principle of design thinking, including interdisciplinary processes Be able to manage and lead design thinking projects Develop the ability to lead and moderate interdisciplinary workshops.

Literature

Nr.	Author(s)	Title	Editor	Note
1.	Michael Lewrick, Patrick Link, Larry Leifer	The Design Thinking Playbook: Mindful Digital Transformation of Teams, Products, Services, Businesses and Ecosystems	Wiley	
2.	Lewrick, M., Link, P., & Leifer, L.	The design thinking toolbox: a guide to mastering the most popular and valuable innovation methods	Hoboken, New Jersey: John Wiley & Sons, Inc. (2020)	
3.	Wolfgang Jonas	Schwindelgefühle – Design Thinking als General Problem Solver? EKLAT Symposium zur Entwurfswissenschaft, TU Berlin, 6. Mai 2011	Online PDF	
4.	Hasso Plattner, Christoph Meinel, Ulrich Weinberg	Design-Thinking. Innovation lernen – Ideenwelten öffnen.	mi-Wirtschaftsbuch – FinanzBuch Verlag, München	
5.	Plattner, H., Meinel, C., & Leifer, L.	Design Thinking Research	Heidelberg: Springer	
6.	Brown, T., & Kātz, B.	Change by design: How design thinking transforms organizations and inspires innovation	New York: Harper Collins Publishers (2009)	
7.	Cross, N.	Design Thinking: Understanding How Designers Think and Work	London, New York: Bloomsbury visual arts (2011)	
8.	Manzini, E.	Design, When Everybody Designs An Introduction to Design for Social Innovation	The MIT Press (2015)	
9.	Kelley, D. & Kelley, T.	Creative confidence: unleashing the creative potential within us all.	New York: Crown Business (2013)	
10.	Cross, N.	Design thinking: What just happened?	Design Studies 86, Published by Elsevier Ltd. (2023)	

Module: **VC Visual Communication**

Multimodal combination of images, graphics and language for clear and concise communication

Author: Andine Müller, Jan-Henning Raff

Update: 2024-04-05

Media University of Applied Sciences

Prototypical allocation of the module

Year 1						Year 2							Total		
1. term			2. term			3. term			4. term				4 terms		
WHT	CP	WL	WHT	CP	WL	WHT	CP	WL	WHT	CP	WL	⇒	WHT	CP	WL
4	5	150											**4**	**5**	**150**

Workload	150 hrs.		**Frequency**		**Notes**
= Contact hours:	48 hrs.	= 36 units (= 16 weeks * 4 WHT)	each term:		longer gaps are possible
+ Self-Learning:	102 hrs.		each year:	x	

Learning and Teaching		**Notes**
• Lecture	x	
• Seminar	x	
• Practice	x	
• Self-Learning		

Language [x] German [x] English [ ] other:

Examination [ ] term exam [ ] paper/project [ ] presentation [ ] oral exam [x] portfolio exam

Requirements for participation

methodological: --

subject-specific: --

Compatibility/Usability

Connection with other modules: --

Applicability in other programs: --

Description

This module examines, tests and produces possibilities, techniques and strategies of systemic, target group - oriented multi-modal communication. It enables the implementation of appropriate communication measures and the evaluation of the results and promotes critical reflection. The module focuses not only on classic topics such as advertising or propaganda, but also on new forms of communication initiated by design.

Students explore the connection between image and text and their context on their media. They deepen their knowledge of typography and layout in general as a basis for visual communication. Training in developing clear messages is an important prerequisite for developing persona-based campaigns.

As part of specific communication design assignments, students conduct case study-style research by systematically creating design variants that are examined, tested and discussed.

Content

Nr.	Field	Subjects	Learning Outcomes
1.	Basics	Image and text: semiotics, visual rhetoric, imagery and visual language	Deepen and expand knowledge and skills in designing targeted communication with images and text, with a focus on typography and layout Create, critically reflect on and present semiotic case studies

Nr.	Field	Subjects	Learning Outcomes
			Design, test and analyze solutions to design problems and discuss them in teams and with different stakeholders
2.	Multimedia communi-cation	Distribution formats: media and channels, campaigns	Creation of complex media arrangements with desired effect Selection and use of suitable media and channels, planning cam-paigns Design effective visual-communicative campaigns and be able to control and manage their implementation

Literature

Nr.	Author(s)	Title	Editor	Note
1.	Frascara, J.	Designing Effective Communications: Creating Contexts for Clarity and Meaning	Allworth Press (New York 2006)	
2.	Gerber, A., Lutz, A.	Influences: A Lexicon of Contemporary Graphic De-sign	Gestalten (Berlin 2006)	
3.	Hill, C.A. & Helmers, M.	Defining Visual Rhetorics,	Lawence Erlbaum (Mah-wah 2008)	
4.	Lupton, E.	Graphic DesignThinking: Beyond Brainstorming	Princeton Architectural Press (Princeton 2012)	
5.	McCloud, S.	Comics richtig lesen	Carlsen (2001)	
6.	la Pompe, J.	100 Visual Ideas, 1000 Great Ads	Gestalten (Berlin 2012)	
7.	Sachs-Hom-bach, K. (Ed.)	Bildtheorien: Anthropologische und kulturelle Grundlagen des Visualistic Turn	Suhrkamp (Ffm 2009)	
8.	Frost, C.	Designing for newspapers and magazines	Routledge (London and New York 2012)	
9.	Filek, J.	Read/ability – Typografie und Lesbarkeit	Niggli Verlag (Sulgen 2013)	

Module: **SC Strategic Communication**

Future-oriented marketing and advertising strategies, identity-based communication processes

Author: Andine Müller, Jan-Henning Raff

Update: 2024-04-05

Prototypical allocation of the module

Year 1						Year 2							Total		
1. term			**2.** term			**3.** term			**4.** term				**4** terms		
WHT	CP	WL	WHT	CP	WL	WHT	CP	WL	WHT	CP	WL	⇒	WHT	CP	WL
4	5	150											**4**	**5**	**150**

Workload	150 hrs.		**Frequency**		**Notes**
= Contact hours:	48 hrs.	= 36 units (= 16 weeks * 4 WHT)	each term:		longer gaps are possible
+ Self-Learning:	102 hrs.		each year:	x	

Learning and Teaching		**Notes**
• Lecture	x	
• Seminar	x	
• Practice	x	
• Self-Learning		

Language [x] German [x] English [ ] other:

Examination [ ] term exam [ ] paper/project [ ] presentation [ ] oral exam [x] portfolio exam

Requirements for participation

methodological: --

subject-specific: --

Compatibility/Usability

Connection with other modules: This module is a prerequisite for *Brand Strategy*.

Applicability in other programs: --

Description

Like the “Visual Communication” module, this module deals with strategic, target group-oriented multimodal communication, but the focus is on methods of targeted communication and their practical implementation . As part of communication policy, various forms of communication design are discussed.

Communication design is understood to mean the implementation of a strategic communication plan that is part of a brand concept that conveys the corporate identity of a company to the outside world. Building on this, the "production" part tests the practical implementation with different media and channels in order to gain a comprehensive understanding of professional and contemporary communication policy of strategic relevance.

Content

Nr.	Field	Subjects	Learning Outcomes
1.	Methods of targeted communication	Advertising formats Identity through design: Corporate identity as part of communication policy	Expand your knowledge of different advertising forms and techniques and be able to apply this knowledge in exemplary scenarios Analyse corporate designs as an integral part of a corporate identity and develop them independently from a strategic perspective

Nr.	Field	Subjects	Learning Outcomes
2.	Identity formation through design	Market and impact research benchmarking, consumer needs and desires	Deepen and expand knowledge of the approaches and methods of market and impact research and be able to analyse their opportunities and limitations in a strategically relevant context
3.	Evaluation of campaigns	Media planning and production	Be able to create media plans taking into account factors such as costs, reach, target group accuracy, etc. Be able to realize production processes taking media plans into account Be able to independently analyse the impact of creative communication designs and campaigns with regard to the analysed consumer needs using science-based qualitative and quantitative methods

Literature

Nr.	Authors	Title	Editor	*Remark*
1.	Baetzgen, A.	Brand Content: Die Marke als Medienereignis	Schäffer-Poeschel (Stuttgart 2013)	
2.	Hartmann, F.	Medien und Kommunikation	Facultas (Wien 2008)	
3.	Klanten, R., Ehmann, S., Schulze, F. (Hgs.)	Visual Storytelling: Inspiring a New Visual Language	Gestalten (Berlin 2011)	
4.	Kroeber-Riel, W., Gröppel-Klein, A.	Konsumentenverhalten	Vahlen (München 2009)	
5.	Lury, Celia	Consumer Culture	Polity (Cambridge UK 2011)	
6.	Solomon, Michael R.	Consumer Behavior: Buying, Having, and Being	Pearson Education (2019)	
7.	Van der Velden, D., Kruk, V., Vishmidt, M.	Uncorporate Identity	Lars Müller (Baden 2010)	
8.	Wheeler, Alina	Designing Brand Identity: An Essential Guide for the Whole Branding Team	Wiley (2017)	

Module: **PE Persuasion and Engagement**

Advanced techniques and strategies for initiating behavior change

Author: Andine Müller, Jan-Henning Raff

Update: 2024-04-05

Prototypical allocation of the module

Year 1						Year 2						Total		
1. term			2. term			3. term			4. term			4 terms		
WHT	CP	WL	WHT	CP	WL	WHT	CP	WL	WHT	CP	WL	WHT	CP	WL
						4	5	150				**4**	**5**	**150**

⇒

Workload 150 hrs.
= Contact hours: 48 hrs. = 36 units (= 16 weeks * 4 WHT)
+ Self-Learning: 102 hrs.

Frequency
each term: [ ]
each year: [x]

Notes longer gaps are possible

Learning and Teaching **Notes**

- Lecture [x]
- Seminar [x]
- Practice [x]
- Self-Learning [ ]

Language [x] German [x] English [ ] other:

Examination [ ] term exam [ ] paper/project [x] presentation [ ] oral exam [ ] portfolio exam

Requirements for participation

methodological: --

subject-specific: --

Compatibility/Usability

Connection with other modules: --

Applicability in other programs: --

Description

This module extends and tests techniques and strategies for initiating change of (social) habits. This includes the control of target groups with inconspicuous material and social restrictions, esp. with regard to space and time, the motivation of target groups by playful offerings, and the engagement and participation with/through social organization. The choice of means extends the purely visual and puts it into a social and material context.

As the design output consists of (public) interventions, the research in this module follows an “action research” style. The effects of the design interventions will mainly be studied and evaluated with specifically tailored interviews and observations. Special care will also be given to the proper documentation of the interventions.

Content

Nr.	Field	Subjects	Learning Outcomes
1.	Theoretical foundation	Psychology of (social) habits Decision making Behavior in space (and time)	Acquire and deepen specific knowledge about social habits in general and especially with regard to design decisions Independently design, analyze and evaluate test scenarios for decision-making behavior regarding design drafts
2.	Targeted methods of behavior change	Change of habits through design: constraining, nudging, gamification	Be able to independently explore and contribute to the scientific discourse on possibilities for influencing behaviour

Nr.	Field	Subjects	Learning Outcomes
		Engagement by design: Organization and participation	Learn about ways to increase cooperation, collaboration, motivation and commitment through design and be able to apply them to managing project teams

Literature

Nr.	Authors	Title	Editor	*Remark*
1.	Alinsky, Saul	Anleitung zum Mächtigsein. Ausgewählte Schriften	Lamuv (Göttingen 1999)	
2.	Goffman, E.	Interaktion im öffentlichen Raum	Campus (Frankfurt am Main 2009)	
3.	Nodder, C.	Evil by Design. Interaction Design to Lead Us into Temptation	Wiley (2013)	
4.	Senatsverwaltung für Stadtentwicklung und Umwelt Berlin (Hrsg.)	Handbuch zur Partizipation	Kulturbuch-Verlag (Berlin 2011)	als Download erhältlich
5.	Thaler, R. H. & Sunstein, C. R.	Nudge: Wie man kluge Entscheidungen anstößt	Ullstein (Berlin 2010)	
6.	Wendel, Stephen	Designing for Behavior Change. Applying Psychology and Behavioral Economics	(O'Reilly 2014)	
7.	Lehrer, J.	How we decide	Houghton Mifflin (2009)	
8.	Lynch, Kevin	The image of the city	MIT Press	

Module: **BS Brand Strategy**

Systemic, sustainable and future-proof branding

Author: Markus Schröppel, Rasmus Giesel, Jan-Henning Raff

Update: 2025-01-30

Media University of Applied Sciences

Prototypical allocation of the module

Year 1						Year 2						Total		
1. term			**2.** term			**3.** term			**4.** term			**4** terms		
WHT	CP	WL	WHT	CP	WL	WHT	CP	WL	WHT	CP	WL	WHT	CP	WL
						4	5	150				**4**	**5**	**150**

⇒

Workload	150 hrs.		**Frequency**		**Notes**
= Contact hours:	48 hrs.	= 36 units (= 16 weeks * 4 WHT)	each term:		longer gaps are possible
+ Self-Learning:	102 hrs.		each year:	x	

Learning and Teaching		**Notes**
• Lecture	x	
• Seminar	x	
• Practice	x	
• Self-Learning		

Language [x] German [x] English [ ] other:

Examination [ ] term exam [ ] paper/project [x] presentation [ ] oral exam [ ] portfolio exam

Requirements for participation

methodological: --

subject-specific: --

Compatibility/Usability

Connection with other modules: *Strategic Communication* is a prerequisite for this module.

Applicability in other programs: --

Description

Brand Strategy offers a systematic approach to complex design systems and branding projects, incorporating change management and meta design (design for design). The module takes up the strategical threads woven in *Strategic Communication* for sustainable, future-proof branding.

Since design has been acknowledged as a facilitator/interface for a lot of business activities, any design appears as part of a whole. Thus, branding has to become strategic. By example of current cases, and with the help of theoretical frameworks, different branding strategies are explored. How to design within strategies will be asked and answered by practical experiments. Moving on, different methods will be employed to conceive a brand strategy. This may escalate into strategic design practices where change is the constant.

Content

Nr.	Field	Subjects	Learning Outcomes
1.	Foundations	Strategic brand models and brand architectures Typologies of target groups, target markets brand value and attribute models	In-depth knowledge of brand structure and ecosystems and a deep understanding of the complex development process of brand building

Nr.	Field	Subjects	Learning Outcomes
		Purpose-oriented brands, brand narratives and brand culture Naming, development of design assets Flexible design systems Brand books and design guidelines	Access scientific literature on the strategic use of design models and be able to apply the knowledge gained to complex problems Be able to develop, analyze and evaluate your own brand concepts
2.	Methods and tools	Brand audits, market analysis, target group analysis, brand workshop tools, positioning, value pyramid, creative re-briefings, naming tools	Be able to design and conduct brand workshops Advanced tools and procedures of designing and implementing brand strategies Mastering creative brand development Understanding markets and their dynamics Be able to react independently and flexibly to new problems

Literature

Nr.	Author(s)	Title	Editor	Note
1.	Aaker, D.	Aaker on Branding	Morgan James Publishing, (2014)	
2.	Aaker, D.	Creating Signature Stories	Morgan James Publishing, (2018)	
3.	Aaker, J.	Dimensions of Brand Personality	Sage (1997)	
4.	Johnson, M.	Branding in five and a half steps	Thames & Hudson (2015)	
5.	Olins, W.	The Brand Handbook	Thames & Hudson (2008)	
6.	Olins, W.	Brand New	Thames & Hudson Ltd (2014)	
7.	Lee Yohn, D.	What great Brands Do: The Seven Brand Building Principles that Separate the Best from the Rest	Jossey-Bass (2014)	
8.	Gerstner, L.	Who Says Elephants Can't Dance	Harper Business (2003)	
9.	Lakoff, G.	Don't think of an elephant!	Chelsea Green Publishing Company (2014)	
10.	Altman, E.	Don't call it that! A Naming Workbook	ExtraCurricular Press (2016)	
11.	MIller, D.	Building a StoryBrand: Clarify Your Message So Customers Will Listen	HarperCollins Publishers (2017)	
12.	Sinek, S.	Start with Why: How Great Leaders Inspire Everyone to Take Action	Penguin Publishing Group (2011)	
13.	Budelmann, K.	Brand Identity Essentials, Revised and Expanded: 100 Principles for Building Brands	Rockport Publishers Inc, (2019)	
14.	White, D.	The Smart Branding Book	Lid Publishing (2023)	
15.	Meyerson, A., Wheeler, R.	Designing Brand Identity: A Comprehensive Guide to the World of Brands and Branding	Wiley (2024)	
16.	Appelbaum, U.	The Brand Positioning Workbook: A Simple How-To Guide To More Compelling Brand Positionings, Faster	Independently published (2022)	

Module: **IaT Innovation and Transformation**

Anticipating new life forms using futurology and speculative design

Author: Jan-Henning Raff

Update: 2022-07-17

Prototypical allocation of the module

Year 1						Year 2						Total		
1. term			2. term			3. term			4. term			4 terms		
WHT	CP	WL	WHT	CP	WL	WHT	CP	WL	WHT	CP	WL	WHT	CP	WL
						3	5	150				3	5	150

⇒

Workload	150	hrs.		**Frequency**		**Notes**
= Contact hours:	36	hrs.	= 48 units (= 16 weeks * 3 WHT)	each term:		longer gaps are possible
+ Self-Learning:	114	hrs.		Each year:	x	

Learning and Teaching		**Notes**
• Lecture	x	
• Seminar	x	
• Practice	x	
• Self-Learning		

Language [x] German [x] English [ ] other:

Examination [ ] term exam [ ] paper/project [x] presentation [ ] oral exam [ ] portfolio exam

Requirements for participation

methodological: --

subject-specific: --

Compatibility/Usability

Connection with other modules: --

Applicability in other programs: --

Description

Design is becoming increasingly important as an innovative way of thinking and acting, as it not only offers solutions to existing problems, but also to new ways of life. The analysis of presence must be the basis for anticipating future changes - with an inquiring and visionary mindset. Consequently, designers are involved in innovative business processes from the very beginning due to their dual role as problem solvers and entrepreneurs.

Cultural or demographic developments are just as important as sociological aspects and technological progress. Future problems and issues are formulated, advanced and investigated in interdisciplinary teams, taking into account different opinions and perspectives.

The aim is to identify and develop innovative potential and to translate it into holistic design processes. Creative thinking and action are closely interwoven with the aim of achieving meaningful and useful results. The students learn how to recognize relevant trends, where new ideas and concepts come from and how a change of perspective can help to see problems differently and find inventive solutions.

The research methods in this module utilize the contributions of market research, namely surveys and interviews. Another research tool is the visual exploration of styles on the Internet. The results of such visual research are subjected to visual analysis methods as taught in the Design and Research module.

Content

Nr.	Field	Subjects	Learning Outcomes
1.	Future studies	Understanding and anticipating the future through visionary thinking Evaluation of trends and technologies Underground and mainstream trends	Be able to recognize, understand and evaluate current design trends and design-influencing trends Identify the role of communication design in futures studies Be able to analyze and critically reflect on trends and future scenarios using scientific methods and criteria
2.	Speculative design	Design experiments for Innovation	Be able to analyse and evaluate innovative technologies in terms of their significance for design Learn and independently apply techniques for prototyping and testing innovative design drafts, including in futuristic, speculative scenarios

Literature

Nr.	Authors	Title	Editor	*Remark*
1.	Berzbach, F.	Die Kunst ein kreatives Leben zu führen – oder Anregung zu Achtsamkeit	Schmidt (Mainz 2013)	
2.	Christensen, C.	The Innovator's Dilemma: The Revolutionary Book That Will Change the Way You Do Business	Harper-Business (2011)	
3.	Gladwell, M.	The Tipping Point: How Little Things Can Make a Big Difference	Little, Brown and Company (2001)	
4.	Pillkahn, U.	Die Weisheit der Roulettekugel: Innovation durch Irritation	Publicis (Erlangen 2013)	
5.	Rogers, E.M.	Diffusion of Innovations	The Free Press (NYC 1995)	
6.	Shedroff, N., Noessel, C.	Make It So: Interaction Design Lessons from Science Fiction	Rosenfeld (2012)	
7.	Verganti, R.	Design Driven Innovation: Changing the Rules of Competition by Radically Innovating What Things Mean	Harvard Business Press (2009 Boston)	

Module: **DPx Design Project**

Design practice as the ability to perceive contexts and details

Media University of Applied Sciences

Author: Markus Schröppel

Update: 2024-03-25

Ideal semester allocation of the module

Year 1						Year 2						In total		
1st semester			**2nd** semester			**3rd** Semester			**4th** semester			**4** semesters		
SWS	CP	WL	SWS	CP	WL	SWS	CP	WL	SWS	CP	WL	SWS	CP	WL
3	5	150	3	5	150							**6**	**10**	**300**

Workload	300	hrs.	**Frequency**		**Notes**
= Contact hours:	72	hrs. = 96 units (= 16 weeks * 6 WHT)	each term:	x	longer gaps are possible
+ Self-Learning:	228	hrs.	each year:		

Learning and Teaching		**Notes**
• Lecture	x	The concrete type of teaching/learning depends on the specific subject of the respective
• Seminar	x	design project
• Practice	x	
• Self-Learning		

Language	x	German	x	English		other:			
Examination		term exam	x	paper/project		presentation		oral exam		portfolio exam

Requirements for participation

methodological: --

subject-specific: --

Compatibility/Usability

Connection with other modules: --

Applicability in other programs: --

Overview

In the two DPx design projects, students are confronted with practical and/or theoretical problems and investigate, define and develop appropriate design solutions based on the specialist and interdisciplinary skills they have acquired during their studies, both scientifically and through research and practically applied. By successfully completing the practical and/or theoretical projects and by using the transdisciplinary and experimental working methods they use, students are simultaneously prepared for their successful final thesis.

Analyzing the problem content, planning possible solutions, researching and reflecting on the design processes are key qualifications for future designers . In the two courses in the module, students can deepen their knowledge and skills in project planning (project organization, resource planning with scheduling as well as cost, financial and budget planning) and project management (time management, cost control and -accounting, team leadership, quality management for projects). They learn to identify complex problems, reflect critically and experiment with different techniques, materials and processes. Through result- oriented exploration, they expand their creative skills and their design repertoire. Applied exploration in design enables them to improve their problem-solving skills, explore different approaches to solutions and develop innovative solutions.

The DPx design projects are carried out within the university or with external partners, i.e. with companies, research institutions, non-profit organizations, etc.

Qualifications / Outcomes

Nr.	Subjects	Content	Qualifications and Outcomes
1	Requirements of the future	Challenges of the ever faster cycles of change in technology, economy and society	Being able to master the increasing dynamics of change in the requirements of professional practice in realistic application scenarios
2	Project management	Techniques and tools of project management Context and detail perception, holistic and focused perspectives QA in design projects	Be able to master advanced process models and project management tools and apply them independently to solve complex design requirements Acquire process knowledge in order to be able to recognize and utilize strategic relationships Knowing, analyzing, applying and evaluating quality assurance methods
3	Imagination and visualization of ideas	Visioning, visualization, modeling, prototyping, testing	Be able to analyze and critically question design challenges in complex contexts Developing creative potential for shaping the future and bringing speculative designs to (potential) market maturity

Module: **ADR Academic Design Research**
Academic standards and research methodologies for communication design

Author: Markus Schröppel, Jan-Henning Raff
Update: 2024-04-05

Media University of Applied Sciences

Prototypical allocation of the module

Year 1						Year 2						Total		
1. term			**2.** term			**3.** term			**4.** term			**4** terms		
WHT	CP	WL	WHT	CP	WL	WHT	CP	WL	WHT	CP	WL	WHT	CP	WL
						2	5	150				**2**	**5**	**150**

⇒

Workload 150 hrs.
= Contact hours: 24 hrs. = 32 units (= 16 weeks * 2 WHT)
+ Self-Learning: 126 hrs.

Frequency
each term: [ ]
each year: [x]

Notes
longer gaps are possible

Learning and Teaching		**Notes**
• Lecture	[x]	Main methods and didactic tools: introductory lectures and presentations
• Seminar	[x]	
• Practice	[ ]	
• Self-Learning	[ ]	

Language [x] German [x] English [ ] other:

Examination [ ] term exam [x] paper/project [ ] presentation [ ] oral exam [ ] portfolio exam

Requirements for participation

methodological: --

subject-specific: --

Compatibility/Usability

Connection with other modules: --

Applicability in other programs: --

Description

As in other disciplines, scientific work in design aims to gain new insights. The standards of design science follow those of the established sciences. In visual communication, however, its own forms of visual research have also developed, which will be discussed and promoted here.

The objectives of the module are the critical analysis of an object, text or issue based on specific questions, existing research literature is evaluated, a method appropriate to the project being investigated is used, the results are presented in a comprehensible manner, using specialist terminology in a factual and precise manner and in a correct external form. The students thus learn to work independently and successfully on a comprehensive, theoretical or practical and often new topic at a high scientific level. This module is primarily used to prepare for the later master's thesis.

Qualifications / Outcomes

Nr.	Field	Subjects	Learning Outcomes
1.	Literature and research	Literature management and research strategies	Be able to use efficient research methods while observing the principles of source criticism and scientific quality criteria Mastering techniques and tools of information and literature management
2.	Design as a research question	Questions in the area of tension between science and creativity	Be able to open up and contribute to the scientific discourse on the use of creativity potential

Nr.	Field	Subjects	Learning Outcomes
			Be able to analyze, critically reflect on and discuss complex design-related contexts and theories
3.	Knowledge-transfer into practice	Techniques and strategies for applying scientific knowledge	Plan and implement design projects in an evidence-based manner by using interdisciplinary research results Be able to design and manage transfer projects to transfer current research achievements into design practice

Literatur

Nr.	Authors	Title	Editor	*Remark*
1.	Hohl, Michael	Wissenschaftliches Arbeiten in Kunst, Design und Architektur	DOM publishers (2019)	
2.	Bänsch, A., & Alewell, D.	Wissenschaftliches Arbeiten.	dpunkt.verlag Walter de Gruyter GmbH & Co KG, (2020)	
3.	Muratovski, Gjoko	Research for Designers: A Guide to Methods and Practice	Sage (2021)	
4.	Raff, Jan-Henning	Methoden für eine visuelle Analyse von Grafikdesign. In S. Foraita, B. Herlo, & A. Vogelsang (Eds.), Matters of Communication – Formen und Materialitäten gestalteter Kommunikation (pp. 104–114).	transcript	
5.	Voss, R.	Wissenschaftliches Arbeiten: ... leicht verständlich!	utb, (2022)	

Module: **ED Exhibition Design**
Planning, design and implementation of innovative exhibition concepts

Author: Sebastian Kraus
Update: 2024-03-25

Media University of Applied Sciences

Prototypical allocation of the module

Year 1						Year 2						Total 4 terms		
1. term			2. term			3. term			4. term					
WHT	CP	WL	WHT	CP	WL	WHT	CP	WL	WHT	CP	WL	WHT	CP	WL
						1	5	150				**1**	**5**	**150**

⇒

Workload	150	hrs.	**Frequency**	**Notes**
= Contact hours:	12	hrs. = 16 units (= 16 weeks * 1 WHT)	each term: [ ]	longer gaps are possible
+ Self-Learning:	138	hrs.	each year: [x]	

Learning and Teaching		**Notes**
• Lecture	[x]	Hauptmethoden und didaktische Instrumente: Einführungsvorlesungen und Präsentationen
• Seminar	[x]	
• Practice	[x]	
• Self-Learning	[ ]	

Language [x] German [x] English [ ] other:

Examination [ ] term exam [x] paper/project [ ] presentation [ ] oral exam [ ] portfolio exam

Requirements for participation

methodological: --

subject-specific: --

Compatibility/Usability

Connection with other modules: --

Applicability in other programs: --

Description

Exhibition design refers to the planning, design and implementation of exhibitions in various contexts such as museums, galleries, trade fairs or other public places. The aim of the module is to create a coherent and engaging semester exhibition that arouses the interest of visitors, conveys information and offers a sustainable experience. The fundamental aspects of exhibition design include the development of innovative concepts, the selection and arrangement of exhibits, the determination of suitable presentation methods, the design of the exhibition space itself, and the consideration of visitors' needs and expectations.

The term “scenography” serves as a methodological framework. This can be understood as a multidisciplinary practice that combines aspects of design, architecture, visual arts and dramaturgy, among others. The module focuses on the staging in space and the exhibition of the students' own study projects. In creative exercises, students explore experimental design approaches and develop innovative exhibition concepts, which are then implemented in a public semester exhibition.

In addition to acquiring basic knowledge in the field of exhibition design, students acquire planning skills for the flexible management of complex processes. Building on the knowledge and application skills acquired in particular in the two modules ' DPx Design Project' (see above) and in the other practical projects integrated into the course, students develop, deepen and expand their ability to plan, organize and coordinate their own semester exhibition for the public presentation of their design drafts and realizations, including time management, resource allocation and budgeting.

Inhaltsübersicht

Nr.	Field	Subjects	Learning Outcomes
1.	Scenography	The art of creative spatial staging	current theories and models on creativity, aesthetic sensibility, narration, dramaturgy, storytelling, etc. and to understand their significance for the design of spaces and the staging of objects
2.	Project management	Planning, organization, implementation, evaluation	In particular, the skills acquired in the DPx modules in project management, communication and collaboration in teams and team leadership are expanded and deepened
3.	Exhibition design	Planning, design and implementation of exhibitions in various contexts	Be able to transfer scenographic and dramaturgical knowledge, techniques of efficient project management as well as acquired design knowledge and skills to the field of exhibition design in teams to design a 'semester exhibition', from the independent conception through to the realisation and evaluation

Literatur

Nr.	Author(s)	Title	Editor	Note
1.	Jona Piehl	Graphic Design in Museum Exhibitions: Display, Identity and Narrative	Routledge	1138350370
2.	Uwe J. Reinhardt, Philipp Teufel	New Exhibition Design 03: Neue Ausstellungsgestaltung 03	Avedition	3899863208
3.	Timothy J. Mcneil	The Exhibition and Experience Design Handbook	American Alliance of Museums	1538157985
4.	Sharon Macdonald	Exhibition Experiments (New Interventions in Art History)	Wiley-Blackwell	1405130768
5.	David Dernie	Exhibition Design	W W Norton & Co	0393732118
6.	Philip Hughes	Exhibition Design: An Introduction	Laurence King Publishing	1780676069
7.	Christian Schittich	In Detail: Exhibitions and Displays: Museum design concepts, Brand presentation, Trade show design	Birkhäuser	3764399554
8.	Philipp Meuser, Daniela Podage	Architecture, Information, Graphics: The Design of Communication	Page One Pub	9812453415
9.	Jan Lorenc, Lee Skolnick, Craig Berger	What Is Exhibition Design? (Essential Design Handbooks)	Rotovision	2888931273

Module: **BPxP Company Projects** (dual studies)

Transfer projects University ⇔ Companies

Author: Jan-Henning Raff, Markus Schröppel, Klaus Hübner

Update: 2023-03-03

Media University of Applied Sciences

This module is only relevant for **dual**, practise integrated study foms, not for the classic, non-dual study form.

Prototypical allocation of the module

Year 1						Year 2						Total		
1. term			**2.** term			**3.** term			**4.** term			**4** terms		
WHT	CP	WL	WHT	CP	WL	WHT	CP	WL	WHT	CP	WL	WHT	CP	WL
3	15	450	3	15	450	3	10	300	3	15	450	**12**	**55**	**1.650**

⇒

Workload	1.650	hrs.		**Frequency**		**Notes**
= Contact hours:	144	hrs.	= 192 units (= 16 weeks * 12 WHT)	each term:	x	
+ Self-Learning:	1.506	hrs.		each year:		

Learning and Teaching		**Notes**
• Lecture	x	
• Seminar	x	
• Practice	x	
• Self-Learning	x	

Language [x] German [x] English [ ] other:

Examination [ ] term exam [x] paper/project [ ] presentation [ ] oral exam [ ] portfolio exam

Requirements for participation

methodological: --

subject-specific: --

Compatibility/Usability

Connection with other modules: --

Applicability in other programs: --

Description

In the dual practice-integrated version of the Master's program 'M. A. Communication Design and Creative Strategies', many modules include practical design-oriented projects which take place on campus, often in cooperation with companies and organizations, but independently of the company in which the dual students work parallel to their studies as a second place of learning.

In addition, in each semester company projects are designed and implemented in the respective company of each student, as a second place of learning. In order to dovetail the two places of learning, the university and the company, these practical projects are supervised academically by professors or lecturers of the university.

- The practical projects at the university are carried out under stronger academic guidance in presence, mostly teamwork-oriented. The focus is on practical professional problems that are defined – possibly in cooperation with external companies or organizations – by the respective academic head of the project as a joint task for all students who are members of the same team.
- The company-based practical projects (BPxP), on the other hand, take place primarily at the company as a second place of learning. They present the students with the challenge of solving individual problems that arise directly from their respective working environment, at the company at which they work in parallel to their studies. For this reason, fewer hours of academic supervision are allocated to these company-based practical projects than to the university-based practical projects. Academic supervision takes place in all work phases, from the identification of tasks and the development of solutions to their realization and the monitoring of success.

In the company projects, students can apply their already acquired academic and job-specific skills in ‚real-life' practice and expand them with new knowledge and skills. In work processes typical of their respective industrial field, they become acquainted with real market-economic or social value chains and, with increasing independence and responsibility, solve typical problems that arise in the process. In this phase of their academic education, the students act in a dual role in the respective company or institution,

- both as part of the work force, involved in the production or provision of services, applying and testing what they have learned so far in their study program,
- as well as a learner who deepens her/his skills acquired in the course of studies in everyday working life, gaining new insights and techniques which are relevant to their job.

The overriding goals of these company projects are, to be able

- to apply scientific-analytical methods (at the respective current level of academic education) in professional practice,
- to gain an overview of the variety of professional opportunities in the respective field and the associated chances and risks,
- to further develop a specialization within the respective field, based on hands-on practical experience.

The most important theoretical knowledge and practical skills to be acquired in these projects are divided in the three tables below into

1) general-operational,
2) study-specific and
3) occupation-specific skills,

for the sake of structuring this overview, even if these three dimensions cannot always be clearly separated from one another in real life but overlay and intermingle.

The study- and profession-related objectives are specified here in a comprehensive, encompassing form that is intended to cover as many different activity profiles as possible, relevant for different companies, organizations, institutions. Depending on their size, orientation and specialization, it may not be possible to achieve all the objectives. In such cases, however, it must be ensured that exemplary in-depth studies can be realized, which cover a sufficiently large subset of the qualification and competence objectives. The company projects are an integral part of the dual study program with integrated practical work: The respective department heads have to assure their quality and their interlocking with the overarching learning goals of the respective study program.

Last but not least, the quality assurance of the in-company practical projects as integrated, mandatory study modules includes that, according to § 18 RStPO-Master, proof must be provided that the intended learning objectives have been achieved, in the form of a term paper ('Praxisarbeit'). This paper has to be written in a dual, academic and professional perspective: In this paper, the student should analyze a problem typical for their respective professional specialization, and develop constructive ways of solving this problem,

- on the basis of the concrete work experience gained in the company (second learning place),
- using the scientific methods learned at the university (first learning place).

The modules under the label ‚Company Projects' focus on company-initiated projects with different emphases in order to promote the development of methodical and technical aspects from the most diverse areas of graphic design and visual communication, and to create an interlocking of company work and teaching at the University. In each semester, the students, together with their academic supervisors, determine individual company-based projects, which are to be completed as an independent module in the respective term. This gives students the opportunity to apply and deepen the knowledge they have already acquired.

When presenting their individual topic at the beginning of the semester, the content and scope of the project is defined together with the supervisor. The possible topics can be very diverse: classic projects in areas such as advertising, photography, moving image, audio-visual media, visual design, illustration, corporate design, editorial design, interaction & interface, orientation systems or packaging design.

In addition to their respective thematic focus, the company-based practice projects also encourage and explore craft and technical skills, with the goal to expand the design vocabulary.

The projects are supervised by academic lecturers throughout the semester, at the end of which their results are presented by each student.

Qualification/competence goals

The aim of the company-based project modules is to develop and deepen independent and subject-specific design skills. Students learn to implement and present complex design projects that meet professional standards under real-life working conditions (time pressure, teamwork, interdisciplinarity, cross-mediality, etc.).

In addition to the development of one's own design personality and self-learning skills, these modules focus on the ability to work independently on complex design projects. Students learn to deal constructively and productively with guidelines and feedback, and they take responsibility for their design work.

Due to the topic-related elective options in almost all semesters, these practical modules play an important function in the students' course of study. They combine, among other things, the teaching of the following competencies and learning objectives:

- Application and testing of previously learned knowledge
- Focusing on specific topics
- Individualization of one's own profile as a designer
- Linking of different fields of knowledge

- Expansion and application of technical skills in analog and digital contexts
- Independent work under practical conditions
- Learning of possible special topics (e.g. packaging, illustration, 3D), which are only generally named in the curriculum
- Development of individual design and creation processes for different requirements
- Promotion and development of own methodological and creative factors

An overview of the most important content and competence goals that are to be achieved in the in-house practical projects:

Nr.	Subjects	Content	Qualification and Competence Goals
1.	Handicrafts	Examination of technical procedures in the context of design processes (e.g. illustration, printing techniques, plastic design or analog production of photographic artifacts)	Development of one's own experience and decision-making skills through handling different materials and techniques Development of one's own design style
2.	Image generation	Creation of visual artifacts as design components These can be analog, digital, two-dimensional, three-dimensional, static or animated	Expanding and applying visual vocabulary and technical skills
3.	Technology	Experimentation with and application of established, as well as emerging, technologies to design digital artifacts and themes Generative design, design with code and visual scripting	Learning and testing new techniques and tools, expanding and adapting design skills to current and future requirements
4.	System	thinking and designing in design systems such as corporate design, branding, editorial design, interactive applications and media or modular web systems up to abstract topics	Development of a basic understanding of systematic approaches Development and formulation of own rules for theme-related design

Here a more detailed breakdown of the content and competency goals:

Nr.	General work areas	Qualifications and Outcomes
1.	Job-related organization and communication	• Learn about operational structures and processes for data handling, document management, uninterrupted information flow, process control, quality assurance, etc. • Gain insight into organizational relationships: the distribution of responsibilities and decision-making authority, different forms of division of labor and cooperation, etc. • Recognize and use or avoid opportunities and risks related to operational psychology (motivation/demotivation, creation of a constructive working atmosphere).
2.	IT-infrastructure	• Be able to make efficient use of the company's typical IT infrastructure: File servers and other collaboration services on the intranet, IMS and other digital communication tools, cloud services, etc. • Be made aware of security threats to internal data and applications: • Contribute to maintaining PC/network integrity, participate in active protection measures, exercise care in handling critical hardware and software components, support precautions against data loss and hostile attacks. • If possible, gain hands-on experience in the use of business hardware and software: Enterprise Resource Planning systems, ERP, CRM, SCM systems, etc.
3.	Contact with clients	• improve rhetorical skills, personal appearance and presentation competence, gain confidence in written business correspondence and telecommunicative or face-to-face conversations • train target-group and service-oriented analysis, communication and interaction skills • Gain experience with typical situations of direct customer contact: Consulting, complaint management, customer loyalty measures, etc. • Analyze customer orders, research relevant parameters, define realistic targets
4.	Legal aspects	• Knowledge of labor law, competition law, etc. • Acquire knowledge of requirements and risks in everyday practice • Learn strategies for legal protection and risk minimization
5.	Health protection	• Understand the practical importance of workplace ergonomics, accident prevention and provision of assistance in emergencies. • pay attention to the observance of safety-related and preventive/health-promoting precautions • learn to reduce or avoid health hazards in the workplace

Nr.	General work areas	Qualifications and Outcomes
6.	Protection of the environment	• Recognize the risks of generating ecological costs and impairments through operational production • learn to actively contribute to the reduction of resource-consuming and environmentally damaging effects of production
7.	Teamwork and project-management	• Be able to work efficiently in teams, paying particular attention to factors such as communicative transparency, reliability, commitment, willingness to compromise, results orientation, etc. • Acquire planning competence for the flexible control of complex processes, using project management techniques and tools typical of the industry

Nr.	Design-related work areas	Qualifications and Outcomes
1.	Media law	• Consider media law regulations on copyright, data protection, personal rights, etc. in the design process
2.	Agency life	• Understand organizational structures and processes typical of advertising agencies, design firms, companies and departments specializing in visual communication, and learn to use them to achieve defined goals • Gain experience in structuring the design process from ideation, problem analysis, and conceptualization to final approval, debriefing, and follow-up • Manage stress typical of the industry: Working under time and performance pressure, meeting deadlines, dealing with criticism from superiors or clients on design drafts and results, etc.
3.	Contact with clients	• train adequate behavior in client situations typical for design/communication assignments, such as e. g. pitches, briefings, preparation and discussion of specifications/requirements
4.	Design Concepts	• be able to develop creativity even under the special requirements of the business environment • transfer the scientific-analytical methods and conceptual competences learned in the course of studies to real customer orders, taking into account the agreed requirements of the team members, superiors and customers in each case, and thereby sustainably secure, deepen and expand them
5.	Design production	• Be able to apply the theoretical design knowledge and practical design techniques learned in the course of study efficiently, in accordance with industry standards, to produce the commissioned media.
6.	Evaluation	• be able to critically and self-reflectively analyze one's own design practice • Evaluate design solutions through peers and practical test procedures • be able to connect design problems to the design theory discourse through scientific research and analysis • Be able to develop general design problems from the activities in the internship as preparation for the practical work

Literature

Nr.	Authors	Title	Publisher	*Notes*
1.	Rebekka Ludwig	Gute Gestaltung verstehen, beurteilen und sicher beauftragen	dpunkt.Verlag 2022	*ISBN 978-3-86490-794-4*
2.	Mägi Brändle	*Alles ist visualisierbar*: Nehmen Sie den Stift selbst in die Hand	hep verlag 2022	ISBN: 9783035520064
3.	Katrin Niesen	*Designprojekte gestalten*: *... damit Kreativität gewinnt und sich auszahlt*	Verlag Hermann Schmidt. 2022	ISBN: 9783874399425
4.	Maren Martschenko	*Design* ist *mehr* als *schnell mal schön* – Die *Wirtschaft hat* einen *neuen Auftrag* für *Sie*: *Gestaltende Beratung*	Verlag Hermann Schmidt. 2020	ISBN: 9783874399371
5.	Frank Berzbach	Kreativität aushalten. Psychologie für Designer.	Verlag Hermann Schmidt. 2010	ISBN: 9783874397865