



Academy of Visual Arts, Frankfurt Module Handbook

Undergraduate / Postgraduate
/ Certificate Studies

The study program is divided into three parts:

- 1) The Implications that are critical to the study of communication design today.
 - 2) The knowledge and experience needed to become a professional in the Aesthetics, Means, Tools and Media of design.
 - 3) Practice Projects that convey in a very concrete sense what it means to be a designer for the 21st century.
-

Implications

Every profession is partly governed by implications (in the sense of what is implied in an utterance, though neither expressed nor strictly implied). This means concrete; ideological implications in terms of some telos (that is, the idea of a final optimization). Never strictly expressed, but always a determining factor.

Unlike other creative fields such as architecture, music or art, which also perform teleological functions, but carry out their own ideas, design taken for itself is an empty field. The profession we now call Communication Design has always been defined entirely by externally given implications. The particular supremacist ideology of the time implies what one is to believe in terms of what is good or bad, and thus how one is to behave in a right or wrong way. In this sense, the corpus of Communication Design, since its inception in the Age of Enlightenment, has been, from the very beginning, a corpus of vicarious agents. This is not the place to unfold in detail the peculiar identity of our profession, its roots and its unconditional dependence on ideological implications. We will do that in Art and Design History (see IPL-04/05).

Just a very brief description and therefore a rather rough overview of the past to understand the implications for communication design today.

Communication Design begins in the Age of Enlightenment with the work on the images for the first ever dictionary (the ancestor of today's Wikipedia), Diderot's Encyclopédie, in which a new kind of images, played a central role. Thus, roughly put, we can say our profession starts in the 18th century with "information design", following strictly the normative implication of „man's emergence from his self-incurred immaturity“, as formulated by the German philosopher Immanuel Kant.

In the 19th century, the aristocracy lost its primacy in society and the bourgeoisie gradually took over. Now the emerging bourgeoisie had to establish its own values and codes of conduct. This became the main implication for Communication Design, which was fulfilled by the establishment of a new communicative format that we still use today for the same purpose: magazines for all life situations. During the 19th century, it was not published in its current form, but as a bound book.

In the 20th century, the consumption of industrially produced goods became the dominant ideology in the Western world (in terms of the teleological idea that consumption can create paradise, at least on earth), and Communication Design followed this implication with advertising, which to this day shapes the idea of what Communication Design actually is.

After the first quarter of the 21st century, it has become obvious that we have lost faith in the idea that we, as humanity, will be able to create an optimized, or at least a better, future. Ideologies have obviously run their course. The leap back to tried and true things like religion, nationalism, communism or capitalism cannot hide this. Therefore, Communication Design has lost its main source of implications. The corpus is now really an empty field. But what does it imply to be an empty field?

The implications became the paradox of the non-implications, that is, again only roughly speaking, the unknown, unpredictable, ungraspable in the diversity of its always arbitrary and indifferent form of emergence.

How to deal with it? What does it mean for our togetherness, for our democracy, for social reality, for all the pressing ecological questions that are directly interwoven with all the economic ones?

Transforming all these questions into concrete activities, that is, defining communicative processes that strive for actual solutions to global necessities, is the unimplicated implication of Communication Design today, and for us, the Academy of Visual Arts, Frankfurt, it is the implication of our entire study program.

Aesthetic / Means / Tools / Media

Communication Design has always borrowed its tools from art. The aesthetic techniques, such as composition or visual grammar, as well as the means, such as drawing and working with color or photography, also the tools in their tension between historical techniques such as woodcut or copperplate printing and the current use of software, the same applies to the media spaces, especially paper. Only typography was, and still is, an own profession, whose techniques the communication designer has adopted, first from hot metal typesetting, then from phototypesetting, and finally from computer typesetting.

With the loss of ideological implications, the relationship between communication design and what it has always taken from art becomes an implication itself. It is no longer a matter of using the artist's toolbox to achieve predefined results, but rather of using the means and media of art for the tension between artistic experimentation and intellectual openness to questions such as how to take into account the unknown and unpredictable that are the involuntary results of art-related work.

Practice Projects

The task of communication design to make the ideological implications an aesthetically tangible reality can only be measured by its impact on the viewers, i.e. that they have actually changed their thoughts and habits. We could call this manipulation, and given what's happening in the social media space today, we wouldn't be too far off.

Here we see that the fulfillment of ideological implications is by shifting from communication design (in its actual meaning of designing a communicative process without a pre-defined result) to some kind of economic, political or even religious propaganda still valid.

Undoubtedly, the communication of what can be classified as ideological propaganda is done by communication designers. Thus, the consequences of the actual loss of implication for communication design are not self-evident.

The more ideologies lose their apparent power to force change, the more people, driven by their fear of losing their secure ideological boundaries, tend to cling unconditionally to ideological promises. In the end, it makes no difference whether the ideology is left-wing, right-wing, religious, or capitalist-liberal, the latter always proclaimed as "our way of life". Still a profitable field, not least for many communication designers.

The Practice Projects are the core of the study program at the Academy of Visual Arts, Frankfurt.

In the Practice Projects, students use their practical knowledge and experience with the "toolbox of art" (aesthetic techniques, means, tools, media) to work on two kinds of practical projects: those that can be seen as internal research in the tension between aesthetics, ethics and socio-political action, and those that are carried out with external partners. The collaborative projects will be summarized and communicated under „democracy.academy“. Practice projects, carried out in collaboration, focus on „Design in Political, Social and Cultural Communication (taking into account all economic aspects) and „Design in Education“.

Both kinds of Practice Projects demonstrate in a very concrete manner how the change of implications (more precisely, the loss of ideological implications as an implication) has a direct impact on the way communicative processes have to be designed today. At least if we are still willing to work on living forms of democracy, that is, on social, ecological and economic realities based on the values of diverse coexistence as the only valid reference.

Part of the practical projects is to reflect on the loss of implication as an implication, insofar as insisting that the implications for design (with the argument that communication design is still concerned with information design, editorial design in all classical and modern media spaces, and not finally with advertising) will involuntarily take the form of manipulative propaganda. Clarifying and communicating this is foremost the responsibility of those who offer Communication Design programs today.

Structure of the Studies

Implications	Implications (art, poetry, philosophy) on Design			
	Implications for the study of communication design in the 21st century - how the reference for the design of communicative processes has fundamentally changed			
	Encountering the Self	The Disegno Lectures		
	Aesthetics and Politics	Formative Design 3 Courses	Coincidental Aesthetics 7 Courses	Design in Education 6 Courses (PSU-01-06)
	Art and Design History			

Aesthetic / Means / Tools / Media	Aesthetic Technics					
	Methodology (directly related to the Practice Projects)		Composition		Visual Grammar	
	Means					
	Typography I, II plus Theorie	Painting	Photography	Textile	Film	Food & Gardening
	Tools					
	Handicraft		Digital Tools		Software	
	Media Spaces					
	Print		Web / Social Media		On Site Installation	

Practice	Practice and Practice Projects	
	Conception and process-oriented implementation Design of communicative processes within which means are placed in the respective media spaces / Focus on »Design in Political, Social and Cultural Communication« and »Design in Education«	
	Practice Projects PP-01 etc. Basic Studies	Practice Projects PP-01 etc. Major Studies / Certificate Studies

Course of the Study Program
Undergraduate (8 Semester) / Semester 1 – 3

Number of credits to be earned per semester: 27

Semester 1 – 3	Implications choose 1 of 3	Implications / Formative Design	Credit Points	
		IPL-01 Disegno Lectures: Starting from Movements	5	
		IPL-02 Disegno Lectures: Starting from Coordinates		
		IPL-03 Disegno Lectures: Starting from Chance Operation		
	mandatory	Implications / Lectures	Credit Points	
			IPL-04/05 Art History / Design History	2
			IPL-13 Aesthetics and Politics	2
		Aesthetic / Means / Tools / Media	Credit Points	
	Aesthetic mandatory	AMT-01 Methodology (part of the Practice Projects)		
	choose max. 1 of 2	AMT-02 Composition	3	
		AMT-03 Visual Grammar	3	
	Means mandatory	AMT-04 Typography Lecture	2	
		AMT-05 Typography I / AMT-05.1+	4	
	Means / Tools choose max. 3 of 9	AMT-06 Painting (working with colour)	3	
		AMT-07 Photography	3	
		AMT-08 Textile	3	
		AMT-09 Film	3	
		AMT-10/11/12, 10.1/11.1//12.1 etc. Handicraft	3	
		AMT-13/14 Software / AMT-13.1/14.1+	2	
	Media Spaces	AMT-15 Print	– parts of the Practice Projects	
AMT-16 Web				
AMT-17 On Site Installation				
	Practice / Practice Projects	Credit Points		
Practice Projects choose 1 of x	PP-01 etc. (reassigned for each semester)	6		

Course of the Study Program Undergraduate (8 Semester) / Semester 4 – 8

Number of credits to be earned per semester: 27

Semester 4 – 8	Implications choose 2 of 7	Implications/Coincidental Aesthetics	Credit Points
		IPL-06 Disegno Lectures: Faces (objects)	5
		IPL-07 Disegno Lectures: Bodies (objects)	
		IPL-08 Disegno Lectures: Animals (objects)	
		IPL-09 Disegno Lectures: Plants (objects)	
		IPL-10 Disegno Lectures: Landscapes (space)	
		IPL-11 Disegno Lectures: Urbanity (space)	
		IPL-12 Disegno Lectures: Sceneries (space)	
		Implications/Lectures	Credit Points
	mandatory	IPL-04/05 Art History / Design History	2
		IPL-13 Aesthetics and Politics	2
	elective	IPL-14 Encountering the Self / Self Branding	4
		Aesthetic / Means / Tools / Media	Credit Points
	Aesthetic mandatory	AMT-01 Methodology (part of the Practice Projects)	
	Means / Tools choose max. 3 of 10	AMT-05.1 Typography II	3
		AMT-06 Painting	3
		AMT-07 Photography	3
		AMT-08 Textile	3
		AMT-09 Film	3
		AMT-10 Free Practice	3
AMT-11/12, 11.1/12.1 etc. Handicraft		3	
	AMT-13.1/14.1+ Digital Tools (AI, 3D, Programming etc.)	2	
Media Spaces	AMT-15 Print	parts of the Practice Projects	
	AMT-16 Web		
	AMT-17 On site		

	Practice /Practice Projects	Credit Points
Practice Projects choose 2 of x	PP-01 etc. (reassigned for each semester)	6

Course of the Study Program Postgraduate Certificate Studies

Number of credits to be earned per semester: 32

Certificate Studies	Implications choose 1 of 3	Implications /Formative Design	Credit Points
		IPL-01 Disegno Lectures: Starting from Movements	5
		IPL-02 Disegno Lectures: Starting from Coordinates	
		IPL-03 Disegno Lectures: Starting from Chance Operation	
	Implications choose max. 3 of 7	Implications /Coincidental Aesthetics	Credit Points
		IPL-06 Disegno Lectures: Faces (objects)	5
		IPL-07 Disegno Lectures: Bodies (objects)	
		IPL-08 Disegno Lectures: Animals (objects)	
		IPL-09 Disegno Lectures: Plants (objects)	
		IPL-10 Disegno Lectures: Landscapes (space)	
		IPL-11 Disegno Lectures: Urbanity (space)	
		IPL-12 Disegno Lectures: Sceneries (objects & space)	
		Implications /Lectures	
mandatory	IPL-13 Aesthetics and Politics	2	
	Practice /Practice Projects		
Practice Projects choose 2 of 3	Practice Projects PP-01 to x / as assigned for each semester	6	
	Practice Setup / Communication Design in Practice	Credit Points	
Practice Setup choose 2 of 6	PSU-01 Practice of Disegno for Children	5	
	PSU-02 Practice of Disegno for Young People		
	PSU-03 Practice of Disegno for Teachers and Educators		
	PSU-04 Practice of Disegno for Decision Makers (in politics, economy, other institutions)		
	PSU-05 Practice of Disegno for Scientists		
	PSU-06 Practice of Disegno for Cultural Communicators		

IPL-01 to IPL03

Implications: Formative Design

Elective module 1st to 3rd semester / Elective module Certificate Studies

Module Focus: Techniques of drawing / designing (in the sense of Disegno) by considering the implications of contemporary understandings of how the perceptual apparatus is constructed, processes the neuro-physically perceived, and gives meaning to it.

Module Segments: Starting from Movements, Starting from Coordinates, Starting from Chance Operation / 1 of 3 to be chosen per semester

Module Content: This module introduces the basic techniques of drawing. Drawing in the sense of Disegno, as a creative technique based on the fundamental laws of physical movement, the transformation and reduction of perceived forms, and the processing of unpredictable, unassignable impulses.

Deepening theoretical understanding through reference to related poetic procedures, philosophical definitions, and social interactions.

Learning Objectives and Skills: Basic understanding of how aesthetic manifestations arise from the elementary conditions of sensory perception and the initially involuntary, then reflective processing of what is perceived.

The focus is on one phenomenon of perception/processing at a time: Movement, coordinates or formatives as the smallest meaningful elements (given by the reflected observation of movement), coordinates based on chance.

Students will be able to

- derive coordinates from the recording of physical movement (i.e. by drawing, understood as a seismographic fixation of the movement sequences), which serve as anchor points for form finding.
- significantly extend the process of form-finding by incorporating randomly set coordinates.
- develop a visual syntax (a catalog of forms) from the coordinates and the forms constructed from them, which take on meaning as a vocabulary of communicative processes.

Teaching methods/language of instruction

Project-based learning, independent study, online assignments, and on-site seminars / English / German

Workload/CP

Independent study = 25 h, project-based learning and on-site seminars = 35 h, project conception and implementation = 65 h

Total 125 h / 5 CP

Graded exams

Project conception, documentation of the creative process and implementation of the results

IPL-04 / IPL05

Implications: Lecture Art History / Design History

Mandatory 1st to 3rd semester

Module Focus: The implications for art and design history of the contemporary philosophical understanding that art and design are to be seen as part of political history, and the implications of art and design history for the study of design in light of this changed understanding.

Module Segments: Art History, Design History / mandatory

Module Content: The history of art and design is part of the common or political history that, according to Walter Benjamin and Giorgio Agamben, came to an end with the accumulated catastrophes of the 20th century. This raises the question of the role of art and design history in the "state of exception", i.e. the political action as if history were still leading to a teleological state or at least to a functionally optimized future.

Learning Objectives and Skills: Understand how art and design have historically been tasked with aestheticizing the ideas or ideologies of the time.

Out of that understanding: How to use the historical artifacts (objects) of art and design to reflect on the "end of history" and to shift the focus from a claimed optimization (in terms of the most successful artist/art object or designer/design object) to the narrative dimension of the artifacts.

Students will be able to

- deconstruct the aesthetic and formal elements of an art or design object in order to use the inherent processes (of manufacturing or technical production in specific circumstances) as elements for designing contemporary communication processes, especially in the field of cultural communication.
- use the deconstructed elements as parts of a narrative to be formulated. The narrative must be based on the diversity of the element's cultural significance.

Teaching methods/language of instruction

Lecture, independent research and online assignments / English / German

Workload/CP

Lecture, independent research = 10 h, readings = 15 h, written term paper = 25 h
Total 50 h / 2 CP

Graded exams

written term paper

IPL-06 to IPL-12

Implications: Coincidental Aesthetics

Mandatory 4th to 8th semester / Mandatory for the Certificate Studies

Module Focus: Objects, spaces, sceneries - how they are constructed from the perspective of Disegno as a practice that relates art and design to poetry and philosophy. What is the impact of contemporary philosophy and poetry on the practice of Disegno as we use it today?

Module Segments: Faces, bodies, animals, plants, landscapes, urbanity, sceneries. Each segment is to be seen as a closed unit, on the one hand, and as related to each other, on the other.

2 out of 7 to be chosen per semester in the undergraduate program / 3 out of 7 to be chosen per semester in the certificate program.

Module Content: Once an object is defined by a form the question of meaning comes into play. Its the shape of the form and the respective usability by which the meaning is given. The meaning is to be seen in terms of practical, intellectual and emotional functionality or probability. By combining the named objects we gain a wide range of functionality which in turn defines value of the respective object. To reflect on the elementary impact of this process on our cultural understanding for each object a philosophical and poetic consideration will be provided.

Learning Objectives and Skills: On the practical level it is about to process the development of an object (face to scenery) from being unfolded out of the bodily movement, the coordinates of languages (by using the „Vitruvian Matrix“) or given by chance operation to the respectively assigned value.

On the theoretical level the above named objects become inter-relational subjects of defining political, social and economical activities, based on the respective ideas (or ideologies) of our time by taken the inherent conflict between the ideas into account as relevant for the actual state of reality.

Students will be able to

- return the materialized dimension of the object to the coordinates of the movements from which they were taken, in order to remove the objects from any kind of idea and instead relate them to the narrative of their becoming (> Karen Barrad).
- create types of commodities, spaces, and interactions that we call "objectivations of participation" that have the capacity of non-valued, non-ideologized functions.

Teaching methods/language of instruction

Lecture, independent research and study, on-site seminars / English / German

Workload/CP

Lecture, independent research and study = 30 h, project-based learning online assignments, and on-site seminars = 30 h, project conception and implementation = 65 h

Total 125 h / 5 CP

Graded exams

Project conception, documentation of the creative process and implementation of the results

IPL-13

Implications: Aesthetics and Politics

Mandatory 1st to 8th semester / Mandatory for the Certificate Studies

Module Focus: This module explores the intersections between artistic and design practices and their political dimensions, with a particular emphasis on the transformative potential of aesthetics in shaping and reconfiguring contemporary societies. Aesthetics is understood here in its original sense, as a form of knowledge emerging from the interplay of sense, imagination, and reason, following Jacques Rancière's concept of the "distribution of the sensible."

Module Content: The module delves into the philosophical frameworks of thinkers such as Michel Foucault, Giorgio Agamben, Jacques Rancière, and other contemporary theorists to investigate how art and design not only reflect political realities but also actively contribute to their construction. Various genres—such as political art, social design, critical design, and persuasive design—are examined to understand their roles in maintaining specific norms, ideologies, and power structures, and their broader political impact.

Learning Objectives and Skills: Students will be able to

- Critically engage with fundamental philosophical concepts such as equality, freedom, autonomy, and identity in the context of design and aesthetics.
- Analyze and challenge the underlying assumptions that shape both artistic and design processes, as well as our relationship with the world.
- Explore and evaluate alternative forms of aesthetic engagement beyond traditional critical paradigms, through a post-critical perspective.

Teaching methods/language of instruction

Lecture, independent research / English / German

Workload/CP

Lecture, independent research = 10 h, readings = 15 h, written term paper = 25 h

Total 50 h / 2 CP

Graded exams

written term paper

IPL-14

Implications: Encountering the Self / Self Branding

Elective 4th to 8th semester

Module Focus: This module follows the question of how one can influence one's own life and create the life to influence others. In order to find a question, we have to meet ourselves in a creative way. So everyone must be warned: This course could change your life significantly. The main question is how deep you are willing to go down the rabbit hole to meet what we might call "the new you".

Module Content: During this course we will

1. Undress the influencers to understand the secrets of success that stand behind them.
2. Talk about brand-personalities and how to become the one based on your strength, interests, values and unique super-power.
3. Learn how to analyze and measure your current image and level of your current influence. And how to find the hidden potential inside you.
4. Create your new influencer's profile based on your brand-personality.
5. Discover what kind of hero you might become and what kind influence you can make to change the world. The best journey you can ever make is the one to discover yourself. Let's have this journey together.

Teaching methods/language of instruction

Lecture, independent research and study, on-site seminars/English/German

Workload/CP

Lecture, independent research and study = 30 h, project-based learning online assignments, and on-site seminars = 20 h, project conception and implementation = 50 h
Total 100 h / 4 CP

Graded exams

Project conception, documentation of the creative process and implementation of the results

PSU-01 to PSU-06

Implications: Practice Setup

Mandatory for Certificate Studies

Module Focus: The first two segments of the Disegno Lectures, Formative Design and Coincidental Aesthetics, provide the tools to use Disegno as a practical method for teaching and advanced training. Throughout Western societies, education has become one of the most important issues in stabilizing democratic society. Education is not only about acquiring knowledge for one's career, but also about cultural exchange and making choices in an increasingly complex world where the unknown and unpredictable, as well as the arbitrary and indifferent, play a dominant role.

Module Segments: Disegno for Children, for Young People, for Teachers and Educators, for Decision Makers (in politics, economy, other institutions), for Scientists, for Cultural Communicators.

2 out of 6 to be chosen per semester in the certificate program.

Module Content: This module aims to develop concrete applications in the field of Design in Education. The main focus is on how to deal with the individual experience, how to bring it up (in the sense of a narrative or a "most beautiful story"), how to integrate one's own narrative and its cultural specifications into decisions that have to take into account high complexity and the almighty unknown.

Learning Objectives and Skills: Based on the practice of Disegno, the ability to conceive, implement and execute applications that combine the activation of creative skills and ways of reflection, narration and decision making based on the creative unfolding will be acquired. The applications will be realized for different target groups such as children, young people and adults in their respective positions in politics, economy, science, education, etc.

Students will be able to

- set up educational applications for different purposes that have a common reference, which is to empower responsibility for the aesthetic, ethical and socio-political value of each action.
- understand and convincingly argue that Disegno is a highly suitable tool for the development of sustainable teaching applications for the field of "Design in Education".

Teaching methods/language of instruction

Lecture, independent research and study, online assignments, on-site seminars/ English/ German

Workload/CP

Lecture, independent research and study = 30 h, project-based learning and on-site seminars = 30 h, project conception and implementation = 65 h
Total 125 h/ 5 CP

Graded exams

Project conception, documentation of the creative process and implementation of the results

AMT-01

Aesthetic Technics: Methodology (directly related to the Practice Projects)

Mandatory 1st to 8th semester

Module Focus: A methodological procedure, to be considered as the methodological core competence of the designer, valid for all fields of design and integrating all means and media of design, which generally works with the de- and re-construction / de- and re-coding of the subject/topic to be transferred into a communicative process.

Module Segments: The module is divided into six steps to achieve the methodological core competence. 1st step – semester 1, 2nd step – semester 2, 3rd step – semester 3, 4th step – semester 4/5, 5th step – semester 6, 6th step – semester 7/8

Module Content: Start by deconstructing and decoding the subject or topic (i.e. the problem to be solved communicatively) in order to obtain the formal aesthetic elements (to be collected in a form catalog) and the intellectual elements corresponding to the formal ones. Reconstruction and re-encoding of the elements in order to use them to define a communicative process and the media and physical objects it requires.

Learning Objectives and Skills: The students will learn how to develop an individual catalog of forms (related to the individual way of practicing design, i.e. a specific tonality of the author) and how to use it for a commonly understandable communication, both on the level of content and on the aesthetic level, i.e. how it will be immediately perceived.

Students will be able to

- develop their own aesthetic appearance based on the deconstruction/reconstruction or decoding/recoding of the aesthetically perceptible elements of the subject or topic to be worked on communicatively.
- relate the aesthetic and intellectual lines of communication in order to achieve and ensure a consistent communicative process, periodically activated by the respective media and physical objects (as carriers of the impulses to be transmitted).

Teaching methods/language of instruction

Methodology Online Assignment: independent research and elaboration / English / German

Workload/CP

independent research / readings = 10 h, relating to the Practice Project (written paper / concept) = 15 h, elaboration and implementation (as part of the Practice Project) = 25 h
Methodology Online Assignment, must be completed to receive full credit for the respective Practice Project

Graded exams

Part of the Practice Project

AMT-02

Aesthetic Technics: Composition

Elective 1st to 3rd semester

Module Focus: To understand and approach composition as an action within a field framed and specified by coordinates of space or time. Thus, first of all, to define the compositorial field in which, secondly, the ordering of the aesthetic elements takes place.

Module Content: This module shows (1) according to which rules the elements must be ordered in order to achieve what is called aesthetic tension, (2) how the attributes of the elements, such as shape, color, or material, have an impact on how the composition is perceived, (3) how the perception of the ordered elements involuntarily initiates a meaning.

Learning Objectives and Skills: The ability to realize the elements and their attributes on both levels of a composition, the level of aesthetic impact and the level of assignment, and to use the relationship between the levels to convey a communicative meaning.

Students will be able to

- create compositions that have compositorial tension, that is, the aesthetic intensity to hold immediate attention.
- use the composed elements and their attributes as assignments that, in their interplay, are appropriate to convey a specific content, easily decipherable by the target group.

Teaching methods/language of instruction

Lecture, independent research and study, online assignments, on-site seminars/ English / German

Workload/CP

Independent research and study = 15 h, project-based learning and on-site seminars = 25 h, implementation = 35 h
Total 75 h / 3 CP

Graded exams

Documentation of the creative process and the implementation of at least 6 printed versions

AMT-03

Aesthetic Technics: Visual Grammar

Elective 1st to 3rd semester

Module Focus: Behind every creative technique, be it music, dance or literature, there is a kind of grammatical structure, i.e. a set of rules that bounds the syntactic particles in such a way that they become a semantic dimension, understandable for the reader (or viewer) who is now able to derive meaning from them. The module focuses on the question of how it works in the field of visual art and design.

Module Content: This module provides how the grammatical structure of becoming can be seen and reconstructed by natural objects such as leaves, shells, insects etc. by deconstructing visually the way the respective object is constructed.

Learning Objectives and Skills: It is essential to define and use a grammatical structure in all kinds of creative constructions (i.e., compositions). A grammatical systematic is needed for two main purposes: the way the object is composed and the way it is read or used.

Students will be able to

- define a grammatical structure by deconstructing an exemplary object taken from nature.
- use the grammatical structure to reconstruct the object as a graphic and transfer it to other fields such as typography or painting..

Teaching methods/language of instruction

Lecture, independent research and study, on-site seminars/English/German

Workload/CP

Independent research and study = 15 h, project-based learning and on-site seminars = 25 h, implementation = 35 h

Total 75 h / 3 CP

Graded exams

Documentation of the creative process and the implementation of at least 6 printed versions

AMT-04

Aesthetic Means: Typography / Lecture

Mandatory 1st to 3rd semester

Module Focus: Writing is essential to any cultural development, and so is typography, which is concerned with how the written word is perceived. In this way, typography has always also been an indicator of the ideas or ideologies by which a society is driven.

Module Content: The development of typography from Sumerian cuneiform to our current use of typography in digital media. The technical requirements and conditions of typographic production. The relationship between the orientation of a society (or part of it) and its use of typography.

Learning Objectives and Skills: lxxx.

Students will be able to

- identify typography as an indicator of the implications of ideas, counter-ideas (or ideologies) in different social fields.
- identify and categorize the different types of fonts, their characteristics and the different types of typographic applications, as well as the rules of typographic choice and implementation according to the so-called laws of typography.

Teaching methods/language of instruction

Lecture, independent research and online assignments / English / German

Workload/CP

Lecture, independent research = 10 h, readings = 15 h, written term paper = 25 h

Total 50 h / 2 CP

Graded exams

written paper / test

AMT-05

Aesthetic Means: Typography I

Mandatory 1st to 3rd semester

Module Focus: The practice of typography has always been a major feature of design. Reading is, in a sense, related to a speaker, albeit in a coded way. Because the forms of typography are derived from the shape and basic gestures of the human body, working with typography is to have a direct impact on both the intellectual understanding of the content and the way the reader aesthetically perceives the text.

Module Content: On the theoretical side, the module explains how typography is derived from the proportions and basic gestures of the human body. In this sense, the question of how to relate "body and mind" can only be answered by practicing typography.

Learning Objectives and Skills: On the practical side, it is a matter of learning to relate the aesthetic dimension to intellectual decoding in such a way that content and aesthetics correspond, support, and enhance each other. It is also about taking into account the different conditions under which reading physically takes place.

Students will be able to

- use typography as a tool to convey any type of content in an aesthetically appropriate manner.
- work with typography in different conditions, such as typography in urban space, in different print products (newspaper, magazine, books) and in use for digital devices.

Teaching methods/language of instruction

Lecture, independent research and study, on-site seminars/English/German

Workload/CP

independent research and study = 25 h, project-based learning and on-site seminars = 35 h, implementation = 40 h
Total 100 h / 4 CP

Graded exams

Implementation of different print-products, at least 6 versions

AMT-06

Aesthetic Means: Painting (working with color)

Elective 1st to 8th semester

Module Focus: More than any other aesthetic medium, painting provides a direct physical and intellectual experience. Since painting is essentially based on working with color, this module focuses on the unfolding of color as such through the appropriate use of one's body.

Module Content: Introduction to different types of paint; working with oil paint, working with acrylic paint, working with mixed media, using color to create free forms, using forms to define different types of objects. Changing the attributes of objects in the color-shape relationship changes the meaning, how to define the rules for this.

Learning Objectives and Skills: How to create shapes out of the unregulated unfolding of paint by using different techniques such as dripping, pouring in a fine stream, slinging or spraying. How the different combinations of colors create different meanings or moods.

Students will be able to

- use painting as a field of experimentation that explores the impact of color on the subject, to be understood in both senses, the subject of the viewer and the subject of the painting itself.
- to work with color as a carrier of the non-reasonable meaning of any perceived object, which in relation to form and material has the primary impact on the recipient.

Teaching methods/language of instruction

Lecture, independent research and study, on-site seminars/English/German

Workload/CP

Independent research and study = 15 h, project-based learning and on-site seminars = 25 h, implementation = 35 h

Total 75 h / 3 CP

Graded exams

Implementation of at least 6 versions

AMT-07

Aesthetic Means: Photography

Elective 1st to 8th semester

Module Focus: Photography is still one of the most dominant means of communication. Since it has become digital, the character of photography has changed completely. Especially in collaboration with AI, the attributes of being a source of authenticity or the result of an individual aesthetic experience made in the physical world can no longer be ascribed to a photograph. The focus is therefore on how to define what a photograph is and how it should be made, depending on the intention.

Module Content: Working with analog and digital photography in different photographic categories such as portrait, street, landscape, press, documentary, staged, fashion, or product. Analyzing the difference between analog and digital in terms of how it affects content and aesthetics according to a specific category and intended subject. By incorporating the various technical aspects, developing an individual methodological approach to photography.

Learning Objectives and Skills: The goal is to adopt a specific type of photography (analog, digital, or digital in combination with AI) within a category for an intended subject by creating an appropriate aesthetic based on the methodological individual use of the different technologies.

Students will be able to

- use different photographic techniques to achieve the desired result, being aware of the specific characteristics and possibilities in the tension between analog and digital means.
- develop their own methodological approach to the use of photography in design.

Teaching methods/language of instruction

Lecture, independent research and study, on-site seminars/English/German

Workload/CP

Independent research and study = 15 h, project-based learning and on-site seminars = 25 h, implementation = 35 h

Total 75 h / 3 CP

Graded exams

Implementation of at least 6 versions, to be printed and installed

AMT-08

Aesthetic Means: Textile

Elective 1st to 8th semester

Module Focus: Textile is intentionally placed here between two major means (photography and film), which are to be seen as tools to communicate in an aesthetic way descriptions of different positions (the term position is to be understood in the sense of an intellectual as well as a concrete physical position). Textile as a specific mode (or fashion) of an intellectual as well as aesthetic position, presented mainly through the means of photography and film.

Module Content: The relationship between the textile and individual positions, to be described more differently in the overlapping fields of aesthetics, ethics and socio-politics. How to define the relationship conceptually and, based on this definition, how to create textiles (in relation to fashion design) or textile sculptures (in relation to art) in order to submit the respective position, and finally how to communicate the textile-related position through the use of photography or film.

Learning Objectives and Skills: To understand that textiles (in fashion design or any other use such as textile sculpture or home textiles) always represent social positions, and to use this understanding in creating one's own textile designs.

Students will be able to

- create textile objects and relate them to a defined position in the relationship between aesthetics, ethics and socio-politics.
- use the means of photography and film to communicate the defined position by staging the textile objects.

Teaching methods/language of instruction

Lecture, independent research and study, on-site seminars/English/German

Workload/CP

Independent research and study = 15 h, project-based learning and on-site seminars = 25 h, implementation = 35 h

Total 75 h/3 CP

Graded exams

Implementation of at least 6 versions, production and presentation by using photography or video

AMT-09

Aesthetic Means: Film

Elective 1st to 8th semester

Module Focus: Film is the medium per se for any kind of narrative. Based on the theory of French philosopher Jaques Rancière, who suggests that film can play a role in emancipation by challenging the viewer to see the world differently, thereby disrupting the status quo, this module focuses on narratives that aesthetically play with the usual ways of perceiving our everyday interactions in space and time.

Module Content: Analysis of how films expose structures of ideology-driven behavior through a series of video documentaries with Slovenian philosopher Slavoj Žižek. Practical instructions on how to stage scenes in terms of camera work, lighting and sound. Overview and introduction to post-production.

Learning Objectives and Skills: On the theoretical side, students will use Žižek to understand how films both reflect and challenge dominant ideologies. In his analyses, Žižek often identifies moments in film where the narrative breaks down, revealing the underlying structures of desire and ideology. On the practical side, students will create a sequence of similar moments, taken from the deconstruction of socio-cultural interactions, in the form of a short film.

Students will be able to

- use the medium of film to change their (and others') view of what happens around us, with an emphasis on social and cultural behavior.
- produce, direct, implement and work on post-production to complete a short film.

Teaching methods/language of instruction

Lecture, independent research and study, on-site seminars/English/German

Workload/CP

Independent research and study = 15 h, project-based learning and on-site seminars = 25 h, implementation = 35 h
Total 75 h/3 CP

Graded exams

Shooting and post-production of a short film (three to five minutes)

AMT-10

Aesthetic Means: Food

Elective 1st to 8th semester

Module Focus: In relation to the phrase "eating well" as used by Jacques Derrida in an interview with Jean-Luc Nancy, this module focuses on the ethical dimension of how one consumes food (not only food, but also knowledge, relationships and interactions with others) in a very concrete way, namely by preparing what is to be eaten in a good manner and by consuming it together.

Module Content: The good way to prepare what and how one consumes in relation to the Other. In preparing our food together for "body, mind, and spirit," the ethical relationship to the Other is central. This includes respecting the alterity (otherness) of the other, in a sense a reciprocal "cultural consumption," that is, being mindful and responsible in how one engages with the other, and ensuring that this engagement is just and considerate by actually preparing the food together.

Learning Objectives and Skills: Learning by doing what needs to be done to nourish each other with both the respective food of each culture and the cultural conditions within which food becomes the actual consumable dimension of shared cultural diversity.

Students will be able to

- create a process in which communication and consumption (of food) open a mutually activated field of intellectual and gustatory experience.
- adopt the process for external use, that is, in any institution or company where different cultural identities are found, for example, the Academy as an educational institution.

Teaching methods/language of instruction

Lecture, independent research and study, on-site seminars/English/German

Workload/CP

Independent research and study = 15 h, project-based learning and on-site seminars = 25 h, implementation = 35 h

Total 75 h/3 CP

Graded exams

Documentation of the creative process and participation with individually defined contribution, conception of external use

AMT-11/12, 11.1/12.1+

Aesthetic Tools: Handicraft

Elective 1st to 8th semester

Module Focus: Today, the use of handicrafts is often seen more as an experience related to the physical capabilities of the body than as a concrete technique of actual production. This does not negate the fact that, for example, in the field of ceramics or woodworking, objects are produced and sold. In fact, this is a niche market for those who are interested in reactivating old craft techniques in order to work with them or to own products made in this way. This module focuses on both levels of traditional craftsmanship, the physical effort and the specific aesthetic dimension in their close relationship, especially as a method for Design in Education.

Module Content: The focus is on clay and ceramics, woodworking, metalworking, and bookbinding and silkscreen techniques (for printing on various materials). Regardless of the craft technique, this module provides an introduction to the craft through concrete instructions for the particular technique.

Learning Objectives and Skills: Use a specific craft technique. Understand the cultural dimension of how the technique was developed in relation to traditional crafts. Define a concept of how the craft technique can be used in relation to Design in Education.

Students will be able to

- produce an object based on a craft technique.
- integrate the craft skills gained into a concept of how the technique can be used in the field of design in education (possibly in relation to PSU-01 to PSU-06).

Teaching methods/language of instruction

Lecture, independent research and study, on-site seminars/English/German

Workload/CP

Independent research and study = 15 h, project-based learning and on-site seminars = 25 h, implementation = 35 h

Total 75 h/3 CP

Graded exams

Implementation of at least 6 versions, to be produced and installed, concept for the use of a craft technique in Design in Education.

AMT-13/14

Aesthetic Tools: Software

Elective 1st to 3rd semester

Module Focus: Software is the basic tool for most resources in almost all fields of design. For the past 30 years, design software has been divided into the main categories as follows: layout, vector design, image processing and editing, 3D generation, 3D animation, video editing, music generation and editing, font generation, UI/UX design.

Today, we are at the beginning of a great change brought about by artificial intelligence; software is no longer a tool, but more and more an entity that makes suggestions or, in the next step, decides on its own.

Module Content: Learn how to use classic software tools like Adobe InDesign, Illustrator, or Photoshop with an eye toward new, AI-driven design applications.

Learning Objectives and Skills: Knowing how these tools work is essential to understanding the principles of digitally generated design, precisely because these tools are increasingly being replaced, or at least interspersed, by specific layers of artificial intelligence.

Students will be able to

- work with Adobe InDesign, Illustrator or Photoshop.
- transfer the knowledge of working with these tools to working with the design tools of AI.

Teaching methods/language of instruction

Lecture, independent research and study, on-site seminars/English/German

Workload/CP

Independent research and study = 15 h, project-based learning and on-site seminars = 10 h, implementation = 25 h

Total 50 h/2 CP

Graded exams

Implementation of at least 6 versions per software

AMT-15/16/17

Media Spaces: AMT-15 Print / AMT-16 Web / ATM-17 On Site Installations

Elective 4th to 8th semester

Module Focus: The various media spaces are a natural part of any finished task or work in communication. However, the designer must be aware of the fact that the spaces are of paramount importance in the processing of communication and therefore must be properly considered and defined. This module focuses on these spaces as part of the chosen Practice Project.

Module Content: How to define the respective needs in terms of space. Starting with print (AMT-15), i.e. the size and quantity of each product according to its purpose, the same goes for web space (AMT-16), but with a focus on the different devices (smartphone, tablet, laptop, TV screen) and the spaces on site (AMT-17), which can vary from a small exhibition space to an event inside a trade show hall.

Learning Objectives and Skills: Space in relation to its concrete use, that is, defining the media space according to the needs of the chosen Practice Project.

Students will be able to

- identify where and how the communicative process takes place and define the space and its attributes accordingly, for example, in the case of the use of paper, the grammage and the nature of the material.
- formulate the factor of space as a very important aspect in a communicative concept, as they will have to do for the Practice Project.

Teaching methods/language of instruction

Lecture, independent research and study, on-site seminars/English/German

Workload/CP

Part of the Practice Projects

Graded exams

Part of the concept elaboration for the chosen Practice Project, will be taken into account accordingly

AMT-04.1+

Aesthetic Tools and Spaces: Digital Tools (AI, 3D, Programming etc.)

Elective 4th to 8th semester

Module Focus: The focus is on exploring the possibilities of the ever-expanding field of design applications. Not to become a specialist in one of the programs, but rather to gain the necessary knowledge of what is possible in order to expand the communicative spectrum.

Module Content: Introduction to a program for specific applications in the spectrum between 3D and artificial intelligence. Working with the program, small exercises to acquire basic knowledge. Examples of how the specific orientation of the software can be used in communication design.

Learning Objectives and Skills: Basic knowledge of how the software is used and the range of communications it can support.

Students will be able to

- extend the means of communication by choosing appropriate software for specific tasks.
- use the software by collaborating with experts in the field.

Teaching methods/language of instruction

Lecture, independent research and study, on-site seminars/English/German

Workload/CP

Independent research and study = 15 h, project-based learning and on-site seminars = 15 h,
implementation = 20 h

Total 50 h/2 CP

Graded exams

Implementation 3 to 6 versions

AMT-07.1+

Aesthetic Means: Typography II

Elective 4th to 8th semester

Module Focus: Building on the basic typography courses (AMT-04/AMT-05) the module Typography II focusses on experimenting with typography on different levels, for example typography in the urban space, creating fonts, typography with basic physical means and so on.

Module Content: Expanding the work with typography by using different techniques and tools (software and handcraft) in order to find new approaches to place and develop fonts in a more experimental way.

Learning Objectives and Skills: Work with typography beyond the spaces normally used (such as brochures, magazines, books, posters, etc.), experimenting with basic shapes in relation to what might become a letter, creating fonts by observing random movements (such as the movement of leaves or branches).

Students will be able to

- use typography in a more experimental way.
- create their own font based on observing the movement of the environment.

Teaching methods/language of instruction

Lecture, independent research and study, on-site seminars/English

Workload/CP

independent research and study = 15 h, project-based learning and on-site seminars = 25 h,
implementation = 35 h
Total 75 h / 3 CP

Graded exams

Implementation, at least 6 versions

PP-01/PP-08+

Practice Projects

Elective module 1st to 3rd semester / 4th to 8th semester / Certificate Studies

Module Focus: 1st to 3rd semester - In the basic studies, this module takes a more playful approach. How to think in terms of a communication process as a dynamic result of design, rather than focusing on the individual means, such as posters, a textile object, etc. In the major studies (4th to 8th semester) and the certificate studies, the practice projects are partly carried out with an external cooperation partner. The projects aim at the development of ongoing communication processes that are structured in terms of time and content through suitable measures such as online offers, publications, events, etc.

Module Content: On the theoretical level, design begins with the formulation of the intended, then a selection and analysis of all the relevant factors, how they interact and what is missing to achieve the intended.

On the practical level, the factors have to be objectified in order to work aesthetically with them. The reciprocal combination of intellectual and aesthetic design - we call this core competence - is described in detail in the papers "Aesthetic Technics: Methodology / Core Competencies" (AMT-01).

Learning Objectives and Skills: In all Practice Project, it is a matter of applying the skills acquired so far in a concrete context. In particular, how to relate the syntactic level (forms, color, material) to the semantics of the composition and the narrative lines provided by it (to weave the texture of correspondence out of it) in order to develop all the necessary objects (media objects as well as physical ones) needed for a sustainable communicative process.

Students will practice

- on the basis of the acquired core competencies, the deconstruction of the subject's elements, i.e., the extraction of the "object's objects" (deconstructed figures, commodities, spaces) that, as a whole, constitute the subject of the task in terms of the core questions: what is the subject? why is it relevant? how are subject and relevance unfolded in an ongoing communicative process?
- the reorganization of the "object's objects" (as a form catalog of the aesthetic vocabulary specified by the narrative to be told) on an aesthetic level from which the physical and media objects will be designed.

Teaching methods/language of instruction

Lecture, independent research and study, on-site / English / German

Workload/CP

Lecture, independent research and study = 30 h, project-based learning and on-site seminars = 45 h, project conception and implementation = 75 h
Total 150 h / 6 CP

Graded exams

Written term paper, project conception and implementation