



**THE**

**CURRICULUM OF**

**DESIGN**

**FACTORY**

**INTERNATIONAL**

**COLLEGE OF**

**COMMUNICATION**

**ARTS AND**

**INTERACTIVE**

**MEDIA**



## **KURSNAME: Typography (1st Semester)**

**LECTURER:** Tonci Cenic

**CONTACT TIME // WEEKLY HOURS:** 4

**CREDIT POINTS:** 12

### **CONTENTS:**

Typographical compositions on a B page can be realised through two main ways of structuring: an optical improvisational method, or through working with grid-patterns and schemes. Typographic contrasts, rhythms and harmonies. Shaping Word-Logos. The course will cover fundamentals of typesetting and how to use and select typefaces that communicate best with specific contexts.

This course will also explore the current design trends in typography.

This course will also explore the current design trends in typography.

- the impact and effects of types
- effect of spaces: between characters, words, lines
- Pre-Press, Printing, Advertising
- type systems
- special type characters and typographic measuring systems
- special terminology in industrial practise
- development of intercultural perspectives in all application areas of typefaces and typefamilies



## **KURSNAME: Creativity Techniques (1st Semester)**

**LECTURER:** Nir Alon

**CONTACT TIME // WEEKLY HOURS: 4**

**CREDIT POINTS: 12**

### **CONTENTS:**

Developing creativity as part of a process that integrates all the human creative potentials and resources with the aims (and also limitations) that strategic thinking require. The goal is to expand the creative process to fully embrace the tools and possibilities of contemporary media developments, while honouring the creative achievements of past decades and centuries.

This course will explore a number of practical approaches to the purposeful and systematic enhancement of the creative process. We cannot always wait for a visit from the muse or that lightning bolt of inspiration. We need to know techniques that help us jump-start the creative process. Beyond gaining a new mastery over our creative selves, we can practice many techniques to help us reach even deeper into the realm of creative opportunities.

Students will be engaged in a number of creative thinking exercises and projects.

Here students will explore the creative process of making images that can move ideas and information to the minds of others. The general principles studied and practiced in this course are the foundation of creative thinking and successful solutions for graphic design, illustration and advertising art direction communication problems.



## **KURSNAME: Adobe Photoshop (2nd Semester)**

**LECTURER:** Thomas Grede

**CONTACT TIME // WEEKLY HOURS:** 3

**CREDIT POINTS:** 9

### **CONTENTS:**

This class is an introduction to Adobe Photoshop as a fundamental design programme. Classroom demonstrations focus on maximum utilisation of each of the program's tools and capabilities with stress upon selecting the programme appropriate to the nature and scope of the assignment at hand. This class will acquaint the student with Adobe Photoshop, the industry standard for image acquisition and editing. The class will cover the Photoshop interface and present the core techniques and procedures needed to work with digital images.

This course is an intensive workshop in the creation of realistic and surrealistic pictures using the pre-eminent software application for digital image manipulation. Classes are held in computer labs equipped with Macintosh computers. The course goal is to provide a thorough understanding of the techniques that can be used to create a convincing photo montage.

While artistic expression will remain an important criterion in the evaluation of assignments, effectiveness of communication will ultimately determine the success of images in advertising, graphic design and illustration. This course is an overview of the principles and techniques that are specific to communication arts.



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**KURSNAME: Adobe InDesign**

**LECTURER:** Sebastian Hager

**CONTACT TIME // WEEKLY HOURS:** 3

**CREDIT POINTS:** 9

**CONTENTS:**

InDesign is a layout program in which finished components from various graphic-, image- and wordprocessing programs are brought together and arranged in a desired form. This course is dedicated to give the students the ability to work professionally with the computer program InDesign.

Course goals are to develop the basic skills that are necessary to technically produce publications in the graphic design and advertising professions, to provide instruction of publishing methods needed to produce assignment solutions and to develop and understanding of how technical processes relate to the creative design process.



**KURSNAME: Art Direction**

**LECTURER:** Martin Mustermann

**CONTACT TIME // WEEKLY HOURS:** xx

**CREDIT POINTS:** xx

**CONTENTS:** os, ne, ne est Cuperip ictatim oludacc hucorum que ala publicus bondis, mac tat, temus, st fora? Firisquitum. Biterte ius condit vivivist L. Opimis moritam publicae tem inum ex sultus revitra re, numus cones sigilis sesilic averis; C. Sp. et disu mor pes oc, vis horum ocaeterae quamquit; iu qui percero rtiestraris visul hicomno caequi cone pubis. Omnihil ibulabu

**COURSE GOAL:** os, ne, ne est Cuperip ictatim oludacc hucorum que ala publicus bondis, mac tat, temus, st fora? Firisquitum. Biterte ius condit vivivist L. Opimis moritam publicae tem inum ex sultus revitra re, numus cones sigilis sesilic averis; C. Sp. et disu mor pes oc, vis horum ocaeterae quamquit; iu qui percero rtiestraris visul hicomno caequi cone pubis. Omnihil ibulabus. Solique atum det L. Em quonsum tam ma, esce clum ina, supicastiae, intien veraris consula maximiu con se elabefachum, deatore acciem ut verficiis? qua opo- enatque casto ex nonequit, ute, C. Ent? At perit deo, quo actabes? Nam tanduci enemus, virit, quastem, que pos rehem publica rebatum sentem essidiesen specre forum praet, oponsul iceris publis, poeductur. Mae iamquon sulinam oc facidet nerei facionem latiam diensulerem ma, sci publiam octa qua dum silius, es mo utervidem dium egili etor ia? Pala- tus, firmissignos similic upermilin Itam, dium aceniaci ium nostem obulegervis. conequem



**KURSNAME: Packaging Design**

**LECTURER: Kai Bessler**

**CONTACT TIME // WEEKLY HOURS: 4**

**CREDIT POINTS: 15**

**CONTENTS:**

This course focus on design principles that are applied to the developement of threedimensional product graphics. Materials, processes, industry guidelines and restrictions will be adressed as they pertain to surface treatments of packaging.

Emphasis is placed on the relationship of function, colour and typography in problems requiring dimensional solutions.

Packaging design is an extremely viable field that combines marketing, graphics and three-dimensional design. Packages are analysed and positioned from a marketing point of view.

Brands, visual graphics and colour schemes are developed fpr individual products and more sophisticated related product lines. Typical assignments iclude food, cosmetic and mass market products.

Appropriate thinking derived from research and understanding of the project criteria allows the student to produce finished projects innovative in packaging developement and accurate in terms of client goals. Analysis of twodimensional graphic applications on threedimensional form is stressed.



**KURSNAME: Brands & Branding**

**LECTURER: TORSTEN WEISHEIT, HOLGER ZIEMANN**

**CONTACT TIME // WEEKLY HOURS: 2,5**

**CREDIT POINTS: 20**

**CONTENTS:**

Although good brands are easy to identify, they are hard to create. This course addresses the factors which make a brand successful, and then approaches the factors - like price pressure, fragmented markets and media and proliferating competition - which business must control in order to build a strong, successful brand.

As the retail environment changes, marketing people can rely less on the traditional tools of print and broadcast media. Marketing strategists need to learn how to create an identity for their products and services and how to use that identity to support sales. This course is an Introduction to the essential concepts and skills of brand marketing.





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**KURSNAME: Web Academy**

**LECTURER:** Hamed Bahrami

**CONTACT TIME // WEEKLY HOURS:** 3

**CREDIT POINTS:** 15

**CONTENTS:**

Students learn the fundamentals of HTML, navigation on the web and to understand good production habits. This course introduces students to the basic concepts of computer programming, with an emphasis on art and design. Twodimensional graphics and interactivity are explored. This course is designed to explore the varied applications of multimedia. Various software packages will be used to solve problems that require the integration of numerous applications to achieve the desired results. Emphasis will be placed on proper integration of applications, design and overall effectiveness of project.



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**KURSNAME: Adobe Illustrator**

**LECTURER:** Tim Köhnecke

**CONTACT TIME // WEEKLY HOURS:** 3

**CREDIT POINTS:** 9

**CONTENTS:**

Adobe Illustrator is a program that creates vector graphics for almost any output format. The basic functions, such as creating a document or saving it in different formats, are learned first. Later on, further functions, e.g. Professional drawing tools and a comprehensive selection of brushes for various painting techniques.

In addition, the importance of a basic work organization and data maintenance in designer everyday life, as well as various illustrations and different pictorial languages are conveyed.



**KURSNAME: ANALYTIC DRAWING**

**LECTURER:** GERRIT AHNEN

**CONTACT TIME // WEEKLY HOURS:** 3

**CREDIT POINTS:** 9

**CONTENTS:**

Drawing is not only observation training, but forms the mind sharpens the taste and the senses. with Gerrit Ahnen you will learn the most important basic drawings. These include line, area, volume, inside and outside, hatching and textures. moreover, figurative drawing and perspective. learning areas:

Spatial and volume detection of volume by „wrapping“, directional lines, circumference, negative forms, the interior, texture / hatching - difference-surface, what makes a drawing exciting? Change between detailed and easygoing light and shadow, gray values, contrasts perspective basics, central perspective, a vanishing point, two vanishing points, etc. preparation of a clay / plaster bust.



## **KURSNAME: SHAPE AND COLOUR**

**LECTURER:** INA HATTEBIER

**CONTACT TIME // WEEKLY HOURS:** 3

**CREDIT POINTS:**9

### **CONTENTS:**

The structures, colors and shapes underlying our designed environment are examined in this course. Disassembling and reassembling, changing sizes and setting new priorities are just two options from the wide range of design possibilities, which are practically tested the aim is to work with color compositions the color perception like to train, the interaction of the colors and their relative effect to experience. The teaching units are divided into seminars and practical exercises. The resulting works are discussed individually and in the group.

Practice:

Understand how perception can occur and communicate. Cross-disciplinary discoveries: We work together with the course of typography-fundamentals and develop further developments there.



## **KURSNAME:DESIGN BASICS**

**LECTURER:** ANGELA KÜHN

**CONTACT TIME // WEEKLY HOURS:** 3

**CREDIT POINTS:** 9

### **CONTENTS:**

This course teaches graphic-design as the „planning and designing of messages that relate to seeing“. The aim is to develop a visual vocabulary by searching and finding independent graphical solutions. A further focus is on raising awareness for the perception of own and third-party design results and learning criteria for their assessment. The course includes seminar lectures, practical exercises and periods for group and individual corrections.

Lectures:

In seminar lectures, all aspects of graphic design in the sense of coding and decoding visual information and their function as a practical, aesthetic and symbolic need satisfaction are conveyed in theory and on the basis of practical examples.



**KURSNAME: APPLIED DESIGNING**

**LECTURER:** MaNFRED GERLACH

**CONTACT TIME // WEEKLY HOURS:** 4

**CREDIT POINTS:** 12

**CONTENTS:**

This course is an introduction to the conceptual work. By testing strategies and tools and creating models. The design of a multi-part print publication within design grids and classical workflows from the briefing, to the idea, the conceptual phase, the design phase to the presentation are practiced.

**LECTURES:**

The versatile image-language tools with which international designers implement serial projects are investigated and questioned in this course.

Other topics:

Working methods in agencies and editorial offices

Visual hierarchies

Visible thinking: from the idea to the layout



**KURSNAME: VISUAL COMMUNICATION**

**LECTURER:** ANGELA KÜHN

**CONTACT TIME // WEEKLY HOURS:** 3

**CREDIT POINTS:** 9

**CONTENTS:**

„Make the air visible.“ - Bruno Munari.

The ability to visualize content is the main task of the graphic (Brand, poster, advertisement, spot, web design, etc.) The students who were taught in the course design principles in the 1st semester. Abilities are used in this course. The aim of the course is to provide methods for finding problem, As well as decorative and decorative solutions. The examples to the right are from the summer semester 2016.

Lectures

The course includes Seminar lectures, practical assignments and times for group and individual corrections.



## **KURSNAME: TYPOGRAPHY 2**

**LECTURER:** LORENZ S. DIETRICH

**CONTACT TIME // WEEKLY HOURS:** 4

**CREDIT POINTS:** 12

### **CONTENTS:**

The goal is to deal creatively with writing and to discover the multitude of creative possibilities. Intensive examination of the rules, proportions and the history of the typography in connection with approaches to the development of the scriptures.

Lectures:

Speeches about designers, which were or still are stylistic for the experimental handling of writing. In the classroom, you acquire competences in typography decisions in poster and book design, editorial, packaging, or film or animation. The aim is to find individual typographic solutions that are appropriate to the content. In the end, a separate alphabet is developed and implemented as a poster design. See the examples on the right. In addition, practice results are created around your own graphical appearance.





**KURSNAME: Design History**

**LECTURER:** Sandra Groll

**CONTACT TIME // WEEKLY HOURS:** 3

**CREDIT POINTS:** 9

**CONTENTS:**

From the middle of the 19th century onwards, the design differentiated itself as an independent profession. Along with this development, various theoretical approaches are also being developed which deal with the reflexion requirements of the discipline. Initially, the design was still understood as an applied form of art, and its particular function as an artistic embodiment of the world of life. This changes in the transition to the 20th century. Now, stylistic questions are no longer the focus of the design. But the manifold intertwines of design into social, economic and political conditions. With the beginning of the 21st century, the more complex areas of design are no longer concerned with shaping, but also with meaning. This development places new demands on the designers.

Methods:

The curriculum sheds light on the history of the design by means of selected examples and contributions to the theory, as well as giving an insight into the current design discourse.



**KURSNAME: Cinema 4D / After Effects**

**LECTURER:** Alex Heyer

**CONTACT TIME // WEEKLY HOURS:** 4

**CREDIT POINTS:** 20

**CONTENTS:**

Basic and background knowledge on the development of moving visual content from the fields of advertising film and film, on air design, title sequences, Film, etc. Fundamentals of animation, light and image design in the film are just as content as production processes. Basic knowledge is taught in the relevant programs of advanced special software.

We focus on various things, e.g. on the integration of computer-Generated content in real scenes, another time on animated typography. From stoptrick to the classic film all presentation possibilities are treated. All exercises Integrate current flow from the fields of technology and software.



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**KURSNAME: Experimental Placards**

**LECTURER:** Jan Rosenstock

**CONTACT TIME // WEEKLY HOURS:** 5

**CREDIT POINTS:** 15

**CONTENTS:**

Jan rosenstock throws the basics of the straightforward design theory overboard and works out with you analogical design possibilities. E.g. with the means of the multicolor screen printing in the in-house workshop. From simple brush inscriptions to patterns, linocut to actionpainting and collage we pull all the stops. Unconventional design solutions help, to distinguish itself from the broad mass of competitors due to a versatile visual language.

Goal: an independent one portfolio for everyone.



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**KURSNAME: Editorial Design**

**LECTURER:** Tom Wibberenz

**CONTACT TIME // WEEKLY HOURS:** 3

**CREDIT POINTS:** 20

**CONTENTS:**

The content-related examination of typography, embedded in the laws of book design.

The theoretical spectrum of various typography applications and an introduction to the craft of bookbinding is given. There are tasks that are edited, presented, corrected and collected in a portfolio. In order to illuminate the discussion of writing from a further page, lectures on different typographical themes - e.g. Also written history.

The typographer as author:

Depending on the subject, e.g. Book template, drama, film script - a typographic staging is developed as a book.



## **KURSNAME:Brand Culture**

**LECTURER:** Nir Alon

**CONTACT TIME // WEEKLY HOURS:** 6

**CREDIT POINTS:** 20

### **CONTENTS:**

Culture is the relations between what we say and the way we say it. The general aim of this workshop is to allow all students finding large variety of experiences, as well as developing ideas in the field of the international visual language, focused on multicultural issues –

dealing with the major cultural aspects through artistic and design working methods.

The workshop encourages the students to use all materials, all tools and all instruments they find necessary for their projects. At all stages the students will be forced to use all tools: design, digital and artistic side by side (computer programs, cameras and videos, prints, drawings, paintings and sculptures/objects).

Topics:

- Materials-form-ideas.
- Two and three dimensions – experiences with objects.
- Stain-line relations in the visual arts and its combination at the design and digital ways of thinking.
- Transition between two and three dimension.
- Problems in the relations of symbolizing and signalizing methods.
- Positive and Negative

as methods of creating a visual language.

- The way we percept the “real” in a digital world and many more.



**KURSNAME: Animation**

**LECTURER:** Cecile Noldus

**CONTACT TIME // WEEKLY HOURS:** 3

**CREDIT POINTS:** 15

**CONTENTS:**

Theory and practice of the animation film production. watching movie clips, analyze and do it yourself. Cecile Noldus shows animation films, which show different styles and manufacturing techniques. These film will tell you differentiated language and content. There is a historical overview.

Goal is the development and presentation of a short film, whereby cecile noldus you practically and content from the idea about storyboard and the execution to the final cut supported. The techniques are animatic, cut-out-animation and stop motion.



**KURSNAME: Art And Cultural Studies**

**LECTURER:** Gunnar Gerlach

**CONTACT TIME // WEEKLY HOURS:** 3

**CREDIT POINTS:** 15

**CONTENTS:**

Consideration and analysis of artworks and artists from the late Middle Ages to the present impart the important technical terms in art and cultural studies.

The thematic focus changes according to the current reference. One example is Pablo Picasso's individualism in front of the art history background (eg Goya, Ingres, Courbet) and the consequences for the art of the present (among others, Hamilton, Kippenberger, Richter). In addition there is a visit to a relevant exhibition in Hamburg's museums. Every student will give a talk, which will be handed in as a paper at the end of the semester.



**KURSNAME: Advertising Concept**

**LECTURER:** Stan Skolnik

**CONTACT TIME // WEEKLY HOURS:** 3

**CREDIT POINTS:** 15

**CONTENTS:**

Here you will learn how to generate communicative ideas, use conceptual means in a targeted manner, and how to present effectively and successfully. For only those who control the mechanisms of effective communication can use their product and also themselves market successfully. At the beginning of powerful marketing is always an extraordinary, Cross-media concept. You will learn how outstanding, new campaign ideas are developed that attract attention, inspire people, and develop and establish a brand in the long term.

Goals:

Conceptual thinking and working

Advertising concept analysis

Media-wide advertising development

Adequate implementation

The conception

Teamwork, ability to work as a group,

Work independently

Identify and further develop personal strengths





**KURSNAME: Illustration**

**LECTURER:** Meike Staats

**CONTACT TIME // WEEKLY HOURS:** 3

**CREDIT POINTS:** 10

**CONTENTS:**

We will repeat and apply the most important drawing techniques in this course. We will draw figuratively. We will be drawing nudes. We deal with image settings and image composition and the question: What makes a drawing, a picture, a picture sequence exciting?

We are experimenting with different materials, pens and colors. We are designing objects, figures, animals and will model and build them, with modeling materials, paper, cardboard, glues and adhesive tape or recycled materials. This can create small scenes or images. with all these exercises will be we tap into our own picture world. Illustration -

The fun, with pictures, stories.



**KURSNAME: Brands + Branding**

**LECTURER:** Torsten Weisheit, Holger Ziemann

**CONTACT TIME // WEEKLY HOURS:** 2,5

**CREDIT POINTS:** 20

**CONTENTS:**

Professional implementation of a complex brand or logo project offline and online.

In addition to real jobs, fictitious tasks are also processed. Important is the conceptual approach of the project development, which leads to the solution of the task. The following design implementations are available: company, product or image brochure; Annual report; Company / product appearance in the network / electronic media: image / ad campaign; Design of a product range; Corporate Design Manual.

Methods

Four modules with different focus areas:

- 1 Problem analysis / 2 Conceptual positioning and positioning / 3 Idea finding /
- 4 Design platform.



**KURSNAME: Photography**

**LECTURER:** Othmar Berndt

**CONTACT TIME // WEEKLY HOURS:** 6

**CREDIT POINTS:** 15

**CONTENTS:**

In addition to the basic principles necessary for professional photography, the focus is on the practical implementation of image ideas. From the „artistic“ work, for example for a bay title to the „meticulous“ elaboration of a food receptacle for a packaging. A further objective is the elaboration and implementation of an image campaign for the DFI. Gladly also interdisciplinary.

Methods

Lectures on the origins and development of the photography. Illustrative mediation of the photographic work on the basis of practical examples.

Goal:

to create photos under order conditions, as well as detailed, thought-through photo lettering.



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**KURSNAME: Film**

**LECTURER:** Jan K. Beyer

**CONTACT TIME // WEEKLY HOURS:** 6

**CREDIT POINTS:** 15

**CONTENTS:**

We will touch all areas of the film. From producing and planning a project to the dramaturgical development and writing of a storyboard to setting up and shooting with the camera (Canon 700D / 5D / Iphone / own cameras). But also the viewing and cutting of the raw material in Adobe Premiere and the post-production in Adobe After Effects is an important part of the work. In the end, a presentable result should be in the form of a finished film.