Course Thematics

Title: Complex Introduction, **The Sociocultural & Technological Landscape**				
Tutors of the course, contact: **Tamas Fogarasy**				
Code: M-AE-E-101	Curriculum place: ESMA (General Theoritical Studies)	Recommended semester: **Fall**	Credit: **5**	Number of Lectures: **36 (3/week)** Student working hours: **108**
Related Codes:	Type: lecture	Can I add as custom? NO.	In case of free choice, special prerequisites:	
Course relations (prerequisites, parallels): -				

The aim of the course:

What is the reality we are living in? The fabric of our society, technological innovations, economical drivers are often hidden from us through the constructs of beliefs, perceptions, and various channels of the media. Mechanisms behind the scenes, hidden agendas and fundamental interests of actors and parties are hard to decipher in the noise emitted by globalization and local power struggles. Designers stand for the human aspect in the creation of products and services and rely on their ability of being emphatic towards users. Therefore, they have to have the ability to step out of their comfort zones, learn to understand marginalized groups, spot manipulations, algorithms, cultural conflicts, identity politics and underlying economic interest in order to avoid designing something within their own filter bubbles.

The course offers an overview of various current intellectual discussions that influence design ranging from cultural to technological aspects with the goal to make designers more critical about their environment and therefore more resilient in their future careers.

Principles of the course:
- Critical thinking over polarizations (like West/East, Liberal/Conservative or Socialist/Capitalist)
- Hard questions instead of soft answers
- Conflict over conformism
- Complexity over ideological frames

Learning outcomes - professional and general competencies to be developed:

Knowledge:
1 Knows the social needs of design/creative activities, especially sustainability, in their diversity.
2 Has a sound knowledge of the methods of interpretation used in his narrower profession, reflecting both market and social needs.
3 They know how their work/creation will take its manifested forms of effect and dimension in their regional and global surroundings, environment.
4 They have a well-founded knowledge of fundamental, relevant and current technical and legal methods used in global design and business spheres.
5 They understand the complex socio-political-cultural-economic paradigms, perspectives that they face day to day and see its boundaries, projections.

Ability:
1 Connects design/art concepts with a strategic vision and similar tools in other specialisations.
2 Takes a holistic view of the market and environmental and social sustainability factors of the design/art programmes represented.
3 They recognize and understand complex problems, complications that can occur while creating, designing their work, furthermore they learn, grown from them.
4 They are able to plan basic qualitative and quantitative research. They understand the differences between the methods, techniques used for planning and executing quantitative and qualitative research.
5 They are capable of working alone or in a group, they can take part in individual and/or collaborative planning, discussions.

Attitude:
1 Sensitive to the changing social expectations of the cultural market, strives for a balance between meeting the needs and influencing the needs.
2 They consciously, actively search for various ways, situations to collaborate with others in order to grow and learn from their experiences.
3 They empathize with their surroundings, users and audience concerning their cultural contexts, situations, paradigms.
4 They strive to create, design their work to be visually pleasing, understandable and reflecting its creator and its user, audience.
5 They learn to understand and control an upcoming problem, in order to shape that into a beneficial situation, condition for the working process.

Autonomy and responsibility:
1 Recognises and solves problems on his own.
2 His professional work is characterized by socially and culturally sensitive, conscious and responsible activities.
3 They know the boundaries, patterns, effects and distortions of their work and research.
4 They are able to critically think forward, consciously, and responsibly plan out designs, with the possibility to decide between frameworks, paradigms and perspectives.

Topics to be processed within the course:

Current Political Landscape, Current Sociotechnical Landscape, Current Technological Landscape, The Ethical Landscapes of Design, Humanism to post-humanism, Qualitative and Quantitative Research in Design, Impact of Art Self-management in Design, International Legal Regulations

Peculiarities of learning organization / process organization:
This course is specifically created to give students a good foundation for critical thinking. It's a horizontal approach to many subjects, therefore it consists of several standalone topics delivered by multiple lecturers who may or may not build on each other's content.

The course's 3x80 minute sessions can be broken down into 2 segments:
1. Presentation-based theory segment (10-40 minutes given by the lecturer)
2. Seminar segment (40-80 discussion and sharing with interactive, teamwork oriented tasks)

Students' tasks:
- Given the diversity of the topics covered through the course, students have to build their own narratives and interpretation regarding its content. This personal narrative should be documented through a visual diary that students can interpret the way they see fit but it should be accessible by the lecturers (using an online whiteboard tool, like Miro, Mural, FigJam, Excalidraw or other).

Learning environment:
Mixed learning environment with presentations, interactive sessions and flipped classroom techniques

Evaluation:
Each student has to work in smaller teams and deliver concepts for reverse classroom activities at least once per semester.

Requirements to be met / Presentation showing:
- Deliver one essay (or any other media format) with a content length between 4-5000 words that connects at least 3 main topics covered by the course and has at least 10 references to source articles or books.
- Ability to show the personal, visual diary (using an online whiteboard tool, like Miro, Mural, FigJam, Excalidraw or other).

Evaluation method:
- Review by course leader or lecturer

Evaluation criteria:
- Essay evaluation
- Presence of a digital visual diary

Calculation of grade:
- 50% essay relevance

- 50% essay quality or creative ideas supporting the final text (video, infographics, visual storytelling elements..)
- Presence of a visual diary

Required reading:
Bardzell, J., Bardzell, S., & Blythe, M. A. (2018). *Critical theory and interaction design*. The MIT Press.
Ferrando, F. (2013): *Posthumanism, Transhumanism, Antihumanism*, Metahumanism, and New Materialisms. Existenz 8, no. 2. 26-32.
Forlano, L. „*Posthumanism and Design".* She Ji: The Journal of Design Economics, and Innovation 3, no. 1. 2017: 16–29.
Harari, Y. N. (2018.): *21 Lessons for the 21st Century*. Spiegel & Grau.
Lanier, J. (2014). *Who owns the future?* Penguin Books.

Further information:

Recognition validation of knowledge acquired previously:

Extracurricular consultation dates and locations: