Name

Science through Craft

Design (Applied and Autonomus Art Practices)

Classroom x
Studio or workshop x
External venue ☐
Online ☐

Codes M-TA-101-RESEARCH-IN-OBJECT

Host **Future School**

Basic info

Type	ECTS	Contact hours	Student work	Course type	Semester	Unit
Practice	**10**	**96**	**96**	**practice**	**2025-26 Fall**	**Science though Craft**

Recommen-dation

Object Design for MA students, based on your own previous experience and preferences, for students who are more interested in applied design and want to deepen their knowledge in a more focused project. Recommended whose work focuses on the creation of unique and/or conceptual objects, limited series, small production/manufacture of design objects.

Short Description

RE-FRAMED objects

In a world saturated with objects, how do we reimagine their purpose, meaning, and impact? This course invites students to critically and creatively explore object culture through the lens of contemporary design. **RE-FRAMED object** challenges traditional notions of functionality and aesthetics by asking deeper questions about the *intention, communication, and future relevance* of the objects we create and interact with.

Through studio practice, conceptual development, and theoretical reflection, students will investigate how designed objects can become vessels for **identity, environmental awareness, social commentary, and emotional connection**. Emphasis will be placed on designing with **clarity of perspective**, while embracing **joy, balance, and craft-traditions** as meaningful design values.

Students will examine the shifting roles of objects in society—from utilitarian tools to communicative agents—and explore how material choices, form, and context convey messages across generations. The course will also engage with the role of **youth culture**, evolving **aesthetic paradigms**, and the **designer's responsibility to society and the environment**.

Throughout the semester, students will develop original works supported by research, peer dialogue, and critique analysis. The final outcome should be a one off or limited edition object accompanied by a reflective narrative articulating its **message**.

Teachers

Name	Contact information	Short bio	Open hours
Vági Flóra	vagi.flora@mome.hu		
Lubloy Zoltán	zoltan.lubloy@mome.hu		
Borkovics Péter	borkovics@gmail.hu		

Semester schedule

Course scheduling	Weekly class appointments
2 days per week, research day and consultation day	Monday 10-13, Wednesday 10-13

#	Date	

		Weekly educational content
1	09.03	1+1=1 project – warm up assignment
2	09.08./09.10	1+1=1 project – warm up assignment
3	09.15/09.17	1+1=1 presentations
4	09.22 /09.24	Individual topic selection. Short individual presentations of research
5	09.29/10.01	Deeper research on individual topics. Presentations. Group consultation
6	10.06/10.08	Consultation group and individual
7	10.13/10.17	Course week
8	10.20/10.22	Individual consultations. Presentation of results of material and technology research
9	10.27/10.29	Open presentations/KÖKO Context mapping. Presentation of theoretical research.
10	11.03/11.05	Individual consultations. Presentation of models, final design concepts and objects.
11	11.10 /11.12	Individual consultations. Presentation of models, final designs of objects.
12	11.17/11.19	Documentation of research plans. Execution of final objects. Consultation
13	11.24./11.26	Documentation presentations. Execution of final objects. Consultation
14	12.01./12.03	Preparation week / Documentation. Final works installation plans
15	12.08./12.10	Evaluation week / Finishing. Finalisation of installations and documentation

Requirements and evaluation

Assignments	Evaluation criteria	Deadline	% in evaluation
Active participation in class			25
Execution of research assignments			25
Preparation of presentations			25
Participation in installation activities			25

Compulsory readings

Recommended readings

Anthony Dunne & Fiona Raby – *Speculative Everything: Design, Fiction, and Social Dreaming*

(MIT Press, 2013)

Glenn Adamson – The Invention of Craft

(Bloomsbury, 2013)

Hella Jongerius – Misfit: The Book

(Phaidon, 2010)

Supplemental / Visual & Practice-Based References:

- **Droog Design –** ***Simply Droog: 10+1 Years of Creating Innovation and Discussion***
  (Droog, 2004) – For experimental object thinking and joyful, provocative design.
- **Martino Gamper –** ***100 Chairs in 100 Days and its 100 Ways***
  (Dent-De-Leone, 2010) – Inspiring for experimentation, perspective, and form.
- **Ettore Sottsass –** ***Design Metaphors*** **or** ***Memphis and After***
  For rethinking aesthetics, tradition, and postmodern object culture.
- **Formafantasma (Andrea Trimarchi and Simone Farresin) – various exhibition catalogues**
  For environmental, material, and conceptual object design.

Learnings

Knowledge	The student is familiar with and proficient in the processes and concepts underlying design and creative activities in the field of design and creation of objects, and the design methodology known in the field of design and creation of objects. The student will be familiar with the general and specialised fields of art history and cultural history in the social sciences. The student has a high level of knowledge and application of current forms of research methodology. The student has a high level of knowledge and application of the links between his/her field of specialisation and other artistic disciplines and other fields of specialisation, in particular economic, social and technological fields The student understands the project management required for the design and production of unique and small series of reproducible objects in a manufacturable environment.
Skills	The student will be able to work consciously and creatively in the practice of design and object making, identifying and solving complex professional problems in design and construction. The student is able to apply his/her professional, technical and material manipulation skills to a high level in order to realise his/her design and creative ideas. The student is able to adapt progressive principles of idea development to solve specific problems of object creation. The student is able to communicate at a high level with peers and professionals about his/her own and others' design concepts, solutions and processes. The student will be able to analyse, process, manage and develop knowledge based on the knowledge acquired. The student will be able to carry out background research and experiments related to object-oriented design, to process and apply the results. The student will collaborate effectively with other disciplines in design activities. The student will be able to adapt flexibly to current social and economic changes and to react in a relevant way to challenges and phenomena.
Attitude	The student is motivated to create designs, products, works of art or to participate in joint projects with other disciplines, either with stakeholders or independently.

	The student is able to accept and formulate criticisms and opinions. Reacts, argues, debates, engages in dialogue and compromises in a correct manner. The student respects the ethical standards of his/her profession.
Responsibility	The student will think responsibly along the principles of sustainable design and ethical design.

Exemption

☒ Exemption from attending and completing the course cannot be granted
☐ Exemption may be granted from the acquisition of certain competencies and the fulfilment of tasks
☐ Some tasks can be substituted with other activities,
☐ A full exemption can be granted

Curriculum connection

Unit	Parallel courses	Course proportion in unit
Craft Design and Research	Applied Practices	50 %
	Craft Talk	25%
	Material Studies	25%

Misc. information

Course prerequisites	Is it available as an elective?	Prerequisites in case of elective
	No	