Cím

Strategic Product Design - Past, present, future: Around One Table

Classroom ☒
Studio or workshop ☒
External venue ☒
Online ☐

Codes M-FR-104-2
ER-PROD-252601-04

Host **MOME Future School**

	Type	ECTS	Contact hours	Homework hour	Course type	Semester	Unit
Basic info	**Practice**	**5**	**104**		**Compulsory**	**1st**	

Recommendation

Past, present, future: Designing functional objects that take ownership of our material cultural heritage and inspired by the past but are relevant in the present and near future.

This course is connected to the similarly titled (Around One Table) KFI course in order to enable Architecture MA students to join in as well. Here designer and architect students can work together to design a table that embodies the University's communal spirit in a single object.

Short description

How can a single piece of furniture embody the values of collaboration, continuity, and innovation? In this interdisciplinary course, MA students in Strategic Product Innovation and Architecture come together to design and realize a large communal table for the university's research space—a space dedicated to exploring the future, grounded in the heritage of the past.

The table to be designed and realized should not only fulfill functional and aesthetic requirements, but also to enter into meaningful dialogue with a set of salvaged and now legendary wooden armchairs from the University's old Auditorium. It is an important part of the project to make a research into these chairs, understand their quirks and their connection to the University's community. They also serve as a starting point and major inspiration, that represent the heritage and past of the University. This project can be interpreted as a metaphor: around this table generations meet, disciplines converse, and ideas converge.

The course is structured in two phases. In the initial stage, each student develops an individual design concept, proposing a vision for the table. A jury selects one proposal to move forward, after which the group transitions into a collective design and build process. Together, students refine the chosen concept—developing it's construction details, materials, and joinery—and collaborate to bring it to life.

This process offers more than technical and aesthetic training. It provides a platform for experiential learning in teamwork, negotiation, and shared authorship—core competencies for careers in both design and architecture. Students learn to articulate and defend their ideas, to respectfully challenge and support one another, and to work towards a larger, unified outcome.

By designing for an actual space within the university, students gain firsthand experience with contextual design, stakeholder engagement, and the integration of narrative into physical form. The final table will remain in use as part of the University's infrastructure—serving not only as a functional object, but as a lasting testament to collaboration, continuity, and craft.

This course invites students to sit around one table—not only to design it, but to embody the values it represents.

To ensure the successful implementation of the projects, the students will participate in week-to-week knowledge support sessions: through lectures and factory visits, they will learn about the essential basics of the profession but also about stakeholders and challenges of the manufacturing process, the possibilities and limitations of different materials and technologies. These occasions will be held on Wednesdays, while the consultation will be mostly on Fridays. Due to the nature of the factory visits (depending on the travel time, the duration of the actual visit, etc.) they can start earlier and last longer than specified in the schedule. It is also possible that the programme for the respective days might be swapped due to organization reasons, but students will be informed about such changes in due course.

Teachers

Name	Contact	Bio	Opening hours
István Juhász DLA	isjuhasz@mome.hu	Interior architect, designer, associate professor.	
Dr. Horváth Judit	horvath.judit@mome.hu	Head of the Contemporary Design Collection, Head of the Craft&Design knowledge center.	
András Kerékgyártó DLA	kerekgyarto.andras@mome.hu	Designer, Adjunct professor, Design MA programme lead.	
Viktória Dawson-Vadasz	dawson-vadasz.viktoria.reka@teach.mome.hu	Designer, lecturer.	
Lili Farkas-Zentai	lili.zentai@gmail.com	Design journalist, lecturer.	

Semester schedule

Course scheduling	Class appointments
Wednesday 10:00-12:50, Friday 8.30-11.20	

#	Date	Educational content
1	Wednesday 03/09/2025	Joint assignment hand-out with the other MA classes. KICK OFF - Introduction, deadlines and requirements.
2	Friday 05/09/2025	Research into the salvaged old armchairs from the Auditorium, gathering inspiration. Cultural context. Individual ideation phase begins.
3	Wednesday 10/09/2025	Knowledge support session #1. Consultation, ideation, concepts.
4	Friday 12/09/2025	Research into the salvaged old armchairs from the Auditorium, gathering inspiration. Cultural context. Consultation, ideation, concepts.
5	Wednesday 17/09/2025	Knowledge support session #2. Consultation, ideation, concepts.
6	Friday 19/09/2025	Consultation, ideation, concepts.
7	Wednesday 24/09/2025	Knowledge support session #3. Consultation, ideation, concepts.
8	Friday 26/09/2025	Consultation, ideation, concepts.
9	Wednesday 01/10/2025	Knowledge support session #4. Consultation, ideation, concepts.
10	Friday 03/10/2025	End of individual work, presentation of concepts and selection of final direction.
11	Wednesday 08/10/2025	Knowledge support session #5. Start of the collective phase: division of the tasks, organizing the work.
12	Friday 10/10/2025	Consultation, collective phase: division of the tasks, organizing the work. Working on the final direction and details. Purchase of the required materials.
13	Wednesday 15/10/2025	Courseweek
14	Friday 17/10/2025	Courseweek
15	Wednesday 22/10/2025	Knowledge support session #6. Finalizing the details, organizing the realization phase, making plans. Modelling and prototyping and testing of certain details and solutions. Purchase of the required materials.
16	Friday 24/10/2025	Consultation. Finalizing the details, organizing the realization phase, making plans. Modelling and prototyping and testing of certain details and solutions. Purchase of the required materials.
17	Wednesday 29/10/2025	Knowledge support session #7. Consultation. Finalizing the details, organizing the realization phase, making plans. Modelling and prototyping and testing of certain details and solutions.
18	Friday	Conclusion of the planning phase, start of realization. Division of tasks, forming of teams.

	31/10/2025	
19	Wednesday 05/11/2025	Knowledge support session #8. Realization. Solving of the emerging issues. Workshop work.
20	Friday 07/11/2025	Realization. Solving of the emerging issues. Workshop work.
21	Wednesday 12/11/2025	Knowledge support session #9. Realization. Solving of the emerging issues. Workshop work.
22	Friday 14/11/2025	Realization. Solving of the emerging issues. Workshop work.
23	Wednesday 19/11/2025	Knowledge support session #10: Lili Zentai's creative writing workshop. Realization. Solving of the emerging issues. Workshop work.
24	Friday 21/11/2025	Realization. Solving of the emerging issues. Workshop work.
25	Wednesday 26/11/2025	Knowledge support session #10: Lili Zentai's creative writing workshop. Consultation, realization, preparing for final exhibition. Workshop work.
26	Friday 28/11/2025	Final consultation. Realization, preparing for final exhibition. Preparations for the final demostration, organizing an event.
27	01-05/12/2025	Preparation week. Finalization, finishing. Photo shooting with Milán Rácmolnár. Preparations for the final demostration, organizing an event.
28	08-12/12/2025	Show and tell week (Evaluations)

Requrements and evaluation

Assignments	Evaluation criteria	Deadline	% in evaluation
Attendance	Signing of the attendance sheet		max. 8 absences
Final, finished table		08. 12. 2025.	
Technical documentation	In appropriate scale	08-12. 12. 2025	
Poster	One poster prepared in teamwork demonstrating and explaining the project. A2 size.	08. 12. 2025.	
Presentation, 5 minutes	Presentation held in the relevant topics and teams	08-12. 12. 2025	
Short press kit text	Written according to Lili Farkas-Zentai's instructions and presented in a printed form near the other submitted materials	08-12. 12. 2025	
Booklet	One booklet compiled in team work demonstrating the process and endresult of the project.	08-12. 12. 2025	

Compulsory readings

Recommended readings

Vadas, József: A Művészi Ipartól az Ipari Művészetig. Corvina Kiadó, 1979

Noritsugu Oda: Danish Chairs. Chronicle Books, San Francisko, 1999

Klaus-Jürgen Sembach: Contenprorary Furniture 1950 to the Present

Somlai Tibor: Távol és Közel – Belsőépítészet a háború után 1945 – 1970. Corvina Kiadó, 2010.

Vadas József: A Székkirály - Pályakép Király József belsőépítészről. Scolar Kiadó, 2013.

Tasnádi Attila: Vásárhelyi János, a bútortervező. Balassa kiadó, 2010.

Learnings

Knowledge	
Skills	
Attitude	
Responsibility	

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 replaced by other activities,
☐ A full exemption can be granted

Curriculum link

Subject	Related courses (paralells)	Merit rate in the subject
Title of the course to be covered	[This course]	
	KFI: Around one table	
	Third course	

Course prerequisites	Prerequisites in case of elective	Is it available as an elective?

TechPark

	Resources	
Requests	Personal (expert consultation)	Workshop leads and techinicians
	Tools	
	Materials	
	Space	Modelling workshop Wood workshop

Misc. information

Evaluation criteria

Activity 25%

Attitude, motivation, diligence, reliability, stability, attendance

Thoughtfulness of the concept 15%

Freshness, originality and/or novelty, inventiveness and relevance of the ideas.

Design process 25 %

The structure, well-foundedness, justification and thoroughness of the process, the quantity, quality, and systematicity of the work performed and invested. The amount of lessons learned during the process (with special appreciation for leaving one’s comfort zone and "going the extra mile"). The maturity shown in decision-making situations, determination, peristence and handling of stressful situations.

Quality of the submitted final materials 20%

The quality and standard of all submitted materials: documentation, models, mock-ups, techinical drawings, and renders. All evaluated from an external perspective - this time without taking into account the process - what impression and overall picture they create.

Exhibition installation 10%

The sophistication and thoughtfulness of how the work is showcased, the energy invested in it. All circumstances and demonstration materials that the student applies to present his/her work in the best possible light.

Final presentation 5%

Clarity and quality of the presentation, the consistency of the slides and the verbal part