

Name	Strategic Product Design Project 1. - Past-present-future
Codes	M-FR-104-PAST-PRES-FUTURE / ER-PROD-262701-01
Host	MA School
Location	Studio or workshop

Course info			Subject info			
Course Type	Contact hours	Home study hours	Comprehensive Subject	Subject type	Semester	Subject credit value
Practice	48	72	Strategic Product Design 1.	Compulsory	Fall 2026	10

Recommendation

Past-present-future: Designing functional objects that are relevant in the present and near future, inspired by the local design heritage from the recent past through the oeuvre of late Hungarian creators. Discovery and understanding of historical and cultural aspects. Cooperation with the Museum of Applied Arts.

This course is connected to the „Design history: Hungarian design in the modernist era” elective course, held by Dr. András Szilágyi.

Short description

Design and build a contemporary object of a furniture / small furniture scale (lighting, seating, table, side table, storage furniture, etc.) inspired by the Hungarian design heritage and it's prominent creators. This can be considered as a kind of rehabilitation of the legacy of our profession, incorporating and transferring its lessons into the present and hopefully the future.

Vital part of the process is testing and trying out ideas with models and mock-ups, and then incorporate the lessons learned into the concept. Another important part of the assignment is to practice the preparation of technical documentation, which is still the number one "common language" during production, therefore it is an essential skill. The success of a design also depends on how it's presented, therefore a creative writing module is part of the course by design journalist, Lili Zentai. This will be followed by an object photography workshop as well, in order to enable students to communicate their work in a way that is both written and visual.

Besides the actual (design) assignment, it is also part of the requirements to plan up, organize and execute the installation for your works that display them in the best possible light during the evaluation week. The final materials and the installations should be ready and standing no later than Monday (14th of December) morning 9 Am.

Teachers

Name	Contact information	Teaching hours	Short BIO	Open hours
András Kerékgyártó DLA	kerekgyarto.andras@mome.hu	48	Designer, Adjunct professor, Design MA programme lead	By request
Dr. Judit Horváth	horvath.judit@mome.hu	16	Head of Contemporary Design Dept, Museum of Applied Arts, researcher	By request

Dr. András Szilágyi	szilagyi.andras@mome.hu	12	Adjunct Lecturer, Curator, Publisher	By request
Lili Farkas-Zentai	lili.zentai@gmail.com	24	Design journalist, lecturer	By request

Course scheduling			
Course format			Weekly class appointments
E.g. group and individual consultations according to a pre-announced schedule			Mondays 13:40-16:30
Details of each session’s type and schedule, showing the teacher’s role			
Week	Date	Weekly educational content	Studio/workshop
1	07. 09. 2026.	KICK OFF - Introduction, deadlines and requirements.	
2	14. 09. 2026.	Museum visit: getting to know the objects at an external location (Museum warehouse) Research, collection of information and inspiration, initiation of ideation	
3	21. 09. 2026.	Ideation, further developing the idea. Mockups, models.	
4	28. 09. 2026.	Ideation, further developing the idea. Mockups, models.	
5	05. 10. 2026.	Finalization of the concept, refining details, mockups, models.	
6	12. 10. 2026.	Courseweek	
7	19. 10. 2026.	Testing, prototyping, closing of the conceptual phase.	
8	26. 10. 2026.	Execution phase. Testing, prototyping, refining details.	
9	02. 11. 2026.	Testing, prototyping, refining details.	
10	09. 11. 2026.	Working on the prototype, testing, refining the details.	
11	16. 11. 2026.	Working on the prototype, testing, refining the details.	
12	23. 11. 2026.	Final touches, working on the prototype.	
13	30. 11. 2026.	Last consultation, finalization of design, presentation and documentation.	
14		Preparation week, photoshooting	
15		Evaluation week	

Course completion requirements, prerequisites, and evaluation				
Students' duties				
Requirements, assignments	Form of evaluation	Evaluation criteria	Deadline	% in evaluation
Attendance	Signing of the attendance sheet		max. 3 absences	Attendance
1:1 Scale model		14. 12. 2026.		1:1 Scale model
A2 size poster		14. 12. 2026.		A2 size poster
Technical documentation	In the appropriate scale	14-18. 12. 2026		Technical documentation
Presentation, 5 minutes		14-18. 12. 2026		Presentation, 5 minutes
Short press kit text	Written according to Lili Farkas-Zentai's instructions and presented in a printed form near the other submitted materials	14-18. 12. 2026		Short press kit text
Design report	6000 characters detailing the research done and the design	14-18. 12. 2026		Design report
General requirements				

e.g. eligibility criteria for the exam, free-form description

Course materials and literature

Mandatory literature

Course notes and presentations

Recommended literature

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

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

Klaus-Jürgen Sembach: Contemporary 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 belsőépítésről. Scolar Kiadó, 2013.

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

Learning outcomes

Knowledge	1. Have a general knowledge of the processes and concepts underlying their own design work. 2. have a high level of knowledge of the most important materials, techniques and methods underlying design activities in the field of design and design making. 3. Knowledge of the main basic presentation tools, styles and channels used in the profession. 4. Understands the role and importance of analytical and critical thinking within the discipline. 5. Has a high level of understanding of the importance and role of creativity in design. 6. Understands the basic content and general principles of other fields related to design (e.g. economics, culture, futurology, ecology, technology). 7. Understands the role and potential of design in the context of the economy and society and the environment. 8. is familiar with a range of different research methods to identify the needs of stakeholders. 9. understands the fields in which the design toolbox can be applied and that design processes can have a wide range of outcomes.
Skills	1. adapt and develop design skills, techniques and technologies in response to current and future social, cultural and economic challenges to new types of problems 2. identify and analyse problems that design can solve. 3. Develops and evaluates design concepts. Links design concepts to similar tools in other (related) disciplines. 5. is able to make creative use of the technical, material and information resources on which his/her design work is based. 6. Analyses and develops his/her own design and design processes, constantly adapting to new technologies. 7. Communicates his/her ideas and processes to clients and the general public. 8. Is able to collaborate with his/her professional community. 9. Able to communicate effectively when working collaboratively. 10. Ability to absorb and integrate diverse knowledge into his/her thinking. 11. Ability to work effectively and proactively in a team. 12. Identifies the needs of stakeholders in the planning process, involving them in the planning process where appropriate.
Attitude	1. Focuses on the creative aspects of design. 2. An open, inclusive and empathetic approach to design. 3. Strives to build and cultivate national and international professional relationships. 4. Consciously manages the interactions that arise during the design process (presentation, teamwork, brainstorming, workshop, etc.). 5. Approaches design tasks with a future-oriented and strategic mindset.
Autonomy and Responsibility	1. develops a design concept, either independently or in collaboration, and implements it professionally, either independently or in a team 2. acts autonomously and responsibly in multidisciplinary projects and activities.

Exemption

No exemption may be granted from participation in or completion of the course.

Curricular connections

Subject	Parallel courses	Course proportion in subject
Strategic Product Design Project 1.	Philips/Versuni cooperation Participative Design	40%
Subject prerequisites	Special subject prerequisites	Is it available as an elective?
		No

Guidelines and rules for the use of artificial intelligence in the course

The use of artificial intelligence at the university is subject to the Artificial Intelligence and Plagiarism Policy of the Moholy-Nagy University of Arts.

Materials needed for the course	Who provides the materials?
Material requirement 1	Tech Park / Programme / Student / Other
Material requirement 2	Tech Park / Programme / Student / Other

Other information, comments

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, persistence and handling of stressful situations.

Quality of the submitted final materials 20%

The quality and standard of all submitted materials: documentation, models, mock-ups, technical 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

This course, and the activities carried out during it, fall under the scope of Section 6 (1) of the University's Intellectual Property Management Regulations, effective September 1, 2021. Accordingly, participating students will enter into an agreement with the University in line with Section 6 (3) of the Regulations, including the transfer of economic and usage rights of intellectual creations produced during the course to the University under the terms specified in the contract. Furthermore, the student is obligated to maintain full confidentiality regarding the entire course—especially concerning the subject of the course, the activities, the works, creations, and other results, as well as the circumstances of their creation—and may not disclose, publish, or make any information public, except as otherwise specified in a signed written agreement necessary for completing the course.

Acceptance of these conditions is a prerequisite for enrolling in the course. By selecting the 'Course Registration' option, the student acknowledges awareness of these conditions and agrees to participate in the conclusion of the relevant agreement.