

Science through Craft

Name **Design (Applied and Autonomous Art Practices)**

Codes **M-TA-101-DESIGN
ER-DES-262701-01**

Host **MA School**

Classroom x
Studio or workshop x
External venue ☐
Online ☐

Type	ECTS	Contact hours	Student work	Course type	Semester	Unit
Practice	10	124	176	practice	2026-27 Fall	Science though Craft

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

'Personal History'

Personal History is a practice-based design course exploring the relationship between **personal experience, material, memory, identity, and self-expression**. Throughout the semester, students are encouraged to investigate how everyday experiences and personal histories can become sources for creative research and design.

The course approaches design through a broad understanding of making, moving beyond functional or purely aesthetic outcomes. Through working with **food, objects, jewellery, the body, and related materials**, students explore how materials can carry meaning and how designed objects can communicate individual and collective stories.

Across a series of workshops, students are introduced to different methods of sensory observation, material experimentation, making, collecting, transforming, and storytelling. They are encouraged to draw from their own experiences while also considering the cultural and social meanings attached to objects, rituals, food, and adornment.

The course creates a space for students to develop a **personal design language** through hands-on experimentation and reflection. Food becomes a way of exploring memory, ritual, and sharing; objects are considered as carriers of emotional and personal value; and contemporary jewellery provides a medium through which identity and lived experience can be translated into material form.

By the end of the semester, students will have developed an understanding of how **personal narratives can inform design processes** and how research, experimentation, and making can be used to transform intangible experiences into tangible forms.

The course aims to develop students' ability to:

- investigate personal experiences as a source for design research;
- explore materials through sensory and hands-on experimentation;
- recognise and communicate the emotional, cultural, and symbolic values of objects;
- use making as a method of research, reflection, and storytelling;
- experiment with different materials, processes, and forms of expression;
- develop individual approaches to contemporary craft and design;
- reflect critically on the relationship between the body, objects, identity, and memory;
- translate personal narratives and observations into meaningful design outcomes;
- articulate and present the ideas, processes, and stories behind their work.

Rather than focusing on a single technical discipline, **Personal History** encourages students to move between materials and perspectives. The semester becomes an exploration of how design can function as a form of **personal research and expression**, and how the things we make, use, wear, eat, and keep can become powerful vessels for memory and identity.

Teachers

Name	Contact information	Short bio	Open hours
Vági Flóra	vagi.flora@mome.hu		
Angéla Góg	angela.gog@mome.hu		
Melanie Isverding	melanie.isverding@hawk.de		

Semester
schedule

Course scheduling	Weekly class appointments
according to the time schedule	according to the time schedule

#	Date	Weekly educational content
1	09.14-15-16	Workshop by Angéla Góg / 09:10-15:50 homespace
2	09.21-22-23	Workshop by Angéla Góg / 09:10-15:50 homespace
3	09.28	Coocking + Presentation + Gathering by Angéla Góg 10:00-15:50
4	10.05	Assignment briefing by Zsolt József Simon 13:40-14:40 online or mail
5	10.12-16	Course week by Zsolt József Simon
6	10.17	Presentation of the course week objects 13:40-15:50
8	11.02	Assignment briefing by Melanie Isverding 13:40-14:40 online or mail
9	11.09-13 (whole week)	Workshop by Melanie Isverding / from Monday till Friday 09:10-15:50 homespace (The programme will excuse your absence from RDI, elective courses, and theory classes on Thursday and Friday)
10	11.16	Assignment briefing by Flóra Vági 13:40-14:40 at Base_004 or mail
11	11.18	Presentation of Melanie Isverding's workshop 13:40-15:50
12	11.23-25	Workshop by Flóra Vági / 09:10-15:50 homespace
13	11.30-12.02	Workshop by Flóra Vági / 09:10-15:50 homespace
14	12.07-11	Preparation week / Documentation. Final works installation plans
15	12.14./12.18	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

Recommend
ed 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.
- **Ettore Sottsass – *Design Metaphors or Memphis and After***
For rethinking aesthetics, tradition, and postmodern object culture.
- **Formafantasma (Andrea Trimarchi and Simone Farresin) – various exhibition catalogue**
For environmental, material, and conceptual object design.
- **Contemporary Jewellery in perspective** – Damien Skinner, 2013 - PDF : <https://artjewelryforum.org/library/contemporary-jewelry-in-perspective/>

The list will be supplemented by the tutors beforehand and during the workshops.

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	66%
	Craft Talk	14%
	Material Studies	20%

Misc. information

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