MOME – KFI Course Description

Beethoven Project: Visual Design for an Inclusive Concert | Autumn Semester 2026/27

Course Name	**Beethoven Project: Visual Design for an Inclusive Concert**
Code	M-KF-E-301-FS-262701-13 / M-KF-301-FS-262701-13 / B-KF-401-FS-262701-13 / ER-ANIM-MA-262701-04
Host	MA School
Location	Classroom / Studio

Course Type	Contact Hours	Student Work Hours	Comprehensive Subject	Subject Type	Semester	Credits
Seminar	48	110	–	KFI	Autumn 2026/27	5

Recommendation

How can musical structure be translated into visual language? This course is designed for students of animation, media design, and graphic design who wish to explore this question in a real-world context: in connection with the Danubia Symphony Orchestra's Beethoven Project, they will create visual content that makes the concert experience more accessible and enjoyable for audiences with hearing impairments.

Short Description

The course is built around a real-world project: interdisciplinary student teams of 2–3 develop visual content for an inclusive concert organised in collaboration with the Danubia Symphony Orchestra and the Visual Europe Group (VEG) creative studio (planned venue: Várkert Bazár, Budapest, February 2027, audience of approximately 500). The course's central research question is: how can musical structure be translated into visual language for audiences with hearing impairments?

In the first block of the semester (sessions 1–3), students are introduced to the project context, the theoretical background of hearing impairment and multisensory perception, and the technical specifications of the concert; this is followed by the formation of teams and the assignment of musical pieces. In the fourth session, a project concept presentation takes place, at which the instructors provide feedback. Sessions 5–9 are devoted to independent creative development with consultations, followed by a pre-final presentation in session 10 and, in session 11, final submission and assessment.

The course is not software training: teams work with their existing skillsets (After Effects, Blender, TVPaint, TouchDesigner, etc.); both fixed animated content and live audioreactive projects are accepted.

Teachers

Name	Contact	Teaching Hours	Short Bio	Office Hours
Pencz Patrik	pencz.patrik@teach.mome.hu	32 hrs	Animation film director, head of the Creative Studio at VEG, external lecturer at MOME.	During consultation sessions, by prior arrangement
Krasz Ádám	krasz.adam@mome.hu	24 hrs	Director of MOME TechPark, doctoral researcher, and sound artist. His research focuses on the documentary uses of sound art and on installation-based approaches combining sound with other media and traditional art forms.	During consultation sessions, by prior arrangement

Course Schedule

Session	Date	Content	Instructor(s)

1	2026. 11 Sept.	Kick-off & Technical Specifications Presentation of the project and the event. Overview of technical specifications. Sign-up for teams and musical pieces: submission of ranked skill lists and piece preferences.	Pencz Patrik
2	2026. 18 Sept.	Guest Session & Team Assignment Meeting with an invited hearing-impaired guest (with sign language interpreter): students have the opportunity to ask questions and gain direct insight into the lived experience of musical perception with hearing impairment. Final assignment of teams and musical pieces.	Pencz Patrik
3	2026. 25 Sept.	Theoretical Foundations I & Concept Initiation Audio-visual theory: the relationship between sound and image, historical context of sound art and visual music. Team-by-team concept initiation and moodboard – concept to be submitted as homework for session 4.	Krasz Ádám
4	2026. 2 Oct.	Concept Presentation – Committee Feedback Each team presents their concept. Committee feedback from instructors (and invited guest instructors). Gatekeeper milestone: instructors flag concerns and make suggestions.	Krasz Ádám, Pencz Patrik
5	2026. 9 Oct.	Research & Concept – Online Consultation Deeper research based on feedback from the concept presentation. Analysis of reference works and precedents. Team-by-team online consultation.	Pencz Patrik
–	2026. 16 Oct.	MOME Course Week – no class	–
–	2026. 23 Oct.	Public Holiday – no class	–
6	2026. 30 Oct.	Research II – Concept Deepening & Iteration Review of independent work completed during the break. Refinement of concepts based on feedback. Team-by-team consultation.	Krasz Ádám
7	2026. 6 Nov.	Development I Team-by-team creative development with individual consultation slots.	Pencz Patrik
8	2026. 13 Nov.	Development II Continued creative development. Critical review of visual quality and the coherence between musical structure and visual language.	Krasz Ádám
9	2026. 20 Nov.	Development III – Technical Review Team-by-team creative development. Technical check: exportability, format, compatibility. Assembly of pre-final materials.	Pencz Patrik
10	2026. 27 Nov.	Pre-Final Presentation – Committee Feedback All teams present the current state of their work. Committee feedback for final corrections.	Krasz Ádám, Pencz Patrik
11	2026. 4 Dec.	Final Submission & Assessment Finalisation and technical formatting according to VEG specifications. Handover of materials. Closure of research diary. Final assessment.	Krasz Ádám, Pencz Patrik

Course Completion Requirements, Prerequisites, and Assessment

Students' Duties

Requirements / Assignments	Form of Assessment	Assessment Criteria	Deadline	Weight
Concept Presentation (1st presentation) *Verbal feedback – not graded*	*Group oral presentation*	*Presence of research foundation* *Coherence of visual direction* *Technical feasibility (Gatekeeper milestone – not included in final grade)*	*2 Oct. 2026*	–
Pre-Final Presentation Presentation of the current state of the work	Group oral presentation	Progress since the concept presentation	27 Nov. 2026	20%

		Integration of feedback Advancement of technical implementation		
Final Work Submission of visual material according to VEG specifications	Technical handover + instructor assessment	Visual quality and aesthetic coherence Presence of musical structure in the visual work Effectiveness of inclusive communication Technical compliance (format, quality)	4 Dec. 2026	60%
Research Diary / Documentation Recording the process, decisions, and reflections	Written document submission	Consistent tracking of the research question Documentation of decision-making logic Critical self-reflection Formal compliance	4 Dec. 2026	20%

General Requirements

Completion of the course requires attendance at a minimum of 75% of contact sessions (maximum 2 absences). Attendance at both presentation sessions is mandatory – these cannot be made up without prior arrangement.
There are no formal prerequisites for the course, though it is strongly recommended that students have at least basic proficiency in one visual software application (any 2D/3D/motion tool).
The division of work within teams is managed by the students themselves, but each member's individual contribution must be traceable in the research diary.

Course Materials and Literature

Mandatory Literature

• Chion, M. (1994): Audio-Vision: Sound on Screen

Course Notes and Presentations

Instructors will provide the necessary literature and online resources throughout the course, tailored to the individual needs of each group.

Recommended Literature and References

• Fischinger, O. – An Optical Poem (1938)
• McLaren, N. – Pen Point Percussion (1951)
• Nam June Paik – the relationship between video art and music
• Ryoji Ikeda – artistic practice
• TouchDesigner documentation – (derivative.ca)

Learning Outcomes

Knowledge	The student is familiar with the theoretical and practical connections involved in translating musical structure into visual language, with the specific characteristics of musical perception among people with hearing impairments and the foundational concepts of multisensory experience, as well as the logic of technical specifications for event visuals (resolution, format, playback system).
Skills	The student is able to translate musical structure into a visual system, work effectively in an interdisciplinary team, present and defend their concept, iterate based on feedback received, and produce visual content that can be exported according to technical specifications.
Attitude	The student applies an inclusive, empathy-based design approach; is open to critical reflection on their own creative decisions; and is able to maintain a professional working relationship with industry partners within the framework of a real project commission.
Autonomy & Responsibility	The student is capable of independent, research-driven concept development within the given technical and content framework, and takes responsibility for their role in the team and for the quality of the final product.

Exemption

No exemption may be granted from participation in or completion of the course. Exemption may be granted from completing certain tasks or attending specific sessions if the student can demonstrate an equivalent activity. The details must be discussed with the instructor and the programme lead.

Curricular Connections

Subject	Parallel Courses	Course Proportion in Subject
R&D&I – Research, Development & Innovation		100%
Subject Prerequisites	**Special Prerequisites**	**Available as Elective?**
No formal prerequisites	Basic proficiency in at least one visual software application is recommended	Yes

Guidelines and Rules for the Use of Artificial Intelligence in the Course

The use of artificial intelligence tools is governed by the Moholy-Nagy University of Arts' Artificial Intelligence and Plagiarism Policy.
Within the framework of this course, AI tools (generative visuals, audio analysers, etc.) may be used as auxiliary tools, provided that the student documents their use and the role they played in the decision-making process. Only content whose concept and visual decisions were made by the student qualifies as independent authored work.

Materials Needed for the Course	Who Provides the Materials?
Personal laptop and visual software (AE, Blender, TVPaint, TouchDesigner, etc.)	Student
Technical specification document, pixel map	VEG
Musical pieces (audio files)	Danubia Symphony Orchestra
Course slides and instructor materials	Instructors
TechPark equipment (optional, upon request)	MOME TechPark

Other Information and Comments

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.