

Kurzusleírás (tematika)

Conceptual Design and Research - Personal

Contact details of the course tutor: Balázs Vargha (vargha.b@mome.hu)

Level and Code: ER-GRA-MA-20212201-03	Position in the Curriculum: MA	Recommended semester:3.	Credits: 10	Teaching hours: 96 Student workload: 204
Related codes:	Type: balanced	Is it open to sign-up as an elective? No	Specific pre-conditions to sign-up as an elective: -	

Interlinkages: (prerequisites, parallel units): Interdisciplinary design and research

The aim of the course

- Develop conceptual design, creative and research methods

Principles of the course:

- Problem-focused approach
- Research-based approach
- Process-oriented methodologies
- Complex professional specifications and theoretical knowledge

Learning outcomes (professional and general competences to be developed):

Knowledge:

- Specialised knowledge of recognising originality in the design/creative practice of graphic design
- Understands the complexity and interrelationships behind the professional issues and concepts of graphic design
- Has a general and specialised knowledge of the processes and concepts underlying his/her own design/creative activity
- Specialised knowledge of the main theories, principles, stylistic periods and trends, and major sub-areas of graphic design
- Possesses an evolving independent knowledge
- Understands the philosophy of graphic design
- Awareness of analytical and critical thinking
- Has a good understanding of creativity and how to apply the creative skills learned in graphic design to other types of problems
- Have a thorough knowledge of the most important materials and techniques underlying design/creative activities in the field of graphic design, as well as the conditions under which these activities are carried out in their own field of specialisation.
- have a high level of specialised knowledge of traditional, classical and innovative materials, media, tools and techniques used in the field of graphic design, and an understanding of the main technological, production and manufacturing processes and the conditions in which these activities are carried out
- Detailed understanding and knowledge of the structure and context of the main phases of a design/creative project
- Has a broad knowledge of the interfaces between the different aspects of graphic design and design/(audio)visual arts/architecture and other artistic disciplines/disciplines, as well as the dynamic interaction between the creative and performing arts.

- Specialised knowledge of the underlying methods, implementation orientations and opportunities for research/resource collection in the field of graphic design.

Ability:

- Ability to manage and develop own creativity
- Drawing on the knowledge acquired during his/her studies, he/she is able to act and react creatively in complex, unexpected situations requiring a new strategic approach; he/she is able to make appropriate choices from his/her accumulated toolbox
- Focuses on the artistic aspects of graphic design, has a high level of knowledge of related arts and an awareness of the contemporary art world
- analyses and develops his/her own graphic design/creative/artistic processes
- Incorporates and integrates diverse knowledge into his/her thinking
- Able to apply knowledge of the principles and content of related fields to inform his/her own work
- Is able to mobilise his/her creativity effectively in the design/creative/artistic process
- Adapts and develops design skills, techniques and technologies to new types of problems.
- Recognises the problems that graphic design can solve
- Develops and evaluates graphic design concepts
- Develops and analyses principles and practices of idea development well adapted to his/her own design/creative/artistic path
- Ability to think in context
- Possesses the routine technical skills that enable him/her to develop his/her own design/creative/artistic ideas in an individual and
- Recognises, identifies and reflects on societal needs in relation to his/her own design/creative/artistic activity
- Connects graphic design concepts with similar tools from other (related) disciplines
- Is able to integrate elements of other artistic disciplines into his/her own design/creative/artistic work (or in cooperation with other artistic disciplines)
- Ability to communicate effectively in collaboration
- Communicate own ideas and processes to clients and the general public
- Ability to assert his/her own expectations concerning the conduct of his/her own design/creative/artistic activity and its conditions and appropriate circumstances; to this end, he/she communicates effectively and convincingly
- Possess a refined critical judgement outside his/her own field of expertise.
- Ability to think and create with his/her professional community
- Ability to build international relationships and to cooperate with colleagues or students abroad in professional processes
- Ability to think analytically and critically in the context of a given design/creative/artistic situation
- Ability to organise analytical and critical thinking in a constructive way according to the objectives of a given design/creative/artistic situation

Attitude:

- Characterised by critical, free thinking
- Open to the world, seeks to make sense of his world through his actions
- Oriented towards values
- Strives for social awareness and understanding of traditional and new approaches to art and works of art
- A mature critical sense of design/(audio)visual arts/architecture stylistic trends, historical as well as contemporary works, different design/creative practices and achievements
- Open-mindedness and inclusiveness in his/her creative/design approach

- Openness and awareness to expand professional practice and further education opportunities
- A high degree of quality and value-orientation, artistic sensitivity and intellectual approach in his/her graphic design work
- socially sensitive and committed to the choice of subject matter and the creation of his/her designs and artworks
- Is committed to taking ecological aspects into account in his/her design/creative work
- Initiative and provocative professional gestures
- Actively seeks cooperation with other artistic disciplines/other fields
- Strives to build and maintain professional relationships
- Consciously strives to transcend and transgress professional boundaries, interdisciplinary boundaries and traditional frameworks
- Actively seeks out challenges and complex problems where he/she can apply his/her professional knowledge and creativity to provide appropriate responses and original creations, either individually or as part of a group
- Actively seek new knowledge, methods, creative and dynamic ways of implementation

Autonomy and responsibility:

- Professional self-concept characterised by autonomy and self-awareness
- Ability to solve problems independently
- A clearly established professional identity
- Creative, autonomous and self-reliant
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- Carries out activities with environmental awareness
- Acts in a conscious and responsible way to shape the environment
- Socially sensitive and committed to the selection and delivery of his/her designs and artistic creations to the target audience
- Regularly initiates, leads and shapes projects
- Takes responsibility for major parts of large-scale design/(audio)visual art/architecture and research and development projects as a member of the project team

Topics and themes to be covered in the course:

- Design and research methodology
- Autonomy and community responsibility
- Complex design methods
- Conscious and responsible design, creative aspects
- Autonomous creative methods

Learning organisation/process organisation features:

The course sequence, the nature of each session and its timing (including, in the case of several teachers, the sharing of teaching input:

- Task briefing, topic consultation, description of objectives and expectations (seminar, consultation)
- Theoretical knowledge, methods of research (seminar)
- Development of knowledge and perspectives on the topic (lecture, seminar)
- Problem mapping and analysis (consultation)
- Conscious structuring of the creative process (consultation)
- Concept development (consultation)
- Impact analysis, test phase (consultation)
- Presentation of outline design (seminar)
- Technical implementation, modelling, prototyping (workshop)

What students should do:

- Active participation in seminars and consultations
- Independent preparation and presentation on a topic assigned by the course instructor
- Documentation and presentation of the research, concept and creative process
- Technical preparation of designs for printing and modelling

The learning environment:

- Classroom
- outside location
- digital lab
- workshop

Evaluation:**Requirements to be fulfilled:**

- A paper documenting the topic research (15,000 characters)
- A presentation that demonstrates:
 - topic research
 - concept structure
 - phases of the creative process
 - documentation of finished designs
- Presentation of the mock-up/prototype
- Submission/uploading of design documentation within the given deadline and according to the given technical parameters
- Preparation and submission of the mock-up/prototype in a photographic quality
- Active participation in class min. 60% of class attendance

Assessment method:

- written (assessment of the study)
- oral answer, presentation

Assessment criteria:

Coherence of the research-creative-development process

Content and aesthetic quality of the concept and the resulting solution

Calculating the grade:

- Process (the overall research and design process and the quality of the content of the documentation) - 50%
- Product (the finished concept and solution, as well as the content and aesthetic quality of the documentation) - 50%.

Required reading:

- Design Thinking: Integrating Innovation, Customer Experience, and Brand Value, Thomas Lockwood, Allworth Press, New York, 2009
- Graphic Design Theory: Readings from the Field, Helen Armstrong, Princeton Architectural Press, New York, 2009
- Graphic Design Discourse: Evolving Theories, Ideologies, and Process of Visual Communication, Henry Hongmin Kim, Steff Geissbuhler, Princeton Architectural Press, New York, 2018
- Designing For Social Change: Strategies for Community-Based Graphic Design , Andrew Shea, Ellen Lupton, William Drenttel, Princeton Architectural Press, New York, 2012

Egyéb információk:
Máshol/korábban szerzett tudás elismerése/ validációs elv:
Tanórán kívüli konzultációs időpontok és helyszín:

The bridge

Kurzus:

Conceptual Design and Research - Personal

Course leader:

Balázs Vargha

Consultant:

István Nagy

Mr. István István István V. Task assignment:

2021. 09. 07.

Course dates:

Tuesday 13:40-16:30

Thursday 13:40-16:30

Location:

MOME

Topic

// public space as a medium

// community communication

// urban visual intervention

Content

The basic theme of the exercise is based on the concept of a bridge. The bridges connecting the two banks of the Danube are a prominent feature of the visual character of Budapest, but as an architectural object, there is a huge variety of bridges with different functions and characters all over the world.

At the same time, the bridge also carries a number of metaphorical connotations, which can be an equally important source of inspiration for the construction of the project.

The task

Build a subject-specific design concept based on independent research. The project should relate to the concept of a bridge and should formulate and convey a personal message that is meaningful and accessible to people living in Budapest, or a specific group of them.

The project must be linked to the physical environment of a specific bridge. The bridge is optional.

It is important that the concept is based on a thorough understanding of the site. Both personal, on-site observations and research of background information are an important part of the task.

To complete the task

Thematic research

- Field visits, fieldwork, collection of personal experiences, interviews, observations
- Preparation of visual documentation
- Research and analysis of background material
- Analytical collection of national and international examples
- Summary study summarising the above (6000 characters, without spaces)

Concept design

- Development of a content concept
- Definition of media, visual interfaces
- Systematising the elements of the concept
- Establishing the visual character of the project
- Preparation of sketches and visual plans showing the overall conceptual design of the project

Execution

- Drawing up the design plans
 - Workshop
 - Making models (depending on the concept, using appropriate materials and techniques)
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Scheduling

1. Thesis: 07-16/09 (presentation: 16/09)
2. Concept design: 16-09.09. (presentation: 30.09.)
3. Implementation: 30.09-30.09-10.07. (final project presentation: 10.07.)

Evaluation

The first assessment will take place at the same time as the final presentations, on 7 October. The grade received here will count as a grade point towards the end-of-year grade for the course!

Assessment criteria:

- depth of research on the topic
- thoughtfulness and structure of the concept
- Systematic thinking
- the quality of the visual designs and presentation