

Name

Styles Reborn: Exploring Art and Film Through AI-Powered Interpretation.

Classroom Studio or workshop External venue

Code

M-KF-301-DI-242502-02, M-KF-E-301-DI-242502-02

Host

Design Institute

Type	ECTS	Contact hours	Student work	Course type	Semester	Unit
Basic info	5	40	106	Classwork	2024/2025/2	RDI

Recommendation

- Master the intersection of making art and building AI tools
- Develop unique creative and analytical expertise
- Contribute to pioneering researches by the MOME Future School Heritage in Action Lab and Visual AI Lab Studio

Description

The course aims to provide students with an in-depth understanding of the styles of several renowned Hungarian visual artists and film directors. The goal is to enable participants to apply this knowledge, utilising AI tools, in the realisation of their own artistic concepts. Throughout the course, participants will create group projects, such as conceptual image series and storytelling-based motion pictures, through analysis, experimentation, and creation. The primary focus of the course is to foster an understanding of unique artistic styles and their creative reinterpretation, while also introducing participants to technological solutions in metadata annotation, database formatting, machine learning, and training. Participants will contribute to the research of the Future School's Heritage in Action Lab in collaboration with the Visual AI Studio Lab.

Short description

The course aims to provide students with an in-depth understanding of the styles of several renowned Hungarian visual artists and film directors, as well as to enable them to apply this knowledge through AI tools in the realisation of their own artistic concepts. The course primarily facilitates the deconstruction of unique styles and their creative reinterpretation, while also introducing participants to technological solutions such as metadata annotation, database formatting, machine learning, and training. The course is run by the Heritage in Action Lab in collaboration with the AI Studio Lab.

Teachers

Name	Email address	BIO	Office hours
Iványi-Bitter Brigitta	Brigitta.ivanyi@gmail.com	Brigittaiwanyibitter.com	https://calendly.com/brigitta-ivanyi-bitter
Szabó Viktória	viktoria.szabo@mome.hu	https://mome.hu/hu/emberek/szabo-viktoria	
Szaunder Dávid	davidszaunderstudio@gmail.com	https://www.davidarielszaunder.com/abolut	

Semester schedule

Course scheduling	Weekly class appointments
	Friday, 8.30- 11.20

Alk.	Fridays	Heti tartalom
1	Feb 14	Introduction Theory: Understanding of an artist's style. The role of AI tools in the reinterpretation of artistic styles. Inspiring examples. Photography and the AI generated image. Practice: Introduction to AI tools (MidJourney, Stable Diffusion, etc.). Initial experiments with image generation. Prompt definition, basic prompts, and syntax. Descriptive language use and specific thinking strategies for prompting.
2	Feb 21	In-Depth Analysis of Artistic Styles I – Beginning of Individual Research Theory: Analysis of the oeuvre and stylistic characteristics of a renowned visual artist or filmmaker as a group research project Practice: Collecting images and motion

		pictures, identifying stylistic features. Building prompts. Starting your research journal.
3	Feb 28	In-Depth Analysis of Artistic Styles II – Foundations of Storytelling <u>Theory:</u> Understanding the context of the chosen oeuvre: cultural, historical, and personal background. How can the style be applied in storytelling projects? <u>Practice:</u> Developing individual storytelling concepts in the chosen artist's style. Continuing the Research Journal.
4	Mar 07	Practical Interpretation of Style I. <u>Theory:</u> Optimizing AI tools for style processing (preparing datasets for training, prompt design, micro-training). <u>Practice:</u> Creating your own AI-generated images in the chosen artist's style. Dataset preparation. Exploring automation tools.
5	Mar 14	Practical Interpretation of Style II <u>Theory:</u> How to incorporate individual creativity into the reinterpretation of an existing style? <u>Practice:</u> Training with the dataset you prepared. Generating your image series;
6	Mar 21	Midterm Presentation of Group Projects <u>Theory:</u> Feedback on interim results: how to enhance the harmony between style and concept? <u>Practice:</u> Improving projects based on evaluations.
7	Mar 28	Translating Style into Motion Picture Formats I <u>Theory:</u> Animation and motion picture narratives in the chosen style. Overview of analog and AI-based animation filmmaking techniques. <u>Practice:</u> Creating storyboards with AI tools and preparing motion picture materials.
8	Apr 04	Styles of Renowned Directors – Alternative Inspirations <u>Theory:</u> Presentation of selected filmmakers' oeuvres (e.g., Nepp, Jankovics, Fábri, Jancsó). How can these styles be applied in course projects? <u>Practice:</u> First versions of experimental moving images created with customized AI tools.
9	Apr 11	Foundations of Docufiction – Harmonizing Style and Narrative <u>Theory:</u> How to combine documentary and fictional elements using AI tools? <u>Practice:</u> Developing the basic concept of a docufiction or motion picture project.
10	Apr 18	No class (holiday)
11	Apr 25	Finalizing Projects – Refining Visuals <u>Theory:</u> Composition and style variations in AI image and motion picture creation projects. How to discuss AI-generated content effectively? Legal considerations: copyright and licensing. <u>Practice:</u> Finalizing the form of image series and motion picture materials.
12	May 02	No class (holiday)
13	May 09	Final Presentations and Evaluation <u>Theory:</u> Summarizing the knowledge gained and discussing future applications. <u>Practice:</u> Presentation of student projects, including group and instructor evaluation.

Requirements and evaluation

Assignments	Evaluation criteria	Deadline	% in evaluation
Research Journal	Regular Attendance , documenting all in-class assignments	Every class	50%
Concept based image series	Personal research, quality image	March 21	10 %
Concept based moving images	Personal research, analyzing styles, the concept of the video and quality of images.	April 4	20%
Final presentation	Quality of presentation, quality of discussing AI generated content	Last class	20%

Mandatory readings

Vartiainen, H., & Tedre, M. (2023) Using artificial intelligence in craft education: crafting with text-to-image generative models. *Digital Creativity*, 34:1, 1-21, <https://doi.org/10.1080/14626268.2023.2174557>

David Gauntlett: Making is connecting. The social power of creativity, from craft and knitting to digital everything. 2nd expanded edition. 2023 https://www.politybooks.com/bookdetail?book_slug=making-is-connecting-the-social-power-of-creativity-from-craft-and-knitting-to-digital-everything-2nd-edition--9781509513475

Stiftung für Kunst und Kultur. (2023, június 6). Panel #1 Generative AI and the Future of Art [Video]. YouTube. <https://www.youtube.com/watch?v=uiuLrJOCgi4>

Manovich, Lev. *AI Aesthetics*. (Strelka Press, 2018)

Recommended readings

Berger, John. *Ways of Seeing*. (Penguin, 1972) – A foundational text on visual culture and art interpretation. Chapter 1.

Elgammal, Ahmed et al. "CAN: Creative Adversarial Networks, Generating Art by Learning About Styles and Deviating from Style Norms." *arXiv preprint*, 2017.

Colton, Simon, et al. *Computational Creativity Research: Towards Creative Machines*. (Springer, 2020)

Dixon, J. (2023, Augusztus 14). Keeping human values at the heart of AI in higher education. University World News. <https://www.universityworldnews.com/post.php?story=20230814140706902>

Learnings

Knowledge	Detailed understanding of text-to-image and text-to-video AI tools, including both user-level and developer-level knowledge.
Skills	Content creation using AI tools, participation in the development processes of AI tools, and prompt design.
Attitude	Openness, entrepreneurial mindset, and experimental capability.
Responsibility	Development of original and relevant content, ethical use of AI tools, and sustainable AI tool development.

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 connections

Unit	Parallel courses	Course proportion in unit
Emergent and experimental design		

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

Misc. information

Technology for in-class assignments: laptop or desktop, prepaid plans for AI tools (Midjourney, Ideogram, ChatGPT 4.o, Flux),

Max 15 students,

Priority: Fashion/textile, Animation, Photography, Media design