Name	**Masters and Students in the Age of AI - *Creative Learning Ecosystems* – Mesterek és tanítványok az AI korában - Kreatív tanulási ökoszisztémák**
Codes	M-KH-E-201-FS-252602-04, M-KH-201-FS-252602-04, B-KH-201-FS-252602-04
Host	Future School
Location	**Classroom**/Studio or workshop/ **External venue**/ Online

Course info			**Subject info**			
Course Type	Contact hours	Home study hours	Comprehensive Subject	Subject type	Semester	Subject credit value
seminar	40	60		Course week course	2026_spring	-

Recommendation
The course is recommended for MA-level Designer, Design Manager and Design Theory students who are interested in exploring the differences between genuine master and students relationships and students' use of AI, as well as how digital ecosystems may influence the formation of the canon in the future.

Short description
The aim of the course is to examine the relationship between masters and students, as well as the evolution of the craft and design canon in the age of AI. Through the life's work of Sándor Borz Kováts and Sándor Mikó, students will explore the transmission of knowledge, creative networks, and the mechanisms of evaluation in contemporary design.

Teachers				
Name	Contact information	Teaching hours	Short BIO	Open hours
Judit Horváth PhD	horvath.judit@mome.hu	40	**museologist, curator** The Contemporary Design Department of the Museum of Applied Arts Budapest was established under her leadership in 2015 and she is still the Head of it. She is the Head of the Centre for Craft and Design of the Moholy-Nagy University of Art and Design (MOME), as well as being a member of the	

			Professional Advisory Board of the Hungarian Fashion & Design Agency.	

Course scheduling			
Course format		Course week course	
E.g. group and individual consultations according to a pre-announced schedule			
Details of each session's type and schedule, showing the teacher's role			
Week	Date	Weekly educational content	Studio/workshop
1	February 9.	**Lecture** – MOME vs. IMM masters, and an introduction to the *Sándor Borz Kováts* and *Sándor Mikó* projects	Classroom
2	February 10**.**	**Visiting the Storage of the Museum of Applied Arts**– Examination of *Sándor Mikó's* drawings	**1106 Budapest, Jászberényi út 55.**
3	February 11	**Collaborative work on the topic** – Studying masters and models through **analog methods**	Classroom
4	February 12	**Collaborative work on the topic** – Studying masters and models through **digital methods**	Classroom
5	February 13	**Final presentations** – Comparative analysis of analog and digital approaches, considering the conditions of canon formation, presented in lecture format	Classroom

Course completion requirements, prerequisites, and evaluation				
Students' duties				
Requirements, assignments	Form of evaluation	Evaluation criteria	Deadline	% in evaluation
Requirement 1…	taking part at the course, activity	Signing of the attendance sheet Attitude, motivation, diligence, reliability, stability, attendance		50 %
Requirement 2…	Presentation, 10 minutes	Presentation held in the relevant topics and teams. Clarity and quality of the presentation, the consistency of the		50 %

		slides and the verbal part		
General requirements				
e.g. eligibility criteria for the exam, free-form description				

Course materials and literature
Mandatory literature
Horváth Judit, Borz Kováts Sándor. Innovating accross Borders / Határtalan innováció. Iparművészeti Múzeum. 2024 Mikó Sándor. Belsőépítész. 2011
Course notes and presentations
Recommended literature
The Meaning of Creativity in the Age of AI. Edited by Raivo Kelomees, Varvara Guljajeva, Oliver Laas, Estonian Academy of Arts. 2022 Manzini, Ezio. *Design, When Everybody Designs: An Introduction to Design for Social Innovation*. MIT Press, 2015. The transformation of artistic creation: from Benjamin's reproduction to AI generation (AI & Society, 2025) AI and Image: Critical Perspectives on the Application of Technology on Art and Cultural Heritage (Cambridge UP, 2025)

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). 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. Exemption may be granted from completing certain tasks or attending specific sessions. Certain tasks may be replaced by equivalent activities. Full exemption may be granted The student must discuss the details of a full or partial exemption with the instructor and the programme lead.

Curricular connections		
Subject	Parallel courses	Course proportion in subject
Subject prerequisites	Special subject prerequisites	Is it available as an elective?
		Yes/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
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.