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| Name     | <b>Hidden Patterns</b><br>Research based representation of <i>time</i> , using computational tools and interactive technologies |
| Codes    | M-SZ-E-301-FS-252602-14 / M-SZ-301-FS-252602-14   |
| Host     | Future School   |
| Location | B-106   |

| Course info         |               |                  | Subject info           |               |           |                      |
|---------------------|---------------|------------------|------------------------|---------------|-----------|----------------------|
| Course Type         | Contact hours | Home study hours | Comprehensive Subject  | Subject type  | Semester  | Subject credit value |
| Lectures & practice | 48            | 48               | Research & Development | R&D, Elective | 2026 / 01 | 5                    |

| Recommendation  |
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| This course is intended to students who would like to gain their knowledge on research methodology and hands-on visualization practices in relation with time based patterns and processes ranging from microtemporal modalities to large scale, macrotemporal scenarios. |

| Short description  |
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| The course offers perspectives that are focusing on the philosophical, sociocultural and the economical aspects of time based intervals, time based media and the temporal experience of the mediated environment. Through guest lectures, workshops and hands-on sessions, the students will create projects that are raising awareness on the various aspects of how contemporary culture relates to time, from everyday, internal rhythms and patterns through the social context of working hours and activities to the geospatial role of time and memory management. |

| Teachers      |  |                                    |                                  |
|---------------|--|------------------------------------|----------------------------------|
| Name          | Contact information  | Short BIO                          | Open hours                       |
| Agoston Nagy  | <a href="mailto:nagyagoston@mome.hu">nagyagoston@mome.hu</a> | Coding, algorithmic art, workshops | 1-2 hours a week, by appointment |
| Anna Keszeg   | <a href="mailto:keszeg.anna@mome.hu">keszeg.anna@mome.hu</a> |                                    | by appointment                   |
| Bárdos Dániel |  |                                    |                                  |

| <b>Course scheduling</b>   |             |  |                 |
|--|-------------|--|-----------------|
| Course format  |             | Weekly class appointments  |                 |
| Group and individual consultations according to a pre-announced schedule, guest lectures and workshops |             | Friday 11:20-13:40   |                 |
| Details of each session's type and schedule, showing the teacher's role                                |             |  |                 |
| Weeks  | Date        | Weekly educational content   | Studio/workshop |
| 1  | 2026.02.13. | [Course week]  |                 |
| 2  | 2026.02.20. | Patterns of Our Notions of Time<br>Fast and Slow; Past–Present–Future;<br>Subjective and Objective Temporality<br>(Workshop)             |                 |
| 3  | 2026.02.27. | From the Great Acceleration to<br>Deceleration. Time and Anthropology, –<br>lecture and discussion, Anna Keszeg                          |                 |
| 4  | 2026.03.06. | Patterns of the Philosophical Notion of<br>the Present – guest lecture and<br>discussion, Ádám Takács, philosopher,<br>ELTE              |                 |
| 5  | 2026.03.13. | Money and Time: The Economic<br>Dimensions of Temporality – guest<br>lecture and discussion, Miklós Antal,<br>ecological economist, ELTE |                 |
| 6  | 2026.03.20. | Twisting Notions of Time<br>Speculative and Experiential<br>Temporalities<br>(Workshop)  |                 |
| 7  | 2026.03.27. | Project Development<br>Research, Prototyping, and<br>Presentation  |                 |
| 8  | 2026.04.03. | [No class due to public holiday]   |                 |
| 9  | 2026.04.10. |  |                 |
| 10   | 2026.04.17. | Project Development<br>Research, Prototyping, and<br>Presentation  |                 |
| 11   | 2026.04.24  | Pitch and presentatin session  |                 |
| 12   | 2026.05.01. | [No class due to public holiday]   |                 |
| 13   | 2026.05.08. | Final presentation   |                 |
| 14   |             | –  |                 |
| 15   |             | –  |                 |

| <b>Course completion requirements, prerequisites, and evaluation</b> |
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| Students' duties   |

| Requirements, assignments       | Form of evaluation                                   | Evaluation criteria  | Deadline        | % in evaluation |
|---------------------------------|--|--|-----------------|-----------------|
| 10 mins Presentation & Pitching | Presentation (visual introduction of the class work) | Active participation on the classes<br>aesthetic qualities of the practical work | 10th, 12th Week | 60%             |
| Video documentation (1.5 mins)  | Submitted through Teams Forms                        | Clarity, consistency   | 12th Week       | 40%             |
| General requirements            |  |  |                 |                 |
| e                               |  |  |                 |                 |

| Course materials and literature   |
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| Mandatory literature  |
| Wajcman, Judy. <i>Pressed for Time: The Acceleration of Life in Digital Capitalism</i> . Chicago: University of Chicago Press, 2014. 1–13; 61–87.<br>Rovelli, Carlo. <i>The Order of Time</i> . Translated by Erica Segre and Simon Carnell. New York: Riverhead Books, 2018.<br>Chiang, Ted. <i>Story of Your Life and Others</i> . New York: Tor Books, 2002. The short story <i>Story of Your Life</i> .   |
| Course notes and presentations  |
| ...   |
| Recommended literature  |
| Adam, Barbara. <i>Timewatch: The Social Analysis of Time</i> . Cambridge: Polity Press, 1995.<br>Hall, Edward T. <i>The Dance of Life: The Other Dimension of Time</i> . New York: Anchor Press/Doubleday, 1983.<br>Rosa, Hartmut. <i>Social Acceleration: A New Theory of Modernity</i> . Translated by Jonathan Trejo-Mathys. New York: Columbia University Press, 2013.<br>Zerubavel, Eviatar. <i>Hidden Rhythms: Schedules and Calendars in Social Life</i> . Chicago: University of Chicago Press, 1981.<br>For Hungarian/German readers: Safranski, Rüdiger. <i>Idő: Amit velünk tesz, és amivé mi tesszük</i> . Budapest: Typotex Kiadó, 2017./ Safranski, Rüdiger. <i>Zeit: Was sie mit uns macht und was wir aus ihr machen</i> . München: Carl Hanser Verlag, 2015. |

| Learning outcomes           |   |
|-----------------------------|---|
| Knowledge                   | Critical understanding of temporal processes and media visualization techniques, with a systems thinking approach |
| Skills                      | Planning and deploying prototypes according to measurable data & feedback mechanisms                              |
| Attitude                    | Independent analysis, with a focus on aesthetic qualities and visual clearance                                    |
| Autonomy and Responsibility | Independent decision making in the professional field   |

| Exemption   |
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| <b>No exemption may be granted from participation in or completion of the course.</b> |

| Curricular connections |                  |                           |
|------------------------|------------------|---------------------------|
| Unit                   | Parallel courses | Course proportion in unit |

|                                 |                               |                                 |
|---------------------------------|-------------------------------|---------------------------------|
|                                 |                               |                                 |
| Course prerequisites            | Special subject prerequisites | Is it available as an elective? |
| According to the curriculum map |                               | Yes                             |

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| <b>Guidelines and rules for the use of artificial intelligence in the course</b>   |
| The use of artificial intelligence at the university is subject to the Artificial Intelligence and Plagiarism Regulations of the Moholy-Nagy University of Art and Design. |

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| <b>Materials needed for the course</b> | <b>Who provides the materials?</b> |
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| <b>Other information, comments</b> |
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