# General Information:

**Curriculum:** Interior Design Master (MA)

**Course Name: Social Issues of Design and Art**

**Course Code:** EPM074ANMU

**Semester:** 2

**Credits:** 2

**Schedule:** 2/0/0 MA

**Evaluation:** signature with grade (f)

**Prerequisites (MA):** -

**Responsible lecturer:** Dr. ZOLTÁN, Erzsébet Szeréna, associate professor

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General course description

The course aims to provide insight into the fundamental connections between successful and artistic level design and applicability. Their impact on our immediate environment is analyzed and understood through lectures and online brainstorming through the types and development of various objects of use and examining contemporary trends.

Learning outcomes

The undisputed virtue of training as an architect and interior designer is its diversity, supporting an outstanding design attitude. The social science connections between design and art examine the fundamental connections between successful design with artistic value and durability and how a mass-produced design product that satisfies a social need can become a work of art. Art boundaries are not clear; many human products are borderline cases, typically unique, filtered through the artist's vision, providing a solution to some real problem. The goal of art in almost all cases is self-expression, which provides a cathartic experience. What does this mean for objects? Where is catharsis waiting? During use? Or is the possession of an iconic item enough to spread the cultural snob attitude? Design is a subjective genre. An understanding creator who can apply and integrate design in practice requires a great deal of work and knowledge of objects. The vision is increasingly shaped by analyzing the types, development, and contemporary tendencies of the various items of use. Intricate background knowledge, attitude, and understanding of the design methodology design create a specific taste for recognizing valuable, innovative object creation. Design cannot be separated from the social context, as the zeitgeist/age spirit can be seen in action, but good design is still timeless and timeless. An essential competency of an architect is "design sensitivity."

## Course content

## The course includes two central thematic units. The first part describes and examines the works of designers that have become classic today and analyzes their appearance in the built environment.

## The materials collected and presented to students from hour to hour are examined in conversations from a morphological and aesthetic point of view: what is the relationship between the form, material, function, and durability of the design object when it becomes design art, where the designer and artist attitudes are the dividing line.

## After reviewing the 19th-20th-21st-century design, students present their selected objects embedded into a living space, with analytical drawings and pictures delivered using any kind of technique.

## Assessment and evaluation system

In all cases. Annex 5 of the Statutes of the University of Pécs, the Code of Studies and Examinations (CSE) of the University of Pécs shall prevail

<https://international.pte.hu/sites/international.pte.hu/files/doc/TVSZ%202022_06_23_ENG.pdf>

The conditions for successfully completing the semester are:

* Active class attendance.
* Preparation and presentation of tasks on time.
* Compliance with formal and formal requirements.

## Attendance

In accordance with the Code of Studies and Examinations of the University of Pécs, Article 45 (2) and Annex 9. (Article 3) a student may be refused a grade or qualification in the given full-time course if the number of class absences exceeds 30% of the contact hours stipulated in the course description..

Method for monitoring attendance (e.g.: attendance sheet / online test/ register, etc.)

## Assessment

The course ends with a mid-term grade. The semester closes on the 15th week as part of the class. An attendance form will be published at the lectures and will not be published/made.

During the semester, the student researches the topic agreed with the lecturer week by week, the results and conclusions of which are discussed and supplemented in the lesson's framework. The task-related to absence must also be presented. The test material is based on these tasks.

**1.period** 4\*(5+5)=40 p presentations+ poster »40%

**2.period** Design moodboard 40p with concept description »40%

Test (online) 15p Kahoot! »15%

Activity in the class 5p »5%

**Summary of points** **100p**

85 p – 100 p 85% A (5, excellent)

70 p – 84 p 70% B (4, good)

55 p – 69 p 55% C (3, average)

40 p – 59 p 40% D (2, satisfactory)

0 p – 39 p 0% F (1, fail)

## Readings and Reference Materials

## [1] The Essence of Design – MIK – ISBN 978-963-429-604-1

## <https://issuu.com/pte_mik_english_edu_material/docs/the_essence_of_design>

[2] Design of the 20th Century. Taschen – ISBN 9783836541060

[3] Great Design, DK, London ISBN 978-1465414403

[4] 1000 Chairs Charlotte & Peter Fiell Taschen - ISBN 978336563697

[5] 1000 Lights Charlotte & Peter Fiell Taschen - ISBN 9783836546768

## Teaching method

# The course is based on continuous communication between the instructor and the students.

# Method:

# 1. continuous consultation according to the timetable (about the living space and its furnishing)

# 2. independent research, data collection, analysis - as in the schedule

# 3. presentation and discussion – additional information and feed-back given by the instructor

## Methodology and criteria:

## In the spring semester of the 2022/2023 academic year, the task is to prepare a poster / mood board documenting a living space from previous projects emphasizing the use of design objects discussed in the classes. A description of the concept in 5000 characters.

## The preparation for the test is given by examining and analyzing the application of the individual objects collected in the lessons in different spaces.

## The students present the creation and designer of the design element assigned and chosen by the lecturer in the form of a digital poster (square shaped) and a powerpoint presentation 5-10 minute summary, digitally, in pdf format - then analyzed and presented in detail through usage examples. They are analyzed in terms of style, function, placement, spatial dominance.

## This hour-by-hour analysis shapes their sensitivity to environmental culture: based on what principles, what function can be used in space, how to harmonize with architectural solutions (emphasis in space, diversion, hiding, etc.), materiality, analysis according to ergonomic principles.

**Content requirements:**

• Presentation of the work of 4 iconic designers per person - with an overview of art history, a description of the artist, placing it in a social context, and pictures of the interiors showing the planned object's use. The presentations consist of a short text description and an indication of the imagery needed for comprehension. It is essential to upload the presentation to the Teams interface before class. In each case, it is important to indicate to the designer the design's year and circumstances.

• Assignments should be prepared individually, presented in the form of an oral presentation related to the lesson's topic. The presentations aim to document the precedents collected for the semester test in a demanding way.

**Formal requirements:**

• 42 \* 42cm format 300dpi - the presented objects, pictures supplemented with pictures and impressions showing the use of the item - references, texts on separate A4 sheets

• Only documents that are graphically demanding can be accepted.

## Review and evaluation of semester assignments

• posters + presentation: 4\*(5+5)p =40 point

• mood board: 40 point

• test: 15 point

• class activity: 5p

## By completing the announced system of criteria and attending classes, the student acquires the right to sign, evaluate the content professionally, and obtain a grade. The student who does not meet the requirements or does not perform in any of the tasks is considered incomplete for the semester. The signature of the course signature is refused, and must enroll again in a later semester.

## weekly schedule

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| --- | --- | --- |
| Week 1 | Monday 7:45-9:30 | Topic |
| February 5. | lecture | Description of the semester's schedule and tasks, watch an inspirational video |
| Week 2 | Monday 7:45-9:30 | Arts and Crafts, secession, Wiener Werkstätte, De Stilj |
| February 12. | Presentations, consultation  [1] p. 22-39 | Christopher Dresser/Ch. R. Macintosh /  Clara Drisscoll /  Michael Thonet / G. Rietveld  Josef Hoffmann / Christian Dell  Peter Behrens / Frank Lloyd Wright |
| Week 3 | Monday 7:45-9:30 | 20’s |
| February 19. | Presentations, consultation  [1] p. 38-69 | / Mart Stam / Mies van der Rohe / Eileen Gray / Marianne Brandt / Willem Hendrik Gispen  René Herbst / Donald Deskey   Wilhelm Wagenfeld /Heinz & Bodo Rasch |
| Week 4 | Monday 7:45-9:30 | 30’s |
| February 26. | Presentations, consultation  [1] p. 56-85 | Pierre Jeanneret/ Marcel Breuer  Le Corbusier / Jean Prouvé Alvar Aalto / Charlotte Perriand/ Florence Knoll  Finn Juhl, Hans J.Wegner |
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| Week 5 | Monday 7:45-9:30 | 40s, 50s |
| March 4 | Presentations, consultation  [1] p. 74-117 | Isamu Noguchi /George Nelson / Harry Bertoia  Sori Yanagi /Eero Saarinen / George Carwardine Charles Eames Ray Eames   Poul Henningsen / Poul Kjaerholm |
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| Week 6 | Monday 7:45-9:30 |  |
| March 11 | Film | The price of everything / Movie by Nataniel Kahn |
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| Week 7 | Monday 7:45-9:30 | Sixties, seventies |
| March 18 | Presentations, consultation  [1] p 108-139 | Max Bill / Arne Jacobsen / Eero Aarnio / Verner Panton / Gae Aulenti / Gio Ponti L, PG & A. Castiglioni / / Cini Boeri / Joe Colombo |
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| Week 8 | Monday 7:45-9:30 | The eighties, ninties |
| March 25 | Presentations, consultation  [1] p. 140-171 | Ettore Sottsass / Michael Graves / Ron Arad Marc Newson / Richard Sapper / Toshiyuki Kita / Shiro Kuramata Michele de Lucchi /Vico Magistretti |
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| Week 9 | Spring break | Easter Monday |
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| Week 10 | Monday 7:45-9:30 | Millenium and the 21st century |
| April 8 | Presentations, consultation  [1] p. 172-193 | Antonio Citterio/ Jasper Morrison / Philippe Starck Ronan und Erwan Bouroullec/ Patricia Urquiola Konstantin Grcic / Jaime Hayon/ Tom Dixon Marcel Wanders / |
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| Week 11 | Monday 7:45-9:30 | Trend overview – market leading manufacturers |
| April 15. | Presentations, consultation | Flos / Artemide / Louis Poulsen / Fontana Arte / Vitra/ Knoll/ Hermann Miller/Fritz Hansen/ cassina |
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| Week 12 | Monday 7:45-9:30 | Mood board |
| April 22. | consultation | Test about designers and their work  Consultation about the mood board |
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| Week 13 | Monday 7:45-9:30 | Submission of mood board |
| April 29. |  | Submission both digital and live |
| Week 14 | Monday 7:45-9:30 | Semester closing |
| May 6 | Presenting the corrected posters, evaluation | |

We reserve the right to change the course program's details (date/location/clarifications). We will inform the students in all cases—the questions and problems that arise during the semester you can directly address the lecturer.

Pécs, 2024. January 25th

ZOLTÁN, Erzsébet Szeréna DLA

responsible lecturer