

### 3.2. Angol nyelvű összefoglaló

#### Summary of Dissertation in English

Since the beginning of my artistic career, in the 1990s, through many technical developments and changes of attitudes, I have followed the present situation and the new answers to the contemporary challenges of my profession: a broadly viewed visual communication, and more specially, animation design. I have been able to enlarge and broaden my experiences as a designer in more and more new fields, as well as in older fields that „surrounded“ to the new, as the use of movement and animation has become ever more indispensable for new messages. Everything moves, al old static information has changed, including letters, photographs, illustration or a simple line. Navigation systems twitch through the interactive moving cursors; every surfaces of communication become active, presents its volume in time, and gives voice to every little detail.

In every traditional, historical, applied or autonomous art in the way it is practiced today, the expansion of digitalization can be recognized, but especially in the archival practice and in the forms of mass communication. Audio-visual communication has become the leading industry of our day; a tool cannot be neglected in our artistic, designer practice, or even private. The surfaces that serve communication are rapidly spreading, creating hunger for contents in our digitalized super communication, and encouraging artists to participate in the process and to create productions that can be realized anywhere and at any time. At the same time designers and artists should not only consider the „what and why“ of their presentation, but should also create and visualize the content, as well work out new systems to make the work and its audience meet. A work is already a creative design in its mode of mediation, and making a program is already a work of art, not only it's content. Today, not only the traditional media of creation (oil painting, photography) are available for artists, rather in many cases they can develop a special technology (software) for a special piece of work, such that after the exhibition, the mediated presentation disappears together with the works. At the same time any simple computer user can process voice-image-time when for example he is arranging the digital family snapshots in a virtual family album and selecting his favourite pop song as accompanying them. Already long ago letters broke free of the typewriter and its way of writing, and software programs for text editing were adjusted to further amateur user-friendly image and animation programs, and software to record and forward the produced contents. We record and archive everything, even on the most banal, every day level of life, and while we continuously practice this, we no longer have time for watching or re-evoking the productions themselves. Not only dilettantism and lack of visual culture (of which we have too many examples in Hungary) create a problem, but also the limited access to reception generates serious problems.

Everything is accessible and enjoyable, but can it really be seen? Does visual communication reach its most critical period with the development of the highest technology? Will it be the privilege of autonomous artists, independent creators to have a break, intermission, slow down, while designers working in the applied fields will be squeezed in the narrower spiral of information-message-information-entertainment? Will those surfaces that were created due this competition be suited for communicating these reconsidered and re-evaluated visual

messages, and if not, will the old media, books, posters, writing be available for communication?

We can answer that this is exactly why there is even more need for visually trained „civilians“, and still more for well-prepared designers who can create those surfaces, locate them, set them to work in the ceaseless flood of mass communications. Education and training of designers have an enormous role and responsibility in this. But is it enough to deal with this problem as a complex designing job that can consider and control the effective mechanism of many fields and for which sooner or later it will be its interest to realize the „less is more“ principle? Or should we leave everything for the user, trusting in the „natural selection“ or the appropriate selectivity of attention?

These are the questions that were in my mind when I was preparing my project, and I tried to find some answers in my dissertation.