



UNIVERSITY OF PÉCS

FACULTY OF MUSIC AND VISUAL ARTS

Study Guide for part time studies

GENERAL INFORMATION:

<http://art.pte.hu>

https://international.pte.hu/erasmus_incoming_students

POSTAL ADDRESS: 7630 PÉCS, Zsolnay Vilmos út 16., Hungary

Contacts:

Position	Name	E-mail
Dean	Dr. habil. Péter Lengyel	mkdekan@pte.hu
International Coordinator / Faculty Erasmus+ Coordinator	Beáta Seres	seres.beata@pte.hu Phone: +3672 501500/ext.: 22814

The Faculty of Music and Visual Arts, with about 550 students and a teaching staff of 80, is a dynamic driving force in the culture of the city of Pécs as well as that of the region and all of Hungary.

The Faculty is the only centre of higher education in Hungary offering both music and visual arts at university and doctoral level. The University's complete range of humanities and science faculties provide an invaluable background to the study of modern art. Teaching at the Faculty is conducted by four independent bodies: The Institute of Music, The Institute of Fine Arts, The Institute of Design and Media Art and the Doctoral School.

The **Institute of Music** offers study opportunities in singing, music education and performing, choral conducting; instrumental performing, teaching and chamber performing; solo vocal teaching and vocal performing.

The Institute was formed in 2005 and serves both the teaching needs of the visual arts and music degrees as well as playing an important role in the faculty's research work. A number of its courses are taught in English and are available to Erasmus students (see below).

Fine art teaching at the University of Pécs' Faculty of Music and Visual Arts is directed by the **Institute of Fine Arts** that offers degrees in Painting, Sculpture and Teacher Training. The aim of all three degree courses is to provide comprehensive practical and theoretical basis in fine arts studies from both an historical and contemporary perspective. The two main fields of painting and sculpture provide the backbone to the training, supplemented by various other courses such as media, photography and printmaking.

The **Institute of Design and Media Arts** offers training in Ceramics / Object Design and in Electronic Music Media Art.

Erasmus students are required to join one of the main studios, whose leader will be responsible for the supervision of their studies. The main studio work is normally for 20 hours per week. All Erasmus students have an individually tailored study programme which is negotiated upon their arrival. At the end of the Erasmus scholarship students have the chance to exhibit the work they have made here, in the faculty's gallery or to give a concert.

Please note that in case of courses offered in Hungarian only, the main subject professors may very well take on non-Hungarian speaking students as well, so feel free to enquire.

Hungarian-speaking Erasmus students may take any of the wide range of courses offered by the Institutes in Hungarian. (www.art.pte.hu)

Otherwise, the English language courses detailed following the list of programs are recommended for Erasmus+ students.

<p style="text-align: center;">ENGLISH LANGUAGE DEGREE PROGRAMS OF THE FACULTY OF MUSIC AND VISUAL ARTS</p>
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Please note that not all programs may take place every semester, make sure to enquire.

Institute of Fine Arts

Painting (5-year one-tier/undivided MA)
Sculpture (5-year one-tier/undivided MA) – selected courses only

Institute of Design and Media Art

Designer Making specializing in Ceramics Design BA (6 semesters)
Ceramics Design MA (4 semesters)
Graphic Art specializing in Graphic Design (5-year one-tier/undivided MA) – classes in Hungarian only in 2022,
individual consultations in English in selected subjects are possible
Electronic Music and Media Arts

Institute of Music

Bachelor of Arts:

Classical Singing BA (6 semesters)
Classical Music Performance BA - piano, flute, guitar, violin, viola (6 semesters)

Master of Arts:

Choral Conducting MA (4 semesters)
Classical Singing MA (4 semesters)
Classical Music Performance (piano, guitar, flute, violin) MA (4 semesters)

CONTENTS

VISUAL ARTS	6
PAINTING	6
Painting – main subject	6
Spatial Representation.....	7
Anatomy for Artists.....	7
Practical Photography	8
SCULPTURE	9
Sculpture-Main subject	9
Ceramic Sculpture	10
Stone Sculpture.....	10
Metal Sculpture	11
Metal casting	11
Wood sculpture	11
CERAMICS DESIGN	12
Ceramics Design	12
Ceramic techniques II.....	12
Contemporary Silicate Arts 2.....	13
Technical image	14
Silicate Sculpture 1-2. (to be confirmed)	14
Lab (experience of material)	15
Raku firing (to be confirmed)	15
3D Scenery design	15
Drawing and painting (BA level).....	17
Modelling I-IV.	17
GRAPHIC DESIGN	18
Calligraphy 1, 2	18
Fonts, Typography 1-2.....	18

Packaging Design 1-2.....	19
Desktop Publishing 1-2.....	19
Classical Techniques 1., 2.	20
Packaging Design 3-4.....	20
Illustration 1-2	20
Publication Design 1-2.....	21
Logo And Image Design 1-2	21
Typography 1-2	22
Posters For Cultural Events 1-2.....	22
Logo And Image Design 3-4	23
Presentation Techniques 1-2.....	23
Typography 3-4	24
Web Design 1-2	24
Typeface Design 1-2	24
Experimental Typography 1-2	25
Graphic Design Practice 1-2.....	25
Reproduction Graphics 1-2-3-4.....	25

COURSES OFFERED TO PART-TIME STUDENTS

VISUAL ARTS

PAINTING

Painting – main subject

Name of the subject	Painting 1-10.
Field of knowledge	Painting (professional main subject)
ECTS credits	12
Contact hours per week	20
Manner of teaching	practice and consultation
Final qualification	term mark
Person responsible of field of knowledge	Dr. Péter Somody
Teachers	Dr. Márta Nyilas, Dr. Csaba Nemes, Dr. István Losonczy

Description of the course:

Painting 1.

Exploration of the student's personality, his/her visual skills and directions of interest based on the works done before the entrance examination.

The practicing and development of drawing skills as the base of the visual and imagery creation and through this the stimulation of a personal artistic way of observing, thinking and representing the world. The course makes known the basic rudiments and techniques of painting.

Painting 2.

The development of drawing skills through imaginative drawings. The examination of color characters. The recognition of the spiritual and sensitive world of the student and stimulation of his/her affection for expressing these through shapes and colors.

Painting 3.

Acquiring knowledge of chromatology (relation between color and form, the color contrasts, the expressive features of colors, etc.) The overview of the artistic styles. The transcription of an own small sized work in some well known style and genre of famous painters of the 20th century. Realization of copies after original works.

Painting 4.

The problem of composition: the emphasizing of the desired focus and the guidance of the attention over the surface of the painting. Drawing and painting of nudes and composing, placing the human body in a real and /or unreal space. Getting acquainted with the genre of the plein air and landscape.

Painting 5.

The borders of painting after sight: painting after photos, the photorealism and hyperrealism. (Suggested subject: Self-portrait)

Painting 6.

The problem of abstraction: the subjective filtration of the core of the view. The selection of the proper size and proportion of the painting support related to the chosen theme. (Finishing of a miniature and of a huge sized painting) The attainment of different ways of color application by the use of unorthodox tools. Installation of various materials on the surface of the support of the painting and by this it's expansion into the third dimension.

Painting 7.

This has to be that study period when due to the student's shaping way of thinking and emotional scale hopefully can be seen the signs of an own expressive instruments. The ou- and overthinking of the painterly problem raised by the student and it's realization and accomplishment by perpetual experimental creative work.

Painting 8.

This has to be that study period when due to the student's shaping way of thinking and emotional scale hopefully can be seen the signs of an own expressive instruments. The the ou- and overthinking of the painterly problem raised by the student and it's realization and accomplishment by perpetual experimental creative work.

Painting 9.

Preparation for graduation and for realization of the graduating work. The crystallization of the idea for the graduating work by the realization of several but in artistic sense valid paintings.

Painting 10.

It is the suggested the realization of the graduating work and essay and it is also suggested their relation regarding the chosen subject and approach. The graduating work has to testify for the knowledge acquired during the studies. At the same time the last work has to represent the young artist's own way of thinking and feeling through a genuine and valid way of expression.

Spatial Representation

Name of the subject	Spatial Representation 2.
Field of knowledge	Representational Systems
Advertised semesters	2.
ECTS credits	2
Contact hours per week	2
Manner of teaching	lecture and consultation
Final qualification	term mark
Person responsible of field of knowledge	Dr. Péter Somody
Teachers	Dr. József Lukács

Description of the course:

In a few lectures the course reviews some artists whose works are based on spatial illusion and the paradoxes of perspective representation. Then, the given tasks must be tackled independently, with the help of creative imagination: using lines, dark/light spots, and a classical representation of geometric bodies.

Topics: Interior and exterior spaces with objects. In the second semester, the perspective representation of constructed fantasy spaces with various graphic and collage techniques, as well as representation of the human figure and head.

Anatomy for Artists

Name of the subject	Anatomy for Artists 2
Field of knowledge	Anatomy for Artists
Advertised semesters	1-4.
ECTS credits	3
Contact hours per week	4
Manner of teaching	lecture and practice
Final qualification	term mark
Person responsible of field of knowledge	Dr. Márta Nyilas
Teachers	Dr. Márta Nyilas, Dr. István Losonczy

Description of the course:

Anatomy for Artists 1.

The goal of the course is to hand over knowledge about the way the human skeleton is built up. The examination of the anatomical and physiological properties of the muscular structure and its static and dynamic functions. Finally, investigation of the proportions of the human body and the role of the skeleton and muscular system over its appearance.

Courses and themes: about anatomies in general / a short history of artistic anatomies / introduction / bones

and muscles of the trunk

Anatomy for Artists 2.

The goal of the course is to hand over knowledge about the bones and muscles of the upper limb. The examination of the anatomical and physiological properties of the muscular structure and its static and dynamic functions

Courses and themes: the bones and muscles of the upper limb

Anatomy for Artists 3.

The goal of the course is to hand over knowledge about the human skull and the muscles of the face and neck, stressing the role of the muscles of the face inducing the facial expressions. Moreover the course deals with the anatomical structure of the bones of the hip and the femur. The examination of the anatomical and physiological properties of the muscular structure of the hip and hip junction, and its static and dynamic functions.

Courses and themes: the skull/ the muscles of the face/ the muscles of the neck/ the bones of the hip/ the muscles of the hip

Anatomy for Artists 4.

The goal of the course is to hand over knowledge about the bones and muscles of the leg and foot. The examination of the anatomical and physiological properties of the muscular structure of the leg and foot and its static and dynamic functions. The last part of the course examines the changing of the human figure proportions due to growth and the differences in proportions between male and female human figures. The course ends with a short overview of the way some artists saw and represented the human body.

Courses and themes: the bones of the leg and foot/ the muscles of the leg and foot/ the changing of human figure proportions due to growth/ the differences in proportions between male and female human figures/ human body representations of artists

Practical Photography

Name of the subject	Practical Photography 2.
Field of knowledge	Related Arts
Advertised semesters	1-2.
ECTS credits	2
Contact hours per week	2
Manner of teaching	practice
Final qualification	term mark
Person responsible of field of knowledge	Dr. Csaba Hegyi
Teachers	Dr. Pál Fodor

Description of the course:

Students will identify basic photographic tools and their intended purposes, including the proper use of aperture, shutter speed, ISO, focal length, and light metering. Students will analyze photographs and produce their own visually compelling images by employing professional photographic techniques and digital workflow. Students will develop the ability to solve visual communication problems through assignments designed to challenge their skills in lighting, camera operation, and commercial applications. All aspects of studio photography are discussed from lenses to lighting and people to products. This course emphasizes in-camera image production and problem solving.

Main topics:

Camera Parts / Elements of Composition / Taking an Exposure / Light Metering / Exposure Settings / The Aperture / The Shutter / Shutter Speed for Creative Purposes / The Aperture and the Shutter Together / The ISO / Depth of Field / Lens Types / Portraiture Posing / Using Available Light / Types of Light / White Balance

Upon successful completion of the course, student should be able to :

Apply shutter speed to control motion or stop action. Apply the function of aperture to effectively control depth of field. Differentiate between long, medium, and short focal lengths and their application. Research and discover contemporary trends in lighting. Discuss lighting choices. Use systematic, critical, and creative processes to identify problems, analyze alternate solutions, and make decisions. Employ a variety of backgrounds to reinforce concepts. Manage image files. Determine proper image resolution and output requirements.

SCULPTURE

Sculpture-Main subject

Name of the subject	Sculpture 1-10.
Field of knowledge	Sculpture (professional main subject)
Advertised semesters	1-10
ECTS credits	12
Contact hours per week	20
Manner of teaching	practice and consultation
Final qualification	term mark
Person responsible of field of knowledge	Dr. Colin Foster
Teachers	Dr. Colin Foster , Dr. Katalin Rezsonya

Description of the course:

In Pécs University students study sculpture for five years, ending up with an M.A. in Sculpture. The sculpture course is practical. The course provides a thorough grounding in traditional and contemporary sculpture techniques and theories. The materials used are basic – clay, plaster, wood, wire etc. Work in other materials such as bronze, welded metal, wood and stone can be taken as optional supplementary courses in the first three years, whilst work in these materials may play an integral role in the main subject studies during the last two years of the course.

Sculpture 1.

The study of basic natural forms through drawing as a starting point from which to develop sculptural practice. Shells, seeds, fruits, natural products. Study of forms, hollows, structures, surfaces and textures as found in nature. Making forms with wire and paper on a large scale. Drawing in space. Introduction to structural problems. Students will be expected to produce drawings, models and at least one larger-scale construction.

The self portrait – self portraits using different materials such as wire and clay. Preparation of clay. Clay modelling of the head and the making of plaster moulds from which to cast into other materials. Building large-scale hollow portraits without armatures. Introduction to the relief – self portraits in high and low relief. Students are expected to model and cast of a life-sized self- portrait using an armature and to make a twice life-sized hollow self-portrait in clay without an armature (static problems).

Sculpture 2.

Abstraction. Biology and physics as a source for abstract art. Abstraction from the structure of natural forms. Physical qualities of the object. A series of exercises dealing with physical laws (gravity, balance, stability-instability, weight, etc.) as an introduction to the world of abstract sculpture. Expressing simple concepts in physical objects. The inquisitive, playful attitude as a possible approach to making artworks. Students will be expected to study three different physical problems during the semester, the third being of their own choice.

Sculpture 3.

Figure studies. The human figure as a means of expression. Classical and contemporary concepts in the depiction of the figure. Articulation and movement. Expression through the portrait. Relationship of the sculptor to the sculpture, to the depicted model and to the viewer. Armatures. The bust and torso. Life-size figurative construction. Students will be expected to model and cast an expressive portrait, a life-sized torso with armature, and a life-sized bust.

Sculpture 4.

Conveying meaning through the figure. Figurative illustration. Composition of figurative groups in relief and in the round. Problems of bases and pedestals. The sculpture in real space. Students will be required to produce a number of figurative compositions through drawings and in maquette form, both free-standing and on a pedestal. The best of these will be realised on a larger scale, without specification of the material employed.

Sculpture 5.

Conveying meaning through abstract compositions. Logic and intuition. Complex compositions using various elements. Relation of the object to built environment. Installations. Self expression. Forms and colour.

Transparency. Truth to materials. Students will be expected to produce a series of drawings and maquettes, with the possibility of realising a larger work in their chosen material.

Sculpture 6.

Life-size figure modelling.

Drawings studies of the pose. Giving meaning to the figure. Illustrating actions and feelings through the figure. Story-telling with the figure. Structure and anatomy. Measuring the figure. Armature building. Modelling and casting. Students are expected to model a life-sized figure and to cast it in plaster.

Sculpture 7.

Sculpture and environment. The importance of place. Public monuments, public art, land art, festival sculpture. Site specificity. Planning large-scale works. Planning permission. Preparing tenders. Studio (gallery) sculpture. Development of the student's own sculptural interests. Students will be expected to produce plans for three ambitious works with no limitations to style – one for a specific site in the city, one for a natural setting and one 'temporary' work for a festival/ public art event.

Students have the chance to work in our specialised wood, metal-fabrication, bronze-casting and stone workshops.

Sculpture 8.

Realisation of one or more of the plans made in semester 7. Individual project work in consultation with the tutor. Students have the chance to work in our specialised wood, metal-fabrication, bronze-casting and stone workshops.

Sculpture 9.

The student continues to develop their chosen direction and begins to plan the diploma work and develop the topic of their final thesis.

Students have the chance to work in our specialised wood, metal-fabrication, bronze-casting and stone workshops.

Sculpture 10.

Production of the diploma work and the writing of the thesis (or studio diary).

Students have the chance to work in our specialised wood, metal-fabrication, bronze-casting and stone workshops.

Ceramic Sculpture

Name of the subject	Ceramic Sculpture
Field of knowledge	Sculpture techniques
Advertised semesters	2
ECTS credits	2
Contact hours per week	4
Manner of teaching	practice and consultation
Final qualification	term mark
Person responsible of field of knowledge	Dr. Gergely Mészáros
Teachers	Dr. Judit Burkus

Description of the course:

The course takes aim to introduce the fundamental ceramic techniques which can be used in sculptural work. The basic forming techniques, and ceramic processes, like drying, firing and colouring are shown through theoretical and practical tasks and experiments.

Stone Sculpture

Name of the subject	Stone Sculpture
Field of knowledge	Basic material knowledge and sculpture techniques
Advertised semesters	3

ECTS credits	2
Contact hours per week	4
Manner of teaching	practice and consultation
Final qualification	term mark
Person responsible of field of knowledge	Dr. Tamás Gaál
Teachers	Dr. Péter Lengyel

Description of the course:

The main goal of the course is to make students learn – and in certain cases love – sculpting using the stone carving technique. The primary goal is to acquire the basic knowledge that is essential for students to realize their independent sculpture ideas at a high technical level, through in-depth creative work. At the beginning of the semester, students can use mainly hand tools. The reason for this is that they need to learn the limits of the stone material and the possibilities of shaping with hand tools. Machine tools can then be used if their work justifies it.

Metal Sculpture

Name of the subject	Metal sculpture
Field of knowledge	Basic material knowledge and sculpture techniques
Advertised semesters	4
ECTS credits	2
Contact hours per week	4
Manner of teaching	practice and consultation
Final qualification	term mark
Person responsible of field of knowledge	Dr. Tamás Gaál
Teachers	Tamás Mosonyi

Description of the course:

Creation of individual plastic works, primarily made of steel, using welding and soldering techniques. Application and assembly of pre-manufactured metal plates and profiles. Possibilities of the elaboration of types of steel and precious metals: bending, snarling, forging, cutting. Welding techniques: electrode arc welding, gas-shielded arc welding, autogenous welding. Surface treatments, application of patina, colouring.

Metal casting

<i>Name of the subject</i>	Metal Casting
<i>Field of knowledge</i>	Basic material knowledge and sculpture techniques
<i>Advertised semesters</i>	5
<i>ECTS credits</i>	2
<i>Contact hours per week</i>	4
<i>Manner of teaching</i>	practice and consultation
<i>Final qualification</i>	term mark
<i>Person responsible of field of knowledge</i>	Dr. Tamás Gaál
<i>Teachers</i>	Dr. Gergely Mészáros

Description of the course:

The goal of the brasscasting classes is to familiarize students with the classic methods of metal casting, focusing on the wax-loose technics.

Wood sculpture

Name of the subject	Wood Sculpture
Field of knowledge	Basic material knowledge and sculpture techniques
Advertised semesters	6
ECTS credits	2
Contact hours per week	4
Manner of teaching	practice and consultation
Final qualification	term mark

Person responsible of field of knowledge	Dr. Tamás Gaál
Teachers	Dr. Katalin Rezsonya

Description of the course:

The aim of the course is to study the techniques of the wood sculpture, to experience the characteristics of the different kinds of wood material, to gain practice in the use of tools. An important element of the course is to induce the students to understand the inner laws of the material, to develop their intuitive sensitivity towards the material, and their respect for it.

CERAMICS DESIGN

Ceramics Design

Name of the subject	Ceramics Design
Place in recommended curriculum	Obligatory subjects --- Basic module
Advertised semesters	I.
Credit	4
Contact hours per week	4
Pre-requisites	--
Manner of teaching	lecture
Head of Course	Judit Burkus DLA
Tutor/Lecturer	Judit Burkus DLA

Description of the course:

The aim of the course is to develop the thinking method of the students in two directions.

On one hand, by widening their knowledge of theories of design, students can make important decisions in connection with the rank of the different viewpoints and factors of the process and settle the main direction of the design itself.

On the other hand, it is of great importance that they have to be able to fit the progress of the design into a wider professional, cultural and social environment.

Through a valid, deep knowledge of the silicate materials they will gain an overview of the most evident forms of the materials that will help in finding the right solutions in creating the shape of the designed object. They practice the most important solutions through highly finished models.

Historical and conceptual overview of photo ceramics, screen printing, the use of transfers. Examining the productional, technical and firing similarities and differences and the application of these results.

Ceramic techniques II.

Name of the subject	Ceramic techniques II.
Place in recommended curriculum	Professional obligatory module --- Studies on design and theory of speciality
Advertised semesters	II.
ECTS credits	6
Contact hours per week	6
Pre-requisites	Ceramic techniques 1.
Manner of teaching	lecture
Head of Course	György Fusz DLA
Tutor/Lecturer	Kinga Ráthonyi DLA

Description of the course:

The course's aim is to become acquainted with ceramic materials and technologies throughout continuous tasks. The students' task is to find individual solutions for their own design ideas, to become acquainted with the possible application opportunities of ceramic and porcelain in contemporary design

culture, interior design and public art works. In case of outdoor works the understanding and respect of physical laws are important, such as those imposed by weather conditions. Examination of the technological feasibility of one-off flat and relief wall and floor covers, mural works.

Contemporary Silicate Arts 2.

Name of the subject	Contemporary Silicate Arts 2.
Place in recommended curriculum	Professional obligatory modul --- Studies on design and theory of speciality
Advertised semesters	I-II.
ECTS credits	4
Contact hours per week	2
Pre-requisites	--
Manner of teaching	lecture
Head of Course	Éva Csenkey
Tutor/Lecturer	Prof. Tamás Aknai

Description of the course:

During the course 'Contemporary Silicate Arts 1', students opting for this specialisation will look at the silicate arts of the first half of the 20th century, in the period of the modernist art movements, namely late Art Nouveau, Art Deco, Futurism, Expressionism, and the Functionalism eras.

In the 'Contemporary Silicate Arts 2' course, they will investigate the changes that took place in the second half of the same century. In doing so, they will look at design styles evident in the silicate arts during this period (Neo avant-garde, Abstract-expressionism, Pop Art, Land Art, Minimalism, Postmodernism), and at what these tendencies tried to achieve.

The lectures will consider ceramic varieties and porcelain first and foremost, but will also look at new uses for glass and concrete - in the fields of applied and autonomous arts alike, during the 20th century. The aim of the two courses is to present connections between different areas of the whole Modernism, and the influences they exerted on one another, and to do this from various perspectives (e.g. from those of genre, geopolitics, and socio-economic change). The aim is also to present internationally significant 'history shaping' personalities, groupings, schools, and achievements. The relationship between tradition and innovation, the practical and notional functions of handcrafted and industrial - i.e. individual and mass-produced - works, the world wide spread of techniques and technologies used, the opportunities for commercial distribution and exhibitions, the influence of cultural policy and marketing, and the interplay of personal abilities and circumstances, - these are all topics which the designers of the future must confront. By presenting 'local and global' lessons of the recent past, the lectures wish to help create the artefacts of value necessary in a world of rapid change.



Technical image

Name of course	Technical image
Place in recommended curriculum	Professional obligatory module --- Theoretical Studies
Advertised	II.
Pre-requisites	--
ECTS credits	2
Contact hours per week	2
Manner of teaching	lecture
Head of Course	Balázs Kovács Phd
Tutor/Lecturer	Pál Fodor DLA

Description of the course:

Topics:

- About technical images
- The importance of photographic images.
- Photography style trends (high art, pictorialism, Surrealism, New Objectivity, symbolic/ metaphorical approach)
- Photo after the photography
- electrography
- moving-image communication, multimedia

Common practice:

Photo gram, chemo gram, chemo---gram photo.

Motion picture camera cut / pixillation and subject movement. Individual task: Paraphrase.

4 DIFFERENTIATED PROFESSIONALSUBJECTS

It is important that the students should know and be able to use the different methods of presentation of their design, using the possibilities offered by the latest computer softwares.

Knowledge acquired throughout the course can support independent designers' practices.

Silicate Sculpture 1-2. (to be confirmed)

Name of course	Silicate Sculpture 1-2.
Place in recommended curriculum	Differentiated professional subject --- Compulsory elective courses on general theory
Pre-requisites	Sculpting, Ceramic Techniques, Silicate technology
ECTS credits	6
Contact hours per week	6
Manner of teaching	lecture
Head of Course	György Fusz DLA
Tutor/Lecturer	György Fusz DLA

Description of the course:

The course builds on the foundation of previously acquired skills (Drawing, Painting, Sculpture, Colour and Optics courses) as well as knowledge acquired in vocational subjects (Ceramic Techniques, Silicate Technology).



The course aims to support students to follow studies using a variety of silicate materials and techniques. The use of materials can vary from china clay through industrial ceramic materials to concrete. The students' work should be in the spirit of individual creation, high-level management of silicate materials, shaping, colouring, etc. The scale of the plastic work in these studies is likely to vary from small objects to architectural proportions.

Lab (experience of material)

Name of the subject	Lab (experience of material)
Place in recommended curriculum	Differentiated professional subject --- Compulsory elective courses on general theory
ECTS credits	6
Contact hours per week	6
Pre-requisites	Silicat technology 1-3.
Manner of teaching	lecture
Head of Course	Márta Nagy DLA
Tutor/Lecturer	Attila Gál

Description of the course:

This course builds on the theoretical knowledgement of silicate technology. The goal of this course is to acquire individual material experience of the knowledge of raw material and technology. The results of this experience are applied to individual work.

Raku firing (to be confirmed)

Name of the subject	Raku firing
Place in recommended curriculum	Differentiated professional subject --- Compulsory elective courses on general theory
ECTS credits	6
Contact hours per week	6
Pre-requisites	--
Manner of teaching	lecture
Head of Course	Márta Nagy DLA
Tutor/Lecturer	Judit Burkus DLA

Description of the course:

Firing is one of the most important phases of making ceramics, when irreversible chemical and physical changes occur. Alternative firing techniques - like raku, paper kiln and salt kiln - combining primitive and modern materials give a wide range of possibilities. Knowledge of these processes are very important for the students. During this course they have the possibility to study the chemical transformation of different types of clays and glazes and to learn to consciously control this process.

3D Scenery design

Name of the subject	3D scenery design
Place in recommended curriculum	Differentiated professional subject --- Compulsory elective courses on general theory
Credit	2



Contact hours per week	2
Pre-requisites	--
Manner of teaching	lecture
Head of Course	Balázs Kovács PhD
Tutor/Lecturer	Pál Fodor PhD

Description of the course:

This course introduces students to fundamental concepts, principles, and practices of 3D digital modelling. Students are given instruction in 3D modelling techniques including: production of geometric and organic surfaces and forms using NURBS, polygon construction and sub-divisional surfaces. The primary 3D modelling and rendering software used in this course will be Blender, which is an open-source software for 3D modelling.

LESSON 1 --- Interface

- User Interface
- Viewpoints
- Navigation

LESSON 2 --- Files & Objects

- Scene File Manipulation
- Simple Geometry Creation & Origin
- Object Orientation
- Modifying Standard Objects
- Selecting Objects

--- Organisation of Objects in a Scene LESSON 3 --- Transformations

- Transform Tools
- Coordinate Systems
- Align

- Cloning Objects

--- Other Transformations LESSON 4 --- Applying Modifiers

- Modifiers

LESSON 5 - Low-Poly Modelling

- Objects and Sub-Objects

- Sub-Object Levels

- Vertex Editing

--- Using Subdivision Surfaces LESSON 6 --- Compound Objects

- Booleans

- Join

- Grup

LESSON 7 --- Modelling Scenary

- Creating a Cofee Cup Set LESSON 8 --- Hierarchies

- Linking Objects

- Schematic View

- Hierarchy

LESSON 9 --- Materials

- Introduction to Materials

- The Matrial Editor

--- Material Types LESSON 10- Using Maps

- Maps in Material Definitions

- Map Types

LESSON 11 --- Mapping

- Mapping

--- Unwrap UVW LESSON 12 --- Cameras

- Camera Types

- Framing a shot

- Camera Lenses



- Camera Aspect Ratio
- Camera Angles
- Perspective
- The Moving Camera LESSON 13 --- Lighting
- Light Types
- Lighting Techniques LESSON 14 --- Rendering
- Rendering
- Output Size

Drawing and painting (BA level)

Name of the subject	Drawing and painting
Position of subject in curriculum	Detached professional skills - Optional
Advertised semesters	I-II.
Credit	4
Contact hours per week	4
Requisit requirements of subject	For Drawing and painting 2., Drawing and painting 1.
Manner of teaching	lecture
Final qualification	examination
Head of Course	Nyilas Márta DLA
Tutor/Lecturer	Nyilas Márta DLA

Programme of course:

The Purpose of course is to deepen the Form and Colour organical, each-other influencing and determining relationship and it's personal usage in the creative process.

Developing of students present level of drawing and painting skills by different practices. Through these higher knowledges the course encourages the students to use Form and Colour and in general to express themselves in Ceramic Arts in a more subjective, personal way.

Modelling I-IV.

Name of the subject	Modelling I-IV.
Place in recommended curriculum	Optional subjects
Advertised semesters	I.-IV.
Credit	4
Contact hours per week	4
Pre-requisites	..
Manner of teaching	lecture
Head of Course	Prof. Colin Foster
Tutor/Lecturer	Judit Burkus DLA

Description of the course:

The aim of the course is to improve the spatial and tactile approach with the help of practical exercises. It deals with such sculptural problems such as space and object, material and shape, proportions and sizes. In the four semesters of the course students study different shapes from the simplest to the more complicated, using various materials such as clay, paper, wood and wire.



GRAPHIC DESIGN

Please note that courses this year are running in Hungarian only. However, you are welcome to join any class and have individual consultations with a professor, who is teaching typography, experimental typography and font design.

COURSE DESCRIPTIONS FOR THE GRAPHIC ART – GRAPHIC DESIGN SPECIALISATION

YEAR ONE

Calligraphy 1, 2

Course objectives and tasks: The course aims to make students understand the structure of letters and to develop handwriting skills. Students learn the basics of calligraphy from the ground up, learn how to use its tools correctly, and are able to practice independently. The parts of the curriculum build on each other, similar to the teaching of writing in primary school. The Italic Hand font provides a very good basis for further development, as its simplicity and similarity to traditional handwriting makes it perhaps the easiest to learn.

- Getting to know tools and materials
- Mastering basic strokes, developing manual skills
- Linking strokes, compositional tasks
- Creation of signs, based on the same concept, formal consistency
- The importance of negative spaces
- Getting to know the possibilities of lettering, connecting techniques, up and down stems
- Manual typography - readability and aesthetics
- Designing complex text

In the curriculum special emphasis is put on the possibilities offered by the computer as well as the possibilities for mistakes. The problems of digitally written fonts and the digitization of handwritten texts. The term mark is based on the presentation and defence of the plans and the activity during the semester.

Fonts, Typography 1-2

The history of writing

Precursors to writing.

Mesopotamia, the development of characters, cuneiform writing. Grotesque and Runic. The Library of Nineveh.

Egyptian writing. The Rosette stone.

China's artwork from the oracle's bones.

Creative tasks:

Font emblem, letter image: the initial letter of the word should express the content of the word.

Pair of opposites: expressing the opposite by choosing appropriate characters.

The birth of the letter

The birth of the alphabet: the Proto Sinaitic font, the Ugaritic letters, the Phoenician alphabet, the writing of the Aramean.

The Doric and Ionic alphabet.

The birth and spread of Latin letters.

Planning a numerical name image: a character hides a number.

The different appearances of Roman and Arabic numerals.

Design a monogram: joining two letter images.

Traditional calligraphy

Calligraphy: uncial, semi-uncial, Carolingian, gothic, humanistic writing



Design tasks:
Representation using characters only

Anatomy of the letter

Readability, optical dimensions, optical illusions, letter editing methods, kerning.

Illustrative typography

The form can also carry meaning, not only the content.
Using custom techniques to create unique typefaces, word images.
Calligraphy today.

Packaging Design 1-2

Packaging design is a special area of design graphics.

In this area, the design, marketing and engineering approaches are united. It is necessary to consider the connection points beyond the design graphics: user centric, experience-focused communication, packaging engineering aspects, branding marketing, consumer lifestyle, sustainable product design.

Graphic design is followed by spatial realisation, requiring complex planning preparations. The way of implementation requires special professional and technical knowledge. The plane presentation of the graphic designs is a separate task.

Competencies: Spatial awareness and spatial planning skills.

- Materials and tools. Using software.
- Development of spatial awareness and spatial thinking through geometry tasks.
- Examining the relationship between picture and text.
- The role of colours, shapes, illustrations.
- Special needs and solutions.
- Participation in an international competition.
- Presentation of contemporary packaging design trends.
- Program usage: Adobe Illustrator, Adobe Photoshop.

Desktop Publishing 1-2

Desktop Publishing 1

The aim of the course is to familiarize students with the creative nature and technical basis of desktop publishing. During the semester, they gain insight into the techniques and programs used by publishers, and in practice learn the process, the rules and the necessary constructive thinking.

They learn about the most important technical features:

- Margin and grid system
- Master pages
- Paragraph, character and object styles
- Tabulators, effects
- Hyperlinks and page links
- Table of contents generation

At the end of the semester, students will edit a digital and printed publication of any raw text.

The term mark is based on the presentation and defence of the plans, as well as the activity during the semester.

Desktop Publishing 2



The second semester is closely related to the knowledge acquired during the first semester. The aim of the course is to get acquainted with the general types of publications and the methods of their preparation. Students will learn how to recognize the needs of the customer and how to meet them during their design work.

During the second semester, they will learn about the commonly used types of printing binding, the use of CMYK and direct colours, and the associated print processing techniques.

The term mark is based on the presentation and defence of the plans and the activity during the semester.

Classical Techniques 1., 2.

The goal of the course:

To build a solid manual training for future graphic design tasks, and to familiarise students with ideas, creative methods and basic techniques, from the design process to the finished work.

Teaching methods:

Specific compositional and design tasks are carried out with continuous individual consultation.

Developing the use of basic materials and drawing tools for graphic art, acquiring various graphic art techniques. Exercising visual abstracting, getting to know the basic visual expression tools, learning the most important professional and technical knowledge necessary for design work and gradually developing the students' independent task-solving skills all play an important role.

Definition of tasks:

Skill development and design tasks according to various topics. Using different materials and tools, students familiarize themselves with the basic graphic genres from natural representation through illustrative representations to abstract graphics. Getting to know different styles, creative methods and studying with the help of independent research work that complements the consultations.

Monitoring and evaluating tasks:

Continuous consultation during studio practice, continuous monitoring of student performance. The prerequisite for the successful completion of the course is the creation of the issued tasks by the deadline and the participation in the consultations. In addition, the evaluation is basically determined by the quality of the work submitted.

YEAR TWO

Packaging Design 3-4

Packaging design is a special area of design graphics.

In this area, the design, marketing and engineering approaches are united. It is necessary to consider the connection points beyond the design graphics: user centricity, experience-focused communication, packaging engineering aspects, branding marketing, consumer lifestyle, sustainable product design.

Graphic design is followed by spatial realisation, requiring complex planning preparations. The way of implementation requires special professional and technical knowledge. The plane presentation of the graphic designs is a separate task.

Re-design: The graphic processing, reimagining and modern visualization of the packaging of old products that have lost their function today.

Participation in international competitions.

Designing a product line: developing a consistent, unified product design within packaging design.

Illustration 1-2



The goal of the course:

In addition to the application of traditional illustration tools - pencil, watercolour, tempera, collage, mixed techniques – to acquaint students with traditional reproduction graphic techniques - paper cutting, screen printing, lino cutting, etching, aquatint - and acquiring these techniques by solving their own professional tasks.

Getting to know the history of illustration, studying the major creators and works of each period, genre, technique, with the help of independent research work complementing the consultations.

Examining the typographic-visual unity of the book or publication.

Teaching method, the definition of tasks:

Illustrating specific literary works by creative illustration tasks, with continuous individual consultation. The study of text-image relationships plays an important role, the compositional interaction of the letter and the illustration, the examination of the opposing pages as a uniform “image” during the practical tasks.

An important goal in solving the tasks is to develop the individual creative methods and style of the students.

Monitoring and evaluation of tasks:

Continuous consultation in studio practice, continuous monitoring of student performance. The prerequisite for the successful completion of the course is the preparation of the given tasks by the deadline and participation in the consultations. In addition, the evaluation is basically determined by the quality of the works submitted.

Publication Design 1-2

1.

The course relies heavily on the knowledge acquired during the Desktop Publishing course of previous semesters. The set and guided line of tasks aims to help students give the best graphic and visual responses, with the help of typography and illustration tools, with confident technical skills and aesthetic sophistication. During the course, students get acquainted with the most important elements of the field and their rules, by inserting the textual and visual components in the side image:

- A) Defining a page layout
- B) Symmetric and asymmetric composition
- C) Modular design, grid fitting, composite page layout
- D) Structure, rhythm, hierarchy
- E) Printing and binding skills

Students will learn how to place the components of the page and how these components relate to each other; and will be able to create the unity and appearance of the publication. The course examines and interprets how the content can reach the reader, as well as how form creation is built around intellectual and emotional relationships.

Developing the opportunities provided by the computer into skills is also a priority in the program.

The term mark is based on the presentation and defence of the plans and the activity during the semester.

2.

The course is related to the material covered in the first semester of Publication Design. Going forward with the previously acquired symmetrical and asymmetrical composition principles and modular regularities – presenting contemporary graphic design trends – the set and guided line of tasks aims to provide students with the ability to provide personal and autonomous answers to the questions asked. Counting on the active presence of the reader / receiver, the boundaries defined by the rules are rewritten and expanded. They get to know the concept of hand-held freedom and the concept of end result without function, the relationship between focus and value, the need for personal articulation and the problems arising from its absence.

The term mark is based on the presentation and defence of the plans and the activity during the semester.

Logo And Image Design 1-2

1.

Logotype/logo design:

The aim of the course is to familiarize students with the concept of logotype and logo, their differences, their design and editorial principles. Through set, regular planning tasks students seek original and sufficiently articulated image responses and solutions to the problems outlined: they learn the skills of abstraction and conceptual thinking, the relationship between sign and meaning. During the semester, we examine the role of visual signals as codes in communication, and interpret the



possibilities of receiving messages. At the same time, the purpose of the program is to redefine the concept of messaging, to extend the boundaries.

The term mark is based on the presentation and defence of the plans, as well as the activity during the semester.

2. Image design

The aim of the course is to familiarize students with the concept and rules of corporate image design based on the research and results of the previous semester. Through set and regular planning tasks, students put the problems outlined in an original and logically structured graphic and typographic system. They get to know the elements of identity and the related rules. The aim of the course is for students to understand the complexity of the concrete design tasks in a given area, the possibilities of displaying more general messages and ideas in a uniform image form. In addition to the communicational function, the aspects of visual culture and aesthetic quality are also included in the course's objectives.

The term mark is based on the presentation and defence of the plans and the activity during the semester.

Typography 1-2

Graphic design requires the ability to apply the letters consciously, selecting, shaping, and re-designing the fonts. It is important for the student to have an appropriate basic qualification to complete typography-related tasks. In the course of the first two semesters, students will use simpler design tasks to handle the issues of typography, the most important fonts, their formation, the basic concepts and rules of typography, the possibilities of manual and digital design and their application. The curriculum of the following years deals with the visual rules of the use of the typeface: in addition to the application of the rules of page setting and letter design, it consists of compositional, proportional and kerning tasks. Practical work encompasses the letter as a visual element, a composite tool through typeface and experimental typographic tasks. The focus of the theoretical part is on familiarizing students with the rules of letter design, reviewing the form of fonts as imprints of an era, and presenting the current design of letters. Building on the knowledge acquired during the two-semester foundation training, the emphasis will be on solving complex typographic tasks in the next period, mostly through practical work. By using typographical elements as an atmospheric expressive tool, with the characteristics of the most important eras and fonts, the students' set of tools are expanded, in addition to the use of letters and empty spaces. This is followed by the practice of the use of letters and text as images, the letter formats and the proper form of presentation of different textual contents. Students gain skill in the creative use of professional page setting software. They also deal with the problems of typeface design and font usage during the lessons. Typographical tasks related to image design, such as creative letter design or proper use of existing character sets, the presentation of differences between printed and electronic interfaces, functional analysis of fonts, the design of new fonts and art work related to typography is the final stage of typography studies.

YEAR THREE

Posters For Cultural Events 1-2

Goal of the course

By studying the works of domestic and foreign artists, students get acquainted with the visual and typographic possibilities of posters for different cultural fields, and with the development of visual communication elements and methods of a cultural event.

Method of teaching, definition of tasks:

In solving the tasks, the primary goal is to develop and further refine the personal, individual imaging method and style of the students during individual consultations.

The most important tasks for the course:

- Design a poster campaign for a theatre. In the course of the completing the task, students practice the special requirements of serial design and the possibilities of different image, typography and composition solutions by designing a poster for three plays of different genres.
- Designing a poster for a book fair
- Designing a poster campaign for a jazz festival (billboard, city light, detailed programme poster).



Monitoring and evaluating tasks:

Continuous consultation in studio practice, continuous monitoring of student performance. The prerequisite for the successful completion of the course is the preparation of the given tasks by the deadline and participation in the consultations. In addition, the evaluation is basically determined by the quality of the works submitted.

Logo And Image Design 3-4

Information System Design:

The aim of the course is to familiarize students with the concept and rules of information system design, based on the previously acquired knowledge. Through specific design tasks, students put the problems outlined in an original and logically structured graphic and typographic order. They get to know and examine some elements of the system, the set of parts related to the each other, and the orientation of the meaning, which ultimately has to form a whole. The aim of the course is to understand the complexity of the specific design tasks in a given area and the possibilities of presenting them in a uniform image form. At the same time, the program aims to redefine the message, extend the boundaries, and explore new forms of appearance.

The term mark is based on the presentation and defence of the plan and the activity during the semester.

Visual Identity – Corporate Image Guideline: The aim of the course is to familiarize students with the concept and components of visual identity, based on the previously acquired knowledge. Through specific design tasks, students put the problems outlined in an original and logically structured graphic and typographic order. They determine the regularities independently and define the exclusions: starting from the elements of the image, the complex image is built and all this is organized into a regular system, designed into an image, with all the possible elements of the image belonging to a particular project. The aim of the program is to summarize the complex and specific solutions in the field and the practical and uniform appearance and possibilities of the graphic elements in the corporate image guideline.

The term mark is based on the presentation and defence of the plan and the activity during the semester.

Presentation Techniques 1-2

1.

The aim of the course is to get to know the creative self and how to “present” it.

Self-knowledge is an important issue when developing self-brand. During the semester, students learn what we call brand, how it affects the viewer, and how it affects visual communication. They learn how to go through the process of creating a brand and what processes we have to go through to be able to present our work and ourselves.

The main task of the semester is to develop the concept of one’s own logo, self-image and visual appearance.

The term mark is based on the presentation and its defence of the plans and the activity during the semester.

2.

The second semester is closely related to the achievements of the first semester.

The aim of the course is to learn the "selling" techniques of presentation.

- How to communicate visually or verbally with the client
- How we can make a positive impact on our customers
- How to demonstrate the benefits and values of our work
- How to display static or interactive functions easily

Students get to know other important visual appearance forms besides the logo and image and learn the methods of presenting them. In addition, through practical or application materials, they learn the methods of how to build the logical construction and visual representation during the presentation of a previously created work.

The main task of the semester is to create an online and offline portfolio and to present their work.

The term mark is based on the presentation and protection of the plans and the activity during the semester.



Typography 3-4

Graphic design requires the ability to apply the letters consciously, selecting, shaping, and re-designing the fonts. It is important for the student to have an appropriate basic qualification to complete typography-related tasks. In the course of the first two semesters, students will use simpler design tasks to handle the issues of typography, the most important fonts, their formation, the basic concepts and rules of typography, the possibilities of manual and digital design and their application. The curriculum of the following years deals with the visual rules of the use of the typeface: in addition to the application of the rules of page setting and letter design, it consists of compositional, proportional and kerning tasks. Practical work encompasses the letter as a visual element, a composite tool through typeface and experimental typographic tasks. The focus of the theoretical part is on familiarizing students with the rules of letter design, reviewing the form of fonts as imprints of an era, and presenting the current design of letters. Building on the knowledge acquired during the two-semester foundation training, the emphasis will be on solving complex typographic tasks in the next period, mostly through practical work. By using typographical elements as an atmospheric expressive tool, with the characteristics of the most important eras and fonts, the students' set of tools are expanded, in addition to the use of letters and empty spaces. This is followed by the practice of the use of letters and text as images, the letter formats and the proper form of presentation of different textual contents. Students gain skill in the creative use of professional page setting software. They also deal with the problems of typeface design and font usage during the lessons. Typographical tasks related to image design, such as creative letter design or proper use of existing character sets, the presentation of differences between printed and electronic interfaces, functional analysis of fonts, the design of new fonts and art work related to typography is the final stage of typography studies.

Web Design 1-2

1.

The Web Design course is closely related to the Presentation Techniques course. The aim of the course is to familiarize students with how virtual interaction changes the appearance of the image on online platforms. Students learn what opportunities a website has and what disadvantages a poorly designed feature might have.

- What is CTA (call to action), and why is it important?
- What is Wireframe and how do we use it?
- What is responsiveness, and why is it important?

The main task for the semester is for students to design their own website and virtual portfolio.

The term mark is based on the presentation and defence of the plans and the activity during the semester.

2.

The aim of the course is to familiarize students with how the interaction changes the visual appearance when the function is an integral part of the design. They learn why UX (user experience) is important in designing interactive interfaces and how we can integrate it within the UI (user interface).

They get answers to questions such as:

- How to address the user effectively with the online interface.
- What is "Best Practice" and how we integrate it into the website.
- How to plan interaction so that the user can easily follow it.

The main task for the semester is to fully design a user experience and interface for a freely chosen (fictitious or real) web page.

The term mark is based on the presentation and protection of the plans and the activity during the semester.

YEAR FOUR

Typeface Design 1-2

1.

The course gives students an insight into the basics of typeface design using different techniques and tasks. The aim of the first semester is to familiarize students with the creativity of typeface design and to practice conceptual thinking.



Throughout the course, students can gain insight into one of the variations of typeface design: raster grid, conceptual typeface design (which is also the main task for the semester).

The main task is to design a font based on students' own raster grid.

The term mark is based on the presentation and defence of the plans and the activity during the semester.

2.

During the second semester, students will become familiar with traditional typeface design. Students will learn how to use classical techniques (such as calligraphy and rhythm practice) in typeface design.

During the semester they will receive answers to questions such as:

- Why is ligature a letter and how is it different from logos?

- How are numbers different from letters?

- Where can we apply the fonts we design in practice?

Students gain insight into the use of the typeface design programs and their processes.

The main task for the semester is to create a freely chosen style font.

The term mark is based on the presentation and defence of the plans and the activity during the semester.

Experimental Typography 1-2

Typography as a way of self-expression.

Searching for new shapes, new ways of appearance, new fields of application, new situations and new pathways help to improve the creator's experimental / research attitude and ultimately his creative vision.

The research of the works of contemporary experimental typographers and their work reveals that the creation of a unique / individual typographic language is not only a source of autonomous expressions, but it also provides a suitable visual tool for graphic design work (posters, emblems and corporate image) in the case of commissioned work.

1.

Analysis of contemporary works, individual evaluation, processing

Graphic expression and composition from the point of view of typography

2

Developing complex projects

Graphic Design Practice 1-2

The graphic design practice course is studio-based work. The aim of the course is to summarize the professional knowledge, competencies acquired so far, in terms of complexity and market orientation. Increased emphasis is placed on independent task solving with minimal supervision, increased participation in national and international professional contests and exhibitions.

Regular studio creative activity provides an opportunity for students to gain experience in group work and group project planning.

The evaluation is based on the professional quality and originality of the completed tasks.

YEAR FIVE

Reproduction Graphics 1-2-3-4

Course content, annotation:

The aim of the course is acquainting future graphic design artists with the place of graphic art in fine art and the possibilities of its use in graphic design, as well as the specifics of the genre. The technical knowledge of the various graphic art processes will be mastered in practice, which students will be able to apply independently upon the completion of the course.

Throughout the course, students will learn the tools, materials, and workshop of graphic arts. After a historical overview, the participants learn the different intaglio and letterpress techniques:



Letterpress: linoleum, paper print materials, tools.

Making and printing a brace for linoleum, printing a lino cut

Intaglio printing: materials, tools for etching and other techniques, such as etching needle, aquatint, mezzotint

Materials and tools for printing moulds. Etching, etching needle, aquatint, mezzotint; preparations and printing

Evaluation during the semester

Presentation of the works at the end of the tasks.

Exam requirements or final exam requirements

The course ends with the presentation of the completed works, the students get a term mark.

Material needs and availability

The Faculty of Music and Visual Arts has a well-equipped graphics workshop. The available machines and tools (letterpress and intaglio printing machine, sheet dryers, warming table, workbenches) will be used by the students participating in the course.

Output requirements

Students participating in the course will be familiar with the literature and history of screen printing, and can apply different screen printing procedures in practice.