





Art History 5.	Lupescu Radu	2	2	E / koll					2		30
Art History 6.		2	2	E / koll					2		30
History of Philosophy 1.	Kocsis László	3	2	E / koll			3				30
History of Philosophy 2.		3	2	E / koll				3			30
Aesthetics 1.	Gálosi Adrienne	3	2	E / koll					3		30
Aesthetics 2.		3	2	E / koll						3	30
<b>Differentiated Professional Subjects</b>			<b>42</b>								<b>540</b>
<b>Studies on Design and Theory of Professional Practice II.</b>									<b>Köt. vál. min. 12 kredit</b>		<b>120</b>
Concrete design	Miklós Budán	6	4	Gy / gyak							60
Industrial product design 2.	Júlia Néma	6	4	Gy / gyak							60
Studioceramics 2.	Kinga Ráthonyi	6	4	Gy / gyak							60
<b>Profession Specific Subjects</b>									<b>Köt. vál. Min. 16 kredit.</b>		<b>240</b>
Workshop 1.	Miklós Budán	4	4	Gy / gyak							90
Workshop 2.		4	4	Gy / gyak							90
Workshop 3.		4	4	Gy / gyak							90
Workshop 4.		4	4	Gy / gyak							90
Workshop 5.		4	4								90
Workshop 6.		4	4								90
Basic Computer Studies – Creating a Portfolio	Pál Fodor	2	2	Gy / gyak							30
3D Scenery design	Pál Fodor	2	2	Gy / gyak							30
Technical image (digital photography)	Pál Fodor	2	2	Gy / gyak							30
<b>Theoretical Studies</b>									<b>Köt. vál. min. 8 kredit</b>		<b>120</b>
The relationship between silicate and architecture	Kinga Ráthonyi	2	2	Gy / gyak							30
Thesis consultation 1.		2	2	E / koll					2		30
Thesis consultation 2.		2	2	E / koll						2	30
Academic Writing	Kovács Balázs	2	2	E / koll					2		30

<b>Theoretical Studies</b>					<b>Köt. vál. min. 4 kredit</b>	<b>60</b>
Basics of Law	Dr Attila Pánovics	2	2	E / koll		30
Presentation	Kinga Ráthonyi	2	2	E / koll		30
<b>Optional Subjects</b>					<b>Köt. vál. min. 10 kredit</b>	<b>180</b>
<b>Professional Practice</b>		<b>10</b>				
Professional practice (Workshop or factory placement)		5	2 weeks			
Professional practice (Workshop or factory placement)		5	2 weeks			
<b>Comprehensive exam</b>						
Art History						
<b>Thesis</b>		<b>0</b>				
<b>Diploma work</b>		<b>0</b>				
<b>Sum</b>		<b>180</b>				<b>2250</b>

**Note:**

**ECTS Credit system:** One semester consists of a 15 week tutorial period, 5 week exam period. 30 ECTS credits are required on average per semester. 1 credit = 15 class hours and 15 individual work hours, resulting in 30 hours work altogether. (a 2 hour class per week course = 2 ECTS credits, a 4 hour class = 4 ECTS credits, etc.)

## Basic Module

### 1. Art Studies

Name of the subject	<b>FORM STUDIES 1-4.</b>
Field of knowledge	Basic Module / Art Studies
Advertised semesters	1-4.
ECTS credits	4+4+4+4
Contact hours per week	4
Manner of teaching	practical
Final qualification	Term mark
Person responsible of field of knowledge	Dóra Palatinus
Teachers	Dóra Palatinus

#### **Programme of the course:**

The general aim of the subject is to acquaint students with the means of expression and possibilities of one of the basic ways of plastic shaping: modelling. During the course, formal studies are made based on the observation and analysis of the view, through understanding the systems of proportions in the relationship between mass and structure, and by the acquisition of materiality. Studies can range from the forms and objects found in nature and our environment to the modelling of portraits, complemented by creative tasks. The acquired knowledge creates a suitable basis for the preparation and the design of further plastic works, thus promoting the development of an analytical and interpretive vision of the sculptural way of thinking.

#### **Bibliography:**

- Albert Toft: Modelling and Sculpture: A Guide to Traditional Methods, 2012. Dover Publications; Dover Ed edition
- Clare Lilley: Vitamin C: Clay and Ceramic in Contemporary Art, 2017. Phaidon Press
- Vinzenz Brinkmann, J. Paul Getty: The Color of Life: Polychromy in Sculpture from Antiquity to the Present, 2008. Getty Research Institute, Los Angeles
- Vízy László - Mattyasovszky Zsolnay Tamás - Vécsey Esther: Zsolnay épületkerámiák Budapesten / Zsolnay Architectural Ceramics in Budapest, 2005. Nemzeti Tankönyvkiadó
- Joshua Bolchover: Vitamin Green, Phaidon Press, 2012

Name of the subject	<b>VISUAL STUDIES 1-4.</b>
Field of knowledge	Basic Module / Art Studies
Advertised semesters	1-4.
ECTS credits	4+4+4+4
Contact hours per week	4
Manner of teaching	practical
Final qualification	Term mark
Person responsible of field of knowledge	Dr. Judit Burkus
Teachers	Dr. Judit Burkus, Diána Bóbics

**Programme of the course:**

The Visual Studies course aims to further enrich students' existing set of forms in visual representation. The goal of the course is to shape their sense of colour, form and spatial vision through drawing and painting. The main forms of activity of the subject are repeated based on each other, but in terms of their content they are constantly expanding, their level of operation is increasing during the course. The curriculum is practical in nature and is focused on activities in all years.

The training order is organised around tasks building on each other, during which students develop their own formal language based on their individual vision by developing their visual intelligence. With the help of common and personalized tasks, students acquire the most important image creation techniques in their field during the Visual Studies course, promoting the acquisition of further professional knowledge in these fields. Continuous teacher presence and supervision helps the course work.

**Bibliography:**

- Gottfried Bammes : Complete Guide to Anatomy for Artists & Illustrators
- Printmaking; a Complete Guide to Materials and Process
- Changing Images of Pictorial Space: A History of Spatial Illusion in Painting
- Johannes Itten : Color Theory
- David Hockney : Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters
- Brian Fay : What is drawing?

Name of the subject	<b>CREATIVE STUDIES 1-2.</b>
Field of knowledge	Basic Module/Art Studies
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. Judit Burkus
Teachers	Dr. Judit Burkus

**Programme of the course:**

The aim of the course is to learn and master the methods of creative form-making through the application of different materials and techniques. Students can learn to interpret both naturally occurring and man-made forms and to understand the mathematical, physical, biological, psychological and cultural rules of forms.

**Bibliography:**

- John D. Barrow: The Artful Universe Oxford University Press 2005
- David Wade: Symmetry, The Ordering Principle Walker Publishing Company 2006
- Miranda Lundy: Sacred Geometry Walker Publishing Company 2001
- Scott Olsen: The Golden Section, Nature's Greatest Secret Walker Publishing Company 2006
- Susan M. Weinschenk: 100 Things all Designers Need To Know about People New Riders; 1 edition (April 24, 2011)
- Dan Norman: Emotional Design: Why We Love (or Hate) Everyday Things Ingram Publisher Services US 2005

Name of the subject	<b>COLOUR THEORY 1-2.</b>
Field of knowledge	Basic Module/Art Studies
Advertised semesters	3-4.
ECTS credits	2+2
Contact hours per week	2
Manner of teaching	practice and lecture
Final qualification	term mark
Person responsible of field of knowledge	Dr. Csaba Nemes
Teachers	Dr. Csaba Nemes

**Programme of the course:**

Study of colours. How to consciously use colours in visual art. The theoretical background of colour studies. Different scientific ideas about colours. Practical colour studies in visual art.

**Bibliography:**

- Banks, Adam and Fraser, Tom – (2004) *The complete guide to colour*, Edited by Ilex
- Albers, Josef – *Interaction of Color*, Yale University, 1963., ISBN: 9780300179354
- von Goethe, Johann Wolfgang – *Theory of Colors*, Dover Publications, 2006., ISBN: 13 9870486448053
- Itten, Johannes – *The Elements of Color*, John Wiley and Sons, 1970., ISBN: 13 9780471289296

## 2. Design Studies

Name of the subject	<b>3D MODELING</b>
Field of knowledge	Basic Module / Design Studies
Advertised semesters	4.
ECTS credits	4
Contact hours per week	4
Manner of teaching	practice and lecture
Final qualification	term mark
Person responsible of field of knowledge	Dr. Pál Fodor
Teachers	Dr. Pál Fodor

**Programme of the course:**

Through step-by-step tutorials students learn to create objects in virtual space. After the introduction of fundamentals of Computer graphics the course starts with simple mesh-based object creations with basic 3D modeling concepts. Students will learn several 3D modeling strategies and techniques and at the end of the course they will be able to create complex 3D objects with textures and shaders, ready for render or 3D print.

**Bibliography:**

- S. Marschner, P. Shirley *Fundamentals of Computer Graphics*, A K Peters/CRC Press (October 24, 2018), ASIN: B07JNJ3284
- Danan Thilakanathan: *3D Modeling For Beginners* CreateSpace Independent Publishing Platform (March 27, 2016) ISBN-13: 978-1530799626
- William Vaughan: *Digital Modeling*, New Riders (January 2, 2012) ISBN-13: 978-0321700896

- B. Redwood: *The 3D Printing Handbook: Technologies, design and applications*, 3D Hubs (November 28, 2017), ASIN: B077T39X6C
- Richard Horne: *3D Printing For Dummies, For Dummies* (May 5, 2017), ASIN: B07197G88V

Name of the subject	<b>CREATIVE DESIGN STUDIES (PAPERWORKS)</b>
Field of knowledge	Basic Module/Design Studies
Advertised semesters	1.
ECTS credits	2
Contact hours per week	2
Manner of teaching	practice and lecture
Final qualification	term mark
Person responsible of field of knowledge	Dr. Judit Burkus
Teachers	Dr. Judit Burkus

#### **Programme of the course:**

A practical subject that supports design by showing how materials that are similar or very different from ceramics can be used in the design process as a source of inspiration. This subject focuses primarily on paper material and folding techniques. During the exercises, as well as in lectures and group discussions, we examine the relationship between ceramic forms and materials that are otherwise foreign to ceramics, the role of materiality in the formation of different forms, and the role of these phenomena in contemporary design and art.

#### **Bibliography:**

- Jackson, Paul: *Folding Techniques for Designers: From Sheet to Form*, Laurence King Publishing, 2011
- Jackson, Paul: *Complete Pleats: Pleating Techniques for Fashion, Architecture and Design*, Laurence King Publishing, 2015
- Gjerde, Eric: *Origami Tessellations: Awe-Inspiring Geometric Designs*, A K Peters/CRC Press; 2008
- Sweeney, Richard: *Paper Sculpture: Fluid Forms*, Gingko Press, 2016
- Jun Mitani: *3D Origami Art* Taylor & Francis Inc 2016
- Paul Jackson: *How to Make Repeat Patterns : A Guide for Designers, Architects and Artists* Laurence King Publishing 2018

### 3. Studies on Design and Theory of Professional Practice

Name of the subject	<b>PRODUCT ERGONOMICS 1-2.</b>
Field of knowledge	Basic Module / Studies on Design and Theory of Professional Practice
Advertised semesters	1-2.
ECTS credits	2+2
Contact hours per week	2+2
Manner of teaching	practice and lecture
Final qualification	term mark



Person responsible of field of knowledge	Dr. Magdolna Horváth
Teachers	Dr. Magdolna Horváth

**Programme of the course:**

The aim of the subject is to acquaint students of product design with the human characteristics regarding the relationship between humans and their material environment, and how to use this in the practical design. Acquisition of a user-centred design approach, sensitization to an ergonomic approach.

Short description:

Main topics: Introduction to concepts and the history of ergonomomy. Anthropometry and its application. Human anatomical and physiological characteristics and their significance in the design of product properties. Skeletal and locomotor organs, muscles, blood circulation, sensory organs, perception, psychic properties. Biomechanics of the skeletal system, fatigue, comfort. Ergonomic basics of furniture and product design and sizing. Computer ergonomics, software and web ergonomics.

**Bibliography:**

- K.H.E. Kroemer, H.B. Kroemer, K.E. Kroemer-Elbert: *Ergonomics: How to Design for Ease and Efficiency* Pearson 2000
- Gavriel Salvendy: *Handbook of Human Factors and Ergonomics* Wiley, 2012
- Julius Panero, Martin Zelnik: *Human Dimension and Interior Space: A Source Book of Design Reference Standards* Watson-Guptill, 2014
- R.S. Bridger: *Introduction to Ergonomics*, Routledge, 2003
- Barry Tillman, Peggy Tillman, Rhonda Renee Rose, Wesley E. Woodson: *Human Factors and Ergonomics Design Handbook*, Third Edition McGraw-Hill Education; 3 edition (February 26, 2016)
- Susan M. Weinschenk: *100 Things all Designers Need To Know about People* New Riders; 1 edition (April 24, 2011)

4. Theoretical Studies

Name of the subject	<b>CULTURAL ANTHROPOLOGY</b>
Field of knowledge	Basic Module/Theoretical Studies
Advertised semesters	1.
ECTS credits	2
Contact hours per week	2
Manner of teaching	lecture
Final qualification	term mark
Person responsible of field of knowledge	Dr. Nikoletta Házas
Teachers	Dr. Nikoletta Házas

**Programme of the course:**

This course proposes a cultural anthropological approach to the so-called “Master Narrative” of European art history and invites foreign students to participate in a common research using their personal knowledge based on their own cultural narratives.

The main reason of the comparative approach is to distinguish between the anthropological similarities and the cultural differences of these kind of narrative constructions, which can help students better

understand both their national culture from an external viewpoint and the foreign culture from an internal perspective.

**Bibliography:**

- H. Belting: An Anthropology of Images (2011)
- H. Belting: The End of the History of Art (1983/1987)
- C. Geertz: Interpretation of Cultures (1973)
- E. H. Gombrich: The Story of Art (1972)
- J.-F. Lyotard: The Postmodern Condition, (1979/1984)

## Professional Compulsory Module

### 1. Studies on Design and Theory of Professional Practice 1.

Name of the subject	<b>STUDIO CERAMICS 1.</b>
Field of knowledge	Professional Compulsory Module / Studies on Design and Theory of Professional Practice 1.
Advertised semesters	2.
ECTS credits	6
Contact hours per week	4
Manner of teaching	practical
Final qualification	Term mark
Person responsible of field of knowledge	Dr. Kinga Ráthonyi
Teachers	Dr. Kinga Ráthonyi

**Programme of the course:**

Designing and executing slab-built, hand-built plates, dishes. Getting familiar with basic ceramic materials , slab-building, coil-building and other hand-building techniques. Researching and analysing previous examples of vessels. Designing and executing students’ own plans based on the research and hand on experiences.

**Bibliography:**

- Jane Waller: Hand Built Ceramics, B.T. Batsford Ltd, London, 1990
- Hamer, Frank and Janet: The Potter’s Dictionary and Technique. University of Pennsylvania Press, 1977.
- Dormer, Peter: The New Ceramics: Trend+Traditions. Thames and Hudson, 1994.
- Scott, Marylin: The Potter’s Bible, A&C Black, 2007.
- Fraser, Harry: Glazes for the Craft Potter, A&C Black, 1999.

Name of the subject	<b>CERAMIC DESIGN</b>
Field of knowledge	Professional Compulsory Module / Studies on Design and Theory of Professional Practice 1.
Advertised semesters	1.
ECTS credits	6
Contact hours per week	4
Manner of teaching	practical
Final qualification	Term mark

Person responsible of field of knowledge	Dr. Júlia Néma
Teachers	Dr. Júlia Néma

### Programme of the course:

The **Ceramic Design** course is an introduction to the principles of design using ceramic materials. Exercises in composition of elementary geometrical and organic shapes in ceramics prepare students to understand the special characteristics of working with these materials, from design to making by hand. Through the development process students will discover the nature of clay. While analyzing historical and contemporary examples of ceramic functional objects, the class helps to acquire fundamental knowledge for the upcoming Industrial Product Design courses.

### Bibliography:

- Lakshmi Bhaskaran: *Designs of the Times: Using Key Movements and Styles for Contemporary Design*, Rotovision, 2005
- Eva Zeisel: *On Design, The Magic Language of Things*. The Overlook Press, Woodstock & New York, 2004
- Indepth information about the most important Hungarian and European ceramic factories and manufacturers and their most significant products from the 20th and 21st century according to the topic of the design class, e. g.:
- <http://www.zsolnay.hu/>
- <https://herend.com/>
- <https://www.alfoldporcelan.hu/>
- <https://arabia.fi/eng/about-arabia/our-history>
- <https://www.degrenne.com/>
- <https://www.meissen.com/en/>
- <https://www.rosenthal.de/en/>
- [https://www.alessi.com/us\\_en/](https://www.alessi.com/us_en/)
- <https://www.sevresciteramique.fr/programme/actualites/exposition-un-jardin-de-papier-et-de-porcelaine.html>
- <https://www.royal copenhagen.com/home>

Name of the subject	<b>INDUSTRIAL PRODUCT DESIGN 1.</b>
Field of knowledge	Professional Compulsory Module / Studies on Design and Theory of Professional Practice 1.
Advertised semesters	BA 2, 1 <sup>st</sup> semester
ECTS credits	6
Contact hours per week	4
Manner of teaching	practical
Final qualification	term mark
Person responsible of field of knowledge	Dr. Júlia Néma
Teachers	Dr. Júlia Néma

### Programme of the course:

The Industrial Product Design course is an introduction to designing a product using ceramics. The aim is to teach students to understand the process of developing and preparing a simple ceramic object for production. A research into the historical functions of everyday ceramic objects and their role in

life, and the analysis of contemporary needs and requirements prepare the students to develop their own design concepts and make a prototype ready for production.

**Bibliography:**

- Lakshmi Bhaskaran: *Designs of the Times: Using Key Movements and Styles for Contemporary Design*, Rotovision, 2005
- Eva Zeisel: *On Design, The Magic Language of Things*. The Overlook Press, Woodstock & New York, 2004
- Indepth information about the most important Hungarian and European ceramic factories and manufacturers and their most significant products from the 20th and 21st century according to the topic of the design class, e. g.:
- <http://www.zsolnay.hu/>
- <https://herend.com/>
- <https://www.alfoldporcelan.hu/>
- <https://arabia.fi/eng/about-arabia/our-history>
- <https://www.degrenne.com/>
- <https://www.meissen.com/en/>
- <https://www.rosenthal.de/en/>
- [https://www.alesi.com/us\\_en/](https://www.alesi.com/us_en/)
- <https://www.sevresciteramique.fr/programme/actualites/exposition-un-jardin-de-papier-et-de-porcelaine.html>
- <https://www.royalcopenhagen.com/home>

2. Profession Specific Subjects

Name of the subject	<b>LABORATORY (EXPERIENCE OF MATERIAL) 1-2.</b>
Field of knowledge	Professional Compulsory Module / Profession Specific Subjects
Advertised semesters	BA 1-2.
ECTS credits	6+6
Contact hours per week	2
Manner of teaching	practical
Final qualification	term mark
Person responsible of field of knowledge	Dr. Judit Burkus
Teachers	Ilona Hortobágyi

**Programme of the course:**

This course is building on students’ existing theoretical knowledge of silicate technology. The goal is to create individual material experience of raw material and technology. The results of the experience are applied to the students’ own work.

**Bibliography:**

- Stefanov/Batschhwarov: *Keramik Glasuren/Ceramic Glases*. Bauverlag GmbH., Wiesbaden und Berlin. 1988
- Warsaw J.: *The Pottery Handbook*. D&S Books Ltd. 2005.

- Greg Daly: Lustre. A and C Black. London. University of Pennsylvania Press. Philadelphia
- Greg Daly: Developing glazes. Bloomsbury. London. New Delhi Sydney 2013.
- Saggart - Pit – Barrel: Alternative firing technique-Raku (Lark Ceramics Books) Complete Guide to High-Fire Glazes, The: Glazing and Firing at Cone 10 (Lark Ceramics Book) by John Britt (Paperback - 1 Oct 2007)
- The Glaze Book: A Visual Catalogue of Decorative Ceramic Glazes [Hardcover] (Author) Stephen Murfitt
- Michl Baroum: Fundamentals of Ceramics, Taylor & Francis Group, 2017, ISBN 11384 10136, 9781138410138
- High-Fire Glazes, Ceramic Arts Handbook Series, ISBN 978-1-574 98-376-0

### 3. Studies on Design and Theory of Professional Practice

Name of the subject	<b>DESIGN METHODS</b>
Field of knowledge	Professional Compulsory Module / Studies on Design and Theory of Professional Practice
Advertised semesters	1.
ECTS credits	2
Contact hours per week	2
Manner of teaching	seminar
Final qualification	term mark
Person responsible of field of knowledge	Dr. Judit Burkus
Teachers	Dr. Judit Burkus

#### Programme of the course:

This subject is about theoretical contents related to the design process. Introducing students to knowledge that cannot be transferred during practical design courses due to the practical, technical nature of the subjects. In the course of these theoretical lessons we list the areas of object design and its process in a broader sense, the relationship of product design to the natural and social environment (e.g. psychological contents, social, ecological context, etc.), the characteristics of the creative process, possible ways of gathering design information and the most typical contemporary design attitudes.

#### Bibliography:

- Annemiek van Boeijen, Jaap Daalhuizen, Roos van der Schoor, Jelle Zijlstra: *Delft Design Guide: Design Strategies and Methods* BIS Publishers, 2014.
- Susan M. Weinschenk: *100 Things all Designers Need To Know about People* New Riders; 1 edition (April 24, 2011)
- Paul Hawken: *Drawdown: The Most Comprehensive Plan Ever Proposed to Reverse Global Warming* PENGUIN GROUP 2017
- Dan Ariely: *Predictably Irrational, Revised and Expanded Edition: The Hidden Forces That Shape Our Decisions* Harper Perennial; Revised and Expanded ed. edition (April 27, 2010)
- Dan Norman: *Emotional Design: Why We Love (or Hate) Everyday Things* INGRAM PUBLISHER SERVICES US 2005
- Dan Norman: *The Design of Everyday Things* The Perseus Books Group 2013.

Name of the subject	<b>HISTORY OF CERAMICS 1-2.</b>
Field of knowledge	Professional Compulsory Module / Studies on Design and Theory of professional practice
Advertised semesters	3-4.
ECTS credits	2+2
Contact hours per week	2
Manner of teaching	practice and lecture
Final qualification	term mark
Person responsible of field of knowledge	Dr. Judit Burkus
Teachers	Dr. Judit Burkus

### Programme of the course:

During the lectures of the subject, students review the history of ceramic art and get acquainted with the many uses of ceramic objects. We analyze changes in the world of function and form of different ceramics hoping that students will confidently adjust to the world of different styles of objects at the end of the study. During the courses, students will gain proficiency in how to prepare for their future design assignments by analyzing the historical background. During the semester, students can get acquainted with an object of their choice, make drawings and descriptions based on a series of assignments. Submission of an essay is a condition for the semester exam.

### Bibliography:

- W. David Kingery, Edited by Prudence M. Rice Ceramics and Civilization: *The Prehistory & History of Ceramic Kilns*, American Ceramic Society
- Robert B. Heimann; Marino Maggetti: *Ancient and Historical Ceramics*, Schweizerbart Science Publisher, 2014.
- Robert J. Charleston: *World Ceramics: An Illustrated History*, Book Sales (October 1, 1978)
- Clare Lilley : Vitamin C: *Clay and Ceramic in Contemporary Art*, Phaidon Press Ltd, 2017
- Emmanuel Cooper: *Ten Thousand Years of Pottery*, University of Pennsylvania Press; 4th edition, 2000
- Emmanuel Cooper: *A History of World Pottery*, Chilton Book Co; Revised, Subsequent edition 1989

Name of the subject	<b>HISTORY OF DESIGN 1-2</b>
Field of knowledge	Professional Compulsory Module / Studies on Design and Theory of Professional Practice
Advertised semesters	1-2.
ECTS credits	2+2
Contact hours per week	2
Manner of teaching	practice and lecture
Final qualification	Term mark
Person responsible of field of knowledge	Dr. Nikoletta Házas
Teachers	Dr. Nikoletta Házas

### Programme of the course:

The design history course has two important educational goals. On the one hand, its tasks is to transfer basic knowledge related to the formation and development of industrial design, its economic and

cultural role in the second half of the twentieth century, its main trends, intellectual workshops and most significant works. On the other hand, it focuses on the narrative constructions of the so-called “design histories”, reflects on their cultural and conceptual differences, and analyses the hidden design concepts and theories inside the disparate narrative constructions.

**Bibliography:**

- Gy. Enyei: Made in Hungary: The best of 150 years in industrial design, Rubik Innovation Foundation, 1993
- Ann Ferebee: The History of Design from the Victorian Era to the Present, W.W. Northon & Company, 2011
- F. Marcus: The Twenty-First Century Design, Carton Books. London, 2006
- J. Miller: 20th Century Design: The Definitive Illustrated Source book, Miller's, 2009
- A. Walker: Design History and History of Design – Pluto Press, New York 1989

4. Theoretical Studies

Name of the subject	<b>ART HISTORY 1-6.</b>
Field of knowledge	Professional Compulsory Module / Theoretical Studies
Advertised semesters	1-6.
ECTS credits	6x2
Contact hours per week	2
Manner of teaching	lecture
Final qualification	Term mark
Person responsible of field of knowledge	Dr. Endre Raffay, Dr Katalin Aknai
Teachers	Dr. Lupescu Radu, Dr. Katalin Aknai, Dr. Anna Újváriné Tüskés

**Programme of the course:**

The series of courses consists of different topics covering the whole history of western art, beginning from the ancient Greek and Hellenistic art to seminars in the field of contemporary tendencies.

Courses:

- Introduction to the History of Art and Architecture of Europe 1.: from Ancient Civilisations to 18th Century
- Introduction to the History of Art and Architecture of Europe 2.: 19th and 20th Century
- Introduction to the History of Art and Architecture outside Europe: Asia, Africa, Americas and Australia
- Art History of the Second Half of the 20th Century
- Contemporary Art Seminar
- Symbolic Animals in European Art and Architecture

**Bibliography:**

*Recommended literature:*

- Gardner’s Art through the Ages
- [https://www.art.pte.hu/sites/www.art.pte.hu/files/files/menuk/dokument/KI/muvtortenet/gardners-art-through-the-ages\\_reduce.pdf](https://www.art.pte.hu/sites/www.art.pte.hu/files/files/menuk/dokument/KI/muvtortenet/gardners-art-through-the-ages_reduce.pdf)

### Bibliography:

- Høgh-Olesen, Henrik. *The aesthetic animal*. Oxford: Oxford University Press, 2019.
- Groom, Angelica. *Exotic animals in the art and culture of the Medici court in Florence*. Leiden: Brill, 2018.
- Merskin, Debra L.. *Seeing species: re-presentations of animals in media & popular culture*. New York: Peter Lang, 2018.
- Miller, Patricia Cox. *In the eye of the animal: zoological imagination in ancient Christianity*. Philadelphia: University of Pennsylvania Press, 2018.
- *The Symbolic Role of Animals in Archaeology*. University of Pennsylvania Press, 2018.
- *Animals and early modern identity*. Ashgate, 2014.
- *Other animals; beyond the human in Russian culture and history*. 2010.
- *Victorian animal dreams; representations of animals in Victorian literature and culture*. 2007.
- Oerlemans, Onno. *Poetry and animals; blurring the boundaries with the human*. 2018.
- *A cultural history of animals*. Berg, 2007.
- Baker, Steve. *Picturing the beast; animals, identity, and representation*. 2001.
- Houwen, L. A. J. R. *Animals and the symbolic in mediaeval art and literature*. Groningen: Forsten, 1997.
- Howard Morphy (ed.) *Animals into art*. London: Unwin Hyman, 1989.
- Kirk Varnedoe: *A Fine Disregard: What Makes Modern Art Modern?*
- Andrew Benjamin and Peter Osborne (eds.): *Thinking Art: Beyond Traditional Aesthetics*, ICA, London, 1991
- Oskar Negt and Alexander Kluge: 'The Public Sphere and Experience': *Selections*, October 46 (Fall 1988), 60-82. o.
- Angelika Nollert (szerk.): *Performative Installation*, Snoeck, 2003
- Craig Owens: 'Photography en abyme', *October* 5 (Summer 1978), 73-88. o.

Name of the subject	<b>HISTORY OF PHILOSOPHY 1-2.</b>
Field of knowledge	Professional Compulsory Module / Theoretical Studies
Advertised semesters	3-4.
ECTS credits	3+3
Contact hours per week	2
Manner of teaching	lecture
Final qualification	Term mark
Person responsible of field of knowledge	Dr. Attila Hrubí
Teachers	Dr. Kocsis László

### History of Philosophy 1. (Introduction to Philosophy)

#### Programme of the course:

The basic goal of this problem-centred introductory course is to acquaint students with the greatest and most controversial problems, as well as the tools and key concepts of philosophy. Issues such as what knowledge is, whether there is God and free will, is there a soul and what its nature is, what is art and its value, how can we define good and what is the origin of bad in the world etc. are discussed.

#### Bibliography:

- Baggini, Julian & Southwell, Gareth: *Philosophy: Key Themes* (2<sup>nd</sup> edition), Palgrave Macmillan, 2012.
- Nagel, Thomas: *What does it all mean?* (A Very Short Introduction to Philosophy), Oxford University Press, 1987.



- Sober, Elliott: *Core Questions in Philosophy – A Text with Readings* (4<sup>th</sup> edition), Prentice Hall, 2005.
- Stevenson, Jay: *The Complete Idiot’s Guide to Philosophy* (2<sup>nd</sup> edition), Alpha, 2002.
- Warburton, Nigel: *Philosophy: The Basics* (3<sup>rd</sup> edition), Routledge, 1999.

## History of Philosophy 2.

### Programme of the course:

The course provides insight into the views of the most influential thinkers of the history of Western thinking from the beginning of the history of philosophy (Presocratics) through ancient Greek philosophy and medieval philosophy to (early) modern philosophy. Following a chronological order, the course presents the evolution of theories developed in the most important sub-areas of philosophy (nature philosophy, metaphysics, epistemology, philosophy of mind and ethics) from antiquity to the present.

### Bibliography:

- Baggini, Julian & Stangroom, Jeremy (eds.): *Great Thinkers A–Z*, Continuum, 2004.
- Kenny, Anthony: *An Illustrated Brief History of Western Philosophy* (2<sup>nd</sup> edition), Blackwell Publishing, 2006. Chapter I–IV, VI–VIII, XI–XVI.
- Marmysz, John: *The Path of Philosophy: Truth, Wonder and Distress*, Wadsworth, 2012.
- Warburton, Nigel: *A Little History of Philosophy*, Yale University Press, 2011.

Name of the subject	<b>AESTHETICS 1-2.</b>
Field of knowledge	Professional Compulsory Module / Theoretical Studies
Advertised semesters	5-6.
ECTS credits	3+3
Contact hours per week	2
Manner of teaching	lecture
Final qualification	oral and written exam
Person responsible of field of knowledge	Dr. Attila Hrubí
Teachers	Dr. Adrienne Gálosi

### Programme of the course:

Within the framework of two tutorial seminars, the course deals primarily with the most prominent trends and theoretical works of aesthetics, art theory and art history writing from the 18th century onwards.

During the first course, after a brief overview of the background history of aesthetics as a separate philosophical discipline, we study the major systems of philosophy that still have a lasting effect today, and then those 19th century art theory texts, which have become predominant in artistic and artistic history thinking. We deal with the problems of the concept of style, and the different paradigms of interpretation – style, form and intellectual history.

The second course deals with the most important trends of contemporary aesthetics and art theories; we read and interpret important texts of hermeneutic, Marxist, postmodern, deconstructional and institutional theory approaches, and we discuss the relationship between art and aesthetics in modernism.

### Bibliography:

#### Aesthetics 1.

- David Hume, „Of the Standard of Taste“, in: Essays Moral, Political, and Literary, Literaryclassics, 1987.
- Gotthold Ephraim Lessing, Laocoon: An Essay Upon the Limits of Painting and Poetry, Forgotten Books, 2012.
- Immanuel Kant, Critique of the Power of Judgment, Cambridge University Press, 2001.
- John Ruskin, Lectures on Art, Allworth Press, 1996.
- Gottfried Semper, Style. Style in the Technical and Tectonic Arts; or Practical Aesthetics, Getty Publications, 2004.

## **Aesthetics 2.**

- Theodor W. Adorno, Aesthetic Theory, University of Minnesota Press, Minnesota, 1998.
- Clement Greenberg, Art and Culture. Critical Essays, Beacon Press, 1989.
- Rosalind E. Krauss, Passages in Modern Sculpture, MIT Press, 1977.
- J.D. Bolter & R. Grusin, Remediation. Understanding New Media. MIT Press, 2000.
- Arthur C. Danto, What Art Is, Yale University Press, 2014.
- Jason Gaiger, Aesthetics and Painting, Continuum, 2008.

## Differentiated Professional Subjects

### 1. Studies on Design and Theory of Professional Practice 2.

Name of the subject	<b>CONCRETE DESIGN</b>
Field of knowledge	Differentiated Professional Subjects / Studies on Design and Theory of Professional Practice 2.
Advertised semesters	5.
ECTS credits	6
Contact hours per week	4
Manner of teaching	practice
Final qualification	term mark
Person responsible of field of knowledge	Prof. György Fusz
Teachers	Miklós Budán

#### **Programme of the course:**

The aim of the course is to get to know and apply concrete and other cementitious materials in the field of fine arts and design. By using concrete, students can learn a new, unique design language. The course includes, in equal proportions, object design, the acquisition of technical and technological knowledge necessary for the application of concrete and studying the role of concrete in the field of contemporary art and design. In addition to realizing their plans, the course provides students with the opportunity to create in an experimental spirit and to pair concrete with other materials.

#### **Bibliography:**

- Mark West: *The Fabric Formwork Book: Methods for Building New Architectural and Structural Forms in Concrete* Routledge 2016
- Philip Jodidio: *Contemporary Concrete Buildings* TASCHEN 2018
- Peter Chadwick: *This Brutal World* Phaidon Press 2016
- Leonard Coren: *Concrete* Phaidon Press 2012
- Adrian Forty: *Concrete and Culture: A Material History* Reaktion Books 2016

Name of the subject	<b>INDUSTRIAL PRODUCT DESIGN 2.</b>
Field of knowledge	Differentiated Professional Subjects / Studies on Design and Theory of Professional Practice 2.
Advertised semesters	4/5.
ECTS credits	6
Contact hours per week	4
Manner of teaching	practical
Final qualification	term mark
Person responsible of field of knowledge	Dr. Júlia Néma
Teachers	Dr. Júlia Néma

#### **Programme of the course:**

Continues Industrial Product Design 1. Advanced steps to design more complex objects or groups/sets of objects based on similar principles as in Industrial Product Design 1.

#### **Bibliography:**

- Lakshmi Bhaskaran: *Designs of the Times: Using Key Movements and Styles for Contemporary Design*, Rotovision, 2005
- Eva Zeisel: *On Design, The Magic Language of Things*. The Overlook Press, Woodstock & New York, 2004
- Indepth information about the most important Hungarian and European ceramic factories and manufacturers and their most significant products from the 20th and 21st century according to the topic of the design class, e. g.:
  - <http://www.zsolnay.hu/>
  - <https://herend.com/>
  - <https://www.alfoldporcelan.hu/>
  - <https://arabia.fi/eng/about-arabia/our-history>
  - <https://www.degrenne.com/>
  - <https://www.meissen.com/en/>
  - <https://www.rosenthal.de/en/>
  - [https://www.alesi.com/us\\_en/](https://www.alesi.com/us_en/)
  - <https://www.sevresciteceramique.fr/programme/actualites/exposition-un-jardin-de-papier-et-de-porcelaine.html>
  - <https://www.royalcopenhagen.com/home>

Name of the subject	<b>STUDIO CERAMICS 2.</b>
Field of knowledge	Differentiated Professional Subjects / Studies on Design and Theory of Professional Practice 2.
Advertised semesters	2.
ECTS credits	6
Contact hours per week	4
Manner of teaching	practical
Final qualification	Term mark
Person responsible of field of knowledge	Dr. Kinga Ráthonyi
Teachers	Dr. Kinga Ráthonyi

### Programme of the course:

Studio Ceramics 2.

Designing and executing hand-built pouring vessels. Getting familiar with basic ceramic materials and hand-building techniques. Researching and analysing previous examples of vessels. Designing and executing students' own plans based on the research and hand on experiences.

### Bibliography:

- Jane Waller: *Hand Built Ceramics*, B.T. Batsford Ltd, London, 1990
- Scott, Paul: *Ceramics and Print*, A&C Black, London 1994
- Wandless, Paul Andrew: *Image Transfer on Clay*. Lark Books, 2006.
- Cooper, Emmanuel: *The Potter's Book of Glaze Recipes* Batsford Ltd. London, 1992.
- Delpech, Jean-Pierre - Figueres, Marc-Andre: *The Mouldmaker's Handbook* A&C Black, 2004.

## 2. Profession Specific Subjects

Name of the subject	<b>WORKSHOP 1-6.</b>
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Field of knowledge	Differentiated Professional Subjects / Profession Specific Subjects
Advertised semesters	1-6.
ECTS credits	4
Contact hours per week	4
Manner of teaching	practice
Final qualification	term mark
Person responsible of field of knowledge	Prof. György Fusz
Teachers	Miklós Budán

### Programme of the course

The aim of the course is for students to learn and master the plaster techniques essential for contemporary ceramics and general object design, the properties of plaster and the possibilities of its versatile application. During the courses, students will learn the different ways to make and process plaster, as well as the tools needed to do so. The most important topics of the course are plaster model making, learning about different negative space techniques and mould making.

### Bibliography:

- Jack Doherty: *Porcelain* University of Pennsylvania Press 2002
- Sasha Wardell: *Slipcasting* A&C Black 2007
- Andrew Martin: *The Essential Guide to Mold Making & Slip Casting* Lark Crafts 2007
- Pierce Clayton: *The Clay Lover's Guide to Making Molds: Designing, Making, Using* Lark Books 1999
- Donald E. Frith: *Lark Books* Krause Pubns Inc; Book and Access 1999
- Seth Nagelberg: *Batch Manufacturing for Ceramics: Models and Molds, from Process to Product* Lulu.com 2014

Name of the subject	<b>BASIC COMPUTER STUDIES – CREATING A PORTFOLIO</b>
Field of knowledge	Differentiated Professional Subjects / Profession Specific Subjects
Advertised semesters	1-6.
ECTS credits	2
Contact hours per week	2
Manner of teaching	lecture and practice
Final qualification	term mark
Person responsible of field of knowledge	Dr. Pál Fodor
Teachers	Dr. Pál Fodor

### Programme of the course:

Theory and practice of digital graphic design. Work with digital images in Adobe Photoshop software. Basic steps and tools: scale, crop, transform, layers, masks, adjustments (brightness&contrast, color, scratch), scanners, printers. Publishing of digital images.

### Bibliography:

- Adobe Photoshop CS4, Adobe Creative Team, Perfect, 2009
- Corel Draw X3, 2009
- [www.adobe.com](http://www.adobe.com)

Name of the subject	<b>3D SCENERY DESIGN</b>
Field of knowledge	Differentiated Professional Subjects / Profession Specific Subjects
Advertised semesters	1-6.
ECTS credits	2
Contact hours per week	2
Manner of teaching	practice and lecture
Final qualification	term mark
Person responsible of field of knowledge	Dr. Pál Fodor
Teachers	Dr. Pál Fodor

#### **Programme of the course:**

Through step-by-step tutorials students learn how to make professional 3D visualizations of their ideas and designs. The course starts with basic object creation. Follows with advanced object creation, UV mapping, texturing and ends with light setup for final rendering. The output of course is photorealistic visualization made by 3D modeling and rendering software.

#### **Bibliography:**

- S. Marschner, P. Shirley Fundamentals of Computer Graphics, A K Peters/CRC Press(October 24, 2018), ASIN: B07JNJ3284
- Danan Thilakanathan: 3D Modeling For Beginners CreateSpace Independent Publishing Platform (March 27, 2016) ISBN-13: 978-1530799626
- William Vaughan: Digital Modeling, New Riders (January 2, 2012) ISBN-13: 978-0321700896
- Richard Yot: Light for Visual Artists, Laurence King Publishing (July 16, 2019) ISBN-13: 978-1786274519
- S. Robertson, T. Bertling: How to Render: the fundamentals of light, shadow and reflectivity, Design Studio Press (November 15, 2014), ISBN-13: 978-1933492964

Name of the subject	<b>TECHNICAL IMAGE (DIGITAL PHOTOGRAPHY)</b>
Field of knowledge	Differentiated Professional Subjects / Profession Specific Subjects
Advertised semesters	1-6.
ECTS credits	2
Contact hours per week	2
Manner of teaching	lecture
Final qualification	term mark
Person responsible of field of knowledge	Dr. Pál Fodor
Teachers	Dr. Pál Fodor

#### **Programme of the course:**

The aim of course is to introduce up-to-date digital image creation techniques, first of all the digital photography. Main topics are: DSLR camera functions and parts, sensors (APS-C, Full-frame, 4/3), shutter speed, light sensitivity. Types of camera lenses, aperture, focal length, depth of field. Light sources, white balance. Natural lights vs Studio lights. Object photography, compositional principles. Digital postprocessing (resolution, DPI, color adjustments).

**Bibliography:**

- Scott Kelby: Scott Kelby's Digital Photography, Parts 1-5, Peachpit Press;(August 24, 2014), ISBN-13: 978-0133988062
- Scott Kelby: Light It, Shoot It, Retouch It, New Riders; (September 11, 2011), ISBN-13: 978-0321786616
- A. Richards: How to Set Up Photography Lighting for a Home Studio, CreateSpace Independent Publishing Platform (October 28, 2014), ISBN-13: 978-1503003873
- A. Earnerst: The New Lighting for Product Photography, Amherst Media;(August 15, 2019), ISBN-13: 978-1682034064
- Al Judge: Understanding DSLR Lenses, CreateSpace Independent Publishing Platform (July 3, 2013, ISBN-13: 978-1490593906

**3. Theoretical Studies**

Name of the subject	<b>THE RELATIONSHIP BETWEEN SILICATE AND ARCHITECTURE</b>
Field of knowledge	Differentiated Professional Subjects / Theoretical studies
Advertised semesters	1-6.
ECTS credits	2
Contact hours per week	2
Manner of teaching	practice
Final qualification	term mark
Person responsible of field of knowledge	Dr. Kinga Ráthonyi
Teachers	Dr. Kinga Ráthonyi

**Programme of the course:**

Application of hand built ceramics in the shaping of the architectural surrounding. Getting familiar with basic materials, techniques, the possibilities of combining those. Studying the long-established tradition of ceramics in Hungarian architecture, with special attention to the examples at hand in Pécs. This can provide a way to get to know the works of predecessors, and can serve as an excellent starting point for making simpler pieces designed in the individual style related to contemporary architectural and artistic trends.

**Bibliography:**

- Jane Waller: Hand Built Ceramics, B.T. Batsford Ltd, London, 1990
- Budapest, építészeti részletek (szerk: Lőrincz Zsuzsa ), 6 Bt., Budapest, 1999 (the book has English part in, too)
- Deidi von Schaewen, John Maizels: Mondes imaginaires, Taschen, Köln, 1999
- Rainer Zerbst: Antoni Gaudi , Taschen, Köln, 1991
- Hundertwasser Architecture, Taschen, Köln, 1997

Name of the subject	<b>ACADEMIC WRITING</b>
Field of knowledge	Differentiated Professional Subjects / Theoretical Studies
Advertised semesters	5.
ECTS credits	2
Contact hours per week	1

Manner of teaching	seminar
Final qualification	term mark
Person responsible of field of knowledge	Dr. Attila Hrubí
Teachers	Dr. Balázs Kovács, Dr. Nikoletta Házás

### Programme of the course:

Through analyzing different types of texts (paper and poster presentation, essay, criticism, study, translation, thesis, dissertation), the course helps in the methodology of planning, writing and publishing specific texts targetting the presentation of artistic and/or research projects in the academic field. Covering these topics the participants are heading to planning and developing their own theses.

### Bibliography:

- Umberto Eco, How to Write a Thesis, The MIT Press, 2015.
- IEEE Manuscript Templates for Conference Proceedings, <https://www.ieee.org/conferences/publishing/templates.html>
- How to Create a Research Poster: Poster Basics, <https://guides.nyu.edu/posters>
- Paul J. Silvia, How to Write a Lot: A Practical Guide to Productive Academic Writing, Amer Psychological Assn, 2007.
- Kate L. Turabian, A Manual for Writers of Research Papers, Theses and Dissertations, University Of Chicago Press, 2013.
- The Complete Guide on How To Mind Map for Beginners, <https://blog.igmatrix.com/how-to-mind-map>

## Theoretical Studies

Name of the subject	<b>BASICS OF LAW. SUSTAINABLE PRODUCTION AND CONSUMPTION IN THE EU – THE INTEGRATED PRODUCT POLICY</b>
Field of knowledge	Differentiated Professional Subjects / Theoretical studies
Advertised semesters	1-6.
ECTS credits	2
Contact hours per week	2
Manner of teaching	seminar
Final qualification	practical
Person responsible of field of knowledge	Dr. Zsuzsanna Horváth
Teachers	Dr. Zsuzsanna Horváth, Dr. Attila Pánovics

### Programme of the course:

1. The concept of sustainable development in international and EU policies. The United Nations Summits, and the European Union strategies on economic growth and sustainable development. The 2030 development agenda and the new Sustainable Development Goals.
2. The principle of integration of environmental requirements into other policies, the role of the IPP in the EU Strategy for Sustainable Development. The aim is to promote a market for greener products that use fewer resources, have lesser impacts and risks to the environment, thus, to improve the competitiveness of the EU industry.
3. Establishment of the IPP at EU level. The integrated product policy approach: the 'life cycle' concept. The EU strategy for sustainable consumption and production and for sustainable industrial policy.



4. Key principles of the IPP approach (life cycle thinking, working with the market, stakeholder involvement, combination of voluntary approaches with mandatory measures, etc.). Further environmental principles to be applied: precaution, substitution, minimisation and producer responsibility.
5. Protection of the ozone layer and the EU policy on climate change.
6. Products from biotechnology, regulation on genetically modified organisms (GMO).
7. The EU chemicals legislation and policy, the new REACH system.
8. The economic and legal framework of the IPP, its tools and means: price mechanism, taxes and subsidies, voluntary agreements, standardisation, green public procurement.
9. Environmental managements systems (EMAS), product design obligations (eco-design), environmental labelling (the "European flower").
10. The new concept of extended producer responsibility (an extension of the producer's obligation for environmental impacts of products arising prior to and after the production phase, i.e. responsibility for the choice of raw materials, energy sources, for impacts during the consumption/use phase as well as for impacts of waste generated by products after the end of their useful life-time). Examples of the EU regulation of producer responsibility on special waste streams, e.g., packaging, batteries and accumulators, end-of life vehicles, waste electrical and electronic equipment (WEEE).

#### **Bibliography:**

- UN, 'Transforming our world: the 2030 Agenda for Sustainable Development', Resolution adopted by the General Assembly, GA Res. 70/1, 25 September 2015
- Rio+20 UN Conference on Sustainable Development, Outcome of the Conference: 'The future we want', A/CONF. 2016/L.1, Rio de Janeiro, Brazil, 20-22 June 2012; and various UN documents on former sustainable development summits
- Krämer, Ludwig, EC Environmental Law (7th ed.), Sweet & Maxwell, London, 2011
- Nele Dhondt, Integration of Environmental protection into other EC Policies, Europa Law Publishing, Groningen, 2003
- Marc Pallemarts and Albenaz Azmanova (eds), The European Union and Sustainable Development, The Institute for European Studies, Brussels, 2006, The Centre on Sustainable Consumption and Production
- Various chapters of the Manual of European Environmental Policy, Institute for European Environmental Policy, London, 2012; e.g. Chapters 1 and 7 on the EU Environmental Policy Integration, and on the EU Integrated Product Policy (available online: <http://www.ieep.eu/understanding-the-eu/manual-of-european-environmental-policy/>)
- Commission, Communication on Integrated Product Policy, Building on Environmental Life-Cycle Thinking, COM (2003) 302 final, Brussels, 18.6.2003
- Background Paper, European Stakeholder Meeting on Sustainable consumption and production, Ostend, Belgium, (prepared by the UNEP) 2004
- Commission, Mainstreaming sustainable development into EU policies: 2009 review of the EU Sustainable Development Strategy, COM (2009) 400, Brussels, 24.7.2009
- Commission, Communication on the Sustainable Consumption and Production and Sustainable Industrial Policy Action Plan, COM (2008) 397, Brussels, 16 July 2008,
- Commission, On the State of Implementation of Integrated Product Policy, COM (2009) 693, Brussels, 21.12.2009,
- Commission, Europe 2020: A strategy for smart, sustainable and inclusive growth, COM (2010) 2020, Brussels, 3.3.2010,
- Treaties on the European Union and on the Functioning of the European Union (Lisbon Treaty modifications: OJ C 83/1, 30.3.2010.)

Name of the subject	<b>PRESENTATION</b>
Field of knowledge	Differentiated Professional Subjects / Theoretical Studies
Advertised semesters	1-6.
ECTS credits	2
Contact hours per week	2
Manner of teaching	seminar
Final qualification	practical
Person responsible of field of knowledge	Dr. Kinga Ráthonyi
Teachers	Dr. Kinga Ráthonyi

**Programme of the course:**

Students enrolled in the course will report on their art research activities to the group through illustrations, literary sources, or tools used in any way during the creative work of the seminar. They review their programs, their theoretical background, practical inspirations, present their works in detail, and actively participate in the discussion following each workshop presentation.

**Bibliography:**

The used bibliography is formed during the implementation of the program, the unforeseen material-theoretical source material involved in the presentations provides a useful literature background for the group as well.

## Optional Subjects

Optional subjects (according to the training and outcome requirements of the given major, mostly at least 5% of the total credits) from the courses offered by the Faculty and the University. Total to be completed: 10 cr