

1. Study plan for degree programme and descriptions of subjects

**GRAPHIC ART -- GRAPHIC DESIGN SPECIALISATION, UNDIVIDED PROGRAMME**

Curriculum of the programme  
(courses and plan for exams)

Fields of knowledge based on 8.1. of the Training and Output Requirements and their subjects  teacher	semesters										credit number	assessment (oral / written exam/term mark /other)	
	1.	2.	3.	4.	5.	6.	7.	8.	9.	10.			
subject, classes per semester, type of class: Lecture (l) / Seminar (s) / Practice (p) / Consultation (con) credit value (cr)													
<b>Fields of knowledge/subjects (differentiated professional knowledge)</b>													
<b>Creative Studies field of knowledge</b> - person responsible: <b>PÉTER SOMODY</b> DLA habil. university professor													
1. Calligraphy 1., 2. <i>Péter Bence Simon</i> assistant lecturer	30 p / 2 cr	30 p / 2 cr										2+2	term mark term mark
2. Fonts, Typography 1., 2. <i>Péter Bence Simon</i> assistant lecturer	30 p / 2 cr	30 p / 2 cr										2+2	term mark term mark
3. Packaging Design 1., 2. <i>Lotte Budai</i> external lecturer	55 p / 5 con / 2 cr	55 p / 5 con / 2 cr										2+2	term mark term mark
4. Desktop Publishing 1., 2. <i>Zsuzsa Alíz Pető</i> external lecturer	30 p / 2 cr	30 p / 2 cr										2+2	term mark term mark
5. Classical Techniques 1., 2. <i>József Lukács</i> tanársegéd	40 p / 5 con / 2 cr	40 p / 5 con / 2 cr										2+2	term mark term mark
6. Visual Communication Design 1., 2. <i>Péter Bence Simon</i> assistant lecturer	40 p / 5 con / 2 cr	40 p / 5 con / 2 cr										2+2	term mark term mark
<b>Basic Design Studies field of knowledge</b> - person responsible: <b>MÁRTA NYILAS</b> DLA habil university professor													
1. Packaging Design 3., 4. <i>Lotte Budai</i> external lecturer			55 p / 5 con / 2 cr	55 p / 5 con / 2 cr								2+2	term mark term mark
2. Illustration 1., 2. <i>József Lukács</i> assistant lecturer			40 p / 5 con / 2 cr	40 p / 5 con / 2 cr								2+2	term mark term mark
3. Publication Design 1., 2. <i>Tamás Nap</i> external lecturer			40 p / 5 con / 2 cr	40 p / 5 con / 2 cr								2+2	term mark term mark

4. <b>Logo and Image Design 1.,2.</b> <i>Nap Tamás</i> external lecturer			30 p / 2 cr	30 p / 2 cr						2+2	term mark term mark
5. <b>Typography 1.,2.</b> <i>Oszkár Boskovitz</i> external lecturer			40 p / 5 con / 2 cr	40 p / 5 con / 2 cr						2+2	term mark term mark
6. <b>Visual Communication Design 3., 4.</b> <i>Péter Bence Simon</i> assistant lecturer			55 p / 5 con / 2 cr	55 p / 5 con / 2 cr						2+2	term mark term mark

**Complex Design field of knowledge**  
- person responsible: **Dr. JENŐ GERENDY** habil associate professor

1. <b>Posters for Cultural Events 1., 2.</b> <i>Zsuzsa Alíz Pető</i> external lecturer					30 p / 2 cr	30 p / 2 cr					2+2	term mark term mark
2. <b>Logo and Image Design 3.,4</b> <i>Tamás Nap</i> external lecturer					40 p / 5 con / 2 cr	40 p / 5 con / 2 cr					2+2	term mark term mark
3. <b>Presentation Techniques 1., 2</b> <i>Lotte Budai</i> external lecturer					30 p / 2 cr	30 p / 2 cr					2+2	term mark term mark
4. <b>Typography 3., 4.</b> <i>Oszkár Boskovitz</i> external lecturer					30 p / 2 cr	30 p / 2 cr					2+2	term mark term mark
5. <b>Visual Communication Design 5., 6.</b> <i>Péter Bence Simon</i> assistant lecturer					55 p / 5 con / 2 cr	55 p / 5 con / 2 cr					2+2	term mark term mark
6. <b>Webdesign 1., 2.</b> <i>Pál Fodor</i> senior lecturer					30 p / 2 cr	30 p / 2 cr					2+2	term mark term mark

**Studio Professional Practice field of knowledge**  
person responsible- : **Dr. JENŐ GERENDY** habil associate professor

1. <b>Typeface Design 1., 2.</b> <i>Oszkár Boskovitz</i> external lecturer							30 p / 2 cr	30 p / 2 cr			2+2	term mark term mark
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2. <b>Experimental Typography 1., 2.</b> <i>Péter Bence Simon</i> assistant lecturer							30 p / 2 cr	30 p / 2 cr			2+2	term mark term mark
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3. <b>Graphic Design Practice 1., 2.</b> <i>Péter Bence Simon assistant lecturer</i>								150 p / 4 cr	150 p / 4 cr			4+4	term mark term mark
4. <b>Graphic Design Professional Consultation 1., 2.</b> <i>Péter Bence Simon assistant lecturer</i>								90 con / 4 cr	90 con / 4 cr			4+4	term mark term mark
<b>Research and Graphic Design field of knowledge</b> - person responsible: <b>Dr. JENŐ GERENDY</b> habil associate professor													
1. <b>Research, Design Practice 1., 2.</b> <i>Jenő Gerendy associate professor</i> <i>Péter Bence Simon assistant lecturer</i>										150 p / 6 cr	150 p / 6 cr	6+6	term mark term mark
2. <b>Research Design Consultation 1., 2.</b> <i>Gerendy Jenő associate professor</i> <i>Péter Simon Bence assistant lecturer</i>										90 con / 4 cr	90 con / 4 cr	4+4	term mark term mark
<b>Theoretical field of knowledge</b> - person responsible: <b>Dr. JENŐ GERENDY</b> habil associate professor													
1. <b>History of Graphic Design 1.,2., 3., 4.</b> <i>Tamás Aknai, prof. emeritus</i>					30 l / 2 cr	30 l / 2 cr	30 l / 2 cr	30 l / 2 cr				2+2+2+2	oral/written exam
3. <b>Graphic Design Aesthetics and Theory 1.,2.</b> <i>Tamás Aknai, prof. emeritus</i>										30 l / 2 cr	30 l / 2 cr	2+2	oral/written exam
4. <b>History of Design 1.,2.,</b> <i>Katalin Tímár, Tibor Rostás</i>					30 sz / 2 cr	30 sz / 2 cr						2+2	term mark
<b>Graphic Art field of knowledge</b> person responsible: <b>ANDRÁS ERNSZT</b> DLA senior lecturer													
1. <b>Screen Printing</b> <i>András Ernszt senior lecturer</i>		30 p / 2 cr										2	term mark
2. <b>Reproduction Graphics</b> <i>József Lukács</i>			30 p / 2 cr	30 p / 2 cr	30 p / 2 cr	30 p / 2 cr						2+2+2+2	term mark
<b>Representational Systems field of knowledge</b> - person responsible: <b>PÉTER SOMODY</b> DLA habil university professor													
1. <b>Descriptive Geometry 1.,2.,</b> <i>Péter Somody</i>			15 l / 15 p / 2 cr	15 l / 15 p / 2 cr								2+2	term mark
<b>Anatomy for Artists field of knowledge</b> - person responsible: <b>MÁRTA NYILAS</b> DLA habil university professor													
1. <b>Anatomy for Artists 1., 2., 3., 4.</b> <i>József Lukács</i>	40 p / 20 l / 3cr	40 p / 20 l / 3cr	40 p / 20 l / 3cr	40 p / 20 l / 3cr								3+3+3+3	term mark

**Related Arts field of knowledge**  
- person responsible: **CSABA HEGYI** DLA senior lecturer

1. <b>Practical Photography 1.,2.</b> <i>Pál Fodor</i> senior lecturer	30 p / 2 cr	30 p / 2 cr										2+2	term mark
2. <b>Folk Art 1., 2..</b> <i>Hegyí Csaba</i>			30 l / 2 cr	30 l / 2 cr								2+2	

3. <b>Drawing and Painting 1.,2., 3., 4.</b> <i>Lukács József</i> assistant lecturer	90 p / 4 cr	90 p / 4 cr	60 p / 4 cr	60 p / 4 cr								4+4+4+4	term mark
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**Basics of Art History and Methodology field of knowledge –**  
person responsible: **Endre Raffay**

1. <b>Introduction to Art History</b> <i>Katalin Timár</i>	30 l / 2 cr											2	oral/written exam
2. <b>Proseminar</b> <i>Endre Raffay</i>	30 sz / 2 cr											2	term mark

**Ancient Art field of knowledge –**  
person responsible: **Endre Raffay**

1. <b>Ancient Greek and Hellenistic Art</b> <i>Lupescu Radu</i>	30 l / 2 cr											2	oral/written exam
2. <b>Ancient Roman Art</b> <i>Lupescu Radu</i>		30 l / 2 cr										2	oral/written exam

**Medieval Art field of knowledge**  
– person responsible: **Raffay Endre** associate professor

1. <b>Romanesque Art</b> <i>Lupescu Radu</i>		30 l / 2 cr										2	oral/written exam
2. <b>Renaissance Art 1</b> <i>Lupescu Radu</i>			30 l / 2 cr									2	oral/written exam
2. <b>Gothic Art</b> <i>Lupescu Radu</i>			30 l / 2 cr									2	oral/written exam

**Az újkor művészete ismeretkör**  
- person responsible: **Rostás Tibor** senior lecturer

1. <b>Renaissance Art 2</b> <i>Lupescu Radu</i>				30 l / 2 cr								2	oral/written exam
2. <b>Baroque Art</b> <i>Lupescu Radu</i>				30 l / 2 cr								2	oral/written exam
3. <b>Classicism and Romantic Art</b> <i>Lupescu Radu</i>					30 l / 2 cr							2	oral/written exam
4. <b>Art in the Second Half of the 19th Century</b> <i>Katalin Timár</i>						30 l / 2 cr						2	oral/written exam

**Art of the Modern Period**  
– person responsible: **Katalin Timár**

1. Art History of the First Half of the 20th Century <i>Katalin Timár</i>													30 l / 2 cr							2	oral/written exam
2. Hungarian Art History in the First Half of the 20th Century <i>Katalin Timár.</i>													30 l / 2 cr							2	oral/written exam
3. Art History in the Second Half of the 20th Century <i>Katalin Timár</i>													30 l / 2 cr							2	oral/written exam
4. Hungarian Art History of the Second Half of the 20th Century <i>Katalin Timár</i>													30 l / 2 cr							2	oral/written exam

**History of Philosophy and Art Theory field of knowledge**

- person responsible: **Attila Hrubí** senior lecturer

1. History of Philosophy 1.,2.. <i>Dr. László Kocsis</i>													30 l / 2 cr	30 l / 2 cr							4	oral/written exam
2. Aesthetics 1-2. <i>Dr. Adrienn Gálosi</i>													30 l / 2 cr	30 l / 2 cr							4	oral/written exam

**General Social Studies and Humanities field of knowledge**

-person responsible: **Attila Hrubí**

3. Art Psychology <i>Márta Nyilas</i>													30 l / 2 cr							2	oral/written exam
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**Digital Representation field of knowledge**

- person responsible: **Fodor Pál**

1. 3D 1., 2. <i>Pál Fodor</i>													30 p / 2 cr	30 p / 2 cr							2+2	term mark
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<b>total in the core studies</b>	385 p 80 l 30 sz 15 con 27 cr	355 p 80 l 15 con 27 cr	405 p 95 l 25 con 27 cr	405 p 95 l 25 con 27 cr	275 p 120 l 10 con 24 cr	275 p 120 l 10 con 24 cr	210 p 150 l 90 con 22 cr	210 p 180 l 90 con 20 cr	150 p 30 l 120 con 12 cr	150 p 30 l 120 con 12 cr			242 term mark 52 oral/written exam, 222 cr
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<b>THESIS</b>																						
<i>Thesis Consultation 1-2.</i>																					össz. 22 cr	closing exam
<b>DIPLOMA WORK</b>																						
<i>Diploma Work Consultation 1-2.</i>																					össz. 20 cr	closing exam

<b>total in the programme</b>	385 p 80 l 30 sz 15 con 27 cr	355 p 80 l 15 con 27 cr	405 p 95 l 25 con 27 cr	405 p 95 l 25 con 27 cr	275 p 120 l 10 con 24 cr	275 p 120 l 10 con 24 cr	210 p 150 l 90 con 22 cr	210 p 180 l 90 con 20 cr	150 p 30 l 141 con 33 cr	150 p 30 l 141 con 33 cr			242 term mark 52 oral/written exam 264 cr
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electives<sup>1</sup>

professional practice													
Summer Art Workshop			60 p / 2 cr									2 cr	term mark
<b>total number of credits in the programme</b>	385 p 80 l 30 sz 15 con	355 p 80 l 15 con	405 p 95 l 25 con	405 p 95 l 25 con	275 p 120 l 10 con	275 p 120 l 10 con	210 p 150 l 90 con	210 p 180 l 90 con	150 p 30 l 141 con	150 p 30 l 141 con			242 term mark 62 oral/writt n exam,
	25 cr	25 cr	25 cr	25 cr	24 cr	24 cr	22 cr	20 cr	33 cr	33 cr		300 cr	
<b>COMPLEX EXAMINATIONS</b>													
Art History						Compl ex exam							
Anatomy for Artists				Compl ex exam									

<sup>1</sup> Students may choose a minimum of 20 credits' worth of elective courses available in the given semester as well as the courses available within the Campus Credit Programme of the University of Pécs.

# COURSE DESCRIPTIONS FOR THE GRAPHIC ART – GRAPHIC DESIGN SPECIALISATION

## Fields of knowledge/subjects

### YEAR ONE

**Creative Studies** field of knowledge – person responsible: Péter Somody DLA habil. university professor

#### CALLIGRAPHY 1, 2

Péter Bence Simon, level of English knowledge: intermediate language exam in English

**Course objectives and tasks:** The course aims to make students understand the structure of letters and to develop of 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.

Bibliography:

Davis Harris: The Art of Calligraphy, Publisher: DK Adult, 1995, ISBN-10: 1564588491

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#### 2. FONTS, TYPOGRAPHY 1-2

Péter Bence Simon, level of English knowledge: intermediate level language exam in English

##### 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 Sinitic 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.

### **Hungarian language:**

Béla Kéki: Az írás története , Vince Publisher, 2000, 175 pages, ISBN 9789639192652

Frédéric Barbier: A könyv története, Osiris Publisher, 2005, 400 pages, ISBN 963 389 7238

Tacamér Lacza: Az ókor emlékezete, Liliium Aurum, 2004, 216, ISBN 80 8062 208 6

Simon Loxley: Titkok és történetek a betűk mögötti világból, Akadémiai Kiadó, 2007, 272, ISBN 978 963 05 8485 2

### **English language:**

Niel Macmillan: An A-Z of type designers, 2006, Laurence King Publishing Ltd, 200 pages, ISBN 13 978 1

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## **3. PACKAGING DESIGN 1-2**

Lotte Budai, external lecturer, level of language knowledge: intermediate language exam in English and German

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.

### **English language**

Pentawards, Julius Wiedemann: The Package Design Book 2017., Taschen, ISBN: 9783836555524

Jens Müller, Julius Wiedemann: The History of Graphic Design: Vol. 2, 1960-Today 2018., Taschen, ISBN: 9783836570374

Paul Jackson: Structural Packaging: Design Your Own Boxes and 3-D Forms, 2012., Laurence King Publishing ISBN1856697533 (ISBN13: 9781856697538)

Jackson, Paul: Folding Techniques for Designers: From Sheet to Form  
Laurence King Publishing, London, 2011

Jackson, Paul: Cut and Fold Techniques For Pop-Up Designs  
Laurence King Publishing, London, 2014

## **4. DESKTOP PUBLISHING 1-2**

Zsuzsa Alíz Pető, external lecturer, level of English knowledge: intermediate level language exam in English

### **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.

### **in English**

Kelly Kordes Anton Tina DeJarld: Adobe InDesign CC Classroom in a Book (2018 release)  
Grid Systems in Graphic Design  
Layout Essentials: 100 Design Principles for Using Grids

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## **5. CLASSICAL TECHNIQUES 1., 2.**

József Lukács DLA assistant lecturer, level of English knowledge: intermediate language exam in English

### **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.

### **in English**

Jens Müller, Julius Wiedemann: The History of Graphic Design: Vol. 2, 1960-Today 2018, Taschen Publisher, ISBN: 9783836570374  
Lakshmi Bhaskaran: Art of the Form Effects of Movements and Styles on Design - Scholar Publisher, 2007;  
Ales Krejca: Techniques of Artistic Graphics - Corvina 1986.  
Steven Heller & Véronique Vienne: 100 Ideas that Changed Graphic Design - - Laurence King Publishing Ltd 2012.

## **5. VISUAL COMMUNICATION DESIGN 1-2**

Péter Bence Simon, assistant lecturer, level of English knowledge: intermediate level language exam in English

The visualization of thought is an essential part of a complex communication strategy. Of course, a graphic artist, as a creative specialist in the field, is an inevitable entity in the process of delivering the message using his own tools, talents and knowledge.

By focusing on the practical side of visual communication design, the course aims to create professional competencies and practical knowledge, while also considering the development of productive creativity as a priority. All these are intended to be realized through complex fictitious and hopefully specific, real tasks (domestic and international projects, professional competitions, grant applications). The training is based on drawing and painting studies, but it is also an integral part of current practical and theoretical topics. Establishing and developing the ability to use intuition and consciousness together is a must in future design graphics.

**Course Topics:**

The complete process of professional design, from idea to the presentation of the plan.  
(task analysis, positioning, the assessment of potential competition and the resulting opportunities, collecting background knowledge, ideas, sketches, plans, thought-, form-, and colour variations, conscious font and style selection, typography, image building, brand, feasibility studies, presentation, material and tool usage analysis, execution plan, teamwork, task sharing, brainstorming)

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**YEAR TWO**

**Basic Design Studies** field of knowledge - person responsible: **MÁRTA NYILAS** DLA habil university professor

**1. PACKAGING DESIGN 3-4**

Lotte Budai, external lecturer, level of language knowledge: intermediate language exam in English and German

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.

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**2. ILLUSTRATION 1-2**

József Lukács DLA, assistant professor, level of English knowledge: intermediate language exam in English

**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.

## **Bibliography**

### **in English**

Jens Müller, Julius Wiedemann: The History of Graphic Design: Vol. 2, 1960-Today 2018., Taschen Publisher, ISBN: 9783836570374

Susan Doyle, Jaleen Grove, Whitney Sherman: History of Illustration ISBN-13: 978-1501342110

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## **3. PUBLICATION DESIGN 1-2**

*Tamás Nagy*, external lecturer, level of English knowledge: intermediate language exam in English

### **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.

## **4. LOGO AND IMAGE DESIGN 1-2**

*Tamás Nagy*, external lecturer, level of English knowledge: intermediate language exam in English

### **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.

## **5. TYPOGRAPHY 1-2**

Oszkár Boskovitz, external lecturer, level of English knowledge: 10 years of work experience as a graphic designer in the U.S.A.

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.

## **6. VISUAL COMMUNICATION DESIGN 3-4**

Péter Bence Simon, assistant lecturer, level of English knowledge: intermediate language exam in English

The aim of the course is for students to get to know the characteristics of the visual language using the simplest basic visual elements and to create their own visual language. During the first two basic semesters, the aim is to formulate basic information (pictogram design) via basic semiotic notions and symbolisms, which makes it easier for the listener to send more complex messages (logo, signal system). In the later semesters, light, colours, tones, contrasts, composition, etc. tools are used for expressing deep meaning, which are partly used in real-time graphic commissions, contests and partly in fictitious tasks (poster and image design, etc.). Due to the nature of the subject, it overlaps with other professional courses at several points, but it is important to emphasize that priority is given to stylistic accuracy and clear communication, decodable messages and consistent use of signals during the joint work.

## **YEAR THREE**

**Complex Design** field of knowledge – persons responsible: Dr. Jenő Gerendy habil. associate professor, Péter Bence Simon, assistant lecturer

### **1. POSTERS FOR CULTURAL EVENTS 1-2**

Zsuzsa Alíz Pető, external lecturer, level of English knowledge: intermediate level language exam in English

#### **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.

**2. LOGO AND IMAGE DESIGN 3-4**

Tamás Nagy, external lecturer, level of English knowledge: intermediate level language exam in English

3.

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.

4.

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.

**3. PRESENTATION TECHNIQUES 1-2**

Lotte Budai, external lecturer, level of English knowledge: intermediate level language exam in English and German

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.

#### 4. TYPOGRAPHY 3-4

Oszkár Boskovitz, external lecturer, level of English knowledge: 10 years of work experience as a graphic designer in the U.S.A.

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.

#### 5. VISUAL COMMUNICATION DESIGN 5-6

Péter Bence Simon, assistant professor, level of English knowledge: intermediate level language exam in English

Today, in the era of new media, visualization is the most important way to format messages. We send, share and communicate messages visually, through the language of graphics. Although every graphic artist speaks this language, everyone has a slightly different dialect. Individual language forms are created. Through different areas of graphic design, the goal is to develop a unique communication mode.

5.

Limitations: In a limited environment, composition and form are highly important. Creativity constrained by barriers.

6.

Relationships: Finding external benchmarks and connection points, looking for challenges and evaluation aspects independent of school. International and local applications, competitions.

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#### 6. WEB DESIGN 1-2

Pál Fodor, senior lecturer, level of English knowledge: intermediate level language exam in English

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

**Studio Professional Practice** field of knowledge - person responsible- : Dr. Jenő Gerendy habil. associate professor

### 1. TYPEFACE DESIGN 1-2

Oszkár Boskovitz, external lecturer, level of English knowledge: 10 years of work experience as a graphic designer in the U.S.A.

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.

### Bibliography:

#### in English:

#### **Made with FontFont: Type for independent minds**

by Erik Spiekermann, Jan Middendorp

Published by BIS Publishers

(2009)

ISBN 10: 9063691297

#### **How to create typefaces: from sketch to screen**

by Cristóbal Henestroza, Laura Meseguer, José Scaglione

Published by: Tipo e

(2017)

ISBN: 978-84-938654-3-6

#### **Theory of Type Design**

by Gerard Unger

Published by NAI 010

(2018)

ISBN: 978-94-6208-440-7

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### 2. EXPERIMENTAL TYPOGRAPHY 1-2

Péter Bence Simon, assistant lecturer, level of English knowledge: intermediate level language exam in English

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

#### **Bibliography:**

##### **in English**

##### **Andreas Uebele – Material (monograph 2003-2016)**

Publisher: Unit Editions

ISBN 978-0-9956664-2-9

##### **Spin: 360°**

Publisher: Unit Editions

ISBN 978-0-9575114-8-4

##### **Spin/Adventures in Typography 2**

Publisher: Unit Editions

ISBN 978-0-9956664-6-7

##### **Octavo Redux 1:1**

Ed.: Mark Holt, Hamish Muir

Publisher: Unit Editions

2017

ISBN: 978-0-9956664-5-0

##### **Typographic Universe**

Ed.: Steven Heller, Gail Andreson

Publisher: Thames and Hudson

2014

ISBN – 978-0-500-24145-5

##### **Philippe Apeloig – TYPORAMA**

Publisher: Thames and Hudson

2014

ISBN-13: 978-0500517222

##### **Jan Tschichold - Master Typographer**

##### **His Life, Work & Legacy**

Ed.: Cees W. de Jong, Alston W. Purvis

2008

Thames & Hudson,

ISBN 9780500513989

##### **Jurriaan Schrofer (1926-90)**

##### **Restless typographer**

Publisher: Unit Editions

2013

ISBN 978-0-9562071-8-0

##### **Typography Sketchbooks**

##### **Steven Heller, Lita Talarico**

Publisher: Thames & Hudson

2012

ISBN 9780500289686

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### 3. GRAPHIC DESIGN PRACTICE 1-2

*Péter Bence Simon*, assistant lecturer, level of English knowledge: intermediate level language exam in English

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.

#### **Bibliography:**

##### **in English:**

#### **Paul Rand: A Designer's Art**

*Paul Rand*

**Paperback:** 240 pages

**Publisher:** Yale University Press; New edition edition (2 Feb. 2001)

**Language:** English

**ISBN-10:** 0300082827

**ISBN-13:** 978-0300082821

#### **100 Ideas that Changed Graphic Design**

Steven Heller

**Publisher:** Laurence King Publishing; 01 edition (2 April 2012)

**Language:** English

**ISBN-10:** 1856697940

**ISBN-13:** 978-1856697941

#### **Logo Modernism (Design)**

Jens Muller

**Hardcover:** 432 pages

**Publisher:** Taschen GmbH; 01 edition (25 Sept. 2015)

**Language:** English, French, German

**ISBN-10:** 3836545306

**ISBN-13:** 978-3836545303

#### **100 Years of Swiss Design**

by Museum für Gestaltung Zürich

**Hardcover:** 352 pages

**Publisher:** Lars Muller; 01 edition (5 Jan. 2015)

**Language:** English

**ISBN-10:** 3037784415

**ISBN-13:** 978-3037784419

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### 4. GRAPHIC DESIGN PROFESSIONAL CONSULTATION 1-2

*Péter Bence Simon*, assistant lecturer, level of English knowledge: intermediate level language exam in English

The graphic design professional consultation course is the contact lesson of the course in graphic design practice, where the supervisor instructor consults with the students about the current task, project, or application.

Participation in the Graphic Design Professional Consultation course is obligatory and the evaluation is based on the reports.

#### **Bibliography**

##### **in English**

**Paul Rand: A Designer's Art**

*Paul Rand*

**Paperback:** 240 pages

**Publisher:** Yale University Press; New edition edition (2 Feb. 2001)

**Language:** English

**ISBN-10:** 0300082827

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**100 Ideas that Changed Graphic Design**

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**ISBN-13:** 978-3037784419



**YEAR FIVE**

**Research and Graphic Design** field of knowledge – person responsible: Dr. Jenő Gerendy habil. associate professor, Péter Bence Simon assistant professor

**1. RESEARCH AND DESIGN PRACTICE 1-2**

Dr. Jenő Gerendy associate professor, Zsuusa Alíz Pető external lecturer, knowledge of English: intermediate level language exam in English

The aim of the course is to prepare students for their diploma work, the preliminary research phase, the planning process, the implementation, the elaboration of the technical parameters of the implementation, the presentation of the diploma work. On the other hand, the preparation of the professional portfolio summarizing the acquired knowledge (publication, website, etc.) is also the subject of this course. Of course, it is a very important aspect to promote individual task solving, the development of designer personality. The research and design course helps the successful integration into the market environment.

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

**Bibliography  
in English**

**Bruno Munari  
Design as Art**

Publisher: Penguin UK

2008  
ISBN-13: 978-0141035819

**Steven Heller**

**100 Ideas that Changed Graphic Design**

**Publisher:** Laurence King Publishing; 01 edition (2 April 2012)

**Language:** English

**ISBN-10:** 1856697940

**ISBN-13:** 978-1856697941

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**2. RESEARCH AND DESIGN CONSULTATION 1-2**

Dr. Jenő Gerendy associate professor, Zsuusa Alíz Pető external lecturer, knowledge of English: intermediate level language exam in English

The research and design consultation course is the contact lesson of the course in research and design practice, where the supervisor instructor consults with the students about the current task, project, or application. Participation in the course is obligatory and the evaluation is based on the reports.

**Bibliography**

in English

**Bruno Munari**

**Design as Art**

Publisher: Penguin UK

2008

ISBN-13: 978-0141035819

**100 Ideas that Changed Graphic Design**

Steven Heller

**Publisher:** Laurence King Publishing; 01 edition (2 April 2012)

**Language:** English

**ISBN-10:** 1856697940

**ISBN-13:** 978-1856697941

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**Theoretical** field of knowledge - person responsible: Dr. Jenő Gerendy habil associate professor

**1. HISTORY OF DESIGN 1-2-3-4**

Dr. Tamás Aknai professor emeritus, level of English knowledge: equivalent to advanced level language exam in English

After reviewing the history of book printing, the course discusses nearly 600 years of the establishment and development of book printing.

The courses are concluded with a written exam every semester. The exam consists of essay type questions, explanations, identification of fonts and images. In addition, the completion of the course requires the preparation of a 2-4-page term paper on the one of topics given for the current semester.

The course reviews the various periods of the history of ideas and art history that have had a significant impact on the development of printing, the commencement of various typography trends and styles. Therefore, the teaching of the subject is inevitably complemented by the relevant elements of various related disciplines (history, history of ideas, art history). In addition to general knowledge, the subject places great emphasis on familiarizing students with the major figures of design, reviewing their activities, recognizing their main stylistic features.

The theoretical knowledge is complemented by learning about the relevant collections of the National Széchényi Library, the Ráday Collection of the Museum of Applied Arts, the Vasarely Museum and the Kassák Museum.

**Bibliography**

in English

1. Philip B. Meggs, Alston W. Purvis: Meggs' History of Graphic Design ISBN 978-0471699026

2. Jens Müller, Julius Wiedemann: The History of Graphic Design. Vol. 1, 1890–1959, Taschen, 2018 ISBN 978-3-8365-6307-9
3. Jens Müller, Julius Wiedemann: The History of Graphic Design. Vol. 2, 1960–Today, Taschen, 2018 ISBN 978-3-8365-7037-4
4. Rick Poynor: Typographica, Laurence King Publishing, London, 2001 ISBN 1-85669-243-4
5. R. Roger Remington, Lisa Bodenstend: American Modernism -Graphic Design 1920 to 1960, Laurence King Publishing, London, 2003 ISBN 978-1-78067-098-0

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### 3. GRAPHIC DESIGN AESTHETICS AND THEORY 1-2

Dr. Tamás Aknai professor emeritus, level of English knowledge: equivalent to advanced level language exam in English

#### Course objectives, requirements:

The 2-semester course attempts to raise the most fundamental issues related to images that are becoming increasingly important today and to familiarize students with the relevant literature responses, building on three major thematic nodes. Following the most common questions about images (image concepts, image theories, "visual turn") we mainly deal with the most important issues of fine art (painting), such as representation, questions of visual narration, the connection of word and image; and finally we overview the most important theoretical issues raised by technical (optical) images.

The lecture is concluded with a 5-6-page essay/analysis on the basis of the covered literature, on a work art or design freely chosen by the student.

#### **Bibliography:**

##### **in English**

Steven Heller-Gall Anderson: The graphic design, Laurence King Publishing London 2016 ISBN 978-1-78067-756-9  
 Steven Heller-Gall Anderson: The typography, Laurence King Publishing London 2016 ISBN 978-1-78-067-849-8  
 Newspaper Design -Editorial Design from the World's Best Newsrooms, Publishing Javier Errea & Gestalten, Berlin 2018 ISBN 978-3-89955-536-3

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### 4. HISTORY OF DESIGN 1-2

Dr. Tamás Aknai professor emeritus, level of English knowledge: equivalent to C1 language exam in English

The design history course provides an overview of the advent and development of industrial design in four main content units: 1. the history and development of design until the middle of the 18th century. 2 the first period of designed and serially produced objects from the middle of the 18<sup>th</sup> century to the end of 19th century 3. the development of design in the first half of the 20th century 4. The development, economic and cultural role of design in the second half of the 20<sup>th</sup> century. Trends, think tanks and most important works of graphic design.

#### **Bibliography:**

1. Ernyey Gyula: Az ipari forma története – Corvina Kiadó, Bp., 1983
2. Bojár Iván-Vadas József (ed): Magyar design – Vertigo Kiadó, Bp., 2004
3. Vadas József: Modern és posztmodern – Geopen Kiadó, Bp., 2006
4. Nikolaus Pevsner: A modern formatervezés úttörői – Gondolat Kiadó, Bp., 1977
5. Penny Sparke: Design. Mesterek és mesterművek – Athenaeum Kiadó, Bp., 2000

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**Graphic Art Techniques** field of knowledge – person responsible: András Ernszt DLA senior lecturer

### 1. SCREEN PRINTING TECHNIQUE

András Ernszt, senior lecturer, level of English knowledge: conversational

**Course content, annotation:**

The aim of the course is to acquaint future graphic designers with the role screen printing plays in graphic design and fine arts and the specifics of the genre. Students can also master the screen printing techniques in practice, which they can use independently after completing the course.

During the course, students will learn about the tools, materials and the workshop of screen printing. After a historical overview, the participants learn the blocking off and the photo emulsion techniques. Students will learn how to print on different materials, the use of mixed techniques in painting and other graphic design techniques (linocut, monotype, c-print...).

**Evaluation during the semester**

Presentation of completed works at the end of the tasks.

**Exam requirements or final exam requirements**

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

**Compulsory and recommended bibliography:**

Wandless, Paul Andrew (2006): *Image transfer on clay : screen, relief, decal & monoprint techniques*, Lark Books, cop., New York.

Grabowski, Beth (2012): *Printmaking: A Complete Guide to Materials and Processes*, Laurence King Publishing, London.

*A képzőművészet iskolája II. (1977)*, Képzőművészeti Alap Kiadóvállalata, Budapest.

A Miskolci Országos Grafikai Triennálé katalógusai 1961-2017.

Ales Krejca (1986): *A művészi grafika technikái*, Corvina, Budapest.

Sárközi Róbert (1997): *A grafikai technikák*. Tangrafix, Budapest.

**Material needs and availability**

The Faculty of Music and Visual Arts has a screen printing workshop. The available light table, screen printing machine, wash-out machine 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.

**REPRODUCTION GRAPHICS 1-2-3-4**

József Lukács DLA assistant professor, level of English knowledge: intermediate level language exam in English

**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.

**Compulsory and Recommended Literature (3-5)**

Grabowski, Beth (2012): *Printmaking: A Complete Guide to Materials and Processes*, Laurence King Publishing, London.

Saff, Donald [javascript:void\(0\)](#) (1978): *Printmaking: History and Process*, Harcourt Brace Jovanovich College Publishers, cop. Fort Worth.

Stijnman, Ad (2012): *Engraving and Etching 1400-2000: A History of the Development of Manual Intaglio Printmaking Processes*, Archetype Publications ; Houten : Hes and De Graaf, London.

Wandless, Paul Andrew (2006): *Image transfer on clay : screen, relief, decal & monoprint techniques*, Lark Books, cop., New York.

*A képzőművészet iskolája I-II.* (1977), Képzőművészeti Alap Kiadóvállalata, Budapest.

A Miskolci Országos Grafikai Triennálé katalógusai 1961-2017.

Ales Krejca (1986): *A művészi grafika technikái*, Corvina, Budapest.

Christian Sottriffer (1968): *A fametszettől a kőrajzig. A művészi grafika története és technikája*, Corvina, Budapest.

Sárközi Róbert (1997): *A grafikai technikák*. Tangrafix, Budapest.

### 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.

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**Representational Systems** field of knowledge - person responsible: Péter Somody DLA habil university professor

### 1. ÁBRÁZOLÓ GEOMETRIA 1.,2.,

Somody Péter egyetemi tanár angol középfokú nyelvvizsga

Lukács József egyetemi assistant lecturer

Name of the subject	<b>Descriptive Geometry 1-2.</b>
Field of knowledge	Representational Systems
Advertised semesters	3-4.
ECTS credits	2+2
Contact hours per week	2
Manner of teaching	lecture and practice
Final qualification	term mark
Person responsible of field of knowledge	Dr. Péter Somody
Teachers	Dr. József Lukács

### Programme of the course:

Representation in different perspective systems, basic geometric conventions; parallel, central perspectives. Monge construction, different kinds of axonometry. Construction of shadows, invisible space elements, and complex objects.

### Bibliography:

[Calyi, A. T.](#) - *Descriptive geometry*, Moscow: Higher School Publishing House, 1968., 296, [10] p., ETO: 514.18=20

[Bradshaw, Percy V.](#)- *The magic of line: A study of drawing through the ages*, London: The Studio Publ., 1949., 112 p., ETO: 741/744

[Ruskin, John](#) - *The elements of drawing*, London: George Allen, [1910] XXVI, 2, 380 p.

*The art of drawing 1500-1950: Catalogue*, London: Wildenstein, 1953., 12 p., ETO: 741/744(069.538)

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**Művészeti anatómia ismeretkör** - person responsible: Márta Nyilas DLA habil university professor

### 1. MŰVÉSZETI ANATÓMIA

1., 2., 3., 4.

Nyilas Márta egyetemi tanár felső fokú angol nyelvvizsga Losonczy István egyetemi középfokú fokú angol nyelvvizsga

Name of the subject	<b>Anatomy for Artists 1- 4.</b>
Field of knowledge	Anatomy for Artists
Advertised semesters	1-4.
ECTS credits	3+3+3+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

**Programme 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 it's 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 as 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

**Bibliography:**

da Vinci, Leonardo – *On the Human Body*, (1952), Dover Publications INC. New York, 506 p., ISBN 0-486-24483-0  
 Jenő, Barcsay – *Anatomy for the Artist/drawings and text by Jenő Barcsay*, (1997) Corvina Publisher, Budapest, 320 p., ISBN 963-13-4398-7  
[Netter, Frank Henry](#) - *Atlas of human anatomy*, (2011) Saunders/Elsevier, cop. Publisher, Philadelphia, ISBN 978 0 8089 2423 4  
[Kahle, Werner](#) - *Color atlas and textbook of human anatomy*, (1992) Vol. 1., Locomotor system –XII, Thieme Publisher, Stuttgart, 435 p., ISBN - 3-13-533304-3  
 Davidson, Margaret – *Contemporary Drawnig* (2011) Watson Guptill Publications, New York, 192 p., ISBN 978- 0- 8230-3315- 7  
 Maslen, Mick and Southern, Jack - *Drawing projects*, (2011) Black Dog Publishing, London UK., 239. p. ISBN 978 1 907317 25 5

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**Related Arts** field of knowledge - person responsible: **HEGYI CSABA** DLA associate professor

Name of the subject	<b>Practical Photography 1-2.</b>
Field of knowledge	Related Arts
Advertised semesters	1-2.
ECTS credits	2+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

**Programme 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.

**Bibliography:**

Robert Hirsch: Light and Lens, Taylor & Francis Group, 2012 ISBN: 9780240808550

Ben Long: Complete Digital Photography, 8th Edition, Cengage Learning PTR, 2014, ISBN: 130525872X

Doug Box: Guide to Posing for Portrait Photographers, Amherst Media, 2009, ISBN: 1584282487

**Népművészet 1., 2.**

Hegyi Csaba egyetemi docens, középfokú angol nyelvvizsga

Name of the subject	<b>Traditional, folk and modern ornament 1-2.</b>
Field of knowledge	Related Arts
Advertised semesters	3-4.
ECTS credits	2+2
Contact hours per week	2
Manner of teaching	practice and consultation
Final qualification	term mark
Person responsible of field of knowledge	Dr. Csaba Hegyi
Teachers	Dr. Csaba Hegyi

**Programme of the course:**

Traditional symbols and meanings: cross, circle, earth, star, sun, moon, sky, fire, wave, etc. Zoomorphism, anthropomorphism, theomorphism. Geometric and organic patterns.

Definition and the origins of ornament art. The Hungarian ornamental folk art. The folk art's relationship with other arts.

The crafts and naive art. Signs, symbols and visual metaphors of folk art. Style decorative motifs. Peasant embroidery on linen and hemp. The contact of Hungarian folk art with contemporary art.

The drawing and painting of ornamentation with basic substances and techniques.

**Bibliography:**

Tamas Hofer, Edit Fel: Hungarian Folk Art, Budapest, Corvina, 1999, ISBN 9631339416



Alice Gáborján: Hungarian Peasant Costumes, Budapest, Corvina, 1988, ISBN 9631328325  
 Mária Kresz: The art of the Hungarian furriers, Budapest, Corvina, 1975, ISBN 9631304175  
 Tekla Dömötör: Hungarian Folk Customs, Budapest, Corvina, 1988, ISBN 9631326128  
 Edit Fél: Peasant Embroidery on Linen and Hemp in Hungary, Corvina, 1976, ISSN 0324-200579  
 The Grammar of Ornament by Owen Jones: <https://digitalcollections.nypl.org/items/510d47da-3a80-a3d9-e040-e00a18064a99>

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**Art History and Methodology** field of knowledge – person responsible: **Endre Raffay**

### 1. BEVEZETÉS A MŰVÉSZETTÖRTÉNETBE

*Katalin Timár* egyetemi adjunktus, felsőfokú angol nyelvvizsga

Name of the subject	<b>Introduction to Art History</b>
Field of knowledge	Basics of Art History and Methodology
Advertised semesters	1.
ECTS credits	2
Contact hours per week	2
Manner of teaching	lecture
Final qualification	oral and written exam
Person responsible of field of knowledge	Dr. Endre Raffay
Teachers	Dr. Katalin Timár

#### Programme of the course:

This series of lectures is an introduction into the historiography of art history, i.e. how art has been historically and methodologically understood for the past centuries. The starting point is comprised of those theoretical changes that have taken place for the past 25-30 years in art history, which have resulted in the foundation of a new critical terminology. The lectures explore these terms and the paradigm shift via the analyses of concrete works of art, both historical and contemporary.

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### 2. PROSZEMINÁRIUM

*Raffay Endre* egyetemi docens, felsőfokú angol nyelvvizsga

Name of the subject	<b>Proseminar</b>
Field of knowledge	Basics of Art History and Methodology
Advertised semesters	2.
ECTS credits	2
Contact hours per week	2
Manner of teaching	seminar
Final qualification	term mark
Person responsible of field of knowledge	Dr. Endre Raffay
Teachers	Dr. Lupescu Radu

#### Programme of the course:

This course aims to give an introduction to the cultivation of art history in practice. It tries to show the way of scientific approaching of an art-piece, and the possibilities of its analysis. It teaches students the technique of describing an art-work, and provides opportunities for gaining experiences in iconography.

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**Az ókor művészete ismeretkör** - person responsible: **Raffay Endre** egyetemi docens – elméleti vagy gyakorlati jellegének mértéke, „képzési karaktere”:.... (kredit%)

## 1. GÖRÖG ÉS HELLENISZTIKUS MŰVÉSZET

Lupescu Radu egyetemi docens, felsőfokú angol nyelvvizsga

Name of the subject	<b>Ancient Greek and Hellenistic Art</b>
Field of knowledge	Ancient Art
Advertised semesters	1.
ECTS credits	2
Contact hours per week	2
Manner of teaching	lecture
Final qualification	oral and written exam
Person responsible of field of knowledge	Dr. Endre Raffay
Teachers	Dr. Lupescu Radu

### Programme of the course:

This course focuses on the art pieces of the antique Greece, from the pre-Hellenic to Hellenic period. It discusses in chronological order not only architectural works, but statues, sculptures and paintings, too. The discussion of these art-works could not be complete without giving students an introduction to the antique Greek mythology and to its main historic events

### Bibliography:

Boardman, John: *Greek sculpture: the Classical period: a handbook*, London: Thames and Hudson, 1995, ISBN: 0 500 20198  
Haynes, D. E. L.: *The Parthenon frieze I*, London: Batchworth Press, [196?], ETO: 73(38).027.2  
Higgins, Reynold: *Minoan and Mycenaean art*, London: Thames and Hudson, 1997, ISBN: 0 500 20303 2  
Osborne, Robin: *Archaic and classical Greek art*, Oxford; New York: Oxford

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## 2. RÓMAI MŰVÉSZET

Lupescu Radu egyetemi docens, felsőfokú angol nyelvvizsga

Name of the subject	<b>Ancient Roman Art</b>
Field of knowledge	Ancient Art
Advertised semesters	2.
ECTS credits	2
Contact hours per week	2
Manner of teaching	lecture
Final qualification	oral and written exam
Person responsible of field of knowledge	Dr. Endre Raffay
Teachers	Dr. Lupescu Radu

### Programme of the course:

This course focuses on the introduction to the art of the ancient Rome. The first lectures give an insight into their historic and geographical features, and after that the main characteristics of the most important monuments are described and analysed. The course also concentrates on the products of the early Christian art.

### Bibliography:

Brown, Peter: *The world of late antiquity: from Marcus Aurelius to Muhammad*, London, Thames and Hudson, cop. 1971., ISBN: 0 500 33022 0  
Cornell, Tim: *Atlas of the Roman world*, Oxford: Phaidon, 1987, ISBN: 0 7148 2152  
Jensen, Robin Margaret: *Understanding early Christian art*, London; New York: Routledge, 2007, ISBN: 978 0 415 20455 2  
Lowden, John: *Early christian & byzantine art*, London: Phaidon, 1998, ISBN: 0 7148 3168 9  
Pollitt, Jerome Jordan: *The art of Rome, c. 753 B.C. - A.D. 337 : Sources and documents*, Cambridge: Cambridge Univ. Pr., 1983, ISBN: 0 521 25367 X  
Torelli, Mario: *The Etruscans*, London: Thames & Hudson, 2001, cop. 2000, ISBN: 0 500 51033 4

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**A középkor művészete ismeretkör** – person responsible: **Raffay Endre** egyetemi docens – elméleti vagy gyakorlati jellegének mértéke, „képzési karaktere”..... (kredit%)

## 1. A ROMANIKA MŰVÉSZETE

Lupescu Radu egyetemi docens, felsőfokú angol nyelvvizsga

Name of the subject	<b>Romanesque Art</b>
Field of knowledge	Medieval Art
Advertised semesters	2.
ECTS credits	2
Contact hours per week	2
Manner of teaching	lecture
Final qualification	oral and written exam
Person responsible of field of knowledge	Dr. Endre Raffay
Teachers	Dr. Lupescu Radu

### Programme of the course:

This course focuses on the Romanesque artistic monuments of the world and of Hungary. During the course we try to categorise and analyse the most important art pieces according to chronological, geographical and historic aspects.

### Bibliography:

Rubin, Ida E (ed.): *Studies in Western Art: Acts of the 20th International Congress of the History of Art*, ETO: 7.033.4/.5(061.3)

Swarzenski, Hanns: *Monuments of romanese art: the art of church treasures in North-Western Europe*, Chicago: The University of Chicago Press; London: Faber and Faber, 1967, ETO: 7(4-15)"08/12", 7.033.4

*English Romanesque art, 1066-1200*: Hayward Gallery, London 5 April - 8 July 1984 / [org. and publ. by] Arts Council of Great Britain; [catalogue ed. by George Zarnecki, Janet Holt, Tristram Holland], London: Weidenfeld and Nicolson; Arts Council of Great Britain, 1984, ISBN: 0-7287-0386-6

*The Year 1200, The Cloisters studies in medieval art* [New York] : Metropolitan Museum of Art, cop., 1970, ETO: 7.033.4/.5: 061.42 (73New York)"1970"

*A thousand years of art in Hungary* / Gábor Bellák [et al.] ; [transl. ... by John Bátki]; [phot. ... Ágnes Bakos Ágnes et al.], Budapest: Corvina, 2012, ISBN: 978-963-13-6087-5

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## 2. A RENESZÁNSZ MŰVÉSZETE 1.

Lupescu Radu egyetemi docens, felsőfokú angol nyelvvizsga

Name of the subject	<b>Renaissance Art 1.</b>
Field of knowledge	Medieval Art
Advertised semesters	3.
ECTS credits	2
Contact hours per week	2
Manner of teaching	lecture
Final qualification	oral and written exam
Person responsible of field of knowledge	Dr. Endre Raffay
Teachers	Dr. Lupescu Radu

### Programme of the course:

This course of Renaissance discusses the history of architecture, sculpture and paintings of the Italian trecento and quattrocento. It focuses on the works of Giotto di Bondone, Giovanni Pisano, Simone Martini, Ambrogio Lorenzetti, Andrea da Firenze, a quattrocentóé pedig: Filippo Brunelleschi, Leon Battista Alberti, Michelozzo di Bartolommeo, Lorenzo Ghiberti, Donatello, Andrea del Verrocchio, Masolino, Masaccio, Fra Angelico, Piero della Francesca, Domenico Ghirlandaio, Sandro Botticelli. By the lectures the students can get an insight to the artistic questions of the Brunelleschi's Dome of Florence and the art-supporting activity of the Medici family.

### Bibliography:

Fremantle, Richard: *Masaccio*, New York: Smithmark, 1998, ISBN: 0 7651 0866 6

Lloyd, Christopher: *Fra Angelico*, London: Phaidon, 1992, ISBN: 0 7148 2785 1

Murray, Peter: *The art of the Renaissance*, London: Thames and Hudson, 1967, ISBN: 0 500 20008 4 (pbk.)

Olson, Roberta J. M.: *Italian renaissance sculpture*, London: Thames and Hudson, cop. [1992], 1997, ISBN: 73.034.3/.6(45)  
Vasari, Giorgio: *Stories of the Italian artists*, London : Chatto-Windus, 1906, ETO: 92 75(45)A/Z

### 3. A GÓTIKA MŰVÉSZETE

Lupescu Radu egyetemi docens, felsőfokú angol nyelvvizsga

Name of the subject	<b>Gothic Art</b>
Field of knowledge	Medieval Art
Advertised semesters	3.
ECTS credits	2
Contact hours per week	2
Manner of teaching	lecture
Final qualification	oral and written exam
Person responsible of field of knowledge	Dr. Endre Raffay
Teachers	Dr. Lupescu Radu

#### Programme of the course:

The course focuses on the national and international art-works of the Gothic period. The introductory lectures discuss the art of the pre-Gothic era, and by the reconstructions of the Saint Denis cathedral (under priest Sugar's guidance) the main features of the early Gothic period can be presented. After this introduction the art-pieces of various art-geographical regions of the 13th century will be discussed.

#### Bibliography:

Crosby, Sumner McKnight: *The Royal Abbey of Saint-Denis in the time of Abbot Suger, 1122-1151*, New York: Metropolitan Museum of Art, 1981, ISBN: 0 87099 261 9

Jonathan Alexander, Paul Binski (ed.): *Age of chivalry: art in Plantagenet England, 1200-1400*, London: Royal Academy of Arts; Weidenfeld and Nicolson, 1987, ETO: 7.033.5(410); 7(410)"12/13"; 061.42(410)"1987/1988"

Williamson, Paul: *Gothic sculpture, 1140-1300*, New Haven; London: Yale University Press, 1995, ISBN: 0-300-07452-2  
*A thousand years of art in Hungary / Gábor Bellák [et al.] ; [transl. ... by John Bátki]; [phot. ... Ágnes Bakos Ágnes et al.]*, Budapest: Corvina, 2012, ISBN: 978-963-13-6087-5

**Az újkor művészete ismeretkör** - person responsible: **Rostás Tibor** egyetemi adjunktus – elméleti vagy gyakorlati jellegének mértéke, „képzési karaktere”:.... (kredit%)

### 1. A RENESZÁNSZ MŰVÉSZETE 2.

Lupescu Radu egyetemi docens, felsőfokú angol nyelvvizsga

Name of the subject	<b>Renaissance Art 2.</b>
Field of knowledge	Art of the Early Modern Period
Advertised semesters	4.
ECTS credits	2
Contact hours per week	2
Manner of teaching	lecture
Final qualification	oral and written exam
Person responsible of field of knowledge	Dr. Tibor Rostás
Teachers	Dr. Lupescu Radu

#### Programme of the course:

This course focuses on the Hungarian renaissance artistic monuments of the 16th century. During the course we try to categorise and analyse the most important art pieces according to chronological, geographical and historic aspects.

#### Bibliography:

Italy & Hungary : humanism and art in the Early Renaissance, edited by Péter Farbaky and Louis A. Waldman, Firenze, Villa I Tatti The Harvard university center; Milano: Officina libraria, 2011.

Farbaky, Péter: György Szatmári (c. 1457-1524), patron of renaissance architecture in early 16th century Hungary = Acta Historiae Artium. - 41:1-4 (1999-2000), 212-276.

Roberta J. M. Olson: Italian renaissance sculpture, London: Thames and Hudson, 1992, 1997.

Chris Fischer: Fra Bartolommeo: master draughtsman of the high renaissance: a selection from the Rotterdam albums and landscape drawings from various collections, Rotterdam : Museum Boymans-van Beuningen, 1990.

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## 2. A BAROKK MŰVÉSZETE

Lupescu Radu egyetemi docens, felsőfokú angol nyelvvizsga

Name of the subject	<b>Baroque Art</b>
Field of knowledge	Art of the Early Modern Period
Advertised semesters	4.
ECTS credits	2
Contact hours per week	2
Manner of teaching	lecture
Final qualification	oral and written exam
Person responsible of field of knowledge	Dr. Tibor Rostás
Teachers	Dr. Lupescu Radu

### Programme of the course:

The course surveys European and Hungarian artistic phenomena of the 17-18th centuries that can be described as Baroque or Rococo, arranged according to art style (architecture, sculpture, painting, small arts), paying special attention to trends going against regional and national developing forms as well as the cross-border influence of particular tendencies, workshops and masters and impulses generated by them.

### Bibliography:

Baroque = Barok = Baroko = Barokk, ed. Letizia Cecchini, Angela Sanna, Warszawa Praha Budapest: Solis Slovart Vince, 2009.

Caravaggio to Canaletto: the glory of Italian Baroque and Rococo painting, ed. by Zsuzsanna Dobos in collab. with Dóra Sallay, Ágota Varga, Budapest: Szépműv. Múz., 2013.

Claudia M. Bonța: Baroque influences in Central-European medal work : the seventeenth-eighteenth centuries, Cluj-Napoca : Argonaut & Mega, 2013.

George L. Hersey: Architecture and geometry in the age of the Baroque, Chicago: University of Chicago Press, 2001.

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## 3. KLASSZICIZMUS ÉS ROMANTIKA

Lupescu Radu egyetemi docens, felsőfokú angol nyelvvizsga

Name of the subject	<b>Classicism and Romantic Art</b>
Field of knowledge	Art of the Early Modern Period
Advertised semesters	5.
ECTS credits	2
Contact hours per week	2
Manner of teaching	lecture
Final qualification	oral and written exam
Person responsible of field of knowledge	Dr. Tibor Rostás
Teachers	Dr. Lupescu Radu

### Programme of the course:

The course gives an overview of the history of the two main – and simultaneous – tendencies and artistic memories of the era and concept shift after the Baroque between the mid-1700s and the middle of the 19<sup>th</sup> century; describes the memories of architecture, sculpture and paintings of world and Hungarian art history.

### Bibliography:

Bryson, Norman: *Tradition and Desire: From David to Delacroix*, Cambridge Univ. Press, 1987, ISBN: ISBN 10: [0521241936](#); ISBN 13: [9780521241939](#)

Bryson, Norman: *Word and Image: French Painting of the Ancien Régime*, Cambridge Univ. Press, 1983, ISBN: 0521237769; 9780521237765; 0521276543; 9780521276542

Fried, Michael: *Absorption and Theatricality: Painting and Beholder in the Age of Diderot*, Univ. of Chicago Press, 1988, ISBN: 978-0226262130

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#### 4. A 19. SZ. MÁSODIK FELÉNEK MŰVÉSZETE

Katalin Timár egyetemi docens, felsőfokú nyelvvizsga

Name of the subject	<b>Art in the Second Half of the 19th Century</b>
Field of knowledge	Art of the 19th Modern Period
Advertised semesters	6.
ECTS credits	2
Contact hours per week	2
Manner of teaching	lecture
Final qualification	oral and written exam
Person responsible of field of knowledge	Dr. Tibor Rostás
Teachers	Dr. Katalin Timár

##### Programme of the course:

The course gives an overview of the history of the two main – and simultaneous – tendencies and artistic memories of the era and concept shift after the Baroque between the mid-1700s and the middle of the 19<sup>th</sup> century; describes the memories of architecture, sculpture and paintings of world and Hungarian art history.

##### Bibliography:

Michael Quick: *An American painter abroad: Frank Duveneck's European years*, Cincinnati: Cincinnati Art Museum, 1987.

Isabelle Anscombe: *Arts and Crafts style*, London: Phaidon, 2000, 1991.

*The complete letters of Vincent van Gogh: with reproductions of all the drawings in the correspondence*, London: Thames & Hudson Ltd., 1988.

Roger Dixon, Stefan Muthesius: *Victorian architecture*, London: Thames and Hudson, 1978.

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**A legújabb kor művészete ismeretkör** – person responsible: Katalin Timár egyetemi docens - elméleti vagy gyakorlati jellegének mértéke, „képzési karaktere”..... (kredit%)

#### 1. A 20. SZ. ELSŐ FELÉNEK EGYETEMES MŰVÉSZETTÖRTÉNETE

Katalin Timár egyetemi docens, felsőfokú nyelvvizsga

Name of the subject	<b>Art History of the First Half of the 20th Century</b>
Field of knowledge	Art of the Modern Period
Advertised semesters	7.
ECTS credits	2
Contact hours per week	2
Manner of teaching	lecture
Final qualification	oral and written exam
Person responsible of field of knowledge	Dr. Katalin Timár
Teachers	Dr. Katalin Timár

##### Programme of the course:

20th century art and what it became known as - Modern art, really began with Modernism in the late 19th century. Nineteenth-Century movements of Post Impressionism and Art Nouveau led to the first Twentieth-Century art movements of Fauvism in France and Die Brücke ("The Bridge") in Germany. Fauvism in Paris introduced heightened non-representational colour into figurative painting. Die Brücke strove for emotional Expressionism. Another German group was Der Blaue Reiter ("The Blue Rider"), led by Kandinsky in Munich, who associated the blue rider image with a spiritual non-figurative mystical art of the future. Kandinsky was a pioneer of abstract (or non-representational) art. Cubism, generated by Picasso rejected the plastic norms of the Renaissance by introducing multiple perspectives into a two-dimensional image. Dadaism, with its most notable exponent, Marcel Duchamp, rejected conventional art styles altogether by exhibiting found objects, notably a urinal. Futurism incorporated the depiction of movement and machine age imagery. Parallel movements in Russia were

Suprematism, where Kasimir Malevich also created non-representational work, notably a black canvas. Dadaism preceded Surrealism, where the theories of Freudian psychology led to the depiction of the dream and the unconscious in art in work by Salvador Dali. Kandinsky's introduction of non-representational art preceded the 1950s American Expressionist school.

**Bibliography:**

Briony Fer, David Batchelor and Paul Wood: Realism, Rationalism, Surrealism: art between the Wars, Yale Univ. Press, New Haven and London, 1993.

Charles Harrison, Francis Frascina and Gil Perry: Primitivism, Cubism, Abstraction: The Early Twentieth Century, Yale Univ. Press, New Haven and London, 1993.

Amazons of the avant-garde, ed. by John E. Bowlt and Matthew Drutt, New York-London: Guggenheim Museum Thames & Hudson, 2000.

Moholy-Nagy: the photograms: catalogue raisonné, ed. by Renate Heyne and Floris M. Neosüss, Ostfildern: Hatje Cantz, 2009.

Giovanni Lista: Futurism, Paris: Terrail, 2001.

Catherine Cooke: Architectural drawings of the Russian avant-garde, New York: Museum of Modern Art, 1990.

Bruce Brooks Pfeiffer: Frank Lloyd Wright: drawings, New York: Harry N. Abrams, 1996.

**2. A 20. SZ. ELSŐ FELÉNEK MAGYAR MŰVÉSZETTÖRTÉNETE**

*Katalin Timár* egyetemi docens, felsőfokú nyelvvizsga

Name of the subject	<b>Hungarian Art History in the First Half of the 20th Century</b>
Field of knowledge	Art of the Modern Period
Advertised semesters	7.
ECTS credits	2
Contact hours per week	2
Manner of teaching	lecture
Final qualification	oral and written exam
Person responsible of field of knowledge	Dr. Katalin Timár
Teachers	Dr. Katalin Timár

**Programme of the course:**

The course studies the definition and concept of the beginning and development of modern Hungarian art from the new trends at the end of the 19<sup>th</sup> century to the art historical interval in the middle of the 20<sup>th</sup> century; examines the pieces of certain art forms in the context of great characters, significant tendencies, groups, workshops and local schools and particularly the correlation between its national and universal concept.

**Bibliography:**

Modern Hungarian painting, ed. by Tamás Kieselbach, Marianna Kolozsváry, Budapest: Kieselbach Gallery, 2003.

Péter Molnos: Hugó Scheiber: painting in the rhythm on jazz, Budapest, Kieselbach, 2014.

Hungarian art 1900-1950: Radnai collection, Győr, ed. Marianna Kolozsváry, Péter Molnos, Budapest: Kieselbach, 2005.

Hungarian modernism: 1900-1950: Selection from the Kieselbach Collection, ed. György Szücs, Budapest: Kieselbach Galéria, 1999.

Ödön Lechner in context: studies of the international conference on the occasion of the 100th anniversary of Ödön Lechner's death, ed. by Zsombor Jékely, Budapest: Mus. of Applied Arts, 2015.

Béla Bede: Hungarian art nouveau architecture, Budapest: Corvina, 2015

**3. A 20. SZ. MÁSODIK FELÉNEK EGYETEMES MŰVÉSZETTÖRTÉNETE**

*Katalin Timár* egyetemi docens, felsőfokú nyelvvizsga

Name of the subject	<b>Art History of the Second Half of the 20th Century</b>
Field of knowledge	Art of the Modern Period
Advertised semesters	8.
ECTS credits	2
Contact hours per week	2
Manner of teaching	lecture
Final qualification	oral and written exam
Person responsible of field of knowledge	Dr. Katalin Timár

Teachers	Dr. Katalin Timár
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**Programme of the course:**

Abstract Expressionism is more *an attitude* than a style. Originated in New York City in the mid 1940's, it involved artists from many different parts of the United States and Europe. Although frequently described as the first truly American art style, it has joint European and American roots and probably wouldn't have emerged without the extraordinary influx of European artists and intellectuals who emigrated before and during World War II. The artists used painting to explore the depths of their own psyches and the so-called "collective unconscious". Color Field painting, influenced by Matisse, Fauvism, and Surrealism was relatively inert and bare. Color applied to flat surfaces suggests an overall calm, meditative otherworldly place. The goal was to eliminate all obstacles between the artist and the idea, and between the idea and the viewer. Pop Art was a popular culture movement in which the artists attempted to reconcile art with everyday life by returning to imagery of identifiable objects. Although techniques differ among participating artists, the imagery is cool, objective, unemotional, impersonal, sensational, fresh, transitory and usually witty. Commonplace objects provided the subject for fine art, i.e. Warhol's soup cans. Originated in England in the 1950's, Pop Art emerged in the United States in the 1960's.

**Bibliography:**

David Elliott and Bojana Pejic (Ed.): *After the Wall: Art and Culture in Post-communist Europe*, Moderna Musset, Stockholm, 1999.

David Hopkins: *After Modern Art 1945-2000*, Oxford, Univ. Press, 2000.

David Joselit: *American Art Since 1945*, London, Thames and Hudson, 2003.

**4. A 20. SZ. MÁSODIK FELÉNEK MAGYAR MŰVÉSZETTÖRTÉNETE**

*Katalin Timár* egyetemi docens, felsőfokú nyelvviszga

Name of the subject	<b>Hungarian Art History of the Second Half of the 20th Century</b>
Field of knowledge	Art of the Modern Period
Advertised semesters	8.
ECTS credits	2
Contact hours per week	2
Manner of teaching	lecture
Final qualification	oral and written exam
Person responsible of field of knowledge	Dr. Katalin Timár
Teachers	Dr. Katalin Timár

**Programme of the course:**

This course is a survey of Hungarian art (architecture, sculpture, and painting) of the second half of the 20th century.

**Bibliography:**

Edit András (ed.): *Transitland: Video Art from Central and Eastern Europe 1989-2009*, Ludwig Museum – Museum of Contemporary Art, Budapest, 2009, ISBN: 978-963-9537-21-7

*Aspects / Positions: 50 Years of Art in Central Europe 1949-1999*, MuMoK, Vienna, 2000 (exh. cat.)

David Elliott and Bojana Pejic: *After the Wall: Art and Culture in Post-communist Europe*, Moderna Musset, Stockholm, 1999 (exh. cat.), ISBN 9171006060, 9789171006066

Jan Farver (ed.): *Global Conceptualism: Points of Origin, 1950s-1980s*, Queens Museum of Art, 1999 (exh. cat.), ISBN 0960451498

Hans Knoll (ed.): *Die zweite Öffentlichkeit. Kunst in Ungarn im 20. Jahrhundert*, Berlin, Philo, ISBN: 90-5705-138-9

Piotr Piotrowski: *In the Shadow of Yalta: Art and the Avant-garde in Eastern Europe, 1945- 1989*, Reaktion Books, 2011, ISBN 9781861898630

**Filozófiatörténeti és művészetelméleti ismeretkör** - person responsible: **Hrubi Attila** egyetemi adjunktus - elméleti vagy gyakorlati jellegének mértéke, „képzési karaktere”..... (kredit%)

**1. FILOZÓFIATÖRTÉNET 1., 2..**

Dr. Kocsis László egyetemi adjunktus előadói szint angol nyelvből

Name of the subject	<b>History of Philosophy 1-2.</b>
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Field of knowledge	History of Philosophy and Art Theory
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. 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.

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## 2. ESZTÉTIKA 1-2.

Dr. Gálosi Adrienne egyetemi docens, felsőfokú angol nyelvvizsga

Name of the subject	<b>Aesthetics 1-2.</b>
Field of knowledge	History of Philosophy and Art Theory
Advertised semesters	7-8.
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.

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**Általános társadalomtudományi és bölcsészettudományi ismeretkör** -person responsible: **Hrubi Attila** egyetemi adjunktus  
- elméleti vagy gyakorlati jellegének mértéke, „képzési karaktere”..... (kredit%)

### 3. MŰVÉSZETPSZICHOLÓGIA

*Nyilas Márta* egyetemi tanár felsőfokú angol nyelvvizsga

Name of the subject	<b>Art Psychology</b>
Field of knowledge	General Social and Humanities Studies
Advertised semesters	7.
ECTS credits	2
Contact hours per week	2
Manner of teaching	lecture
Final qualification	oral and written exam
Person responsible of field of knowledge	Dr. Attila Hrubi
Teachers	Dr. Márta Nyilas

#### Programme of the course:

The Art Psychology course plans to offer experiences in understanding the whole process of creativity through it's known parts and attempts to provide understanding of the known psychological connections to the creative act, for the purpose of it's wider control and directing.

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**Elektronikus ábrázolás ismeretkör** - person responsible: **Fodor Pál** egyetemi adjunktus - elméleti vagy gyakorlati jellegének mértéke, „képzési karaktere”..... (kredit%)

#### 1. 3D 1., 2.

*Fodor Pál* egyetemi adjunktus, középfokú angol nyelvvizsga

Name of the subject	<b>Basic Computer Studies – Creating a Portfolio</b>
Field of knowledge	Digital Representation
Advertised semesters	1.
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, adjusmnets (brightnes&contrast, color, scrach), scanners, printers. Publishing of digital images.

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