



COURSES FOR INCOMING STUDENTS

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GUIDE

FOR STUDENTS

Dear Students,

This pdf lists courses that are available for incoming art exchange students in Academic Year of 2020/2021.

Please note that further changes are possible and you should use it as a guide only.

Incoming students cannot choose courses across all academic areas, the only exception is the Optional Courses module up to 35 ECTS all together.

Till the registration period, which usually happens during August, we will try to expand the Optional Courses selection.

Regarding your Learning Agreement, **based on the modules list, you can fill out your LA**, but please be aware that it can happen that you will have to change it, using the During the Mobility section, in case any of the courses fill up or being cancelled.

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Abbreviations used in the course list:

- L** number of lectures / week
- S** number of seminars / week
- C** credits





ART COURSES



COURSE NAME	L	S	C	DESCRIPTION
Graphic Design Studies 2.	0	4	5	The course focuses on the development of students' skills in the fields of branding, poster design, magazine design using their personal language of visual communication. The students receive complex graphic design tasks to solve them in creative way.
Graphic Design Techniques 2.	0	4	5	To be a graphic designer, it is very important to know both classical and new printmaking techniques. This Graphic Design Workshop course is based on the experimental design process by the exploration of visual representation through the medium of printmaking as a primary form of art. The classical techniques like intaglio (etching, drypoint, lithography, and relief prints such as lino- and woodcuts) are based on manual skills. The manual and digital processes could be mixed using the possibilities offered by computer software in serigraphy printmaking. Students create illustrations, posters and art prints during the course.
Graphic Design Techniques 4. (Graphic Workshop)	0	4	5	To be a graphic designer, it is very important to know both classical and new printmaking techniques. This Graphic Design Workshop course is based on the experimental design process by the exploration of visual representation through the medium of printmaking as a primary form of art. The classical techniques like intaglio (etching, drypoint, lithography, and relief prints such as lino- and woodcuts) are based on manual skills. The manual and digital processes could be mixed using the possibilities offered by computer software in serigraphy printmaking. Students create illustrations, posters and art prints during the course.
Graphic Design Studies 4.	0	4	5	The course focuses on developing the students' skills in the fields of packaging design, book and layout design, typography using their personal language of visual communication. The students receive complex graphic design tasks to solve in a creative way.
Graphic Design Studies 6.	0	6	8	The course focuses on developing the students' skills in the fields of complex design and typography using their personal language of visual communication to develop the degree work for diploma in the last semester of their education. The students receive complex graphic design tasks to solve them in creative way.
Graphic Design Studies 2. (Corporate Identity)	0	4	5	The course focuses on the development of students' skills in the fields of branding, corporate identity design, logo design, using their personal language of visual communication. The students receive complex graphic design tasks to solve in creative ways, on an M.A. level.
Creative Graphic Design Studies 1. (Experimental Design)	0	4	5	The course focuses on the development of students' skills in the fields of data visualisation, info-design, infographic by experimental methods as well as relying on students' personal visual language of visual communication. The students receive complex graphic design tasks to solve in creative and experimental ways, on an M.A. level.
Drawing Studies 2.	0	4	5	The aim of this course is to help students independently use drawing tools and painting skills on paper as well as explore color techniques. Developing manual skills in drawing, students will be able to show their subjective visual experiences, as they learn the different modes of pictorial representation and use them for various tasks. The most important topics of the course, which are very useful in fields such as graphic design, illustration, and cartoon design, are visual representation of the human figure, developing the manual skills in drawing and understanding the anatomy of the human figure.
Graphic Design Studio Practice (Identity and Graphic Design)	0	4	5	The course focuses on the development of students' skills in the fields of identity design using their personal language of visual communication. Self-identity tasks help express students' personal view on Graphic Design. The students receive complex graphic design tasks to solve in creative ways, on MA level.
Fine Art Techniques 4.	0	4	5	Using printmaking techniques based on the studies of the the 2nd and 3rd semester, the students make illustration series by any printmaking techniques they choose. Pesonal projects are developed by personal consultations and practice.
Graphic Design Methodology in Practice	0	2	4	The course aims to understand the possible methodological startegies of graphic design through various practical examples.



COURSE NAME	L	S	C	DESCRIPTION
Graphic Design Theory	2	0	3	This subject aims to highlight and interpret the methodological and also philosophical problems of visual representation.
History of Typography and Graphic Design	4	0	5	The course serves as an introduction into the history of graphic design and typography.
Graphic Visual Studies	0	2	4	The aim of the course is to provide students with the understanding of visual communication practices in the different fields of graphic design. Illustrations, book covers, comics, story board, infographic, infodesign, pictogram and logo, brand-making, packaging design, web design are the most important topics in the course.
Analogue and Digital Technologies 2.	0	4	5	The subject introduces the most important methods and processes used throughout the history of photography (e.g. cyanotype, salted paper, collodion or wet plate process). The second part of the subject is an introduction of RAW process and converters, photoshop basics (tone and color management), basic retouching, blending mode, sharpness and noise, and printing technologies.
Digital Technologies 2.	0	4	5	The aim of this course is to teach basic retouching technologies, programs, and principles. Students will also learn how to use Lightroom and Photoshop programs in an independent and creative way.
History of Photography 2.	2	0	4	This course is an introduction to the history of photography. Its primary aim is to provide a general overview of historical and cultural issues regarding photography and its impact on society in the 19th and 20th centuries.
Laboratory Practice 2.	0	4	5	Black-and-white analogue photography constitutes the basics of photography. During the semester students are introduced to the tools and practice of analogue photography including the recording medium, processes and techniques.
Photographic Design 2.	0	4	5	Introduction of portrait photography (technical basics, personal elements, paraphrase, etc.)
Theory of Photography 2.	2	0	4	The aim of this course is to gain an overall understanding of different theoretical approaches throughout the 20th century regarding photography, its main characteristics, features and its role in culture in general.
Animation Design (Picture and Sound) 2.	0	6	7	Theoretical and practical knowledge will be provided about how sound effects influence the perception of the animated films. The students will create short exercises exploring Foley SFXs and will realize the sound of their Animation Design tasks.
Animation Technologies 2.	0	2	4	The aim of this course is to improve the drawing animation skills, and to deepen the character designing ability for animation. The students will create a short animated sequence using the morphing animation method. The additional aim of the course is to improve graphic skills and to experience different graphic styles for animation.
Critical Studies of the New Media	2	0	4	21st century visual and media arts tend to provide their audiences with a rapidly changing form of imagery. By now it is near impossible to discuss contemporary art within the existing framework of theoretical language apparatus. However, the wildly developing technologies – like VR, AR, interaction etc – which operate today's artworks might also hide the contiguous line of theoretical thought that connects ancient, medieval, renaissance and indeed modern visual art to that of today. Hence the course takes on a close reading approach on the recent findings on the underlying mechanisms. As we explore the current theory of mental imagery by analysing its recent literature, we also aim at matching those principles to actual art pieces



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Digital Studies 2.	0	4	5	The course offers an introduction to 3D modeling and animation preparation workflow--basics of Adobe After Effects for animation.
Digital Studies 4.	0	4	5	The course introduces MOHO animation software for vector point based 2D cut-outish rigging and animation. Animation quality 3D content requires a clean and organized mesh and topology. The goal of the course is to learn production level retopology and build a matching UVW layout.
Experimental Music Laboratory 2.	0	4	6	In this semester we are going to learn the using of Foley and basics of Sound Design, including: MIDI tools, digital software instruments, FFT based analysis/resynthesis softwares. During the work we'll have a sound studio practice too.
History of Animation 2.	2	0	4	A history of animation after the Second World War.
Interaction Design 2.	0	6	7	The course introduces programmable soft electronics through some design exercises. The aim of the course is to enhance creativity and rethink interactivity in physical computing.
Media Design Studies 2.	0	4	5	A basic introduction to digital motion picture techniques: lighting, green screen shooting, editing, effect-making and composting. A hands-on studio course.
Media Design Studies 4.	0	4	6	Designing new media projects through students' own concepts and practical work, built on previously acquired skills and conscious design processes via students' individual praxis. The core theme of the course is the creation of interactive, participatory installations that inform the participants of the surrounding space or facilitate communication between actors in the virtual.
Media Design Studies 6.	0	4	5	Game development in theory and practice, process of developing an application with Unity3D game-engine (may be based on an idea of the group).
Media Design Theory	2	0	4	Basics of the theoretical aesthetics of new media. The fundamental questions of new media aesthetics.
Media Laboratory Practice 2.	0	4	5	Introduction to motion graphics through Adobe After Effects. Exploration of the capabilities, possibilities, fields of use of the software through practical exercises. Presentation of various workflows in different fields of motion graphics. Developing a skill set to produce a personal project. 3Ds Max: The course will introduce students to 3ds Max 3D modelling, animation, rendering, and composition software; we will explore a range of possibilities and areas of use of the software through practical exercise. Over the ten weeks of classes we will immerse into exploring how to put together 3D virtual scenes and turn them into 2D images, namely taking virtual photos by using V-Ray rendering toolkit.
Motion Picture Graphic Design 2.	0	4	5	Basic knowledge of Adobe After Effects is required. Introduction to the world of VFX through After Effects. Exploration of the capabilities, possibilities, fields of use of the software through practical exercises. Developing a skillset to produce a personal project. Weekly assignments.
VFX Studies	0	4	5	Learn how to bring your films to life with industry animation and visual effect tools.
Webdesign (media design)	0	3	4	Creating a good, simple and easily usable interface is a long and hard process, full of iterations and jumping back and forth. During this course, we will go through together in the most important stages of this process.
Creative Design 2.	0	2	5	In this class, we will choose a problem that exists in public space and investigate a set of possible solutions. After discussing personal preferences and motivations, students will choose an executable project to complete over the course of the semester. Although the design or art piece will be based on the attitude and style of the author/artist, the author/artist's chosen professional language must be high quality and understand the spatial and conceptional phenomena of public art.



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Design 2.	0	2	7	The subject of the course is designing and installing a living unit into an existing urban block. The aim is to have the students to be familiar with the basic knowledge on measurements, and the spatial requirements of differing functions. The course will contain a two-week rapid exercise on designing a small living unit composed of minimum spaces. In two hours of the six classes the students of the course will have the chance to take the first steps in computer aided design. The basics of CAD would help them to visualize their designs, and to build a 3D virtual model that is unavoidable for prototype printing.
Drawing and Painting 2.	0	2	5	The aim of the course is to develop students' spatial representation skills in order to be able to visualize their own interior design concepts and clearly represent for others by preparing clear, interesting and suggestive drafts. One of the fundamental aspects of this course is perspective representation, which determines the elementary direction of practices. Another essential part of the course is that students will develop a sense of proportion as well as proper visual representation by using various techniques.
Ergonomics	0	2	5	The course introduces students to the contemporary ergonomic principles and best practices. We show and illustrate the main design problems with ergonomical aspects and make students develop a holistic view to analyze and understand the interconnections between man-machine-environment relationships. We expect from the students to practise a specific postmodern ergonomic approach, which considers the functional and emotional needs of physical workers, computer users and system integrators in the same time. The forthcoming age of algorithms and AI emerge new challenges for the whole mankind and state-of-the-art ergonomics should adopt and accommodate to it.
Studies in Material Structures 2.	0	2	4	Structures are mostly fragments of a more complex system, whereas the actual object / material is at the very bottom of the hierarchy. The Fall Semester course focused on the contextual analysis of the Nyugati Railway station, which was summarized in an essay. The monitoring process consisted of three main components, such as context (where), content (what) and concept (how). In that sense, the students got to know the concerned theme by downscaling it from theory to object / material. That so-called object / material will be considered as a theme in the upcoming Spring Semester. And so this course will examine how we arrived to study material within a known context and where it belongs.
Informatics and Representation 2.	0	2	5	The course introduces basic knowledge of geometry and representation methods that apply this knowledge. The semester is divided into three blocks, each covering a different aspect of our generic enquiry. The first block is an introduction to the Platonic solids and their spatial interconnectedness, which will be explored through model-building. We proceed from the three-dimensional grid structures to explore the two-dimensional world of tessellations, patterns, and learn to create designs through the acquired experience in the second block. In the concluding section, we gain an insight to "classical" architectural geometry: construction in axonometry and perspective.
Natural Forms and Structures 2.	0	2	5	The course continues the concept we applied in the previous semester. In this semester we study new forms. The theoretic research, drawings and modeling will help students discover their own approaches. When rebuilding the form out of their newly designed forms, students will have the opportunity to learn basic techniques of using various materials, such as concrete, wood, and clay.
Cameraman Skills 1.	0	4	7	The aim of this course is to enable students to handle the camera and to understand the basic of lighting.
Cameraman Skills 3.	0	6	7	The aim of this course is to enable students to handle the camera and to understand the basic of lighting.
Directing and Writing 2.	0	4	5	The aim of this course is to enable students to understand the basic stages and the process of the filmmaking, from the idea to the screening.
Directing and Writing 4.	0	4	5	The aim of this course is to enable students to understand the basic stages and the process of the filmmaking, from the idea to the screening.
Documentum Film Fundamentals	0	2	4	-
Editing 1.	0	2	2	The aim of this course is to introduce students to the basics of montage and editing: how structure and rhythm affect storytelling, how the edit influences mood and meaning. It helps understand the psychology of audio-visual media consumption, and it gives insight to the techniques of helping viewer comprehension, capturing and driving audience attention.
Editing 2.	0	4	5	The aim of this course is to introduce students to the basics of montage and editing: how structure and rhythm affect storytelling, how the edit influences mood and meaning. It helps understand the psychology of audio-visual media consumption, and it gives insight to the techniques of helping viewer comprehension, capturing and driving audience attention.



COURSE NAME	L	S	C	DESCRIPTION
History and Theory of Film 2.	0	2	4	The history and theory of film from the beginning – photos, prefilms, early motion pictures – to the avantgarde films of the twenties and the classic Hollywood cinema
Music	0	2	4	This course gives you an introduction to film music, discussing all kinds of practical matters that are essential for future filmmakers - using examples from both famous and obscure movies to show what to pay attention to. As a soundtrack producer, Gergely Hubai has worked on albums by John Williams, Howard Shore, Ennio Morricone and hundreds of other film composers.
History of Motion Pictures 2.	2	0	4	The history of cinema 2: The talkies. From the thirties to the fifties. The classic Hollywood studio era, the popular genres. French poetic realism, Italian neorealism
History of Motion Pictures 4.	2	0	4	Directors and tendencies of cinema in 1970-1980s and masterpieces of contemporary film art.
History of Art 1.	2	0	4	The lecture concentrates on the beginning of the art historical events and style. It gives a general view on how to analyse and reflect on artworks and understanding on art language, meanwhile it shows the first stylistical periods of European art.
History of Art 4.	2	0	4	The course focuses on history of art in the second part of the 20th century and in the 21st century. It follows the modernism, postmodernism and contemporary art after 1940s and its major trends, phenomena, and techniques.
Culture and Economics	0	2	4	The course addresses the issues of economy typical of cultural markets, focusing on the relationship between artistic, cultural and creative contents and the economic system. We will examine the economic significance of culture, the functioning of creative industries, and the role of cultural policies. Through museum examples, we analyze how reputation can become capital for a cultural organization.
Creative Industry	0	4	5	The course is designed to help students learn and apply the marketing and business skills and mindset necessary to manage a business venture in arts and culture. The course will introduce students to the fundamentals of marketing, with special focus on services marketing. Marketing concepts will also be illustrated by examples and case studies of arts organizations and cultural institutions. Students will be able to apply their skills in a real-life project, operating as consultants to artists and a gallery owner.
21st Century Design Practice	0	4	5	Much of the contemporary debate on the relations between design and art has centered on the specific term designart. This came into being in the late 1990s as a way of describing the work of contemporary practitioners as various subjects: these artefacts, installations and projects engage both art and design simultaneously. During the course the students will discover and examine the boundary between design and art
Project Management	0	4	3	During the project management seminar we will review the most commonly used project management schemes and techniques. We will together analyse various Hungarian art and art management projects and define priorities for maximum efficiency. During project team work the students will exercise which project management principles best help them in achieving their goals.
Fine Arts Market, Art Trade	0	4	3	The course-unit will provide an in depth exploration and overview of the contemporary art market as it operates today in local and global level. The different roles and considerations of the artist, gallery, auction house, art fair, critic, and other key art world players will be explored through a theoretical context in the classroom as well as direct encounters with professionals working in these fields.
Digital Technologies	0	4	5	Digital exercises for presentation skills development.





INSPIRED BY **CREATIVITY**

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