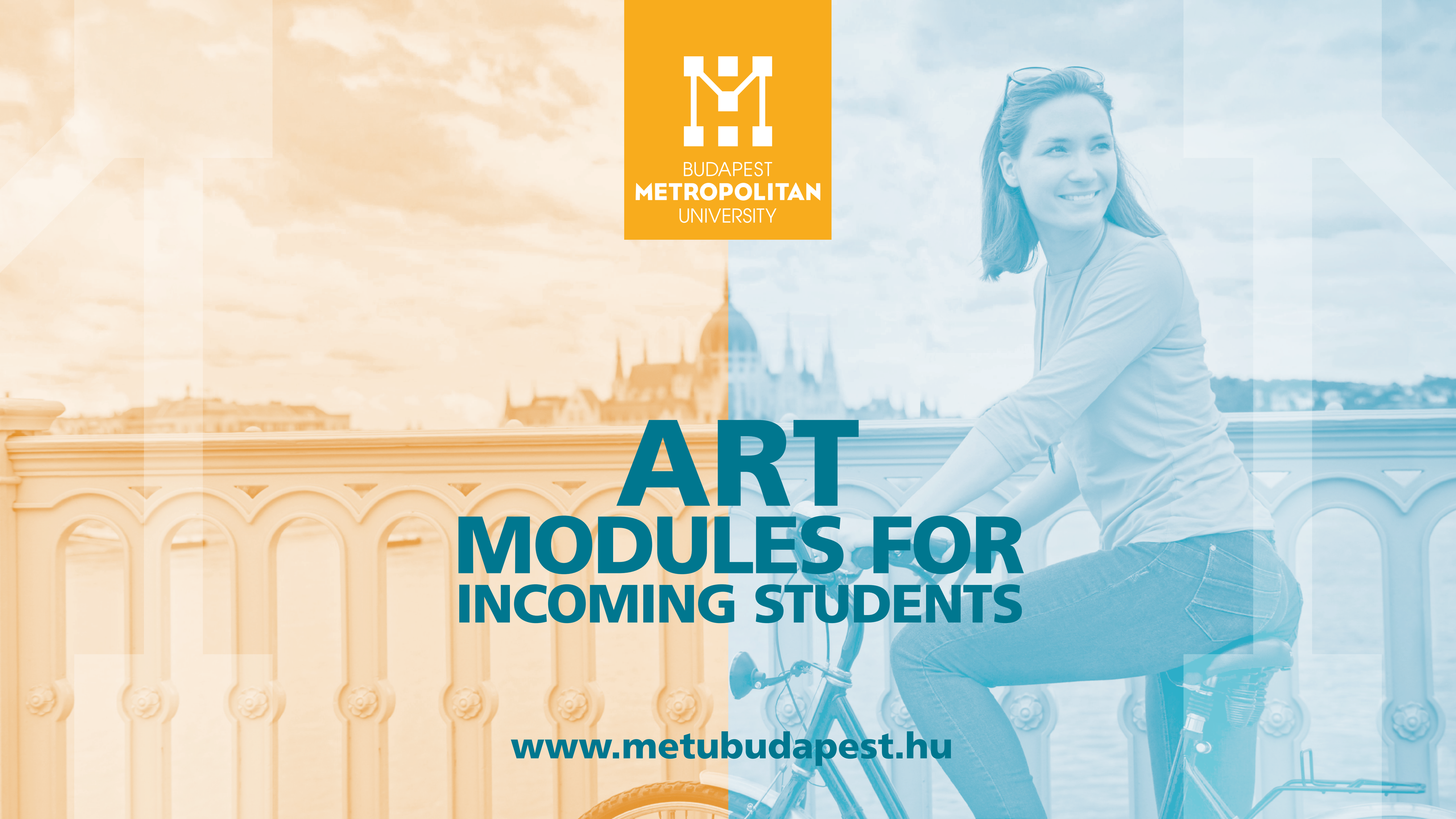


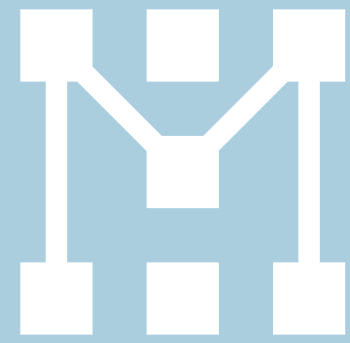


BUDAPEST
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ART MODULES FOR INCOMING STUDENTS

www.metubudapest.hu





GUIDE FOR STUDENTS

Dear Students,

This file lists courses available for incoming exchange students in the field of Business for the Fall semester Academic Year of 2026/2027. It includes the subject list for BA and MA level students for the Business program + Optional subjects.

Incoming students cannot choose courses across all academic areas or levels (exception is optional subjects that can be added to your program).

The maximum number of the ECTS taken by the guest students is 35. Regarding your Learning Agreement, based on the modules list, you can fill out your Before Mobility LA using the template or Online Learning Agreement Platform. Still, please be aware that the course registration at METU is competitive, and it can happen that you will have to change it using the During the Mobility section of your LA in case any of the courses fill up or be cancelled.

Please pay attention to the Notes section of the list; it contains information about the level of the subject (BA or MA) and the number of limited places, if any. There is a high probability that subjects with a limited number won't be available for everybody during the registration.

For communication, please **use incoming.erasmus@metropolitan.hu**.





BACHELOR'S MODULES



Lecture: **0**
Practical class/seminar: **4**
Requirements
Practice/Lecture: **P**
Credit points: **5**
Institution: **AMD**
Limit of Erasmus students **4**

Lecture: **0**
Practical class/seminar: **4**
Requirements
Practice/Lecture: **P**
Credit points: **5**
Institution: **AMD**
Limit of Erasmus students **4**

Lecture: **0**
Practical class/seminar: **6**
Requirements
Practice/Lecture: **P**
Credit points: **7**
Institution: **AMD**
Limit of Erasmus students **4**

Lecture: **0**
Practical class/seminar: **4**
Requirements
Practice/Lecture: **P**
Credit points: **5**
Institution: **AMD**
Limit of Erasmus students **4**

ANIMATION DESIGN 2.

The aim of the course is to improve the animation design related skills. A complex project will be developed based on the morphing animation technique. The preparation and production process will follow the usual animation workflow, starting from the idea, character and layout design, storyboarding, and finishing with animation, visual and sound post production.

ANIMATION TECHNOLOGIES 2.

The course has two modules: Module A provides advanced drawing animation skills, which means complex character design and animation using the TV Paint software. The module B provides basic introduction to digital animation and compositing, using the After Effects software.

CREATIVE ANIMATION DESIGN (PICTURE AND SOUND) 2.

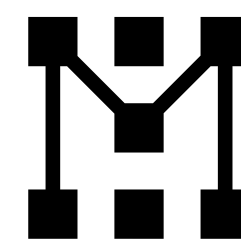
The course provides advanced animation design skills, with main focus on storytelling, character design and lipsync.

Prerequisites Skills: basic concepts in drawing animation, basic skills in any 2D animation software

DIGITAL ANIMATION SKILLS 2.

The course focuses on 2D vector animation and character design using the Moho Software.

BACHELOR'S MODULES



HISTORY OF ANIMATION 2.

By fulfilling the course, students will understand the main principles, objectives and technical innovations related to animation art. They will have thorough knowledge about the connections between the historical facts and their own creative activity. They will be able to implement the acquired knowledge and the conclusions in their own projects and to integrate it into their professional thinking.

DIGITAL STUDIES 6.

The course focuses on 3D shading, lighting, effect simulation and rendering in Autodesk Maya.

Prerequisites Skills: basic concepts of 3D modelling and animation

NEW MEDIA CRITICAL STUDIES

The aim of the course is to introduce students into the theory of new media, so that they can apply it as a theoretical foundation and conceptual supplement to their media design studies and practice as well, as to their artistic work and presentation tasks.

ART AND INSTITUTION MANAGEMENT

The aim of the course is to familiarise students with the contemporary art institutions in Hungary.

Lecture: **2**
Practical class/seminar: **0**
Requirements
Practice/Lecture: **E**
Credit points: **4**
Institution: **AMD**
Limit of Erasmus students **10**

Lecture: **0**
Practical class/seminar: **4**
Requirements
Practice/Lecture: **P**
Credit points: **6**
Institution: **AMD**
Limit of Erasmus students **4**

Lecture: **2**
Practical class/seminar: **0**
Requirements
Practice/Lecture: **E**
Credit points: **4**
Institution: **AMD**
Limit of Erasmus students **8**

Lecture: **0**
Practical class/seminar: **6**
Requirements
Practice/Lecture: **P**
Credit points: **7**
Institution: **ELM**
Limit of Erasmus students **4**

Lecture: **2**
Practical class/seminar: **0**
Requirements
Practice/Lecture: **E**
Credit points: **4**
Institution: **ELM**
Limit of Erasmus students **no limit**

Lecture: **0**
Practical class/seminar: **6**
Requirements
Practice/Lecture: **P**
Credit points: **7**
Institution: **ELM**
Limit of Erasmus students **4**

Lecture: **0**
Practical class/seminar: **6**
Requirements
Practice/Lecture: **P**
Credit points: **7**
Institution: **ELM**
Limit of Erasmus students **4**

Lecture: **0**
Practical class/seminar: **2**
Requirements
Practice/Lecture: **P**
Credit points: **4**
Institution: **ELM**
Limit of Erasmus students **4**

CULTURE AND ECONOMY

The aim of the course is to enable students to analyse, through museum examples, the differences between the consumption, demand and supply of cultural goods and other goods.

DESIGN AND ART IN MEDIA

Placing design culture in a universal system of thought; its role in the past and in the present; an overview of its characteristics and qualities. Well-known solutions, interpretation of well-known works and student works.

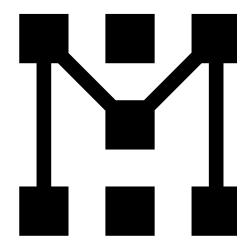
FASHION AND LIFESTYLE MARKETING

The aim of the course is to enable students to understand the link between marketing strategy and brand communication identify the links between brand communication and branding strategies.

SPACES OF CULTURE

The aim of the course is to familiarise students with contemporary art and cultural institutions in Hungary.

BACHELOR'S MODULES



SUSTAINABLE FASHION

The aim of the course is to introduce students to the issues related to sustainable fashion theories, organisations, brands and projects related to sustainable fashion. The practice-oriented curriculum also aims to enable students to apply the knowledge acquired during the course to an assigned project.

INTEGRATED DESIGN

The aim of the course is to develop competences that will enable students to approach their artistic and creative work, design activities in a creative inter- and interdisciplinary and multidisciplinary way to achieve their professional tasks and goals.

ART THEORY

Intoduction to art theory , experiments with a variety of different notions of theoretical praxis. The course concentrates on the role of theory and criticism in the context of art.

CRITICAL CULTURAL THEORY

The course belongs to the discipline of cultural studies and its main goal is to develop critical thinking, critical attitude in a cultural sense.

Lecture: **0**
Practical class/seminar: **2**
Requirements
Practice/Lecture: **P**
Credit points: **4**
Institution: **ELM**
Limit of Erasmus students **4**

Lecture: **0**
Practical class/seminar: **4**
Requirements
Practice/Lecture: **P**
Credit points: **5**
Institution: **ELM**
Limit of Erasmus students **no limit**

Lecture: **2**
Practical class/seminar: **0**
Requirements
Practice/Lecture: **E**
Credit points: **4**
Institution: **ELM**
Limit of Erasmus students **no limit**

Lecture: **2**
Practical class/seminar: **0**
Requirements
Practice/Lecture: **E**
Credit points: **4**
Institution: **ELM**
Limit of Erasmus students **no limit**

HISTORY OF ART IN THE CONTEXT OF SOCIAL SCIENCES 2.

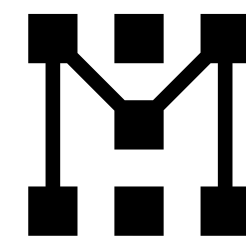
The division of art history as a historical structure and as a field of science can take place in several ways. According to Werner Hoffmann's, optical-consciousness-based art approach, which separates the classical vision from the formal and then the theoretical conception can be a way of separation. In this way, a new approach to art history can be drawn in the second half of the 19th century. Therefore, the aim of this course is to understand what, before this turning point happened, and how the classical figurative thinking, and not the conscious-optical view characterized the world of art from antiquity to the second half of the 19th century. It also aims to keep in mind the social, historical and cultural context and context of art history, while also undertaking to convey an international approach to students.

HISTORY OF CULTURE AND DESIGN 2.

The course considers significant topics in the global history of design, material culture and decorative arts through social and cultural contexts. The aim of the course is to look historically at design but also to expand design into other disciplines by looking at them thematically. Thereby, we will examine major world events as the inspiration for design projects.

INTRODUCTION TO PHILOSOPHY AND AESTHETICS

The aim of the course is that students become familiar with the significance of concepts and the art of reading philosophical text. It is central objective that they develop their debating and discursive skills via discussions about major concepts of philosophy and aesthetics.



BACHELOR'S MODULES

PICTURE THEORIES

The aim of the course is to give an introduction and convey approaches to studying intermedial art practices, situated in the context of media-convergence. The main focus is on the photography-based media and in-between (intermedial) picture forms; highlighting cross-media vantage-points as spectatorship and re-animation.

TECHNICAL THEORY AND PRACTICE 2. – ADAPTED AND BUILT SCENIC DESIGN

Introduction to Basic studies of Art Set design for film productions.

DRAWING STUDIES 2.

The aims of the course: students will independently use not only the drawing tools, but also painting skills and colors. Developing manual skills in painting, students will be able to reveal their subjective visual experiences. Students will learn the different modes of pictorial representation and apply them in various tasks. The most important topics in this course are the visual representation of the human figure and developing the manual skills in drawing and understanding the anatomy of the human figure.

Prerequisites Skills: Good manual skills

Lecture: **2**
Practical class/seminar: **0**
Requirements Practice/Lecture: **E**
Credit points: **4**
Institution: **ELM**
Limit of Erasmus students **no limit**

Lecture: **2**
Practical class/seminar: **0**
Requirements Practice/Lecture: **E**
Credit points: **4**
Institution: **ELM**
Limit of Erasmus students **4**

Lecture: **2**
Practical class/seminar: **0**
Requirements Practice/Lecture: **E**
Credit points: **4**
Institution: **ELM**
Limit of Erasmus students **no limit**

Lecture: **2**
Practical class/seminar: **0**
Requirements Practice/Lecture: **E**
Credit points: **4**
Institution: **ELM**
Limit of Erasmus students **no limit**

Lecture: **0**
Practical class/seminar: **2**
Requirements Practice/Lecture: **P**
Credit points: **4**
Institution: **MOZ**
Limit of Erasmus students **6**

Lecture: **0**
Practical class/seminar: **4**
Requirements Practice/Lecture: **P**
Credit points: **5**
Institution: **VIK**
Limit of Erasmus students **5**

Lecture: **0**
Practical class/seminar: **4**
Requirements
Practice/Lecture: **P**
Credit points: **5**
Institution: **VIK**
Limit of Erasmus students **3**

Lecture: **0**
Practical class/seminar: **4**
Requirements
Practice/Lecture: **P**
Credit points: **5**
Institution: **VIK**
Limit of Erasmus students **3**

Lecture: **0**
Practical class/seminar: **4**
Requirements
Practice/Lecture: **P**
Credit points: **5**
Institution: **VIK**
Limit of Erasmus students **3**

GRAPHIC ART STUDIO PRACTICE 1.: PRINTMAKING

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.

Prerequisited Skills: good manual skillset

GRAPHIC DESIGN STUDIES 2.

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.

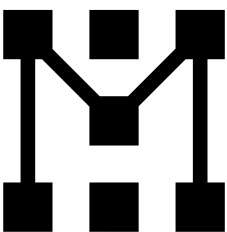
Prerequisited Skills: DTP program knowledges

GRAPHIC DESIGN STUDIES 2. (CORPORATE IDENTITY)

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 MA level.

Prerequisited Skills: creativity, good manual skills and digital DTP knowledges and earlier practice in Graphic Design

BACHELOR'S MODULES



GRAPHIC DESIGN STUDIES 4.

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.

Prerequisited Skills: creativity, good manual skills and digital DTP knowledges and earlier practice in Graphic Design

GRAPHIC DESIGN STUDIO PRACTICE 1.: IDENTITY AND GRAPHIC DESIGN

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.

Prerequisited Skills: creativity, good manual skills and digital DTP knowledges and earlier practice in Graphic Design

GRAPHIC DESIGN TECHNIQUES 1. (GRAPHIC WORKSHOP)

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.

Prerequisited Skills: good manual and digital design skills

Lecture: **0**
Practical class/seminar: **4**
Requirements
Practice/Lecture: **P**
Credit points: **5**
Institution: **VIK**
Limit of Erasmus students **4**

Lecture: **0**
Practical class/seminar: **4**
Requirements
Practice/Lecture: **P**
Credit points: **5**
Institution: **VIK**
Limit of Erasmus students **3**

Lecture: **0**
Practical class/seminar: **4**
Requirements
Practice/Lecture: **P**
Credit points: **5**
Institution: **VIK**
Limit of Erasmus students **4**

Lecture: **0**
Practical class/seminar: **4**
Requirements
Practice/Lecture: **P**
Credit points: **5**
Institution: **VIK**
Limit of Erasmus students **6**

GRAPHIC DESIGN TECHNIQUES 3. (GRAPHIC WORKSHOP)

Complex projects for illustration, and book design by the choosen printmaking technics, independent work at Graphic Workshop.

Prerequisited Skills: skills in printmaking, illustration and typography

Lecture: **0**
Practical class/seminar: **4**
Requirements
Practice/Lecture: **P**
Credit points: **5**
Institution: **VIK**
Limit of Erasmus students **3**

GRAPHIC VISUAL STUDIES

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.

Prerequisited Skills: creativity, good manual skills and digital DTP knowledges

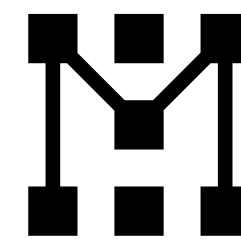
Lecture: **0**
Practical class/seminar: **4**
Requirements
Practice/Lecture: **P**
Credit points: **5**
Institution: **VIK**
Limit of Erasmus students **5**

TYPOGRAPHY PRACTICE

This course in the BA 1st year reflects the diversity of contemporary typography practice. During the course, students will acquire theoretical and practical knowledge in typography that will enable them to interpret tasks according to the different fields of application. Experimentation and rules, typographic freedom and bound expectations characterise the acquisition of knowledge. The concept “typography thinking” commonly appears in reference to ideation, research, and interaction with users.

Prerequisited Skills: good skills in typography

BACHELOR'S MODULES





MASTER'S MODULES



Lecture: **0**
Practical class/seminar: **2**
Requirements
Practice/Lecture: **P**
Credit points: **4**
Institution: **AMD**
Limit of Erasmus students **4**

Lecture: **0**
Practical class/seminar: **2**
Requirements
Practice/Lecture: **P**
Credit points: **4**
Institution: **EDE**
Limit of Erasmus students **2**

Lecture: **0**
Practical class/seminar: **4**
Requirements
Practice/Lecture: **P**
Credit points: **5**
Institution: **EDE**
Limit of Erasmus students **4**

SOUND FOR ANIMATION 2.

Analyzing the percepts, meanings and emotions caused by sounds as well as creating audio exercises the students will get acquainted with the sound phenomena. In the process of realizing the audio etudes fundamentals of digital sound recording, editing and mixing will be taught.

COLOR THEORY

We would like to teach color theory not only as a result of some previous research, a completed oeuvre (e. g. by learning about the activities of Johannes Itten or Professor Antal Nemcsics), but also by presenting the results of a practical, accompanying scientific research activity. The main areas of these would be the realized works of the Color Dynamics Workshop at the Department of Drawing and Forms of BUTE, together with all their practical and theoretical evidence. I mural fine art, colorful environmental designer, more color-focused interior design and purely painting research, works researching the problems of recoloring historic buildings.

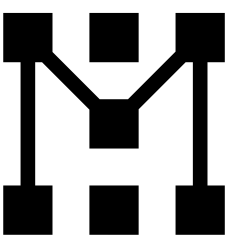
Prerequisites Skills: none, but basic skills in visual understanding is useful

DRAWING AND VISUAL SKILLS 2.

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.

Prerequisites Skills: good manual skills

MASTER'S MODULES



SPACE DESIGN AND FORM CREATION – BASICS 2.

The course introduces the design procedure with individual tasks of analytical research, abstraction and individual creative concept development. Students develop their own design approach in the professional scene including visual representation, aesthetics, modeling and processing. The subject also involves some of the technological, theoretical and practical parts of environmental design so Students can communicate their idea a more professional and objective way.

Prerequisites Skills: good manual skills

STUDIES IN MATERIAL STRUCTURES 2.

Structures are mostlikely 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.

Prerequisites Skills: design ergonomy, architecture theory, abstraction, workshop, mock-up making, modeling, presentation

DESIGN 2.

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.

Prerequisites Skills: complex design, architectural reading, architectural drafting, structural and material understanding, CAD-workflow

Lecture: **0**
Practical class/seminar: **6**
Requirements
Practice/Lecture: **P**
Credit points: **7**
Institution: **EDE**
Limit of Erasmus students **4**

Lecture: **0**
Practical class/seminar: **4**
Requirements
Practice/Lecture: **P**
Credit points: **5**
Institution: **EDE**
Limit of Erasmus students **2**

Lecture: **0**
Practical class/seminar: **6**
Requirements
Practice/Lecture: **P**
Credit points: **7**
Institution: **EDE**
Limit of Erasmus students **4**

Lecture: **2**
Practical class/seminar: **0**
Requirements
Practice/Lecture: **E**
Credit points: **4**
Institution: **VIK**
Limit of Erasmus students **5**

HISTORY OF TYPOGRAPHY AND GRAPHIC DESIGN

The course serves as an introduction into the history of graphic design and typography.

Lecture: **2**
Practical class/seminar: **0**
Requirements
Practice/Lecture: **E**
Credit points: **4**
Institution: **VIK**
Limit of Erasmus students **3**

METHODOLOGY OF GRAPHIC DESIGN

The aim of the course is to provide undergraduate graphic design students with a foundation in methods and possibilities for solving more complex design problems through in-depth analysis of the different periods of graphic design and the contemporary context. This will be put into practice through practical assignments and style studies during the course.

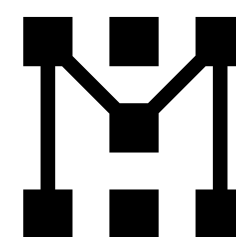
Prerequisites Skills: basic skills in graphic design and dtp programmes

Lecture: **2**
Practical class/seminar: **0**
Requirements
Practice/Lecture: **E**
Credit points: **4**
Institution: **VIK**
Limit of Erasmus students **3**

THEORY OF GRAPHIC DESIGN

The aim of the course is for students to be able to think in complex systems and develop a topic visually by the complex project-tasks of the semester.

Prerequisites Skills: basic skills in graphic design and dtp programmes



MASTER'S MODULES





GENERAL LECTURES



Lecture: **2**
Practical class/seminar: **0**
Requirements Practice/Lecture: **E**
Credit points: **4**
Institution: **ELM**
Limit of Erasmus students **5**

Lecture: **0**
Practical class/seminar: **4**
Requirements Practice/Lecture: **P**
Credit points: **5**
Institution: **MOZ**
Limit of Erasmus students **6**

Lecture: **0**
Practical class/seminar: **2**
Requirements Practice/Lecture: **P**
Credit points: **4**
Institution: **MOZ**
Limit of Erasmus students **6**

Lecture: **0**
Practical class/seminar: **2**
Requirements Practice/Lecture: **P**
Credit points: **4**
Institution: **MOZ**
Limit of Erasmus students **6**

SUSTAINABILITY FROM AN ANTHROPOLOGICAL PERSPECTIVE

The documented research and history of sustainability and sustainable development is accessible for almost everyone however this resource does not entail its integration into our everyday existence in a way which would effect the quality of our life and our culture. Getting familiar with and doing research on the alternative sustainable initiatives might facilitate the emergence of a new quality in design processes.

BASIC PRACTICE IN FILM MAKING – PRODUCTIONMANAGER, EDITING EXCERCISES

The course consists of two parts. The first one gives an insight into production managers’s tasks, the second one focuses on editing excercises.

Prerequisites Skills: basic editing skills

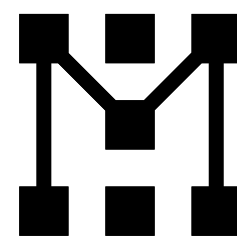
CONTEMPORARY MOTION PICTURES ON THE INTERNET 1.

The course tries to answer the question: Did the Internet change the structures of storytelling? Analysis of streaming platforms

HISTORY OF MOTION PICTURE - ALONG SUBSTANTIAL CREATORS AND AUTHORS

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 neo-realism

GENERAL LECTURES



INTEGRATED FILM AND TV PRACTICE 2.

Directing and Camera exercises shooting fiction scenes in teamwork in Studios.

Prerequisites Skills: basic camera,directing and editing skills

MOTION PICTURE HISTORY – FILM GENRES 2.

Comparative analysis of different genres- Best Selection of Film History.

SPECIAL STUDIES IN FILM MAKING – PREPRODUCTION AND POST PRODUCTION

The course consists of 2 parts:

1. From synopsis to script – presentation exercises
2. VFX editing exercises

Prerequisites Skills: basic writing and editing skills

SPECIAL STUDIES IN FILM MAKING – STUDIO PRACTICE

The aim of this course is to enable students to handle the camera and to understand the basic of lighting.

Prerequisites Skills: basic camera skills

Lecture: **0**
Practical class/seminar: **6**
Requirements Practice/Lecture: **P**
Credit points: **7**
Institution: **MOZ**
Limit of Erasmus students **6**

Lecture: **0**
Practical class/seminar: **2**
Requirements Practice/Lecture: **P**
Credit points: **4**
Institution: **MOZ**
Limit of Erasmus students **6**

Lecture: **0**
Practical class/seminar: **4**
Requirements Practice/Lecture: **P**
Credit points: **5**
Institution: **MOZ**
Limit of Erasmus students **6**

Lecture: **0**
Practical class/seminar: **4**
Requirements Practice/Lecture: **P**
Credit points: **5**
Institution: **MOZ**
Limit of Erasmus students **4**



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