

CULTURAL HISTORY II.

| BASIC DATA/ALAPADATOK | | | |
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| COURSE NAME | Cultural History II | | Kultúrtörténet II |
| COURSE CODE(S) | SGYMESZKTT2 | | |
| DEPARTMENT | Óbuda University, Ybl Miklós Faculty of Architecture, Institute of Architecture | | |
| PROGRAMME, TRAINING | Architect MSc | | full time |
| COURSE INSTRUCTOR (Instructor managing the course) | Prof. Rudolf Klein, Architect, Dr. Eng. Dr. Phil. Dr. Sci. | klein.rudolf@ybl.uni-obuda.hu | Consultation via zoom after an exchange of e-mails |
| INSTRUCTORS, LECTURERS | Viktor Rozmann, MArch., art historian | rozmann.viktor@ybl.uni-obuda.hu | Consultation via zoom after an exchange of e-mails |
| | Levente G. Molnár, MA, landscape architect | molnarglevente@gmail.com | Consultation via zoom after an exchange of e-mails |
| PRE-REQUIREMENT | Cultural History I. SGYMESZKTT1 | | |
| HOURS OF LECTURES (WEEKLY) | 4 hours | | |
| HOURS OF CLASSROOM TRAINING/ LABORATORY TRAINING (WEEKLY) | 0 hours | | |
| FIELD WORK AND TRAINING (WEEKLY) | 0 hours | | |
| ASSIGNMENT | Exam or Paper (paper marked with 4 or 5 may free students from the exam) | | |
| CREDITS | 6 credits (ECTS) | | |
| AIM OF THE COURSE, BRIEF DESCRIPTION | The course is tailored to the needs of students of architecture on MA level. Cultural history course aims at widening the students' horizon, the understanding of architecture's links to different disciplines, its embeddedness into a specific society and arts in general, on the one hand, and on the other, to facilitate conceptual thinking, essential both for designing architects and researchers. It should facilitate the students' research abilities related to their future practice and further theoretical enrichment needed for specialization and PhD studies. The course enables inter- and multidisciplinary thinking, the understanding of other cultures and their interaction in the past and present. The course also aims at making Hungarian architecture familiar to foreign students, as Hungarian history and culture in general, because some of them will have their empirical base on local architecture and its history. | | |
| RECOMMENDED LITERATURE | Mark Gelernter: The sources of architectural form - A critical history of western design theory, Manchester University Press; 1995 Klein Rudolf: Tadao Ando – Architect Between East and West / Az építész Kelet és Nyugat között, Budapest, Pont Publishers, 1996. Rudolf Klein: Some Non-Christian Religious Roots of 20th Century Architecture, In: Architecture and Ideology, ed.: V. Mako, M. Roter, M. Lazar Cambridge Scholars, 2014, pp. 77-94. Alföldy Gábor: Historical revivalism in Hungarian country house gardens between 1880 and 1930: An exploration and analysis. In: Acta Historiae Artium; 48. tom., 2007; p. 115-189 Turner, Tom: Garden History. Philosophy and Design 2000 BC - 2000 AD. Spon Press, 2005. Gordon Campbell, A Short History of Gardens, Oxford University Press, 2016 | | |
| REQUIRED TECHNICAL APPLIANCES/ SOFTWARE | The use of mobile phones is prohibited during the examinations. In the case of online education: Contact: Neptun, E-learning and E-mail. Education materials: According to E-learning; Lessons: E-learning, Zoom | | |

| SCHEDULE OF THE SEMESTER | | | |
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| WEEK | LECTURE | LECTURE R | PREPARING THE RESEARCH PAPERS - ACTIONS, DATES |
| 1 10.02. | Civillizational roots of contemporary architecture: western sources (historic architecture of Europe), 19th century cultural globalization, Non-European sources I (1851-2021) | RK-1 | Aims, means, scope and length |
| 2 17.02. | The influence of Japanese art, architecture and landscaping on modernism: Wright, Wagner, Loos, Mies, Aalto, Scarpa; Tadao Ando | RK-2 | First brain-storming |
| 3 24.02. | Medieval Gardens, and Renaissance Gardens - forms and philosophy | LM -1 | Questions, ideas |
| 4 03.03. | Baroque Garden Art („The French garden”) - new concepts of the universe and landscaping | LM - 2 | Questions, ideas |
| 5 10.03. | From Islamic architecture to Gottfried Semper’s “Theory of Cladding”, Viennese art nouveau to late 20th century “skin” architecture | RK -3 | Second brain-storming |
| 6 17.03. | English Style Gardens, the Landscaping. (The landscaping of England and the continent). | LM - 3 | Discussion of the suitability and feasibility of suggested research and paper |
| 7 24.03. | Garden art styles in the 19th century and the turn of the century. Beginnings of Modern Garden styles | LM - 4 | The first draft of the paper |
| 8 31.03. | Deconstruction: from Jacques Derrida to Peter Eisenman and Daniel Libeskind. Ideological roots, philosophy and selected buildings | RK - 4 | The second draft of the paper |
| 9 14.04. | Art history block; Isms: art movements in the early 20th century in Europe. | VR | The paper’s gamma version |
| 10 21.04. | 20th century and 21st century gardens - interaction with architecture, urban spaces | LM - 5 | The paper’s beta version |
| 11 28.04. | Architecture of totalitarian regimes - Nazi, Fascist and Communist or Social Realist architecture (joint lecture of Prof. Klein and Prof. Prosen, a guest lecturer) | RK -5 | Preparing the public presentation of the papers - discussion |
| 12 05.05. | PRESENTATION OF THE STUDENTS’ PAPERS | RK-6 | Inclusion of the suggestions and critique into the paper and creating the final work. |
| 13 12.05. | Summary | RK-7 | Final submission |

| REQUIREMENTS FOR THE COMPLETION OF THE SEMESTER | | |
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| TASKS DURING THE SEMESTER | | |
| Requirement | Description | POINTS |
| PARTICIPATION AT LESSONS | <p>Students can miss four zoom sessions out of thirteen. (see § 46 ETVSZ). In the zoom sessions students are supposed to use camera in the laptop and the microphone in order to be „fully present”.</p> <p>Their intellectual presence - discussion, opinion, associations contribute to the final mark. Zoom session will be recorded and the video and the sound recording will be available to the students after the lectures in 168 hours.</p> | - |
| IN CASE OF ABSENCE FROM LESSONS AND EXAMINATIONS | <p>Absence is considered to be justified with a medical certificate presented.</p> | - |
| Short description of the papers - aims and concept | <p>Papers are based on a small, original empirical research, based on a concrete subject, which is evaluated and presented in an adequate manner.</p> <p>A research paper is an essay, not a report. A report is a presentation of information gleaned from researches of others, whereas an essay is a reasoned original investigation of the author that makes definite assertions and supports and defends those assertions.</p> <p>Some characteristics of a good paper are the following: originality, clarity of expression, rigor in argumentation, correctness in form, balance in judgment, fairness in handling opposing views, breadth of coverage, discipline in focus, and plausibility of conclusions in light of all the relevant evidence.</p> <p>The research paper follows standard academic writing procedures, i. e. written in your own words, with proper credit given when quoting or referring to words or ideas from another person. The paper should also be written in good English, which includes proper spelling and grammar as well as prose that is free from informal English (slang, appeals to the reader, contractions, etc.). The text should be clear, coherent, and as concise as possible—wordiness does not equal scholarship. Images should be labelled and annotated by captions.</p> | maximum 100 points |
| The topic of the research papers | <p>The topic is chosen by the students. Topics may be related to buildings, ensemble of buildings, urban quarters, towns, architects, movements and styles, theoretical questions, interdisciplinary themes involving architecture and sociology, psychology, aesthetics, etc. Students should choose topics, which have the potential to be original, not chewing old themes and doing cut-and-paste. Good part of the topic should contain empirical material preferably gathered on locations. However, original theoretical papers are equally welcomed.</p> | |
| The process of conceiving the topic, planning the investigation, carrying it out, finalizing and submitting | <p>Students submit the title of the paper with a short description to the lecturer, who after consideration advises the student for the scope, methodology of the paper. A two pages plan is the next step. After its approval the student starts the research and submits a beta-version by mid-May.</p> <p>Consultations are by e-mail and later also via zoom or skype during the last 40 minutes of the last three lectures. On the basis of the beta version the student gets a positive or negative mark that confirms the assignment's fulfilment. On the basis of the approved beta version the student accomplishes what remained open/unfinished work and closes it, submitting it electronically to a Dropbox for the whole group. This version will determine the final mark.</p> <p>However, it is equally important to have a continuity in the process of investigation and writing the paper. Swift changes, unexpected turns lessen the value of the paper. The elements of the papers are described in detail in the document titled CULTURAL HISTORY II - GUIDELINES FOR THE SEMESTERLY RESEARCH AND WRITING THE PAPER</p> | |

| SEMESTER CLOSING REQUIREMENTS | | | | | |
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| PRECONDITIONS FOR OBTAINING SIGNATURE | Presence and activity on zoom lectures (see above) Paper to 50% readiness | | | | |
| SEMESTER GRADE | 0-49 Point | 50-59 | 60-69 | 70-79 | 80-100 |
| | 1 - FAILED | 2 - SATISFACTORY | 3 - AVERAGE | 4 - GOOD | 5 - EXCELLENT |
| CONDITIONS FOR OBTAINING AN OFFERED GRADE | 70 out of the 1000 points has to be reached to receive an offered grade | | | | |
| | 70-79 Point | | | 80-100 Point | |
| | 4 - GOOD | | | 5 - EXCELLENT | |
| CONDITIONS FOR ADMISSION TO THE EXAM | Only students who have already obtained a signature can take the exam. During the exam period, the student has to register for the exam in the Neptun. The test is a 60-minute written test with a total value of 40 points. | | | | |
| EXAM GRADE | 0-59 Point | 60-69 | 70-79 | 80-89 | 90-100 |
| | 1 - FAILED | 2 - SATISFACTORY | 3 - AVERAGE | 4 - GOOD | 5 - EXCELLENT |