

CULTURAL HISTORY II.

2024/25. 2.
SEMESTER

BASIC DATA/ALAPADATOK			
COURSE NAME	Cultural History II		Kultúrtörténet II
COURSE CODE(S)	YAXCU2FMNF / 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. DSci.	klein.rudolf@ybl.uni-obuda.hu	Consultation via zoom after an exchange of e-mails
INSTRUCTORS, LECTURERS	Lovra Éva, PhD Egyetemi adjunktus (Debreceni Egy.)	lovra.eva@eng.unideb.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
	Lama Alnatour, MA, architect	natour.lama9@gmail.com	Consultation via zoom after an exchange of e-mails
PRE-REQUIREMENT	Cultural History I. SGYMESZKTT1		
HOURS OF LECTURES (WEEKLY)	3 hours		
HOURS OF CLASSROOM TRAINING/ LABORATORY TRAINING (WEEKLY)	1 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	4 credits (ECTS)		
AIM OF THE COURSE, BRIEF DESCRIPTION	<p>The aim of the course is to put architecture into a wider cultural context, to foster the students' ability in abstract thinking and research, to provide the students with basic knowledge on the link between civilization and architecture – religion, philosophy and the society as a whole. The course extends the scope of understanding architecture and urbanism with the elements of gardening and landscaping and basic understanding of modern painting.</p> <p>It also facilitates the students' research abilities related to their future practice and further theoretical enrichment needed for specialisation and PhD studies. The course also facilitates inter- and multidisciplinary thinking, understanding other cultures and their interaction in the past. The course aims at making Hungarian architecture familiar to foreign students, as Hungarian history and culture in general.</p>		
RECOMMENDED LITERATURE		<p>Mark Gelernter: <i>The sources of architectural form - A critical history of western design theory</i>, Manchester University Press; 1995</p> <p>Klein Rudolf: <i>Tadao Ando — Architect Between East and West / Az építész Kelet és</i></p>	

	<p><i>Nyugat között</i>, Budapest, Pont Publishers, 1996.</p> <p>Rudolf Klein: Some Non-Christian Religious Roots of 20th Century Architecture, In: <i>Architecture and Ideology</i>, ed.: V. Mako, M. Roter, M. Lazar <i>Cambridge Scholars</i>, 2014, pp. 77-94.</p> <p>Alföldy Gábor: Historical revivalism in Hungarian country house gardens between 1880 and 1930: An exploration and analysis. In: <i>Acta Historiae Artium</i>; 48. tom., 2007; p. 115-189</p> <p>Turner, Tom: <i>Garden History. Philosophy and Design 2000 BC – 2000 AD</i>. Spon Press, 2005.</p> <p>Gordon Campbell, <i>A Short History of Gardens</i>, Oxford University Press, 2016</p> <p>Vítor Oliveira: Urban Morphology. An Introduction to the Study of the Physical Form of Cities (2016).</p> <p>Karl Kropf: The handbook of urban morphology (2017)</p> <p>Anne Verez Moudon: Urban morphology as an interdisciplinary field. In: <i>Urban Morphology</i> (1997), 1, 3–10.</p> <p>Lovra Éva: Városok az Osztrák-Magyar Monarchiában. Városszövet- és várostipológia 1867-1918. (2019)</p> <p>Éva Lovra: Urban Tissue Typology and Urban Typology (1868-1918): Special Cases: Zagreb and Rijeka. In: <i>Prostor</i> (2016) 24, 2, pp. 202–215.</p> <p>Eve Blau: The City as Protagonist: Architecture and the Cultures of Central Europe. In: Eve Blau and Monika Platzer (eds.): <i>Shaping the great city. Modern architecture in Central Europe, 1890–1937</i> (1999). pp. 11–24.</p> <p>Ákos Moravánszky: The City as Political Monument. In: <i>Competing visions: aesthetic invention and social imagination in Central European architecture, 1867–1918</i> (1998). pp. 25–62.</p>
REQUIRED TECHNICAL APPLIANCES/ SOFTWARE	<p>The use of mobile phones is prohibited during the examinations.</p> <p>In the case of online education:</p> <p>Contact: Neptun, E-learning and E-mail.</p> <p>Education materials: According to E-learning</p> <p>Lessons: E-learning, Zoom</p>

SCHEDULE OF THE SEMESTER			
WEEK	LECTURE	LECTURER	PREPARING THE SEMESTRAL SUBMISSIONS
1 18.02.	19th century cultural globalization. The influence of Japanese art, architecture and landscaping on modernism: Wright, Wagner, Loos, Mies, Aalto, Scarpa;	RK-1	Obtaining the first semestral task.
2 25.02.	Introduction to urban morphology and typology	ÉL-1	Consultation
3 04.03.	Introduction to micro-urbanism	ÉL-2	Consultation
4 11.03.	Medieval Gardens, and Renaissance Gardens – forms and philosophy	LM – 1	Consultation Obtaining the second semestral task.
5 18.03.	Baroque Garden Art („The French garden”) – new concepts of the universe and landscaping	LM – 2	Consultation
6 25.03.	English Style Gardens, the Landscaping. (The landscaping of England and the continent).	LM – 3	Consultation
7 01.04.	The emerging modern city from the 19th century (background, urban structure)	ÉL-3	Submission of the first semestral task.
8 08.04.	Garden art styles in the 19th century and the turn of the century. Beginnings of Modern Garden styles, 20th century and 21st century gardens - interaction with architecture, urban spaces	LM – 4	Second submission of the first semestral task. (10% lower mark)
9 15.04.	Islamic influence on western architecture, 19 th century orientalism, fin-de-millennium orientalism, Jean Nouvel, Jaques Herzog and Pierre de Meuron	RK-2	Consultation
22.04.	BREAK		
10 29.04.	Expectations and the principles of urban planning in the 19th century	ÉL-4	Submission of the first semestral task.
06.05.	BREAK (Tuesday with Friday schedule)		
11 13.05.	Typology of cities in Mitteleuropa	ÉL-5	Second submission of the first semestral task. (10% lower mark)
12 20.05.	Black African influence on modern art and architecture – Picasso, Cubism, Expressionism, Neo-Expressionism of the 1950s and 1990s	RK-3	

REQUIREMENTS FOR THE COMPLETION OF THE SEMESTER	
TASKS DURING THE SEMESTER	
Requirement	Description
PARTICIPATION AT LESSONS	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”. 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.
IN CASE OF ABSENCE FROM LESSONS AND EXAMINATIONS	Absence is considered to be justified with a medical certificate presented.
Short description of the aims of the course	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.
Short description of the papers – aims and concept	Papers are based on a small, original empirical research, based on a concrete subject, which is evaluated and presented in an adequate manner. 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. 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. 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 scholarliness. Images should be labelled and annotated by captions.
The topic of the research papers	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>	<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.</p> <p>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					
PRECONDITIONS FOR OBTAINING SIGNATURE	Presence and activity on zoom lectures (see above) Paper to 50% readiness				
SEMESTER GRADE	0-50 Point	50-69	70-79	80-89	90-100
	1 - FAILED	2 - SATISFACTORY	3 - AVERAGE	4 - GOOD	5 - EXCELLENT
CONDITIONS FOR OBTAINING AN OFFERED GRADE	24 out of the 40 points has to be reached in the test and at least 80 points together with the semester tasks.				
	80-89 Point			90-100 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					
	0-49 Point	50-69	70-79	80-89	90-100
	1 - FAILED	2 - SATISFACTORY	3 - AVERAGE	4 - GOOD	5 - EXCELLENT