

**General Information:**

**Name of Course:**

# PRESERVATION OF BUILT HERITAGE 3.

**Course Code:** PMRESNE066A  
**Semester:** 9<sup>th</sup>  
**Number of Credits:** 2  
**Allotment of Hours per Week:** 2 Practical Lessons /Week  
**Evaluation:** Signature (with grade)  
**Prerequisites:** none

**Instructors:**

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**Introduction, Learning Outcomes:**

Students study the complex rules of the ethical architectural attitude towards historical buildings and the protected environment. Using examples from both Hungary and abroad, students are introduced to the architectural approach of contemporary historical heritage protection. The objective of the subject is to give students a means of establishing a correct attitude towards historical heritage and to find sensitive solutions to architectural planning tasks.

This subject also includes a heritage protection based small scale architectural design project in the practical part (marked with a **P**) where students can develop their architectural skills.

Upon completion of this course the student should be able to:

- make architectural surveys and heritage protection documentations
- analyze the architectural problems in heritage sites and in historic environment
- develop their planning techniques,
- apply and employ their individual creativity,
- put it into practice visual communication techniques.

**General Course Description and Main Content:**

In this course, students will recognize the complexity and beauty of dealing with the built heritage. The course also pays attention to contemporary design projects located on heritage sites and deal with historical buildings.

The course consists of three different phases. In the study phase, students will choose a small scale renewal and expansion project in historical context, and introduce and analyze it in a presentation. At first, students will evaluate the building with the help of the lecturer: analyze the location, the building program, form, motivations and intentions of the architect.

After the study presentations, in the preparation phase students will become acquainted with the site and the historical building that they have to deal with. At first they will prepare a survey documentation of the building, and determine the required conservation or renovation methods.

During the design process, students have to design a small scale expansion/protective building/marquee to the historical building, and prepare a full documentation of the project with technical drawings and paper model.

The practical work is in small groups (2-3 people). At the final presentation, students show their project in a row, and the project is evaluated by the lector and the students together. The continuous and personal communication is the key of the successful work in the classes.

### Methodology:

The course is based on individual architectural skills with regular consultations and presentations.

### Schedule:

The semester is divided into three principle periods, phases and attendant exercises.

- PHASE 1
- Week 1. Introduction, general information
  - Week 2. Description the course (final syllabus, schedule)  
preparing the designing teams  
information about the study presentations on 4<sup>th</sup> week
  - Week 3. Lecture at the World Heritage Site (meeting in front of the Cella Septichora)
  - Week 4. STUDY PRESENTATIONS
- PHASE 2
- Week 5. Description of the project, site visit with the students
  - Week 6. Project consultation: analysis, site plan, shaping concept, structural concept
  - Week 7. AUTUMN BREAK
  - Week 8. Project consultation: site plan, shaping concept, floor plans, sections, elevations
  - Week 9. Project consultation: site plan, shaping concept, floor plans, sections, elevations
  - Week 10. PRESENTATION 01 SURVEY DOCUMENTATION AND CONCEPT  
analysis  
concept  
site plan 1:500  
terrain section(s) 1:500 or 1:200 (section with the broader planning area)  
floor plan of every story 1:200  
sections (minimum 2) 1:200  
elevations m=1:200  
street view 1:200 or 1:500  
visualization
- PHASE 3
- Week 11. Project consultation  
(improving the project based on the evaluation of the presentation)  
floor plans, sections, elevations with details,  
environmental plans with details, interiors whit details
  - Week 12. Project consultation: floor plans, sections, elevations with details,  
environmental plans with details, interiors whit details, structural details
  - Week 13. Project consultation: every working part on posters (graphic design)  
(analysis, conceptual figures, site plan, floor plans, sections, details, visualization)
  - Week 14. PRESENTATION 02. – FINAL PRESENTATIONS  
analysis (the most important)  
concept (figures and text)  
site plan, environment design plan 1:500  
(narrowly interpreted planning area)  
terrain section(s) 1:500 or 1:200 (section with environment)  
floor plan of every story 1:100  
sections (minimum 3) 1:100  
elevations m=1:200  
street view 1:200 or 1:500  
visualization (outer spaces with the environment)  
visualization (interiors)  
structural details
  - Week 15. SUPPLEMENTAL FINAL PRESENTATIONS

**Studio Culture:**

Information on PTE's studio culture policy can be found at the following location: [www.pte.hu](http://www.pte.hu)

**Attendance:**

Course will start with a minimum number of 3 students. Course can be attended by gradual and Erasmus students. Unexcused absences will adversely affect the grade, and in case of absence from more than 30% of the total number of lessons student will fail the course. In the case of an illness or family emergency, the student must present a valid excuse, such as a doctor's note.

**Evaluation + Grading**

Grading will follow the course structure with the following weight: Study presentation – 10%, Project Presentation 01 - 40%, Project Presentation 02 - 50%. Please note that attendance will adversely affect one's grade, both in direct grade reduction and in missing work in the development of a project. The final grade will be based on the following guidelines:

5. Outstanding work. Execution of work is thoroughly complete and demonstrates a superior level of achievement overall with a clear attention to detail in the production of drawings, models and other forms of representation. The student is able to synthesize the course material with new concepts and ideas in a thoughtful manner, and is able to communicate and articulate those ideas in an exemplary fashion in.

4. High quality work. Student work demonstrates a high level of craft, consistency, and thoroughness throughout drawing and modelling work. The student demonstrates a level of thoughtfulness in addressing concepts and ideas, and participates in group discussions. Work may demonstrate excellence but less consistently than an '5' student.

3 Satisfactory work. Student work addresses all of the project and assignment objectives with few minor or major problems. Graphics and models are complete and satisfactory, exhibiting minor problems in craft and detail.

2. Less than satisfactory work. Graphic and modelling work is substandard, incomplete in significant ways, and lacks craft and attention to detail.

1. Unsatisfactory work. Work exhibits several major and minor problems with basic conceptual premise, lacking both intention and resolution. Physical representation in drawing and models is severely lacking, and is weak in clarity, craft and completeness.

**Grading Scale:**

Numeric Grade:	5	4	3	2	1
Evaluation in points:	89%-100%	77%-88%	66%-76%	55%-64.5%	0-54%

**Students with Special Needs:**

Students with a disability and needs to request special accommodations, please, notify the Deans Office. Proper documentation of disability will be required. All attempts to provide an equal learning environment for all will be made.

**Readings and Reference Materials:**

Barbara T. Hoffmann: Art and Cultural Heritage – Law, Policy and Practice, Cambridge University Press, 2006

[https://books.google.hu/books?id=yvXTcGC5CwQC&printsec=frontcover&hl=hu&source=gbs\\_ge\\_summary\\_r&cad=0#v=onepage&q&f=false](https://books.google.hu/books?id=yvXTcGC5CwQC&printsec=frontcover&hl=hu&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false)

Craig Forrest: International Law and the protection of Cultural Heritage, 2010

[https://books.google.hu/books?id=oD-](https://books.google.hu/books?id=oD-HI5YIUdUC&printsec=frontcover&hl=hu&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false)

[HI5YIUdUC&printsec=frontcover&hl=hu&source=gbs\\_ge\\_summary\\_r&cad=0#v=onepage&q&f=false](https://books.google.hu/books?id=oD-HI5YIUdUC&printsec=frontcover&hl=hu&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false)

Tamás Molnár: Heritage Protection in Pécs/Sopianae, InTech, 2012

<http://www.intechopen.com/books/archaeology-new-approaches-in-theory-and-techniques/heritage-protection-in-p-cs-sopianae>

**Required:**

**More:**

Contemporary heritage protection projects on

archdaily.com

divisare.com

dezeen.com

architonic.com

etc.