



## COURSE DESCRIPTIONS

### **Dutch Design** (Zsuzsanna Braun)

The term "Dutch Design" has been a brand since the 1990's, although we can identify remarkable roots of the contemporary trends, such as De Stijl movement in the early 20th century.

During the course we intend to discover various fields: interior/furniture design, contemporary architecture, industrial design, fashion and contemporary visual culture (photography, comics, video clip etc.), in order to sketch the ultimate characteristics of the Dutch Design "mindset".

### **Socialist Realism in Hungary** (Léna Földes)

After three decades of the political turnabout of 1989-1990, there is still no consensus on whether socialist realism was a style, an art period or a creative method in Hungarian art. The concept is still associated with a kind of pejorative overtone and instinctive rejection. It is enough to think that, most of the artworks were exiled to museum's warehouses and separate sculpture parks, and compared to other former Soviet Union States, only in recent years we have experienced a kind of renaissance of 'socialism', especially in design. According to some critics the (par excellence) art of socialist realism in Hungary was valid only a narrow period, the art of the fifties, while others say it has continuously changed just as the ideological, aesthetic doctrines have changed over the years.

In this semester, we deal with the problem of the adaptation of Soviet-origin socialist realism in Hungarian art, the evaluation of the issue of socialist realism in the fifties and in the Kádár regime. We try to compare how the official doctrine appeared in practice, what was and how changed the cultural self-determination of this political regime and what were the artists' response to these. We examine the positions of the informal art and the rebirth of Hungarian modern art in the sixties and seventies (whether it was developed against or with the official socialist realism). But our main focus, if we need to describe the Hungarian socialist realism as the current official art of the previous regime then how to do it from the point of view of the created artworks.

### **Orientalism in Designs of Ödön Lechner** (Paria Keshavarzmashhoort)

The purpose of the course is to present an introduction of orientalism in Hungary, mostly in 19th and 20th centuries. A major part of the course is dedicated to Ödön Lechner's architecture and Eastern influences on his buildings. Higher understanding of orientalism in Lechner's designs requires observing his path. For that, students need to realize the perception of orientalism in Europe by studying history, European examples of oriental architecture, decorative designs and oriental motifs, then find the connection to Lechner's path. This connection will help them to sense the concept of orientalism in Hungary. This course will help students to learn about orientalism depending on geographical locations related to history and its reflections on modern art.