Instructor Details

Benedict O’Looney  M.Arch, RIBA

Individual meetings with the Instructor can be arranged usually before or following classes. Classes meet in different locations each week and the place of meetings with individuals will usually coincide with the Session Itineraries. Please discuss arrangements with the Instructor

Class Details

Classes are held on Wednesdays, starting at 1:00 pm and finishing at 4:00 pm.

The first class will meet at NYU in London, 6 Bedford Square. Meeting places for the other classes are indicated on the separate itineraries for each session, which will be given out during the first class.

There will be one field trip during the semester arranged centrally by NYU in London for all students enrolled in ‘Seeing London’s Architecture’, which is a required co-curricular activity and attendance is mandatory. This will be to Greenwich on Saturday the 24th February (TBC).

Class Description

This course is designed to work in three ways. Firstly it is an opportunity to learn about London’s architecture and art by physically exploring it. Secondly this class is an introduction to sketching and keeping a travel notebook, a basic and useful skill that any liberal arts student should have an experience of. Finally, and perhaps most importantly, this course teaches how to ‘read’ a town or city. The ability to visually make sense of European built-environment should really help in understanding the architecture of New York City and, of course, town and cities throughout the United States, and anywhere else.
London, like New York is a rich and complicated city. Unlike New York however, it has been continuously occupied for just under 2000 years. Almost every epoch of London’s history can be detected in the city’s architecture and distinctive streetscape. Our course will flow through this city’s remarkable townscape, finding echoes of London’s past while surrounded by the din of a modern city in the midst of change, re-structuring and growth.

American architecture is broadly based on European architectural traditions. Your teacher is a practising architect who, aided by being the son of two art historians, has been teaching courses about London’s architectural history at the Architectural Association School of Architecture and the Canterbury school of Architecture for the past 20 years.

**Desired Outcomes**
To obtain a firm grasp of the ARCHITECTURE and HISTORY of London. To have an introduction to sketching and keeping a travel notebook, and, perhaps most importantly, to learn to ‘read’ a city’s townscape. By understanding the materials and styles of the buildings in London one can begin to enjoy a sophisticated understanding of town and cities wherever one finds oneself in the world, a basic attribute of any truly cultivated adult!

**Assessment Components**

**The Programme:**
Fourteen afternoon sessions of ‘field’ visits around London, which will include an introductory session at 6 Bedford Square.

**Location and Themes:**
The field trips will concentrate on the three foci of London: the City of London, the City of Westminster, and Southwark on the south bank of the Thames – and will explore urban development from Roman times right up to today. The programme will include excursions up and down the Thames. Themes of transport, commerce, open space development, the rise and decline of industry, the realms of justice, administration and social management, and religious and cultural institutions will be considered in discussions as we visit different parts of this great city.

**Course Requirements:**
Students are expected to familiarize themselves with the broad circumstances of London’s history and development. There is a required reading list on page 4 of this syllabus.

Students are to keep sketchbooks containing assigned sketches of places and buildings visited during the course, and related photos, field notes and articles. These will form the major element of each student’s grading.

All students will be required to write an essay of 2000 words length on a building. A list of essay topics and recommended sources will be handed out during the second session along with guidance on the expected content. Essays must be handed to the Instructor for marking at the beginning of the 15th session on Wednesday the 10th of May 2017. Discuss your choice of topic and reading sources for your essay with the Instructor. Students will also be expected to submit an electronic copy of the essay on the date when the essay is due.

There are required reading assignments for each session included on the itinerary for individual sessions below. A short quiz will be given on the required reading assignments and the buildings covered in our weekly visits.

**Plan for grading:**

Session 8: mid-term quiz - 20% of grade

Session 8: sketchbook review 1 - 15% of grade

Session 13: hand in building essay - 30% of grade
Session 14: final sketchbook review - 25% of grade

Your lively and informed class participation throughout the semester - 10% of grade

Assessment of the sketchbook will also consider the attention of the student and their application in recording / sketching during each session. Failure to submit or fulfil any required course component results in failure of the class.

Assessment Expectations

I will collect your sketchbooks mid-way through the course at the end of the 8th session on Wednesday the 14th of March 2018 and assess them. Sketchbooks will be available for collection the following day at 6 Bedford Square.

You should put whatever you draw during field trips and whatever notes you take, in your sketchbook. Please clearly write name, address and telephone number on the inside front cover of the sketchbook; every sketch should be initialed and dated. Location and subject and a concise description should be given in each case.

Sketchbooks should be handed to the Instructor for final assessment at the end of the 15th session on May 9th 2018. Both mid-semester and end of semester assessments will be an aggregate of the quality and breadth of coverage in your sketchbook, your progress in recording buildings and schemes and the presentation of these elements in your sketchbook. This achievement will consider how you have developed the following aspects of including:

A weekly drawing project for your London sketchbook with a paragraph of descriptive notes about its subject.

Visual representations in the form of sketches, including general views and details,

Written annotations of relevant physical and historical facts that are discussed during the visits to different sites, which should include:

Name of building or place,
Date of building,
Name of architect, designer, client, the ‘building type’.
Description: including scale, form, structure, materials, construction, etc.

Written descriptions and notes of personal impressions of the places visited, with (hopefully) some coverage and flavour of the many other adventures that you will experience during your term in London.

This course is interested in the development of skills in recording and not with artistic ability. Students should compensate for weakness in drawing skills or inability to describe adequately places or buildings by means of drawing with well-thought-out researched notes. Notes taken from required reading assignments and discussions during site visits as well as notes recording physical characteristics and impressions should supplement sketches and drawings.

Please follow the advice given in the ‘Assessment and Study Guide’, which you will receive at the beginning of the semester.

**Grade A:** Excellent – A deep level of comprehension of London’s history, art and architecture and a good effort with sketching and note taking throughout the term.

**Grade B:** Good – A strong understanding of London’s history and architecture, and a neat, well presented sketch / note book.
**Grade C:** Average.

**Grade D:** Below Average.

**Grade F:** Failure, really poor, lazy work.

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**Required Text(s)**


Lucy Watson. *Artist’s Sketchbook, the art of effective sketching*. 2002, ISBN 0 00 713325 Collins, Quarto.

(Highly Recommended – with potential readings noted) The Times History of London. Hugh Clout. Harper Collins, United Kingdom. isbn 000726643X

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**Supplemental Text(s) (not required to purchase as copies are in NYU-L Library)**

Volumes of *The Buildings of England* series, which are held in the NYU library at Senate House. Details of the volumes will be handed out at the first meeting of the class. These books are really useful, particularly the ‘introductions’ to each volume.

*English Architecture, a Concise History*, David Watkin. ISBN 0 500 20171 4 (paperback), published by Thames and Hudson.

*Architecture in Britain 1530-1830*, John Summerson. Yale University Press. isbn: 0.300.05886-1


*England, a guide to post war listed buildings*, Elain Harwood. Ellipsis, London. isbn: 1.84166.037-x


**ADDITIONAL REQUIRED EQUIPMENT**

You must use a hard-backed sketchbook and fine tipped pens, 2B pencils for this course and one round #6 water colour brush. These can be bought locally from the fine, venerable, artist’s material shop just around the corner from us: L. Cornelissen and Son, 105 Great Russell Street, London, WC1B 3RY, tel. 020 7636 1045. Everything you need will be there, and has been for about 200 years (!)

The recommended sketchbook is A4 with a minimum of 50 sheets of plain paper, 297mm by 210mm, 120 g/m², acid free cartridge paper. Your sketchbook should have hard or heavy stiff card-backed end covers, which will give much better support as you sketch. It is usually easier to work with one that is bound along its short side, i.e. ‘landscape’ format. It is essential that you write your name, address and telephone number on the inside cover. This sketchbook will form a very important part of your final assessment so you must not lose it. It is also hoped that this sketchbook will form a unique and cheerful personal record of your time in London.

**Money for Travel Fares**

Don’t forget to bring enough money for Underground and bus fares on your OYSTER card. In most cases you will be able to get to the places and buildings that we will visit by Bus & Underground, though there will be some days when busses and suburban trains may be used. Obtain an ‘Oyster Card’ for travel on the underground and buses, on a pay as you go basis. They are incredibly handy and offer a serious discount over cash fares.

**Clothing**

The weather may not be particularly great during the first weeks of the semester. You must listen to weather reports on the radio, or check the useful BBC London Weather website. DRESS WARM! as we will be out of doors nearly all of the time, and London’s damp climate can be deceiving. It may seem warm when you initially step outside but will soon feel much colder when you are sketching, standing or sitting an outdoor location for a time. Warm fleeces, and down vests will be key to stay warm and healthy. You will also need a waterproof shell to combine with these warm layers for the occasional rainy day. Make sure you have a warm hat too! There are a series of good outdoor shops on Southampton Street, on the south side of Covent Garden if you need to acquire some warm gear.

**Programme:**

### Session 1
Introductory slide talk about London’s physical development and architecture.
Meet: at NYU in London Bedford Square, Room G07

Allinson - pp. 5-11
(Times London History Atlas pp. 18-29)

Sketching Project - Riverscape: The Thames is London’s fluid heart. Sit beside the Thames and draw the magnificent panorama of some of London’s finest buildings. Notes on what you see.

Session 2

The Architecture of Bedford Square & Bloomsbury – an introduction to the architecture and history around NYU in London, University College and the neighbourhood of your dormitories.

Meet: at NYU in London Bedford Square Room G07

Reading: Sutcliffe - Chapter 3 - London’s Augustan Age pp 29-92 & ‘Stone Brick and Stucco’ pp 211-215,
Allinson - pp. 5-11
(Times London History Atlas pp. 18-29)
(Risebero pp 208-220)

Sketching project - Sketch a Tudor building - a few great examples near us: Staple Inn on High Holborn, Prince Henry’s room on Fleet Street, St. James Palace, there are many others.

Session 3

The City of London: Harbour, historic townscape and contemporary developments.
Meet: at ‘the Nail’ sculpture at the main entrance to the New Change shopping centre, opposite the St. Paul’s underground station. (Sketching at the Royal Exchange)

Reading: Sutcliffe - Chapter 4 - the London of the Styles 1830-1914, pp 93-157 & ‘Building Regulations’ pp. 221-223.
Saunders, pp 25-84 (excepting pp 61-67)
Allinson - ‘the City’ pp12-61
Times London History Atlas pp. 30-50

Sketching project - Christopher Wren and the Renaissance: Draw one of Wren or Hawksmoor’s fabulous church towers, St George Bloomsbury, St Mary le Bow, St Clement Danes, there are so many fine towers.

Session 4

Westminster Abbey, Parliament Square, Whitehall, the heart of Westminster.
Meet: at the entrance to the gift shop at Westminster Abbey. (sketching in the Abbey)
Optional extra – An evening visit to the Palace of Westminster

Reading : Sutcliffe - Chapter 4 - the London of the Styles 1830-1914 pp 93-157;
Saunders, pp 95-122
Allinson - ‘Whitehall’ pp 65-75
(Times London History Atlas 47-63)
Risebero pp. 79-103
Sketching project - Interior: tackle interior perspective by drawing a room. It could be your dorm room, the stair hall at 6 Bedford Square, even a pub interior.

Session 5

Covent Garden / the Strand/ Somerset House: London expands in the Renaissance.
Meet: at the entrance of NYU at Bedford Square. (sketching at Covent Garden)

Saunders, pp 122-139 Covent Garden, the Strand.
Allinson - pp 86-90, 137,140.
(Times London History Atlas 47-63)

Session 6

Greenwich Trip: Boat tour + sketching and study visit to Greenwich.
Meet: at Westminster Pier at 10:45am TBC. Class ends at 5pm.
Reading: Sutcliffe - Chapter 3 - London’s Augustan Age pp 29-92.

Session 7

Southwark - Bankside and Borough: the gritty, working, ‘other’ side of the river.
Meet: At the base of ‘The Shard’. London Bridge Mainline Station Concourse Level at 2pm
(Not the underground station!)
Saunders, pp. 410-419, ‘Southwark’
Allinson - pp 141-153
(Times London History Atlas 76-88)

Session 8

St James and Piccadilly: A look at the West End from the 17th Century to today - with a focus on Edwardian London, Regent Street etc.
Meet: at the ‘Eros’ statue at Piccadilly Circus (sketching at the Royal Academy)

Saunders, pp 139-154 (then on to 161 ideally)
Allinson - pp 78-84
(Times London History Atlas pp. 70-75)

Mid-term quiz (20% of grade)

Hand in sketchbooks for preliminary sketchbook review. Sketchbooks will be available for collection the following day at 6 Bedford Square – to put back to use!

Session 9

Architecture and Conservation in Peckham

Meet: The Peckham Library main entrance, Peckham Square & Peckham High Street at 1:00pm
(optional extra - meet at 12:15pm at the Peckham Library for ‘PIE & MASH’ lunch at Manze’s famous Pie and Mash shop on Peckham, Hill Street beside the library, cheerful London vernacular food)

Session 10

**London’s Docklands: the massive expansion of the harbor after 1800 – now housing and finance.**
Meet: Tower Hill Tube Station ticket hall. (sketching - St. Katherine’s Dock)

Saunders, 317-328 ‘Tower Hamlets’
Allinson - pp 155-182
(Times London History Atlas 158-163)

Session 11

**A Post War Vision: The Elephant and Castle – experiments with the new, modern city.**
Meet: at Ticket Hall Elephant and Castle Tube Station in the central Island block by the Elephant and Castle Shopping Centre, near the big pink Elephant.

Reading: Sutcliffe – Conclusion – Has there ever Been an Architecture of London? – pp 209-223
Saunders, pp 410-419 (‘Southwark’)
Allinson - pp 301-303
(Times London History Atlas 76-88)

Session 12

**Two of London’s great railway stations: Kings Cross and St. Pancras**
Meet: at the tall statue of two lovers at the ‘town end’ St. Pancras Station railway shed.

Reading:
http://en.wikipedia.org/wiki/St_Pancras_railway_station
http://en.wikipedia.org/wiki/London_King%27s_Cross_railway_station

Saunders, pp. 190-194 ‘Paddington’; 217-222 ‘Camden’
Allinson - pp 97, 106,
(Times London History Atlas 90-92; 160-161)

Session 13

**South Kensington:** Kultur Zentrum 1850-2000, Prince Albert and Sir Henry Cole build an educational and cultural quarter for London after the Great Exhibition in 1851.
Meet at the grand, front entrance of the Natural History Museum

Reading: Sutcliffe, Queen Anne and the Engineering Styles pp 112-126;
Saunders, pp 298-309
Allinson - pp 190-194. (Times London History Atlas 164-166)

Session 14

**Term paper research, design & production assistance.**
Meet: at Room G03 6 Bedford Square / NYU in London

Session 15

**Back to the City of London: London’s future, what happens next?**
Meet at McDonald's, Liverpool Street Station.

Saunders, pp 25-84, ‘The City of London’
Allinson - ‘the City’ pp12-61
(Times London History Atlas 168-171)

Sketch book review #2 (30% of the grade)
Hand in term papers, (original + one copy please)

**Classroom Etiquette**
Please pay attention and take notes during class lectures. Chatting during lectures will result in a penalty mark in the discretionary ‘class participation’ grade. All notes are to be neatly taken in the term’s sketch – notebook. The use of tablets or laptops is not encouraged.

**Required Co-curricular Activities**
There will be one field trip during the semester arranged centrally by NYU in London for all students enrolled in ‘Seeing London’s Architecture’, which is a **required co-curricular activity and attendance is mandatory**. This will be to Greenwich on Saturday the 18th of February. Details of times and the meeting place will be sent to students by the Student Life Administrator.

All of our study trips are in central London so you must bring an ‘Oyster Card’ sufficient for trips in London’s zones 1-4.

**Estimated Travel Costs**
Use your sketchbook outside of our class hours, make notes, collage. A rich and intelligently developed semester sketch / note book is a key component of this terms assessment. Take it anywhere you go and draw at the theatre, football matches, even parties, wherever.

**Suggested Co-curricular Activities**
**THE ARCHITECTURAL ASSOCIATION** and particularly its library, directly opposite us, on the other side of Bedford Square can be a great resource for you, and NYU in London will obtain for you a student membership. It has one of the best architectural and London libraries in Europe, this can help you learn about the architecture of London and buildings generally. In addition, there is a quite interesting and unusual crowd of international students there who would be worth mingling with. Further – a healthy and inexpensive café, exhibition openings once a month, evening lectures and a smart bar are all attractions in this legendary British architectural institution on your door step. **The NEW LONDON ARCHITECTURE CENTRE** is also nearby on Store Street which has a large architectural model of London and a lively series of exhibitions and talks about the architecture of London. The web magazine Dezeen.com is a handy way to get to know the British and international architecture scene.

**Your Instructor**
**Benedict O’Looney** is an architect living and working in Peckham. His current work includes restoring the Victorian Peckham Rye Station and extending and completing the Peckham Mosque and Croydon Mosques. Benedict is on the committee of the Peckham Society and has campaigned to create a conservation area that recognizes the historic significance of Peckham’s town centre.

Prior to establishing his own practice Benedict O’Looney Architects, Benedict worked for Grimshaw and Alsop Architects, restoring Paddington Station and building the new Bath Spa. He teaches architecture history and sketching at New York University’s London Programme, is a past president of the London Sketch Club, a member of the Victorian Society’s Southern Buildings Committee and is the chair of Southwark’s Conservation Areas Advisory Group. Benedict is also a drawing and architecture tutor at Sir John Soane’s Museum.

Prior to coming to London in the early nineties Benedict lived for 20 years on the east coast of the United States and received his liberal arts and architectural training there – at Hunter College and Yale University. As a student, Benedict helped research the **Guidebook to Manhattan’s Outdoor Sculpture** for the Art Commission of the City of New York.
Policies and procedures for Global Academic Centres, including policies on academic integrity and the Study Away Standard, can be found here: https://www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/student-services.html

Absences: Key information on NYU London’s absence policy, how to report absences, and what kinds of absences can be excused can be found here: http://www.nyu.edu/london/academics/attendance-policy.html

NYU London work submission policies can be found here: http://www.nyu.edu/london/academics/academic-policies.html