Instructor Information
Benedict O’Looney  M.Arch, RIBA

Office Hours, Wednesdays 4-5:00pm

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

Course Information
Classes are held on Wednesday afternoons, 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 special field trip during the semester for the students enrolled in this section of ‘Seeing London’s Architecture’, which is a required co-curricular activity and attendance is mandatory. This will be to Greenwich on Saturday the 29th of February.

Course Overview and Goals
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 while a graduate student at Yale University, then the Architectural Association School of Architecture and the Canterbury school of Architecture for more than 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!

The Programme:

Fourteen afternoon sessions of ‘field’ visits around London, which will include an introductory historical overview 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 5 & 6 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 final session on Wednesday the 13th of May 2020. It is essential to discuss & develop 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.

Upon completion of this course, students will be able to:

● Understand and articulate the history & development of London from the Roman period to the present day.
● The student will have a firm understanding of the basic technical nature of traditional and contemporary building construction.
● The student will have an awareness of, and ability to describe the different styles of historic and contemporary architecture.
● The student will be familiar with, and have had experience of perspective sketching techniques.
The student will be able to read and comment on architectural drawings, including plans, sections and elevations.

The student will have learned urban research techniques, to include work in local history libraries & archives, and work with historic maps and topographic views & period photographs.

**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 5 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 a ‘case study’ **essay** of 2000 words length on a building. A list of potential essay topics & themes will be handed out around mid-term 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 13th of May 2020**. Discuss your choice of topic and reading sources for your essay with the professor. 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.

**Grading of Assignments**

The grade for this course will be determined according to these assessment components:

<table>
<thead>
<tr>
<th>Assignments/Activities</th>
<th>Description of Assignment</th>
<th>% of Final Grade</th>
<th>Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mid-term quiz</td>
<td>Covering the basics of London’s architecture history, and how to identify the styles and components of buildings.</td>
<td>20%</td>
<td>Session 8</td>
</tr>
<tr>
<td>Sketchbook review 1</td>
<td>Interim progress check with the Sketchbook / Notebook</td>
<td>15% of grade</td>
<td>Session 8</td>
</tr>
<tr>
<td>Building Case Study / Essay</td>
<td>hand in the building essay</td>
<td>30% of grade</td>
<td>Session 15</td>
</tr>
<tr>
<td>Final sketchbook review</td>
<td>final sketchbook review – The assessment of the sketchbook will also consider the attention of the student and their application in recording / sketching during each session.</td>
<td>25% of grade</td>
<td>Session 15</td>
</tr>
<tr>
<td>Class Participation</td>
<td>Lively and informed class participation throughout the semester</td>
<td>10% of grade</td>
<td>Throughout the term</td>
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</tbody>
</table>
Assessment Expectations

I will collect your sketchbooks mid-way through the course at the end of the 8th session on Wednesday the 18\textsuperscript{th} of March 2019 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 \textit{initialled} and \textit{dated}. \textit{Location} and \textit{subject} and a concise \textit{description} should be given in each case.

Sketchbooks should be handed to the Instructor for final assessment at the end of the 15\textsuperscript{th} session on \textbf{May 13\textsuperscript{th}} 2020. 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.

Grades

Letter grades for the entire course will be assigned as follows:
<table>
<thead>
<tr>
<th>Letter Grade</th>
<th>Percent</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Example: 93.5% and higher</td>
<td>Excellent – A deep level of comprehension of London’s history, art and architecture and an excellent effort with sketching and note-taking throughout the term.</td>
</tr>
<tr>
<td>B</td>
<td>Example: 82.5% - 87.49%</td>
<td>A strong understanding of London’s history and architecture, and a neat, well presented sketch / note book. A good effort.</td>
</tr>
<tr>
<td>C</td>
<td>Example: 72.5% - 77.49%</td>
<td>Average.</td>
</tr>
<tr>
<td>D</td>
<td>Example: 62.5% - 67.49</td>
<td>Below Average</td>
</tr>
<tr>
<td>F</td>
<td>Example: 59.99% and lower</td>
<td>Failure, poor, lazy work</td>
</tr>
</tbody>
</table>

Course Materials

Required Textbooks & Materials


**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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Optional Textbooks & Materials

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


The Art and Architecture of London an Illustrated guide, Ann Saunders. ISBN 0 7148 2523 9 (paperback) or 0 7148 2533 (hardback), published by Phaidon,

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


HISTORICAL MAPS REPRINTED


**Resources**

- **Access your course materials:** [NYU Classes](nyu.edu/its/classes)
- **Databases, journal articles, and more:** [Bobst Library](library.nyu.edu)
- **NYUL Library Collection:** [Senate House Library](catalogue.libraries.london.ac.uk)
- **Assistance with strengthening your writing:** [NYU Writing Center](nyu.mywconline.com)
- **Obtain 24/7 technology assistance:** [IT Help Desk](nyu.edu/it/servicedesk)

**ADDITIONAL REQUIRED EQUIPMENT**

You must use a hard-backed sketchbook, fine tipped pens, 4B pencils & erasers for this course and **one round #6 water colour brush**. An, inexpensive, disposable fountain pen can be really handy too. These can be bought locally from the excellent artist’s material shop just around the corner from NYU London: 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 more than 150 years!

The required sketchbook is A4 with a **minimum** of 50 sheets of plain paper, 297mm by 210mm, **120 g/m²**, acid free cartridge paper. Your sketchbook will 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, ie. ‘landscape’ format. It is essential that you write your **name, address and telephone number** on the inside cover. This sketchbook will form a significant 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 exploring 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.

**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!** 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 in an outdoor location for a time. Warm fleeces, down vests will be key to stay warm and healthy. You will also need a waterproof jacket 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 clothing shops on Southampton Street, on the south side of Covent Garden, if you need to acquire some warm gear.
Course Schedule

**Session 1**

**Wednesday the 5th February**

*Introductory slide talk about London’s physical development and architecture.*
Meet: at NYU in London Bedford Square, Room G05

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

Sketching project - Interior: tackle internal, one point, perspective by drawing a room. It could be your dorm room, the stair hall at 6 Bedford Square, a museum interior, or a library, museum or pub interior – wherever you enjoy spending time.

**Session 2**

**Wednesday the 12th of February**

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 G05

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**

**Wednesday the 19th of February**

*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 & 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

Wednesday the 26th of February

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 to witness the Parliamentary debates.

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 – River-scape: 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 5

Saturday the 29th of February

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

Session 6

Wednesday the 4th of March

Covent Garden & Somerset House: London expands in the Renaissance.
Meet: at or class ‘home room’ G05. (sketching at Covent Garden)

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

Sketching project - Study an architectural detail - a column capital, cast iron detailing, a component of a modern High-Tech structure like a part of the Richard Rogers Partnership’s Lloyds building or Foster and Partners’ Swiss Re building.

Session 7

Wednesday the 11th of March

Southwark - Bankside and Borough: the gritty, working, south side of the river.
Meet: At the base of ‘The Shard’. London Bridge British Rail Mainline Station Concourse Level at 1pm
(Not the underground station below!)
Saunders, pp. 410-419, ‘Southwark’
Allinson - pp 141-153
(Times London History Atlas 76-88)

Sketching project - Figure study: draw a self-portrait, draw a friend or draw one of the lovely Antique statues in the British museum.

Session 8

Wednesday the 18th of March

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

Wednesday the 25th March

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)

Online Reading: English Heritage Historic Area Assessment CENTRAL PECKHAM Johanna Smith
On our NYU Classes site.

Sketching project - Connect with a painting! copy a traditional painting to see how artists put a pictorial composition together. Try the nearby National Gallery, the Courtauld Institute or the Wallace Collection north of Oxford Street. Rubens, Manet or Titian’s work is breathtaking. Perhaps ask for a sketching stool so you can get close.
Session 10

Wednesday the 1st of April

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's_Cross_railway_station
https://www.archdaily.com/219082/kings-cross-station-john-mcaslan-partners

Saunders, pp. 190-194 ‘Paddington’; 217-222 ‘Camden’
Allinson - pp 97, 106,

(Times London History Atlas 90-92; 160-161)

Session 11

Wednesday the 8th April

The Gothic Revival & Edwardian Free Style architecture in Fitzrovia

Meet: at our class ‘home base’ G05

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

Sketching project - make a panoramic drawing. Try a long/wide format townscape drawing, there is a great panoramic view from the top of Tate Modern, perhaps one of London’s bridges, the roof of New Change in the City of London, maybe the Steps of St Martin’s in the Fields.

Session 12

Wednesday the 22nd April

Kings Cross Goods Yard conserved and reinvented: The re-use and transformation of a ‘brownfield’ railway goods yard as a new public and commercial place for London.
Meet: at the fountains at GRANARY SQUARE, Kings Cross. (Canal-side sketching)


https://www.kingscross.co.uk/architects-journal-tour
https://www.kingscross.co.uk/explore-kings-cross

Sketching project - Industrial architecture: Sketch some of the carefully preserved industrial archaeology in the Kings Cross Goods yard. For example: the restored gas holders, the 19th century canal- scape, the Granary (now Central St Martins Art school), the new Coal Drops, or the grade I listed Kings Cross or St Pancras Stations.
**Session 13**  
**Wednesday the 29th April**

**South Kensington:** ‘Kultur Zentrum’ 1850-2019, Prince Albert & 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**  
**Wednesday the 6th May**

**Term paper research, design & production assistance.**
Meet: at Room G05, 6 Bedford Square / NYU in London

**Session 15**  
**Wednesday the 13th of May**

**Back to the City of London: London’s future growth, density & expansion. What happens next?**
Meet at McDonald’s, Liverpool Street Station.


Sketch book review #2 (25% 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.

**Suggested Co-curricular activities**

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.

**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 doorstep. 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.

NYUL Academic Policies

Attendance and Tardiness

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

Assignments, Plagiarism, and Late Work

- You can find details on these topics and more on this section of our NYUL website (https://www.nyu.edu/london/academics/academic-policies.html) and on the Policies and Procedures section of the NYU website for students studying away at global sites (https://www.nyu.edu/academics/studying-abroad/upperclassmen-semester-academic-year-study-away/academic-resources/policies-and-procedures.html).

Classroom Conduct

Academic communities exist to facilitate the process of acquiring and exchanging knowledge and understanding, to enhance the personal and intellectual development of its members, and to advance the interests of society. Essential to this mission is that all members of the University Community are safe and free to engage in a civil process of teaching and learning through their experiences both inside and outside the classroom. Accordingly, no student should engage in any form of behaviour that interferes with the academic or educational process, compromises the personal safety or well-being of another, or disrupts the administration of University programs or services. Please refer to the NYU Disruptive Student Behavior Policy for examples of disruptive behavior and guidelines for response and enforcement.

Disability Disclosure Statement

Academic accommodations are available for students with disabilities. Please contact the Moses Center for Students with Disabilities (212-998-4980 or mosescsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance.

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.

benedictolooney.co.uk