Architecture in London: Field Study

Class code
ARTH-UA 9671 - 001

Instructor Details
Dr Alan Powers
pasquito@aol.com
020 7387 3154
Mobile (for field trips): 07858 521690

Class Details
Fall 2013
Monday afternoons 2.00 to 5.00 p.m.
Room 202

Prerequisites
A serious interest in learning about British architecture and the history of London; enthusiasm for the subject, an ability to use one’s eyes and a tolerance for atrocious weather on field trips, combined with a commitment to consult and to read recommended texts.

Class Description
The course will examine the history of London as exemplified by surviving buildings, which can be seen and visited, principally from the 17th to the 20th centuries; it will consist of an equal mixture of classroom lectures and field studies.

The classroom sessions will involve illustrated lectures, amplified by discussion. The field studies will comprise visits to the sites and buildings, and types of buildings, discussed in the lectures.

Desired Outcomes
A broad understanding of the history of London and of its architecture.

A greater understanding of the history of British architecture, and of British history, as illuminated by the actual experience of buildings in London.

A better ability to see: to use one’s eyes to study and understand buildings, combined with an ability to recognise and interpret architectural styles.

Understanding and enjoying buildings, together with an understanding of the nature and expressive possibilities of the Classical language of architecture.

A detailed understanding of the topics chosen for the mandatory essays.

Assessment Components
First essay (up to 2,000 words): 30%; second essay (up to 3,000 words) 50%; final visual image test 20%.

Failure to submit or fulfill any required course component results in failure of the class.

It is expected that essays should be clearly and well written, that they should consist of the student’s own reading and thinking and not consist of material culled uncritically from the internet. A considerable weighting is given to the final visual test. This is an examination it is difficult to revise for
as it tests the student’s visual memory and the extent to which he or she has listened and looked throughout the semester.

**Assessment Expectations**

**Grade A:** Excellent work demonstrating a critical and observant approach to the subject, sound research and an ability to express thoughts cogently and persuasively.

**Grade B:** Very good work.

**Grade C:** Satisfactory work.

**Grade D:** Passable work.

**Grade F:** Failure to achieve a passable standard.

**Grade conversion**

NYU in London uses the following scale of numerical equivalents to letter grades:

- A=94-100
- A-=90-93
- B+=87-89
- B=84-86
- B-=80-83
- C+=77-79
- C=74-76
- C-=70-73
- D+=67-69
- D=65-66
- F=below 65

Where no specific numerical equivalent is assigned to a letter grade by the class teacher, the mid point of the range will be used in calculating the final class grade (except in the A range, where 95.5 will be used).

**Grading Policy**

NYU in London aims to have grading standards and results in all its courses similar to those that prevail at Washington Square.
NYUL has a strict policy about course attendance. **No unexcused absences are permitted.** While students should contact their class teachers to catch up on missed work, you should NOT approach them for excused absences.

Excused absences will usually only be considered for serious, unavoidable reasons such as personal ill-health or illness in the immediate family. Trivial or non-essential reasons for absence will not be considered.

Excused absences can only be considered if they are reported in accordance with the guidelines that follow.

**Please note that you will need to ensure that no make-up classes – or required excursions - have been organised before making any travel plans for the semester.**

**Absence reporting**

1. On the first day of absence you should report the details of your illness by calling free (from landline) 0800 316 0469 (option 2) or by emailing absences@nyu.ac.uk including class missed, professor, class time and whether any work was due including exams.

2. Generally a doctor's note will be required to ensure you have sought treatment for the illness. Contact the Gower Street Health Centre on 0207 636 7628 to make an appointment, or use HTH general practitioners if you cannot get an appointment expediently at Gower Street.

3. At the end of your period of absence, you will need to complete an absence form online at [http://www.nyu.edu/global/london/academics/attendance_policy.htm](http://www.nyu.edu/global/london/academics/attendance_policy.htm)

4. Finally you must arrange an appointment to speak to Assistant Director for Freshman Programmes (Freshmen) or Nigel Freeman (non-freshmen) on your first day back at class. You must have completed the absence form before making your appointment.

Absence requests for non-illness purposes must be discussed with the Assistant Director for Freshman Programmes (Freshmen) or Assistant Director for Academic Affairs (non-freshmen) prior to the date(s) in question – no excused absences for non-illness purposes can be applied retrospectively.

Supporting documentation relating to absences must be submitted within one week of your return to class.

3% will be deducted from the student’s final course mark for each unexcused absence. Students are responsible for making up any work missed due to absence.

Unexcused absences from exams are not permitted and will result in failure of the exam. If you are granted an excused absence from an examination (with authorisation, as above), your lecturer will decide how you will make-up the assessment component, if at all (by make-up examination, extra coursework, viva voce (oral examination), or an increased weighting on an alternate assessment component, etc.). In the past, students have asked about early departure from the program at the end of the semester. This will not normally be allowed. Under no circumstances will we allow a student to take a final exam at any time other than it has been scheduled - neither before the other students in the class, nor afterwards. Students have been informed not to make return travel plans before the end of the exam week. Exams may not be held during your regularly scheduled class meeting. Please do not make plans during the exam period until you know the exact times of your exams.
NYUL also expects students to arrive to class promptly (both at the beginning and after any breaks) and to remain for the duration of the class. If timely attendance becomes a problem it is the prerogative of each instructor to deduct a mark or marks from the final grade of each late arrival and each early departure.

Please note that for classes involving a field trip or other external visit, transportation difficulties are never grounds for an excused absence. It is the student’s responsibility to arrive at an agreed meeting point in a punctual and timely fashion.

Please refer to the Student Handbook for full details of the policies relating to attendance.

---

**Late Submission of Work**

1. Written work due in class must be submitted during the class time to the professor.

2. Late work should be submitted in person to the Administrative Assistant for Academic Affairs in office hours (Mon – Fri, 10:30 – 17:30), who will write on the essay or other work the date and time of submission, in the presence of the student. Another member of the administrative staff can accept the work, in person, in the absence of the Administrative Assistant for Academic Affairs and will write the date and time of submission on the work, as above. Please also send an electronic copy to academics@nyu.ac.uk for submission to Turnitin.

3. Work submitted within 5 weekdays after the submission time without an agreed extension receives a penalty of 10 points on the 100 point scale.

4. Written work submitted after 5 weekdays after the submission date without an agreed extension fails and is given a zero.

5. **Please note** end of semester essays must be submitted on time.

---

**Plagiarism Policy**

Plagiarism: the presentation of another piece of work or words, ideas, judgments, images or data, in whole or in part, as though they were originally created by you for the assignment, whether intentionally or unintentionally, constitutes an act of plagiarism.

Please refer to the Student Handbook for full details of the plagiarism policy.

All students must submit an electronic copy of each piece of their written work to www.turnitin.com and hand in a printed copy with the digital receipt to their professor. Late submission of work rules apply to both the paper and electronic submission and failure to submit either copy of your work will result in automatic failure in the assignment and possible failure in the class.

**Electronic Submission**

The Turnitin database will be searched for the purpose of comparison with other students’ work or with other pre-existing writing or publications, and other academic institutions may also search it.
In order for you to be able to submit your work onto the Turnitin website, you will need to set up an account:

1) Go onto the Turnitin website [http://www.turnitin.com](http://www.turnitin.com)
2) Click ‘Create Account’ in the top right hand corner
3) Select user type of ‘student’
4) Enter your class ID & Turnitin class enrolment password (these will be e-mailed to you after the drop/add period, or contact luke.harper@nyu.ac.uk if you have misplaced these).
5) Follow the online instructions to create your profile.

To submit your work for class, you will then need to:

1) Log in to the Turnitin website
2) Enter your class by clicking on the class name
3) Next to the piece of work you are submitting (please confirm the due date), click on the ‘submit’ icon
4) Enter the title of your piece of work
5) Browse for the file to upload from wherever you have saved it (USB drive, etc.), please ensure your work is in Word or PDF format, and click ‘submit’
6) Click ‘yes, submit’ to confirm you have selected the correct paper (or ‘no, go back’ to retry)
7) You will then have submitted your essay onto the Turnitin website.
8) **Please print your digital receipt and attach this to the hard copy of your paper before you submit it to your professor** (this digital receipt appears on the web site, immediately after you submit your paper and is also sent to your e-mail address). Please also note that when a paper is submitted to Turnitin all formatting, images, graphics, graphs, charts, and drawings are removed from the paper so that the program can read it accurately. Please do not print the paper in this form to submit to your lecturers, as it is obviously pretty difficult to read! You can still access the exact file you uploaded by clicking on the ‘file’ icon in the ‘content’ column.

Please also see the Late Submission of Work policy, above.

Students must retain an electronic copy of their work for one month after their grades are posted online on Albert and must supply an electronic copy of their work if requested to do so by NYU in London. **Not submitting a copy of a piece of work upon request will result in automatic failure in the assignment and possible failure in the class.** NYU in London may submit in an electronic form the work of any student to a database for use in the detection of plagiarism, without further prior notification to the student.

Penalties for confirmed cases of plagiarism are set out in the Student Handbook.

---

**Required Text(s)**

Nicholas Kenyon, ed. *The City of London – a companion guide*

Roy Porter, *London, a social history (available in Kindle edition)*


All these books will help greatly to form an understanding of English architecture from the 16th until the early 20th century. They should be consulted first for both essay projects and to find out about buildings to be seen on field trips, and they are books worth possessing to develop a further interest in and knowledge of British architectural history. Those by Sir John Summerson – one of the finest writers on architecture in English of the last century – are well worth reading from cover to cover.
Recommended reading for each subject, as given for each session below and as announced in class sessions and set with essay assignments.

These books are recommended for consultation both for essay subjects (although further recommendations will be given when essay titles are set) and to find out more about particular buildings or styles. They are not necessarily intended to be read throughout.

Consulting and reading real books is expected for this course. Any information about architectural history found on the Internet should therefore be treated with very great caution. Trawling the Internet for material for essays is never any substitute for reading and learning from proper books, and the results are usually obvious in their derivation from cyberspace. Material culled from the internet will NOT generally be acceptable in essays. Properly referenced and accredited on-line journals may be worth consulting, however.

Note book for field trips; sketch book and camera if desired. You may be expected to travel independently to various sites for this course using public transport. You are responsible for the cost of travel, which is estimated to be about 20GBP.

Session 1

Monday 2 September 2013

Lecture: Introduction to the history of architecture and methods for analyzing and describing buildings and urban planning. This will be followed by a showing of short films of London in the 1930s, 1940s and 1950s.

Leo Hollis, The Stones of London

John Summerson, The Classical Language of Architecture ***

Steen Eiler Rasmussen, London: The Unique City [chapters 1, 6 & 16]

Heinrich Wolfflin, Renaissance and Baroque

***Summerson’s short book should be regarded as essential reading to develop an understanding of the essence and interpretation of Classical architecture. Wolfflin shows the beginning of modern art historical methods in the 1880s. The others show alternative readings of London and its buildings.

Session 2

Visit: the City of London – St Paul’s Cathedral, some City Churches and the Monument.

Monday 9 September


James W.P. Campbell, Building St Paul’s

Paul Jeffery, The City Churches of Sir Christopher Wren

John Summerson, Sir Christopher Wren [a short book: chapters 3, 4 & 5]

N.B. The series of ‘Pevsners’ on the Buildings of England are essential and comprehensive guides which cover most of Britain. They are not books to read throughout but to be consulted to find out about particular buildings to be seen on this and subsequent field trips - for which, N.B., separate itineraries
Meet at 2.00 p.m. on Ludgate Hill by City Thameslink Station.

**Session 3**

*Monday 16 September*

Lecture: The work of Inigo Jones, Sir Christopher Wren, the Great Fire, Nicholas Hawksmoor and the English Baroque.

John Bold, *Greenwich, an Architectural History*

Kerry Downes, *Nicholas Hawksmoor* [chapters 5 & 6]


**Session 4**

*Monday 23 September*


Meet at 2.00 p.m. in front of the Royal Exchange, above Bank underground station.

**Session 5**

*Monday 30 September*


S.E. Rasmussen, *London: The Unique City* [chapters 9, 10, 12 & 16]

Andrew Byrne, *Bedford Square: An Architectural Study*

Tod Longstaffe-Gowan, *The London Square* [Chapters 1, 3 & 4]

John Summerson, *The Life and Work of John Nash* [chapters 5, 6, 9 & 10]

Geoffrey Tyack, ed. *John Nash, Architect of the Picturesque*

[N.B.: the first essay is to be handed in this afternoon]

**Session 6**

*Friday 4 October*

Visit: Regent’s Park, then Hampstead

John Summerson, *The Life and Work of John Nash* [chapters 9 & 12]


Meet outside Great Portland Street underground station, at 2.00 p.m.

**Session 7**

*Monday 7 October*

Lecture: Neo-Classicism and the Picturesque

Kenneth Clark, *The Gothic Revival* [chapters 1-4]
Robin Middleton and David Watkin, *Neo-Classical and Nineteenth Century Architecture*

Margaret Richardson, ed., *John Soane: Architect* [pages 16-25, 150-185 & 208-251]

John Summerson, *Sir John Soane*

<table>
<thead>
<tr>
<th>Session 8</th>
<th>Monday 14 October</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visit: St Martin-in-the-Fields, Royal Opera Arcade, the Adelphi, St Mary-le-Strand, Somerset House, the Temple, the Royal Courts of Justice, Sir John Soane’s Museum in Lincoln’s Inn Fields, St George’s Bloomsbury, the British Museum, &amp;c.</td>
<td></td>
</tr>
<tr>
<td><strong>Meet at St Martin-in-the-Fields, Trafalgar Square, at 2.00 p.m.</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Session 9</th>
<th>Monday 21 October</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lecture: Styles with a purpose: understanding Victorian architecture</td>
<td></td>
</tr>
<tr>
<td>Rosemary Hill, <em>God’s Architect: Pugin &amp; the Building of Romantic Britain</em> [relevant chapters]</td>
<td></td>
</tr>
<tr>
<td>Kenneth Clark, <em>The Gothic Revival</em> [chapters 6 &amp; 7]</td>
<td></td>
</tr>
<tr>
<td>Priscilla Metcalf, <em>Victorian London</em></td>
<td></td>
</tr>
<tr>
<td>H.S. Goodhart-Rendel, <em>English Architecture since the Regency</em> [chapters 4 &amp; 5]</td>
<td></td>
</tr>
<tr>
<td>John Summerson, <em>Victorian Architecture: Four Studies in Evaluation</em> [chapters 1 &amp; 2]</td>
<td></td>
</tr>
<tr>
<td>John Betjeman, <em>First and Last Loves</em> [chapters 9 &amp; 12]</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Session 10</th>
<th>Monday 28 October</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visit: The Architecture of Social and Spiritual Improvement</td>
<td></td>
</tr>
<tr>
<td>Rosemary Ashton, <em>Victorian Bloomsbury</em></td>
<td></td>
</tr>
<tr>
<td>J.S. Curl, <em>The English Heritage Book of Victorian Churches</em> [chapters 5, 6 &amp; 7]</td>
<td></td>
</tr>
<tr>
<td><strong>Meet outside St Pancras New Church, Euston Square, at 2.00 p.m.</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Session 11</th>
<th>Monday 11 November</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lecture: Technological change and architecture from the Steam to Silicon</td>
<td></td>
</tr>
<tr>
<td>Jack Simmons &amp; Robert Thorne, <em>St Pancras Station</em> [chapters 2 &amp; 3]</td>
<td></td>
</tr>
<tr>
<td>Simon Bradley, <em>St Pancras Station</em></td>
<td></td>
</tr>
<tr>
<td>Christian Wolmar, <em>Fire and Steam: a new history of the railways</em></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Session 12</th>
<th>Monday 18 November</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tutorials for the second essay will be available between 9.00 and 1.00 at 6 Bedford Square</td>
<td></td>
</tr>
<tr>
<td>Visit: Victorian railway stations and Modernist social housing</td>
<td></td>
</tr>
<tr>
<td>John Betjeman, <em>London’s Historic Railway Stations</em></td>
<td></td>
</tr>
</tbody>
</table>
Meet outside King’s Cross Station at 2.00 p.m.

**Session 13**  
**Monday 25 November**  
Visit: ‘Albertopolis’: South Kensington; then Leighton House  
Chris Brooks, ed, *The Albert Memorial* [chapters 3, 6 & 9]  
Mark Girouard, *Sweetness and Light* [chapters 1 & 7]  

Meet in the arcade above South Kensington Station, at 2.00 p.m.

**Session 14**  
**Monday 2 December**  
Lecture: The City of London since World War II  
Alan Powers, *Modern: the Modern Movement in Britain*  
*N.B. the second essay is to be handed in this afternoon*

**Session 15**  
**Monday 9 December**  
Examination:  
visual image recognition test

**Classroom Etiquette**  
Toilet breaks should be taken before or after class or during class breaks.  
Food & drink, including gum, are not to be consumed in class.  
Mobile phones should be set on silent and should not be used in class except for emergencies.  
Laptops are only to be used with the express permission of the teacher and must be entirely SILENT.  
Please kindly dispose of rubbish in the bins provided.

**Required Co-curricular Activities**  
Buildings and institutions which students should surely wish to visit and explore during the semester outside the course visits include such major monuments as the Banqueting House in Whitehall, the Museum of London, the British Museum, the Houses of Parliament (New Palace of Westminster), Westminster Abbey, the Queen’s House and the Royal Naval College at Greenwich, Sir John Soane’s Museum, the Dulwich Picture Gallery, and the Victoria & Albert Museum.

N.B. that the college organises co-curricular activities and these include a visit to the New Palace of Westminster [xxx] and is **compulsory**.

**Suggested Co-curricular Activities**  
Attending any interesting or relevant evening lectures organised by amenity societies such as the Georgian Group, the Victorian Society and the Twentieth Century Society; seeing more of British architecture – cities, cathedrals, country houses - outside London: Oxford, Cambridge, Bristol, York, Newcastle, Manchester, Liverpool, Edinburgh, Glasgow…
Your Instructor

Dr Alan Powers studied History of Art at the University of Cambridge and has worked as an author, teacher and exhibition curator. He was Professor of Architecture and Cultural History at the University of Greenwich until 2012, when he left to have more time for writing as an independent scholar. His publications cover a range of individual English architects, artists and designers of the twentieth century, and his book, *Britain*, in the series ‘Modern Architectures in History’ is a standard work.