**Course Title:** Art and Architecture: Exploring the City  
**Course Code:** LONS ARUS 282  
**Subject:** Urban and Architectural Studies, Art History  
**Credits:** 4  
**Contact Hours:** 50  
**Semester/Term:**  
- ☒ Semester  
- ☐ J-Term  
- ☐ Summer

**Course Description:** Through a combination of city walks, building visits and seminar sessions this course studies the urban fabric of London, from its reconstruction after the Great Fire in 1666 to the present day. The course provides a historic and social mapping of the city through first hand encounters with buildings and urban space. We will explore different types of building – from historic churches to contemporary shopping malls, from theatres to housing – and reflect on issues regarding the provision and use of public space within the city.

The course addresses the city and architecture through interdisciplinary approaches, incorporating elements of architectural history, social geography, art practice and cinematography. The course explores the broad social and economic forces behind the evolution of London’s built environment, and also discusses the role of the architect in shaping the spaces of the city, both inside and out. The city will be used as a context for research, explored through the use of different recording techniques, including photography, video and sound.

**Course Requirements:**  
**Required Text**  

**Additional Readings and Resources**  
Available through library resources.

Andrew Saint, ‘London’, AA Files no. 2 (July 1982), pp. 22-33. **ISSN:** 0261-6823; **Cost:** To Be Determined.


Steve Pile, ‘The Un(k)nown City ... or, an Urban Geography of What Lies Beneath the Surface’, in Borden, Kerr, Rendell and Pivaro (eds), The Unknown City: Contesting Architecture and Social Space (The MIT Press, 2001), pp. 264-79. **ISBN:** 978-0262523356; **Cost:** To Be Determined.

Nicholas Hudson, ‘Samuel Johnson, Urban Culture and the Geography of Post Fire London’, Studies in English Literature, 1500-1900, vol 42, no 3, Restoration and


Robin Evans, ‘Translations from Drawing to Building’, AA Files, no.12 (Summer 1986), pp. 3-18. ISSN: 0261-6823; Cost: To Be Determined.

Helene Furian, ‘Sir John Soane’s Spectacular Theatre’, AA Files, no. 47 (Summer 2002), pp. 12-22. ISSN: 0261-6823; Cost: To Be Determined.

Eleanor Young, ‘Soane Arranger’, The RIBA Journal, February 2013, pp. 34-36


Alan Powers, “The Reconditioned Eye”: Architects and Artists in English Modernism’, AA Files, no.25 (Summer 1993), pp.54-62. **ISSN**: 0261-6823; Cost: To Be Determined.


### Assignments

<table>
<thead>
<tr>
<th>Course Requirements</th>
<th>Percentages</th>
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<tr>
<td>1. Assignment 1: Captioned photo-essay, documenting a building or public place</td>
<td>10%</td>
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<td>2. Assignment 2: Building Study: 600 word review of a chosen building</td>
<td>15%</td>
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<td>3. Assignment 3: Text and image review / critique of a building interior and its use</td>
<td>15%</td>
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<td>4. Assignment 4: 2500 word, illustrated essay on a topic relating to the course themes, incorporating theoretical and field research (a list of essay options will be provided as a guide).</td>
<td>50%</td>
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<td>5. Class Participation</td>
<td>10%</td>
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<tr>
<td><strong>Total</strong></td>
<td>100%</td>
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### Learning Outcomes and/or Expected Student Competencies and Assessment Measures:

On completion of the course, students should be able to:

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<tr>
<td>Distinguish and decode the wealth and diversity of architectural expressions of modernity coexisting within London.</td>
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<tr>
<td>Analyze and discuss current historical and theoretical debates on architectural and urban practice within an interdisciplinary framework of critique.</td>
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<tr>
<td>Use and interpret visual media of architectural and urban representation, and present their writing skills through both fieldwork and theorized essays.</td>
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### Course Outline:

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<tr>
<th>Session</th>
<th>Topic</th>
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| **Session 1** | General Introduction  
**Required Readings:** Andrew Saint, 22-33  
Peter Ackroyd, 409-22  
Steve Pile, 264-79  
**Activities:** Seminar/lecture |
| **Session 2** | Order and Stealth  
**Readings:** Nicholas Hudson, 577-600  
Rory Olcayto,  
Jonathan Glancy  
**Activities:** City visit: St Stephen Walbrook church, St Paul’s Cathedral, and 1 New Change |
| Session 3 | From the Drawn to the Built  
**Readings:** Sophia Psarra, 111-35  
Robin Evans 3-18  
**Activities:** Seminar/lecture |
|-----------|--------------------------------------------------------------------------------|
| Session 4 | Theatre and Symbolism  
**Readings:** Helene Furjan, 12-22  
Eleanor Young, 34-6  
Steve Rose  
**Activities:** City visit: Sir John Soane Museum, St George's Bloomsbury, Lumen Church Bloomsbury |
| Session 5 | Architectural Representations: Photography and Film  
**Readings:** Tom Picton, 175-90  
Robert Elwall, 52-68  
Steve Pile, 203-16  
**Activities:** Seminar/lecture/film viewing |
| Session 6 | Modern Culture  
**Readings:** Denys Lasdun, 780-92  
Adrian Forty, 200-12  
Alan Powers, 54-62  
**Activities:** City visit: The South Bank (Royal Festival Hall, Hayward Gallery, National Theatre) |
| Session 7 | Other Voicés; Sound as Other  
**Readings:** Richard Wentworth/Joe Kerr, 387-405  
Jane Rendell, 105-21,  
Brandon LaBelle/ Claudia Martinho, vi-xiii  
Brandon LaBelle, 245-51  
**Activities:** Seminar/lecture |
| Session 8 | Housing: Private Space; Shared Space  
**Readings:** Christopher Knight, 1261-76  
Jill Pearlman, 358-81  
**Activities:** City visit: From Lawn Road Flats to Branch Hill Estate, Hampstead |
| Session 9 | Fantasies and Utopias  
**Readings:** Colin Rowe, 205-17  
Elizabeth Grosz, 131-50  
Jane Alison (ed.)  
**Activities:** Seminar/lecture |
| Session 10 | Radical Icons  
**Readings:** Tatsuya Tsubaki, pp. 525-548  
**Activities:** City visit: Barbican Centre to Lloyds of London |
| Session 11 | Corporate Space: The Negotiated and the Conteste  
**Readings:** Irénée Scalbert, 17-25  
Iain Borden, 221-246  
Hal Foster, 99-108  
**Activities:** Seminar/lecture |
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<tr>
<th><strong>Session 12</strong></th>
<th>Essay tutorials</th>
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<tr>
<td><strong>Session 13</strong></td>
<td>Essay submission</td>
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**Other Policies:**

**Expectations**
Professional behavior is expected of all students. This includes preparation for classes, on-time attendance at classes, attendance at all group sessions and appropriate participation in the form of attentiveness and contributions to the course. Respect for the academic process is the major guiding principle for professional behavior and extends to all communications, including e-mail.

**Attendance/Participation**
Prompt attendance, full preparation, and active participation in class discussions are expected from every student in every class session.

**Course Policies**
For email communications, students must use their Arcadia University email account. Students are responsible for any information provided by e-mail or through Intranet postings.

**Plagiarism**
Representation of another’s work or ideas as one’s own in academic submissions is plagiarism, and causes for disciplinary action. **Cheating** is actual or attempted use of resources not authorized by the instructor(s) for academic submissions. Students caught cheating in this course will receive a failing grade. **Fabrication** is the falsification or creation of data, research or resources to support academic submissions, and cause for disciplinary action.

**Late or Missed Assignments**
Will not be accepted for grading.

**Students with Disabilities**
Persons with documented disabilities requiring accommodations to meet the expectations of this course should disclose this information while enrolling into the program, and before leaving the United States so that appropriate arrangements can be made.

**Title IX Statement**
Arcadia University is committed to assuring a safe and productive educational environment for all students. In order to meet this commitment and to comply with Title IX of the Education Amendments of 1972 and guidance from the Office for Civil Rights, the University requires faculty members to report incidents of sexual violence shared by students to the University's Title IX Coordinator. The only exceptions a faculty member's reporting obligation are when incidents of sexual
| Prerequisites: | None. |

Information regarding the reporting of sexual violence and the resources that are available to victims of sexual violence is set forth at [https://www.arcadia.edu/university/policies-guidelines/title-ix](https://www.arcadia.edu/university/policies-guidelines/title-ix).