**Class title**: London, Art and Architecture: The Making of a Global City  
**Course number(s)**: ARHI 34487  
**Semester**: Fall 2015  
**Teacher(s)**: [Name]  
**Points of contact**: Class sessions and by email

**Course Overview:**
London is a global city. This class explores the relationship between London’s development and status as a global city, its built environment, and its position as a major centre for the arts. We examine the impact of migration and global flows on the visual cultures, architecture and urban spaces of the global city. We consider how London’s diverse communities and groups, social and political forces have shaped neighborhoods, streets, squares, open spaces, built and re-used buildings, and changed the visual appearance and skyline of the capital. We ascend tall buildings and descend beneath street-level. We visit famous landmarks, a UNESCO world heritage site, and secret places, hidden spaces. Emphasis is placed on the ways in which past and present, local and global continually intersect. We study London’s museums and galleries, the impulses that shaped public and private collecting and cultures of display. We map the location of London’s art worlds, from the emergence of the west end in the nineteenth century to the moves east in the later twentieth century.

This class includes classroom lectures and discussions alongside experiential learning undertaken to museums, and to sites such as Greenwich, South Kensington, Spitalfields and Docklands. The program of walks and visits allows you to study London’s varied urban geographies, art and buildings first-hand. Weekly readings of key texts enable you interact with these sites in an informed and analytical way. You will engage with a variety of written studies and visual materials, as well as diverse media such as photography, film, video, performance and installation.

**Learning objectives**
By taking this course, you will be able to gain an understanding of London’s history as a centre for the arts and its global connections. Guided study visits are designed to develop and strengthen your skills of visual observation and analysis, your abilities to interpret visual arts, objects and media, buildings and architecture.

**Assessment structure:**

1. **Short paper.** In *London in the Nineteenth Century*, pp. 60-65, Jerry White summarises six key changes brought to London by the Victorians. Write a critical assessment of his conclusions, drawing on your studies, readings, and especially on your visual observations of streets and buildings in Clerkenwell. 750-1000 words. This paper must be properly referenced with notes (either footnotes or endnotes) and contain a list of works consulted. Use a recognized reference system like Chicago or Harvard. The style of writing should be formal academic. You may add images, maps, diagrams, etc if you wish. **Due in class, on paper, not by email, week 4 20%**.

2. **Academic Journal.** Select any 6 weeks in weeks 1-8. In each entry, give a critical account of your assigned reading, including key points to the argument of any assigned article or chapter and assessment of its argument and materials, together with analysis of your observations from a visit/walk. Emphasis must be given to analysis as well as description. You are encouraged to add images, photographs, maps, diagrams. 3000 words, approximately 500 words per week. The style of writing should be formal academic with references. **Due in class week 10, on paper not by email. 40%**

3. **Research Presentation.** You devise an independent research project, which you present to the class, by yourself or in a pair, on an issue, subject, building or art work related to the course. You may select, for example, a work or group of art works depicting London, a significant building, a museum and its collections, a collector, a location such as a park. You may select any building, art object or site from those discussed in class or visited as part of the course, mentioned in from your reading, or perhaps discovered yourself while out exploring London. It is vitally important that you begin work on your project in the first half of the semester.
You will give a very short presentation on your chosen subject in class in week 10. This is not assessed but it is important in getting feedback on your project. **Final Presentation given in class, in place of final examination, with your slides printed as handouts. 40%**

### Required resources

Key texts are uploaded to the Sakai website section for this class. In addition these are recommended:

### Classroom policies

1. Standard London Undergraduate Program attendance policies apply.

2. **Academic Code of Honor**
   All work for this course is covered by the Academic Code of Honor which has been produced by the University of Notre Dame ‘to create a learning environment governed by moral probity, academic integrity and honestly, and fairness in assessment’. It asks students to ‘make the moral and ethical commitment to act honestly and not tolerate academic dishonesty on the part of other students’. ‘As a member of the Notre Dame community, I will not participate in or tolerate academic dishonesty’. Academic integrity and honesty means that all work you submit for this course is your own work. You must not copy, extract from, or paraphrase, wholly or in part, works in print or on the web by other students or writers, without full acknowledgement and accurate citation. All sources of information and ideas must be fully referenced, including electronic sources. You must not plagiarise material. Plagiarism is defined as ‘the presentation of another person’s words, ideas, judgement, or data, as though they were your own, whether intentionally or unintentionally.’ When you collaborate with another student, for a presentation for example, it is important to fairly attribute each person’s contribution. The Honor Code is available on [http://www.nd.edu/~hnrcode/docs/handbook.htm](http://www.nd.edu/~hnrcode/docs/handbook.htm).

3. Course fees: Student accounts may be charged up to £45 for photocopying, performances, required field trips and/or travel for this course.

### Class by class schedule

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Global City/Local Stories</td>
</tr>
<tr>
<td>3.</td>
<td>Museums 1</td>
</tr>
<tr>
<td>4.</td>
<td>Museums 2</td>
</tr>
</tbody>
</table>
| 5. | Art, Architecture and Migration in London 1  
   + Art and Public Space in the Global City  
   + Architecture, History and Urban Space in East London |
| 6. | London’s River 1 |
| 7. | Art, Architecture and Migration 2  
   + BREAK |
| 8. | Presentations + London’s River 2  
   + London’s Global Art World  
   + Museums 3  
   + London’s Global Art Worlds 4 |
| 14. | Presentations |
| 15. | Presentations |

Order of sessions may change.
1. Travel Costs – most visits are by underground and within zones 1-2, though a few are further afield. You will need to upload funds to your Oyster card.

2. Student accounts may be charged up to £40 for photocopying, performances, required field trips and/or travel for this course.

---

**Optional Additional Information**

The literature on London is immense, so browsing on library shelves can acquaint you very quickly with what is of interest to you. LUP Library is well stocked with books on London. You may find some of these helpful.

**Websites**

There are numerous websites of interest; reputable sites are authored by major institutions. Many museums and galleries have helpful websites such as the National Portrait Gallery (www.npg.org.uk), the Tate Gallery (www.tate.org.uk), and The Natural History Museum (www.nhm.ac.uk). The Museum of London is always a major resource. See also for 19c London: www.victorianlondon.org is a mine of varied information as is www.Victorianweb.org. See also those provided by reputable publishers, for example, www.oxfordartonline.com for The Grove Art Dictionary.

Wikipedia and similar sites should be avoided – they may not be reliable. Please note that you must not only rely on online sources for your paper. You will be penalised if you do so.

**Publications on London History**


Charles Booth, *Life and Labour of the People in London*. 17 volumes, 1886-1903. Booth created pioneering maps of London’s poverty and wealth, to see these online - http://booth.lse.ac.uk/


Antony Clayton, *Subterranean City: Beneath the Streets of London*: three fascinating accounts of London below ground


G. Weightman and S. Humphries, *The Making of Modern London, 1815-1914*: remains a helpful and well illustrated account which contrasts London’s west and east ends


Peter Ackroyd, *London: A Biography*

Peter Ackroyd, *Thames: Sacred River*.

**Publications on London’s Art Worlds**


Deborah Cherry, ‘Statues in the Square: hauntings at the heart of empire’, *Art History*, 4:2006, on Trafalgar Square, its histories and statues.


