



SYLLABUS

Art History in London

ARH 358: 20th-21st c. Architecture, Urbanism, and Design

Instructor: Emily Eliza Scott

Language of Instruction: English

UO Credits: 4

Contact Hours*: 40

Total Hours of Student Engagement (THSE) in all course activities*: 120

London, England

COURSE DESCRIPTION

This course introduces students to 20th-21st century architecture, urbanism, and design, considered historically, theoretically, and in the context of London, a global cultural center. Organized by way of three main themes/clusters—1) Empire, Collection, & Display; 2) Midcentury Modernism and Postmodernism; and 3) Architecture & Urbanism Under Advanced Capitalism—the course gives special attention to the ever-shifting relations between art and design from the Industrial Revolution to the contemporary moment. In addition to learning about pivotal movements, figures, and theories within the history of 20th-21st century architecture, urbanism, and design, students engage with contemporary buildings, monuments, and field sites throughout the city of London.

COURSE OBJECTIVES

The course will highlight powerful connections between various aspects of architecture, urbanism, and design, challenging students to think critically about the varied influences, references, and inspirations that contribute to their development. The course will encourage students to consider the shifting role of the city, including its buildings and geographies, amidst globalization, and gain analytical tools for assessing, engaging, interpreting, and writing about the ongoing proliferation of design in contemporary society.

Students who successfully complete this course will:

- Identify and critically assess key historical moments, figures, and works within the field of 20th-21st century architecture, urbanism, and design
- Situate key design movements in relation to wider socio-political contexts
- Analyze and write about architectural and urban design using creative thinking and critical interpretation skills
- Conduct independent research on (an) object(s)/exhibition of design and its influences, utilizing comparative analytical approaches to explore the multivalent histories of architecture and design
- Present design-related research in analytical essay form and presentation
- Hone skills in visual and spatial analysis, critical thinking, and writing

INSTRUCTIONAL METHODOLOGY

This course includes a three-week on-site component in London combined with pre and onsite work. In London, class time will be divided between classroom lectures and discussions and daily site-visits to museums, galleries, architectural monuments, art and design centers, studios and workshops, relevant field sites, as well as multiple events. Site visits, tours, and guest lectures will provide access to major art and design venues, objects, architectural sites, and art and design scholars, professionals, and practitioners. Students will deeply engage London's vibrant art world, past and present, and conduct independent research related to London-based design. Research will be synthesized in a final paper and class presentation. Pre-trip work will include significant historical and contextual reading related to 20th-21st century architecture, urbanism, and design as well as student reflection.

METHOD OF EVALUATION (GRADING)

Journals (pre-trip and onsite/in London work) 20%
Reading responses (pre-trip work) 30%
Final Research Presentation (on-site/in London work) 10%
Final Research Paper (on-site/in London work) 30%
Attendance and Participation 10%

Students must review UO's Department of the History of Art and Architecture's Departmental Grading Criteria, which can be found on-line:

<https://design.uoregon.edu/arhistory/undergrad/advising>

>>> Journals 20%

Due on Friday, Sept. 9. Plan to write at least 200-300 words per week beginning around Aug. 1. Your journals may take any variety of forms and be as formal or informal as you like, although entries should be dated and subject matter should be related to course content. Topics might include your responses to readings (books, articles, reviews, websites, etc., whether or not they're required or recommended for the course), films, plays, museum or site visits, etc. Before departure, you may want to write about what you anticipate of London; once there, you might discuss your current experiences, including your responses to and observations of the city and its sites (especially as these have been in one way or another designed). In some cases, I will ask you to write in your journals about particular topics related to our ongoing activities, as noted in the daily schedule under "journal prompts" (TBD).

>>> Reading Responses 30% total (3, each worth 10%)

All due by Friday, Aug. 19. First thing, please understand that a response paper is not a summary. While you might briefly summarize the content and main ideas of a particular reading, the bulk of your paper should involve your specific responses to it. What did you like or dislike about the piece and why? Did anything about it particularly surprise, dismay, perplex, or engage you? What, if anything, did you find useful about the author's presentation(s) and/or perspective(s)? Response papers should be 400-500 words in length, they may be formal or informal in tone, and will serve as preparation for in-class discussion.

- **Reading response 1 (pre-trip):** Mitchell (35 pp)
- **Reading response 2 (pre-trip):** Vidler article (28 pages)
- **Reading response 3 (pre-trip):** Foster & Massey (88 pages)

>>> Final Research Presentation 10%

Each student will give an 8-10 minute presentation on the subject of their research paper in class. These will be scheduled for the final (third) week in London, although students eager to present before then are welcome to do so!

>>> Final Research Paper 30%

While in London, students will conduct independent research on a single or related set of object(s), building(s), or monument(s), or on an exhibition—discussing related influences and contexts, and utilizing comparative analytical approaches to explore the multivalent histories and theories of design. Your research paper should center on a particular work, series of works, or exhibition—although you may bring other examples into your discussion—and your analysis should be rooted in close onsite looking as well as scholarly research. While the references required and recommended for this course will comprise a good starting point, it is expected that you will seek resources beyond them (e.g., reviews, scholarly articles that address your chosen subject specifically). While the majority of your work on this assignment will necessarily take place in London, it is not inconceivable that you could get a head start before arriving, as the sites we will be visiting should have ample information about them (e.g., on current exhibitions, in the case of museums) available online. Your paper should be 6-8 pages in length, formal/polished in tone, and include at least one image of the work(s) under discussion as well as a bibliography of at least three sources.

COURSE OUTLINE

WEEK 1: Empire, Collection, and Display

- MON, 8/22: Introduction/Orientation
 - *Excursion: Boat trip on the Thames to the Tower of London*
 - Reading: Michel de Certeau, “Walking in the City” (19 pp)
- TUES, 8/23: Museum as World-Building Project
 - *Excursion: British Museum (Great Russel St. façade by Robert Smirke, Parthenon/Elgin Marbles, Norman Foster-designed Great Court)*
 - Readings: review readings by Emerling & Carrier (see syllabus for ARH399)
- WEDS 8/24: Art & Curios on Domestic Display
 - *Excursions: Sir John Soane Museum and Leighton House*
 - Reading: writings by and on Soane (30 pp)
- THURS 8/25: Landscape and Power
 - *Excursions: Victoria & Albert Museum, Hyde Park and Kensington Gardens*
 - Guest speaker: Katy Layton-Jones (to be confirmed)
 - Reading: Barry Bergdoll, “New Technology and Architectural Form, 1851-90” (33 pp), review Mitchell
- FRI 8/26: Exhibiting the Nation
 - *Excursion: Tate Britain*
 - Reading: Frantz Fanon, “On National Culture” (8 pp) and intro to Benedict Anderson, *Imagined Communities* (7 pp)

>>> *Weekend optional/suggested excursions: Somerset House; Royal Botanical Gardens, Kew (Orangery, Palm House, Pagoda and assorted 18th-c. temples by Wm. Chambers, The Hive, Treetop Walkway, etc.); Natural History Museum*

WEEK 2: Midcentury Modernism and Postmodernism

- MON 8/29: Modernism and the European Avant-Garde (no class // Summer Bank Holiday)

- *Excursion: museum or other site on your own (see weekend recs above and below)*
- Readings: manifestos and writings by Wagner, Loos, Taut, Le Corbusier, and Gropius, reprinted in Conrads (50 pp?)
- TUES 8/30: Industrial Architecture and Its Refashioning
 - *Excursion: Tate Modern (architects: Sir Giles Gilbert Scott; Herzog & De Meuron)*
 - Readings: R. Moore, "Tate Modern's Architects on Their Radical New Extension"
- WEDS 8/31: The Independent Group: Between Art and Architecture
 - *Excursions: ICA, National Theatre (architect: Denys Lasdun) & Hayward Gallery (architects: Norman Engleback with John Attenborough, Ron Herron and Warren Chalk)*
 - Readings: Reyner Banham, "Not Quite Painting or Sculpture Either" (3 pp)
- THURS 9/1: Minimalism and Brutalism
 - *Excursion: the Barbican Centre (architect: Chamberlin, Powell and Bon)*
 - Readings: "Conversation on Brutalism" (8 pp), review Vidler
- FRI 9/2: Situationist International, Earth Art, and Terrain Vague
 - *Excursion: Queen Elizabeth Olympic Park by bike*
 - Guest speaker: J&L Gibbons Architects (to be confirmed)
 - Readings: Guy Debord, "Theory of the Dérive" (5 pp), Robert Smithson, "A Tour of the Monuments of Passaic" (5 pp), Rem Koolhaas, "Junkspace" (15 pp)

>>> *Weekend optional/suggested excursions: Robin Hood Gardens housing complex (Peter & Alison Smithson); Penguin Pool at the London Zoo (Berthold Lubetkin); The Bartlett School of Architecture (UCL); Architectural Association School of Architecture; Royal College of Art; Royal Academy of Art; The National Gallery; Saatchi Gallery; Fourth Plinth at Trafalgar Square; Camden Art Center; Oxford (various sites)*

WEEK 3: Art & Architecture Under Advanced Capitalism

- MON 9/5: Postmodernism and the Culture Industry
 - *Excursion: Whitechapel Gallery*
 - Readings: Frederic Jameson, "Postmodernism and Consumer Society" (20 pp), Gilles Deleuze, "Postscript on the Societies of Control" (5 pp)
- TUES 9/6: The Art-Architecture Complex
 - *Excursions: Design Museum, Serpentine Gallery/Pavilion (artist: Theater Gates)*
 - Readings: "Trading Spaces: a Roundtable on Art and Architecture," *Artforum* (11 pp), review Foster
- WEDS 9/7: Socially-Engaged Design
 - *Excursions: Granby Four Streets, Assemble studio*
 - Guest speaker: Assemble (to be confirmed)
 - Readings: Flood & Grindon, "Disobedient Objects" (18 pp), review website <https://assemblestudio.co.uk>
- THURS 9/8: Spectacle & Speculation
 - *Excursions: Star-architecture (Walkie Talkie, Gherkin), Brick Lane, "iceberg basement"*
 - Guest speaker: Anna Minton (to be confirmed)
 - Readings: Saskia Sassen, "Who Owns Our Cities" (short *Guardian* article), Shiloh Krupar and Stefan Al, "Notes of the Society of the Brand" (17 pp), review Massey
- FRI 9/9: Emergent Spaces of Contemporary Art
 - *Excursions: South London Gallery, Gasworks*
 - Readings: Hito Steyerl, "Duty-Free Art" (17 pp)

COURSE READINGS

There is no textbook for this course, but students will be provided with readings related to the history of 20th-21st century architecture, urbanism, and design, especially as it relates to London, a quintessential global city. These will include book excerpts; journal articles; manifestoes and essays by architects and designers; newspaper articles; magazine articles; museum and gallery brochures, wall texts, and pamphlets; exhibition catalogues; and pertinent website content.

Some readings will be assigned as pre-trip work, with written reading responses due before the commencement of our course in London—this is meant to lighten our reading load while onsite. Short readings are also assigned for most, although not all, days in London, and will enrich our understanding of what we encounter along the way. You are welcome, and encouraged, to get a head start on these, too, as it will translate into more time for exploring London! In all cases, students are encouraged to mark up and take careful notes on readings, so you can review them when they are pertinent to our discussions in the classroom and in the field.

Books not assigned but listed below are suggested additional references—none of them are required, but they may be useful for your research paper and/or general edification!

BIBLIOGRAPHY/REFERENCES

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- Bridge, Gary and Sophie Watson. *The Blackwell City Reader*. 2nd edition. Wiley-Blackwell, 2010.
- Colquhoun, Alan. *Modern Architecture* (Oxford History of Art). Oxford: Oxford UP, 2002.
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- "Conversation on Brutalism." *October* 136 (Spring 2011): 38-46.
- Curtis, William J. *Modern Architecture since 1900*. London: Phaidon, 1999.
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Academic Misconduct

The University Student Conduct Code (available at conduct.uoregon.edu) defines academic misconduct. Students are prohibited from committing or attempting to commit any act that constitutes academic misconduct. By way of example, students should not give or receive (or attempt to give or receive) unauthorized help on assignments or examinations without express permission from the instructor. Students should properly acknowledge and document all sources of information (e.g. quotations, paraphrases, ideas) and use only the sources and resources authorized by the instructor. If there is any question about whether an act constitutes academic misconduct, it is the students' obligation to clarify the question with the instructor before committing or attempting to commit the act. Additional information about a common form of academic misconduct, plagiarism, is available at researchguides.uoregon.edu/citing-plagiarism.

Prohibited Discrimination and Harassment Reporting

Any student who has experienced sexual assault, relationship violence, sex or gender-based bullying, stalking, and/or sexual harassment may seek resources and help at safe.uoregon.edu. To get help by phone, a student can also call either the UO's 24-hour hotline at 541-346-7244 [SAFE], or the non-confidential Title IX Coordinator at 541-346-8136. From the SAFE website, students may also connect to Callisto, a confidential, third-party reporting site that is not a part of the university.

Students experiencing any other form of prohibited discrimination or harassment can find information at respect.uoregon.edu or aaeo.uoregon.edu or contact the non-confidential AAEO office at 541-346-3123 or the Dean of Students Office at 541-346-3216 for help. As UO policy has different reporting requirements based on the nature of the reported harassment or discrimination, additional information about reporting requirements for discrimination or harassment unrelated to sexual assault, relationship violence, sex or gender based bullying, stalking, and/or sexual harassment is available at [Discrimination & Harassment](#).

The instructor of this class, as a Student Directed Employee, will direct students who disclose sexual harassment or sexual violence to resources that can help and will only report the information shared to the university administration when the student requests that the information be reported (unless someone is in imminent risk of serious harm or a minor). The instructor of this class is required to report all other forms of prohibited discrimination or harassment to the university administration. Specific details about confidentiality of information and reporting obligations of employees can be found at titleix.uoregon.edu.

Mandatory Reporting of Child Abuse

UO employees, including faculty, staff, and GEs, are mandatory reporters of child abuse. This statement is to advise you that your disclosure of information about child abuse to a UO employee may trigger the UO employee's duty to report that information to the designated authorities. Please refer to the following links for detailed information about mandatory reporting: [Mandatory Reporting of Child Abuse and Neglect](#).