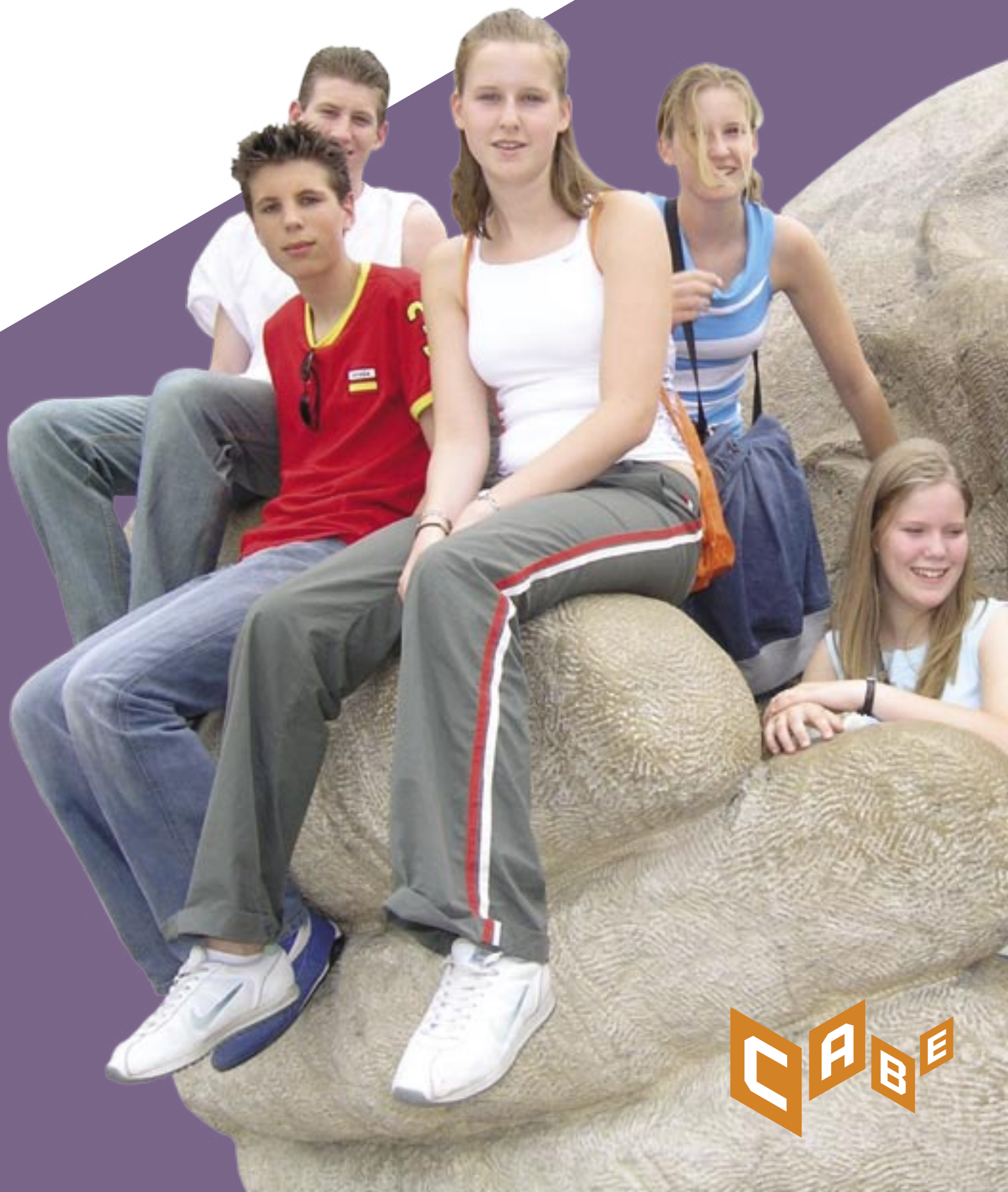


# Getting out there...

Art and design local safari guide

A teacher's guide to using the local built environment  
at key stages 3 and 4



Published in 2006 by the Commission for  
Architecture and the Built Environment.

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# Foreword

**The built environment is all around us, made up of the cities, towns and villages in which we live and work. These buildings, and the spaces between them, form a rich learning resource, full of clues about our past and challenges for the future.**

In February 2005 the government's education and skills select committee published its enquiry into education outside the classroom. The findings recognise a compelling argument for the educational value of the built environment.

Learning in the local environment brings subjects to life. It also helps to increase self-confidence and maturity; provides new ways of learning; enhances pupil motivation; and encourages the development of social and lifelong learning skills. Furthermore, it invites pupils to approach the places and spaces they inhabit from different perspectives, encouraging long-term engagement and a realisation that young people have a valid contribution to make to the development of their local area.

The teachers we interviewed requested support in identifying learning opportunities in the local areas and in managing the bureaucracy surrounding school trips. In response, we decided to set up the *Getting out there* programme, to provide advice on running school trips and lead to the development of a number of tailored teaching resources. This book is the second of these 'local safari' guides, designed to encourage an investigative approach to learning in the local area. The first guide, published in 2005 for geography and citizenship, helped young people explore topics such as community and regeneration. Over time we plan to develop guides for other key stages 3 & 4 subject areas. Full details about the *Getting out there* programme are available through our website [www.cabe.org.uk](http://www.cabe.org.uk)

CABE is dedicated to helping young people to improve their understanding of the built environments they inhabit and opening their eyes to the way good and bad design affects the quality of their lives. We aim to help young people to become more active and demanding citizens who can play an important role in improving our towns and cities. We very much hope that these teaching materials help you to excite your pupils and inspire them to look again at the world in which they live and begin to realise that they have the potential to make it better. If you would like to find out more about education at CABE or to sign up to our network of educators, contact us at [education@cabe.org.uk](mailto:education@cabe.org.uk) or visit [www.cabe.org.uk](http://www.cabe.org.uk)



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# Introduction



## What is the purpose of this guide?

*Getting out there* is a practical 'safari' guide that will help you to use the buildings, places and spaces of the local built environment as a starting point for art and design activities for key stage 3 and 4 pupils. This resource includes a range of projects that offer young people the opportunity to observe, understand and interpret their surroundings and to communicate their ideas and feelings about their local built environment. To do this, they will use techniques familiar from their studies in fine art and graphic design. Most importantly, it introduces environmental design activities, giving pupils an opportunity to think about environmental change and improvement and encourage them to see themselves as agents of change.

## What is the built environment?

The built environment includes buildings and the spaces in between them. It embraces the built form, natural world and people. It is part of all our lives, our culture, our history and our inheritance. It impacts on our feelings of belonging, our health, our safety, the work that we do, how we socialise and spend our leisure time. It is where we live and work and learn what it is to be part of a society. The environment shapes us and we shape our environment.

## How does it fit into the curriculum?

The local environment has infinite possibilities as an educational resource and should be a focus for study in each year of a pupil's school life. All subjects can help to raise pupils' awareness of the built environment and the design issues that we face in shaping the environment in the twenty first century. Starting points can be the same and similar questions can be addressed, but each subject has its own emphasis, together with its own approaches and methods of investigation. How the information gleaned on streetwork sessions will be processed and how the ideas will be developed will differ. The complexity of ideas and depth of study will change as pupils develop experience of built environment education. The requirements of the national curriculum have been reduced and the qualifications and curriculum authority (QCA) programmes of study are not mandatory, so teachers now have greater freedom to decide on the content and conduct of studies.



© Campaign for Drawing



# What has it got to do with art and design?

The study methods are influenced by the way artists view and respond to the environment, both as a subject and a setting for their work. There is a long tradition of Western artists using the built environment as a stimulus for their work, exploring relationships between people and place. Examples include Canaletto, Pieter de Hooch, Walter Sickert, Charles Ginner, LS Lowry, Edward Rusche and John Bratby. In the late nineteenth century, JMW Turner and James McNeill Whistler were particularly interested in capturing the effects of industrialisation on the atmosphere and appearance of the urban landscape. More recently, contemporary artists such as Gillian Wearing and Rachel Whiteread have taken inspiration from the built environment.

Artists have not only used the environment to inspire their artwork, they have also influenced the physical form of our towns and cities. Victor Pasmore was a key influence in the appearance and design of the new town of Peterlee and David Harding was employed to create a more sympathetic environment through art in Cumbernauld New Town. In recent years, artists have been involved in public art projects concerned with changing people's perceptions and with altering the environment itself. Artists have worked with environmental designers on regeneration schemes and some have produced major works, such as Antony Gormley's *Angel of the North* at Gateshead. Public art is an area where traditional boundaries between art and environmental design are being dissolved.

The work of architects such as Terry Farrell, Norman Foster, Richard Rogers, James Stirling and Will Alsop bring into play both artistic and designerly thinking. Their buildings are infused with symbolic meaning. The same is true for landscape design and urban designers, who fuse elements of art and design in creating the landscape of the countryside and the townscape of the urban environment. From the work of Humphrey Repton and Capability Brown in the eighteenth century to television makeover programmes in the twenty first century, parks and gardens have been a key focus for art and design activities.

## How can this help to fulfil art and design curriculum requirements?

Exploring the built environment can help pupils to meet the requirements of the national curriculum in art and design. In particular, they can record and analyse first-hand observations and find ways to interpret their experiences. They can learn to make value judgements about aesthetic and design qualities. They can explore ideas and meanings in the work of artists and designers who have influenced our view of the environment and the environment itself. They can learn about the role of art and design in shaping the contemporary world. They can be introduced to challenging design issues related to how we might shape the environment in the future and how they can participate in this process.



Iconic city landmark: B of the Bang by Thomas Heatherwick Studio is the tallest sculpture in the UK and was commissioned to mark the success of the 2002 Commonwealth Games in Manchester.

# How should this resource be used?

'Safari' implies a journey or expedition. The study activities described here promise both intellectual and artistic adventure derived from an exploration of the local area. The activities in this guide are designed to inspire teachers and their pupils to get out into the built environment. Enquiry skills are developed through drawing and photography. A variety of ways are suggested as to how pupils can investigate, then re-work their experience and present their own interpretations of the ideas they have explored, using a range of expressive media and techniques, including drawings, painting, collage, three-dimensional work, installations, photography, video and digital media. Each project introduces a different focus for study, different methods of working and the use of different media. These are not prescriptive, but are suggested merely as prompts that teachers can adapt for their pupils as:

- part of an art and design programme or part of a QCA scheme of work (listed in national curriculum links) focusing on environmental themes, or
- part of integrated or cross-curricular studies with other curriculum areas such as geography, citizenship, design and technology, history and PSHE working together in an education for sustainable development (ESD) programme, or
- part of a multi-disciplinary programme involving a number of disciplines working in parallel, or as an interdisciplinary study, with different subjects working in collaboration with each other on environmental design.

The sessions when pupils are engaged in study of the environment from direct experience will form a key episode in a sequence of lessons, which involves:

- teacher's introduction and introductory class activities
- fieldwork
- studio development (art, graphic design, environmental design)
- presentations or exhibition of the completed work.

The programme can form part of the normal timetable, probably requiring half a term of weekly lessons. It can be adapted for arts, design or environment weeks – during Architecture Week, perhaps – when the normal timetable is replaced. Although designed for two-hour blocks of time, the fieldwork activities can also be used on longer field trips. They offer opportunities to develop a wide range of skills and can be adapted to suit a range of abilities. They are not prescriptive. Decision-making and leadership are placed in the hands of the learners. The role of the teacher is to create a framework for learning, set the parameters for study, provide appropriate methods of study and model how to develop thinking. Fieldwork activities are for both key stage 3 and key stage 4 pupils. Differentiation will be evident in how they develop them in the studio work, both through individual and group work.



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# Study programme

## **Preparation**

The first priority is to establish the focus and subject for study and the learning objectives. In preparing to get out there, teachers need to identify a suitable study area and make a preliminary exploration to gauge its potential as a learning environment.

Questions to consider include, what kinds of study activities will extend and enrich what can be done in school? What will be the purposes of the fieldwork? How will pupils be expected to carry out explorations and investigations? What are the practical considerations? How will pupils travel to the study area and how long will it take? Each local authority has its own requirements for visits outside school.

Risk assessment is an important part of the preparatory visit. The usual school protocols need to be followed for health and safety. Many schools send letters at the beginning of the autumn term, explaining that certain courses require outside visits and asking parents to give their permission. Some thought must also be given to resources required to introduce the project, for the fieldwork, classwork or studiowork and to the pupils' previous experience of built environment studies, and the study they already possess.

## **Introduction**

It is important to take account of pupils' previous experience of built environment studies, their knowledge of architecture and environmental design and the study skills they already possess. An introduction should motivate and excite pupils, so that they are keen to undertake the project. It should outline the scope and parameters of the study, make clear what the learning objectives are and create a framework for study. A Powerpoint presentation will be of great value here to identify key ideas and to prompt discussion on the issues to be explored. Small group discussion will be important for pupils to take ownership of the project.

It will also be helpful to discuss with the class how best to carry out the fieldwork. This should take into account the size and particular needs of the group as well as the nature of the area. The fieldwork may be undertaken as a whole class exercise, with pupils divided into groups and working in the same public space, or with each group investigating different aspects.

A second session may be necessary for pupils to decide on specific research questions and consider how to collect the necessary information. Give pupils time in pairs or small groups to discuss and plan their investigation. They should think about the type of information needed and the ways in which it might be collected and recorded. Techniques and formats for this should be discussed, and if necessary practised beforehand in the school environment.

## **Fieldwork**

Distribute resources and equipment and make it clear how they are to be used. Maps, questionnaires, study sheets and sketchbooks need to be contained safely in a rainproof folder that can also be used as a clipboard to lean on. Encourage the use of black biro's for recording information quickly, as they make a definite mark, do not get blunt and are easy to photocopy. Pupils using equipment should be familiar with how it works. Make sure pupils understand what is expected of them and how they are to conduct the study. The fieldwork brief should be clear about what they have to do and how they are to do it. Explain the school's expectations about codes of dress and behaviour on work outside school.





### Homework

Homework involving drawing, digital photography, collecting images from magazines and postcards, and the use of the Internet will help pupils to extend what they have learnt from direct experience. Teachers can also post material that pupils can download on an internal network. All this will help pupils to develop research skills using secondary sources and nurture their intellectual curiosity. It will generate new ideas, help them make connections and encourage them to develop the habit of identifying resources and collecting references to provide valuable stimulus or reference material for their own work.

### Studiowork

The first studiowork session should be introduced by a report-back and discussion arising from the fieldwork, so that the whole class can share ideas. This will happen throughout the project. Developing artwork creates opportunities for reflection and re-working experiences and ideas. It also should involve experiment and creative failure, resulting in personal expression and interpretation. Emphasis should be on the content of the ideas as well as the ways in which they are expressed. The project will necessarily involve critical and contextual studies, so that pupils can learn from the work of artists, craftspeople and environmental designers. This will help pupils set their work in context and gain greater understanding of the social, historical and cultural background. It will also enable them to make value judgements about quality, as they will have a basis for comparison. The project might also involve design activity, where pupils are asked to formulate proposals for intervention or change in the environment. This will include identifying a need or an opportunity for change, generating ideas and testing possibilities, considering alternatives and developing and refining proposals. While some of the work is best conducted through independent study, other parts of the project need to be developed through group work.

### Presentations and exhibitions

It is important to invite pupils to present their work in a display, an exhibition and to critique it, when they are asked questions about their work and invited to respond to comments about it. Pupils should not only talk about their own work, but also listen with interest and respect to presentations about the work of others and know how to engage in critical debate. If local people have contributed to the study, they will be delighted to be invited, with parents and governors, to a presentation and exhibition, and to be able to talk with the pupils about their work. The results can also be shared through the school magazine and the school's website.

# Study methods

Different kinds of media and a variety of study methods need to be used to deal with the complexities of built environment studies. Art and design teachers will draw on an exciting range of approaches to support the different stages of a project, enabling pupils to:

- **record, analyse, critique** aesthetic and design qualities
- **synthesise, represent, make connections, express** a personal and emotional response to place,
- **hypothesise, imagine, invent** generating proposals for change
- **communicate** their ideas in a variety of ways, using a range of expressive media.

## Drawing

Drawing is an active way of looking again at a familiar environment or getting to grips with an unknown place. It helps make connections and encourages a personal, emotional response to a place. Forms, space and scale, as well as the presence or absence of people are important considerations. The use of sketchbooks and research notebooks needs to underpin any work in the built environment. These can be used to record observations, information and ideas, to develop thinking through drawings and conceptual sketches, as a space for experiment and imagining, providing the means and opportunity to get to grips with subject matter and develop themes. Sequences of drawings are useful to show how a space changes as you move through it. Drawings from different viewpoints can reveal new perspectives of a building or a space. Drawing can also be a means of interpretation, when different media and techniques are used to create narratives and suggest ambience. Different kinds of drawing have evolved in the practice of fine art, graphic design, architecture, landscape architecture and planning. It is important that pupils see examples of these, not only as finished products, but as part of the process of investigation, experimentation, conceptualisation, invention and communication. Of course, there are many other possibilities for working in two dimensions through painting and mixed media collage.

## Digital photography and information and communication technology (ICT)

The development of digital technology has now made photography cheap and accessible as a medium for recording, interpretation and communication. It is useful for scanning a lot of information quickly or focusing on details. It permits pupils to collect evidence, compare and contrast it and see the environment from different viewpoints. The possibilities presented by a variety of computer packages now make it easy for pupils to work not only with photomontage, but also to work on image manipulation and computer aided design. Images developed from a fusion of manual drawing techniques mixed with computer-based work are particularly powerful. The development of an archive of built environment images can be an ongoing project for all pupils, a resource that can support everyone's work.



© Michele Turani



### Three dimensions

It is not possible to make a study of space satisfactorily without engaging in 3D work. Experience of time and movement are also important in developing an understanding of how spaces work. Maps and plans are helpful, but these deal with area rather than volume. In designing spaces, sketch models are useful to explore possibilities, conceptual models help to develop ideas, and presentational models are useful in communicating and explaining ideas to others. Simple materials such as card can be used to make models, but discarded material can be recycled to provide a wider range of possibilities. So often experimentation with materials will suggest new forms and relationships, so it is helpful to build up a store of materials that can be easily accessed.

### Words

Although the emphasis is on visual and spatial experience, listening, talking and writing are important in built environment studies. Words help pupils to understand, analyse and express ideas. They allow them to comment, report, explain, justify, argue and debate, all of which are necessary for critical study. Skills in listening and talking are developed through group work, as are social skills of polite disagreement, negotiation and persuasion. The ability to construct and present an argument is useful in more formal presentations, when pupils will also develop skills in critique and responding to questions and criticism. Sometimes the use of the written word is necessary in reports and critiques. The aim is to help young people be articulate about what they know.

Built environment projects will inevitably draw on all of these media and approaches to study. However, it is not just a matter of learning technical skills to control expressive media. It is about using art and design techniques to explore and reflect on experience, ideas and issues. Pupils need to be able to use different modes of thought and expression. They need to develop confidence and competence using a variety of learning strategies and study techniques. Pupils of different ages can tackle similar projects, but the complexity of ideas they deal with and the depth of study will change. The challenge for teachers is to consider how to extend pupils' experience of the built environment and deepen their understanding.

### Resources

Teachers will find it useful to build up a set of resources for built environment projects. Books about the work of artists, illustrators, architects, landscape architects, planners and interior designers can be collected. Catalogues from professional and commercial sources can be obtained at little cost. Many architecture practices are pleased to let schools have journals and trade magazines they no longer use. It is now easy to build up a digital archive developed by pupils and teachers for educational use, incorporating photographs they have taken, scanned images and downloads from the Internet. A list of useful websites should be available for pupils to conduct independent research.





# Local safari 1

## 1

### Place

This safari encourages pupils to explore a sense of place; a complex mix of memories, associations, relationships and meanings. Do places have distinct identities? What gives them their special character? What makes us like one place and dislike another? Do we have preconceptions about particular areas of cities and towns? Why are some areas thought to be more 'desirable' than others?





# Local safari 1

## Project

### Learning objectives

- to develop personal and emotional responses to the built environment
- to understand relationships between people and place
- to understand symbolic meaning

### Learning activities

- exploration of a local neighbourhood
- recording details of form, shape, pattern, materials and styles of local architecture through maps and plans sketches and notes
- interpretation and communication of ideas

### Learning outcomes

- enhanced skills of observation and analysis
- enhanced interpretative skills
- enhanced skills in handling expressive media
- enhanced sense of place
- enhanced social and collaborative skills through group work

### Key questions

- What is our experience of a place?
- What are our associations with it, and our memories of it?
- What are the key characteristics that combine to that create local identity?
- What contributes to environmental and architectural quality?
- What detracts from architectural and environmental quality?
- How does the use of building materials impact on environmental quality?
- How are different cultural identities expressed through the built environment?

### Key words

architecture ■ association ■ cultural identity ■ empathy ■ interpretation  
landmark ■ memory ■ neighbourhood ■ perception ■ symbolic



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## Teacher's preparation

Make a preparatory study of the neighbourhood the pupils will explore. This could be close to the school, or you may want to take them into the town or city centre. Although the pupils will be considering the wider locality for the project, it is important that you define a relatively small, distinct area for close observation by the group. The pupils will be examining buildings and spaces, taking notes and making sketches to record detailed rather than general impressions, so they should focus on a relatively restricted area through which they can walk and stop to draw and take photographs.



### Resources

#### Maps:

Local maps, road maps, tourist maps, ordnance survey maps.

#### Photographs:

Photographs of the area, historical photographs of people and place.

#### Books:

Local history, social history, suburbia, vernacular architecture.

Tourist information – leaflets, guides, and postcards.

Local authority design guides.

Local archives [www.nationalarchives.gov.uk/archon](http://www.nationalarchives.gov.uk/archon)

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### References

#### Artists:

de Hooch, Camille Pissarro, Edward Hopper, John Piper, and Victor Pasmore among others.

Boyle Family [www.boylefamily.co.uk/boyle/about/index.html](http://www.boylefamily.co.uk/boyle/about/index.html)

#### Architects:

Antonio Gaudi Charles Rennie Macintosh, and Patrick Lutyens among others.

Muf, a collaborative practice of art and architecture engaged in public realm projects [www.muf.co.uk](http://www.muf.co.uk)

Ash Sakula, a collaborative practice of architects with a range of professional backgrounds [www.ashsak.com](http://www.ashsak.com)

#### Illustrator:

David Gentleman

#### Organisations:

The Lighthouse [www.thelighthouse.co.uk](http://www.thelighthouse.co.uk)

Architecture Centre Network [www.architecturecentre.net](http://www.architecturecentre.net)

Tate Gallery [www.tate.org.uk](http://www.tate.org.uk)

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### Materials and equipment

paper ■ drawing materials ■ art materials ■ digital cameras  
Internet access

## Introduction

Introduce the purpose of the project and prepare the ground for the fieldwork. Discuss the character of the local area with the class, address key questions and explain meanings of any difficult words.

- Are there distinct places that give the area a particular look and feel?
- How would pupils describe the character of the area?
- What are their favourite places? Why?
- Where do they choose not to go? Why?
- Are there different communities who give the place a distinct identity?
- What do they know about the history of the area?
- What connections do their family have with the area?
- How has this place developed? What changes are apparent?
- Have buildings been adapted for new purposes?
- What gives the area vitality and prosperity?
- What should visitors to the area be encouraged to see?

## Activity

Pupils work individually for 10 minutes to make mental maps of the local area, working on A2 paper and starting with placing their home in the middle of the map, they record from memory:

**landmarks ■ key buildings ■ public spaces ■ areas of interest  
landscape features ■ pedestrian routes ■ personal connections  
interesting design features ■ danger spots ■ any other elements that  
have been agreed by the class beforehand**

They need to decide on the symbols they choose to use and create a key.

Working in groups, they compare their perceptions, and using large-scale maps of the area, create overlays to show where there is any consensus in the elements they have chosen for their mental maps, agreeing a shared set of conventions for map making.

## Homework

Practise making sketches around the house, garden and their street (five three-minute sketches every day for a week).



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© Kent Architecture Centre



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*Above* – Local character: local landmarks, public space and interesting design features all create a sense of place.

*Opposite* – Neighbourhood journey: what would a walk around your local area reveal?

## Fieldwork

The fieldwork takes the form of a walk around the local neighbourhood. The first stopping point allows pupils to do four three-minute sketches. Further stopping points allow for five 10 minute sketches to record aspects of the changing scene and particular characteristics of the area. The task is to focus on essentials, looking for strong shapes, features, edges, overlapping or rhythmic elements and a sense of scale. (Older pupils can attempt this working with continuous line drawings, not taking the pen off the paper and may be able to give more time to this). The key at this stage is not to try to make a picture, but to record the feel of the place through a collection of glimpses, snapshots, and details.

### What are pupils asked to observe and record?

Pupils are asked to record features that they feel are important in determining the character of the area. It may be the location, in a suburb, at the seaside, in an industrial area. Or it may be the predominance of certain kinds of buildings (public, industrial, commercial, religious or domestic) that gives a place a special identity. Atmosphere and ambience may be created by a row of shops, a leisure centre, a park or a recreation area. Or perhaps there are particular spaces (meeting places, routes through) and qualities of landscaping and natural form (gardens, allotments, municipal landscaping such as verges and tree planting) that predominate. Elements such as street furniture, public art and advertising add to the feel of a locality, particularly in urban areas. There are also temporary and ephemeral aspects that influence the viewer's perceptions, such as weather, maintenance, litter, graffiti, traffic, and the presence or absence of people.

### How can they do this?

Pupils can work individually, but for ease of management, can be divided into groups. Each group can choose what to draw, but might also have a particular area of responsibility to record evidence of particular elements. Within each group, each individual could be allocated certain tasks. Pupils should choose what information to record about. Options include:

- boundaries of spaces (private and public)
- structures, including buildings, engineering structures
- natural form, hard and soft landscaping
- significant landmarks
- building materials (use of materials in construction, protection or decoration)
- effects of climate, weathering, light, pollution.
- street furniture
- contrasts
- traffic
- people

During each drawing activity, some digital photographs should be taken to record the scene.





## Studiowork key stage 3

### Ideas boards

Ask pupils to create individual ideas boards in response to their exploration of the local area. Using the words, images, sketches and photographs they have generated, they should use these to develop an artwork to reflect the identity of the local area that they have investigated, something they feel captures the form, colours, atmosphere and characteristics of the place. Experiments with overlapping elements can be carried out using tracing paper and acetates.

### Development

Pupils should work individually to develop an artwork that expresses the identity of the place they have explored. They can use a variety of media, including printing and collage. There are many ways in which the ideas might be developed on 2D, using a variety of expressive media. Possibilities include:

**Postcards** Pupils study illustrators' drawings of landscapes and townscapes in cards, postcards and books. They adopt a particular style, and inspired by this, use elements from the streetscapes they have recorded to produce a set of cards illustrating the character of their locality.

**Poster** Pupils can produce a poster to communicate impressions of the area or focus on specific features for visitors who do not know it at all. They need to study posters and tourist material to find out about the use of drawing, collage or montage techniques in graphic design.

**Mural or large-scale painting** Pupils can work in teams to create a large-scale painting suggesting a sense of place. Working in teams, they choose elements from their fieldwork sketches and each develop a more stylised drawing. These are then photocopied onto acetate and projected onto a large background so that a composite design can be organised. Pupils should also consider where it might be placed and how it fits into its setting. If painted on plywood, it can be fixed on batons to a wall and easily maintained and changed.

**Quilt** Working both individually and collaboratively, the class can create a quilt. Each pupil creates a section, designing and making their own square, using fabric collage, simple weaving and sewing techniques and making creative use of a variety of materials. This will create a collective expression of the identity of the local environment, reflecting possibly very different responses to a place that they know.



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Pupil's work: capturing local character and identity.



© Ellen Adams archive





*Top* – Regional character: an example of traditional Bath limestone.

*Right* – New landmarks: the Gateshead Millennium Bridge has created a strong visual identity for the city.

## Studiowork key stage 4

### Research using secondary sources

Using the Internet, access town or city web sites to explore environments in other parts of the country. How do different building materials contribute to the overall feel of the locality, creating regional differences? (for instance, stone buildings in the Cotswolds, red brick of towns like Reading built along railway lines in the nineteenth century, or granite used in Aberdeen and limestone in Bath). What architectural styles or planning developments reflect the history of an area? What features are significant? Regeneration programmes in places like Liverpool and Gateshead have dramatically changed the townscape. What kinds of art and architecture are evident in these regeneration programmes and why? What has been the impact on the local environment?

### Postcards

A series of postcards that show the positive and negative aspects of local identity. The set of positive images can celebrate local identity, The set of negative images can draw attention to problems or causes for concern. The pictures could be based on digital images, and then developed through a combination of manual drawing and montage techniques, manipulated with the aid of the computer.

### Then and now

Pupils use books of photographs of the local area as a starting point. They select a number of views and record the scenes today, if possible, using the same viewpoint. Analytical drawings based on these, together with a critical commentary, explain how and why the area has changed and pupils reflect on whether the changes have been for better or worse.

### Web page

Pupils design and create a series of web pages to publicise the positive features of the local area. What should be incorporated in the design to capture the essence of place? What features, forms and colours would communicate the identity of the local area to someone who has never seen this place?





# Local safari 2

## 2

### Routes

The dominance of the car means that people are walking less. What are the pedestrian routes in the local neighbourhood? Who uses them? How attractive are they to pedestrians? How well are they maintained? What issues of access, design, health and safety need to be addressed? A close look at a particular route will give pupils an opportunity to question the value of pedestrian access and its importance in creating safe, healthy, attractive and well-used environments.



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# Local safari 2

## Project

### Learning objectives

- appreciation of the importance of pedestrian routes
  - awareness of issues of mobility and access
  - exploration of different methods of codifying experience
  - understanding differences in map making techniques
- 

### Learning activities

- examine different types of maps and determine their purpose
  - explore a local pedestrian route and record pupils' experiences of it through serial vision
  - compare the use of maps in art, design and geography
  - interpret pupils' experience of a chosen journey in a variety of ways, including sketches, map making and other illustrative techniques
- 

### Learning outcomes

- improved spatial awareness
  - greater awareness of pedestrian routes in the local area
  - improved skills of collecting and recording information
  - improved skills of interpretation
  - understand different map making techniques
- 

### Key questions

- How are spaces designed and managed to accommodate movement of people?
  - How can experience of a particular route be described and recorded?
  - How can different methods of mapping be used to represent both physical details and feeling response?
- 

### Key words

access ▪ direction ▪ flow ▪ map ▪ mobility ▪ overlay ▪ route ▪ sequence  
space ▪ view



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## Tip

Teacher and pupils can collect materials to produce a wall-size collage of different kinds of maps designed for different purposes. For instance:

- archaeological map
- geological map
- historical map
- ordnance survey map
- pictorial map
- population distribution map
- road map
- sketch map
- tourist map
- weather map

These will help to show very different conventions in map making.

## Teacher's preparation

Make a preparatory study of the route the pupils will explore. This should be close to the school. If at all possible, it should offer a varied experience, perhaps through a built up area, behind housing or shops, taking in areas of natural form such as verges, gardens, allotments or wasteland. The length of the route will be determined by the time required for study. The teacher should identify suitable stopping points in advance, where pupils can gather safely.

## Resources

### Maps:

Different kinds of maps can be obtained from local tourist offices, bus and metro stations, planning departments and local libraries.  
[bubl.ac.uk/link/types/maps.htm](http://bubl.ac.uk/link/types/maps.htm)

[www.tfl.gov.uk/tube/maps](http://www.tfl.gov.uk/tube/maps)

[www.a-zmaps.co.uk](http://www.a-zmaps.co.uk)

[www.bbcfactual.co.uk/map\\_man.htm](http://www.bbcfactual.co.uk/map_man.htm)

The British Library website has a section dedicated to maps.

[www.bl.uk/collections/maps.html](http://www.bl.uk/collections/maps.html) and  
[www.maphistory.info/collections.html](http://www.maphistory.info/collections.html)

## References

### Artists:

Richard Long [www.richardlong.org](http://www.richardlong.org)

Jo Roberts [www.jorobertsproject.com](http://www.jorobertsproject.com)

Boyle Family [www.boylefamily.co.uk/boyle/about/index.html](http://www.boylefamily.co.uk/boyle/about/index.html)

Simon Patterson's The Great Bear

[www.tate.org.uk/britain/turnerprize/history/patterson.htm](http://www.tate.org.uk/britain/turnerprize/history/patterson.htm)

## Materials and equipment

sketching materials ■ digital and video cameras ■ notebooks ■ drawing and painting materials ■ materials for collage ■ modelling materials  
 local area maps



## Introduction

Class discussion on what part walking plays in our lives. Discussion might focus on:

- location of routes
- distances covered and townscape features encountered
- purposes of pedestrian routes
- needs of different users
- exercise, fitness and health
- security and safety issues
- maintenance
- conflicts between pedestrians and vehicles
- other pedestrian routes that pupils follow for instance around the shopping centre

Work in groups to create overlays on large-scale maps of the locality to indicate where pupils walk.

The teacher introduces the ideas behind the fieldwork and discusses with the class the ideas and experiences to be explored and ways in which these will be recorded.

Pupils explore different kinds of maps, comparing different techniques used by artists and cartographers.



© Eileen Adams archive

Pedestrian routes: how do people move through your local environment?



© CAGE

## Activity

Pupils draw their journey to school as an illustrated map. Consider the range of sensory experiences encountered – things to see, hear, touch, smell. Consider things that seemed funny, strange and dangerous. Also consider personal associations, feelings, encounters, interesting objects, interesting views and stopping points. Pupils should differentiate between the parts of the journey that are on foot and those in a vehicle.

If time permits, pupils could combine their individual journeys to create a large-scale map of the local area, showing the routes to school. Colour coding can indicate journeys on foot and those in vehicles. Annotations and thumbnail sketches should reveal pupils' knowledge of the neighbourhood gained on their way to and from school.

### Tip

This activity could also be developed as a story board, cartoon strip or flash animation. Pupils might like to consider their journey to school seen through the eyes of a dog. This would oblige them to look again at a familiar route and see it afresh from a different perspective.

## Fieldwork

The class discuss key pedestrian routes in the local area that lead to the school and decide on one which would be suitable for further study. One that passed behind houses and through landscape would be a good choice. A record can be made of any of the following:

- sensory experience – things that they see, hear, touch, smell
- the good, bad and the ugly
- anything that seems funny, strange or unusual
- anything that seems dangerous or in need of maintenance
- personal associations
- feelings, atmosphere or ambience
- encounters with people, animals and objects
- interesting objects or landmarks
- interesting views
- natural form
- materials
- examples of personalisation
- litter and pollution

Pupils can use annotated sketches, sketch maps and photography to record fragments of their journey, their experience of the places they pass through and how they feel about them.

### Serial vision

Another technique that pupils can use is serial vision, to document how a space changes as they move through it. The exercise comprises a series of six, three-minute sketches. Each view is separated by 25 paces. Pupils draw the key features in the space, thinking about:

- boundaries
- enclosure
- scale
- focal points
- views and vistas
- objects or people within the space

The key is to work fast and record as much information as possible through annotated sketches in three-minute bursts of activity. It is important to concentrate on significant elements rather than details, and to think about spaces and views rather than objects and structures, unless they help to define the space.



Holly Street – Home Buyers Guide e Aux Ely / CABE



© Mark Ellis and Ashley Bingham at ICD Ltd



© Eileen Adams archive



© Michele Turani

## Studiowork key stage 3

Pupils compare and contrast examples of maps prepared by cartographers, artists and illustrators. They should consider the kinds of information they contain and the ways in which it is presented. Different approaches can be compared through a study of:

- ordnance survey maps
- historical maps
- pictorial maps
- tourist maps
- artists' maps

Discussion should focus on the content and purpose of the maps as well as the conventions or symbols used to communicate ideas and information.

### Maps

Pupils are invited to reconstruct their journeys as a map, inspired by one of the examples above. They need to concentrate on both content and communication. What do they wish to say? How might they say it?

A **pictorial map** will incorporate elements from conventional mapping techniques with the annotated sketches from the serial vision exercise. A class I-spy map could contain the different elements from A to Z that pupils spotted during the walk.

A **treasure map** could be one with flaps that can be lifted up to reveal hidden features (like an Advent calendar) of flora and fauna, interesting objects, use of materials, views, people or animals encountered on the way,

A **route map** might show the stopping points, and indicate views and viewpoints for a cameraman plotting his shots for a short film called *The good, the bad and the ugly*.



© Matt Dickinson

Map making: reconstructing journeys as maps.

*Opposite* – Personal territory: artwork inspired by mapping your personal experience of an environment.



© Hammarath and Fulham Urban Studies Centre





## Studiowork key stage 4

Pupils might make more in-depth studies of different kinds of maps, and adapt them by creating new connections and relationships. For instance, the design of the London Underground map was based on the model of electrical circuitry. Other sources include:

- ordnance survey maps
- historical maps
- London A-Z
- tourist maps
- pictorial maps
- water and sewerage system maps
- transportation maps (railway lines, underground routes, tram and bus routes, pedestrian routes)
- maps of the stellar system
- navigators' charts

### Personal territory

Choose a particular convention of map making and use it as inspiration to create a map of personal territory. This might be related to a physical environment of the pupil's bedroom or be a metaphor for their life. They can interpret it as they choose.

### Generational

A map showing different generations' perceptions of a particular locality: for instance what grandparents, parents and children know about it, how they use it and what it means to them. This could be a map of childhood which translates memories into map form – their first school, where their friends and relatives lived, where they played or places they visited. If family members have lived in the same area for some time, then maps might show areas they used for play as children, and how this has changed with each generation.

### Appropriation

Appropriation and manipulation of existing maps – for example replacing road names, roads, places or buildings with conversations or thoughts associated with them.

### Geology

A map of the geology of a route, documenting the sequence of different materials the pupil walks on, indoors and outdoors can be created. This can be used as a basis for an artwork exploring surface texture. Alternatively, locations can be selected at random and a close study made of the surface, textures, patterns, objects found there.





# Local safari 3

## 3

### Space

This project focuses on the use of public space. Spaces can be lively or quiet, attractive or off-putting. How is space contained? How is it divided? How do people use it? How do they move through it? How does the design of spaces influence people's behaviour? How do people engage with the space? This project encourages pupils to explore the design of public space, the human interactions it provides for and the impact it has on the users.



# Local safari 3

## Project

### Learning objectives

- to develop awareness of human interaction in public spaces
  - to explore how meeting places are used by different groups of people
  - to encourage appreciation of some of the factors involved in the design of a public space
- 

### Learning activities

- consider the purposes of public space
  - examine a space in detail
  - analyse and appraise how well the space functions
- 

### Learning outcomes

- enhanced observational skills
  - enhanced analytical skills
  - enhanced skills of interpretation
  - enhanced critical skills
- 

### Key questions

- What are the functions of public space?
  - How does the design of public spaces impact on the activities and behaviour of the people who use them?
  - What are the key design features?
- 

### Key words

access ▪ ambience ▪ boundary ▪ desire lines ▪ enclosure ▪ function  
meeting place ▪ public ▪ private ▪ vantage point



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*Above* – Public space: how are public spaces used differently by different groups of people?

*Opposite* – Bournemouth: a birds eye view of the square from the observation balloon.

## Teacher's preparation

Identify a suitable public space for study – perhaps a market square, a shopping development, a park or a promenade on a seafront. If possible, make contact with people there who might be prepared to contribute to the project and be interviewed by pupils, for example shopkeepers and workers.

### Resources

Space syntax [www.spacesyntax.com/projects/trafalgarsquare.html](http://www.spacesyntax.com/projects/trafalgarsquare.html)  
Syntax provides an evidence-based, user-focused input to the strategic design and delivery of building and urban development projects. From the masterplanning of historic towns to the layout of major retail centres, their work focuses on the fundamental link between how space is designed and how it is used.

The Castleford Project [www.channel4.com/life/microsites/0-9/4homes/castleford/aboutcastleford.html](http://www.channel4.com/life/microsites/0-9/4homes/castleford/aboutcastleford.html)

The High Line [www.thehighline.org](http://www.thehighline.org)

Friends of the High Line is a non-profit organisation dedicated to the preservation and regeneration of an abandoned elevated railway that runs along the west side of Manhattan in New York, which has become an extraordinary green space above the city.

CABE Space [www.cabe.org.uk/publicspace](http://www.cabe.org.uk/publicspace)

CABE case studies [www.cabe.org.uk/casestudies.aspx](http://www.cabe.org.uk/casestudies.aspx)

Information and photographs of hundreds of the best buildings and places in the country.

Project for Public Spaces [www.pps.org](http://www.pps.org)

### References

#### Artists:

Robert Smithson [www.robertsmithson.com](http://www.robertsmithson.com)

Claes Oldenburg [www.oldenburgvanbruggen.com](http://www.oldenburgvanbruggen.com)

Antony Gormley [www.antonygormley.com](http://www.antonygormley.com)

#### Architects:

Bernard Tschumi, Thomas Heatherwick and Tadao Ando among others.

### Materials and equipment

sketching materials ■ digital and video cameras ■ notebooks



## Introduction

Individual and group behaviour in the street and other public places is influenced, shaped and constrained by the surroundings. In addition, activities that were once carried out indoors are now seen on the street, such as eating, drinking at pavement cafés and talking on mobile phones. Introduce the project with a Powerpoint presentation which raises questions about the nature and purposes of public spaces and how they are used.



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- What functions do public spaces serve in towns and cities?
- What needs do they address?
- Why do people congregate in public places?  
Is it to go shopping? For social interaction, leisure or sport and recreation?  
For business? For public celebrations? For tourism? For political protest?
- What social activities can be observed in public spaces?

## Discussion

Introduce key questions, talking pupils through underlying ideas and discussing the meaning of key words. Discuss the kinds of public spaces pupils are familiar with and the activities that go on in them. Ask pupils to list various types of outdoor meeting places, trying to elicit a wide interpretation of what a public space can be, for instance public parks, squares, market places, street corners, bus stops, shopping malls, underpasses and bus stations.

- Who uses these places?
- What do they use them for?
- Are they used by different people for different purposes?
- Does their use change during the course of the day?
- Are there any conflicting uses within the same space?
- Are they used for purposes other than their intended uses?
- Ask them what they know about public spaces such as Trafalgar Square in London, Times Square in New York and Tiananmen Square in Beijing, China.
- Debate the similarities and differences between these public spaces and those pupils are familiar with in their local area.
- Encourage discussion about use of the local shopping centre or recreation ground.



© Joe Miles, Bristol City Council



© Michele Turani

Space and function: what activities take place in public spaces where you live?





## Activity

Ask pupils to write 50 words describing a local public space that is a significant meeting place, without naming it. This could be broken down as follows:

- 10 words to describe the place
- 10 words to identify the people who use it
- 10 words to reflect its ambience
- 10 words to explain the activities that happen there
- 10 words to sum up their opinion

These are shared and other pupils guess what place is being described.

Invite each pupil to choose a particular public space that they know and do a drawing using plan perspective to show the shape of the space and the buildings surrounding it.

Ask them to annotate this to explain:

- key purposes of the space
- significant buildings
- historical details they know about it
- main design features
- the people who use it

Share these amongst the class, identifying the different spaces, the activities that happen there, and the similarities and differences between them.

Generate a list of key questions and ideas to investigate in the fieldwork about what public space is for and how it is used.



## Fieldwork

### Analysis of space

Working in groups, pupils are allocated different observation points. Each pupil needs to observe and record observations on an annotated sketch plan. In addition, the groups should take digital photographs and make annotated sketches. Each group might have a responsibility to record specific information that will be fed back to the whole class. Pupils need to collect evidence in response to the following questions:

- What are the boundaries of the space? (physical, visual and psychological)
- What is the relationship being pedestrian and vehicular movement?
- What is the extent of the space?
- What is the scale of the surrounding buildings?
- How is the space divided?
- Are there any clearly defined areas?
- What are the pedestrian routes? (planned or desire lines)
- What has been added to make movement easier? (directional lines, paths, wide avenues, escalators, stairs, lifts or moving pavements)
- Are there any places where people congregate or which they avoid?
- Where can people rest?
- What kinds of people use the space?
- What do they use the space for? What kinds of activities are evident?
- Are there any ways in which the space is used that were not intended?
- Where are the entry / exit points?
- What kind of hard landscaping is there? How effective is it?
- What kinds of soft landscaping can you see? How effective is it?
- Is there any provision for certain groups, such as disabled people or parents with young children?
- What safety measures are evident?
- What kind of atmosphere or ambience does the space suggest?

Explore the work of Architects Space Syntax who chart people's movements in public spaces.

See [www.spacesyntax.com/projects/trafalgarsquare.html](http://www.spacesyntax.com/projects/trafalgarsquare.html)



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© Kent Architecture Centre



© Kent Architecture Centre

Analysis of space: paths, boundaries, green space and defined routes all influence how people move through and experience space.

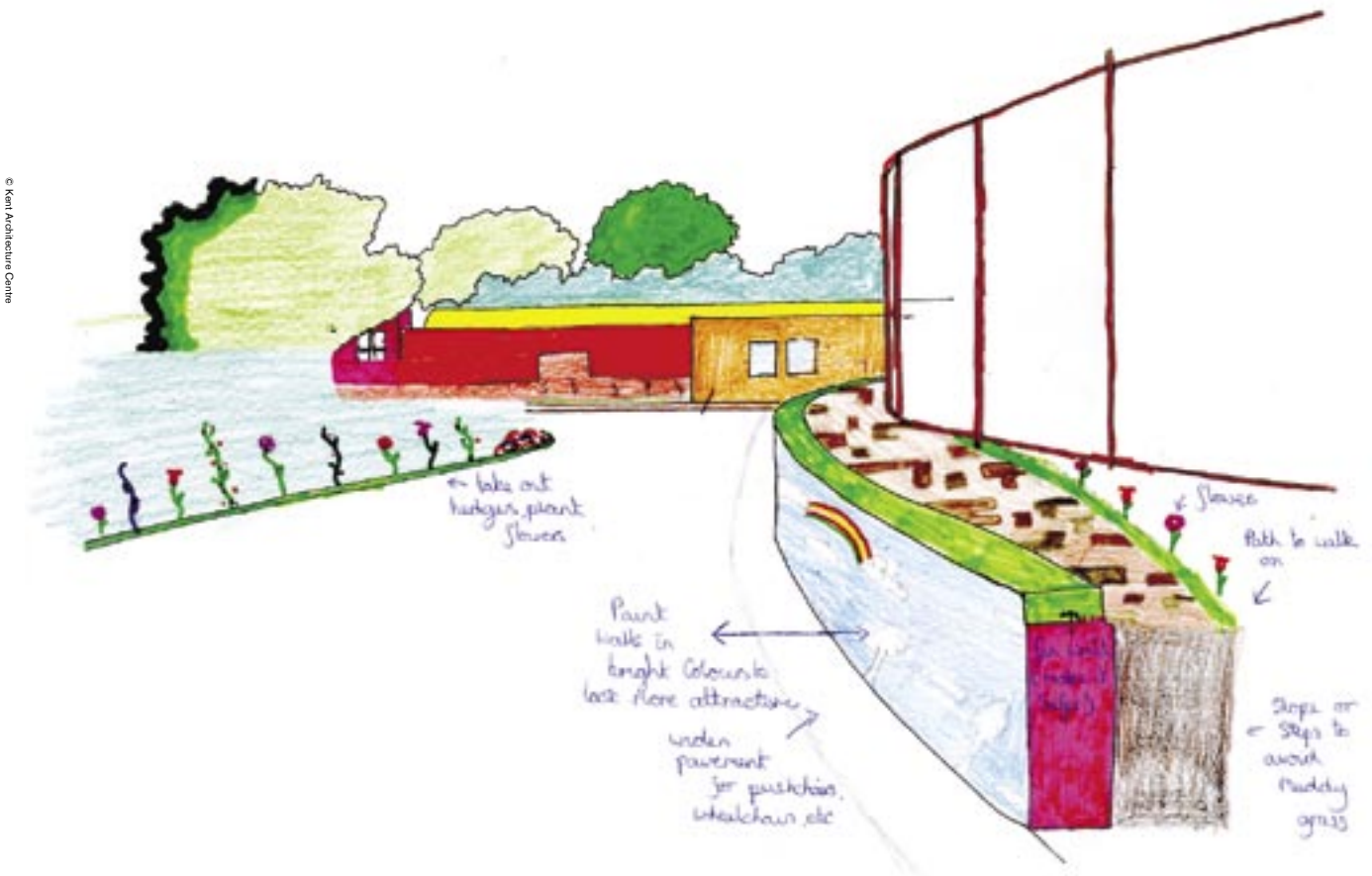
### Studiowork key stage 3

Groups should organise their material of annotated maps and sketches and share findings by displaying these and explaining their overall impressions. Note these ideas for everyone to use as reference.

The aim is to produce an artwork that shows the interaction between people and space. This will need to take account of:

- boundaries or edges of the space
- ways in which the space is divided
- people and the activities in which they are engaged

Pupils can explore different techniques to convey a sense of space, enclosure and movement. They need to consider the contrast of the static vertical background, the horizontal floor surface and the movement of people.





### Frieze

A frieze could be developed, with the background designed and painted to suggest the buildings and floorscape. Cut out figures could be suspended in front of it to suggest the movement of people within the space.

### Diorama

An alternative is the diorama, an interpretative technique often used in museums. The vertical background can be drawn or a panorama made up of photographs and drawn elements. The horizontal surface can be presented as a map or plan. The people can be two-dimensional cut-outs.

### Design

Pupils may wish to change existing elements or introduce new elements into the scene to improve environmental quality. They can do this by scanning in digital images of the frieze or the diorama and manipulating them through working on the printout or on the screen image.





## Studiowork key stage 4

### Art work

Pupils should research work by artists that explores movement in space, such as the Futurists, Severini and Balla, and the artwork of Marcel Duchamp, all of whom have conveyed motion in their work.

An alternative is for pupils to use their maps showing patterns of movement as stimulus for a stylised and abstract artwork expressing the flow of people:

- using dots and broken lines, or
- using photography, film and animation, or
- using an animated sequence of scenes to suggest movement and calm by showing the same scene fragmented and then as a whole

### Design

Pupils make a critique of the existing space and how it is used, summarising their observations as a series of maps together with a SWOT analysis of the current design of the space.

- Strengths – what are positive design features?
- Weaknesses – what are negative design features?
- Opportunities – what is the need or what are the opportunities for change?
- Threats – what problems need to be addressed?

Pupils should identify a need or an opportunity for change, temporary or permanent, and improvement. Their proposal for change should allow both for different groupings of people within the space and improved ease of movement and pedestrian flow through the space, as well as areas of rest and relaxation. They should take account of:

- scale
- enclosure
- division
- variety and diversity
- coherence

Their design should be presented as 'before' and 'after' images, using drawing, mapping, photomontage and 3D techniques.



Critical studies: analysing local space and identity





# Local safari 4

## 4

### **Building: inside and outside**

How do we perceive buildings?

How might we look anew at a familiar building or get to grips with one that we have not encountered before? How does the exterior appearance of a building reveal its purpose and how it is used? How do public buildings impact on their surroundings? What impact do they have on us?



# Local safari 4

## Project

### Learning objectives

- to explore a building
- to analyse aesthetic and design qualities
- to appraise aesthetic and design qualities

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### Learning activities

- to create a visual record (photographs, video and sketches) of the buildings
- to make notes about the buildings
- to create artwork to convey their impressions of key buildings in their local built environment
- to design project to think about change

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### Learning outcomes

- enhanced perceptual skills
- enhanced analytical skills
- enhanced interpretative skills
- enhanced critical skills

---

### Key questions

- How does your viewpoint influence your perception of a building?
- What is the impact of the building on its surroundings?
- What is the arrangement of the internal spaces?

---

### Keywords

contemporary ▪ context ▪ contrast ▪ curtilage ▪ façade ▪ infill ▪ interface  
section ▪ solid ▪ void ▪ threshold ▪ structure

*Opposite* – Public buildings: museums, galleries, town halls or even your school building can all be used as a focus for local study.

*Below* – Davygate, York : the sympathetic use of stone keeps this new building in context of its traditional surroundings.



Retail Scheme, Davygate, York © James O Davies





## Teacher's preparation

Identify a building that will be suitable for study, preferably a public building such as a museum or art gallery, where there are no problems of access. It should be possible to see the building from different viewpoints and distances. It should also be possible to explore a number of different spaces inside the building.

This project can also be carried out using the school building as a focus for study.

Domestic buildings are another option.



## Resources

Images of public buildings

Drawings of buildings by artists, illustrators and architects

Design magazines

CABE case studies [www.cabe.org.uk/casestudies.aspx](http://www.cabe.org.uk/casestudies.aspx)

information and photographs of hundreds of the best buildings and places in the country

Adams E. (2000) Space Place, The Lighthouse, Glasgow.



## References

**Artists:** Rachel Whiteread

**Architects:** Friedrich Hundertwasser, Vladimir Tatlin and Alexander Rodchenko among others

[en.wikipedia.org/wiki/Tate\\_Modern](http://en.wikipedia.org/wiki/Tate_Modern)

## Materials and equipment

sketch pads ■ pencils ■ digital cameras ■ notebooks ■ biros ■ cameras



## Introduction

Buildings can appear very different from afar and close up. We hardly ever see them isolated from other buildings. Collections of buildings, whether domestic, commercial, industrial or public, and the spaces in which they stand create particular streetscapes. What impact does the building have on the street? Is it positioned directly onto the street, or is there a curtilage that separates it from the pavement? Is there any indication of defensible space making a separation from the public domain of the pavement and the private domain of the building? A Powerpoint presentation or an exploration of books on architecture can raise questions about buildings in relation to:

- **purpose**
- **location**
- **context, surroundings**
- **size and scale**
- **structure, construction**
- **materials (construction, protection, decoration)**
- **use of colour, pattern, texture**
- **spaces (public, private)**
- **access and circulation**
- **messages and meanings**
- **impact (from afar, near, inside, further inside)**

Buildings may have a different character outside and inside. How does the exterior appearance of a building reveal its purpose, its construction, the arrangement of the interior and how it is used?

### Homework

Ask pupils to collect images of buildings. How does the viewing point change the impression of the building?

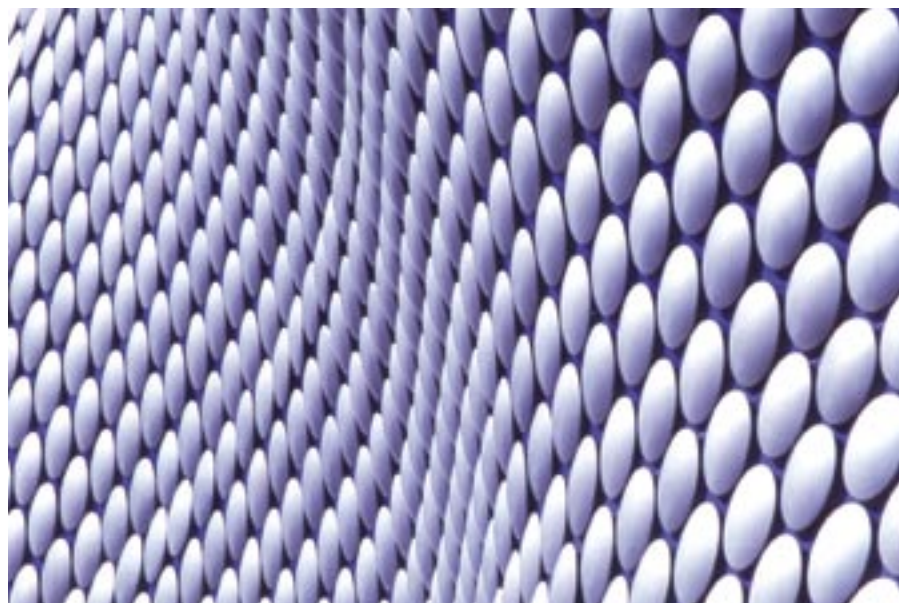


© Laura Mathis



Liberty House, St Helier, Jersey © James O. Davies

Looking at local character: how do different materials, textures, styles and scale of buildings create a particular streetscape?



© Soren Augard

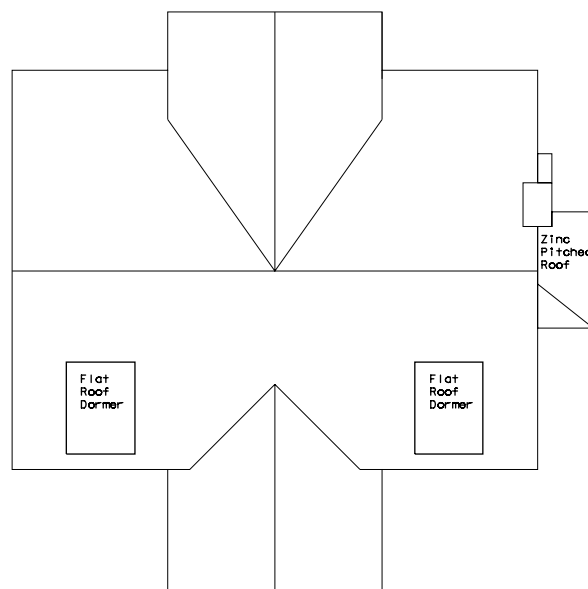
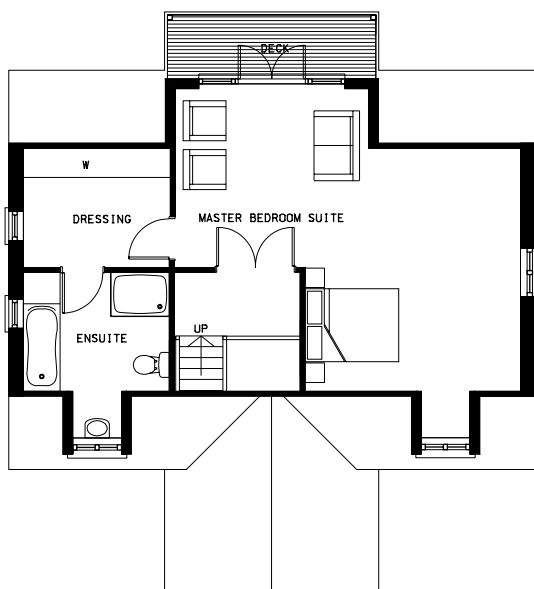
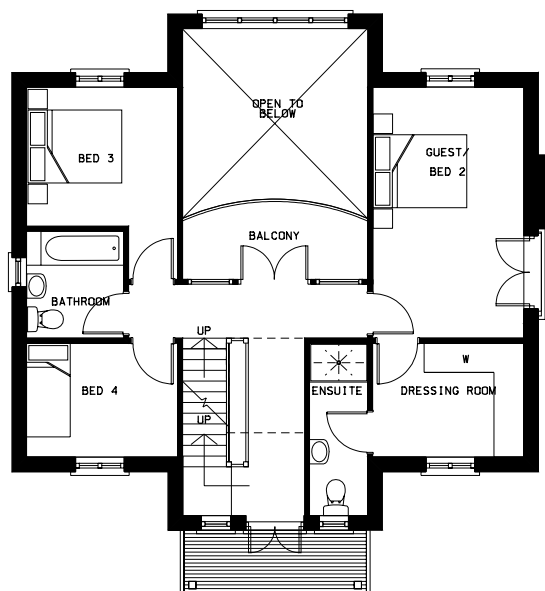
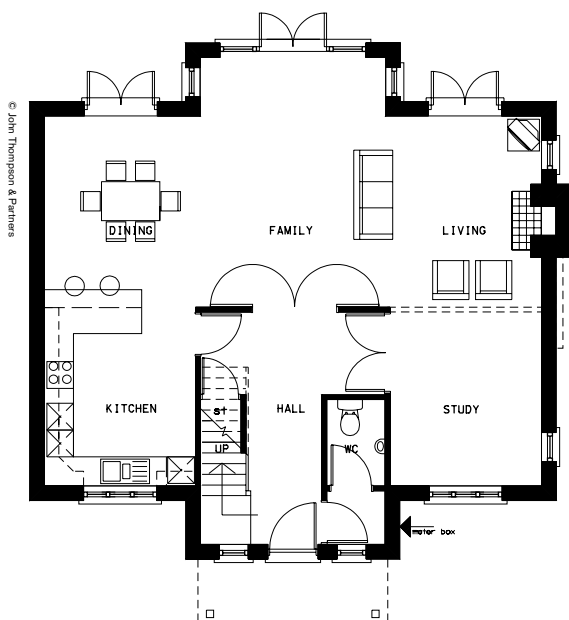


Classroom work: Scale model making workshop with a local school in Hackney, using the school buildings as a guide.

## Activity

Using their own home as the subject, pupils are asked to explore different ways of representing a building. For instance an:

- annotated sketch
- illustration
- silhouette
- bird's eye view
- plan
- elevation
- cross-section or X-ray view of interior
- cut-away
- two point perspective
- orthographic projection (horizontal planes are drawn at 60 degrees to vertical)
- panorama



## Homework

Pupils are invited to make a collection of drawings done from observation (minimum 10 minutes each, done on different days to develop habit and skill of drawing). Perspectives include:

- Home viewed from the street
- Approach to the front door
- Scene as you enter the home
- Shared interior space
- Private interior space
- Home viewed at the back
- External surrounding environment



© John Thompson & Partners



Architectural drawings: architects produce different drawings to represent all aspects of the design. These are plans and elevations for the same building. Plans show the dimensions of a space and where the walls, windows, stairs and doors are positioned. Elevations show a flat view of one side of a building including the surface of the building such as doors and windows.





Serial vision sequencing: analysing a building from different viewpoints

## Fieldwork

### Outside

A public building is chosen as a subject for study and viewed from different distances and viewpoints. While viewing it from the outside, four sketches of five minutes each are made of the building as a serial vision sequence viewing it:

- from a distance, showing it in its setting
- the first view of the building
- closer, to show the facade
- closest, to show details of a vertical strip down the facade

Pupils are asked to consider the context, scale, buildings and spaces nearby, the impact of the building on its surroundings, the routes into and around the building, the surface qualities of the floorscape, the presence or absence of natural form, the orientation of the building, the quality of light and shade and protection from the elements. In dealing with the form of the building, pupils should take note of use of materials, construction, architectural features and decoration. Note the relationship of solid and voids in the elevations. How do you know what kind of building it is? What messages are suggested by the appearance of the building?

### Activities

Pupils are asked to make a series of annotated sketches to show the impact of the building on the street and the nature of the space as they move into the building. Consider outline drawings, continuous lines drawings, silhouettes and annotated sketches.

- What is the access to the building, the threshold between inside and outside?
- What are first impressions on entering the building?
- What space do you encounter as you move into and through the building?
- How is space contained or divided? What are the focal points?
- What is the scale of the space? Does the space change as you move through it?
- What is the purpose of the space? How do people use it?
- What are the routes through the building? Where are the meeting points?
- How do people move from one level to another?
- What is the mood or ambience?
- What key elements of construction are visible? What is the decoration?
- What works effectively? What is not so successful?

Digital images record the building, its position and impact on the streetscape. Permission should be sought for pupils to take photographs of the public space inside the building.

### Tip

To find out more about serial vision, see Gordon Cullen's 'The concise townscape' (Architectural Press, 1961)

## Studiowork key stage 3

Using their annotated sketches and digital images as reference, pupils work in groups to create a sequence of images that shows the building from a distance and its impact on the street, the nature of the entrance to the building and an interior space. They can make use of any of the types of drawing they explored in the introductory session.

Any of their drawings may be photocopied onto acetate, projected onto A1 paper, and the resulting drawing manipulated to create a design for the poster. Pupils can overlay material and perhaps incorporate elements referenced from digital photographs.

Or they may wish to start with a digital image, and through selecting parts of it, combined with additional drawn elements, build up a new composition to emphasise the construction or character of the building.

The intention is to make a dramatic poster that combines reference to:

- the exterior of the building and how it impacts on the streetscape
- the interior of the building

Pupils should consider carefully how they use colour and shape to create a dramatic composition. They can use a range of media including collage, torn and textured papers, overlays and photographs, as well as conventional drawing and painting materials. Screen-printing is particularly versatile here.

### Tip

Look at the work of the Russian Constructivist artists of the early 20th century who used collage, photomontage and mixed media to produce geometric, modernist visions of the industrial city that stress extreme view points of the cityscape and harsh angular form.



© Kent Architecture Centre

Photomontage: using colour, shape, collage and photography to create a dramatic composition of the built environment.



Studiowork: critical studies of the built environment using traditional as well as computer aided drawing techniques.

## Studiowork key stage 4

### Project 1

Pupils make a critical study of the building in the context of the streetscape. This should be presented as a display, making use of a variety of appropriate drawing and photographic techniques as well as some annotations, labelling and explanatory text. The display should include:

- a map of the area to show the location of the building
- a collection of drawings or photographs to show the building in context and the types of buildings and spaces that surround it
- construction and architectural features
- annotated drawings to show impact of building on the streetscape
- the routes into and around the building
- the relationship between the exterior and the interior of the building
- the treatment of public space within the building
- comparison with other buildings of the same type to point up the similarities and differences, its strengths and weaknesses

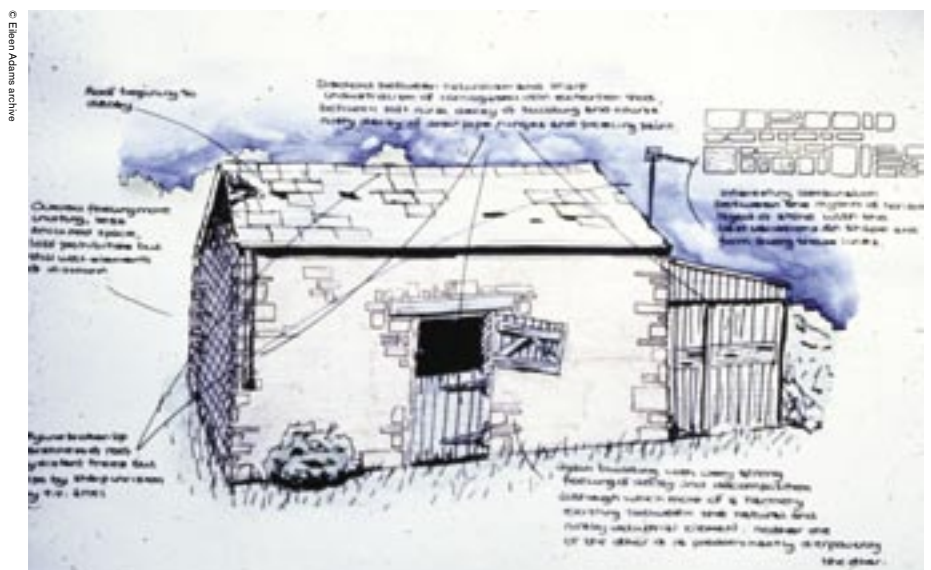
### Project 2

Using the techniques that they have learnt in the building study, pupils choose an empty site, make a critical appraisal of it and put together a proposal for an infill development.

This should take the form of a display showing:

- a pictorial description of the site and surrounding development
- an analysis
- a SWOT analysis of the site (strengths, weaknesses, opportunities and threats)
- a proposal showing the infill development

The proposal should take account of the purpose of the new building, the scale of development, the materials used for construction and the impact on the surrounding townscape.





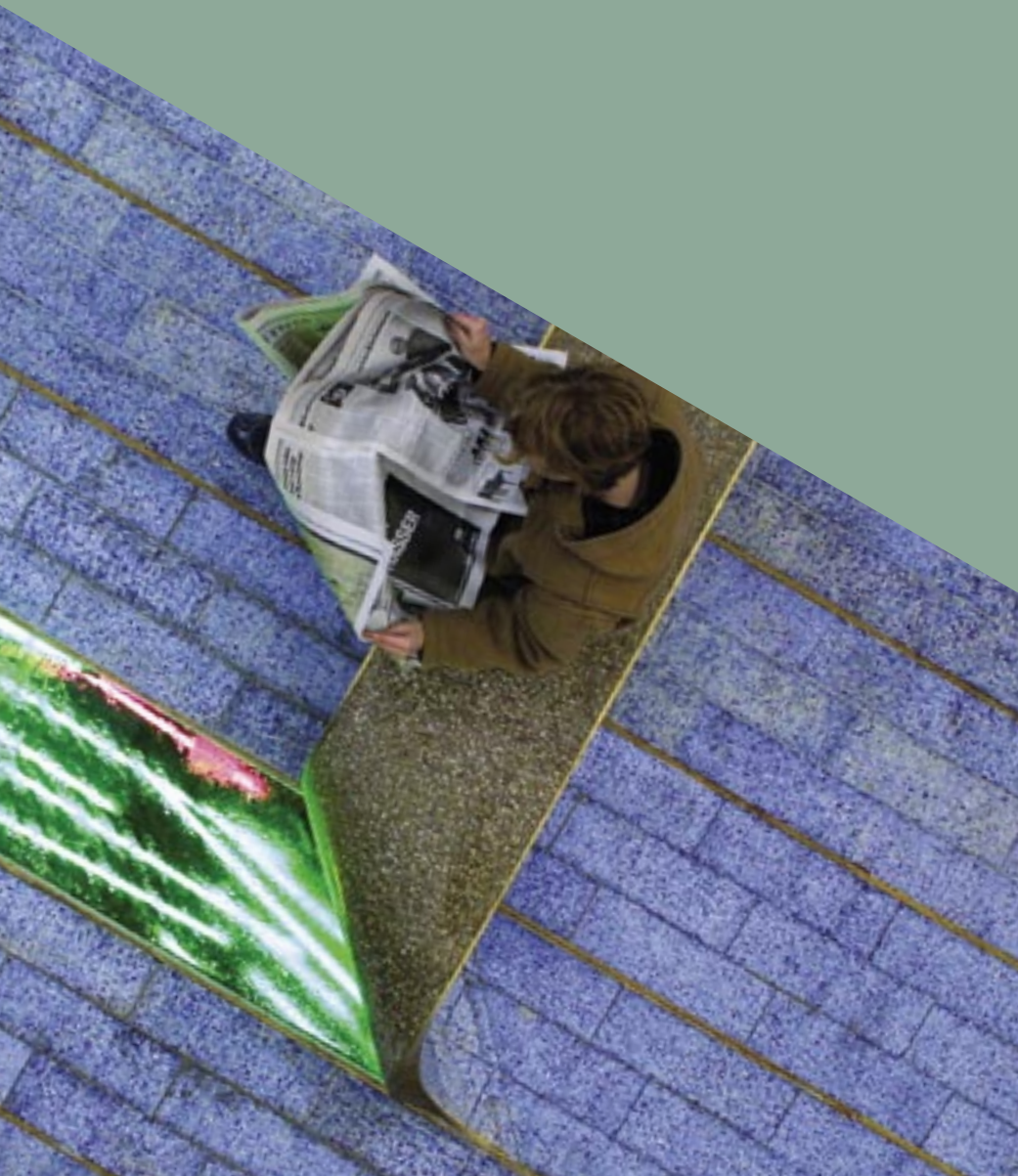


# Local safari 5

## 5

### Public art

This activity encourages pupils to examine the concept of public art and its purpose in the townscape. It encourages them to explore the built environment and to assess the way in which art can impact on our experiences of a place, the feelings we have for it and the meaning it has for us.



# Local safari 5

## Project

### Learning objectives

- to understand some functions of public art
- to raise awareness of different types and styles of public art
- to understand how public art contributes to cultural identity
- to highlight the blurring of boundaries between art and design
- to understand the changing role of the artist in society

### Learning activities

- exploration of relationships between art and environment
- investigation, analysis and critique of art in the public realm
- use of Internet and other sources to research public art
- formulation of proposals for public art

### Learning outcomes

- enhanced skills of observation and analysis
- enhanced interpretative and critical skills
- enhanced skills of presentation and communication

### Key questions

- **Where would you find public art?**
- **What kinds of public art exist?**
- **What are the functions and purposes of public art?**
- **How is public art the same as other forms of art? How does it differ?**

### Key words

context ▪ ephemeral ▪ hidden histories ▪ impact ▪ monument  
public art ▪ public realm ▪ public space ▪ setting ▪ temporary



© Mark Ellis and Ashley Bingham at ICD Ltd



© Mark Ellis and Ashley Bingham at ICD Ltd

Public art: Morcombe's sea front façade from the point of view of the popular sculpture of Eric Morcombe, the flock of words and Shon Klinoch's seagulls.



© Mark Ellis and Ashley Bingham at ICD Ltd



## Teacher's preparation

### Resources

Identify useful websites. For instance:

Public Art [public-art.shu.ac.uk/weblinx.html](http://public-art.shu.ac.uk/weblinx.html)

Bradford, Keith McCarter *Questor* and pavement poems

[www.visitbradford.com/pdfs/SculptureTrail.pdf](http://www.visitbradford.com/pdfs/SculptureTrail.pdf)

Cardiff, Cardiff Bay Arts Trust [www.cbat.co.uk](http://www.cbat.co.uk)

Chester, Liverpool, Warrington, Stephen Broadbent [www.sbal.co.uk](http://www.sbal.co.uk)

Coventry, Coventry public art: [www.visitcoventry.co.uk/visitor/attractions](http://www.visitcoventry.co.uk/visitor/attractions)

Coventry, Canal Art Trail: [www.visitcoventry.co.uk/canals](http://www.visitcoventry.co.uk/canals)

Dundee public art Programme [www.sol.co.uk/j/jgray/dpap/dpaphome.htm](http://www.sol.co.uk/j/jgray/dpap/dpaphome.htm)

Gateshead, Antony Gormley's *Angel of the North* [www.gateshead.gov.uk](http://www.gateshead.gov.uk)

Leeds, Henry Moore [www.henry-moore-fdn.co.uk](http://www.henry-moore-fdn.co.uk)

London, Diana Memorial Fountain in Kensington Gardens

[www.royalparks.gov.uk/parks/hyde\\_park/diana\\_memorial.cfm](http://www.royalparks.gov.uk/parks/hyde_park/diana_memorial.cfm)

London, Trafalgar Square, fourth plinth

[www.london.gov.uk/mayor/trafalgar\\_square/4th\\_plinth.jsp](http://www.london.gov.uk/mayor/trafalgar_square/4th_plinth.jsp)

Manchester, City of Manchester Stadium, Thomas Heatherwick Studios, *B of the Bang* [www.bofthebang.com](http://www.bofthebang.com)

Newcastle's public art website

[www.newcastle.gov.uk/artscult.nsf/a/pubartguide](http://www.newcastle.gov.uk/artscult.nsf/a/pubartguide)

Southampton, Freemantle Pavilion [www.petecodling.co.uk/freemantle.htm](http://www.petecodling.co.uk/freemantle.htm)

Tyne and Wear

City Heritage Guides [www.24hourmuseum.org.uk/cityheritage](http://www.24hourmuseum.org.uk/cityheritage)

Scanning the City, public art in Glasgow, University of Strathclyde,

[www.strath.ac.uk/degas](http://www.strath.ac.uk/degas)

Adams E. (1997) *Public Art: People, Projects, Process*, published by consortium of regional arts board

Adams E. (2000), *Educated About Public Art*, The Arts Council local newspaper articles from library or newspaper offices

Milton Keynes' City Centre Artwalks [www.mkweb.co.uk/Art](http://www.mkweb.co.uk/Art)

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### References

**Artists:** Henry Moore, Jenny Holzer, Mark Wallinger, Stephen Broadbent and Jochen Gertz among others.

**Architects:** Thomas Heatherwick Studio, Will Alsop and muf ([www.muf.co.uk](http://www.muf.co.uk)), among others.

### Organisations:

PROJECT – engaging artists in the built environment

[www.publicartonline.org.uk](http://www.publicartonline.org.uk)

Arts Council England [www.artscouncil.org.uk](http://www.artscouncil.org.uk)

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### Materials and equipment

coloured paper ■ post-its ■ sketch pads ■ pencils ■ digital cameras



## Introduction

Introduce the project, discussing two key ideas:

- the special relationship between art and the environment
- the functions or purposes of public art in a variety of settings and contexts

A Powerpoint presentation can provide an overview of different kinds of public art in a range of settings including:

- art to suggest a sense of place and cultural identity
- art as celebration or commemoration – monuments and civic pride
- art as decoration and embellishment – environmental improvements
- art as an element in regeneration – signalling change
- art which illuminates hidden histories
- art in public buildings
- art in public spaces
- art in the landscape
- art in commercial settings
- art in healthcare settings
- temporary and ephemeral public art

The Internet is an excellent source of material to locate examples of contemporary public art in a variety of settings in the UK and abroad

## Activity

Idea storm key issues about public art. Explore the meanings of key words. After a general class discussion, invite pupils to work in groups to debate the role of public art as a method of image making and communication. They might compare it with other forms of public communication such as graffiti, flyposters, billboards, signs and advertising. Should these also be considered as public art?

Each group has piles of small pieces of coloured paper on which they write:

- **Green:** places you could find public art include ...
- **Yellow:** the kinds of public art I have seen includes ...
- **Mauve:** the names of any artists who have made public artworks ...
- **Red:** reasons for having public art ...
- **Blue:** a question they have about public art ...
- **Pink:** public art is interesting because ...
- **White:** public art is a disappointment because ...

Each group can write as many answers as it chooses. The papers are collected and grouped within colour groups on a post-it display to summarise pupils' ideas about public art. Each group now takes responsibility for one colour, collates the information, analyses the feedback and leads the class discussion on that topic.

## Homework

Ask each pupil to choose a piece of public art that they have seen, either in their local environment or in another city or town. They can try to find out more about this piece to be able to explain what it is and the context in which it is placed, and if possible, find out when and why it was made, and the reasons behind it. Pupils might like to comment on the ideas it conveys. They can then present their findings to the whole class as an ideas board and a verbal presentation.



Public art in Exchange Square, Manchester © University of Newcastle



© Michael Nabile - Gammallog



© Eileen Adams archive

What is public art?: a water feature in Exchange Square, Manchester, graffiti in New York and unusual school gates at Mount Stuart School, Cardiff Bay.



## Fieldwork

A suitable site should be identified to study an example of public art. A public square or park where a number of examples of public art offers a choice for study. If time is limited, pupils need focus on only one example. They should work individually, and make a quick sketch plan of the site, showing the context of the artwork and its position on the site.

They should then make a number of annotated sketches to show what the artwork looks like from different viewpoints. They should make a detailed drawing close up and another drawing of the art work from further away, from their preferred viewpoints. They need to make notes in response to the following questions:

- Where is the artwork positioned?
- Why do you think the work is in this place?
- What do you think the artwork about?
- What might be alternative interpretations?
- Is there any mention of what it is called, who made this work and when?
- What materials is it made from?
- What does it remind you of?
- What ideas do you think influenced the artwork?
- What processes shaped it?
- What is its impact on its surroundings?
- What is its general condition? What are the maintenance problems?
- What feelings does it prompt or what does it encourage you to think about?

If time permits, a quick comparison of drawings and notes made by the group on site should be made and a short discussion held to summarise key impressions and thoughts.

Key stage 4 pupils should be expected to make a more detailed series of drawings in a variety of media to explore in greater detail the abstract qualities of shape, form, scale, colour, movement, tone and texture of a particular artwork. They should demonstrate the effect of positioning, light, weather and climate. This sequence should show the artwork in the context of its surroundings and suggest its impact on it and the people who view it.

Images of the artwork, details, views of it from different viewpoints and the environment in which it is situated should also be recorded using digital cameras. These images will provide a useful resource for all pupils when they develop their studiowork. Where possible, pupils should also talk to people in the area to gauge their reactions to the artworks.



## Studiowork key stage 3

### Critical appraisal

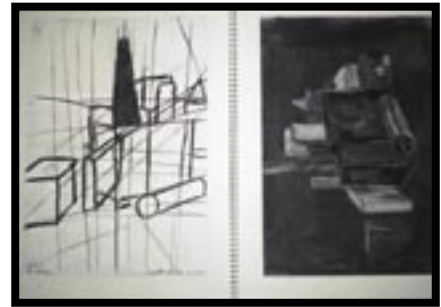
Using their field sketches, notes and thumbnails of digital images, pupils should carry out a critique of the artwork. To do this, they should make a display panel, making use of their field sketches and a selection of digital images, a sketch map of the area to show the main features of the space in which it stands, and answers to the list of questions they considered on the fieldwork, so that on reflection, they are able to give a more considered view.

### Design activity

If the theme is developed into design activity, options include:

### Art in context

Does repositioning public art change its meaning? Pupils should select an image of the artwork they have studied. They then find large images of two different environments from magazines. Using photocopier or computer to achieve an appropriate scale, they should position the image of the chosen art work in each of the environments to show how its meaning might change. This could be in the form of a 2D photomontage or a 3D diorama. A short written commentary should explain their thinking.



© Eileen Adams archive



© Eileen Adams archive



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### Illustrated public art map

For homework, each pupil should choose a particular artwork in the region to research. If this is not possible, then the research can be focused on examples around the country. Some cities already produce sculpture and art trails that provide useful templates. An Internet search will throw up some interesting examples. Working in small groups, pupils are asked to produce an illustrated map showing the location of their examples, accompanied by:

- background information on each piece, identifying who created the work, when it was installed and, if possible, what the artists intended to convey
- any information on public reaction to the work (research local and national newspapers for feedback)
- the pupil's own interpretation of, and reaction to the artwork

*Above – Field studies: sketches, impressions and reflections on local public art.*

*Opposite – Studiowork: design, collage and sculpture exploring proposals for a public art work.*



## Studiowork key stage 4

### Critical study

Pupils might make a comparison study of the particular artwork they have chosen with similar examples elsewhere. They may try to get feedback from people who have been involved in creating or installing the work, such as town planners, council representatives, and the artists themselves. This could be done by email correspondence, or inviting them to meet with pupils so that pupils can carry out interviews with them. A simple digital presentation could be made with still images of the artwork and Quick Time films of the people talking, to provide a dynamic element. Alternatively, an animation could be developed using images of the artwork, the context surrounding it and people responding to it.

### Design activity

Pupils should identify a potential site and make an appraisal of it, identifying the need or opportunity for an artwork. This might focus on sense of place, hidden history, street furniture or soft landscaping. They might collect found objects and images for inspiration, together with any other stimulus such as historical or social reference material relating to the site. They will need to study examples of public art elsewhere. They will need to consider the existing design and layout of the space and the changes necessary to accommodate the artwork, as well as the people who use this place and the types of activities that occur there.

Pupils formulate a proposal for an artwork for this site. This could be sculpture or mural, a light or water installation, hard or soft landscaping or any other form that they feel would be appropriate. They will need to explain the thinking that underpins their proposal, justify why they would put the artwork there and consider what impact they hope it might have.

When developing their work, they should consider:

- the environment in which their work will be placed
- its purpose
- materials and construction
- the people who will view it
- the ideas, feelings and meaning they wish to convey
- its potential impact on others

They need to consider how far their work should reflect their personal interests and how far it should reflect wider themes relevant to the people who will encounter it. Pupils will be expected to produce a display that might include drawings, plans and photo-montages. Critique should focus on the appropriateness of the piece for its setting and how well it communicates the artist's intentions. Artists who have worked on public art commissions might act as critical friends to focus discussion on how artists find inspiration, research and develop ideas and how they are expected to present them in public art commissions.

# Photocopiable resource sheets

## R



# Resource sheet 1

## R

### Neighbourhood study



#### Buildings

historic ▪ public ▪ residential development ▪ materials  
vernacular, local style ▪ corner buildings ▪ skylines



#### Space

public or private ▪ gateways ▪ views ▪ pedestrian routes ▪ enclosure  
divisions ▪ scale



#### Ecology

natural form ▪ water ▪ gardens ▪ soft landscaping



#### Landmarks

public art



#### Street furniture

lighting ▪ signage ▪ advertising ▪ seating



#### Transport

public transport ▪ private transport ▪ car parks



#### Commercial development



#### Industrial development



#### Pollution

air, water, litter, noise



#### People

- who lives, works or visits here?
- how does the area serve the needs of: children? young people?  
residents? workers? elderly people?
- how does the area provide for: employment? recreation and leisure?  
education?

# Resource sheet 2

## R

### Landscape study: school grounds

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#### **Context and layout**

How do the school grounds fit into the local area?

How does the layout of the grounds provide an outdoor learning environment?

What provision is made for recreation, sports and games? For other learning?

What provision is made for relaxation and socialising?

#### **Sensory qualities**

What variety of materials is used for building, hard and soft landscaping?

What variety of textures, patterns, sounds and smells is there?

What colour pallet is evident in the building materials, ground cover and paintwork?

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#### **Space**

What variety on size, scale and shape of spaces is there?

Are their views or vistas?

How is space enclosed and divided? Are spaces enclosed or open?

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#### **Microclimate**

What shelter is there from the sun, wind and rain?

Are there any problems of air or noise pollution?

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#### **Access and circulation**

What is the nature of access and circulation for both pedestrians and vehicles?

What provision made for deliveries and parking? How is signage handled?

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#### **Landforms**

Are there any changes of level, terraces, steps, mounds or soil types?

How effective is drainage?

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#### **Soft landscaping**

What kind of planting is there? Hedges, trees, shrubs, grass, flowers?

What evidence of seasonal change is there?

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#### **Hard landscaping**

What kinds of surfaces and site furniture are used?

What safety and security measures are evident?

# Resource sheet 3

## R

### Building appraisal

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#### Context

Does the building fit in or standout? In what ways?  
Does it complement or contrast with other buildings in the street?  
What is the scale of the building? Is it appropriate?  
What is the relationship between the building and its neighbours?  
Is it separate? Adjoining?  
What is the position of the building in relation to the street?  
Does the design of the building make use of any landscaping features?

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#### Routes

What kinds of routes are there into and around the building?  
For pedestrians? For vehicles? For people with disabilities?  
How easy is it to see the entrance?

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#### Structure and appearance

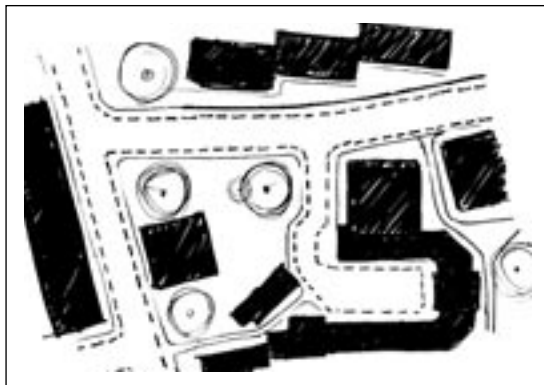
How is the building made up?  
Is it a single block or is it made up of a number of component parts?  
What is the ratio of solid to void? (walls, doors and window openings).  
What materials are used for construction, protection and decoration?  
What is the impact of the building from a distance?  
What is the impact of the building as you approach it?

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#### Messages and meanings

Does the exterior appearance reveal or hide the purpose of the building?  
What messages and meanings are embodied in the design or appearance of the building (for instance defensible space)



# Resource sheet 4

# R

Public art

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**Purposes**

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**Category**

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**Challenge**

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**Originality of ideas**

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**Elegance of solution**

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**Appropriateness**

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**Visual appeal**

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**Suitability for location**

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**Impact on environment**

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**Impact on viewers**

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**Robustness**

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**Materials**

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**Maintenance**

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**Summary**

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# Resource sheet 5

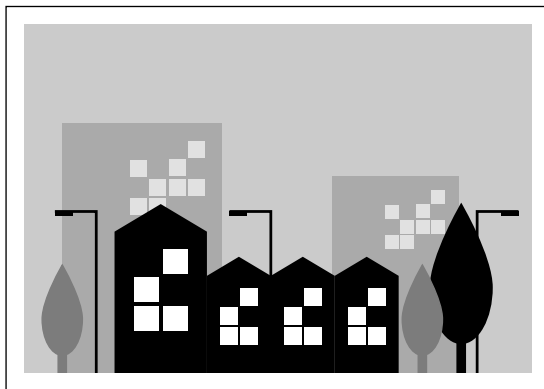
## R

### Changing the streetscape: design exercise

Choose a photograph of a streetscene you have encountered on your fieldwork. A4 or A3 are good sizes to work on this.

Make a tracing of it to record all the key features.

Photo



Analytical drawing



**Make two further copies of the resulting analytical drawing.**

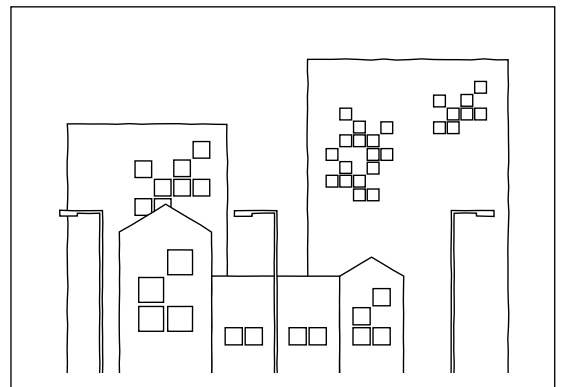
On the first copy, add or change three elements to improve townscape quality.

On the second copy, add or change three elements to destroy townscape quality.

Ideas for improving townscape quality



Ways to destroy townscape quality



**You might wish to add or remove elements, change their scale, colour or positioning, alter visual or spatial relationships.**

# Curriculum links

## C

### What are the cross-curricular links?

A study of the built environment requires contributions from a number of subjects. Each offers a particular lens through which to view the environment and different kinds of methods to understand it, and can assist in developing an understanding of a complex and comprehensive area of study.

In this section, references to a range of subjects in the national curriculum are followed with an interpretative commentary about how built environment projects should be seen in the context of cross-curricular study. Art and design teachers can develop projects to complement those undertaken by teachers from other subjects. Or they can work together to develop multi-disciplinary and inter-disciplinary approaches, each adopting learning and teaching strategies from their own disciplines.

## Art and design

***Through art and design activities pupils learn to make informed value judgements and aesthetic and practical decisions, becoming actively involved in shaping environments. They explore ideas and meanings in the work of artists, craftspeople and designers. They learn about the diverse roles and functions of art, craft and design in contemporary life and in different times and cultures.***

The national curriculum for art, craft and design is often interpreted very narrowly. Although pupils may use the environment as inspiration for making artworks, they do not always have experience of viewing the environment as a designer might, seeing possibilities for change and improvement. Studies of the built environment create opportunities for pupils to study the work of artists, craftspeople and designers. It encourages pupils to explore how artists have shaped our view of the built environment; how designers have shaped the environment itself; and how craftspeople have contributed to environmental quality by the artefacts they have produced.

In addition, built environment studies provide an excellent vehicle for art and design education, not just in terms of *knowing what (content)* but also *knowing how (process)*.

*By using thinking skills pupils can focus on 'knowing how' as well as 'knowing what' – learning how to learn.*

The national curriculum states that pupils should be taught knowledge, skills and understanding through:

- *exploring a range of starting points for practical work including themselves, their experiences and natural and made objects and environments*

This should encourage teachers to view the local environment as a starting point and to create opportunities for learning through first-hand experience. In the practical work involved in exploring and investigating, pupils use a range of skills – of observation, analysis, synthesis and recording information. Very importantly, in the studio development, it involves skills of synthesis and interpretation, where pupils are concerned with making sense of their experience, making meaning.

- *working on their own, and collaborating with others, on projects in two and three dimensions and on different scales*

In built environment studies, pupils need to be able to work both as independent learners. This involves independent research, as well as teamwork in generating, developing and communicating ideas.

- *using a range of materials and processes, including ICT*

Built environment studies encourage pupils to use a range of media and processes for developing and expressing ideas. ICT is of particular relevance in environmental design projects, as the use of the computer enables pupils to test out their ideas quickly and to consider alternative possibilities.

- *investigating art, craft and design in the locality, in a variety of genres, styles and traditions, and from a range of historical, social and cultural contexts.*

Studying the built environment prompts many different investigations and lines of enquiry through consideration of planning, architectural styles, landscape design. It enables pupils to learn how the design of urban and rural environments has impacted on the lives of the people who live and work there. It creates opportunities to make comparisons between historical periods and different cultural settings. Most importantly, built environment projects nurture learning activities related to adaptation, transformation, invention and innovation, which must lie at the heart of the art and design curriculum.

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## Education for sustainable development

*Getting out there* can support education for sustainable development (ESD) at all levels, particularly:

- Key concepts: ESD involves an understanding of the key concepts of: interdependence; citizenship and stewardship; needs and rights of future generations; diversity; quality of life; sustainable change; uncertainty and precaution.
- Skills: development of a wide range of skills, for instance critical thinking, finding information, weighing evidence and presenting reasoned argument on sustainable development issues, are central to ESD.
- The global dimension: understanding of sustainable development is improved where issues are investigated at local, national and global levels, and where pupils are helped to understand the impact of the global dimension on their own lives.
- Systems approach: understanding of sustainable development involves pupils considering the interaction between economic, social and environmental systems.
- Range of viewpoints and opinions: exposure to many different ideas and views helps pupils to develop an awareness of the complexity of sustainable development issues, and helps them to develop their own attitudes towards such issues.
- Futures: pupils are encouraged to develop an understanding of the concept of possible and preferred futures.



## Geography

*Pupils learn about how political, social, economic, technological and environmental factors affect contemporary geographical issues. They also learn about how places and environments are interdependent. They carry out geographical enquiry inside and outside the classroom. In doing this they identify geographical questions collect and analyse written and statistical evidence, and develop their own opinions.*

Geography can help pupils develop an overview of planning developments in their own locality. This might include consideration of development plans, regeneration initiatives, changing patterns of land use and provision for transport, which all have major impacts on how the environment is shaped and managed.

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## Design and technology

**Design and technology involves pupils in:**

- *Developing and applying knowledge and understanding of materials, components, systems and control and how they can be combined and processed for design, industrial and manufacturing purposes.*
- *Developing, planning and communicating ideas that take into account technical, social, aesthetic and environmental concerns and respond to needs, function, and industrial practices.*
- *Working with tools, equipment and computers (CAD and CAM) to produce quality products through product analysis, focused practical tasks and design and make activities, including activities related to industrial practices.*
- *Evaluating processes and products in a discriminating and informed way.*

Studies of the built environment can provide wonderful opportunities to understand relationships between structures, spaces and people. Buildings and townscapes can be regarded as products and systems, and environmental change as part of an ongoing and never ending process of how we adapt to our environment and how we change the environment to suit our needs and desires. Environmental design education nurtures attitudes, skills and capabilities that enables young people to deal with the experience of change, an idea at the centre of all design education.

## Citizenship

***Citizenship education equips children and young people with the knowledge, understanding and skills to play an active part in society as informed and critical citizens who are socially and morally responsible. It aims to give them the confidence and conviction that they can act with others, have influence and make a difference in their communities.***

Citizenship involves:

- Knowledge and understanding about becoming an informed citizen.
- Developing skills of enquiry and communication.
- Developing skills of participation and responsible action.

Citizenship is particularly concerned with the importance of playing an active part in how the environment is shaped and managed. Young people need to see themselves as active players in the scene, where they are able to influence the appearance, feel and meaning of our towns and cities. Built environment projects enable them to develop an increased awareness and nurture a caring concern, as well as giving them experience of shared decision-making.

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## Personal, social and health education (PSHE)

*As they move towards the end of their school life, pupils use the knowledge, skills and understanding that they have gained in earlier key stages and their own experience to take new and more adult roles in school and the wider community. They develop the self-awareness and confidence needed for adult life, further learning and work. They have opportunities to show that they can take responsibility for their own learning and career choices by setting personal targets and planning to meet them. They develop their ability to weigh up alternative courses of action for health and well-being. They gain greater knowledge and understanding of spiritual, moral, social and cultural issues through increased moral reasoning, clarifying their opinions and attitudes in discussions with their peers and informed adults and considering the consequences of their decisions. They learn to understand and value relationships with a wide range of people and gain the knowledge and skills to seek advice about these and other personal issues. They learn to respect the views, needs and rights of people of all ages.*

These are qualities and capabilities that are nurtured in built environment education, particularly those projects that engage pupils in dealing with change. These require them to consider ideas for shaping and managing the environment, to respect the views of others and to be involved collaborative work, negotiation and conflict resolution. Pupils learn that the environment is shaped as a result of choices and decisions for which we must all take responsibility.

## Spiritual, moral, social and cultural development

*Pupils' social development involves pupils acquiring an understanding of the responsibilities and rights of being members of families and communities (local, national and global), and an ability to relate to others and to work with others for the common good. They display a sense of belonging and an increasing willingness to participate. They develop the knowledge, skills, understanding, qualities and attitudes they need to make an active contribution to the democratic process in each of their communities'.*

*'Pupils' cultural development involves pupils acquiring an understanding of cultural traditions and ability to appreciate and respond to a variety of aesthetic experiences. They acquire a respect for their own culture and that of others, an interest in others' ways of doing things and curiosity about differences. They develop the knowledge, skills, understanding, qualities and attitudes they need to understand, appreciate and contribute to culture.*

The built environment in the UK is the result of complex interplay between social, cultural and technological influences. Young people need to recognise the importance of the aesthetic and formal qualities of places, the messages they convey and the meanings they generate. Without this perception, the environment comes to represent only utilitarian values and neglect the aesthetic and the spiritual. At the heart of built environment education must be relationships between people and place.

## Careers and work-related learning

*Careers education helps pupils to choose and prepare for opportunities, responsibilities and experiences in education, training and employment that will contribute to their own fulfilment and to the well-being of others, including the wider society and economy.*

*Careers education contributes to pupils' personal effectiveness through its emphasis on transferable skills such as decision-making, handling information critically, self-awareness, action planning and review, negotiating and self-presentation.*

*There is a statutory requirement that schools include work-related learning within the curriculum for all pupils at key stage 4: planned activity that uses the context of work to develop knowledge, skills and understanding useful in work, including learning through the experience of work, learning about work and working practices, and learning the skills for work. This three-strand approach highlights that it is not skills and knowledge that are unique to work-related learning, but the context in which they are developed. Direct experience of the world of work (through a variety of activities) should be at the heart of work-related provision. The statutory requirement is for schools to make provision for all pupils at key stage 4 to:*

- *learn through work, by providing opportunities for pupils to learn from direct experiences of work (for example, through work experience or part-time jobs, enterprise activities in schools and learning through vocational contexts in subjects)*
- *learn about work, by providing opportunities for pupils to develop knowledge and understanding of work and enterprise (for example, through vocational courses and careers education)*
- *learn for work by developing skills for enterprise and employability (for example)*
- *through problem-solving activities, work simulations, and mock interviews).*

Built environment projects can create opportunities for pupils to learn about the work of professionals and trades people in the design and construction industries, as well as that of local government officers and elected members, who take prime responsibility for how the environment is shaped and managed. In many instances, school-based projects can link with work experience. These skills enable young people to understand the world, to think and to feel, and to be able to do things.



## Key skills

Built environment studies require pupils to exercise a wide range of skills in a variety of learning situations. Key skills embedded in the national curriculum help learners to improve their learning and performance in education, work and life.

At all key stages, pupils learn, practise, combine, develop and refine a wide range of skills in their work across the national curriculum. Some of these skills are subject specific (painting in art and design), some are common to several subjects (enquiry skills in science, history and geography).

*Some skills are universal, for example the skills of communication, improving own learning and performance, and creative thinking. These skills are also embedded in the subjects of the national curriculum and are essential to effective learning.*

*Opportunities for teaching and learning all these skills across the key stages can be identified when planning. Pupils can be encouraged to reflect on what and on how they learn, and how these skills can be applied to different subjects, different problems and real-life situations.*

Art and design is often seen as a skills-based curriculum. However, the skills are not confined to skills of expression and the manipulation of expressive media. Art and design requires a wide range of cognitive and affective, intra-personal and interpersonal skills.

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## Enquiry skills

***These enable pupils to ask relevant questions, to pose and define problems, to plan what to do and how to research, to predict outcomes and anticipate consequences, and to test conclusions and improve ideas.***

In built environment education, enquiry skills are necessary from the outset. It nurtures pupils' intellectual curiosity and prompts them to explore their surroundings and questions why they look the way they do. The basis of the enquiry needs to be questions that the pupils have helped to formulate. They need to know ways in which they can work towards the answers or resolving problems they have set themselves. Investigations can take a variety of forms and pupils will find sketchbooks invaluable not only to record information, but also to explore and develop ideas and test them out.

## Information-processing skills

***These enable pupils to locate and collect relevant information, to sort, classify, sequence, compare and contrast, and to analyse part/whole relationships.***

To develop their enquiry or investigation, pupils will need to be able to generate, collect and process different kinds of information. During the streetwork, drawing and photography is key to this. Desk research will involve pupils in understanding maps, plans and all kinds of technical drawings as well as photographic images of evidence of the work of artists, craftspeople and designers.

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## Problem solving

***The key skill of problem solving involves pupils developing the skills and strategies that will help them to solve the problems they face in learning and in life. Problem solving includes the skills of identifying and understanding a problem, planning ways to solve a problem, monitoring progress in tackling a problem and reviewing solutions to problems. All subjects provide pupils with opportunities to respond to the challenge of problems and to plan, test, modify and review the progress needed to achieve particular outcomes.***

Analysis and appraisal of buildings and spaces will throw up many possibilities for problem solving. Pedestrian routes through residential areas, management of public space, provision of play facilities, new uses for old buildings, regeneration initiatives – all of these are opportunities for pupils to address problems of how the environment is shaped and managed, and to deal with issues of aesthetic and design quality. Problem solving requires pupils to consider alternative solutions, resulting from their ability to adapt, transform and invent.

## Working with others

***The key skill of working with others includes the ability to contribute to small group and whole-class discussion, and to work with others to meet a challenge. If pupils are to work with others they must develop social skills and a growing awareness and understanding of others' needs. All subjects provide opportunities for pupils to cooperate and work effectively with others in formal and informal settings, to appreciate the experience of others and consider different perspectives, and to benefit from what others think, say and do.***

Traditionally in schools, art and design has been an area where the individual has been encouraged to develop a personal view of things and an independent style of expression. This is derived from the dominance of the artist as model for art education. However, artists are increasingly working, like designers, within teams. Each contributes particular knowledge or expertise, but needs to be able to meld this into the efforts of the team as a whole. Built environment projects provide plenty of opportunities for independent learning, small-group working and class discussion. There is always the likelihood of conflict and the necessity for compromise in design. Working with others, pupils learn to shape their ideas, and respond to those of others. They learn how to present their ideas and make their voices heard in ways that are appropriate.

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## Thinking skills

***By using thinking skills pupils can focus on 'knowing how' as well as 'knowing what' - learning how to learn.***

Creative thinking skills enable pupils to generate and extend ideas, to suggest hypotheses, to apply imagination, and to look for alternative innovative outcomes.

*Reasoning skills enable pupils to give reasons for opinions and actions, to draw inferences and make deductions, to use precise language to explain what they think, and to make judgements and decisions informed by reasons or evidence.*

Different thinking skills are brought into play at all stages of art and design studies related to the built environment.

Viewing the environment as an artist, pupils are encouraged to make a personal, subjective, emotional response to place. This might prompt explorations and experiments, working in ways similar to the artist, and result in an artwork.

Viewing the environment as a critic, pupils are obliged to make judgements about aesthetic and design qualities, to give reasons for their opinions and explain how they have arrived at their views, identifying the criteria on which their judgements are based.

Viewing the environment as a designer, pupils focus on the challenge of change, and how they might deal with the need or opportunity for change creatively and responsibly.

## Communication skills

***The key skill of communication includes skills in speaking, listening, reading and writing. Skills in speaking and listening include the ability to speak effectively for different audiences; to listen, understand and respond appropriately to others; and to participate effectively in group discussion. Skills in reading and writing include the ability to read fluently a range of literary and non-fiction texts and to reflect critically on what is read; and the ability to write fluently for a range of purposes and audiences, including critical analysis of their own and others' writing. Opportunities for developing this key skill are provided through English in particular and through pupils' use of language across the curriculum.***

Communication skills are important throughout an environmental design project. Verbal communication is particularly important, with speaking and listening necessary at every stage. Pupils need to be able to understand the nature of the enquiry, to follow instructions for the streetwork investigation and perhaps interview people to gain information and opinions. They need to discuss ideas, make suggestions, appreciate other people's ideas and understand their points of view. They need to be able to articulate their own ideas and make their voices heard. It is important for them to be able to use appropriate modes of discourse -- for example: in interviewing; ideas generation; argument; informal discussion; formal presentations; and critique.

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## Information technology

***The key skill of information technology includes the ability to use a range of information sources and ICT tools to find, analyse, interpret, evaluate and present information for a range of purposes. Skills include the ability to make critical and informed judgements about when and how to use ICT for maximum benefit in accessing information, in solving problems or for expressive work. The ability to use ICT information sources includes enquiry and decision-making skills, as well as information-processing and creative thinking skills and the ability to review, modify and evaluate work with ICT. Opportunities for developing this key skill are provided explicitly through the subject of ICT and through pupils' use of ICT across the curriculum.***

ICT is of particular value in environmental design projects for pupils to test out ideas and compare alternatives, and to help them develop and present design proposals. There are now more software programmes for computer-aided design that can be used by school pupils. These allow outline sketch designs to be scanned and manipulated so that pupils can consider alternatives or make changes to their initial ideas. ICT is also useful at the end of a project, when pupils need to be able to present their ideas to others, in exhibitions and PowerPoint presentations.



## Evaluation skills

***These enable pupils to evaluate information, to judge the value of what they read, hear and do, to develop criteria for judging the value of their own and others' work or ideas, and to have confidence in their judgements.***

*Different kinds of evaluation skills come into play in built environment projects. There is evaluation of environmental quality; evaluation of pupils' ideas for change and their design proposals; and evaluation of their own work and their skill as learners. The easy thing perhaps is to make a judgement. It is more difficult to explain how it was arrived at. Pupils and teachers can negotiate criteria or descriptors to help pupils make judgements about environmental quality or the quality of their own work.*

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## Improving pupils own learning and performance

***The key skill of improving their own learning and performance involves pupils reflecting on and critically evaluating their work and what they have learnt, and identifying ways to improve their learning and performance. They need to be able to identify the purposes of learning, to reflect on the processes of learning, to assess progress in learning, to identify obstacles or problems in learning and to plan ways to improve learning. All subjects provide opportunities for pupils to review their work and discuss ways to improve their learning.***

*Built environment projects in art and design create opportunities for reflection and evaluation at all stages of the process. Pupils have opportunities to discuss their learning strategies – gathering information, generating ideas, developing and testing proposals, presenting and communicating ideas – and how these might be improved. Visual and verbal modes of study are involved. Different kinds of interaction are necessary, both with teachers and with other pupils.*

# Resources and links

## R

### Resources: publications

#### **Adams E. (2000) *Breaking boundaries***

Projects, process and partnerships. Ten projects for use by art and design and design technology projects in secondary schools. It includes explanations of study sequences and working partnerships with artists, architects and landscape architects.

#### **Adams E. (2006) *Shaping places***

Includes projects by key stage 3 pupils, and strategies for drawing, photography and three dimensional work. Published by Kent Architecture Centre, based on a programme developed with Solent Architecture Centre.

#### **Adams E. (2004) *Space and place***

This book is from a series produced by Power Drawing, the education programme of The Campaign for Drawing. It shows how primary and secondary pupils have used drawing to explore notions of place and space. The drawings indicate codes and conventions used by artists, architects, planners, landscape architects, industrial designers, interior designers, illustrators and animators. Copies can be ordered from [sales@featherstone.uk.com](mailto:sales@featherstone.uk.com)

#### **Adams E. (2000) *Space, place***

This book was developed as a resource for children visiting The Lighthouse in Glasgow, but the ideas could be adapted to any building. Available from The Lighthouse [www.thelighthouse.co.uk](http://www.thelighthouse.co.uk)

#### **Campaign for Drawing (2006) *Drawing attractions***

Pack produced by The Campaign for Drawing about the use of drawing on heritage sites, but the material is relevant for any environment. Comprises four booklets: *Drawing Attractions*; *Drawing Inspirations*; *Drawing On-Site: Drawing Insights*; a DVD containing 16 films; and a CD of practical strategies. Available from NSEAD, [www.nsead.org](http://www.nsead.org)

#### **Turner Contemporary (2005) *Turner contemporary resource pack***

Secondary teaching resource focusing on architecture, art, construction, engineering, the environment and urban regeneration.

#### **National Monuments Record (1998) *The teacher's handbook for local studies***

Practical ideas to support teachers to use the historic built environment as a learning resource.

#### **CABE (2005) *Getting out there... geography and citizenship local safari guide***

A teacher's guide to using the local built environment at key stages 3 and 4.

***Art and the historic environment: a teacher's guide***

**[www.english-heritage.org.uk](http://www.english-heritage.org.uk)**

by Malcolm Lockey and David Walmsley. A practical guide for teachers wishing to relate the historic environment to the art curriculum. It provides guidance on planning art-based visits to historic sites, preparing pupils for collecting and recording visual information on site, and suggests ways they might use their observations in creative artwork. Themes include looking at buildings and decorative features, planning projects and practising skills. It includes eleven case studies that examine what teachers can realistically achieve on site and show examples of completed artwork. It also focuses on historic buildings such as castles, abbeys and churches.

***Exploring churches***

This resource, produced by The Churches Conservation Trust, is designed to help teachers and parents make the most of a visit to a church and churchyard. It covers a number of curriculum areas including art and design. It provides clear activities for different age groups from key stage 1 through to key stage 3. It is full of interesting ideas for activities in the classroom, the home and on church visits. It includes photocopiable drawings and resource sheets, a picture library, timeline and on-site activity sheet.

[www.visitchurches.org.uk](http://www.visitchurches.org.uk)

***Heritage Open Days teacher's pack***

**[www.heritageopendays.org/education](http://www.heritageopendays.org/education)**

This resource provides ideas and inspiration across the curriculum offering tips and guidance on how to arrange trips to historic and contemporary properties. It includes a range of case studies that use the built environment to inspire learning.

***24 Hour Museum city heritage guides***

**[www.24hourmuseum.org.uk](http://www.24hourmuseum.org.uk)**

The 24 Hour Museum has recently produced 10 online city heritage guides available free from their website. Each guide includes printable city trails, local history stories and a by kids for kids section detailing things to do and watch out for in the city. If you don't live in one of the featured cities, don't despair. The website also contains a specially designated section for teachers providing teaching packs, workshops, fact sheets, gallery tours and more. And if you are planning a class trip the navigator will let you know what the museums and galleries in your area have to offer.

## Resources: websites

### Access Art

BBC, [www.bbc.co.uk](http://www.bbc.co.uk) brings up newspaper articles, radio and television clips relating to architecture, design and environment.

### Cambridge Architecture Centre, Shape

[www.stridedesign.net/shapewalks/home.aspx](http://www.stridedesign.net/shapewalks/home.aspx)

### Campaign for Drawing

[www.drawingpower.org.uk](http://www.drawingpower.org.uk)

### Children, Youth, Environments

[www.colorado.edu/journals/cye/15\\_2/index.htm](http://www.colorado.edu/journals/cye/15_2/index.htm)

### Cow Parade

[www.cowparade.com](http://www.cowparade.com)

The world's largest public art event. Local artists, craftspeople, designers, architects and art pupils were asked to design and decorate life-sized fibre-glass cow sculptures to stand in city centres and public spaces around the world, inspired by the cultural influences of their respective cities, and moved by their own interpretation of the cow as an art object in the cityscape.

### Imagem

[www.dshed.net/digitised/imagem/index.html](http://www.dshed.net/digitised/imagem/index.html)

During 2003 and 2004 a group of seven 12-16 year-olds from Bristol and eight from twinned city Oporto, Northern Portugal, worked together on a creative media project exploring the architecture of the two cities. Following photography and writing workshops the young people visited each other's cities, capturing the architecture and history of the places on camera.

A website was then developed to house the young people's photographs, films and written descriptions. The project was devised by Knowle West Media Centre, Knowle West Youth Forum and Escola De Bagium EB2.

The Imagem photographic resource can be used to support the National Curriculum. A set of teaching resource developed by Architecture Centre Bristol demonstrates how.

### Kent Architecture Centre

[www.kentarchitecture.centre.org](http://www.kentarchitecture.centre.org)

### Project – engaging artists in the built environment

[www.publicartonline.org.uk](http://www.publicartonline.org.uk)

### Making places

Thinking about careers which shape our cities, towns and villages

[www.cabe.org.uk/careers](http://www.cabe.org.uk/careers)

## Resources: organisations

### **CABE**

**[www.cabe.org.uk](http://www.cabe.org.uk)**

The government's advisor on architecture, urban design and public space.

### **Architecture Centre Network**

**[www.architecturecentre.net](http://www.architecturecentre.net)**

An independent organisation representing centres of architecture and the built environment in the UK. This website contains links to regional architectural centres and information on the education programmes they run.

### **Arts Council England (ACE)**

**[www.artscouncil.org.uk](http://www.artscouncil.org.uk)**

The national development agency for the arts in England, distributing public money from government and the National Lottery.

### **A4 – Association for advice and support in art and design**

**[www.aaiad.org.uk](http://www.aaiad.org.uk)**

Professional association supporting local education authority advisers and inspectors working in the field of art and design education.

### **CITB – ConstructionSkills**

**[www.citb.co.uk/support/teach\\_support](http://www.citb.co.uk/support/teach_support)**

Provides curriculum resources and support to encourage the use of construction as a context for learning. Resources include the CITB-ConstructionSkills Awards Scheme and National Construction Week.

### **Creative Partnerships**

**[www.creative-partnerships.com](http://www.creative-partnerships.com)**

Creative Partnerships provides school children across England with the opportunity to develop creativity in learning and to take part in cultural activities of the highest quality. It is not a funding body but aims to establish genuine collaborative partnerships to enable the development of projects that reflect the interests, specialisms and shared vision of those involved.

### **English Heritage**

**[www.english-heritage.org.uk/education](http://www.english-heritage.org.uk/education)**

Provides resource material, schemes of work and planning advice to support investigations in the historic built environment in all subject areas including art and design.

### **National Monuments Record (Public archive)**

**[www.english-heritage.org.uk](http://www.english-heritage.org.uk)**

Includes a modern and historic photographic library, images of England's listed buildings ([www.imagesofengland.org.uk](http://www.imagesofengland.org.uk)) and aerial photography.

### **NSEAD – National Society for Education in Art & Design**

**[www.nsead.org](http://www.nsead.org)**

National authority concerned with art, craft and design across all phases of education in the UK.



## Resources: organisations

### **National Trust**

**[www.nationaltrust.org.uk/learninganddiscovery](http://www.nationaltrust.org.uk/learninganddiscovery)**

Provides material, references and links including curriculum focused worksheets, information on properties that provide education teaching packs and support, and advice on arranging a visit to a National Trust property.

### **Royal Town Planning Institute**

**[www.rtpi.org.uk/resources/schools](http://www.rtpi.org.uk/resources/schools)**

Provides useful material, references and links

### **The Churches Conservation Trust**

**[www.visitchurches.org.uk](http://www.visitchurches.org.uk)**

A visit to the local church can unearth clues to the history of the local built environment. The Churches Conservation Trust has teamed up with English Heritage to establish an education service for schools and colleges to share in the education potential of the churches in its care. Through visits to its churches, the trust encourages pupils to discover the importance of historic churches in the community, and provides them with a key to the past and a stimulating experience of our built heritage. The trust organizes onsite activities that investigate the history, art and architecture of the churches. Visits are free and in some churches free introductory sessions are offered which aim to stimulate ideas for work across the curriculum.

**Local education authorities** often have officers or art outreach workers who can help with workshops or provide links to artists in residence.

**Local galleries and museums** also often have artists in residence or arts programmes that may support activities in the built environment.



The built environment is all around us, made up of the cities, towns and villages in which we live and work. These buildings, and the spaces between them, form a rich learning resource, full of clues about our past and challenges for the future. This guide is designed to support teachers and provide ideas about how to use the local built environment as a resource for teaching art and design at key stages 3 and 4.

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