

# Our street: learning to see

A teacher's guide to using the  
built environment at key stage 2



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learning to see* published by the Royal Fine Art  
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# Foreword

The idea of ‘the street’ is a powerful one in our popular culture, especially among the young. It has associations of ‘cool’, ‘edginess’ and urban glamour of the gritty, hard-boiled kind. To be ‘streetwise’ is to be sophisticated, knowing, capable and fully alert to the world, its opportunities and pitfalls. Admittedly this is an idea of the street which presupposes a particular kind of urban environment, one that for many of us is perhaps more familiar from the screen and books than from direct experience, but its hold on the imagination is strong. But what makes up a street? Why does it look the way it does? How has it evolved? Can it be changed for the better?

The streetscapes that surround us as we grow up have a powerful shaping influence on our sense of ourselves. They embody much of our personal history and the histories of our families and communities. The way they are designed and fit together is an important determining factor in what goes on within them, how we experience the world and each other.

So, learning to look at our streets – and most importantly seeing how they were designed and planned – helps us to understand not only how they have developed and changed over time but allows us to think positively about how they might be improved in the future.

We hope that the schemes of work in this publication, taken separately or in combination, will help your pupils to look afresh at their streets, to appreciate, question and to challenge what they see. We hope that you will find the schemes practical, stimulating and fun. Your pupils won’t be any more streetwise for them, but we hope that they will at least be wised up to the potential richness, variety and interest to be found within our streets.



**Sophie Andreae**

Architectural historian and CABE commissioner emeritus



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# Introduction

**T**aking as its subject a single street, any street, this book is intended to promote visual awareness and understanding of the built environment. Streets are familiar places. Using their personal experiences as a starting point, young people can develop their knowledge of buildings and the spaces in between them to make up their own minds about the quality of their surroundings.

Using the activities described – all of which are linked to curriculum objectives, pupils will learn to identify and interpret the built environment that they see every day, by looking closely and analysing what they experience. They will begin to appreciate its design and impact on the locality and to think about how it could be improved. From these experiences they can develop a personal point of view about design quality, and a critical response to the built environment that will engender a capacity to take responsibility for the places where they will live and work.

Visual awareness is more than just 'looking'; it is also about 'seeing', and seeing leads to understanding. Subjects such as history, geography and science help pupils to quantify places; to identify, to categorise and to understand why they are as they are, how they work, and their interrelationships. But visual awareness, really seeing and understanding, adds a critical dimension. It encourages the development of qualitative judgements about buildings and places, and a deeper understanding of how places have come to be, how they are now and how they can be in the future.

**'Visual awareness is more than just 'looking'; it is also about 'seeing', and seeing leads to understanding'**



# How to use this book

*Our street: learning to see* includes three different but progressive schemes of work:

- Analysing the street
- Change
- Making judgements and improvements.

For each scheme there is an introductory page outlining curriculum links, objectives, outcomes and expectations, a full set of lesson plans and information pages which provide background to the scheme. For each lesson plan, suggestions have been included to provide you with practical advice. Resource sheets listed in the lesson plans can be found on the CD, and can be adapted if required.

Although the book is divided into three schemes of work, it is possible to use it in many different ways. Some schools may plan to use the different schemes with different year groups starting with Analysing the street in Year 4, whilst others may wish to carry out all three schemes with the same class over a term. Alternatively, *Our street: learning to see* can be dipped into for information, ideas and activities to support other work in the classroom.

A fieldwork visit has been included for each of the schemes. However, if you are planning to deliver more than one scheme you may feel that one or two visits are enough, particularly as you can rely on a developing classroom display of the street (see page 10) to remind pupils of the specific features.

**‘Using their personal experiences as a starting point, young people can develop their knowledge of buildings and the spaces between them to make up their own minds about the quality of their surroundings’**



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## The CD

Accompanying this publication is a CD containing Powerpoint slide shows with accompanying questions and a wealth of further images, as well as resource sheets for use with specific activities. A detailed contents list for the CD is included at the back of the book.

## Before you start

### ▪ Choose your street carefully. It should:

- have a good mix of building types, including residential, public and commercial premises, from different periods of history (see page 32)
- be short enough for the class to be able to walk along during the visit(s)
- ideally be within walking distance of the school
- link to other planned work for example homes and houses or the Victorians

▪ When carrying out the pre-visit risk assessment, ensure that you have identified safe stopping places where the group can discuss and draw. For further guidance see the Getting out there section of our website [www.cabe.org.uk/teachingresources](http://www.cabe.org.uk/teachingresources)

▪ To help pupils get the most from the fieldwork visit(s) fully brief other accompanying adults on the objectives of the trip.

▪ A display of the street is invaluable as an interactive resource for the pupils to use throughout the schemes. It should be in place for the first lesson. Take photos of all the buildings in the street for the display and arrange each side as a panorama on your display board (see photographs of display on lesson plan pages). Leave enough room between the rows of photos and around the side for pupils to add their research findings on cards. If you cannot fit all the buildings on the display, try to include buildings from each different style.

▪ It is a good idea to have an extra copy of the display photos to use in some of the activities.

▪ You will also need a map of the local area showing your study street. This can be displayed on the wall or you can use an interactive whiteboard if you have one, to display a map from an internet map site. You may decide to use both options to allow the pupils to study the map when it is not on the whiteboard.



# Scheme 1: Analysing the street

## **Cross-curricular links:**

English, science, art and design, geography, design and technology, maths

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## **Qualifications and curriculum authority (QCA) links:**

**Geography:** Unit 6 – Investigating our local area

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Through study of a familiar local street, the pupils learn to analyse the built environment in terms of what it is made from, how it is made and why. They become detectives, seeking out information and details which build up a picture of the entire street, recorded by the pupils on the interactive display. Finally as ‘experts’ on the street they create an ‘I spy’ book of details for other pupils to use.



**Prior learning** – it is helpful if pupils:

- have experience of reading maps
- have basic vocabulary linked to this topic – for instance: street, brick, stone, building.

**Expectations** – at the end of this project:

- Most pupils will have gained an understanding of the key elements of the local built environment and will have developed and used architectural vocabulary. They will be able to analyse and give a presentation on the main features of their study street and to design questions to help other pupils explore the street.
- Some will not have made so much progress; they will have gained an understanding of the key elements of the local built environment and be able to analyse some features of the study street. They will have developed and used some architectural vocabulary.
- Others will have progressed further and will have gained a greater understanding of structure and styles. They will have developed a larger architectural vocabulary.

**Objectives** – pupils should:

- develop a knowledge of the built environment and simple architectural terms
- investigate, analyse and interpret information about the built environment
- research, collate and present information about a specific street
- develop fieldwork skills
- develop speaking and listening skills
- develop knowledge of architectural drawings.

**Outcomes** – pupils can:

- analyse and record elements of the built environment using architectural vocabulary
- use a map to locate the street in relation to the school
- give presentations of research findings
- prepare information and drawings to be added to the display
- prepare I spy booklets to be used by pupils in other classes
- begin to read architectural drawings and draw a section.



Artwork inspired by exploring the local street

# Scheme 1: Part 1

## Introduction to the built environment

**Aims:** To introduce pupils to 'the street' and the variety of building styles and features they might expect to find

### Class discussion

- Explain to the pupils that they are going to be studying a street and learning to analyse the built environment, and this will involve visiting the street and working like detectives to find out as much as they can. They will put together an *I spy our street* book to be used by other pupils in the school. At the end they could also present their findings to the rest of the school and their parents in an assembly or create a class book.
- Introduce the topic with a discussion about the street. For instance, you might ask: What is the street? and What do you expect to find there? Elicit comments about types of buildings and public spaces.
- Show **slide show 1** from the CD showing a variety of urban buildings and streets around the UK. Run the discussion using the notes on the CD.

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### Activity

- Indicate the stimulus display showing the street elevation. Ask: Where are these buildings? What other buildings can you think of nearby?
- Ask someone to indicate the location of the street on the display map. Explain that this is the street they will be studying.
- **Resource sheet 1.1:** *I'd like you to imagine you're walking down the street we're going to study now and I'd like you to quickly sketch one or more of the buildings you can see in the box at the top of your sheet. Think about what the buildings are used for, and their materials and shapes.* Pupils can also draw from the display photos.
- Pupils work in pairs to decide on three words or phrases to describe the street, or how the street makes them feel, and then write these in the spaces provided in **resource sheet 1.1: class feedback on descriptions of street.**

## Resources

- stimulus display showing panorama of buildings on both sides of the street
- map of local area including study street
- drawing pencils
- slide show 1 on CD
- resource Sheet 1.1
- collection of manufacturers' material samples/pictures of materials from CD/image pages
- slide show 2 on CD
- architectural vocabulary lists downloaded from CD and displayed on card for each table
- resource sheet 1.2

## Outcomes and outputs

- increased understanding of elements of built environment
- being able to use a map to locate the street in relation to the school
- beginning to develop an architectural vocabulary
- drawings and phrases to describe the street from memory and by looking at the display
- comparison of attributes of two buildings



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- **Materials.** Show a selection of materials using images from the book/CD or collection of manufacturers' samples. Discuss: What are they called? Where are they used? Why are they used? Are they waterproof/structural/purely decorative?
- Talk about sustainability and recycled materials. Show examples, and ask: Where does this material come from? How is it made? Can it be recycled or reused? What is the advantage in recycling materials?
- **Slide show 2:** from the CD showing details from the built environment. Discuss using notes on the CD and information following scheme 1 lesson plans. See further examples on image bank pages/CD.
- **Compare and contrast activity:** Two buildings from the CD. Pupils work in groups of three or four to decide the similarities and differences between the two buildings and record observations under headings on **resource sheet 1.2**. *Are the buildings used for the same purpose? How do you know?* Give pupils architectural vocabulary lists to help with exercise.

### Class feedback

- Reinforce the development of architectural vocabulary by encouraging class feedback under headings, including materials, shapes, doors, windows and patterns.

## Suggestions

- **Display:** include photos of as many buildings in the street as possible. If there is not enough room for all buildings, try to include examples of every type of building and style of house.
- If you have an interactive whiteboard it helps to display a map of the local area from an internet map site.
- **Slide shows:** Use the accompanying notes to help with questions and information for each image. There is also further information on the pages following scheme 1 lesson plans.

## National curriculum links

**English:** En1: 1a, 2b,e, 3a,b,c, 6a, 10a,c.

**Science:** Sc3: 1a

**Design & technology:** 5a

**Geography:** 2c,d

JMK

**Resource Sheet 1.1: Remembering the street**

Imagine you are walking down the street we are studying. What can you see? Quickly sketch one or more of the buildings in the street in the box below and label them to show what they are used for and what they are made of.

Discuss with your partner how you would describe the street and how it makes you feel. Choose three words or phrases to describe it and write them below.

- 1 This house might have been a fine station.
- 2 This house makes me feel ~~old~~ <sup>old</sup>.
- 3 Some of this street looks quite nice.

# Scheme 1: Part 2

## Visit to the street

**Aims:** To observe and record features of the street

### Class discussion

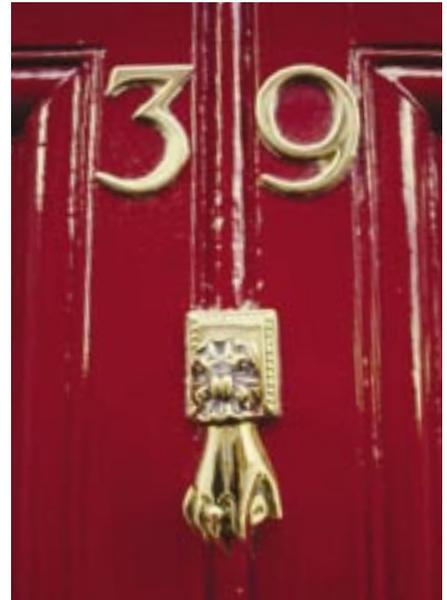
- Introduce the visit to a selected street and explain that pupils are going to observe and record aspects which will give them information to build up their knowledge about the street. Refer to previous work by asking: Which street are we studying? Ask someone to indicate the street on the map. Other questions to ask might include: What might we want to find out about the street? What might we look for?



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### Activity

- Divide pupils into five groups. Each group could have a different detective mission:
  - Windows: How many different types of window can you find? What is different about them? Why are they different?
  - Doors, knobs and knockers: How many different types of door can you find? What is different about them? Why do you think they are different?
  - Materials: How many different materials can you find on the buildings? What do they do? What does this tell you?
  - Shapes and symmetry: What shapes can you find in the buildings? Can you find buildings that are symmetrical/asymmetrical?
  - Pattern and colour: What patterns can you find in the buildings? Why do you think that pattern has been used? What colours can you find? Why are they there?



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12.1.05 Resource Sheet 1.5: Doors in the street

How many different types of door can you find? What is different about them? Choose four different doors and sketch them in the boxes below. Label the drawings to give as much information as you can about the doors. What are they made of? Is there any glass in the door or above it? Are they plain or decorated? Is there a door knocker?

<p>1</p>	<p>2</p>
<p>3</p>	<p>4</p>

## Resources

- resource sheets 1.3–1.7
- resource sheet 1.8
- drawing pencils
- clipboards
- digital cameras

## Outcomes and outputs

- practising fieldwork skills
- being able to record features of the street in annotated drawings and photographs
- being able to record building use in street on tally sheets

## Suggestions

- It is useful for teachers and helpers to take photos of specific features that pupils would like to use in their *I spy* book on the visit.
- It works well to divide the activities so that groups fulfil their tasks on the outward journey and everyone completes the tally sheet on the homeward journey.
- Walk up one side on the outward journey and back along the other side.
- Decide on safe areas to stand and draw before the session.

## National curriculum links

**Maths:** Ma3: 2b, Ma4: 1a

**Design and technology:** 4a,b, 5a

**Geography:** 1b, 2b, 4a, 6d, 7c

**Art and design:** 1a, 5c,d

*Daisy*

**Resource Sheet 1.8: Pattern and colour in the street**

How many different patterns and colours can you find on the buildings or on the ground? Choose four different patterns and sketch them in the boxes below. Label the drawings to give as much information as you can. What has been used to make the pattern? Is it a repeating pattern?

1

church roof tiles

2

3

4

Record four of the colours you have found, what materials they are made from and where they are on the building in the table below.

Colour	Material ie paint, brick, coloured glass	Where on building ie door, in brickwork
1 pink	brick	house
2 white	Paint	window frame
3 Brown	brick	house
4 Grey	stone	church window frame



See further questions for each group on the information pages.

- Resource sheets 1.3–1.7** according to which group the pupil is in. Explain that findings should be recorded in drawings and writing on the resource sheets.
- Resource sheet 1.8:** The pupils will also assess the street in terms of building function and record the different functions on this tally sheet.
- Remind pupils that they will be compiling an *I spy* book and explain what it is; encourage them to think about questions as they walk along. When they see a feature they would like to include in the *I spy* book they should ask an adult to photograph it. Alternatively pupils could be supplied with disposable cameras to take their own photographs.
- Carry out work in the street. Adult group leaders should help pupils with tasks and photograph buildings.

# Scheme 1: Part 3

## Analysing the information collected in the street

**Aims:** To analyse and share information collected. To increase understanding of the structure and design of buildings

### Class discussion

- Explain to pupils that they will be working in their five fact-finding groups from the street visit. Remind them that they will be making an *I spy* book for other classes to use. Each group should look at all the information they have collected and discuss what they have discovered about the street.

### Activity

- Give the focus questions from the CD to each group, to help them prepare their presentations.
- Each group should write its key findings on an A2 sheet and present them to the rest of the class.
- Each group then decides which information should be added to the display and writes it on cards which can be pinned under the picture of the appropriate buildings. For instance: materials, type of windows, pattern in brickwork. Also pin up drawings of details next to the appropriate buildings. Use different coloured card for different building functions – white for private, red for public, yellow for commercial.
- Give out templates for the *I spy* book. Each group should decide on four or five questions to include in the book. First write a draft, then write neatly or type on template pages.



### Resources

- completed resource sheets 1.3–1.7 from the visit to the street
- focus questions from CD
- A2 sheets of paper for recording key points
- architectural vocabulary lists downloaded from the CD and displayed on a laminated card for each table
- *I spy* book templates
- small copies of photos chosen by the pupils for the *I spy* book
- thick felt pens
- pencils
- cards for writing information for display (three different colours)
- scissors
- pins
- examples of elevations and sections from the CD/image pages
- A4 copies of photos of building elevations from the street – a variety of buildings is preferable
- tracing paper
- coloured pencils
- completed tally sheets (resource sheet 1.8)
- graph paper
- dolls house

## Outcomes and outputs

- detailed street analysis resulting from the visit
- presentations of the analysis requiring pupils to collate information, and giving opportunities for speaking and listening
- information and drawings to be added to the display
- / spy booklets to be used by pupils in other classes
- pupils are introduced to architectural drawings and learn to draw a section
- bar charts of building use in street.

## Suggestions

- To help pupils to prepare presentations, information for display and / spy book:
  - Print out the focus questions for each group to consider.
  - Encourage them to look at the architectural vocabulary lists.
  - Have an extra set of photos of the street, as well as the display, which the pupils can look at.
- If a dolls house is not available, pictures of dolls houses in open and closed formation can help to clarify the idea of elevation and section. These can be sourced from dolls house websites.

## National curriculum links

**English:** En1: 1a,b,c,e 2b,e 3a,b,c,f 8b, 9a,c 10a,c.

**Maths:** Ma4: 2c

**Design & technology:** 4a,b, 5a

**Geography:** 1c, 4a, 6d,

- Discuss how the elevation of a building tells you a lot about what is behind. Show an example of an elevation and section from the CD/book, and ask pupils to come up and show where particular features are on both. Discuss the example of a dolls house and use it as a demonstration tool, if one is available.
- Give each pupil a photograph of the front elevation of a building on the street. If possible use a variety of elevations. Ask them to imagine that the front has been sliced off their building and to imagine, using all the clues from the elevation, what they can see behind. Pupils can lay tracing paper over the top of their photo and draw the imagined section.
- Ask pupils to look at the tally sheets of building functions they filled in on the street visit – the questions included: What is the most common building type? How do you know when a building is public/private? Compile a tally table for the street on the display board using information from each group. Give out graph paper and ask the pupils to construct a bar chart of building functions.

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## Class feedback

- Ask the pupils: If you were telling someone about your detective work on the street what three things would you most want to tell them? Discuss in pairs and feed back to the class.

**Teachers should copy and collate the / spy book for other pupils in the school. If the pupils are not carrying on to scheme 2, consolidate the work with a class assembly where they share their research and analysis with the rest of the school and parents or compile a class book or web pages of a guide to our street. You could use the ‘three most important things’ from the class feedback as a starting point.**



‘The old fire station is nice but big fire engines couldn’t fit into it so they built a new one’.

# Information pages

The background information on these pages is based on the topics the pupils will be researching in their analysis of the street. Useful questions to ask have been included at the end of each section. Most of these questions are included on the CD, for use as focus questions for the pupils' presentations. The information is generally restricted to residential buildings rather than public.

## Materials

There is a great variety of surfaces and objects in the street, including the ground, buildings and street furniture. These are all made of different materials. The range of materials reflects not only the age of a street and its geographic location but also its social and economic history.

The materials that create the surfaces around us are chosen for their different qualities and functions. Some are used to support weight, such as brick, stone or concrete, and others are put in front of these load-bearing surfaces to protect them, or to make them look more attractive. These days bricks tend to be used this way. Most materials come in standard sizes, and if they are naturally occurring they will generally be cut and finished, while manmade products, for example concrete and bricks, are often cast or moulded.

Bricks are the most commonly used material for building in this country. They are fireproof, durable, easy to transport and to build with. Their rectangular shape and variety of finish allow different patterns to be produced, for both structural and decorative reasons. The way bricks are arranged in the wall is called a 'bond'. Different bonds give different patterns of brickwork, and these can give clues to when the building was built. There are many different patterns, including 'Flemish bond' (bricks are laid end on and sideways alternately in the same row, or 'course') and 'English bond' (courses of bricks laid 'end-on' alternate with courses of bricks laid sideways on). Nowadays the most common bond is 'stretcher', where only the longest sides (stretchers) of a brick are shown. Stretcher bond is used to build cavity walls, which have two skins – an outer of brick and an inner, structural, wall of block work. They can also be used to clad modern buildings made of steel and concrete.



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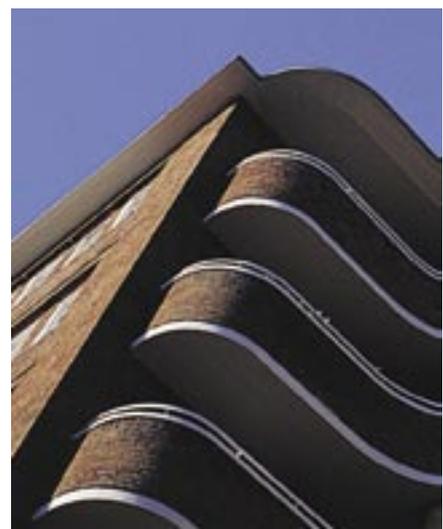


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*Clockwise* – Stretcher bond, English bond, Concrete blockwork and Flemish bond.



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In the past many buildings were constructed of timber. From medieval times buildings were constructed around a frame of posts and horizontal timbers. Oak was usually used because it is a very durable and strong wood. Sometimes timber framed buildings are highly decorated with elaborate carvings. Timber buildings were more prone to catch fire than buildings of brick or stone and few survive in large cities. In fact, after the Great Fire of London in 1666, the construction of timber framed buildings was forbidden in what is now central London. In other parts of the country surviving examples of old timber framed buildings can be found. Copies of traditional buildings with timber details are also common.



In some parts of the country buildings were constructed out of earth rammed in and dried. Names for this kind of construction vary from area to area: in Devon they are known as cob buildings, in East Anglia claylump and in Cumbria mud. In other parts of the country old buildings are made from flint, for example in Hampshire or in parts of East Anglia.

Stone has always been an expensive building material except in areas where it is plentiful and easily quarried, such as the Pennines or the Cotswolds. For this reason, in the past only very important buildings, such as churches and cathedrals, tended to be built of stone. The tradition of using stone for significant buildings continued, examples include town halls and banks. Sometimes the material a building is constructed of can give clues to its use or former use.

## Questions

- **What is the most common building material in the street? Why do you think this is?**
- **What other materials can you find?**
- **Why are different materials used? Are they part of the structure? Are they purely decorative? Or both? Do they let light in? Do they keep rain out?**
- **What materials are used on the ground? Which has been there longest?**
- **Why do you think people want to clad walls in different materials? Do you like the different surfaces?**
- **What are walls in your street made from?**





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## Questions

### Choose one material

- Can you suggest why the material is being used in this place? Is it good for the use?
- Are there any materials that have been used to make patterns?
- Can you find two buildings made of different materials?
- Can style and decoration be linked to the age of a building?

Wall surfaces, if not brick or stone, are often covered with a render or a type of plaster. Rendering was first used as a method of waterproofing simple constructional systems, such as infilling the panels of a timber framed building. Many different mixtures have been used in the past. These normally consisted of a type of plaster made with lime and strengthened with horse or cow hair and dung, but nowadays a mixture of sand and cement is more common. In the nineteenth century buildings were often rendered to make them look as if they were made out of stone (stucco). Pebbledash is a kind of render made by throwing pebbles on to the surface of the rendering whilst it is still wet. It is often used in seaside towns or areas of high rainfall like Wales as it is good at keeping out damp.

Cladding is a method of construction in which a lightweight external covering, for example wood, ceramic, tile or slate, is applied to a load-bearing structure for protective or decorative purposes. It was first used on timber-framed houses and usually consisted of boarding fixed to the frame, but generally nowadays cladding is more commonly applied to a steel and concrete framework. The surface material itself is not load-bearing and is chosen for other qualities: tiles on a timber-frame house may be decorative, fireproof and waterproof, for example. Weatherboarding is a traditional finish on timber framed buildings in the East of England. Many office blocks are now clad in stone or glass. In the South of England tile hanging was popular.

Over time, styles have changed due to fashion and the availability of new materials. In the days of horses and carts building materials were sourced locally. As transport technology advanced, first with canals and then with railways, it was possible to move materials more easily around the country. Welsh slate became almost a universal roof covering in the Victorian period because of this. These days materials are usually moved by lorry and can be sourced not just from Britain but from the whole world.



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### Pattern and colour

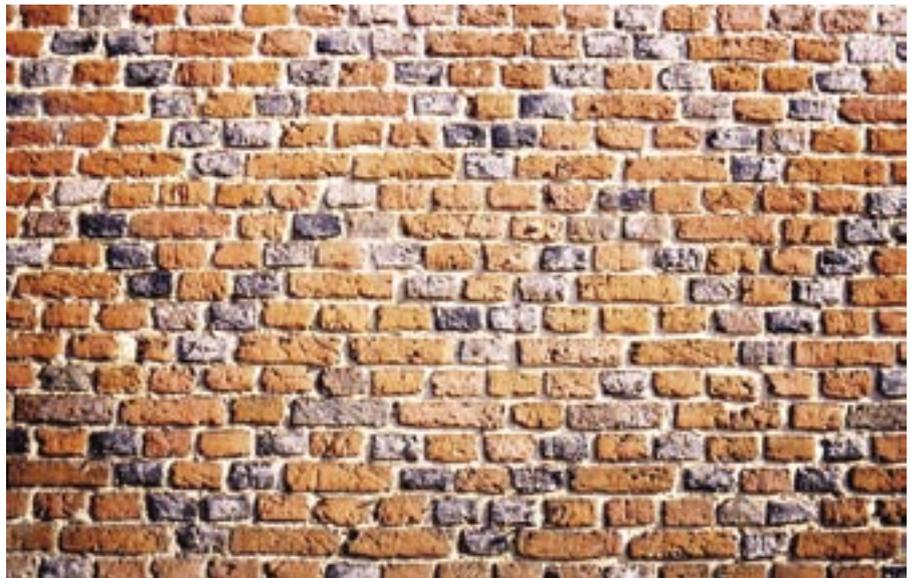
A medieval paint range was based on earth colours – yellow ochre, red ochre and umber. The discovery of chemical pigments has gradually expanded the colour range.

Houses in different parts of the country may be different colours because they are built of different materials. The colour of bricks can change from place to place because local clays from which they are made are different. It is the composition of minerals within the clay, the method of firing and the presence of any other additives, such as sand that give bricks their distinctive colours. When there is a lot of iron, the bricks are an intense bright red (Lancashire). They even go blue when fired at very high temperatures (Staffordshire), Yellow bricks are common in London and pale, almost white bricks are a familiar sight in East Anglia. Combining different-coloured bricks in walls is one way of making a pattern.

Patterns can be created through, for example, the arrangement of windows on a building – called fenestration – or by combining building materials in a decorative way. Pattern can also be applied to a building using ornamental architectural devices such as metalwork, or through Classical or Gothic detailing on older buildings. Sometimes, what may appear to be simply a decorative feature of a building is in fact an external expression of the underlying structure. This is sometimes the case with carved features on early timber framed buildings. Analysing the patterns on buildings can lead pupils to a greater understanding of how the parts of a building work together and how it stands up. Alternatively, observing how even quite ordinary buildings have been decorated to give greater interest and variety to the street scene can encourage a sense of history. The Victorians, for example, loved richly decorated surfaces and this is reflected in buildings of that period.

### Questions

- What patterns did you find?
- Where on the buildings or ground were the patterns?
- What are the patterns made of?
- Why are they there? Do they show the structure? Are they decorative?
- What colours did you find?
- Is the colour natural to the building material or is it painted?
- How many colours can you find? Which are used most, and on what part of the buildings?
- Why is colour used: to attract attention, to identify a building, or just as decoration?
- Does the pattern or colour give information such as showing a direction to move in or identifying a place of importance in the street?



## Shapes in the street

There are many shapes on the buildings in a street, and each has been designed for a different purpose. Shapes are used both in a two-dimensional way – perhaps as decoration on the façade of the building – and three-dimensionally, to form the shape of the whole building or a component of it, such as the roof or an entrance canopy.

Probably the most common shape to be seen is a triangular or ‘pitched’ roof – a very strong shape, structurally stable and very effective at shedding water. Curved arches, arched windows, circular windows, rectilinear beams, circular columns and domed roofs all have structural and aesthetic reasons for their shape. It is also easier and cheaper to build some shapes than others, for example post-and-beam structures – literally posts going up with beams across. Another reason for giving a particular shape to a part of a building is to make the building stand out; a spire on a church, for example, is visible from a great distance.

Today, technological advances in materials, transportation, methods of construction and computer-aided design mean that complex shapes can be made far more easily. The Imperial War Museum North could not have been built in the 1960s. Irregular curves and other organic shapes are becoming increasingly prevalent in modern architecture as sheet metals, plastics and poured concrete are harnessed to computer modelling to produce buildings that would simply have been impossible even a few decades ago.

## Symmetry in the street

Looking for symmetry and asymmetry in the street can help the development of a sense of the bigger picture, of how the constituent parts make up the whole. A terrace can be made up of houses which are not individually symmetrical, but the terrace as a whole might still be symmetrical, with architectural emphasis at the centre and the end houses acting like visual book ends. Classical buildings are often conceived in this way. Sometimes symmetrical arrangements are employed for structural purposes, to allow equal amounts of structural loading to be taken down each part of a building. The symmetry or asymmetry on the external façade of the building often reflects both the structure behind that façade and the layout of rooms.

As with many natural and man-made artefacts, there is a tendency for buildings to be symmetrical or balanced. Symmetry is often an important element in public buildings; a suitable entrance set in the centre of a building can give it a degree of formality and grandeur. It is also easy to find. Symmetry might allow each occupant of a building an equal amount of light and space, and helps the architect by providing a framework to work within. Symmetry and proportion are very important to classical buildings. Asymmetry sometimes occurs where newer buildings are fitted into existing sites. A more relaxed approach to symmetry is often taken today because advanced building techniques and the availability of new materials have given architects an opportunity to design buildings which are not dependent, as older buildings were, on simplified structural forms in order to stand up.



Imperial War Museum © Len Grant



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## Questions

- What shapes did you find?
- Where on the buildings were the shapes used?
- Why were they used? Are they good for taking weight? Are they decorative? Are they good for tessellation?
- Why are some shapes more common than others?
- Were most buildings symmetrical or asymmetrical?
- Look at a building that is symmetrical and think about why it was designed like that. Is it to give each side equal light and space? Is it so that each side takes equal weight? Is it decorative?
- Look at a building that is asymmetrical; think about why it was designed like that
- Can you find any groups of buildings that are symmetrical together?

## Questions

- How many different types of door can you find?
- What is different about them?
- What shapes do they have in them?
- What are they made of?
- What things do you see on and around doors?
- Are the doors to the houses similar to each other or different? Why do you think that is?
- Do different types of buildings have different doors?
- Why is it more common to see a doorknocker on an older house?
- Why do some houses have two doors?
- What things can be easily changed about a front door?
- How many buildings in your street have a doorknocker?

## Doors

The front door of a house marks the threshold between the public and private. In medieval buildings doors were usually made of boards nailed together and hung on iron hinges set into a stone or timber surround. Hinges on Tudor doors are large, visible and often decorative. Doors became lighter in the eighteenth century, at around the same time as hinges were concealed in the doorframe. Whilst the simpler cottages retained boarded doors, those on more refined properties, such as terraced housing, nearly always had solid panelled doors.



© Edifice Photo Library

Earlier panelled doors tended to have six panels, whilst those of the later eighteenth century and nineteenth century usually had four panels. One of the most recognisable and attractive features of Georgian doors is the fanlight above, which allows light into what would otherwise be a dark hallway. The upper panels of the door in Victorian and Edwardian times were often made of coloured glass. Another decorative feature on house doors that may be spotted is the 1930s sunburst pattern. Modern doors tend to be much plainer than older doors although many are reproductions of older styles.

Door furniture can tell us about the age of the house or how it has been altered. For example, letterboxes were introduced in the nineteenth century with the development of the postal system. Letter boxes can often be very decorative. So can doorknockers which come in a multitude of styles. Doorbells are a twentieth century addition. House-owners often change doors and door furniture: looking at doors is a good way for pupils to think about their own preferences as well as spotting differences.

In public buildings, the type of door and its surround gives out a very definite message. An automatic door into a supermarket invites everyone in to spend their money as quickly as possible; a grand staircase up to offices in a town hall or a bank or some other institution can be more impressive, even intimidating. Whether a building is accessible to people in wheelchairs or people with pushchairs is now the subject of legal concern.



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## Windows

Glass was originally very expensive because it was difficult to make and to transport without breakage. In medieval times few buildings, apart from churches, had glass in windows. They generally had wooden shutters instead. As the technology of glass making advanced, the size of panes increased.

Looking at the windows of a building is one of the best ways of dating it.

Early windows were leaded: they consisted of small panes of glass joined together in cast lead cames. Glass had to be blown, so individual pieces were small. In Tudor times they were cut into diamond shapes, but by the seventeenth century it became possible to make slightly larger pieces of glass and leaded lights tended to have small square panes. Towards the end of the seventeenth century sliding sash windows made in wood were introduced from Holland. These became increasingly refined during the Georgian period, with the glazing bars becoming ever thinner and panes of glass getting larger as the eighteenth century progressed. Sash windows have a counterbalance system that enables a vertically hung sash window to be kept open at any position. In order to comply with building laws designed to reduce the hazard of fire, timber windows were gradually set back further from the outer wall face. By the end of the Georgian period the technology of glass making had advanced so that glazing bars were no longer required and sash windows consisted of just two large panes of glass one above the other.

Casement windows are a simpler solution for small windows as they open outwards on hinges from the frame. They are present in many different ages of buildings. Bay windows, which project out of a façade and have a minimum of three sides, were very popular in Victorian and Edwardian houses. Bay windows can have either sash or casement fittings.

Crittall windows with metal frames were introduced in the 1920s. From Edwardian times onward there has been a revival of historic styles including leaded glass. Glass has become an increasingly sophisticated material. These days whole office buildings are clad in glass. It is also used as a walling material. It can be tinted in different colours and restrict the sun's rays. Equally, double or triple glazing increases the heat retention of a window.

During the past 50 years and continuing today, many buildings have had their traditional timber windows taken out and replaced with frames made of materials such as steel, aluminium or plastic. Altering the fenestration, or window pattern can have a detrimental affect on the way a building looks.



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## Questions

- How many different types of window are there in our street?
- What is different about them?
- How do the windows open? Are they sash windows (sliding up and down), or do they open on hinges (casement windows)?
- What are the window frames made of?
- Do they have big or small panes of glass?
- How are they arranged on the front of the building?
- Record the shapes that are used to divide them up into separate panes of glass and how many panes there are
- Decide if they are used for letting light in, letting air in, looking in or looking out or displaying something
- Record the type of building the window is in. Can you find similar types of window in similar types of buildings such as shops, houses or offices?

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# Scheme 2: Change

## **Cross-curricular links:**

English, geography, history, citizenship, design and technology, maths, information and communication technology (ICT)

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## **QCA links:**

**History:** Unit 11 – What was it like for pupils living in Victorian Britain?, Unit 12 – How did life change in our locality in Victorian times?

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Through research in a specific street, pupils learn about change in the local built environment. They are introduced to 'style' in building and start to understand how to use clues to date buildings in the street. Using historic maps and images they discover how the area has changed and discuss reasons for those changes. They become aware of the history of the study street and the lives of those who lived there in the past. Findings are recorded on an interactive display.

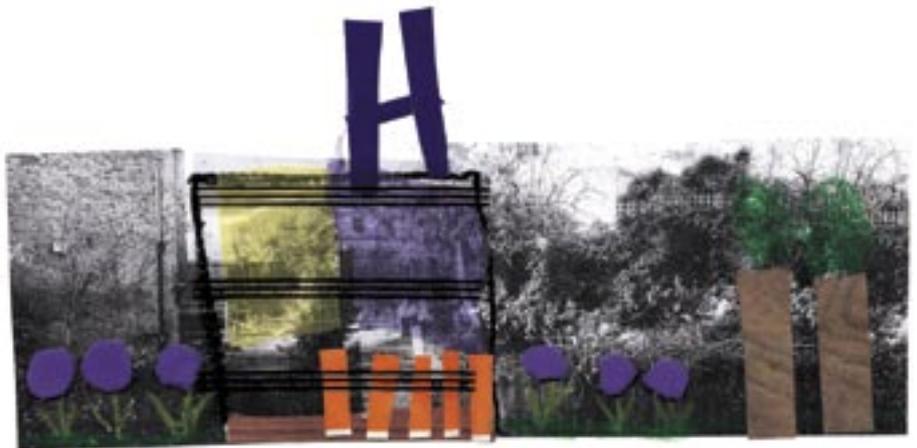


**Prior learning** – it is helpful if pupils:

- have experience of reading maps
- have basic vocabulary linked to this topic – for instance: street, brick, stone, building
- have some understanding of different historical periods

**Expectations** – at the end of this project:

- Most pupils will have understood that the street has evolved through time and that social and technological changes generate differences in the built environment. They will have begun to recognise styles and be able to use clues to date buildings. They will have developed and used architectural vocabulary.
- Some will not have made so much progress but will have understood that the street has evolved through time and that social and technological changes generate differences in the built environment. They will have developed and used some architectural vocabulary.
- Others will have progressed further and will have gained a greater understanding of styles and reasons for change. They will have developed a larger architectural vocabulary.



Collage inspired by looking at the local built environment

**Objectives** – pupils should:

- develop knowledge of the built environment and architectural terms
- understand that the built environment holds clues to the past
- begin to understand historic styles and technological advances in building
- research, collate and present information about change in a specific street
- use a range of secondary sources including maps and historic images
- develop fieldwork skills
- develop speaking and listening skills

**Outcomes** – Pupils can:

- recognise, record and discuss reasons for changes in the built environment
- use historic maps and images to research changes to the street
- begin to understand changes in terms of social needs and technological advances
- give presentations of research findings using architectural vocabulary
- prepare information and drawings to be added to display and class book

# Scheme 2: Part 1

## Looking at change in the built environment

**Aims:** To understand change in the built environment, and to practise using historical enquiry skills

### Class discussion

- Introduce the scheme of work by explaining to the pupils that they will be working as detectives to find clues in the built environment focusing on a particular street to tell us about the past and changes in the local area.

**If you are carrying on from scheme 1, go on to activity headed 'Everyone'. If you are starting with scheme 2, indicate the stimulus display showing the street elevation.**

- Where are these buildings? Ask a pupil to indicate the location of the street on the display map. Explain that this is the street the class will be studying to find out about change and that they will present their findings in a class assembly or create a class *Guide to change in our street*.

### Activity

- **Slide show:** If you are starting with scheme 2, show **slide show 1** from scheme 1: part 1 as a general introduction to the built environment. Use the notes and information following the scheme 2 lesson plans to help with questions.



## Resources

- display showing photos of buildings in street and map of local area
- sets of six photos of buildings of different ages taken by the teacher in the local area, or downloaded from CD for the chronological exercise
- copies of current and old OS maps showing the local area
- current and old photos of the local area
- resource sheet 2.1
- labels to annotate the display
- sets of drawings of street furniture for sorting, cut out from resource sheet 2.2
- resource sheet 2.3

## Outcomes and outputs

- understanding of historic styles in architecture
- understanding of specific changes in the study street and local area
- a list of similarities and differences between the past and present in the local area
- understanding of uses for street furniture and reasons for change

## Suggestions

- Old photos can be sourced from local authority archives and libraries.
- Take present day photos which match as closely as possible with the historic views.
- Differentiate by giving more photos or photos with less obvious points of comparison to more able pupils.
- Try to take pictures of local buildings without distractions such as unusual vehicles or peoples' clothing.



## Everyone

- Looking at the display ask the following questions: Were all these buildings built at the same time? How do you know? Can you think of any buildings you think are very old in the street? How old do you think they are? Are there any very new buildings?
- **Chronological exercise:** Working in groups, ask the pupils to arrange a series of photos of residential buildings in chronological order. Encourage them to ask: Which is the oldest? Which is the newest? Why do you think that? The photos can either be taken by the teacher in the local area or street selected for study, or a generic set can be downloaded from the CD.
- Ask a pupil to come up and arrange photos in chronological order on the board. Discuss their reasoning and decisions.
- Map exercise in pairs, or groups of three: Each group should have a copy of the current Ordnance Survey (OS) map showing the street and immediate surrounding area and a copy of an old map showing the same area. Compare the maps. Ask what has changed? What is the same?
- As part of the same exercise, ask the pairs/groups to look at current and old photos of the same area. Ask the pupils to consider how the buildings have changed, and what other changes they can see, particularly in transport, fashion and adverts.
- **Resource sheet 2.1** Record findings from comparisons of maps and pictures.
- Information about changes to specific buildings can be written on to cards and attached to the display. Use three different colours of card to indicate private, public and commercial buildings, as in scheme 1.
- Discuss what the pupils think of the changes: Is the street better for the change or worse? Why do you think that?'
- Discuss street furniture: What is street furniture? Can you think of any street furniture that is still there but no longer used?
- **Resource sheet 2.2** Encourage the pairs or groups to sort the pictures of street furniture into two piles: still used and not used anymore.
- Ask the pupils to look at the 'still used' pile and decide what each item is used for. For the 'not used anymore' pile decide what they were used for and why they're not used now, record on **resource sheet 2.3**.
- Ask the pupils: If historic features are no longer used, why are they retained in the street? Do they add interest?

## National curriculum links

**English:** En1: 2b, 3a,

**Design & technology:** 5a

**History:** 1a,b 2a,c, 4a,b, 5a,b,c, 7, 11a,b

**Geography:** 2c,d, 3d,e, 4a,b, 5a

**Citizenship:** 4b

'I noticed that the church has gone in this picture and there is a tree there instead'

'In the old photo you can see there were three windows at the top of the school building that are now bricked up.'

'What happened to the chimneys? There were so many on those houses over there and now there aren't any.'

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## Class feedback

- Explain that the pupils will be visiting the street in next session and ask: Can you think of any historic features in our study street? Do you like them? Should they be saved?

# Scheme 2: Part 2

## Visit to the street

**Aims:** To research and record change in the built environment

### Class discussion

- Introduce the visit to the street by explaining that the pupils should focus on looking for clues as to when the buildings were built and what changes have taken place. Recap on the previous session: What changes could we see from looking at the maps and photos? How would you expect new buildings in the street to be different from old ones?

---

### Activity

- Divide class into three groups and assign a task to each group to be carried out on the visit:
  - Street furniture: What different types of street furniture can you find? Is it being used now? What is it for? If it is old, what does it tell us about how people lived when it was put there? Draw the different items of street furniture and label them.
  - Comparing old and new: Find two buildings of different ages to compare and draw them. How do you know which is older? What is different about them? What is the same? Label your drawings.
  - Buildings that have been changed: Look for buildings that have been changed since they were first built. How can you tell they have been changed? Which bits do you think are original? Why? Make a drawing of one building that has changes and label it showing which bits you think are the oldest and which the newest.
- Ask the pupils to choose a 'special building' for further study and draw it.
- Ask everyone to look out for dates on buildings or monuments.
- Back in the classroom give out **Detectives' tips for dating buildings** and ask the pupils to use it to get an idea of the date of their special building. The pupils can look at special building on display. If possible the teacher should also make second copy of display photos available. Pupils then feed back the approximate date of their building and make a list to get an idea of the spread of building periods in the street.

'The pub is still here but the church isn't, was it bombed?'

'I would have preferred it then because we could have played outside and there aren't any cars.'

'The playgrounds are better now, the playground outside the old school is really small and there wasn't much equipment.'

### Resources

- clipboards
- drawing pencils
- paper/sketchbooks
- cameras
- *Detectives' tips for dating buildings* from CD.



## Outcomes and outputs

- drawings of street furniture
- comparative drawings of old and newer buildings
- drawings of buildings that have changed since they were built
- understanding that buildings can be dated according to their style and features

## Suggestions

- Decide on safe areas to stand and draw before the session.
- Walk up one side on the outward journey and back along the other side.

## National curriculum links

**Design and technology:** 4a, 5a

**History:** 1a,b 2a,c, 4a,b, 5a,b,c, 7, 11a,b

**Geography:** 1b,c 2b, 3a,d,e, 4a,b, 5a

**Citizenship:** 4b

**Art and design:** 1a,c, 5d

**ICT:** 1a,b,c

© Lambeth Archives Department



© CABE



'I dislike the fire station, I don't like the top part it's too plain.'

'I like the fire station but not to live in.'

'I don't like the new fire station because it doesn't have the detail that the older buildings have.'

## Homework

- Ask the pupils to continue researching changes in the street from relatives and friends for next session. Can they remember any particular changes while they have been living in the area? Do they know of any major changes from the past? Are these things better or worse and why is this? Pupils can also use the internet or the local library to research change in the area.

# Scheme 2: Part 3

## What has changed? How do we know?

**Aims:** To analyse change in the built environment

### Homework feedback

- Ask pupils what they have learned about change in the area from their research, and record the findings on a flipchart under two headings: information from relatives and friends and information from archives. This material can be kept and used to add to the display or class book.
  - Ask pupils to work in groups and feed back on the tasks from the street visit.

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### Activity

- Give focus questions from the CD to each group, to help them prepare their presentations.
- Get the groups to write key points on A2 paper and present them to the class. Use *Detectives tips for dating buildings* to help discover how old buildings are.
- Ask the pupils to add interesting information to display on labels.
- Show examples of windows from the image bank and discuss differences in styles
- **Resource sheet 2.4:** Divide the pupils into groups to work on the photofit activity, matching windows cut out from **Resource sheet 2.5** with the houses. Explain that pupils should decide which windows fit each building and discuss why that is.
- Show the 'most likely' solutions from the CD and discuss why those features fit with those buildings. Explain that this may not always be the case as houses get altered.
- Divide the class in half and tell one half they are from another time (Tudor, Georgian, Victorian, 1930s as appropriate) and the other half that they are from the present day. They should decide in pairs on the advantages and disadvantages of living in or visiting the street in their time. Focus on facilities, transport, aesthetics, smells.

## Resources

- homework from the last session
- work carried out on the visit to the street
- focus questions from the CD
- A2 paper
- pens
- labels to add information to the display
- resource sheet 2.4
- resource sheet 2.5 copied and cut up in to one set for each group
- photofit solution pictures from the CD/image pages

## Outcomes and outputs

- list of changes to the local area
- presentations about the past and change in the street prepared from clues found on the visit
- photofit pictures showing pupils' ideas of which windows/doors fit with which style of building



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## Suggestions

To help pupils to prepare presentations and information for display:

- Print out the focus questions for each group to consider.
- Encourage them to look at the architectural vocabulary lists.
- Have an extra set of photos of the street as well as the display which the pupils can look at.
- Differentiate the photofit activity by including one window on the house picture for younger or less able pupils.



## National curriculum links

**English:** En1: 1a,b,c,e, 2b, 3a,b,f, 8b, 9a,c 10a,c, En3: 10,11

**Design and technology:** 5a

**History:** 1a,b 2a,c,d, 4a,b, 5a,b,c, 7, 11a,b

**Citizenship:** 4b

**Art and design:** 4c, 5d

**ICT:** 1a,b,c



## Class feedback

- Ask the class to list the advantages and disadvantages of the street in a previous age versus the present day. Finally, ask pupils to vote for which time they would prefer to live in or visit the street.

**If the pupils are not carrying on to scheme 3, consolidate the work with a class assembly where pupils share their research and analysis with the rest of the school and parents or compile a class *Guide to change in our street*. You could use the advantages and disadvantages of the street in a previous age versus the present day as a starting point.**

# Information pages

The information pages for the first scheme of work contain notes on particular features, such as windows that will help to date some of the buildings in your street. For scheme 2, the information pages comprise an overview of British architectural history and some clues of what to look for. The dates reflect the period when an architectural style was current rather than being tied to the reigns of monarchs. Vernacular buildings are sometimes more difficult to date as they are built using traditional methods which changed little over the centuries. It is also important to remember that many older buildings have been altered over time and therefore reflect a range of period features. For example, in some historic town centres it is possible to see timber framed buildings which have been refaced in the Georgian or Victorian periods and now have brick or stucco fronts. These days many older buildings have their windows replaced with modern windows.



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## Sixteenth and seventeenth centuries (Tudor and Stuart)

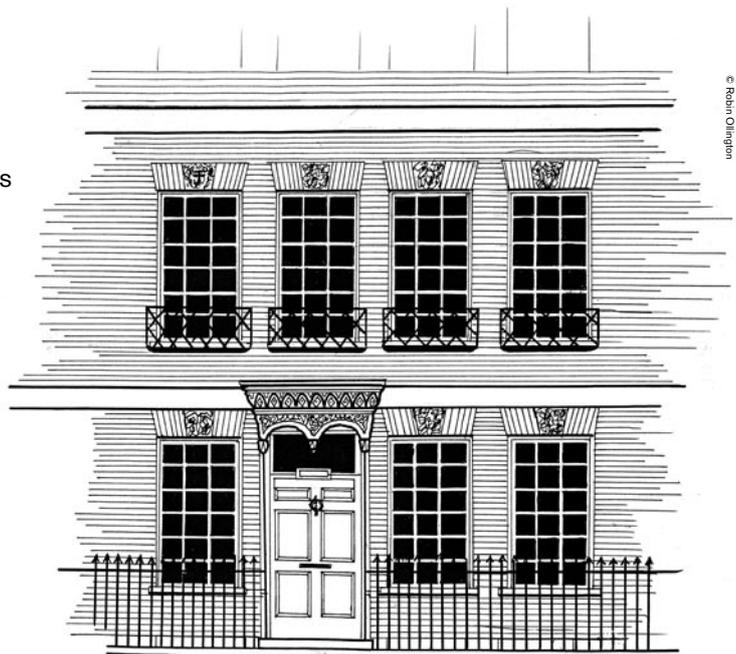
There are few surviving buildings before this date in London because of the Great Fire of London. There are few in other large cities but in historic towns many survive. Tudor buildings are characterised by:

- timber frames
- infill plaster panels in a contrasting colour to the timber
- jettied storeys, where the higher floors jut out over the lower floors
- the timber is often carved with decorative details
- windows are leaded using very small panes of glass in diamond or small square shapes

## 1700–1720: Queen Anne

Although the influence of the Italian Renaissance had begun to be felt in Britain a century earlier, for the most part it was not until the Queen Anne period that buildings generally began to include Classical architectural features designed to imitate the architecture of ancient Rome as assimilated during the Renaissance. Queen Anne buildings are characterised by:

- symmetry
- use of brick
- combinations of brick and stone
- sash windows with thick glazing bars and relatively small panes of glass
- doors with wooden canopies, sometimes carved to look like shells

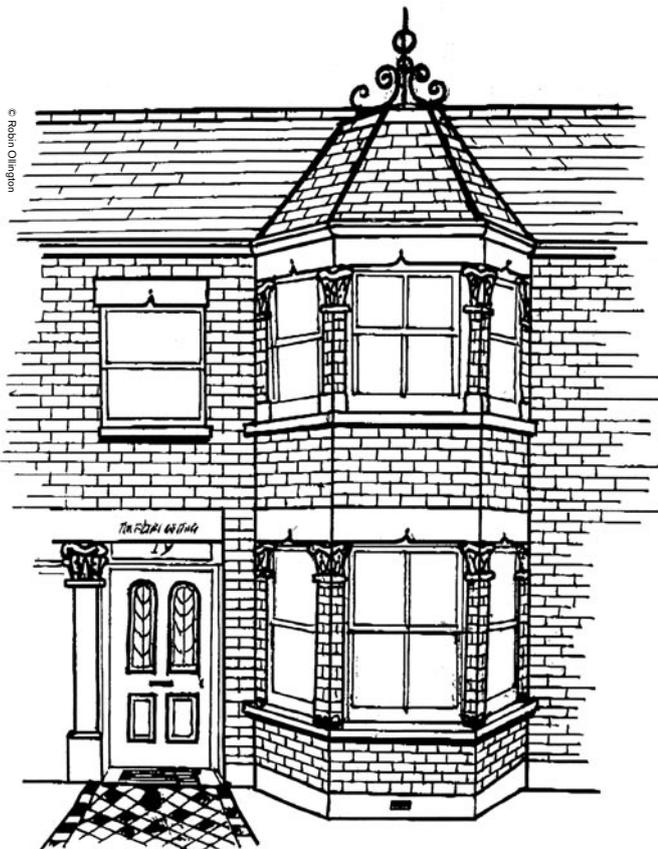
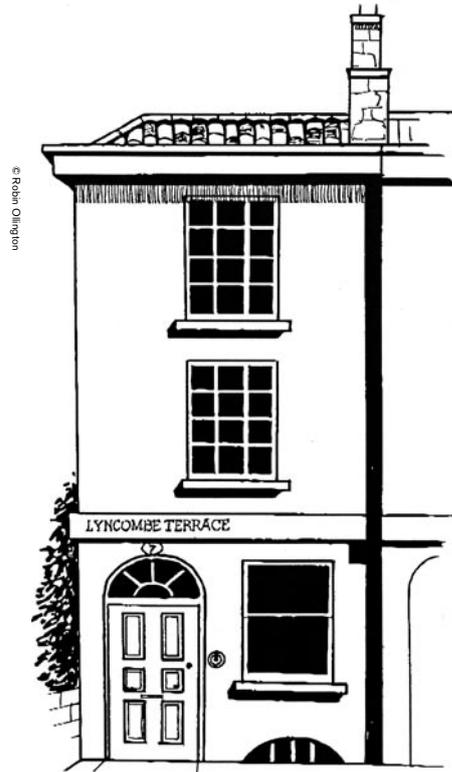


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### 1720–1830: Georgian

During the Georgian era the Classical style became dominant, with its concern for proportion, simplicity and harmony. It also saw the appearance of the first developers in towns and cities and standardised house types using pattern books. Towards the latter part of the eighteenth century the re-discovery of Greek remains influenced the design of Neoclassical buildings. Features of Georgian buildings include:

- town houses built as terraces
- simple flat-fronted brick buildings
- sash windows with timber glazing bars and larger panes of glass
- panelled doors with semi-circular fanlights above
- classical details such as columns, pediments and porticos



### 1830–1890: Victorian

Victorian architecture saw a proliferation of styles. Whilst the influence of Classical architecture continued, Gothic Revival became equally popular with architects looking to medieval cathedrals and castles for inspiration. The Houses of Parliament are probably the most famous example of Gothic Revival. Advances in technology made many new feats of engineering possible. Cast iron and glass were used in bigger structures such as the train sheds of large railway stations. A greater variety of mass produced materials was available following the Industrial Revolution. Towns and cities expanded on a massive scale. Victorian philanthropy and social development meant the building of many new public buildings such as schools, libraries, hospitals and museums in this period.

Features of early Victorian houses include:

- terrace arrangements, similar to the Georgian period
- use of stucco
- classical decorations including larger porticoes over doors
- larger sash windows with bigger panes of glass

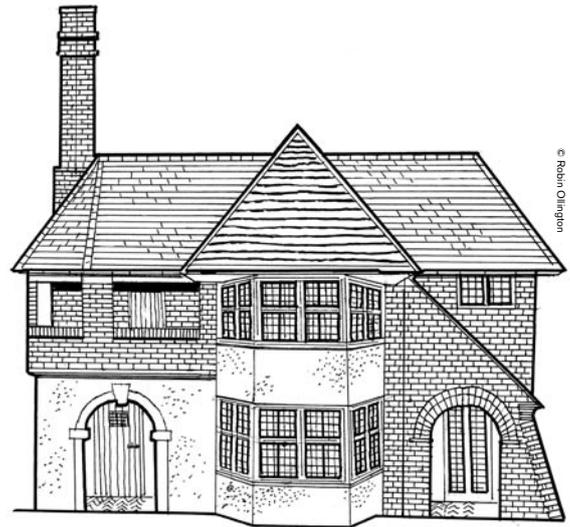
Features of later Victorian houses include:

- bay windows, to let in more light
- rich ornamentation
- Gothic elements, including pointed arches over windows and doors, gables, turrets and castellation

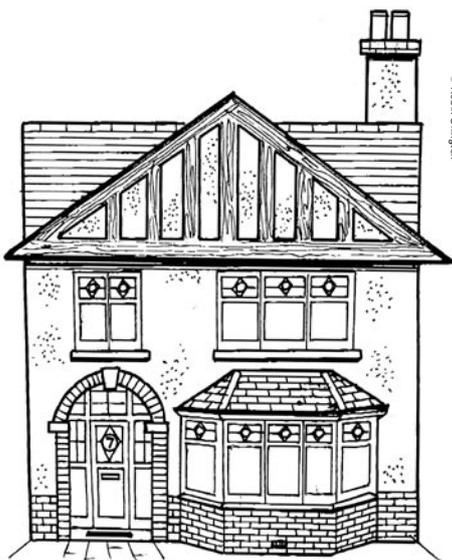
### Edwardian: 1890–1914

In the Edwardian period there was a reaction against what was perceived as the excesses of Victorians (led by the Arts and Crafts Movement). There was a drive towards greater simplicity and the use of higher quality materials but, despite this, in order to fit in with an industrialised, fast-moving society most buildings were built with an increasing amount of factory made materials. The revival of earlier styles continued. Edwardian features include:

- bay and mullioned (Tudor style) windows
- black and white wooden decoration (imitating Tudor buildings)
- gables



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### Modern period: 1920s – 1940s

The period from the Edwardian era up until the end of the Second World War represented a huge range of building styles, some reviving former architectural styles, others being conspicuously modern and the forerunners of much of today's architecture which is now international in character. The new technology of frame construction using steel and reinforced concrete created new structural possibilities in buildings – they could be very tall, whole walls could be built in glass, buildings could be made to stand on columns (pilotis) and generally be much larger in scale than buildings that had gone before.

Features of this period include:

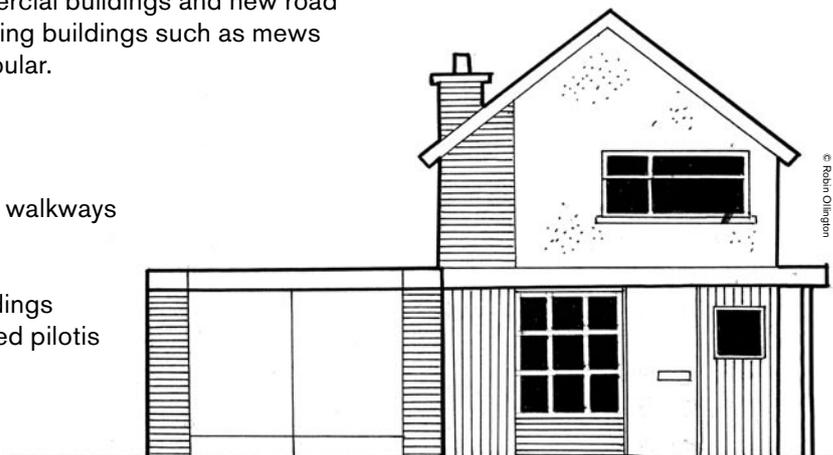
- terraces, semi-detached houses and estates of low-rise flats
- concrete, brick and glass used in a functional and self-evident way
- metal framed windows
- low scale structures

### 1950s – 1980s

The end of the second world war meant a desperate need for cheap housing which could be produced quickly. The use of prefabricated elements, metal frames, concrete cladding and the absence of decoration typify housing estates and high rise tower blocks commissioned by local authorities as well as the creation of many new towns built out in the countryside during the 1950s and 60s. The 1970s and 80s was a period when the centres of many towns and cities were rebuilt for big new commercial buildings and new road schemes with pedestrian underpasses. Converting buildings such as mews and warehouses into flats also became very popular.

Features of this period include:

- concrete, brick and glass
- tower blocks and estates of low rise flats with walkways
- flat roofs
- horizontal metal windows
- plate glass windows in shops and public buildings
- concrete columns supporting buildings – called pilotis
- large scale structures
- buildings high in energy consumption

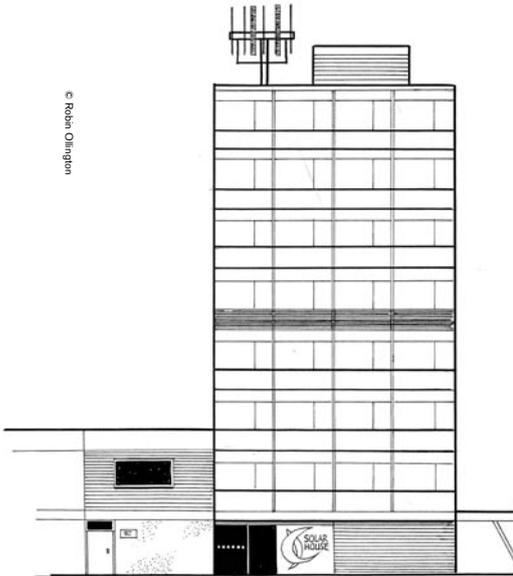


© Robin Olingan

### 1980 to the present day

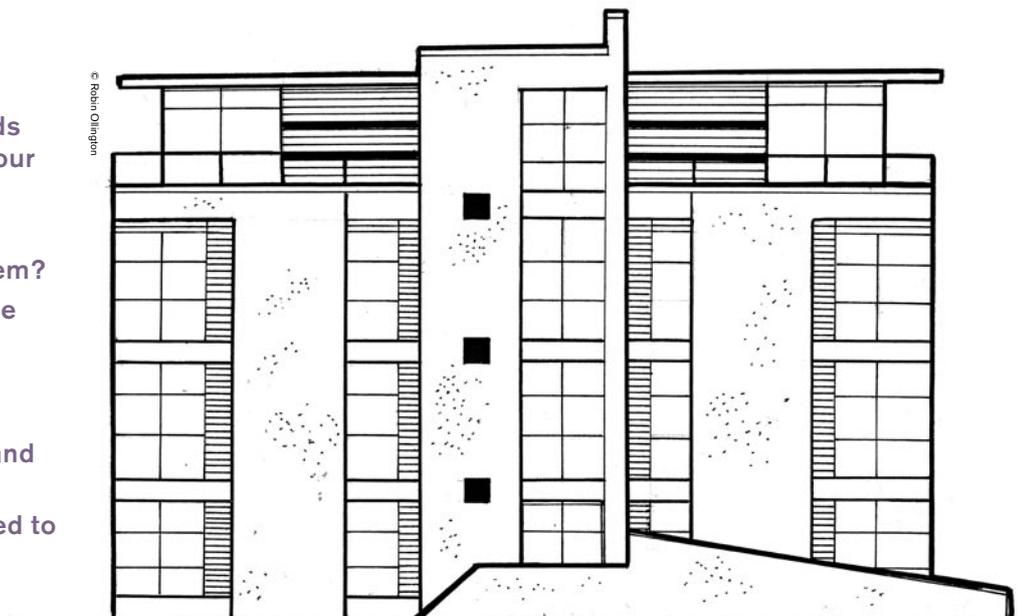
Buildings are increasingly standardised and few are built in genuine local vernacular styles or materials. Volume house builders build versions of Tudor, Queen Anne and Georgian style buildings, which are popular. Post-modernist style sees a revival of Classical detailing, such as pediments and daring use of colour. Attempts are made to soften and humanise large buildings for instance by adding superficial classical details to tower blocks. Expressive hi-tech architecture is also popular in cities. Issues of sustainability – for instance, buildings should not use more energy than necessary – are higher on the agenda than ever before. Devices such as louvres to reduce solar gain are common. There is increasing use of recycled materials. Ease of access for all is increasingly important. There is a renewed appetite for tall buildings (often designed in an effort to be sustainable) and large public buildings (often funded by the new national lottery). Advances in computer technology allow designers to 'deconstruct' buildings and use a variety of different shapes. Street surfaces reflect concerns about sustainability (cycle lanes) and access/equality (textured paving). Features of this period include:

- much greater use of glass as a walling material
- glass walling often covered by brise soleil or louvres, or by rainscreens in materials such as terracotta
- new building materials such as tensile fabric, titanium and polymers
- main entrances to buildings incorporate disabled access
- eccentric shapes
- plastic framed windows and plastic guttering
- windows dotted about rather than in lines
- greater density in towns and cities – use of brownfield sites
- solar panels
- double and triple glazed windows, for energy efficiency



### Questions

- How many different periods of buildings are there in your street?
- How can you tell?
- What is different about them?
- How old do you think these buildings are?
- What materials have been used?
- What sorts of decoration and shapes can you see?
- Have new parts been added to older buildings?



# Scheme 3: Making judgements and improvements

## **Cross-curricular links:**

English, geography, history, citizenship, design and technology, art and design

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## **QCA links:**

Geography: Unit 8 – Improving the environment, Unit 12 – Should the high street be closed to traffic? Art: Unit 3c – Can we change places?, Unit 6c – A sense of place

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**In this scheme the pupils develop a critical awareness of the local built environment with particular reference to their study street. They identify the aspects they like best and those they like least, giving reasons for their views. From the worst aspects they choose an ‘improvement area’ and design their own project to change the site. Ideas are represented in architectural drawings and collages. In this way the pupils learn to articulate reasoned judgements about the built environment and to understand that it can be improved.**



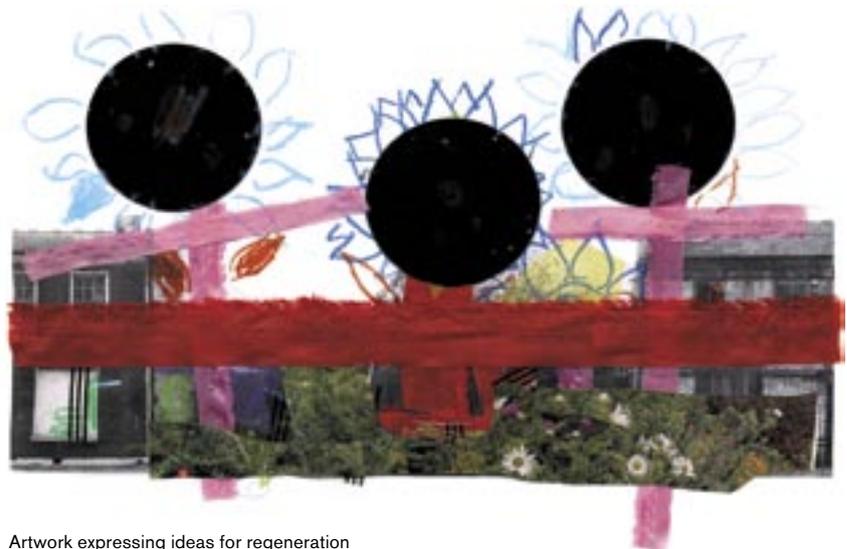


**Prior learning** – it is helpful if pupils:

- have experience of reading maps:
- have basic vocabulary linked to the project – for instance: street, brick, stone, building

**Expectations** – at the end of this project:

- Most pupils will have explored their attitudes to the built environment and developed critical language. They will follow and annotate a map and identify areas that could be improved in their study street. They will generate ideas for improvements and develop art skills to represent those ideas.
- Some will not have made so much progress, but they will have explored their attitudes to the built environment and developed some critical language. They will follow and annotate a map with help and identify areas that could be improved in their study street. They will generate ideas for improvements and develop art skills to represent those ideas.
- Others will have progressed further and will have gained a greater understanding of the processes of improvement.



Artwork expressing ideas for regeneration

**Objectives** – pupils should:

- develop a personal response to the built environment and learn to express a preference
- research and discuss the merits of a specific street and identify an area for improvement
- be introduced to the reasons for and the process of urban improvement
- develop fieldwork skills
- develop speaking and listening skills
- develop ideas for an improvement in the study street
- use the built environment as a stimulus for a range of artwork

**Outcomes** – pupils can:

- make and express judgements on the built environment
- create an emotional map
- select an area in need of improvement based on research in the street
- begin to understand the process of urban improvement including the roles of those involved
- develop ideas for the improvement project
- create a range of artwork to express ideas for a regeneration project

# Scheme 3: Part 1

## How do we feel about the local built environment?

**Aims:** To develop critical judgements about the built environment

### Class discussion

- Introduce the scheme of work by explaining to the pupils that they will be thinking about the local built environment, in particular one street, and deciding how it makes them feel and why. They will find out what's good and bad about it; what they like and dislike about it; what should be improved: and what should be preserved. They will then propose an improvement project for an agreed feature or area.
- **If you are carrying on from scheme 1, go on to the next activity. If you are starting with scheme 2, indicate the stimulus display showing all or part of the street elevation.** Ask a pupil to indicate the location of the street on the display map. Explain that this is the street the class will be studying and that they will then present their research in a class assembly or create a class book, Guide to the best and the worst in our street.
- Show the **slide show** from the CD showing a variety of buildings from streets around the UK. Discuss what pupils think about them – Do you like it? Why? Why not? How do you think you would feel about living here? Can you see anything you would like to improve? Subjects for discussion include: building style, materials, condition, building use and public areas.



## Resources

- display showing photos of buildings in street and a map of the local area
- slide show 3 from the CD
- pictures of two streets from the CD for compare and contrast activity
- A2 paper
- pens
- flipchart
- drawing paper
- drawing pencils
- coloured pencils
- visitor
- paper for writing down questions for the visitor and notes from the talk

## Outcomes and outputs

- development of opinions about the built environment
- recording of attitudes towards the built environment and reasons for those attitudes
- questions designed to find out the views of an adult local resident to the built environment
- notes on the visitor's talk to be used on the display, or the in class book
- likes and dislikes chart
- drawings of improvements to the street

'I like the high flats because you have a beautiful view from there and you can see your friends without going outside.'

'I dislike those houses because they are horrible colours, boarded up and have broken glass.'

'I like that building (Maritime House) because it's big, has lots of windows and door in the middle and it's symmetrical.'

'I don't like the colour of these bricks and the broken glass.'

'I like the house with the shutters because it reminds me of Algeria.'

'I like the shape of the dormer windows in the roof of this building.'

'I like this one, it's a good shape and it's like one that kids draw when they draw houses, also the gate and the roof.'



## Suggestions

- Use notes on the slideshow to help with questioning.
- Choose a visitor with good local knowledge, preferably someone who has grown up in the area.
- When briefing the visitor on talking to pupils, make sure they know which street you are focusing on and that you particularly want them to mention the aspects they like and dislike.

## National curriculum links

**English:** En1: 1a,e, 2a,b,c,e 3a,b,c,f, 8b, 9a,c 10a,c, En2: 9b  
**Design and technology:** 5a  
**Geography:** 1a,c, 2d,g 3a, 5a,b 6a,e  
**Art and design:** 1a,b,c, 5a,b  
**Citizenship:** 1a,e, 2j, 5e

## Activity

- **Compare and contrast activity:** two pictures of streets downloaded from the CD. Pupils work in pairs/groups to record the things they particularly like about each street and the things they particularly dislike on A2 paper. They should also identify one improvement that they think could be made to each street, and say why they think this is important. Finally they should decide which street they would prefer to visit and why.
- Indicate the study street on the display and ask the pupils to work in pairs to discuss how it makes them feel, what they like about it and what they dislike.
- Create class lists of 'likes' and 'dislikes' on a flipchart.
- Ask the pupils to look at the display, identify an area they would like to change and draw what they would like to see there.
- Explain that a local resident/parent/teaching assistant is coming in to talk to the class about how they feel about the street and the surrounding area. Give the pupils five minutes to think of some questions to ask the visitor.
- Ask the visitor to tell the class their feelings about the local area and then take questions. The pupils should take notes for use in the display or class book. Add the visitor's comments to lists of likes and dislikes.

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## Homework

- Ask the pupils to collect opinions about the street from their parents, other relations and friends. Which parts of the street do they like most and least and why?



## Suggestions

- **Differentiation:** With younger pupils use just two colours for the emotional map, to record areas they like or dislike. Older pupils could record a wider range of feelings with more colours and could be asked to note down reasons for strong feelings.
- To help pupils complete the emotional maps stop at regular intervals and make sure that everyone knows where they are on the map.
- Walk up one side of the street on the outward journey and return along the other side.
- Take pictures of potential regeneration sites with digital cameras to show at the next session.
- Decide on safe areas to stand and draw before the session.
- Encourage pupils to think about the condition of the buildings and its quality separately. Pick out a dilapidated building to discuss.
- Discuss how maintenance can effect the feel of a building or street.

## National curriculum links

**English:** En1: 2b, 3a

**Design and technology:** 5a

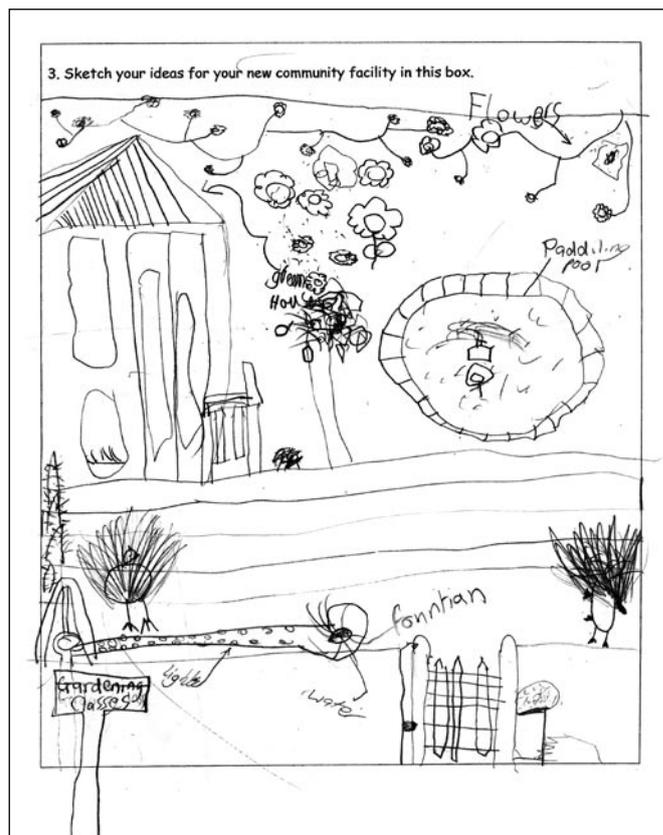
**Geography:** 1a,b,c, 2b,c,g 3a,d,e 4a,b, 5a,b 6a,e, 7c

**Art and design:** 1a,b,c,

**Citizenship:** 1a,e, 2j



- **Resource sheet 3.1:** On the return journey pupils can carry out a street audit which will help them to focus on the upkeep and attractiveness of the street.
- **Back in the classroom:** Discuss the findings of the street audit. If results show improvements are needed, who is responsible? Discuss role of individuals as well as the council in the upkeep of the built environment.
- **Slide show 4:** Regeneration slide show. Discuss before and after projects.



# Scheme 3: Part 3

## Analysing attitudes to the built environment

**Aims:** To develop and record critical judgements about the built environment; to express opinions in speaking and writing

### Class discussion

- Give out emotional maps and street audits made on the last walk and ask pupils to work in pairs to discuss them. Encourage them to ask each other: Which areas do you like most? Which do you like least? Why? Ask them to think about both the design and upkeep of the buildings when thinking about their opinions.



### Activity

- Add the findings from the emotional maps and street audit to the 'likes and dislikes' chart.
- Ask the pupils to vote on the best and worst things about the street. Compile two lists on a new piece of flipchart paper: the best five features, and the worst five.
- Writing task: Ask the pupils to write about the street, thinking about the best features and the worst things, using one of the following ideas:
  - Imagine you're a visitor to the area and write a postcard home describing the street and the aspects you particularly like and dislike. Draw part of the street on the front of the card.
  - Write a newspaper or magazine guide to moving to the area including the high points and the low points from the flipchart list. The article should also talk about the architecture and the shops and other amenities in the street. Show an example from a newspaper. **Use resource sheet 3.2** as a guide.
  - Write a letter to the council asking for improvements to the area. Tell them about the five worst aspects of the street and suggest how you would like to see them changed so that you would feel more proud of the area and enjoy living there more.

## Resources

- likes and dislikes flipchart list
- emotional maps
- pens
- postcards and paper for the writing task
- resource sheet 3.2
- pictures of potential regeneration areas
- flipchart
- stimulus images from magazines, books and the internet
- A3 paper
- pencils
- scissors
- glue

## Outcomes and outputs

- pupils give opinions about the local built environment and reasons for those opinions
- the five top attractions and the five 'worst things' list
- card, letter or article about the local area
- issues to be addressed in the regeneration area
- brief for the regeneration area
- concept sheets showing initial ideas for the regeneration scheme



- To introduce the improvements project, show pictures of the potential 'regeneration areas' (on an interactive whiteboard if possible) and ask the pupils to vote on the one in greatest need of improvement. The area with most votes will form the basis of the project.
- Make a class list of the issues needing improvement at the chosen regeneration site on a flipchart.
- Referring to the list of improvements needed, develop an outline brief for the design work. Explain that architects and designers work to briefs provided by the client and this tells them what the job involves. The brief should be for a scheme (building, garden, public space ...) for public use by the community but the purpose can be varied and decided on by each group. Talk about who the client might be in this case – for instance, the local council. Consider amenities and user groups in local area: Who would use it? What would be useful in the local area? Generate a list of functions from which pupils can choose if they wish. Write an agreed outline class brief on the flipchart – for instance, it should be safe, attractive and lasting. Individual groups can decide on the specifics for their projects.
- In pairs/groups ask pupils to generate ideas for their project. If possible provide them with inspiration from magazines, architectural books, and images from the internet.
- Ask each group to create a concept sheet sketching ideas and sticking on appropriate images from magazines.

## Suggestions

- Many newspapers have articles about the benefits and disadvantages of a particular area and what type of property and amenities you will find there. You can use one of these as an example for the writing exercise.
- Lifestyle magazines featuring building and garden design are very useful for inspiring pupils and providing images for concept sheets.

## National curriculum links

**English:** En1: 1a,c, 2b,e 3a, 10a,b,c, En3: 1a,c,d 9b,c,d 10,11

**Design and technology:** 1a,b,c,d

**Geography:** 1a,b,c,d,e 2d,g 3a,d,e 4a,b, 5a,b 6a,e

**Art and design:** 1a,b,c, 2a,b,c, 4c, 5a,b

**Citizenship:** 1a, 2j,k



# Scheme 3: Part 4

## Regeneration case study 1

**Aims:** To develop ideas for improvements in the built environment

### Class discussion

- Explain to the pupils that they are going to work as designers to produce ideas for improvements to their chosen area.
- Recap on the class brief: What is wrong with the area or feature at the moment? What do we think it should be like? Read through the brief on flipchart.
- Talk about how architects and designers work – for instance, they make drawings and models to show ideas.
- Show examples of architectural drawings from the image bank to help pupils understand how they should represent their ideas. Recap on terms plan, section and elevation.

### Activity

- **Resource sheet 3.3:** Pairs/groups should agree on ideas for their regeneration project designs looking at concept sheets from the last session, and then record their ideas on a 'design planning sheet'.
- Produce a variety of drawings – plans and elevations as well as collaged views on copies of site photos to show design ideas. Once the ideas are agreed, pupils can work on different drawings to represent the scheme.

### Class feedback

- Each group should present their ideas to the class.

### Homework

- Continue developing ideas and sketches for improvements in sketchbook.



## Resources

- brief from flipchart
- architectural drawing examples from CD/book
- stimulus images from magazines, books and the internet
- resource sheet 3.3
- pens
- drawing pencils
- coloured pencils
- enlarged black & white copy of photo of regeneration site to work on for collages
- coloured or patterned paper, textures from magazines, tissue paper and fabrics for collages
- sketchbooks
- drawing paper

## Outcomes and outputs

- pupils learn about architectural drawings
- pupils formulate ideas in response to the design brief
- design planning sheets for improvements
- initial sketches and design drawings
- collages

## Suggestions

- It is useful to have an inspiration board of images which could help pupils with ideas for their scheme. These can be photos, postcards, pictures from magazines etc. Architectural books are also helpful.
- For collages, enlarge a photo of the regeneration site for pupils to work on. This allows them to see their proposed project in context.

## National curriculum links

**Design and technology:** 1a,b,c,d, 5a,b

**Geography:** 1a,c,d, 2c,d,e,g, 3e, 5a,b 6a,e

**Art and design:** 1a,b,c, 2a,b,c, 4c, 5a,b,c

**Citizenship:** 1a,e, 2j

# Scheme 3: Part 5

## Resources

- brief from the flipchart
- architectural drawing examples from CD/book
- completed design planning sheets
- design work in progress
- pens
- drawing pencils
- coloured pencils
- sketchbooks
- drawing paper
- watercolour paper
- watercolour paints
- visitor

## Outcomes and outputs

- design for improvements to regeneration area
- presentation drawings and paintings
- group presentations to visiting adult (speaking and listening).

## Suggestions

- Remind pupils of their design ideas and encourage them to look at the design planning sheets when working on the design drawings.
- If pupils have not recently used watercolour it may be useful to do some work on this before embarking on the presentation drawings.

## National curriculum links

**English:** En1: 1a,b, 3a,d, 8b, 9a,10a,c,

**Design and technology:** 1a,b,c,d, 5a,b,

**Geography:** 1a,c,d, 2c,d,e,g 3e, 5a,b, 6a,e

**Art and design:** 1a,b,c, 2a,b,c, 4c, 5a,b,c

**Citizenship:** 1a,e, 2j

## Regeneration case study 2

**Aims:** To develop ideas for improvements in the built environment

### Class discussion

- Explain that pupils will be presenting their designs to a visitor such as the headteacher, a parent, local councillor, architect or town planner at the end of the session. They should, therefore, be thinking how they want to present their ideas and what drawings they will need to do this. **If the pupils have not had enough time to develop their schemes this could run into another session. Similarly this could be extended into a design and technology project where pupils make models of their schemes.**

### Activity

- Ask the pupils to continue to work on design drawings. When schemes are well developed, give out good quality (ideally watercolour) paper and ask pupils to do presentation drawings or paintings of their schemes. They should decide as a group which aspects they most want to show and all do a different drawing or painting, for example a plan, an elevation and a perspective drawing.

### Class feedback

- Pupils should present the schemes to the visitor who discuss the designs and the reasons for pupils' choices.

**Consolidate work with a class assembly where pupils share their ideas for improvements in the local area with the rest of the school and parents, or compile a class book guide to improvements in our street. Put all the design ideas on display in a public area of the school.**



# Information pages

## Designing

Designing a building or space requires many different stages and drawings play a crucial part in the whole process. Drawings act as the main form of communication between client, architect and builder. It is a way of visualising and conceptualising a building or space before it is built. Teaching pupils to read architectural drawings will equip them to understand and participate as active citizens with the built environment more fully.

## Architectural drawings

Architects produce different drawings to represent all aspects of the design. Shown here are a plan, section and elevation 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.

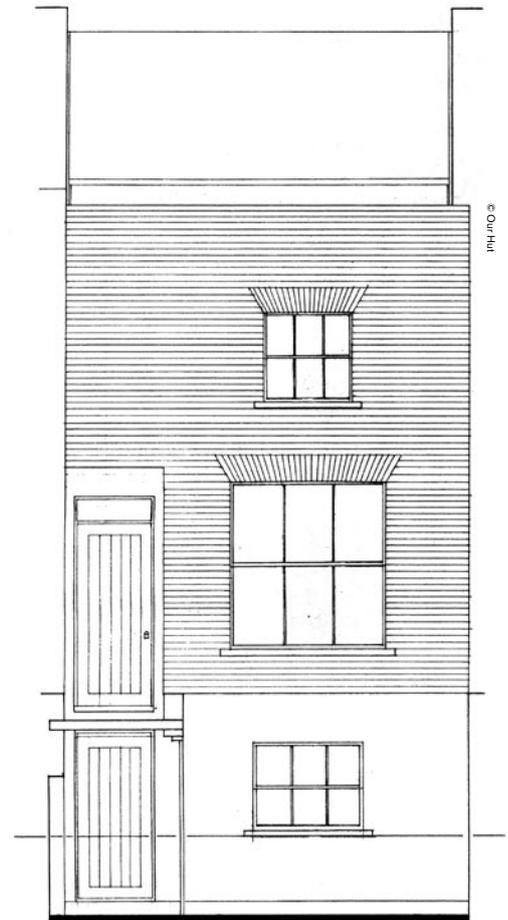
A section shows the internal structure of a building as if it were sliced through from top to bottom.

Axonomic drawings show a building in three dimensional form with the horizontal and vertical axes drawn to scale but the curves and diagonals appearing distorted.

Photomontage is a technique where photographs are overlaid with other drawings and computer rendered images to create a realistic visualisation of how a building might look in context of its surroundings, rather than only viewing it as a structure, in isolation.

Architects use different scales for their drawings as it would not be practical to draw them at full size. The information about a building can be reduced to a size that fits on to a piece of paper. Plans and elevations are usually drawn at a scale of 1:100, whereas details such as the design of a staircase might be drawn at 1:5. The designer has to draw the building accurately so that measurements can be taken directly from the drawing and scaled up to the actual size when built.

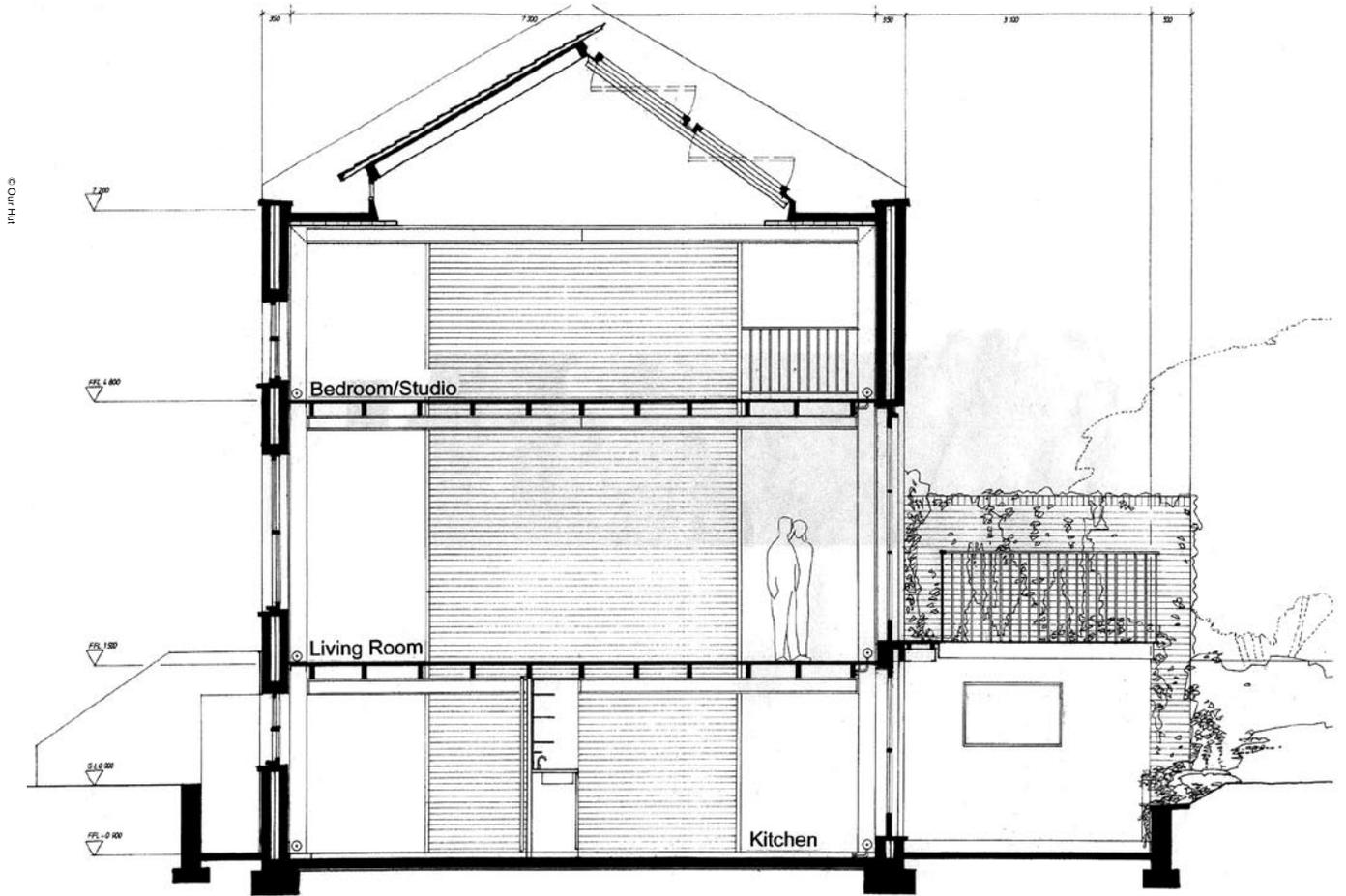
When designing spaces architects also use three dimensional scale models to communicate their designs. Sketch models are useful to explore possibilities, conceptual models help to develop ideas, and presentational models are useful in explaining ideas to others. Computer aided design (CAD) packages help to generate detailed drawings and also two dimensional visualisations of how the building will look in context of its environment, when it is completed.



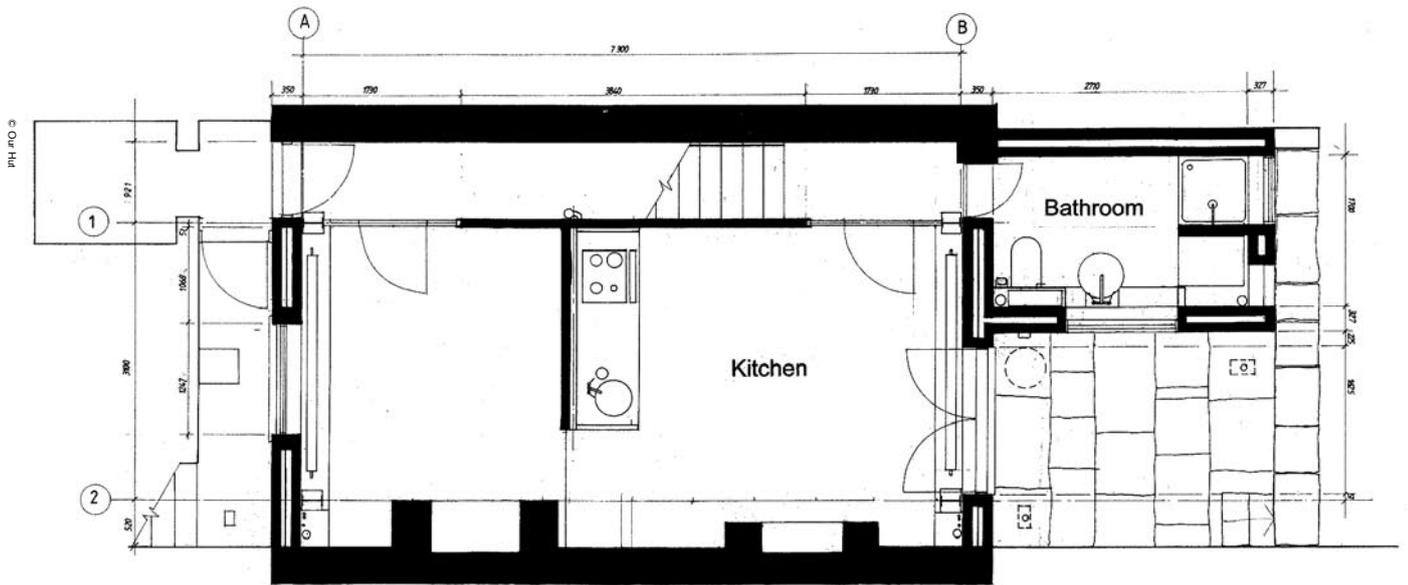
Elevation



Section



Section



Plan

# Image bank pages

## Materials

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### Image credits and file names

**first row** Brick paving © Jim Saunders; Cycle path tarmac © CABE; Tactile paving © Jim Saunders **second row** Velux rooflight © Jim Saunders; Tile roof © CABE; Sedum roof © CABE **third row** Modern wood cladding © CABE; New tile © Edifice Photo Library; Pebbledash render © Edifice Photo Library

## Materials

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### Image credits and file names

**first row** New stretcher brickwork © Edifice Photo Library; Coloured concrete block work © Jim Saunders; Staffordshire blue brick © Jim Saunders  
**second row** Victorian iron railings © Jim Saunders; Modern railings © CABE; White iron railings © Jim Saunders **third row** Slate roof © Edifice Photo Library; Early 21st century flats © CABE; Thatch roof © Edifice Photo

## Pattern and colour

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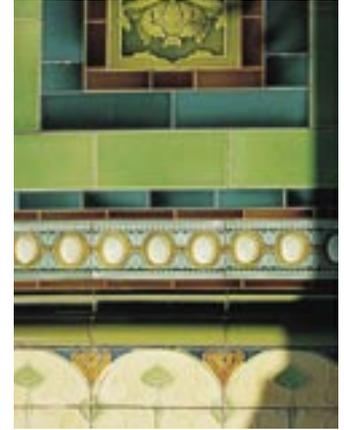


### Image credits and file names

**first row** Diamond patterned brickwork © Jim Saunders; Patterned brickwork © Edifice Photo Library; Herringbone pattern brick paving © CABA **second row** Mock tudor facade pattern © Edifice Photo Library; Patterned brickwork and gable end © Jim Saunders; Stone carving © CABA **third row** Coloured render on a 1960s tower block © Edifice Photo Library; Coloured panels and wooden cladding © Edifice Photo Library; Coloured balconies and walkways © Edifice Photo Library

## Pattern and colour

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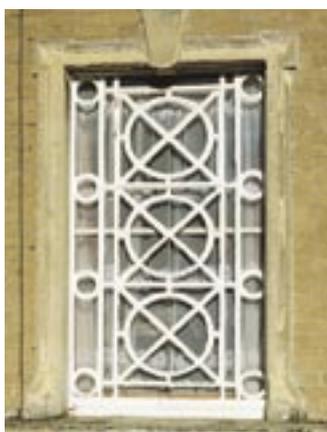


### Image credits and file names

**first row** Patterned tiling on front path, steps and porch © Edifice Photo Library; Multi-coloured mid 19th century terrace © Edifice Photo Library; Edwardian ceramic tiles © Edifice Photo Library; **second row** Adding colour in the street through planting © CABA; Planters © Red Rose Forest; Soft landscaping on the street © CABA; **third row** Hanging baskets adding colour © CABA; Morice Town planting © Wayne Duerden; Green space © Red Rose Forest

## Shapes and symmetry

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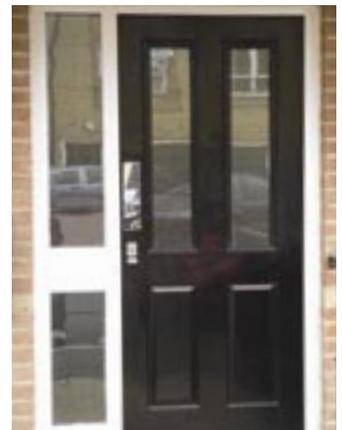


### Image credits and file names

**first row** Curved brick © Edifice Photo Library; Symmetrical terraced housing © Our Hut; Triangular pediment © CABA **second row** Circular window © Edifice Photo Library; Triangular porch roof © CABA; Squares windows © Edifice Photo Library **third row** Patterned window © Edifice Photo Library; Symmetrical decoration © Edifice Photo Library; Circular window 2 © Edifice Photo Library

## Doors

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### Image credits and file names

**first row** Tudor boarded door © Jim Saunders; Victorian bank entrance © Jim Saunders; Georgian domestic door © Edifice Photo Library **second row** Victorian terrace door © Edifice Photo Library; Edwardian coloured glass door © Edifice Photo Library; 1920s door © Edifice Photo Library **third row** 1930s door © Edifice Photo Library; Modern doors © Jim Saunders; Contemporary door © CABE

## Windows

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### Image credits and file names

**first row** Gothic ledged lights © Edifice Photo Library; Georgian sash windows © Edifice Photo Library; Late Victorian bay window © Jim Saunders  
**second row** Bow window © Jim Saunders; 1920s Crittal windows © Edifice Photo Library; 1930s suntrap window © Edifice Photo Library **third row** Modern leading © Jim Saunders; UPVC windows © CABE; UPVC windows with railing © CABE



# CD contents

## Section

## Item on CD

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### Scheme 1: Analysing the street

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<b>Part 1:</b> <b>Introduction to the built environment</b>	Resource sheet 1.1: remembering the street Two buildings for compare and contrast activity Resource sheet 1.2: compare and contrast activity
<b>Part 2:</b> <b>Visit to street</b>	Resource sheet 1.3: windows in the street Resource sheet 1.4: doors in the street Resource sheet 1.5: materials in the street Resource sheet 1.6: shapes and symmetry in the street Resource sheet 1.7: pattern and colour in the street Resource sheet 1.8: building function
<b>Part 3:</b> <b>Analysing the information collected in the street</b>	Focus questions for presentations Templates for <i>I spy</i> book Example of elevation and section

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### Scheme 2: Change

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<b>Part 1:</b> <b>Looking at change in the built environment</b>	Chronological exercise photos: eight residential buildings Resource sheet 2.1: historical change Resource sheet 2.2: sorting street furniture Resource sheet 2.3: changes in street furniture
<b>Part 3:</b> <b>What has changed? How do we know?</b>	Focus questions for presentations Resource sheet 2.4: photofit activity house Resource sheet 2.5: photofit activity windows Photofit activity: most likely solutions

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## Section

## Item on CD

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### Scheme 3: Making judgements and regeneration

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**Part 1:**  
**How do we feel about the local built environment?** Photographs of two streets for compare and contrast activity

**Part 2:**  
**Visit to street** Resource sheet 3.1: street audit

**Part 3:**  
**Analysing attitudes to the built environment** Resource sheet 3.2: let's move to...

**Part 4:**  
**Regeneration** Resource sheet 3.3: design planning sheet

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**Slide shows**  
Slide show 1: general introduction  
Slide show 2: details  
Slide show 3: making judgements  
Slide show 4: regeneration

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**Image banks**  
Materials  
Pattern and colour  
Shapes and symmetry  
Doors  
Windows  
Street furniture

---

**Reference materials**  
Architectural vocabulary lists  
Detectives tips for dating buildings

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# Glossary

## **Arch**

A curved structure used to span an opening, for example a doorway or window, allowing the load from above to be supported and the weight spread more evenly.

## **Architect**

A professional person trained to design buildings and oversee their construction.

## **Architecture**

The practice of designing buildings; a collective term for buildings.

## **Bay window**

A window projecting out from a wall forming a recess or bay in a room.

## **Biodiversity**

The variety of forms of life, plants and animals, in a particular place.

## **Built environment**

The built environment includes the buildings, architecture and the spaces between them that make up the cities, towns and villages in which we live, play and work.

## **Brief**

Architects receive a brief from a client: it outlines their requirements for the building.

## **Casement**

A window in which framed panes of glass are hung on hinges to enable them to open and shut.

## **Cement**

An adhesive building material which hardens on drying to bind bricks or stones together.

## **Ceramic**

A product made of clay and fired at high temperature and often decorated with pattern and colour.

## **Classical**

Classical architecture was introduced to Britain in the seventeenth century by architects who were influenced by Italian Renaissance architects, themselves inspired by the buildings of ancient Greece and Rome.

## **Cladding**

The external face or skin of a building.

## **Column**

Columns can be square, round or rectangular and are generally used as structural supports holding up part of the building above. They can, however, be purely decorative. Columns are often found on classical buildings.

## **Construction materials**

What the building is made from, for example steel, glass, thatch, sandstone, cob, flint or concrete. The materials used vary according to where the building is and what materials are most readily available in that area.

## **Cornice**

A cornice is an ornamental moulding around the top of a wall below the ceiling inside most period buildings. On the exterior of a classical building the cornice surmounts the classical order or implied classical order.

## **Crittall windows**

Horizontal, streamlined steel framed windows of the 1920s manufactured by Crittall Windows Ltd.

## **Elevation**

The external face of a building; a measured architectural drawing showing one face of a building. It shows a flat view of the façade of a building, the surface, so it will include doors and windows.

## **Engineer**

Engineers work in collaboration with architects. The engineer is the expert in the structural aspects of a building.

## **Fenestration**

The arrangement of windows in a façade.

## **Foundation**

The lowest part of a structure, lying generally below ground level and providing stability to the structure, rather like the roots of a tree. Low-rise buildings usually have shallow foundations; high-rise buildings usually need deep foundations.

## **Gothic**

The European style of the Middle Ages from the later twelfth century through to the seventeenth century characterized by pointed arches, ribbed vaults, piers and large lead-glazed windows with a vertical emphasis. The nineteenth century saw the Gothic Revival style in many public buildings particularly churches, incorporating colourful use of stone and polychromatic brickwork.

## **Limestone**

A calcium carbonate rock often used as a building material. Also used in the manufacture of cement.

## **Lintel**

A horizontal beam bridging an opening such as a doorway or a window. Mainly steel or concrete in modern construction, timber or stone in older buildings.

## **Mullioned window**

A window divided by vertical bars or piers usually of stone.

## **Ochre**

Earthy iron oxide minerals occurring in yellow, brown, or red and used as pigments.

## **Perspective drawing**

A drawing of the inside or outside of a building which uses the rules of perspective and is designed to give a realistic three dimensional view of the building.

**Pilotis**

Columns raising a structure above the ground so that there is an open space below the building, typical of 1960s buildings.

**Plan**

A plan is like a map of a building, showing a bird's eye view of how the rooms or spaces are arranged. The plan can, therefore, show how furniture might be laid out, the position of doors and windows etc. It is normally drawn to scale.

**Post and beam structures**

Timber building frame consisting of horizontal timbers attached to the top of posts.

**Regeneration**

To improve or give new life to a local area involves not just improving the physical environment, but also taking into account the social and economic needs of local people, as well as environmental issues such as biodiversity and sustainability.

**Rendering**

Rendering is the finishing of a surface with another material such as stucco, plaster or pebbledash.

**Sash windows**

A window frame that is raised and lowered in vertical grooves.

**Section**

An architectural drawing which shows the inside of a building as if it had been sliced through from top to bottom. A drawing may show the building sliced in two different directions (long and short). The section would show all the storeys of a building up to the roof and down to the basement. It is drawn to scale.

**Spire**

A tall tapering pointed roof to a tower most commonly seen on churches.

**Stucco**

An exterior plaster finish intended to look like stone.

**Survey**

An investigation of a site prior to building. This includes taking measurements to produce scale drawings of the site.

**Sustainable architecture**

Buildings that are energy-efficient, constructed of natural materials, have as little impact on the local and global environment as possible and are built to last.

**Sustainability**

Meeting the needs of the present without compromising the ability of future generations to meet their needs.

**Tile hanging**

A wall clad in vertical tiles.

**Umber**

A natural brown earth used as pigment.

**Weatherboarding**

An external cladding of timber boards laid in horizontal overlap to make the building waterproof.

# Useful sources of further information

## Organisations and websites

### Architecture and Built Environment Centres

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

Contact a local architecture centre through the Architecture Centre Network

### Avoncroft Museum of Historic Buildings

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

### Building Connections

[www.buildingconnections.co.uk](http://www.buildingconnections.co.uk)

A website packed with information, materials and activities for teachers and pupils on architecture and the built environment.

### CABE teaching resources

[www.cabe.org.uk/teaching resources](http://www.cabe.org.uk/teaching-resources)

Our own free built environment education resources

### CABE Library

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

A digital library of well designed contemporary buildings and spaces.

### English Heritage

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

English Heritage provides a comprehensive source of free resource material, schemes of work and planning advice to support investigations of the historic built environment in all subject areas. Publications include Our High Street, New Uses for Empty Buildings, Studying Your Locality, Know Your Place and Schools Adopt a Monument.

### The Geographical Association

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

Extensive information and guidance on teaching geography using the local area.

### Georesources

A geography resources portal.

### Google Earth

[earth.google.com](http://earth.google.com)

Satellite imagery and other geographic information.

### [www.infomapper.com](http://www.infomapper.com)

Maps, aerial photography and historic maps (subscriber service)

### National Monuments Record (Public Archive)

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

Includes a photo library of images of England's listed buildings

### Sir John Soane's Museum

[www.soane.org](http://www.soane.org)

**V&A – The Architecture Gallery**  
[www.vam.ac.uk/collections/architecture](http://www.vam.ac.uk/collections/architecture)

**Weald and Downland Open Air Museum**  
[www.wealddown.co.uk](http://www.wealddown.co.uk)

**[www.usborne-quicklinks.com](http://www.usborne-quicklinks.com)**

This site gives quick and easy access to sites such as  
**[www.greatbuilding.com/greatest\\_hits](http://www.greatbuilding.com/greatest_hits)** showing The Great Buildings Collection.

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

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## **Finding samples of materials**

Examples of building materials can be borrowed from the following, check for local sources in the yellow pages or **[www.google.co.uk](http://www.google.co.uk)**:

- Builders merchants or firms of builders
  - Stonemasons
  - Architectural salvage
- 

## **Finding plans of a local development**

Contact the council planning department who can tell you the name of the developer of a site then contact the developer.

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## **Finding maps, drawings and photos of the local area**

Try the following:

- Local history books
  - Community publications and organisations such as local history or friends groups
  - Local library and/or local history collection/archives/record office
  - Local Urban Studies Centre or Environmental Services department
- 

## **National events**

Walk to school week **[www.walktoschool.org.uk](http://www.walktoschool.org.uk)**

Urban design week **[www.udal.org.uk](http://www.udal.org.uk)**

Heritage open days **[www.heritageopendays.org](http://www.heritageopendays.org)**

Architecture week **[www.architectureweek.org.uk](http://www.architectureweek.org.uk)**

The Big Draw **[www.drawingpower.org.uk](http://www.drawingpower.org.uk)**

## Other books and resources

*Neighbourhood journeys: making the ordinary extraordinary*

CABE

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

### **CABE publications**

All available free of charge from CABE.

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

*Dictionary of architecture and landscape architecture*

Penguin

*How to draw buildings*

Usborne Pocket Art

*Understanding plans*

A layperson's guide to architectural drawings.

**Peter Murray and Michelle Ogundehin**

**Wordsearch Communications**

ISBN 0-9532158-0-6

*A street through time*

A 12,000-year visual journey of a street from the Stone Age to the late 20th century.

**Anne Millard**

**Dorling Kindersley**

ISBN 0-7513-5535-6

*In the street*

A geography based resource introducing pupils to the concept of their local area.

**Tony Pickford**

**Heinemann Library**

ISBN 0-431-15010-9

*Houses of Britain*

A history of British domestic architecture

**John Prizeman**

**Quiller Press**

ISBN 189916367-0



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. Taking as its subject a single street this book is intended to promote visual awareness and understanding of the built environment at key stage 2. Using the activities described, pupils will learn to identify and interpret the built environment that they see every day, by looking closely and analysing their experiences.

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