



department for
culture, media
and sport

Laying the Foundations

Using the Built Environment to teach

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department for
education and skills

Our aim is to improve the quality of life for all through cultural and sporting activities, support the pursuit of excellence, and champion the tourism, creative and leisure industries.



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ELM STREET



Ministerial foreword

Most of us take the places where we live for granted, but if we take the time to stop and look around, we soon discover that buildings and the spaces between them can teach us a lot about who we are. The built environment's mix of buildings, places and spaces that we encounter everyday define and shape our lives. It reflects our society's history, expresses our economic, social and cultural priorities, and can articulate our aspirations for the future.

Given the profound impact places have on our lives, we want to create new opportunities for people to use the built environment as a resource for learning. The popularity of annual events like Open House and Heritage Open Days demonstrates the widespread enthusiasm and curiosity people have about buildings and public space. Furthermore our ordinary experiences of the places we encounter on our high streets and

in our communities mean we all intuitively understand the critical issues, both positive and negative, the built environment raises for us as citizens.

To help us unlock the educational potential of the built environment our departments have been working with a wide range of organisations like English Heritage, CABE, the National Trust, the Architecture Centre Network and Heritage Link. Laying the Foundations: Using the Built Environment to Teach shows some of the ways local places can be used by teachers and other educators to enrich the curriculum and make links between the school and the wider community. Through a series of case studies, or 'place-studies', this booklet demonstrates the wealth of learning opportunities that are available to teachers on the doorstep of schools.

Our departments are committed to working together to provide children and young people with high quality, creative and cultural learning opportunities. This is why we are developing a Manifesto for Education Outside the Classroom with over 200 partner organisations from different sectors, including the built environment. Like the successful music manifesto it is intended to be a 'movement' that many stakeholders create and anyone, including schools and local authorities, can sign up to. If we are to make this kind of learning a reality for all, we need enthusiastic and committed partnerships.

The publication of Laying the Foundations, follows advice given to DfES and DCMS by the Joint Advisory Committee on Built Environment Education (JACBEE) to make built environment education

more widespread and user friendly for teachers and other educators. From September 2006 we will pilot a year long project called Engaging Places to explore how we can improve the provision of built environment education to teachers and to make links between the providers of heritage and built environment education with Museums and Galleries and Arts organisations. JACBEE established a valuable community of purpose on built environment education and we would like to take this opportunity to thank Gillian Wolfe and all the committee members for their help and advice.

David Lammy MP
Minister for Culture

Andrew Adonis
Parliamentary Under-Secretary
of State for Schools





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Introduction

Laying the Foundations aims to introduce teachers and other educators to the many ways that buildings and places can support learning.

The built environment includes buildings of all ages and types, the spaces in between them, and their relationship with the natural environment and the local community. This publication shows how the built environment can be used to enrich the curriculum and make connections between the school and the wider community. The publication also lists some of the organisations that work in the built environment that offer services, support and resources to teachers and other educators.

Built environment education is similar to arts and museum and

gallery based education in that it can challenge pupils with open-ended, creative learning tasks which can help increase confidence, enhance pupil motivation, provide work satisfaction, and contribute to the development of social and lifelong learning skills. And since we are surrounded by buildings and spaces, built environment education can provide learning opportunities and out of classroom learning experiences in the local community that are accessible, inexpensive and familiar to both teachers and pupils.

The case studies in this publication demonstrate the breadth of subjects the built environment can be applied to: Geography and Art and Design are covered as you might expect, but so too are Maths, English, Design and Technology and Dance. And by challenging students to look

critically at their everyday experiences the built environment can be an effective tool to support the teaching of Citizenship. The diverse range of places the built environment covers also helps teachers and educators make cross-curricular links with other subjects, provide teachers and pupils with opportunities to work with professionals and offers creative scenarios for Initial Teacher Training and Continuing Professional Development (CPD).

So, whether it's an urban safari of the places in your school locality, or travelling back in time by visiting a local heritage site, we hope this booklet gives you a sense of what can be achieved by exploring the fabric of the community. English Heritage, the Commission for Architecture and the Built

Environment (CABE), the National Trust and the national network of Architecture and Built Environment Centres are just some of the organisations that can provide help and support to teachers and educators wishing to explore their local environment. If you want to find out more about the projects featured in this booklet, or would like more information on how you can get involved, weblinks to these and other organisations are supplied at the back of the publication to help you make a start.

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ure UK
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plan for scuttling honours
funding results
www



Place-Making

AN INITIAL TEACHER TRAINING PROJECT THAT DEVELOPS PUPILS' AWARENESS OF THE RELATIONSHIP BETWEEN PEOPLE AND PLACES.

An Issue-based approach

Place-Making is a project that encourages pupils to investigate the fabric of buildings and communities to ask: "What is shelter for?" "Why do we decorate our buildings?" "How do we want to live?" Developed by the Institute of Education (IoE), University of London and The Prince's Foundation, it takes a critical, issue based approach to exploring the built environment. Lesley Burgess and Catherine Williamson, authors of the project, believe that the built environment concerns everyone; "It is where and how we live; the buildings,

spaces and places as well as the people who make and use them."

Using model-making and discussion, *Place-Making* encourages pupils to question why cities and buildings have developed as they are, rather than simply observing and recording what they see. It provides a framework to help teachers make use of the built environment, balancing a critical and contextual approach with creative individual responses. In 2001, *Place-Making* was piloted in four IoE partnership schools in Hackney with pupils aged 11-14. It was then

implemented in over 60 schools across London by 150 PGCE Art & Design students and their mentors involving over 1,000 young people.

From Shelter to Community

'You are in a landscape. In a few hours time it will be dark. Build a simple frame shelter out of the materials you can find around you.' Starting with photographs of different environments, pupils are asked to design and build structures. Using practical hands-on skills and basic materials such as rolled-up newspapers and magazines, pupils

ask: "What types of materials might you use?" "How can you make it strong enough to stand up?" "How does a single shelter become a city?" Fundamental to this project are the questions that are asked during the making," says Lesley Burgess, Art & Design PGCE Course Leader at the Institute of Education.





7

KEY STAGE
CURRICULUM AREA
CROSS-CURRICULA LINKS

KS3/4 : Applicable to all key stages
Art & Design
Citizenship, Geography, History, PSHE, Maths,
Design & Technology

LOCATION
RESOURCES NEEDED

East London, Cambridge
Images of structures, buildings and settlements;
newspapers and magazines

FURTHER INFORMATION

Art, Design & Museology, Institute of Education
University of London (IoE)
<http://ioewebserver.ioe.ac.uk/ioe/index.html>
The Prince's Foundation
www.princes-foundation.org

“Using buildings is great, because it’s relevant to the students. When it’s real, concrete, relevant to them, then they are engaged.”

Over the six week project, pupils move from designing individual structures to negotiating whole communities. Different units explore issues such as cladding, decoration, setting up camp and building a town. Having started off as ‘lone builders’, pupils find out that they are part of

a community, and later, that each settlement is located on the same island enabling links, trade and tourism to take place. “The students became more aware of citizenship, co-operation, multi-cultural and plural societies,” says one of the teachers involved in the pilot. “The pupils were so engaged” another teacher explains, “they loved building

the community and negotiating amongst themselves.” As a mentor teacher in one of the first four schools to pilot the project, Lennox Barton identifies the importance to the project of a student-centred approach.

“Using buildings is great, because it’s relevant to the students. When it’s real, concrete, relevant to them, then they are engaged.” With the teacher facilitating discussions, pupils were

able to make links between the settlements they were building in the classroom, and how their own areas might have developed. “We want to bring the debate into the classroom” explains Williamson, “to encourage dialogue and question assumptions.”

Effective Teacher Education

Initial teacher education presents a unique opportunity to encourage large numbers of teachers to explore new areas such as the built

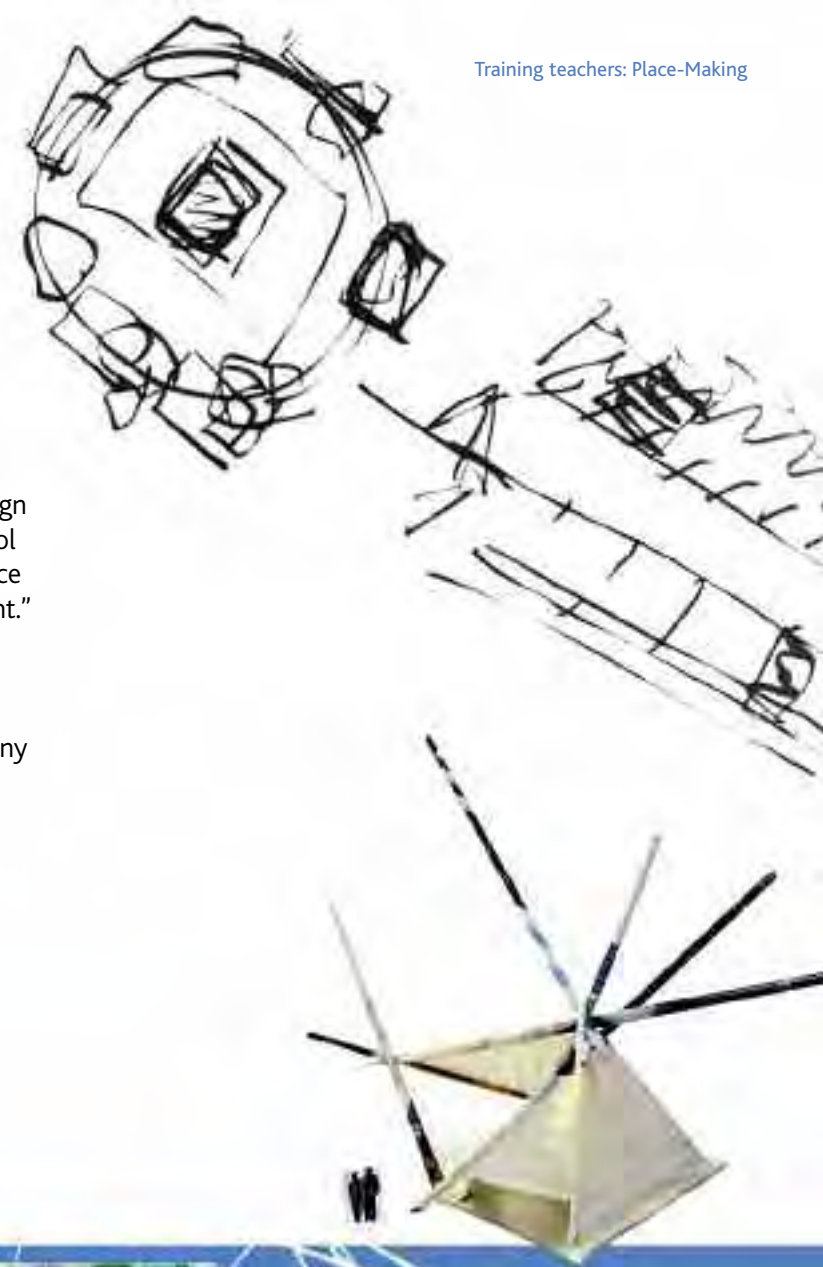


environment. However, in order to be effective, it is not just the trainee teachers who need support and training, but also the mentor teachers, who can help them to adapt the project to meet the needs of different groups of young people. A key aspect of this project was training the mentor teachers and engaging them throughout. This has obviously paid off; since the pilot many of the trainee and mentor teachers have used part or all of the project in their teaching.

Place-Making, like the built environment itself, encompasses a wide range of issues whilst focusing discussions around something concrete and real. This makes it an ideal resource for schools and particularly for cross-curricula and Citizenship related projects. As Burgess and Williamson state: "...art and design teachers (and their pupils) can become agents of change; making significant contributions not

just to the developing art and design curriculum but also to whole school issues and debates – in this instance citizenship and the built environment." *Place-Making* should be seen not only as an exemplary project in its own right, but also the start of a process, providing the basis for many and diverse projects to come.

'Catherine Williamson, Place-Making teachers resource pack.'



Britville

EXPLORING THE WORLD AROUND YOU: ONE TEACHER'S EXPERIENCE OF BRINGING THE BUILT ENVIRONMENT INTO THE CLASSROOM.

Engaging with the world around you "What do you see on your way home?" seems a fairly simple question. As a starting point for the Britville art project with a class of year 10 students it revealed how little the pupils really looked at the buildings around them. "The built environment is so important" says Noel Bramley, a trainee teacher who set up the Britville project with Year 10 children in Croydon. "It's all around children all the time, but they never look at it. They don't feel that it has got anything to do with them." The aim of Britville was to encourage pupils to think about buildings and spaces; to open their eyes and

develop a sense of curiosity and wonder about the physical world around them.

Breaking down the fourth wall

While many art projects focus on artwork displayed inside four walls, Britville focused on bringing the outside world into the classroom. All the lessons were classroom based, but the subject material was found outside the classroom, "The students had to go out and look for themselves" Bramley explains. For example, for homework, pupils were asked to think about their everyday experience of the built environment: to close their eyes and listen as

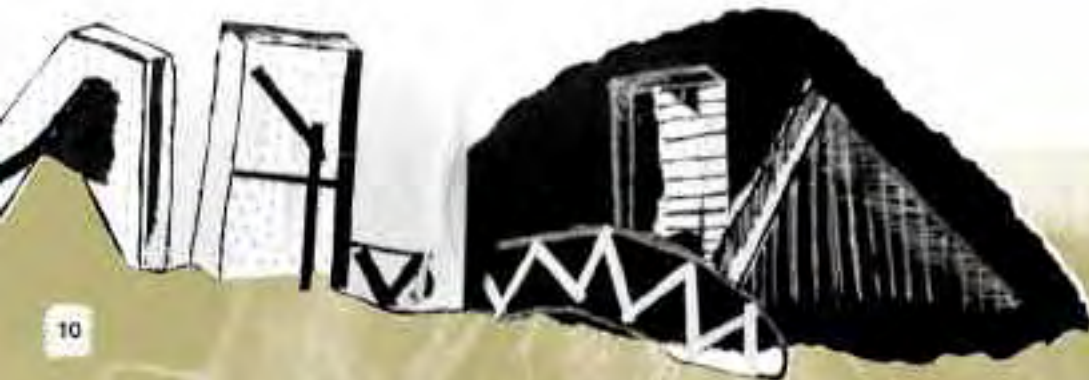
someone led them along the street; to think about a place they loved and a place they disliked. "I asked them to do rubbings of different textures on their way home from school," says Bramley. "It made them explore the world around them."

Over the eight week period, pupils moved from focusing on observation and experience to making creative proposals; from examining their local area to looking at buildings across the world. Plenary sessions used photographs of different types of housing to prompt discussions about the kinds of materials that can be used and why. One discussion, for

example, compared the Brit school's brick, concrete and glass building with a Brazilian Favela made of cardboard, corrugated iron and other recycled materials. The comparison between structures in two very different cultures made the pupils curious. They wanted to know why the buildings looked so different, asking questions about conditions of climate and wealth. And they were amazed by the variety of housing types that people use across the world.

Working creatively

Working in a new subject area allowed pupils to work in more experimental ways. "It is good to



2

AGE

CURRICULUM AREA

LOCATION

RESOURCES NEEDED

KS 4

Art & Design

Brit School, Croydon

Standard classroom resources,
photographs of buildings, cameras



teach something that pupils don't necessarily feel comfortable or familiar with" says Bramley, "it is much more challenging." Emphasising the creative journey over the end product gave pupils space to respond to their environment and to think about their reactions. Pupils sketched, modelled in 3-D and ripped up and re-used materials to create collages. Breaking down their preconceptions about what finished art should look like enabled them to be bold and to take risks. "Some of the less confident students produced some really good work," says Bramley, "they responded well to the stimulus of the buildings around them and brought out different talents and ideas". Through a process of exploration and

research, pupils made proposals for 'speculative architecture' – buildings that didn't have a specific function, but that responded to the urban landscape in terms of form, space, texture, colour and shape. "We tried to be playful" says Bramley, "it's got to be about enjoying yourself and being creative." The project culminated in an exhibition in the school hall, curated by the pupils themselves. This was an important part of the process, bringing together their individual work into a mini-city of fantasy architecture. Pupils were encouraged to positively criticise the proposals and to reach decisions about how they intended to lay out the masterplan for their city. They presented their work to the class, explaining where their ideas had

come from, the decisions they had made in planning their city and how their buildings would look and feel to its citizens. Many of the pupils talked about how Britville had really changed the way they looked at things.

A Teacher-led project

The pupils' responses to the project convinced Bramley of the value of using places which are accessible and familiar to the local community. "I will definitely use the built environment in my teaching again" Bramley says, "it is just so important, and it is such a rich teaching resource." Furthermore Bramley sees that engaging children with their built environment can have a wide ranging and sustainable impact on

the whole school community. "It's not just about art taking place for two hours a week in school, and then being forgotten about. It's about taking the ideas they've learnt in school out into the world and into their everyday lives."





Neighbourhood journeys

MAKING THE ORDINARY EXTRAORDINARY: A PRACTICAL GUIDE TO HELP KEY STAGE 2 TEACHERS MAKE THE MOST OF THE PLACES AND SPACES THAT SURROUND THE SCHOOL.

Neighbourhood Journeys is a resource pack for schools developed with teachers and pupils at Four Acres Primary School and Headly Park Primary School in Bristol. Initiated by CABE and Creative Partnerships, Bristol, *Neighbourhood Journeys* is a resource available to help all Key Stage 2 teachers make the most of their local environment.

The project demonstrates how exploration of the local built environment can enrich many different, and some unexpected, areas of the curriculum.

'As the sun rose at 264 St Marks Rise, Diane pulled open the soft white curtain and saw the dark silhouette of Dundry tower high above the slopes. Down below she heard the rag and bone man clattering down the street...' So the story of *The Lost Nymphs of Malaglo* begins. Created by a year 5 class at Headly Park, an epic tale of mystery and adventure was inspired by their journey around the school

neighbourhood where material and ideas were collected on the way. While *Neighbourhood Journeys* has obvious applications to Art & design and Geography, here the built environment can inform Literacy, Numeracy, even Dance. "I will definitely do this again," said Louise Brown, year 5 teacher, "looking at their built environment has given the children a far richer input into their stories."

Making the ordinary extraordinary *Neighbourhood Journeys* has been designed to be flexible enough so that source material or "treasure", can be found within a ten minute walk



3

KEY STAGES

CURRICULUM AREA

LOCATION

RESOURCES NEEDED

FURTHER INFORMATION

KS2

Literacy, Dance, Numeracy, Geography

Bristol, South West

Local built environment, local community members, staff for local trip

Neighbourhood Journeys resource pack available from CABE

www.cabe.org.uk/teachingresources.aspx



around the school. Anna Hart consultant on the project explains: "Everywhere has something special, and every place has something that makes it unique."

The project even became a learning experience for the adults involved. "Being involved in this project has really opened my eyes," says Kim Tillbrook, of Creative Partnerships Bristol, who supported the project. "I realise now that you don't need to go miles away to a museum or something, you can just go outside your front door."

Identity and Change

Based around two key themes, Identity and Change, *Neighbourhood Journeys* takes you for a walk around the block, or a trip to the local shopping area. These are familiar places, places where you do not usually expect to encounter cultural experiences, but once pupils started to look around and to gather information, a wealth of ideas and experiences were uncovered. "Every time we went somewhere, we were bringing material back to the classroom" explains Catherine Williamson educational consultant

involved with the project. "It was a way of bringing the outside in." Actively using the material - by mapping where they had been, estimating distances in Numeracy classes, using local places as settings for their myths and legends – was a key part of the project. All the material brought into the classroom was shared, and accumulated to create a rich and inspiring resource and classroom display over the course of the project.

Crossing the Curriculum

The project consisted of four journeys,

two which focused on the identity of the area as it was, and two which focused on how the area had changed, and the way that it might change in the future. The first pair of journeys used literacy and dance to create an epic story set in Hartcliffe and Withywood (the local area). Family members or friends who had knowledge of local heritage were involved and invited to take part and tell stories to the children. "Every neighbourhood has someone like this" says Williamson. "It could be someone's nan, mum or the woman who works in the bakery."



“Everywhere has something special, and every place has something that makes it unique”

The second set of journeys used Numeracy and Geography to explore a new shopping development at Symes Avenue. Using role-play to imagine that they worked in one of the shops, they wrote a postcard back to themselves at school describing what the area was like at the moment. To understand the idea of change, they also wrote a postcard from the past, describing the area as it used to be, and a postcard from the future imagining what the shopping area would be like after it had been regenerated. “The children were so excited because they really posted the

letters, and then got them in the post the next day!” says Hart. Pupils interviewed a local planner, understood the need for change and reflected on the impact of the proposed changes on their lives. Williamson identifies this means of involving local partners as a way that teachers - who may not always live in the local area or know a lot about it - can tap into local expertise.

Any teacher can do it

In the research for the project teachers said that they would like a resource that would ‘kick start ideas’

and that would fit in with the national curriculum. *Neighbourhood Journeys* was designed therefore to be flexible enough to be adapted to many different school communities; “This project is not site specific” explains Hart, “The key aspect is that it is applicable everywhere – whether you live in the inner city of Bristol, or a small village in Yorkshire.” *Neighbourhood Journeys* can be used as a starting point by any teacher to investigate anywhere in the country.



Where will I live?

SUSTAINABLE COMMUNITIES: EXPLORING THE DIFFERENCE IN HOUSING DEMAND IN TWO VERY DIFFERENT AREAS OF ENGLAND.

Where will I live? is a project by the Geographical Association in conjunction with CABE that examines issues concerning housing, housing markets and what makes sustainable communities. *Where will I live?* involved twenty-four geography teachers across two pilot areas – South Cambridgeshire and East Lancashire – in creating and developing ideas, project plans and resources which will be distributed via the Geographical Association for use by teachers across the country.

Starting with the study of their local neighbourhood and proposals for new developments pupils are asked questions like, “Where is a good place to live?” and “What makes a sustainable community?” The project then challenges student to extrapolate from their local circumstances to compare two different, but related, areas of England. Through a process of critical thought, argument and comparison, pupils produced a planning proposal for a new development in their area.

Real places, real issues

By examining the local vicinity of the school, each class focused on different aspects of housing development and renewal. At St Bede’s Inter-Church Comprehensive School in Cambridge, year 7 pupils started the project by mapping the area around the school, marking out different housing types and local facilities. Using photography to stimulate their enquiry, they discussed the variety of housing that was available and compared housing and house prices in South Cambridgeshire and East Lancashire. Pupils at a school in Burnley were

amazed to find huge differences in property values, even between neighbourhoods that were only next door to each other. In Comberton Village College, pupils looked at housing demand and the lack of affordable housing in Cambridge and explored themes of sustainability and inequality.

Each project was initiated in the same way, by challenging pupils to look in detail at the places they were familiar with. Unlike traditional geography teaching *Where will I live?* starts from real places where pupils and their families live. “The fact that

4

KEY STAGE
CURRICULUM AREA
LOCATION
RESOURCES NEEDED

KS3/4
Geography and Citizenship
East Lancashire & South Cambridgeshire
Photographs of housing, aerial photographs,
Ordnance Survey maps, information about local
developments
FURTHER INFORMATION Geographical Association
www.geography.org.uk/projects/wherewilllive/
CABE: www.cabe.org.uk/teachingresources.aspx

this was their place made a difference to both the adults and the children” explained Diane Swift of the Geographical Association. From local places, the discussion is broadened out to look at these issues in relation to the wider area, region and country.

Two 'place-studies'.

“Young people have a very strong sense of place” says Amanda Alderton, a teacher involved in the pilot project. “They can identify landmarks, and relate to the different identities that different areas have.” Using images and discussion to get pupils interested,

pupils began to drive the process themselves, becoming curious to find out more about an area. Extra information was introduced by the teacher to supplement their discussions. Swift describes this as the type of 'curiosity-driven research' which should be more widely encouraged and facilitated by teachers.

Through exploration of local 'place-studies' and critical engagement with housing issues, the groundwork was laid for the pupils to create their own developments. Having considered what it was that made somewhere a good place to live,

pupils set about designing their own projects on a site allocated for development in their area. Considering issues such as density, housing type, urban layout and communal facilities, the students produced plans of their schemes, with annotated maps to explain the decisions they had made.

“The quality of the discussions they had while they were designing was astounding,” says David Beresford, a Cambridge based teacher. “The maturity and sophistication of their debates was extremely high.” Many of the teachers involved saw the benefits of using visual material

such as maps and images as tools for teaching. “It raised the standard of work across the whole class” explains Nicola Gamble, a teacher at Comberton Village College. “Pupils felt confident to take risks and answer questions, because it wasn't so writing based.” Alderton comments how “one boy, who often lacks focus, spent the whole lesson really engaged, because he was looking at a map of an area that he knew he was an expert on.”





“Young people have a very strong sense of place, they can identify landmarks, and relate to the different identities that different areas have.”

“One boy, who often lacks focus, spent the whole lesson really engaged, because he was looking at a map of an area that he knew, that he was an expert on.”

The citizenship agenda

For some teachers, this project has provided a catalyst to get involved in wider built environment and citizenship projects in their area. David Beresford, for example, recently took a class to an urban planning workshop, where local planners and councillors wanted to find out what young people want from a new housing estate being developed in Cambridge. “It was a real pleasure to show kids ‘it doesn’t have to be like this. You can do something’,” says Beresford.

The project was designed to be flexible enough to be used across the country, “This project could easily be adapted to other areas,” says Swift. “You can just take the bits that are useful to you, and adjust them for your own area.”

Swift and Beresford both identify the rise in the quality of debate amongst pupils, where they use local knowledge to inform their discussion, as being one of the best outcomes of the project. “Kids who have worked on this project have more thoughtful,

more intelligent responses,” says Beresford, “Often, they want a single right answer. This project helped to break down the idea that there was only one right or wrong answer. You have to be able to justify what you think, and this project provided them with real concrete examples.”



Religion & Place

CREATIVE EXPLORATION: OUT OF SCHOOL LEARNING ENCOURAGES PUPILS TO UNDERSTAND DIFFERENT CULTURES AND TO MAKE LINKS BETWEEN PEOPLE AND PLACES.

The Religion & Place project piloted by The Building Exploratory and English Heritage helped pupils at Mulberry School in Tower Hamlets understand how religious communities shape the local built environment. "I have learnt that different places of worship are made by people who are passionate about that place and their religion" says one pupil who took part in the project. "They are places that reflect what a community thinks about their religion, and are places that are unique in their own way."

Religion & Place encouraged pupils to develop their creative research skills and to learn about different cultures. The project was initiated to explore how English Heritage's research of religious buildings in Tower Hamlets could be communicated back to the local community. Peter Guillery of English Heritage explains: "Centuries of immigration have given Tower Hamlets a fascinating mix of places of worship...the exploration of these buildings provides a hugely valuable base for teaching young people about interlocking aspects of history, art, religious and cultural diversity, and, not least, mutual tolerance."

Learning how places and people change

The project began with pupils plotting their routes to school on maps, and marking the places of worship they passed on the way. Pupils then visited two local but very different religious buildings: St Paul's Old Ford and the Gurdwara Sikh Sanghat. The visit to local religious buildings provided an opportunity for out of classroom learning that made the lesson a more memorable experience for the children. "When I was in my exam," says one pupil, "I didn't have to remember what sir



5

7

KEY STAGES**CURRICULUM AREA****CROSS-CURRICULA LINKS****LOCATION****RESOURCES NEEDED****FURTHER INFORMATION**

KS3

Religious Education, Art & Design

History, Citizenship, Geography, Literacy

Tower Hamlets, London

Transport to local places of worship,
artist time, cameras, paper and cardThe Building Exploratory
www.buildingexploratory.org.uk
English Heritage
www.english-heritage.org.uk

said, I just imagined being there and I knew what everything was.”

As well as providing pupils with a guided tour of a historic building, the project put the pupils in touch with the people who use the building. By interviewing the users of the religious buildings and asking questions about how it looked, how often they visited and what their favourite feature was, Steve Herne, evaluator of the project, believes the project “helped pupils to understand that buildings are not inanimate objects. Buildings are living...changing and reflecting what goes on inside them.”

By investigating the heritage of buildings the pupils discovered how places are changed and can be revitalized by the people who use them. For example, St Paul’s Old Ford has been extensively modernised and the Gurdwara Sikh Sangat originally started life as a chapel, became a synagogue and since 1977 has served the local Sikh community as a temple. Meeting people in their own place of worship made the buildings come alive and opened the students up to cross-cultural and cross-generational discussions which helped them to understand more about religion, belief and how communities change over time.



“I didn’t have to remember what sir said, I just imagined being there and I knew what everything was.”



Responding Creatively

The pupils were encouraged to consider their emotional experiences of the places they visited and to record their responses to the buildings in writing and photography. Back in the classroom they chose one word that summed up their response to the building – choosing words like 'holy' and 'sinister' for the church, and 'disco' and 'glowing' for the Gurdwara. The pupils then built 3-D paper collages employing the visual material gathered on their visits. These structures were designed to be visual metaphors that could articulate the complex issues of heritage, faith, citizenship and

community their visits had generated. “Usually we learn through example” explains one pupil, “but in these lessons we had to think and do our work independently showing and expressing our feelings about the places we had visited.”

Inspired by the students’ 3-D collages, artists from the Building Exploratory created sculptures, called ‘faith chests’, that would encapsulate the web of issues the project generated. This was part of the Building Exploratory’s ongoing project to create exhibition standard work to develop a local educational and cultural resource for Tower Hamlets

“I think more people should do this project because more people could learn about these cultures and how to respect them.”

which can be taken out to schools and religious buildings and can stimulate emotional responses and debate. Although the sculptures were created by external artists, they could easily provide the model for “a fantastic coursework project” says Steve Herne. “For older pupils – at GCSE, say, or A-Level - using religious buildings as stimuli and then creating sculptures which communicated their emotional responses could generate some excellent work.”

Beyond the classroom

Religion & Place encouraged pupils to understand and apply their learning beyond the limits of the

classroom, discussing the project among themselves and with their parents. “Yes, I did talk to my family about visiting a gurdwara and a church,” explains one girl. “I told them everything we did there, they felt really happy and were regretting that they couldn’t go.” In their evaluations, many pupils mentioned that since doing the project, they were taking more notice of the religious buildings in their area. One pupil says: “After the drive to the places of worship, every time I went out I would look if I could see any places of worship and I noticed a really strange church just at the corner of a street, very small..” A key

aim of *Religion & Place* was to encourage pupils to develop an understanding of faiths and cultures different from their own. “I think more people should do this project,” another pupil says, “because more people could learn about these cultures and how to respect them.”



Designs on Britain

WORKING WITH PROFESSIONALS: A JOINT PROJECT BETWEEN SCHOOLS AND ARCHITECTS FOCUSING ON REAL REGENERATION PROJECTS IN THE LOCAL AREA.

'The built environment has a fundamental effect on all our lives. Introducing students to some of the people who are involved with designing it will help them to understand the processes of change which are constantly happening around us and to develop the skills of evaluating and contributing to that process.'

Designs on Britain overview, Artsinform ¹

Designs on Britain brings architects into schools, and takes students and teachers out into the world of design. By connecting students directly with professional designers, it aims to enrich their education and experience, raise the standard of their work and encourage a sense of

ownership and engagement with the built environment. *Artsinform*, who initiate and lead the project, work closely with the Royal Institute of British Architects (RIBA) to 'match-make' architects and teachers, to identify regeneration projects local to the school and to provide a framework for project delivery. For Frances Morrell and Linda Payne, the joint directors of *Artsinform*, the most important thing is to support teachers. "It *must* be curriculum focused" says Frances Morrell. "These projects should support the delivery of the curriculum and contribute to students' coursework."

In 2002, fourteen schools and colleges in Birmingham, Derbyshire

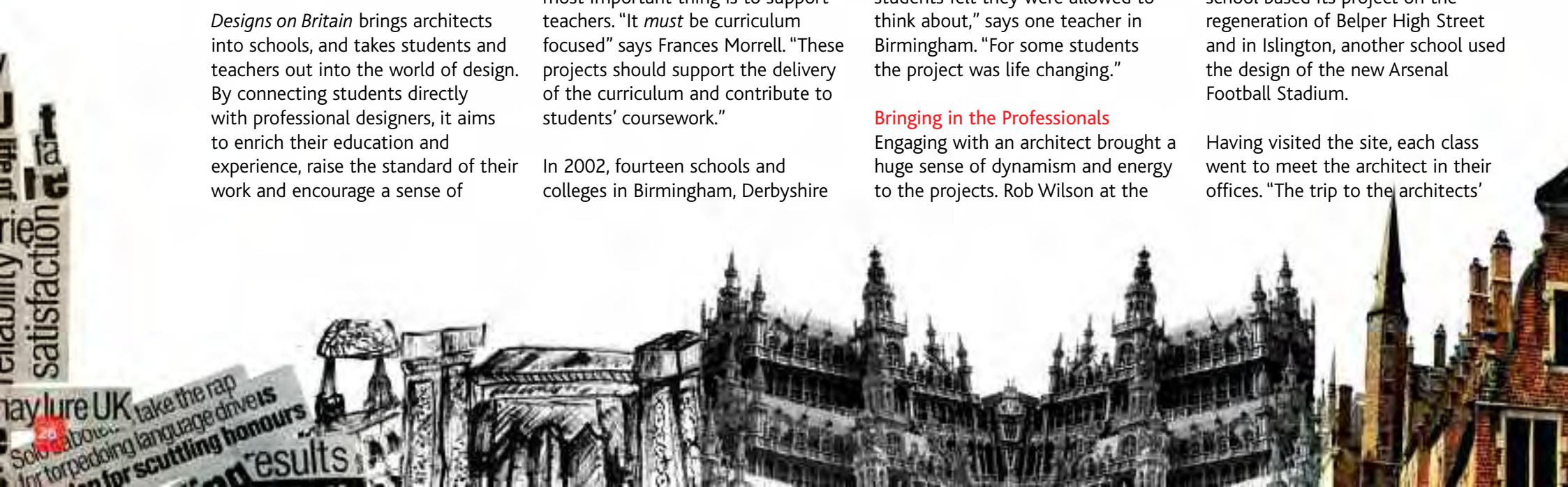
and London took part in the *Designs on Britain* project, teaming up with architects to create designs, visions and proposals for their area. Since then, the programme has been developed every year, testing out different subject areas and refining curriculum links. *Designs on Britain* has had a profound effect on many of the students who have participated. "It changed what students felt they were allowed to think about," says one teacher in Birmingham. "For some students the project was life changing."

Bringing in the Professionals

Engaging with an architect brought a huge sense of dynamism and energy to the projects. Rob Wilson at the

RIBA, who has been involved with the project from the start, explains: "[Architects] are used to standing up in front of people, and love talking about design." Following planning sessions with the teachers, each architect went into their school to present the 'project brief'. This brief was based on regeneration projects that were going on in the local area. In Derbyshire, for example, one school based its project on the regeneration of Belper High Street and in Islington, another school used the design of the new Arsenal Football Stadium.

Having visited the site, each class went to meet the architect in their offices. "The trip to the architects'



6

KEY STAGE

CURRICULUM AREA

CROSS CURRICULA LINKS

LOCATION

RESOURCES NEEDED

FURTHER INFORMATION

KS3/4

Art & Design, Design Technology

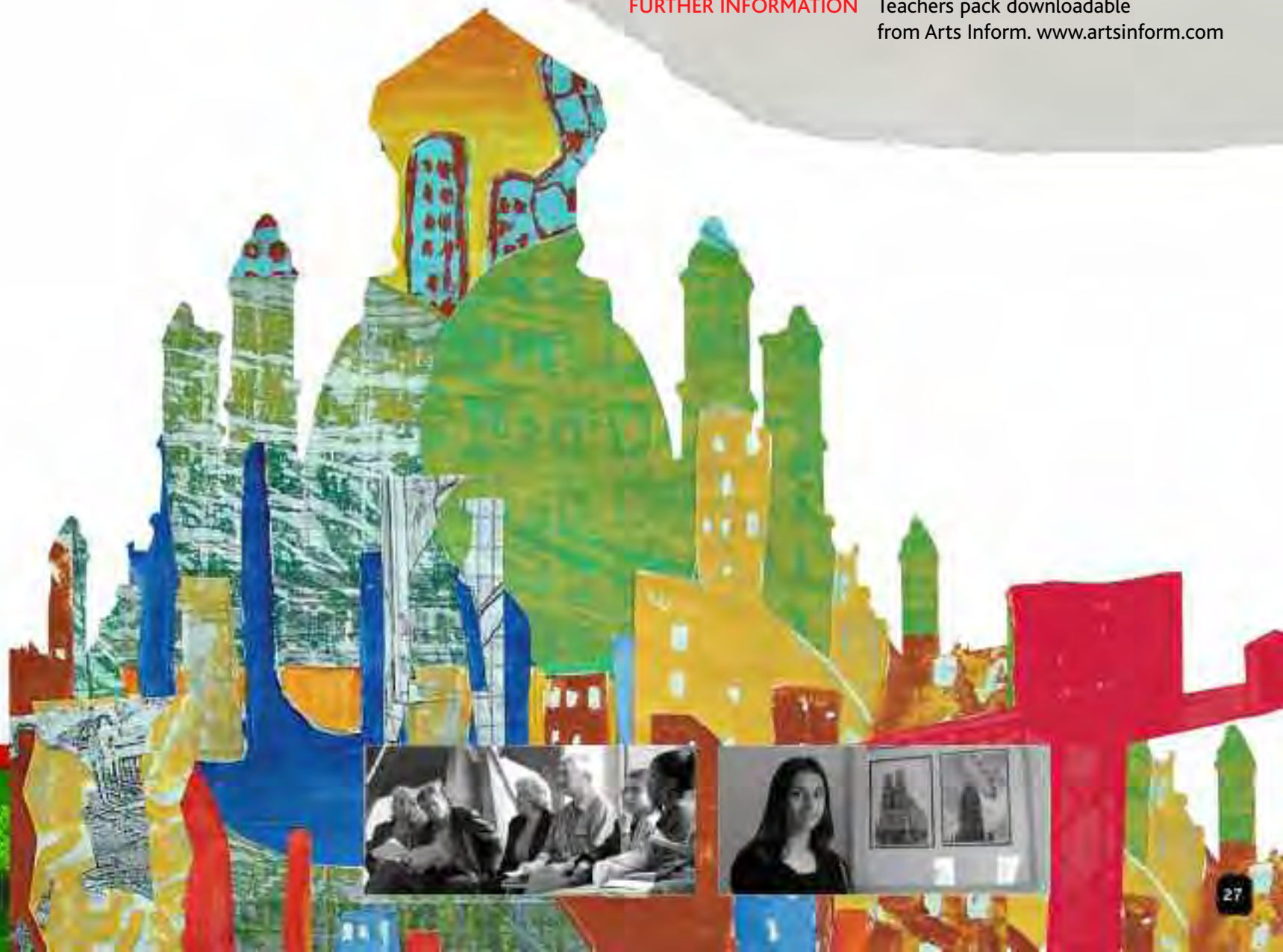
Photography, Graphic Design, Critical Studies, 3-D Design, Textiles, Citizenship

Birmingham, Derbyshire, London

Architects, art materials, exhibition space

Teachers pack downloadable from Arts Inform. www.artsinform.com

office was fantastic," says one of the Birmingham teachers. "The students were chatting on their mobile phones on the way there but talking about space with each other on the way back!" Over a term, architects visited the schools five or six times, helping students to develop their designs, working creatively in two and three dimensions. At each session, students presented their work to the architect and the class to be 'critiqued'. "I liked having the chance to talk through my work with an audience" says one student from Islington. "The best thing was working with a professional architect," says a student from



“The more real a project is, the better - the more the kids will engage with it. We got some fantastic work from all the pupils.”

Derbyshire, “and learning about the ways in which they develop design concepts.”

Expecting Excellence

High expectations tend to encourage higher achievement. In order to raise the level of students’ work and experience, the whole project was characterised by a professional, well-structured approach. Following the design development process, each school had a local public exhibition and then sent their best work to a national exhibition at the RIBA’s headquarters in London. As with professional architectural competitions, a jury of high-profile architects interviewed students about their work, and awarded prizes such as ‘the best proposal for public art’ and ‘the most original idea.’ One teacher describes how “the project

definitely raised achievement at exam level.” Juliet Spake, independent evaluator of the project, says: “The quality of the ideas and presentation was outstanding.”

Real world engagement

Engaging with real projects which are actually going to happen can really switch students on to design. “The project we did at Arsenal stadium was fantastic,” says Graham Harwood, Head of Art at City & Islington sixth form college. “The more real a project is, the better and the more the kids will engage with it. We got some fantastic work from all the pupils.” The stimulus provided by the local built environment, and especially by the idea of change, can kick-start debates about how places are shaped and influenced by people. This is directly relevant to the

Citizenship curriculum. “Students should know about urban design,” says Frances Morrell. “They should know what is going on and have access to it.”

Designs on Britain is designed to be a sustainable project. In order to make the work accessible to as many people as possible, a set of resources, written by different teachers involved in the pilot is available to download from the internet (www.artsinform.com). For some teachers, the knowledge and ideas developed through *Designs on Britain* provided a catalyst for using the built environment in other projects. When Graham Harwood had extra resources left over at the end of the year, he bought materials and asked teachers across every art discipline – from graphic design to textiles - to develop

work around the re-development of Kings Cross. This work was exhibited at the end of year show in 2005. While *Designs on Britain* requires some extra resources, and a great deal of energy and commitment, the benefits that it brings, both to teachers, who can learn from and share their experiences, and students, can have an impact far beyond the lifespan of the project. “Working alongside architects has been hugely important for students,” says one teacher. “It has fired their imaginations.”

¹ Project overview, *Designs on Britain*, www.artsinform.com

² Juliet Spake, Goldsmiths College, Evaluation of ‘*Designs on Britain*’, 2003





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funding results
www
Appointments

www.thesjobs.co.uk

School Works

LEARNING THROUGH DESIGN: WORKING TOGETHER TO DESIGN THREE SCHOOLS OF THE FUTURE.

Bradford was one of the first of four areas selected for Wave One of the government's 'Building Schools of the Future' (BSF) programme, which aims to bring every school in England up to a minimum standard over the next 15 years. Bradford Local Education Authority (LEA) wanted to involve staff and pupils, as well as the local community, in developing a vision for three schools: Buttershaw High School, Salt Grammar School and Tong School. They asked *School Works*, an organisation with expertise in participative school design, to help with this.

"A small amount of outside expertise at the right point goes a long way," says School Works Associate, Sharon Wright, about their involvement. Bringing together 150 people from the 3 schools including pupils, teachers, school staff, governors, parents and representatives from the LEA, *School Works* kick started the process by leading an inspirational design study tour around Leeds city centre. Visits included the council chamber, the university and the Light shopping centre. This trip laid the groundwork for a two day design festival which took place at the Cartwright Hall Art Gallery in Bradford.

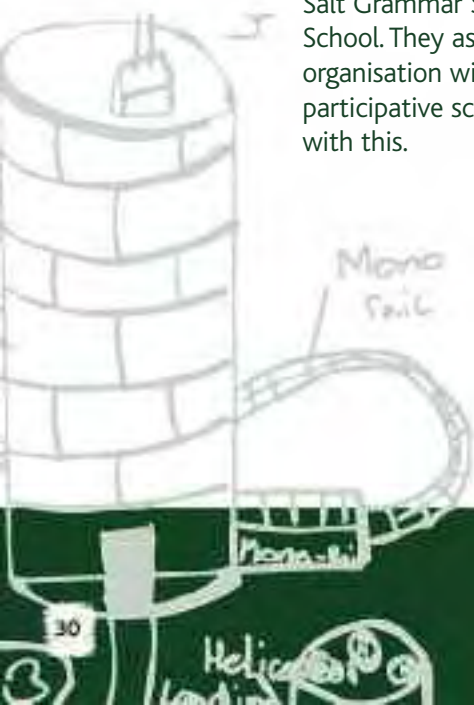
Design Festival

In each case, the Festival aimed to help the whole school develop together an educational and design vision for their school. Forty workshops took place over two days, covering ten different areas including: external social spaces, lighting heating and colour, and behaviour and security. Pupils and staff were encouraged to think about how they experienced the school environment. "The young people's thinking was very sophisticated around a whole range of issues," says Wright. Each workshop followed the same structure. First, the key issues were

identified; secondly, the issues were explored in more detail and finally, they were prioritised to create recommendations for the final design brief. Wright explained: "It is all about building consensus. Prioritising issues, not just creating wish lists."

Citizenship in Action

Getting involved in shaping the day-to-day built environment taught pupils first hand about the meaning of citizenship and how local democracy works. For many, this was the first time they had come into contact with council officers and elected councillors, who took part in the workshops alongside students.



7

KEY STAGE
CURRICULUM LINKS

LOCATION
RESOURCES NEEDED

FURTHER INFORMATION School Works

KS3/4

Citizenship, PSHE, Citizenship, PSHE,
Design & Technology, Art & Design.

Bradford

Facilitators, transport for school trip, venue
for design festival, workshop materials

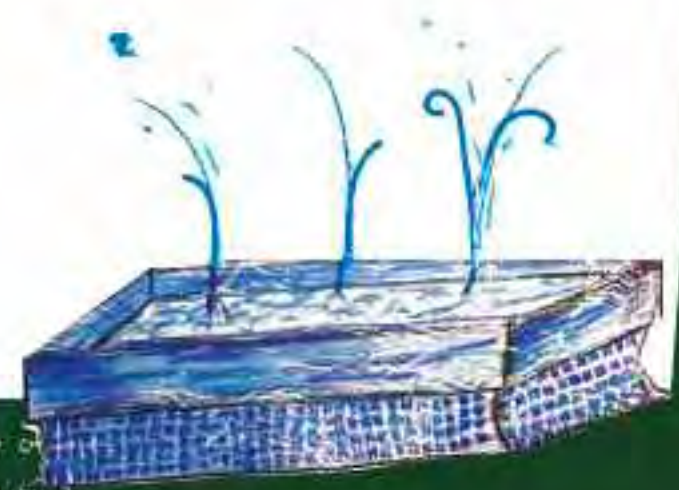
www.school-works.org

Working outside the classroom in a new environment enabled pupils and teachers to relate on a different, more equal basis, developing a shared vision for their school. In one workshop, for example, the staff designed the social spaces for the students, and the students designed the staff room. "These things generate a huge amount of enthusiasm and interest," explains Hugh Dames, who project managed the festival for School Works.

Using ICT
Andrew Siddall, one of the lead facilitators, led workshops looking at external social spaces. Using aerial photographs, he asked students to

identify and then tell him the good and bad things about each outdoor area. Following this, considering images of well designed parks and squares and their study tour around Leeds, pupils began to make suggestions for what they wanted in their own school. Siddall says, "The students were astonishingly innovative and creative in terms of what they came up with in just two days." As they made suggestions, Andrew Siddall used computer game software to build a virtual model of the school, feeding in their ideas to create a 3-D 'visual brief'. By the end of the festival, a lot of kids said that they were interested in becoming architects.

"A small amount of outside expertise goes a long way"



be all water by the water pouring out of
the green globe it reduces the capacity for
water to be dropped in



“The great thing about this project was bringing a wide group of people together to think broadly about the educational and design vision for the schools,” says Wright. “It got people talking to each other, not just among themselves.” The ideas and recommendations that were identified in the festival were fed back to the LEA, who issued them as part of the brief to teams tendering to build the new schools. Following the festival, an exhibition travelled around the three schools and to the town hall to give people who were not at the Design Festival an opportunity to find out about the project. Training local teachers to be co-facilitators and mentoring them

throughout the process has ensured that the knowledge and learning developed is embedded in the local area. The success of the process has an impact on pupils and staff demonstrating how important it is that students are involved in determining the future of their environments, and what a rich learning and teaching opportunity it can provide for both students and teachers.

Ty Goddard, School Works Managing Director, views the stakeholder participation in school design as essential for helping prepare clients for BSF and the combined benefits the process brings to learning and

teaching establishes the right steer for BSF’s role in education transformation. “Just as this is only the start of an ongoing participative process in Bradford, the Bradford project is, we hope, just the beginning of participatory school design through out the entire BSF building programme.”



“The great thing about this project was bringing a wide group of people together to think broadly about the educational and design vision for the schools. It got people talking to each other, not just among themselves.”



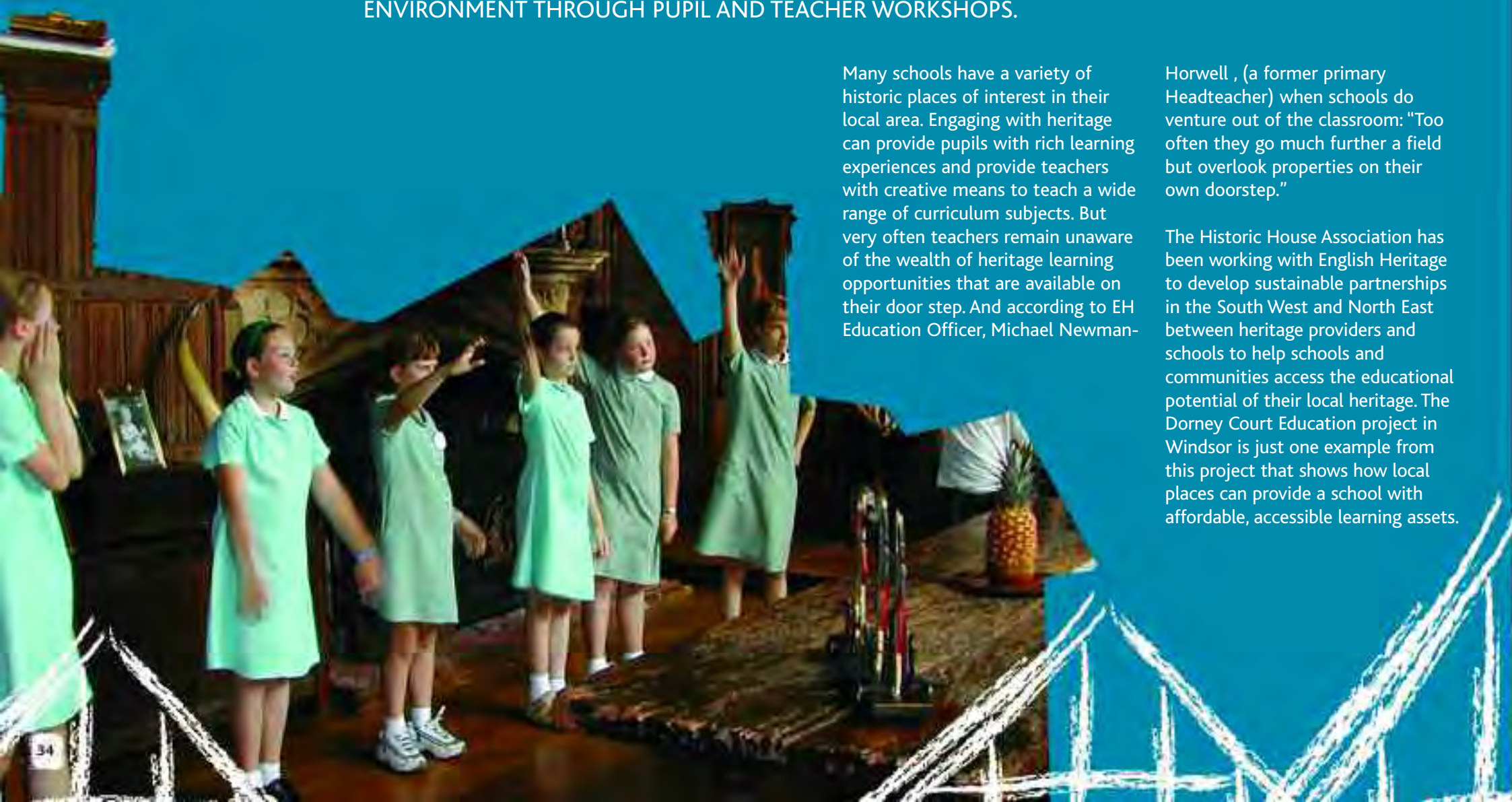
Historic House Education

BUILDING LINKS BETWEEN SCHOOLS AND THEIR LOCAL HISTORIC ENVIRONMENT THROUGH PUPIL AND TEACHER WORKSHOPS.

Many schools have a variety of historic places of interest in their local area. Engaging with heritage can provide pupils with rich learning experiences and provide teachers with creative means to teach a wide range of curriculum subjects. But very often teachers remain unaware of the wealth of heritage learning opportunities that are available on their door step. And according to EH Education Officer, Michael Newman-

Horwell , (a former primary Headteacher) when schools do venture out of the classroom: "Too often they go much further a field but overlook properties on their own doorstep."

The Historic House Association has been working with English Heritage to develop sustainable partnerships in the South West and North East between heritage providers and schools to help schools and communities access the educational potential of their local heritage. The Dorney Court Education project in Windsor is just one example from this project that shows how local places can provide a school with affordable, accessible learning assets.





KEY STAGES
CURRICULUM AREA
CROSS-CURRICULA LINKS

LOCATION
FURTHER INFORMATION

KS 2
 History
 Citizenship, Geography, PSHE, Maths,
 Design & Technology
 Transport to local historic site, cameras,
 paper/card, art materials
 Windsor, Berkshire
 English Heritage
www.english-heritage.org.uk/education
 Historic House Association
www.hha.org.uk

Building links to the past

Dorney Combined Primary School neighbours Dorney Court, a rare surviving village manor house, which has been lived in by the Palmer family for the last 460 years. But despite the close proximity the school did not have a relationship with the manor house. Newman-Horwell who managed the project thought "this was a bizarre situation and that it was important to re-establish links between the property and the school."

After consultation with the school and the owners of Dorney Court, it was agreed that Year Five pupils would spend one week during the summer term studying the Tudor and Stuart period. Their study would include a visit to Dorney Court to gain an insight into how the house might have been used. Local artists were also commissioned to create a programme of workshops for the day that could develop the pupils' interest in the subject, help provide transferable skills to teachers and would empower the children to communicate their experiences on the visit to their families.

Prior to the visit pupils undertook classroom based activity on the Tudor and Stuart period and were asked to imagine what they thought the Dorney Court building was like. On the day of the visit pupils were given sketch books, cameras and view finders to record their observations to help them contrast their preconceptions of the property with their actual experiences. Newman-Horwell says, "You can find things out on the internet but what you miss is the feel... when you walk into the house it is quite dark and the smell of wood smoke from the open fires greets you – the children found that fascinating."



“I found that everything I learnt was fascinating. Unfortunately my head was not big enough to hold everything I learnt.”

Split into groups, the pupils engaged in art and drama based workshops facilitated by the local artists. When they were in the property pupils were encouraged to become ‘house detectives’ and examine the features of the exterior and interior of the house. The pupils explored the art, textures and architectural details of the building to imagine how the previous occupants would have lived, worked and dressed. By examining the architectural details, the brickwork, windows, rooflines, beams, wood carvings, fabrics and carpets, they compared Dorney Court to their own homes.

To complete the day, the children shared their experiences with each other and it was clear that it was not just the pupils who had a learning experience. “The children and teachers were interested in the wonderful architecture, design and art,” explained Newman-Howell. “They had a real sense of awe and wonder.” So much awe and wonder in fact that it became almost too much for one pupil: “I found that everything I learnt was fascinating. Unfortunately my head was not big enough to hold everything! ”

Building Teachers’ Confidence

To help transfer the knowledge and skills the teachers learnt about using a historic property, a follow-up workshop was provided at Dorney Court two weeks after the school visit. Teachers and classroom assistants were given a short guided tour and given a practical toolkit for future uses of the property. Teachers also debated the importance of using local resources to enhance pupils’ learning.



The teachers understood the excellent potential for cross-curricular links and in the evaluation all of the teachers said they intend to use the ideas they gained from the course in future. The teachers also saw the long term value of school partnerships with local organisations and properties to enrich their CPD. One teacher had already used some of the drama activities at school, and the others all enjoyed the shared sense of discovery they experienced with the children in visiting Dorney Court and were planning future activities using historic buildings.

Partners in Learning

The Dorney Court project is a small example of much wider activity by English Heritage, the Historic House Association and others to bring to life heritage learning to schools and to help communities understand the relationship of the past to the present. Over the next five years English Heritage will be building on these and other partnerships to help schools tap the learning opportunities available in England's rich and diverse heritage.

“The great thing about this project was bringing a wide group of people together to think broadly about the educational and design vision for the schools.”



Further Information

HERE IS A LIST OF LINKS TO WEBSITES THAT CAN OFFER IDEAS, RESOURCES, SUPPORT AND CONTACTS TO HELP YOU USE YOUR LOCAL BUILT ENVIRONMENT TO TEACH.

THE 24 HOUR MUSEUM

www.24hourmuseum.org.uk

The 24hourmuseum website promotes publicly-funded UK museums, galleries, archives and heritage attractions. The site's curriculum navigator signposts to teachers inspirational learning opportunities available in their local area.

ACADEMY FOR SUSTAINABLE COMMUNITIES

www.ascskills.org.uk/careers/

The Academy for Sustainable Communities (ASC) is a new national and international centre of excellence for the skills and knowledge needed to create sustainable communities. The website contains information for students thinking about careers in the sustainable community sector.

ARCHITECTURE CENTRE NETWORK

www.architecturecentre.net

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

COUNCIL FOR BRITISH ARCHAEOLOGY (CBA)

www.britarch.ac.uk/educate/index.asp

The CBA's website provides information on resources available to help teachers use archaeological evidence, both in the 5-14 curriculum and at 14-19. Informal education is also provided through the CBA's Young Archaeologist Club: www.britarch.ac.uk/yac/index.html.

CABE (THE COMMISSION FOR ARCHITECTURE AND THE BUILT ENVIRONMENT)

www.cabe.org.uk/teachingresources

CABE provides teaching resources, research, news and articles about built environment education,

support and inspiration for school visits and helps students to appreciate what makes places work.

CHURCHES CONSERVATION TRUST

www.visitchurches.org.uk/EducationalEventsMain.htm

The Trust provides an education service for schools and colleges to unlock the education potential of the buildings in its care.

CITB-CONSTRUCTIONSKILLS

www.citb-constructionskills.co.uk/curriculumcareers/

The Sector Skills Council for construction that provides advice and resources to promote teaching and learning through construction.

CITIZENSHIP FOUNDATION

www.citizenshipfoundation.org.uk/

The Citizenship Foundation is an independent charity which aims to empower individuals to engage in the wider community through education about the law, democracy and society. It provides resources and information to teachers.

CREATIVE PARTNERSHIPS

www.creative-partnerships.com

Creative Partnerships provides school children across England with the opportunity to develop creativity in learning and to take part in cultural activities of the highest quality. It is not a funding body but aims to develop long term relationships between schools and cultural and creative organisations.

ENGLISH HERITAGE

www.english-heritage.org.uk/education

English Heritage aims to promote greater understanding of the historic environment and produces a vast range of resources to support learning. English Heritage also welcomes educational groups free of charge to over 400 historic properties across the country.

GEOGRAPHICAL ASSOCIATION

www.geography.org.uk

The GA is a subject association that crosses academic divides providing a wide range of education resources to teachers.

GROWING SCHOOLS

www.teachernet.gov.uk/growingschools/
Growing Schools is a government programme which aims to encourage and inspire all schools (nursery, primary, secondary and special) to use the outdoor classroom, both with and beyond the school grounds, as a context for learning across the curriculum. Growing Schools' website has been designed to support teachers in using the 'outdoor classroom' as a resource across the curriculum for pupils of all ages.

HERITAGE LINK

<http://www.heritagelink.org.uk/>
Heritage Link promotes the voluntary movement of the historic environment sector. It has 81 members including national organisations like the National Trust, Civic Trust, Council for British Archaeology, Campaign to Protect Rural England (CPRE) and The Society for the Protection of Ancient Buildings (SPAB) as well as many smaller and more specialised heritage groups. The website contains links to many of these organisations.

HERITAGE OPEN DAYS

<http://www.heritageopendays.org.uk/education/>
Heritage Open Days is an annual event coordinated by the Civic Trust and English Heritage that offers free access to properties that are usually closed to the public or normally charge for admission. Heritage Open Days also provide a teacher's pack that includes ideas and inspirations across the curriculum offering tips and guidance on how to arrange trips to historic and contemporary sites.

NATIONAL MONUMENTS RECORD (PUBLIC ARCHIVE)

www.english-heritage.org.uk/server/show/nav.1530
English Heritage's Education services also include the National Monuments Record which provides access to picture libraries and searchable databases that offer learning resources and ideas for learning activities.

NATIONAL TRUST

<http://www.nationaltrust.org.uk/learninganddiscovery>

The National Trust welcome around 500,000 school visitors on an annual basis. The National Trust is an organisation committed to learning and many of their properties are able to offer dedicated education specialists and volunteers to maximise students' learning opportunities during an education group visit. The website also offers information specifically for school teachers.

OPEN HOUSE

www.londonopenhouse.org/learning/home.html
Open House Learning offers a wide and constantly evolving programme of events which open up the world of the built environment to schools and communities.

THE PRINCE'S FOUNDATION

www.princes-foundation.org
The Prince's Foundation for the Built Environment is an educational charity established by the Prince of Wales and supports a range of education projects.

ROYAL INSTITUTE OF BRITISH ARCHITECTS

www.architecture.com
The Royal Institute of British Architects has a programme of lectures, exhibitions and events involving schools, community architecture projects and community architecture schemes.

ROYAL TOWN PLANNING INSTITUTE (RTPI)

www.rtpi.org.uk/resources/schools
The RTPI exists to advance the science and art of town planning for the benefit of the public. The site provides teachers with information on how local planning issues can provide a valuable source of material for teachers and students.

SCHOOL WORKS

www.school-works.org
School Works is a national project that looks at how school buildings can raise educational attainment and can support the local community.

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School Works
Historic House Education
Historic House Association/English Heritage



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