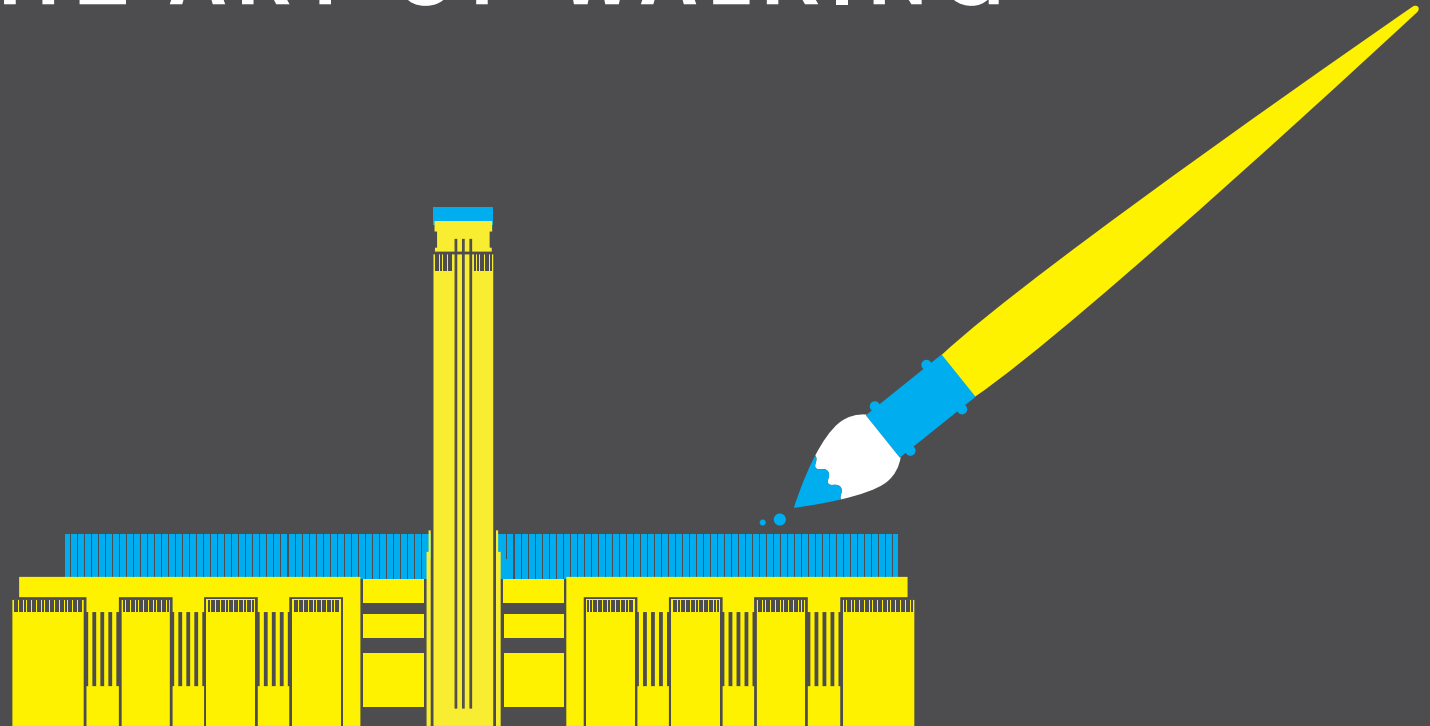


MAYOR OF LONDON

THE LONDON CURRICULUM
ART AND DESIGN KEY STAGE 3

THE ART OF WALKING



LONDON CURRICULUM

PLACING LONDON AT THE HEART OF LEARNING

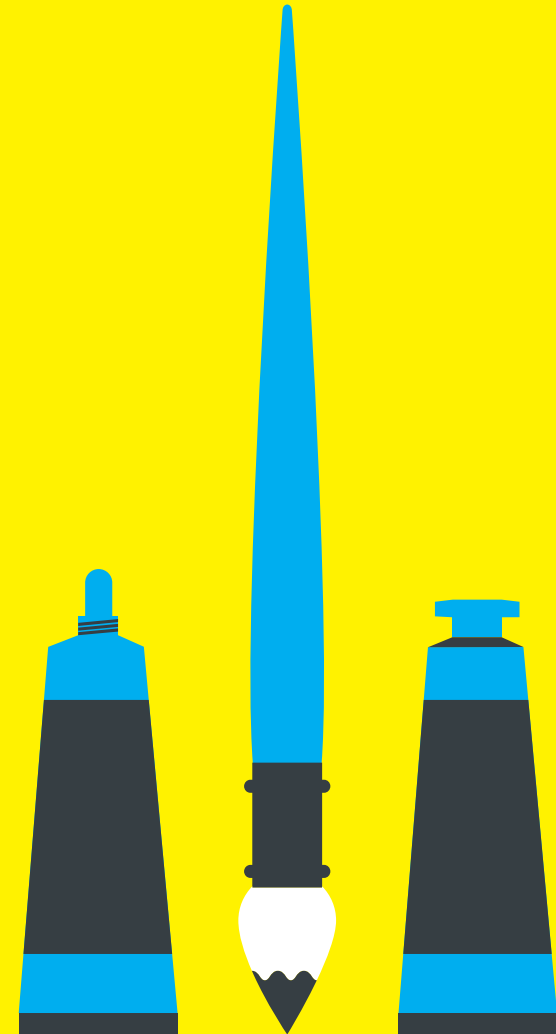
The capital is the home of innovations, events, institutions and great works that have extended the scope of every subject on the school curriculum. London lends itself to learning unlike anywhere else in the world. The London Curriculum aims to bring the national curriculum to life inspired by the city, its people, places and heritage.

To find out about the full range of free resources and events available to London secondary schools at key stage 3 please go to www.london.gov.uk/london-curriculum.

Art and design in the London Curriculum

London is an international hub of art, home to thousands of artists and a buzzing network of galleries, art dealers and colleges. London Curriculum art teaching resources aim to support teachers in helping their students to:

- **DISCOVER** the art and architecture of London past and present, and how they reflect and shape the city's story
- **EXPLORE** the galleries, public art and cultural quarters of the city
- **CONNECT** learning inside and outside the classroom to develop their own creative work, inspired by the city and applying ideas generated by the art and design they studied.



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KEY WORDS: Words in **Pink** are explained in the glossary in *London architecture and public art: A London Curriculum Primer*

THE ART OF WALKING OVERVIEW



UNIT AIMS AND ACTIVITIES

From London's **iconic landmarks** students will learn about architecture and public art, they will plan and conduct their own walking tour and gain inspiration for their own architecture-inspired creative project. Classroom-based learning and the walking tour will focus on one of five architecturally rich areas of London (detailed in the accompanying publication *London architecture and public art: a London Curriculum primer*) as selected by the teacher.

Key stage 3 national curriculum

This unit addresses the requirements of the new key stage 3 national curriculum. It provides specific opportunities for students to:

- ◆ learn about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day.
- ◆ to use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas.
- ◆ to use a range of techniques and media to analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications of their work.

London architecture and public art: a London Curriculum primer

The lesson plans and activities in this unit are supported by an accompanying publication: *London architecture and public art: a London Curriculum primer*. The primer contains the following resources that support this unit, and are referenced in the lesson plans as appropriate:

- ◆ *London architecture timeline*, capturing the key features of architectural styles and movements drawing on London examples.
- ◆ *London's architects*, providing short biographies of some of the men and women who have helped to shape London's built environment, and a number of the buildings that feature in *The art of walking*. References to the architects behind London's landmarks can be made as appropriate as students study and explore the buildings.
- ◆ *Areas to explore*, introducing five architecturally interesting areas of London. You will need to select one of these areas in advance when teaching the Art of walking, which will then become the focus of the unit's lessons and class visit. The areas are:
 - Kensington and Chelsea
 - Kings Cross, Fitzrovia and Bloomsbury
 - Skyscrapers and Bank
 - St Paul's and the River
 - Trafalgar Square, Westminster and the Strand

- ◆ The following resources are provided for each of the Areas to explore:
 - A short introduction to the area and its architectural significance.
 - *Snapshots* (image and key facts) of some of the significant buildings and works of art in the area.
 - A map showing the location of the key buildings and works of art in each area.
- ◆ *The glossary*, providing definitions of each of the architectural and technical words highlighted in pink in the lesson plans.

Artists inspired by the built environment

You may wish to draw on the work of the following artists to inspire your students' creative work throughout the unit:

London-based artist Aleksandra Mir was commissioned by The Drawing Room (a non-profit gallery dedicated to international contemporary drawing) to develop a response to the exploding energy of the fast-developing London skyline. Taking over the gallery as a production space, Mir and her team of ten assistants created a live drawing installation, based on London's architecture, using only 'Sharpie' marker pens. This video documents the production stages:

<http://drawingroom.org.uk/study/resources/aleksandra-mir>

Stephen Wiltshire draws and paints detailed and accurate cityscapes, sometimes after having only observed them briefly.

www.stephenwiltshire.co.uk/

Richard Lang Chandler is an artist from New York City whose work is inspired by the cityscape:

www.saatchiart.com/RichardLangChandler
richardlangchandler.wordpress.com/

John Virtue specializes in monochrome landscapes and cityscapes

www.nationalgallery.org.uk/learning/associate-artist-scheme/john-virtue/

Architects whose drawing style may appeal to students

- ◆ John Hejduk
- ◆ Norman Foster
- ◆ Frank Gehry
- ◆ Will Alsop
- Lebbeus Woods
- Le Corbusier

Exploring design processes

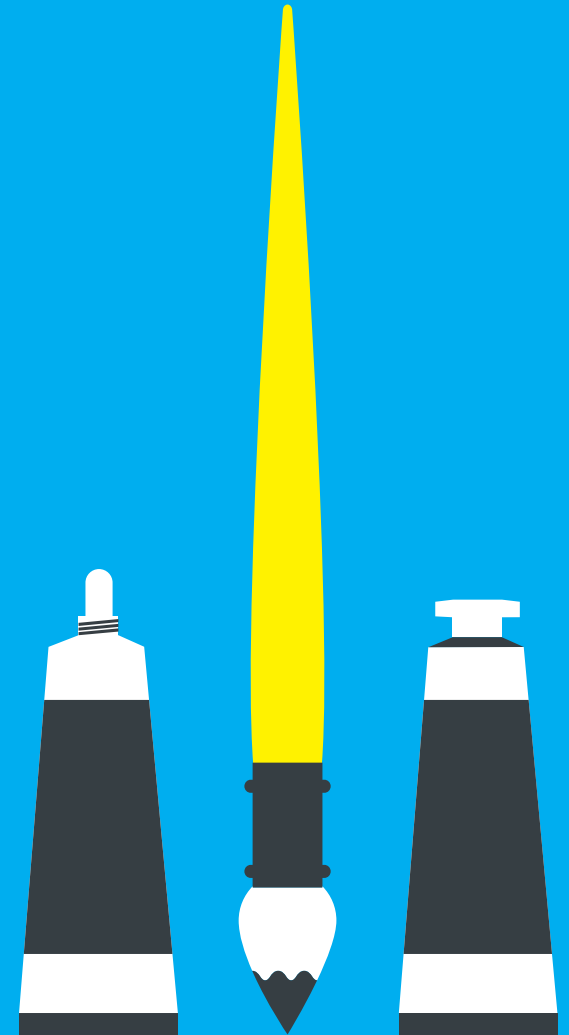
This resource contains a selection of architects' drawings from the V&A's and RIBA's Architecture collections.

www.vam.ac.uk/users/node/8857

DISCOVER

Students will learn about some of London's most celebrated and intriguing landmarks and the movements and styles they exemplify. Examples will be drawn from one of five architecturally inspiring areas of London, as chosen by the teacher (with reference to *London architecture and public art: a London Curriculum primer*), in preparation for a walking and sketching tour around the chosen area in Explore.

Students will learn to 'read' the buildings around them; from the creative vision of the architect to the way design reflects the purpose of a building. They will learn how to analyse structures and to capture the essence of a building or artwork through shape, tone and line. They will apply their knowledge and skills to an analysis of their school environment and the creation of a panorama. They will learn architectural mapping techniques and create a tour map for their Explore visit.



LESSON 1

LONDON LANDMARKS



THE BIG IDEA

The purpose of this lesson is for students to have an awareness of architecture through recognition of London **landmarks**. By looking at London buildings, students will gain awareness of different architectural styles and periods; and the factors that influence architectural design.



LESSON OBJECTIVES

All students will be able to identify some of London's architecture **landmarks**, major public art and **monuments** and will have an awareness of different architectural styles linked to different periods of history. They will be able to focus on line and shape to identify the outline of the building/art works.

Most students will have an awareness of factors that inform architectural styles. They will be able to focus on line, shape and tone to identify the shapes of key elements of the buildings, public artworks and **monuments**. (This will help to develop observational skills.)

Some students will show their understanding of the historical and cultural development of architecture and its contribution to the creativity and wealth of the nation. They will also have an awareness of the architectural features that give clues to the building's purpose.

LESSON 1

LONDON LANDMARKS



RESOURCES

- ◆ **Resource 1.1:** Images of The Tower of London and the Shard (or alternative)
- ◆ **Resource 1.2:** Image cards of eight buildings from your chosen London area

From *London architecture and public art*:

- ◆ *Snapshots* for all **landmarks** in your chosen area (on whiteboard and/or print outs)
- ◆ *London architecture timeline.*

IN ADDITION YOU WILL NEED

- ◆ Sketch books and/or paper
- ◆ Pencils and rubbers

LESSON 1: LONDON LANDMARKS

SETTING THE SCENE



SERPENTINE SACKLER GALLERY

London is one of the most architecturally exciting cities in the world. Twenty-first century glass towers soar and curve above medieval churches and elegant streets inspired by Greek and Roman ideas. London's landmarks are world famous and unusually the city contains four UNESCO* World Heritage sites: the Tower of London, the Royal Botanic Gardens at Kew, the Palace of Westminster and Maritime Greenwich. But the city is more than a collection of tourist attractions. London's character comes from an organic weaving together and superimposing of architecture over a thousand years of history.

London's buildings have many tales to tell.

* United Nations Educational, Scientific and Cultural Organization

Style and culture

London's **landmarks** reflect the architectural styles and culture of their time. London contains fantastic examples of western architectural movements (*London architecture and public art* provides an overview) and architecture styles tell a story of the values within the city of their time. The design of St Paul's **Cathedral** for example, tells us about the (largely unfulfilled) ambition after the **Great Fire** London, to leave behind the crowded, dark **medieval** streets and create a 'sunlit' city, blessed with wide **avenues** (streets) and open **plazas**. While more recently the **Gherkin**, London's first **ecological** tall building, reflects the 21st century interest in the environmental credentials of architecture.

Construction

Architects and builders have always made the most of new **construction** possibilities. Bricks became more widely used during the **Tudor** period when many craftsmen came to London from Europe, where brick-making was common, and today's curving glass towers would not have been possible without computer-aided design.



ST PAUL'S CATHEDRAL

Purpose

The purpose of the building may be reflected in practical ways. The Dulwich Picture Gallery included a pioneering design to allow natural light from **skylights** to fall on the art on display. Design based on the purpose of a building (form follows function) was at the heart of **Modernist design**. For example, the **fly towers** at the National Theatre allow large pieces of scenery to be stored easily near the stage. A building's architecture may also symbolise its purpose. The Natural History Museum is covered in **terracotta** animals and plants while the **Greek Revival** style of the British Museum reflects its **classical Greek** treasures.

Communication

Architecture can be designed to say something. The forbidding Tower of London communicated William the Conqueror's iron control of the city. On the other side of the river, the glass design of City Hall is said by the architects to represent the 'transparency' of **democracy**.

Context

Buildings and public art are often designed in response to their surroundings, sometimes to fit in, sometimes to stand out. The **headquarters** of the Royal College of Physicians in Regent's Park, although entirely **modernist**, was designed to be in harmony with the nearby **Georgian Terraces**. It is considered one of London's greatest **post-war** buildings.

Vision

The personal vision of the architect, of course, shapes a building; like other artists, architects can be driven to bring their dreams to life. Sir George Gilbert Scott channelled his desire to create an extravagant **Gothic** public building in London into St Pancras Station Midland Grand Hotel (now St Pancras **Renaissance** Hotel). The St Pancras hotel and station became known as 'the **cathedral** of the railways'.



ST PANCRAS RENAISSANCE HOTEL

LESSON 1: LONDON LANDMARKS

ACTIVITIES

STARTER

Explain that London is one of the world's most architecturally exciting cities. As you walk around the city you can see amazing examples of architectural designs from the last thousand years, often right next door to each other.

Tell your students that over the next six weeks they will be learning about and visiting London's **landmark** architecture and public art, with a focus on one particular area (the area you have chosen from the five set out above.)

Project an image on the board of an **iconic** and intriguing London building or buildings. The image of the Tower of London and the Shard (Resource 1.1), is suggested (with corresponding discussion prompts below) but you may wish to choose an example from your chosen area.



TOWER OF LONDON AND THE SHARD

Discussion questions

Q Do you recognise the buildings? What are they? Where are they? Has anyone seen them in real life?

Q How old are the buildings? What makes you think that?

The White Tower of the Tower of London was built around 1100. It features **turrets**, brickwork and **arches** of a **Norman castle**, and is made from stone.

The Shard was finished in 2012 – its ‘gravity-defying’ **engineering** is only possible with modern technology. It is made from glass and steel – at 306 metres it is the tallest building in Western Europe.

Q What message do you think the Tower of London sends?

Defensive, power and control: the Tower of London was built by William the Conqueror to dominate the city.

Q What message do you think the Shard sends?

Architect Renzo Piano has described it as a ‘kind of light house in London’. However, the tallest building in western Europe has faced a lot of opposition. The Shard got its name from English Heritage’s comment that it would ‘tear through historic London like a shard of glass.’



Q Do you think the Shard should have been built?

Make up your minds, because plans to build another one have been announced!

MAIN: READING BUILDINGS: STYLES AND MOVEMENTS

Activity 1

Explain that the appearance of buildings, public art and **monuments** contains clues about their age, why they were built and so on. You may wish to draw on *Setting the scene* above.

Divide the class into groups (of four) and provide each group with the set of image cards (Resources 1.2) for your chosen area (the set contains images of eight buildings).

Ask each group to review the building images and challenge them to put them together in date order. When they have finished encourage students to talk about:

- ◆ why they chose their particular order
- ◆ features of the building that provide a clue to their age

Possible prompts:

- ◆ What features and shapes can you see: **turrets**, small windows, **arches**, **columns**, large **chimney stacks**, **spires**, large windows?
- ◆ What materials are used: timber, stone, brick, **terracotta**, **concrete**, steel, glass?
- ◆ What is the shape and size: symmetrical, blocky, **skyscraper**, curved?

Provide students with a print out of the snapshot (or display on interactive white board) for the eight buildings to see if their timeline was correct.

Draw together the sequence and help the class pinpoint the key architectural features that help to date a building. Hand out the *Architecture timeline* and compare the descriptions with the conclusions you have reached as a class. For example, encourage students to spot the key shapes in the buildings. You may wish to draw out other features of the buildings for further discussion – talking points relating to one building for each area are suggested on the following page.

Activity 2

Ask the students to make simple line drawings of up to four of the buildings, drawing the outline shape and/or key features that help identify the style/period of the building. These key features could be labelled. Each group member could draw a different building.

You may wish to show architectural drawings by some of the architects and artists featured in the Overview on page 4.

Talking about the buildings

Suggestions for some of the features of key buildings in each area that you may wish to discuss with your class during the activities.

Kings Cross, Fitzrovia and Bloomsbury

The architect of St Pancras station and hotel thought his creation was 'possibly too good for its purpose'. What did he mean? Do some types of buildings 'deserve' better architecture than others? If so, why? Which buildings would you prioritise? If not, why?



ST PANCRAS RENAISSANCE HOTEL



PORTCULLIS HOUSE

Trafalgar Square, Westminster and the Strand

The press and public ridiculed Portcullis House's appearance when it was completed (2000), with critics suggesting it looks both lifeless and charmless. The Architect had the difficult task of designing the building to fit with its historic location as well as remain a **contemporary** act of design, fit for purpose (MP's offices). Do you think the building looks unfriendly? What historical buildings does it remind you of?

This is a defensive building! It is designed to be bomb proof against terrorists although secretly in the sense that it shouldn't be obvious.



ROYAL FESTIVAL HALL

St Paul's and the River

The Royal Festival Hall completed in 1951 was built as a symbol of hopefulness after the horrors of World War Two. It was the first modern public building in the UK and it was designed to 'lift the spirits' of the nation. Image yourself back in war-torn London, how would this building make you feel? How do you think its design is **symbolic** of hopefulness for the future?

Close by, the London Eye was built to celebrate (and symbolise) the **Millennium** in 2000. It was intended to be a temporary structure but is so popular that its future as a permanent feature on the London **skyline** seems certain.

Q How do you think the London Eye symbolised the Millennium?

(Clue – it's to do with time!)

A The wheel design was used as a metaphor for the end of the 20th century and time turning into the new millennium.



LONDON EYE

Skyscrapers and Bank

The triangular shape of the Leadenhall Building (the Cheesegrater) was dictated by something that has shaped London's architecture for the last three centuries – a famous London **landmark** in its own right. Regulations restrict the height of buildings in London to protect views of this **landmark**. Can you guess which **landmark** this is?

The protected view is of St Paul's **dome**. The Cheesegrater is shaped like that to ensure that the view of St Paul's isn't spoilt



122 LEADENHALL (THE CHEESEGRATER)

when seen from Fleet Street. Do you think St Paul's should have such an impact on the design of **contemporary** London?

Kensington and Chelsea

The Royal Albert Hall, London's famous **concert hall** is a typical example of the Victorians borrowing architectural features from past ages and reinventing them. It is based on an ancient **amphitheatre**, but with a roof! What do you think about the shape of the roof? A critic of the day described it as 'a monstrous cross between the Colosseum, Rome, and a Yorkshire pie'!



ROYAL ALBERT HALL

PLENARY

Hand out the snapshots for the remaining buildings/ public artwork/**monument** from your chosen area. Ask the students to 'read' the newly introduced buildings and to consider the similarities and/or differences between buildings of a similar age.

You may wish to also select a few snapshots of buildings from a different London area.

Homework idea

Divide the class into groups and task each group with researching either:

- ◆ an architectural style/period relating to the key buildings of your chosen London area
- ◆ one building from your chosen London area (this could be one of the buildings listed on your chosen area's map key that doesn't have an accompanying *Snapshot*).
- ◆ The drawings and artwork of one of the architects or artists featured in the overview, page 4.

Students can write up their findings in a PowerPoint using images of buildings/ artwork found on the internet.

Assessment opportunities

The lesson is an opportunity to assess students' knowledge of different architectural styles linked to different periods of history and the factors that inform these styles.

The students' line drawings of the different styles will give an indication of their understanding of the factors that inform architectural styles.

The students' research and presentation skills can be assessed at the beginning of lesson 2 or 3, perhaps in peer-to-peer assessment.

Other suggestions

Encourage your students to take a look at the *Archikids* website.

<http://www.archikids.org.uk/>

LESSON 1: LONDON LANDMARKS

RESOURCE 1.1



TOWER OF LONDON
AND THE SHARD

LESSON 1: LONDON LANDMARKS

RESOURCE 1.2 **SKYSCRAPERS AND BANK**



Guildhall



The Royal Exchange



St Stephen Walbrook Church



Lloyd's of London



LESSON 1: LONDON LANDMARKS

RESOURCE 1.2 **SKYSCRAPERS AND BANK**



Leadenhall Market



The Leadenhall Building (The Cheesegrater)



30 St Mary Axe (The Gherkin)



Great St Helen's Church



LESSON 1: LONDON LANDMARKS

RESOURCE 1.2 TRAFALGAR SQUARE, WESTMINSTER AND THE STRAND



National Gallery Sainsbury Wing



Horse Guards



Banqueting House



Portcullis House



LESSON 1: LONDON LANDMARKS

RESOURCE 1.2 TRAFALGAR SQUARE, WESTMINSTER AND THE STRAND



The Palace of Westminster



Westminster Abbey



The Cenotaph



Somerset House



LESSON 1: LONDON LANDMARKS

RESOURCE 1.2 ST PAUL'S AND THE RIVER



St Paul's Cathedral



120 Fleet Street (Former Daily Express)



Southwark Cathedral



The Shard



LESSON 1: LONDON LANDMARKS

RESOURCE 1.2 ST PAUL'S AND THE RIVER



Tower Bridge



Tower of London



National Theatre



Royal Festival Hall



LESSON 1: LONDON LANDMARKS

RESOURCE 1.2 KING'S CROSS, FITZROVIA AND BLOOMSBURY



King's Cross Station



St Pancras Renaissance Hotel



British Library



Fitzroy Square



LESSON 1: LONDON LANDMARKS

RESOURCE 1.2 KING'S CROSS, FITZROVIA AND BLOOMSBURY



BT Tower



Cavendish Canvas, University of Westminster



Royal College of Physicians



Congress House



LESSON 1: LONDON LANDMARKS

RESOURCE 1.2 KENSINGTON AND CHELSEA



Former Barkers Department Store



Royal Albert Hall



Serpentine Sackler Gallery



Natural History Museum, Waterhouse Building



LESSON 1: LONDON LANDMARKS

RESOURCE 1.2 KENSINGTON AND CHELSEA



Natural History Museum, Darwin Centre



The Royal Danish Embassy



The Royal Hospital Chelsea



Peter Jones Department Store



LESSON 2

PLACING LONDON'S LANDMARKS



THE BIG IDEA

The purpose of this lesson is for students to become familiar with the chosen London area and the locations of its architectural **landmarks**, public artwork and **monuments** through mapping, in order to help prepare for their visit to the area.

The technique of map making is introduced as a way of 'reading' the city and making connections between 2D and 3D representations.



LESSON OBJECTIVES

All students will become familiar with reading city plans and will continue to develop their ability to identify the shapes of key elements of the buildings, public artworks and **monuments** (helping to develop observational skills).

Most students will be able to identify the location of the architectural **landmarks**, public artworks and **monuments** on the map and will be able to draw a plan (to **scale**) of the chosen London area. They will be able to focus on line, shape and tone to analyse and consider the core components of design that are critical in recognising the **landmark** at a small scale.

Some students will be able to connect the shapes/sizes of buildings and street pattern formations on the city plan with the historical context of the buildings and/or city area.



RESOURCES

Copies (one per group) of the map of your chosen area provided in Resource 2.1 page 34. (You will need to enlarge this, instructions are provided at the start of Resource 2.1.)

From *London architecture and public art: a London Curriculum primer*

- ♦ Map of your chosen area identifying the **landmark** buildings, artwork and **monuments** and the map's key
- ♦ Snapshots for all **landmarks** in your chosen area (PowerPoint and/or print outs)

YOU WILL ALSO NEED

- ♦ Large sheets of paper or trace
- ♦ Card to create 3cm square or diameter cards
- ♦ Pencils, rubbers and crayons

LESSON 2: PLACING LONDON LANDMARKS SETTING THE SCENE

Map making

The art of map making is a way for architects and urban designers to understand the relationships between buildings and the spaces between buildings (another way to 'read' buildings).

The **figure ground plan** is a map of an urban space that shows the relationship between built and unbuilt space.

Groups of buildings (urban blocks) or standalone buildings are shaded in black (or grey) on the **plan**. The space between the buildings, such as roads, pathways, squares, parks and so on, are left white and so jump out from the page.

The **figure ground plan** emphasises that spaces are as much a part of the design as the buildings themselves.

A **figure ground plan** of your chosen London area creates an excellent base for your students' tour map. The route can be clearly marked on the 'white' roadways, pathways etc between the buildings.

Making the **figure ground plan** will also help your students consider the spaces between the buildings and their importance to the quality of the urban environment.



Nolli plan

You may wish to introduce the **Nolli plan** to your students. The **Nolli plan** differs from the **figure ground plan** because internal **public space** is also identified as white on the **plan**. Buildings such as churches and museums that are freely **accessible** are shown as part of the public realm. Graphically, the wall of the building would be drawn as a thick black line with a gap representing the entrance to the **public space**.

LESSON 2: PLACING LONDON LANDMARKS

ACTIVITIES

STARTER

Remind the class group of the **landmark** buildings, public artwork and **monuments** of your chosen London area.

If the suggested homework from lesson 1 has been completed, any new building facts researched by the students can be presented, printed and added to those available from *London architecture and public art: a London Curriculum primer*.

Discussion questions

You may wish to ask the students:

- Q What message they think their researched building sends?**
- Q Is the building (or artwork) similar to any of the buildings looked at in lesson 1, and if so, how?**

MAIN

Explain that all of the studied buildings, public artwork and **monuments** are located in one relatively small area of London, which the class will be visiting. As part of their preparation for this visit they are going to make an architectural map of the area, called a **figure ground plan**.

Introduce the idea of a **figure ground plan** to the students.

The example given illustrates part of the City of London river edge (approximately 20 years ago).

Q Can the students guess what the stand-alone **landmark building is (top left hand side of the plan)?**

A It is St Paul's **Cathedral**.

Explain that the class is going to draw a **figure ground plan** of the area they are going to visit, and then highlight on the plan some of the most important buildings and/or public art that they are going to see there (which are the buildings, artwork and **monuments** they explored during lesson 1 and for their homework).

- ◆ Divide the students into groups again and ask them to produce one map per group

Preparing the map – roles:

- ◆ **Map makers** square up a large sheet of paper or trace to **scale** the map of the chosen London area and mark the buildings, main roads, squares and parks.
- ◆ **Map readers** locate the key buildings, public places, public artworks and **monuments** in their London area using the internet and the *Snapshots* as a guide for names and addresses of the **landmarks**. Mark the buildings and artwork onto a printed copy of the area map and code/number (by hand); the students may wish to use the same numbering system as the *Snapshots*. These mark-ups will need to be kept safely for lesson 4, as they will help the students curate their tour.

You may wish to limit the number of **landmarks** for the students to find.

You may wish to give the groups the maps indicating all the **landmarks** from *London architecture and public art* to see if they identified them correctly.

When the map is laid out by the map makers introduce new roles:

- ◆ **Map shaders** identify the key buildings, artwork or **monuments** on the map (using the map readers mark-ups) and shade them in. This could be colour-coded in relation to their period or a single colour such as red used to signify a key building. All other buildings to be shaded grey or black to create a figure ground map.
- ◆ **Map illustrators** create 3cm square or diameter cards and, using the picture cards (from earlier), focus on line and shape to consider which elements of the buildings or artwork are most critical to recognising the **landmark** at such small **scale**. Then they draw one building on each card with a fine liner. (This could be the outline only or key features/patterns such as windows). Each student selects and draws at least one different building or artwork each.

They could also make each border a different colour to represent a different period (depending on how the map shaders have shaded the key buildings or artworks).

PLENARY

When the drawings are complete ask the class to place the cards on to the map in chronological order, mirroring the way the architectural landscape has developed over time.

Review the end result.

Prompts for discussion: the space between buildings, the relationship between old and new buildings, the relationship between public artwork and buildings.

Homework ideas

Each student, focusing on line and shape, could produce:

Either – an A4 drawing in a single colour fine liner or pencil of a London building illustrating their researched architectural style or of their chosen building (from lesson 1)

Or – an A3 paper collage using three different colour cards, one colour for the building's silhouette, another for windows and doors and a third for the shadows.

They should use a fine liner to draw detail over the top.

This work will be presented in lesson 3.

Assessment opportunities

The lesson is an opportunity to assess:

- ◆ students' ability to read and make maps
- ◆ (all) students' ability to identify the key design features through their line drawings
- ◆ (most) students' ability to identify the key design features/shapes that are critical to recognising a **landmark** at a small scale, through their line drawings
- ◆ students' developing knowledge of different architectural styles and the factors that inform these styles studied in lesson 1.

LESSON 1: PLACING LONDON LANDMARKS

RESOURCE 2.1



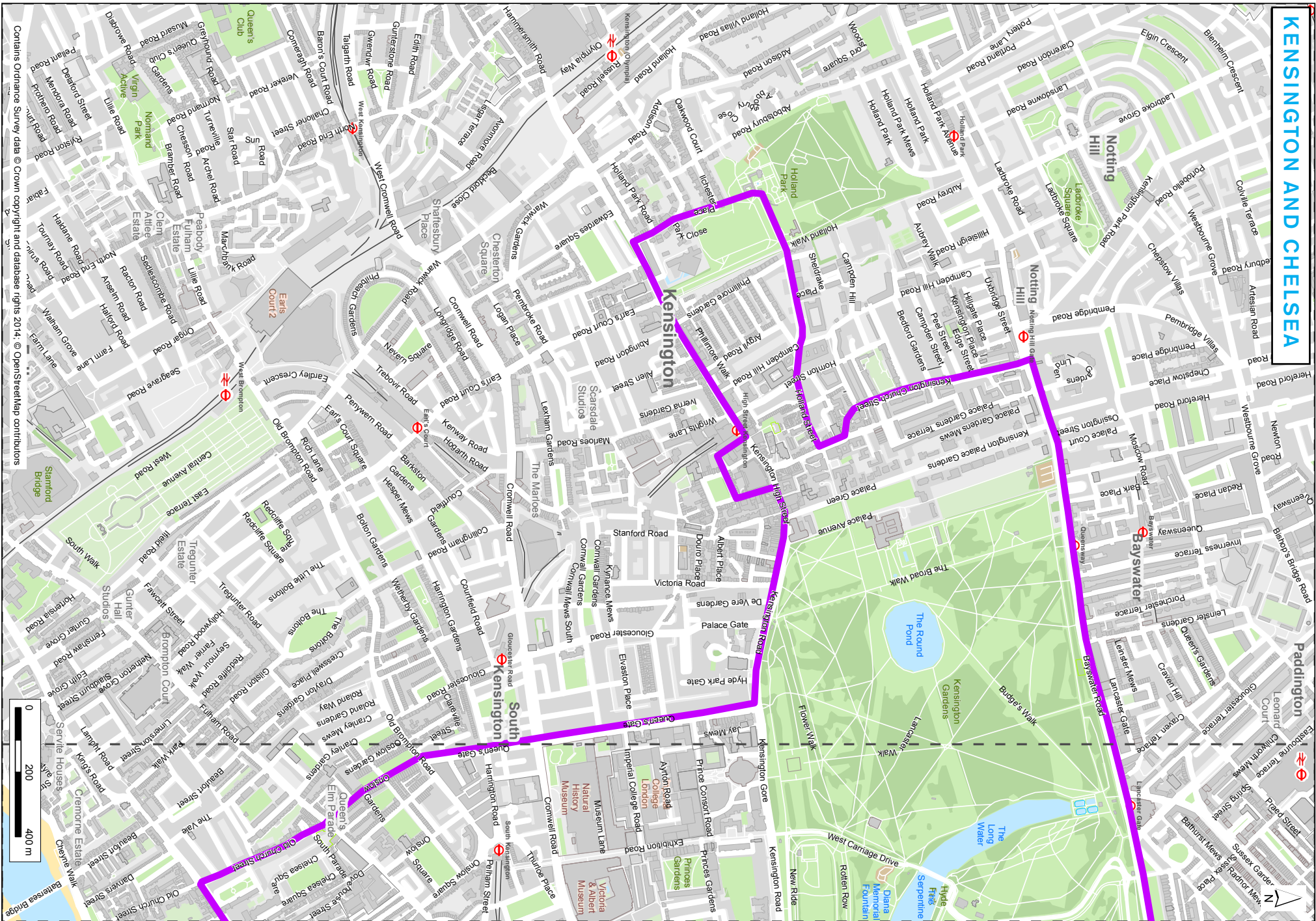
MAPS FOR EACH OF THE FIVE 'AREAS TO EXPLORE'

The maps that follow cover each of the five areas, one of which you will have chosen as the focus for the unit. The map for the area that you have chosen to focus on is the basis for the main activity of lesson 2 and copies will need to be provided to each group.

Enlarging the maps

Unless you make scaling up the map part of the main activity, you will need to make the maps bigger. This can be achieved by photocopying sections of the map and increasing the scale by adjusting the copy ratio. For example, you could cut the single page maps into two equal sections (A5 size) and photocopy each section, adjusting the copy ratio to 200%. This would result in two A3 sheets and the overall size of the map would be A2. The copy ratio may need to be slightly less than 200% so that the four sections of the enlarged map fit together without gaps.

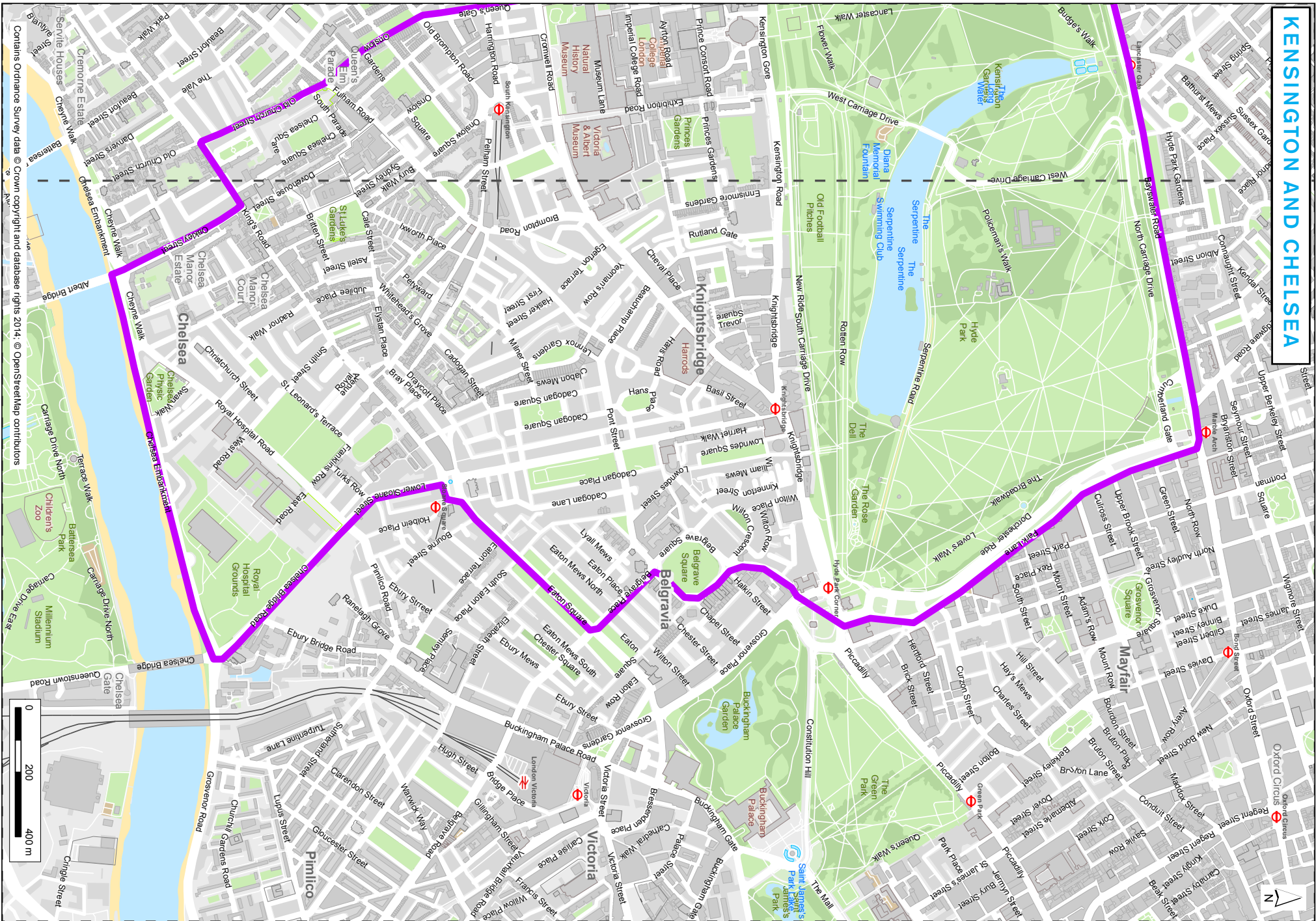
KENSINGTON AND CHELSEA



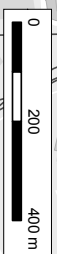
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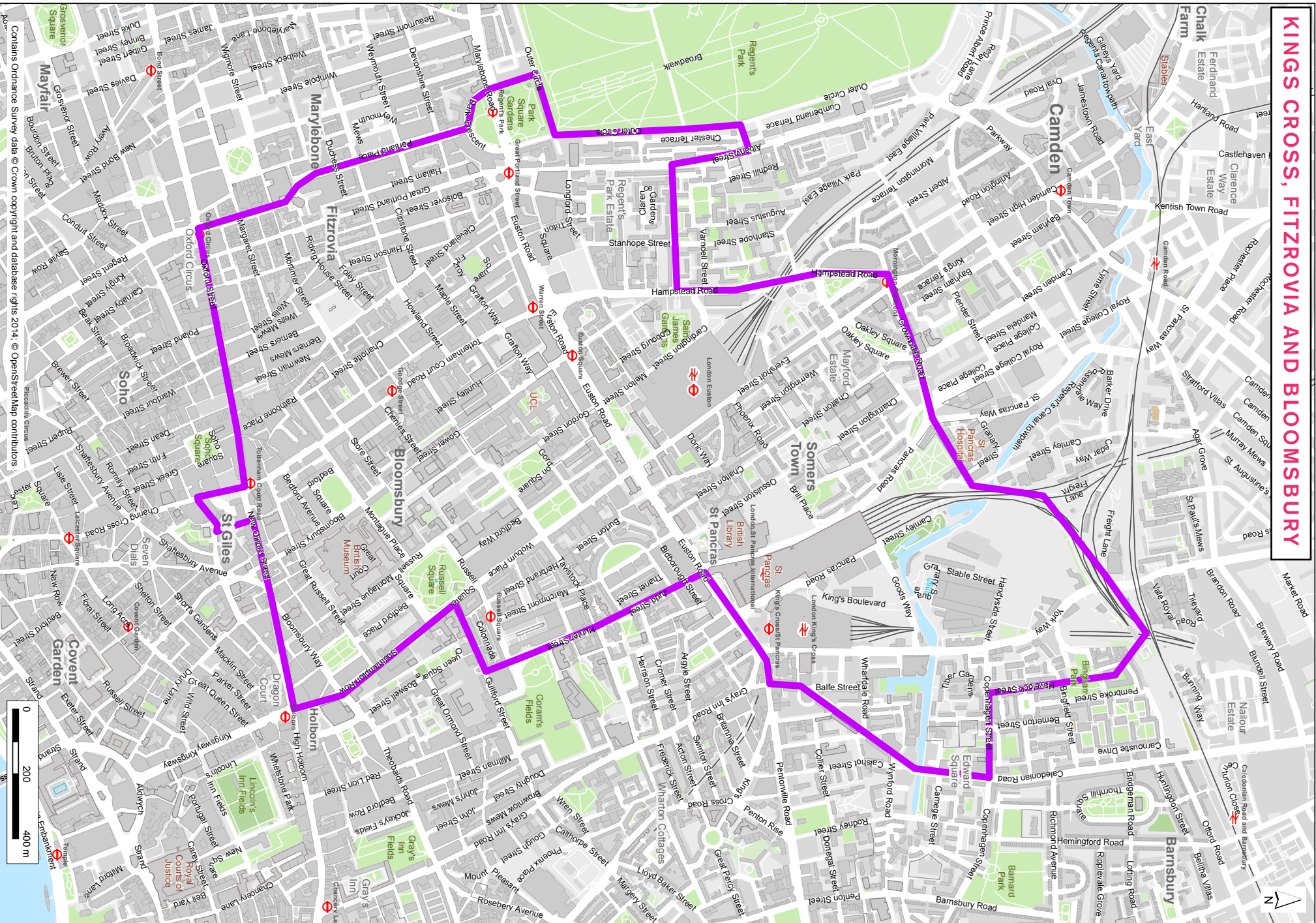
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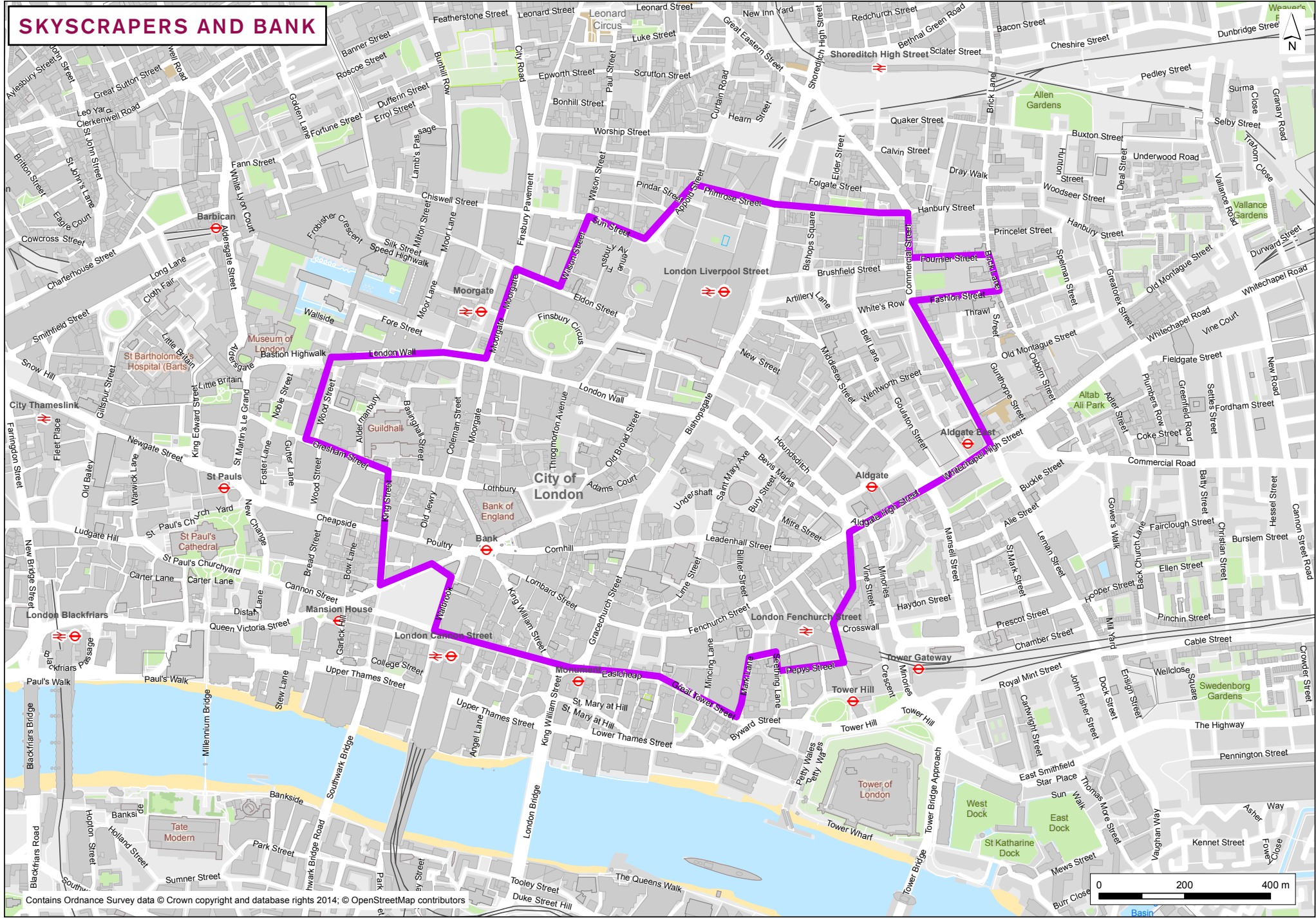
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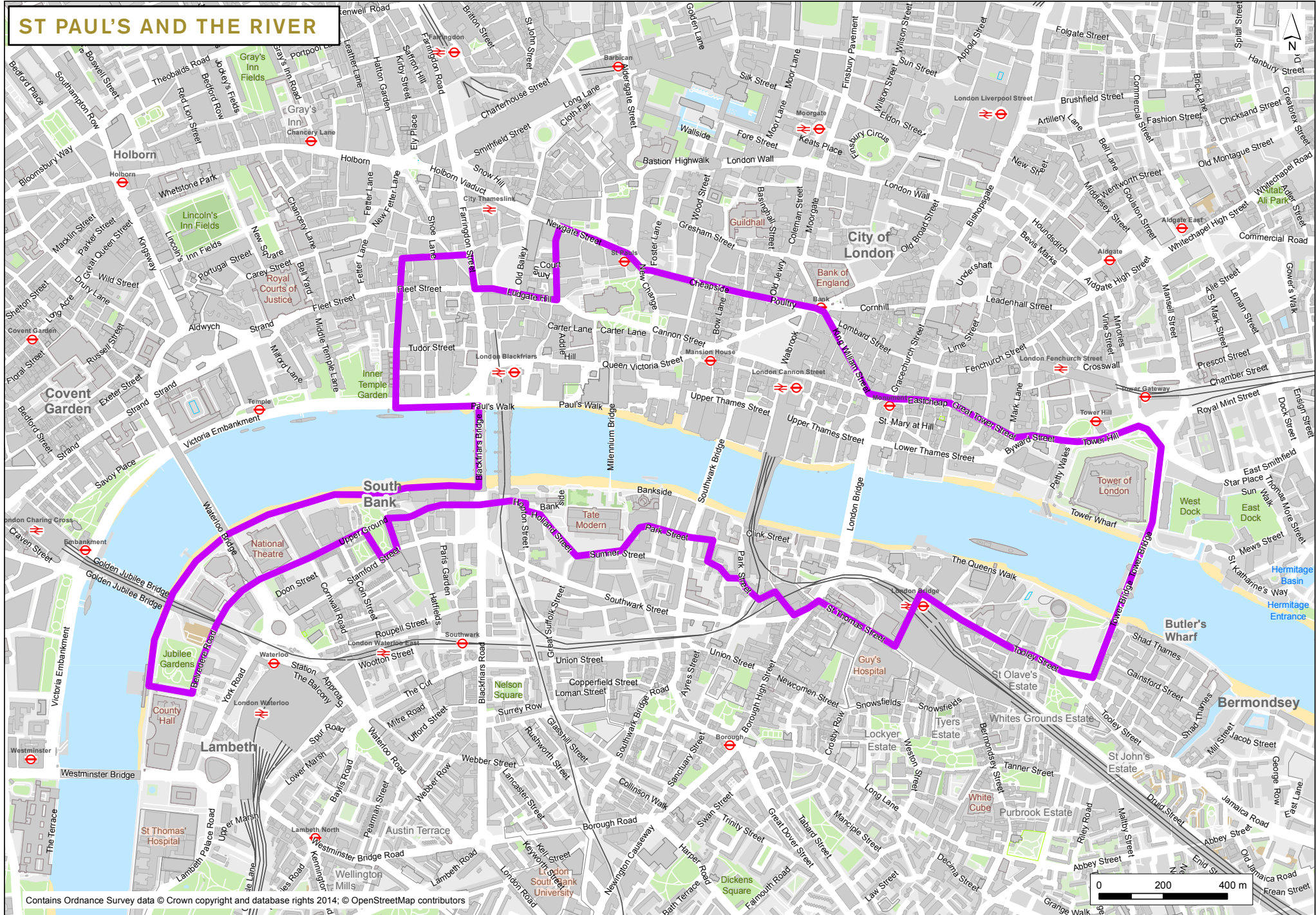
KINGS CROSS, FITZROVIA AND BLOOMSBURY



SKYSCRAPERS AND BANK



ST PAUL'S AND THE RIVER



LESSON 3

LOOKING LOCALLY



THE BIG IDEA

The purpose of this lesson is for students to practice recording their observational skills by exploring the buildings (and artwork) of the school or immediate local environment. This will allow the students to both:

- ◆ put into practice what they've learnt so far about how to 'read' buildings and artwork
- ◆ practice *looking up* and therefore prepare for exploring the chosen London area



LESSON OBJECTIVES

All students will continue to develop their observational skills and improve their ability to record what they see. They will apply their recently learnt knowledge of architecture to 'read' buildings and artwork in their local environment

Most students will be able to identify and record the shapes of key elements/features of buildings and artwork in their local environment. They will continue to develop their ability to focus on line, shape and tone to analyse and consider the key architectural features that give clues to the building's style, period and purpose.

Some students will be able to observe and record how the buildings in their local environment relate to one another and their surroundings.



RESOURCES:

- ◆ **Resource 3.1:** *Looking up* prompt sheet
- ◆ From *London architecture and public art: a London Curriculum primer*
London architecture timeline

YOU WILL ALSO NEED

- ◆ Sketch books
- ◆ Pens, pencils and rubbers
- ◆ Cameras
- ◆ Card and scissors
- ◆ Video documenting the production stages of Aleksandra Mir's London architecture-inspired exhibition at the Drawing Room (optional)
<http://drawingroom.org.uk/study/resources/aleksandra-mir>

LESSON 3: LOOKING LOCALLY

Consider the variety of buildings within the school environment. If your school has a mixture of buildings with different architectural styles and from different eras, it should be ideal for this lesson's activity. If your school is one single building you will need to venture into the local environment in order for the class to observe a variety of building types.

STARTER

Remind the class about the central London tour they are planning. Explain they are going to practice *looking up* by exploring the school or local environment.

Revisit their learning from the previous lessons about architectural styles. You may wish to show examples of architects' and artist's sketch drawings such as those suggested in the overview (page 4).

Students could present their homework drawings (if done) illustrating their researched architectural style or building, which focus on line and shape.

You may wish to show the class the video of Aleksandra Mir's London [architecture-inspired](#) exhibition at the Drawing Room to inspire their creative responses to their local tour.

MAIN

Activity 1

Take the class around the school grounds or nearby streets.

Ask them to look at the whole environment and then, focusing on a single building, and using the *Looking:* prompt sheet, Resource 3.1 (page 44) record what they see by:

- ◆ drawing a two minute sketch in their sketch book
- ◆ taking a photograph of the building
- ◆ 'zooming in' – noting and sketching particular features, patterns or shapes that stand out or interest them
- ◆ noting and sketching how it relates to its surroundings (consider materials, shape and **scale**/size) or purpose. What impression does the building make?

Encourage the students to choose different buildings to one another.

Activity 2

Once back in the classroom, ask the students to make an A4 collage of their chosen building using card and fine liners and incorporating as many details/architectural features as possible.

Students then present their building to the class, outlining their impressions and observation and anything they 'read' in the building.

Working together as a whole class or in smaller groups, the students create a **panorama** incorporating everyone's collage. Students may want to put this together to mimic the real environment, group it according to date or other themes, such as shape, architectural features or materials/colour.

PLENARY

Ask the students to reflect on what they noticed about their environment.

Re-introduce the tour by referring to the students' large map (lesson 2) of the chosen London area. Explain that the students will be recording the key buildings, public artwork and **monuments** as they have today.

Explain that the students will be 'designing'/'curating' their art and architecture tour next lesson.

Homework ideas

Students could be asked to undertake a 'walking to

notice' journey to school, noting what they see (buildings or artwork) at the start, the middle and end of their journey through simple fine line sketches or creating collage cards of buildings and structures.

Assessment opportunities

The sketching and collage exercises are good ways for the teacher to assess:

- ◆ students' understanding from lessons 1 and 2 regarding architectural styles including the factors that give clues to recognising the different styles
- ◆ (all) students' developing ability to record what they observe through their quick line drawings (and what they've understood regarding focusing on line and shape from lessons 1 and 2)
- ◆ (most) students' developing ability to identify the key architectural design features
- ◆ (most) students' developing ability to focus on line, shape and tone to analyse and consider the key architectural features that give clues to the building's style, period and purpose
- ◆ (some) students' ability to observe and record how the buildings in their local environment relate to one another and their surroundings.

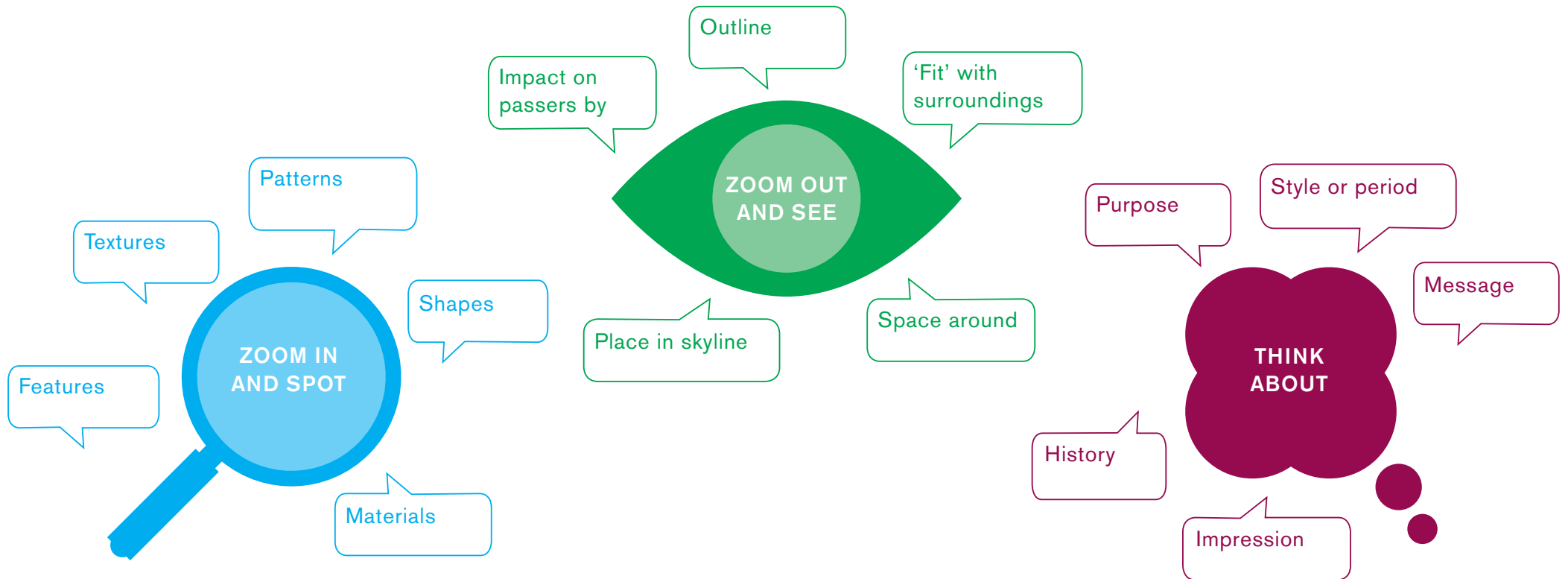
Assessment can also be done through group work and participation in discussions.

LESSON 3: LOOKING LOCALLY

RESOURCE 3.1

LOOKING: PROMPT SHEET

When you look at a building or a work of art in a public place observe and reflect on what you see from different perspectives, using the following prompts to help you:



Record your observations and reflections in notes and sketches.

LESSON 4

CURATING THE ROUTE



THE BIG IDEA

The purpose of this lesson is for students to apply what they've learnt from the previous lessons to design an art and architecture walking tour of the chosen London area.

Students will think creatively about how to select and sequence the buildings and public art to explore along the route.



LESSON OBJECTIVES

All students will apply their recently learnt knowledge of architecture, art and city plans to collaboratively design an architecture and art walking tour of the chosen London area.

Most students will be able to consider themes and think creatively when selecting which buildings and artwork to view on the walking tour. They will be able to describe what they expect to see on their tour.

Some students will be able to explain coherently the reasons behind their selection and sequence of buildings and artwork to be viewed.



RESOURCES

- ♦ From *London architecture and public art: a London Curriculum primer*:
 - Map of your chosen area identifying the **landmark** buildings, artwork and **monuments**, plus the map's key
 - Snapshots for your chosen area pack of info and images for your chosen area from resource pack (power point and/or print outs)
- ♦ Students' maps from lesson 2

YOU WILL ALSO NEED

- ♦ Pencils, rubbers and marker pens
- ♦ Small circular or linear shaped stickers
- ♦ Camera

LESSON 4: CURATING THE ROUTE SETTING THE SCENE



Curators in art galleries and museums have the responsibility for selecting and organising the works of art and artefacts. Planning a walking route to explore art and architecture is a similar role. The buildings, public artwork and **monuments** to be viewed and sketched need to be selected.

Themes that connect the buildings and artwork can be chosen, characteristics highlighted and contrasts drawn out. Decisions need to be taken about the focus placed on one building or work of art compared to another.

Lesson 1's *Setting the Scene* could be revisited to help think through theme options.

LESSON 4: CURATING THE ROUTE

ACTIVITIES

STARTER

Place all the snapshots from your area on group tables.

Remind the students that the aim of this lesson is for them to select which of these buildings, public artworks and **monuments** they would like to see on their tour of the London area.

MAIN

Introduce the tour to the class, referring back to the maps they have produced (in lesson 2) and point out the location on the map of a couple of the buildings and artworks.

Students either remain in their table groups or are re-grouped.

Give each group a printed copy of the area map and asked to identify the main rail and tube stations that serve their chosen London area.

Ask each group to take it in turn to tell the class group one of the stations they've discovered and add the station to the map with a chosen colour or symbol.

Now, knowing the transport options, each group starts to consider:

- ◆ where they think the tour should start
- ◆ which buildings, public artworks or **monuments** they would like to focus on and in which order during their tour and why. It would be helpful for each group to be given the printed copy of the area map with the buildings and artwork identified (from lesson 2), as this will help them remember where the identified buildings and artwork are located.

The number of buildings and artwork chosen will depend on the time allowed for the tour. Allow 10 minutes at each building/artwork and remember to consider the time needed to walk between stops. There should be a minimum of five stopping points.

Practical issues such as toilets and lunch stops will need to be considered.

Selection and order could be decided according to themes such as:

- ◆ A focus on a particular style of building and art that appeals to the class.
- ◆ The period in which the buildings were built – could they be visited in chronological order?
- ◆ A focus on buildings where there is free public access to the internal space.
- ◆ Comparing and contrasting two different styles of buildings, which could be from two different historical periods and therefore could reflect two different **construction** methods or uses of materials.
- ◆ Comparing and contrasting buildings with different purposes and considering how their purpose is reflected in their design.

Each group then presents their ideas and takes questions.

Let the class vote on the buildings to visit and agree the final tour route. They may wish to first vote on their preferred theme/s in order to then vote on their building and artwork selection.

PLENARY

The agreed route can then be added to the large map, either with a marker pen or linear stickers to create a dashed line, with arrows to denote the direction.

The key buildings, public artwork and **monuments** to be visited can be numbered (on the map) in the order to be visited.

Ask students to reflect on their tour and describe what they expect to see.

Remind the students of their walk around the school grounds or local neighbourhood and explain that on their tour they will be making quick sketches (and/or taking photographs) of each of the key buildings, public artwork and **monuments** from far away and close up. They will be asked to focus on shape, tone and features and note on their tour map the locations of where sketches are made.

The map can now be photographed, scanned in and printed off, ready for the walking tour!

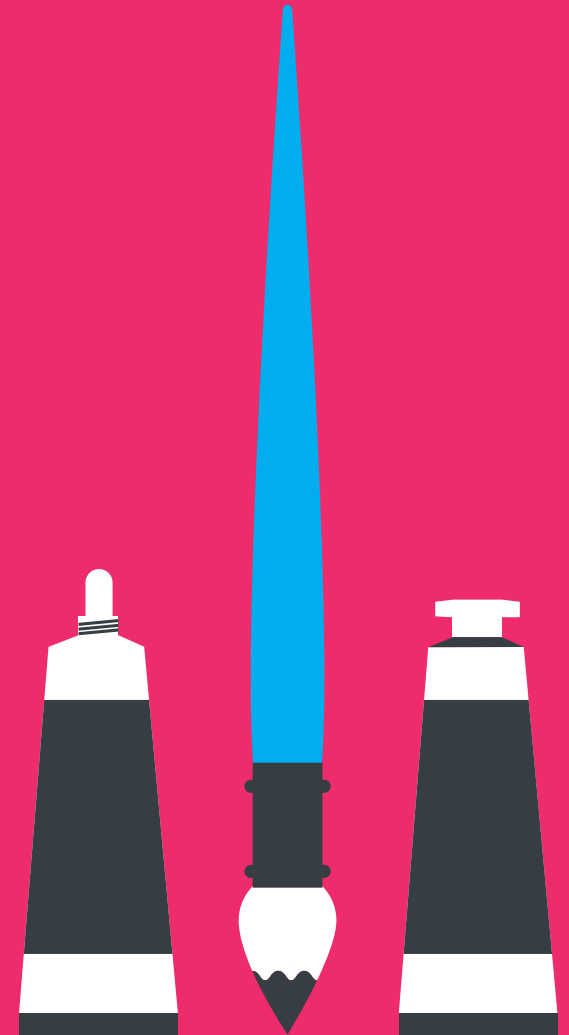
Assessment opportunities

The group presentations of and questions regarding their tour suggestions are a good way for the teacher to assess:

- ◆ students understanding from previous lessons regarding architectural features and themes that give clues to a building's style, period and purpose
- ◆ how well students have considered their selection of buildings and public artwork to view and sketch on the tour.

EXPLORE

Students explore the architecture, public art and monuments of the chosen London area, using the language and learning of the Discover section and guided by their collaboratively designed tour.



LOOKING UP



THE BIG IDEA

The tour is intended to generate excitement and curiosity about London's buildings and **public spaces** as well as provide an opportunity to apply and extend the knowledge and skills learnt in the Discover section. *Looking up* and recording observations along the tour is also intended to inspire the students for the practical stage of the unit.



LEARNING OBJECTIVES

All students will apply their recently learnt skill of reading city plans to help navigate their tour. They will continue to develop their observational skills and improve their ability to record what they see, using a range of techniques. They will also apply their recently learnt knowledge of architecture to 'read' buildings and artwork in the chosen London area (on-site).

Most students will continue to develop their ability to identify and record the shapes of key elements/features of buildings and artwork in the chosen London area. They will continue to develop their ability to focus on line, shape and tone to analysis and consider the key architectural features that

give clues to the building's style, period and purpose. They will also be able to explore the relationship of public art to its environment and to the public.

Some students will be able to observe and record how the buildings in their local environment relate to one another and their surroundings.

LOOKING UP



RESOURCES

- ◆ **Resource 3.1:** *Looking:* prompt sheet
- ◆ Copies of the route map from the previous lesson
- ◆ London street plans
- ◆ Sketch book, pencils, rubbers and pens
- ◆ Camera

WE WOULD ADVISE

A pre-visit to your chosen area is strongly recommended, as you can then ensure your students' time is as focused as possible. Walking the tour prior to the excursion will also enable you to check timings and the safety of stopping points. Please ensure that the appropriate risk assessment has been undertaken.

Explain the Connect creative activities prior to your visit so that students can record their observations with a focus that will support their creative work back in the classroom.



LOOKING UP ACTIVITIES

STARTER

Provide each student with a map when they arrive at the starting point. Remind them of the route and the ways in which they will record what they see. Encourage students to consider the prompts on Resource 3.1 as they walk.

Ask each student to make sketches or photos of at least three to five key buildings, public artworks or **monuments**. From the research during the discover section, some students may be particularly keen to see certain buildings or artworks.

Therefore, depending on the number of adults accompanying the tour, the class group could split into smaller groups along the route, so that different students can focus on different key buildings.

Activities

- ◆ Focus on the building/s or public artwork. Draw its outline or the **skyline** only. This could be a fine line drawing, or drawn without taking the pen off the paper, or perhaps a two-minute sketch. The sketch should be coded/numbered and its location noted on the student's map.
- ◆ Sketch and/or photograph from a range of distances, from far away, mid-way and close up. Each 'framed' sketch should be coded/numbered and the student should note its location on their map.
- ◆ Close up views – sketch or photograph features that 'jump out' or interest the student. Note where on the building it is. Consider: does the feature have a function? Does this feature give a clue about the building's/artwork's style, period or purpose?

PLENARY

At the end of the tour ask the students to reflect on their tour. What was their favourite building, **public space**, artwork or **monument** and why?

Assessment opportunities

The sketching exercise is a good way for the teacher to assess students' understanding from the Discover section regarding architectural styles, including the factors that give clues to recognising the different styles.

Assessment can also be done through participation in discussions during the tour.

CENTRES OF ARCHITECTURE IN EACH AREA

You may choose to combine your walking tour with a visit to one of the following venues which are in, or within walking distance of, the areas indicated.

KINGS CROSS, FITZROVIA AND BLOOMSBURY

Sir John Soane Museum

13 Lincoln's Inn Fields WC2A 3BP

Sir John Soane Museum, the museum and former house of the architect Sir John Soane runs free guided tours and workshops for schools.

<http://www.soane.org/>

New London Architecture

The Building Centre, 26 Store Street WC1E 7BT

New London Architecture is a centre of debate about London-based architecture, planning, development and construction, and its publicly accessible galleries seek to inform Londoners about the capital's rapidly changing cityscape. On view is a giant scale model of central London. Measuring 12 metres, the 1:1500 scale model also includes proposed London buildings that have secured planning permission and are in development.

<http://www.newlondonarchitecture.org/about.php>

TRAFALGAR SQUARE, WESTMINSTER AND THE STRAND/KENSINGTON AND CHELSEA

The Royal Academy of Arts

Burlington House, Piccadilly W1J 0BD

Architects have been part of the Royal Academy since their foundation in 1768 and today the Royal Academy runs an innovative architecture programme.

<https://www.royalacademy.org.uk/architects#architecture-at-the-ra>

The Royal Academy of Arts offers schools a choice of booking for exhibition visits: a free interactive guided tour, a self-guided visit, an early-morning private view, or a creative workshop. Check current exhibitions in advance.

<https://www.royalacademy.org.uk/teachers-and-students-2>

<https://www.royalacademy.org.uk/exhibition/100-buildings-100-years>

ARCHITECTURAL VENUES IN EACH AREA

KENSINGTON AND CHELSEA

Serpentine Galleries

Kensington Gardens W2 2AR

The Serpentine comprises two galleries situated on either side of The Serpentine lake in the heart of the Royal Park of Kensington Gardens. The Serpentine Gallery and the newly opened Serpentine Sackler Gallery present world-renowned exhibitions of art, architecture and design throughout the year. The Serpentine's Education Programme consists of an extensive range of educational activities, including talks and discussion, events and workshops. Check current exhibitions in advance.

Every year since 2000 the Serpentine Gallery has commissioned a temporary summer pavilion by a leading architect, in place from June to October.

<http://www.serpentinegalleries.org/visit>



VICTORIA AND ALBERT MUSEUM

Victoria and Albert Museum

In 2004 RIBA and the V&A opened the first museum gallery in the country dedicated to architecture in the UK. It provides an accessible and engaging introduction to the art, use and practice of architecture. On display are models, drawings and designs, and samples of materials, as well as photographs and fragments of buildings.

<http://www.vam.ac.uk/page/a/architecture/>

SKYSCRAPERS AND BANK

The Bank of England Museum

Bank of England, Threadneedle Street EC2R 8AH

The Bank of England Museum explains the Bank's history since its foundation in 1694 and its work today at the centre of the economy with a combination of interactives, audio-visuals and artefacts. The museum has displays of the architecture of the Bank since the 18th century.

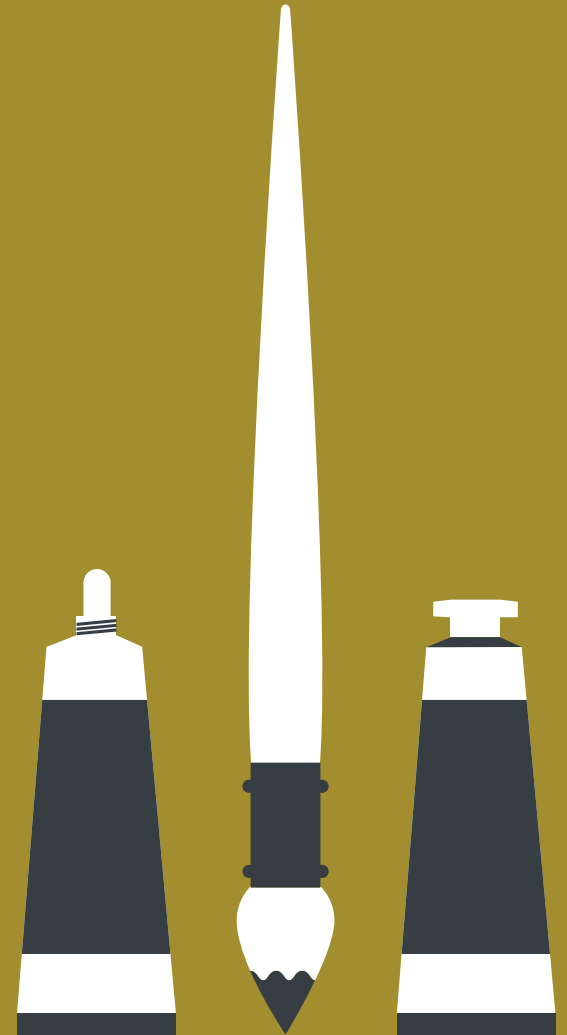
<http://www.bankofengland.co.uk/education/Pages/default.aspx>



THE BANK OF ENGLAND

CONNECT

Students apply the skills and knowledge they have developed through their learning inside and outside the classroom to a range of possible creative projects.



LESSON 6

LOOKING DOWN



THE BIG IDEA

Students apply the skills and knowledge they have developed through their learning inside and outside the classroom to a range of possible creative projects.



LESSON OBJECTIVES

All students will use their recorded observations from the tour as a basis for exploring ideas and new forms, using a range of processes and techniques to create a new piece of artwork. They will continue developing their ability to analyse through shape, tone and line to identify the core components of design. They will also learn (or develop their skill of) print-making processes and techniques.

Most students will be able to make considered connections between their different tour sketches and photographs.

Some students will be able to create new 3D forms that evolve from connections made between their sketches and the figure ground plan.

LESSON 6

LOOKING DOWN



RESOURCES

- ◆ *London architecture and public art: a London Curriculum primer* (for reference)
- ◆ Polyblock
- ◆ Paper for printing
- ◆ Fabric or T-shirt

YOU WILL ALSO NEED: (DEPENDING ON ACTIVITY SELECTED)

- ◆ Pictures of iconic buildings simplified to graphic images, or other examples of architecture inspired art
- ◆ Students' marked-up tour maps
- ◆ **Figure ground plans**/maps from lesson 2
- ◆ Paper and card
- ◆ Pens, pencils, rubbers, scissors, tape and glue
- ◆ Screen printing frames and ink
- ◆ Lino

LESSON 6: LOOKING DOWN

ACTIVITIES

STARTER

Each student will have a series of sketches/photographs, which are coded and locations noted on their tour maps.

Encourage students to share and discuss their sketchbooks, coded tour maps and the buildings/artwork they chose. Show and discuss examples of London's buildings in art or products – such as mugs or on clothing, depending on the activity option chosen below.

MAIN

Activity option 1: print it

Ask your students to produce a two or three colour design from their photos simplifying the building to black and white or black, white and one other colour.

Students enlarge their designs and photocopy them. They then use the photocopies as stencils for a screen print. Students cut out the black areas or, if using three colours, students cut out the third colour from a second photocopy. These can then be screen printed onto paper, or onto T-shirts.

Alternatively the line drawings can be used for a print using polyblock, lino or monoprint.

Activity option 2: curate it

Encourage students to **curate** their sketches or photographs into an order or pattern. This could, for example, be based on the order in which the buildings were seen and recorded; architectural style and period; shape; material and so on.

Are there any interesting connections that start to emerge and could be drawn out? For example, outline shapes of the different buildings could be over-lapped to create new shapes or patterns, or a **panorama** could be formed. These new line drawings and design could be developed into a print, collage or drawing, either by the individual student or as a group or whole class panorama.

Activity option 3: map it

Ask students to make new drawings, collages or 3D models of the connections that they find between their tour sketches and the **figure ground plan** (made in lesson 2).

Students refer to the large figure ground plan (made in lesson 2) and relate their 2D sketches of 3D forms (buildings/artwork) to the map. Are there any interesting connections that start to emerge?

For example, students could start to layer the plan with their on-site sketches to create new forms. This could be through a simple line drawing or 3D modelling. Quick modelling using thin card is an effective way of exploring ideas and spatial qualities identified by both the figure ground plan and the student's sketches. Again this activity could develop into a group project.

PLENARY

Students review their work and pick out their most successful pieces explaining their choices using their tour sketches and photographs and using the learning objectives as reference.

Assessment

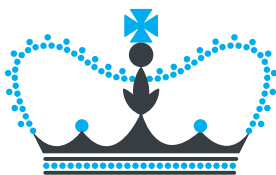
Analysis and evaluation of their own work. Peer to peer assessment of the final pieces.

The Fourth Plinth Schools Awards

The Fourth Plinth Schools Awards is an annual competition for young people from across London. Pupils from primary and secondary schools are invited to submit designs for a sculpture for the fourth plinth in Trafalgar Square that expresses their ideas about what it means to live in the capital.

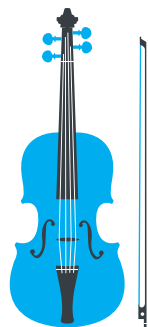
Resources about London sculpture and public art that support teachers and young people to participate and details on how teachers can enter their pupils' work can be found at www.london.gov.uk/priorities/arts-culture/fourth-plinth/fourth-plinth-schools-awards

LINKS TO OTHER LONDON CURRICULUM SUBJECTS



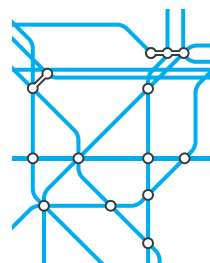
HISTORY

World city investigates key periods in London's history in order to understand the different factors that have made it a world city, including migration, trade and empire. This could provide further contextual understanding to the design and story of some of London's historic buildings.



MUSIC

City on the move features composition inspired by a journey across London and so could combine well with *The art of walking*. Students will use the sounds they hear in the city to inspire and create their own group compositions.



GEOGRAPHY

Mapping London introduces the city through the medium of maps in a variety of forms which would link with the mapping element of this unit.

My London is an opportunity to explore the geography and identity of students' own London neighbourhood, which might combine with the Looking locally activity.



ENGLISH

Mysterious metropolis explores Victorian novels, which could spark comparisons with Victorian architecture.

Tales of the river features a visit to the River Thames which could be organised jointly with an exploration of the St Paul's and the River area featured in this unit.

USEFUL LINKS

The website of the Royal Institute of British Architecture

www.architecture.com/Explore/Home.aspx

The website of the Royal Academy of Arts

**[https://www.royalacademy.org.uk/
architects#architecture-at-the-ra](https://www.royalacademy.org.uk/architects#architecture-at-the-ra)**

Open-City is London's leading architecture education organisation. Open-City champions the value of well-designed places and spaces in making a liveable and vibrant city, and the role everyone plays within it.

<http://www.open-city.org.uk/>

REFERENCES AND SUGGESTED READING

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Guide to the Architecture of London,
Jones, Edward and Woodward, Christopher (2013),
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*London's Contemporary Architecture –
An Explorer's Guide*, Allinson, Ken (2006), Elsevier

Drawing Urban Design, Farrelly, Lorraine (2011),
Laurence King

CREDITS

The GLA would like to thank the following organisations for their contribution:

Our collaborators on
the London Curriculum



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September 2014

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minicom 020 7983 4458



'The London Curriculum Lessons are really different because we can see, touch and interact with our lessons.'

key stage 3 student

'The idea of using London as a teaching resource has never been explored much before, so both students and teachers are excited about it'

key stage 3 teacher

'I think the curriculum is really fun and makes me learn more about the history of where I live'

Key stage 3 student