and descriptive pieces. For Science there was a wonderful opportunity to study different sources of light and hear from candles, oil lights, gas lights for example, and the various exhibits provided a superb stock of interesting materials to study. There were also many opportunities to set up controlled experiments. We encouraged prediction, observation and recording activities, for example, experimenting with trying to keep food fresh in the old days. We also carried out controlled experiments to test the efficiency of an old stone hot water bottle compared with present day rubber ones.

Many of the old photographs of local scenes showed traders with their goods and carts. We were able to arrange a visit from Young’s Brewery dray horse and cart which still delivers beer locally. Following this visit the children made their own carts and incorporated this into a study of ‘forces’ (Science AT 10).

In relation to Design and Technology, there was plenty of evaluating, for example at Level 1 of AT4, describing to other children and visitors what they had done and how well they had worked and describing to others what they liked and disliked about the artefacts and the museum as a whole.

The children made Victorian toys - spinners, tops, and many more designs with Victorian furniture and peg dolls dressed in appropriate costumes. That our children experience spontaneously that some objects come from families and families from poor homes after studying the materials and decorations indicated an ability to make inferences about familiar artefacts including those from other times and cultures (Level 3 AT 2).

Other Design and Technology work involved designing and making books and labels and art work covering including marbling our book covers and demonstrating the mangle to a visitor.

Some Do’s and Don’ts:

Do:
- Tell everybody who will be affected especially the caretaker and cleaners.
- Keep a note of donations and loans.
- Limit the scope.
- Consider the projects in two equally valued sections.
  1) Setting up
  2) Running and using
- Take photographs.

Don’t:
- Be afraid to say no thank you to unwanted contributions.
- Forget the security aspect.

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of the famous letters written by the younger Pliny (Gaius Plinius
Caecilius Secundus). Gaius Plinius was born at Como in
either AD 6 or AD 7 and died near Turin after about
fifty-one years later in Asia Minor while still holding imperial office. His important work (Book IV, Letter 17) describes his villa on the Lake and mentions some of the pieces selected for the project set at
Ravensbourne, and has excited considerable interest since the
Renaissance.

The influential Italian architect, Andrea Palladio (1508-80) is
known to have read the Younger Pliny, whose collections have
been collected by the British Museum and France during the
1530s, and to have studied the architecture of the ‘ancients’. His antiquarian pursuit resulted in the publication of La
antiquitè di Roma in 1554. From Palladio’s greatest achievements in the paths of classical writers was his I Quattro Libri dell’Architettura (The Four Books of Architecture), published at Venice in 1570, and the villa he designed in the countryside around
Vicenza.

A fan of Palladio was Vincenzo Scamozzi (1552-1616), who also
came under the spell of the Younger Pliny. Again, it was the
description of the Palladian villas at Vicenza and
turin that inspired him to create similar villas in his own
court yard, as vividly outlined in Pliny’s rich text. Three
very rich buildings in Palladio’s Villa, La Macchina, the
Villa L’Olimpo, and places such as Villa Madama, Villa
Doria Pamphilj, and Villa L’Acqua, all of which are
based on Palladian villas. These detailed descriptions and
photographs are included in the book. Another wonderful book is
Architecture Universale. Richard Hewlings, author of
Chiswick House and Gardens (English Heritage Colour Handbook, second edition, 1991) writes,

"When Lord Burlington began to build his new house at Chiswick was it three months, Palladio and Jones, whom he elected as the premier genii of the place. Their statues flank the entrance. Perhaps a closer Pliny influence on the house and gardens at Chiswick came with Robert Castell’s Villa of the Ancients Illustrated, dedicated to Lord Burlington. This appeared in 1762, about a year after Burlington had begun designing Chiswick. As for Richard Boyle, third Earl of Burlington (1694-1754), his admiration of both antique and Palladian architectural forms found perfect expression at Chiswick House, the culmination of ideas emerging with the Roman writings of the Younger Pliny and Vitruvius."

The project
So much for the main historical details and cultural connections. Multi-
linguale typografy forms a major component of this year’s graphic
design studies at Ravensbourne.

Students are encouraged to either learn, or improve their knowledge of
greek and roman languages on the basis that all words are the ‘bricks’ which
the graphic designer must build into an aesthetically pleasing and efficient
pieces of written communication. Furthermore, it is expected that they
will use typography as a visual attainment of all language.

One result of the current economic recession has been the contraction of
commercial graphic design activity. Therefore, and mindful of the ‘real-
world’ requirement, it seemed the right moment to strengthen the
relationship of cultural, historical, environmental and museum oriented
graphic design projects.

It was the possibility of combining a two-dimensional typographic subject
presented within an architectural environment that made me visit a number of museums and historic buildings during the summer of 1991. Clifford Penber’s model of the Villa at the Ashmolean Museum at Oxford has long been an ideal prospect, if slightly inaccurate exhibit.

It had been my earliest intention to base the Pliny project around a
cybernetically designed exhibit with the architectural history outlined earlier
brought about the Art and Science of Architecture, thus making a
measured plan and elevations easily

Pliny and Chiswick

A multi-lingual typographic project set to final year degree students at Ravensbourne
College of Design and Communication involved a study of an historic site, Chiswick House.

Recently, the Pliny Society of Great Britain was represented at an international seminar of classicists held at a country house ‘somewhere in Italy’, but before the wide readership

of Remnants, especially classics
teachers, write to the editors requesting details of Society
membership, I must make a confession that to the best of my knowledge such
a learned society does not exist; neither did an academic gathering take place.

The ‘fiction’ above was devised in order to establish a realistic backdrop to a multi-lingual typographic project carried out by graphic design students at Ravensbourne College of Design and Communication and who made use of Chiswick House which was mentioned in connection with its purposes as an
Italian Renaissance villa.

A letter from Pliny

The Latin text, which formed the central subject of the project, was one

of-* The Ancient City
- The Roman Villa
- The Italian Renaissance
- The French Academy
- The British Museum
- The Ashmolean Museum
- The Pliny Society of Great Britain
- The Pliny Project

Students are encouraged to either learn, or improve their knowledge of foreign languages on the basis that all words are the ‘bricks’ which the graphic designer must build into an aesthetically pleasing and efficient pieces of written communication. Furthermore, it is expected that they will use typography as a visual manifestation of all language.

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It had been my earliest intention to base the Pliny project around a cybernetically designed exhibit with the architectural history outlined earlier brought about the Art and Science of Architecture, thus making a measured plan and elevations easily obtainable from published sources.

The decision to design Chiswick House as a Palladian villa ‘somewhere in Italy’ was taken to enhance the European nature of the project (in any case, it is not detrimental to the memory of Lord Burlington to do this as the premier architectural status of Chiswick normally ensures that it is mentioned in any substantial monograph devoted to Palladio). It was also important to act on the imagination of the students and the project brief stated that they were to create a typographic display on the theme of the Villa Laurentian as described by the Younger Pliny to Gallus. Furthermore, this display was to be shown by the ‘Pliny Society of Great Britain’ at an international seminar, and therefore, to have to be ‘air-real’ as well as allowing erection by non-specialist staff on arrival. The Pliny brief was set on 23 September 1991, and there was initial surplus of typed

Below: Designed by Jafahani Mafuambo. Location: Walls around Lower Tribunal or Hall.

ABOVE: Designed by Tania Hill for a calligraphic motor driven scroll installation.

Below: Designed by Stephen Webb. Location: lower floor of Lower Tribunal or Hall.
A Feast of History

At the end of the first year of National Curriculum History many teachers have grappled with the demands of the prescribed content and perhaps wondered if indeed it is possible to meet all the requirements.

At Key Stage 2 in particular, the challenge of fitting nine study units into an already crowded twelve terms has proved a daunting task. Some LEAs have offered practical advice on condensing the nine units into a more manageable programme by linking together core and supplementary units where appropriate. Nevertheless the sheer volume of content, particularly in KS2 core units continues to pose problems. In-service courses within my own authority repeatedly picked up teachers’ anxieties over balancing content coverage with long held beliefs on learning. Was it still possible, they asked, to make history exciting and meaningful through traditional ‘direct experiences’ when the core study units contained so much, often unfamiliar, material?

One way to answer this question was to persuade a teacher to tackle such a unit and then analyse the planning, children’s responses and outcomes, teaching strategies and resource implications. Thus it was that, during the Autumn Term 1991, a class of twenty seven Year 3 and 6 children from a school in Bridgnorth took CSU2 Tudor and Stuart times as the basis for an investigation that lasted eleven weeks.

The work was photographed as it developed during this period and then converted into video. The study began with a visit to Boscobel House, an English Heritage site some twelve miles from the school. The class was split into five groups during the visit and each group had been specifically briefed on the nature of its task whilst on site. These tasks contained elements of evidence gathering and assessment, problem solving and artefact handling. Each group was subsequently given a work schedule...
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