



YoungArchers

Welcome

Guidance on:

“How to Use the YoungArchers Educational Toolkit”



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Welcome

Young ArcHers is an Erasmus+ project that proposes a mindset shift in education advocating the use of cultural heritage, as a valuable tool for educators to create inclusive and accessible digital storytelling content. The aim is to promote intercultural dialogue and social inclusion in primary school teaching and learning contexts.

The YoungArcHers has generated an Educational Toolkit for educators that can be used in class. This guide is addressed to educators who want to use the materials developed for the Educational Toolkit partially or as a whole, depending on their specific purposes and needs.

This guide aims to first describe the link of cultural heritage with the Agenda 2030 sustainable development goals. Second, provide an overview of the Educational Toolkit structure, and finally describe the bibliographical references provided for the materials.

Agenda 2030 SDGs

The YoungArcHers Educational Toolkit is in line with the Agenda 2030 and addresses the sustainable development goals (SDGs) related to cultural heritage and inclusive and equitable education. It addresses the following SDGs:



SDG 4 aims to “ensure inclusive and equitable quality education and promote life long learning opportunities for all” with a focus on promoting knowledge and skills



and the appreciation of cultural diversity. **SDG 10** aims at ensuring that no one is left behind.

Although none of the 17 SDGs focuses exclusively on cultural heritage, the resulting Agenda 2030 includes several explicit references to cultural aspects. In this regard, **SDG 11** marks the United Nations' strongest expression ever of the critical role that cities will play in the world's future, as it states: "make cities and human settlement inclusive, safe, resilient and sustainable". Also, **SDG 12** promotes sustainable tourism and local culture, and **SDG 16** promotes the enforcement of the rule of law and strengthens global governance.

Educational Toolkit structure



This resource provides material for teaching and learning about cultural heritage with accessibility, inclusion, and diversity in mind in primary schools. It can be used for developing specific digital materials on cultural heritage and accessibility, or include these subjects as part of different courses such as history, language learning or music. The resource can also be used to review the content of existing courses.

The Educational Toolkit for teachers is composed of four modules where each module is divided into sections in which specific learning outcomes for educators are covered. At the end of each module, a detailed lesson plan with learning objectives that are to be applied and adapted in class is provided.



The modules are structured as follows:

- **Module 1: Built heritage in schools**
 - Section 1: What is cultural heritage?
 - Section 2: Built heritage and cultural identity
 - Section 3: Built heritage in curricular activities
 - Section 4: The importance of inclusion, diversity and accessibility in primary education.
 - Section 5: Built heritage promoting active citizenship
 - Lesson Plan Module 1: Built heritage in schools
- **Module 2: Heritage buildings and their stories**
 - Part A: On European built heritage: Neoclassic, Eclectic and Modern heritage buildings (1850–1960).
 - Section 1: Prevailing architectural trends in Europe (1850–1960)
 - Section 2: Common risks and preservation efforts in recent years
 - Section 3: Accessibility and inclusion in built heritage
 - Section 4: How to use storytelling to familiarise elementary schools with built heritage
 - Part B: How to select, observe and describe a heritage building
 - Section 1: Selection criteria of heritage buildings
 - Section 2: Describing a heritage building
 - Section 3: 4 European cities and their buildings
 - Lesson Plan Module 2: Heritage buildings and their stories
- **Module 3: Accessible digital storytelling**
 - Section 1: Digital storytelling
 - Section 2: Accessible and inclusive digital storytelling



- Section 3: Digital storytelling tools
- Lesson Plan Module 3: Accessible digital storytelling

- **Module 4: The Young Archers Building Recording Form**
 - Section 1: Introducing the architectural heritage documentation procedure
 - Section 2: Completing the Young Archers Building Recording Form
 - Section 3: Guidelines for photographing a heritage building
 - Section 4: Architectural styles: A glossary for educators
 - Lesson plan Module 4: How to document the true story of a heritage building.

References

For each module, a suggested reading list is provided. This list includes basic references that are considered relevant to each of the elements that compose the modules. Most of the references are in English and have been gathered together during the life of the project (2022–2023). The list is a recommendation and, as such, trainers can tailor it to meet their specific needs, both in terms of more up-to-date references and in terms of languages.



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Module 1
Built Heritage in Schools



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Module Description

The objective of this document is to introduce the concept of architectural heritage to primary school teachers. It also aims to inform teaching professionals about the importance of managing and promoting diversity, inclusion, and accessibility in educational contexts. The document is structured in five sections. Section 1 provides a definition of what is cultural heritage. Section 2 deals with built heritage and cultural identity. Section 3 provides some methodologies and strategies to introduce built heritage in curricular activities. Section 4 outlines important aspects to consider in terms of inclusion, diversity and accessibility in educational contexts. Finally, Section 5 deals with the role of built heritage in promoting active citizenship.



Learning Outcomes

Upon completion of this module, learners will be able to:

- Explain key definitions of cultural heritage and cultural identity.
- Identify methodologies and strategies to introduce cultural heritage in class.
- Recognise the needs of the learners in relation to accessibility, inclusion and diversity.
- Implement activities for the promotion of active citizenship related to cultural heritage.

Section 1: What is cultural heritage?

Cultural heritage is an expression of the ways of living that are developed by a community and passed on from generation to generation, including: customs, practices, places, objects, artistic expressions and values.

According to UNESCO (2009) "Cultural heritage includes artefacts, monuments, a group of buildings and sites, museums that have a diversity of values including symbolic, historic, artistic, aesthetic, ethnological or anthropological, scientific and social significance" (Figure 1).

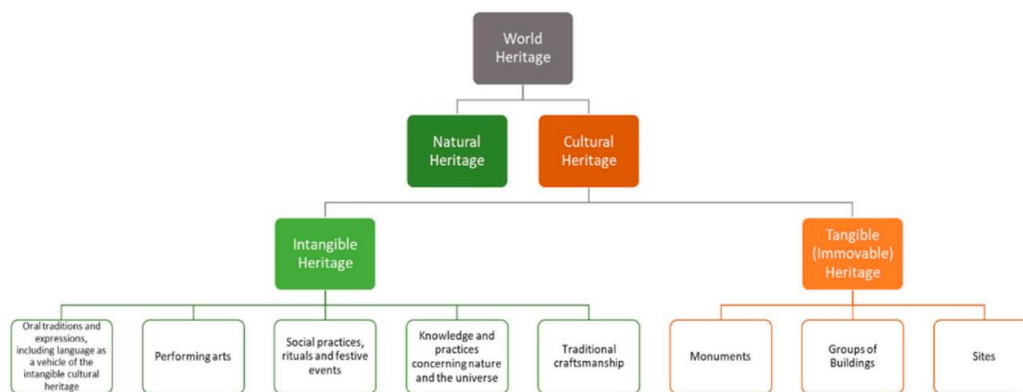


Figure 1. UNESCO cultural heritage classification

Cultural heritage is often expressed as either intangible or tangible cultural heritage (ICOMOS, 2002).

Cultural heritage can be distinguished in:

- Built environment (buildings, townscapes, archaeological remains).
- Natural environment (rural landscapes, coasts and shorelines, agricultural heritage).
- Artefacts (books and documents, objects, pictures).

Heritage Cycle

The heritage cycle (Figure 2) gives us an idea of how we can make the past part of our future.

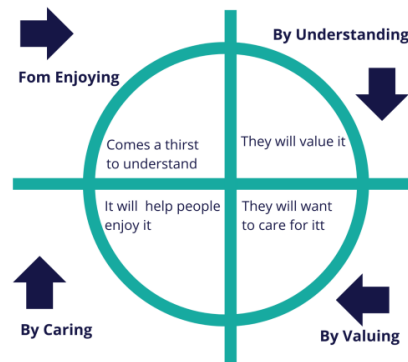


Figure 2. Heritage cycle. Source: Simon Thurley (2005)

Education plays a crucial role in understanding, valuing, caring and enjoying our cultural heritage. It provides opportunities to learn the history and culture of one's own and other societies, which will cultivate the understanding and appreciation of other societies, cultures and religions. Particularly for young people, education provides the opportunity to create values of respect and appreciation of diversity. At the same time, education can empower those who are marginalised or excluded from participating in discussions and make them participate. Learning about cultural heritage will allow students to understand the way in which they and others have been affected by socially inclusive or exclusive policies, which ultimately influences the values, choices and judgements of individuals.



In-class ideas

The concept of cultural heritage is a rather complicated term, so the children need to be engaged in interactive workshops in order to discuss and exchange ideas on the concept of culture and cultural heritage.

Workshop on culture and cultural heritage

1) Workshop on culture

The teacher creates small working groups (3 to 4 children in each group) and assigns a task to discuss the following questions:

- 1) What is culture?
- 2) Can you please give us some examples of this?

The teacher needs to give the children at least 10 minutes to discuss and take their notes. The teacher rotates in various groups and monitors the discussion if needed or provides guidance. After the discussion, they return to the plenary and each group shares with the rest of the class their thoughts. The teacher, based on the ideas already discussed, introduces the concept of culture and makes the distinction between tangible and intangible culture.

2) Workshop on cultural heritage

The teacher assigns another task to the working groups, and they go back to discuss the questions:

- 1) What is cultural heritage?
- 2) Can you please give us some examples of this?

After the questions are discussed, another plenary follows with each group presenting their



ideas.

The teacher capitalises on the ideas addressed by explaining the tangible and intangible dimensions of cultural heritage. Discuss the multiple definitions of cultural heritage, what defines cultural heritage and what is included or excluded in the narrative of cultural heritage.

Follow-up class exercise on tangible cultural heritage

The teacher asks the children to bring to class an object that relates to their cultural heritage. Each student shares the object with the rest of the classroom and describes how this item relates to his/her cultural heritage.

Watch and/or develop an animated video and discuss the relevant issues in class

The teacher with the help of the students can watch and/or develop an animated video in which two characters will be discussing and introducing the concept of cultural heritage. The animated videos can be developed with the use of various applications freely available, such as Pixton or stop-motion ([stop-motion tips for elementary school](#)).

For a more detailed in-class implementation, refer to the lesson plan of Module 1 of this educational toolkit.



Section 2: Built heritage and cultural identity



Built heritage includes a wide spectrum of historical monuments, ranging from archaeological sites, and single architectural work-monuments, to groups of heritage buildings, historical cities and sites of historical value, archaeological, artistic, scientific, social or technical interest, coming from all time periods. Europe is world-renowned for its richness and vast variety of architectural remains that demonstrate its long history and diversity. Each country has its own distinct architectural heritage, which is protected and promoted in various ways.

The cultural identity of a place is closely related to its built environment both in terms of its tangible existence (buildings, equipment such as statues or fountains, urban planning) and in terms of its intangible existence (customs, traditions, stories related to buildings, human experiences). Consequently, architectural heritage is a key element of European cultural identity. Heritage buildings can help us easily and accurately understand the history of a place, able to even substitute for legible books of historical periods, events, traditions and values that prevailed in each era. Thus, citizens can get to know the history of the place they live in, acquire historical consciousness and better understand the identity of their surroundings, through their contact with its built environment.

Architectural styles, namely neoclassicism, eclecticism and modernism, were used in buildings of all European countries during the 19th and the first half of the 20th Century. Buildings with common morphological features were designed and built, making the inhabitants of Europe feel that their continent constitutes a shared space. Apart from the shared historical ties, it could be stated that citizens of Europe become familiar with the built environment constituting the common/shared European space via common



architectural rhythms.

Architectural heritage is a tool that can help Europe's citizens, and especially children and young people, better understand and get informed about European cultural identity.

It should be noted that architectural heritage constitutes a common good that requires protection. Risks such as climate change, ageing buildings and pressures derived from economic development are common to all countries and put at risk monuments and historical buildings. The destruction of the historical environment threatens to erase the memory of cities and consequently the historical memory of its citizens.

2.1. Why is it important to introduce built heritage in schools?



Education being the area through which key elements of both the individual identity and social awareness of younger citizens can be shaped, the Council of Europe has, in recent years, been encouraging an edu-cultural approach, which would "incorporate heritage education more effectively in school curricular activities" ("[European Heritage Strategy for the 21st Century](#)", K1, COE, 2017).

Building on this approach, the YoungArchers project claims that elements of tangible cultural heritage, such as buildings and monuments, constitute valuable tools for the efficient mediation of civic education; they can also help promote interdisciplinarity and upgrade existing curricula.

More specifically, as educational experience has demonstrated, that both students and teachers can benefit from the introduction of built heritage in everyday school practices:

- Through the related activities, students are expected to acquire enticing new knowledge and sharpen valuable cognitive and social skills, including critical thinking, synthetic ability, communication skills and creative expression (upskilling).



- Teachers are offered an opportunity to add a new thematic area to their scientific interests and resources, one that can interact with and enrich already existing curricula (capacity building, interdisciplinarity).
- Students have a chance to express their concern about the preservation of built heritage and be directly involved in it (cf. [The World Heritage Education Programme](#), UNESCO) (active citizenship).
- Becoming familiar with the buildings' stories would bring to the fore key concepts of citizenship, such as locality and intercultural exchange, civic responsibility and rights, inclusion and diversity etc. (European values).



Section 3: Built heritage in curricular activities

Built heritage can be incorporated as a topic in almost all school subjects (i.e. history, languages, maths, religious studies, environmental studies, art, etc.), as long as the educator is able to adapt and customise the learning objectives of each school subject, based on the intended learning outcomes.

The following teaching methodologies can be used:

- 1) **Project-based learning and co-operative learning:** the students can form groups of 4 to 5 and identify with the guidance of their teacher a question/problem/topic to be addressed in relation to a specific historical building. Each group can be responsible for collecting information through secondary sources on different topics (i.e. on architecture/aesthetics/construction materials, maths patterns of a historical building, purpose/uses of the historical building through time, etc.). Then, all groups can present their findings to the rest of the class and their teacher. Through this project-based learning, students will learn how to identify a problem and co-operate with others in teams, to collect information and identify solutions.
- 2) **Research-based learning:** Students can develop the topic of their research based on a specific building(s). The students can use quantitative (close-ended questionnaires) and qualitative (in- depth interviews, observation, archival/historical research, etc.) methodologies. For example, qualitative research will allow students to conduct in- depth interviews and collect useful data (i.e. interview with the director of a museum about its previous uses, importance, type of artefacts the museum is in possession of, or interviewing an architect about the architecture of a historical building, about the materials used and the reasons why those specific ones were used – were they due to financial or climatic reasons?).
- 3) **Storytelling:** Students can tell a story based on the information they collected. When students are capable of sharing what they learn in a story, it means that they are truly the beholders of knowledge. Storytelling can have many different formats



such as digital animation, drama performance, signing, series of paintings, art installation, art crafts, etc.





Section 4: The importance of inclusion, diversity and accessibility in primary education

In terms of inclusive education, the [UN Convention on the Rights of Persons with Disabilities](#) (CRPD, 2006) applies to persons with disabilities and reaffirms that all persons with all types of disabilities must enjoy all human rights and fundamentals of freedom .

[Article 24](#) of the CRPD states that every child has the right to education, and includes children with disabilities. The CRPD goes further to stress that inclusive education is a fundamental human right for every child with a disability. An inclusive education system is one that accommodates all students whatever their abilities or requirements, and at all levels – pre-school, primary, secondary, tertiary, vocational and lifelong learning.

When talking about inclusion in education, there is a substantial difference between exclusion, segregation, integration and inclusion (see figure 3). "[Not all models of education are inclusive.](#)"

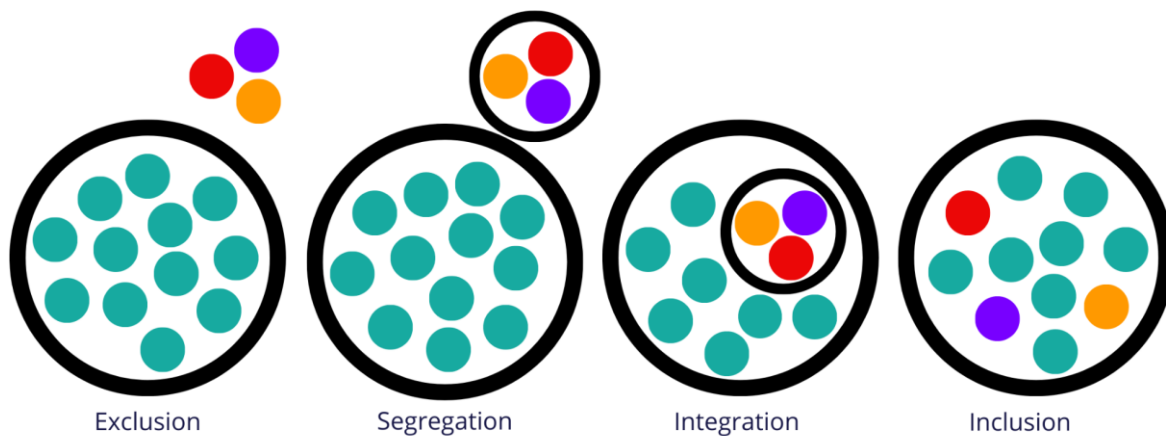


Figure 3. Exclusion, segregation, integration and inclusion



- **Exclusion** applies when students with disabilities are denied access to education in any form.
- **Segregation** applies when the education of students with disabilities is provided in separate environments designed for specific, and in isolation from, students without disabilities.
- **Integration** applies when students with disabilities are placed in mainstream educational institutions without adaptation and requiring the student to fit in.
- **Inclusion** applies when education environments adapt the design and physical structures, teaching methods, and curriculum as well as the culture, policy and practice of education environments so that they are accessible to all students without discrimination.

Integration is the process of making a person adapt to or fit into society, while inclusion refers to the process of changing society to include everyone, regardless of impairment status. When talking about persons with disabilities, the connotations of “inclusion” are positive, while those of “integration” are negative. These terms are therefore not interchangeable.

Examples of staff development for inclusion and diversity

22nd School of Athens (Greece)/ Morningside Montessori (Cyprus): The notions of inclusion, diversity and accessibility constitute the subject matter within the framework of the modules of language, civic education/citizenship and philosophy for kids as well as drama. Specifically, as far as the module of language is concerned, trainees can familiarise themselves with the vocabulary of the issues mentioned above by watching relative videos, which then can be used to discuss or record their views.

In the module of civic education the students will have the chance of being informed about human rights, the notion of equality/equity, accessibility rights and the respective



legislative framework of the above issues.

In the module of philosophy for kids, the children are encouraged to think alone or in groups on the aforementioned issues, thus practicing their critical thinking and learning how to debate.

Finally, in the module of drama, the children can develop empathy through role playing, e.g. by adopting the role of a mobility impaired person or a person with a hearing disability, etc.



In-class ideas

The teacher designs and implements a workshop in order to familiarise the students with a specific topic. In the workshop, "[Inclusion game](#)" and videos such as "[Growing up with a disability](#)" can be applied. Then the children will have the chance to practice what they have already learned through a series of activities. More specifically, through role-playing the children can understand the different types of disabilities around them. They first have to choose a disability, and then choose roles according to the scenario. Finally, the children are asked to handle issues of inclusion or exclusion within the framework of the specific type of disability they have selected. At the end of each activity, every student has to write a paragraph referring to his/her experience as a person with a disability, being excluded or by excluding others.

Another activity that could be implemented, in connection to the module of language, is to conduct research by interviewing people with visible, or non-visible, disability. This way, the children develop empathy by learning the way of life of a disabled person and by focusing on questions that refer to everyday difficulties these people face in their daily routine. The



activity is completed by writing a report to the Local Authorities, with suggestions on how to implement the necessary improvements to the existing infrastructures.

Section 5: Built heritage promoting active citizenship



The motivational power of built heritage

Promoting participation and inclusion lies at the core of incorporating built heritage into curricular activities. Familiarising young students with their everyday living environment is key to sharpening and redefining their gaze at, as well as their understanding of, locality. Through common space, younger citizens feel connected; apparent differences at the heart of seemingly contrasting pairs, such as private vs public, local vs European/global, can be mitigated; thereby a stronger sense of belonging can develop. Becoming acquainted with an area's history and collective memory leads to caring, taking responsibility and, finally, taking action.

Heritage buildings are prominent constituents of urban landscapes, “a linking capital between community and context” (Viola 2022), as well as powerful examples of intercultural exchange. Embracing the above standpoint, the proposed practices aim at motivating diverse primary student groups to assume, from early on, an active role in democratic life. Through manifold, accessible activities drawing inspiration from heritage buildings and emphasising storytelling, primary school children of various competencies, skills and socio-cultural backgrounds, supported by their teachers, can become familiar with the buildings' historical and cultural value, and, subsequently, aware of the multiple challenges (both human-induced and natural) these buildings are currently facing. This in turn is expected to incentivise them to engage in collective action for the promotion of their significance and preservation, with an amplified impact on their families and communities.



In-class ideas

1. Planning a promotional campaign for the visibility of the programme

Teachers in collaboration with their students get to organise an informative campaign regarding the merits of the programme. Within this specific framework, students in groups are asked to prepare the campaign. A group will undertake the construction of a digital poster providing information about the campaign. Other groups will prepare the invitations (digital or printed), the leaflets, and they will also create bookmarks with the given buildings (name of the building/photo) that will be distributed to other students as well as to the local community. They will also create an animated video that will be made public on social media and on the school's web page.

2. Promoting active citizenship

The students will be encouraged not only to identify solutions to the existing problems/issues to be addressed, but also to be actively engaged in the solution of the problem. For example, if the solution requires the involvement of the local or governmental authorities, the students can write an official letter to the Municipality/Ministry/Parliament/mass media stating the urgency and necessity by addressing the difficulties faced and sharing their solutions/recommendations.



Resources

- ICOMOS. (2002). *International Cultural Tourism Charter. Principles and guidelines for managing tourism at places of cultural and heritage significance*. ICOMOS International Cultural Tourism Committee.
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Annex I:

European Youth Charter on Inclusion and Diversity in Education

1. In the school environment, both pupils and staff should learn to appreciate the differences between religions, cultures and sexual orientation in the school community, even if one's views clash with others' beliefs.
2. Young people should have their voices and opinions heard when decisions are being made concerning them, for example by giving student councils an effective and powerful voice; student councils should have an advisory role in schools.
3. Within the school curriculum, students should be given opportunities to learn about cultural diversity.
4. Schools should offer the possibility for pupils to share their experiences and views with the community, promoting better communication and integration.
5. Schools should educate the whole person; to develop them academically, emotionally, physically and morally to achieve their full potential.
6. Schools should provide new ways of teaching and learning to help every young person learn well, for example by having courses taught by specialist practitioners in intercultural learning to enable the students to benefit from their expertise and passion.



7. Schools should give possibilities to a wider range of cultures and religions, including more diverse language learning.

8. Schools should provide mentors to help new students, foreign students or students with special needs integrate into the community, for example by having extra sessions to help foreign students learn the majority language and preserve their mother tongue, and by ensuring that any additional needs of students are catered for through the school environment and within the school. curriculum.

9. Schools should provide training to ensure that teachers and support staff are able to deal with student problems and issues in a culturally sensitive way and increase the number of staff from ethnic minority backgrounds.



Annex II: European Charter of the Architectural Heritage – 1975

Adopted by the Council of Europe, October 1975

1. The European architectural heritage consists not only of our most important monuments: it also includes the groups of lesser buildings in our old towns and characteristic villages in their natural or man-made settings.

For many years, only major monuments were protected and restored and then without reference to their surroundings. More recently it was realised that, if the surroundings are impaired, even those monuments can lose much of their character.

Today it is recognised that entire groups of buildings, even if they do not include any example of outstanding merit, may have an atmosphere that gives them the quality of works of art, combining different periods and styles into a harmonious whole. Such groups should also be preserved.

The architectural heritage is an expression of history and helps us to understand the relevance of the past to contemporary life.

2. The past as embodied in the architectural heritage provides the sort of environment indispensable to a balanced and complete life.

In the face of a rapidly changing civilisation, in which brilliant successes are accompanied by grave perils, people today have an instinctive feeling for the value of this heritage.



This heritage should be passed on to future generations in its authentic state and in all its variety as an essential part of the memory of the human race. Otherwise, part of man's awareness of his own continuity will be destroyed.

3. The architectural heritage is a capital of irreplaceable spiritual, cultural, social and economic value.

Each generation places a different interpretation on the past and derives new inspiration from it. This capital has been built up over the centuries; the destruction of any part of it leaves us poorer since nothing new that we create, however fine, will make good the loss.

Our society now has to husband its resources. Far from being a luxury, this heritage is an economic asset that can be used to save community resources.

4. The structure of historical centres and sites is conducive to a harmonious social balance.

By offering the right conditions for the development of a wide range of activities our old towns and villages favoured social integration. They can once again lend themselves to a beneficial spread of activities and to a more satisfactory social mix.

5. The architectural heritage has an important part to play in education.

The architectural heritage provides a wealth of material for explaining and comparing forms and styles and their applications. Today when visual appreciation and first-hand experience play a decisive role in education, it is essential to keep alive the evidence of different periods and their achievements.



The survival of this evidence will be assured only if the need to protect it is understood by the greatest number, particularly by the younger generation who will be its future guardians.

6. This heritage is in danger.

It is threatened by ignorance, obsolescence, deterioration of every kind and neglect. Urban planning can be destructive when authorities yield too readily to economic pressures and to the demands of motor traffic. Misapplied contemporary technology and ill-considered restoration may be disastrous to old structures. Above all, land and property speculation feeds upon all errors and omissions and brings to nought the most carefully laid plans.

7. Integrated conservation averts these dangers.

Integrated conservation is achieved by the application of sensitive restoration techniques and the correct choice of appropriate functions. In the course of history, the hearts of towns and sometimes villages have been left to deteriorate and have turned into areas of substandard housing. Their deterioration must be undertaken in a spirit of social justice and should not cause the departure of the poorer inhabitants. Because of this, conservation must be one of the first considerations in urban and regional planning.

It should be noted that integrated conservation does not rule out the introduction of modern architecture into areas containing old buildings provided that the existing context, proportions, forms, sizes and scale are fully respected and traditional materials are used.

8. Integrated conservation depends on legal, administrative, financial and technical support.



Legal

Integrated conservation should make full use of all existing laws and regulations that can contribute to the protection and preservation of the architectural heritage. Where such laws and regulations are insufficient, they need to be supplemented by appropriate legal instruments at national, regional and local levels.

Administrative

In order to carry out a policy of integrated conservation, properly staffed administrative services should be established.

Financial

Where necessary the maintenance and restoration of the architectural heritage and individual parts thereof should be encouraged by suitable forms of financial aid and incentives, including tax measures.

It is essential that the financial resources made available by public authorities for the restoration of historical centres should be at least equal to those allocated for new construction.

Technical

There are today too few architects, technicians of all types, specialised firms and skilled craftsmen to respond to all the needs of restoration.

It is necessary to develop training facilities and increase prospects of employment for the relevant managerial, technical and manual skills. The building industry



should be urged to adapt itself to these needs. Traditional crafts should be fostered rather than allowed to die out.

9. Integrated conservation cannot succeed without the co-operation of everyone.

Although the architectural heritage belongs to everyone, each of its parts is nevertheless at the mercy of any individual.

The public should be properly informed because citizens are entitled to participate in decisions affecting their environment.

Each generation has only a life interest in this heritage and is responsible for passing it on to future generations.

10. The European architectural heritage is the common property of our continent.

Conservation problems are not peculiar to any one country. They are common to the whole of Europe and should be dealt with in a co-ordinated manner. It lies with the Council of Europe to ensure that member states pursue coherent policies in a spirit of solidarity.



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Module 2
Heritage Buildings and
their Stories



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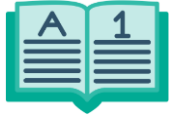


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Module Description

This module is divided into two main sections. The first section is at a theoretical level and provides an explanation of the prevailing architectural trends in Europe between 1850 and 1960 (neoclassic, eclectic, and modernism styles). The second section is more practical and aims at guiding primary school teachers and their students in the selection of buildings when creating a walk linked to built heritage in any city. It details the proposed walks of the four cities of the project (Athens, Barcelona, Nicosia and Paris). It also provides a description of the selected buildings and their stories, as a source of inspiration for primary school teachers.



Learning Outcomes

Upon completion of this module, learners will be able to:

- Identify prevailing architectural trends in Europe between 1850 and 1960.
- Explain common risks and preservation efforts in recent years.
- Recognise accessibility and inclusion in built heritage.
- Apply storytelling to familiarise elementary school learners with built heritage.



PART A

On European built heritage: Neoclassic, Eclectic and Modern heritage buildings (1850 -1960)

Section 1: Prevailing architectural trends in Europe between 1850 and 1960

Architectural trends are grouped into sections or periods. Each period features common architectural and morphological characteristics, designated as style or rhythm that can help us classify heritage buildings.



Interesting Fact

The word “style” comes from the ancient Greek word “stylos” which means “pen” or “support”, “pillar”. That’s because, in architecture, the different building’s elements, such as the pillars, the ornaments, the shape of the roof, etc. can reveal the identity of an era the same way one’s handwriting can reveal information about their personality.

The 19th and 20th Centuries, which include the period covered by the YoungArchers project (1850–1960), are generally related to three main architectural styles: neoclassicism, eclecticism and modernism. It should be noted that the time frame designated for each style is not strict and varies from one country to



another. Furthermore, European countries developed each style in their own special way, creating their own unique buildings.



Neoclassicism

In Europe, neoclassicism began around 1750 and flourished in the 18th and 19th Centuries. It was born in Germany, France and England being subsequently widely spread all around Europe. Greek and Roman architecture and their various rhythms served as a model to neoclassicism. The main characteristics of the buildings were simplicity, symmetry, harmony of proportions and grandeur. Pediments, fringes, columns and antefixes decorate the buildings externally and frescoes internally.



Interesting Fact

Important neoclassical architects were Claude-Nicolas Ledoux (1736-1806) from France, Juan de Villanueva (1739-1811) from Spain, Karl Friedrich Schinkel (1781-1841) from Germany and Stamatis Kleanthis (1802-1862) from Greece.

Key milestones of this return to antiquity that led to the creation of neoclassicism were the intellectual movement of the Enlightenment (17th and early 18th Centuries), the excavations of Ercolano and Pompeii in Campania, as well as the publication of the work by German researcher and archaeologist Johann Joachim Winckelmann, *History of the Art of Antiquity* (1764).



At this point we must note that a spirit of modernisation characterised architecture from the end of the 19th Century up to the 1950s. In the 1920s and 1930s this spirit was further consolidated.



Eclecticism

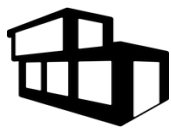
Eclecticism developed in Europe in the 19th Century and early decades of the 20th Century. The architects designed the buildings combining more freely the styles (architectural patterns and structural elements) of other eras. Its main characteristics are the high quality of the design and construction of architectural details, rich decoration and polychromy.

At the end of the 19th Century and the beginning of the 20th Century, the Art Nouveau style dominated, characterised by rich decoration, free movement, curved lines and the use of plant and animal motifs. The Catalan version of Art Nouveau, developed mainly in Barcelona, is called Modernisme. The style of Art Nouveau was followed by Art Deco (Decorative Art), which prevailed in the second half of the 1920s and the 1930s. The aim was to break with past precedents. Buildings are distinguished by their elegant linear often rectangular geometric forms, and their abstract geometric decorative patterns.



Interesting Fact

Important architects: Hector Germain Guimard (1867-1942) from France, Antoni Gaudí i Cornet (1852-1926) from Spain and Sotirios Mayasis from Greece.



Modernism or The Modern movement

Modernism is an architectural movement that aimed to break stylistic and historical ties with the past. Its heyday was in the 1930s, and it continued through to the 1950s. The buildings have simple geometric shapes and functional interiors. They are built with new materials, such as reinforced concrete, steel and glass.

Decoration, when present, is generally modest. The pioneering Bauhaus School in Weimar (Germany) was the centre of the Modern movement.



Interesting Fact

Great architects of the Modern movement are Walter Gropius, Mies van der Rohe (Germany), Le Corbusier (France), Jose Luis Sert (Spain), Patroklos Karantinos (Greece) and Polis Michaelidis (Cyprus).

Key milestones that contributed to the creation of the architecture of the 19th Century through to the 1950s were the Industrial Revolution, the demographic explosion and swelling of cities, new technologies and new materials such as reinforced concrete.



Section 2: Common risks and preservation efforts in recent years

Europe's cultural heritage is an irreplaceable source of life and inspiration. It is our legacy from the past, and it is important to make sure it is well-preserved so that we can pass it on to future generations.

However, in our rapidly changing world, monuments and heritage buildings are exposed to a multitude of threats, generally distinguished by the following types (ICOMOS 2000):

- Threats due to global trends, such as the changing role of the state, global economic interests, the standardisation of culture, the increase in population and poverty, and so on; such trends may induce maintenance deficiency or insufficient conservation standards, and thereby directly affect the sustainability of our built heritage.
- Natural risks, including threats related to climate change and natural hazards.
- Development-related risks, such as the changing or inappropriate land use, urban transformation and local gentrification, large-scale development projects, transport infrastructure and unmanaged tourism.
- Risks from social and collective behaviours, including war, large human migrations, vandalism, etc.

The above identified risk types apply equally to heritage buildings constructed between 1850 and 1960, especially those located in urban settings. Moreover, 20th Century buildings, particularly those of the interwar or post-war periods, are



further threatened by demolition, in order for higher buildings to take their place; they also risk being severely deformed and thus lose predominant architectural characteristics in order to serve new purposes/uses. Building demolitions and alterations tend to corrupt the architectural identity of a historic building entity.

In the 20th Century, international initiatives, including the [Athens Charter](#) (1931) and, later on, the [Venice Charter](#) (1964), have sought to encourage the identification, protection and preservation of cultural heritage around the world. The [Convention Concerning the Protection of the World Cultural and Natural Heritage](#), adopted by UNESCO in 1972, was one of the most successful efforts directed at saving mankind's historic heritage. Another important milestone, the [Granada Convention](#) (1985), aimed to establish the principles of "European co-ordination of conservation policies", while emphasising the significance of built heritage recording and documentation.

More recently, the 2018 European Year of Cultural Heritage (EYCH) promoted all types of heritage: tangible, intangible and digital, thus covering monuments, natural landscapes or archaeological sites at every territorial level (European, national, regional, local). In November 2018, the EU Ministers of Culture adopted the conclusions on the Work Plan for Culture 2019–2027, highlighting the importance of ensuring the legacy of the 2018 EYCH. The [Built Cultural Heritage policy](#) in 2020 aimed at furthering the efforts made so far by focusing “on cultural heritage buildings and the aspects and features associated with their sustainable protection and conservation, which could be influenced by regional and local administrations” (Interreg Europe, 2020, p. 2).



As a general constation, it could be stated that, although even outstanding monuments can suffer from both natural and human-induced threats (cf. the UNESCO's [List of World Heritage in Danger](#)), well renowned heritage buildings stand a better chance of attracting the attention of the State and sensitise public opinion, which could subsequently lead to their protection.

At the other end of the spectrum, less popular or even unidentified heritage buildings risk going unnoticed and remaining largely neglected, regardless of the fact that they may constitute inextricable parts of our everyday living surroundings. In the framework of a more holistic preservation strategy “ education to include heritage in the positive values of society in a more open and humanistic world can be seen as possible paths to follow. Also, promoting the contribution of cultural heritage to the development of a more peaceful and sustainable human society is necessary”. (ICOMOS Report, 2000)

Further building upon this approach and acknowledging the potential of schools as social multipliers, the YoungArchers project regards school communities as ideal environments for acquainting the larger community with the concept of built heritage and thereby serving a dual purpose: triggering collective action for the protection of heritage buildings, while raising awareness of European cultural continuity and our shared values.



Section 3: Accessibility and inclusion in built heritage

Europe's cultural heritage is one of the worlds' most diverse and rich patrimonies, and represents also an important component of individual and collective identity. Making built heritage inclusive entails that it is reachable, accessible, understandable and usable for as many people as possible. Its relevance is linked to the right of all persons to access and participate in cultural heritage on an equal basis. In this regard, Article 27 of the [Universal Declaration of Human Rights](#) (UDHR 1948) states that "everyone has the right to freely participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits".



Interesting Fact

Article 30 of the [UN Convention on the Rights of Persons with Disabilities](#) (CRPD 2006) states that:

"States Parties recognise the right of persons with disabilities to take part on an equal basis with others in cultural life, and shall take all appropriate measures to ensure that persons with disabilities: a) Enjoy access to cultural materials in accessible formats; b) Enjoy access to television programmes, films, theatre and other cultural activities, in accessible formats; c) Enjoy access to places for cultural performances or services, such as theatres, museums, cinemas, libraries and tourism services, and, as far as possible, enjoy access to monuments and sites of national cultural importance".



At a European level, accessibility and inclusion are also key priorities in the current European Agenda under the [Strategy for the Rights of Persons with Disability 2021–2030](#). In the specific case of cultural heritage, the “[European Heritage Strategy for the 21st Century](#)” identifies accessibility as a societal challenge under S2 “[Make heritage more accessible](#)”, stating that: “Our heritage is a common good, remote or on site, it should be accessible to the target groups and their needs. Use the broad spectrum of methods and techniques available for developing the heritage experience”. The strategy provides the following recommendations of action to address accessibility:

- Carry out improvements to enhance site safety and to enable, as far as possible, access by visitors with physical or sensory disabilities.
- Carry out analyses and, in the light of these, improve signage.
- Devise presentation wording and methods from an ethical perspective to respond to the diversity of the target audiences and their interpretations of the heritage.
- Introduce incentives for specific groups (young people, not frequent users, etc.).
- Run awareness-raising campaigns (press, children’s press, games/competitions, etc.).
- Produce multilingual presentation and interpretation material.
- Devise interactive, fun, creative presentation methods.
- Introduce visitors to different ways of perceiving the heritage.
- Develop heritage experiences combining different forms of cultural expression (dance, music, traditional or new skills, gastronomy, etc.) and appealing to different sides of human nature (senses, feelings, knowledge).



- Produce audiovisual programmes.
- Encourage remote virtual discovery of heritage using the latest technologies and social networks.
- Collect and showcase citizens' accounts of heritage.
- Promote an interdisciplinary approach to heritage.

Cultural heritage buildings must regard accessibility as a fundamental and long-term commitment. Accessibility has in the first place a physical dimension. Many historical buildings present physical barriers (flights of stairs, lack of ramps, etc.) that make them inaccessible for people with disabilities. At the same time, accessibility also covers the sensory and cognitive dimensions. These include clear and effective guidance for visitors in the form of signposts, colour coding, pictograms, maps and other visual, auditory and tactile aids. This does not only mean writing in clear, simple language, using an appropriate font, size and easy to read colours. It also means developing an accessible narrative that tells us about the history and story behind the buildings, the contexts from which they originate, and their meaning in contemporary societies.

Some examples are:

- ["100 Buildings/100 Stories"](#) (from Greece).
- ["100 Audio Descriptions of Monuments of History – 100 Years of Independence"](#) (from Poland).
- ["Blue Artism: Museum Educational Methodology for Children within Autistic Spectrum"](#) (from Bosnia and Herzegovina).



In addition, the report from the European Commission [Leading Examples of Smart Tourism Practices in Europe](#) (2023) showcases the selection of best practices in the following categories: accessibility, sustainability, digitalisation, cultural heritage and creativity.



Section 4: How to use storytelling to familiarise elementary schools with built heritage

The power of storytelling and the role of buildings

A story tends to have more depth than a simple example. Stories engage with our thoughts, our emotions and can even lead to the creation of mental imagery (Green & Brock, 2000). Stories are powerful because they can help us organise and transmit information, as well as create meaning in our lives and environments.

Stories are a natural mode of thinking and their efficiency with respect to the learning process has been recognised for centuries: long before formal education begins, we are already learning from Aesop's fables, fairy tales or family history.

A story tells us about some event, some particular individuals, and a certain period in time. And so do buildings.

Actually, buildings can prove to be an ideal inspiration for storytelling: researching on a building, meeting and conversing (if possible) with present and past tenants or even simply observing it can help us unfold compelling narratives mediating valuable information with respect to historical events, important people (i.e. famous architects, engineers or tenants), tangible and intangible heritage related to the building's previous uses, socio-cultural factors, the evolution of aesthetic preferences over time and so on, in a pleasant and therefore more efficient way.

On a more self-referential level, storytelling is regarded by modern scientists as inherent in architectural design and, since the early Eighties, many architects have used the term "narrative" to describe their work (cf. Nigel Coates, Narrative architecture, Wiley, 2012).



Using built heritage-based storytelling inside and outside of the classroom



1. Animated video

Develop an animated video with a prominent character connected to the city (i.e. in Athens the character could be the Goddess Athena) and narrate the story of a specific building.



2. Role playing and drama developed by the kids

In previous activities we already proposed research-based activities in which children can collect qualitative data on the oral or written history of the buildings. They can develop a performance scenario based on the history of the building and narrate through the theatrical performance of the story and its social, environmental and economical context (e.g., drama in the case of a building that used to be private ownership and it was decided that it will be turned into a museum/gallery) and the children narrate through role-playing of the different actors involved (such as the architect, mayor, owner, etc.) the transition process to the new use of the building.



3. Narrating a story through developing a comic book



Each child decides what is the story that he/she would like to share with the rest of the world. The teacher guides the children regarding the story to be told by providing some main keywords that need to be used in the comic book. The children develop a comic book that can be later digitised and uploaded on the school's website or on social media.



4. Create Storyboards

The children can digitise the story of a specific building by creating a storyboard through free software such as Canva. The teacher guides the children regarding the story to be told by providing some main keywords and ideas to be addressed in the storyboard.



PART B

How to select, observe and describe a heritage building

Section 1: Selection criteria of heritage buildings

According to the Convention for the Protection of the Architectural Heritage of Europe (ETS No. 121):

"[...] the expression "architectural heritage" shall be considered to comprise the following permanent properties:

1. **monuments:** all buildings and structures of conspicuous historical, archaeological, artistic, scientific, social or technical interest, including their fixtures and fittings;
2. **groups of buildings:** homogeneous groups of urban or rural buildings conspicuous for their historical, archaeological, artistic, scientific, social or technical interest that are sufficiently coherent to form topographically definable units;
3. **sites:** the combined works of man and nature, being areas that are partially built upon and sufficiently distinctive and homogeneous to be topographically definable and are of conspicuous historical, archaeological, artistic, scientific, social or technical interest."

The YoungArchers project focuses on heritage buildings and, despite the fact that the four partner cities (Athens, Barcelona, Nicosia and Paris) might look and feel quite different the choice can be based, to a large extent, on common criteria.



A. Primary criteria

- 1. Distance and time frame:** Approximately **half** of the selected buildings should be visited through each educational walk. For an inclusive and sustainable planning of the walks, school-specific (e.g., number of class hours, nature of the curricula, etc.), area-specific (e.g., attractive trajectories, possible storytelling thread relating the buildings, etc.) and user-specific requirements (e.g., walking distance from public transportation, presence or not of resting points, accessibility barriers for users with different needs such as wheelchair/crutches, etc.) should be taken into consideration.
- 2. Construction date:** Selected buildings should be constructed between **1850–1960**, the period of reference of the YoungArchers project.
- 3. Architectural styles:** Selected buildings should be related to the architectural styles of reference of the YoungArchers project (neoclassic, eclectic, modern). For an overview of the styles and corresponding examples, refer to Module 4, Part 1, Section C: Architectural styles: A glossary for educators.

B. Complementary criteria

Compliance with **one or more** of the following criteria is expected to further enrich our visiting experience:

- 4. Variety of styles:** Neoclassical, eclectic and modern buildings included in our trajectory could help participants of PR2 and PR4 develop a better overview of the YoungArchers' architectural movements of reference. However, for



some partner cities this might not be feasible; in this case, grasping the opportunity to delve into even a single style can prove to be just as beneficial.

5. **Variety of uses:** Depending on this criterion, our selection might provide information on different “readings” of the same city, by including, where possible, public and monumental buildings (the official aspect, as depicted in, e.g., parliamentary and governmental buildings, religious monuments, etc.), shops and residences (aspect of everyday life), buildings that serve(d) an educational purpose (schools and universities, libraries, theatres, galleries museums, etc.), and so on.
6. **Popularity/Renown:** Famous and iconic heritage buildings, linked to the local identity, serving as points of reference for both citizens and visitors.
7. **Historicity:** Buildings related to important historical events, influential people or important architects.
8. **Visitability:** Heritage buildings that can be visited, open to the public; buildings meeting the requirements of indoor and outdoor accessibility.
9. **Storytelling:** A building having an exciting story to tell; a group of buildings connected by a common storytelling thread.



Section 2: Describing a heritage building

Taking a walk

Heritage buildings have many stories to tell, some of them referring to the people who created them (architects, engineers) or lived in them, while others can be related to the cities within which they were built.

During our educational walks, we will try to discover and in turn narrate these stories, following some key steps:

Step 1: Visiting

First of all, we need to visit the building. If conditions permit, we also visit the buildings' interior, to obtain information not only about its spaces and decoration but also about its furniture.

Step 2: Observing

Once on the spot, we observe all sides of the building, standing in front of its façade, which is usually more richly decorated/elaborately designed and can provide us with lots of information. Our observations can help us describe the buildings in detail.

Step 3: Describing

Descriptions constitute a precious tool both for collecting information and for disseminating knowledge about heritage buildings. Each building is unique and its



description should take this into account. There are large-scale or smaller buildings, simply or richly decorated buildings with a rich history or a small story to tell. A heritage building may have been designed by a famous architect or by an anonymous creator. Consequently, a description's length may vary and develop into a simple or complicated procedure. In some cases, we might need to do additional research and/or use the help of oral testimonies.

Structure of the descriptions

The description procedure can be facilitated by the use of a template (see Annex) with the fields we need to complete in order to obtain as precise information as possible about a heritage building.

These fields can be completed on the spot, through observation during our visit to the building, and/or through bibliographic/online research and/or through oral testimonies.

Building identity (name, location)

The exact address of a building is vitally important for its description: this information constitutes the core of a building's identity. A search for information about older names of the neighborhood/area where the building is located, possibly with the help of the owner or tenants, could provide interesting results concerning the building's story.



Ownership: Year of construction, architect/ designer of the building

A building's description is considered complete when it includes information about the year of construction and the engineer who designed and supervised it. These may be difficult to find during a short visit to the building, except for the instances where the building has a sign mentioning them (e.g., an information plate). In these cases, extra information can be reached via online and bibliographical research. In the case of private buildings, designed by unknown architects/engineers, we may also obtain information from the owner/tenants.

Uses of the building

The uses of a heritage building - starting with the older, followed by the more recent ones, and getting to its present use - may reveal very interesting stories about the life of a building.

Exterior of the building (description of its architectural form) and construction elements

This field will provide information about the buildings

- Size (one-storey/multi-storey)
- Type of roofing (flat roof, tile roof)
- Construction materials
(stone/brick/concrete/steel/metal/wood/natural materials)
- Architectural style: neoclassical/eclectic/modern or any local variations
- Surroundings: a garden, a yard (if any).



Special attention should be made to the style in which the building was designed, its decoration and the layout of the facades. For the description of the stylistic elements to be precise, we might need the assistance of architectural terminology. For the interior of the building, if visitable, a rough description of the uses of the rooms, and the decoration of the walls and ceilings (murals) could be considered sufficient.

History of the building

To discover and document the building's history, we need to collect information about the people who lived in it, important historical events that the building is related to and possible connections to the local/national/international history.

Preservation status

We could explore the relationship of the city to the heritage building or former protection attempts whenever the building was at risk. We may also look up information about people who have contributed to its restoration, and whether it is a listed building (a heritage building that belongs to an official list of buildings of special architectural or historical interest). Relevant information may be gathered via discussions with the owners and via online research (electronic newspapers, lists of listed buildings that have been compiled by the competent built heritage protection institutions or cultural associations).



Section 3: 4 European cities and their buildings

ATHENS, GREECE

Introduction: Buildings of Athens and their stories

Athens is the capital and largest city of Greece. Its history is long and continuous: it has been inhabited from prehistoric times until today. Ancient, Byzantine, newer and contemporary buildings coexist in the city creating an open museum of the history of Athenian architecture.



Interesting Fact

The city is famous for the monuments of the Acropolis Hill, the largest and most magnificent sanctuary of ancient Greece, which have been included in the list of UNESCO World Heritage Sites (1987).

Between 1850 and 1960, which is the period of reference for the YoungArchers project, the buildings of Athens were designed following the principles of neoclassicism (19th Century to early 20th Century), eclecticism (late 19th Century to the 1920s), the modern movement (1930s) and late modernism (1950s). During this last phase, buildings featuring classical characteristics were also built.

The Greek architects, many of whom had studied abroad, applied the international trends; however, they created buildings influenced by their own place of origin.



Accessibility-wise, the general level of satisfaction of mobility-impaired visitors in Athens is very good regarding the renovated pedestrian streets and outdoor spaces, also including the Acropolis and the Irodion Ancient Theatre, other monuments and archaeological sites, all public museums, including the New Acropolis Museum and a number of private heritage buildings. (Source: [Mapping and Performance. Check of the Supply of Accessible Tourism Services \(220/PP/ENT/PPA/12/6491\) Case Study 10: The Historical Centre of Athens as an Accessible Destination, European Commission](#))

Athenian architectural walks

Students and teachers will get to know the buildings of Athens through two architectural walks in two rather different parts of the city:

The first walk includes 10 buildings in one of the most central and crowded areas of the capital. The selected buildings are of great architectural value; they are neoclassic, eclectic and modern constructions of the 19th and the first half of the 20th Centuries, by well-known architects, and are connected to very important historical events of the city. All buildings are accessible for people with motor disabilities.

The second walk is dedicated to a busy and particularly multicultural neighbourhood of Athens that began to be inhabited at the end of the 19th Century and was in its heyday in the interwar and post-war years. The selected buildings, seven in total, are representative examples of neoclassicism, eclecticism and the modern movement. All of them are related to historical events and/or renowned tenants.



Most of them are accessible, with the exception of two, which are abandoned and can only be seen from the outside.



BARCELONA, SPAIN

Introduction: Buildings of Barcelona and their stories

The architectural style that has mostly shaped the personality of Barcelona is “Modernisme”. As a result of the industrial revolution, along with the First Universal Exhibition of Spain in 1888 (organised in Barcelona), were two factors that led the city to throw itself into the construction of buildings, giving rise to several urban changes.



Interesting Fact

Modernisme arose at the end of the 19th Century and spread across Europe. In fact, it is known by several different names: Art Nouveau (in France, Belgium, Spain and Hispanic America) Liberty or Floreale (in Italy), Jugendstil (in Germany and the Nordic countries), Modernisme (in Catalonia). Antoni Gaudí, most of them have been included in the list of UNESCO World Heritage Sites (1987).

Between 1850 and 1960, which is the period of reference for the YoungArchers project, the buildings of Barcelona were mainly designed following the principles of modernisme. A movement that emerged with the intention of creating a new, free and modern art, breaking with all previous trends. The idea was to move away from old traditions. However, neoclassical (19th Century to early 20th Century), and eclectic buildings (late 19th Century to the 1920s) are also present.



Interesting Fact

Barcelona has achieved a high level of provisions in terms of general accessibility of the built environment, accessibility information and itineraries for visitors, a well-designed and accessible public transport system and adapted services for visitors with access needs. This combination of factors contributes strongly to Barcelona's position as a desirable, year-round accessible tourist destination. (Source: [Mapping and Performance. Check for the Supply of Accessible Tourism Services \(220/PP/ENT/PPA/12/6491\) Case Study 14 Barcelona Accessible Cruise Destination](#))

Also check the available accessible offer at [Barcelona Access](#).

Barcelona architectural walks

Students and teachers will get to know the buildings of Barcelona through two architectural walks in two rather different parts of the city:

The first walk includes the five buildings from the Block of Discord in Barcelona, dating from 1887 to 1915. The Block of Discord in Barcelona refers to a group of buildings in the city that were designed by different architects in the early 20th Century. These buildings are known for their unique and varied styles, which reflect the artistic and architectural movement known as modernism. All buildings are placed in the same street, therefore the route itself can be reached easily.

The second walk is dedicated to heritage buildings around the sound of music and the scenic arts, dating from 1847 to 1950 in Barcelona. It includes 10 buildings and monuments that are representative examples of neoclassicism, eclecticism and the



modern movement, and all of them have a relationship with music and the scenic arts. It is divided in to two parts Part A and Part B.

NICOSIA, CYPRUS

Introduction: Buildings of Nicosia and their stories

Between 1850 and 1960, which is the period of reference for the YoungArchers project, the buildings of Nicosia were mainly designed following the principles of neoclassicism and modernism. There are almost no eclectic buildings in Cyprus. Neoclassical architecture in Cyprus started to become especially visible during colonisation. There are some significant architects in Cyprus who influenced modern architecture in the post-colonial era. The sharp contrast of neoclassical and modern buildings creates an interesting perspective on the island's history of architecture.

Nicosia architectural walks

Students and teachers will get to know the buildings of Nicosia through two architectural walks in the city:

The first walk is entitled 'Within and Around the Nicosia Walls' and includes buildings and monuments dating from the 19th and 20th Centuries in the old Nicosia city centre. The walk is approximately 45 minutes long and it includes nine buildings. This walk aims to introduce the students to different architectural styles, as well as highlight the buildings' links to the socio-economic and political history of the island. Part of the walk that passes within the walls can be made accessible to people with mobility problems.



The second walk, entitled 'Architecture During the British Colonial Period' includes many neoclassical buildings that tell the impact colonization had on the architecture of Nicosia. This is a sharp contrast to some modern buildings within the same walk. The aim of this walk is therefore to demonstrate the impact of colonialism on Nicosia's architecture and the sharp contrast of neoclassical architecture with modern designs. The walk is approximately 20 minutes and it includes six buildings, with the potential to have a short break at the Municipal Gardens of Nicosia.

PARIS, FRANCE

Introduction: Buildings of Paris and their stories

Paris is a European city with a very significant architectural history, dating back to ancient times. Between 1850 and 1960, which is the period of reference for the YoungArchers project, there are important heritage buildings, examples of architectural styles, ranging from eclectic to art nouveau, art deco and the modern movement. Historic monuments such as the Tour Eiffel and the Grand Palais were built with the occasion of the Exposition Universelle, held in the city in 1889, whereas emblematic modern buildings like the Maison d'Unesco were constructed in the decades 1950-1960.

Paris architectural walks

The first walk in Paris includes buildings and monuments dating from 1852 to 1937 in the Paris city centre. It includes 9 of the most known and touristic landmarks of the French capital.



The 2nd walk includes buildings and monuments dating from 1892 to 1955 in Paris. It includes 7 buildings in the French capital that relate to the journey of a known female figure.

Each walks can be done in 1 day or be divided to 2 walks.

Along both walks, students will discover the neo-classical, eclectic, Art Deco and modern styles of architecture.



Annex 1: Full research on buildings in all cities

Alongside the audio guides that will be provided to the teachers and students, the YoungArchers consortium is including the long descriptions and research that served as a main source of information for the scripts of the audio guides.

These descriptions were revised by architectural experts to provide accurate information.

The aim of this annex is to provide teachers with a useful resource to prepare the walks with the students and answer any questions that extend beyond those given in the audio guides.

Annex 2: Building description template

Partner city:

Building #1

Educational walk #1

Identity

- Address
- Name of the building
- Older names of the neighborhood/area

Ownership

- Year of construction
- Architect/Civil engineer



- Inscription (yes/no)

Uses

- Older
- Recent
- Present

Exterior

- Number of storeys
- Type of roofing (flat-roof, tile-roof)
- Construction materials (stone/brick/concrete/steel/metal/wood/natural materials),
- Architectural style: neoclassical / eclectic / modern, or any local variations
- Surroundings: a garden, a yard (if any)

Interior (if visitable)

- Number of rooms
- Uses of rooms
- Decoration (murals) on walls and ceilings

History of the building

- Tenants
- Events
- Connection with local history



Preservation

- Endangered building (yes/no)
- Heritage building protection status (if applicable, please specify)
- Former preservation/restoration attempts and people involved

Visitability

- Open to the public (specify)
- Accessible (specify)

Complementary info

- Dimensions
- Number of windows
- Conservation status
- Conversions/changes in the structure
- Construction permits

Related story/ies

(if applicable, please provide a short description)



Resources

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YoungArchers

Module 3
Accessible Digital
Storytelling



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Module Description

The objective of this document is to unlock the potential of digital heritage and digital storytelling in order to maximise their impact when it comes to educating young students of 9 to 12 years old about architectural heritage. It will also help teachers and students understand the significance of developing accessible content for the benefit of all. To achieve this, Section 1 of this document will provide extensive information on digital storytelling, including its general uses and benefits in education. Section 2 will provide information specifically on accessible and inclusive digital storytelling. Finally, Section 3 will provide a list of digital storytelling tools that can be used.



Learning Outcomes

Upon completion of this module, learners will be able to:

- Identify key notions of digital storytelling and its beneficial role in education.
- Implement digital storytelling in education.
- Demonstrate the ability to recognise and design inclusive and accessible digital storytelling techniques in education.
- Use different digital storytelling tools.



Section 1: Digital Storytelling

Heritage is explained in UNESCO documents as ‘our legacy from the past, what we live with today, and what we pass on to future generations.’ **Digital heritage**, therefore, refers to computer-based materials, some of enduring value, that should be kept for future generations ([UNESCO, 2021](#)).

Digital storytelling uses multimedia tools to bring narratives to life. Digital stories can be used to explain a concept, to reflect on a personal experience, to retell a historical event or to make an argument. Digital stories are typically videos that combine audio, images and video clips to tell a story. This is a relatively new creative practice that does not require very sophisticated knowledge of technology and video production. Some basic knowledge is sufficient, therefore an easy way to communicate and/or learn.

Despite the plethora of galleries, archives, museums and library collections on digital heritage, as well as the variety of tools for digital storytelling, these resources are not put into effective use in the context of education ([Europeana, 2016](#)).

General uses of digital storytelling in education

- Digital storytelling can be used for educational purposes to enable specific learning outcomes.
- Teachers can use it to introduce projects and themes.
- It is helpful for students to gain a better understanding of more abstract concepts.
- Teachers can also use it to facilitate class discussions.



- Students can also create their own digital stories with multiple benefits, including the sense of ownership, analysis and synthesis of information, self-expression and use of technology.

Benefits of using digital storytelling for heritage learning

The digital storytelling of heritage is a useful educational tool for multiple reasons:

- Digital storytelling allows **easier discoverability** of built heritage and wider access to teachers and students.
- Built heritage is a rich **source of information** at a cross-curricular level, therefore, it can be an excellent source of inspiration for digital storytelling from an educational point of view (cf. Module 2, Section 5 of this toolkit).
- The advancement of technology ensures multimedia tools used for digital storytelling produce good audiovisual **quality**.
- Digital storytelling can be used in **open educational research**, which is made legally possible to be shared using copyrights.
- Digital format of storytelling makes it **easy to find** using direct links or embedded functions.

Section 2: Accessible and inclusive digital storytelling

Digital storytelling, which typically includes multimedia content that combines audio, images and videos to tell a story, is becoming increasingly important in teaching and learning contexts. This is because in an increasingly interconnected, multilingual world, digital technologies allow us to create new ways of explaining stories.

In this regard, when creating multimedia content accessibility, services such as subtitles and audio description should be included, otherwise, a large amount of

audience is left behind. In addition, these accessibility services are also beneficial for all people, for instance, foreign audiences, to support and enhance the understanding of the audio and visual content. Furthermore, while nowadays multimedia content often include more than one language in their original versions, any viewer might also require accessible versions of the audio and video content to ensure maximum engagement and satisfaction.

The current European legislation is shifting towards an accessible approach to digital storytelling in order to meet the needs of all users.

People who are deaf and others who cannot hear the audio or process written information need captions/subtitles which are “a text version of the speech and non-speech audio information of a video” ([W3C WAI](#)).

In the scope of the YoungArchers project the following three types of multimedia content can be created:



CONTENT 1: Podcasts (pre-recorded audio only)

For audio only, subtitles/captions allow people who are deaf and hard-of-hearing to get access to the audio content. In addition, transcripts are needed to provide access to people who are deaf-blind and use braille. Transcripts can also be used by other people to enhance the understanding of the audio.



CONTENT 2: Animated presentations (pre-recorded video with no audio)

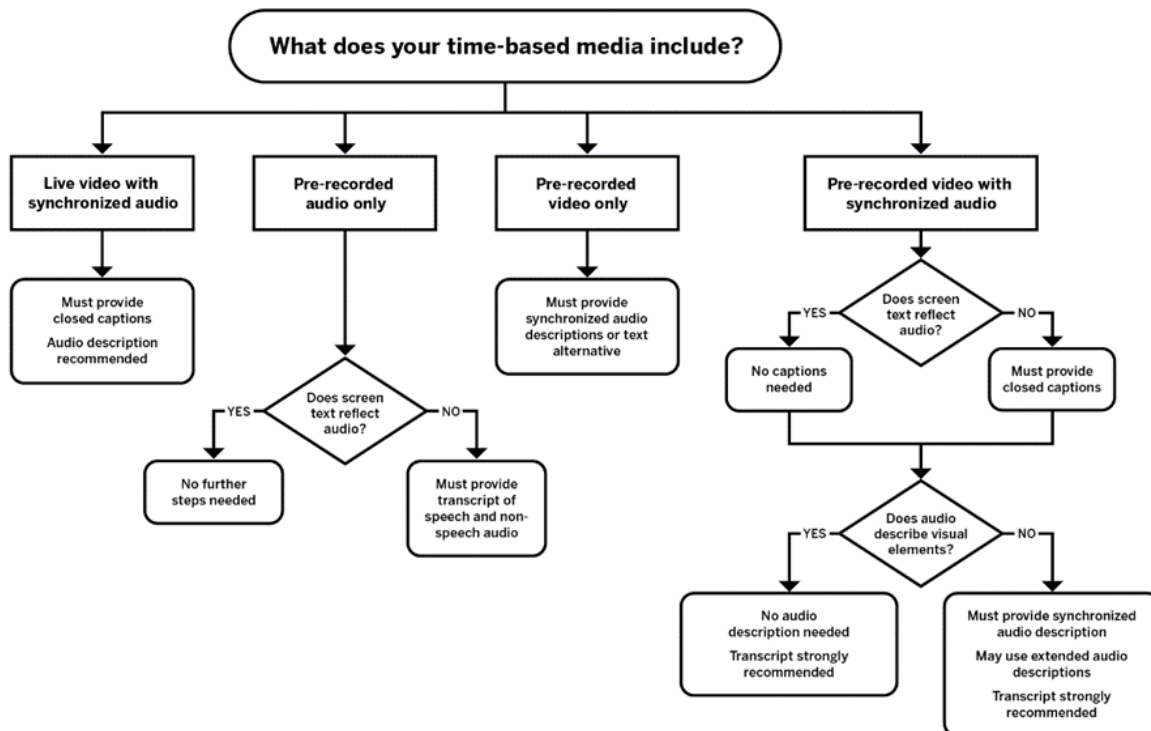
For video only, audio description allows people who are blind and can not see the content to get access to the visual content.



CONTENT 3: Video with synchronised audio (pre-recorded video with synchronised audio)

For video content with synchronised audio, subtitles/captions, transcripts, audio description and sign language can apply depending on the type of content being produced.

The following decision tree, will allow teaching professionals to detect which accessibility services need to be provided when creating the multimedia content.





CONTENT 1: Pre-recorded audio only.

- Option 1: If there is already text on the screen that accurately reflects the audio, no further steps are needed.
- Option 2: If not, you must provide a transcript of the speech and non-speech audio.

CONTENT 2: Pre-recorded video only.

- Single option: You must provide synchronised audio descriptions or a text alternative that presents the information in the video.

CONTENT 3: Pre-recorded video with synchronised audio.

- Option 1: Is there text on screen that accurately reflects both the speech and non-speech audio?
 - Solution 1: If yes, captions or subtitles are not needed.
 - Solution 2: If no, you must provide accurate synchronised captions or subtitles of speech and non-speech audio.
- Option 2: Does the audio already describe the important visual elements? For example, text on screen is spoken as it appears
 - Solution 1: If yes, audio description is not needed. A transcript is strongly recommended but not required.
 - Solution 2: If no, you must provide synchronised audio description.

Some tips to create accessible audio and video content :

1. Audio content:

- Create high-quality audio
- Use low background audio
- Speak clearly and slowly



- Give people time to process information
- Use clear and easy-to-understand language
- Provide explanation for sensory characteristics

2. Video content:

- Avoid causing seizures
- Consider speaker visibility
- Make overlay text readable
- Plan for description of visual information
- Plan for sign language

Tips on content creation for primary education

Accessibility to digital storytelling is also helpful to content creation for primary education, given that the target audience includes younger students. Therefore, it is advisable for teachers to follow simple tips that facilitate the learning of younger students:

- Keep the story under 5 minutes to retain attention.
- Include vibrant pictures.
- Use age-appropriate music and narration.
- Narration accompanied by subtitles can also help build vocabulary.
- Keep a slow pace as far as it concerns visual changes and narration (not too slow though).
- Use applications that are familiar to children.



Section 3: Digital Storytelling Tools

Using digital tools, such as audio, videos and images, is a creative alternative to develop non-traditional ways of learning and enhance interactive experiences in education, and in parallel enhance digital competences.

List of Digital Tools

There is a wide array of digital tools to use to facilitate the creation of accessible and inclusive digital storytelling using podcasts, games and videos.



Visual materials: Images and videos (in alphabetical order)

→ [Artsteps](#)

This is a web-based interactive application that allows the user to make their own virtual reality (VR) exhibitions and in realistic 3D spaces .

Cost: Free

Languages: The tool is only available in English and French.

Accessibility Statement: Cannot confirm compatibility with screen readers; no function for video chat.

→ [Canva](#)

Canva is an online design and publishing tool with a mission to empower everyone in the world to design anything and publish anywhere.

Cost: Free and premium plans

Accessibility Statement: Canva itself does not have accessibility features, but you can use it to make images to import. These images should then have Alt text to make them compatible with digital accessibility guidelines.



→ [Flippity](#)

A useful tool for taking Google Sheets and turning them into helpful resources from flash cards to quizzes and more, thus allowing teachers and students to create activities for learning.

Accessibility Statement: Flippity activities are generally designed to be accessible.

Cost: Free

Languages: English only

→ [Genially](#)

A tool schools use to teach and learn through interactive learning materials, facilitating the digital transformation for all education stages and students. Teachers motivate with interactive and gamified content. Students learn creatively, while both teachers and students increase their digital competencies.

Accessibility Statement: Some of the resources provided in Genially format are not accessible

Cost: Free and premium plans

Languages: Does not support Greek

→ [Scratch](#)

This application is a block-based programming environment that can be used for programming purposes and as a storytelling tool. Scratch allows children to program and share interactive media such as stories, games and animation with other people.



Languages: Available in multiple languages

Accessibility Statement: The tool's design aspects allow for easy use to beginners, but can also challenge more advanced children. This means that Scratch is well-suited for students of all abilities and levels, including students with learning disabilities. Nevertheless, the designing of instructions under the framework of Universal Design for Learning (UDL) is still required by teachers. A basic UDL strategy might involve a teacher providing information to the learner in multiple formats, for example through printed handouts or delivering information orally.

→ [Storyboard That](#)

Creative lesson plans for teachers, which contain completed student examples and blank storyboard templates that teachers can tailor to their students.

Accessibility Statement: Information not found

Cost: Free basic account provides minimal functionality for people wanting to produce a few storyboards on a regular basis or to try the software before paying. Subscriptions starting from \$9.99 per month.

Languages: Does not support Greek

→ [Padlet](#)

An educational technology startup company that provides cloud-based software, hosting a real-time collaborative web platform in which users can upload, organise and share content to virtual bulletin boards.

Accessibility Statement: Meets universal and inclusive standards.



Cost: Free and premium plans

Languages: Supports 42 languages

→ [Pixton](#)

Pixton empowers student learning by unleashing their artistic and writing potential, through the creation of comics.

Accessibility Statement: Information not found

Cost: Subscriptions starting from \$9.99 per month.

Languages: Does not support Greek

→ [Voki](#)

This tool allows the user to create an avatar whose voice can be used to transfer a message to children. Teachers can customise their appearance and what they say.

Cost: Basic version is free but limited. There are three more levels at different prices that unlock more features.

Accessibility Statement: No information found



Podcasts and audioguides (in alphabetical order)

→ [Anchor](#)

Creation and distribution of podcasts.



Accessibility Statement: No information found

Cost: Free

Languages: All partner countries

→ **Chat GPT**

Creation and adaptation of texts with the use of artificial intelligence (AI) for the audio guides.

Accessibility Statement: No information found

Cost: Free and premium plans

Languages: The models are optimised for use in English, but many of them are good enough to generate acceptable results in many languages.

→ **Natural readers**

Text to speech tool to create audio directly from text for the audio guides.

Accessibility Statement: No information found

Cost: Free and premium plans

Languages: All partner countries

→ **Nubart audio guides**

Innovative audio guides that enable museums, monuments, show rooms and other visitable venues to offer hygienic multimedia guides without the need for dedicated devices or expensive app development. Most importantly, it incorporates accessibility services.



Accessibility Statement: Accessible audio guides. The QR-code on the cards is printed with a slight relief, so that visually impaired people can detect its presence and its location with their fingertips and capture it with their smartphone's QR-scanner. Additionally, Nubart's in-house CMS has been developed in Universal Design and is inclusive.

Cost: Option for museums to request a quote

Languages: Supports 40 languages. Can integrate a language that is not yet supported, with no additional cost.



Heritage-specific learning tools (in alphabetical order)

→ [Europeana](#)

Europeana is assisting in the digitisation of the cultural heritage sector. It develops know-how, tools and policies to embrace digital change and encourage collaboration that promotes innovation.

Accessibility Statement: No information found

Cost: Free

Languages: At least all consortium countries



Case Studies

There are many examples of online digital storytelling, whose successful impact inspires for more creation and use of digital storytelling using podcasts, interactive games and videos.

Example 1: [3D models of Lublin](#)

The Lublin 2.0 project documents the spatial and architectural development of Lublin, Poland from the 1360s to the 1930s. The application includes blogs, maps and 3D models that offer an in-depth perspective on the city's history.

Example 2: [Things That Talk](#)

'Things That Talk' aims to explore humanities through the life of objects. It is a durable, living archive of stories about the interconnected world of things. The platform facilitates storytelling by giving contributors all the basic curation, sequencing and visual tools they need to narrate an object.

Example 3: [Let's Talk About Myths, Baby!](#)

Podcasts are a fun way to learn. This project uses podcasts with stories from Greek and Roman mythology to facilitate archaeology learning.

Example 4: [Swipe Story](#)

Swipe Story is a digital story that uses drawings, images, words, games, sounds, films and emotions to introduce the user to a new path of lively and stimulating knowledge and enable innovative storytelling for interactive learning.



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YoungArchers

Module 4

The YoungArchers
Building Recording Form



How to document the true story of a building:
Guidelines for educators



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Module Description

This module aims at providing guidance to two main target users, namely primary school teachers and their students, about “How to document the true story of a building”. Section 1, introduces the architectural heritage documentation procedure. Section 2, provides detailed information about how to complete the Young Archers Building Recording Form. Section 3, provides basic guidelines for photographing a heritage building, considering also the needs of learners with disabilities. Finally, Section 4, provides a glossary for educators that can be used to solve any possible questions related to the styles foreseen in the YoungArchers project.



Learning Outcomes

Upon completion of this module, learners will be able to:

- Describe the architectural heritage documentation procedure.
- Explain the structure and the content of a Building Recording Form.
- Use Building Recording Forms in class.



Section 1: Introducing the architectural heritage documentation procedure

The documentation of buildings of historic and architectural value constitutes a substantial step towards their protection. Via the documentation procedure, the number of heritage buildings of a city and their state of conservation can be recorded, helping both the authorities and local communities manage, protect and promote urban architectural heritage.

The YoungArchers project invites primary school teachers to mediate the concepts of built heritage protection and preservation through an experiential learning process involving in-situ observation, building photography and the completion of a Building Recording Form, a key tool for the documentation of heritage buildings by elementary school students.

Completing this form is a procedure of vital importance in the framework of the suggested activities, as it will guide students through unveiling and consequently narrating the hidden stories of emblematic heritage buildings in their urban contexts. It is further expected to help them consider even abandoned buildings not just as "empty shells", rather as landmarks inextricably linked with the stories of people who used them and/or lived in their premises.

This process could be upgraded by further including primary and secondary research techniques, such as archives consultation, bibliographic research and the collection of oral evidence: conducting interviews with current and former residents could help validate and enrich the information collected via the Building Recording Form for heritage buildings.



Section 2: Completing the YoungArchers Building Recording Form

In the framework of educational walks through important heritage buildings of their city (cf. Module 5, Lesson Plans), students are encouraged to directly fill in the sections they can easily obtain information about. If a particular question is difficult to be answered on the spot, students are encouraged to add it to Section VII at the end of the form for future processing.



Accessibility and special needs of students

In order to help you, as an educator, take into account the possible accessibility needs of your students, we are adding a dedicated recommendations section entitled "Accessibility and Special Needs of Students", to support you in including all of your students within each activity.

1. Location of the building

- Students are invited to collect information with respect to the exact location of the building. Educators can advise them to look for the street's name and the building's number, and/or ask neighbours the name of the neighbourhood.

Example:

- **Country:** Greece



- **City:** Athens
- **Neighbourhood:** City centre
- **Address:** 11 Ermou Street



Accessibility and special needs of students

Some of your students may be visually impaired or even completely blind and may not be able to observe the monument visually. Others may have difficulty in expressing themselves.

In this case, it is important to create groups of students to carry out the activity and to give a specific role to students with disabilities.

For example, you can give them the role of the “validator”. It will be up to these students to validate the chosen description. This will ensure that the description is sufficiently precise and explained in a way that is understandable.

Another possibility is to prepare the collection of information in advance by doing an online research. This role, the “fact-checker”, can be specifically dedicated to students who will have less opportunity to participate in the project.

2. Use(s) of the building

- Students are invited to find out and note down the past and present uses of the building. There could be cases where these uses are unknown, or different uses are connected with different levels of the



building (like a shop or a museum on the ground floor, apartments on the rest of the floors).

Example:

- **In the old days:** House
- **Nowadays:** Hotel



Accessibility and special needs of students

This activity may involve interacting with people occupying the building. In the case of deaf students, it will be important to allow them to participate fully by anticipating the exchanges and allowing a mediation interface, such as a sign language interpreter.

In addition, it is important to anticipate these exchanges to ensure that students in wheelchairs can eventually access the building to make contact with the people to be interviewed.

3. How would you describe the building's exterior?

- Students are asked to observe and provide information regarding the exterior of the heritage building. They are invited to consider each constituent part and the elements on the building's "shell" that link it to a specific architectural style: its walls, windows, doors and building materials.



- The “Construction” section refers to the elements that help the different parts of the building hold together: construction materials may vary from stone and bricks, for older buildings, to concrete and steel, for the more recent ones. Construction details may include merely decorative morphological elements like a mural, or special architectural features, like an ornate entrance, a staircase, a balcony and so on.

External features

- **Number of floors:** Ground floor plus number of levels
- **Windows/Doors:** Number of windows and doors, frames made of wood/metal
- **Walls:** Covered with plaster / made of bricks / engraved lines
- **Roof:** Tiled roof / flat roof / domes
- **Form:** Symmetrical, simply decorated, elaborate
- **Colour(s):** White/off-white / other (specify)

Construction

- **Materials:** Stone/brick/concrete/steel/metal/wood/natural materials
- **Details:** Elaborate decoration, engravings, sculptural details, arches, domes, elaborate staircases/entrances/doorsteps (made of...)
- **Surroundings:** A garden, a yard (if any)
- **Architectural style(s):** neoclassical / eclectic / modern or any local variations



- **Other:**



Accessibility and special needs of students

Educators could encourage the students to describe the surface of a building by touching it, if possible. Furthermore, students could be encouraged to work in groups, each one focusing on one aspect of the building's features, depending on their abilities.

4. What is your impression of the building?

Students are invited to

- write a short comment or a longer description
- insert a photo or draw a picture

in order to depict how they personally perceive the building.



Accessibility and special needs of students

Multiple options are given to students, so they can express their impressions depending on their preferences and abilities. It is important for teachers to encourage their students to express themselves freely and think outside of the box, so that all students can feel included.

5. Let's discover the story of the building!

- Back to the classroom, students are encouraged to research the year of construction and the overall history of the building. Any inscriptions on the building could reveal more about its past or present uses.
- In case educators opt for a more extended investigation, they might also encourage students to ask present or past tenants about possible connections of the building with major historical events, important persons that might have lived/worked on its premises or even designed it (e.g. a renowned artist, politician, writer or architect). In the last question of the section, students are invited to write down a story that a person related to the building (a neighbour / a family member / other) has told them about it, or even a story they can imagine about the different “lives” of the building.



Accessibility and special needs of students

As mentioned previously, when an activity involves interacting with the people in the building, it is important to prepare it beforehand and provide the means for all the students to participate in the activity.

In the case of deaf students, a sign language interpreter could be needed.

Students in wheelchairs will need proper access to the building as well.

6. Is the building well preserved? Is it at risk?

- In this section, students are encouraged to observe the conservation status of the heritage building, as well as collect information about its accessibility and visiting capacity. Additionally, they are asked to look for any dangers the building faces, and note down their emotional reaction at the sight of it. Possible dangers would include pollution, abandonment, lack of protection (or lack of funding to protect it), but also the excessive economic growth of the area. Finally, students are invited to come up with a “nickname” for the heritage building.



Accessibility and special needs of students

As mentioned previously, students could be encouraged to work in groups, each one focusing on one aspect of the building's features, depending on their abilities.

There are different roles to distribute, such as the “validator” of the information and the “fact checker”.

7. Is the building accessible?

This section is important as it raises the awareness of students with regards to the accessibility of their surroundings. It is important to explain to the students that any accessibility barriers can affect a person’s experience, and prevent them from exploring the building.

FFZ principles: free passage, flat surface, zero barriers

a. Free passage

The passageways should have sufficient width and height, and be free of obstacles.

For example, if people want to go from point A to point B, they need enough space to be able to pass each other easily.

It is recommended that paths outside the building should be at least 120 to 180 cm wide. Narrow paths should always have a minimum width of 90 cm. Signage, flags or other overhanging stuff should allow for a free height of 210 to 230 cm.



b. Flat surface

A surface needs to be flat or slightly sloping. It should be continuously paved and safe, also in wet or frozen conditions.

Therefore, it is essential to use some slip-resistant material for the pavement. A lot of accidents are caused by tiny level differences.

c. Zero barriers

Zero barriers means avoiding all obstacles on a path. Even the smallest gap can cause problems: a white cane can get stuck, just like high-heeled shoes.



Accessibility and special needs of students

Disabled students can be appointed the “experts” when it comes to this activity. Their role can be to advise other students on different barriers. The teacher can ask the “experts” about different accommodations they would suggest for improving the accessibility of the building or its surroundings.

8. Things you might still wish to know about this building

- This section is dedicated to questions that students might have found especially challenging and/or to additional queries they might have.



Section 3: Guidelines for photographing a heritage building

Before setting out on architectural walks, students should be informed about the importance of photographing the visited heritage buildings in order to record their existence, details and overall position within their respective urban contexts.

In case school regulations allow it, students should be encouraged to photograph using their cell phones, or simple digital cameras; otherwise, one or two students from each participating group could be designated as “Photographers” of the activity of building recording. Students should be further advised to avoid including people or cars in their frames.

It would also be advisable to photograph every aspect of the building, if possible, and also create some angle photos. Moreover, students could take pictures of the street where the building is located, its surroundings and any details on its surface that they find interesting or attractive (such as windows, arches, ornaments, inscriptions, etc.).



Accessibility and special needs of students

With proper guidance, visually impaired students can take pictures!

This can be organised as a group activity, where some students are the “photographers” and others are “advisers” who work together to guide each other to take the best pictures possible while respecting the privacy of people around the building.



Section 4: Architectural styles: A glossary for educators

As already explained in previous Modules, the YoungArchHers activities focus on heritage buildings across partner cities (Athens, Barcelona, Nicosia and Paris) constructed between 1850 and 1960. Below you can find a basic grouping of architectural styles popular at that time across Europe.



- **Neoclassical architecture:** buildings like ancient temples with symmetry; columns, pediments.

Neoclassical architecture is an architectural style that emerged during the 18th and 19th Centuries in Europe, as a revival of Classical architecture. It is characterised by symmetry of composition, use of columns, pediments and other ancient Greek or Roman details. In most parts of Europe, it also refers to grandeur of scale.

Examples of neoclassical buildings:



Figure 1. Phaneromeni Girls School, Nicosia, 1925. (Source: YoungArchHers)



Figure 2. Museo Martorell, Barcelona, 1882. (Source: [Ajuntament de Girona, Public Domain](#))



Figure 3. National Archaeological Museum of Athens, Athens, 1891. (Source: Monumenta)



- **Eclectic architecture:** a style combining many older styles, a lot of decoration, sculptures, arches, etc.

Eclecticism in European architecture emerged in the second half of the 19th Century, as an attempt to renew the architectural vocabulary via a combination of elements of various previous historical styles. Such a combination of styles could include a selection of decorative motifs, ornaments, sculptural elements from other times and countries (roman architecture, renaissance and baroque). The main centre of European eclecticism lies in Paris and the Ecole des Beaux Arts. In Greece, it appeared after the 1900s.

Examples of eclectic buildings:



Figure 4. Palais Garnier - Opéra Nationale de Paris, 1861-1874. Source: Opera National de Paris)



Figure 5. Sagrada Família, Barcelona, 1882–present.(Source: Basílica de la Sagrada Família)



Figure 6. Megaro Metohikou Tameiou Stratou (Army Share Fund Building), Athens, 1939. (Source: Monumenta)



- **Modern architecture:** buildings like boxes, simple geometric forms

Modernism in architecture gradually emerged during the first decades of the 20th Century, in an attempt to create simple, functional buildings, making use of the newly developed technical advances and materials of the era, especially reinforced concrete. The forms of the modern architecture are simple, abstract and geometric, with almost no decorative details, depending on the exact period and place of creation, and are inspired by industrial achievements (buildings like airplanes, like ships, like “machines”) according to the “form-follows-function” approach. The Bauhaus art and design movement founded in 1919 in Weimar, made Germany an extremely important source for modernism-related ideas in architectural design.

Examples of modern buildings:



Figure 7. Maison La Roche, Paris, 1923–1925. (Source: Fondation le Corbusier)



Figure 8. Apartment building and Astoria Cinema, Barcelona, 1933–1934. (Source: Cinema Treasures)



Figure 9. Diamantopoulos house, Loukianou and Charitos Str., Athens, 1928–1929. (Source: Monumenta, Photographer: Jeff Vanderpool)



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Online resources

- [International Committee for Documentation and Conservation of Buildings, Sites and Neighbourhoods of the Modern Movement.](#)
- [For the Protection of Natural and Architectural Heritage in Greece and Cyprus.](#)
- [Discover inspiring cultural heritage from European museums, galleries, libraries and archives.](#)
- [OBIAA Accessible Buildings Checklist: Comprehensive.](#)
- [FFZ requirements - Transmedia Catalonia.](#)



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