Talking Houses—What They Can Tell You about the People They Shelter

A Cheyenne camp around 1870. Most of the early photographs of Plains Indians were made in the late nineteenth century, several decades after the period described in this issue of ART TO ZOO. For this reason, the photographs you see on these pages include objects and clothing that most Plains Indians of a century and a half ago would not have. For example, a hunter who looks very carefully at this picture, you can see the edge of a wagon wheel peaking out from behind one of the tents.

Houses shaped like onions . . . or covered with such bold designs that the door is hard to find . . . houses with floor plans resembling the human body . . . three- and four-story mud houses that look like giant sand castles . . . “sleeping bag” houses so small that one person lying on his back can barely slide in . . . underground houses . . . houses built on stilts over water . . . on sligh runners . . . in trees . . . on boats.

Houses come in an almost infinite variety of forms, but the purposes behind them are universal. Human beings everywhere need protection from bad weather and danger—a place to be safe. They also want a place to live that enables them to organize their everyday lives in harmony with the way they view the world.

This issue of ART TO ZOO explores how you can help your students learn to look closely at houses from other cultures, and in the process find intriguing hints about the lives of the people who built them.

The Background Information starting on this page describes one culture and its housing—the Plains Indians of a century and a half ago, and the tips they built. This material is followed by a Lesson Plan suggesting how students can examine the information and draw conclusions from it, using an inquiry approach.

The most direct way to put these materials to use is in a social studies unit on Native Americans. However, the approach outlined in the Lesson Plan can easily be adapted to a study of almost any people in any historical period. You might even want to consider the possibility of making houses an ongoing theme in your teaching, if you are in Washington, D.C., with your class, you can see a real Arapaho tipi—and models of many other houses from around the world—in the anthropology exhibits at the Smithsonian Institution’s National Museum of Natural History.

Houses make a good point of entry into a society, because they are a tangible product of both the physical and mental lives of the people who built them. Houses also have the advantage of being grounded in the familiar: your students can use their own homes as a basis of understanding and comparison.

Before looking at how you might approach the subject of houses with your students, let’s take a trip to the Plains—for some basic background information.

Background: A Visit to the Plains*

This journey will be a mind-trip—like a movie that you watch in your imagination. You will be able to move around freely, but will remain invisible to the people you see on your travels. You will be accompanied by an invisible guide who will give explanations.

And now, you’re ready to be on your way . . .

The Basics of Survival

. . . You’re off! It’s about 150 years ago, and you are rapidly flying over the Great Plains. You begin your trip over the tall grass of the prairies. As you move through the air from east to west, the land slowly rises from sea level, and the climate becomes drier. You are moving along quite low. The only breaks in the smoothness of the landscape are occasional valleys gouged out by rivers. Along these valleys, trees grow (because of the moisture the rivers provide), but elsewhere the land is dry, and the vegetation is mostly short grass and shrubs. However, as you approach the western end of the region, the land rises and becomes more rugged and woody.

Your guide tells you that the weather on the Plains is extreme and variable, with scorching summers and bitterly cold winters. Blizzard, tornadoes, hailstorms, and flash floods are common. You have to be ready for anything.

Now, however, it is a beautiful sunny afternoon in June. As you fly, you catch glimpses of the animal life that abounds below: deer, antelope, bear, elk and buffalo. You have your first look at the buffalo, the most important of the plains animals. The buffalo is a symbol of the plains Indian culture. The buffalo was the fundamental material resource for the Plains Indians. It provided food, shelter, clothing, utensils, and chemicals. . . . The Indians ate the animal fresh and preserved its meat by drying it. They manufactured tips covers and arrows, and thread and bowstrings from its sinew. They made water buckets from its belly, and stuffed saddles with its hair. They used its teeth and claws as a tanning agent, and buffalo fat as a base for paint. They transported hot coals from place to place in buffalo horns and prepared tools from bone. And now, you’re ready to be on your way . . .

Nomadic life on the Plains. The Prances tribes you are learning about did not live in one place, but moved around, each tribe within its own territory, following the buffalo’s movements. In the summer, the buffalo were distributed in a similar pattern. For several weeks during the summer, the whole tribe assembled into a single large encampment; then, when the buffalo herd broke up, the members of the tribe dispersed into smaller groups called bands. A band most often numbered between one hundred and two hundred people, who traveled, camped, and hunted together—a mobile village. (When resources were particularly meager, the band itself might temporarily split up into even smaller hunting groups.)

This way of life was not easy. The climate was harsh and fickle, and the buffalo and other game often elusive, and physical danger a constant threat. You had to be skilful and brave, and never relax your vigilance.

But it was a way of life that paid off. The groups who hunted the buffalo this way became more prosperous than they had ever been. In the decades before

---

*The region that we will be referring to as the Plains is the vast center of the North American continent—bounded in the north by the Canadian provinces of Alberta, Saskatchewan, and Manitoba; in the south by the Gulf of Mexico; in the east by the Mississippi River; and in the west by the Rocky Mountains.

Throughout this Background section, we will be speaking of Plains Indian society. This term should not mislead you into thinking that Plains Indian culture was either uniform or static. On the contrary, while it is often true that groups living in similar environments have similar cultures, the various Plains tribes were certainly not all alike. Their cultures developed separately and were thus unique in their own right.

The Plains region included many different nomadic tribes (like the Blackfoot, the Crow, the Sioux, the Cheyenne, the Arapaho, and the Kiowa—to name just a few). There were many differences among these peoples—but there were also important similarities, and it is on these that we will, for clarity’s sake, be focusing. (There were also non-nomadic tribes in the area, but their lives are another story, which we will not be telling here.)

It is also essential to bear in mind and to make clear to your students that Plains society was in the midst of profound and rapid change. In fact, the way of life described in this issue had not yet had its full development even in the early 1800s, but by then the seeds of its destruction were already planted—and growing fast.

Nowadays, the descendants of the Plains Indians inter in the same types of housing as other Americans do. But they still sometimes set up tents for special occasions.
Warfare and social status. One result was that raiders from hostile neighboring tribes were constantly on the lookout for a chance to launch surprise attacks. For a reason that is not very different from those that made it good for hunters: in both cases, what was needed was a structure that was quick to put up and take down, and easy to transport. Tipis did this job so well that they are considered the most sophisticated tent ever built. The qualities that made a man a good warrior were not very different from those that made him a good hunter: expertise with a bow and arrow, horsemanship, cunning, and courage.

**Tips and physical survival.** The qualities that made a tipi a good dwelling for warriors were not very different from those that made it good for hunters: in both cases, what was needed was a structure that was quick to put up and take down, and easy to transport from place to place—permitting its occupants to res­ pond quickly to the movements of enemies and of buffalo. The mobility that tipis provided them was essential in helping the Plains Indians meet two basic requirements for survival: protection from their enemies, and a supply of food and raw materials.

Tipis were also a big help in meeting a third survival requirement: protection from harsh weather. Tipis were not only rewarding for such acts of courage. A reputation as an outstanding warrior was an important route to social success. Through his military accomplishments, a young man could earn the right to join a warriors' society (a man's association that served as a military organization; as a social club; and, on occasion, as a police force). He could paint pictures of his exploits on his tipi or on his robes. He was allowed to perform certain roles in ceremonies. And—if he also showed good character in other ways—by being generous and wise, for example—he could eventually become a leader.

The qualities that made a man a good warrior were not very different from those that made him a good hunter: expertise with a bow and arrow, horsemanship, cunning, and courage.

**Domestic Necessities and Amenities**

Now you are zooming in low, approaching the tipi where you have set up your camp. You can hardly believe that you are looking out at a Plains Indian village in winter, you would have seen quite a different sight. At that time of year, there would have been no doubt that you had probably not have been pitched in this formal pattern.

Now you are landing. . . . Now your feet are on the ground. . . . You can hardly believe that you are standing here—in the past, a century and a half ago—looking up at a real tipi.

It is paler and bigger than you had expected—the lightest of cream colors, and definitely the size of a house rather than of a single room. You can't resist reaching out to feel how soft the cover is. But why wait? The door is open. . . . Go right in. . . . no one is home.

**Lesson Plan**

**Step 1: Introducing Houses**

Introduce the topic of houses by asking the class: what are houses for? (People need houses for protection from bad weather, and from animal and human enemies.) Do all people build the same kinds of houses? What are some of the different kinds of houses that your students can think of? (Log cabins, apartments, igloos, trailers, and houseboats are just a few.) Now have the children examine the houses shown on this page. Ask them to point out some of the ways in which the houses differ from the houses they themselves live in—and from each other. Then ask why there are so many different kinds of houses, when what human beings need to survive is the same everywhere. (Environments differ from place to place: the weather varies and there are different dangers. The available construction materials, labor, and technologies also vary. So do people's values, which their houses express.)

**Step 2: Making Guesses**

Tell the children that they are now going to study one example of how a people's culture is revealed in the structure they build to shelter themselves from the elements of nature and from the aggressiveness of their neighbors. (Some factors that influence what kind of houses people build are climate, resources, community, population, and culture.)

**Worksheet**

**OVERALL STRUCTURE:** How big was a community house? What were the materials made of? How long did it take to build a community house? How many rooms did a community house have? How did a community house provide privacy? How did it help people stay comfortable in bad weather? How did people store their things in a community house? What furniture were usually found in a community house? What kinds of things do people usually keep in a community house? How did people move from one community house to another?

**PEOPLE AND TIPS**

Who owned a community house? Who usually lived in one community house? How did people store things in their community house? How did they move from one community house to another?

**TIPS AND THEIR SURROUNDINGS**

Which way did a community house face? How were people kept comfortable in bad weather?

**Evidence for Answer**

Evidence for Answer What does this help you guess about the Plains Indians' way of life?
The women's belongings are stored on the tipi's south side, where most of the food and household articles are also kept. At the back, in the place of honor, sacred objects are stored. Your guide explains that men often keep their weapons on a tripod near the doorway, where they can grab them fast in case of enemy attack.

A smoke hole made from the lining of a buffalo's belly is hanging from a tipi pole near the entrance, in easy reach of anyone who is thirsty. There is no bathroom; your guide tells you; people just go outside to the prairie or the underbrush near the camp. This does not cause sanitation problems, because the location of the village changes so often.

Women's roles. Your guide points out that when you look at a tipi, you are seeing a house built by women. Once her husband has killed enough buffaloes to provide skins for the tipi cover, his contribution to making the tipi is over. From this point on, women carry out all the steps that change a pile of animal skins into a handsome new home.

Tipi-making was an especially respected women's skill among Plains Indians. Creative abilities were also very highly regarded.*

When a Plains woman created a pair of elaborately quilled mocasins or painted intricate designs on a rawhide container, she was making an object for practical use in everyday life. It wasn't part of her way of thinking to conceive of art as a separate sphere of activities. She wasn't thinking, "I am an artist." She was simply thinking, "I want a pair of moccasins that will last me for a long time, and that will help me in my daily life." She was thinking, "I am a good worker." In this context, being a good worker was considered a basic virtue for a woman, just as being a good hunter and warrior is for a man.

Once her husband has killed enough buffaloes to provide skins for the tipi cover, his contribution to making the tipi is over. From this point on, women carry out all the steps that change a pile of animal skins into a handsome new home.

Tipi-making was an especially respected women's skill among Plains Indians. Creative abilities were also very highly regarded.*

When a Plains woman created a pair of elaborately quilled moccasins or painted intricate designs on a rawhide container, she was making an object for practical use in everyday life. It wasn't part of her way of thinking to conceive of art as a separate sphere of activities. She wasn't thinking, "I am an artist." She was simply thinking, "I want a pair of moccasins that will last me for a long time, and that will help me in my daily life." She was thinking, "I am a good worker." In this context, being a good worker was considered a basic virtue for a woman, just as being a good hunter and warrior is for a man.

Personal space. The women's belongings are stored on the tipi's south side, where most of the food and household articles are also kept. At the back, in the place of honor, sacred objects are stored. Your guide explains that men often keep their weapons on a tripod near the doorway, where they can grab them fast in case of enemy attack.

A smoke hole made from the lining of a buffalo's belly is hanging from a tipi pole near the entrance, in easy reach of anyone who is thirsty. There is no bathroom; your guide tells you; people just go outside to the prairie or the underbrush near the camp. This does not cause sanitation problems, because the location of the village changes so often.

*When a Plains woman created a pair of elaborately quilled moccasins or painted intricate designs on a rawhide container, she was making an object for practical use in everyday life. It wasn't part of her way of thinking to conceive of art as a separate sphere of activities. She wasn't thinking, "I am an artist." She was simply thinking, "I want a pair of moccasins that will last me for a long time, and that will help me in my daily life." She was thinking, "I am a good worker." In this context, being a good worker was considered a basic virtue for a woman, just as being a good hunter and warrior is for a man.

However, very old people of both sexes are served before anyone. A host and hostess never eat until after their guests have finished eating. Your guide now takes a moment to explain a few of the correct conclusions that the anthropologists may want to draw about the Plains of a century and a half ago—whose houses were called tipis.

To begin this inquiry, each child needs a worksheet like the one on page 2. Then the children should, working individually, use the information in the Evidence Box (on this page) to answer as many of the questions as possible. You may want to explain certain questions, but do not give the children all the answers. They must use the information provided in the Evidence Box to answer the questions.

Encourage the students to make guesses, but emphasize that there must be solid evidence for each conclusion. The Evidence Box, which are meant to be used as raw data, is best suited for a class discussion or for a small group. It may be built.

Your guide now takes a moment to explain a few of the correct conclusions that the anthropologists may want to draw about the Plains of a century and a half ago—whose houses were called tipis.

To begin this inquiry, each child needs a worksheet like the one on page 2. Then the children should, working individually, use the information in the Evidence Box (on this page) to answer as many of the questions as possible. You may want to explain certain questions, but do not give the children all the answers. They must use the information provided in the Evidence Box to answer the questions.

Encourage the students to make guesses, but emphasize that there must be solid evidence for each conclusion. The Evidence Box, which are meant to be used as raw data, is best suited for a class discussion or for a small group. It may be built.

Your guide now takes a moment to explain a few of the correct conclusions that the anthropologists may want to draw about the Plains of a century and a half ago—whose houses were called tipis.

To begin this inquiry, each child needs a worksheet like the one on page 2. Then the children should, working individually, use the information in the Evidence Box (on this page) to answer as many of the questions as possible. You may want to explain certain questions, but do not give the children all the answers. They must use the information provided in the Evidence Box to answer the questions.

Encourage the students to make guesses, but emphasize that there must be solid evidence for each conclusion. The Evidence Box, which are meant to be used as raw data, is best suited for a class discussion or for a small group. It may be built.

Your guide now takes a moment to explain a few of the correct conclusions that the anthropologists may want to draw about the Plains of a century and a half ago—whose houses were called tipis.

To begin this inquiry, each child needs a worksheet like the one on page 2. Then the children should, working individually, use the information in the Evidence Box (on this page) to answer as many of the questions as possible. You may want to explain certain questions, but do not give the children all the answers. They must use the information provided in the Evidence Box to answer the questions.

Encourage the students to make guesses, but emphasize that there must be solid evidence for each conclusion. The Evidence Box, which are meant to be used as raw data, is best suited for a class discussion or for a small group. It may be built.

Your guide now takes a moment to explain a few of the correct conclusions that the anthropologists may want to draw about the Plains of a century and a half ago—whose houses were called tipis.

To begin this inquiry, each child needs a worksheet like the one on page 2. Then the children should, working individually, use the information in the Evidence Box (on this page) to answer as many of the questions as possible. You may want to explain certain questions, but do not give the children all the answers. They must use the information provided in the Evidence Box to answer the questions.

Encourage the students to make guesses, but emphasize that there must be solid evidence for each conclusion. The Evidence Box, which are meant to be used as raw data, is best suited for a class discussion or for a small group. It may be built.

Your guide now takes a moment to explain a few of the correct conclusions that the anthropologists may want to draw about the Plains of a century and a half ago—whose houses were called tipis.

To begin this inquiry, each child needs a worksheet like the one on page 2. Then the children should, working individually, use the information in the Evidence Box (on this page) to answer as many of the questions as possible. You may want to explain certain questions, but do not give the children all the answers. They must use the information provided in the Evidence Box to answer the questions.

Encourage the students to make guesses, but emphasize that there must be solid evidence for each conclusion. The Evidence Box, which are meant to be used as raw data, is best suited for a class discussion or for a small group. It may be built.

Your guide now takes a moment to explain a few of the correct conclusions that the anthropologists may want to draw about the Plains of a century and a half ago—whose houses were called tipis.
have walled doors and locks that tell you where you may and may not go. Houses now also usually have big, comfortable, well-furnished rooms for people of lower status. (Parents, for example, often have fancier rooms than do their children.) In the Plains, people once again had no walls and doors and locks that tell you where you may and may not go. There was just one shared open space. All the seats were located in the order of the group. To develop these qualities, Individual know-how and honor was only slightly more comfortable than other paths. There were no separate rooms, and no locks—places (because it was less drafty, and out of people's way). There were no separate rooms, and no locks—some of the group wore out, it was destroyed (in contrast to a regular religious ritual, which was repeated—cycled—given to a poor family or cut up to make waterproof clothing). Operating a medicine tipi was a mark of distinction, but because of the responsibilities and dangers associated with it, many people preferred to live in a plain tipi.

Your guide pauses and looks at the sky. It is getting dark. It is time to leave. You walk slowly to the edge of the village… then turn and look back at the tipi. The lightning inside them makes them glow like lampshades in the dusk. You sniff the fragrance of smoke and peer at a group of children running past. You wish you could stay longer and make friends. But you cannot. You have to return to your own time and place.

As you stand there taking one last look, your guide tells you how, when the Kiowa Indians were about to leave a campsite that they had particularly liked, they sometimes hung a little leather pouch with a string of beads—from a branch, as a gift to the place that had made them happy. Maybe that would be a good way for you, too, to say goodbye.

### Bibliography

Books for Teachers


*Teachers’ Resource Guide: North American Indians*

Available free of charge, by writing: Public Information Office, Department of Anthropology, National Museum of Natural History, Smithsonian Institution, Washington, D.C. 20560.

Books for Children


We are grateful to the following people at the Smithsonian Institution for their help in preparing this issue of Art to Zoo:


National Museum of Natural History: Kathleen Baxter, Cathy Crook, Mary Kay Dress, Paula Florence, F. Adrian, Thomas Kavanagh, Joan Madden, Laura L. McKirt, William Merrill, and Yvitha Thomas. And special thanks to Jo Allan Lumb, who took a number of photographs for her suggestions and scholarly review of the text.

Office of Elementary and Secondary Education: Ann Bay, Clare Cuddy, Thomas Louterdlaeh, Janice Majewski, and Alejandro Miranda-Naon.
Dream up a house . . .

Now it’s your turn to dream up a house!

Pretend you are a member of a society that you have created in your imagination—living at any time, any place in the world.

Think about where this imaginary society is located, what people there need in order to survive, how they spend their time, and what their values are. The house you dream up must be designed to take all these factors into account.

And everything about your society and your house must fit so that it all makes sense together.

(For example, if your house is built on stilts over water, it can’t be located in a desert; if the people in your society believe in sharing everything, your house shouldn’t be full of locked closets; and so on. . . .)

Here are some questions to help you plan your house. Think about the questions, and jot down very short answers to them BEFORE making your drawings.

First, consider how the people in your society live and think:

• What is the land like where you are? (Hilly or flat? Any rivers, lakes, or other bodies of water? What are the plants and animals?)

• What is the climate like?

• What dangers are common?

• What do people do for a living?

• Do people tend to always live in the same place, or to move around a lot?

• Do people tend to have lots of possessions? If so, what kind?

• What building materials are available?

• How many people will live in your house . . . and will all of these people belong to the same family?

• Is privacy an important value in your society?

• Are some people in your society of a higher rank than others? If so, on what is high rank based? (money? family? age? bravery? hunting ability? artistic or spiritual achievements?)

• How do people usually spend their free time?

Now consider the house itself:

• How many rooms will it need?

• How will it provide light and air?

• How will it protect you from bad weather?

• How will it protect you from danger?

• How will it help you get your work done?

• How will it help you store things?

• Will your house provide privacy—from outsiders? from other occupants? from being seen? from being heard?

• What will the furnishings be like? Can they be moved around easily?

• Will your house provide privacy—from people of higher or lower rank?

• Will guests be entertained in your house? If so, where?

• Will your house (or parts of it) have religious uses?

When you have finished the questions, go on to the drawings. If you want to make drawings bigger than the boxes here, use separate sheets.

Want to share your imaginary house? If so, send us your pictures of it—on this page or on separate sheets. Be sure to give your name, age, and school. Mail your pictures* (by December 31, 1987) to:

House Pictures, ART TO ZOO
Office of Elementary and Secondary Education
Arts and Industries Building, Room 1163
Smithsonian Institution
Washington, D.C. 20560

*Note: Pictures will not be returned.

The Spring 1988 issue of ART TO ZOO will include a special picture page showing some of the houses our readers have dreamed up!

1. Apartments above city stores (United States); 2. clay houses of Mousgoum people (Cameroon); 3. house carved out of natural rock formation (Cappadocia, Italy); 4. house on stilts over water (Dansse, Berri); 5. painted house of Ndebele people (Transvaal, South Africa); 6. contemporary suburban brick house (United States); 7. tent of Tekna people (Morocco); 8. mud houses in market town (Yemen Arab Republic). Illustrations by Joan Wolbier.
Include the house itself, and the main features of its sur-
dis, etc.). If there are other buildings nearby, put them in

Draw a floor plan of the house here, showing where the rooms, doors, windows, and most important furnishings are.

Draw a picture of the side of the house here.
Imagina una casa . . .

¡Ahora te toca imaginar una casa!

Piensa acerca de miembros de una sociedad que tu has creado en tu imaginación—viviendo en cualquier época, en cualquier parte del mundo.

Pensando adentro está localizada esta sociedad imaginaria, lo que la gente allí necesita para sobrevivir, cómo pasan su tiempo, y cuáles son sus valores. La casa que tú imagines debe tener en cuenta todos estos factores.

Y todo acerca de tu sociedad y tu casa debe concordar para que todo tenga sentido. (Por ejemplo, si tu casa está construida sobre pilotes en el agua, no puede estar situada en el desierto; si la gente en tu sociedad cree que debe de compartir todo, la casa no debe de tener closets con llave; y así sucesivamente. . . .)

Aquí hay algunas preguntas que te van a ayudar a planear tu casa. Piensa acerca de estas preguntas y anota respuestas breves ANTES de hacer tus dibujos.

Primero, considera como la gente en tu sociedad vive y piensa:

• ¿Cómo es el terreno donde están? ¿Accidentado o plano? ¿Hay ríos, lagos u otras formaciones de agua? ¿Qué plantas y animales hay?

• ¿Cómo es el clima?

• ¿Cuáles son los peligros comunes?

• ¿Qué trabajo hace la gente para vivir?

• ¿Vive la gente en un mismo lugar o se mudan a menudo?

• ¿Tienen los habitantes muchos bienes o cosas? Si es así, ¿Qué tipo de cosas tienen?

• ¿Qué materiales de construcción hay disponibles?

• ¿Cuánta gente vive en tu casa? . . . Pertenecen todos a una misma familia?

• ¿Es la privacidad un valor importante en tu sociedad?


• ¿Qué hace la gente en tu tiempo libre?

Ahora considera la casa misma:

• ¿Cuánto cuartos va a necesitar?

• ¿Cómo se protegerá del mal tiempo?

• ¿Cómo se protegerá del peligro?

• ¿Cómo se ayudará a hacer el trabajo?

• ¿Qué habrá para guardar cosas?

• ¿Cómo va a ser mejor de este espacio?

• ¿Va a ser diferente tu casa de las casas de personas de rango más alto o más bajo? Si es así, ¿En qué forma va a ser mejor de este espacio?

• ¿Va a tener tu casa (o partes de tu casa) usos religiosos?

Cuando hayas terminado estas preguntas haz los dibujos. Si quieres hacer dibujos más grandes que los recuadros, hazlos en hojas por separado.

. . . y envíanoslos por correo!

¿Quieres compartir tu casa imaginaria? Si es así, envíanos tus dibujos—puedes hacerlos en esta página o en hojas por separado. Asegúrate de escribir tu nombre, edad, y el nombre de tu escuela. Envíanos tus dibujos* (antes del 31 de diciembre de 1987) a:

House Pictures, ART TO ZOO
Office of Elementary and Secondary Education
Arts and Industries Building, Room 1163
Smithsonian Institution
Washington, D.C. 20560

*Notas: Los dibujos no serán devueltos.

La publicación de ART TO ZOO de la primavera de 1988 va a incluir una página especial que mostrará algunas de las casas que nuestros lectores han imaginado.

1. Apartamentos sobre almacenamiento urbano (Estados Unidos): 2. casas de arquitecta de la gente Mousgoum (Camerún); 3. casa excavada en una formación rocosa natural (Grecia); 4. casa sobre pilotes sobre el agua (Camboya, Birmania); 5. casa pintada de la gente Ndebele (Transvaal, Sudáfrica); 6. casa contemporánea subterránea de ladrillos (Estados Unidos); 7. tienda de los habitantes (Marruecos); 8. casas de barro en un pueblo del mercado (República Árabe de Yemen).

Haz un dibujo de la fachada. Dibuja un mapa del sitio. Haz un dibujo de la fachada. Haz un dibujo de las alrededores (colinas, ríos, también.)
Incluye la casa misma y las características principales de agua, carreteras, etc.) Si hay edificios cerca dibújala.

Haz un dibujo del plano de tu casa aquí. Muestra dónde están los cuartos, puertas, ventanas, y los muebles más importantes.

Haz un dibujo del costado de tu casa aquí.