

SCULPTURE IN THE CITY

LEARNING

KS3 TEACHER'S GUIDE



CHAPTER 5

Exploring Sculpture in the City

Contents:

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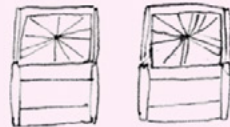
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1. Click Tools > Options > Applications
2. In Applications tab, type PDF in the search field.
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CROCODYLUS PHILODENDRUS



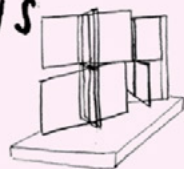
ABSTRACT MASS



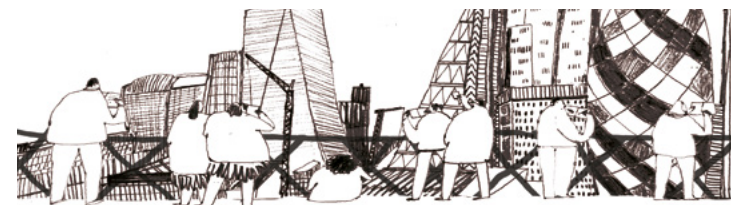
THE SAME
FOR
EVERYONE

THE SAME FOR E

INDUSTRIAL WINDOWS



INTRODUCTION TO SITC LEARNING:



What is Sculpture in the City?

Launched in 2011, [Sculpture in the City](#) (SITC) is an annual urban sculpture park set amongst the iconic architecture of the City's insurance district. Every Summer, the City of London, in partnership with local businesses, unveils a new selection of artworks by internationally acclaimed and emerging artists. So far, Sculpture in the City has shown 95 artists and 113 artworks and including works by Anthony Gormley, Damien Hurst, Tracey Emin, Jyll Bradley and Do Ho Suh.

World class contemporary public art complements the unique architectural quality of the area and engages the passers-by, who range from local workers to architectural tourists and other visitors, and animates one of the most dynamic parts of the City of London.

In addition to the artworks on display, each year Sculpture in the City delivers a bespoke education outreach programme that takes place in the City for 200 students, aged 10-14 years old, and from schools close to the City.

Covid 19 prevented the 10th edition of artworks from being revealed during Summer 2020 and the associated education programme from taking place. However, Sculpture in the City's 9th edition has been extended to Spring 2021 with the launch of a new Sculpture in the City digital learning resource.

What is Sculpture in the City Learning?

SITC Learning brings Sculpture in the City to the classroom for **Years 7-9**, and offers an original perspective on the relationship between art, architecture and the City, through a creative learning journey, over 7 chapters, that develops skills and knowledge relating to KS3 Art and Design curriculum targets.

Students will discover and explore the architecture, sculpture and outdoor places in the City, through sketching, model-making and a variety of other engaging and knowledge enabling activities.



Crocodylius Philodendrus by Nancy Rubens, 1 Undershaft
SITC 9th Edition

As students start developing their art and architectural knowledge and skills-set, they will become more informed, and ultimately more able to creatively respond to the sculpture and its surrounding environment.

Students learn about the value of this urban environment and the public art, and its ability to inhabit and animate the City's outdoor spaces, and therefore the project culminates with the students imagining public art for a SITC public space.

The resource is designed so that activities can take place in any classroom (with an interactive whiteboard) or home, with easy to access materials.

Each Chapter will be regularly added (in order) to the Learning Hub page of the SITC website.

For every chapter, the resource contains:

- an interactive pdf presentation for the class with a setting the scene illustrated animation, fact sheets, activity sheets (and answers) and video tutorials and/ or activities.
- a pdf of activity, answer and tool-kit sheets for printing.
- a teachers guide.

Chapters are designed to be a minimum of 1 hour, but you may wish to teach each Chapter over several lessons.

Activities and Learning Objectives for SITC Learning chapters are listed on the next page.

ACTIVITIES and LEARNING OBJECTIVES



Chapter	Activities	Learning Objectives/ Outcomes
1: Introduction to the City of London (from up high)	1: Ice-breaker activity- Spotting City of London Landmarks 2: Sketching skylines 3: Sketching framed views 4: Collaged City (additional or homework activity)	i: able to identify some key CoL architecture landmarks. ii. develop observational & recording skills through sketching iii. develop sketching & craft techniques
2: Introduction to Public Art /Sculpture	1: Short presentation of sculpture through time. 2: Sculpture Bingo 3: Introduction to key SITC artwork, ' Dutch Light ' (for Agneta Block) by Jyll Bradley, with associated 'suncatcher' making activity – exploring the nature of light. 4: 'Mobile shadows' making activity – exploring the nature of light. (additional or homework activity)	i: increase knowledge of art (sculpture/ public art) ii: develop the beginning of an understanding of historical and cultural development of sculpture. iii) develop drawing & craft techniques iv) develop skill in evaluating and analysing 'Dutch Light' through exploring the nature of light activities, & discussing the connections between art & architecture.
3: Exploring City spaces at Street Level	1: 'Stroll and Sketch' – a video activity that 'takes and guides' the students through some of the City spaces, with 7 sketching stops. 2: Activity: Looking at Materials and Ages of key buildings that surround SITC space, St Helen's Sq.	i: develop observational & recording skills through sketching. ii: develop sketching techniques iii: develop skill in evaluating and analysing space/place through sketching.
4: Exploring City spaces at street level cont'd	1: ice-breaker activity – Guessing heights of buildings surrounding St Helen's Sq. 2: Scale Activity (how big am I compared to the 'Cheesegrater' & objects in St Helen's Sq.) 3: Sketching framed views looking into and from St Helen's Sq, and transforming these 2D sketches to 3D abstract forms.	i: develop craft & design techniques ii: increase knowledge of key architecture themes: scale and materials iii: develop skill in evaluating and analysing space/place through an understanding of scale.
5: Exploring SITC artwork	1: Presentation of SITC public art, where the students are encouraged to think about various aspects of the sculpture before information is revealed. 2: Sketching activities related to the sculpture.	i: increase knowledge of sculpture/ public art ii: develop skill in evaluating and analysing sculpture/ public art iii: develop observational & recording skills through sketching. iv: develop sketching techniques
6: Experimenting with SITC artwork	1: Quick model making activities focussing on aspects of and/ or inspired by 2-3 SITC artworks. 2: Possible homework activity: one of the model-making activities (not done in class)	i: develop craft & design techniques ii: develop skill in evaluating and analysing the sculpture/ structures through model-making.
7: Creative response to SITC	1: Ice-breaker: 'career-teller' game based on the 'chatterbox' game, which provides the students with an overview of architecture and related careers. 2: Design/ Create a sculpture/ public art for St Helen's Sq: There will be a series of 'mapping' & creative activities that guide the students with a creative response to the space.	i: increase knowledge of architecture & related careers. ii: develop drawing, craft and design skills iii: develop skill in evaluating and analysing

CHAPTER 5 SUMMARY:

LEARNING OBJECTIVES:

Chapter 5 introduces the 9th Edition of Sculpture in the City (SITC) and highlights 10 of its public artworks.

A short animation illustrates touring around SITC and interacting with the public artwork, and therefore setting the scene for the chapter.

Before introducing the SITC 9th Edition there is a short recap reminding students about sculpture, the materials they are made from, the different shapes and sizes that they come in and the fact that they can be figurative or abstract. Concepts and words that they were introduced to in chapter 2.

Each sculpture is presented in a fact sheet, with key information about it, which could be used for discussion in class. Students will hopefully recognise a few of the sculptures from chapter 2 and/ or 3 – especially Dutch/Light (for Agneta Block) by Jyll Bradley and Series Industrial Windows I by Marisa Ferreira.

Although each sculpture is unique, there are similarities in themes between some. For example, using found objects or words to create something new, or how objects or words can take on different meanings in different places.

Prompts such as, 'is this sculpture figurative or abstract?', could help start a discussion. Prompts and possible answers are provided for some of the sculptures on pages 5-7, where a short explanation is provided for each sculpture.

After looking at the SITC artworks, it's time to sketch and reflect on 3 of the sculptures: Dutch/Light (for Agneta Block), Series Industrial Windows I and Crocodylius Philodendrus.

It's really important for the students to understand that how we react to art is personal, and that their opinion and thoughts about a sculpture can be different to their friends.

We ask the students to consider what they like about the sculpture and what they think the meaning behind it might be.

We realise that during the pandemic it's probably not possible for students to work together in teams but if it is, it's good for students to compare their thoughts and they could work together to think about the meanings behind the artwork. It's important to emphasise that there's no right or wrong here and what's important is for students to have and express their opinion!

Sketching the artwork will help the students look carefully at the sculpture, and help them develop their understanding of it, and discover different aspects of it. Perhaps how different elements come together, or the affect a sculpture has on the space it's in?

We suggest that a good way to start sketching a sculpture is by ordering what you see into primary (main/key), secondary and tertiary (final) details, and to then sketch the details in order. This helps to focus the mind and to help the students know what to look at and draw. A video tutorial helps explain this by showing the three chosen sculptures being sketched. Two photos of each sculpture are provided in the presentation – one of the whole sculpture and one of a detail (framed view).

An additional activity is provided for possible homework. We ask the students to choose a chair or sofa at home and focus on sketching a detail of it. This is inspired by SITC artwork, Abstract Mass (concrete castings of 2 soft and comfy everyday armchairs).

Students will:

- Increase knowledge of sculpture / public art.
- Develop skill in evaluating and analysing sculpture/ public art.
- Develop observational and recording skills through sketching.
- Continue to develop sketching techniques whilst focussing on details.

LESSON PLAN:

Refer to the presentation pdf

KEY:



Activity Sheet



Video Tutorial



Fact Sheet



Toolkit Sheet

Setting the Scene

Time: approx 5 mins



30 sec introductory illustrative animation (click icon on the left for YouTube video).

The animation is followed by 4 slides reminding students about sculpture and starting with the question, 'What is Sculpture?'.

SITC: the 9th Edition

Time: approx 30 mins



- 'Stagnight' by Michael Lyons, 1985
- 'Abstract Mass' by Nina Saunders, 2008
- 'I'm Staying' by Shaun C Badham, 2014
- 'Reclining Nude I' by Kevin Francis Gray, 2016
- 'Site of the Fall' by Reza Aramesh, 2016
- 'Crocodylus Philodendrus' by Nancy Rubins, 2016
- 'The Source' by Patrick Tuttofuoco, 2017
- 'The Same for Everyone' by Nathan Coley, 2017
- 'Dutch/Light (for Agneta Block)' by Jyll Bradley, 2017
- 'Series Industrial Windows' 1 by Marisa Ferreira, 2018

Following the fact sheet slides on the artwork, are a couple of prompts to get the students thinking about what they liked and disliked about the sculptures and that their opinions can be different to their friends as reactions to art is personal.

Activity 1: Sketching Sculptures and Reflecting on Public Art

Time: 30 mins minimum



A 6 minute tutorial showing ways of sketching the 3 chosen sculptures (click icon on the left for YouTube video).



There is an activity sheet for each of the chosen sculptures. The sheet provides space for sketching the sculpture, and for writing their thoughts on the artwork: What do you like about the Sculpture? What do you think the meaning behind the sculpture is?

Photos of the sculptures (whole and detailed views) are in the presentation for each sketch. We suggest they sketch the detailed view. Allow approx 5 mins per sketch, or longer if time allows.

Sketching Tips (suggestions for the order of drawing each sculpture from detailed view).

Note: The views we show in the video are slightly different from those shown for the sketching activity – so the key, secondary and final details for Industrial Windows and Crocodylus Philodendrus differ.

Sculpture 1: Dutch/ Light (for Agneta Block)

- Key detail to draw first: the wooden frame (post).
- Secondary details/s: the coloured panels.
- Final details: the metal bolt and wood grain.
- Coloured pencils could be used!

Sculpture 2: Series Industrial Windows 1

- Key detail to draw first: the window frame/s.
- Secondary detail/s: the coloured glass – use coloured pencils to shade in.
- Final details: draw what's behind the coloured glass.

Sculpture 3: Crocodylus Philodendrus

- Key detail to draw first: the stags horns
- Secondary detail/s: the stags head, the wires and outline of the tortoise shell
- Final details: the tortoise shell pattern (start by drawing the fat lines outlining the hexagons, and then fill in).

Activity 2: Draw Your Own Abstract Mass Sculpture (Home Work)

Time: approx 15 min

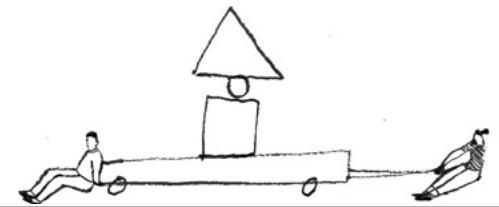


Inspired by the sculpture 'Abstract Mass', students look at and choose a chair or sofa at home to draw a detailed section of.

The activity sheet provides space for sketching their chair/ sofa, and for writing their reflective thoughts on 'Abstract Mass'.

GUIDANCE:

For SITC 9th EDITION ARTWORKS



Stagnight by Michael Lyons, 1985

Material: mild steel rusted & varnished
Height: 140 cm

The sculpture was inspired by the artist's black and white drawings of forest trees and shadows. The light and shadows of the drawings are transformed into the solids and voids of the sculpture. The upright forms are based on the artist's observations of the carts and trailers used for transporting tree trunks from the forest.

The name, 'Stagnight' is a play on words and references. Whilst drawing, a huge stag watched the artist through the trees. The title also makes reference to the chaos of a stag party!

Abstract Mass by Nina Saunders, 2008

Material: Concrete & stainless steel
Height: 92 cm, width: 78 cm, depth: 78 cm

Located in Undershaft between the 'Cheesegrater' (225 m high) and St Helen's Tower (120 m high). The final 'Stroll and Sketch' stop (chapter 3).

The artist has taken 2 soft and comfy armchairs and cast them in concrete, capturing every crease and stitch of the original.

The artist often focusses on every-day objects in her work, and especially chairs.

The artist plays with our sense of expectation by replacing comfort with something hard. Even though we realise they're made from concrete, the detail is deceptive making us want to sit in them, which the artist allows us to do!

Abstract Mass takes on different readings depending on where it is placed. What might its meaning be when placed in the City and between 2 tall buildings?

- It begs the question of displacement' (comfy living room chair in a public space), and in a diverse city like London, the question gains political, cultural and personal significance.
- The piece is relatable in scale to the viewer but feels tiny compared to the buildings. It helps to make us feel small in a huge space.

I'm Staying by Shaun C Badham, 2014

Material: Neon
Height: 80 cm, length: 550cm, width: 20cm

Located in Leadenhall Market. Stroll and Sketch stop 5 (chapter 3).

The piece was originally created to travel around Bristol and each location was determined by the Bristol public voting online.

Each location enabled the artwork to take on new meaning.

The artist is interested in working with the public, and his work hopes to contribute to social engagement and change.

What meaning do you think 'I'm Staying' has when in Leadenhall Market?

- The market is a significant historic building in the area, and enjoyed by many people (designed in 1881). It is protected, so it is 'staying put' whilst other buildings in the area are being replaced by towers.

Reclining Nude I by Kevin Francis Gray, 2016

Material: Marble
Height: 96 cm, length: 215 cm

It is larger than life.

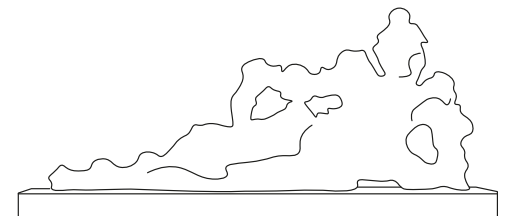
The artist experiments with and tests the limits of marble by creating textured surfaces.

The texture explores the emotions of the subject, rather than focussing on traditional ideas of beauty.

Is this sculpture figurative or abstract in form?

- while her form echoes the traditional reclining nude pose, it is more abstract in approach.

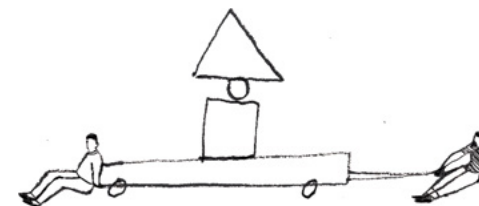
Note: This sculpture marks a new way of working for the artist, who decided to move away from creating traditional figurative marble sculptures.



RECLINING NUDE I
KEVIN FRANCIS
GRAY

GUIDANCE:

For SITC 9th EDITION ARTWORKS



**Site of the Fall - Study of the Renaissance Garden:
Action 180: At 9.15am Sunday 28 May 1967**
by Reza Aramesh, 2016

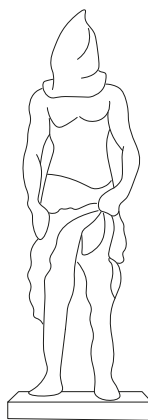
Material: Marble Height: 240 cm

Located in Bury Court. Stroll and Sketch stop 1 (chapter 3).

A larger than life hand-carved polished marble male body. The artist uses the same techniques and representation as Renaissance sculptures (make reference to 'David' shown in chapter 2.)

The artwork celebrates the strength of humanity. The artist says, "A lot of my artworks are attempts to navigate the history of war and, in particular, the positive lessons we can draw from these negative moments in human history."

The name refers to the Vietnam war reportage photograph that the piece was reconstructed from.



**SITE OF THE FALL
REZA ARAMESH**

Crocodylius Philodendrus by Nancy Rubins, 2016

Material: Cast iron, brass, bronze, aluminium, stainless steel armature & steel cables.
Height: 433.1 cm, widths: 548.6 cm, 489 cm

Located in Undershaft

This is part of a series of sculptures that explore nature, natural forms and the universe. The name is a play on Latin names used to describe plants.

The artist works with found objects/ junk. This piece is made of unwanted garden ornaments of different animals.

The metal animals are arranged by carefully placing them on top of each other, and then tied together by tension cables to keep them in place. This employs a structural property called 'tensegrity' - wherein individual parts are arranged in balanced compression, and secured with tensile cables.

The sculpture appears to defy gravity and seems to 'swirl around' or perhaps looks like the animal forms are exploding into space in all directions.

Which animals can you see?

- aluminium crocodiles, hogs and deer, cast iron tortoises and bronze zebras.

The Source by Patrick Tuttofuoco, 2017

Material: Neon light and steel structure
Height: 268 cm, width: 315 cm

Located in Leadenhall Market. Stroll and Sketch stop 5 (chapter 3).

This hanging sculpture is inspired by the sign language used by youth subcultures.

The neon light depicts the artist's hand as he mimes words in this sign language.

The artist is interested in how people interact with each other, and their ability to transform the spaces they inhabit.

The Same for Everyone by Nathan Coley, 2017

Material: Illuminated text, scaffolding

Located in Cunnard Place, between Stroll and Sketch stops 1 and 2 (chapter 3)

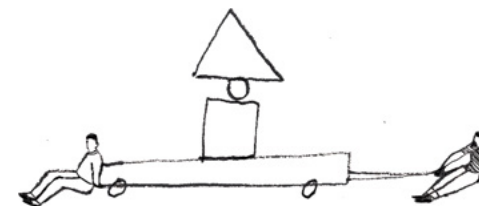
The artist takes and illuminates (lights up) found phrases (they are never his own) and places them in new locations creating powerful meanings which can be open to interpretation – meaning different things to different people.

The phrase 'The Same for Everyone' was found by the artist on a hand painted sign in Denmark.

Placing the sculpture in the City of London, the words used might be read as; a question to provoke passers-by, to promote an ideal world or even a statement of protest.

GUIDANCE:

For SITC 9th EDITION ARTWORKS



Dutch/Light (for Agneta Block) by Jyll Bradley, 2017

Material: acrylic (plastic), steel and timber.
Height: 5 m, width: 6.3 m, depth: 3.5 m

Located in Algate Sq. 'Stroll and Sketch' starting point (chapter 3).

It was created to mark the 350th anniversary of the Anglo-Dutch wars, and the peace that followed between the countries and the cultural exchanges of growing plants under glass. The sculpture therefore takes its structure from early glass house technology. The artist is interested in using new materials with old and traditional materials (eg re-used timber from the Chatham Naval Dockyard, where the sculpture was created for).

The sculpture is also based on the artist's childhood memory of the small greenhouse in her family garden.

This artwork is brought to life by light! When sunny, the sculpture makes colourful shadows creating a space of moving shapes and colour, and bathing visitors who walk within it with geometric colour.

The artwork is named for a key figure in Dutch horticulture - Agneta Block (1629 -1704) who was the first European to grow a pineapple from seed (under glass).

Why do you think the acrylic coloured panels are green and orange?

Green represents England (Kent, the garden county) and Orange (the Netherlands)

Series Industrial Windows I by Marisa Ferreira, 2018

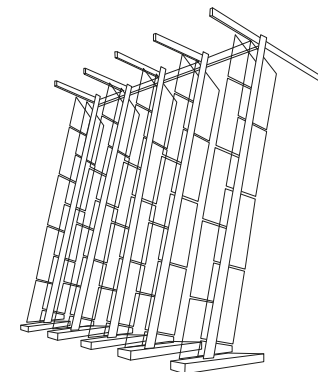
Material: Acrylic glass, power coated stainless steel.
Height 206 cm, width 166 cm (each)

Located in Cullum St, 'Stroll and Sketch' stop 4 (chapter 3)

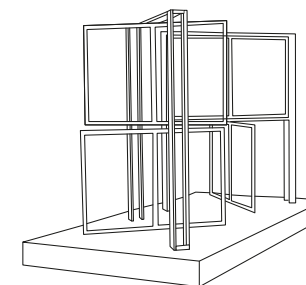
The sculpture explores fragments of the artist's memories of the Portugese city she grew up in. It's dimensions are the exact measurements of the windows in a disused factory she played in as a child. The grey frames are made in the same way as a bookshelf she found in the factory.

The artist works with themes of de-industrialisation and ruin to comment on the rapid urbanisation and capitalist development of the region she grew up in. Windows are significant to her since they evoke architectural space, and are the opening between public and private space. Fragments of memory are also important to the artist, as a collection of small fragments of memory become part of your everyday life/ you.

When sunny, the sculpture makes colourful shadows creating a space of moving shapes and colour, which engages and challenges the viewer's perception of space and colour.



**DUTCH LIGHT
JYLL BRADLEY**



**SERIES INDUSTRIAL
WINDOWS I
MARISA FERRERIA**

SCULPTURE IN THE CITY

DIGITAL LEARNING PROGRAMME PARTNER:



PROJECT PARTNER:



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