

SCULPTURE IN THE CITY

LEARNING

KS3 TEACHER'S GUIDE



CHAPTER 2

introduction to sculpture + public art

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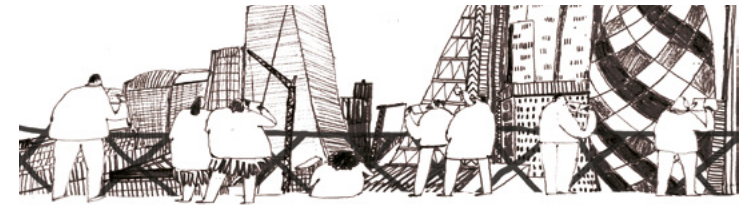
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2. In Applications tab, type PDF in the search field.
3. Select 'Use Adobe Acrobat (in Firefox)' from the Action drop-down list.
4. Click OK and restart Firefox.

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.

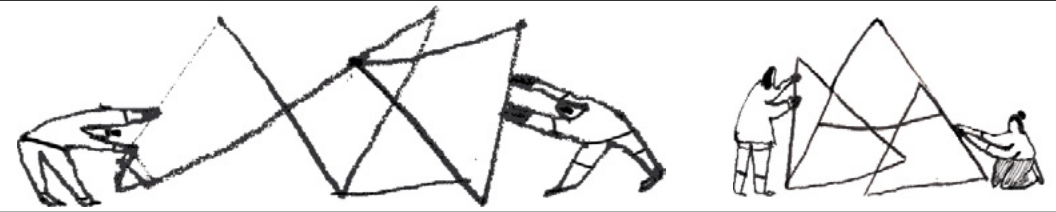
For every chapter, the resource contains:

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

CHAPTER 2 SUMMARY:

LEARNING OBJECTIVES:

Chapter 2 introduces the students to sculpture and public art. We realise that sculpture and public art is a vast subject matter, however we aim for students to develop an understanding of some basic principles.

This chapter covers 2 lessons:

Part 1

A short animation illustrates that sculptures come in different shapes and sizes, and that they can be positioned outside in public urban spaces where visitors can interact with them.

This is followed by a series of slides with questions and statements about sculpture for discussion in class. We ask the question, 'did you think that sculptures are statues?' because we often find that students respond to the question, 'What is sculpture?' with the answer 'statues', and it opens up the conversation to the similarities and differences between sculpture and statues, and introduces figurative and abstract art. Sculpture in the City (SITC) has examples of both figurative and abstract sculptures, which we will explore in more detail in chapters 5 and 6.

Sculpture placed in a public space (like those in SITC) is also known as public art, because it is for everyone to experience and enjoy. (although it can of course be disliked as well as liked!) Students may ask 'what is the point of public art?' Traditional public art (eg statues placed on plinths) signified power, however it has evolved greatly and now public art encourages human interaction, with each other, with the artwork and with the space it's placed in.

We show how sculpture has evolved with:

Sculpture through Time – starting with Venus de Milo and ending with current Sculpture in the City artwork.

(See pages 5 + 6 for a short explanation of each sculpture.)

This doesn't cover every period of sculpture from the Ancient Greeks to 2020, there is a lot of skipping through the centuries to arrive at the Twentieth Century! We have selected 9 sculptures that we consider important in telling the story of how sculpture has developed over time, and with themes that are relevant today. We have included a few that students might recognise, and the final two sculptures shown are part of the SITC 9th Edition. Within the presentation there is a fact sheet per sculpture with key information about it, which could be used for discussion with the class.

At the end of this section we make the connection between sculpture and architecture, so students realise that both use structures and 'play' with different materials.

After the overview of sculpture follows a game of 'sculpture or statue' bingo - an engaging way for the students to recognise the sculptures previously shown and to be introduced to SITC pieces. At the end of the game, students could think about which of the sculptures are statues, figurative or abstract.

Part 2

The final activities look at one of the SITC pieces shown at the end of 'Sculpture through Time' in more detail. We have chosen Dutch/Light as it is abstract, uses materials that the students might not relate to sculpture, and is based on an architectural structure – glass houses (for growing plants in). This activity helps students to experiment with and discover the nature of coloured glass – something that is used by both artists and architects.

Making a Shadow Mobile is an extra activity, with a completed template which can be printed onto paper or thin card and taken home to complete. It continues with the exploration of shadows (but without colour).

Students will:

- become familiar with a range of sculpture (figurative and abstract).
- become familiar with names of some key artists of sculptures.
- develop the beginning of an understanding of historical and cultural development of sculpture.
- realise that not all sculpture are statues.
- develop an understanding that many current artists are challenging the traditional notion of who statues should represent.
- develop sketching and craft techniques.
- observe and record shapes in selected sculpture.
- use card slot joints to create a 3D model/ object.
- experiment with and better understand the nature of coloured glass.
- experiment with and better understand how patterns can create interesting shadows.

LESSON PLAN:

Refer to the presentation pdf

KEY:



Activity sheet



Video Tutorial



Fact sheet



Toolkit sheet

Setting the Scene

Time: approx 15 mins



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

The animation is followed by a series of slides with questions and statements for discussion in class - starting with 'What is Sculpture?' Terms 'Statue', 'Figurative', 'Abstract' and 'Public Art' are also introduced. See summary

Sculptures through time:

Time: 20 - 30 mins



- 'Venus de Milo' (thought to be by Alexandros of Antioch.) c150 BC
- 'David' by Michael Angelo, 1501-1504
- 'Reclining Figure' by Henry Moore, 1969
- 'Two Forms (Divided Circle)' by Barbara Hepworth, 1969
- 'Angel of the North' by Anthony Gormley, 1998
- 'Public Figures' by Do Ho Suh, 1998
- 'Numen' by Thomas J Price, 2016
- 'Dutch/Light (For Agneta Block)' by Jyll Bradley, 2017
- 'Series Industrial Windows I' by Marisa Ferreira, 2018

Activity 1: Sculpture or Statue Bingo

Time: approx 20 mins



The activity sheet provides step by step illustrated instructions, and lists the materials required: toolkit sheets, scissors, pencils (or counters/buttons if available).



- caller cards
- answer cards: 2/sheet (30 cards in total)

Once the caller cards and answer cards have been cut out, the game can begin!

- The 'Caller' (either the teacher or a nominated student) calls out one card at a time.
- If the card called out matches what is on their answer sheet, the student crosses it out.
- The game continues until the first student crosses out all 9 sculptures on their card. They must shout 'bingo' to win!

Activity 2: Making a 'Suncatcher'

Time: approx 30 mins



3 min tutorial showing how to make a 'suncatcher' (click icon on the left for YouTube video).

Note: the video is sped up, but key moments are slow enough for students to understand the instructions.

Inspired by 'Dutch/Light', students create a 'suncatcher' (stained glass window) to explore how colour shadows are created.

Students draw the shapes that they see in the sculpture (photo shown on screen) to create the suncatcher pattern.

Once completed, the suncatchers should be placed on the window sill so that their coloured shadows can be observed at different times of day.



The activity sheet provides step by step illustrated instructions, and lists the materials required: toolkit sheet, pencil, scissors, sticky tape or glue, coloured cellophane (or translucent coloured sweet wrappers).



- suncatcher template

Activity 3: Making a 'Shadow Mobile' (extra activity or homework)

Time: approx 30 mins



3 min tutorial showing how to make a 'suncatcher' (click icon on the left for YouTube video).

Note: the video is sped up, but key moments are slow enough for students to understand the instructions.

Further exploration of shadows, by creating a simple 3D mobile with a regular patterned stencil that can be hung by a window.



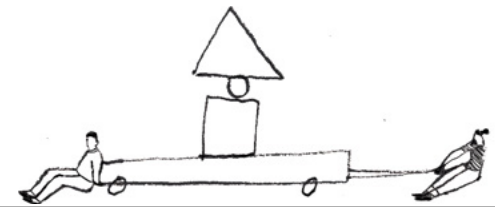
The activity sheet provides step by step illustrated instructions, and materials required: toolkit sheet, scissors, sticky tape, string



- shadow mobile template

GUIDANCE:

For SCULPTURE THROUGH TIME



Venus de Milo (thought to be by Alexandros of Antioch.) c150 BC

Material: marble Height: 203 cm

We chose this sculpture because it's a well-known example of an ancient Greek statue, and typical of the classical period (Ancient Greece and Rome) when statues of Gods and Goddesses were worshipped by the people.

Fun fact! Venus de Milo is slightly larger than real life and approximately door height.

David by Michael Angelo, 1501 – 1504

Material: marble Height: 517 cm

We chose this sculpture because it's a well-known example of a Renaissance statue and by a master artist of the period. The Renaissance (meaning a rebirth), which started in Italy was an important period of history, when Europeans started taking an interest in the learnings of ancient Greece and Rome (following the middle ages). This artwork introduces sculpture as a symbol. It is a representation of the biblical character, David (of David and Goliath) and was created as a symbol of strength for the small Italian city of Florence. It was originally placed in a prominent position in the city as a 'warning' to the near-by rival city states!

Fun fact! 'David' is about 3 times taller than an adult man!

It is important to note that sculpture continued in the figurative and statuesque form for about 500 years until the Twentieth century when artists started exploring subject matter in new ways.

Reclining Figure by Henry Moore, 1969

Material: bronze Length: 360 cm

We have chosen a sculpture by the British artist Henry Moore, because he was revolutionary in the way he created abstract figures. In fact, he explored this theme for over 40 years in different materials. Moore used abstract forms to make connections between the human body and landscapes.

Fun fact! 'Reclining Figure' has no evident face!

Two Forms (Divided Circle) by Barbara Hepworth, 1969

Material: bronze Height: 237 cm, Width: 234cm

Barbara Hepworth was a contemporary of Moore. Her work is also abstract and was inspired by landscapes, and she explored form. The holes and gap are as important as the material section. The spaces created inside the object are inviting, almost as though the artist is asking us to imagine ourselves inside the sculpture. It frames views so we can see things differently and make connections with the view ahead.

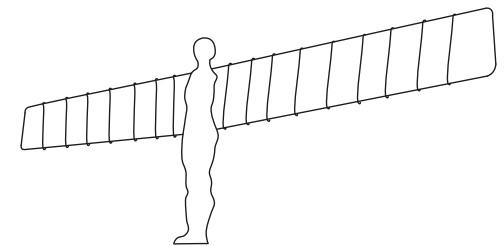
Fun fact! If bronze isn't treated, the oxygen in the air will turn it green over time.

Angel of the North by Anthony Gormley, 1998

Material: Rusted Steel Height: 20 m, Width: 54 m

We chose this sculpture because it quickly became a landmark, signalling the entry to Gateshead and a symbol for the North East of England. It is placed on a hill (above an old coal mine), and was created to represent the past, the present and the changing times of the region.

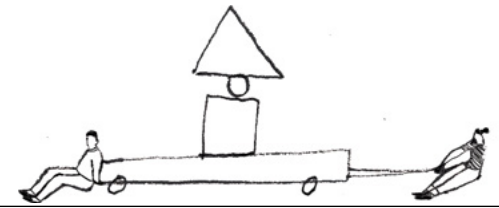
The rusted steel material and the way it is joined is suggestive of an industrial past, however the shape of the wings are more aeroplane than angel like, suggesting the present. The wingspan is disproportionately wide to the angel's height, which we think gives the impression that it's just about to take off even though we know the sculpture is firmly grounded to the hilltop!



ANGEL OF THE NORTH
ANTHONY GORMLEY

GUIDANCE:

For SCULPTURE THROUGH TIME



Public Figures by Do Ho Suh, 1998

Material: stone + bronze Height: 284 cm

Do Ho Suh is an internationally renowned artist from South Korea, based in London and New York.

The artist has turned the traditional plinth with a statue on the top, upside-down. Instead of placing a statue of a famous or heroic person on top of the stone plinth, he has placed hundreds of tiny bronze figures underneath it, who are working together to hold up the stone. The artist wants us to think about who 'heroes' or significant people are in a different way and how we can celebrate them.

Fun fact! Every little bronze figure is slightly different!

Numen (Shifting Votive One + Two) by Thomas J Price, 2016

Material: marble + aluminium Height: 187 cm

Numen means the 'spirit of place'. The artwork was originally called 'Worship'. Many contemporary artists continue to explore the figurative form. Price also works with traditional sculpting methods, but instead of representing the traditionally chosen people of significance (predominantly white men), his subjects are usually of African descent and anonymous – of no one person – and created by combining features from different people.

He usually works with bronze, however for this sculpture he chose aluminium, an everyday material (synonymous with coke cans, cars and planes), suggesting Numen as archetypal modern day objects of worship.

The artist wants us to think more about who in society is given power, and who should be represented in statues and sculpture.

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

Material: Edge-lit Plexi glass, mirrored steel, plate steel, re-used timber.
Height: 5 m, Width: 6.3 m. Depth: 3.5 m

This sculpture is part of the SITC 9th edition. It was created to mark the 350th anniversary of the end of the Anglo-Dutch wars, and the peace that followed with cultural exchange between the two nations based on 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). This artwork is brought to life by light! When sunny, the sculpture makes colourful shadows created a space of moving shapes and colour.

Fun fact! the work is named for a key figure in Dutch horticulture – Agneta Block (1629-1704), who was the first European to grow a pineapple from seed.

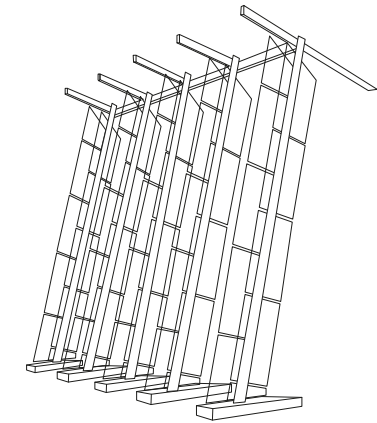
Series Industrial Windows I by Marisa Ferreira, 2018

Material: Acrylic glass + powdered coated steel
Height: 206 cm, Width: 166 cm

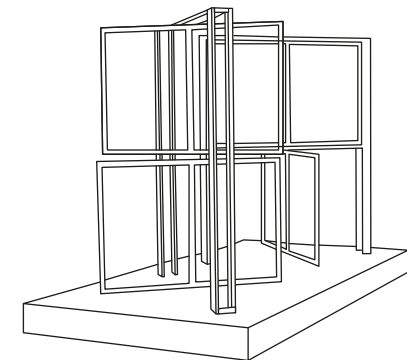
This sculpture is part of the SITC 9th edition.

The sculpture explores fragments of the artist's memories the city in Portugal where she grew up. It's dimensions are the exact measurements of the windows in a dis-used factory where she played as a child. The grey frames holding the coloured windows are constructed in the same way as a bookshelf found in the factory.

When sunny the sculpture makes colourful shadows creating a space of moving shapes and colour throughout the day.



DUTCH LIGHT
JYLL BRADLEY



SERIES INDUSTRIAL
WINDOWS I
MARISA FERRERIA

SCULPTURE IN THE CITY

DIGITAL LEARNING PROGRAMME PARTNER:



PROJECT PARTNER:



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