

ART ON THE
UNDERGROUND

Pop-Up Journeys

Teacher Pack

Art & Design Activity Ideas

Key Stage 3: Years 7, 8 and 9



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Introduction



This Teacher Pack is inspired by the work of two artists – Sarah Bridgland and Sarah Morris.

The aim of the pack is to provide the theme of *Pop-up Journeys* as inspiration for a KS3 scheme of work or individual art lessons.

Pop-Up Journeys is a project devised by artist Sarah Bridgland in response to Sarah Morris' *Big Ben [2012]* commission by Art on the Underground (AOTU) for Gloucester Road Underground

station. Morris has painted a series of 'portraits of the city of London' placed so they respond site-specifically to the station architecture. Sarah Bridgland took ideas from this commission into nearby Holland Park Secondary School in 2012/13 and worked with students to produce a poster exhibition at Earl's Court Underground station.

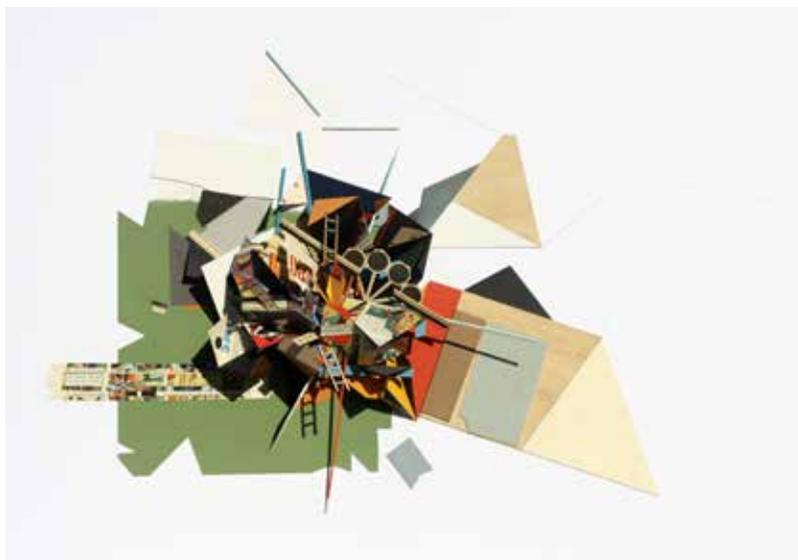
Visit www.art.tfl.gov.uk search 'Pop-Up Journeys'

Key words

Journeys
Landmarks
Local Environment
Research
Observation
Colour
Composition
3D
Paper
Construction



Sarah Morris, *Big Ben* [2012], 2012



Sarah Bridgland, *Some Days Aren't The Same*, 2010, 584 × 744 × 80mm, mixed media

You may wish to share information on the artworks and practices of artists Sarah Bridgland and Sarah Morris with your students before they undertake the following activities.

Artist Sarah Bridgland works predominantly with collage and paper construction. For information and artwork images visit: www.sarahbridgland.com

For information about Sarah Morris' *Big Ben* [2012] visit www.art.tfl.gov.uk search 'Big Ben [2012]'

Video interview with Sarah Morris talking about *Big Ben* [2012]: www.art.tfl.gov.uk/podcasts/8973/

Suggested questions for discussion

- Does Morris' artwork remind you of anything?
- What shapes can you see in the work?
- How does the artist use shapes and form to create her own version of Big Ben?
- What kinds of colour does Morris use in this artwork?
- How does the use of colour make you feel?

I. Warm-up Exercise – Sequential Compositions

A series of quick timed exercises (10 minutes each) with the aim of:

Enabling students to create compositions through a build-up of fragments

Introducing the idea of a visual language

Showing how you can balance and arrange form using cut-out shapes

Encouraging students to consider relationships between shapes and the space around them

Introducing elements of chance and control into decision-making processes

Encouraging students to familiarise themselves with new materials and gain confidence in their artistic decisions

Materials

Coloured paper, scissors, glue, cartridge paper (A4 or similar)

I – IV

Carefully choose a selection of coloured papers. Cut out 32 random abstract shapes.

I. Improvised composition

Glue down eight shapes onto a piece of paper. Try not to plan the composition in advance. Glue one shape down, then the next shape in response to that, then the one after in response to the ones before and so on until you have glued down all eight shapes.

II. Chance composition

- Stand up and drop eight shapes onto a piece of paper
- Glue the shapes down where they land

III. Chance and control

This combines the approaches of the two previous exercises, alternating between being able to make a choice where a shape will go, to having no control over its final position.

- Glue a shape down onto a piece of paper
- Drop a shape and glue where it lands
- Glue another shape in response to the two shapes already there, then drop and glue another
- Continue alternating these two approaches until you have used up all eight shapes

IV. Balance composition

- Fold a piece of paper in half
- Drop four shapes onto the paper and glue down
- Now unfold the paper and glue down four more shapes to 'balance' the composition

Discussion

Look at the four individual compositions you have made

- What is your favourite and why?
- Now arrange them in a row so that they form a sequence.
- Do you prefer them as individual artworks or in series?
- Why?
- Note how the position of shapes and their relationship to others can lead the eye and take you on a visual journey
- Discuss this concept as a group
- Ask the students to describe the compositional sequence they have made



Classroom discussion at Holland Park School

2. Drawing with Paper

These exercises introduce the idea of 'drawing with paper'.

I.

Materials

Cut-out strips of paper (in a variety of colours and textures), scissors, PVA glue or glue stick, A3 white cartridge paper, blu-tack.

Using strips of paper, try to describe a journey you have made from memory.

The aim here is to use paper as a literal representation of line.

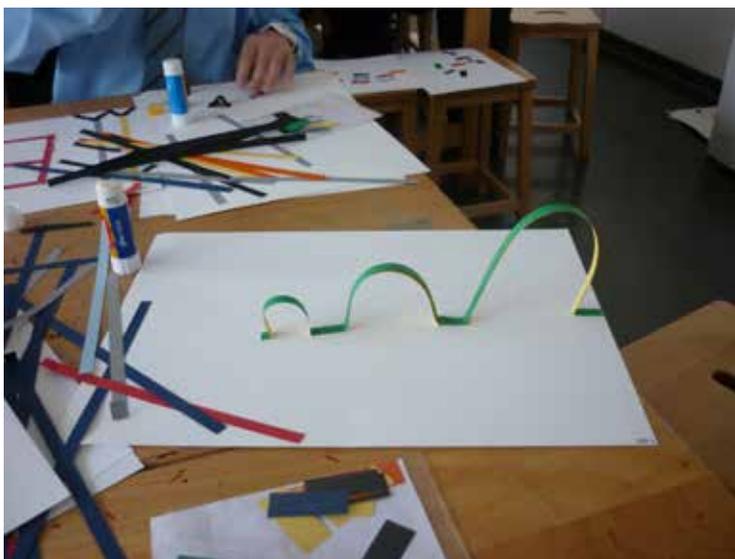
- Think about what you felt on certain parts of this journey
- What did you see and experience?
- How does this translate to colour and texture?

Pin up all the journeys (either in a grid or in a row) on the wall

- Talk with your group about what they like about their compositions
- Encourage the students to describe their journeys
- Are there any analogies with maps?
- Discuss the idea of visually mapping a journey
- Did the students enjoy drawing from memory?



Students from Holland Park School describe journeys using strips of coloured paper



Students from Holland Park School describe journeys using strips of coloured paper

II.

Materials

Objects for a still life, white cartridge paper to act as a base for the drawing, different varieties of paper to tear up, PVA glue or glue stick

Gather together some objects and set up a still life display

- ‘Draw’ the still life using torn pieces of paper
- Think carefully about the colour and texture of the paper that you use to describe the still life
- Consider the edges of the torn paper you’re using; do they help describe the objects you’re drawing?

3. Making with Paper

A playful activity which explores the sculptural quality of paper. There is no right or wrong way here. Encourage the students to be experimental and work with the tactile nature of the materials.

Materials

A3 white cartridge paper (to act as a base for the paper experiments), as many different varieties of paper as possible (coloured, tissue, newspaper, magazines, graph paper, tracing, etc), scissors, sharps, cutting mats, PVA glue or glue stick

Resources

Before this activity, it would be worth showing the students either a powerpoint of paper artists (see References on page 16), or visit: www.hongkiat.com/blog/masters-of-paper-art-and-paper-sculptures, or these recommended books: *Papercraft: Design and Art with Paper*, and *Papercraft: v.2: Design and Art with Paper* for inspiration and ideas on the variety of ways paper can be manipulated.



Students 'making with paper' at Holland Park School



Students 'making with paper' at Holland Park School

Suggestions

- Fold pieces of paper in any way that you want. Stack the folded pieces of paper on top of one another and glue them together
- Scrunch up bits of paper. Glue these down and build upwards – see how high you can get
- Cut paper into strips and use the edges of the paper to make letters and shapes. Try to write your name
- Cut out a collection of shapes. Cut slits into these shapes and slot them together. Build up and out in any direction
- Cut paper into thin strips and weave together
- Cut out a collection of shapes. Fold these shapes in half and glue down one half onto a piece of paper so that they sit at right angles to the paper base and pop-up. Create a scene using this technique
- Create paper hinges and springs for shapes you have cut out and use these to attach your shapes to your paper base

Discussion

- Bring everyone's experiments together
- Discuss the different ways students have made paper pop-up
 - Share techniques and ideas

4. Final Pop-Up Paper Constructions

Ideally students should undertake 3: *Making with Paper* before this activity to build confidence with the materials and to introduce the idea of working with paper three-dimensionally.

Part A

Visit or Homework/Classroom Research

Materials

Pencils, coloured pencils, wax crayons, erasers, pencil sharpeners, white cartridge paper

The aim of this activity is to build up a sense of place through a series of studies exploring shape, form, colour and texture. This will then act as research for the students' paper constructions.

Firstly ask students to pick and visit a local landmark as personal research*. Alternatively, you might want to pick an area that you can visit together as a class, or research could be done online or from memory.

In this context, the word 'landmark' can be interpreted loosely. Students might like to choose:

- a building
- a public space, such as a park or a botanical garden
- a museum
- a station
- a landscape

Ask your students to choose their 'landmark':

- What is your favourite landmark and why? (Think about shape, colour, and materials)

*If students are unable to visit their chosen landmark, they can undertake online research and print out images to work from. They can trace or draw shapes from these images, create a colour palette and patterns. It won't be possible to collect textures but students can explore other ways to create sheets of textures to work with.

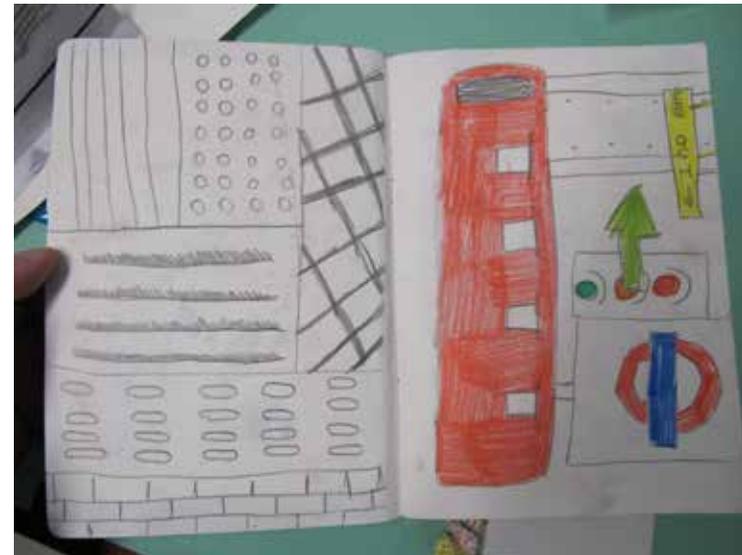
At the Landmark

Look for shapes:

- If it's a building, what shapes can be seen in its architecture?
Draw a collection of the shapes you can see
- Draw a negative shape
- Draw a positive shape
- Draw a sign that you can see
- Draw a word that you hear (perhaps from an announcement or a conversation)
- Draw five different letters (look for different styles of lettering)
- Draw an architectural detail

Aim for a collection of 15–20 line drawings of shapes/letters/forms that you can see.

Encourage the students to consider varying the scale in their drawings. This will add more visual interest when they later cut these shapes out and use them in their paper constructions.



Students' sketchbook pages from visit to Gloucester Road Underground station



Students collecting textures and colours on their visit to Gloucester Road Underground station

Record patterns, textures and colours:

- Find a pattern or textured surface (i.e. paving slab), cover with a sheet of paper and make a rubbing with crayon or pencil
- Using a new sheet of paper for each surface, make four rubbings of different surfaces you can find
- Look for different colours at your landmark and create a colour palette with whatever materials are most appropriate. Record around 10 colours in large areas on a sheet of paper



Take photographs (these can be printed out both for reference and for use as collage material back in the classroom)



Homework Task

Collecting Collage Material

Set the task of finding and collecting different types of paper and card. Ask the students to consider different colours and textures.

Encourage careful thought about the type of paper they might want to use for their construction.

Is there a certain type of paper that reflects the landmark they will be recreating?



Students collecting textures and colours during a visit to *Big Ben [2012]* at Gloucester Road Underground station

Part B

Final Constructions

Materials

Pencils, coloured pencils, felt tip pens, white cartridge paper, tracing paper, collage material - to be collected and brought in by students, 20 × 20 cm² (approx) white mount or foamboard/cardboard, glue, scissors, sharps and mats.

The aim is to use the drawings, rubbings and colour palettes to create a 3D paper construction.

At this point it would be worth referring back to Sarah Morris's artwork *Big Ben* [2012]. The aim is to build a 3D portrait of a landmark through bringing together fragments of information about it. Remind your students to think about how Sarah Morris built up an abstract picture of Big Ben through piecing together simplified fragments.

I.

Discuss the different types of collage materials the students have brought in

- What paper are they excited to use? Newspaper? Tissue paper? Graph paper?
- Are they interested in certain types of paper more than others? Why?

II.

Trace from the shapes drawn at the landmark*:

- Onto the textures you collected (patterns and rubbings)
- Onto the colour palette you recorded
- Onto the collage material that you have brought in

*If you have access to a photocopier you may want to experiment with the scale of the shapes that you have drawn, to up/down scale some of the shapes. You may also want to trace shapes from photographs you have taken and print out. Students may also want to directly cut out the shapes they drew at the landmark.

III.

Aim for each student to each have 20–30 cut-out paper shapes to build their construction with

- Cut out the shapes you have traced

IV.

Using the mount board base, build your three-dimensional paper construction

- Think about the overall composition and how your paper shapes relate to each other
- Think about how you can arrange three-dimensional space by balancing the effects of certain colours and textures

Remember that the board base is also part of your construction and should be considered a part of your work. How will you incorporate the 2D with the 3D?

- Will you fill the space by drawing a pattern you found at the landmark?
- Will you cover the base with some of the collage material or textures you collected?

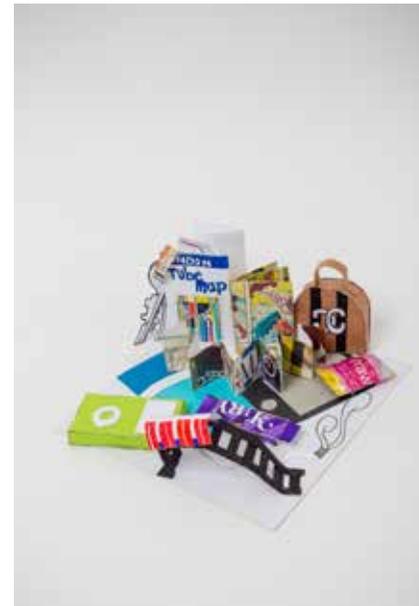
V.

Photograph the students' individual work on completion

VI.

Place all the landmark constructions together like tiles on a flat surface to create an abstract cityscape/landscape

- Talk with the class about their creations
- What did they enjoy about the making of the constructions?
- Did they enjoy working with paper? Why?



Opposite and overleaf: Paper constructions inspired by the students visit to Gloucester Road Underground station and the theme of journeys

To see all the artworks created by the Holland Park School students and their poster exhibition at Earl's Court station visit www.art.tfl.gov.uk search 'Pop-Up Journeys'.

Teacher's Tip:

This idea can be adapted to work with other subjects.

One example could be to create a paper construction that reflects a journey that the students make - perhaps their journey to school? Students could draw shapes they see en route, record sounds that they hear (discuss how sounds can be drawn), and record colours that they see and make rubbings of different textures. These visual investigations would inform the making of their paper constructions.



Useful Information and References

Artists and designers who use paper in their work

Andreas Kocks
www.andreaskocks.com
Andy Singleton
www.andysingleton.co.uk
Benja Harvey
www.paperform.wordpress.com
Brian Dettmer
www.briandettmer.com
Hattie Newman
www.hattienewman.co.uk
Jen Stark
www.jenstark.com
Mia Pearlman
www.miapearlman.com
Noriko Ambe
www.norikoambe.com
Peter Callesen
www.petercallesen.com
Thomas Demand
www.thomasdemand.info

Recommended Books

R. Klanten, S. Ehmann, B. Meyer, *Papercraft: Design and Art with Paper*, Die Gestalten Verlag, 2009
R. Klanten, B. Meyer, *Papercraft: v.2: Design and Art with Paper*, Die Gestalten Verlag, 2011
L. Heyenga, R. Ryan, N. Avella, *Papercutting*, Chronicle Books, 2011
D. Birmingham, *Pop-Up Design and Paper Mechanics*, GMC, 2010
P. Jackson, *Folding Techniques for Designers: From Sheet to Form*, Laurence King, 2011
I. Sanson, *Paper: An Elegy*, Fourth Estate, 2012
P. Sloman, *Paper: Tear, Fold, Rip, Crease, Cut*, Black Dog Publishing, 2009

Visiting London Underground

Please contact Art on the Underground in the first instance if you wish to arrange a school visit to your local London Underground station.

Art on the Underground
0207 027 8694
art@tube.tfl.gov.uk

Practical information on using the Tube

Visit www.art.tfl.gov.uk/visit/ for a list of links to practical information to assist your visit to our permanent artworks and temporary exhibitions on London Underground:

See the Current Project Map for station locations for our exhibitions.

TFL Journey planner helps you plan your route, from your street to your destination.

Travelling by Tube gives useful information and links to help to plan your journey.

Accessible Tube maps.

Direct Enquiries offers detailed information on access to individual stations, including walking distances between platforms.

For further assistance contact London Underground – Customer Service Centre:
Tel: 0845 330 9880
(08:00–20:00, seven days a week).
Post: Customer Service Centre,
London Underground, 55 Broadway,
London SW1H 0BD.

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www.art.tfl.gov.uk

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Visit our website for more information about *Pop-Up Journeys*, *Big Ben [2012]* and other exhibitions and projects on London Underground

ReachOutRCA

www.rca.ac.uk/reachout

ReachOutRCA is the Royal College of Art's outreach programme, establishing inspirational and innovative exchanges between young people, their teachers and RCA artists, designers and makers. ReachOutRCA's core programme of free workshops is offered to schools across 16 Inner and Greater London boroughs, particularly those with high levels of need. For young people, working alongside an RCA practitioner can build confidence, ambition and curiosity. For RCA practitioners, the opportunity to share their work with young people can be equally inspiring. ReachOutRCA is proud to be working in partnership with Art on the Underground.

Credits

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