

The Courtauld



Architectural Learning Resource

The Courtauld Institute of Art

Introduction

In July 2018 The Courtauld Gallery closed its doors for a major capital building project, known as Courtauld Connects. This ambitious transformation project will make The Courtauld's world-class artworks, research and teaching accessible to more people in the UK and internationally.

With building work underway and the Collection being on tour throughout the UK and internationally, our Learning Department turned its attention to the theme of architecture. We began by looking close to home at our very special residence at Somerset House and the hidden wonders of the Conway Library Archive, before looking further afield to explore the buildings, communities and spaces more closely connected to our audiences.

Projects and Legacy

We have delivered a range of projects with primary and secondary schools and young people, using the expansive theme of architecture over the Courtauld Connects period. Each and every project has involved conducting archival research, closer looking and a variety of artistic methods, including drawing, collage, creative writing, printing and photography to help capture personal interpretations of these spaces and buildings.

The objective of the following learning resource is to disseminate to teachers, students and anyone interested in the subject matter, the steps and processes we have used in each of these projects so that you too can go on this exploratory journey. The resource has been set out in 11 sections and it is possible to pick and choose one or more sections or go through them all systematically.

Learning aims include:

- *Analyse and respond to architecture creatively. Develop visual language and explore new ways of communicating.*
- *Learn to use archives for research and as inspiration.*
- *Think about how the architecture of an area affects the lives of people.*
- *Understand and appreciate the significance of architectural heritage.*



Image: Leon Kossoff (1926-2019) 'Christ Church, Spitalfields, no. 2, 1991', charcoal on paper, 76 x 54 cm, © The Artistic Estate of Leon Kossoff.

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1: Using Archives

Getting Started

Looking back through history is an essential way to research a topic and will also inform your own practice as an artist or art historian. Decide on a specific building or place that you would like to research.

You could:

- Choose something familiar to you, like your school building, a famous local landmark, or the place you live
- You might want to compare different types of architecture, e.g. religious, secular, domestic, public, private, civic, or corporate buildings.
- You could investigate how the identity of an individual artist or architect has influenced a building of your choice.
- Or you could explore a specific aspect of a building, for example arches, doors or windows and explore these across different buildings, cultures or times.

Alternatively we have also created a suggested list of themes for you taken from The Courtauld Conway Library Archive and provided images on PowerPoint presentations for you on our website.

These themes are:

- Buildings and Housing
- Railway stations
- Somerset House
- The Festival of Britain
- War Damage

Using Archives

You now need to identify the most relevant places where you might find source materials to collect, document, and then analyse. Archives house primary research, which is 'raw' material relating to a particular place and time period. Primary sources provide a direct connection to an original event. Architectural archival material typically consists of drawings, photographs, magazines, exhibition catalogues, manifestos, architectural models, architects' autobiographies and interviews. Using archival research encourages us to make independent connections between past and present practice.



Archive Talking Points

Now that you have gathered your sources, choose a selection of images to analyse and explore. Discuss what you can see in the images and think about how it might look different to today.

- Why do you think the photograph/document exists?
- Who made it? What was the purpose behind it?
- Have you discovered anything new from looking at these images? Do they reveal social, economic or cultural context for the time they were produced?

The buildings might look the same on the outside, but take the time to think about how people's daily lives have changed since the time they were built.



How and Where to Access Archives

Increasingly archive collections include electronic records in digitised form, however, a large proportion are still paper-based, which means you can only see them by booking an appointment and going in person. Make sure you take a pencil, as pens are not allowed, to protect the collections. Most archives will allow you to photograph material (without a flash) but check permission first.

The UK has The National Archive. Often your local council or library holds an archive, and archive collections also exist within local communities referred to as 'community archives'.

The Appendix on page xx has an extensive list of archives you can search.

The Conway Library

A major archival resource available to all is The Conway Library at The Courtauld. William Martin Conway (1856–1937) began collecting as well as taking photographs of art and architecture when he was a student. The collection came to The Courtauld in 1932. Since then it has expanded and is now a collection of collections. It includes the archive of

renowned architectural photographer Anthony Kersting (1916–2008) consisting of images documenting the architecture of almost every European country, Asia, New Zealand and the Middle East.

For almost a decade these images, mounted on card, were housed in boxes on open shelves in The Courtauld Library. Now, however, thanks to the National Lottery Heritage Fund and hundreds of volunteers, the collection has been digitised and is available online via The Courtauld website.

This is an evolving archive and schools and individuals are invited to submit any documentation they make of their local buildings through photography, drawing or any medium. To find out how to submit materials please contact education@courtauld.ac.uk.

Propose a Conway-inspired Exhibition

Using the images we have provided and working in groups or alone propose an exhibition idea relating to one of the themes. You might use this as the content for Section 10 'Curating your own exhibition' on page 18 which gives explains the process of curation.

2: Architectural Walking Tour

Going on a walking tour is fundamental to exploring your chosen area. You might believe you are already familiar with the place and space, especially if you have chosen somewhere you know well, but we promise that this exercise will surprise you. It is often the places and spaces that we pass through most regularly that we look through without seeing properly.

Firstly, plan your walking tour. Conduct a little background research so that you know what you are looking at and can identify key sites. Be pragmatic about how long you will need; you could plan a repeat tour and go back another day if needed. Decide what methods and materials you will use to capture your experiences on the walking tour. Don't be tempted to rely solely on materials you feel confident with, as new mediums may lead to unexpected and striking results. Working with a range of techniques will allow you to gather an interesting selection of reference materials for any further work. Sketching, map-making, note-taking, photography, film and sound recordings are just some of the methods you might consider. There is further information on using photography in Section 3, and drawing in Section 4 and 5 of this resource.

Always make sure that your location is safe as looking through a camera viewfinder or down in your sketchbook can distract you from your surroundings.

Create a flexible list of objectives before setting out to help give your walk focus. This might include:

- A sketch of an ornamental detail.
- A photograph of an entire building from an unusual perspective.
- A sound recording somewhere busy.
- Crayon or graphite stick rubbings of different surfaces.
- A map of your route from memory.
- Photographs of branding or logos on a building, both historic and contemporary.
- A film showing movement through a space.

The Five-Minute Golden Rule

If something catches your eye, try and observe it for at least a solid five minutes. The American artist Barnett Newman compared an encounter with a painting to an encounter with a person; try and see this architectural tour in the same way. A first experience of a space can be a lot to take in, but if you give it time, you start to notice more, discovering its character, its history and the smaller details, finding yourself surprised at what you hadn't seen or felt before.

Think carefully about how your images can tell a story about a building or place. Professional architectural photography has tended to treat buildings as objects, excluding human context and the passage of time, but this is not the only way. Aim to create a multi-layered narrative.



3: Exploratory Tour using Photography

With a camera explore your chosen area and take photographs.

Things to consider when taking photographs of architecture outdoors:

The weather

In an Instagram age we love sunsets and sunrises but don't let atmosphere overshadow the architecture.

The light

Where does the sun rise, will the morning or afternoon be better to capture the buildings and spaces?

The viewpoint

Look up and down, not just straight ahead. Experiment with unusual viewpoints and perspectives.

Your positioning

Do you need to be on the other side of the street to capture the building? Would you like to see the building from behind as well as from the front? Can you see into the building to record the relationship between the interior and exterior?

Your focus

Zoom in and out. Do you want to capture small architectural features, a wider shot, or both?

Provide urban context

Take some photographs to show how the building sits within its surroundings.

Range

Look for variety in architecture such as religious buildings, homes, shops, places for work and schools. Cities like London have a huge range of building types and architectural styles.



4: Drawing to See More

Devised by artist and Courtauld Educator Alexandra Blum

Photography is often the chosen medium for recording architecture and the world around us. But taking the time to draw from buildings can reveal an astonishing amount of information which we might not have noticed at first glance.

Drawing Relationships Between Forms

Tip: Do not worry about making 'good' drawings. Instead, think of each drawing as an experiment in exploring and understanding the surrounding architecture.

Aims: To slow down in order to see more clearly; to draw the relationships between forms rather than isolated individual objects; to discover how a drawing can grow from its starting point instead of planning the whole composition in advance.

Materials: 4b graphite pencil, A3 cartridge paper, A3 mount board to lean on, masking tape, eraser, pencil sharpener.

Setting up: Choose your subject. Why not take a walk through your local streets to look for architecture you find interesting? Religious buildings, shopping centres and stations can all be fascinating to draw.

Timing: 20 minutes

Select a small area of the building with relatively simple intersecting forms as your starting point. For example, the corner of a window frame alongside the

brick surrounding it, a small section of a decorative tile, or the area where the bottom of a door meets the floor and skirting board.

Just use line. If the forms appear straightforward, the temptation will be to draw them quickly. Resist that temptation!

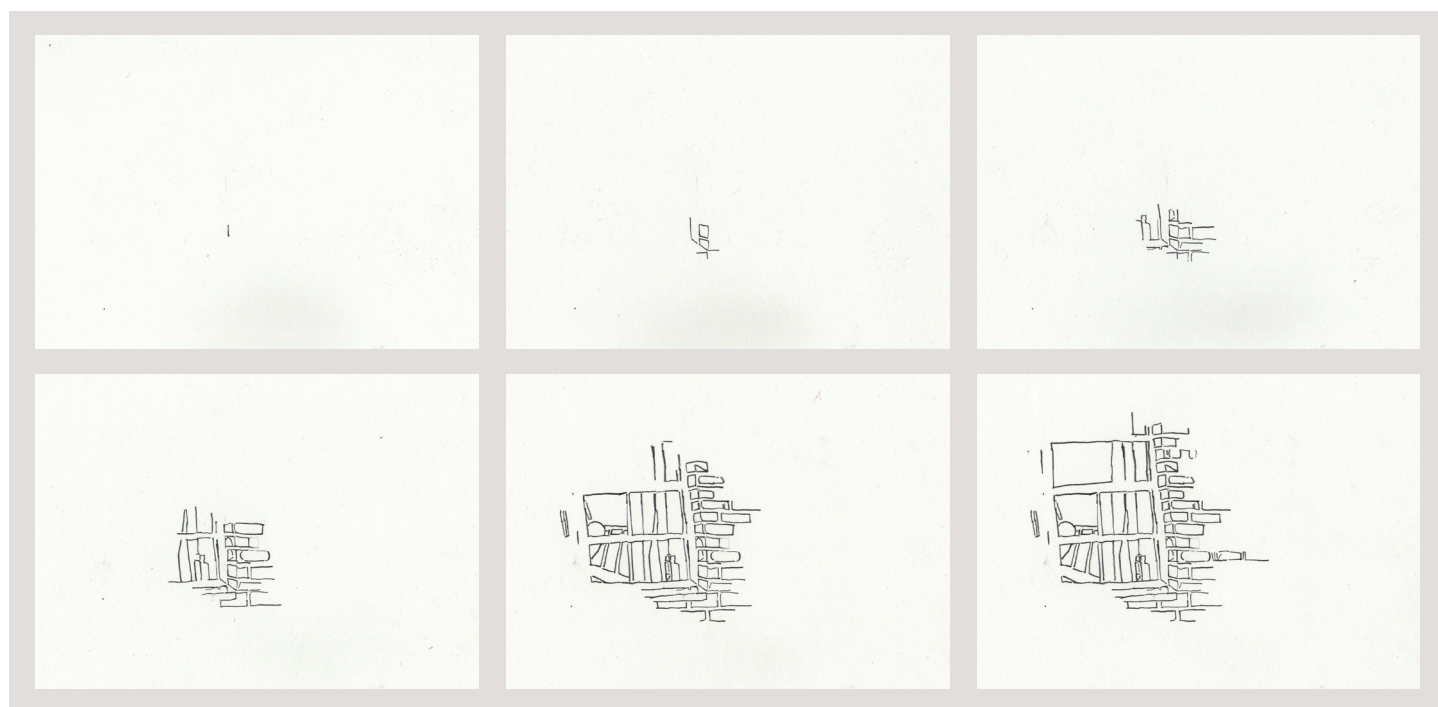
Instead, slow down your looking by drawing each form in small parts. For example, try not to draw the entire length of a window frame with one long line. Instead, break it up into small sections: draw a small part of the vertical line describing the edge of the window, then look to see which forms surround it. Is there a brick or tile next to that part of the window frame? If so, draw the section of brick or tile which intersects with the fragment of window frame you are focussing on.

Now look for other forms surrounding the window frame, perhaps an object seen through the window, which you can draw in relation to the piece of window frame and brick/tile already drawn.

Once you have established a small area of related forms begin to slowly expand your drawing outwards from the starting point.

Continue to draw in the way described above, using neighbouring forms as guides to help you see the length and direction of each line you are focussing on.

Do not worry about filling the whole page. Put all of your energy into closely observing the relationship between one form and another in a small area, rather than attempting to draw the entire building.



Expanding your Vision and Going on a Journey

Choose a starting point further away from you, on the other side of the building, or on the horizon.

Continue to draw the relationships between forms but this time, instead of expanding your drawing in all directions, choose a route through the building. For example, move from distant to foreground space, top to bottom or left to right, so that you draw a journey through the space.

What happens if you change the direction of your route partway through the drawing? How does that alter your focus? What have you seen when making this drawing that you had not noticed previously?

Timing: 50 minutes

"Two drawings made from the same vantage point, achieving very different sensations of space. I began the lower drawing in the centre of the paper, letting the drawing radiate out in all directions, exploring a network of connections between forms. In contrast, I began the top drawing on the horizon, focussing on a route from the distance towards the foreground, consequently emphasising the sensation of a journey between near and far."

Alexandra Blum



Image right: Alexandra Blum, 'From the Collins' Flat, II', 2011

Image below: Alexandra Blum, 'From the Collins' Flat, I', 2011



5: Drawing Beyond the Confines of Perspective

Devised by artist and Courtauld Educator Alexandra Blum

For over 600 years the system of linear perspective has dominated ideas of how space is represented within images in the western world. Piero della Francesca's beautiful 'Flagellation', painted c. 1454, is a wonderful example of an image which closely follows the rules of perspective.

Images constructed using perspective assume the viewer is in a fixed position and using only one eye to look at the space. This creates a unified picture space where the location of each form is fixed in relation to the static position of the viewer's eye. It also achieves a very convincing illusion of space. But it does not take into account the way in which we piece together our understanding of a space using both our eyes, as they look around our environment. Nor does it help us to investigate our experience of space as it unfolds through time.



Image: Leon Kossoff (1926-2019)
'Christ Church, Spitalfields, no. 2, 1991', charcoal on paper,
76 x 54 cm, © The Artistic Estate of Leon Kossoff.

Alternative Visions

Leon Kossoff (1926-2019) was an artist who used exciting alternatives to perspective. In his drawing 'Christ Church, Spitalfields, no. 2, 1991' he explored the exhilarating experience of being part of the flux of the activity on the streets of London. Instead of drawing only the objects he could see directly in front of him, Kossoff bent and compressed the drawn forms of the church, conveying the way his eyes moved around the space. Arranged along another curve, the figures at the bottom of the drawing add to the sensation of movement. Kossoff focussed on the paths of movement which figures took, using fluid charcoal lines to show the way a body leant into a space and the direction it travelled. Sometimes it is hard to tell whether we are looking at a single figure drawn many times, or a cluster of figures. That ambiguity, along with the partial presence of figures, makes it feel as if we are observing a continuous stream of people as they move through the city, rather than a snapshot of a single moment in time.

Drawing Movement in the City

Aims: To experience the wide range of movement which appears once you are attuned to it; to invent ways of responding to movement; to build the passage of time into your drawing.

Materials: Medium-width charcoal, A3 cartridge paper, A3 mount board to lean on, masking tape, eraser.

Setting up: Choose your location. Try this activity in a variety of places. Interesting contrasts could be: riverside versus public square, high street versus park, station versus aerial view from within a tall building.

Timing: 40 – 50 minutes

Look around the space. Which forms are moving? Vehicles, people, planes, birds, trees, water, litter, clouds? Anything else?

Begin by drawing a static structure, as described in the 'Drawing to See More' section of this resource. But, as you draw, look out for anything which moves and include it in your image.

Approach your drawing as a responsive surface, aiming to capture as many different speeds and characteristics of movement as you can. Try tracking a vehicle, drawing it several times as it drives through a space. You could also draw the layered outlines of many vehicles, as they repeatedly enter the same space.

What happens if you draw a form caught in the act of movement - a bird in flight, a person in mid-stride?

Use your memory to draw something seen briefly.

Think back to Kossoff's drawing and his use of fluid charcoal lines to describe a pedestrian's path of movement. Focus all of your attention on a figure as it moves through the space and let your marks be intuitive. Don't try to draw a portrait of each person, instead let your marks follow the rhythm, speed and direction of the way they move.

Notice the contrasting rhythms and scale of organic and mechanical movements. Which type of marks suit each of them? Lines, dots, dashes, smudges, clusters of marks? Vary where you hold the charcoal (close to the tip versus at the far end) in order to increase your range of marks.

Consider how the whole composition can create passages of movement. For example, try placing figures in contrasting directions, or counterbalance the motion of a vehicle with clouds travelling in the opposite direction.

By focussing on movement, notice how your drawing does not represent a frozen moment in time. Instead, it begins to evoke the world in progress, with events unfolding across your paper.



6: Architecture and Collage

Collage is an exploratory process that allows you to experiment and develop your ideas in a fluid way rather than work towards a fixed concept. This helps you to communicate complex and imaginative ideas when responding to architecture.

Exploring Shape and Structure

Choose a building you would like to draw. This works well with direct observation, but you could also use a photograph.

Using plain, neutral-coloured paper, roughly tear out the shapes of the main structural elements of the building, arrange them on a piece of white paper and stick them down.

When you have created the underlying structure, you can begin to sketch (directly on top of the collaged paper) to bring in features and details.

This technique encourages you to look at and understand the underlying shapes and structure of a building, without being distracted by small details.

Fantasy Structures

Combine architectural features (windows, doors, columns, roofs, domes, etc.), from a variety of images of buildings to create a new structure. It doesn't have to be realistic, it can be as extravagant and fantastical as you like.

You could combine images of buildings to create the blueprint for a new town. Consider what facilities you think are important for a community. Is it important to have a community centre? Would you like leisure facilities like a swimming pool or cinema?

Advertising Poster

Imagine you are trying to sell the concept for a new architectural development. Use found images and create a poster to use as part of your pitch.

Your poster should communicate broad ideas and key messages around the development rather than a detailed plan. Consider what words you would want to be associated with your concept. Fun? Austere? Youthful? Calm? How can you use imagery to communicate this? Consider how different images may convey a mood, without being a literal representation.

Artist Inspiration

Archigram was a collective of architects in the 1960s who used collage and print in their publications to showcase experimental architectural ideas.

Eduardo Paolozzi used images from advertisements and mass media to represent the idealistic lifestyle represented in American media.

Anastasia Savinova creates collages which represent the architectural style or culture of a particular place.



7: Architecture and Creative Writing

Architectural images can be helpful prompts to develop your use of descriptive language when considering architecture, and also to spark inspiration for a piece of creative writing, such as a story or poem. You can use any images you find interesting for this activity. They could be images of unusual or elaborate structures or they could be something quite ordinary and everyday. You could even use photographs of architecture which you have taken yourself as part of your project.

The following prompts can be used working individually, in pairs or in small groups:

Automatic Writing Warm-Up

Look at your image for one minute, taking in as much detail as you can. Now start writing down the first words that come into your head. Continue to write for one minute, without stopping. It doesn't matter if you think what you are writing isn't good or doesn't make sense, this activity is to loosen you up and let the words flow.

Another Planet

Imagine you are an interstellar explorer: you've landed on a new planet and this building is the first thing you see. What do you think the function of this building is? What does it tell you about the inhabitants who live there or those who use it? Compile your mission report, describing what you have found. Be as descriptive as you can.

Lost in the Woods

You find yourself lost in the woods. You stumble into a clearing and the only thing you see for miles is this building. Do you think this is someone's home, or does it have a different function? How do you feel when you see this building? Scared, excited? What do you do next? Would you go inside? Use this as a starting point for a story or poem.

If Buildings Could Talk

Choose two contrasting images. Imagine that the buildings within the images could speak. What questions might they ask each other? What kind of personalities do you think they would have? Would they be friendly towards each other, or hostile? Write a script for the conversation between them.

All images courtesy of the Conway Library, The Courtauld



8: Building for the Future

This section can be used as a starting point for a discussion about utopian town planning, thinking about bringing changes to the ways in which we currently live and how we can make improvements. It can also be used to develop initial thoughts and ideas which are then articulated in drawings or three-dimensional model-making.

Look Back

Start by looking at some of the oldest construction techniques and building materials. Move through time from cave dwellings to pyramids, temples and palaces. Think about domed structures such as cathedrals and mosques. Look at the British Industrial Age of construction (from the second half of the 18th century) and buildings from other cultures and compare and contrast. You can explore some of these structures using Google Earth. It's useful to remember when planning that we are in a different situation to when these structures and towns were built. Today we have much larger populations and less land.

Discussion Points

How does architecture shape and contribute to our experience of community?

How can architecture have a positive impact?

What are the most important buildings and spaces in your locality?

How can architecture have a negative impact if it is poorly planned to start with or is not maintained properly?

How can buildings make us healthier? Think about open spaces, safe spaces to exercise and play, cycle facilities and transport links.

How can buildings make us happier? Look at examples of innovative uses of colour, texture and other sensory elements.

Project Brief:

To build an ideal community on undeveloped land, suitable for new forms of living, working and leisure.

- What do you like most about your neighbourhood?
- Which features could you replicate or update?
- What buildings will you include?
- How many people will live here?
- What types of homes will you provide?
- What activities will take place in this community?
- What spaces will be needed to accommodate these?

Write your ideas on Post-it notes and collect them together on a display board. Use these as the talking points for group discussion.

As an architect you must balance your creative vision with practical requirements:

- How the buildings will look
- How the buildings will function practically and their accessibility
- The layout of buildings, services and homes
- Materials that are safe and sustainable

Have you included the following?

- Education - school, nursery, etc.
- Nature - parks, flower beds, places to sit and walk outdoors
- Homes - different types of houses and flats
- Sports and social spaces - community centre, sports field, play area
- Community services - police and fire stations, library
- Leisure - cafés, shops, cinemas

When you have developed these ideas, you can translate them into 2D sketches. Then select one building or a segment of the building and plan how you will create this in 3D. Think about what scale and materials you will use to articulate your vision.

At the end, bring together your individual models to create the optimal layout for your ideal community.

9: Community Campaigns

Community Activism in Action

Bernie Spain was a Lambeth resident who believed in challenging injustice and discrimination, and working towards a better society for everyone. She campaigned for improvements in the local community, including a new community hospital in Lambeth.

When plans were launched in 1977 for a massive office development between Waterloo and Blackfriars Bridge which would completely cut off access to the river for people who lived in the area, Bernie mobilised a group of fellow residents to form Coin Street Action Group. Together they campaigned for an alternative scheme which included affordable family housing, a riverside park and walkway, managed workshops, shops and cultural and leisure facilities, with all profits feeding directly into the local community.

After several years of campaigning, developers withdrew and sold the land to the council. Coin Street Community Builders oversaw the demolition of the derelict buildings and the construction of a riverside walkway that opened up views of the city, as well as building a park that was named Bernie Spain Gardens.



Discussion Points

Why do you think it was important to people like Bernie Spain to campaign for improvements to their area?

Why is it important that local residents and community members have a say in what happens in their local area?

Are there any issues in your local area that you feel could be improved by access to better facilities?

Creating a Campaign

Can you find an example of a time when an individual or group in your local area campaigned for something which would benefit the community? This could have been a campaign to stop something being demolished or for better facilities to be built.

What changes would you like to see in your local area that could improve people's lives?

Think about access to outdoor space, leisure facilities, shops, housing, etc.

Make a Campaign Poster

Design a poster to tell people what you are campaigning for.

Consider the purpose of your poster. Do you want to raise awareness about the issue facing your community, or are you inviting people to get involved in your campaign?

How will your poster be used? Will it be displayed in the local area? Do you want to make your poster available to others to put up in windows to show support for the campaign? Your poster could also be used as a placard.

Experiment with how you use text and images to create an eye-catching poster.

Artist Inspiration

Here are some examples of artists who use activism, protest and campaigns as part of their artwork:

- Bob and Roberta Smith
- Alexander Rodchenko
- Valentina Kulagina
- Suffrage Atelier (collective)
- Shepard Fairey

9. Layering Ideas with Monoprint



Monoprinting with carbon paper (or using oil pastel to create a similar effect) is one of the simplest ways to make unique prints without the need for specialist equipment. In this project monoprinting is combined with other mediums to make layered images. These layers are used to explore different aspects of your experiences with and around the built environment. The two techniques shown aim to act as a starting point for exploring your own ideas rather than being used as a fixed endpoint in themselves. You might choose to combine methods from both techniques or try out other ideas by drawing on a particular area of interest.

Technique 1 Capturing movement

This technique draws on some of the ideas discussed in 'Drawing Movement in the City' in section 5. The printed layer is used to capture the stillness and fixed presence of the architecture of the light wells at Somerset House. The watercolour and pencil crayon layers serve to capture and represent the movement of people travelling through these spaces.

Materials:

- Carbon paper
- Cartridge paper
- Watercolours and brushes
- Pencil and pencil crayons
- Masking tape
- Previous sketches and/or your own reference photos

Method:

1. Apply watercolour onto the cartridge paper using a brush to express the general directions of movement around the space or building. Use your reference photos and sketches to do this. Placement of these marks is done by eye, looking at the reference images, which allows for some chance in the alignment of layers. If you would prefer more control in the placement of your layers, you may choose to apply your monoprint first and then come back to steps 1 and 2.

2. Once the watercolour has dried, use pencil crayons to add more details. In the example illustrated, the crayons were used to add in some of the people moving that had been loosely captured in observational sketches.

3. Cover your image with a sheet of carbon paper, making sure the shiny side is facing down. Then place your reference image on top. This reference image could be a sketch, as shown, or a printout of one of your photographs. Tape the corners of the three layers into place, as this will help to stop them moving around.

4. Trace over your reference image firmly with a pencil. Varying pressure will create a limited range of tones but you can also experiment with directional lines or



cross-hatching to build up areas of tone if you choose.

5. Once you have checked that you have successfully printed your whole image you can remove the reference picture and carbon paper and view your work. At this point, assess whether you would like to add anything further. In the example some more pencil crayon details were added at this stage to correct some of the misalignment between layers, although remember that these unexpected elements can be what makes an image interesting.

Technique 2 Capturing Sound

In this technique, monoprint is again used to show the architecture of the light wells in Somerset House using the same reference drawing. This time, oil pastels are used in the place of carbon paper. The second layer uses collage to illustrate the sounds experienced whilst drawing in the location. You might choose instead to select words from any writing made when using the Architecture and Creative Writing section of this resource and use this technique to create an image to accompany your text.

Materials:

- Cartridge paper
- Coloured paper
- Scissors and glue stick
- Masking tape
- Pencil
- Previous sketches and/or your own reference photos

Method:

1. Refer to any sound recordings or notes made at the location. If you were not able to make any, think back and try and remember the noises you heard there. Identify the different sounds and write them out in block letters in a font (or collection of fonts) of your choice onto coloured papers. An alternative approach might be to try and represent the sounds as abstract shapes instead of words. What might a whisper look like? Or approaching footsteps?
2. Cut these letters, words and shapes out and arrange them into a pleasing or challenging composition on your cartridge paper. When finished, glue into place.
3. Cover the back of your reference image in a thick layer of oil pastel. In this example black oil pastel was used, but other colours or combinations of colours could be used.
4. Place the reference image over your collage word composition with the oil pastel side facing down and tape into place.
5. Trace over your reference image, experimenting with the effect of different pressures.
6. Remove your reference image and view your piece.



10: Curating your own Exhibition

Designing an exhibition is a good way to help present your work and ideas and share these with a wider audience. This audience could be peers at school or college, friends and family or perhaps a much wider audience on the Internet. The exercise of thinking and then planning can help you shape and better articulate your ideas and, therefore, the process itself might equally be the main objective with your audience remaining imaginary.

Choosing your exhibition theme

Take the time to look over all your work. Think back to what inspired you; was it something you researched, something you drew or photographed or a mixture of these approaches?

Exhibition title

Make it concise, fun and engaging.

Select your content

This could include artworks such as drawings, photographs and prints, as well as plans and models. Look closely and consider the connections between them. How do the objects work together to tell a story? Which object would make a bold opening statement? Don't only include finished pieces as it can be fascinating to see the process an artist went through. Choose a maximum of 10 works to make this task easier, too many works may overwhelm you and your audience.

Exhibition layout

Decide how to display the works. If arranged chronologically you could create a timeline. Consider the connections between works - will specific works be grouped together by sub-theme, and if so, perhaps a physical separation using different rooms within the exhibition space could help create some pause and distance.

Be creative and sketch your exhibition layout using pen or pencil and Post-it notes on A3 paper, then transfer these idea into 3D by making a model in cardboard, adding in artworks that are to scale. You could also experiment with your layout virtually using free 3D modelling software available, such as SketchUp.

Exhibition Design

The feel and mood of your exhibition will be created via careful design and planning. Decide on your wall colour, plinths, seating, lighting and sound. Think carefully about accessibility and how you will cater for people with particular access requirements. For example, consider how a wheelchair user can access the exhibition easily. Ensure the works are at the right level and that you have allowed enough space between the works for people to move.



Information to help your audience understand the exhibition

This is known as interpretation. Think carefully about how to clearly communicate your ideas using interesting and enjoyable interpretation. Setting a word limit will help. Less is more.

- Text panels - Write a short text introducing visitors to the theme. If you have sub-themes you could also write about these.
- Object Labels - Write a short description of each object. Just like in a gallery or museum include information about where the work was created, detailing the materials used, artist's name and date.
- Exhibition guide - This could explain the main idea behind your exhibition, what inspired you, what led you through your journey. It could also contain a map to help visitors navigate the exhibition, plus the text and object labels you have already written.
- Alternative media - Consider using other ways to bring your ideas to life. You could create a short audio tour of your exhibition, providing information you have written, making your content more accessible. You could also use music or sound bites directly in the spaces.

Appendix of Useful Links and Inspiration

Using Archives

www.artandarchitecture.org.uk

Under Object Type, select 'Architecture'. You can also type the country/theme you are researching into the first box 'with all the words'.

www.bishopsgate.org.uk/archives

www.britishpathe.com

British Pathé and Reuters archives (newsreels, videos, films)

www.collage.cityoflondon.gov.uk

Collage, the London Picture Archive

www.courtauld.ac.uk/study/resources/image-libraries/

conway-library
Courtauld Conway
Photographic Library

www.drawingmatter.org/drawings

www.architecture.com/about
riba-library-and-collections

www.soane.org/explore

Sir John Soane's Museum
virtual 3D model

www.tate.org.uk

search for architecture

www.nationalarchives.gov.uk

The UK has The National Archives at Kew in London. The National Archives holds many thousands of architectural drawings and related records, covering a wide range of buildings and other structures, most of which date from the 18th, 19th and 20th centuries. These include plans, elevations, sections, perspective drawings and various other depictions and details of architectural works, including some iconic British landmarks and major engineering projects

www.vam.ac.uk/info/national-art-library

The V&A Museum National Art Library

Architecture and Collage

www.archigram.westminster.ac.uk

Building for the Future

Lina Bo Bardi, SESC Pompeia, São Paulo, Brazil, completed 1986. An old oil drum factory transformed as a space for leisure.

Mariam Kamara (Atelier Masomi), Hikma Religious and Secular Complex, Dandaji, Niger, 2018. A derelict mosque redesigned as a community hub for culture and education.

Peter Zumthor, Therme Vals, Vals Switzerland, completed 1996. Originally a spa offering sensory surroundings for communal bathing.

The Barbican Estate, London, 1965-1976, by architects Chamberlin, Powell and Bon and engineers Ove Arup + Partners. A self-contained community in the City of London.

Three-dimensional models: www.firstinarchitecture.co.uk/architectural-model-making-the-guide/

Curating your own Exhibition

www.drawingmatter.org/drawings/

www.youtube.com/user/SketchUpVideo
SketchUp, a free 3D modelling program

www.tate.org.uk/about-us/working-at-tate/behind-scenes-interpretation

www.tate.org.uk/research/publications/tate-papers/02/contemporary-art-and-the-role-of-interpretation

Architectural Learning Resource

Online edition

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