

# Cultivate

## Creative learning for young people in Nine Elms

### PLANNING A CREATIVE LEARNING PROJECT

#### INSPIRED BY PLACE

This resource is aimed at teachers, creative educators or commissioners working with children and young people. It provides inspiration from a project with three schools called 'Exploring Nine Elms', run in Summer 2016 as part of the Cultivate programme. See: [www.cultivate.london](http://www.cultivate.london)

Each school worked with either an artist, a designer or an architect, over three days, learning about their practice and then making a creative response to a particular site undergoing change through the regeneration of Nine Elms. Each of these three projects is presented here as a series of planning steps, so that you can plan and deliver your own project inspired by a changing place.

Of course, you will want to adapt your own project to suit your budget, the needs of your group and your own location. Ideally, a project would be led by a creative practitioner such as a public artist, designer or architect, or at least provide an opportunity for the group to interact with one for some of the time.

The basic ingredients for a creative learning project inspired by place are as follows:

1. A site that interests you
2. A topic or question you wish to explore
3. A creative practitioner to help lead the exploration
4. A group of young people to engage with



#### USEFUL TOOLS

The Cultivate Planning Workbook has lots of handy tips and tools for planning your creative learning project. It is the first resource on this page:

<http://bit.ly/cultivateworkbook>

The workbook includes Quality Principles and Learning Outcomes to consider, so is a useful tool for a practitioner and teacher to use together to ensure that their project can be as well-planned and valuable as possible.

The Workbook was tested as part of the 'Exploring Nine Elms' project and will further evolve as Cultivate progresses.



#### PROJECT MANAGEMENT

- Brokerage: During 'Exploring Nine Elms' a dedicated project manager acted as a broker between the creative practitioners, schools and developers' cultural consultants. Depending on the size of your project and budget you may wish to consider a similar approach.
- Time: Some schools have limited time for cultural and creative learning. Consider how using these tools can help your project run smoothly and be a valuable experience for all involved.
- Budget: These workshop ideas are designed to be possible with minimal budget. Other than project management, the main costs to consider are fees for freelancers and art materials. You do not have to use the materials suggested in our three inspiration projects.



## CHOOSE A SITE

At the outset of your creative place-making project it would be useful to consider:

- Do you have a particular site in mind, such as an area of public/green space that is changing?
- If you are a teacher or commissioner, do you want to give your artist or creative practitioner a choice of site? What options are available? Have you considered practical issues associated with the site e.g. proximity to the school, transport routes, health & safety and permissions to visit the site? Will you hold a workshop there and make site-specific work there or back at your base? Are there nearby toilets and shelter in case of bad weather?
- Is the site under construction? What are the access issues? Is there likely to be construction traffic nearby, last-minute changes or disruption?
- Who will complete the risk assessments for onsite and classroom activities? Who will be responsible for the group onsite and getting to/from site? Who will address any unexpected issues if they arise while onsite? Who will check the site for hazards (broken glass, dog mess, etc.) before the group visits?



## EXPLORE A TOPIC

- What are the interesting visual, environmental or social aspects of the site that the creative practitioner and participants could respond to?
- Which learning outcomes do you hope to achieve? What will the impact or outcome of the project be? Use the Cultivate Workbook to help you set your goals for the project.



## A CREATIVE PRACTITIONER

The practitioners involved in the Exploring Nine Elms project were artist Anne Harild, architect Wendy Smith and designer Jasper Sutherland.

More information on the practitioners their work can be found here:

<http://bit.ly/peoplewhomakeplaces>

## CULTURAL LEARNING CONTEXT

Cultivate is a cultural learning programme conceived by Enable Leisure & Culture and Wandsworth Council, with investment from A New Direction (AND) and Nine Elms developers. For more see [www.cultivate.london](http://www.cultivate.london)

Let us know how it goes! If you have run a project about place-making, changing places or creative skills for the future and would like to share a blogpost about it, please do get in touch using the contact form on our website.

More information on the London Cultural Education Challenge and other resources can be found here:

<http://bit.ly/culturaleducationchallenge>

**Flow**

**A.N.D**

A new direction for arts,  
culture and young london



**enable**  
leisure & culture



**Nine Elms**  
On the South Bank

# PROJECT INSPIRATION ONE: A DESIGN APPROACH

Based on designer Jasper Sutherland's project with John Burns Primary School  
Using a co-design process to develop a brief, explore material possibilities  
and create play space

Key stage 2, ages 7-11

National Curriculum subject area(s): Art & design,  
English, Geography, Maths, Science

Duration: 1 day per workshop session

Max group size: 30



## DISCOVER AND DEFINE

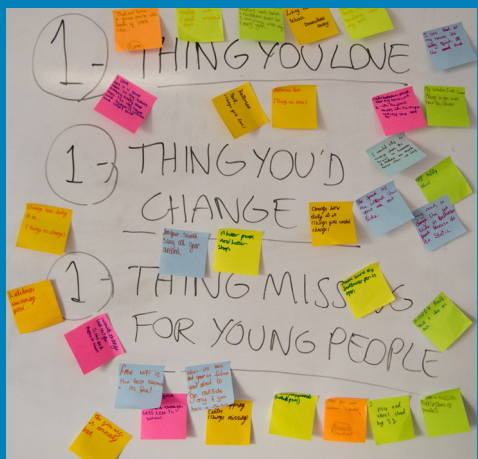
Workshop 1: Thinking about a local area, developing  
a brief for play spaces, model making

Session outline - Invite and support the group to:

- Look at aerial photos of their area and notice new things from this perspective.
- Consider what they love about where they live? What they would they change? What's missing? Have they seen any changes they like? Or don't like?
- Discover information about an unfamiliar site and discuss its potential.
- Develop a brief for a series of five interconnected play spaces that respond to the things they love or would like more of.
- Look at precedents for exciting play and public interventions - mix up ideas and uses.
- In small groups, brainstorm and sketch out a plan of how they would change their section of the unfamiliar site to make it more fun and more appealing to children their age.
- Create a prototype model for their proposed play space.
- Discuss their work and consider ways to simplify or edit their design.

Learning outcomes for participants

- Be introduced to the work of a designer
- Think independently and critically about their changing local environment
- Document and analyse a specific location and develop a creative response to this experience
- Consider how public or shared spaces can be shared, enlivened and critiqued
- Experience creative risk-taking: be encouraged to explore surprising, oblique or challenging ideas



# DOUBLE DIAMOND DESIGN FRAME-WORK

## DISCOVER

In the discover stage, thinking and idea gathering expand as you research and test ideas.

## DEFINE

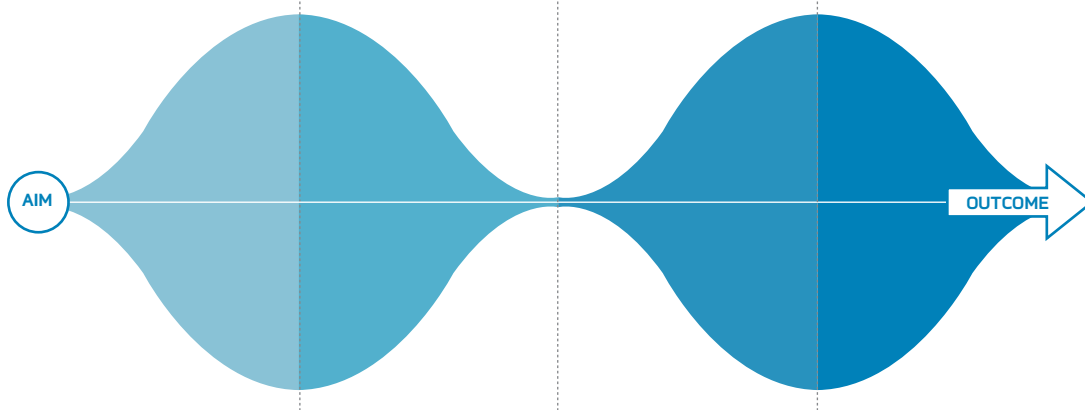
Thoughts and ideas will then contract as you move towards a particular approach.

## DEVELOP

Your thinking can then branch out again with this direction in mind;

## DELIVER

Before focusing in again in order to produce a realistic and deliverable outcome.



The Double Diamond is a model used by some designers to think about, describe or structure their process. The diagram demonstrates the shape, direction and type of design thinking that both you and the students might utilise within a creative design project. It can also act as a useful planning framework for teachers, practitioners and students as you can plot key points or session themes of a project plan along the time-line, allowing you to focus on getting from aim to outcome, or problem to solution.



## DEVELOP

### Workshop 2: Working on a familiar site, exploring materials, designing for others

Session outline - Invite and support the group to:

- Design a series of play spaces for younger children.
- Explore the potential of different materials as building components.
- Analyse and feed back on the qualities of their material - can they cut it with scissors? Is it soft or rigid, opaque or see through?
- Consider different methods of joining and securing the different materials to build a structure.
- Present their progress, reflect on any adaptations they need to make and what materials they have left that can enhance their structure.
- Consider how to connect all the dens together: tunnels, tents, obstacle courses, stepping-stones?
- Decorate their spaces with signs, flags, props made out of excess materials.
- Test their designs with the end user - supervise groups of nursery children to test the finished play areas.
- Review the models they made in Workshop 1, and discuss a refined deliverable concept with the practitioner so that he/she can source materials they need.
- Share some of their feedback: What they liked about the different materials, what they found challenging, how they might adapt things, and lessons learned to take into Workshop 3.

Learning outcomes for participants

- Analyse a specific location and develop a creative response to this experience
- Consider how public or shared spaces can be shared, enlivened and critiqued
- Design for a client or user (in this case, nursery children), considering their needs
- Work at a larger scale and with different materials
- Plan, design and build responsively
- Work as a team to create a space, to consider how it will look, how it will remain standing up, where the entrance and exit will be located
- Experience creative risk-taking: be encouraged to explore surprising, oblique or challenging ideas





## DELIVER

### Workshop 3: Working on an unfamiliar site

Session outline - Invite and support the group to:

- Recap on their brief for the play spaces they wish to create on the off-school site, reflecting what they love or want in their local area, as designed in Workshop 1.
- Explore materials and decide which will convey the essence of each of the spaces. that they want to create.
- Plan the best way to realise their space using the materials provided.
- Prepare decorative elements and details for their space e.g. flags, signs, painted sheets, hole punching paper, etc.
- Travel to the site.
- Consider the opportunities, challenges and limitations of the site. How is it used at the moment? How will their interventions enhance what is there?
- Create their space, its look and feel, how it works and how it connects to others.
- Refine and decorate their spaces, getting adult 'surgery' help to fix any structural problems.
- Celebrate their creations, relax in the spaces, explore each other's work, enjoy celebratory snacks and drinks.
- Photograph and document the final work with people using it.
- Discuss and reflect on what they enjoyed and found challenging about the activity.

Learning outcomes for participants

- Analyse a specific location and develop a creative response to this experience
- Consider how public or shared spaces can be shared, enlivened and critiqued
- Work at a larger scale and with different materials
- Plan, design and build responsively
- Work as a team to create their space, to consider how it will look, how it will remain standing up, where the entrance and exit will be located
- Experience creative risk-taking: be encouraged to explore surprising, oblique or challenging ideas





## MATERIALS NEEDED

### General:

- Pens, paper, post-it notes, toothpicks, blue-tack, paper, card, acetate, cork, tape, scissors, string, rope.

### Per area (Workshop 2):

- Cardboard Kingdom: cardboard boxes and tubes
- Plastic Palladium: soft plastic tarpaulin sheets, bubble wrap and foam
- Crate Castle: hard plastic crates, pipes and hula-hoops, plastic hockey sticks
- Tent Town: fabric bed sheets, pillows, string and umbrella
- Paper Palace: bamboo, string, sheets of paper and shredded paper, coloured cable ties, tent pegs.

### Workshop 3 (This is the list the children came up with, and might be different for a new group):

- Balloons, bunting, plastic sheeting, blow up mattress, hammock, duvet, football net, football pitch mat, plastic gloves, bamboo canes, cardboard, string, Twister mat.
- For adult use only:
- Sharp scissors, hammer, mallet, pliers



“A young person’s relationship to their area can be complex and can change hugely depending on their age and social context. Some may be passionate, proud and even territorial about it. Others may take it for granted, feel apathetic or even mistreat it. With an approach that is empowering, and genuinely responsive I believe it’s possible to make a positive impact (big or small) on this relationship between place, identity and behaviour. Giving young people permission to use and redefine their area is a powerful way to create a sense of ownership. It gives them the opportunity to not only reimagine their environment but to see themselves as someone who has influence, and who can affect change for the better ”

**Jasper Sutherland, Designer, Make:Good**

# PROJECT INSPIRATION TWO: AN ARTISTIC APPROACH

Based on artist Anne Harild's project with Chesterton Primary School  
Using a hands-on, making-based approach to creating art directly in response to place

Key stage 2, ages 7-11

National Curriculum subject area(s): Art & design,  
English, Geography, Maths, Science

Duration: 1 day per workshop session

Max group size: 30



## DISCOVER AND DEFINE

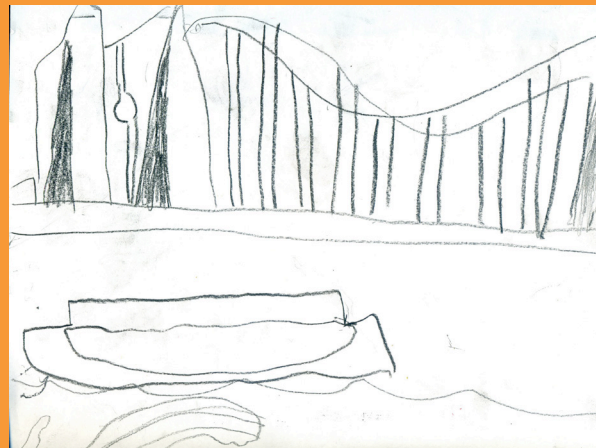
Workshop 1: Exploring and documenting a site

Session outline - Invite and support the group to:

- Look closely at the chosen site, considering the space from different scales and perspectives.
- Draw and photograph a minimum of three different details or shapes found within the fabric of the place.
- Write down three things they notice about the place.
- Consider: What kind of place is it? What effect does the weather have? What do they notice about the buildings and structures?
- Create foldable pop up sketchbooks that document their process, ideas and thoughts in a visually exciting way.

Learning outcomes for participants

- Be introduced to the work of a professional artist
- Think independently and critically about their changing local environment
- Document and analyse a specific location and develop a creative response to this experience.
- Develop their creative voice and the confidence to articulate and share their ideas
- Consider: how making art can help them notice new things or view a place differently, how a place can be translated or transformed into a new work of art, how material can be deconstructed and reassembled to create new meanings





## DEVELOP

### Workshop 2: Arranging compositions from 'loose parts' and building small models

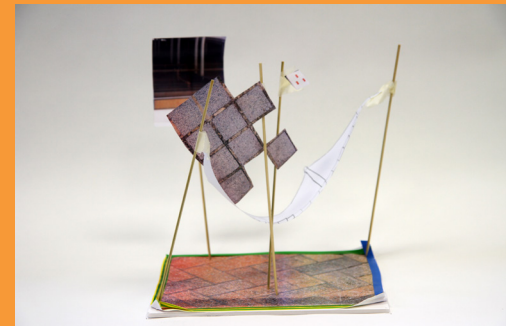
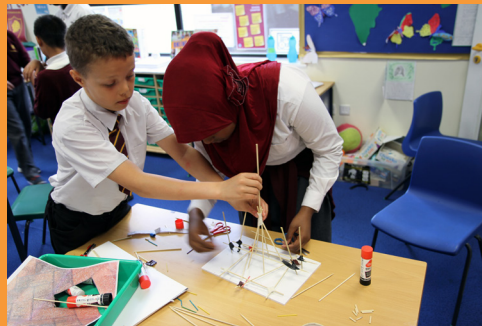
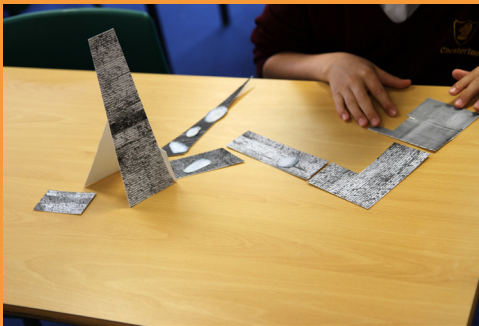
#### Session outline - Invite and support the group to:

- Photocopy their drawings and print up their site photos at different scales
- Cut out shapes, details and textures from the photos and drawings
- Lay them out on a flat surface and arrange a composition
- Use foam board and bamboo skewers to put them together, creating 3D sculptures
- Document these using digital cameras and turn into short timelapses (in this case we used the school's iPads)

#### Learning outcomes for participants

- Explore the possibilities of composition
- Work intuitively, play around with shapes and see where the material takes them
- Create site-responsive artwork rooted in their experience of their local area
- Understand how an artist might work and how art can be a response to a specific place
- Experience creative risk-taking: be encouraged to explore surprising, oblique or challenging ideas

**Tips:** Sticking the skewers into the foam and attaching the shapes to these will help the model stand up. Adult help may be needed to cut the skewers to size and avoid sharp points. Remind children to take care when using these. Glue sticks and tape are useful too.



## DELIVER

### Workshop 3: Creating larger structures based on the models' parts

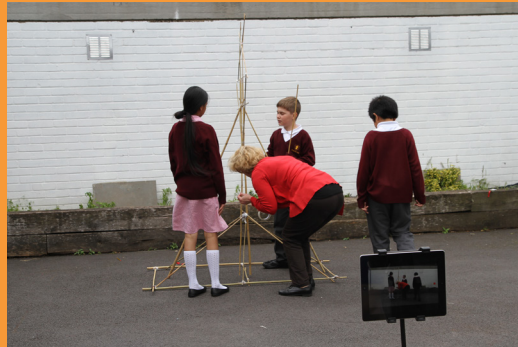
#### Session outline

- Working in groups, create large-scale structures or sculptures based on their models
- Use bamboo, paper and tape to put the structures together
- Work together and support each other during construction
- Explore how the sculptures react with wind, sun light etc.
- Explore each other's sculptures and consider how they have changed the site

#### Learning outcomes for participants

- Consider how public or shared spaces can be shared, enlivened and critiqued
- Consider how to make an artwork that shows others their experience of a site and that brings something new to the place
- Consider how their sculpture will respond to the environment and how people will experience it
- Find their own creative voice and visual language
- Learn that the artistic process is a series of translations - translating their earlier model into a new piece
- Experience creative risk-taking: be encouraged to explore surprising, oblique or challenging ideas





## MATERIALS NEEDED

### For site visit:

- White A4 paper
- Pencils
- Graphite sticks
- Clipboards
- iPads/Smartphones/  
Cameras
- Tripods

### For classroom based workshops:

- Print-outs and photocopies
- Roll of Fabriano paper for covering floor
- 25 rolls of Washi tape or electrical tape
- String and wool
- Scissors
- Large and small bamboo sticks/reeds
- Bits of fabric for sculptures
- White A4 paper
- Glue sticks
- PVA glue
- Card
- Cardboard
- Corrugated card
- Water based paint
- Ready-mixed poster paint
- Foam board for models

“The ideas explored in this workshop are loosely inspired by a text written by architect Simon Nicolson who believed that art and design should be for all, not just the gifted few. In the text called ‘The Theory of Loose Parts’ he talks about the importance of having ‘loose parts’ in a place in order to allow for exploration, experimentation and creativity. In this workshop we create a series of ‘loose parts’ or building blocks from a location, hereafter we use them to create new works of art. The aim is for the people involved to explore and take ownership of this place and discover the importance of research when creating a work of art.” - Anne Harild, Artist

# PROJECT INSPIRATION THREE: AN ARCHITECTURAL APPROACH

Based on Wendy Smith's project with St John Bosco College

Taking an architect's perspective to explore a site at masterplan scale on a walking tour, then developing 3D responses through model making

Key stage 3, ages 11-14

National Curriculum subject area(s): Art & Design, Design & Technology, Geography, Citizenship, Maths, Science

Duration: 1 day per workshop session

Max group size: 10



## DISCOVER AND DEFINE

Workshop 1: Exploring and documenting a site

Session outline - Invite and support the group to:

- Get an introduction to masterplanning: <http://bit.ly/masterplanningwiki>
- Go on a walking tour of their area
- Look at familiar sites and unfamiliar sites
- Notice changes including live construction, restoration and new buildings
- Take photographs and notes
- Consider: What do they like and dislike about the area? Who lives and works here? What do they feel is missing from the area? What could be improved? Which aspects might inform their proposal for a new architectural development?

Learning outcomes for participants

- Learn about architecture and masterplanning, as well as the role of the architect in urban design
- Think independently and critically about their changing local environment
- Document and analyse a specific location and develop a creative response to this experience





# DEVELOP

## Workshop 2: Developing a brief

Session outline - Invite and support the group to:

- Look over their photographs and notes from the walking tour
- Consider the questions below to develop their new proposal for the area, exploring the 'Who', 'What', 'Where' and 'Why' of the building they are envisioning

Learning outcomes for participants

- Think independently and critically about their changing local environment
- Document and analyse a specific location and to develop a creative response to this experience
- Consider how public or shared spaces can be shared, enlivened and critiqued
- Experience creative risk-taking: be encouraged to explore surprising, oblique or challenging ideas
- Articulate what they have done and why they have made those decisions
- Learn about architecture and masterplanning, as well as the role of the architect in urban design

### Interrogate Your Proposal

**Who** is intended to use the building, once finished? Is it for public use or private? Are there any facilities for the community, or solely for people to live, work or visit? If the use is residential, what is the target property market and who might live there? How might that change the existing community?

**What** type of development is proposed? What is the use? A hospital, a school, housing, retail or offices? How big is it, how high, how many floors? Is this necessary? Perhaps it is a mixture of uses? Often, a combination of uses can be coordinated to tell a narrative or articulate a process - a farm next to a factory for example.

**Where** is it located? The location can be dictated to the participants (akin to the reality of the architect's profession) or chosen by the young people themselves. The location can be chosen based on geography alone or based on certain characteristics students are drawn to, i.e. the people that live there or an interesting geographical feature. The choice of location should reflect the goals of the project as a whole and in either case, participants should be able to demonstrate why they feel their building is appropriate for the surroundings and justify how it does or doesn't respond to its context.

**Why** is the development needed? This question should tie together all of the above and provide reasoning and justification for the whole project.





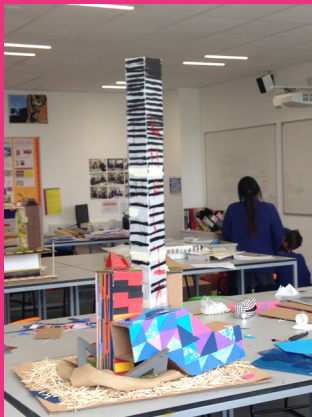
# DELIVER

## Workshop 3: Developing a response, visualising and presenting ideas

### Session outline - Invite and support the group to:

### Learning outcomes for participants

- Consider how best to represent their proposal. Whether that is through a realistic physical architectural model, an abstract sculpture or a hand drawing, the method of representation should aim to enhance the essence of the proposal.
  - Create their presentation in 2D and/or 3D, to the highest possible standard, using a range of professional-quality materials
- Experiment with basic architectural model-making techniques
  - Consider how public spaces can be shared, enlivened and critiqued
  - Experience creative risk-taking: be encouraged to explore surprising, oblique or challenging ideas
  - Understand that design is a cyclical, iterative process not a linear one, and they may adapt their answers and their proposal until they find the right balance that can be presented with pride



## MATERIALS NEEDED

### Initial collages:

- Glue sticks, Spray Mount, UHU, site photographs taken by children printed out, A3 mountboard/card, magazines, brochures, architecture magazines

### Model making:

- Card, sheet metal, Modroc, clay, balsa wood, mesh/wire, acrylic, corrugated card, fabric, cellophane, rubber, Finnboard, foam and foamboard, MDF, model trees and people, timber veneer

### Source:

- [www.modelshop.co.uk](http://www.modelshop.co.uk)

“Encouraging independent and analytical thought through self-directed research and physical making allows for creative expression whilst developing an understanding of the issues at play in large-scale developments. Through this understanding, students should begin to think actively about their surroundings and gain an understanding of their role as stakeholders of the community. They should feel empowered to become part of the conversation regarding the future of cities in areas like Nine Elms. The success of my practice is the ability to think outside the box and approach briefs in a creative and innovative way and I would like this approach to permeate through in a positive and forward thinking series of workshops that encourage participants to do the same.” **Wendy Smith, Architect**