

MOBILE ART SCHOOL WORKSHOPS

Book your workshop online:
www.rgu.ac.uk/MAS

Please get in touch if you would to discuss any collaborations or customisation of workshops.

CONTACT US:

graysmobileartschool@rgu.ac.uk

VIRTUAL DESIGN CHALLENGE

What

We all know what bicycles are, but can you draw one? Using only memory to guide us, we will (re)design the bike, working together to refine our concepts, and using cutting-edge tech to produce 3D models.

How

We will learn how to use VR headsets and drawing software to work at full scale in a virtual environment, allowing us to develop unique bike designs ergonomically, in response to our bodies. While our designs are being 3D-printed in miniature, the group will have a chance to view each other's bikes in a shared VR gallery.

Why

Gain experience with industry-relevant design tools of the future, while building skills in creative problem solving. Develop understanding of the design process and learn to look deeply at the world around us - everything we use in our daily lives has been designed and developed by creative thinkers and makers.

Time

2 x 40 min (max 20ppl)

Session 1: Learn interface and design individually

Session 2: View designs in shared space and 3D print models

SENSORY SCULPTURE

What

Create an expressive sculptural portrait bust in clay, out of sight and using only your hands - no looking at the work-in-progress until it's finished!

How

Working in pairs, we will make portrait sculptures of each other using modelling clay. We will be closely observing our subject, but as we create the artwork it will be hidden from us, forcing us to use only our sense of touch to create a likeness.

Why

Disrupting the way we usually use our senses allows us to experience them in a different, unusual way. This playful approach reduces the attachment to results and self-conscious judgement, freeing up the creative process whilst developing observational and haptic skills

Time

2 x 40mins session (max 20ppl)

Session 1: Introduction, then 'Blind' drawing - quick warm-up portrait sketches without looking at the drawing surface

Session 2: Portrait sculptures

INDUSTRIAL CERAMICS

What

Learn the principles of slip casting by creating your very own piece of tableware. Learn about glazes and see your piece fired in our mobile raku kiln.

How

Using moulds made from 3D printed masters, we will design and cast objects to create a bespoke piece of tableware. Pieces will be taken back to Gray's for an initial bisque firing. We will then glaze our work before firing it in the mobile kiln.

Why

Slip casting is an industrial process which is used around the world to make most of the ceramic objects you encounter in everyday life. Get hands on experience of how Gray's students splice digital and craft processes.

Time

4 x 40mins session (max 20ppl)

Session 1: Introduction to slip casting, design ideation, casting

Session 2: Release clay from moulds and combine to create object

Min 2 day break required to bisque fire at Gray's

Session 3: Introduction to glazing

Session 4: Raku firing glazed pieces

MAKE A PINHOLE CAMERA

What

Design, make and test your very own pinhole camera.

How

Learn the principles of analogue photography whilst customising and assembling your own digitally fabricated pinhole camera. Take your camera into the wild, take some photos, and then develop these yourself in our mobile darkroom.

Why

How can you fully make use of something if you don't understand it? Today creating photographs is second nature to most people, a simple gesture we take for granted (an estimated 1 trillion photographs were taken worldwide in 2018). This workshop takes us back to a time when images were carefully crafted, helping us to understand optics and basic darkroom chemistry, and enjoying the element of chance present in the traditional photographic process.

Time

2 x 40mins session (max 20ppl)

Session 1: Photographic principles, introduction to laser cutting, assembling camera.

Session 2: Develop photographs

DESIGN FOR THE FUTURE

What

Learn how designers try to predict the future and design useful products that will fit in this future.

How

Imagine the world in 10 years time and design a product that would belong in that future world. Using trend forecasts as a starting point, build a picture of what the world of 2029 will look like. In groups, collaborate to develop a product before presenting this product back to the class.

Why

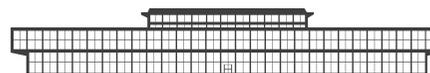
Products can take years to come to market and the world can look very different by the time your product becomes a reality. Product designers therefore have to try to "predict" the future and the design challenges our future world presents.

Time

2 x 40mins session (max 20ppl)

Session 1: Introduction to future forecasting and trend watching

Session 2: Introduction to design process, ideation, group crit



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INTEGRATING ELECTRONICS

What

Design, make and test an object that will support 1 person, 60cm from the ground with limited range materials including electronic circuits.

How

Using LittleBits modular electronic kits, a design problem will be introduced. In teams, you must problem solve using these electronics along with low fidelity model making to create design solutions that can be tested and demonstrate a solution to the problem.

Why

Interaction and empathy are key concepts within product design. In our ever increasingly digitised world, it is becoming more important for designers to be multi-disciplinary. This workshop introduces simple electronic systems with a focus on how they can be harnessed to improve the user experience.

Time

2 x 40 min (max 20ppl)

Session 1: Introduction to LittleBits and human-centred design, ideation

Session 2: Design development, testing, group crit

HAND VS MACHINE

What

Design, make and test an object that will support 1 person, 60cm from the ground with limited materials.

How

In response to a brief and working in small teams, we will begin by using hands-on materials and techniques to develop fasteners which will connect simple wooden dowels to create a chair, with a focus on iteration/testing.

We will then use tablet-based 3D design software and 3D printers to manufacture the fasteners, then build and test our chairs.

Why

Fidelity within design is critical. As concepts develop, it is important to constantly test. There is no point in spending hours beautifully modelling a prototype to find out it doesn't work.

Gain experience designing for and using 3D printing, a staple within design practice.

Time

3 x 40mins session (max 20ppl)

Session 1: Creative problem solving through analogue prototyping

Session 2: Design for Manufacture/CAD

Session 3: 3D Print & Test

DESIGN DRAWING

What

Find out how designers use drawing to generate and develop solutions to design problems, and experience the fundamentals of design drawing.

How

Through a series of guided drawing exercises, you will be introduced to the basic building blocks of design drawing - considering fidelity, line, tone, light source, projection, and scaffolding.

Why

Designers draw to think and communicate ideas. Exploration through sketching allows designers to manipulate complexities in a tactile, intuitive, immediate way which is unique to manual drawing. Design drawing is all about practice.

Time

2 x 40mins session (max 20ppl)

Session 1: Introduction to design drawing and building blocks, thumbnail sketching

Session 2: Perspective drawing, lighting, rendering

STONE CARVING

What

Design and carve a three dimensional sculpture in stone.

How

We begin by sketching our ideas, learning how to draw like a sculptor. After transferring our drawn designs to a 3D block, simple hand tools are then used to carve and shape the raw material into a finished sculpture.

Why

Participants will develop skills in generating ideas and concepts for an artwork, and methods for translating 2D drawings into 3D sculptural forms. the use of various carving tools and techniques, planning our work within the context of the reductive sculpture process.

Time

2 x 40mins session (max 20ppl)

Session 1: Generating and drawing ideas, transferring designs to blocks

Session 2: Carving and finishing sculptures

INFLATABLE SCULPTURE

What

Create spectacular large-scale inflatable sculptures.

How

We'll design and create 3D forms using lightweight sheet materials, then bring them to life with our powerful inflatable fan.

Why

Learning to break down 3D forms into 2D patterns (or nets) and reassembling them is an important concept in fields such as sculpture, 3D design and fashion design.

Time

3 x 40mins session (max 20ppl)

Session 1: Drawing ideas, generating 2D patterns

Session 2: Cutting patterns from sheet materials, begin joining process

Session 3: Finish joining, testing and inflating sculptures



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(SUPER) SHORT FILM FEST

What

Create your own abstract short film using everyday technology.

How

We'll begin by looking at some inspiring examples by artists working in experimental video/film. Then working in pairs, in response to a selected brief, we'll make our own improvised, experimental short films using tablet computers and 'in-camera' editing. The session will finish with a mini film festival where we can enjoy each other's creations.

Why

Moving image and 'time-based media' artworks are an important part of contemporary culture and a powerful way to communicate ideas. We will learn to improvise and use creative intuition to respond to a particular theme, and to look differently at the now ubiquitous digital tools that most people carry every day.

Time

2 x 40 min (max 20ppl)

Session 1: Inspiring examples, then

gather footage and create films

Session 2: Film screening

SAND CITIES

What

Work collaboratively to create a large-scale architectural model/sculpture installation.

How

By playing with the idea of the standard sandcastle, we will explore the possibilities of this humble, everyday material, designing and producing our own custom moulds using the portable vacuum former. We'll then work together to create our sculptural sand city by arranging moulded forms and using traditional tools and techniques to shape them.

Why

Participants will work both individually and collaboratively, investigating material properties and working in 3D. We'll learn basic mould-making and production principles, and consider the composition of our shared urban spaces through play and creative problem solving.

Time

2 x 40mins session (max 20ppl)

Session 1: Research & Drawing, modelling buildings for moulding

Session 2: Vacuum-form moulds, create sand city

SCULPTURE: REAL 2 VIRTUAL

What

Learners will create hand-made sculptural models which will then be digitised and arranged into a large-scale spectacular virtual installation.

How

Beginning with drawing ideas for sculptures, we'll then use traditional modelling materials and techniques to make small models. These models will be 3D scanned and uploaded to a shared digital space, where they can be viewed and manipulated using our cutting-edge Virtual Reality headsets. Learners will work together to curate a group 'virtual sculpture' exhibition.

Why

Learners will develop skills in generating ideas and concepts for an artwork, learning techniques for working with modelling materials to translate 2D drawings into 3D sculptural forms. They will also gain experience in editing and arranging artworks for exhibition using VR technology.

Time

2 x 40mins session (max 20ppl)

Session 1: Drawing, modelling sculptures

Session 2: 3D scanning of models, manipulating in VR

3D MANDALAS

What

Create beautiful ceramic artworks composed of sculptural elements assembled in repeating patterns.

How

We will learn basic ceramic mould-making techniques using clay and plaster, allowing us to produce multiple copies of different forms in clay. These pieces will be joined to create sculptures which will then be fired and glazed in our portable raku kiln.

Why

Participants will learn how to prepare and work with clay, basic mould-making, and pattern creation. Gain a deeper understanding of this ancient material which still plays a huge part in modern life.

Time

4 x 40mins session (max 20ppl)

Session 1: Introduction to press moulds, casting source objects.

Session 2: Use press moulds to create repeat-pattern composite sculptures.

Min 2 day break required to bisque fire at Gray's

Session 3: Introduction to glazing

Session 4: Raku firing glazed pieces

DRYPOINT PRINTMAKING

What

Create a small edition of handmade expressive prints using traditional intaglio printmaking processes.

How

We will transfer an image by inscribing marks on a surface to form a printing plate, then apply ink, and pass the plate, along with paper, through our portable press to create multiple copies of the image.

Why

Participants will learn about composition, mark-making, and the craft of intaglio printmaking - an important process for creating repeat images which is widely used in modern culture for the mass production of various items such as books, newspapers and bank notes.

Time

2 x 40mins session (max 20ppl)

Session 1: Intro to intaglio, drawing & mark-making

Session 2: Making prints on portable press



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SCREENPRINTING

What

Design and make your own limited edition of fine art prints using traditional screenprinting techniques.

How

We begin with a short introduction to screenprinting concepts, then sketch out ideas for our print. We'll learn how to prepare screens and create stencils, using photo-emulsion and our portable exposure unit to transfer these to our screens. The next step is setting up proper registration and alignment to ensure our print edition is consistent, then we will hand-pull our prints using squeegees and water-based pigments.

Why

This traditional technique is still widely used today - screenprinted items are all around us in daily life, from printed textiles to custom skateboards, even hand-printed wallpaper.

Time

4 x 40 min (max 10ppl)

Session 1: Intro to screenprinting, sketch initial ideas, make stencils

Session 2: Preparing and exposing screens

Min. break of 2 hours to dry screens

Session 3: Setup paper and registration, mix inks, begin printing.

Session 4: Finish printing, number & sign edition

DRAWING FROM LIFE

What

Learn techniques to improve your observational drawing, a key skill which involves careful looking and accurate mark-making to record and communicate what you see.

How

We'll begin with a quick introduction to the principles of observational drawing, using real objects and people as our subjects. We'll then learn some simple methods for accurately translating what we see into drawings, using a range of traditional and digital tools.

Why

Drawing is a fundamental skill across all subject areas at Gray's School of Art, and is an essential skill in the creative industries for generating and developing ideas, creating artworks, and communicating your ideas and vision to others.

Time

1 x 40mins session (max 20ppl)

Session 1: Quick introduction, Guided drawing session

FUTURE FASHION

What

What will fashion look like in 50 years? How will technology be combined with our clothes? In this workshop your challenge is to create a piece of interactive clothing which makes use of electronic technology.

How

We'll experiment with LittleBits modular electronic kits and design ways to combine technology with garments. What if your jacket could respond to changing temperature, or your shoes could help you find your way in the dark?

Why

Trend-forecasting is an important part of the design process, even in the fast-moving fashion industry. Designers must develop creative problem-solving skills which can be applied to the design challenges of tomorrow.

Time

3 x 40mins session (max 20ppl)

Session 1: Introduction to LittleBits, design problem-solving and brainstorming

Session 2: Begin creating tech-garment

Session 3: Complete tech-garments and present to group

SHAPE AND DRAPE

What

Quick-fire fashion design, learning to manipulate fabric to create structure and shape, working with the fundamental principles of draping to create a garment design with volume and shape.

How

Using our half-size mannequins and sewing machines, we'll do some hands-on experimentation with different methods of creating structure and volume with fabric, playing intuitively to investigate the way fabric can fold and hang from the body.

Why

Participants will learn about the practical, hands-on side of fashion design through play and experimentation with materials - an important aspect of the creative process which can be just as vital to a successful design as drawing.

Time

2 x 40mins session (max 10ppl)

Session 1: Introduction to draping techniques and sewing machines

Session 2: Creation of garments

T-SHIRT DESIGN

What

Design and produce your own custom t-shirt design using both hand-made and digital techniques.

How

We'll do some quick sketches to work out ideas for our design, then cut these from special heat transfer vinyl by hand and with our digital plotter/cutter. Then we'll use our mobile industrial heat press to apply the vinyl to our t-shirts.

Why

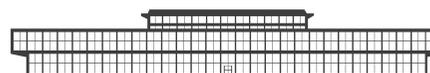
Learn about an industrial textile printing process whilst developing design skills.

Time

2 x 40mins session (max 20ppl)

Session 1: Develop designs and begin cutting vinyl

Session 2: Applying designs using heat press



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ECO JEWELLERY

What

Design and make your own unique item of sustainable jewellery from recycled materials.

How

We begin by safely sourcing our materials (this could be from a litter pick or beach-comb), then we choose pieces to work with, looking out for interesting shapes, colours and textures. We will then manipulate and arrange our chosen pieces: cutting, shaping, joining, layering, drilling, sanding and polishing to create beautiful items of jewellery from discarded stuff which would have otherwise polluted the landscape

Why

Sustainability will be an essential element of product design moving forward, as society moves toward producing goods as part of circular economies to help protect valuable resources and eliminate waste. We will also develop skills in composition, colour, and texture whilst learning jewellery making techniques.

Time

3 x 40mins session (max 10ppl)

Session 1: Inspirational examples, gathering materials

Session 2: Examine/sort materials, design by drawing

Session 3: Shape, join and finish elements to create final piece of jewellery

RUBE GOLDBERG MACHINE

What

Create a machine that performs a simple task in a creative, spectacular, roundabout way.

How

Using a range of tools and materials teams will compete to design and create the most exciting and imaginative kinetic contraptions. Blending engineering principles and creative problem-solving skills, we'll use a playful approach to successfully respond to a given brief and develop exciting, interesting sculptural solutions to a design challenge.

Why

Creative problem solving is a highly valuable transferable skill that can be applied in all areas of life and work. This workshop uses a fun, playful approach to help us develop innovative and creative ways to solve a design challenge.

Time

3 x 40mins session (max 20ppl)

Session 1: Creative problem solving through analogue prototyping

Session 2: Design for Manufacture/CAD

Session 3: 3D Print & Test

PLARN ECO TEXTILES

What

Transform waste shopping bags into plastic yarn (Plarn), and then weave it to create beautiful, useful new products.

How

We will explore different methods for reclaiming and processing waste plastic sheet into cordage, and then learn how to transform it into recycled textile material for use in making bags and other accessories.

Why

Learn about creative ways to reuse and recycle this commonly discarded but valuable material, helping the environment while creating a sustainable product. We'll learn practical craft skills and develop creative problem-solving approaches.

Time

2 x 40 min (max 20ppl)

Session 1: Preparing and processing plastic into cordage/yarn

Session 2: Weaving materials to create finished objects



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