

Core Value No 4: Through Small Acts Of Understanding We Can Enable Big Thinking

AccessArt Value #4

Through small acts of understanding we can enable big thinking.

How can we create small stepping stones of experience which enable us to explore complex ideas and experiences?

Comforting as it is to know that “A journey of a thousand miles begins with a single step,”* knowing what that single step might be is not always easy. In reality, growing our understanding so that we can aim to be expansive, visionary thinkers, whilst able to act incrementally to make change, doesn't just happen; it requires planning, effort and commitment.

At AccessArt we have always been inspired by big thinking, and we have never hesitated to have our heads in a cloud space where ideas swirl around. We have always been interested in the why as well as the how; at our heart we are a philosophical organisation.

But our feet are firmly planted on the ground, and understanding how we create and present a series

of smaller experiences which help us move towards an often unknown, but always intriguing, bigger understanding, is one of our strengths.

Keeping clear sight of the bigger picture, whilst being able to distil down key ideas or skills, is vital in enabling individuals or communities to feel like they can trust the logic of the next step, or the next stage, whilst being inspired onwards by the bigger prize. Trusting too that understanding builds even when the process isn't linear, and that getting lost along the way might make for a richer journey and deeper understanding.

This way of thinking applies to all creative thought and action – from the teachers and children in Primary School, to decision making in larger organisations. We are proud that as an organisation we can help enable this way of thinking and acting.

*Lao Tzu

[See our other Core Values here.](#)



We love the story that this illustration by Rachel Ng tells. Building from a simple seed, the days and nights pass providing the nourishment that the seed needed to grow. The little faces and characters put such a smile on our faces and the colours are so joyful, it's hard not to feel excited by what the small acts of understanding can bring us when you see this illustration.

We feel that this illustration really resonates with the AccessArt core value, highlighting that great ideas and growth can take time, and the importance of trusting in the bigger picture and the incremental steps to get there, remaining patient and open to the journey, no matter how long it takes.

[Rachel Ng](#) is a young illustrator from Hong Kong, currently studying illustration at Arts University Bournemouth. Her vibrant digital illustrations with bold characters are deeply inspired by fauvism and minimalism. Creating expressive and heart-warming illustrations, with different textures and shapes is one of her main explorations.

Adapting AccessArt: Egypt in Ink

See This Resource Used In Schools...







You May Also Like...

Graphite



ink



Graphic inky still life



Talking Points: Maurice Sendak

A collection of sources and imagery to explore the work of Maurice Sendak.

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AGES 5-8

AGES 9-11

FREE TO ACCESS

Maurice Sendak and Where The Wild Things Are

“Maurice Sendak (1928-2012) was born in Brooklyn, New York to Jewish immigrant parents from Poland. A largely self-taught artist, Sendak illustrated over one hundred-fifty books during his sixty-year career.” – [The Maurice Sendak Foundation](#)

As well as being an author and illustrator Sendak began a career as a costume and stage designer later in life.

Watch Sendak's illustrations come to life in this animation.

Find clear images of the illustrations in this video. Stop the video on some of the illustrations and discuss what the children can see. This might also be a good opportunity to create some visual notes.

Questions to Ask Children

What kind of mark making can you see in Sendak's drawings?

How do you think he made the marks? Can you make the action in the air? Would it be slow and careful, or quick and sketchy?

How would you describe the atmosphere in Sendak's illustrations?

Can you relate to the characters in the book? If so, how?

Can you name some of the different animal that you recognise in Sendak's Wild Things?

What is your favourite part of the story? Why do you like it?

How does the story make you feel?

Imagine your own Wild Thing...

- What might it look like and why?

- Is it friendly or frightening? Why?
- How might you interact with your Wild Thing?
- Where does it live and how do you find it?

This Talking Points Is Used In...

Pathway: Drawing and Making Inspired by Maurice Sendak

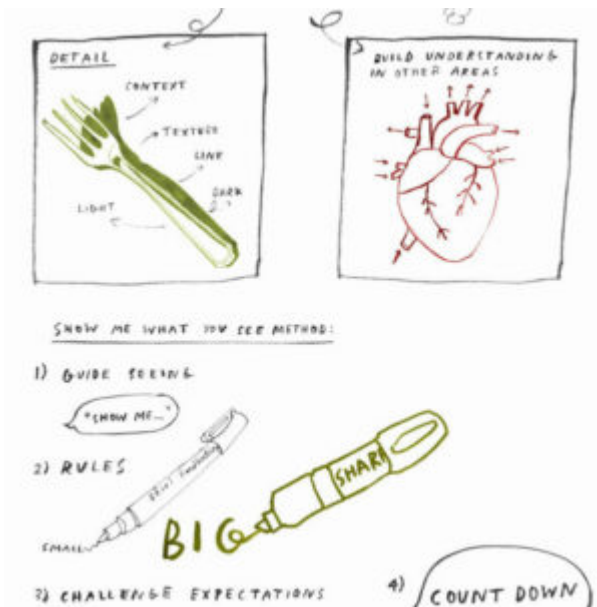


[This is featured in the 'Drawing and Making Inspired by Maurice Sendak' pathway](#)

using sketchbooks to make visual notes



Show me what you see



Talking Points: Christo and Jeanne-Claude

How can we explore 'form' across both 2D surfaces and 3D structures?

Christo and Jeanne-Claude built large-scale, in situ temporary [installations](#). Often wrapping existing structures in [fabric](#), their projects took years to plan, with the aim of bringing joy and offering new ways of seeing familiar places. The installations existed only briefly before being removed, leaving behind only the preparatory [drawings](#) and [collages](#) of which they viewed as being just as important as the works themselves.

Take a look at the below preparatory drawings for some of Christo and Jeanne-Claude's work and use the following questions to begin a discussion.

Please Note:

This page includes links and videos from external sites, verified at publication but subject to change.

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[Report any issues](#), and check school firewall settings if videos don't play.

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FREE TO ACCESS

Christo (1935-2020) and Jeanne-Claude (1935-2009) were multidisciplinary artists who created monumental outdoor installations, pushing the boundaries of painting, sculpture and architecture. They are known for wrapping structures, transforming islands and creating bright architectural structures in urban and rural environments.

Find out more about the life and works of Christo and Jeanne-Claude [here](#).

'The Mastaba'

A project for Abu Dhabi, was conceived in 1977. It will be the largest permanent work of art in the world, made from 410,000 multi-coloured barrels to form a colourful mosaic, echoing Islamic architecture. *The Mastaba* will be Christo and Jeanne-Claude's only permanent, large-scale public artwork, and also their final project.' – christojeanneclaude.net



Christo, Abu Dhabi Mastaba (Project for United Arab Emirates), Drawing 1977

Pencil, charcoal, wax crayon, and pastel 56 x 71 cm (22 x 28 in)

Collection Lilja Art Fund Foundation, Switzerland

Photo: Wolfgang Volz© 1977 Christo and Jeanne-Claude Foundation

'*Wrapped Monuments*', 1970, Milan, Italy

'The monument to the king of Italy Vittorio Emanuele II, on Piazza del Duomo, and the monument to Leonardo da Vinci, on Piazza della Scala, were wrapped with polypropylene fabric and red polypropylene rope, in the fall of 1970, in Milan, Italy.' - christojeanneclaude.net



Christo, *Wrapped Monument to Vittorio Emanuele* (Project for Piazza de Duomo, Milano), Collage 1970

Pencil, fabric, twine, charcoal, pastel, wax crayon, and map
71 x 56 cm (28 x 22 in)

Victoria and Albert Museum, London, United Kingdom Photo:
Shunk-Kender© 1970 Christo and Jeanne-Claude Foundation and J.
Paul Getty Trust

'*Surrounded Island*', 1980-83, Biscayne Bay, Greater Miami, Florida

'For two weeks, *Surrounded Islands*, spreading over 11.3 kilometers (7 miles), was seen, approached and enjoyed by the public, from the causeways, the land, the water and the air. The luminous pink colour of the shiny fabric was in harmony with the tropical vegetation of the uninhabited verdant islands, the light of the Miami sky and the colours of the shallow waters of Biscayne Bay.' - christojeanneclaude.net



Christo, *Surrounded Islands* (Project for Biscayne Bay, Greater

Miami, Florida), Drawing 1981 in two parts
Pencil, charcoal, pastel, wax crayon, aerial photograph, and map 38 x 244 cm and 106.6 x 244 cm (15 x 96 in and 42 x 96 in)
Property of the Estate of Christo V. Javacheff Photo: Wolfgang Volz© 1981 Christo and Jeanne-Claude Foundation

'The Pont Neuf Wrapped', 1975-85, Paris

'On September 22, 1985, a group of 300 professional workers completed the temporary work of art *The Pont Neuf Wrapped*. They had deployed 41,800 square meters (450,000 square feet) of woven polyamide fabric, silky in appearance and golden sandstone in colour.' Find out more about *The Pont Neuf Wrapped* at christojeanneclaude.net



Christo, The Pont Neuf Wrapped (Project for Paris), Drawing 1985 in two parts
Pencil, charcoal, wax crayon, map, and fabric sample 38 x 165 cm and 106.6 x 165 cm (15 x 65 in and 42 x 65 in)
Private collection Photo: Wolfgang Volz© 1985 Christo and Jeanne-Claude Foundation

'Wrapped Trees', Fondation Beyeler and Berower Park, Riehen, Switzerland

'Starting on Friday, November 13, 1998, 178 trees were wrapped with 55,000 square meters (592,015 square feet) of woven polyester fabric (used every winter in Japan to protect trees from frost and heavy snow) and 23 kilometers (14.3 miles) of rope. The wrapping was completed on November 22.'
– christojeanneclaude.net



Christo, Wrapped Trees (Project for the Fondation Beyeler and

Berower Park, Riehen, Switzerland) Drawing 1998 in two parts
Pencil, charcoal, pastel, wax crayon, fabric sample, technical
data, topographic map, and tape 38 x 165 cm and 106.6 x 165 cm
(15 x 65 in and 42 x 65 in)

Fondation Beyeler, Riehen, Switzerland Photo: André
Grossmann© 1998 Christo and Jeanne-Claude Foundation

Christo and Jeanne-Claude Wrap Up the Reichstag

Questions to Ask Children

What kind of marks can you see in these drawings?

How has Christo used mark-making to create depth?

Do the drawings of the wrapped sculptures feel heavy or light?

Which wrapped installation is your favourite? Why?

How would you feel if you came across these wrapped installations in your street or playground, without knowing who had made them or why? What would you do?

How do you think Christo and Jeanne-Claude, the artists, choose where to make their wrapped installations?

How could you make similar installations in your setting? What would you wrap? What would you wrap it in?

What would other pupils in your school think if they discovered your wrapped installation? What do you think they would do?

This Talking Points Is Used In...

Additional Pathway: Exploring Form Through Drawings



[This is featured in the 'Exploring Form Through Drawings' pathway](#)

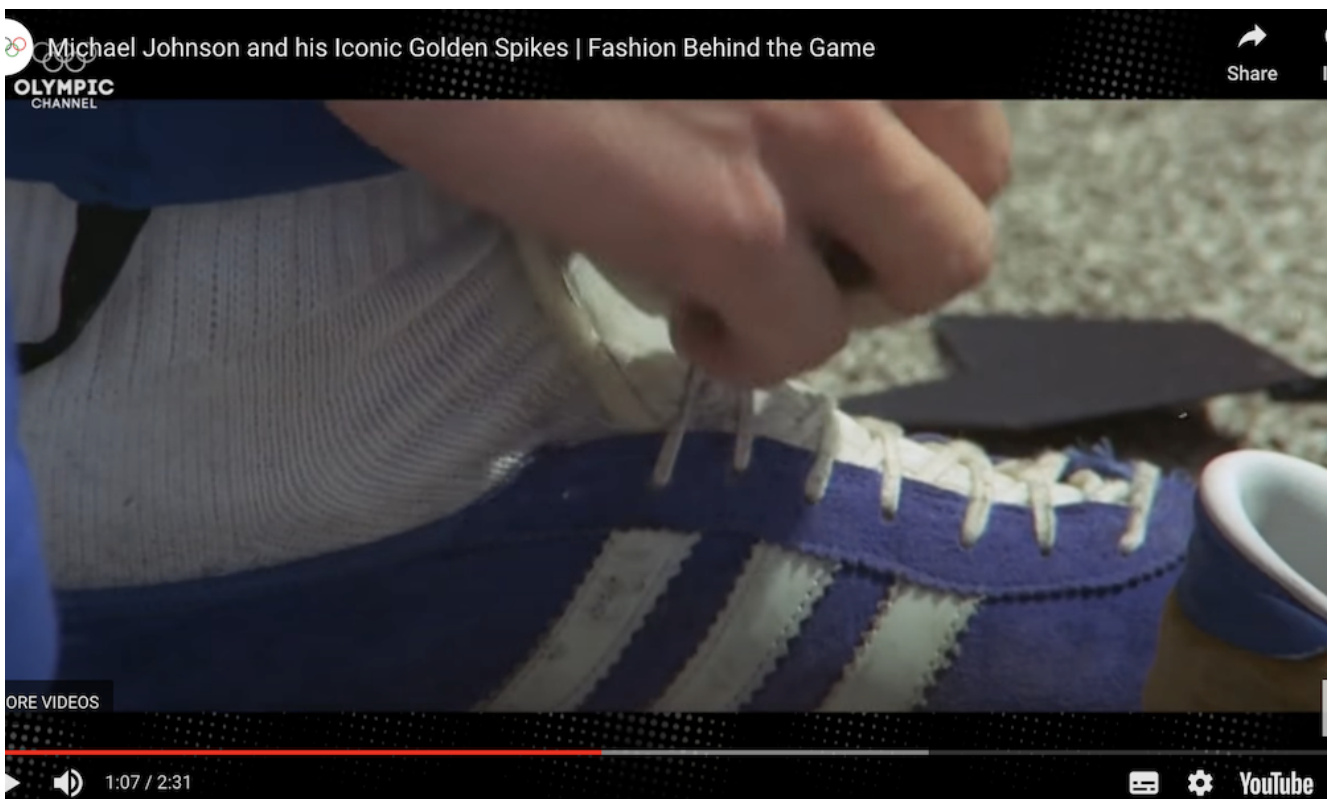
using sketchbooks to make visual notes



through drawing and making.

Step 1: Introduce in Sketchbooks

Begin by introducing pupils to trainer design with the [“Talking Points: Trainer Design”](#) resource. Show them a series of videos which aim to prompt discussion around innovation, design and environmental implications of shoe design. Invite pupils to create [“Visual Notes”](#) in their sketchbooks inspired by what they see.



Step 2: Drawing and Sketchbooks

Place a trainer on each table. Invite pupils to create their own [“Folded Sketchbook”](#) and set them drawing challenges by adapting the [“Using a Folded Sketchbook to Get Drawing”](#) using the shoe as the subject matter. For each different drawing

exercise swap the shoes around.

Next, invite pupils to make annotations and adjustments to their drawings based on any invented shoe technology they would like to add to their trainers.



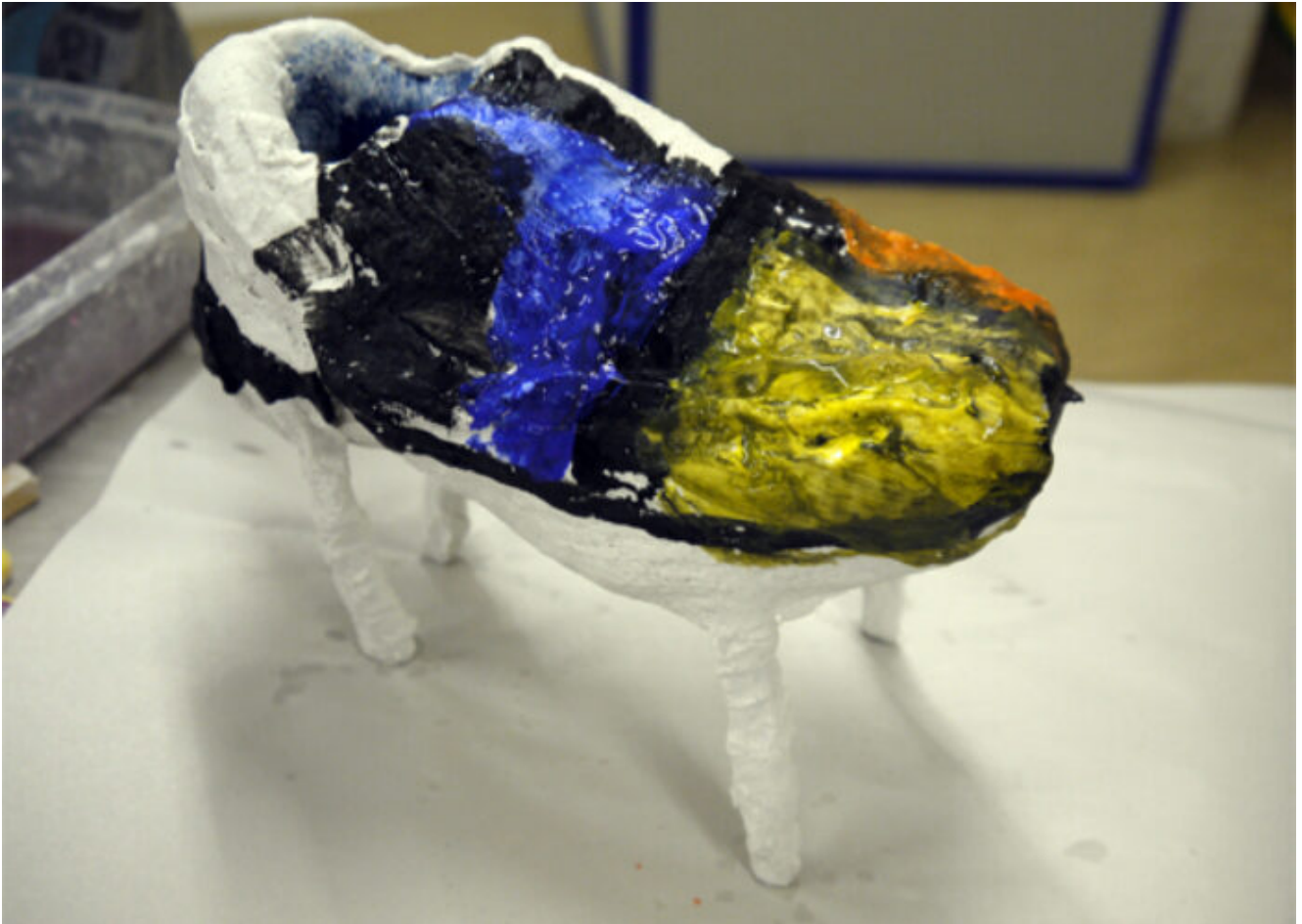
Step 3: Making

Use air-dry clay to create trainers using the "[Shoe La-La](#)" resource. Bring in trainers as inspiration for the clay shoes. Use some of the techniques from the last step to build up the shoes.



Or..

You may like to try creating “[Sculptural Modroc Shoes](#)” instead. Ask children to bring in old trainers, or pick up some from charity shops to use at the base for new trainer designs. Make additional features by [creating small armatures](#) and incorporating them into the shoe design.



Step 4: Reflect

[Use the resource here to help you run a class "crit" to finish the project.](#)

Invite children to display the work in a clear space on tables or on the wall. Recap with them about the exploration – where they started, what they discovered and what they enjoyed.

If you have class cameras or tablets, invite the children to document their work, working in pairs or teams.



ACCESSART OLYMPIC RESOURCES

AGES 5-8

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AGES 11-14

Materials:

Trainers as subject matter

Sketchbooks

A2 Paper

Drawing materials

For Shoe La-La:

Air-drying clay

Rolling pins

Burlap/hessian mat

Wooden battens

Tools for clay

Clay Slip (mix a lump of clay with water to create a creamy consistency and store in a jar with a sealed lid)

Acrylic Paint

PV Glue

For Sculptural Modroc Shoes:

Modroc

An old trainer

Acrylic Paint

Extra materials such as lollysticks or newspaper to make armatures

PVA glue

Adaptations:

You could look into shoe design for sports that don't require trainers, for example dancing shoes or winter sports shoes.

Explore Other Resources in Athletics:



Making Medals



Sporting Sculptures



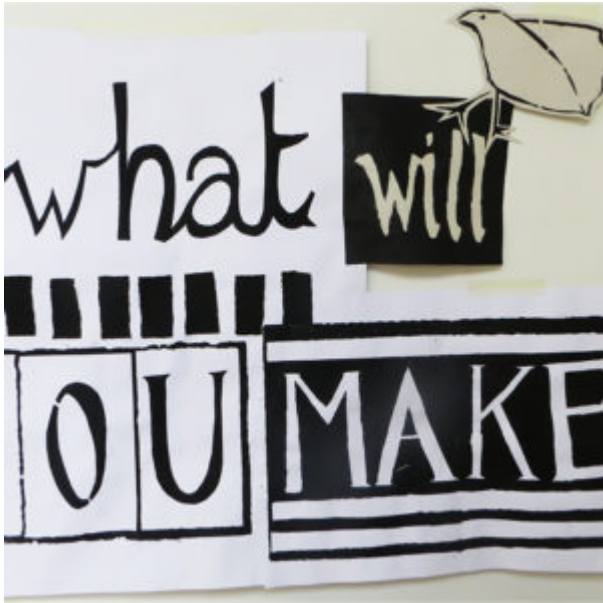
Sportswear Design

Explore other olympic themes

history



Values



ceremony



Talking Points: Trainer Design

A collection of imagery and sources designed to explore trainer design.

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FREE TO ACCESS

Trainer Design

Explore the resources below to start discussions based on design, innovation and the environmental implications of trainer design.

Golden Trainers

Questions to Ask Children

What are the features of these track shoes?

Do you like the gold shoes? Why?

What colour would you like your trainers to be if you were an Olympian?

Tinker Hatfield: Footwear Design

Find highlights of the documentary by exploring the suggested clips below:

Innovation: Predicting Needs for the Future

- Minute 7:41 – 11:23

- Minute 16:00 – 18:45

• Minute 24:36 – 26:20

• Minute 36:36 – 38:00

Working with Athletes

• Minute 19:33 – 24:36

• Minute 27:33 – 29:04

Questions to Ask Children

Which shoe did you like the best? Why?

How can trainer design help with sports performance?

If you could invent some shoes right now, what would they do? Who would they be for?

Sustainability

Find out how manufacturing trainers impacts our environment.

See how design innovation can provide solutions to ease the environmental impact of shoes.

Questions to Ask Children

In pairs, invent some sustainable alternatives that you could use to replace the toxic chemicals used in the production of trainers, e.g. fabrics made from grass – get creative with your

inventions!

You May Also Like...

AccessArt Olympic resources



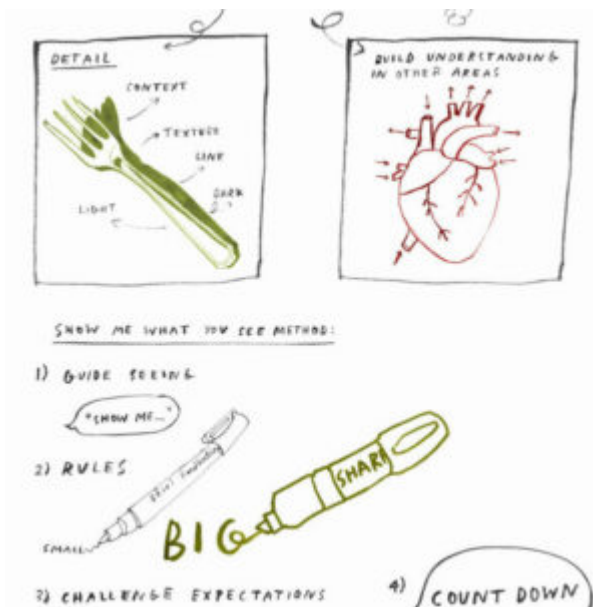
[Explore projects to celebrate the 2024 Olympics](#)

Visual Notes



Find out how pupils can respond to artists work in sketchbooks

Show me what you see



Enable close looking and drawing with this exercise

AccessArt Olympics: Stadium Design

<<Explore Other Olympic Themes

Explore the project below to help pupils consider how they might design and build an Olympic and Paralympic stadium for an Olympic Ceremony.

Stadium Design

Aim: To introduce pupils to architecture through stadium design. Pupils will get the opportunity to transform and manipulate materials through model making, thinking about the form and function of a stadium.

Step 1: Introduce in Sketchbooks

Consider asking pupils to make an Olympic project sketchbook using one of the "[Making Sketchbooks](#)" resources.

Begin by introducing students to stadiums designed for the Olympics and Paralympics with "[Talking Points: Olympic and Paralympic Stadiums](#)". Invite pupils to create "[Visual Notes](#)" in their sketchbooks inspired by the information they see.

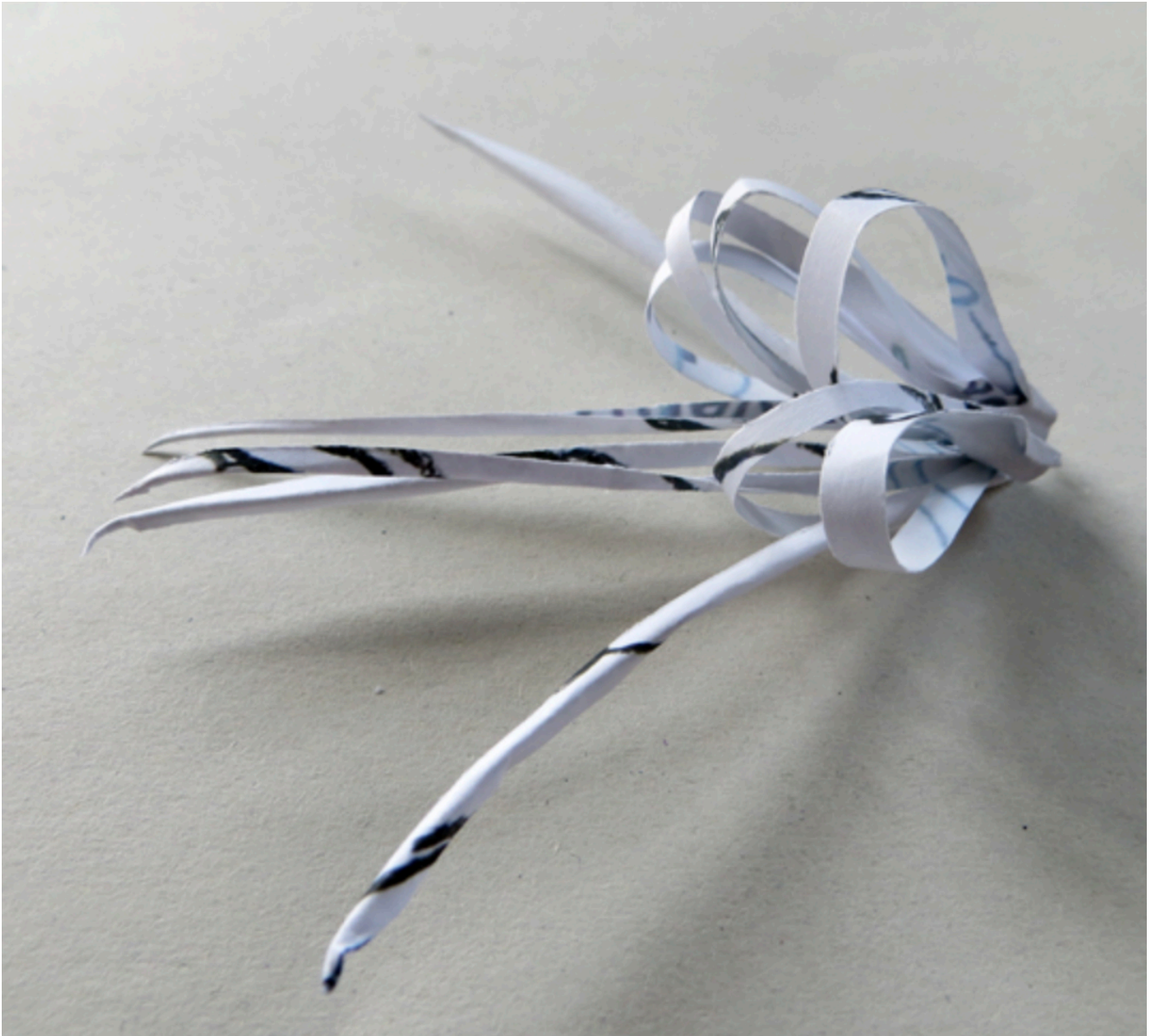


© Iwan Baan

Step 2: Drawing and Making

Using “[Drawing Source Material: Inspirational Stadiums](#)” invite pupils to create drawings inspired by what they can see. Find out how to run this guided session with the “[Show Me What You See](#)” resource.

Introduce this short making task “[Roots and Shoots](#)” to get pupils to think about how they might get creative with making, attaching and manipulating materials.



Step 3: Making

Get pupils to work in pairs or small groups to create "[A Model Studio](#)" of a stadium. They may choose to start with designing or making first. Remind them of what they learnt about materials in the previous step.

Alternatively, you may want to build stadiums by adapting "[Inspired by google Earth: Making](#)". Use polystyrene to build the stadium from the ground

up.

Extension: Use the [“Taking Photos of 3D Artwork”](#) resource to incorporate a digital element into the project. For help with introducing pupils to green screens see the [“Exploring Scale with Green Screens”](#) resource.



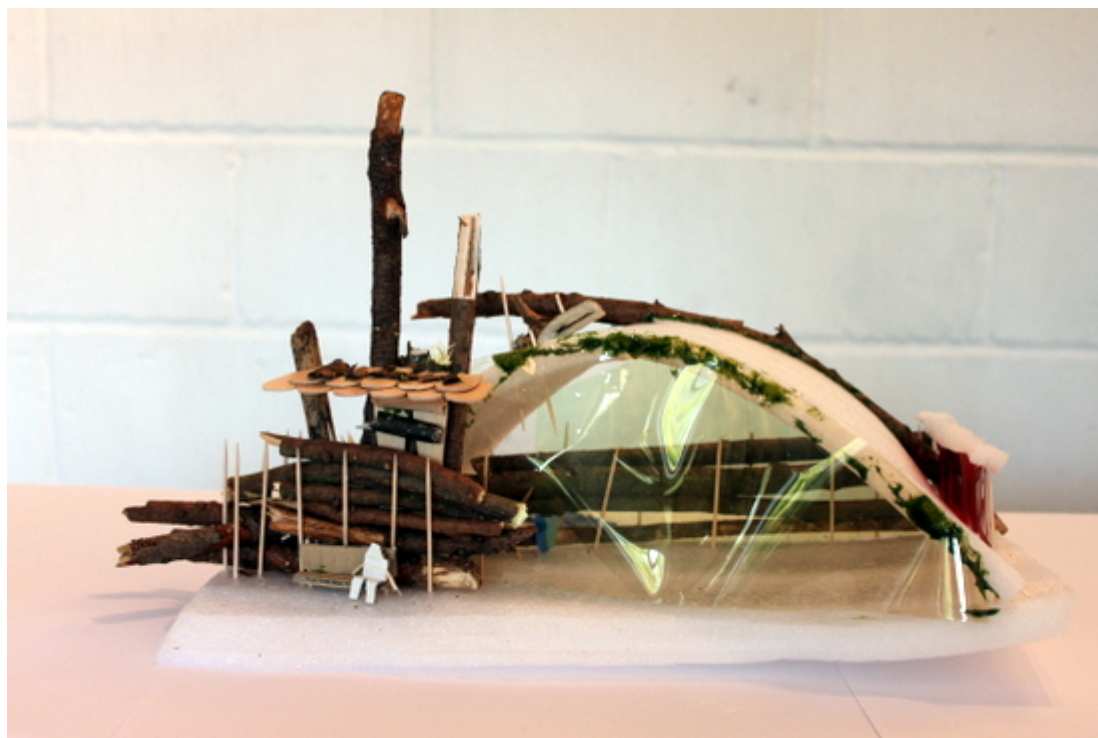
Step 4: Reflect

[Use the resource here to help you run a class “crit” to finish the project.](#)

Invite children to display the work in a clear space on tables or on the wall. Recap with them about the exploration – where they started, what they discovered and what they enjoyed.

If you have class cameras or tablets, invite the

children to document their work, working in pairs or teams.



ACCESSART OLYMPIC RESOURCES

AGES 9-11

AGES 11-14

Materials:

Sketchbooks

A3 Paper

Drawing materials

Making Materials: Card, Coffee stirrers and/or lolly sticks, Twigs, Foam board, Toothpicks, Wire, String, Colour Gels, Polystyrene, Cardboard

PVA Glue

Scissors

Glue Guns

Tablet (Optional)

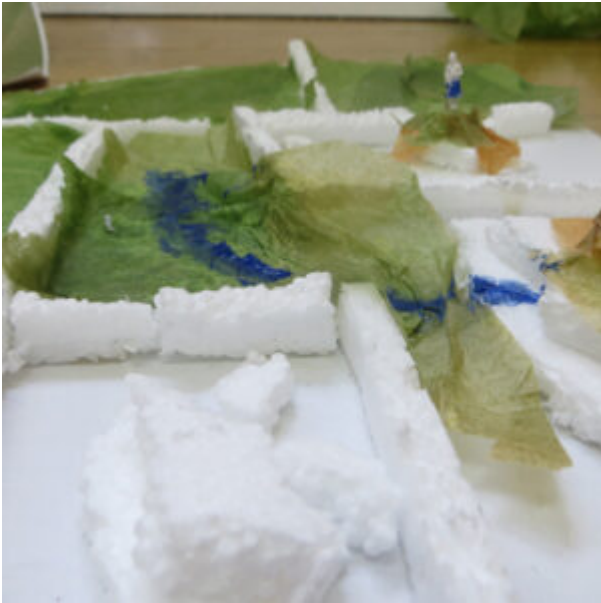
Green Card (Optional)

Adaptations:

You may like to shift the focus of this project to Ancient Greek architecture and stadiums, to explore structures such as the Parthenon. You may find resources in the "[A Sketchbook Pathway, Anglo Saxon Architecture](#)" helpful.

Think about significant buildings or history within the local area that you could integrate elements of into stadiums, forming links to locality.

Explore Other Resources in Ceremony:



Mapping and Modelling



Mascot Design



Friendship Tower

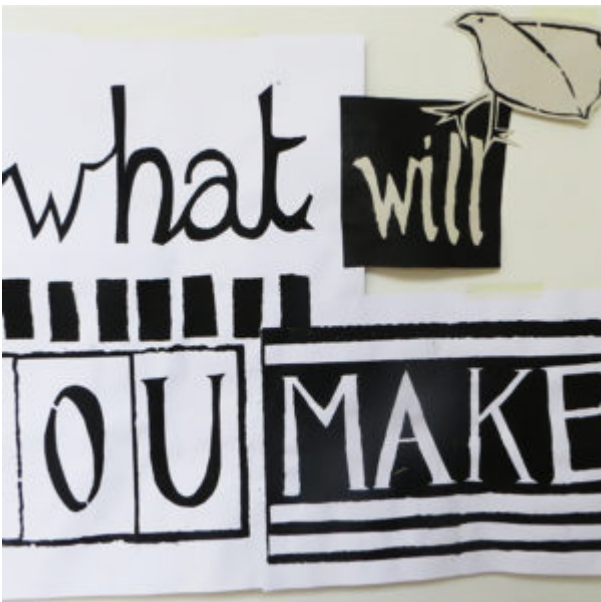
Explore other olympic themes
history



Athletics



Values



Talking Points: Event Mapping

A collection of imagery and sources

designed to explore event mapping.

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AGES 9-11

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FREE TO ACCESS

Event mapping is a useful way to visualise the event space. It can help organisers to spot any potential issues before the event, plan ahead and track the progress of the planning.

There are different approaches to event mapping you can explore; creating a 3D physical model of a space or working digitally to create a virtual model of a space.

Explore the videos below to focus a discussion about what is possible.

Paris Olympics: OnePlan

You might like to show some clips from the video above on mute to give pupils a feel for the virtual capabilities of digital mapping.

Paris will be hosting the events across the city in historical and cultural venues. Most of the games are being held in pre-existing stadiums. Explore the [competition venue concept map](#) for the Paris Olympics and Paralympics.

Questions to Ask Children

Why do you think digital mapping can be useful when planning big events?

Does the digital mapping remind you of anything?

What are the benefits/disadvantages of mapping out an event digitally?

London Olympics 2012

Find out more about Daniel Boyle's vision for the 2012 Olympic Opening Ceremony [here](#).

Go to minute 3:30 to see specifically how they have used 3D model in their planning.

Questions to Ask Children

After seeing both digital and hand made models for events mapping, which is your favourite and why?

What are the benefits/disadvantages of having a 3D model?

You May Also Like...

AccessArt Olympic Resources



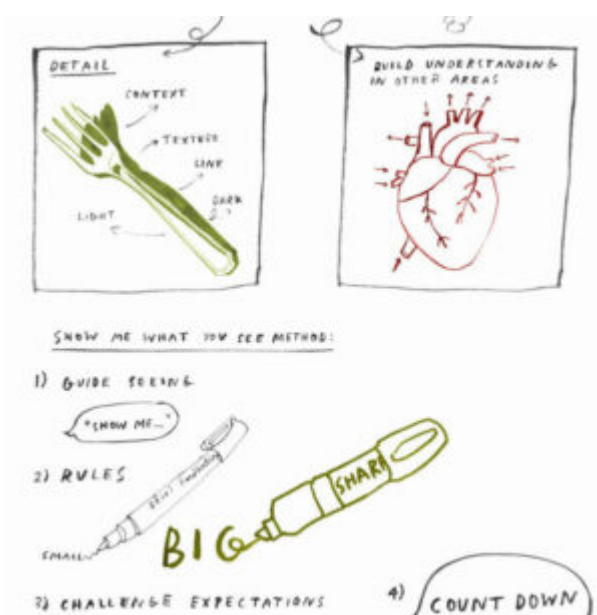
Explore projects to celebrate the 2024 Olympics

Visual Notes



Find out how pupils can respond to artists work in sketchbooks

Show me what you see



[Enable close looking and drawing with this exercise](#)

AccessArt Olympics: Mapping and Modelling

[<<Explore Other Olympic Themes](#)

Explore the project below to help pupils consider how they might design an Olympic/Paralympic Games in their home town based on the Olympic [Ceremony](#).

Mapping & Modelling

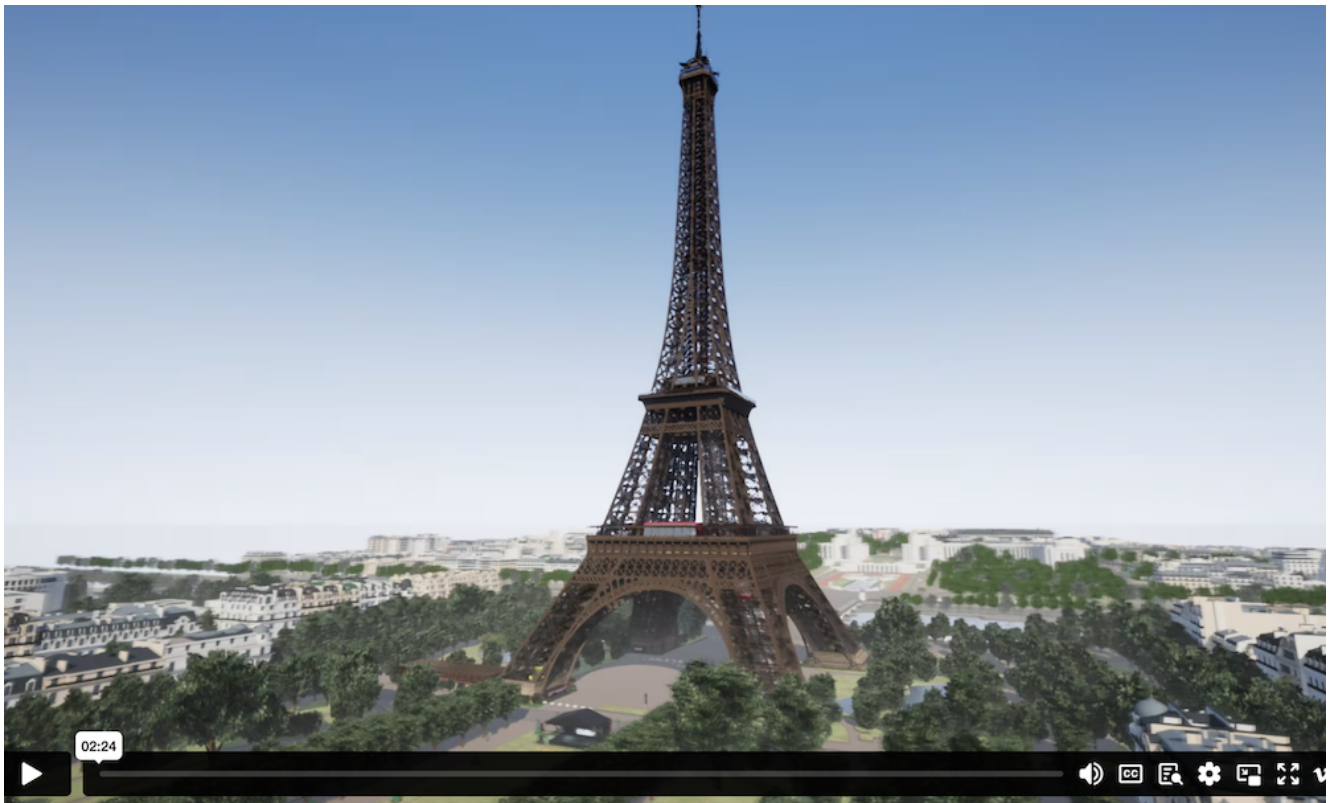
Aim: To see how events can be planned on a large scale using creative solutions. Pupils will create their own event plan based on their town, using sculpture and digital media.

Step 1: Introduce Concept

Consider asking pupils to make an Olympic project sketchbook using one of the "[Making Sketchbooks](#)" resources.

Explore "[Talking Points: Events Mapping](#)" to see how both software and model making can be used to plan large scale event such as the Olympics.

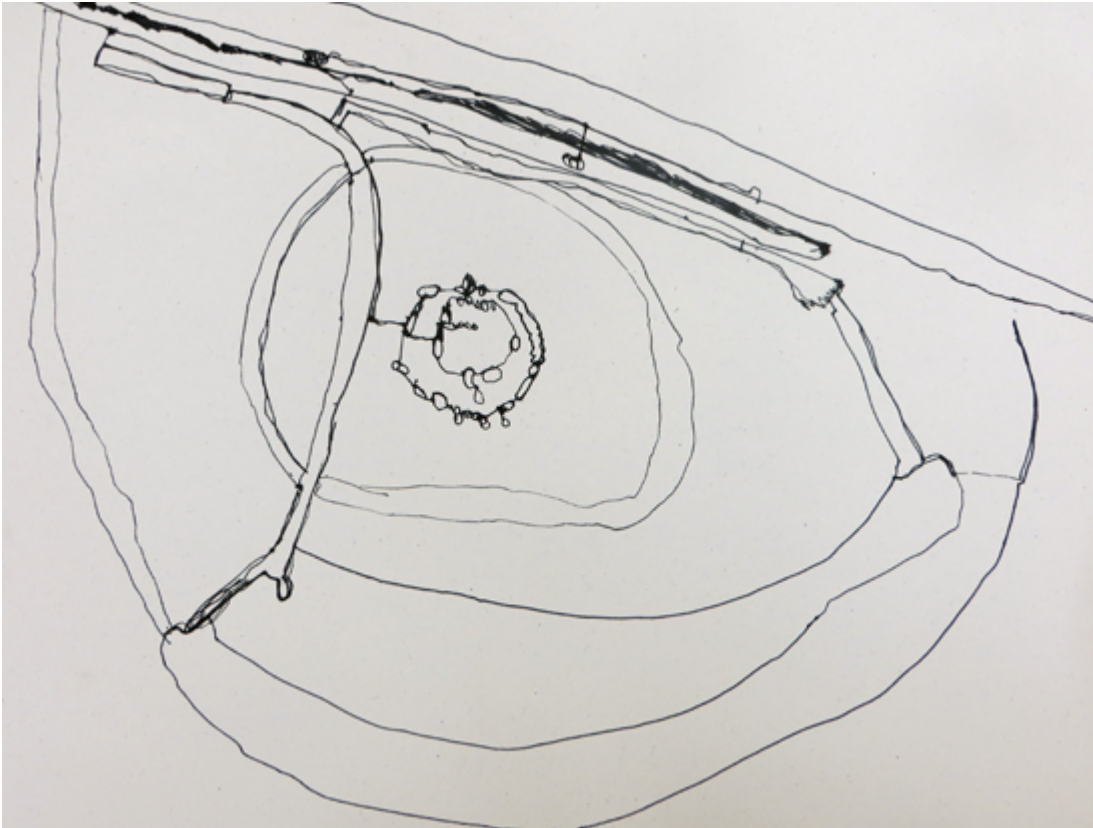
Invite children to create “[Visual Notes](#)” in their sketchbooks as they watch the videos, noting down what they see, hear and think as they watch along.



Step 2: Drawing

Use the “[Inspired by Google Maps](#)” resource to create line drawings of your local area, or an area pupils might like to base their Olympic Games. It might be a nice opportunity to see how different locations (countryside or city) might impact planning.

Invite pupils to consider where the ceremony and sports events will be held. Will there be an athletes village? Where will people walk, shop, eat, disabled access etc? Add them to your map.



Step 3: Making

Decide at this point whether you would like to add a digital element to the project or if you would prefer to stick to model making.

Option 1: Create a 3d map by adapting the resource "[Inspired by Google Maps: Making](#)". Invite pupils to create additional blocks representing the facilities they're creating for their town olympics based on their drawing work and arrange them into their 3d model.

Option 2: Create a 3d map linking to Olympic planning by adapting "[Inspired by Google Maps: Making](#)"...

Cover the polystyrene with white tissue paper.

Using a projector, project pupils drawings from the google maps drawing activity onto their models (they can hold them up against the whiteboard). Bear in mind the drawings don't have to be to scale but it will be nice to see the line work projected onto models. Invite pupils to take photos.



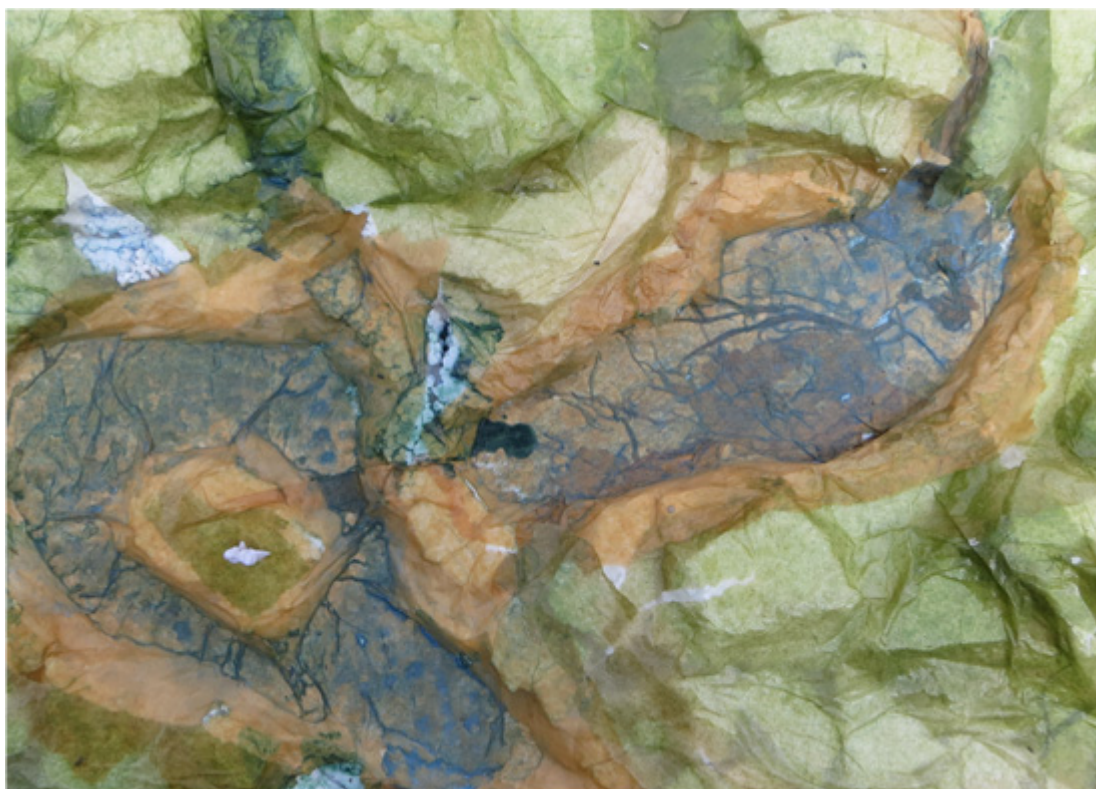
Step 4: Reflect

[Use the resource here to help you run a class "crit" to finish the project.](#)

Invite children to display the work in a clear space on tables or on the wall. Recap with them about the exploration – where they started, what they discovered and what they enjoyed.

If you have class cameras or tablets, invite the

children to document their work, working in pairs or teams.



ACCESSART OLYMPIC RESOURCES

AGES 9-11

AGES 11-14

Materials:

Sketchbooks

Drawing Materials

Polysterene

PVA Glue

Tissue Paper

Projector (Optional)

Adaptations:

Base your event in a historical context, for example around the ancient Pyramids in Egypt, or the town of Pompeii. How could you incorporate historical landmarks into your event?

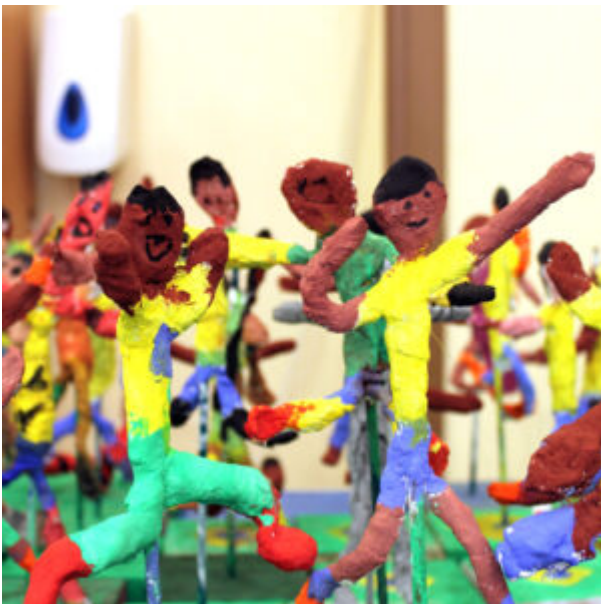
Explore Other Resources in Ceremony:



[Mascot Design](#)



Stadium Design



Friendship Tower

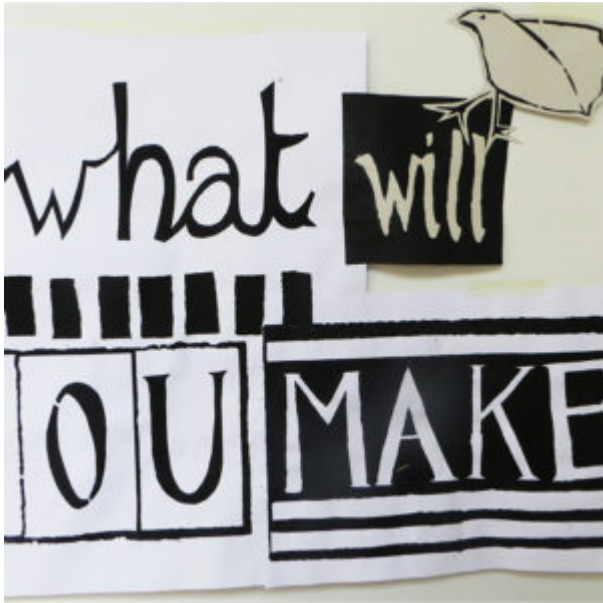
Explore other olympic themes
history



Athletics



Values



AccessArt Olympics: Sporting Sculptures

[<<Explore Other Olympic Themes](#)

Explore the project below to help pupils create a sculptural figure inspired by Olympic [Athletics](#).

Sporting Sculptures

Aim: To introduce pupils to the work of sculptors and painters inspired by human form with a focus on athleticism. Pupils will get the opportunity to create figurative drawings and develop their work through to sculpture.

Step 1: Introduce

Begin by introducing pupils to the sculptures made by Rosa Serra, commissioned for the Seoul 1988 Olympics, with "[Talking points: Rosa Serra](#)".

Invite pupils to create "[Visual Notes](#)" in their sketchbooks inspired by the information they see.

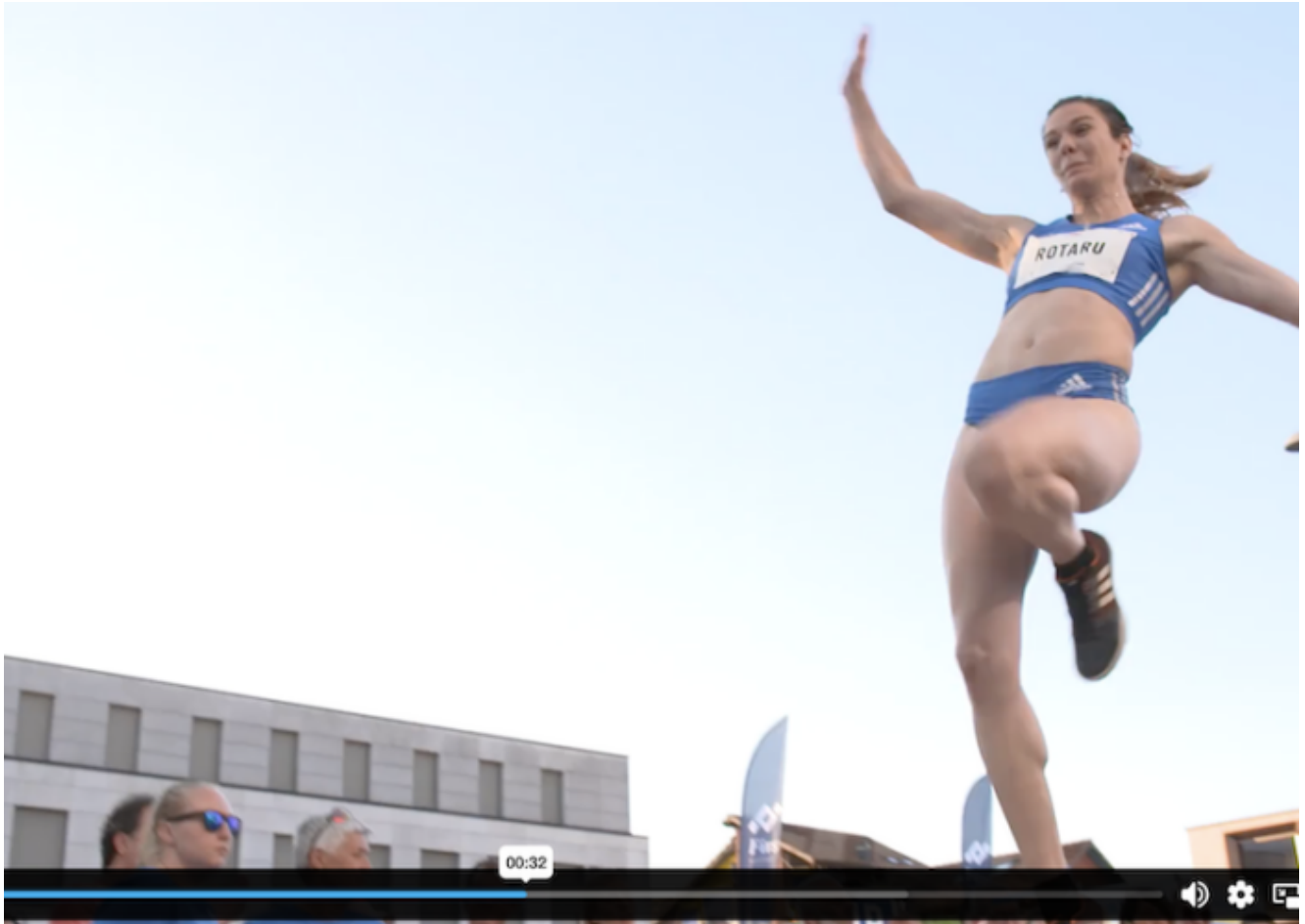


Use "[Drawing Source Material: Athletes in Action](#)" material for pupils exploring the human form during sports. In the first instance you might want to pause the videos as suitable points to enable the children to carefully look at the main forms and details.

Encourage close and slow looking by talking as

they draw – use your voice to attract their attention to features of the athletes.

Invite pupils to draw what they can see in their sketchbooks. See “[Show Me What You See](#)” to find out how to run the guided session.



Step 2: Drawing and Sketchbooks

Start the session by introducing choreographer and painter Serge Lifar to pupils using “[Talking Points: Serge Lifar](#)”. Use the questions to prompt discussions about how he captures moving forms through line and colour.

Follow on by using the “[Exaggerating To Communicate](#)” resource to help children draw from

life, and explore how we might use exaggeration as a tool to help us convey the intention of our drawing. Invite children to get into a position relating to a sport they like or they saw in the [Drawing Source Material](#) above. You might like to introduce props.



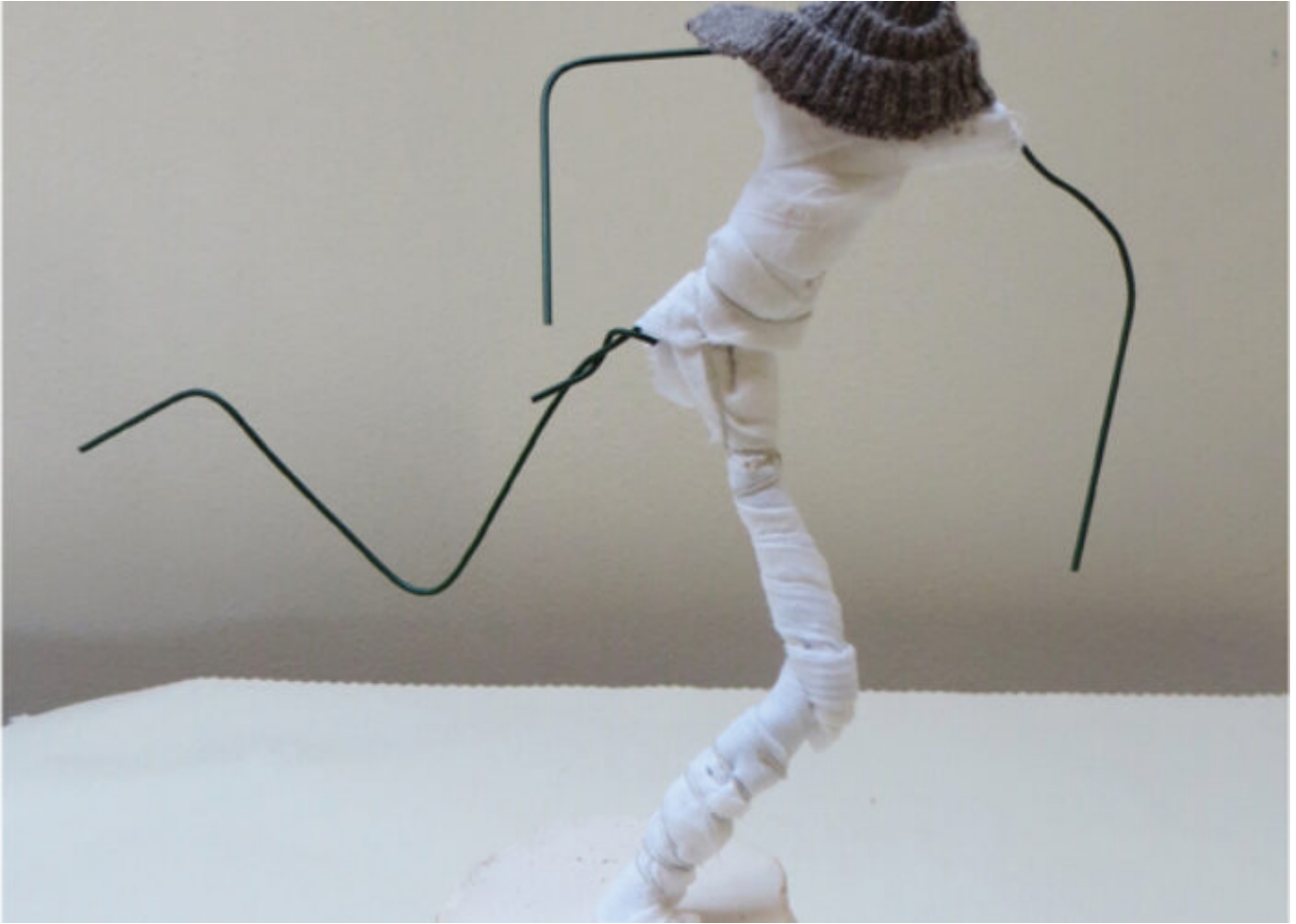
Step 3: Making

Follow on by adapting the "[Plinth People](#)" resource, inspired by the work done so far.

Invite pupils to think about a movement they would like to capture in their sculptures and whether this is reflected in a particular sport.

Encourage pupils to think about how they can bring

exaggerated form, colour and shape to their sculptures.



Step 4: Reflect

[Use the resource here to help you run a class "crit" to finish the project.](#)

Invite children to display the work in a clear space on tables or on the wall. Recap with them about the exploration – where they started, what they discovered and what they enjoyed.

If you have class cameras or tablets, invite the children to document their work, working in pairs or teams.



ACCESSART OLYMPIC RESOURCES

AGES 9-11

AGES 11-14

Materials:

Sketchbooks

A3 Cartridge Paper

Drawing materials

Watercolour

Soft wire

Wire cutters

Plaster for the plinth

Cardboard

Scrap fabric strips

PVA glue

Adaptations:

If you are working with younger children and would prefer to use modroc instead of clay you can adapt the "[Friendship Tower](#)" resource.

Explore Other Resources in Athletics:



Making Medals



Sculptural Sneakers

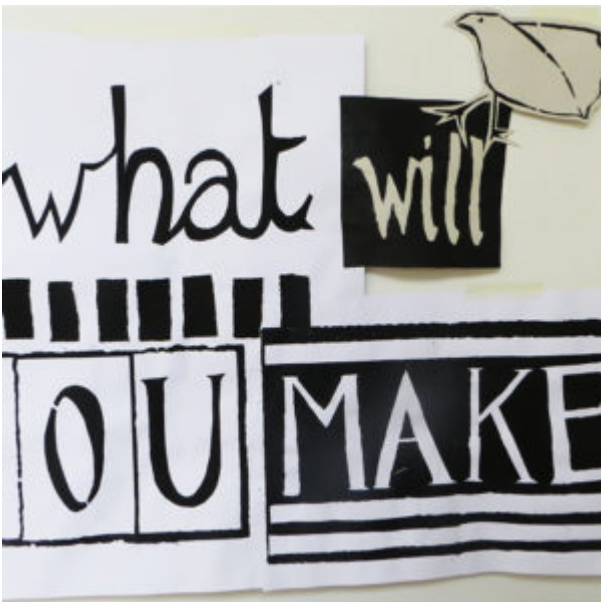


Sportswear Design

Explore other olympic themes
history



Values



ceremony



Talking Points: Serge Lifar

A collection of imagery and sources designed to explore the work of choreographer and painter, Serge Lifar.

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AGES 9-11

AGES 11-14

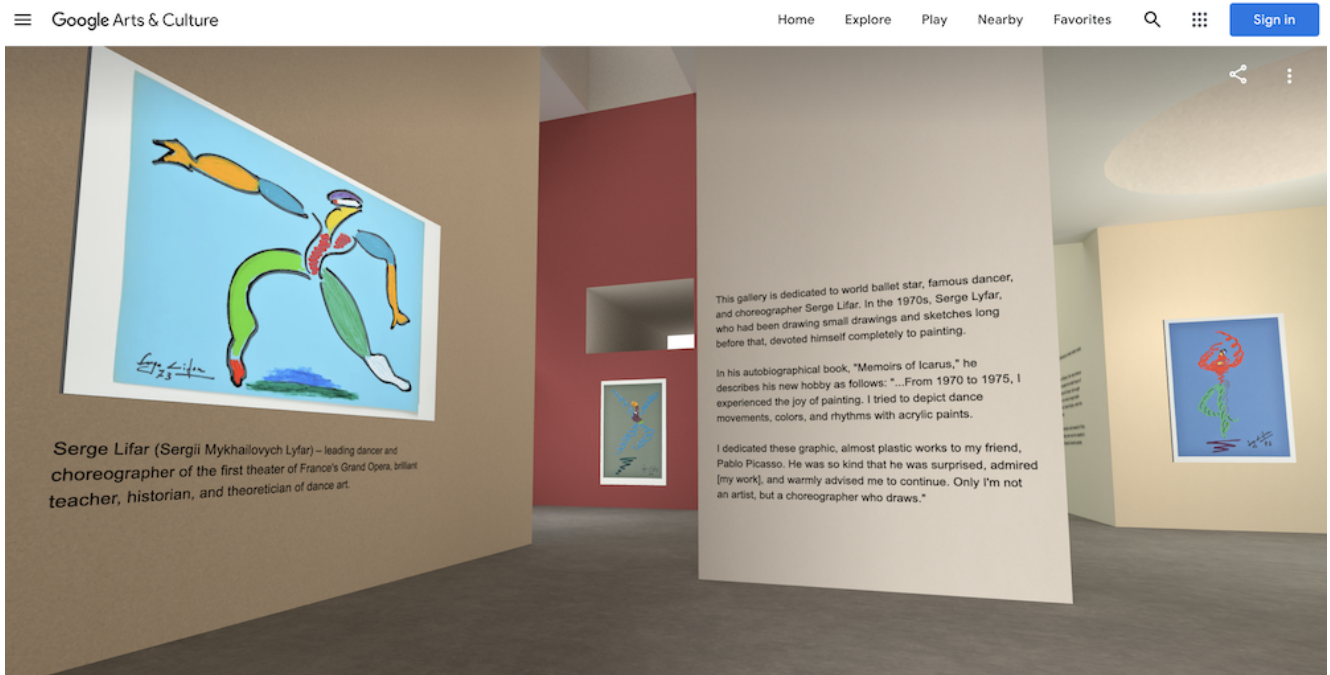
FREE TO ACCESS

Serge Lifar

Serge Lifar was a famous dancer and choreographer born in 1905. Throughout his career as a dancer and choreographer he kept drawings and sketches of the dancers and movements he would choreograph. Later in life he devoted himself to painting.

[Enter the Pocket Gallery of Google Arts and](#)

[Culture](#) to explore some of Serge's works in 3D.



Find more of [Lifar's paintings here](#) to discuss with the class using questions below.

Questions to Ask Children

Describe what you can see in the paintings.

How has Lifar used colour in his paintings? Why do you think he chose those colours?

Describe the lines you can see. How has Lifar used line to achieve a sense of movement in his paintings?

What do you like/dislike about the painting?

How does the painting make you feel? Why?

Which is your favourite painting and why?

You May Also Like...

AccessArt Olympic Resources



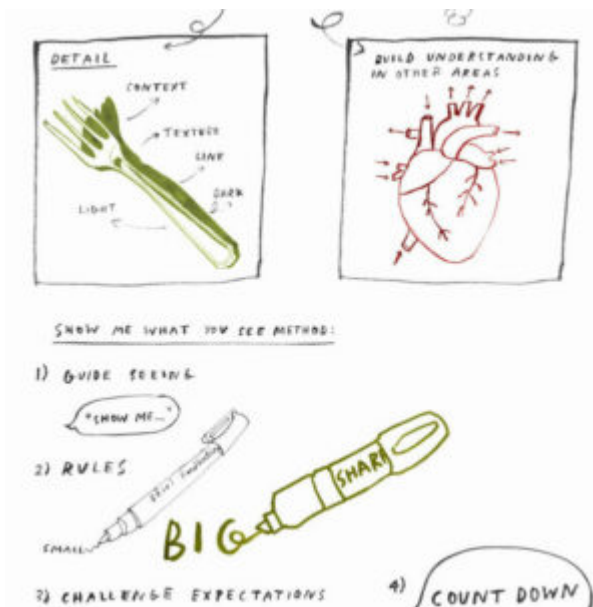
[Explore projects to celebrate the 2024 Olympics](#)

Visual Notes



Find out how pupils can respond to artists work in sketchbooks

Show me what you see



Enable close looking and drawing with this exercise

Talking Points: Rosa Serra

A collection of imagery and sources designed to explore the work of sculptor, Rosa Serra.

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websites embedded. At the time of creating, AccessArt checked all links to ensure content is appropriate for teachers to access. However external websites and videos are updated and that is beyond our control.

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AGES 9-11

AGES 11-14

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Rosa Serra

“Serra is a Spanish sculptor born in 1944. She received the sculpture prize at the III Bilbao Biennial in 1976 and was commissioned by the International Olympic Committee to create sculptures for the 1988 Seoul Olympic Games. She is known for her sculptures influenced by Henry Moore, characterised by risky curves, roundness, and harmony.” –[askART](#)

See a selection of Serra’s sculptures from the 1988 Seoul Olympics on [Google Arts and Culture](#).

Questions to Ask Children

Describe what you can see in the sculpture.

How might you describe the form and movement of the piece?

Which sculpture is your favourite and why?

Compare and contrast Serra’s work with the work of [Henry Moore](#).

Mute the video and watch Serra’s process.

Go to 0:20 to see how Serra builds up the mold for her sculpture from armatures.

Questions to Ask Children

What is a [cast](#)?

How does Serra create the [mold](#) for her sculptures?

You May Also Like...

ACCESSART OLYMPIC RESOURCES



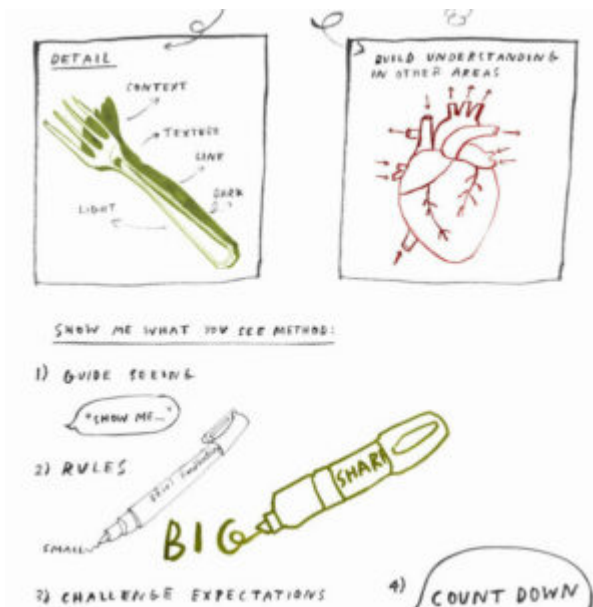
[Explore projects to celebrate the 2024 Olympics](#)

Visual Notes



Find out how pupils can respond to artists work in sketchbooks

Show me what you see



Enable close looking and drawing with this exercise

AccessArt Olympics: Ancient Greek Architecture

<<Explore Other Olympic Themes

Explore the project below to help pupils discover Ancient Greek architecture inspired by Olympic History.

Ancient Greek Architecture

Aim: Pupils will explore Ancient Greek architecture through sketchbooks, collage and sculpture.

Step 1: Introduce in Sketchbooks

Consider asking pupils to make an Olympic project sketchbook using one of the "[Making Sketchbooks](#)" resources.

Begin by introducing pupils to the first ever Olympic stadium in Olympia with "[Talking Points: Olympic and Paralympic Stadiums](#)". Use the questions to prompt discussion.

Follow on in sketchbooks with a drawing activity, exploring architecture using "[Drawing Source Materials: Ancient Greek Architecture](#)" as a drawing prompt.

Invite pupils to create drawings inspired by the source material using the "[Show Me What You See](#)" method. You can find a case study for this method inspired by [Anglo Saxon architecture](#) which will need to be adapted.



Step 2: Drawing

Adapt the "[Houses From Around The World](#)" resource to create textured collage drawings inspired by Ancient Greek Architecture. Invite pupils to look at the range of marks and lines made in sketchbooks in the previous session and build upon them.

If you would like to focus on making skills you may like to skip this step.



Step 3: Making

Create Sculptures with Personality inspired by the [“Sculptures with Personality, Inspired by Anglo Saxon Houses”](#) resource.

Making “sculptures” rather than “models” enables pupils to grow their ideas in individual directions, using the architecture of Ancient Greek buildings as a starting point.



Step 4: Reflect

[Use the resource here to help you run a class](#)

[“crit” to finish the project.](#)

Invite children to display the work in a clear space on tables or on the wall. Recap with them about the exploration – where they started, what they discovered and what they enjoyed.

If you have class cameras or tablets, invite the children to document their work, working in pairs or teams.



ACCESSART OLYMPIC
RESOURCES

AGES 5-8

AGES 9-11

AGES 11-14

Materials:

Sketchbooks

A3 cartridge and newsprint paper

Drawing materials

Making Materials: Card, Corrugated cardboard, Coffee stirrers, Lolly sticks, Twigs, Toothpicks, Wire (various thicknesses for structure and binding), String, Withies, Hessian, Calico, Felted Wool

PVA Glue

Pliers

Scissors

Glue Guns

Adaptations:

You could invite pupils to create sculptures inspired by [a modern Olympic stadium](#).

Explore Other Resources in History



Making Medals



Sportswear Design



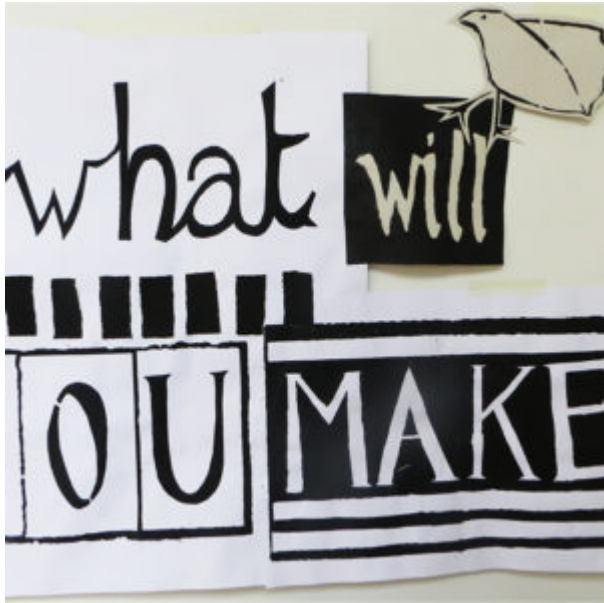
An Olympic Poster

Explore other olympic themes

Athletics



Values



ceremony



Talking Points: Olympic and Paralympic Stadiums

How have the Olympic Stadiums changed over time?

[Stadiums](#) have been crucial to the Olympic Games ever since the first Games in 6 B.C., evolving and adapting to reflect the culture, society, and needs of each era.□□

Use the below images and videos to explore the Olympic stadiums and how they are designed, built and have evolved over their long history.

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FREE TO ACCESS

Since the first Ancient Olympic games held in Olympia in 6 B.C. Olympic stadiums have developed to hold huge capacities of spectators and house a multitude of different sports.

The Paralympics began in 1948 at the military hospital [Stoke Madeville](#) as a way to speed up recovery of paraplegic War Veterans after World War Two. Sir Ludwig Guttman, a German-British neurologist, came up with the idea of organising a series of sports competitions to be held at the same time as the Olympic Games in London. Since 1988 the Paralympics have always been held in the same city and stadiums as the Olympics. – [Paris 2024](#)

Ancient Olympia Stadium

“The stadium of Ancient Olympia was a holy place for the ancient Greeks, where all the sports activities were held dedicated to the god Zeus. Originally, the stadium was constructed in such a manner that spectators could view the events from the slopes of Mount Cronion. But the stadium was gradually moved further east, and eventually, it was placed outside the temple of Zeus.” – [Greeka](#)

The first Olympics in 6 B.C. had mud seats made for 20,000 spectators. When the stadium was rebuilt in 5 B.C., it had capacity for 45,000 spectators.

Find out more information about the Olympia

Stadium [here](#).

Explore the first Olympic Stadium and surrounding grounds. You may find [this resource](#) useful for finding out about the names of the different areas around the stadium.

Questions to Ask Children

Can you picture what the stadium might've looked like in 6 B.C. and then again in 5 B.C.?

Why do you think all that's left is the track field?

What kind of sports do you think the Ancient Greeks would've competed in on this track?

Beijing 2008

The Beijing National Olympic Stadium was created by Swiss architect firm Herzog & de Meuron. The stadium housed the opening ceremony of the Olympics in 2008 and the Winter Olympics in 2022. The stadium is nicknamed 'The Nest' due to its interesting steel frame. See the development of the stadium [here](#).



© Iwan Baan



Questions to Ask Children

What do you think influenced [the shape](#) of the stadium? What is the significance of this?

What are the most notable features of this stadium?

What do you like/dislike about this stadium?

If you designed your own stadium would you make a simple or decorative exterior? Why?

London 2012

Designed by Zaha Hadid – go to minute 15:50 to find out about Hadid's Aquatic Centre, designed for the 2012 London Olympics.

Populous redesigned the London Olympic Park to make it part of the community for years to come.

Find more work from Populous at "[Talking Points: Populous](#)".

Questions to Ask Children

What do you notice about the shapes in Zaha Hadid's Aquatic Centre? Why are they relevant?

Do you like/dislike the Aquatic Centre? Why?

Why do you think it's important to ensure that these constructions last for a long time?

What do you think a stadium should provide a community with once they are not being used for sporting competitions?

This Talking Points Is Used In...

ACCESSART OLYMPIC RESOURCES



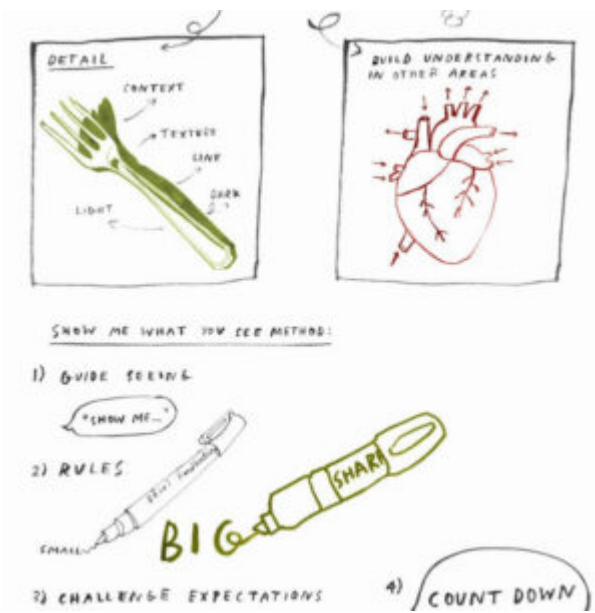
[Explore projects to celebrate the 2024 Olympics](#)

Visual Notes



Find out how pupils can respond to artists work in sketchbooks

Show me what you see



Enable close looking and drawing with this exercise

Talking Points: Designing Sportswear

A collection of imagery and sources to explore how designers design sportswear.

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AGES 9-11

AGES 11-14

FREE TO ACCESS

Past and Present Sportswear

Questions to Ask Children

How would you describe sportswear in the past?

How would you describe sportswear today?

Do you prefer old sportswear or new sportswear?
Why?

Sportswear and Identity

Questions to Ask Children

How does the design on this football kit represent the team?

What do you like/dislike about the kit? Why?

If you were going to create a design for sportswear based on your local area what symbols might you use? Why?

Giro Cycling Kit

Questions to Ask Children

What is the inspiration for this sportswear?

How has the local area and history of the area impacted the design?

What do you like/dislike about the kit? Why?

How does the design and colour make you feel?

Speedo Collaboration

Questions to Ask Children

What can you see in the designs?

What do you think influenced the designs?

Do you like the swimwear? Which design is your favourite and why?

How does the swimwear make you feel when you look at it?

How would you compare and contrast the Speedo designs to the design in one of the videos above?

You May Also Like...

ACCESSART OLYMPIC RESOURCES



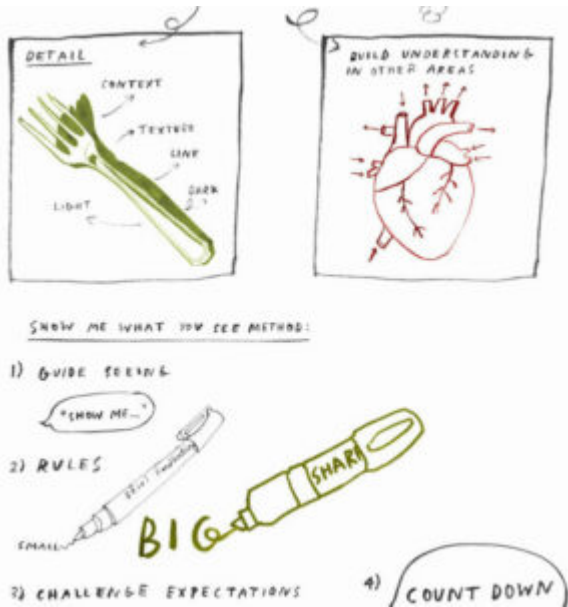
[Explore projects to celebrate the 2024 Olympics](#)

Visual Notes



[Find out how pupils can respond to artists work in sketchbooks](#)

Show me what you see



[Enable close looking and drawing with this exercise](#)

Talking Points: Olympic Fashion

A collection of imagery and sources designed to explore fashion in the Olympics.

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AGES 5-8

AGES 9-11

AGES 11-14

FREE TO ACCESS

Explore some iconic fashion statements from the

Olympic games over the years. Does it make you think differently about what sportswear design can be?

Flo-Jo

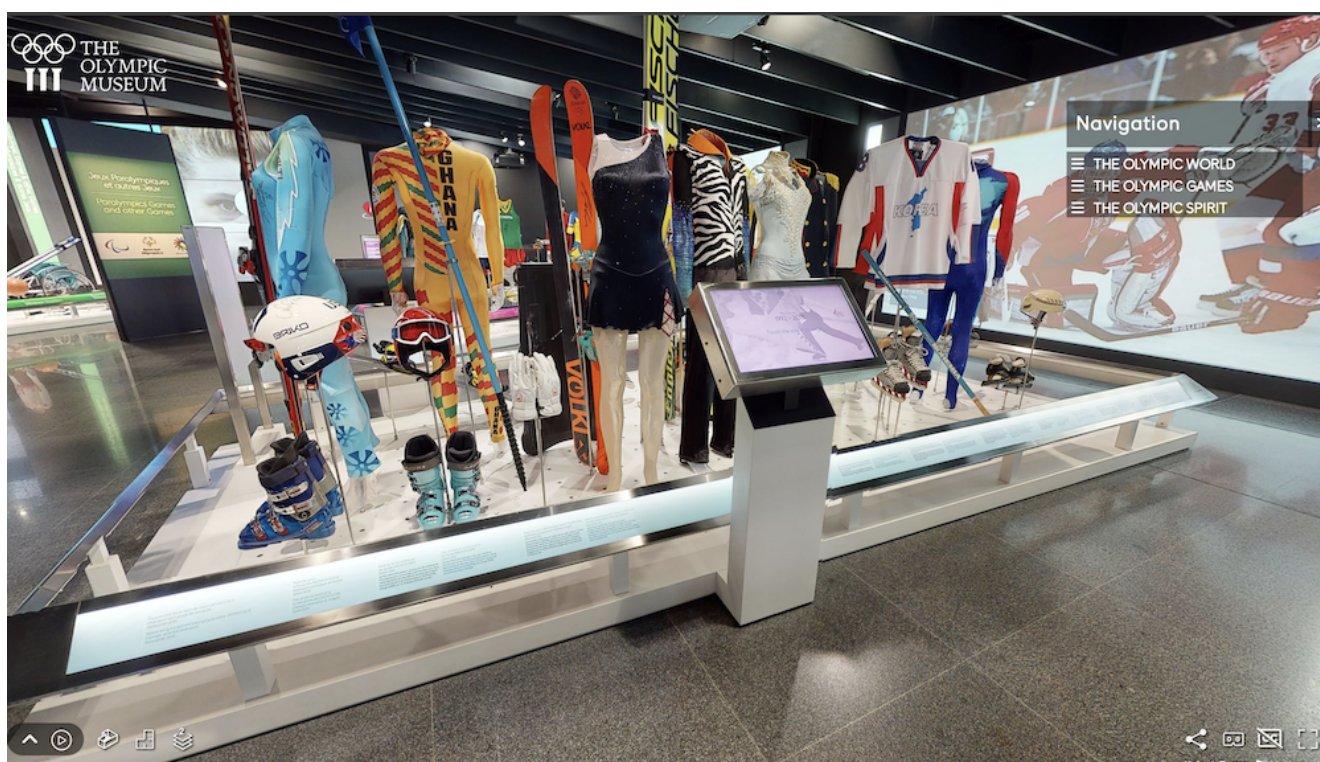
Johnny Weir

Cathy Freeman

[See clothing designed for the Paralympics in 3D.](#)

The Olympic Museum

Explore a 3D Olympic fashion exhibition via [The Olympic Museum](#). Select floor (Etage) 0 to find the fashion exhibition.



Questions to Ask Children

Do you think that sportswear can help with athletic performance? Why?

Think of some words to describe what sportswear can be? (eg colourful, pretty, practical)

What do you think designers have to consider when they design sportswear for olympians?

If you could design sportswear for an Olympic event, which sport would you choose? Why?

You May Also Like...

ACCESSART OLYMPIC RESOURCES



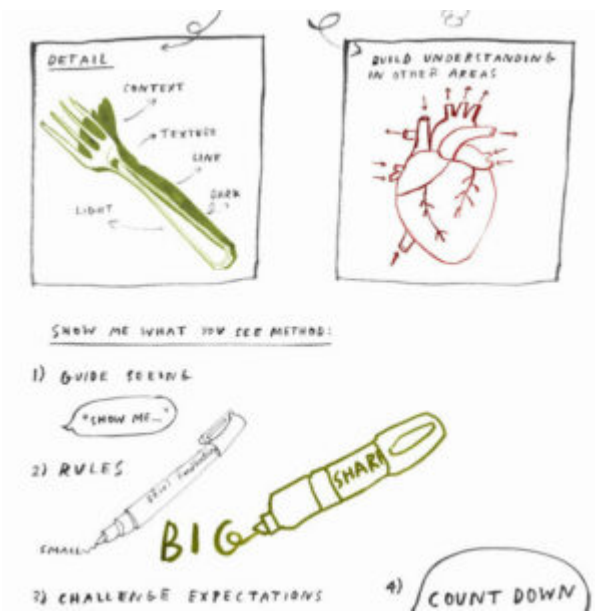
[Explore projects to celebrate the 2024 Olympics](#)

Visual Notes



Find out how pupils can respond to artists work in sketchbooks

Show me what you see



Enable close looking and drawing with this exercise

AccessArt Sportswear Design

Olympics:

[<<Explore Other Olympic Themes](#)

Explore the project below to help pupils consider how they might design an Olympic/Paralympic Kit based on either Olympic [Athletics](#) or [History](#).

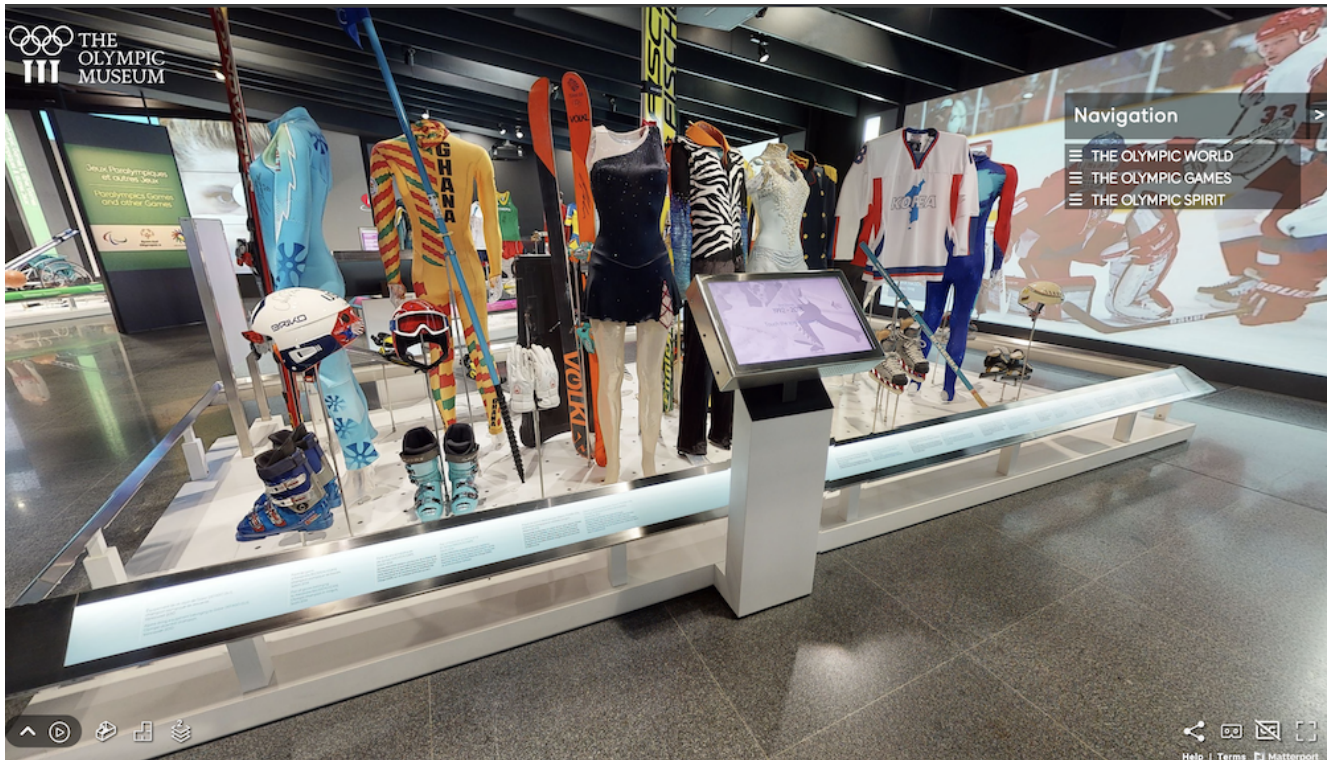
Sportswear Design

Aim: To introduce pupils to sportswear design, what it's used for and what it can represent. Pupils will get the opportunity to design their own sportswear whilst developing painting and collage skills.

Step 1: Introduce

Begin the session by asking pupils to make an Olympic project sketchbook using one of the "[Making Sketchbooks](#)" resources.

Introduce pupils to iconic Olympic Fashion from the past using "[Talking Points: Olympic Fashion](#)". Invite pupils to create "[Visual Notes](#)" in their sketchbooks inspired by what they see.



Step 2: Drawing

Give pupils the opportunity to draw figures from life inspired by the "[Life Drawing For Children](#)" resource. Borrow some sports equipment from the PE department to inform their poses. Take it in turns to model in an athletic pose related to the sports prop and draw.



Step 3: Introduce

Introduce pupils to the idea that sportswear can be designed to reflect a sport, person, a team, a place etc. Watch the videos on "[Talking Points: Designing Sportswear](#)" and use the questions to prompt a discussion about what designers use as inspiration for their designs.



Using paint and collage, invite pupils to create decorated papers which can be transformed into [“2d and 3d Fashion Designs”](#). Adapt the resource slightly to encourage them to think about what motifs/symbols/patterns they might create to reflect their local area, personality, a sport, olympic value, or a focus of your choice.



Step 4: Reflect

[Use the resource here to help you run a class “crit” to finish the project.](#)

Invite children to display the work in a clear space on tables or on the wall. Recap with them about the exploration – where they started, what they discovered and what they enjoyed.

If you have class cameras or tablets, invite the children to document their work, working in pairs or teams.



ACCESSART OLYMPIC RESOURCES

AGES 9-11

AGES 11-14

Materials:

Sketchbooks

A3 and A4 Cartridge Paper

Making Medals



Sporting Sculptures

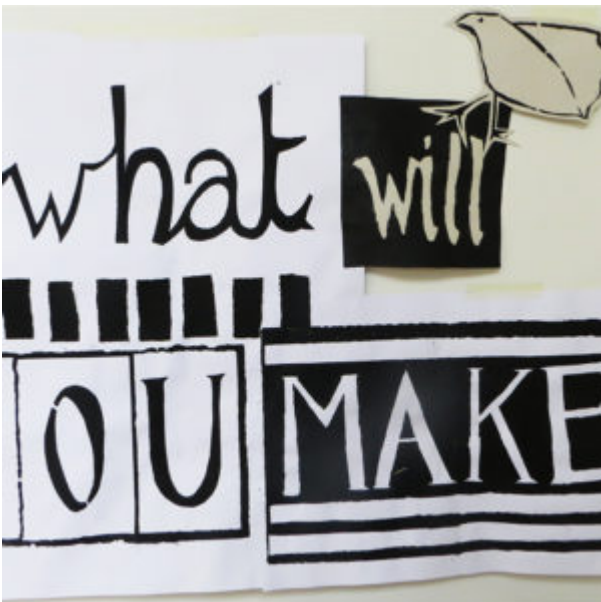


Sculptural Sneakers

Explore other olympic themes
history



Values



ceremony



Ice Worlds

You May Also Like...

Pathway: Using Art To Explore Global Issues



[This resource is features in the 'Using Art To Explore Global Issues' pathway](#)

Drawing Source material: ice



Talking Points: Drawn To Antarctica



Mini world Lightboxes



Talking Points: Drawn to Antarctica

How can drawing help us better understand a place?

Frances Hatch creates work in response to the landscape. Working on site, she responds directly to her surroundings using a wide variety of materials, including [paints](#), [inks](#), and [collaged](#) elements, which she combines with locally sourced pigments. Her site-responsive work is made in many locations, from her local landscape to places much further afield, including Antarctica.

Take a look at some of Frances Hatch's drawings

and paintings of Antarctica below and use the following questions to begin a discussion about her work.

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AGES 5-8

AGES 9-11

AGES 11-14

FREE TO ACCESS

Drawn to Antarctica by Frances Hatch

[Drawn to Antarctica](#) is a book about a journey made by artist, Frances Hatch, who turned 50 and knew she needed to see Antarctica. The trip only lasted a fortnight and yet years on she is still

pondering the significance of what she witnessed. Information is gathered here from notes in sketchbooks, photographic records, paintings and drawings.

Current information about Frances' work as artist and art educator can be found in her [website](#).

Iceberg Collages











Questions to Ask Children

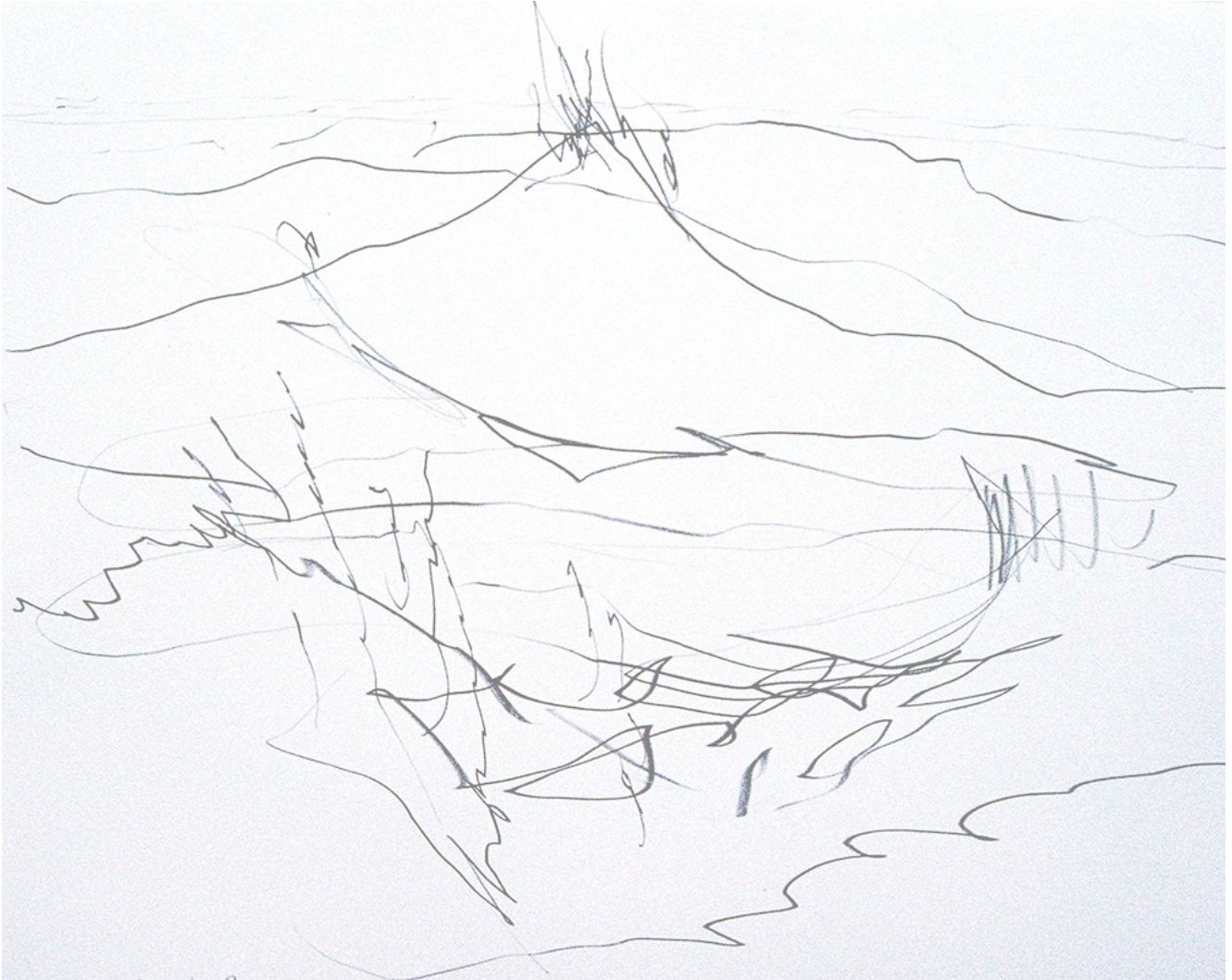
What colours and shapes can you see?

What time of day might it have been when Frances made the collage? Why do you think that?

How do you feel when you look at the artwork?

Compare two of the artworks. What are the differences and similarities? Which do you prefer and why?

Water





Questions to Ask Children

What colours can you see in the water?

What different marks can you see?

Why do you think there are so many colours in the water?

What do you think the weather was like that day?

Imagine you are in the painting. What can you hear, smell, feel?

Which is your favourite and why?

Penguins





Questions to Ask Children

What different lines and marks can you see?

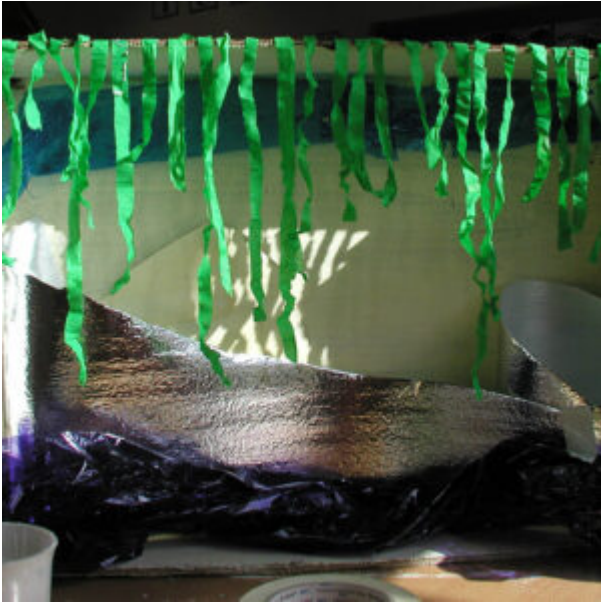
Is this a landscape you'd expect to see penguins in? Why?

How has Frances captured perspective?

How has Frances captured a sense of movement in the drawing?

This Talking Points Is Used In...

Pathway: Using Art To Explore Global Issue

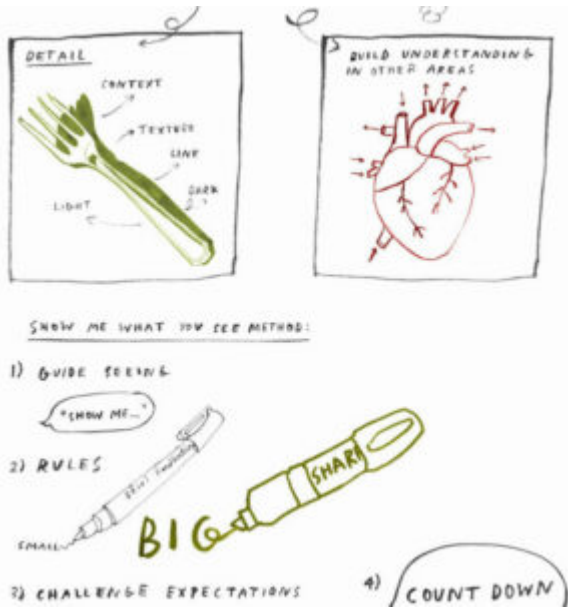


[This is featured in the 'Using Art To Explore Global Issue' pathway](#)

using sketchbooks to make visual notes



Show me what you see



Talking Points: Olympic Design

What makes a visual identity?

Creating the visual identity for the Olympic Games involves many [design](#) challenges. Alongside reflecting the culture of the host nation, it must also communicate universally to audiences around the world. The final identity must remain cohesive across all aspects of the Games, from the medals to the ticket stubs, with each element working together to create a distinctive whole.

Watch the videos below and answer the following questions to explore how these challenges can be

overcome.

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AGES 5-8

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AGES 11-14

FREE TO ACCESS

What does designing the Olympics and Paralympics entail?

Questions to Ask Children

What do designers need to create for the Olympics?

Why is it important to have a design that unites

the Olympic games across the city?

How might designers present the culture of their city through design?

If you were designing an Olympics in your local area, what might you take inspiration from?

London 2012

See how design can generate discussion.

Questions to Ask Children

Do you think the design for London 2012 represented the UK? Why?

Do you like the design? Why?

Do you think that discussions about whether the logo was suitable is a good thing or a bad thing? Why?

Munich 1972

See how design was used to rebrand post WWII Germany for the 1972 Olympic games.

Questions to Ask Children

Describe the colours and shapes that you saw in the designs for the 1972 Olympics.

What do you like/dislike about the design? Why?

How does the design make you feel?

Do you think the design was successful in rebranding a post war Germany? Why?

Los Angeles 1984

Find out how the design of the Olympics was spread throughout the city with bright and colourful installations.

Questions to Ask Children

Describe the colours and shapes that you saw in the designs for the 1984 Olympics.

How does the design of the 1984 Olympics make you feel?

Do you like the design from the 1984 Olympics? Why?

You May Also Like...

AccessArt Olympic Resources



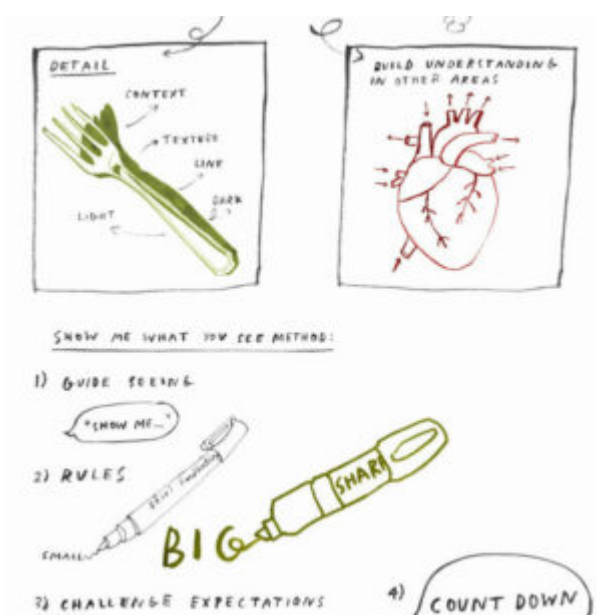
Explore projects to celebrate the 2024 Olympics

Visual Notes



Find out how pupils can respond to artists work in sketchbooks

Show me what you see



Enable close looking and drawing with
this exercise