

CPD Recording: 2D Drawing to 3D Making Pathway

Find a recording of a Zoom session supporting the [2D Drawing to 3D Making](#) Pathway in the [AccessArt Primary Art Curriculum](#).

These pathway support sessions aim to build teacher knowledge around how the AccessArt Primary Art Curriculum pathways are constructed, and how they can be adapted to suit your school.

In this pathway, children explore the idea that drawing as a 2-dimensional activity can be used to transform surfaces, which can then be manipulated into a 3-dimensional object. The AccessArt team takes you through both options in this pathway so you can decide with confidence which direction you would like to take the pathway in.

Suitable for Art Leads, Classroom Teachers, SLT, and other educators. Please note that even if you are not following this pathway, you may find the ideas and approaches relevant to other ages/pathways. The activities in this pathway can also be adapted to other ages and settings.

The video below is available to full [AccessArt members](#). Please log in to access the video.



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**Sculptural Environments
Inspired by Hockney**

See This Resource Used In Schools...





Making a Treehouse

You May Also Like...

Pathway: Stick Transformation project



This is featured in the 'Stick Transformation Project' pathway

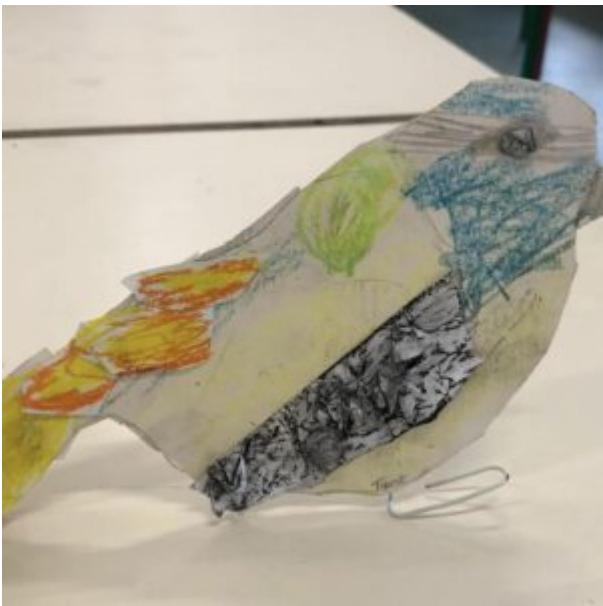
Talking Points: treehouses



Making Sculptural Birds

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You May Also Like...

Pathway: Making Birds



[Featured in the 'Making Birds' pathway](#)

Talking Points: Inspired by Birds



Talking Points: What Is A Plinth?

A collection of imagery and sources designed to encourage children to consider what role a plinth may play in creating or displaying artwork.

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This resource is free to access and is not a part of AccessArt membership.

AGES 9-11

AGES 11-14

FREE TO ACCESS

What Is A Plinth?



“Limestone plinth with the feet of a male statuette” Licensed under CC0 1.0

In the traditional sculptural sense, plinths are usually heavy boxes or bases

made from stone, wood or metal, which raise a sculpture above the ground.

Plinths sometimes protect the sculpture from the elements, such as a sculpture raised out of the way of puddles of rain in the street.

More often, the role of a plinth is to give the sculpture some kind of status. By raising the sculpture to a certain level, the sculptor can decide how the viewer interacts with the artwork.

Plinths also help create a separation between the ordinary everyday world around us and the art “object”.

Seeing an object on a plinth might encourage us to view that object as an artwork – as something special.

Questions to Ask Children

Have you seen any sculpture on a plinth in and around the place where you live?

Why do you think those sculptures are on plinths? How does the way the sculpture is displayed affect how you think about the sculpture?

Imagine two peas. One is on the kitchen floor, but an identical pea is on a plinth in a gallery. How does it change how you think about the pea?

The Fourth Plinth



Photo of "Nelson's Ship in a Bottle," by

Yinka Shonibare, Fourth Plinth, Trafalgar Square, London by Andy Hay

What is The Fourth Plinth?

The Fourth Plinth is considered to be one of the world's largest ongoing public art commissions. Its main aim is to bring contemporary art to the public and to encourage debate about what art is.



The “fourth plinth” was originally intended to hold a sculpture of a horse belonging to William IV, but the sculpture was never displayed due to lack of money. For over 150 years the plinth remained empty, until in 1998, the Royal Society for the Encouragement of Arts, Manufactures and Commerce (RSA) commissioned three contemporary sculptures to be displayed temporarily on the plinth. The legacy of those three sculptures was a rolling programme called the Fourth Plinth.

[Take a look at the Fourth Plinth website](#) to explore some recent commissions and explore the work of one Fourth Plinth artist, Antony Gormley below.

Antony Gormley, The Fourth Plinth



“One and Other” by Antony Gormley, Image by Feggy Art

Whilst [Antony Gormley](#) usually makes sculpture out of more traditional materials like steel, he was commissioned as part of the Fourth Plinth to produce a rather different

kind of art.

Instead of working in traditional materials, Gormley used the plinth as a focus for creating an artwork which “became a portrait of the UK, now”. For 100 days in 2009, 24 hours a day, Gormley and the team coordinated members of the public to take stage on the plinth for an hour at a time. They could do whatever they liked, using the plinth to give their expression a literal and metaphorical platform.

Through “One & Other”, Gormley hoped that by giving the public free will to express their hopes and fears for what might be, a “portrait of the nation” would be revealed.

Questions to Ask Children

How would you use your time if you were given an hour on the plinth?

The Fourth Plinth Challenge

Can you find a “plinth” at school and coordinate a similar project?

How would children and teachers “apply” for a slot on your plinth?

Who would decide who gets a slot and what would your criteria be?

How long would each slot last?

How would you encourage an audience?

How would you document the event?

**This Talking Points Is
Used In...**

Pathway: The Art of Display

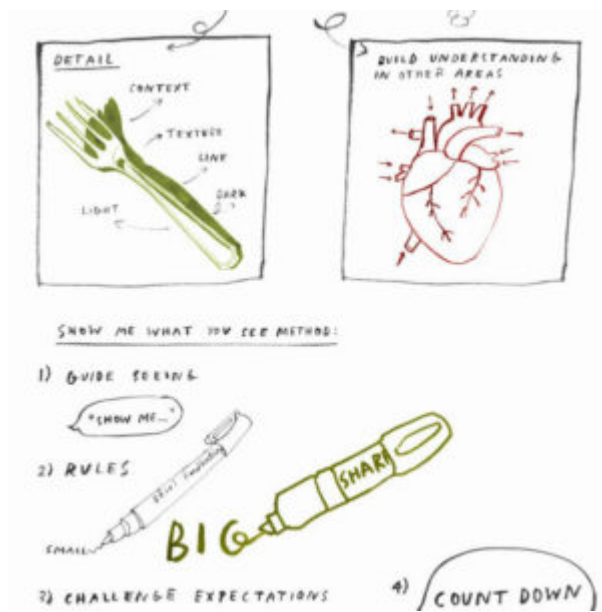


This is featured in the 'The Art of Display' pathway

using sketchbooks to make visual notes



Show me what you see



Talking Introduction Sculpture

Points: to

A collection of imagery and sources designed to introduce children to different types of sculpture.

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with your IT department.*

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AGES 5-8

AGES 9-11

FREE TO ACCESS

What is Sculpture?

Interactive Cloud Sculpture by Caitlind r.c. Brown & Wayne Garrett

“Interactive Cloud Sculpture” made of 6000 lightbulbs by Canadian artists Caitlind r.c. Brown & Wayne Garrett

This sculpture is made of 6000 lightbulbs which can be switched on and off by the audience. [Find out more about Interactive Cloud Sculpture here.](#)

Questions to Ask Children

Describe what you see. Think about the gallery space as well as the sculpture itself.

How would it feel to be in that space, interacting with the sculpture?

What do you think the artists are trying to say through the artwork?

Why do you think two sculptors collaborated on this piece?

How does it make you feel? What does it make you think?

Floating Piers by Christo and Jeanne-Claude

Floating Piers by Christo and Jeanne-Claude, Italy, 2016



L'Arc De Triomphe Wrapped by Christo and Jeane-Claude, Paris, 1961

Christo and Jeanne-Claude are artists who have become known for wrapping large objects/buildings/environments.

Christo started out wrapping objects like chairs and books, interested in how the wrapping changed the meaning. More recently the large projects, which can

take years of planning, are often made just for the purpose of enabling us to look at the world in new ways.

Christo says: “We make beautiful things, unbelievably useless, totally unnecessary.”

[See more work by Christo, and Christo and Jeanne-Claude here.](#)

Questions to Ask Children

What have the artists done here?

How many people do you think were involved in making this artwork? What jobs did they have to do?

How long do you think this artwork will last? Do you think the artists minded making an artwork which won't last forever?

How do you think the visitors feel? How would you feel if you were there? What would the yellow bouncy path make you

want to do?

How do you think the people felt when they returned to the “normal” landscape around them? Would they have been changed by the artwork?

How do you think it looks from above?

What do you think the artists were trying to say through the artwork?

Dev Harlan

“Parmenides I”, Dev Harlan, 2011

Parmenides I is a light sculpture exhibited at Christopher Henry Gallery, New York.

www.devharlan.com/

Questions to Ask Children

What can you see in the video above?

Can you imagine how the artwork is made?

How does it make you feel?

How long do you have to look at the sculpture before it has an affect on you? If you saw a still image of the sculpture would you feel the same way?

Food Sculptures by Nicole Dyer



Food Sculptures by Nicole Dyer

Nicole Dyer makes sculptures inspired by food. See more of their work here "[Talking Points:Nicole Dyer](#)".

Questions to Ask Children

Describe what you see.

How do the sculptures make you feel?

How do you think the artist made the sculptures?

Faith Bebbington



Sculptures by Faith Bebbington

Faith Bebbington is best known for her sustainable practise; her large sculptures utilise lots of waste materials, with her biggest sculpture to date re-using over 2500 deconstructed plastic milk bottles!

[See sculptures by Faith Bebbington and read more about her approach here.](#)

Questions to Ask Children

Describe what you see.

How do the sculptures make you feel?

What do you think the artist is trying to say through her work?

What other recycled or waste materials could we use to make sculpture?

This Talking Points Is Used In...

Pathway: Playful Making

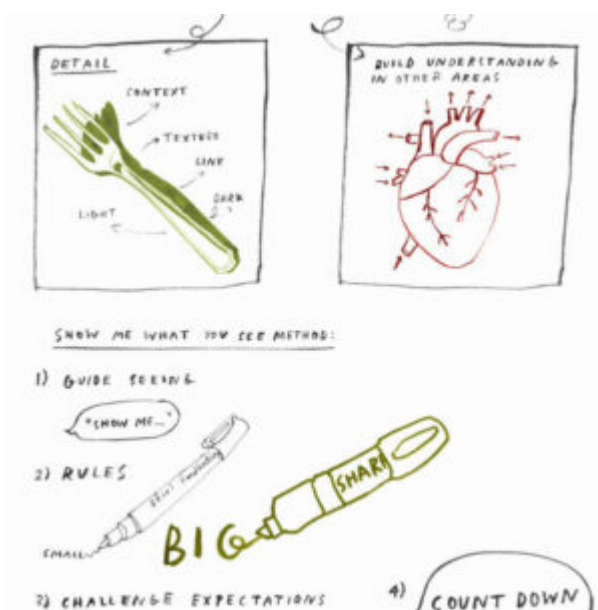


This resource is features in the 'Playful Making' pathway

using sketchbooks to make visual notes



Show me what you see



What Is Sculpture?

You May Also Like...

Pathway: Playful Making



[Featured in the 'Playful Making' pathway](#)

Pathway: Making Birds



This is featured in the 'Making Birds' pathway

Talking Points: Introduction to Sculpture



Making is Hard

The Transformation Project

You May Also Like...



Transforming Cardboard with Andrea Butler

Artist Andrea Butler shows how to explore simple design and construction using cardboard and jewellery. [Read More](#)

Henry Moore's Shelter Drawings

You May Also Like...

Pathway: Exploring Form Through
Drawing



This is featured in the
'Exploring Form Through Drawing'
pathway

**Watercolour Washes Inspired by
the Tapestries of Henry Moore**



Working with Dogwood

What We Like About This Resource....

“It’s lovely to see a resource that centres on a particular material and the scope it offers. I particularly like how the dogwood is used here to make wooden beads. This idea could be developed further by looking at how wood has been used to make jewelry throughout history and within many different cultures.” – *Rachel, AccessArt.*

You Might Also Like....



A Passion for Woodworking



Woodland Exploration



Visual Arts Planning: Trees, Forests and Landscape

Dropped Cone Sculptures with Julia Rigby

What We Like About This Resource....

“There’s a really fun element to this activity which is you can imagine all children really enjoying! The idea of food on large scale is a great starter for a sculpture project and an early exploration of working in 3D. What’s really positive to see in this project is how the children used their sketchbooks to design their ice creams

prior to working in 3D. They then had the opportunity to re visit and refine their ideas as they worked. This provides a solid foundation for the concept of design development and design through making- both of which underpin any visual arts or design project or profession. For more support on how to develop sketchbook practice in your setting please see our [Sketchbook Journey](#)" – Rachel, AccessArt

You Might Also Like...



[Art Club Cafe](#)



Communal Drawing: Summer Picnic



Redesigning Food Packaging

Rosie Hurley: Esio Trot

What We Like About This Resource...

“Rosie highlights the importance of embracing a wide variety of interests and ways of working into our wider creative practice, resulting in wonderfully rich and very personal explorations and outcomes.

There are so many clues in this resource for teachers. Look out for how Rosie slows down her whole process into a series of interconnected stages, which weave in and out of each other. These include time for research (collecting and observing), analysing and revisiting, drawing, making and finally documenting.” *Paula, AccessArt*

You Might Also like...

Pathway: Telling Stories through drawing and making



This is featured in the 'Drawing Stories Through Drawing and Making' pathway

Pathway: Set Design



This is featured in the 'Set Design' pathway

talking points: negative space by tiny inventions



Gabby Savage-Dickson: Felting & Embroidering Sets



Year 3 Roald Dahl & Quentin Blake Homework



Draw, Paint, Build, Make: Gallery

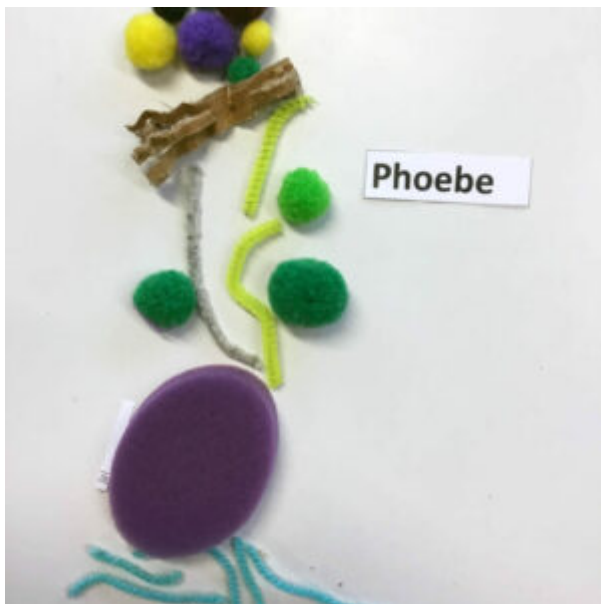
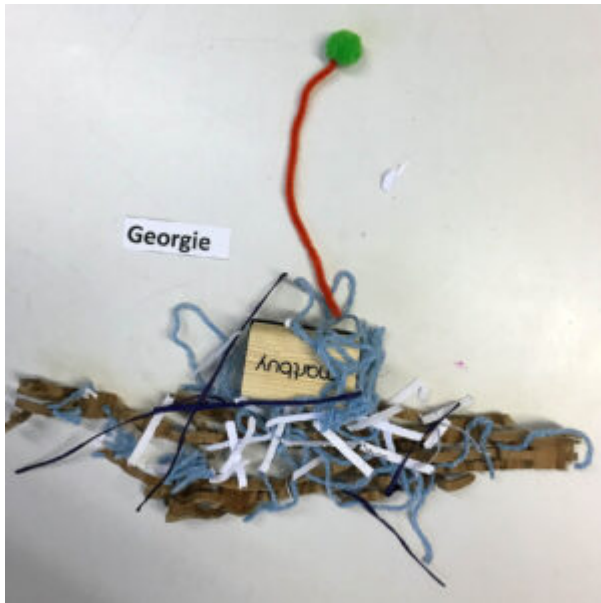
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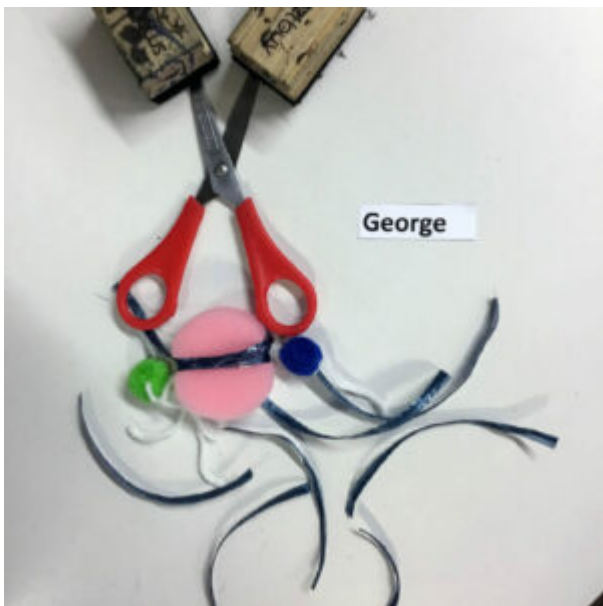
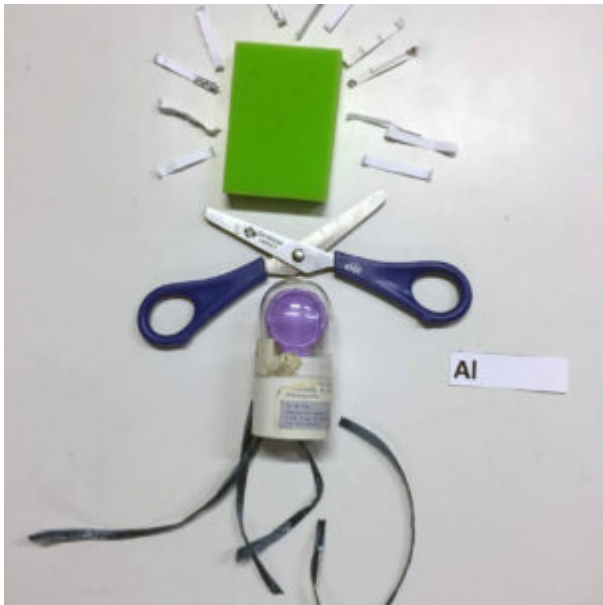


**Ethos: Learning From
Participants**

**Roots & Shoots: A
Sculptural Challenge**

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You May Also Like...

Pathway: Stick Transformation project



[This is featured in the 'Stick](#)

Transformation Project' pathway

Inspired! Making at Linton Heights Junior School

Anna Campbell shares how a whole school engaged with making projects integrated across subjects in response to the Renaissance painting of Cupid and Psyche by Jacopo Del Sellaio at the Fitzwilliam Museum, Cambridge, and how she used the project to progress pupils' making skills throughout the year groups.

Sculptural Challenge No

1: Colourful Walls

A sculptural challenge encouraging the exploration of colour.

AGES 9-11

AGES 11-14

Artwork by Krijn de Koning

Questions for Children

How would it feel to be in the spaces Krijn creates?

How do you think he chooses the colour for each wall? How do you think the shape and size of the wall affects the colour too?

Find more of Krijn's work [here.](#)

Sculptural Challenge!

Use Krijn's work as your inspiration, think about how you might make a series of colourful walls. You won't be building a life-size sculptural installation (not today anyway!) but instead you can either make a model or create a piece of 2d artwork which shares your vision. Remember, because you are not creating the artwork then you can really be imaginative and dream!

Here are some clues, but you may have your own ideas too:

Use your sketchbook to "collect" colours that you like. Find them in magazines by cutting swatches out, find them by mixing paints, find them by mixing other materials. Record them, test them, label them, make notes (what colours did you mix?), name them (the names you give them might help you to describe the affect they have on you).

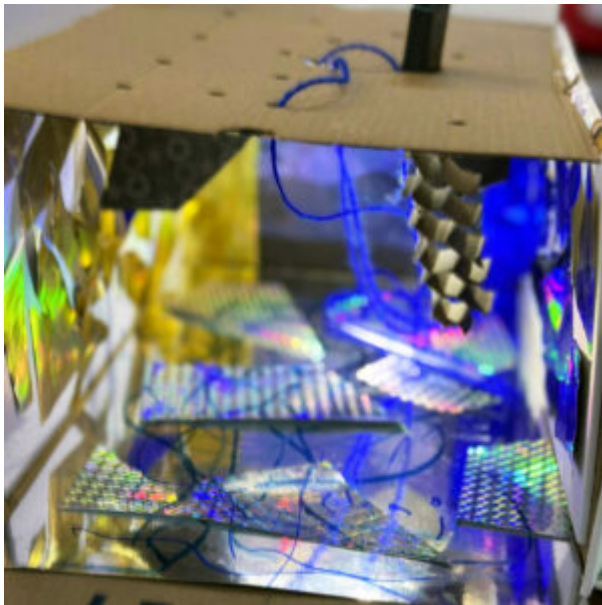
Next think about what the “walls” would be like. What shape? What size? Would they enclose? Would they have holes? Would there be a roof? How do they connect? How would the person get in to the space? How would you want the person to feel? Again, use your sketchbook to plot and plan.

Think too about the location or context you would like your sculptural installation to be in. Would you like it to be in the Antarctic? The jungle? The high street? Again, use your sketchbook.

Think about how you would apply your colours to the walls? Would each wall be one colour? Would you introduce pattern? Images? Again, use your sketchbook.

Finally, either make a model using card, paint, fabric etc to share your vision, or make a 2d artwork.

See This Resource Used In Schools...





You May Also Like...

Pathway: Brave Colour



This is featured in the 'Brave colour' pathway

Talking Points: Yinka Ilori



Talking Points: Morag Myerscough



Sculptural Challenge No 2: Colour, Light and Form

A sculptural challenge to encourage the exploration of colour, light and form.

AGES 9-11

AGES 11-14

Questions for Children:

Can you imagine what it would be like to be in a room with the installations in the videos above? How would it make you feel? What do they remind you of?

How do you think the colour affects the mood?

Sculptural Challenge!

Using the artwork in the videos above as your inspiration, think about how you might design a sculptural installation which involves light, form and colour.

You won't be building a life-size sculptural installation (not today anyway!) but instead you can either make a model or create a piece of 2d artwork which shares your vision. Remember, because you are not creating the artwork

then you can really be imaginative and dream!

Here are some clues, but you may have your own ideas too:

Use your sketchbook to “collect” colours that you like. Find them in magazines by cutting swatches out, find them by mixing paints, find them by mixing other materials. Record them, test them, label them, make notes (what colours did you mix?), name them (the names you give them might help you to describe the affect they have on you).

Think about the kinds of forms (shapes) you would like the coloured light to fall on to. Would you like the coloured light to surround a person, or would you like the person to pass near the objects? How would the person enter the space? Would the space be very small or very large? How would you want the person to feel? Again, use your sketchbook to plot and plan.

Think too about the space you would like the coloured light to be in. Would you like it to be a dark space so that the lights show up against the darkness, or would you prefer a light space, so that it feels floaty and ephemeral?

Think about how you would apply your colours to the walls? Would each wall be one colour? Would you introduce pattern? Images? Again, use your sketchbook.

Finally, either make a model using card, paint, fabric etc to share your vision, or make a 2d artwork. If you make a small space, you might like to be inspired by the [Mini Art World](#) Resource and use coloured filters and torches to replicate the space.

You May Also Like...

Pathway: Brave Colour



This is featured in the 'Brave colour' pathway

Which Artists: Liz West



Talking Points: Carnovsky



Talking Points: Olafur Eliasson



Mini World Light Boxes

Teacher Anna Campbell shares this beautiful

resource which shares how children aged between 4 and 7 years old, made 'Light' boxes. This project could easily be adapted for an older class and is brilliant for SEN children/adults.

Decorative Clay Coil Pots

Artist educator Sharon Gale working with KS1 & KS2 students at the Weston Park Art Club shares a clay pot making resource: "This is not the traditional way of making coil pots but it's lots of fun and by using different paint effects, the end results can be very interesting. We worked on this project for two, two hour sessions".