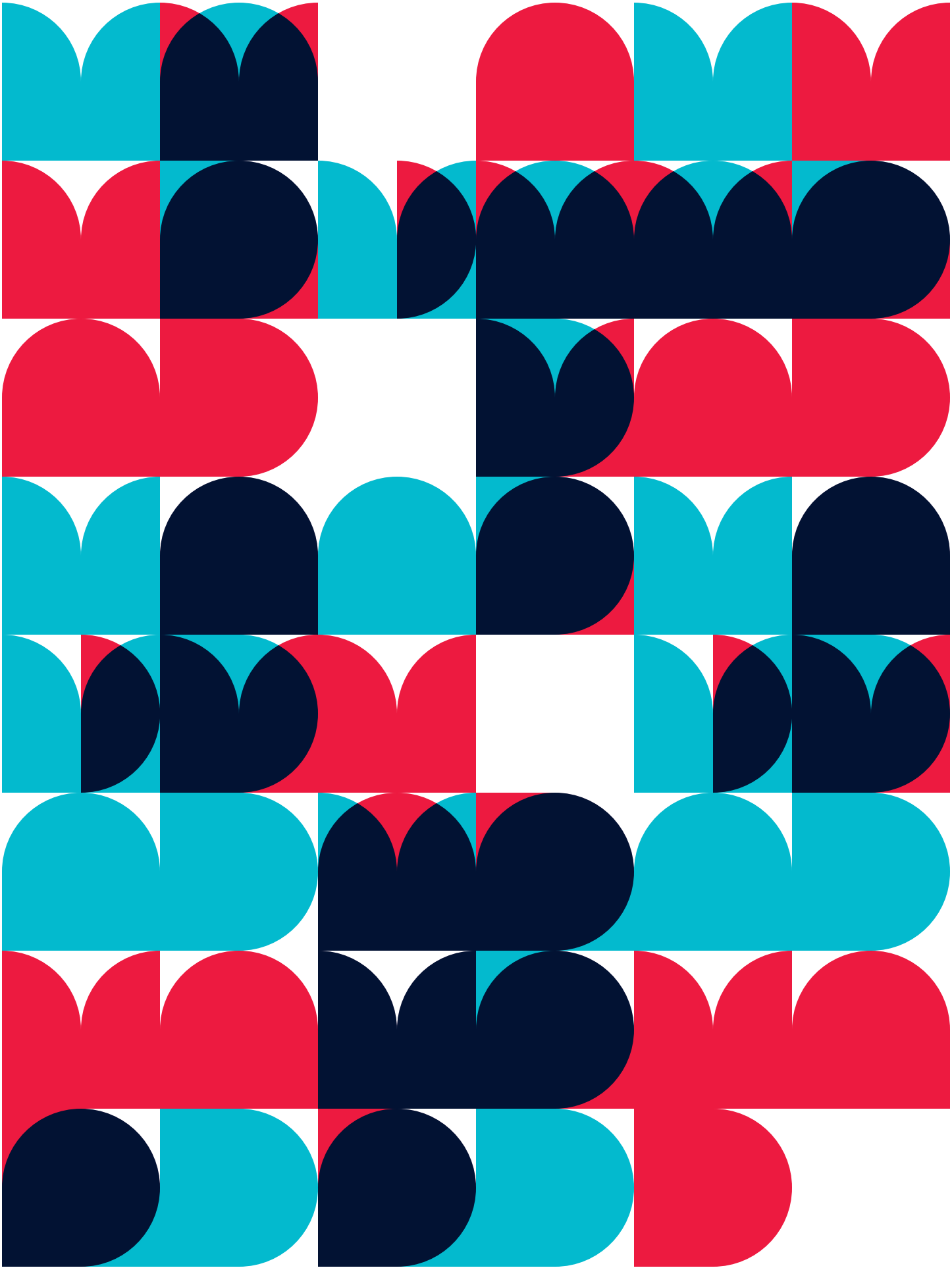
TEACHER RESOURCE PACKET

Japanese Kōgei| Future Forward

October 20, 2015 to February 7, 2016

museum of arts and design
JEROME AND SIMONA CHAZEN BUILDING
2 COLUMBUS CIRCLE, NYC
MADMUSEUM.ORG



welcome.

Dear Educator,

We are delighted that you have scheduled a visit to Re: Collection. When you and your students visit the Museum of Arts and Design, you will be given an informative tour of the exhibition with a museum educator, followed by an inspiring art-making project in the museum's MADlab. To make your museum experience more enriching and meaningful, we strongly encourage you to use this packet as a resource, and work with your students in the classroom before and after your museum visit.

This packet includes topics for discussion and hands-on activities intended to introduce the key themes and concepts of the exhibition. Writing, storytelling and art projects have been suggested so that you can explore ideas from the exhibition in ways that relate directly to your students' lives and experiences.

Please feel free to adapt and build on these materials and to use this packet in any way that you wish.

We look forward to welcoming you and your students to the Museum of Arts and Design.

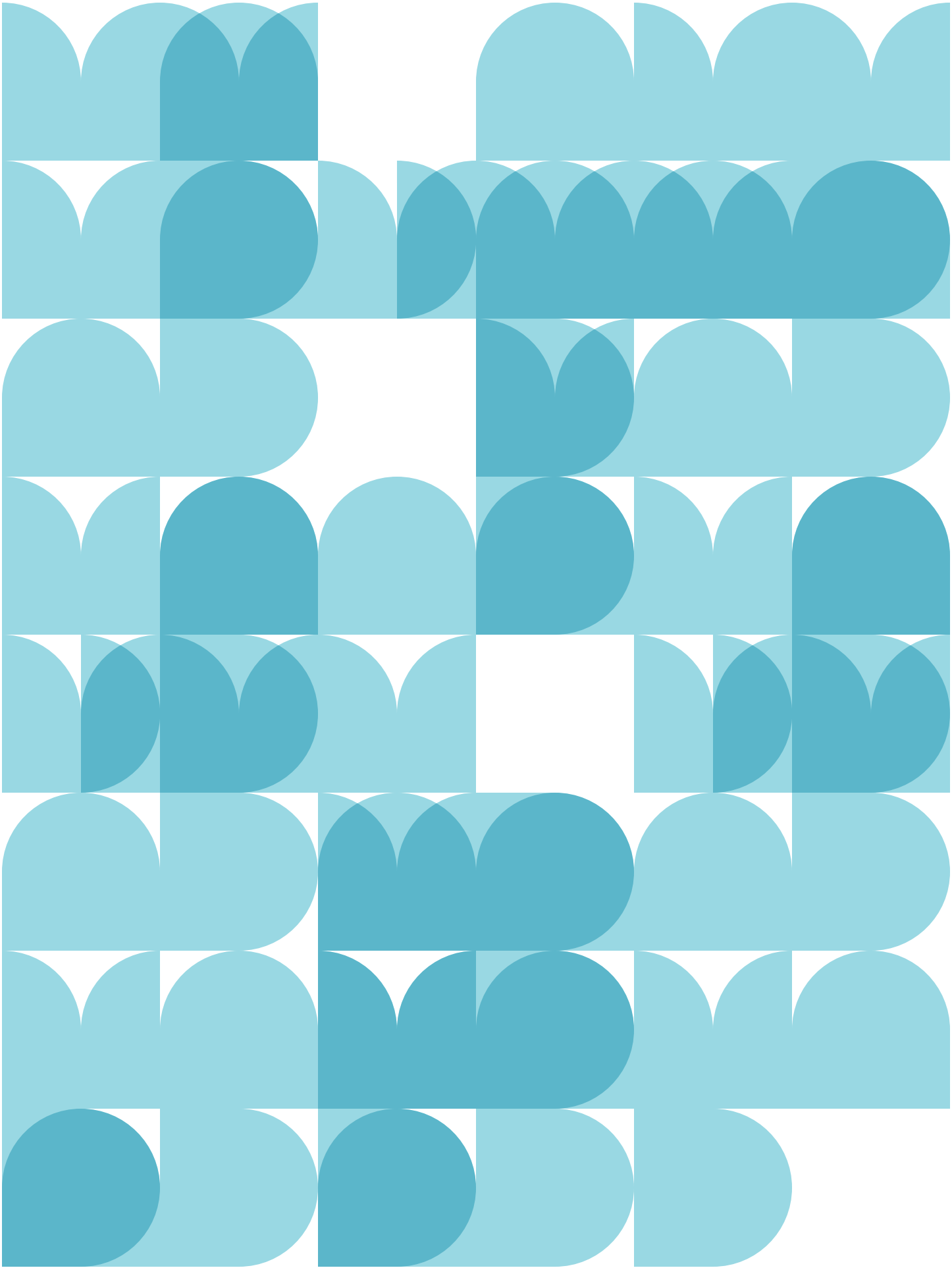
Sincerely,

School & Teacher Programs

Education Department

Museum of Arts and Design

Lessons written by Catherine Rosamond, Senior Museum Educator, in collaboration with the Museum of Arts and Desgin Education Department. Special thanks to Leila Zobgy for their input and assistance gathering and formatting information.



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how does a museum work?

THE MUSEUM OF ARTS AND DESIGN has been functioning as an international resource center for craft, arts and design since 1956. Through its collections, exhibitions, programs and publications, the Museum serves as a forum for critical debate concerning the nature of craftsmanship and the engagement with the processes that link materials, techniques, forms, patterns and concepts in all creative work.

Museums are places where we can learn about the past, present and future of the world around us. The diversity of knowledge is endless when the habit of museum exploration is formed at an early age. We look forward to welcoming your group into our galleries.

Below is a list of roles and responsbilities of Museum staff:

ADMINISTRATION: Led by the Museum's Director, this team determines the direction and philosophy of the Museum. It also raises funds to realize the Museum's goals and works directly with the Board of Governors, which guides the Museum's functions.

CURATORIAL: Led by the Chief Curator, this team works together to decide which exhibits will be shown, how they will look, what artwork is to be included and how it will be interpreted.

EXHIBITION DESIGNERS: Working with Curators, this team desgins galleries that are inviting to visitors and that highlight the art objects.

REGISTRATION: Led by the Registrar, this team arranges the safe handling of art to be placed in an exhibition and maintains the permanent collections acquired by a museum.

EDUCATION: This team develops and provides interactive educational programs designed for children, teens, adults and families.

DOCENTS: This team provides daily tours to adult visitors.

FACILITY MAINTENANCE: This team enables day-to-day operations of the museum to continue: from the lights being turned on, to the safety of all who enter the building.

SECURITY GUARDS: This is the team assigned to protect the artwork from harm. This is important so that people in the future will be able to see the same objects as you see in the museum today.

helpful hints on your visit to the museum.

When visiting an art exhibition, here are some questions and suggestions to think about as you look at the art objects:

I. WHAT CAN BE OBJECTIVELY OBSERVED?

A What is the physical description? [Colors, texture, materials, proportions and measurements, weight.]

B What iconography, if any, is used? [Designs, words, symbols or diagrams]

C What are the object's formal design characteristics? [Elements of Art: lines, shapes or forms, colors and textures. Principals of Art: balance, movement, repetition, contrast and variation.]

II. WHAT WOULD IT BE LIKE TO INTERACT WITH THIS PIECE OF ART? HOW WOULD YOU HANDLE, LIFT OR DISPLAY IT?

A How might the piece of art feel if you touched it?

B How might the artwork move or sound if it could move or make noise?

C What might the object do? Does the piece have a function? Consider and explain.

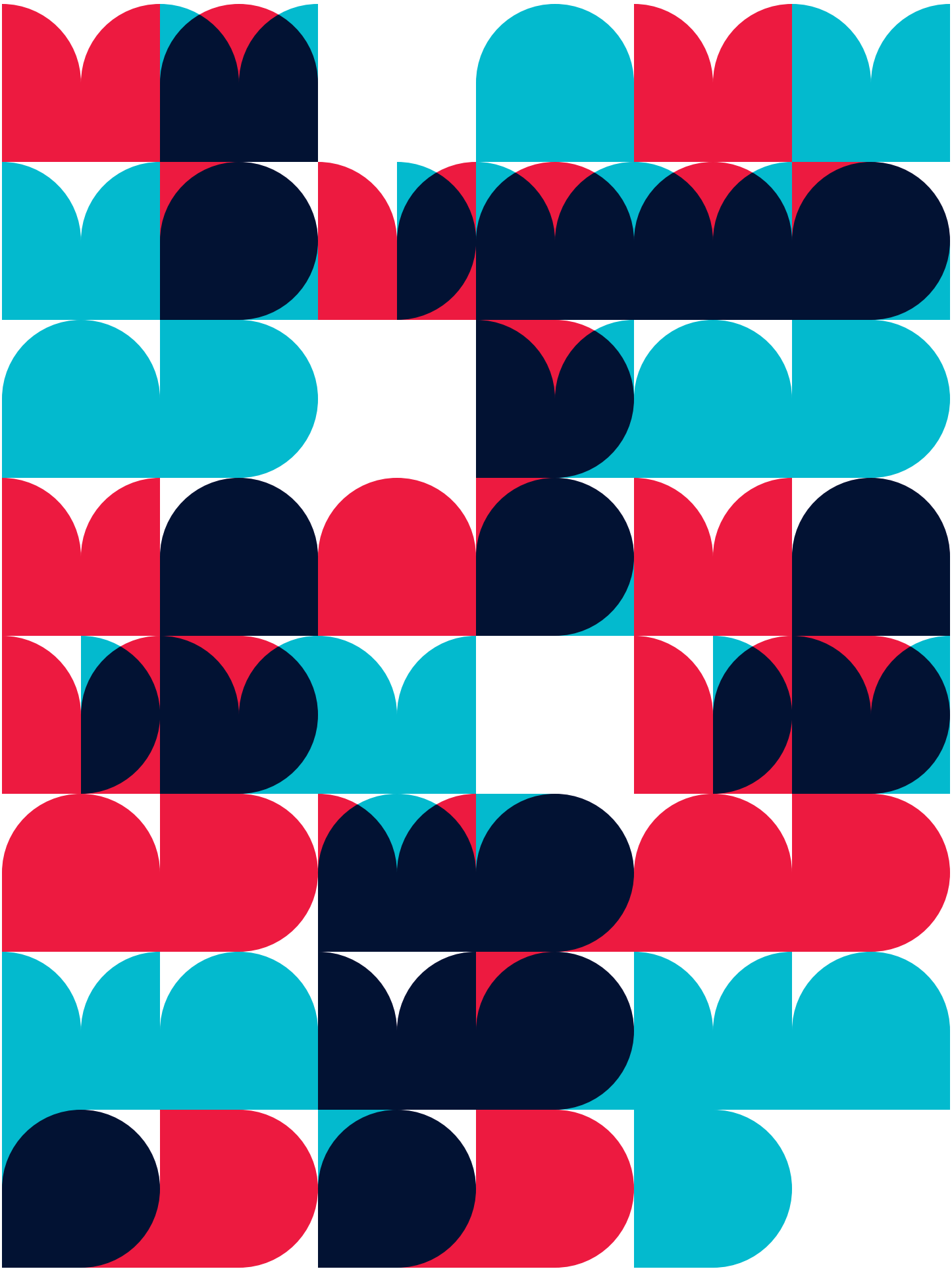
III. WHAT MIGHT BE IN THE MIND OF THE ARTIST? HOW MIGHT VIEWERS THINK OR FEEL WHEN VIEWING THAT WORK? USE CREATIVE IMAGINING AND FREE ASSOCIATION. (Generate speculations, assumptions, theories and hypotheses).

A Consider what was going on in the world when the work was produced to develop possible interpretations of the piece.

B Might there be tell a story being told?

C Does the piece have underlying political or social meaning? What might it be?

D What more would you like to know? How can you find out? Develop a stategy to investigate your curiosities through looking or further reseach.



Japanese Kōgei | Future Forward

INTRODUCTION TO JAPANESE KŌGEI: FUTURE FORWARD

Japanese Kōgei | Future Forward celebrates the works of 12 contemporary artisans from Japan. The Japanese word kogei (pronounced ko-gay) roughly translates to "artisan crafts" but it is a specific Japanese term that is generally associated with specific regions and craft traditions within Japan. Kōgei artisans are committed to producing objects that represent the highest skill level and quality.

Since the late 19th century, kōgei tradition in Japan has been rooted in a rich, cultural tradition in which technical and artistic skills are passed down from masters to apprentices. Based on the kōgei tradition, artists repeat motifs and skills from their masters (sensei). However, in this breakthrough exhibition these highly skilled artists break away from tradition by demonstrating self-expression or addressing more topical issues through their work.

(RE)INVENTING TRADITIONS: THE OVERARCHING THEME OF THIS TEACHERS RESOURCE PACKET

We would like you to use this Teachers Resource Packet (TRP) to guide your students (K-8) to think about what it might mean to (re)invent traditions. The exhibition, Japanese Kōgei | Future Forward, focuses on traditions on various levels. Traditions inevitably change as they get passed down from one generation to the next (or from one person to another)—new traditions can always be invented or reinvented; traditions can also naturally evolve with new technologies and other advancements.

For example, traditions can be personal, social, cultural, religious or other, and, often times, traditions involve rituals, which may or may not involve objects. We would like your students to consider traditions as customs that can change, are mutable, and are constantly in flux, rather than as rigid or meant to "fade" over time as it is often described.

We hope that you use this TRP as a vehicle to guide your students to think about and share their own traditions, including activities and objects that might be involved in these traditions, and how they might have changed or evolved over time. Perhaps, there might be community traditions that are unique to your school or class.

The art-making portion in the lessons that are presented in this TRP are designed to encourage students to take risks and push beyond their comfort levels to express their ideas through materials. The content of this TRP is designed so that it can be easily adaptable to different grade levels and curriculum objectives.

COMMON CORE STATE STANDARDS

Today, Common Core State Standards (CCSS) have been adopted by an overwhelming majority of states in the United States. This TRP, which is mostly designed for K-8 teachers, includes connections to some of the key Anchor Standards (ELA) and Standards for Mathematical Practice (Math) in the sample lessons. Having said this, you might find others ways to connect our lessons to grade-specific standards.

Viewing of artwork can be a form of "reading" visual text. The Museum's Education Department is committed to helping educators make relevant academic, as well as artistic, connections when teaching from our exhibitions and collections. Please refer to www.corestandards.org for further details.

Takashi Ikura, *Where Shadow Meets Form 2012-01*, 2012. Semi-porcelain. 11 5/8 x 6 x 5 11/16 in. (29.6 x 15.3 x 14.5 cm). 21st Century Museum of Contemporary Art, Kanazawa ©IKURA Takashi Photo: SAIKI Taku

introductory activity

TRADITIONS, BIG AND SMALL

Duration: About three periods or can be spread out over several days depending on grade/class.

Materials: Paper (white, 8.5"x11"), pencil, color pencils or crayons

Brainstorm briefly with the students about what kind of traditions (celebrated or observed) are "big" in their lives (e.g. New Year's Eve, major religious holidays, Thanksgiving, Super Bowl Sunday, etc.) that might be shared by other people in their communities, in the United States or even around the world.

Subsequently, ask students what kind of traditions might be considered relatively "small" and observed only at their home or at their school (e.g. getting ice cream cones after each soccer game, annual school talent show, graduation pizza party, etc.). Then, follow the steps below:

1. Provide one sheet of paper and a pencil to each student. Ask students to fold the paper in half (either orientation) and label one column "Big Traditions" and the other one, "Small Traditions" (These labels are suitable for K-3 students; older students should label the columns "Cultural/Religious/Societal traditions" and "Family/Community/ Personal traditions").
2. Once students brainstorm and list as many "big" and "small" traditions that they can think of in their lives, break students up into small groups of three to four. Instruct students to share their traditions with each other.
3. Next, as a whole class, facilitate a discussion about what kind of objects might be used or play roles in their traditions (big or small). For example, candleholders used in religious services, special family china plate used only for Thanksgiving, or a lucky baseball hat worn when watching important games.
4. Ask each student to select one object from his or her list and draw it. In the classroom, the teacher should help the students obtain images (or use actual objects) for the drawing exercise. Or, the drawing can be done as homework (since some of these objects might be in students' homes). Note: For students who are not familiar with sketching/drawing from images or objects, add an extra class period to practice line drawing in which students carefully observe and draw simple objects and images.
5. Partner students into pairs. Have each pair share their selected objects and drawings with each other. As a pair, they should discuss how they can meld their objects into one and express them through a single object.
6. In the same pair, have students draw, paint or collage this single blended object.
7. Have pairs construct a three-dimensional sculpture of the single object that they drew (use clay, paper maché, cardboard & glue, or whatever materials that your class might have). This step is optional.
8. Last, have students reflect and discuss how the objects (drawing and/or sculpture) changed or morphed as a result of working in partner teams. Ask students: How do the new objects resemble or differ from the original objects? In addition to "melding" two objects from two different traditions together, are there ways to meld some aspects of the two traditions together?

Harumi Noguchi, Ōkami (*Wolf*), 2014 Ceramic, iron, resin. 15 3/4 x 8 3/8 x 19 3/4 in. Image courtesy of Ippodo Gallery

animals in art

OBJECTIVES:

- In viewing Harumi Noguchi's artwork Ōkami (Wolf), 2014, students identify and describe a mythological animal from Japan.
- Students experiment with different materials to construct clay animals that show their personal interpretations and impressions of animals.
- Students reflect on their design choices, including subject matter, materials and techniques

Common Core State Standards (English Language Arts)
College and Career Readiness Anchor Standards for Reading
http://www.corestandards.org/ELA-Literacy/CCRA/R/

look and discuss

Ask students to look closely at the image of Harumi Noguchi's Ōkami, *(Wolf)*. Use the following scaffolded questions as a guideline to keep the discussion open ended and inquiry based, while also sharing contextual information.

START THE CONVERSATION

- Work individually or in small groups, list at least 10 descriptions (adjectives and adverbs) of Noguchi's wolf.
- Share the lists with the entire class. Which descriptive words were used multiple times? Compare and contrast the words to see if any were seemingly opposite (antonyms) descriptions.

CONTINUE THE CONVERSATION

- What are some of the details you see in the sculpture that made you select the descriptive words? (Consider materials and textures as well as forms and details).
- What are some of the details that make this sculpture realistic? What other details, if any, would have enhanced the realistic nature of depicting a wolf?

DIG DEEPER

The Japanese word for wolf is Ōkami, but the same word (same pronunciation, or homonym, but written in different Japanese characters) can also mean "Great God." Noguchi titled her work Ōkami so it can mean either a wolf or Great God.

- What kind of energy or emotion is the animal, Ōkami, expressing to you?
- Recalling what we discussed so far, how do the material(s), texture(s) and color(s) help convey this energy or emotion?

think about

Noguchi melds her childhood memories with Japanese mythology of worshipping wolves in shrines. Noguchi has a fond childhood memory of being protected by an animal that was a cross between a dog and a wolf (Ōkami) that belonged to her grandmother. Growing up, she also enjoyed reading ancient Japanese mythology, particularly about how certain animals were depicted in stories.

- How does your understanding of wolves differ from Noguchi's?
- Like, Noguchi, is there any animal that you are particularly fond of, or have personal stories of?

do

In this lesson, students create animals from clay. After selecting an animal, students choose one characteristic of the animal and incorporate it into their clay work by creating appropriate forms and textures.

STEPS: Instruct your students to doing the following:

1. Come up with one animal from a story/mythology and then think of a single characteristic of that animal. Touch and explore different textures of the materials placed on tray or bin.

2. Select one material that closely aligns with the single characteristic of the animal you chose. Articulate and share why you made the choice.

3. Practice making different textures on the clay using various tools placed on tray or bin.

4. Look carefully at the plastic model (or image) of the animal. Mold the shape of the animal considering the form of the head, body, arms, legs or tail. Consider the animal's pose.

5. Convey your single characteristic of the animal by strategically manipulating and incorporating the material that you selected.

6. Go back to the story and the animal you chose. How were you able to depict the animal's single characteristic through texture, form or pose?

7. How does your unique depiction of the animal from a particular story overlap with your general understanding of (or opinion of) the animal?

8. How did you re-invent the animal by making it your own? Compare and contrast your animal with your peers and notice the personal decisions that were made by each person.

MATERIALS

- Small plastic models of animals for students to reference (or images of animals),
- Various materials for references to texture. Examples: sponges, steel wool, yarn, rubber. Place these items on a tray or in a bin for distribution.,
- Air-dry clay,
- Clay tools and/or other objects, such as toothpicks, plastic utensils, straws, or rolling pin for sculpting texture and details. Be resourceful with the "tools" that you can find around you. Place these items on a tray or in a bin for distribution.,
- 6" x 6" cardboard covered in plastic wrap for base.

Takashi Ikura, *Where Shadow Meets Form 2011-03*, 2011. Semi-porcelain. 10 5/8 x 6 3/4 x 6 9/16 in. (27 x 17.2 x 16.6 cm) 21st Century Museum of Contemporary Art, Kanazawa ©IKURA Takashi Photo: SAIKI Taku

finding the shadows

Objectives:

- In viewing Takashi Ikura's semi-porcelain artworks, students observe and discuss form and value.
- Students investigate form, scale, volume and movement by manipulating paper and by creating paper accordions, parabolas and span sculptures.
- Students reflect on their process focusing on material and design outcomes.

Common Core State Standards (Math)
Standards for Mathematical Practice: Model with mathematics
http://www.corestandards.org/Math/Practice/MP4/
Standards for Mathematical Practice: Look for and make use of structure

look and discuss

Ask students to look closely at Ikura Takashi's series *Where Shadow Meets Form*. Use the following scaffolded questions as a guideline to keep the discussion open ended and inquiry based, while also sharing contextual information.

START THE CONVERSATION

- Look at the images and pick one object. Use your finger to follow the lines that you see – students will be "drawing" in the air (projection) or touching the paper (reproduction).
- Next, standing up, use your whole body, arms and legs to freely move to the swirls and twists of the objects. How are you able to embody the objects?

CONTINUE THE CONVERSATION

- What do the shapes of the objects remind you of? Describe by using adjectives, adverbs and analogies.
- Based on the images, speculate about the weight, scale and materials of the objects. Describe the textures.
- Based on what we discussed so far, do you think the objects are solid or hollow forms? Explain your impression.

DIG DEEPER

- Pick one of Ikura's objects and observe it carefully. Now close your eyes and pretend to hold the object in your hands. Describe what you imagine you are feeling in your hands.
- Look at the other object and repeat the process. How might this object "feel" different in your hands?

think about

Takashi Ikura described that through creating thousands and thousands of ceramic objects at his family's porcelain factory over the years, he became attuned to the subtle differences among objects, even if the objects were formed with machines. In his work, he moves away from machines and hand carves the clay to achieve his signature design forms. By feeling the clay form with his hands, he is able to experience the unique movement, surface, line, shadow and light of each work. He describes how his hands become his "brain" when he thinks through the sense of touch.

- Focus on the light and shadow in each image. What is the relationship between form, light and shadow?
- How do you think Ikura might have created the forms in clay? What tools might he have used? What might have been his design process?
- What do you think the title of this series, *Where Shadow Meets Form*, means?

do

In this lesson, students explore structural possibilities of paper sculpture. Students develop understanding of how shape and form, scale, volume, and curve and movement can be manipulated and formed by folding paper to create accordions, parabolas and other span structures. (Useful search words for videos and printed instructions: spans and parabolas, accordions, paper folding, origami.)

STEPS: Instruct your students to doing the following:

1. Draw a variety of lines (e.g., curvy, zigzag, spiral) on a large surface (e.g., chalkboard, white board, poster board) as a class.

2. Take a piece of ribbon and mimic some of the lines that were drawn. Also, notice what kind of shapes the pieces of ribbon form naturally.

3. Practice folding and scoring paper with bone folding tool.

4. Explore different shapes (after receiving instructions) with strips of white cardstock paper – accordion, parabola and span structure. Use white tape to connect strips of paper.

5. Construct folded structure based on instruction, as well as try inventing new folded structure using repetitions and patterns.

6. Notice where light (natural or artificial source) and shadow fall on your paper sculptures.

7. How do your paper sculptures follow the shapes that were instructed (spans and parabolas, accordions, paper folding or origami.) and how do they differ from your peers' works? What are some new invented forms that you created?

MATERIALS

- Wide ribbons,
- White cardstock prepared in long strips, squares and other rectangular shapes,
- White artist tape,
- Scissors,
- Bone folding tools (https://en.wikipedia.org/wiki/Bone_folder) or rulers with sharp edges that you can find around you.

Place these items on a tray or in a bin for distribution.

Kohei Nakamura, *RESURRECTION*, 1999. Porcelain, iron. 106 5/16 x 275 9/16 x 11 13/16 in. Courtesy of the artist. © NAKAMURA Kohei. Installation view of 'Japanese Kogei | Future Forward,' 2015. Photo by Butcher Walsh. Courtesy of the Museum of Arts and Design.

(non)decorative and/or (non)functional

OBJECTIVES:

- Students work collaboratively to
  - select a functional object that they would like to make a model of.
  - measure and design a functional object.
  - invent possible new designs to change existing functional objects.
- Students demonstrate the correct use of art tools (rulers, X-ACTO knife, protractors, calculator) and apply math skills to create objects accurately.
- Students reflect on making process and design choices, as well as what it was like to work collaboratively in their group

Common Core State Standards (Math)
Standards for Mathematical Practice: Model with mathematics
http://www.corestandards.org/Math/Practice/MP4/
Standards for Mathematical Practice: Look for and make use of structure
http://www.corestandards.org/Math/Practice/MP7/

look and discuss

Ask students to look closely at the installation titled, Resurrection by Kohei Nakamura. Use the following scaffolded questions as a guideline to keep the discussion open ended and inquiry based, while also sharing contextual information.

START THE CONVERSATION

- What type of objects do you see?
- Describe the texture, weight and scale of the objects based on the image.

CONTINUE THE CONVERSATION

- Describe the material(s) the objects might be made of.
- Do you think the objects are functional, non-functional or both?

DIG DEEPER

- Pick one object on the wall. What might it be? What might be its function (if any)?
- Why might objects with ornate details be deemed "more valuable" than objects with simple designs?

think about

In this installation, Kohei Nakamura focuses on depicting ornate architectural details that have no function. While each object on the wall can be presented as individual works of art, this installation brings together multiple objects together that are presented as one piece.

- Why do you think the artist might have chosen to display many objects with similar forms versus just displaying a single object?
- Why might the artist have decided to display the objects by mounting them on the wall as opposed to in a display case?

do

In this lesson, students focus on functional aspects of architectural objects (air conditioning vents, door stoppers, locks, shutters, etc.) and consider their designs from the point of view of functionality. Students work in small groups (three to four) to construct models of functional architectural objects out of paper, cardboard, vellum, acetate and other two-dimensional materials. Groups design, measure and calculate the dimensions of their models. Throughout, students question if an existing design can be improved or tweaked to enhance functionality.

STEPS: Instruct your students to doing the following:

1. Explore different types of paper by touching, looking and discussing. Take a piece of ribbon and mimic some of the lines that were drawn. Also, notice what kind of shapes the pieces of ribbon form naturally.
2. Fold, curl, cut and score (using cutting tools) various types of paper to see how they "behave."
3. Practice using rulers (draw and measure straight lines), protractor (measure angles) and sets of triangular rulers (draw perpendicular lines).
4. In your small group, design, re-conceptualize and create (using various paper, cutting tools, and tape) everyday, functional architectural objects such as air conditioners, fans, stairs or sink. The model should include some changes and adjustments from the original design to enhance functionality or design. You must measure and manipulate materials precisely to create the models.
5. Add details with Sharpie marker.

REFLECTION QUESTIONS

In groups, answer and present back responses to reflection questions below.

- What were some of the most important decisions that you made as a collaborative group?
- What were some differences in opinions when working in a group? How did you resolve the difference in opinions? (Give specific examples.)
- How did you come up with the form/shape?
- What were some mathematical skills that you applied in creating the model?
- In your opinion, what are some important points to consider when thinking about the relationship between function and form in architecture?

MATERIALS

- Paper (various weights),
- Vellum (various weights),
- Acetate,
- Clear tape,
- Glue,
- Ruler, protractor, triangular rulers (45 degree set square),
- Calculator (optional),
- X-ACTO knife,
- Scissors (Inside blade of scissors can be used),
- Pencils and erasers,
- Fine point Sharpie markers,
- Images of functional architectural details, such as door locks, vents, shutters or door handles.

Takuro Kuwata, *Blue-slipped gold Kairagi Shino bowl*, 2012 Porcelain, glaze, gold. H. 14 1/2 x Diam.13 in. Installation view of 'Japanese Kogei | Future Forward,' 2015. Photo by Jenna Bascom. Courtesy of the Museum of Arts and Design.

molding a bright future

OBJECTIVES:

- While observing Takuro Kuwata's chawan (tea bowl), students discuss the colors, forms and textures of the chawan.
- Students incorporate their ideas about form, color and texture to create a sculpture inspired by Kuwata's work.
- Students articulate their choice of subject matter, materials and techniques.

Common Core State Standards (English Language Arts)
College and Career Readiness Anchor Standards for Reading
http://www.corestandards.org/ELA-Literacy/CCRA/R/

look and discuss

Ask students to look closely at the images of Takuro Kuwata's tea bowls (chawan). Use the following scaffolded questions as a guideline to keep the discussion open ended and inquiry based, while also sharing contextual information.

START THE CONVERSATION

Pretend that you are on the phone with a friend who has never seen Kuwata's tea bowls before. How would you describe his work to your friend? Write down your conversation with the friend. Try using rich, descriptive words and analogies (e.g., "The bowls look like...," "The bowls remind me of...").

CONTINUE THE CONVERSATION

- Share your writing with the class. How did other students describe Kuwata's chawan similarly or differently to the way you described it?
- State the descriptions that surprised or impressed you. Explain why.

DIG DEEPER

Kuwata explained that he enjoys using vivid glazes in his work, and that he draws inspiration from the colors that he sees in his travels to Europe, specifically, the bright colors of the London subway system. He explained that these saturated hues bring him happiness, and he hopes that others feel the same way when they view his vibrant chawan pieces. Traditionally, Japanese ceramics use dark or muted colors, with intense or metallic colors only used sparingly as accents.

- What do you notice about the color of his works?
- How important of a role do you think color plays in his work?
- How would you describe the texture of the chawan?
- How would you describe the material(s)?
- What is the relationship between color and texture in his work? Do they work together to create harmony or discord? Support your answer.

think about

Kuwata challenges this tradition in a bold manner, by deviating from tradition not only in hue, but also in scale and form. An article in the *New York Times* describes Kuwata as a contemporary artist who is "expanding the formal possibilities of his craft to develop a distinct style that seems to straddle the distant past and the imagined future."[1]

- Kuwata described how he draws inspiration from his environment, such as the subway system in London, England. When you look at his chawan, what kind of (other) objects or images come to your mind?
- What might the *New York Times* article (reference above) mean when it describes Kuwata's work as having "a distinct style that sees to straddle the distant past and the imagined future?"
- In what ways might Kuwata (re)invent tradition?
- Do you see elements of the "future" in Kuwata's work? How so?

do

In this lesson, students create clay sculptures inspired by Kuwata's work. Specifically, pieces that depict a slice of the "imagined future." For example, students may choose (or be assigned) to make buildings/architecture or different modes of transportation of the future.

STEPS: Instruct your students to doing the following.

1. On paper, design a futuristic building or type of transportation. Consider how the shape might be different from the buildings or transportation that is around today?
2. Look at Kuwata's work and draw inspiration from its colors, shapes and/or texture. Include some elements that you see as Kuwata's style into your design.
3. Create a clay sculpture based on your design. Use various carving tools to create texture.
4. Optional: Incorporate metal foil to your design.
5. Add colors with acrylic paint once your sculpture has dried completely.
6. Share your sculpture with the class and explain your design process. Share which elements you "borrowed" from Kuwata's chawan.

MATERIALS

- Air-dry clay,
- Acrylic paint (colorful hues reminiscent of Kuwata's work),
- Metal foil (gold, silver or other colors),
- Clay tools and/or other objects, such as toothpicks, plastic utensils, straws, or rolling pin for sculpting texture and details. Be resourceful with the "tools" that you can find around you. Place these items on a tray or in a bin for distribution.,
- 6" X 6" cardboard covered in plastic wrap for base,
- Paper and pencils (for sketching the design).

[1] http://tmagazine.blogs.nytimes.com/2013/01/17/breaking-the-mold-takuro-kuwata/?_r=0