

## Lesson Plan I: Pop-up Books: Making Spaces

### Introduction:

Students will draw and construct a pop-up book incorporating a juxtaposition of seemingly unrelated objects within a personal space based on the big idea of Hiraki Sawa's art while showing comprehension and mastery of the skills demonstrated.

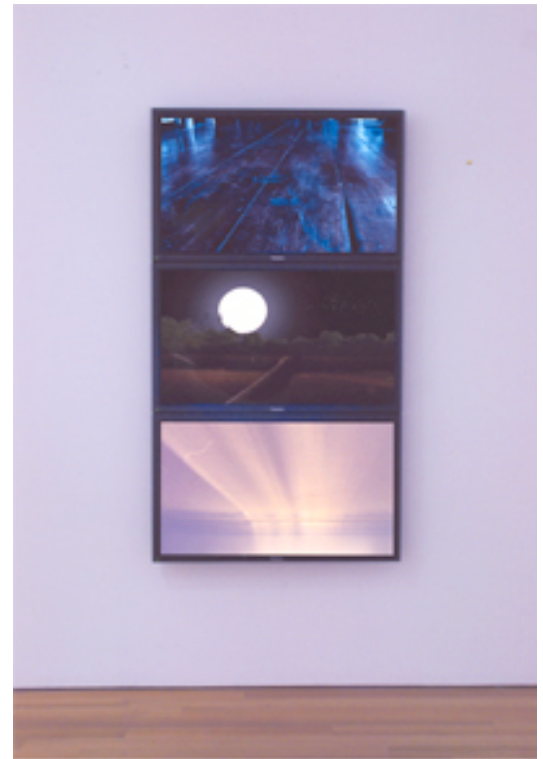
### Objectives:

After completion of this lesson, the student should be able to:

1. To practice proper drawing techniques such line drawing, value, and form. (production)
2. To practice drawing spatial relationships and various methods of perspectives. (production)
3. To build connections between 2-dimensional and 3-dimensional forms of artwork (production)
4. To show awareness of direct observation, space, and forms in space (critical/aesthetic)
5. To demonstrate knowledge of Hiraki Sawa's artwork and big idea (historical)
6. To demonstrate bookmaking techniques (production)

### Instructional Objectives:

The student will review the concept of exaggeration used by Red Grooms in a teacher led discussion and create one pencil/oil pastel exaggeration drawing of animal pictures to show understanding of the concepts discussed by the teacher. The students will also discuss their finished product during a critique on the second day of the lesson.



Hiraki Sawa (Japanese, born 1977)  
**Between**, 2004  
3 channel DVD installation Edition 4 of 8  
Knoxville Museum of Art purchase,  
2008.01.01

### Materials/Media:

- 11 x 17 folded drawing paper
- construction paper, heavier paper for covers of books (optional)
- Decorations and accessories for cover (optional)
- drawing pencils
- erasers
- colored pencils
- Sharpie markers
- any other media such as markers, crayons for illustrations
- scissors
- glue sticks
- hot glue gun (optional)
- X-acto knife
- Velcro

### Tools for binding the book

- Needles
- yarn, twine, thread
- Awl or wire brad
- Binder clips

### Tools for presentation

- computer
- video source
- sound system

**Vocabulary:**

- **Juxtaposition**- the placement of 2 objects close together for contrasting effect, frequently seemingly unrelated objects.
- **Perspective**- the art of drawing solid objects on a two-dimensional surface so as to give the right impression of their height, width, depth, and position in relation to each other when viewed from a particular point
- **Surrealism**- a 20th-century avant-garde movement in art and literature that sought to release the creative potential of the unconscious mind, for example by the irrational juxtaposition of images.
- **Illustration**- the action or act of pictorially depicting something, some place, or someone such as drawing a dance floor with people dancing or a garden shed with the tools. Does not have to be realistic by any means.
- **Line**- a mark that references the edge of an object or delineates space between 2 objects
- **Color**- The hue, shade, tint, tone that scientifically is created by the amount of light that an objects chemical make-up takes in or reflects
- **Bookbinding**- the process of joining pages together to make a book
- **Video Art**- the process or art of making video films.
- **Construction**- the style or method used in the building of something
- **Mixed Media**- the use of a variety of media in an entertainment or work of art
- **Fantastical**- Make believe, having to do with fantasy, dream, not reality

**Other Resources:**

- **How-to demonstration video**
- **Pop-up book resources (How-to's)**
  - [http://library.thinkquest.org/J001156/makingbooks/em\\_popup1.htm](http://library.thinkquest.org/J001156/makingbooks/em_popup1.htm)
  - A good resource with more advanced methods (some students may want to try some of these) <http://www.robertsabuda.com/popm/akesimple.asp>
- **PowerPoint**
- **Bookbinding Resources**
  - <http://www.sff.net/people/Brook.We/st/bind/bindit.html>
- **Video and video stills Hiraki Sawa's artwork**
  - <http://www.jamescohan.com/artists/hiraki-sawa/selected-works/>
  - <http://www.lumeneclipse.com/gallery/22/sawa/>
  - <http://www.softkipper.com/work/index.htm>
- **Perspective Website**
- [http://www.artfactory.com/perspective\\_drawing/perspective\\_index.htm](http://www.artfactory.com/perspective_drawing/perspective_index.htm)

## Instructional Procedures:

### Pre-Assessment

- Students will be assigned to draw a sketch of one of the rooms in their home and the objects in the room using only their memories. The students will follow with a sketch of their fantasy/ideal room using their imaginations.

### Procedures

#### Key Questions

1. Thinking about the work of Hiraki Sawa. In what way/s does he use unusual juxtapositions of items to create a new and exciting environments out of a seemingly average domestic space?
2. What is space? What limits our use of space? What kinds of space exist around us?
3. What are the objects that define your space? In other words, what objects do you choose to have or exist in the space around you?
4. How do these objects relate to the space?
5. How do these objects relate to you?
6. How can you manipulate the objects to change the space?
7. How can you manipulate the space to change the meaning of the objects?
8. What can you take or add to the space?
9. How would rearranging the furniture or items change the space?
10. What could you add or alter in the area to make it your fantasy/ideal space or more visually interesting to you personally?

#### Classroom Strategies

- **Motivation Strategies**
  - The teacher will
    - prepare an example of a pop-up book
    - collect examples of pop-up books and other illustrative books
    - show the PowerPoint presentation of Hiraki Sawa and his video clips.
    - ask the students to pick a room in their own homes and write down at least 20 items in the room as inspiration for their own books.
- **Instructional Preparations/Suggestions/Safety/Clean-Up**
  - Collect materials for introduction: pop-up books and examples, PowerPoint, video as well as the supplies necessary. Be aware that bookbinding is not hard but not easy and should be practiced before introducing the project to the students.
  - Very little clean-up will be necessary. However, if students are allowed to use X-Acto knives make sure all are accounted before at the end of each class.

## Who Made It?

### Hiraki Sawa

Hiraki Sawa was born in 1977 in Ishikawa, Japan. He eventually moved to London and lives there today. While in London he attended universities and studied fine art (James Cohen Gallery, n.d.).

In 1997 he attended the University of East London, taking a foundations course in Fine Art. He finished a B.F.A in Sculpture there, receiving honors, in 2000. In 2003 he completed his M.A. in sculpture at Slade School of Fine Arts, at University College in London (James Cohen Gallery, n.d.).

Hiraki Sawa worked on a smaller, local scale until he produced *Dwelling* in 2002. This piece gained him international fame and soon his pieces were in galleries world wide (Animated Projects, 2009).

## Classroom Strategies

### Learner Involvement:

- **Student Activities/Procedures**
  - Pick a room in your home and write down at least 20 items that are in the room. This is the inspiration for your pop-up book. You may want to take photos or sketch the objects if necessary.
  - Look at the drawings from the pre-assessment activity. Each page of the pop-up book will focus on the room from a different angle (one side of the room or another). Include close-ups of areas and even insert additional items from your fantasy/ideal room. Begin brainstorming with a storyboard mapping out what you would like each page of the book to illustrate. (see attached sheet)
  - The pop-up books have no narration or plot. A visual language rather than written language should communicate to the audience. The books should invite the reader into a fantasy world that they can alter through manipulating the pop-up sections and the 20 items in the room. Remember that parts of the book should be fantastical. Objects do not have to hold their original places and additional imaginative objects can be added to create more juxtapositions promoting a surrealist space.
  - After the planning is complete, begin the drawings. Begin with pencil and utilize perspective as shown by the teacher during a demonstration. When drawing the rooms, be sure to leave some items out to insert in later as pop-up components and/or items to insert (see example photos) into the book.
  - Draw the pop-up and additional items for the room on separate sheets of paper (you will later cut these items out and insert them into the pages).
  - Color the scenes and finish the illustrations.
  - At this point you may add the pop-up components (see instructional video) with demonstration and examples as well as the pop-up book making websites

under *Resources*). Also, make a pocket to hold the loose items to place in the environment freely. Think about the work of Hiraki Sawa. He uses unusual juxtapositions of items to create a new and exciting environment out of a seemingly average domestic space. Use your imagination!

- Now it is time to bind your book! Follow the instructions and demonstration given.

## Closing Comment/s

Relate the lesson and activity back to the work of Hiraki Sawa. Go over the vocabulary and key questions through an introduction to an informal critique with the class.

## Differentiation

- Some students with certain disabilities that affect fine motor skills may have difficulty with drawing, perspective, and coloring their illustrations. Many educational outlets have oversized pencils and coloring materials that may help with this. Emphasize that this is an imaginative environment and realism is not necessary to help encourage students that may struggle with that concept.
- Hiraki Sawa has sound in his videos but no narration. In the same vein, the pop-up books have no narration or plot. A visual language rather than written language should communicate to the audience. ELL students and other students with language barriers should be aware of this type of communication and encouraged to express themselves visually.

## Evaluation Strategies

- **Criteria for Assessment**
  - The students should be graded on their planning/storyboards, use of perspective, illustrations, use of pop-up and/or free item components, binding techniques, effort, and participation in the in class informal critique.
- **Reflection**
  - The students will complete a written self-reflection based on:
    - A review of the key questions
    - Knowledge of Hiraki Sawa's big idea
    - A personal interpretation of their altered space
      - Which pages are the most successful? Why?
      - Which do you prefer a more realistic space or a fantasy/ideal space? Why?

## Adaptations for Other Grade Levels

- This project could easily be adapted to elementary grade levels. The pop-up component and perspective may be difficult for elementary students. The students could still illustrate and cut out free items to place in the pocket of the book, but

removing the pop-ups and gearing the lesson towards illustration would be much easier for the students. This would be a great lesson for upper elementary to be introduced to perspective.

## References:

### Big Idea, Unit, Lesson Plans:

James Cohan Gallery. Hiraki Sawa: selected works. Retrieved on June 15, 2009. f from <http://www.jamescohan.com/artists/hiraki-sawa/selected-works/>

Lumin Eclipse (2007). Hiraki Sawa: *Dwelling*. Retrieved June 15, 2009 from <http://www.lumeneclipse.com/gallery/22/sawa/>

Sawa, Hiraki (2005). Hiraki Sawa artist website. Retrieved June 15, 2009 from <http://www.softkipper.com/work/index.htm>

### Biography and Powerpoint:

James Cohan Gallery. Hiraki Sawa: selected works. Retrieved on June 17, 2009. from <http://www.jamescohan.com/artists/hiraki-sawa/selected-works/>

Animated Projects, *Hiraki Sawa in Conversation with Gary Thomas*. Retrieved on June, 17, 2009 from [http://www.animateprojects.org/events/events\\_2009/parasol\\_unit](http://www.animateprojects.org/events/events_2009/parasol_unit)

AMC Filmsite (2009) Film history by decade. Retrieved June 20, 2009 from <http://www.filmsite.org/filmh.html>

### Timeline:

AMC Filmsite (2009) Film history by decade. Retrieved June 15, 2009 from <http://www.filmsite.org/filmh.html>

Absolute Gummy (2009) *Gummy and Pokey History*. Retrieved June 22, 2009 from <http://www.everwonder.com/david/gummy/history.html>

### Graphic Illustrations for Timeline:

Zoetrope: North Carolina School of Sciences and Mathematics (2009). Zoetrope. Retrieved June 15, 2009 from <http://courses.ncssm.edu/gallery/collections/toys/html/exhibit10.htm>.

Muybridge: National Museum of American History (2009). *Freeze frame: Eadweard Muybridge's Photography of Motion*. Retrieved June 15, 2009 from <http://americanhistory.si.edu/muybridge/>

Edison/Kinetoscope: Wikipedia (2009). *Kinetoscope*. Retrieved June 15, 2009 from <http://en.wikipedia.org/wiki/Kinetoscope>.

Duchamp/Art Film: Last.fm (2009). *Cinéma Pur*. Retrieved June 22, 2009 from <http://www.last.fm/group/Cinéma+Pur>.

Dali/ *Persistence of Memory*: Museum of Modern Art (2009). *The Collection*. Retrieved June 22, 2009 from [http://www.moma.org/collection/browse\\_results.php?object\\_id=79018](http://www.moma.org/collection/browse_results.php?object_id=79018).

Photo of Hiraki Sawa: Toyoko, Ito, *Interview with Sawa Hiraki. ArtIt*, Winter/Spring 2008.

*Between Film*: Knoxville Museum of Art (2009). *The KMA Collection*. Retrieved June 22, 2009 from <http://www.knoxart.org/exhibitions/collections.html>.

### Other:

Storyboard Template: Utopian Productions (2005). Reaching for the impossible,  
*Downloads and Templates*. Retrieved June 22, 2009 from  
<http://edtech.guhsd.net/video/storyboard.pdf>

### Visual Art National Standards

- **Standard 1:** Understand and apply media, techniques and processes (making art)
- **Standard 5:** Recognize the characteristics and merits of the artwork of others and themselves (aesthetics)
- **Standard 6:** Understand connections among the various art forms and other disciplines

### Math National Standards

- **Standard 1:** Understand and apply basic and advanced strategies to solve problems
- **Standard 4:** Understand and apply basic and advanced concepts of measurement
- **Standard 5:** Understand and apply basic and advanced properties of geometry

**Curriculum Designers-** Sara Gibson and Jeana Raby  
**The University of Tennessee, Knoxville**  
**Summer 2009**  
**AE520: Contemporary Issues in Art Education**  
**Dr. Stephanie Cramer, Assistant Professor**