

FOUNDATION DESIGN STUDIO

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1

THE SELF

"We want to be the poets of our lives…The poet wishes to demand the copyright to his works. He desires his work to be the characteristic lines of his essence. He seeks to credit himself for what he is and what he has made of himself…Thou shouldst become master over thyself and master also of thine own virtues. Formerly they were thy masters; but they are only entitled to be thy tools amongst other tools. Thou shouldst obtain power over thy pro and contra, and learn how to put them forth and withdraw them again in accordance with thy higher purpose. Thou shouldst learn how to take the proper perspective of every valuation…"

Friedrich Nietzsche, The Gay Science; Human, All Too Human



David, age 5
Self-Portrait and family
Watercolor on 30/20 paper

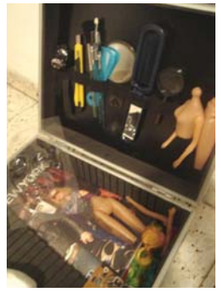
THE SELF

Who am I?
Essence of self – personal story
How do I tell my story?
How do I convey an experience?
Communicate an idea?
When I am present,
When I am part of that idea.

EXERCISE

On the basis of your own personality, develop and take part in a story, idea, or personal gesture.

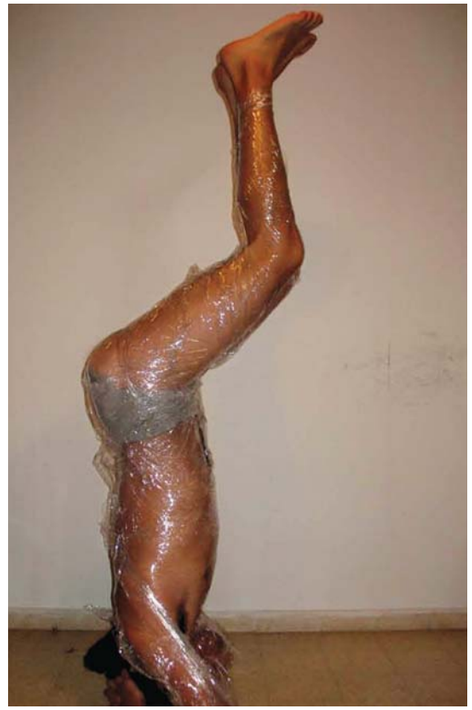




RAW MATERIALS BOX/CASE

Before working on the exercises in this book, we suggest that students prepare a box or case for collecting images, photographs, news clippings, and other objects relevant to the topic of each exercise, to be used as inspiration in developing the exericse.
The case shown above contains materials collected for work on the exercise on page 118. This student's topic was "The Beauty Industry."



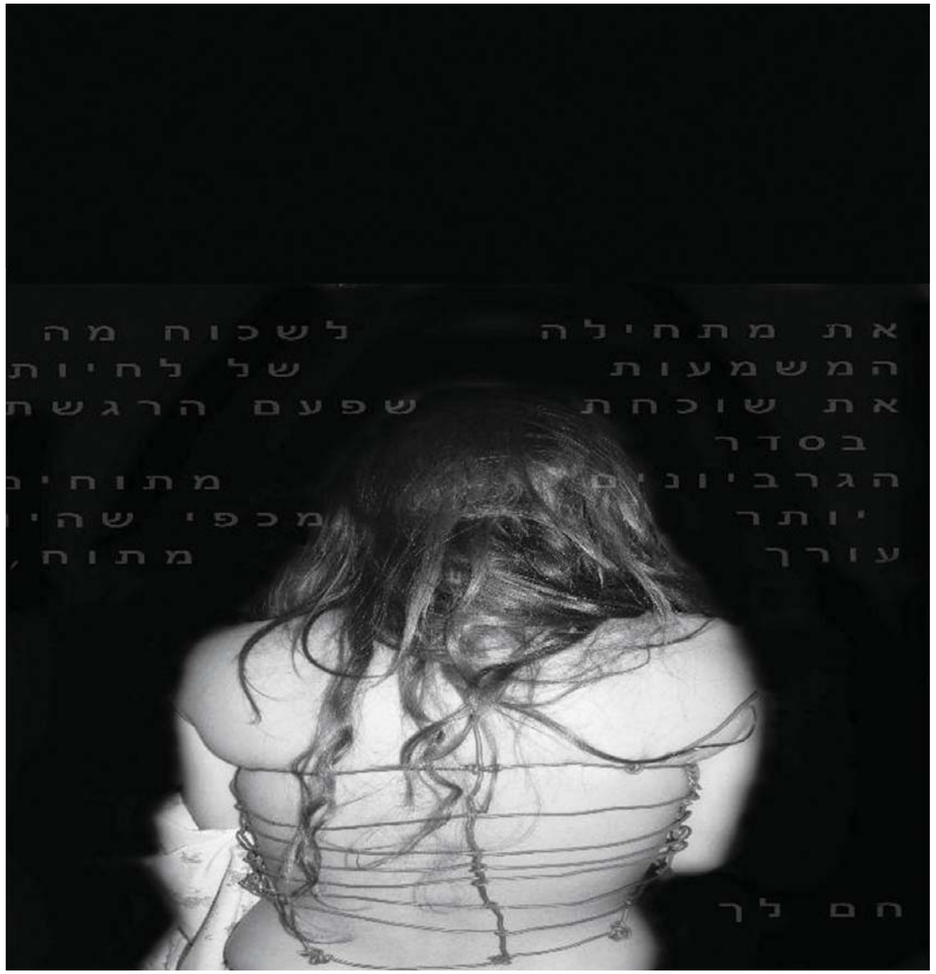


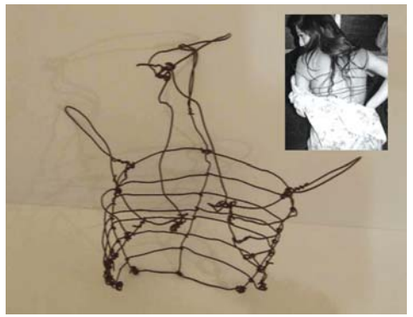




Tomer Pereg

Even in a stifling envelope
I express my personality
To the world
My unique conception of the world



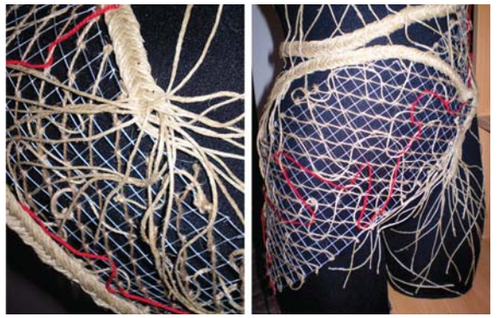


Nathaly Shaul

You begin to forget
The meaning of experiencing
You forget that once
You felt alright

Your stockings are tighter
Than they used to be
Your skin is tight
You are warm





Laliv Leitbody

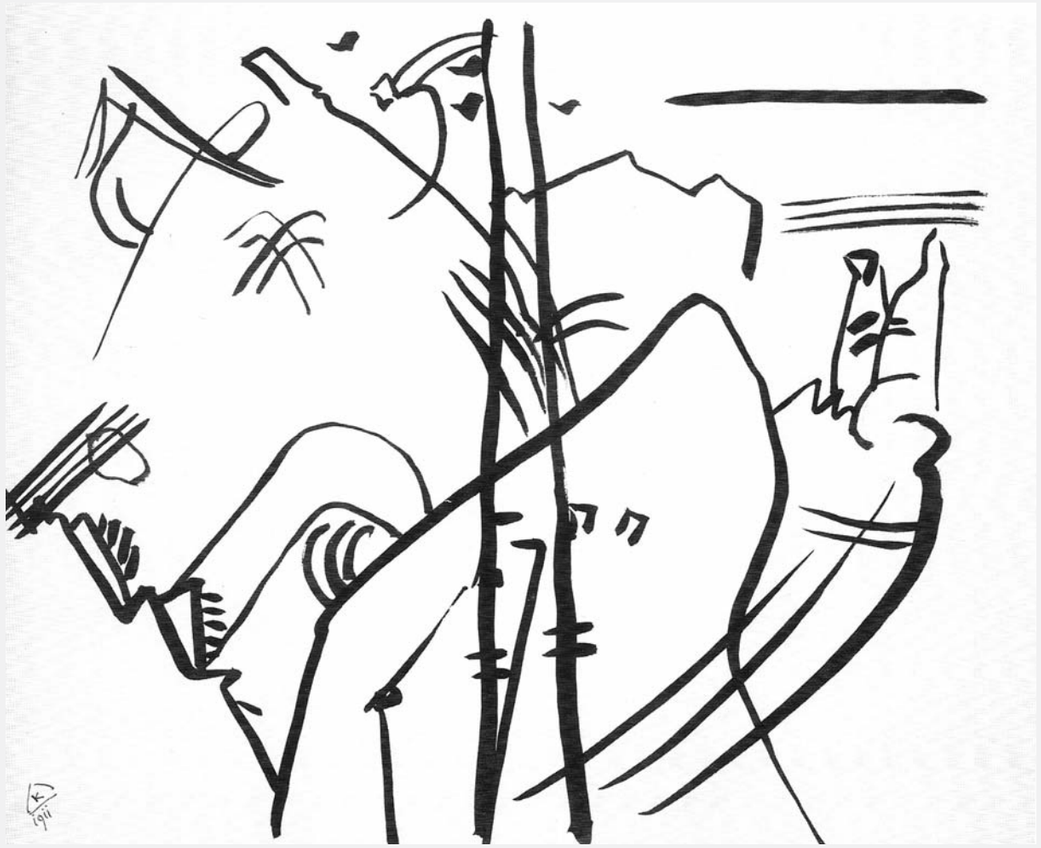
A tangle of knots and strings
Envelops the self
Suiting me
Like my own clothing

2

THE LINE

A line has many functions.
A line may describe an object.
A line may describe reality.
Lines may describe a mathematical problem.
A line may tell a story.

People have always told stories –
Around the campfire as part of a tribal rite,
A good bedtime story to put children to sleep,
Gossip at the neighborhood supermarket,
a personal travel diary, a newspaper article,
They all tell stories.
Singing is a story, dancing is a story,
Telling stories about shadows on the wall,
Designing a story…



Vassily Kandinsky
Study for composition IV, 1911
Kosaks Horses and Blue Mountain
Pencil and ink on paper, 24.9x30.5 cm
Kunstsammlung Nordrhein-Westfalen, Düsseldorf

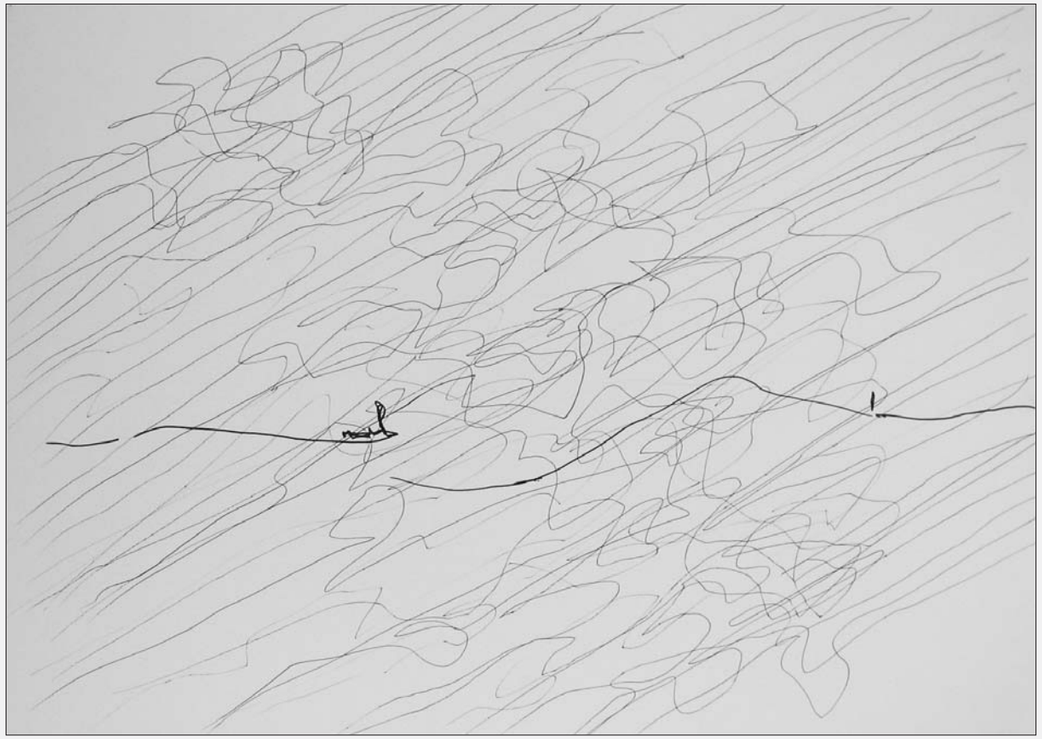
EXERCISE

Tell a story.
Tell a story in two-dimensional visual language,
in only black and white.
The words are lines, points, spots. Together, they create rhythms, forms, and relationships that tell a story.
The story is to be expressed as an abstract composition, with no figurative elements.

A WOMAN AWAITS HER LOVER

"Across the desert she could hear the music as his flute was playing.
He held her close, then came the stormy winds and ravaged all the land.
'Be not like shifting sands. Be steady as a rock,' his love was saying.
And so he promised not to wander like the sand."
Y. Veingarten, Bedouin Love Song

This work describes two worlds: the inner world of the woman who awaits her lover, and the physical, concrete world disrupted by the two characters. The background, consisting of fine diagonal lines, nearly fills the page. We uncover an emotional storm raging between the characters.
The storm intensifies at the interface between the two characters who are described in the lower, darker layer. The topmost layer, following a powerful, decisive line, comprises two horizontal lines that appear to meet yet maintain tense relations with one another.
One figure (on the right) is perceived as static and the other (left) – dynamic. When will they meet? Will they meet at all? Are they aware of each other's existence? We will never know...



Keren Grotsky

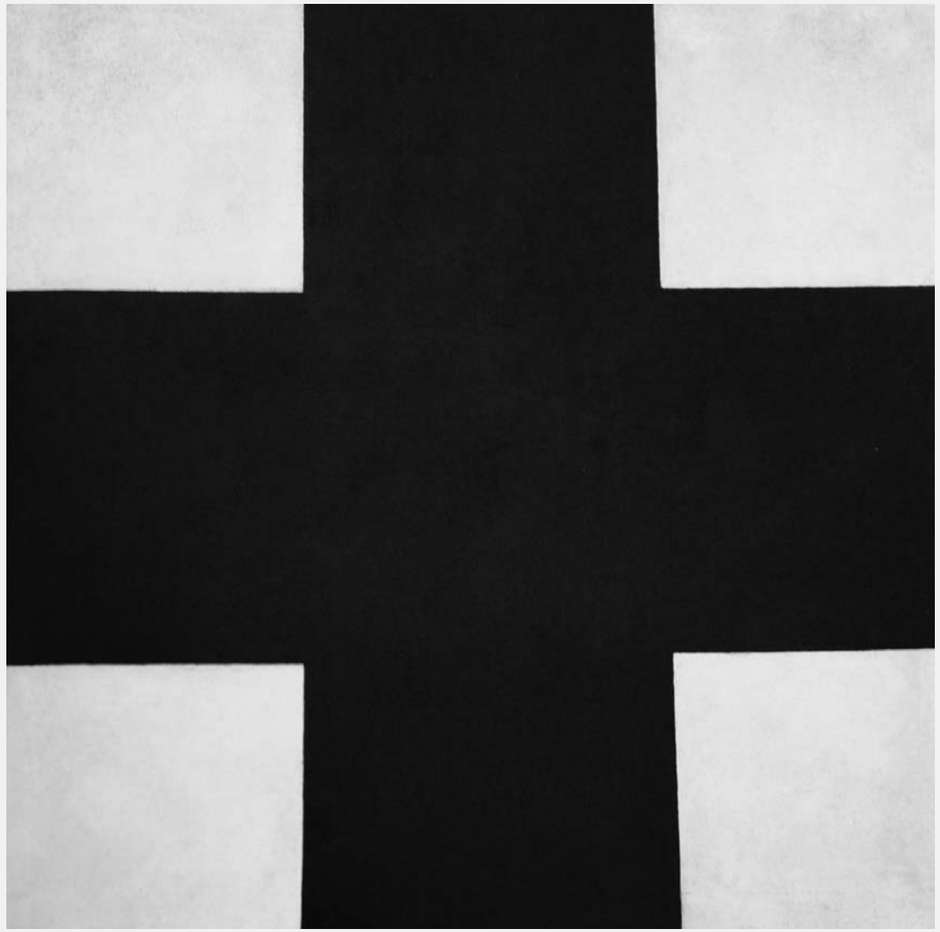
A Woman Awaits her Lover

3

TWO DIMENSIONS, COMPOSITION IN BLACK & WHITE

"Every solid is a unity of absolutely free units, and what we see in nature is simply the mass integration of free units and the various amalgams of steel and stone. These apparent amalgams in fact contain units of many kinds, including space."

Kasimir Malevich, 1921



Kasimir Malevich
Black Cross, 1923
Oil on canvas, 40x40 cm
Centre Pompidou, Paris

In the exercise entitled The Line, we created relationships among shapes, spots, and lines.
The system of connections among them created a story through tension, good neighborly relations, separation, unification, dynamics, tranquility or unrest, threat, aversion, visual rhythm, repetitiveness or change, and other concepts that acquired visual characteristics used to construct the statement and story we wanted to tell.

EXERCISE

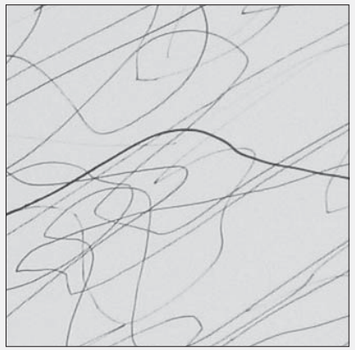
Look at the visual story that you created in the previous exercise and locate a segment that expresses a concept that participated in the story's construction. Extract the segment into a separate format as a composition in black and white.
The selected segment is part of a whole, but at the same time functions as an independent unit capable of bearing content and form.



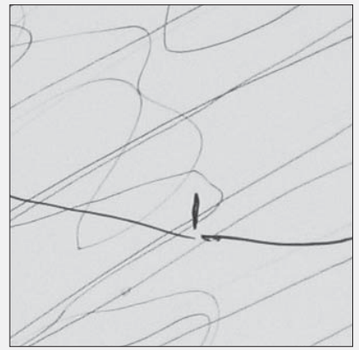
Tension



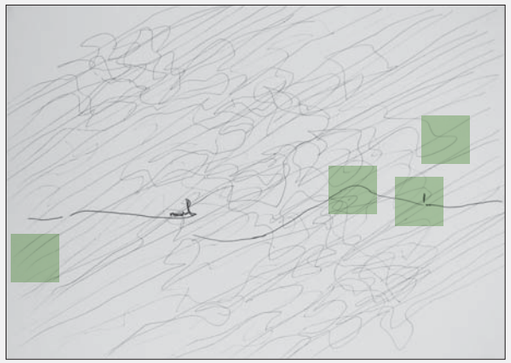
Speed



Change



Loneliness



Keren Grotsky, **A Woman Awaits her Lover**
See page 33

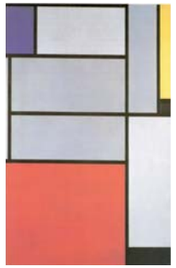
5

FROM 2 TO 3 DIMENSIONS

How do we shift from two to three dimensions?
A space opens up, and suddenly the object can be viewed from all directions.
How, if at all, do we define forward, up, down, backwards, sideways?
Is the object large or small?
How does the object appear in space?
How we treat space? How do we define it?
What is space made of? What does space convey?
What color is space? What does this signify?
In other words, how can we shift a story to a medium that is so different?
Plus ça change...



Gerrit Rietveld
Red/Blue Chair, 1918–1923



Piet Mondrian
Tableau I, 1921

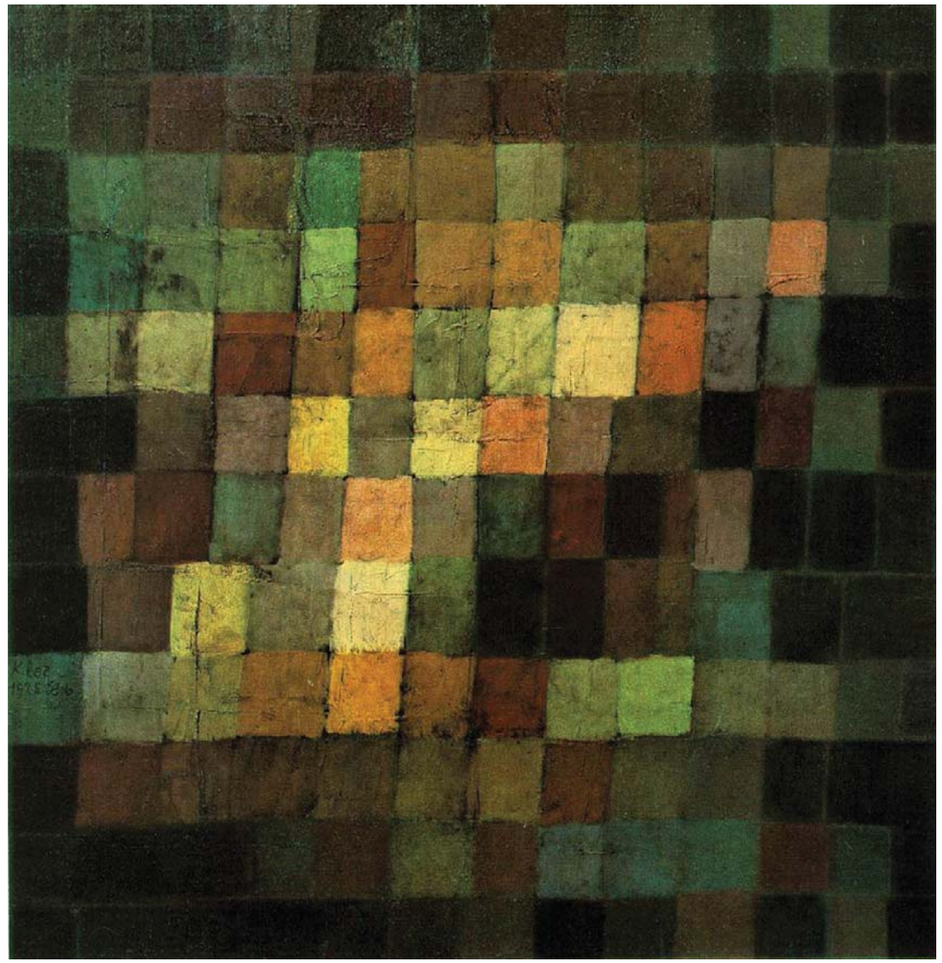
6

COLOR

"The strife of colors, the sense of balance we have lost, tottering principles, unexpected assaults, great questions, apparently useless striving, storm and tempest, broken chains, antitheses and contradictions, these make up our harmony".

Vassily Kandinsky, Concerning the Spiritual in Art

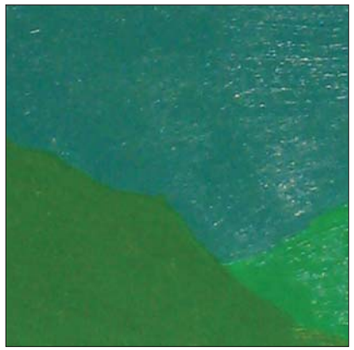
The spectrum of colors.
Complementary colors,
Contrasting colors.
Every color has a personality,
Every color has a statement.
Red is blood and earth.
Blue is tranquility, like the sea and the heavens.
Green is the color of vegetation, of nature.
Orange is the shining sun.



Paul Klee
Ancient Sound, 1925
Oil on canvas,90.4x93.7 cm

EXERCISE

As in the two-dimensional black and white exercise, expand the story in Chapter 2 into compositions that express relation and rhythm through color.



Tranquility



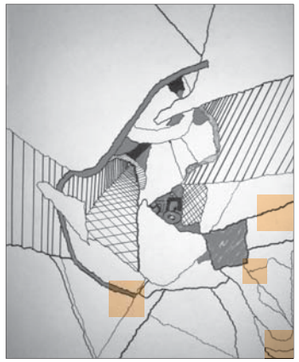
Tension



Desire



Depth



Karin Feder, **Landscapes**
See page 34

7

MATERIALS

MDF, CONCRETE, METAL, CLOTH, PAPER, CARDBOARD, POLYESTER, RUBBER, CHIPBOARD, PERSPEX, GLASS, LEATHER, OSB, PLYWOOD, PINE, PLASTER, COTTON, FEATHERS, COPPER, BRASS, ALUMINUM, STONE.

"Listen to what the brick wants to be…There is an inherent character to any material which lends itself to a particular application form and particular form and particular application".

Louis Kahn

Our daily life takes place among materials. Although it appears that the world today is a virtual one, populated by computer games, the Internet, and new media, which distance us from the real world, our world of emotions and desires is still connected to the physical materiality that envelops us.



Andy Goldsworthy
Pebbles around a hole, Kinagashima-Cho, Japan, 1987

CLOUDS ARE THERE

NATAN ZACH

Clouds are there; they're not here yet.
So dense and fluffy. There,
Perhaps a storm, perhaps wind. Here,
Not yet. Here I stand and the evening
Sketches a scene that paper will not bear:
Such joy, the night and the moon,
As always, and a thin, silken, radiant cloud. Not a heavy,
Swollen sack of clouds, as there is out there, on the horizon.
There, perhaps a storm. Here, not yet.

EXERCISE

Use any food product you wish to create compositions that describe the seasons: summer, winter, spring, and autumn. Dimensions: 30x30 cm.
Pay attention to color, density, texture, etc.
The availability of a particular food item during a given season is not relevant to the assignment.



Summer



Winter



Autumn



Spring

Ziev Zadok, Yotam Shifroni

9

CONCEPTUAL THINKING

"Babel": first a proper name, granted. But when we say "Babel" today, do we know what we are naming? Do we know whom? If we consider the survival of a text that is a legacy, the narrative or the myth of the tower of Babel, it does not constitute just one figure among others. Telling at least of the inadequation of one tongue to another, of one place in the encyclopedia to another, of language to itself and to meaning, and so forth, it also tells of the need for figuration, for myth, for tropes, for twists and turns, for translations inadequate to compensate for that which multiplicity denies us. In this sense, it would be the myth of the origin of myth, the metaphor of metaphor, the narrative of narrative, the translation of translation, and so on.

Jacques Derrida, Des tours de Babel



Robert Rauschenberg
Odalisk, 1955–1958
Rheinisches Bildarchiv der Stadt, Köln

EXERCISE

Every concept has infinite interpretations and formal systems to express the characteristics originating in its essence.
A conceptual model is an individual interpretation of a concept. Its function is to summarize all the related images and symbols into a single work that expresses the theoretical thought underlying the design project. This model functions as a basis for the development of the design project.
The conceptual model can play a role in the theoretical development of all design media.
In this exercise, create a formal three-dimensional composition to express the physical and/or hidden symbols of a selected concept.

Ziev Feldman // **Concept:** Industrialized sanctity // **Description:** Candlestick with lit candle in wooden packing duplicated by a mirror prism



Hands cover eyes
A murmur emerges
Time stands still.
An intimate moment becomes anonymous
Private becomes public.

10

THE OBJECT

"A seat tells me first of all that I can sit down on it. But if the seat is a throne, it must do more than seat one: it serves to seat one with a certain dignity, to corroborate its user's 'sitting in dignity'... Thus to seat one is only one of the functions of the throne – and only one of its meanings, the first, but not the most important".

Umberto Eco, Architectural Connotation,
Function and Sign: Semiotics of Architecture

Acquaintance with an object is accomplished in three consecutive stages, which may also take place independently:

1. Decomposition: Decomposing the object and creating compositions using its various components, each expressing a concept reflected in the object's physical or narrative essence.
2. Transformation: Dismantling and creating a new object from the original components to express a concept.
3. Narration: Creating a new object as a response to conceptual, narrative thinking.



Ashdoda
Icon of a seated goddess, Philistine layer,
around 1400 B.C., Ashdod

NARRATIVE

THE VOID

We join spokes together in a wheel,
but it is the center hole
that makes the wagon move.
We shape clay into a pot,
but it is the emptiness inside
that holds whatever we want.
We hammer wood for a house,
but it is the inner space
that makes it livable.
At times being is an excuse and a package
and non-being is the true treasure

Lao-Tzu, Tao Te Ching



Noa Ilan

Is a chair a building?
Is a chair a structure?
Is it stable
Or can it move?



12

PERFORMANCE

"It is thus clear that the art of performance bridges between artistic fields that were only tenuously linked until the 1950s. The theatrical arts were generally considered to be art that includes plastic essentials – scenery, movement, lighting, etc. – among its components, whereas plastic creations were perceived either as incorporating performance essentials or as the product of a performance process, namely the artist's creative process."

Gideon Ofrat, The Radical Theater, Exhibit 76



Alessandro Mendini, Studio Alchymia
Dress Furniture, 1982

EXERCISE

A performance tells a story through the combination of artist, object, and space. A performance is the point of transition between thinking about a specific object, and perceiving the overall space that includes human motion over time.

The performance exercise allows simultaneous expression in multiple media of relations between body and space, sound and text, and body and costumes/ accessories. All these components join in creating a personal statement and telling a personal story.
The performance exercise is an introduction to understanding place and space, and the relation of man and object to space.

Performance has social value, as it includes team work; It tears down barriers, releases inhibitions, alleviates shyness, and underscores freedom's role as a prerequisite of creativity.



Yaakov Levi

Routine

1. OBJECT/FURNITURE - PLACE

Space design entails the following four stages:
1. Reflection on object/furniture and place relations.
2. Design of object/furniture and space relations.
3. Designing a space inspired by a concept;
4. Designing a space in relation to a place.
The experience is gradual: At first, discussion focuses on the object/ furniture that embodies human criteria and its unique relationship with its place, in terms of materials, technology and personal story (memory). Subsequently, the experience proceeds to the creation of complex spatial compositions based on our initial understanding of architecture and its relationship to people, movement and place.

EXERCISE

In the first stage of the process, students are asked to reflect on an existing place and understand the totality of its physical and narrative features.
The second stage calls for a description of a conceptual conclusion originating in the essential nature of the place by incorporating in it an existing object or one created especially for this purpose.
Does the object suit the place?
What are the characteristics of the place and the object?
What is their common story?
Plain or elegant,
High or low,
The obvious and the unexpected...



Hagai Blumenfeld

Chaise longue

Where it belongs

3. FROM CONCEPT/NARRATIVE TO SPACE

EXERCISE

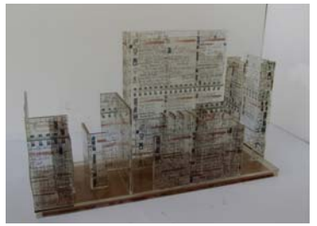
Here, as in previous chapters, we aspire towards design creation that responds to concept and narrative and is inspired by them. We now turn to the composition of a spatial system. The difference between this system and a two- and three-dimensional composition is that in this case, the system is made for human movement, underscoring the importance of relative human scale. Projects at this stage are conceptual, reacting to the concept alone, irrespective of any particular function or location.



1. Memoirs



2. Material compositions expressing relationships



3. Partitioning model



4. Merging

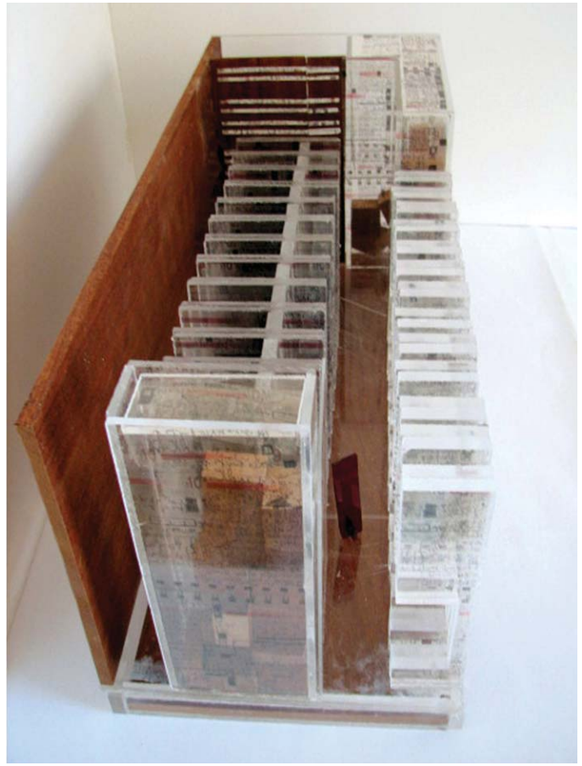


5. Rhythm in space

Noa Frochtman

Subconscious

Stream of consciousness
Stream of speech
Of writing
Join and merge
On clear pages
Like a computerized system
Recurring and recurring



6. Space

4. FROM PLACE TO SPACE

To conclude this chapter – and as a culmination of the process that began with the line-based story – we tell a story through a spatial system, with attention to place as a supremely important generator of sources of inspiration, images and concepts; especially place in contexts of culture, history and local life.

EXERCISE

Design a conceptual model of the assigned site, expressing the concept/narrative that you believe originates in the overt or covert essence of the place. In the course of studio mentoring, the conceptual model will be converted into a spatial one, with attention to aspects of human motion and actual location points.



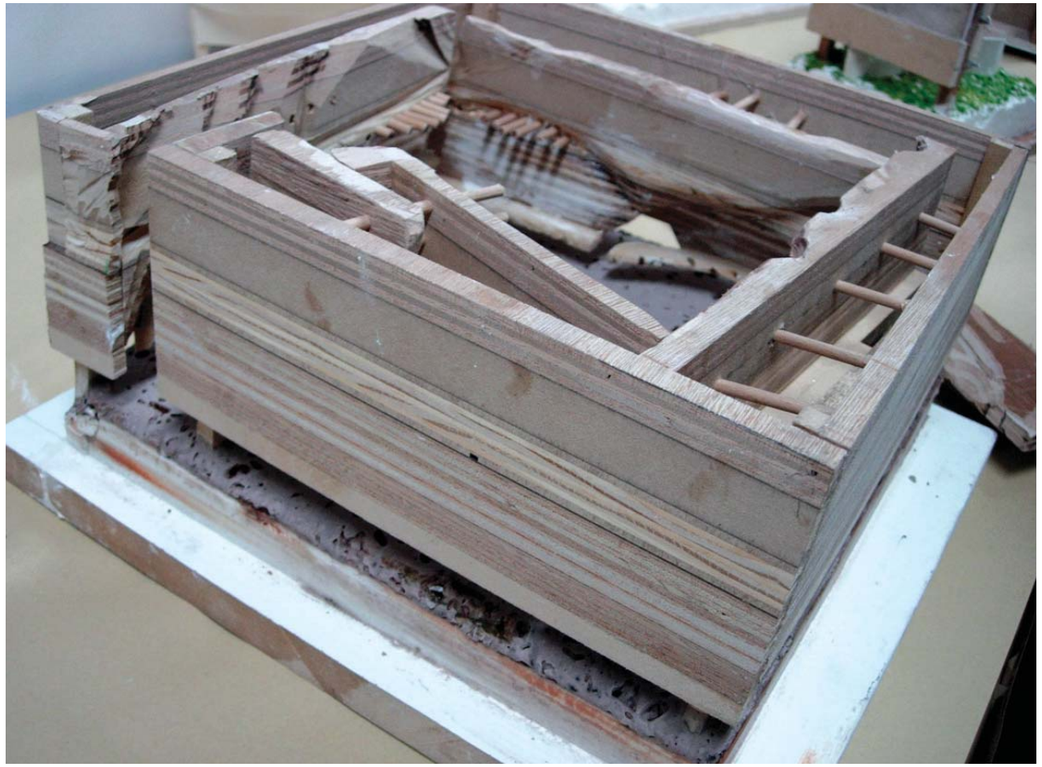
1. Conceptual model



2. Motion



3. Space



4. Space

Lizi Zebero

The Hatikva Neighborhood – Multilayeredness

The multilayeredness of buildings from different periods; different populations experiencing a sense of togetherness; the constant flow of motion.
This conceptual model expresses multilayerdness – simple, ordinary wood that seeks to create an image for neighborhood residents. The conceptual model develops into a space with motion and multilayeredness.

14

SOCIETY

"It will be understood that no design stands on its own: all design has social, ecological and environmental consequences that need to be evaluated and discussed in a common forum."
Victor Papanek, The Green Imperative

When a personal statement is linked to the contexts and needs of society and the environment, it is possible and appropriate to carry out a suitable act of design. All exercises in this book involve the circles of human life that extend beyond the personal statement. Consequently, the projects in this chapter also include examples taken from previous chapters, emphasizing the importance of relating to social and environmental issues at all stages of the study process.

We began the process with a personal statement and conclude it with a chapter dedicated to society, summarizing the role of society in design and designers' role and commitment to society in which they live.

This is also the conclusion of a process that began with the expression of an inner personal statement and continued with a view of the wide world in which the designer functions.

Attentiveness to the needs of society and awareness of the problems of the environment in which we live are topics imminent to the world of the designer. Designers are not artists detached from their environment; their creations function in this world, with and on behalf of society, the community, the other, and the stranger, as part of a comprehensive, balanced system.