

Know Thyself

BY GADI FREEDMAN, INSTRUCTOR



ABOUT THE CONNECTION BETWEEN DESIGNER, DESIGN, AND DESIGN TOOLS

Have you ever looked at something you designed and felt that it was stuck? I know that I have.

Perhaps if we take a good look back at ourselves at the time, we would see that we, too, were stuck and uninspired.

When a design is created, the design and designer are one and the same. We might say the design is, in a way, a mirror depicting the state of its creator and vice versa.

Of course, it is more complex than that. What you come up with can look clean, professional, and well presented, depending on how much you master the tools of your craft. Although, whether it is pen and pencil or complex 3D modeling tools, the result might not be satisfactory, no matter how professional it looks, and it may be lacking that something—inspiration, soul, lift.

Compare it to a meal, made perfect with all the correct ingredients cooked and presented perfectly but lacking that something to make it great, the one ingredient we can not acquire by just learning the “how to.”

Even if we are not happy with what we came up with, we can learn from the situation a lot about ourselves: Does your design give you an open feeling or maybe closed? Is it very complex or simple? A simple or clean design does not necessarily mean a simple designer. It probably means the designer is trying (very hard) to become clearer, which is recreated in the project.

Since this goes both ways, by learning about ourselves, we can learn about our design; by learning about our design, we can learn about ourselves.

If you feel your design is stuck, look at yourself at that moment and you will probably see the same. This can be very helpful, since you can go and do whatever it is you do to get relaxed, inspired, and filled up, in order to be able to shift to another place, more creative, more free.

ALBERTINE BLASS
Butterfly



AWARD OF DISTINCTION IN
VISUALIZATION AND ILLUSTRATION
ALSO SEE PAGE #12.

MOR ROTBAT
Wasp



It is amazing to see how our design can give us a direct look at our body, showing us exactly where in our body/mind system we are stuck.

Go and look at the ocean (if you have one near by) or find another outdoor connection to nature.

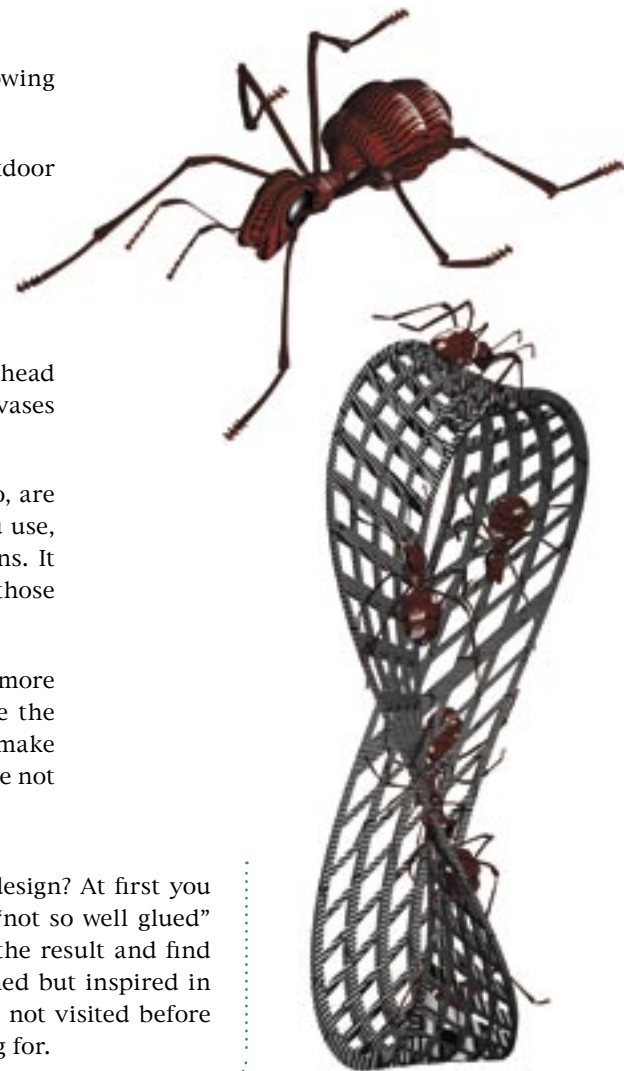
THE TOOLS or THE BEST ACCIDENT POSSIBLE

The tools we choose can also tell us a lot about ourselves.

Is your tool of choice an extra fine felt pen? Maybe you choose a wide chisel head marker? Maybe both? Maybe you paint with your hands on large scale canvases just to create your initial sketch?

Most of us who hook with specific tools, the ones we feel easily connected to, are the ones that will allow us to go where we want to go. Look at the tools you use, do they give you what you want? It does not have to be unlimited options. It sometimes needs to be just the opposite, we sometimes look for limits. And those limits can allow us to work freely in their boundaries.

By being interested in the process more than in the result, in the “how to” more than in the “what came out of it”, I am looking for tools that will give me the freedom to explore my ideas; I am looking for the tools that will allow me to make mistakes, to give sufficient space for accidents to happen. Those accidents are not really accidents, but rather they are gifts.



SHOMRON SHVUT

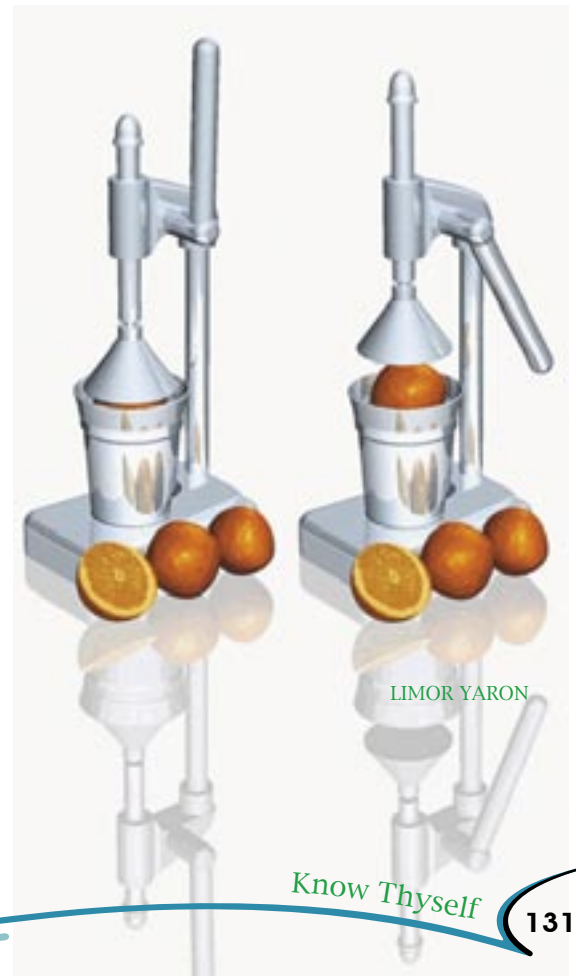


MICHAL SHARON

Did you ever make a mistake while working on a design? At first you might get mad—the line was not cut straight, the “not so well glued” part of the model fell apart, but then you look at the result and find that it is intriguing, different from what you planned but inspired in some way, opening a new path to a place you have not visited before and therefore it might be the place you were looking for.



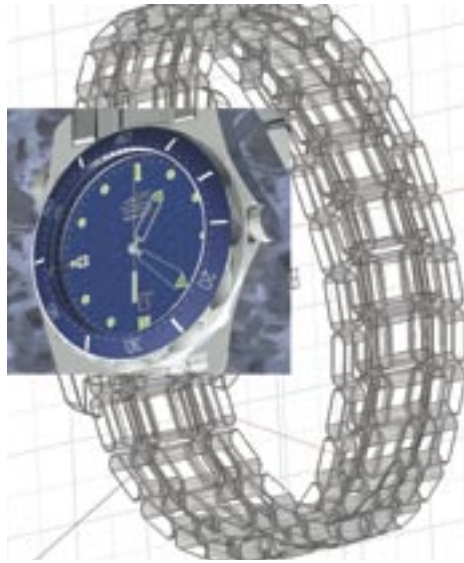
INBAL YAHAV



LIMOR YARON



ROY HARIF



MEYAL PERELMAN



MAAYAN NAGAR
Knife

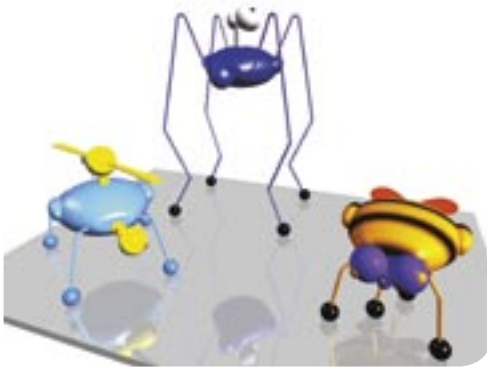
ODED LAHAV





SHLOMI BENNER
Lighter

MAYA ROSENFELD



HILA HAK OVADIA



YAEL OZ



ITAY OHALY
Discman



URI SADEH