

Dror

in

Dahse

November
2012

Dror



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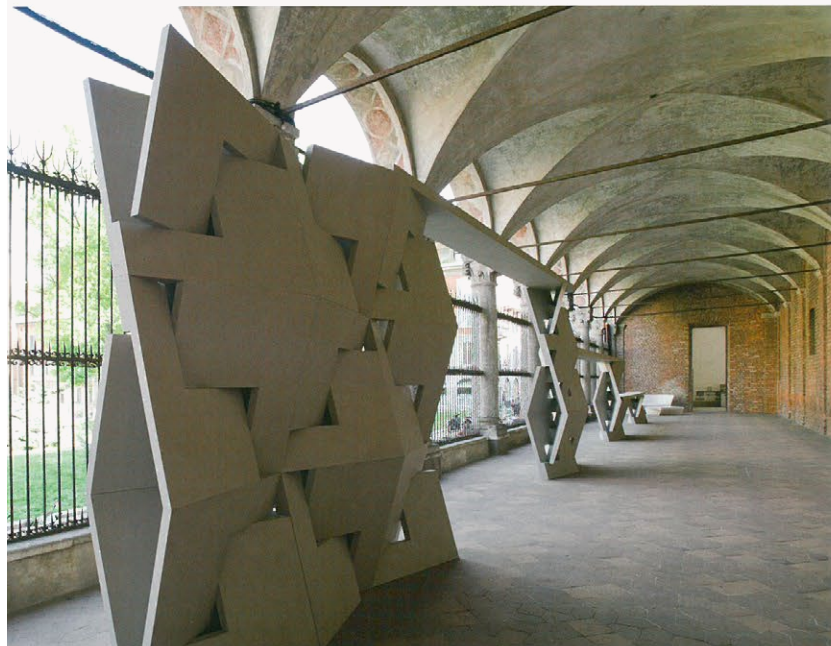
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"I don't approach any of those [fields] as boxed disciplines but rather as canvases for creative expression with both overlaps and different purposes to meet different functions at different scales. In the end it is all about improving our man-made environment."



It is made from the assembly of four identical L-shaped pieces, either thin (resulting in a trestle structure), or thick (resulting in a solid panel). The system is also collapsible, which allows for rapid assembly and a fluid transition from closed and flat to open and self-standing.

Four years of inspired and diligent investigations in a collaborative and experimental environment allowed our team to develop a unique structure that can adapt to a variety of conditions and configurations. The applications range from product design, trestle structures, dwellings, dividing walls, and sound barriers, among others. Some applications take advantage of its load-bearing capabilities, while others capitalize on its acoustic properties, ease of manufacturing, collapsibility and energy performance.

With a team of experts including structural engineers, we conducted inter-disciplinary research and rigorous analysis. Eventually we discovered the overwhelming strength of the geometry, which came from the most simplistic physical force. The system revealed five development applications with endless possibilities: dividing, dwelling, trestle, fenestration and artistic installation. These designs reflect an ever-changing world where contextual factors and technological resources are shifting definitions of architecture, design, and the traditional boundaries between disciplines. We patented the system and named it QuaDror.

Can you talk about the Reach installation that was just unveiled for the Love & Art Children's Foundation in Brazil? How did this project first come about, and how did you approach it from a creative process?

A few months ago, I was approached by Brazilian artist Alcécia de Menezes Seidler, who is based out of Los Angeles, California. Alecia founded the Love & Art Children's Foundation several years ago with the desire to reach out to children in need and offer them, through the arts, a way of expression, empowerment and hope. She has worked with children in Europe, South America and North America. She is opening a community center for the Arts with the aim of bringing the transformative power of the Arts to children whose access to the world and to their dreams is limited. I was humbled and happy to be offered the chance to contribute to her project with a sculpture that represents a stairway to the sky. The sculpture consists of assembled QuaDror squares, clustered in a way to form an endless open stairway. It was fabricated with the great craftsmanship and committed support of Brazilian manufacturing company MEKAL. The piece is also a symbolic bridge between creative vision and technical execution, and metaphorically it means to bridge the ground to the sky as an open stairway. I wish to inspire children's creativity and dreams with it.

What other projects can we look forward to from Studio Dror?

A couple of really cool architecture commissions will be released this Fall. I look forward to being able to share them with you.

Opposite Page:
Reach
For the Love & Art Children's Foundation
MuBE | Museu Brasileiro da Escultura
Jatui, Brazil

Interni Installation
For Terra Moretti
Universita degli Studi di Milano for the Interni
Mutant Architecture & Design Event
Milan, Italy

This Page:
Image from the *Passagio* Installation
Bag Collection by Dror for Tumi

Tumi 4 Wheeled Case
Bag Collection by Dror for Tumi

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DM: Tell us about your background, where did you grow up, and how has this shaped the artist that you are today?

DB: I grew up in Tel Aviv. As a child, I already used forms of art as a medium of expression. I was constantly drawing and would ask my parents to register me for art classes. I recently recalled my experience receiving a grant by the local museum to attend their art programs during the summer. While my friends were meeting at summer camp, I would take the bus to the museum. Although my parents were always supportive, my art education was my own initiative, and came from my own curiosity. I was already a go-getter as a kid, so I was able to carve my own access to the arts by being determined and knowing what I wanted.

Can you remember when it was that you first felt compelled to design or create art? What path led you to this point and what was your first work?

I can't remember what triggered my curiosity and passion for art or design, because I can't remember if I have ever *not* been curious or passionate about it. I have always had a pencil in my hand or a brush or a tool, that is for sure.

What is the best part about being an artist/designer today in 2012. How do you see the industry evolving going forward?

The best part is that we have higher and faster access to a wide scope of tools, technology and resources to create. The context of today's work environment allows for rich cross-disciplinary collaborations. We are able to push and blur boundaries. Every project that I work on involves extensive dialogue and collaboration across various fields. Together we are able to come up with innovative technology with a patented system for improved design solutions. Bringing innovation into my work is always the horizon line of my creative and thinking process when I approach a design challenge.

Going forward, I see a more fluid and integrated collaborative work environment. I am advancing towards this goal by launching a cross-disciplinary and collaborative design platform with WeWork in September. We named it WeCross by Dror. It is located on the 8th floor of 175 Varick in West Soho. The 13,000 square feet platform is an incubator for design collaborations between independent members sharing this open workspace. We designed both the concept and the space, and we will also curate the floor and select its creative talent and members. We are aiming to bring together a non-formal team of brilliant minds who can both work on their own projects and come together on a project basis to address design related challenges for corporate clients. We anticipate an official opening in early September.

It's wonderful that you refuse to limit yourself to simply one aspect of design, reaching across architecture, furniture design, sculpting, product design, and interiors. Do you feel your interest moving in a general direction towards one over another over time, or will variety continue to be the spice of your life? Is there something new you may delve into going forward?

I don't approach any of those as boxed disciplines but rather as canvases for creative expression with both overlaps and different purposes to meet different functions at different scales. In the end it is all about improving our man-made environment. I think about it as something global and can't help but try to find ways to contribute, and improve it one project at a time. As far as delving into something different, I would love to leave room for non-functional work in my days. I constantly have visions and ideas for art installations that require time and personal investment in order to push them further and carve depth into their concept and ideas. Eventually one day, I will have the time to pursue and materialize them so I can share them.

Across various designs, in particular the Volume series and the Yigal Wall, one theme that seems to emerge is this concept of movement between integrated pieces, and transformation. Can you talk about this theme and what inspired it?