INDEX

Autobiography 5
Resume 6–7
Abstract 8–11
Concept 12–13
Inspiration
Peter Zumthor 14–15
Kabbalah Art 16–17
Case Studies
Massimiliano Fuksas 18–19
Moshe Safdie 20–21
Tadao Ando 22–23
Site Analysis 24–29
Existing Building Project 30–31
Floorplans 32
Sections 32
Target Market 33
Scope of work
Square Footage 34–35
Program 36–37
Previous Projects
Sandy & Ray’s 40–43
Chapter VII 44–49
The inner structure 50–55
Time Line & Final Deliverables 58–59
Precedent Research Sources 60
ABSTRACT

How to create a design with a purpose, to respond to the essence of a space?
Every element of each design must be an expression of the life intended in a space. A design should be specific to a place and a culture. Each space is inspired by, and woven into, the historic, cultural and meaning of the concept behind it. In this case THE KABBALAH.

Kabbalah should be taught in a way that nurtures our capacity to be sensitive to the divine in reality, based on three systems:
EVOLUTION- DESIGN STRATEGY AND CONCEPT
ENCLOTHEMENT- DESIGN APPROACH
OMNIPRESENCE- FINAL RESULT

The study of Kabbalah must be presented authentically (in a manner completely faithful to the sources) on the one hand, while using idioms, language and experiential references in a space. The Kabbalah education and meditation retreat in Jerusalem is a project with a sense of place-ness. Its main intention is to capture, diffuse, modulate and create; the space is transformational. This a three-dimensional TRANSLATION OF KABBALAH. A work designed to transform the perception of a space. It is an act of artistically addressing the Kabbalah student’s experience in totality.

In order to create a space, which results in the very best place to learn Kabbalah, one must have in mind that the essence of Kabbalah can be described as the union of the rational mind (DESIGN THAT CREATES A SPACE) with the super-rational (LIFE CREATED IN A SPACE).
PRELIMINARY SKETCHES

KABBALAH EDUCATION AND MEDITATION RETREAT
Jerusalem,
JERUSALEM, ISRAEL.
Light and shadow, positive spaces and negative spaces, transition points, boundaries, making visible the invisible; for someone to be able to understand and learn Kabbalah, the space in which this is being taught must be experienced with all your senses, the space and design of it must be the bridge that gives existence to the study of Kabbalah.

TRANSLATING KABBALAH INTO A SPACE:
The mystical attribute of the Hebrew Alphabet; This letters have a profound significance and transcendental properties in addition to their derivation of a universal mathematical model and sacred geometry forms. Hebrew letters are also used to denote numbers that have special meanings. Using this as the main model to understand, transform and create a space.

INNER STRUCTURE OF KABBALAH—GEMATRIA
The Therme Vals is a hotel and spa in one which combines a complete sensory experience designed by Peter Zumthor. Zumthor’s idea was to create a form of cave like structure. Working with the natural surroundings the bath rooms lay below a grass roof structure half buried into the hillside. The Therme Vals is built from layer upon layer of locally quarried Valser Quarzite slabs. This stone became the driving inspiration for the design, and is used with great respect. This space was designed for visitors to rediscover the ancient benefits of bathing. The combinations of light and shade, open and enclosed spaces and linear elements make for a highly sensuous and restorative experience. The informal layout of the internal space is a carefully modelled path of circulation which leads bathers to certain predetermined points but lets them explore other areas for themselves.
The Hebrew word Kabbalah has become the standard used for referring to the vast array of mystical thought and practice revealed and handed down as part of the Jewish tradition.

Kabbalah comes from the verb meaning to correspond. Everything we know about the world we know by corresponding one thing to another. We draw parallels between those things that we are familiar with and those that we are not. The Kabbalistic methodology is based on the construction of correspondences between the revealed and concealed aspects of reality.

Kabbalah is the deepest explanation of the secrets of the Torah.
CASE STUDY

PERES PEACE HOUSE

This building, is intended to be a neutral meeting point for Israelis and Palestinians, but although it will contain memorials to Nobel Peace Prize winners, it’s far from just a museum. It has a library, conference and office space, and recreational and sports facilities. The structure of the Peres Peace House is layered concrete and glass.

‘To imagine a place that is not virtual, but real. To be dedicated to Peace, is an immensely taxing undertaking of profound ethical significance’, explained Fuksas, ‘Peace is spiritual condition, an aspiration: tension and utopia. I have thought of a series of layers, a building that represents TIME and PATIENCE in strata of alternating materials representing places that have suffered heavily’. -MF.

One end of the building is the road entrance to the park, on the other a pedestrian entrance that opens to the sea sight in front. The surface becomes a big piazza, which is cut by stairs and a landscape that cascades down.
On this surface lays down the building, as an object and the cutting platform of the geometrical garden.

From the entrance a double high reception hall leads to a dark low exposition area. Behind this a light well opens from ground floor to the glass roof, which contains the library dedicated to the private collection of Mr. Shimon Peres.

The dark low-ceilinged area leads to the light-well that is open for the whole height of the building. There is the reception area with a view of the alternating layers of light and darkness and access to several exhibition halls. The remaining six floors, each covering a space of 600 sqm. and a height of 3,4 m. will house office facilities for the Peres foundation, a library, a media library, an auditorium to seat 200 people (with a height of 7 m.), a press conference hall and service areas. The other remaining three floors (600 sqm each) containing an Auditorium, offices, meeting rooms and recreation areas for children.
Most of the Museum’s concrete and glass “main body” is hidden within the Mount of Remembrance, on which the Yad Vashem campus is situated, allowing little more than its 500 feet long, angular spine to convey a sense of its true scale.

The galleries, hidden from view when entering the museum, present the Holocaust chapter by chapter, along its historical and thematic course.

At one end of the spine, closest to the Museum’s entrance and to the Visitors Center, a large triangular prism cantilevers outward over the valley floor, seemingly floating into space. At the opposite end, the museum’s low-slung, slender walls burst forth from the hillside to form the curved pair of wings that mark the Museum’s exit.
SAFDIE, MOSHE

At the end of the historical narrative the “Hall of Names” forms the final, dramatic display space. The 30 feet high conical structure, open to the sky, houses the personal records of millions of Jewish Holocaust victims. A reciprocal cone, dug out of the natural bedrock, honors those victims whose names will never be known.

The new cultural, educational, and scholarly institution reaffirms Yad Vashem’s status as an important international center of Holocaust research and remembrance. The Masterplan greatly expands Yad Vashem’s permanent and temporary exhibition space and accommodates the campus’ growing attendance.
Compromise is a deep concern for Tadao Ando who views the wall as not only the physical foundation of his buildings but also as the key component through which his designs comment on their role in life; in order that we might become more fascinated with the space it encompasses because space is where the architect, artist and user could most passionately address his or her sensibilities.

For Ando the subjective and the emotion are an attempt to present a pure product. On the other hand, he wants to remove the context of emotional manipulation that form and space often impose in order to allow individuals within the space to have the deepest and most purest emotional encounters.
ANDO, TADAHO

ELEMENTS IN TADAHO ANDO’S CHURCHES ADDRESS MEANING.

In this way his purified spaces can be more intentionally and honestly designated for symbolic function through its less adulterated experience of the individual within. This is not to say Ando completely abandons secondary symbolism in a search for purity. What it does indicate is that Ando chooses to employ symbolism that itself is essential and more or less universal.

The actual presence of wind, water, light and, in the cases of this churches the cross, play an important role in the designated space and enhances the experience of the individual that interacts within his spaces.
ANALYSIS
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<th>FEBRUARY</th>
<th>MARCH</th>
<th>APRIL</th>
<th>MAY</th>
<th>JUNE</th>
<th>JULY</th>
<th>AUGUST</th>
<th>SEPTEMBER</th>
<th>OCTOBER</th>
<th>NOVEMBER</th>
<th>DECEMBER</th>
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<td>.5</td>
<td>.6</td>
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<td>.6</td>
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<td>0.76</td>
<td>2.35</td>
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ANALYSIS

LATITUDE: +31.78 (31°46'48"N)
LONGITUDE: +35.22 (35°13'13"E)
TIME ZONE: UTC+2 hours
COUNTRY: ISRAEL
CONTINENT: ASIA
SITE

local flow

Flow of international people; Main Roads/Places visited in the Modern Jerusalem City.

Religious and Multi-Cultural main areas surrounding the Site.
ANALYSIS

Views of the areas surrounding the Site.

Main Travel Roads leading to the Site.
EXISTING BUILDING

HEBREW UNION COLLEGE
13 King David Street
Jerusalem 94101, Israel

Project by: ARCHITECT MOSHE SAFDIE

The Hebrew Union College Campus was conceived in the tradition of the Mediterranean courtyard clusters, present everywhere in the Old City of Jerusalem. Buildings on the HUC Campus form one continuous attached fabric, within a series of interconnecting courtyards form the life and spine of the community. Structures are deployed as the building blocks for creating well defined series of outdoor rooms.

The design concept for the College seized the opportunities of the undulating topography of the site, accesses on one side from King David St., extending deep toward the east with the dramatic views of the walled City of Jerusalem. Two principal levels of movement in the Campus are established: a series of courtyards descending toward the east are the center of the academic life; rising one level above King David St. is a skywalk which extends as series of protected arcades above and around the courtyards eastward, until reaching roof decks looking toward the Old City.
The Kabbalah is an ancient Jewish tradition which teaches the deepest insights into the essence of G-d, His interaction with the world, and the purpose of Creation. Kabbalah teaches the essential Jewish cosmology, integral to all other Torah disciplines. Sometimes called “the Inner Torah” or the “Wisdom of Truth”, it offers a comprehensive overall structure and plan for the universe, as well as a detailed understanding of the particulars of our lives. The student of Kabbalah is made aware of the personal as well as the collective rectification process and is encouraged to play an active part in it.

Kabbalah is a practical method, and it relies on an individual’s effort and desire.

Through classes taught by Kabbalists, students will experience the environment of like-minded people necessary to turn the knowledge they have gained in studying, into a new perception of reality. The Kabbalah Education and Meditation Retreat is for adult students (18 and older) willing to engage on workshops that will teach practical ways of realizing Kabbalistic advice, and reveal an authentic connection among the people there.
## SCOPE OF WORK

<table>
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<tr>
<th>Square Feet</th>
<th>Purpose</th>
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<td>114,048 Sq Ft</td>
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<td>8,000 Sq Ft</td>
<td>OTHER FACILITIES</td>
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<td>7,840 Sq Ft</td>
<td>RITUAL IMMERSION POOL AND FACILITIES</td>
</tr>
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<td>15,000 Sq Ft</td>
<td>THEATER</td>
</tr>
<tr>
<td>14,400 Sq Ft</td>
<td>18 CLASSROOMS</td>
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<td>2,500 Sq Ft</td>
<td>CAFFE</td>
</tr>
<tr>
<td>8,400 Sq Ft</td>
<td>RESTAURANT</td>
</tr>
<tr>
<td>6,125 Sq Ft</td>
<td>LODGING: 15 double-rooms 5 suites</td>
</tr>
<tr>
<td>2,000 Sq Ft</td>
<td>LOBBY AND RECEPTION AREA</td>
</tr>
<tr>
<td>5,000 Sq Ft</td>
<td>MEDITATION AREA</td>
</tr>
<tr>
<td>18,000 Sq Ft</td>
<td>EXHIBITION AREA AND LIBRARY</td>
</tr>
<tr>
<td>26,783 Sq Ft</td>
<td>CONCOURSE AND OUTDOOR SPACE</td>
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</table>
SCOPE OF WORK

GROUND LEVEL FLOORPLAN

SECOND LEVEL FLOORPLAN
SCOPE OF WORK

RESTAURANT
MEDITATION AREA
CONCOURSE AND LODGING
EXHIBITION AREA
OUTDOOR SPACE
CLASSROOMS
LIBRARY
THEATER

CAFFE
Gematria is a system of assigning numerical value to a word or phrase, in the belief that words or phrases with identical numerical values bear some relation to each other, or bear some relation to the number itself. Though gematria is most often used to calculate the values of individual words, Biblical verses, Talmudical aphorisms, and other religiously significant material, Kabbalists use them often for arbitrary phrases to give meaning.
All architecture is the contains, cuddles, the persons in that
is shelter, all great design of space that exalts, or stimulates space”

-Philip Cortelyou Johnson
Previous PROJECTS
MS IAD 612: MATERIAL USE
Ernest Mariotto
Fall ‘2010
SANDY AND RAY’S: RESIDENTIAL PROJECT.
LIVING ROOM.

DINING ROOM.
MASTER BEDROOM.

RECREATION ROOM.
Previous PROJECTS
MS IAD 610: SPATIAL DESIGN
David Antilla
Spring '2010

CHAPTER VII: LOOSE LEAF TEA HOUSE
An extraordinary fusion. The ancient art of drinking tea and the contemporary, fashionable, and chic spirit of San Francisco come together in the design of Chapter VII; a one of a kind loose leaf Tea House that serves over 30 kinds of tea. The design of the space allows you to feel comfortable while enjoying an exceptional cup of tea. With company or by yourself, you can choose within five different seating areas that create a special ambience and a unique experience.
UNIQUE SEATING.

DINING.
VIP.

LOUNGE.
Previous PROJECTS
GS 616: SACRED GEOMETRY
Mark Reynolds
Spring ’2010

SACRED ART INSTALLATION AND MUSEUM

The Faith of the Righteous One: “The tsedeq lives by his faith.” The form of the letter tsedeq or tsadik resembles that of the alef more than any other letter. The twenty-two letters of the alef-bet pair into eleven “form mates,” the two letters whose forms most closely resemble one another, as taught in Kabbalah. The “mate” of the alef, the Master of the Universe, is the tsadik, “the righteous one,” upon whom the world stands, as is said: “The tsadik is the foundation of the world.” Total consciousness of Divinity: Ninety daily “Amens.”

Kuf: The kuf stands for kedushah, “holiness.” Sixteenth letter in the alef-bet, the most fundamental significance in Torah of the number nineteen, the ordinal value of the kuf, is the nineteen-year cycle of the moon in relation to the sun, the basis of our Jewish calendar. One hundred-Perfect Beauty. The perfection of the square, 10 times 10.


Tav: The impression of the tav is the secret of the power that links worlds - generations - together. The last letter or seal of the word emet, “truth,” itself - the seal of God’s seal - is the letter tav, simple faith, the conclusion and culmination of all twenty-two forces - letters - active in Creation.

SACRED CUT

The last letter of the account of Creation: rectification, the seal of truth. (bara al akhish la’asot)
ALEF
The alef is formed by two yuds, one to the upper right and the other to the lower left, joined by a diagonal way. These represent the higher and lower waters and the firmament between them, as taught by the Arizot. (Rabbi Nachman of blessed memory.) He received and revealed new insights into the ancient wisdom of Kabbalah.

Water is first mentioned in the Torah in the account of the first day of Creation: “And the spirit of God hovered over the surface of the water.” At this time the higher and lower waters were indistinguishable; their state is referred to as “water in water.” On the second day of Creation God separated the two waters by “stretching” the firmament between them. Man in perfect unity with the Infinite Will of God.

THIRDS OF THIRDS

FET
The initial letter of the word fet, good. The form of the fet is inverted, thus symbolizing hidden, inverted good. The secret of the fet (numerically equivalent to nine, the nine months of pregnancy) is the power of the mother to carry her finer, concealed good. The fetus throughout the period of pregnancy, inclining the correct power of imagination, the numerical symbol of truth and eternity. Eternal life.

FIBONACCI NUMBERS

DALET
Door—ful, the entrance way to truth. The word dalet means “door.” The door to God’s house allows for the humble of spirit to enter. The door itself, the dalet, is the property of humility and lowliness.
GOLDEN SECTION

BET
The letter bet, from the word "house," refers to God's house: "My house will be called a House of Prayer for all peoples." Bet is numerically equal to the word "torah," which means "desire" or "passion" (412). In general, "torah" connotes a negative human property. However, in several places "torah" denotes the positive passion of the head, the righteous man. The dualistic nature of Creation, the beginning of manifest plurality.

SAMECH
The circular form of the samech symbolizes the fundamental truth reflected at all levels of Torah and reality, "their end is enwaged in their beginning and their beginning in their end." This realization and awareness of inherent unity between beginning and end, which when comprehended in depth implies equanimity at all stages of "the endless cycle," is in fact the manifestation of God's transcendent light (sivei kol omanim), which encompasses equally, every point of unity. Sleep is one-sixth of death; dream is one-sixth of prophecy.

GIMEL
Three parts of the Torah: The Five Books of Moses, the Prophets, and the Writings. Three persons: Abraham, Isaac, and Jacob. Three divisions of Jewish souls: kohenim (priests), levites (levites), and israelites. Numerical symbol of stability and balance. A way with a yod as a lock. A person in motion, which expresses the running of the rich man to bestow good upon the poor man. Running more than any other physical act, expresses the power at will and freedom of choice.

HEI
The soul possesses three means of expression: "garment," in the terminology of the Kabbalah and Chasidut: thought, speech, and action. The higher garment, thought, is the expression of one's inner intellect and emotions to oneself. The process of the intellect and emotions becoming conscious, though thought is similar to giving oneself (the essentially unconscious domain of the soul) to another (one's state of consciousness); the two lower garments, speech and action, express oneself to others. The three lines which compose the form of the hei correspond to these three garments: the upper horizontal line to thought; the right vertical line to speech; the unattached foot to action.
KAF
The totality of space surrounding the earth, the two letters of the full spelling of the kaf, are the init-
itial letters of the two Hebrew words: koach ("potent") and poel ("active"). Thus, the kaf
reminds us that the power latent within the spiritual realm of
the potential to fully manifest itself in the physi-
cal realm of the actual. God must create the
world continuously; otherwise Creation would
instantaneously vanish. His potential is therefore ac-
tualized at each moment. This concept is referred
to as "the power to actualize potential over pre-
sent within the actualized." In Chasidut we are
taught that this should be one's initial awareness
upon awakening. Since the literal meaning of the
letter kaf is "point" - the place in the body where
potential is actualized.

MEM
The mem, the letter of "water" (mayim) symbolizes
the fountain of the Divine Wisdom of Torah. The
words for "one" (echad) and "love" (anavah) both
equal thirteen. The secret of the letter mem, the first
manifestation of love (i.e., will to cling to another) in
the soul. The connection between the two fountains
of the mem, the "closed" fountain and the "open"
fountain, is by the power of the Thirteen Divine Attri-
butes of Mercy. This is the secret of G-d's Essential
Name Havayah - the "Name of Mercy." The Name
Havayah equals 26 - 2 times 13, the union of "one"
and "love," the power to draw into consciousness the
wisdom of Torah.

YUD
The initial point, the essential power of the yud,
is the "life that holds much." The "much" refer-
to the simple infinity of G-d hidden within the
initial point of revelation, which reflects itself as
the infinite potential of the point to develop
and express itself in all the manifold finite phe-
nomena of time and space.
Ten Commandments; Ten plagues;
Ten miracles in the Holy Temple; Ten days of re-
pentance.

SHIN
The secret of the shin is "the Name [Divine Reve-
luation] bound to the coal [Divine Essence]." A li-
mmering coal actually possesses an invisible
flame within it, which emerges and ascends
from the surface of the coal when the coal is
blown upon. One of the meanings of the
word shin in Hebrew is "shinui." "shinui." The
coil symbolizes change,
less essence. The inner
flame is the paradoxical
latent presence of the
power of change within
the chargeless. The
outer flame of the shin is
continuously in a state of
motion and change.

FIBONACCI NUMBERS

GOLDEN SECTION
“The pure impulse of formless and by being it gives rise to every form”
dynamic creation is formless, the creation can assume any and

-Kabbalah studies
<table>
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<tr>
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<th>STAGE 2</th>
<th>STAGE 3</th>
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<tr>
<td>FINAL RENDERINGS AND DOCUMENTATION</td>
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PRECEDENT RESEARCH: PRIMARY SOURCES

Kabbalah for the student/Rav Yehuda Ashlag /Date Published: August 2009

What you need to know about Kabbalah/Rabbi Yitzchak Ginsburg/Edition: Hard Cover/ Date Published: 2006

The hebrew letters: Channels of Creative Consciousness/Rabbi Yitzchak Ginsburg/Edition: Hard Cover/ Date Published: 2008

Tadao Ando : light and water / introduction by Kenneth Frampton ; book design by Massimo Vignelli./ Date Published: 2003

Peter Zumthor therme Vals / essays, Sigrid Hauser, Peter Zumthor ; photographs, Helene Binet ; [tran Hauser, Sigrid/ Date Published: 2007

Yad Vashem : Moshe Safdie – the architecture of memory / Joan Ockman/ Date Published: 2006

Massimiliano Fuksas : works and projects, 1970–2010 / Luca Molinari/ Date Published: 2010

Moshe Safdie, Volume 1/ Moshe Safdie/ Date Published: 2009

City of Collision: Jerusalem and the Principles of Conflict Urbanism/ Philip Misselwitz, Tim Rieniets.