



ARCHITECTURE SCHOOL: TECHNION, THE ISRAEL INSTITUTE OF TECHNOLOGY

15 May 2014

Haifa, Israel



Tutor: Els Verbakel

Which institution do you teach at?

Technion, Israel Institute of Technology, Faculty of Architecture and Town Planning.

How many students do you have?

From 12 to 120, depending on the courses I teach.

What level are your students at?

From third to fifth year undergraduate, as well as students at the graduate level.

When did you start teaching there?

In 2007.

What qualities or attributes do you want your architecture students to emerge with?

I aim for students to develop their own design approach, to discover what they find essential in their understanding of the discipline and to develop independent and critical thinking through the mastering of architectural tools.

How and what do you teach your students?

I place great emphasis on blurring the boundaries between research and design by focusing on representational tools. I work closely with students to increase awareness of their design process, mastering the transitions between and combining different working media (architectural drawings, diagrams, movies, mappings, physical and digital modeling, etc).

What tools, techniques or methods do you use in your teaching?

I usually begin with a quick, intuitive design intervention before rationalising the larger studio exercise which immediately puts students in design mode and avoids stretching the non-productive research and concept phase. A crucial part of the studio throughout the semester is mapping and remapping the site, combining a wide range of mapping techniques. The design process develops in parallel to this with exercises that seek the tectonic logic of the project and its 'behavioural patterns'.

How does your approach to teaching sit within the ethos of the institution?

The institution I teach at is a very pluralistic and diverse school where many different approaches are possible in parallel. Students choose between studio units based on these differences and build their own path of expertise

Does your approach sit within a wider school of thought? Is this a local school of thought or a national ethos; continental or global?

My approach is a combination of several schools of thought, from which I learned, collected, modified and to which I added my own methods. It can be seen as a merging of a very pragmatic Northern European

way of working, with a much more critical and methodological approach of East-Coast American schools, informed by a search for the deeply conflicted reality of Israeli society.

Has your approach changed or evolved since you started teaching? If so, how and why?

My teaching method is continuously evolving, mostly in the way I communicate with students. Studio exercises have become more precise and detailed, clarifying aims, learning outcomes and providing more references. I have also developed the habit of organising international workshops as part of the studio process which greatly adds to the design perspective, the studio chemistry and the motivation of the students at large. These changes are mostly aimed at creating a more focused, and at the same time rich and challenging design process.

How were you taught? And by whom?

My studies in architecture started at the University of Leuven with a joint degree in architecture and engineering and therefore the foundation of my architecture education is very science- and technology-based, but at the same time I was very lucky to have a few remarkable teachers such as André Loeckx, Hilde Heynen, Marcel Smets and Bruno De Meulder who provided me with a very profound and wide understanding of architectural theory and urbanism. My master's studies at Columbia University added a layer of critical and methodological awareness, and the importance of the diagram in the architectural design process with influential teachers such as Mark Wigley, Bernard Tschumi, Richard Plunz, Grahame Shane, Brian McGrath, Andrea Kahn, Moji Baratloo among others. Finally, my doctoral studies at Princeton helped in placing architectural practice in a larger historical, theoretical and philosophical perspective with teachers such as Christine Boyer, Edward Eigen, Beatriz Colomina, Stan Allen, Mario Gandelsonas and Hal Foster.

How does the way you teach today relate to how you were taught then?

There is a very direct connection between my own education and the way I educate today. I combine a no-nonsense, pragmatic yet profound interest in the physical and spatial implications of architecture and urbanism that I inherited from my studies in Leuven, with the critical and diagram-based teaching approaches I adopted from the US.

Who have been your most successful/surprising student(s) and what are they doing now?

I have many successful and surprising students and it is very difficult to pick one, but I would say I am very excited about my former Palestinian student Amin Yassin, whose project was shortlisted by Architectural Review's Global Architecture Graduate Awards and who was recently admitted for graduate studies at the AA.

Why do you teach?

I am an idealist and believe that by teaching I can make an important contribution to the way the built environment will shape the future.

What is your greatest responsibility as a tutor?

To make students realise the significance of their role as architects in society, and to understand that drawing a line has a great impact on people's lives.

What have you learnt from teaching?

I learn about the next generation in Israel, what moves them and what doesn't, what are their greatest fears, what are their dreams, or the lack thereof.

Does your teaching relate to any of the other activities that you do, for example, your practice? If so, in what way?

My teaching is closely intertwined with my architectural practice. Teaching architecture is like exercising a muscle, developing the capability of quickly evaluating, criticising and improving design solutions. Teaching also serves as a great source of knowledge, with studios constantly exploring new sites and new issues emerging and with students offering alternative ways of looking at them. I often combine studio themes and sites with projects we are working on in the office, which creates a very productive cross-fertilisation between both.

What is the greatest piece of advice that you could give to students entering the profession today?

Don't think of it as a profession, think of it as a way of life. If you are looking for a comfortable, well-paid and glamorous job, like the way architects are often portrayed in Hollywood, don't do it. If you feel the drive to change the world, to improve people's living environments, if you are truly moved when you see the connection between a great space and the way people use it, go for it.

What was the greatest piece of advice you have been given over your career, and who was it from?

You, like myself, can be good at many things, music, mathematics, writing, design, but at some point you make a choice and you give it your best. (Marcel Smets)

What is the purpose of architectural education today? Has this changed from when you studied?

Architectural education today should offer students theory and design tools to cope with increasing levels of complexity that characterise the built environment. Rather than teaching the state of the art, and offering clear answers, it should provide students with ways to ask their own questions, develop their own design manifest. I believe this has changed profoundly from the period when I studied, in the sense that information is so readily available today that the next generation of architects can easily reach a point of stupification, not knowing how to act in this avalanche of highly complex challenges such as climate change, political conflict, economic crisis etc.

What is the biggest challenge facing architectural education today?

To rediscover ways of teaching students the connection between decisions about the built environment and their social impact.

What is the biggest challenge facing architecture today?

To reclaim the field of the built environment, for architects to take the lead in the decision-making processes, as professionals with a wide perspective, able to translate the complexities of political, socio-economic, technological and physical challenges into integrated, smart design ideas.

Student: Amin Yassin

PROJECT INFORMATION

Project Title: Fields of Tayibe

Completed: 2012

What did you design for this architectural project?

My final project, 'Fields of Tayibe', offers a new urban typology for communal housing in Tayibe's fields through addressing problems of land ownership, land shortage and the absence of public space in the Arab towns of Israel.

The project implements large-scale megastructures in specific spots across Tayibe's fields, in the vicinity of the existing vernacular town. These serve as the new proposed housing but also as urban anchors for the town's future development.

Next to the project's importance in creating an urban skeleton for vernacular Tayibe, it also encourages a

public lifestyle (in a town which currently functions as a dense, family-based slum) by dedicating the entire ground floor to public use.

The building's hybrid programme, which combines civic and private uses, includes a public library and a vast organic public courtyard on the ground floor and stacked private ownerships translated into architectural spaces in the upper floors. These spaces can be altered as the owners wish, to fit their future habitat.

What was the starting point for the project and how did it develop?

The project's premise was the acknowledgement that the Arab towns in Israel share many characteristics with slums worldwide, such as density, family-based community structure, hostility to outsiders, squalor and disrupted urbanity.

Because the Arab towns get little attention from decision-makers in Israel, and because the residents themselves and these towns' local councils have no articulate voice in the planning system, I decided to suggest an unconventional strategy to break new ground for new ways of thinking and draw attention to alternatives when dealing with planning in this kind of unconventional context.

Working on this project was characterised by simultaneous development of a coherenturban strategy for the entire town and at the same time the detailing of one specific building included in the strategy. Both work on the urban strategy and the building pay attention to time scenarios and the changes that could occur to both town and building in the next decades.

My project tutor, Els Verbakel, exposed me to modern urban theories that touched with my project and I was able to check how these suited the parochial and challenging context I was dealing with in my 'Tayibe' project. In addition she gave me valuable insight into how to organise and refine research and to dare in trying unconventional ways of representation and graphics. During her studio I was given great understanding into

how to create acute cohesion between architectural research and architectural design. And above all she showed belief in the project's process and approach, in spite of its ambiguity at times, and gave me the necessary space to produce.

What is the most important thing you learnt in designing this project?

Work on the 'Fields of Tayibe' project taught me how to develop architecture that directly comes from extensive research and ideology. The project enabled me to first develop a register of principles and keys that I advocate and, as a second step, to express them through typology, material, form and space.

Second, being my hometown, exploring the city of Tayibe through the looking glass of an architect made me understand things that until then were, for me, taken for granted. The opportunity I was given in exploring this very familiar setting gave me a deeper understanding of how to approach new sites and of the gravity of decision-making in architecture and town planning.

What do you want your architecture to be about? Does this project express that?

As a junior architect I strive to create precise architecture. During the architectural process, and when it comes to the built environment, I always find myself torn between two forces: the wish to constantly improve and change things (ie, progression) and the humility to acknowledge that things are sometimes good as they are (ie, preservation). I think that the 'Fields of Tayibe' shows this struggle, perhaps mainly because it deals with the tension that is caused when joining the new, planned and existing, vernacular architectures. So, the project expresses some qualities from the Arab town and culture that I wanted preserved and at the same time it introduces new non-existent themes like public space, shared housing and urban lifestyle.

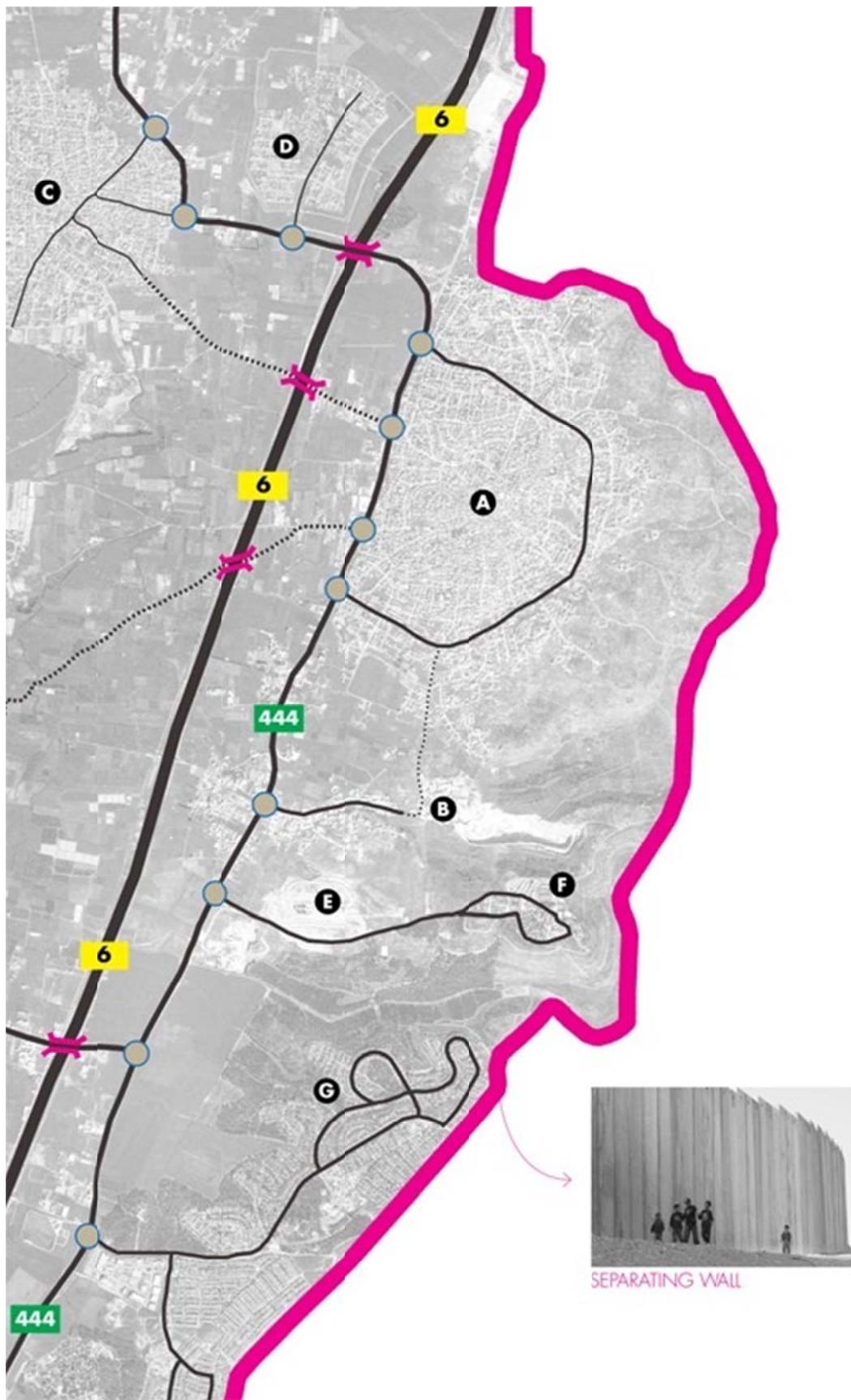
For me precise architecture means the ability to create something new that feels timeless ... something that feels as it's always existed and you can no longer imagine how existence was without it.



The building from the 'street'



(L-R) Tayibe as part of the swaps map. A forecast for the fields of Tayibe



Tayibe's urban connections



Small-scale big change – an urban strategy in the fields



Ground floor plan

Student: Dalia Munenzon

PROJECT INFORMATION

Project Title: Sea Change - Edge of the Sea: Ashdod Waterfront Development

Completed: 2011

What did you design for this architectural project?

The project deals with the city of Ashdod and its overlapping points with the natural edges corresponding to changes and urban development over time. The space between city and sea remains outside the city grid, its edges determined by overlapping the sea, ground and city. The weaknesses of the edge as a space

empty of urban activity, allows to develop temporary 'off grid' events which mediate between city and nature. Acupuncture organisation of the waterfront with different scaled public spaces enables a variety of impermanent activities. The new system principles are based on natural elements sand, water and vegetation; the unique landscape defines the planning conditions and reflects its morphology and consistency. The infrastructure must react to uncertainty, while limiting the possibilities the site can handle. The project develops a local and regional programme and open-end building types which can handle changes such as rising water level and sand dune movement. The waterfront is divided by the acupuncture points related to an urban context. The proximity to the harbour will serve the tourism industry and other related functions. The southern point closer to the city centre will be used for events and leisure activities such as concerts and community gatherings, and the central point for communal services and an infrastructure for the market.

What was the starting point for the project and how did it develop?

I started exploring Ashdod - the city I grew up in. With the guidance of my tutor Els Verbakel I started mapping, and a place I thought I knew found a new interpretation. I had an idea of the place in the city I would like to intervene, but no certain vision of what the intervention will be. The turning point was when I learned not to look for the type of programme to insert into the site, but to read the site as a system of all its components natural and urban.

What is the most important thing you learnt in designing this project?

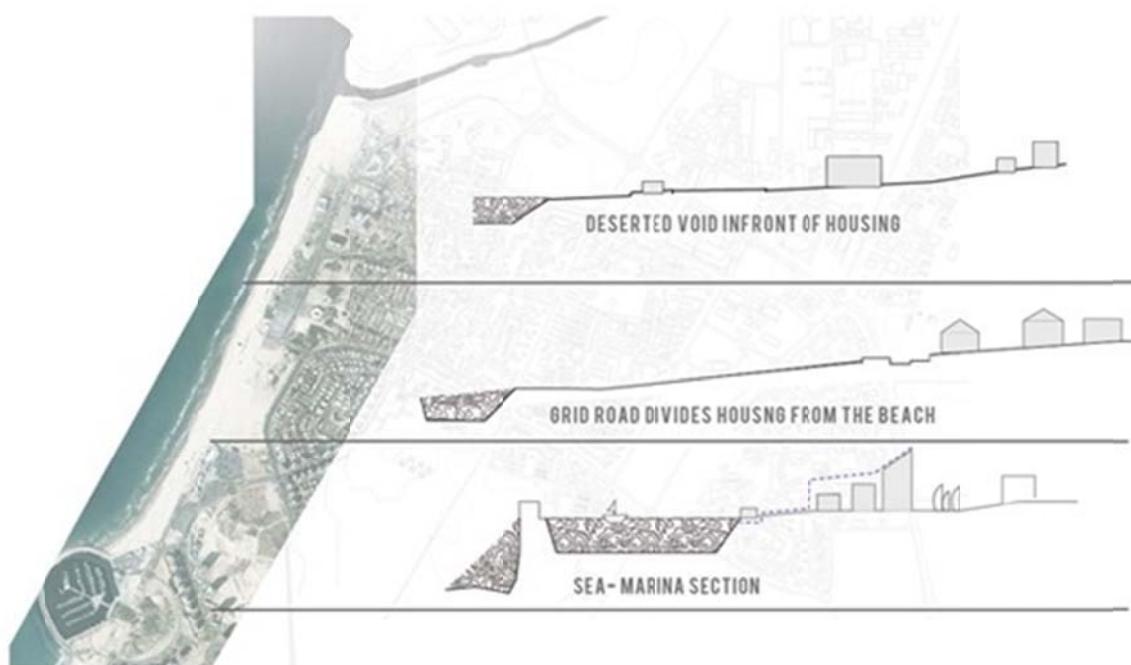
The most important thing I learnt during work on this project was the essence of urban design and planning; looking at the wider range of influences. I discovered time as an endless frame of the urban space and its elements, and its effect on the change and decay of the built environment with its synergy to the resident's activities. As an important part of the urban tissue the edge must be able to deal with the changes on its borders. I learned that scale and time are both aspects of urbanity that was addressed as a constant and not as a variable in Ashdod's original plan. Moreover, I understood that the possible key to improving the edge as a public space is to create infrastructure composed of elements with a wide range of reactions to change. I believe that integrating uncertainty could provide urban spaces that might withstand changes in urban and natural intensity.

What do you want your architecture to be about? Does this project express that?

Witnessing and exploring the changes in my hometown made it clear to me that the effect of time on architecture and urbanism is the direction I am keen to pursue research into. I wish to examine a variety of urban scales with a range of change from decline to growth, nature's effect on edge circumstances, and to develop models of infrastructure and structures that could react to or embed changes.

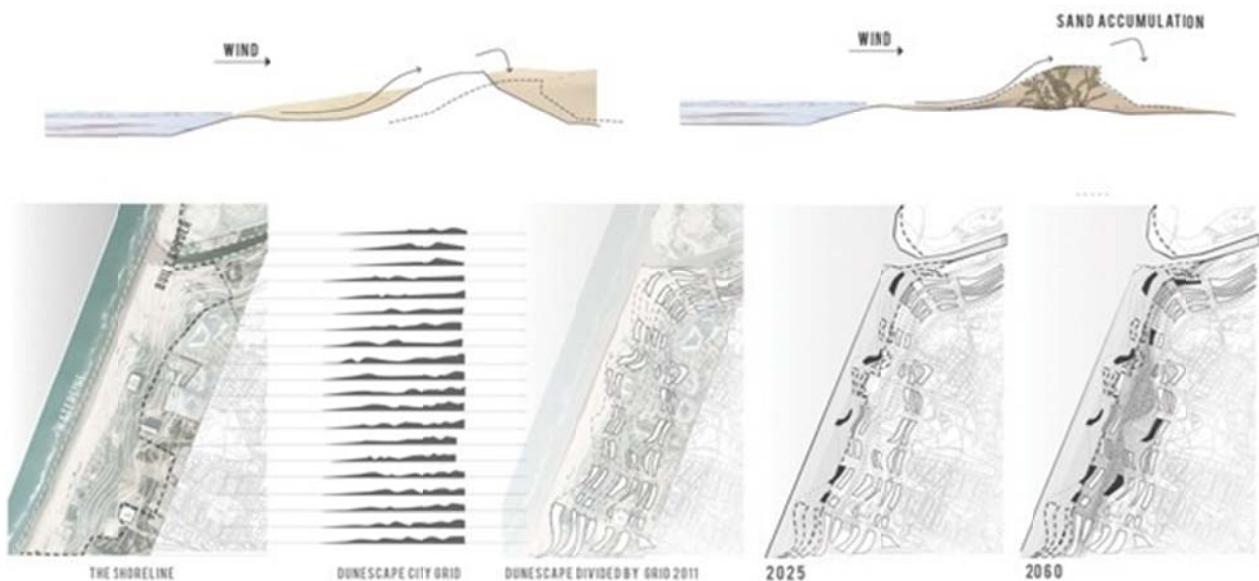


Ashdod northern waterfront

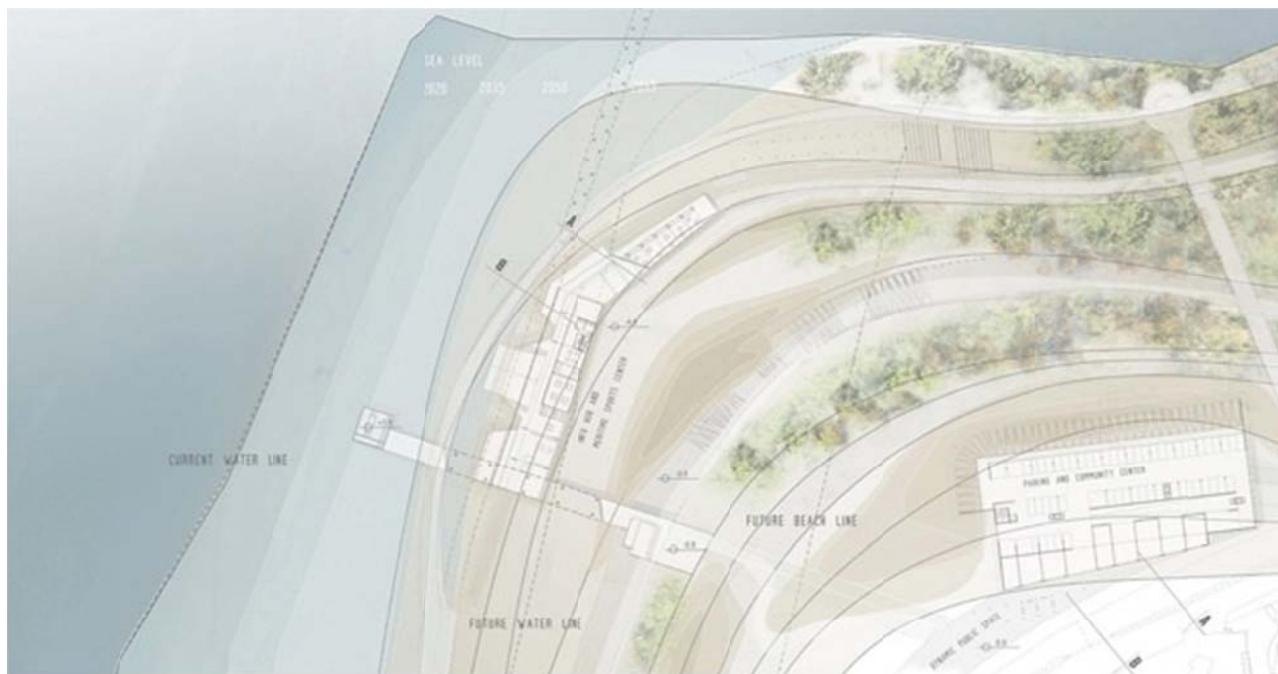


SHORELINE

City-shoreline interface



Dune formation over time



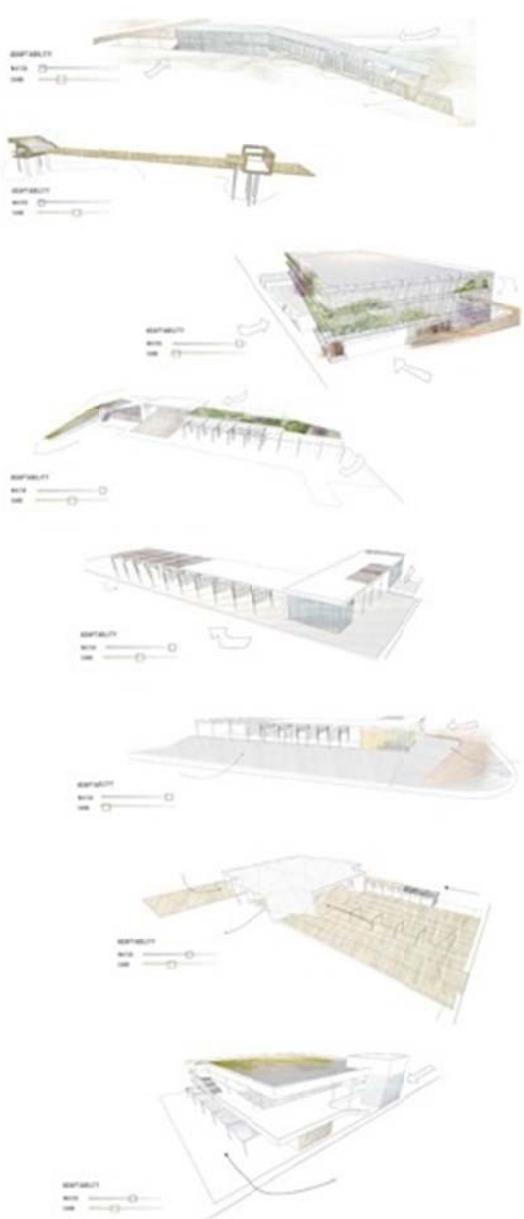
The north, river estuary and port connection



The centre – market square, urban space for activities in different scales



The centre – market square, view from the beach



Full waterfront plan – three acupuncture points, nine built elements, new and reused structures

Student: Igal Tartakovsky (in collaboration with Yael Chen Agmon)

PROJECT INFORMATION

Project Title: Atlit Wonderland - Down the Rabbit Hole

Completed: 2012

What did you design for this architectural project?

Infrastructural coastal sites, consisting of approximately a quarter of the Israeli 200km coast, possess a significant challenge for planners. These sites generally block any public use or access to the sea, and function (or anti-function) as black holes in the landscape.

According to the common super-functional planning attitude, these sites are usually conceived as disconnected generic objects. In contrast, the project questions the specific local inter-relationships between coastal infrastructures and the sea, and seeks to emphasise the importance of constantly re-addressing the planning of these sites.

As a case study, we chose a small sleepy town called Atlit. Although Atlit is a so-called 'coastal town', in fact it has no access to the sea at all. The way to the sea is blocked by large infrastructures owned by powerful economic actors empowered by political interests.

The project deals with the relationship between country and sea through a re-examination of infrastructural planning in the dense and overwhelming environment of the Israeli coastline.

The work offers to view the connection not as a symmetric line but as a deep spatial territory comprising the different components of the landscape and adjusting to the forces at work, using the infrastructural spaces as the nodes or interchanges in the interaction.

'Atlit Wonderland / Down the Rabbit Hole' examines an extreme case within the boundary between sea and country, integrating a unique town with its specific surroundings under the premise that infrastructural planning grows also from the bottom up.

The project interconnects the town edge with the transport infrastructure surrounding it, the natural and historical elements of the site and the national and regional financial potential. It creates a new much-needed connection between the residents of Atlit to the plantations, sandstone ridge and the beach that surround them and evokes awareness of the site's historic and emotional meaning. A land terminal for a marine international airport is at the very core of the connection and expresses the fact that the relationship between land and sea in Israel should be a matter of urgency and a high priority as it is the country's portal, facade and backbone.

As part of the design strategy, the scale of the project varies between the large regional scale, to the small

scale of designing a building with its facades, details and programmatic logic.

What was the starting point for the project and how did it develop?

The starting point for the project was a deep connection to the coastline and a realisation that this unique and incredibly small strip of land is under pressure from multiple factors with clashing interests which lack a synergetic design process and may cause irreversible damage.

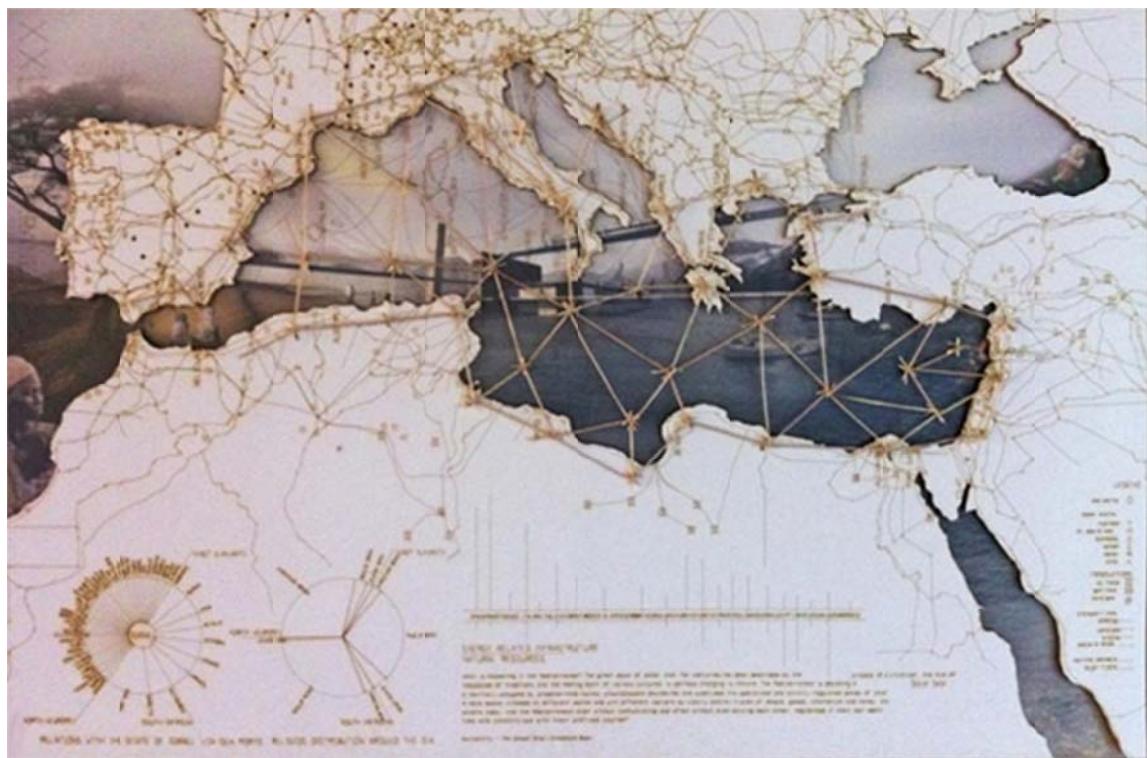
With the help and guidance of the tutors, we furthered our study into the subject of infrastructural sites throughout the coastline and their influence on the matter. We came to the realisation that these sites may be the main cause of the obstruction, but they may also hold the solution for creating a synergetic design process. This led us to focus on a few case studies and eventually choose the one with the most diverse intervention opportunities - the small coastal town of Atlit.

What is the most important thing you learnt in designing this project?

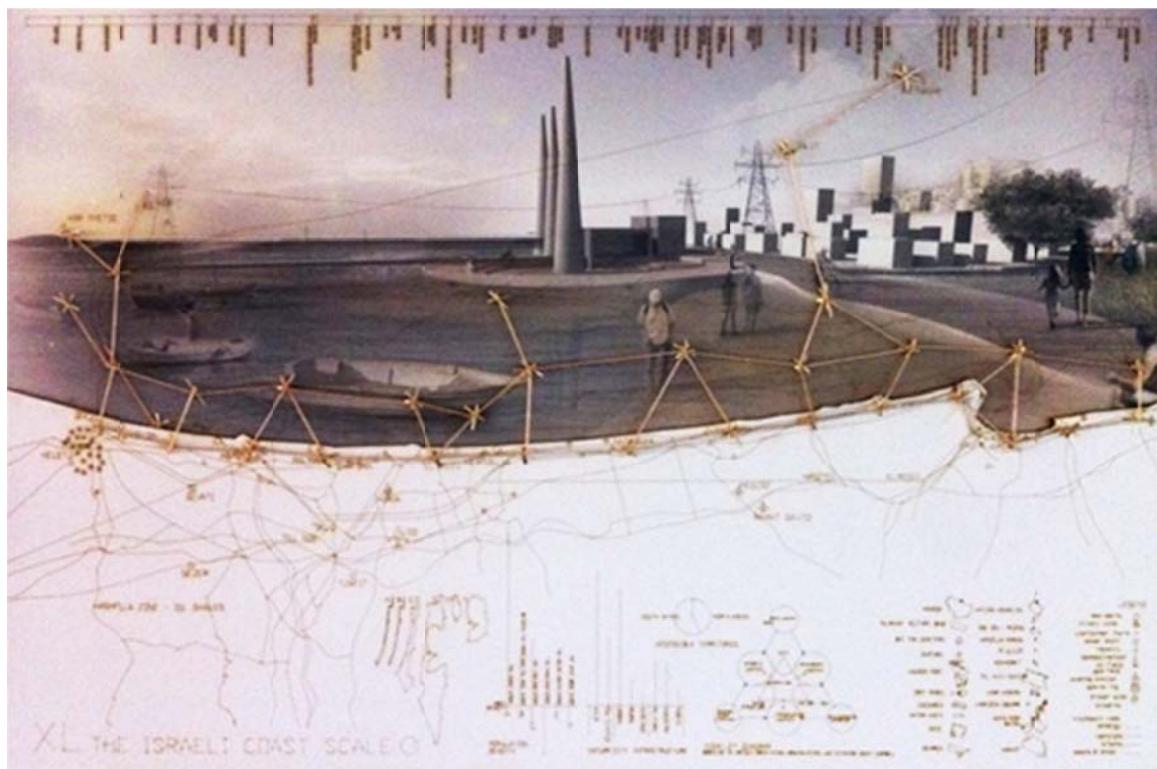
The importance of developing a wide contextual understanding and vision of a site or a problem simultaneously with specific and detailed research to create a more comprehensive design process that will lead to an in-depth architectural result.

What do you want your architecture to be about? Does this project express that?

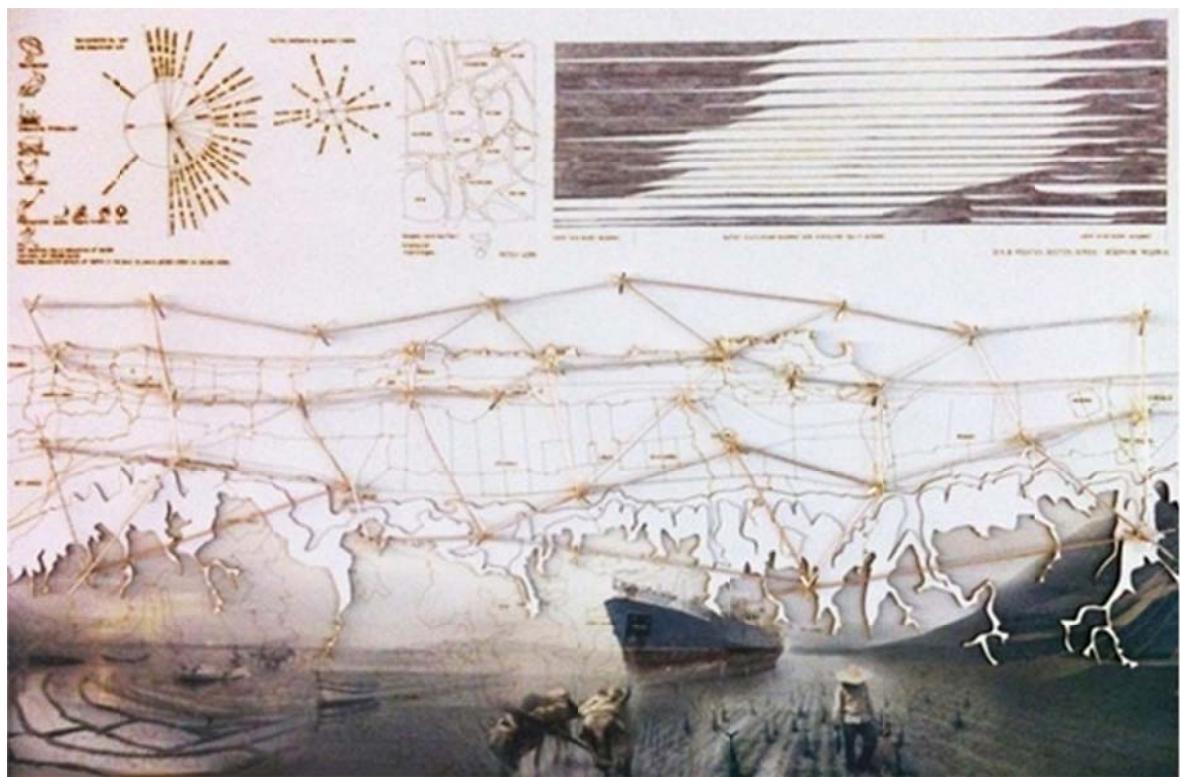
My vision of architecture is that it is a tool for making the environment a better place through the transformation of physical space and decision-making processes. I want my architecture to be about creating enabling and pluralist public spaces that derive from a design process that simultaneously deals with the problem from the top down and from the bottom up.



Continental interconnections that are based on infrastructural sites



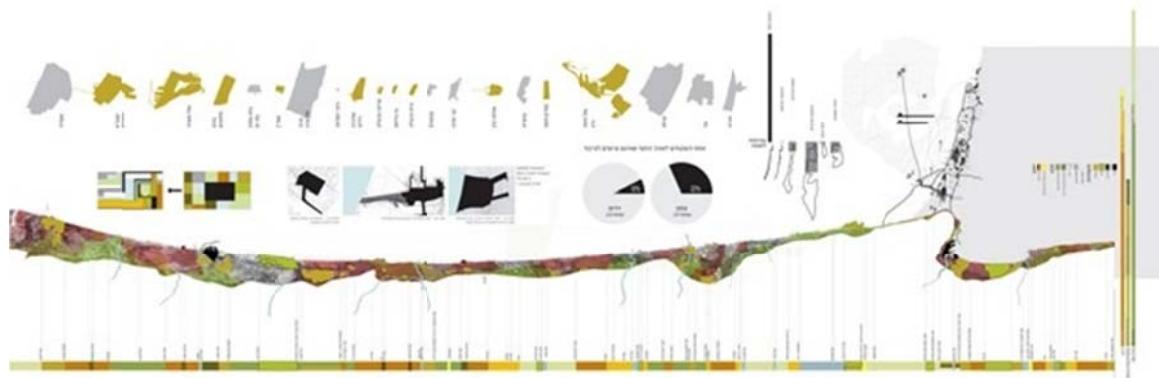
Infrastructural sites along the coastline that act as synergetic interchanges in the space between sea and country



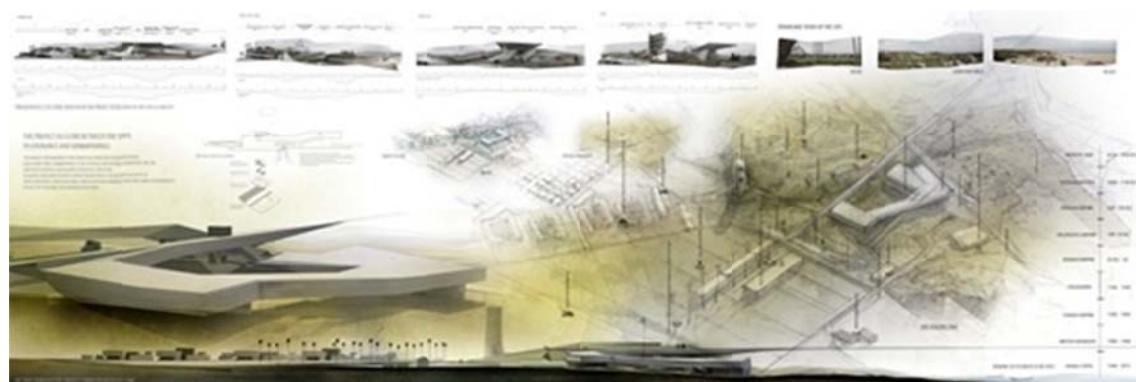
Interconnecting the biospheric space of the Carmel Coast based on infrastructure



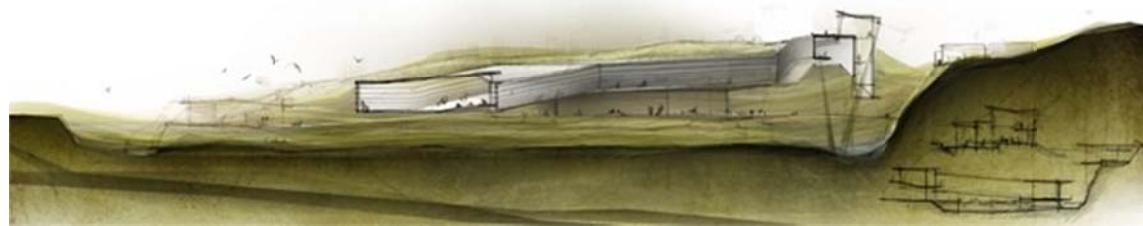
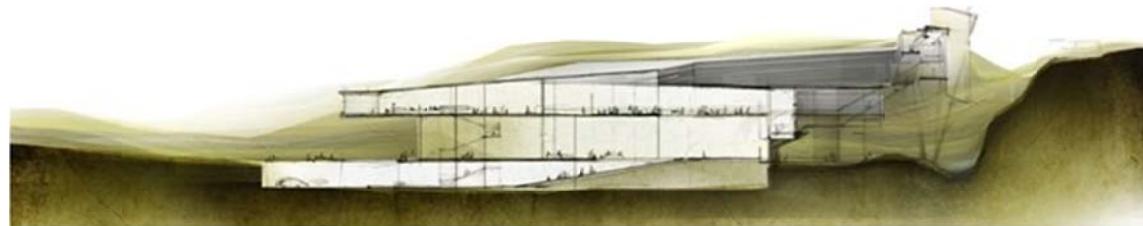
Skeleton plan for the town of Atlit



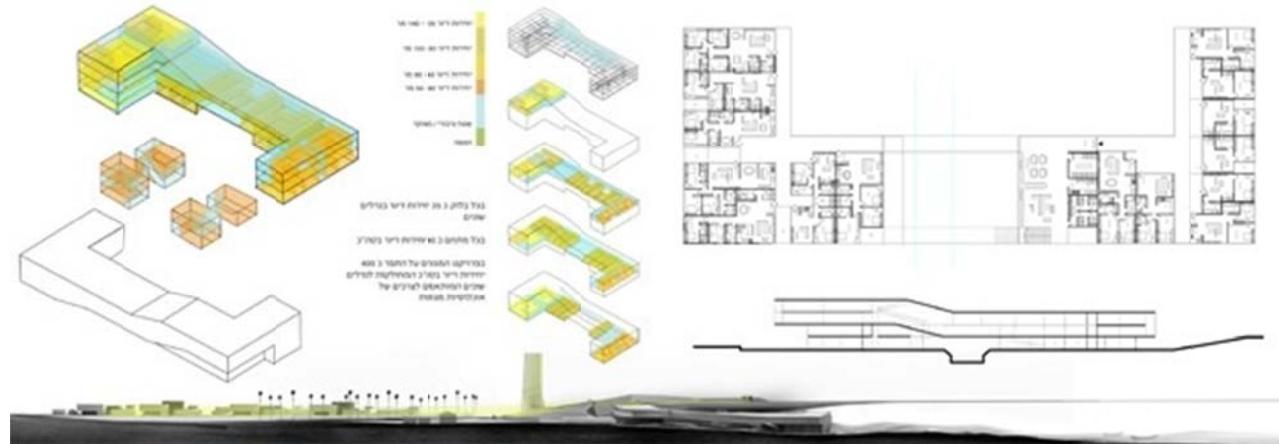
Analysis of the Israeli coastline based on the relations between sea, city and infrastructure



Designing the edge of Atlit including housing, recreation, occupation, tourism and a land terminal for a marine airport



Sections through the terminal showing the movement of the building interacting with the movement of the users



Town edge dwelling bridging the river and acting as a link between the town and the typical agricultural fields

Student: Michal Morad

PROJECT INFORMATION

Project Title: Levinsky Bridge Infrascape

What did you design for this architectural project?

My final project, 'Levinsky Bridge Infrascape', offers a new outlook of existing mega-scale transport infrastructure in highly dense urban areas.

Since 2006, more than 60,000 Eritreans and Sudanese have arrived in Israel and concentrated primarily in south Tel Aviv. The project derives from this ongoing process and its effects over Levinsky neighbourhood, situated in south Tel Aviv.

The influx of African asylum seekers to south Tel Aviv is counterposed with local residents resisting their 'invasion'. With Israeli authorities not recognising the asylum seekers as refugees, they are forced to survive on their own, while enduring harsh living conditions. With no infrastructure to support their existence, they consume the area's existing spaces, ranging from public parks to private backyards.

Levinsky Bridge links the city to its central bus station. Similarly to other transport elements, this

concrete megastructure shadows everything beneath it for the sake of transport efficiency. Currently, the bridge functions as a hazard, depriving the people walking beneath it and the residents dwelling beside it of light, sight and air flow.

With no formal or concrete solutions to the situation from local and national authorities, the Levinsky area is nearing its boiling point. The project's objective is to rethink the Bridge, situated in the centre of the conflict zone as a temporary solution, providing a win-win situation for both residents and refugees.

Offering free space in a highly dense city, Levinsky Bridge - stretching over 2km - can function as a temporary city accommodating the temporary asylum seekers, transforming its role from a true hazard to an unforeseen opportunity.

The project maintains the bridge function as a public transport road on its top level, while rethinking the leftover space below it. The temporary city provides the refugees with the infrastructure they need to survive. Small-

scale housing, a market, kindergartens, free clinics, NGO centres, religious sanctuaries and vegetable gardens; all suspended from the bridge, using its existing concrete structure as means of structural support, electricity and water supply. The neighbourhood's residents share some of the Bridge's hybrid programme, such as new bicycle lanes and a Saturday market, and are also gaining the Bridge new identity and renewal.

What was the starting point for the project and how did it develop?

The studio's main objective was generating the process of urban renewal in south Tel Aviv. Prof Verbakel's approach to the design process was not to impose projects over predetermined sites, but rather to analyse the area's process and problems leading to the development of a local design strategy.

In the course of acquiring and mapping information about the refugees entering Israel, I was exposed to a world of asylum seekers at a global scale and in different time periods. I realised that the constant endeavour to be recognised as refugees and being given sanctuary is a global and timeless effort.

I was highly motivated to seek justice for this matter within the urban realm and within the specific and local context of south Tel Aviv. Remembering the history of the Jewish people, I felt obliged to use my design skills to raise a meaningful discussion about the manner in which we can help those who don't have any alternatives.

My aspiration for social justice as an output of urban design was both encouraged and critiqued in a const

ructive manner by my tutor. Prof Verbakel and the studio members raised questions regarding the resilience of the city and its residents in the light of such processes. The well-rounded approach to this very complex problem was key in helping me to develop a resourceful design strategy for the project.

What is the most important thing you learnt in designing this project?

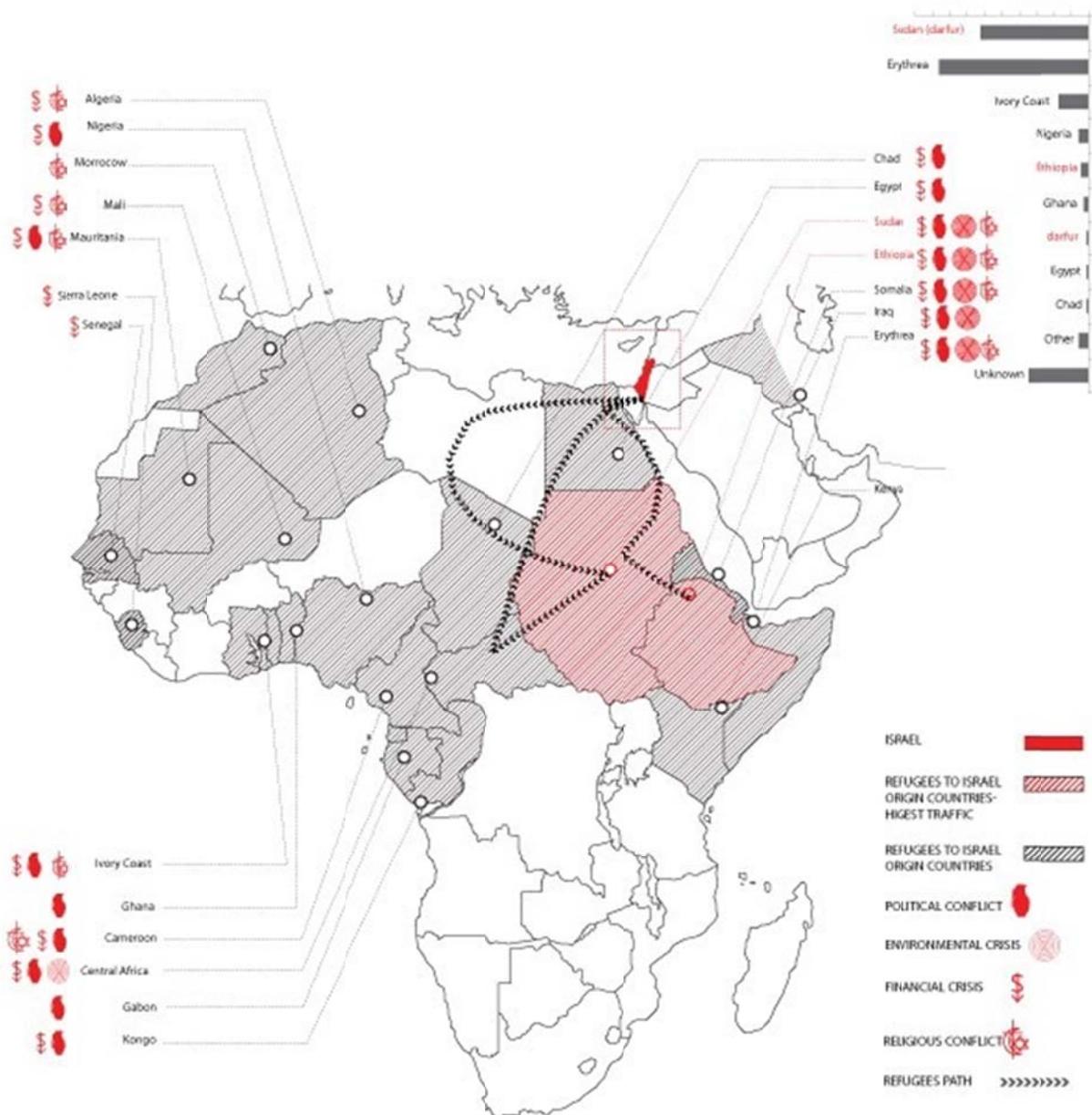
During the year-

long design process, the important lesson I take with me is the importance of both information and knowledge to the design process. Mapping south Tel Aviv, Israel, Africa and sometimes the world, gave me a wide scope of understanding of the site context and processes; past, present and future. The insights received in both collecting the information and mapping it using various methods constantly promoted my design strategy. Furthermore, the tectonic and materialistic nature of the project were almost directly derived from the initial stages of analysis and synthesis, making the actual prototyping phase flow, and it hopefully had a positive effect on the design product.

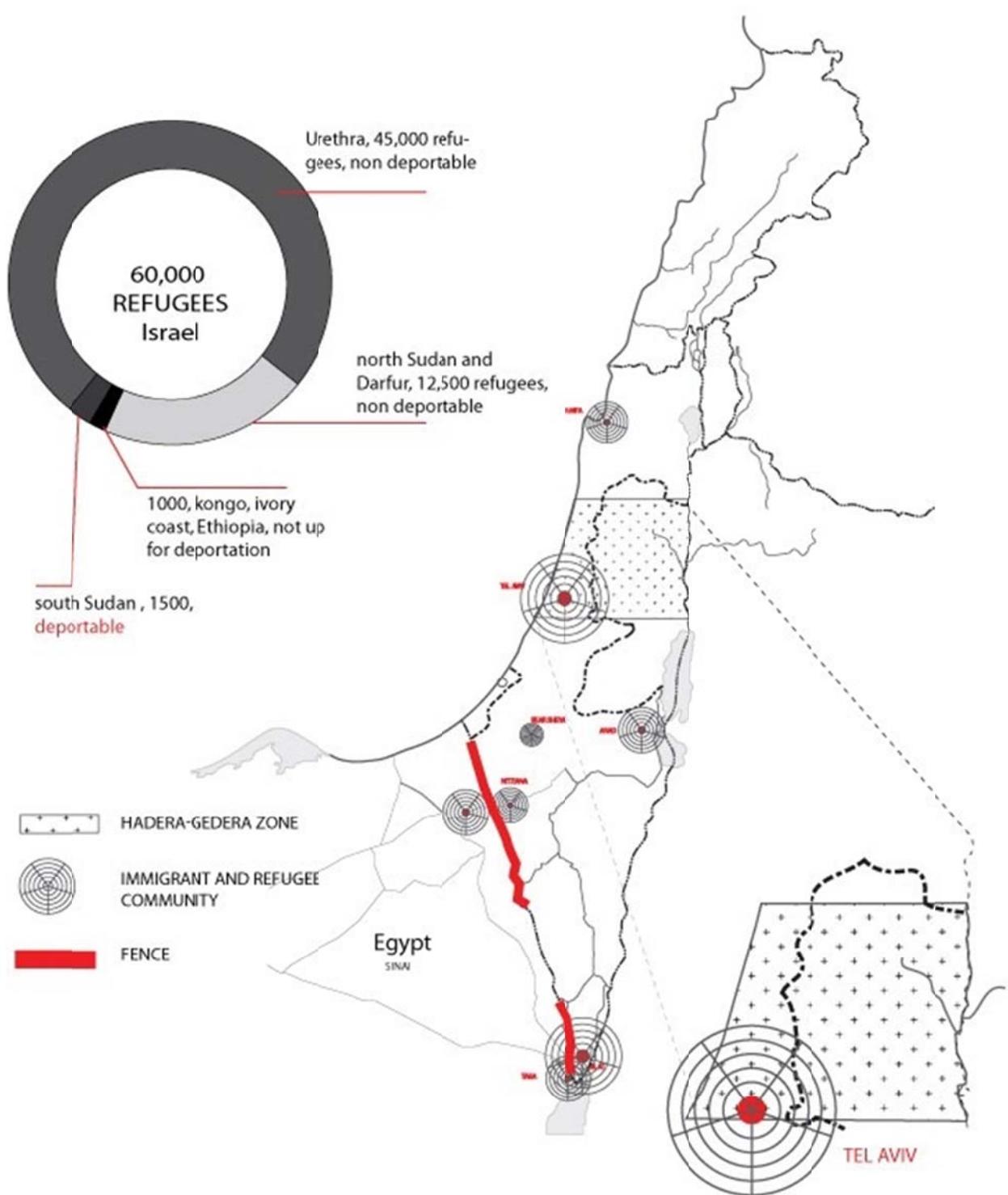
My tutor, Prof Els Verbakel's approach to urban and architectural design has influenced me greatly. Els showed me that the natural link between urbanism and large-scale thinking is not necessarily fixed. Her approach showed me it's possible to raise meaningful and considerable questions about small and allegedly meaningless details. Throughout the semesters we worked in varied scales, not necessarily zooming in or zooming out, but rather defining different problems and questions in different levels of intercity.

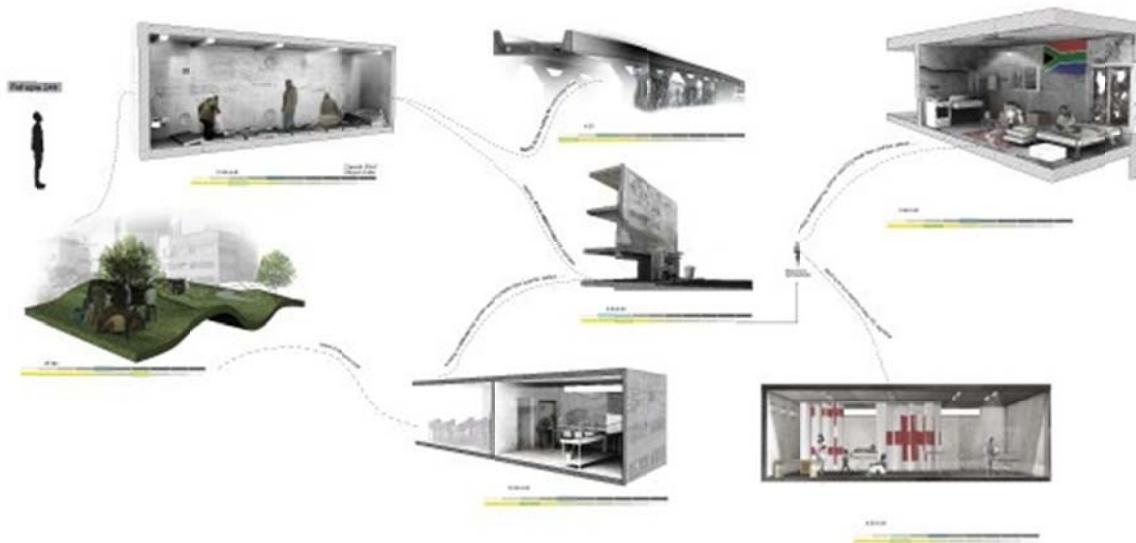
What do you want your architecture to be about? Does this project express that?

I believe that architecture is a context-related practice. I aim at creating architecture that takes into account its context and emerges from a wide understanding of the latter. One of my aspirations is overcoming the drawbacks of traditional urban design, which usually means planning for the long term. In a constantly changing world, the cycles of time we plan for have to adjust. As a young architect I believe that we also have to design for the present, allowing the city to have a more flexible nature and carrying capacity to accommodate the rapid, unpredictable changes cities have to deal with

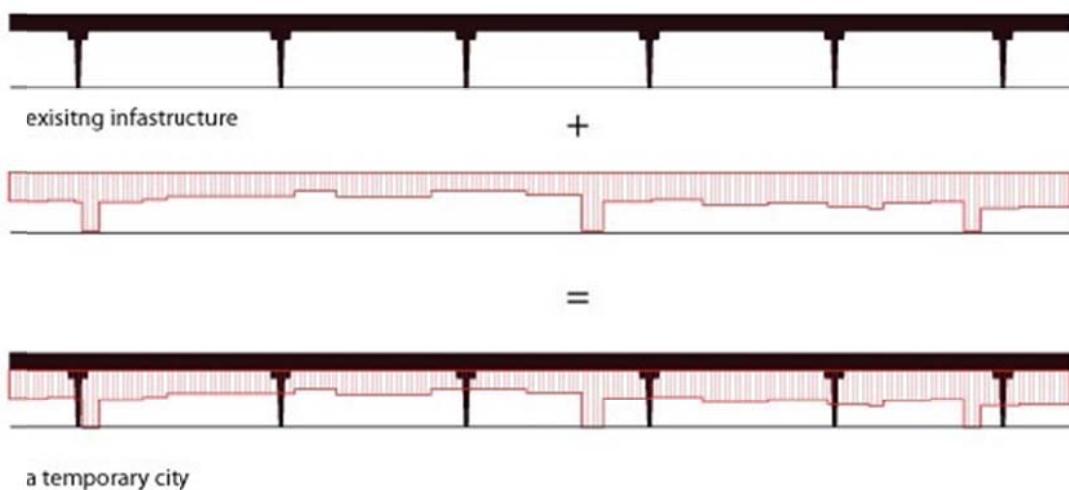


Refugees routes from Africa to Israel



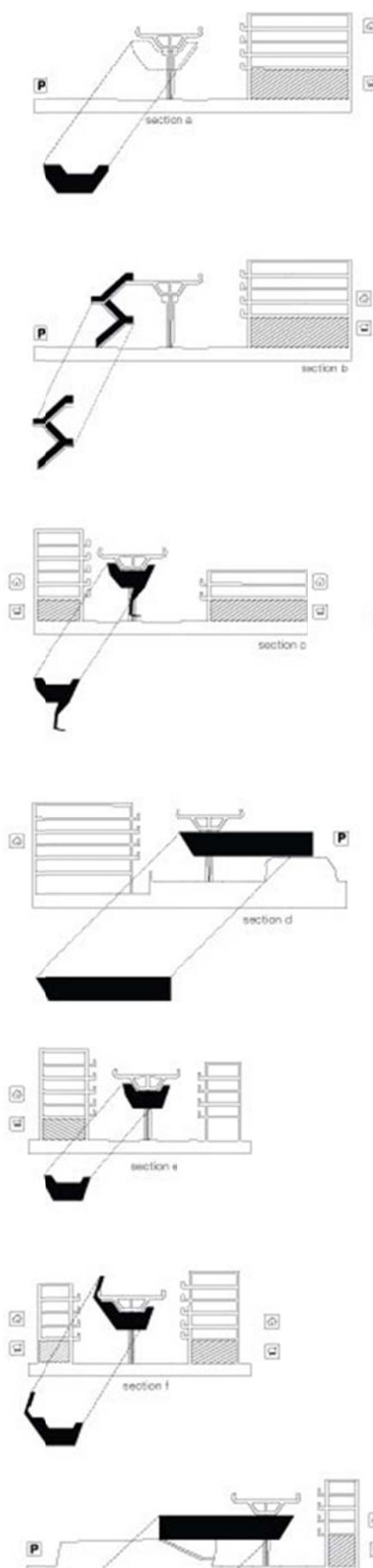


A day in the life of a refugee, programme sequence

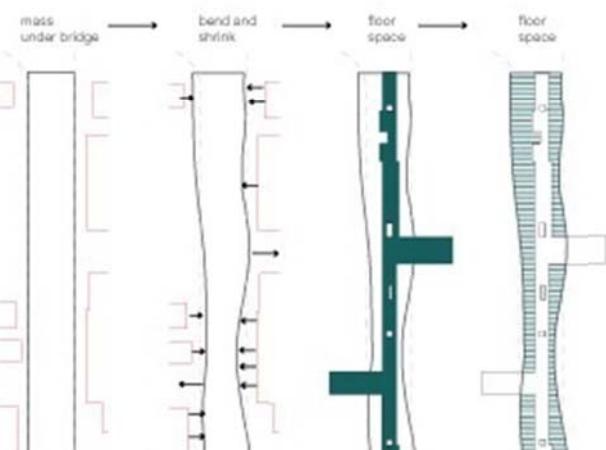
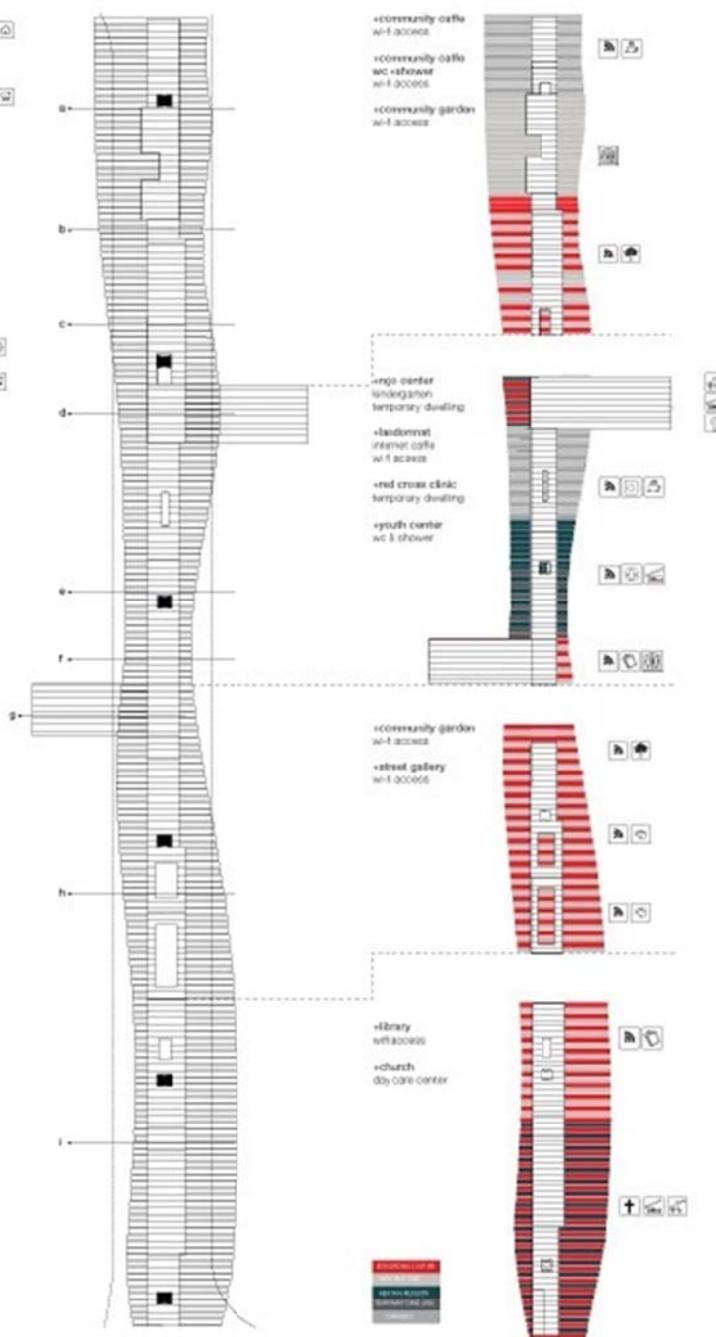


Using the existing transport infrastructure to support the temporary city

INTERVENTION INDEX



PROGRAMME



Hybrid programme along the bridge



Levinsky St. at night, after



Levinsky St. at night, before

A night view of the temporary suspended city

Student: Rami Kobty

PROJECT INFORMATION

Project Title: UniDiversity

Completed: 2009

What did you design for this architectural project?

The project deals with the expression 'coexistence-in-architecture' and examines it in Nazareth metropolis. Coexistence-in-architecture is defined by three main subjects: coexistence between cities, between people, and with nature. The principal idea of our masterplan is to continue the green surrounding Nazareth metropolis into the metropolitan centre, creating a park that connects the two cities (Nazareth and Nazareth Illit). It also connects the two city centres by a circular tramway along which there are public functions that create meeting points, one of the public functions is the university.

The project deals with Nazareth metropolis, trying to create a strong connection between Nazareth and Nazareth Illit.

Progress, Methodologies & Tools for the Project

In the project the two cities were examined by typologies as you can see in this diagram (Fig 4) and by making a connection between them in different fields such as: the green typology, the openness of the materials, activities in the areas, the meeting of scale, formality of a place and materials. These diagrams show the difference and the connection between Nazareth and Nazareth Illit, helping them to create the university spaces by superimposing all layers.

We decided to take the university, which is one of many factors in the masterplan, to examine it architecturally. The complex includes: tram station connecting both cities and gives a solution to the traffic problem in Nazareth city, a shopping area, café/restaurants area, university with public library, reading gardens, media walk, three auditoria, community centre and park.

The aim of the project is to achieve coexistence in the whole area we are examining at Nazareth metropolis (Israel). The area contains: city of Nazareth where the citizens are Arab (Christians and Muslims), and the city of Nazareth Illit which has a majority of Jewish citizens. Today these two neighbouring cities are disconnected from each other and have no interaction.

After examining the whole area it was found that the movement between the cities is complicated and not offering the people a dynamic transition from place to place, causing Nazareth City to have heavy traffic in the day and preventing

it from being used and properly enjoyed. So a way to connect both cities by public transport crystallised - a tramway that connects both city centres. All along this circle we added buildings and landscape: a park, galleries, shopping centres, piazza, museum, high-tech offices and a university.

It was decided to make the university emblematic of the project and to develop it with its spaces and architectural values paying attention to 'coexistence in architecture'.

The complex contains a university and its laboratories and offices, a shopping area with tram stations, cafés and restaurants, a mixed-use public area with a community centre and auditoria that can be used by both the public and the university depending on their needs.

Sustainability: since our site is an old quarry we used the walls as interior of the complex (thermal mass) visible to all. A new green mass in front contains gardens and public spaces that also provide shade (green to the environment), acoustic wall, green parks that all aim at a greener place and green architecture.

What was the starting point for the project and how did it develop?

The starting point was to do a project in the city of Nazareth, the hometown of Rami and the main city for the Arab community in Israel. As a final project at university, we started to connect our dreams and ideas to our daily physical

surroundings. After four years of study we had gained skills solving planning and architectural problems. In this project we tried at first to disconnect ourselves as much as possible from what we know and how we live on a daily basis and tried to simplify the case of two cities that are living and breathing near each other without having any dialogue or future perspective on most aspects including design and town planning, each with its own vision without interaction.

As our tutor tried to get the most out of us, at the same time she was watching us to make sure we didn't just stick with what we were familiar with and know, opening a wider perspective on both communities. In the design and

architectural planning of the building itself, Els tried to direct us to develop a unique architectural language for the building, continuing the main idea and concept while doing it all in layers of design and tectonic from the micro to the macro.

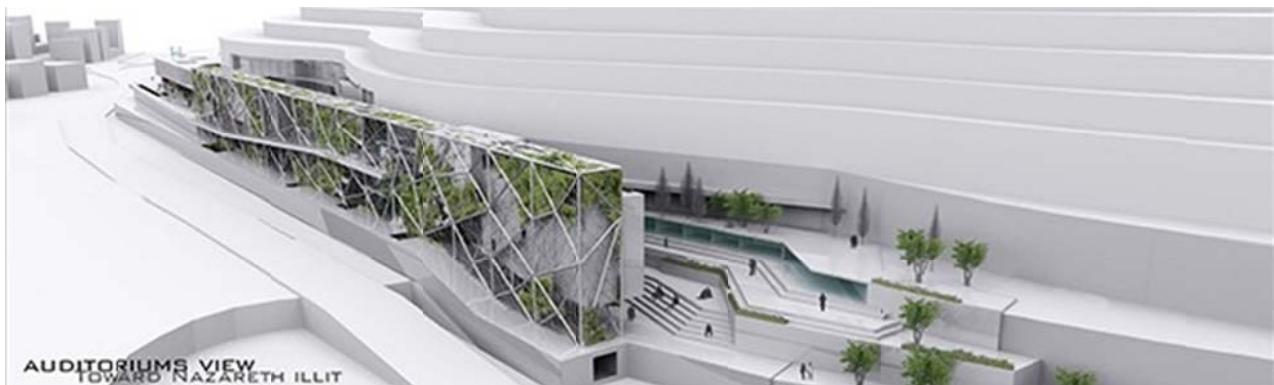
What is the most important thing you learnt in designing this project?

The most important thing is that we could feel that a concept can start from the micro - like designing a room or a place where two people can meet and have dialogue between them - and then extend to the whole community and cities around as a macro, the university can reach out to the whole country, region and world. For us it was a fruitful and unique experience in design and planning.

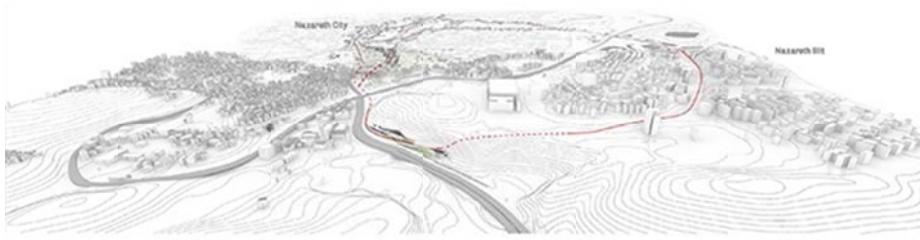
What do you want your architecture to be about? Does this project express that?

I want my architecture to be for humans in the first instance, to make them excited when encountering a dynamic space and to allow a place to be for all, that all of the diversity of mankind can identify with, where they can express themselves in the most democratic way. Moreover, we are obliged to our planet earth and to its nature, energy and life, so our design and materials must go side by side with sustainability and renewable energy.

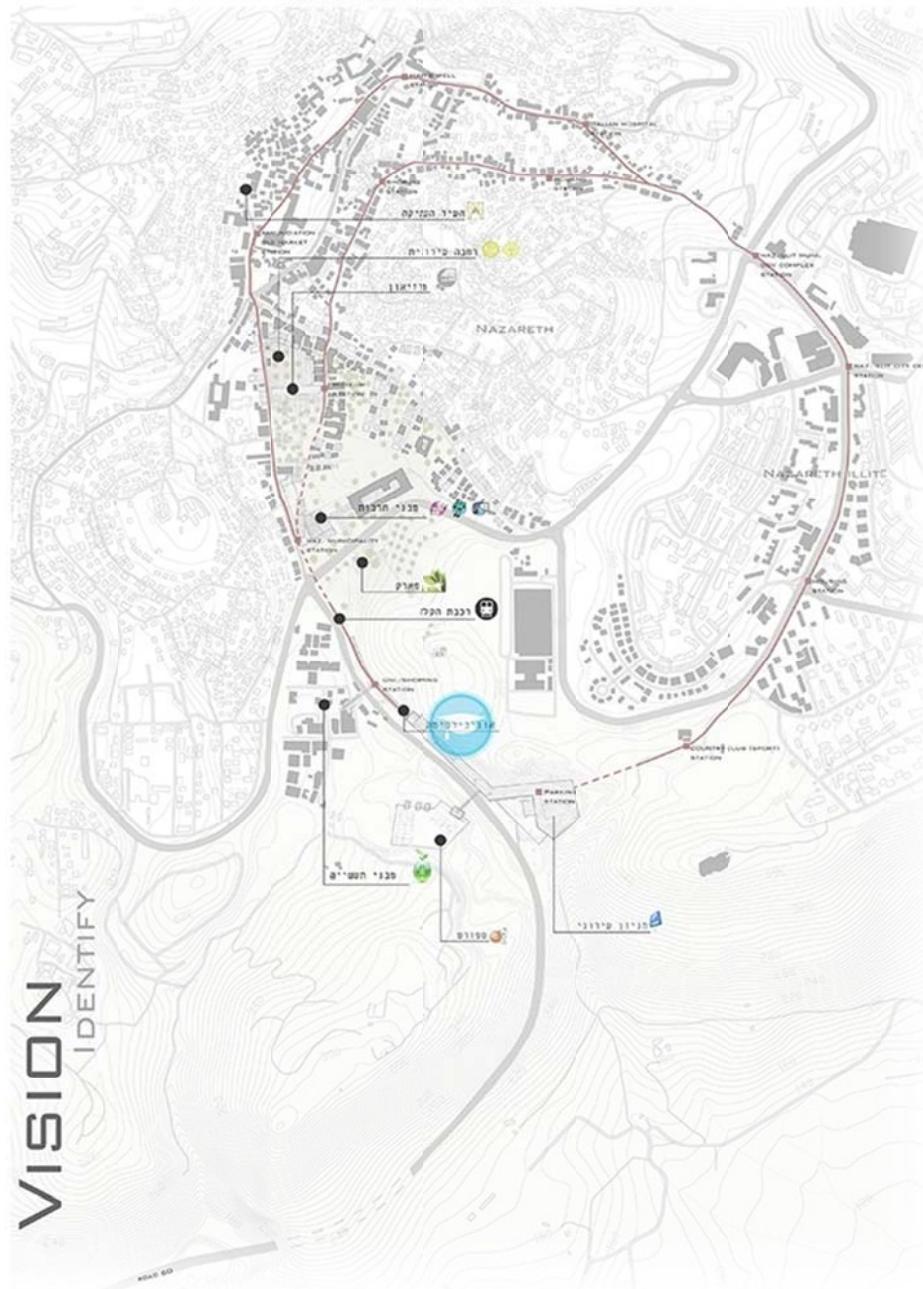
This project will make the meeting process between communities direct and indirect at the same time, changing people in a positive way. We believe dialogue between diverse people will lead to positive friendships. It will indirectly create



The university complex



NAZARETH • NAZARETH ILLIT PLAN



The masterplan presented: Nazareth and Nazareth Illit