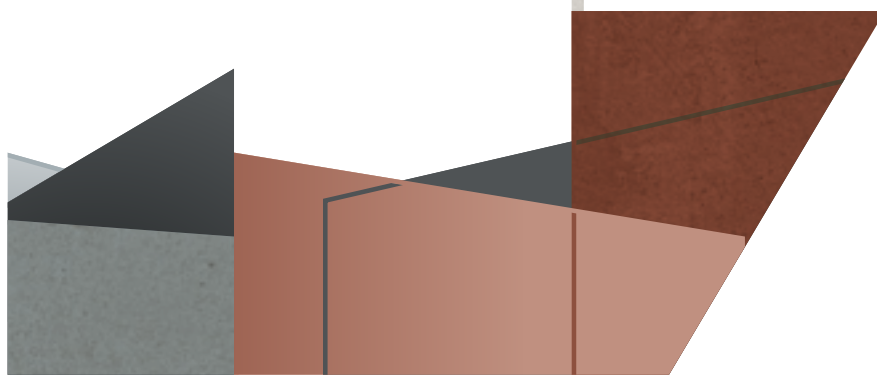




DAVID AZRIELI  
ARCHITECTURE

STUDENT PRIZE

2019



The Azrieli Foundation is an a-political organization. Accordingly, the contents of the works exhibited for the David Azrieli Prize for Architectural Students express only the views of the presenting students themselves.



## Greetings from Danna Azrieli,

Dear Students, Graduates, Faculty, Architects and Architecture Enthusiasts,

The David Azrieli Architecture Student Prize meets Israel's young architects at an important milestone in their professional lives, when theory and practice converge. The Prize appraises and rewards students for their final project and their dream of making a personal imprint on the public space, the environment, society and public discourse.

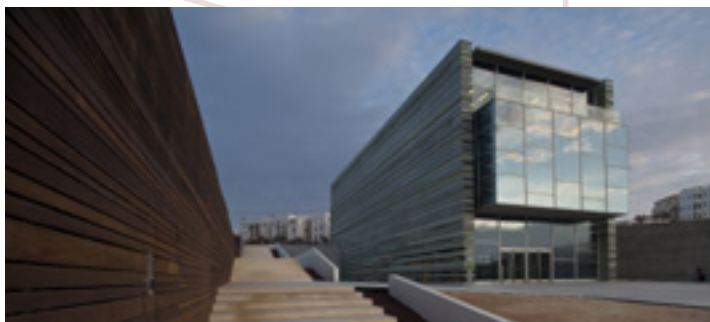
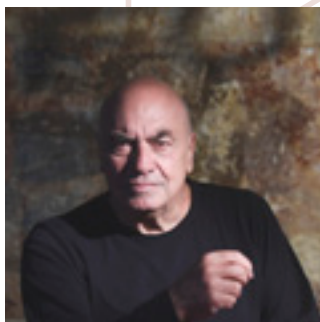
Over the years, the Prize has become an integral part of architecture education in Israel, with the heads of the five schools of architecture valuing it as a certificate of excellence. The final projects that made the short list are the best among the student works, and embody the extensive knowledge acquired by them during their years of study.

As in previous years, this year Azrieli Foundation Canada – Israel presents generous grants to the three finalists – a first prize of 60,000 shekels, a second prize of 25,000 shekels, and a third prize of 15,000 shekels.

The David Azrieli Prize honors and congratulates not only the winners, but all the students who submitted projects and contended for a place in the competition. I hope that this tradition will continue to inspire architecture students and the architecture community for many years to come.

Best wishes and good luck,

**Danna Azrieli**



## Arch. Massimiliano Fuksas

### Chair of the Judging Committee and Keynote Speaker

Massimiliano Fuksas leads the international architectural practice Studio Fuksas along with Doriana Fuksas. Of Lithuanian descent, Fuksas was born in Rome in 1944. He graduated in Architecture from the University of Rome "La Sapienza" in 1969. Since the 1980s he has been one of the main protagonists of the contemporary architectural scene. With offices in Rome, Paris, and Shenzhen, over the past 50 years Fuksas Studio has developed an innovative approach through a strikingly wide variety of projects, ranging from urban interventions to airports, from museums to cultural centers and spaces for music, from convention centers to offices, from interiors to design collections. The practice has completed more than 600 projects, including outstanding feats such as Shenzhen Bao'an International Airport, Terminal 3, Peres Peace House – Jaffa, New Rome – EUR Convention Centre "the Cloud" and Hotel, and Zénith Music Hall, Strasbourg, to name a few, and has worked in Europe, Africa, America, Asia and Australia. Alongside these, Fuksas has dedicated special attention to the study of urban problems in large metropolitan areas.

Over the years, Fuksas has been awarded numerous important awards and honorary titles, including: Vitruvio International a la Trayectoria in Buenos Aires, the Grand Prix National d'Architecture Française, National Academic of San Luca, the prestigious Commandeur de l'Ordre des Arts et des Lettres de la République Française, honorary fellowship of the AIA – American Institute of Architects, membership of the Académie d'Architecture in Paris, honorary fellowship of the RIBA – Royal Institute of British Architects, and Cavaliere di Gran Croce della Repubblica Italiana. He was decorated with Légion d'Honneur by the French President, Medal of the Presidency of the Council of Ministers in Italy, and the Global Lithuanian Award, Art and Culture category in Vilnius, Lithuania. In addition to his architectural and design activity, Fuksas also served as visiting professor at several leading academies and for 15 years penned the architecture column in the Italian news magazine "L'Espresso" and later, with his wife, was the author of the design column in the Italian newspaper "La Repubblica."

## Pro. Jill Stoner

Holds a Master of Architecture from the University of Pennsylvania and a Bachelor of Arts in Comparative Literature from New College in Sarasota, Florida. She is currently Director of the Azrieli School of Architecture and Urbanism at Carleton University in Ottawa Canada, and since 1987 has been a member of the faculty in the College of Environmental Design at the University of California, Berkeley. Pro. Stoner has lectured extensively on spatial references and resonances in contemporary fiction and poetry, the concept of urban wilderness, global issues of space as an instrument of aggression, and the untapped potential of vacancy in the American post-recession landscape.

## Dr. Sharon Azrieli

Holds a bachelor's degree in art history from Vassar College, an associate degree in interior design and illustration from the Parsons School of Art and Design, an advanced certificate in vocal performance from the Juilliard School, and a master's degree and doctorate in music from the University of Montreal.

Since 2017, Dr. Azrieli has published the architectural magazine "Home in Canada", formerly known as "Montreal Home and Toronto Home". She is currently writing a series of articles on great Canadian architects and designers, including Frank Gehry, Moshe Safdie, Karim Rashid and Mike Holmes. Dr. Azrieli recently received the Order of Quebec for her outstanding singing career, after making her debut at the Metropolitan Opera and the National Arts Center in Ottawa. She is also the creator of The Azrieli Music Prize, which is currently Canada's largest monetary award in the field of music.

## Arch. Gabi Boaz-Oved

Holds a bachelor's degree from the David Azrieli School of Architecture at Tel Aviv University in 2000. His final project was chosen one of outstanding projects that year. In 2006, he was appointed Azrieli Group Architect and in 2015 he became Head Architect and Director of Planning in Azrieli Group.

## Arch. Gil Shenhav

Senior partner at Canaan Shenhav Architects, founding partner of the Company for Development and Urban Renewal, and chairman of the Israeli chapter of the global Council on Tall Buildings and Urban Habitat. Shenhav engages in the promotion of urban renewal projects and is actively involved in promoting and presenting the professional aspects that underpin the development, planning, construction, and management of high-rise buildings.





Nominees:

01



## Areej Ashhab

The Architecture Department /  
Bezalel Academy of Arts and Design Jerusalem

Project Title: **Mountains reclaiming The Stone**

The project utilizes different scales and tactics of architectural intervention to reclaim Palestinians' historic integral relationship with their landscape, their economy and natural resources, all of which were depleted by the Israeli stone-cladding regulations.

About one hundred years ago, the British Mandate enacted stone-cladding regulations in Jerusalem, freezing it in time as a precious rock. These regulations are still implemented today by Israel within "Greater Jerusalem" – Jerusalem and the surrounding Israeli settlements – driving a huge Palestinian stone industry in the occupied territories, dubbed "White Oil." The industry produces about 22% of all Palestinian exports on the one hand, and carries massive adverse landscape, health, and economic repercussions on the other hand.

An intervention in Beit Fajjar, a stone town south of Bethlehem, proposes land use regulations for generating communal economic and cultural renewal in the town. Instead of presenting a utopian scenario, where there is no longer economic dependence on quarrying and cutting of stone for cladding, the project presents a 10 year projected scenario, reinterpreting existing technologies and knowledge in the quarries as a starting point towards change.



The scenario includes collaborative stone factories for recycling waste and underground quarrying as an alternative for open-pit quarrying in order to reduce environmental damage.

The project also addresses the cultural role of the stone facade today by using stone waste as an alternative raw material for construction. The waste is cast with other materials to create new stones that are more relevant today, turning it from an environmental burden into an economic opportunity for Palestinians.

02



## Boris Levin

The Faculty of Architecture and Town  
Planning / Technion

Project Title: **INTERPOSED: Absorption & The  
Urban**

The project examines the current practice of bringing new immigrants to Israel and offers a modern integrative approach within the global urban context of Tel Aviv.

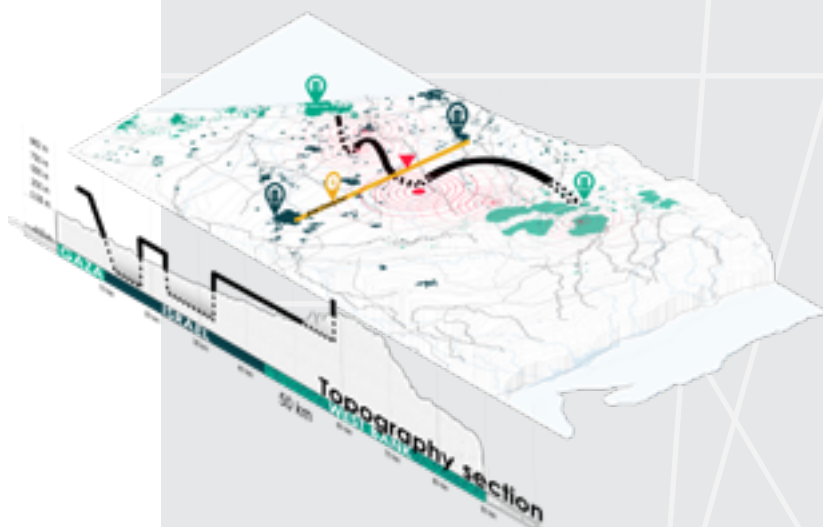
Since the late 1960s, one of the national mechanisms of assimilation in Israel was so-called "Absorption Centers". Originally initiated by the Jewish Agency and built with the aim of attracting immigrants from welfare states, the centers constitute a unique institution that combines temporary housing with learning facilities for incoming immigrants over a period of 6-10 months. Partly representing national institutionalization processes from the previous century, Absorption Centers still operate in full capacity, providing their services to young new immigrants doing orientation and Aliyah programs offered by the Jewish Agency.

In recent years, the concept of building the National has been replaced by the neoliberal paradigm of building the Global. Thus, the problems of Aliyah and Absorption became more complicated, while remaining relevant as ever before. The advent of global capitalism, digitalization, and technological progress, introduces the question: Does the Absorption Center, as a relic of Israeli nationalization, still meet the needs of new immigrants?



The concept proposed in the project is unprecedented for Israel – it includes the integration of new citizens into the global urban context of Tel Aviv, while encouraging them to mix with the local community and creating an environment that would enable positive interactions. At the same time, the goal of the project is not only to offer the city to the migrants, but also to contribute to the renewal of one of its most central and popular sites – the Carmel Market.





03



## Hila Zrihen

The School of Architecture / Ariel University

Project Title: **Infrastructure of Hope**

What political and strategic opportunities are inherent to the architectural characteristics of a physical spatial border?

**The project is a conceptual blueprint for a space of international collaboration at the border, striving to bring about a gradual process of connecting and healing between populations in conflict.**

History shows that a deep sense of separation persists even after the removal of physical borders between nations. Following decades of conflict, Israel currently separates two Palestinian populations, preventing the residents of Gaza and the West Bank a connection that is vital for the evolution of their national identity. In addition, to improve relations with Israel.

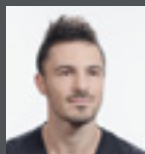
Can borders connect rather than separate? The borders of organisms in nature inspired me throughout this project. I designed a border that absorbs and breathes in and out of commodities, cultures, and ideas. The connecting infrastructure is mostly above ground, aside for places that disturb the

connectivity of communities. In the center of the axis stretches an exterritorial area, where the three entities converge. The meeting will shift away the conventional definition of a charged relationship between nations. By dismantling the dichotomies, we can allow intermediate states. It will be possible to reduce and increase the level of interaction in the physical space according to the mutual trust that will be created. Failure to do so will not prevent it from continuing to function.

As the trust grows, the benefits of this space will also grow correspondingly, and perhaps the benefits are what will bring about the trust? At its core, knowing prevents fear and increases the willingness to take risks. This program allows for parallel living in one territory without the function of time.

This project is a call for action to the architectural community – to take on the main global challenges through creative thought and action and to rise to the moral obligations we as architects have towards the human society within which we live.

04



# Yonatan Ben David

The Architecture Department / NB Haifa School of Design

Project Title: **SUB-JERUSALEM**



The project rethinks the space of conflict in Jerusalem, and produces an alternative-subterranean urban layer based on the ancient water infrastructures in the Jerusalem seamline area.

This project deals with the concept of conflict and its impact on the physical space, examining how it can be expressed through architecture.

I chose the city of Jerusalem as a case study. Throughout history, the city has been a stage for national and international political conflicts. Clearly, its urban space was largely formed as a result of a series of struggles, causing it to develop in overlapping pieces, like patchwork. The urban space is made up of "bubbles" and barriers, with its different populations living in segregated areas, creating parallel social and urban realities. The seams between these areas often constitute marginal urban, social, and cultural zones.

My intervention is based upon "the urban underground." Jerusalem has a rich subterranean network that includes ancient urban infrastructures. For me, the underground became a research tool, through which I examined the city in a new way. The network of urban foundations is a network of memory, as it was determined by a progression of varied heritages and histories. The network can testify

to the accumulated phenomena that became the basis of the urban tapestry, and can even reflect the city's changing political conditions, as the urban foundations are the strategic focus for the various governing powers' territorial appropriation.

In this project, I would like to focus on the city center, in an area where the "seam" between East and West Jerusalem meets the Old City walls. I wish to create an additional urban layer, based on the network of the ancient moat and cisterns. This layer will physically connect the eastern and western sides of the city as an alternative space, creating new urban context between the city, its walls, and its underground. The subterranean spaces are constructed of quarried stone, allowing penetration of the unique Israeli light and urban water runoff – elements that are impartial to religion, race, or gender – creating an experience in which the spectator witnesses the dynamic processes of the place in which he or she lives. It is my hope that this new perspective will contribute to the resolution of the conflict in the city.

05



## Lavi Beery Daniel Iron

The David Azrieli School of Architecture /  
Tel Aviv University

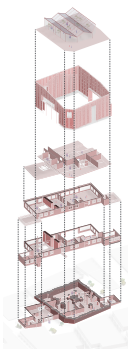
Project Title: **"Layers" - Trauma & History in  
old Vilnius**

This project focuses on intervening in emotionally loaded historic fabrics, using psychoanalytical methods, in order to create an architectural platform for empathizing with another's trauma.

After the liquidation of Vilna's glorious Jewish community by the Nazis and local forces (1941), and after the destruction of the Jewish Ghetto by Soviet occupation (1955), the city has been debating for some twenty years how to restore the heritage that has entirely disappeared from the city.

Many urban areas through history have suffered similar traumatic events which have changed the environment, from the human population on both sides of the experience (offender and victim), to the physical space which is left damaged, and would become completely detached from the urban fabric surrounding it.

In the psychoanalytical field, rehabilitation is achieved by restoring both sides' consciousness. Similarly, in our opinion, the urban healing should be done by promoting the historic consciousness and heritage in a multi-layer discipline: Integrating the memory of the place in a new complex; The use of contemporary architecture in an old city; Emphasizing the



existence of the different layers – historical, technological and humanistic, in order to combine the different narratives into a whole that is greater than its parts.

The project addresses the memory discourse dialogue, and presents a fresh perspective on how Israelis and Jews face the trauma of a place that has suffered both the Jewish trauma of the holocaust and the local trauma of the Soviet occupation. The design allows visitors the freedom to choose their path and exposure to the site's history, and accordingly, their level of exposure to the trauma.

Using the common ground between architecture's "site preservation" and "trauma rehabilitation" in psychoanalysis, we offer a new approach to healing and planning in such sites, and practice it through the specific case study in Vilnius, Lithuania.



06



## Lubna Assaf

The Faculty of Architecture and Town Planning / Technion

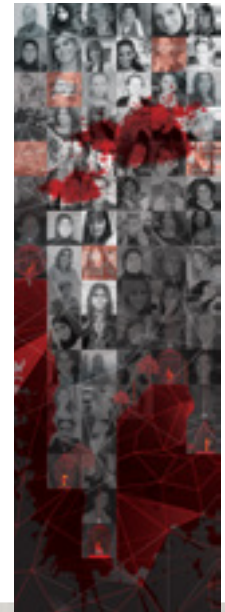
Project Title: **Behind closed doors**

The project offers a physical-ideological urban shelter that gives "social protection" to women in Arab society and changes their low status in the long term.

The phenomenon of violence against women has been rising steadily, and in recent years is the focus of wide public discussion in Israel and worldwide. This study focuses on violence against women in the Arab society in Israel, where women are still perceived as "brainless." As part of the measures put in place to address this phenomenon, in the 1970s "women's shelters" were established around the world and in Israel in order to provide families with a physical shelter for protection and recovery. To date, only two shelters have been established in Israel for the Arab society.

Today's shelter is in a confined structure surrounded by a high fence and cameras, generating a feeling of imprisonment in the women while the high level of protection raises their anxiety and alertness levels.

The project defines a new concept of "shelter," and offers a physical-ideological urban shelter. On the one hand, the project examines how the shelter creates an environment of protection, stability, and rehabilitation for the family, and on the other hand, it examines how the shelter constitutes "social protection" for all women, changing the low status of Arab women in the long term.



The project is based on Pierre Bourdieu's theory of Habitus and the male domination: Ideological change through spatial change.

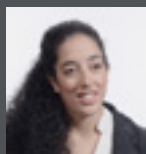
The design relies on the proposals of "Mahlum's office" in planning a rehabilitation shelter for women and their children. At the same time, it also sets out to change the symbolism of Arab construction that was previously used to hide and shelter women and improve passive protection that allows free movement within the shelter area.

As a case study, the project focuses on the old market area of Nazareth, which in recent years was revived by feminine power. The physical-residential shelter extends over the entire neighborhood, and connects to the market area, which is the ideological shelter, via a cultural community center. The passage between the areas constitutes a barrier and a substitute protection measure instead of the fence.

My main goal in the project is to raise awareness of the phenomenon and of the need to improve current conditions not only for the victims of violence, but for Arab society in general.



07



# Lotem Hamama

The Architecture Department / NB Haifa School of Design

Project Title: **THE 1/4 QUARTER**



"From a Quarter Kilometer Block to a Kilometer Quarter" creates a new urban texture that offers a new interpretation to an iconic building, taking into consideration its typological rich urban-desert environment.

The city of Beersheba is known as the capital of Brutalist architecture. The site most identified with Brutalism is a quarter kilometer long block in Hei neighborhood, built as part of an architectural experiment during the 1950s.

The dimensions and inner layout of the block, its location, the dominance of the building, and the function it serves, all represent the socialist ideology during the settlement of Israel, which disregards the uniqueness of the individual within society.

Later, the "Carpet Project" was built across from the block – a group of relatively small cottages with walkways in between. The relationship between these two projects is at odds with the vision that inspired them.

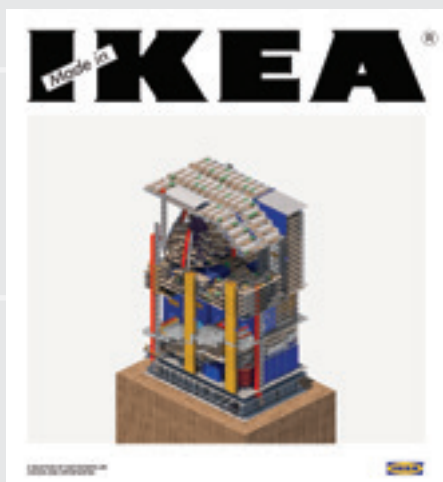
This project sets out to adjust and adapt the surroundings of the Quarter Kilometer Block

according to relevant contemporary design approaches, which place man at the center, free to choose his environment and style of living. The building will be imbued with a new context, while taking into consideration the socio-economic changes and climate of the Negev.

The design language refers to three dimensions of change within the public space:

1. Function – transforming the Quarter-Kilometer Block into a common public space that offers many diverse services for the community.
2. Integrating the building within the public space and using the empty and abandoned areas surrounding it.
3. Maintaining continuous traffic flow in the public domain, a central traffic route that connects different areas of the neighborhood.

**The building in the renewed context restores the neighborhood to its former glory and fills the gaps between the different parts of the experiment, left in a neighborhood with no identity.**



08



## Lealla Solomon

The David Azrieli School of Architecture / Tel Aviv University

Project Title: **Made by Ikea**

**Made by Ikea** is an experimental architectural environment that presents not only a look into the future, but also a critique and analogy of contemporary life.

The project **Made by Ikea** presents a hyper realistic environment is generated from Ikea's consumption space. The project imagines a lifetime in which we work, learn, raise a family, and enjoy leisure activities in Ikea. The outcome is a new branch that is 250 meters in section and 3.7 acres in plan, housing 570 families who strive for a better everyday life.

On the theoretical level, the idea is based on three scenarios: In the first scenario, the process of globalization is complete; in the second scenario, the mixed-use typology is radicalized; and in the third scenario, daily life and consumption culture converge into one. The new typology brings about a homogeneous state in which lifestyle, consumption and daily life are unified under the auspices of the corporation.

At such a point in time, Ikea serves as a case study. Examining the corporation on the design and ideological levels was highly important for the creation of a branded space, a space that is

based on colors, design qualities, and a specific target audience. With the help of this analysis and many design attempts, I conceptualized, planed, and formulated the rules and living conditions in the new environment.

The experimental space accommodates families who were born and raised under the Ikea concept. Their lifestyles are governed by simple rules and guided by Ikea's ideology of a "better everyday life." Under the iconic and compact architectural mantle, the daily life of the Ikea communities is managed and perfectly timed. They work in the Catalog Center, receive an Ikea apartment, leave their children in the Kids House, eat organic sausages and more.

**Made by Ikea** is an experimental architectural environment that presents not only a look into the future, but also a critique and analogy of contemporary life. It disassembles and reconstructs western life into Ikea's neat box and expresses it in repetitive architectural tools. And so, in a giant dollhouse, with a predetermined route and rules, the Ikea community operates and lives under the corporate's illusion of the good life.

09



## Meital Hirshberg

The School of Architecture / Ariel University

Project Title: **Design through Agricultural Framework**

The project offers a new alternative for creating residential density in urban fabric based on the agricultural grid.

In the early days of Israel, many cities were designed as garden cities, combining the character of a small village with the benefits of the city. This experiment resulted in the design of elongated plots - independent units with their own miniature source of economy encompassing the needs of the landowners. The house was located at the front of the plot, followed by the agricultural supplementary buildings, and finally the agricultural fields at the rear. The elongated shape of the plot created a repetitive urban facade along the street and an open, rural facade at the back.

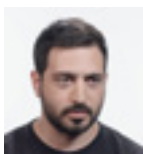
Over the years, the plots lost their original purpose, and for the most part were neglected as underutilized potential or converted for residential use in aggressive real estate development. The main focus of the project is the historic agricultural grid and the new alternatives it has to offer in densifying the existing urban fabric while maintaining its agricultural character. The chosen case study is Pardes Hanna, which is trying to find its new identity while preserving its rural "sense of place."



The project is planned on the linear axis separating the plots, with vertical partitions that intersect with the grid and create different spaces. The design on the linear line alongside the partitioning allows for varying gradients along the axis and a range of transitions between "inside" and "outside". This type of planning generates intermediate zones that shape the landscape between the public and the private.



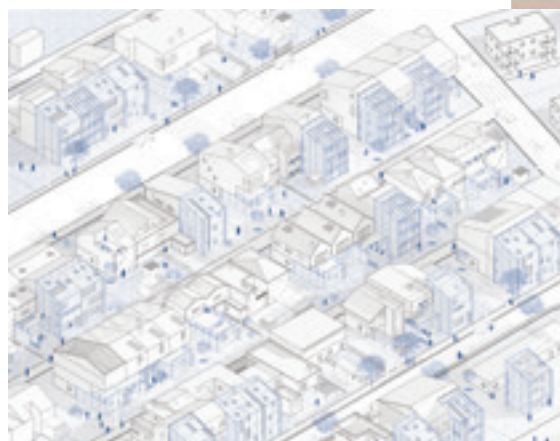
10



## Sharon Perry

The Architecture Department /  
Bezalel Academy of Arts and Design Jerusalem

Project Title: **Assisting Farm: An Ideological  
infrastructure**



The project re-interprets the historic model of the "auxiliary farm" according to today's society and economy, using urban strategies and developing a new model for the regeneration of the residential units.

"'Auxiliary farm' means first and foremost supplementary. Not something independent that can alone sustain the resident's family. The farm by the house should serve an auxiliary function in assisting the resident reach financial balance" (From "Gardens and Auxiliary Farms in the Housing Block" / Shikun - Shikun Ovdim Inc., 1946)

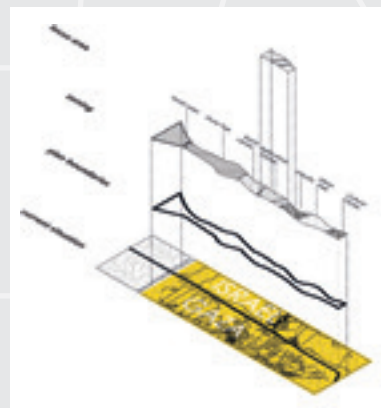
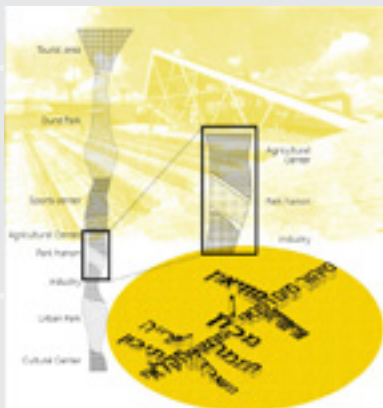
The workers' neighborhood is an Israeli socialist type of settling form that evolved from a need for a holistic solution for the workers' movement in Eretz Israel. Its goal was to provide housing in the socio-economic framework of the Shikun Ovdim company before the establishment of Israel, based on the existing job market and neighboring cities. This spatial and organizational infrastructure evolved from the precedent of workers' housing projects in Israel and worldwide, and formed a unique housing model across Israel. The workers' neighborhoods were characterized by an urban layout based on the Garden City model, comprised a range of public, private, and green zones, and was meant to become the core of a future-city development.

The building types were diverse, consisting of long housing blocks, condominiums, and ground

floor houses. These later uniquely included an agricultural allotment meant to financially support the residents. This allotment, "the auxiliary farm," was a central element in the attempt to provide all the needs of the worker in times of unemployment, and laid out a pedagogic foundation for manual agricultural work. As the workers' population was replaced and the cooperatives disbanded, spatial changes were made in the residential units, and the auxiliary farm changed its role.

This project uses the planning values and the existing infrastructure, and re-interprets the term "auxiliary" in light of today's society and economy. Drawing on urban strategies, it develops a new model for the regeneration of the residential units. The strategy emphasizes the public institutes by expanding the existing building additions, introducing mixed-use and further widening the range of building types – according to the original plan. The residential units' regeneration model is based on the core values of the auxiliary farm – supplementary income, expanding the residence, farming, and self-production – and translates them into a dynamic catalogue of expansion possibilities to the existing buildings. This act of conservation isn't only a local act, but an example of an architectural-social-economic thesis of regeneration of historical ideas from the original plan, adapted to the present.





11



## Nirit Kaspi

The David Azrieli School of Architecture / Tel Aviv University

Project Title: **Gazalsrael**

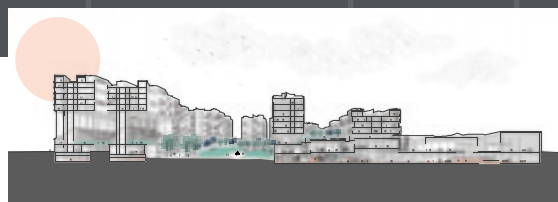
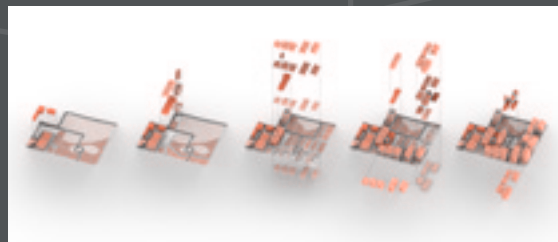
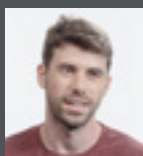
The project was born from a personal perspective on the situation at the Gaza border. As a resident of the Gaza envelope, in creating the project I address the implementation of a new space on the Gaza-Israel border.

The project's vision is the creation of a border as a "granting space" rather than a restrictive passage. The project offers a different kind of boundary – a demilitarized area that is not a no-man's-land but a space that epitomizes joint activity. The project's intervention area is a 9 km area along the northern border.

The project proposes a spatial planning platform on the border, allowing infrastructure for economic, social, and cultural collaborations between the two sides. The area will include spaces for tourism, agriculture, education, leisure, and more, in order to create interaction between the two populations as an engine for change and hopefully facilitate a new reality in the region.

Currently, the area is deteriorating by the minute, and so far, solutions have been unrealized and do not offer intervention on the border itself but rather detach from it (in the vein of an artificial island at sea). Therefore, the project rethinks the space of the border and emphasizes the interaction between the two populations to create a new demilitarized area.

The new proposal was tested in a focus area near Erez Crossing, which takes up the agricultural space as an intermediate ground and creates a spatial platform. This is expressed in a new architectural and scenic language, aimed at creating a variety of situations in the new demilitarized area, and with that – facilitate productive interactions between the two populations. The emphasis in planning was on space as a mediator – creating a spatial system that creates possibilities for various collaborations in the area.



The project presents the potential of cannabis plants as a resource that allows economical, social and environmental healing of contaminated lands through new ecological and productive urban development.

For almost 100 years, hemp and its products were illegal substance with no distinction between the different strains, such as cannabis with a psychoactive compound (THC) versus hemp, which has virtually none. We are now witnessing a gradual process of legalization, not only of cannabis for medical uses, but also of hemp plants for their industrial potential. Cannabis is reemerging in the global market as a high quality valuable raw material thanks to its unique biological properties and diverse applications in addition to being sustainable, zero waste and environmentally friendly.

Amongst its remarkable properties is the fact that the hemp plant is highly effective in purifying contaminated land of all kinds, over short and long periods of time, and in view of its rapid growth rate, is capable of becoming a valuable urban resource. Hemp's ability to grow in most types of climates and the fact that its

cultivation and product production process have of the lowest environmental signature, make hemp a first-class asset.

This project proposes to examine the social, environmental, and economic possibilities that can be created by permitting the use of hemp, cannabis and its products. Leveraging hemp plant's soil cleansing capabilities creates an opportunity for a sustainable solution. A 50-acre highly polluted plot of a former military weapons production plant in Tel Aviv will serve as a test case. The solution will be presented as a five-step gradual process, based on extracting the various uses of the hemp plant's parts according to the varying levels of pollution. This long-term development system creates a new, environmentally-friendly, productive urban environment, while also addressing the housing shortage in the metropolitan center.

This project proposes viewing a toxic hazard as an opportunity - one that has the potential for healing not only the land, but also the community, the economy and the environment "poisoned" by prejudice and covert power struggles.

13



## Chen Shimoni

The Architecture Department /  
NB Haifa School of Design

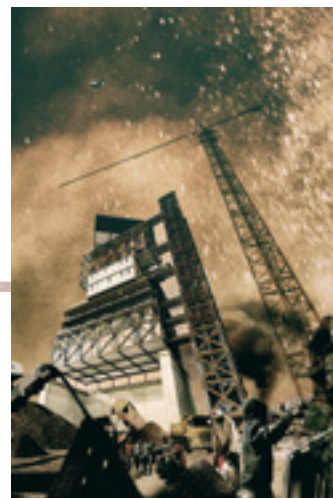
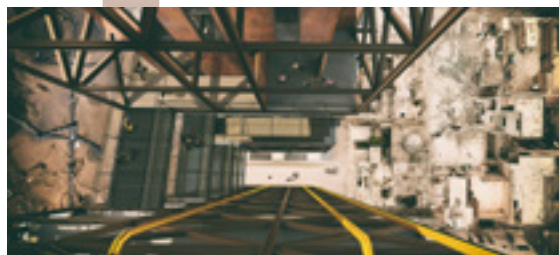
Project Title: **Aleppo Rebirth**

A planning, rehabilitation, and healing approach to the tragedy of Aleppo, Syria, destroyed in a civil war.

65% of Aleppo's (a UNESCO World Heritage Site) 35,722 buildings were demolished. Of its 3,164,000 inhabitants 1,800,000 survived, 1,364,000 were displaced, 13,500 killed (1,500 under 5), 23,000 injured.

This mandated a humanistic, professional and practical approach. However, for me, there was another, significant aspect. My grandfather, Gamliel Caesar (Jamil Kasser), was born in Aleppo in 1929. The emotional turmoil coupled with professional curiosity engendered creative thinking involving this human- urban tragedy. My grandfather's stories reflected a different reality with which I am contending.

Only dozens of kilometers separate us from this hell. Aleppo now looks like a ghost town; razed almost to the ground during the last 7 years. 40% of the city was "occupied" by citizens implementing random, independent, urban folk-typology construction. 50% of this population lives in areas with unplanned urban infrastructure, few public, educational or religious institutions, or entertainment and leisure areas. This unemployed, poor population was easily recruited for rebellion against Assad.



There is a need for physical, social, and political space. I propose a non-patronizing planning approach that is not dominated by capitalism. The proposed procedure embraces existing cultural patterns of the local population, collaboration with its residents as part of Aleppo's rehabilitation mechanism, in both planning and implementation, and facilitates identification with the communal unity lost during the war. The proposal provides tools and opportunities that encourage and support self-construction, utilizing accumulated debris for building and landscaping. It defines infrastructure channels determining reconstruction, while responding to the residents' well-being in the course of rehabilitation. In brief: continuity and recovery.



14



## Maskit Dvir Mazon

The School of Architecture / Ariel University  
Project Title: **City Home**

This project proposes a critical contemplation on the institution of government, its future, its image and its representation in the urban space of Tel Aviv. It examines de-novo the municipality's program, wishing to update it for the 21st century.

The iconic city hall embodies the representation of the governmental authority. Its layout and dimensions create a formal disconnect between the government building and the public.

This project sets out to change these spatial relations by deconstructing the governmental structure in Tel Aviv into sub-municipality structures, called "City Homes," distributed on the new urban grid of future light-rail stations. The government representatives will live and work in the "City Home" area, so they will have a stronger sense of responsibility and commitment towards the neighborhood. Their role will therefore go beyond mere functional and allow an innovative interpersonal relationship between the government and public.

As a case study, I chose to design a "City Home" in Neve Shaanan neighborhood in southern Tel Aviv. While formally the government is present in the neighbourhood, for all intents and purposes it functions as a sub-periphery in Tel Aviv metropolitan area. I identified the "heart" of the neighborhood – Lewinsky garden, located on the site of the future Lewinsky light-rail station, as



an opportunity to examine a "City Home" in accordance with architectural principles that will allow it to function as an urban public place.

This proposal assembles a new architectural mixture, combining the governmental system and everyday life within an informal space, and facilitating a sense of community, solidarity, and collaboration. This is an attempt to challenge the conventional iconography we have in mind when thinking about the government institution.



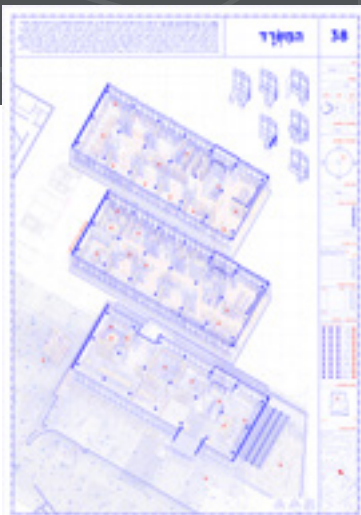
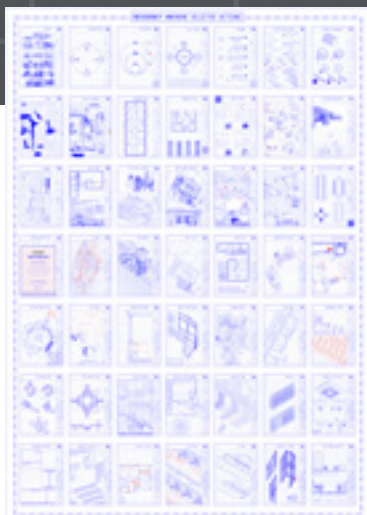
15



## Tamar Ofer

The Architecture Department / Bezalel Academy of Arts and Design Jerusalem

Project Title: **"Towards a New Architect": A Critical Roadmap for the Young Architect (Or, How I opened an Architectural Residency in Bat-Yam)**



"Towards a New Architect" is a practice-based experiment in constructing alternative operating models for the practice of architecture.

The project started by drawing a critical analysis of the role and challenging the precepts and ultimate goals of the discipline. A thorough examination of the mechanisms shaping the local environment led to a twin study of two neighborhoods, which questions the potential influence of the architect over an existing urban fabric.

Northern Tel Aviv Ramat Aviv and northern Bat Yam Ramat Yosef were planned in near-identical conditions by the same architect. However, years later Ramat Yosef is designated for demolition, whereas Ramat Aviv was selected for urban conservation. The major differences between the two cities' planning agendas and policies highlighted the missing values in the current planning discourse.

The methodological gaps pointed in the study laid the foundations for the establishment

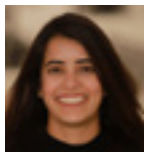
of an architectural residency in the heart of the Ramat Yosef, hosted by the Education & Community Department of MoBY (Museums of Bat Yam).

Motivated by a desire to push beyond traditional architectural practice and the established domains of academia, the residency generated a series of interviews, workshops, activities, tours, house calls, and open forums, all of which were compiled into a proposed set of architectural calls-to-action, grouped into three categories: interdisciplinary mapping, stakeholder engagement, and spatial problem-solving. This catalog can be used as a starting point for assembling a methodology for architectural action, based on collaboration between the architect, the local council, and the public. Through this set of action cards, four main devices based on site-specific adaptive re-use were designed towards broadening our understanding of what architecture is and what architects can do.



## 2018 Prize Winners

# 2018 David Azrieli Architecture Student Prize Winners



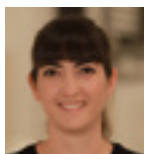
01

## Hila Rahima

### Project Title: Figure-Ground

Hila Rahima's project offers a way to reconsider the meaning of contemporary urban public space. Tel Aviv's Rabin Square, and the future Light Rail station planned for the site, provide a case study for these considerations. The project takes advantage of the opportunity presented by the excavations for the Light Rail in the city, offering a complex underground space. It calls for strengthening the commonly accepted position of the Square, both as a public gathering area and as a place for recreation and leisure activities. At the conceptual level, the project undermines the image of one of the most recognizable urban spaces in Israel, which symbolizes the presence of the ruling authority. It offers an alternative layout of Rabin Square to include a world beneath the surface and a world above it. The proximity of the two worlds and the dramatic interference within the "sacred" site challenge the existing order of the place and establish a new balance of power: people versus administration. The iconic Municipality building embodies the representation of the governmental authority of the city. Its establishment, its dimensions, and its internal organization create a formal separation between the public building and the public itself. With this, the project restores both the Square and the building to the public and provides an essentially democratic space.

In the year that has passed since she was awarded the prize, Hila started internship at 'MALKA ARCHITECTS' – an architecture firm located in Haifa.



02

## Becca Krom

### Project Title: NO MAN'S LAND

Becca Krom's project offers a new perspective on the global refugee crisis and how to approach the issue. Her project offers a more practical and tangible way to help refugees, by creating a women's center that walks the fine line between temporary and permanent: A space that both protects and empowers the women, and offers a safe place for working, learning, and even enjoying being a woman. The center was designed utilizing the abundance of sand available as a local material, transforming it into bricks that degrade once the structure is no longer required. The technique used to harden the sand, make the bricks and build the center is simple and low-tech, thus allowing refugees to build it themselves. The project sets out to bring about change and hope to the refugees, both within the camp and for their future.

During the past year since she was awarded the prize, Krom started working at the 'Ronan Architects' office, and involved in a variety urban planning projects. In addition, her project won second place in Israeli Architecture Award in the 'Architecture of Tomorrow' category.



03

## Matan Gal

### Project Title: Africa ; Israel

Matan Gal's project examined the selective relationship between Israel and neighboring African countries, through looking at the geopolitical aspects and reacts toward neo-colonialist trends that have emerged in recent decades through the establishment of a two-way and equitable rail infrastructure. The project offers a Rail-way line that stretches from Israel to the depths of Africa based on the Nile River. The railway aims to shutter the 'one-way phenomena' by which it becomes an infrastructure system designed to leverage the relationship in a bilateral-way, equitable and transparent way.

In the year that has passed since he was awarded the prize, Gal started working at Zarhy-PEZ Architects and involved in a variety of large public buildings projects. In addition, he teaches at the 'Bezalel academy' as teaching assistant in a studio course alongside Prof. Zvi Efrat.