Azrieli Foundation is an apolitical organization. Accordingly, the contents of the works exhibited for the David Azrieli Prize for Architectural Students express <u>only</u> the views of the presenting students themselves.

Greetings from Danna Azrieli,
Chairperson – Azrieli Foundation Israel

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 10,000 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

Chairperson, Azrieli Foundation Israel

James Von Klemperer, FAIA RIBA

Chair of the Judging Committee and Keynote Speaker

Master of Architecture, Princeton University, School of Architecture
Master of Arts, Trinity College, Cambridge, UK
Bachelor of Arts, History & Literature, Harvard University

James von Klemperer is President and Design Principal at Kohn Pedersen Fox Associates, where he began as a young architect in 1983. His work ranges in scale from a house to a city, and he contributes closely to these efforts from conception to completion. In addition to focusing on his own projects, he leads the community of designers within the firm in exploring shared architectural agendas and goals. As President of the firm, he is responsible for leading the staff of 650 people in six offices around the world.

A major focus of Jamie's work has been to heighten the role that large buildings play in making urban space. He has explored this theme in major projects across the world, including the Jing An Kerry Centre in Shanghai, Lotte World Tower in Seoul, One Vanderbilt in New York, and a major mixed-use project in Luxembourg. Each of these projects generates strong symbiotic relationships between program space and the public realm.

Jamie's designs have been recognized for the marriage of efficient program with adventurous form. His award-winning design for the Riverside 66 retail center in Tianjin, China introduces the vibrant setting of a Chinese urban market into a curving, concrete-ribbed megastructure. In 2018, he was selected by the Chicago Athenaeum as the American Prize for Architecture Laureate.

Jamie has lectured at Harvard, Columbia, Tsinghua, Tongji, Seoul National, and Yonsei Universities, the ESA in Paris, AMO in Lyon, and at Yale, where he taught as an Eero Saarinen Visiting Professor. He also spoke at the fourth Nobel Laureates Symposium on Global Sustainability in 2015, hosted in Hong Kong. Jamie serves on the Board of Directors of the Skyscraper Museum, the Storefront for Art and Architecture, and the Urban Design Forum. He is also a Trustee of Bard College.

The Judging Committee

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.

Prof. Moria Yael

Landscape architect and urban planner, Yeal Moria holds a BA in Landscape Architecture from Technion – Israel Institute of Technology and an MA from Polytechnic University of Catalonia in Barcelona. Moria is co-founding partner of Moria-Sekely Landscape & Architecture, and of MA Architecture and Urban Research Studio, specializing in urban landscape planning, development, and design. Her firm's projects received several awards, including Rechter Prize (2000) and the Karavan Merit Award (1996). Alongside her architectural practice, Moria has taught at various academic institutions, and co-curated several projects, including: Bat Yam International Biennale of Landscape Urbanism (2008-2010), the Israeli pavilion at the 2004 Architecture Biennale in Venice, the 2006 Rotterdam Architecture Biennale, and the exhibition In the 'Public Domain' at Tel Aviv Museum of Art in 2003. She currently serves as Head of Interior Building and Environment Deign Department at Shenkar's Azrieli Faculty of Design as well as deputy dean of the Faculty of Design.

Arch. Rachel Feller

Rachel Feller is senior partner and head of planning at Yasky, Moore, Sivan, Architects (YSM), a firm which has been her professional home since two years after her graduation. YSM specializes in urban planning, residential projects, offices, hotels, hospitals, and mixed-use projects. Feller led the firm's winning of several awards such as the Museum of Natural History Jerusalem Competition and a combined project in China, spreading over approx. 200,000 sqm. One of her most significant achievements is leading the planning of a new prototype that changed residential typology in Israel. This idea is expressed in the Akirov Towers, YOO Towers, 46 Frishman and more. Alongside her architectural practice, Feller has taught at the Jewelry Design and Architecture Departments at Bezalel Academy.

Arch Shai Buchman

Architect and urban planner. Over a period of some 12 years, Arch. Buchman held various planning positions with the City of Tel Aviv. In his last position, he was responsible for planning in the city's main central business districts such as Sarona Park, the military campus, the northern CBD and so forth. For the last four and a half years, he has been Head of Strategic Planning in the Azrieli Group. In this capacity, he contributes to the planning of development projects of over 1 million square meters, including the Sarona Center, the Azrieli Center expansion project, Azrieli Town and more. He holds a B.Arch. from the Pratt Institute in New York, and an M.A. in public policy and urban planning from the Tel Aviv University.

Arch. Gabi Boaz-Oved — Lead Architect of the Judging Committee

Gabi Boaz-Oved graduated 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.Boaz-Oved has been on the judging committee of David Azrieli Architecture Prize in the past, and this year serves as lead architect of the judging committee.

**Nizan Oron,
Dana Tsabari**

**Bezalel Academy of Arts
and Design, Jerusalem**

PROJECT TITLE
SAND AS END |
ON THE EDGE OF
ASHDOD'S DUNE
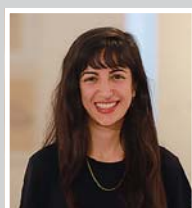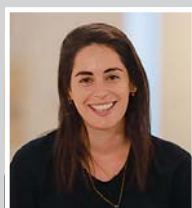
The project deals with the subject of urban end-spaces in Israel, by re-examining the relationship between Ashdod and the dune, and developing a local architectural language.

Dune is a unique landscape configuration found in sandy areas, which usually consists of three sand situations: stabilized, semi-stabilized, and migrating. The combination of these forms a complex and rich ecological system with many species of rare animals and plants.

The "Large Dune" at the southeastern edge of Ashdod is one of the most significant remnants of a system of sand dunes that once spread throughout the entire coastal plain of Israel. Today, due to the "housing crisis" and the demand to build a lot and fast, the dunes are to be transformed into a new residential quarter, consisting of a dense construction of low-density residential towers and extensive park areas.

Based on a study of the various systems unique to Ashdod and its end space, the project compounds a local architectural lexicon and offers an alternative to the proposed programs, based on several principles:

• Changing the outline of Ashdod's southeastern border and redefining the edge of the city not as a buffer but in a way that allows for a complex and symbiotic relationship between the city and nature.

• Placing the future construction along the new border, in areas with low ecological sensitivity.

• Creating significant density of the future construction, in order to maximize land use and create a rich and diverse urban tissue.

• Focusing on localization in terms of forms, materials, climate, topography, culture, and history.

• Developing a varied architecture, with different interpretations of living environments, in contrast to the automation and duplication.

• Building a new infrastructure for the sand movement in the various scales of the project. Sand, as a main element in the project, contains both challenges and opportunities for planning, resulting from its unique characteristics.

• Designing Ashdod's edge space as a variety of living environments, with varying levels of permanence and dynamism: stabilized, semi-stabilized, and migrating.
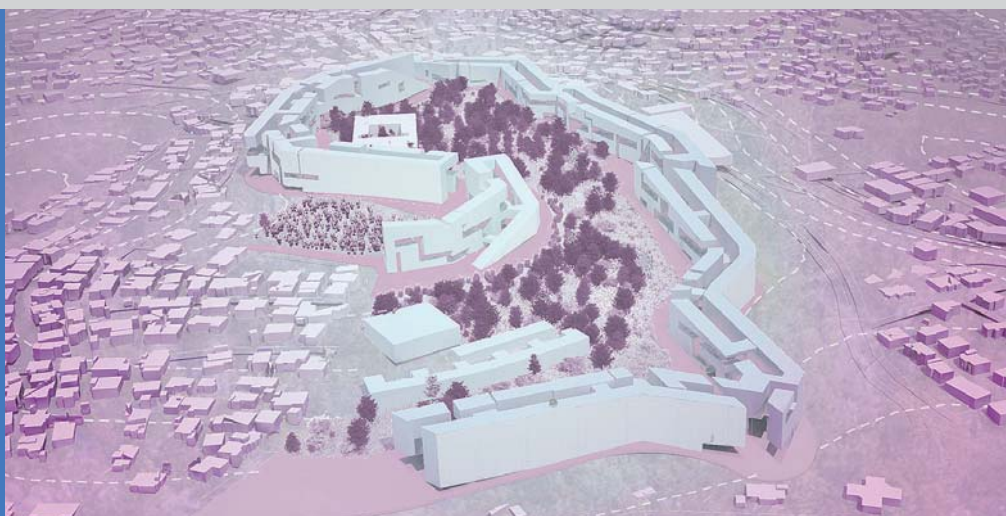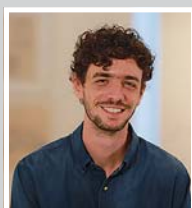
02

Alon Eckhaus

Architecture, The Neri Bloomfield Haifa School of Design

PROJECT TITLE
EX/ENCLAVE
NAZARETH

Israel is a place of delineations, definitions, constraints, and enclosures. A statutory line, by its very nature, determines rules and boundaries.

In this project, I explore what takes place when a line is transformed into a volume, breathing life into a newly formed realm, creating a space for interaction rather than separation.

At the heart of the city of Nazareth there is an enclave that was transferred to the jurisdiction of its neighbour Nazareth Illit in 1976, for unknown reasons.

Measuring some 150 dunams, this enclave lies empty, forlorn and forgotten. It houses an active military base, as well as an abandoned convalescent home. All this, right in the centre of a tightly woven built urban landscape in a city with nowhere to expand into and a shortage of green public spaces.

This project addresses the question of how to deal with this absurd statutory line, this transparent line, all but invisible to those who are not versed in design or planning concepts, which creates an astonishing delusional reality.

At present, it is impossible to build in this area, which appears in the urban master plan for both cities as a blank mass with no colour, use, or description.

My proposal is to build on that statutory, invisible line and transform it into a volumetric realm.

The proposed building project would be shaped like a nest – a wall-like embankment with mass, creating a new reality in an internal realm within that wall, and a contemporary take on ancient walled cities.

Thus, a new green zone will be created within that line, which seemingly belongs to Nazareth Illit, yet in fact is located within Nazareth and serves its residents.

The act of building this wall as a place of life along the line that by its very essence denotes separation, offers a new way of dealing with the conflict that always manifests as a line. This is a new interpretation of the concept "wall" and an examination of a statutory line as a means of dealing with the land conflict in Israel – could the lines of separation become the lines of a new life?

03

Matan Gal

**Bezalel Academy
of Art & Design,
Arch. Department**

PROJECT TITLE
AFRICA ;
ISRAEL

The project examines the African-Israeli relations and responds to the neo-colonialism trend it expands over the "Black continent", by establishing a railway infrastructure designed to leverage relations in a bi-directional and egalitarian manner.

With the end of WWII and the dissolution of colonial rule, there was a transitional period during which the State of Israel and the African countries gained independence. This historical narrative created a common ideological denominator, based on democracy, socialism, labor, and the spirit of nationalism.

In the following years, the African countries have undergone many upheavals that clouded on the amicable relations, which were replaced with suspicion and hostility. The crisis reached its peak with the Six-Day War, after which the African countries saw Israel as part of the "occupying countries". The 1990s marked the renewal of diplomatic ties between Israel and African countries. Since then, the Israeli presence in Africa has been characterized by elements of crony-capitalism as part of the Neo-colonialist trend, and raised controversy over the extent of its interference in the continent.

With this history in mind, the project proposes a railway line stretching from Israel into the heart of Africa, based on the River Nile. The lack of roads and railways in Africa is considered its worst affliction, which hampers many of the aid missions and leaving many areas isolated. The establishment of the railway will use as a platform for transparent and free trade, accessible to a broad segment of the population, and a lever for development and entrepreneurship in the individual and collective hierarchy. The added value lies in the train's ability of break the continent into fragments, bolster local values, and incorporate Israel as a link within this dynamic fabric.

The stations planning is based on a generic structure integrated in a specific territory from which the local values are derived, considering local needs, cultural traditions, construction methods, and materials.

The project presents feasibility for two stations: one in Juba, the capital of South-Sudan, and the other in Beer-Sheba, Israel. The comparative model highlights the tectonic similarities alongside the local values and the specific character of each place, and present a neutral observation about the reciprocal relations that are taking place around the train movement.
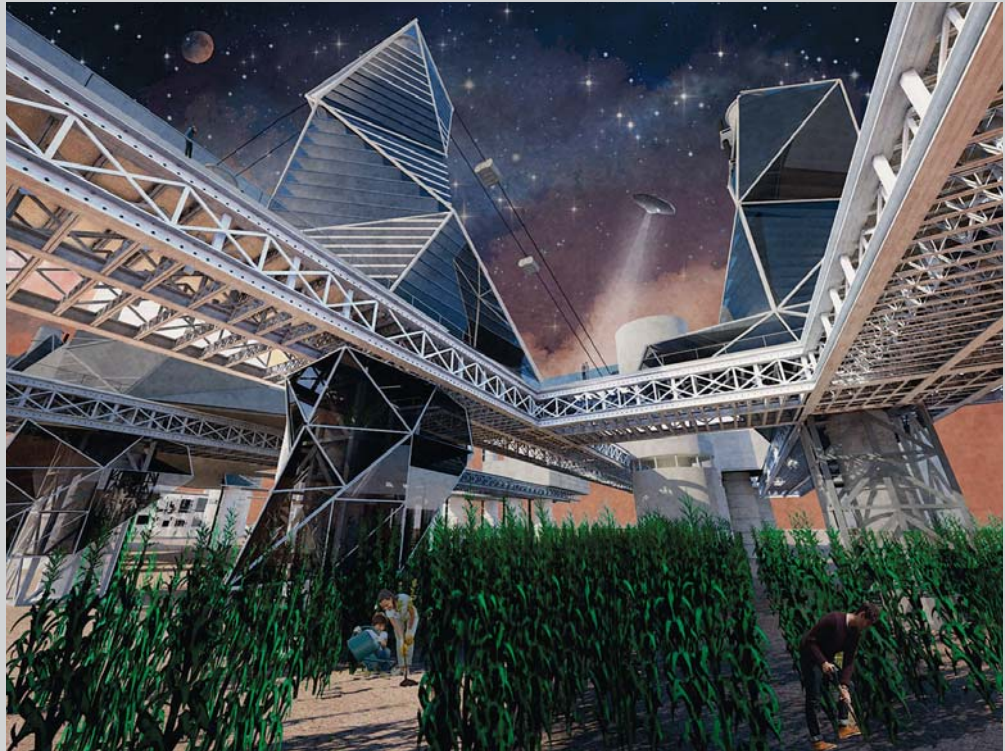
04

Alisa Groinom

The School of Architecture
at Ariel University
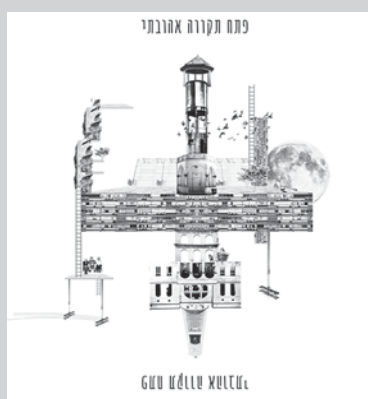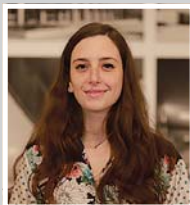
PROJECT TITLE
ECO SPHERA

My project is a strategic tool towards a global transformation of peak oil production that will require new substitutions and use of industrial structures.

Haifa combines a variety of layers: housing, sea, culture, and history, alongside its characterization as an industrial city, centered mostly on oil. This industry constitutes 25% of the national industry, which is located in 4% of the country and serves as the important economic and political center in the Middle East. The ORL compound (Oil Refineries Ltd), located in a strategic site at the bay area of Haifa, symbolizes the identity and memory of industrialization on the one hand, and pollution on the other.

Many economists argue that oil is a raw material whose resources are finite. What will happen when there's no more oil? This question was the starting point for the case study. The project discusses the issue of "peak oil production", a concept that relates to a future point in time when the raw material will enter terminal decline and the world will have to look for production substitutes and new uses of industrial complexes that will be left empty. This period marks the beginning of a major change in the urban fabric and the way it is conducted.

The project serves as a strategic tool for planning infrastructure towards a stage of industrial transformation, when the architectural planning takes part in the process of purifying ORL compound and restoring it to the urban fabric. The project creates an industrial and urban space, an ecological sphere with no land and air pollution, and takes part in the processes of land purification and renewal with the use of vegetation, behavior, and a different way of life that adapts to future changes. This is a critical evolutionary interim stage in a transition to an ecological and sustainable world.

05

Lilach Herzoviz

Ariel University
of Samaria Israel

PROJECT TITLE
HUMAN, PLACE

פתח תקווה אדנות

כמה מקום אדנות

The project sets out to highlight principles of Israeli architecture, based on local Israeli characteristics, translated into architectural, physical and spatial language.

The project started with the attempt to understand what draws me to architecture. I realized that there is an immanent connection between man and the space in which he lives, and vis versa. My city, the place where I grew up, is part of my identity. The city was always there for me, and this project offers an opportunity to react to my sense of commitment to it.

From this understanding, I went on to examine: What is Israeli architecture?

I tried to understand the nature of Israeli architecture, which changed periodically with the introduction of new inspirations, trends, and materials. It seems that in the early decades of Israel, day to day architecture was mostly motivated by social considerations. Since the early 1980s there was a growing focus on self-expression. These years are considered a period without a local architectural identity.

At this point, my second question was: What is Israeli? In his book The Code of Israeliness Gad Yair outlines ten Israeli characteristics. Of these I picked five that intrigued me architecturally. This process produced a 3D spatial expression of each chosen characteristic, a lexicon of sorts that can be used for planning. It is important to note that the architectural act is a personal interpretation and is not universal, and so, others may to interpret it differently.

The most meaningful city in my life is Petach Tikva. There, I chose a place that expresses the absence of collective identity: the old Givat HaShlosha, located in the heart of Petach Tikva. In this place, the project takes shape based on the new architectural interpretive tool I have formulated. The underlying objective of the project was the desire to create architecture that inspires identification amongst its users, and dare I say – a local Israeli architecture.

06

Daniel Wolf

The David Azrieli School of Architecture, Tel Aviv University

PROJECT TITLE
CONSERVATION OF EL-AL BUILDING
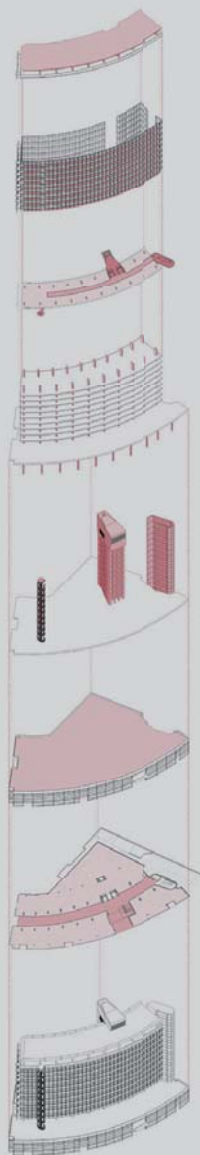
My project conserved and transformed El-Al Building in Tel Aviv from a commercial office tower into a residential building and its surroundings into public space.

Towers in Tel Aviv were built through a planning deal in which municipal goals were achieved thanks to private investment. El-Al Building was built on public land, where the People's House of Tel Aviv had stood. The entrepreneurs were given inflated building rights for office and commercial space, while the public received nothing. This kind of deals hurt the public interest since the public receive only a tiny fraction of the deal's profits (Margalit 2013).

I propose a new model in which the tower gives back the public space that it took away. El-AL Building, one of the first towers built in Tel Aviv, was recently added to the city's conservation list. The building's location in Tel Aviv's Gedes block allowed me to connect the building's ground floor with its backlot. In addition, funding for the tower's conservation is derived from refurbishing commercial spaces for residential use.

I also planned a new commercial office building on Ben-Yehuda Street and a new residential building on Bugrashov Street, which allow free passage through the backlot connecting all three buildings. The new construction is rooted in Israeli Brutalism that was popular in the mid-twentieth century, with its emphasis on horizontal composition, concrete ornamentation, and tectonics. By intervening exclusively in the lateral façade, I created a new focal point for the building, while preserving the famous pre-existing main façade.

My conservation of EL-AL Building can be recreated in additional blocks around the city. This project is a manifest for interventions in other blocks in Tel Aviv.

07 | Eden Seadia Twili

Ariel University
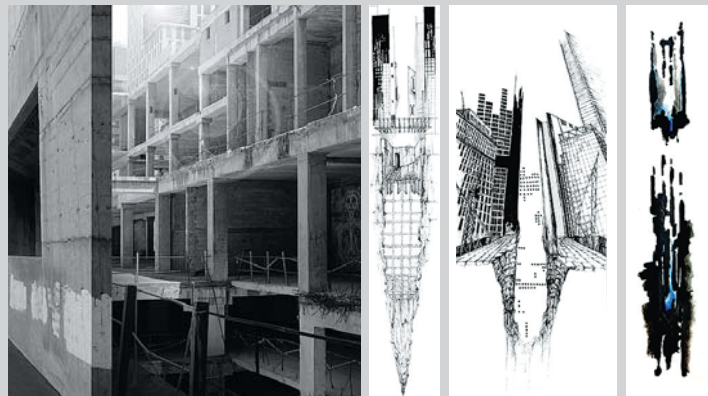
PROJECT TITLE
ABOUT BUILDING
AND VOID
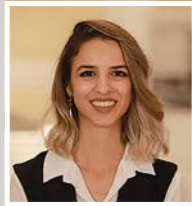
I examined the relationship between matter and void in the built space. I investigated how to use void as a foundation and as an essential architectural tool to examine the city and the way it should be established for the people in it. In this context, I was fascinated by the connection between space and consciousness, between space that creates anxiety and space that offers balance and consolation.

In every construction activity that we perform there is a relationship to void in one way or another. The first is the extraction of material from the ground. This creates a hole that contains the presence of the void in the space. The second is the construction of the building frame, which defines the space in which the void exists. The final action is casting material, covering the hole and thereby pushing the void out.

The contemporary city is constantly changing and expanding upwards, distorting the street segment and producing extreme proportional juxtapositions of holes and towers. The resulting urban sphere becomes a chaotic space, and the stable physical and cognitive space is undermined, generating an infrastructure for spatial anxiety. In order to balance this, there is a need for an empty space through which man can adapt to the constant change of the city.

There is a building frame structure in Bnei Brak that maintains an extreme presence of empty space in the city, which for me stands as an example of a space that defines a void of a new type. I understood that the fundamental construction actions can also lead to a new type of construction that contains the empty space as a legitimate space. Can this type of presence of void within the built space allow a cognitive and physical transition from a space that generates existential anxiety to a built space that facilitates balance and consolation?

08 | **Anat Levy**

Tel Aviv University – The David Azrieli School of Architecture

PROJECT TITLE
LOOPHOLE

The project challenges the relationship between the consumerist culture and the consumption of space.
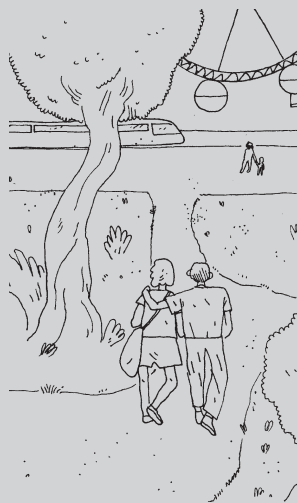
The existing urban space is shaped by economic considerations of profit and loss, pushing aside the discourse surrounding values like nature, leisure, and wellbeing. In an age that sanctifies speed, rushing, reaching our destination, and fast-food, space is manipulated to serve these goals. This shapes our surrounding capitalist landscape: shopping malls, parking lots, high-rise buildings, and complexes.
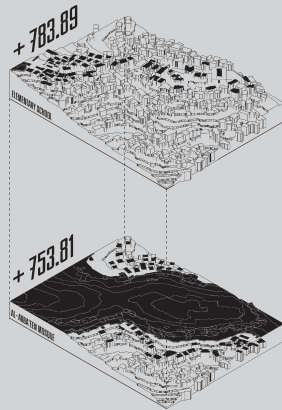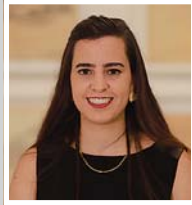
Is this the only urban landscape we want? We don't even have the time to stop and wonder.

This project offers an alternative to the bustling capitalist city. It encourages slowing down while offering changes in consumer habits and lifestyle.

The project is located in the Carlibach Light Rail station. Train stations symbolize speed, efficiency and reaching destinations. Today, the typical station leads passengers out into the tumultuous city through intense commercial spaces. The project challenges this by redesigning the moment of exiting the station. The planned space is lower than street level and takes advantage of the deep excavation carried out on site. It allows passersby an experience juxtaposed to the bustling city one. By reconnecting us with nature, earth, place, and craft, and by using different circulation and movement systems, this space allows commuters to stop, breathe, contemplate, calm down, and lower stimulation level. This creates a personal inner space that may bring about new desires, new needs, new ideas and most importantly – new connections within oneself as well as between people and the community.

Through the use of illustration, the project seeks to distance itself from the familiar hyper-realistic image in contemporary architecture and to emphasizes the dimensions of fantasy, humor, and amusement. It invites the viewer to slow down, fantasize and imagine new forms of human existence, activities and connections in an urban space outside the rat race.

09

Nur Saad

Technion – Israel Institute
of Technology

PROJECT TITLE
AL-ISAWIYYAH
ELEMENTS

+ 783.89

+ 753.81
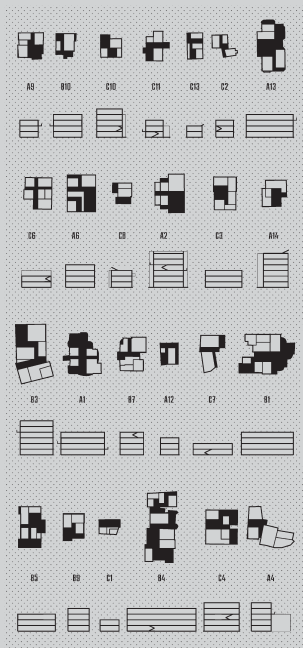
The creativity thriving amid the Elements composing the infrastructure and the opposing barriers in Al-Isawiyyah neighborhood, has the potential to turn into design tools utilized in planning and developing the neighborhood.

Al-Isawiyyah neighborhood is essentially an Arab village that was granted its neighborhood status in East Jerusalem as a result of the War in 1967. It is common to refer to this neighborhood as "architecture without architects", however I wish to claim that specific political, contextual, social, and security forces are the 4 Architects that play a role in designing and controlling the development of the neighborhood.

Since Al-Isawiyyah was not planned as a neighborhood, any intervention in its spatial organization requires working with the existing mediums, rather than following a classic architecture method.
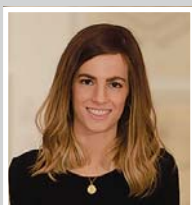
The urban context, tribal kinship system, military presence, and topography are four forces that have made a significant impact on the current architecture of Al-Isawiyyah.

Al-Isawiyyah is trapped in a space that is subject to external constraints and contains multiple barriers that make daily routines difficult for the residents. In order to cope with the limitations within the existing barriers and obstacles, a number of creative ideas for spatial solutions were created by the locals. These reflexive solutions formed new functional architectural Elements.

Spatial transformation diversified with flexible multi-spaces composed of these Elements. Although some occur in private spaces, they can be further developed variously to increase the common wellness of the community. In order to improve the current situation, observation is required to accurately plan the alternative public spaces.

These spaces will provide both safe and accessible urban mechanisms as part of a future development of the neighborhood, maximizing its potential and personal recognition.

FLOODING MECHANISM SECTION

Malki Kessler

Bezalel Academy of Arts
and Design

PROJECT TITLE
UNDERGROUND
JERUSALEM

Looking at the current reality of living in underground parking garages, the project offers prospective thinking on quality residential solution in the subterranean area of Jerusalem's Romema neighborhood.

Jerusalem 2018, hundreds of illegal apartments are popping up all over the city – a temporary fix for couples who want to live near their parents. While this may look like a poor solution, it is in fact an appropriate answer to land shortage and urban crowding, which calls for contemporary creativity by using new technologies.

Underground Jerusalem, proposed in this project, already lives and breathes underground. Now, it is up to us to decide how we want to address it. This project does not wish to go against the phenomenon, but rather to leverage it in an intelligent manner that enables quality of life.

Jerusalem's Romema neighborhood is perhaps the most extreme example of this phenomenon. It is currently undergoing a rezoning from an industrial into a residential neighborhood. Due to population growth, the neighborhood suffers from a severe shortage of public space and public institutions.

This project offers an underground urban space (from Yirmiyahu-Shamgar junction to Wadi Romema), by integrating the existing residential layout in a newly multi-purpose layout of an inner street containing residential, commercial, and public spaces. The areas where its interface merges with the existing street level serve as significant public open spaces. At the residential units level, it offers a design of an underground system capable of absorbing light and air by using mirrors, water pools, and optical fibers.

Originating in a problem that challenges us, the project addresses a not so distant future. If we will be able to use autonomous cars and robots, what stops us from taking advantage of the most accessible resource we have – the earth?

Hen Eini

Ariel University
—
PROJECT TITLE
BOUNDARY AS
A PLACE
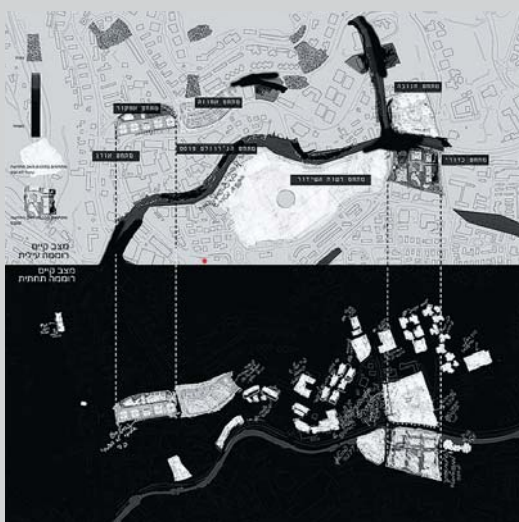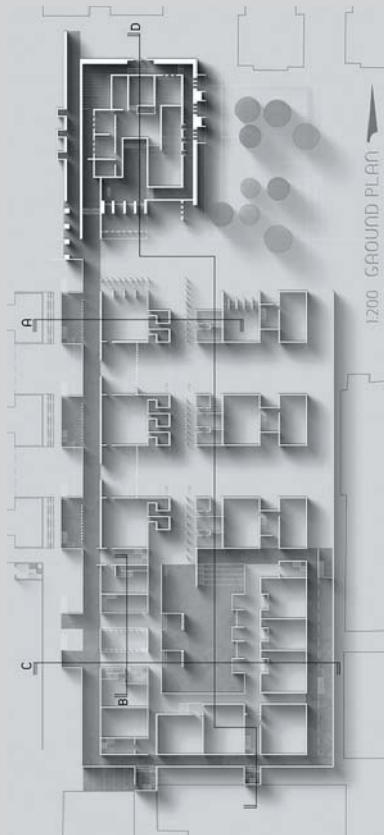
The project discusses the concept of the boundary as a place. As a test case, the border between Jaffa and Bat Yam was chosen.

Architecture is characterized by its borders, by the types of situations it produces, which are expressed by the tectonics that are the different spaces and materials. The concept of a limit is understood as a physical condition that delineates or separates two situations in a binary fashion, usually with lines.

In this project I address the concept of the boundary as a place, meaning, as an event or occurrence. Heidegger considered boundary to be a place where something new begins its presence while Derrida defined the city boundaries as a threshold, where one law submits to another.

Based on these definitions, formulated a new definition: Boundary is a place where interpretation of the existing conditions allows, thanks to the open way its space is constructed, new content to enter it. This creates a third situation, which contains the essence of both original situations.

The project started with the observation of the continuous avenues from Tel Aviv to Jaffa and the identification of joints and limbs – "internal boundaries" that extend from the joints to the sea. This is the basis for the border that I wish to produce. The model of the avenues in Tel Aviv is applied to Jerusalem Avenue and HaAtzmaut Boulevard that go from Jaffa to Bat Yam.

Simcha Holtzberg Street was chosen as a test case. While it is a municipal boundary between two cities, it is also the basis for introducing additional experiences and content into this space. I have characterized Jaffa as a city that generates traffic towards the sea and Bat Yam as a city that generates internal traffic that runs parallel to the sea. I studied the typical building styles of these cities – Arab houses in Jaffa and housing projects in Bat Yam – and from them I determined principles that guided me throughout this project.

Hila Rahima

NB Haifa School of Design

PROJECT TITLE
FIGURE-GROUND
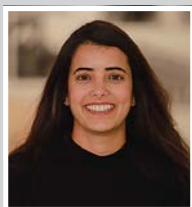
The project offers a way to reconsider the meaning of contemporary urban public space.

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.

The project is aimed at challenging this familiar relation at the site by moving the municipal functions to the spacious underground areas, thus allowing the building to become a vertical urban public space.

With this, the project restores both the Square and the building to the public and provides an essentially democratic space.

13

Husein Yassin

Technion – the Faculty
of Architecture

PROJECT TITLE
CITY OF THE
POWERLESS
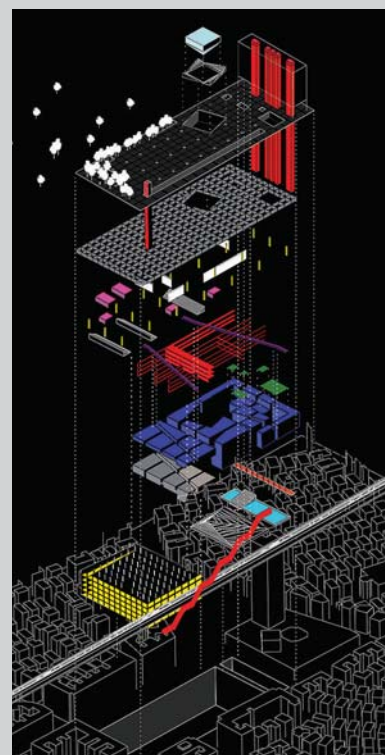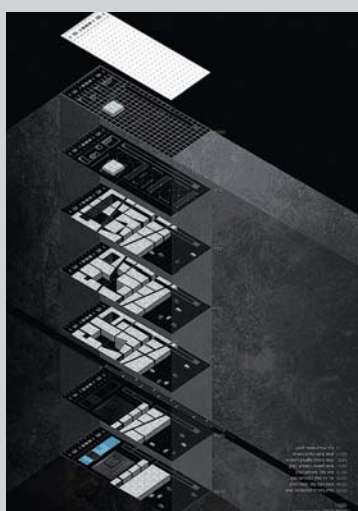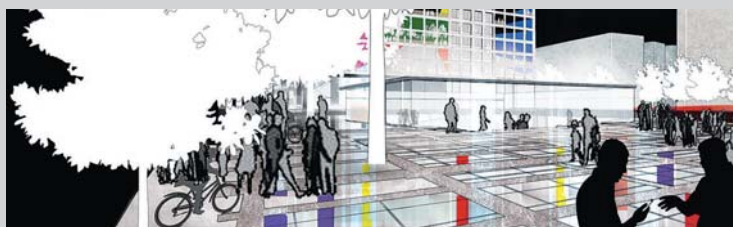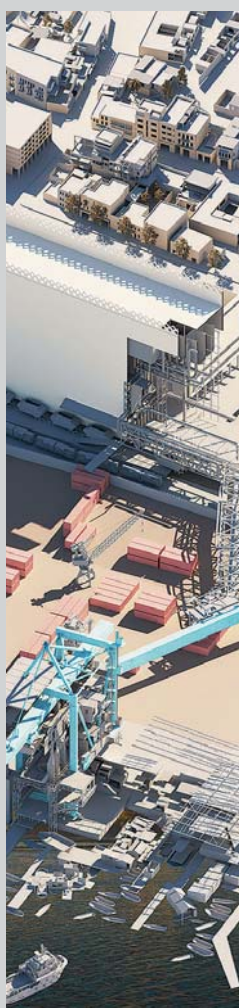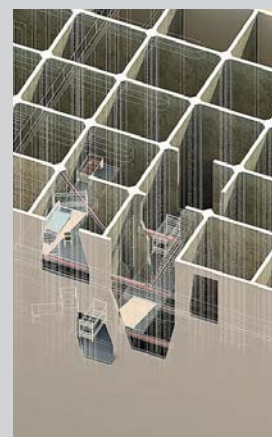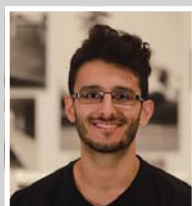
The project sees the city's marginalised spaces as an alternative to capitalist space and implements their spatial values to open Haifa's waterfront.

Under Capitalism, space is monopolized by the powers of state and capital. The space produced by them is, in Henri Lefebvre's words, an "abstract space," homogenous yet fragmented, functionally zoned to maximise efficiency and profit. The project searches for an alternative way of producing space. It searches for it in "leftover" spaces "on the margins of the homogenized realm." (Lefebvre, The Production of Space, 1991)

In Haifa we see two contrasting cities: a city created and built by planners in a single moment, and a city that has grown over time, through consecutive and overlapping stages, it is inhabited by humble forms of life that manage to survive under severe physical conditions. This is the city of the powerless.

I believe that this is where we can find a possibility for an alternative, for a subversion of the dominant practice and creativity outside the accepted norms.

The project analyses these places and derives from them a set of tools. I then implement these tools in designing an alternative for Haifa's anticipated project for the coming years: the opening of the waterfront.

The project sees the existing city as an infrastructure, dismantling boundaries and manipulating specific areas in it to form an urban network. It is made up of three parts: historic neighbourhoods in Haifa's downtown, the Dagon silo, and the port. This network enables the marginalised people living in those neighbourhoods to break the boundaries surrounding them, attain access to economic resources, and reach out to the sea.
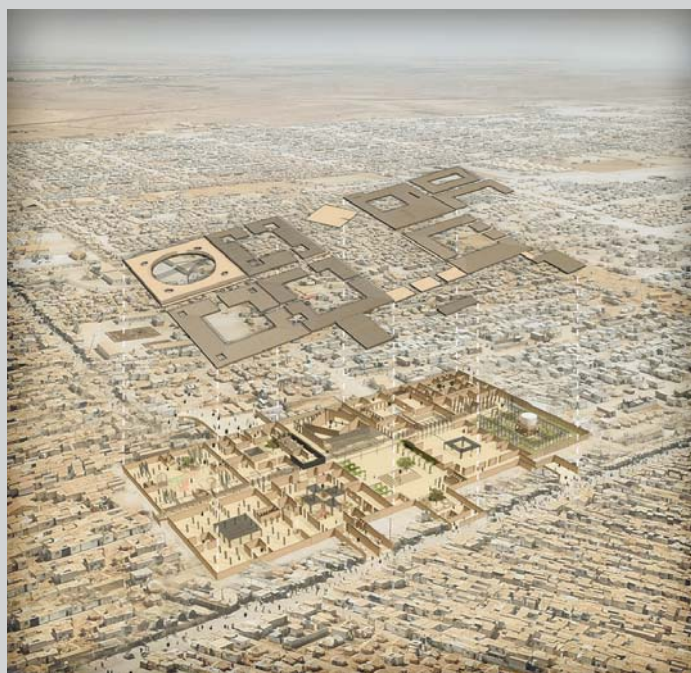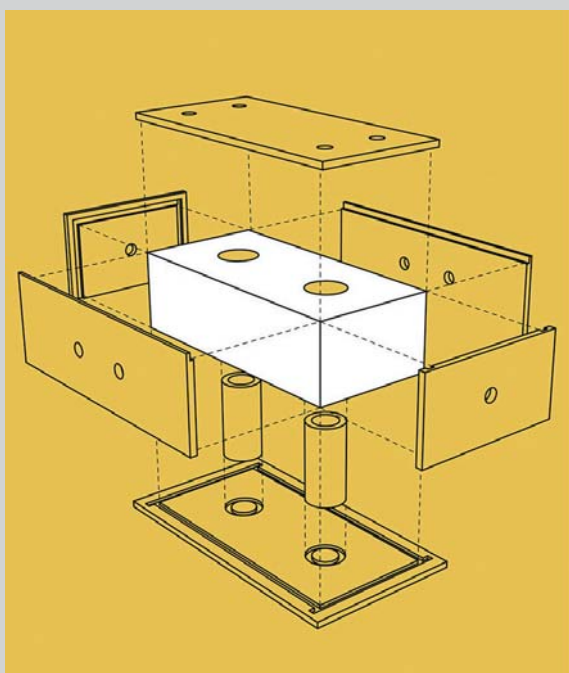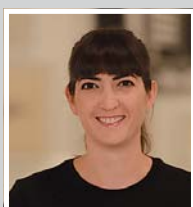
14 | Becca Krom

The David Azreili School of Architecture, Tel Aviv University

PROJECT TITLE
NO MAN'S LAND

No man's land is a women's community centre within a refugee camp. It overcomes many issues refugees face today by rethinking design, building materials, and longevity.

Refugees are neither a new problem nor one that is likely to disappear. There are 68.5 million displaced persons today who are still living in temporary shelters and camps, on average 17 years after their displacement. Our moral obligation extends beyond nationality or religion to confront this situation as global citizens. This project is located in Za'atari refugee camp, Jordan. The largest camp for Syrian refugees, where women and children comprise 80% of the population.

This project offers a more practical and tangible way to help refugees, by creating a women's centre 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 ground in the refugee camp is sand; the only raw material on this barren site. Through human manipulation, it is possible to harden the sand, which knows how to be both permanent and yet also how to disappear. The technique used to harden the sand, make the bricks and build the centre is simple and low-tech, thus allowing refugees to build it themselves.

The centre is sensitively placed in the camp, comprised of vernacular internal courtyards and using techniques and skills employed by the refugees own labour. It sets out to bring about change and hope, both within the camp and for their future.

The SandBox
PlayGround for Planning

15

Maayan Fadida

The Faculty of Architecture and
Town Planning | Technion

PROJECT TITLE
THE SANDBOX |
PLANNING
PLAYGROUND

My project suggests a game based collaborated design process which integrates all of the stakeholders involved in spatial planning, both professional personnel and layman.

"The SandBox | planning playground" includes 2 digital gaming platforms and 4 individual games. The games can be played in an analog manner, similar to a box game, throw the digital platforms I developed. The digital tools include an App, which allows remote play and provides data on the participatory process, and touch technology which transforms any projecting surface into a touch surface that translates a physical movement in space into the digital space. The digitation of the process allows an exciting user experience and data collection from the games. This data is gathered and stored on a cloud from which the designer can extract processed data for creating a continued dialog between the designer's desk and the users themselves. The goal is to enable active involvement of the public in the design of the space around them, to make the architectural & planning world accessible, to improve the statutory planning system, gather local knowledge and implementing it to a usable planning document. Utilizing gamification principals creates a language base for a renewed dialog between all stakeholders involved in the spatial planning prosses. Although each game is individual, and has its own unique set of rules, stages, goals and outcome the tool-kit is designed to be used as a comprehensive tool which creates a gradual participatory prosses. Therefore, the sandbox toolkit can be used to deal with a verity of spatial conflict resolutions and participatory processes.

The SandBox platforms :
The SandBox App – App for public participation
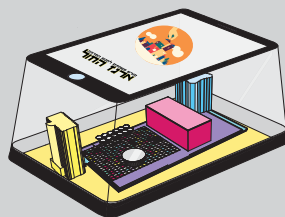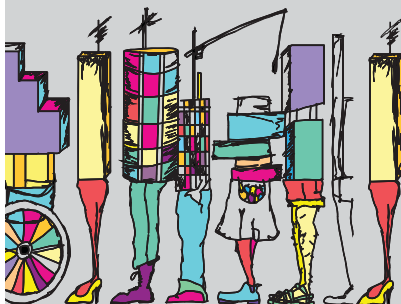ArchiTouch – Interactive touch table

The SandBox games :
CardVersation – what are we talking about?
VizDialog – See your conversation
Play the City – strategic game
The Urban Grid – Plan it now!

David Azrieli Architecture Student Prize Winners

2017

01 Ayala Israel

PROJECT TITLE
ADDITIONS

Ayala Israel's work reviewed the common phenomenon of building extensions in Holon's Jesse Cohen neighborhood, and proposed to use this practice as an alternative to existing municipal renewal programs. By using game theory, this route makes local problems valuable, allowing local intelligence to become a sustainable living system, able to respond to and be updated by every extension or change thereto. In this way, the project turns the existing extensions into an overall planning strategy that will enhance the neighborhood without compromising its current character, and render the housing project a trigger for regeneration and the residents – entrepreneurs. In the year that has passed since she was awarded the prize, Israel started working in the Tel Aviv firm Urban Platform, which focuses on residential planning and urban renewal projects. She has also been teaching at Bezalel Academy for two years now.

02 Eran Shoshan

PROJECT TITLE
PAIS TOWER

Eran Shoshan's project tackles the issue of the role of legal gambling as an official source of income and its influence on the built, social, and educational space financed by it. Through research and deconstruction, the project examines the processes affecting the institutionalized gambling mechanism and their acceleration in local society and culture. The project stops, examines, and formulates the existing manifestation of the methods of our national lottery and its strategy for the areas in which it operates, willing to raise questions about the same methodology and paradigm that exists between the gambling economy and the educational space in the country. In a form follows fiction approach, the Pais Tower is formulated as a hybrid public monument that unfolds a local story about society, gambling, and architecture. Since finishing the Technion, Shoshan began his internship at Bar-Orian architects and is working on a variety project in Israel and abroad.

03 Hila David

PROJECT TITLE
THE FLOOR OF TIME

Hila David's project takes on the cultural interaction between the spatial and the existential – the encounter between the generic city and its special relation to death, while trying to extract death from its finality. The exhibit is a documentation of a personal struggle to give a visual and spatial representation to that which is beyond perception – a process has become an interpretative and critical tool, which articulates the spatial dimension of death in the contemporary city. As a society, we have "created" an "alternate" city, where we deposit the dead, side by side. The graveyard becomes a field of static memories, a sealed unidimensional location, with a collection of tombstones that resemble a mass of stone boxes, in perfect alignment. During the past year, David started working in Daniel Azerrad Architects. In addition, her project will be published in Architext Magazine.