Between Action and Critique

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SITES ARRANGE STRUCTURES

**Academic / Professional: Third year studio project (In collaboration with Nir Leshem)**

Studio Instructor's: Dan Handel, Daniel Zarhy

Program: Office building

Location: Northern Israel

An office building planned to naturally suit the steep terrain of the site and the specific needs of the four department company inhabiting it. The research focused on studying the employee’s daily schedules, calculating travel time and walking distances within the premises, and mapping the specific spaces where each of the company’s units spends most of their time. Through the findings exhibited in the documents, we created a building that allows employees both to "take their time" and be efficient. We envisioned these contradicting values as a foundation to forming a healthier work environment. The project, dipped in greenery and inner courtyards, includes ramps that stitch together the four single-story buildings, and offer a long walk around the site, as well as stairs and a diagonal elevator for a quick transition between the departments.
1. View from neighbour building 2. View towards office space 3. Shade study

Circulation diagram
Diagrams showing the different layout possibilities of the program

Diagram showing the fast and slow circulation

Diagram showing the fast and slow circulation

Diagrams mapping workers schedules and daily routines

Front elevation

Back elevation

Cross section
My thesis project is a response to the growing amount of commercial spaces in public and cultural buildings as a result of privatization— with emphasis on BOT projects. The foundations for this project is Rem Koolhaas’s book “Harvard Design School Guide to Shopping” and Tony Benett’s book “The Birth of the Museum”. While Koolhaas believes that “Shopping is arguably the last remaining form of public activity”, Benett compares the museum to the department store at the end of the 18th century and acknowledges that they have much in common. Finding the common factors between the commercial and the cultural space enables us to set aside terms like “high culture” and “low culture” and refer to them as equals. Therefore the heart of the project is the organization of the space according to the activity taking place in it. In this way– the project does not differentiate the display of art pieces in the museum from the display of products in a store window. Watching art in a gallery and window shopping involve the same essential activity, therefore instead of an art gallery and a shop– there can be one space – a display room. The disassembly of the commercial and cultural spaces into the activities that build them enables us to create a new public space where the mall, library, art gallery, and municipality collide and form a somewhat harmonic, somewhat irritating space. In this way the building is neither a negative, positive or extreme representation of this hybrid but a mirror to the “Society Jam” we are all part of.
Nanoscience and Nanotechnology Building

Academic / Professional: Studio PEZ (Part of a three-member team)

Status: International Competition, Finalist

Program: Laboratories, Clean Rooms, Public Program, Researchers

Location: Tel Aviv University Campus, Israel

A laboratory building that is unique but also functional, iconic yet integrates with the campus, specific but also flexible and modular. The suggested Nanocenter building redefines the paradigm of the laboratory building. It challenges the typology’s conventions and creates flexible and modular laboratories in addition to a generous interaction space, a place for communication and collaboration which lead to scientific innovation. During the planning process, we imagined the building as a gradient from an object to the campus, from maximum laboratory layout flexibility to maximum human interactivity, from individual concentration to group communication.
CRITIQUE

OBJECTIVE, SUBJECTIVE:
VIDEO INSTALLATION

Academic / Professional: First Year project
(In collaboration with Noam Levy)
Studio Instructor: Oren Sagiv
Throughout its 68 years of existence, the State of Israel has faced an ever increasing demand for housing, due to large waves of immigration. Yet from 2008, and even more so after the 2011 social protests that shifted political focus, the country has been dealing with a highly debated housing crisis that has led to an unprecedented scope of planning. Whilst both concrete planning and public attention are centered on producing residential units, this outstanding planning and building surge offers a unique opportunity to explore the spaces it creates in-between - the chance for a hands-on transformation of the Israeli urban environment. The Israeli pavilion at Habitat III sought to gather the wide range of Israeli urban initiatives - from policy making to the actions of young grassroots leaders, from advanced infrastructures to revitalizing markets, and from sustainable environmental enterprises to social and community building. The pavilion offered a fresh look at these different urban enterprises by placing them along two axis: one between the poles of research and action, the other between bottom-up and top-down needs. We sought to assemble and synchronize the diverse initiatives into an urban layer which can then be put on the map and serve as a tool for planners, researchers, artists and policy makers; allowing an understanding of the lay of the land both in terms of its built manifestations and in terms of the means for producing a varied and high-quality public sphere, vibrant with human activity. Such means will drive future planning to take into consideration not only buildings but also the people inhabiting them.
The models research three different aspects of St. Peter’s Basilica in Rome, each time using a different material. The first model studies “mass” and uses perspex and wood, the second studies “line” and uses iron rods, and the third, using cardboard, offers a personal interpretation to the building through the concept of “scaffold”. 
THE LIFTA TRAIN - INN

Academic / Professional: Fourth year studio project
Studio Instructor: Nilly R. Harag
Program: Hotel
Location: Lifta village, at the outskirts of Jerusalem, Israel

In Israel, a country ruled without separation of religion and state, public transportation is not allowed to run during weekends and holidays. This interval in time allows for a full appreciation of the vast space of the tunnel, the outstanding acoustics, and its unusual chiaroscuro as a site for planning. The "Lifta Train-Inn" offers weekend long accommodation in one of Israel's most controversial sites. Lifta- a Palestinian Arab village whose population was driven out during the Arab-Jewish hostilities of 1948. The hotel is situated inside the tunnels and does not interfere with the rare remains of the classical Arab houses. Guests are not permitted to leave the tunnel and enter the deserted village, but only to observe it. The silent beauty of the valley holds a complex history of Israeli-Palestinian conflict and hopefully makes the visitor's weekend an eye opening one.
View through air tunnel

Plans of three escape tunnels
A TOKYO SCREEN

Academic / Professional: Third year studio project (In collaboration with Dana Lieber)
Studio Instructor: Erez Golani Solomon
Program: Animated film
Location: Tokyo, Japan

A six-week long studio based in Tokyo, Japan. The studio’s aim was to create a flash-animated film about the concept of “time”, influenced by experiences and thoughts that arose while travelling and searching the new city. The film deals with the giant screens scattered around Tokyo. These screens function as electronic billboards that represent architectural elements, and use information to create an infinite alternating sequence. The screen is a “source of authority” that can influence the viewer’s perception of time. Spreading the giant screens in public spaces, that are open and have limited control, tempts pedestrians to stop and watch. For this reason, the presence of screens influences the movement, pace and processes of the city. “Studio Alta” screen, the first giant screen in Tokyo, is the site of the film and becomes a bridge between the external environment and that of the screen. We cross the screen and through the single abstract pixel we pass to a new reality, where dimensions of time and space become misty and illogic, and the architectural and geometric rules change.
When examining the typology of housing projects in a specific area in Jerusalem, one of the most dominant characteristics was the constant horizontal split of the apartments. Having that in mind, the concept of the project was to split the buildings differently - vertically instead of horizontally. The building was split into 14 units, creating a 5-meter-wide housing that spreads out on four floors. These tall houses refer to residential buildings in Tokyo and Amsterdam and break the constant pattern of residential buildings in Israel. Apart from a new way of living, these houses offer private entrances for each resident and a private roof balcony. These added values, together with the fact that building narrow and high economizes space, form a new way of looking at residential housing.
JERUSALEM COURTHOUSE

Academic / Professional: Studio PEZ

Status: International competition, First prize, In progress

Program: Courthouse halls, judges chambers, secretariats, public areas and parking

Location: Jerusalem, Israel

The Courthouse is composed of two main parts: the plinth - containing the communal public functions, and the different courthouse buildings stemming from it. The plinth forms a continuous facade to the street and creates a sense of transparency. It contains the main entrance, communal public functions and integrates the courthouse into the city. Above it the various courthouses “grow”. It is characterized by a clear circulation scheme which leads to easy orientation and a sense of place. The different functions are organized around a central “street”, penetrated by a spacious void that connects the three plinth levels and the vertical circulation systems are located in a prominent location creating a feeling that the building is welcoming and clear. The New Jerusalem Courthouse integrates into the city’s context and to the new master plan for the entrance quarter to the city. The delicate balance between the “building blocks” challenges the monolithic image of justice and creates an iconic building with a modest, human scale.
Ground and first floor plans
Glare analysis
Natural light in courthouses
View to corridor
Facade detail
Cross section
Glar analysis
Natural light in courthouses
View towards main hall
View to corridor