

## **Studio 1 I**

0881-1101-01

First semester, 2003/04

8 semester hours

Workshop

Lecturers: Esty Carmon and Jonathan Groswasser

This course focuses on learning through experiencing all aspects of architecture— understanding space, form, function, and material. Students will acquire the graphic language of architecture and develop the skills to understand the meaning of architecture, and apply the theoretical material studied to the practical aspects of architecture. Classes are limited to 15 students. The teachers are experienced architects who will guide students in practical assignments. Exercises will vary in scope, and will enable the student to develop and understand various issues in architecture. Students are required to keep all of their work until the completion of their studies. Students must work in the studio.

## **Basic Design 1 I**

0881-1103-01

First semester, 2003/04

8 semester hours

Lesson & Exercise

Lecturer: Moshe Salomon

Course goals: Students will learn basic concepts in the perception and understanding of space through lectures and discussions. Students will be introduced to processes of inquiry, and creating a three-dimensional object, and acquiring the basics tools for expression.

Subjects covered include syntax and composition, the processes of abstraction, structure and form, the meaning of the material, and the individual vis à vis the general public. Methods and techniques for two-dimensional and three-dimensional expression will also be covered.

Method: Application of the theoretical material to practical exercises.

## **Architecture as a Reflection of the Times: Milestones from the Past and the Present**

0881-1208-01

First semester, 2003/04

2 semester hours

Lesson

Lecturer: Dr. Naomi Meiri-Dann

This course, which precedes the History of Architecture course, seeks to open a window to viewing architectural achievement in context. The course will focus on a number of structures that have served as important historical landmarks over time. Each will be examined in its own right, while examining its function, the formal elements, the technological aspects, etc. The course will then attempt to view the structure as a reflection of the times, in other words as influenced by events, trends and the local contemporary atmosphere relevant at the time. A deep understanding of the political, social, economic, religious, philosophical, scientific, technological, cultural, and artistic contexts is necessary to fully appreciate the architectural creation.

The buildings will serve as test cases that, from the most recent to the earliest, will survey a reversed historical perspective. Guest speakers will lecture on various topics that seek to shed light on the architectural work as a multi-dimensional and context-dependant creation.

## **Introduction to Integrative and Systematic Thinking: Science, Engineering, and Technology in Architecture**

0881-1308-01

First semester, 2003/04

3 semester hours

Lesson & Exercise

Lecturer: Dr. Avi Musseri

The course provides an introduction to the intertwined disciplines of science, engineering, and technology in the study of architecture. The main goal of the course is to grant students, from the early stages of their studies, integrative thinking skills and an overall systematic understanding, while granting the basic, initial tools in engineering, science, and technology. The course focuses on understanding the possibilities of integrating scientific, engineering, and technological considerations along with artistic and design considerations as an integral and inseparable part of the architectural process. Due to the wide and varied scope of the subject, part of the course will be selective and will focus on choice topics.

## **Introduction to Sociology**

0881-1404-01

First semester, 2003/04

3 semester hours

Lecture & Exercise

Lecturer: Dr. Tamar Larental

This course aims to provide students with basic tools for understanding the social reality from a critical perspective. The course will examine the origins of social phenomena and their influence on individuals. The course will present alternative approaches to understanding a variety of social phenomena such as the relationship between the individual and society, how the social identity of individuals develops, social order, the balance of power in society, social inequality, etc.

## **Studio 1 II**

0881-1104-01

Second semester, 2003/04

8 semester hours

Workshop

Lecturers: Dafna Matok, Leonardo Kelijman

This course focuses on learning through experiencing all aspects of architecture, understanding space, form, function, and material. Students will acquire the graphic language of architecture and develop the skills to understand the meaning of architecture, and apply the theoretical material studied to the practical aspects of architecture. Classes are limited to 15 students. The teachers are experienced architects who will guide students in practical assignments. Exercises will vary in scope, and will enable the student to develop and understand various issues in architecture. Students are required to keep all of their work until the completion of their studies. Students must work in the studio.

## **The History of Architecture from Pre-history to 6 CE**

0881-1207-01

Second semester, 2003/04

2 semester hours

Lesson

Lecturer: Dr. Talila Michaeli

The course will begin with a survey of prehistoric architecture in Ancient Egypt, as a precursor to "Western" architecture. The course offers a detailed study of Greek architecture from the Archaic Period, Roman architecture, and Christian architecture to the 6th Century AD. Students will learn about religious, public, and private structures, with an emphasis on wider urban viewpoints ideas such as urban planning. Students will become familiar with the specific characteristics of the different building types. The course will attempt to examine the relationship between architecture and the religious, political, and social perceptions that pervaded during the period studied.

## **Physics for Architecture**

0881-1309-01

Second semester, 2003/04

3 semester hours

Lesson & Exercise

Lecturer: Prof. Aharon Casher

The course develops physics-based thinking as preparation for a chain of professions in the fields of science and technology in the future. The course will cover: the elements of mathematics for physics-based uses and the elements of mechanics, electricity, optics and waves, heat theory, and modern physics.



## **Introduction to Psychology**

0881-1402-01

Second semester, 2003/04

3 semester hours

Lesson & Exercise

Lecturer: Gad Ben-Shefer

The goal of the course is to grant students a basic understanding of the main topics that concern modern psychology. This knowledge will allow students to learn and integrate the principles that govern psychology and will facilitate future learning. Each topic covered will include a historical survey, a description of research methods, explanations of central phenomena, and a survey of the leading theories. Emphasis is placed on the roots of the different philosophical schools.

## **Introduction to Art History**

0881-1202-01

Yearly course, 2003/04

4 semester hours

Lesson

Lecturer: Dr. Naomi Meiri-Dann

The goal of this course is to introduce students to the different aspects of art history:

- The essence of the discipline—Possible ways of defining, studying, judging, and interpreting art works according to the theories of various philosophers, theoreticians, and researchers
- A discussion of the different aspects of creating art
- The relationship between western art and western culture, and the reciprocal relations to between the visual arts and other fields of art
- The relationship of certain trends in art to later trends.

## **Methodological Introduction to Western Culture**

0881-1203-01

Yearly course, 2003/04

4 semester hours

Lesson

Lecturer: Dr. Henry Unger

The goal of the course is to provide students in the School of Architecture an initial orientation to western culture through guided discussions of several masterpieces, employing annotated methodological models from the 20<sup>th</sup> century. Due to the vast scope of the topic, the course will focus on those foundations that have remained relevant and that are considered vital to mapping contemporary western culture in the fields of social science, science, ethics, and the arts.

## **History of Western Architecture: From the Romanesque to Mannerism**

0809-1057-01

First semester, 2004/05

2 semester hours

Lesson

Lecturer: Dr. Ettie Grabiner

The goal of the course is to provide students with basic knowledge of the characteristics of Romanesque, Gothic, Renaissance, and Mannerism architecture. The topics will be presented chronologically and in relation to key structures in the context of their urban and natural landscapes.

## Graphic Communication I

0881-1301-01

First semester, 2004/05

3 semester hours

Lesson

Lecturer: Naomi Cohen

Descriptive geometry:

1. Principles of orthographic projection.
2. Fundamental problems relating to lines and planes: normal lines, principle lines, end view of line and plane ( $\Pi_4$ ,  $\Pi_5$ , ...), traces of line and plane, intersection of two planes, definitions of perpendicularity; the angle between two lines, two planes, line and plane, and rotation.

## **Design on the Computer**

0881-2109-01

First semester, 2004/05

3 semester hours

Lesson & Exercise

Lecturer: Itay Almog

The goal of the course is to provide students with the ability to design using the Photoshop software program. Students will learn how to use the program as an auxiliary tool for testing their plan and design. The course includes practice exercises, followed by exercises in design based on these exercises.  
Course requirements: Attendance in all lessons, submission of exercises, and final project.

## **Painting**

0881-2111-01

First semester, 2004/05

3 semester hours

Exercise

Lecturer: Vered Nachmani

The painting lesson will examine, together with the student, how he observes the world around him. Through the study of the technical aspects of preparing the palette, format of the work, and the observation of all of the colors and hues, we can learn much about subjective viewing, the instinctive act, and the personal preference of each student. By looking at his own work, and extracting the generality from the spontaneous action that repeats itself, each student will collect important keys to the principles and processes of work in the studio.

## **Trends and Selected Perspectives in Modern Art in the 19th and 20th Centuries**

0881-2213-01

First semester, 2004/05

2 semester hours

Lesson

Lecturer: Dr. Dominique Levy-Eisenberg

The goal of this course is to present the aesthetic principles and the artistic techniques that provide the infrastructure for several artists and perspectives in the art world in the 19th and 20th centuries.

These principles, and visual and technical patterns provide coherent perspectives, both declared and not declared, regarding the status of models and repeated patterns that are revealed in different arts—painting, sculpture, architecture, design, literature, music, theater, etc. These patterns, which can be identified for purposes of analysis and observation, are employed by the different historical and cultural periods as a sort of joint platform, and offer each field of art their relative visual, emotional, intellectual, and moral uniqueness and uniformity.

The course will present the following perspectives, while attempting to discuss the circumstances of their development and their expressions in the different fields, considering their connection and contribution to the general physical and cultural basis in which they exist: 1) The Viennese Classical Rococo period—18th century to beginning of 19th century (if time allows, the later transformations in 20th century art will also be discussed); 2) the transition from the 19th century to the 20th—symbolism and art nouveau; 3) early 20th century—the analytical paradigm and Geocentrism, Cubism, Mondrian, Van Doesburg, and neo-plasticism, and European and Russian constructivism; 4) Expressionism and Organicism in painting and in architecture; 5) American pop art and semantics and patterns of consumer culture and the media (mass media).



## Statics

0881-2303-01

First semester, 2004/05

4 semester hours

Lesson and Exercise

Lecturer: Dr. Tamar Brosh

This course will review vectors; vectored representation of power systems; balance, analysis of certain simple systems; supports, arches and frames; and properties of different areas.

## **Issues in Urban Economics**

0881-2405-01

First semester, 2004/05

3 semester hours

Lesson and Exercise

Lecturer: Dr. Menahem Gotlibovsky

The beginning of the course will survey the development of the construction industry in Israel and will discuss its importance as a central element in the local economy. The pricing model for lands in a circular city will be presented. Based on this model, we will discuss the need for government intervention in the construction industry from the economic point of view, for example regarding the need to rezone land, and we will examine the existing government intervention policy. The course will also discuss the considerations of purchasing versus renting of apartment and offices, and the deterioration of neighborhoods.

## Israeli Architecture from 1900 to the Present

0809-1058-01

Second semester, 2004/05

2 semester hours

Lesson

Lecturer: Amnon Bar-Or

The course will discuss local architecture in the 20<sup>th</sup> century as part of a socio-cultural and political landscape that includes the different populations in Eretz Israel. Lessons will cover the following topics: The Arab house in Eretz Israel in the city and the village, German construction in Eretz Israel, the first Jewish settlements, the first Jewish urban settlements (Ahuzat Bayit), the architecture of the 1920s (the eclectic style), the architecture of the 1930s (the international style), the architecture of the 1940s, the interwar architecture, the architecture of the 1950s (from transit camp to contractor), the architecture of the 1960s (national architecture), the architecture of the 1970s (post-colonial), and the new architecture of the 1980s and 1990s. The course will include slides and one tour of Tel Aviv. The bibliography will be published at the beginning of the course.

## Graphic Communication II

0881-1302-01

Second semester, 2004/05

3 semester hours

Lesson and Exercise

Lecturer: Naomi Cohen

Shadow theory: Orthogonal projections of shadows. The shadow of a point, a line, a plane, a circle, planar bodies. Curved surfaces: cylinders, cones, spheres. The shadows of architectural elements: columns with capitals, steps, openings, awnings, etc. Shadows at facades and in architectural plans. Shadows in the axonometric projection, obelique and curved bodies, and other various architectural elements.

Perspective: All elements of perspective. The main characteristics of perspective as a central projection. Constructing the perspective picture on a vertical board. The vanishing point, measuring points, proportional distribution, a perspective network. A frontal perspective with a single vanishing point. Perspective of a circle of arches, curved structures. Perspective of structures and various architectural elements. Choosing the visual point and the picture board. Shadow and perspective.

## **Architectural Drawing**

0881-2102-01

Second semester, 2004/05

3 semester hours

Lesson and Exercise

Lecturer: Moshe Salomon

Course goals: To provide students with the ability to use architectural drawing as a tool for observing the environment and its components.

The course includes:

- A. (Introduction) Basic methods needed for freehand graphic expression in architectural drawing
- B. Drawing and documenting the built environment. Course includes field work.

## **The History of Western Architecture: From the Baroque to the Werkbund**

0881-2212-01

Second semester, 2004/05

2 semester hours

Lesson

Lecturer: Prof. Rudolf Klein

The goal of this course is to present students with an introduction to theories and the history of central trends and how they were expressed in western architecture, from the Baroque to the beginning of the modern movement, in light of the complex historical and cultural processes.

## **Introduction to Autocad**

0881-2305-01

Second semester, 2004/05

4 semester hours

Lesson and Exercise

Lecturer: Ami Brauner

The goals of the course are to introduce the students to the Autocad software program, which is used for architectural drafting and to provide them with the ability to work with this program.

Course topics: Becoming familiar with the program interface, working with layers, objects of drafting, executing the draft, modifying objects, defining the blocks, working with a library of blocks, providing measurements, texts, defining printing values and executing the printing, work with files in different formats, adding pictures to the draft, working with lisp, using XREF.

Course assignments include active participation in classes and practice sessions, submission of several exercises as per requirements and schedule, and a final paper.

## **Lighting, Climate, and Energy in Architecture**

0881-2306-01

Second semester, 2004/05

2 semester hours

Lesson

Lecturer: Avraham Dayan

This course is an introduction to architectural planning that consciously utilizes natural energies, light and lighting, sources of light, light diffraction and the complete color scheme, natural light and its characteristics, fundamental principles in the built environment, and natural light to illuminate the built environment. The course covers fundamental principles in climatic planning, comfort conditions, mechanisms for the transfer of heat and mass, the energy balance in structures, shadows and thermal insulation, and selected passive methods for heating and cooling in architecture.



## Materials

0881-3302-01

Second semester, 2004/05

2 semester hours

Lesson and Exercise

Lecturer: Noam Eliaz

Materials and methods of construction are important elements of architectural design. This introductory course is designed to grant students with the basic tools for a professional understanding of materials and construction methods, as well as to provide technical information necessary for modern construction. The application and performance of materials are illustrated employing many images of well known architectural structures. The considerations of international renowned architects (such as Frank Gehry) in selecting specific construction materials are discussed as well.

Course content includes the principles of construction, building in stone and concrete, building with steel frames, wood design, using glass and glazed coatings, using mantling systems, selecting interior finishing, climatic considerations, visual considerations, acoustics, the mechanical behavior of different materials, and the thermal characteristics of materials and structures (such as thermal insulation, heat transfer, and thermal expansion).

## **Issues in Art History: Analysis of Works of Art**

0881-2202-01

Yearly Course, 2004/05

4 semester hours

Proseminar

Lecturer: Dr. Naomi Meiri-Dann

This course seeks to develop students' skills of observation of works of art (including works of architecture), both for research purposes and for independent work.

The first part of the course will be based on a number of lectures devoted to selected chapters in art history. The purpose of this initial comprehensive survey is to deepen students understanding that art in general, and architecture in particular cannot be deciphered on the one hand without knowledge of the context within which it was created, and on the other hand, without knowledge of its sources.

The second part of the course will be dedicated to joint reading of texts and discussion of several issues relevant to art and architecture and the reciprocal relations between the two.

The third part of the course, as in all proseminar courses, will be dedicated to lectures on selected topics. These lectures will offer a chance to practice academic research, which is required for further studies (as well as afterwards).

## **Composition and Semiotics in Art and Cinema**

0851-6089-01

First semester, 2005/06

2 semester hours

Lesson

Lecturer: Dr. Henry Unger

We sometimes tend to forget that the rhetoric of the movie director is based, first and foremost, on the frame, and on his control of the active forces in the field of viewing (lines, shapes, Gestalt, light and color)—in other words, composition. This rhetoric is an indication of the director's articulacy. The course offers a methodological base for examining the composition of the cinematic frame and of more extensive text passages together with a parallel discussion of the visual tools of expression involved in establishing the frame strategy (light, color, camera movement). All of this occurs in a systematic framework of visual semiotics with planned detours to the art of painting and the verbal arts.

## **Studio 2 I**

0881-2101-02

First semester, 2005/06

8 semester hours

Workshop

Lecturer: Esty Carmon and Ami Shenar

This year students will work on planning, and will present a small scale display that will present the relationship between planning, uses, and the idea. In the first semester students will plan a small (50 square meter) project, such as a B & B room for a couple, a lifeguard station, a guard station for a defined area such as a factory or campus, a drivers rest station in a bus terminal, a kiosk, a boulevard café, etc.

Students will expand their work with architectural tools and additional tools will be added: material, texture, color and light, location, climate, etc.

The topic of construction and its role in overall planning will be presented, beyond the basic requirement that a structure remain standing. The topics of scale in planning and construction details and their connection to the overall concept will be presented. Students will be required to work on all aspects of the project while focusing on the general plan as well as the specific details at all stages of work. Students will work on a single project during the semester and final submission will include all of the topics taught in the first year, including use of materials. Students are required to analyze a program and the given field conditions, and to present a well formulated concept for an initial sketch of the entire structure, including details. The full planning will include different scale plans at 1:50, 1:20, 1:10, 1:5, and 1:1. Submission will also include well-drafted three dimensional views (perspectives, axonometrics, and isometrics), which will illustrate the sense of space. Drafts will be drawn from the eye level of the viewer-user. Students will also submit precise models that accurately reflect both the overall product, and the details.

During the second semester students will plan a living space up to 200 square meters according to a predetermined program and limited lot. Work will cover all of the areas studied in the first year and in the first semester of the second year, including use of materials. The project will cover analysis of the program and given field conditions and present a well formulated concept for an initial sketch of the overall structure, including details. The full planning will include different scale plans at 1:50, 1:20, 1:10, 1:5, and 1:1. Submission will also include well-drafted three dimensional views (perspectives, axonometrics, and isometrics), which will illustrate the sense of space. Drafts will be drawn from the eye level of the viewer-user. Submitted plans must be hand-drawn, and include a general model at 1:50 scale which demonstrates the well executed details of the structure.

In addition to studio work, advisors will instruct students on use of the library and will refer students to precedents of their work from the treasures of world architecture throughout time. A midterm and a final paper will be submitted during the semester. Students will be informed of submission dates at the beginning of the semester in a document describing the goals of the studio course, the stages of work, details of educational tours, etc. The midterm

work will be returned to students with the advisors' written comments which will include the strong and weak points of the project, and will relate to the general-detail continuum and the use of architectural tools, as well as the ranking of the project to the others in the class.

At the end of the semester advisors will provide each student with a written evaluation, including the final ranking of his project within the group.

## **Introduction to Human Geography**

0881-2501-01

First semester, 2005/06

3 semester hours

Lesson

Lecturer: Prof. Yval Portugali

Space, location, and environment are three ways of viewing the relationship between man and society that have developed over the years in the field of geography. "Space" expresses the system of coordinates within which social activity occurs. "Location" expresses the subjective and intimate feeling man associates with his home, his neighborhood, city or country, and "environment" is the template—the social-physical axis whose structure and rules contain social activity.

The goal of the course is to teach these three means of viewing, and how they are expressed in the different fields of social geography.

## **Introduction to Modern Art II**

0821-1528-01

Second semester, 2004/05

2 semester hours

Lesson

Lecturer: Dr. Dominique Levy-Eisenberg

This introduction presents a chronological survey of concepts and trends in 19<sup>th</sup> and 20<sup>th</sup> century art, emphasizing the changes in the art industry, in the philosophy and criticism that illuminates it or contributes to its different revelations in social, cultural, and ideological contexts in which this industry operates.

While discussing the work and the works of artists acting within the chronological limits of this introduction, several central issues and topics that create the continuum between different periods will be raised, such as: the question of representation and its symbolic, illusory, and conceptual means; art's concern with and representation of the dimensions of time and space based on sensory data and the contradictions revealed when creating an affinity between sensory reality and its representation in art; and the place of the artistic work in a cultural and historical context and the representations of modernism and the changes that occurred following the two world wars in the 20<sup>th</sup> century. In addition to the discussion of 19<sup>th</sup> century painting, drawing, and sculpture, different aspects of artistic work in the 20<sup>th</sup> century will be presented, including: groundbreaking changes that challenge the traditional bounds of painting and sculpture, such as varieties of collage, and composition of heterogeneous shapes and materials, environmental and performance works, video art, and text.

The introduction will be divided into two semesters. The first will focus on 19<sup>th</sup> century art and the second on 20<sup>th</sup> century art, while discussing the topics mentioned as per the stylistic and chronological division.

## Dehumanization in Art & Cinema

0851-6658-01

Second semester, 2004/05

2 semester hours

Lesson

Lecturer: Dr. Henry Unger

At the beginning of the 20<sup>th</sup> century, José Ortega y Gasset determined that the arts of his time had entered a period of "dehumanization." While before this time artists had attempted to evoke an emotional response in the viewer employing different types of "realistic" representations, now artists try to highlight the formal, the assembly line, the tool of expression, etc. in an effort to prevent emotional impact. The audience is supposed to react by analytically observing and with a formal sense of beauty, and not by employing a mixture of emotion and empathy. This diagnosis is undoubtedly suitable for early 20<sup>th</sup> century music (Schoenberg, Stravinsky), for the "alienated" theater of Brecht, and for the complex narratives of Musil, for Cubism, etc. In this same period, cinema moved in the opposite direction, and directors—employing primitive trends, and due to their need to entice and flatter their audience, did everything they could to enhance the melodrama, the sentimentality and the kitsch. Now, four generations later, cinema directors are joining the evolution other artists have experienced and great artists of "cinematic dehumanization" are emerging—based on the deconstruction of time, the branching out of narratives, polyphonic plots, unlikeable heroes, aesthetic use of the medium, subversive irony toward classical representations, and similar tools. All of these are in use by today's great directors: Gilliam, Almodovar, Lynch, Stone, Tarantino, Fincher, Mendes, Kubrick (later works), Barton, Cronenberg, and various prudists (mostly from the comic horror genre). The course opens with a review and a full explanation of the concepts related to dehumanization, and will draw examples (often horrific and for the most part violent) from these directors, and their less important colleagues.

The lecturer wishes to stress and warn: Much of the course material may be difficult to watch.



## **Urban Sociology**

0881-2402-01

Second semester, 2004/05

3 semester hours

Lesson & Exercise

Lecturer: Dr. Menahem Gila

The course discusses central approaches to understanding models and processes of organizing social life in space while focusing on the urban space, main approaches to the concept of urbanity as a way of life, social process in the urban environment, and central characteristics of urban politics.

**Architectural Drawing II**  
**Drawing Workshop: Color, Materials, and Details**

0881-3124-02

Second semester, 2004/05

3 semester hours

Workshop

Lecturer: Moshe Salomon

The goal of this course is to develop students' abilities to observe and to understand their environment, with an emphasis on composition, color, detail and material. This goal is achieved by realistic drawing of the surroundings using oil paints, acrylics, and water colors. In addition to this main goal, students will complete other educational exercises, such as the analysis of art works and preliminary exercises.

## **The Intellectual Climate of the 20th Century**

0861-1522-01

Yearly Course, 2004/05

4 semester hours

Lesson

Lecturer: Dr. Henry Unger

The goal of this course is to define and map out some of the fundamental axes in Western culture in the 20th century, providing students with a basic orientation and initial command of modern methodological tools. Most importantly, following precursors from the end of the 19th century (including Dostoevsky and Nietzsche), the course will deal with the six methods that determined the philosophy of the century: Psychoanalysis, Phenomenology, the Neo-Marxism of the Frankfurt School, Existentialism, Structuralism, and Post-Structuralism. If time allows, students will be presented with a short introduction to Formal Logic, including a short review of the main philosophers of science (Carnap, Popper, and Kuhn), and their application to topics of analytical philosophy.

## Studio 3 III

0881-3114-01

First semester, 2006/07

8 semester hours

Workshop

Lecturer: Amnon Bar-Or and Sergio Lerman

In this year of studies, work in the studio will be based on material previously studied. Medium-sized projects of up to 2,000 square meters of a public building such as a museum, gallery, synagogue, residential buildings with several apartments, complex projects for commercial and residential use, etc. will be planned. Studio projects will be distributed to students at the beginning of the semester, including the project site, program, timetable, and dates for submission. Students must work individually.

Planning will be conducted in a distinctly urban context, and the influence of context on the conceptualization of an idea, the use of materials and construction of a traffic plan for the structure will be observed.

In this course, the influence of context takes into consideration the conservation of a historically important building while both documenting the existing state and analyzing the effect on an overall solution, which includes adding a new building to the complex.

The planning process will include repeated transitions from the general to the specific to the general. From the early stages, the planning will relate to the structure as a central architectural element and its influence on the selected solution. Students will be required to integrate between the subject matter taught in engineering courses such as physics, statics, and materials, and their work in the studio. In their solution, students will also be required to relate to construction methods and processes and their influence on the whole of the architectural product. At all stages of their work, students will be required to present their ideas both in the general planning and in detail. In this year of studies, students will advance from hand drawn sketches to finalizing their ideas on the computer. Students are required to submit their work mid-semester, and as in the second year of studies, advisors will return the work to students with a written assessment that will include the strong and weak points of the project, evaluation of the idea and the implementation. The advisor will also critique the solution of issues that arise from the context, the construction, movement, the general-detail continuum, and the use of architectural tools. The assessment will include the ranking of the project within the group.

Students will be required to submit black / white drafts that describe the project employing clear architectural language, with no accompanying texts in the body of the plans (these may be submitted on separate pages). The work submitted will include sheets that describe details of the construction and models that describe the whole project, as well as details on a different scale, as determined by the nature of the project. Students will be permitted, but not required, to submit additional sheets that employ computerized graphic effects which they think emphasize the important elements in their

work. At the end of the semester, students' work will be presented to guests who will critique the work presented. At the end of the review, the student will respond to the criticism. At the end of the semester, advisors will forward a written assessment to their students, including the final ranking of the work.

## Studio 3 II

0881-3113-01

Second semester, 2006/07

8 semester hours

Workshop

Lecturer: Amir Tal and Eitan Kimmel

In this year of studies, work in the studio will be based on material previously studied. Medium-sized projects of up to 2,000 square meters of a public building such as a museum, gallery, synagogue, residential buildings with several apartments, complex projects for commercial and residential use, etc. will be planned. Studio projects will be distributed to students at the beginning of the semester, including the project site, program, timetable, and dates for submission. Students must work individually.

Planning will be conducted in a distinctly urban context, and the influence of context on the conceptualization of an idea, the use of materials and construction of a traffic plan for the structure will be observed.

In this course, the influence of context takes into consideration the conservation of a historically important building while both documenting the existing state and analyzing the effect on an overall solution, which includes adding a new building to the complex.

The planning process will include repeated transitions from the general to the specific to the general. From the early stages, the planning will relate to the structure as a central architectural element and its influence on the selected solution. Students will be required to integrate between the subject matter taught in engineering courses such as physics, statics, and materials, and their work in the studio. In their solution, students will also be required to relate to construction methods and processes and their influence on the whole of the architectural product. At all stages of their work, students will be required to present their ideas in both the general planning and in detail. In this year of studies, students will advance from hand drawn sketches to finalizing their ideas on the computer. Students are required to submit their work mid-semester, and as in the second year of studies, advisors will return the work to students with a written assessment that will include the strong and weak points of the project, evaluation of the idea and the implementation. The advisor will also critique the solution of issues that arise from the context, the construction, movement, the general-detail continuum, and the use of architectural tools. The assessment will include the ranking of the project within the group.

Students will be required to submit black / white drafts that describe the project employing clear architectural language, with no accompanying texts in the body of the plans (these may be submitted on separate pages). The work submitted will include sheets that describe details of the construction and models that describe the whole project, as well as details on a different scale, as determined by the nature of the project. Students will be permitted, but not required, to submit additional sheets that employ computerized graphic effects which they think emphasize the important elements in their

work. At the end of the semester, students' work will be presented to guests who will critique the work presented. At the end of the review, the student will respond to the criticism. At the end of the semester, advisors will forward a written assessment to their students, including the final ranking of the work.

## Studio 4 I

0881-4111-01

First semester, 2007/08

8 semester hours

Workshop

Lecturer: Prof. Elinoar Barzacchi and Ayala Ronel

Fourth year architecture studio studies are based on knowledge accumulated over the past years, and provide an opportunity to explore topics related to the greater urban context. Students will develop their abilities to analyze and plan, while focusing on two main topics: complex structures in an urban context, and design of the urban environment.

Emphasis is placed on the relationship between the factors that lead to a design concept such as needs, physical, cultural, and economic context, and methods for affecting the selected idea. Critical observation of the environment includes an analysis of the immediate environment by reading relevant materials, while paying attention to the different attitudes and applying the theories learned. Focus is placed on coordinating the technical, engineering and systemic instructions. Planning is based on and will exhibit an understanding of the engineering aspects and will include treatment of the building's different systems, such as air control, lighting, and plumbing. Work in the studio strives toward change and originality that stem from a personal point of view and independent thinking, and well reasoned values.

Work in the studio includes thorough study of the environment including the history, existing valid plans, future plans, existing and missing uses, movement and transportation and wider urban contexts. Student may choose to work in small groups on the same defined area.

After students familiarize themselves with the area, individual students will focus on a single problem, lack, or conflict s/he identified in the neighborhood, and will offer planning-architectural solutions. This proposal will include an urban and building program. Students will also study other similar programs. The project will cover a neighborhood or city.

Midterm submission is from the class, as a group. Advisors will present each student with a written assessment, including his ranking in the class.

Students will then be required to develop the selected structure, according to the urban design and program presented. Development of the structure will include the influence of the previous urban plan presented, the student's program, organization of the uses and details of the construction and the materials. The planning will be prepared on any scale necessary to present the plan in its entirety. The environment will be presented on a scale of at least 1:1250, and will including greater details in the closer environment, as necessary. At the end of the semester, the project will be presented before guests. The student will have a limited time to present the project (15 minutes) in simple, clear language. As with mid-semester submissions, each student will receive a written assessment and his ranking in the group.



## Studio 4 III

0881-4113-01

Second semester, 2007/08

8 semester hours

Workshop

Lecturer: Dr. Eran Neuman and Yehiel Korin

Fourth year architecture studio studies are based on knowledge accumulated over the past years, and provide an opportunity to explore topics related to the greater urban context. Students will develop their abilities to analyze and plan, while focusing on two main topics: complex structures in an urban context, and design of the urban environment.

Emphasis is placed on the relationship between the factors that lead to a design concept such as needs, physical, cultural, and economic context, and methods for affecting the selected idea. Critical observation of the environment includes an analysis of the immediate environment by reading relevant materials, while paying attention to the different attitudes and applying the theories learned. Focus is placed on coordinating the technical, engineering and systemic instructions. Planning is based on and will exhibit an understanding of the engineering aspects and will include treatment of the building's different systems, such as air control, lighting, and plumbing. Work in the studio strives toward change and originality that stem from a personal point of view and independent thinking, and well reasoned values.

Work in the studio includes thorough study of the environment including the history, existing valid plans, future plans, existing and missing uses, movement and transportation and wider urban contexts. Student may choose to work in small groups on the same defined area.

After students familiarize themselves with the area, individual students will focus on a single problem, lack, or conflict s/he identified in the neighborhood, and will offer planning-architectural solutions. This proposal will include an urban and building program. Students will also study other similar programs. The project will cover a neighborhood or city.

Midterm submission is from the class, as a group. Advisors will present each student with a written assessment, including his ranking in the class.

Students will then be required to develop the selected structure, according to the urban design and program presented. Development of the structure will include the influence of the previous urban plan presented, the student's program, organization of the uses and details of the construction and the materials. The planning will be prepared on any scale necessary to present the plan in its entirety. The environment will be presented on a scale of at least 1:1250, and will including greater details in the closer environment, as necessary. At the end of the semester, the project will be presented before guests. The student will have a limited time to present the project (15 minutes) in simple, clear language. As with mid-semester submissions, each student will receive a written assessment and his ranking in the group.