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Wednesday April 7 2010, Time: 3:15-4:15pm

‘COEXISTENCE’
Peace Community Center
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## Concept Statement

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## Spatial Concept

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## Timeline for study

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“The weak can never forgive. Forgiveness is the attribute of the strong.”

Mahatma Gandhi

Inspiration

“Co-existence “is more than a concept and more than a popular idea for our new global culture. It involves changing our lives and changing the way we think. Co-existence is not necessarily learning to live together but perhaps to live side by side.

Many of us hope for peaceful existence but unfortunately there is still daily violence and terrorism against innocent people in many corners of this world. What is happening today is a cycle that cannot be broken without courage, will power and belief. Everyone in his own way should think about how we can make a contribution; small but meaningful, to the message that all people are equal and responsible for each other.
"Co-existence" peace community center is a bicultural center for Palestinians and Israelis living in the Holy Land and from all over the world; a place where both can meet and share the pain and joy; history and culture; knowledge and awareness. My challenge is how to make a contribution to this community, to promote the message that we all deserve to live in peace and freedom, without violence, without war, without suffering, each person treated as a human being with all his/her rights.

The inspiration for this project comes from the fact that this land, The Holy Land, lives a real conflict of existence from many years even before establishing the state of Israel. The Holy Land is the center of peace not conflict, it’s not just a physical place, and it is the symbolic of an entire nation. Human frontiers and borders tend to blur when they touch the infinity, Palestine has a spiritual dimensions that extends into eternity.

As Palestinian women I had the Passion and believe that my project will serve as a catalyst for positive thinking. That it will contribute positive energy to people who will be encouraged to act with restraint, understanding and thoughtfulness to others. Art as a language can make its contribution to the preservation of our society and moves us towards a betterment of human relations across the world, and it could be the messenger of good will in this case.
Palestinian Israeli Conflict

Introduction

The conflict between Palestinian Arabs and Jews is a modern phenomenon, which began around the turn of the 20th century. It is essentially a struggle over land. Until 1948, the area that both groups claimed was known internationally as Palestine. But following the war of 1948-49, this land was divided into three parts: the state of Israel, the West Bank (of the Jordan River) and the Gaza Strip.

Jewish claims to this land are based on the biblical promise to Abraham and his descendants, on the fact that this was the historical site of the Jewish kingdom of Israel (which was destroyed by the Roman Empire), and on Jews' need for a haven from European anti-Semitism. Palestinian Arabs claims to the land are based on continuous residence in the country for hundreds of years and the fact that they represented the demographic majority. They reject the notion that a biblical-era kingdom constitutes the basis for a valid modern claim. They do not believe that they should forfeit their land to compensate Jews for Europe's crimes against them.

Current Conflict

So the conflict started from this point; two primary issues at the core of this continuing conflict. First, there is the inevitably destabilizing effect of trying to maintain an ethnically preferential state, particularly when it is largely of foreign origin. The original population of what is now Israel was 96 percent Palestinian, yet, these refugees are prohibited from returning to their homes in the self-described Jewish state. Second, Israel's continued military occupation and confiscation of
privately owned land in the West Bank, and control over Gaza, are extremely oppressive, with Palestinians having minimal control over their lives. Palestinian men, women, and children are held in Israeli prisons. Few of them have had a legitimate trial; Physical abuse and torture are frequent. Palestinian borders (even internal ones) are controlled by Israeli forces. Periodically men, women, and children are strip searched; people are beaten; women in labor are prevented from reaching hospitals (at times resulting in death); food and medicine are blocked from entering Gaza, producing an escalating humanitarian crisis. Israeli forces invade almost daily, injuring, kidnapping, and sometimes killing inhabitants.

According to the Oslo peace accords of 1993, these territories were supposed to finally become a Palestinian state. However, after years of Israel continuing to confiscate land and conditions steadily worsening, the Palestinian population rebelled again and there was the second “Intifada” (Arabic for "shaking off") began at the end of September 2000.
After scores of suicide bombings and daily terrorist attacks against Israeli civilians that have killed more than 850 people and wounded thousands more since September 2000, Israel’s unity government decided to construct a security fence near the northern part of the pre-1967 “Green Line” between Israel and the West Bank to prevent Palestinian terrorists from infiltrating into Israeli population centers. The project has had the overwhelming support of the Israeli public which sees the barrier as vital to their security.

The barrier wall

The construction of the Israeli separation wall began on the 16th June 2002. For the most part the barrier, which could eventually extend over 750km, consists of a series of 25 foot high concrete walls, trenches, barbed wire and electrified fencing with numerous watch towers, electronic sensors, thermal imaging and video cameras, unmanned aerial vehicles, sniper towers, and roads for patrol vehicles.

Israel maintains that the Wall is a temporary structure to physically separate the West Bank from Israel and thus to prevent suicide attacks on Israeli citizens. However the wall’s location, in some places reaching up to 6km inside Palestinian territory, it is more realistically an additional effort to confiscate Palestinian land, facilitate further colony expansion and unilaterally redraw geopolitical borders all the while encouraging an exodus of Palestinians by denying them the ability to earn a living from their land, reach their schools or work places, access adequate water resources, or reach essential health care.
Conflict follows a conflict and it’s getting more complicated but I believe it’s not complicated as the politicians wants us to see; it is however very serious but does indeed have a solution, many forces have a major role in shaping the situation and driving the conflict to get bloodier and more violent, but the solution remains clear. "Co-existence" if we both learn how to live together side by side, accept each other there will be a real peace in the holy land.
Case studies

Museum on the seam / Jerusalem

Location / History of the building

The museum is located in Jerusalem, ISRAEL/PALESTINE on the seam between East and West Jerusalem or what used to be the seam between Israel and Jordan; the museum is also on the seam of the ultra-orthodox and secular neighborhoods.

The building was constructed in 1932 by the Arab-Christian architect, Anton Baramki. While Jerusalem was divided (1948-1967), the building served as a military outpost (the Turjeman Post) which stood on the seam line between Israel and Jordan across from Mandelbaum Gate, the only crossing point between the two sides of the divided city.

The Museum on the Seam was established in 1999 with the generous support of the von Holtzbrinck family of Germany, through the Jerusalem Foundation and by the initiative of the designer and curator of the Museum, Raphie Etgar.

Description

The Museum on the Seam is a socio-political contemporary art museum. The Museum raises diverse issues for discussion with
the goal of having an impact on public dialogue within a complex reality. The changing exhibitions shown at the Museum form a series of connected statements about human rights and reflect the thin line in human relationships between personal and national identity and social, ethnic and religious differences in their local and universal contexts.

The Museum is committed to addressing the social reality within our regional conflict, to advancing dialogue in the face of discord and to encouraging social responsibility that is based on what we all have in common rather than what keeps us apart.

Museum on the Seam is not a place you walk into, view the displays and simply leave. Rather, it is truly an interactive experience. The tour includes a magnificent lookout from the museum’s rooftop, where a Cafe is planned.

Interior view for the museum
The New York Tolerance Center/New York

Location / Objective

In the heart of Manhattan, it is the educational arm of the Simon Wiesenthal Center, an internationally renowned human rights organization dedicated to promoting respect and mutual understanding, through education, community partnerships, and civic engagement.

The Tolerance Center provides participants with intense educational and experiential training programs, school field trips and group tours. Through interactive workshops, exhibits, and videos, individuals explore issues of prejudice, diversity, tolerance, and cooperation in the workplace, school.

Description

The sequence of specialized spaces begins at the street-level entrance. Walls covered with quotations and images of inspiration and persecution remind visitors why they have come. Near the entry, an 80-seat auditorium is a venue for orientation presentations.

Descending to the lower, concourse level is a two-story "smart wall" with plasma screens that draw visitors into the experience by displaying provocative questions. Simultaneously, video clips show interviews with people in places like Grand Central Station.
NBBJ principal Timothy Johnson, the center’s architect, explains that these depictions show what happens when hate, stereotyping, and dehumanization go unheeded. It is essential to create a space where people can learn about the roots of evil and intolerance."

After the dramatic entrance, visitors pass through a series of spaces that vary both in message and medium. Irregular-shaped areas are defined by a wall of steel ribs that curves through the length of the building.

"Because of the nature of the content," Johnson says, "we didn't want to create a typical exhibit space with isolated kiosks featuring screens or panels of information. The spaces are designed to envelope the audience with the content in order to provoke conversation and reflection."

Stretched along the curving wall is "Globalhate.com" where touch-screen computers expose hate sites on the Internet. In support of the compact spatial design, bleacher seats can be pushed in when not in use. Curving parallel to the global hate exhibit is a classroom that can be subdivided into three spaces depending on need.

The "Millenium Machine" is an interactive exhibit that immerses visitors in issues of global human rights. News clips are shown
on plasma screens. Multiple choice questions are shown on monitors mounted on the curved steel ribs. Visitors discuss issues, make group decisions, and select answers by pressing buttons set into the surface of counter.

The "Point of View" diner is an interactive video experience that combines video and touch-screen monitors. Visitors watch a video and vote on an issue based on a scenario portraying situations of conflict in contemporary American contexts. Results of votes are tabulated instantly. They can then "interview" people in the video by selecting questions and then vote again.

Next is the "Hall of Memory," a 60-seat multimedia theater showing a film of Nazi Holocaust survivors' personal testimonies. The walls are etched with the names of concentration camps.

At the end of the exhibit sequence is the "Subway Experience" exit corridor. Panels on the wall flip to exhibit different stories. When open, they tell the history of Jews in the United States. When closed, they feature artwork by New York City high school students.
Twelve exhibit areas challenge visitors to make the transition from the past to the present.

Special Features of the New York Tolerance center spaces of design

- Presenting history through visual images from the first moment you enter the center.
- Drove the visitor to proactive questions through what they see and listen.
- The spaces stimulate the visitor’s senses and teach him the roots of evil and tolerance.
- The spaces are designed to envelope the audience with the content in order to provoke conversation and reflection.

Switch Restaurant/ UAE, Dubai

Location and Description

Futuristic restaurant interior design located in Dubai, UAE by Karim Rashid called Arabic Switch Restaurant with ultra modern and luxury design. This is new innovation idea for modern and minimalist interior design for a restaurant. Why it is called “Switch”? Because the interior of restaurant wall paint color may be change automatically and continuously, from time to time it colorized in violet, yellow, green even blue.
The designer want switch to be a physically powerful, regular vision collected of a permanent, rolling wall that wraps approximately the room. “I wanted switch to be a strong, symmetrical soft organic womb-like space composed of a continuous, undulating wall that wraps around the entire restaurant.” karim Rashid.

The restaurant interior design makes an attractive texture for light and shadow, suggesting the sand dunes in the desert. It is an exclusive environment of regularity and steadiness that totally encloses the guests. Each experience is calm of smells, views, tastes and sounds; here, the mind makes personality backgrounds for a really astounding worldwide dining experience. The backlit ceiling artwork consists of stylized inspiring Arabic expressions. The incessant wave seating offers a special efficient and lively working scheme.
Switch’s main objective is to change the dining standards of Dubai, the idea behind it is to create a switch, where dining becomes once again an experience not just a necessity.

**Special design Features Switch restaurant**

- Modern luxury design.
- Minimalist interior design.
- Attractive texture for light and shadow.
- Stimulate the mind from the stylized inspiring Arabic expressions.
- New experience of dining.

**New Contemporary Jewish Museum/ San Francisco**

**The Museum and its Mission**

Since its founding in 1984, the Contemporary Jewish Museum has engaged audiences of all ages and backgrounds through dynamic exhibitions and programs that explore contemporary perspectives on Jewish culture, history, art, and ideas. Throughout its history, the Museum has distinguished itself as a welcoming place where visitors can connect with one another through dialogue and shared experiences with the arts. Unlike other Jewish museums around the world, the San Francisco museum holds no permanent collection of Judaica, or a formal record of the region’s Jews. Instead, the museum presents an array of continuously changing exhibitions that use music, art, dance and other mediums to give evolving expression to Jewish identity.
The Exteriors and Interiors

The modern structure designed by architect Daniel Libeskind encapsulates a tribute to the survival of Jewish people from biblical to modern times - not by cataloguing the many attempts to wipe them out, but by celebrating the culture’s vibrancy, life and embrace of the future.

The building itself, says as much, with a shape that resembles the Hebrew word l’chaim, to life. , and an adjacent structure representing the letter yud, consists of a glimmering 65-foot-high blue steel box, balancing on one corner. The unusual coupling of cladding materials—red brick and steel—is emblematic of the museum’s mission: using contemporary art and programs to explore the Jewish experience, rooted deep in history.
Libeskind retained many of the building’s original features, from the gray-painted catwalks on the inside to the terra cotta cherubs adorning the exterior. In designing the overall project, the architect says his greatest challenge was “to work in a space where everything seems predetermined—behind a church, behind a wall, under a hotel.” This, he says, reflects a quintessentially Jewish idea: “to be caught in all the givens” and yet assert one’s identity.

The shape of the 5,500-square-foot steel-clad addition, was inspired by the Hebrew letters *chet* and *yud*, which together form the word *chai*, which means “alive” or “living.” The elongated “chet” portion comprises exhibition space and activity rooms, while the “yud” portion—shaped like a titled cube—contains a gift shop and special events gallery. On a wall inside the lobby, a permanent lighting installation forms the four letters of the Hebrew word “pardes.” This word generally refers to the four approaches to interpreting Holy Scripture.
The symbolic moments ("Lines in the ceiling of an auditorium are apparently based on paths to the Holy Land on a 15th-century map—a purely private conceit,"
Special design Features of the New Contemporary Jewish Museum

- The idea in this museum is not a history museum; it focuses not on substance of Judaism, its laws, or history or ritual objects, but on perceptions of them.
- “Being Jewish: A Bay Area Portrait “- a display cases covered with photographs of Jews of different races, ages and degree of observance, showing the Jewish life in the Bay area.
- The text was operated into the design “L’Chaim” meaning “To Life” from the letters “ Chet “ and “Yud “ inspired the form of the building. The Hebrew word “Parades”, meaning orchard is embrded in the wall of the lobby.
- The design is homage to the past and to the survival of the jewish tradition.

Beit Hagefen  Arab-Jewish Center-Haifa, Israel

Location / objectives

Beit-Hagefen (House of the Vine), is an Arab Jewish Center that was established in 1963 by then mayor Abba Khoushi. It is probably the place that best epitomizes the coexistence between Jews and Arabs in this northern port city.
• Beit-Hagefen, offers a variety of community activities.
• It has an art gallery.
• An Arab language theater.
• Holds meetings between Jewish and Arab students.
• Workshops for community communication, and works toward democracy and coexistence.
• Programs that include special discussions with representatives of the three major faiths (an Islamic religious judge).

Dr. M. Peri, the Director General of the Center summed up the idea behind Beit-Hagefen by quoting the American philosopher-educator John Dewey, who said, "Every person has an equal right to be different."

While the Center’s activities were, for many years local, since the Oslo peace agreement, its activities have taken a decidedly international turn and it accounts for the majority of cultural ties with Jordan, according to Peri. It is also involved in cultural ties with Morocco and the Palestinian Authority.
Maya Lin / Artist and architect

Maya Lin, an artist and Architect Chinese-American, is fluidly in line with the beauty and serenity of her surroundings. When only 21 and still studying architecture at Yale University she entered a competition for the Vietnam Veterans Memorial against some of the largest and best known Architects of the time and won. Her concept was to create a severe open wound in the earth to symbolize the loss of so many soldiers. Maya Lin has maintained a careful balance between art and architecture throughout her career, creating a remarkable body of work that includes large-scale site-specific installations, intimate studio artworks, architectural works and memorials.

Landscape is the context and the source of inspiration for Ms. Lin’s art. She peers curiously at the landscape through a twenty-first century lens, merging rational and technological order with notions of beauty and the transcendental. Utilizing technological methods to study and visualize the natural world, Ms. Lin takes micro and macro views of the earth, sonar resonance scans, aerial and satellite mapping devices and translates that information into sculptures, drawings and environmental installations. Her works address how we relate and respond to the environment, and presents new ways of looking at the world around us.
Vietnam Veterans Memorial

Washington, DC, 1982

Two black granite walls, placed below grade, engraved in chronological order with the names of the men and women who gave their lives in the Vietnam War. At the apex where the two walls meet, the dates 1959 and 1973 (marking the beginning and end of the war) "meet" thus closing the circle of the time span of the war. A returning veteran can find his or her own time upon the wall, making each one’s experience of the memorial very personal and individual. The sitting of the piece is directly related to the presence of both the Lincoln Monument and Washington Memorial, tying it physically and historically to the site.
**Storm King Wavefield**

The Storm King Wavefield encompasses an eleven-acre site, with the earthwork covering four acres at the southwest border of the Storm King Art Center in Mountainville, New York. Formerly a gravel pit, the site is an environmental reclamation project in compliance with The New York State Department of Environmental Conservation. The work maximized the soil from the existing site and was created with a naturally made drainage system beneath the soil. Grasses were planted that are native and require minimal watering needs stressing the sustainable nature of the work. The carbon footprint of the construction of the piece was calculated and will be fully offset by the planting of 260 indigenous trees.
The Civil Rights Memorial

The Southern Poverty Law Center, Montgomery, AL, 1989

The Civil Rights Memorial is a stone water table that intertwines historical events of the civil rights era with the names of people who were killed during that time. It teaches a brief history of that era and illustrates how a person's death is often directly related to the enactment of better legislation. It describes what was in effect a people movement, not just the work of a few well-known individuals, and shows how individual people helped to change history. The water table is made of black granite, 11’ 6” in diameter, inscribed with historical events from 1954's Brown v. Board of Education to the assassination of Martin Luther King, Jr. in 1968. The table is accompanied by a 40’ long by 10’ high water wall, inscribed with a quote by King from the Book of Amos, which not only inspired the use of water in the piece, but also indicates that the struggle for equality and racial justice is an ongoing one:

"Until justice rolls down like waters, And righteousness like a mighty stream."  

—Martin Luther King, Jr.
Site Plan

Tantur

TANTUR is an international ecumenical institute for theological research and pastoral studies. Tantur—which means "little hilltop" in Arabic—is located at the junction of Derech Hebron and Rehov HaRosemarine at the entrance to Gilo near the Jerusalem-Bethlehem Checkpoint, on a rise surrounded by olive trees, away from the noise of urban life. It is a large complex with stone walls around it. The entrance is on the Jerusalem side. There is also a pedestrians and vehicles entrance to the east of the gate.

The beautiful facility was designed by Frank Montana of the Notre Dame School of Architecture. The institute brings together scholars, teachers, religious and lay men and women from various Christian traditions for study, prayer, dialogue, and fellowship. With the guidance of an International Ecumenical Advisory Board, the University built the beautiful and spacious Institute that opened in 1971.
Why it’s the best site for my project

The location of the building has a dramatic view that you can easily see from the roof of Tantur, the holy city Jerusalem from one side and Bethlehem from the other side but on the negative side this dramatic view looks onto the ugly Barrier wall, or separation barrier, which runs between Jerusalem and Bethlehem. This view is evidence and a reflection of the real situation in the area (The Holy Land) center of conflict and peace at once, plus this building has been used as:

1- Assist the search for Christian unity and interchurch harmony among diverse Christian communions...
2- Explore the relationships between Christians and people of other world faiths, especially Jews and Muslims.
3- Participate in the search for world peace and justice through theological study and through exploring human rights and conflict resolution in different religious and social contexts.
And recently I’ve read an article in al-Quds newspaper which is an Arabic local newspaper published in Jerusalem. The article talks about having a new residential project near this location at Gilo. This project will combine Jews and Arabs in the same residential building.
For this reasons I believe that this site will be the best location, plus the building has flexible and spacious spaces that could be altered, transformed and redesigned to meet the new function.
Concept Statement

‘Coexistence’ peace community center is a bicultural center for Arab Palestinian and Jews to meet together through activities that will be held in this center.

- A Museum to illustrate art work from both sides and from artists all over the world.
- A Theater for activities that both can share.
- A Restaurant to dine and experience the meaning of togetherness.

As an interior designer; my goal is to create spaces with specific functions that tailor to the needs of the user. In this project I want to stimulate the user’s feelings and senses to help them to get in touch with their basic human nature and evolve their awareness so they can connect. I want to use the elements of the conflict as tools of coexistence - Explosion- instead of causing damage and demolition it will create a new beautiful addition to the space. The concrete barrier wall- instead of a wall of separation, division, and disconnection, it will be a translucent, see through, opaque wall. The Blend - A blend of two different peoples with two different cultures is like the blend of olive oil and water in a transparent container. They won’t be one liquid but at the end they can form beautiful artistic shapes when blended together.

Original Design VS New Design

The existing building represents the current conflict.

A theoretical explosion will change the shape of the exterior building, a new addition of glass and steel modern structure will be spontaneously added to the existing exteriors of the building as if an explosion happened. The shapes created from this explosion will change the interior spaces as well into a contemporary, unique, design.
The new exterior and interior design created by the affect of the explosion will represent the new way of life that will be created using the space.

The New Design of the Wall

The Transparent see through wall, will be a main element in the interior spaces. This sculptural and functional element will serve as a transparent partition wall in some places and to display images, videos, pictorials and graphics in the museum interiors.

Olive Oil and Water Blend

All spaces are made of a blend of two transparent materials that have two different colors forming artistic and sculptural shapes. The overall interiors of the restaurant dining areas and furniture are the container of the two transparent liquids (olive oil and water). This blend is reflected and manifested in the creation of the interior space design.
WALL DESIGN

SHAPES OF OLIVE OIL IN WATER
Spatial Concept

Proposed spaces to be developed:

The objective of the project is to create multi-functional spaces for the users to share this new and unique experience.

Exteriors

- Glass steel structure will be added to the original existing building to give the exterior a new look, this new areas will meet with the interior needs of the building.
- Develop the site plan with a special landscape treatment to create outdoor areas for visitors to meet - a walk way all around the property with memorial sculptures to remind the visitor from the first moment entering the center why they came here and that they are to start a new experience.

Interiors

- Museum - to illustrate the two culture’s tolerance and pain through sharing an art experience.
  1 - Reception / waiting areas / public spaces and facilities - spaces to envelope the audience (visitor) with the content in order to provoke conversation and reflection.
  2- Walls covered with changeable images and quotations to teach the visitors how to live together side by side.
  3- Changing exhibition spaces.
  4- Plasma screen walls showing videos and interviews with people telling stories about reconciliation and their special experience.
  5- Conference rooms for people to meet for group discussion.
6- Touch screen computers indicates sites on the internet of coexistence and other people’s experiences in coexistence.
7- Music rooms for visitors to listen to both culture’s music, and how this music was developed through the years.

- **Theater** - to rejuvenate the idea of togetherness, simultaneousness, existence.
  1- Theater - for local and international special coexistence and art shows, movies, dance, music, plays, children shows, festivals ........
  2- Book and gift shop - to sell some of the cultural products for visitors.
  3- Small library for coexistence studies.

- **Restaurant** - not just to enjoy a drink or a meal but add to that the experience of blending two cultures.
  1- Indoor and outdoor dining areas that serve food inspired from both cultures.
  2- Private dining areas.
  3- Kitchen and facilities.

**Users**: intended to be used by

- Firstly for local people from both cultures to help them find a way to live together side by side through art.

- Those that appreciate art and believe that art has a mission of preserving our society and move us towards a betterment of human relations across the world and this center can be the messenger of good will.

- Artists from the Holy Land and from all over the world to share this experience.

The idea of this project could be repeated in the main cities in the world like, London, Paris, Tokyo, New York, san Francisco,..........................
# Time Line

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