To the message that we all deserve to live in peace and freedom, no violence, no war, no suffering, each person treated as a human being with all his/her rights.

Wesam Azar
table of contents
1.1 Introduction
1.2 Project Definition
1.2 Conflict History

2.1 Olive Tree
2.2 Olive Oil
2.3 Light
2.4 Case Studies

3.1 Ahmad Khateeb
3.2 David Damelin
3.3 Arik Damelin
3.4 George Saadeh

4.1 Site Location
4.2 Site Analysis
4.3 The Weather
4.4 Existing Building

5.1 Inspiration
5.2 Concept

6.1 The Site
6.2 Exterior Building
6.3 Gorbeh Museum
6.4 Mejana Theater
6.5 Zeit Restaurant
Coexistence 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. Coexistence 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.

I had the belief and hope 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 towards a betterment of human relations across the world and it could be the messenger of good will in this case.

“ I’ll never be wholly Jew nor Muslim. Never wholly Palestinian nor Israeli. Your acceptance made me content to be merely human. You understand that though I was capable of great cruelty, so am I of great love.”

(Mornings in Jenin)  Pg. 320        Susan Abulhawa
CCC Coexistence and Change Centre is a bicultural centre for Palestinians and Israelis living in the Holy Land and visiting from all over the world; a place where both can meet and share the pain and joy, history and culture, knowledge and awareness.

The museum, Theatre and Restaurant are designed to express the history of this land, people and culture. Gorbeh Museum, the design decision was made to create spaces not like those in a typical museum of artifacts and documents; spaces not intended to remind us of the past but remind us to act. The museum serves to prevent hatred from occurring between these people or any group. The experience while roaming the spaces of the museum will create a challenge for all users from all background to confront their most closely-held assumption and assume responsibility for change.

Mejana theatre is designed with the aim of the activating cultural life in the Holy land and enhancing the cultural exchange between local and International Arab and Jewish people. The main goal is to present an informative, upbeat and inspirational events exploring relevant issues in the community through live performances, concerts, and discussion panels. Zeit Restaurant is designed to serve all the traditional and authentic food from both cultures. The design is based on creating an environment of sharing for visitors. Lounges and dining spaces for groups and individuals are designed to enjoy sharing a meal that has the essence of the Holy Land.
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.
Palestine

Loss of Land

1946

1947

1967

2000
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 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.
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 6 km inside Palestinian territory, 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. “Coexistence” if we both learn how to live together side by side, accept each other there will be a real peace in the holy land.
2

Research

2.1 Olive Tree

Olive Tree Properties

The olive tree (Olea europaea) is a tree of great beauty. It has a low gnarled trunk that is resistant to decay. It is called the "tree of eternity" because of its ability to regenerate. After 150 years of olive production the tree begins to yield a lower harvest, then around 200 years the cap of the tree dies leaving the roots and base of the trunk. This base is able to produce sprouts, regenerate and begin its life process again.

No other tree carries the heritage of the olive. It is at once the symbol for life, hope, peace, wisdom and victory. The olive tree is an evergreen tree that gives shade when farmers till the land. It lives longer than the other trees in the area. You can hear old men saying, "this olive tree is rominyeh," meaning it was planted during the Roman occupation. Most Palestinian families eat olives three times a day.

We should not forget that the olive branch was the first sign of life that the dove brought back to Noah’s Arc to hale the end of the flood as the biblical story goes. It is only a symbol of peace by a sign of livelihood as well, especially for the Palestinians.
regenerate

culture

peace

ever

hope

wisdom

eternity

victory

celebration

life

wealth

memories
Traditionally in Palestine, harvesting the olive trees was a joyous time. The production of olive oil is a long and delicate job. The harvesting of olives in Provence usually takes place in November and December, although the harvesting of green olives occurs in September. All olives are green to begin with and become black as they mature. An olive tree will flower in May and by July its olives will have reached their full size. By August its natural oil will have begun to develop. Once the olives have been harvested, the leaves are removed and the olives are cleaned. In order to avoid oxidation, the olives are then immediately crushed along with the pits. The subsequent extraction process consists of grounding the olives into tiny bits (using grinding stones or a stone hammer for the finest oils.)
Kneading olives into a creamy paste and then cold pressing them for their oil. The pressing process is what separates the water from the oil. The olive oil that results from this cold pressing process is a pure fruit juice, 100% natural. Once this step has been reached the olive oil is decanted.
Old olive tree trunks, just like old people, look very interesting and mysterious. The wrinkles of the trunk tell us a story of many years. An old tree has seen generations go by, times of war and times of peace, sunny days and rainy storms. We can only imagine the great stories each tree is folding within its’ entangled lines, under the shady branches. The older olive trees are the most interesting: you will always find someone to tell us the legend of the times it was planted, who planted it and what miracles happened around it.

Some olive tree trunk looks shy. Try to hide behind green fingered branches, does not want to reveal its’ secrets. As it grows old, the young generation of fresh trunks stem from the father trunk, knowing that one day they will keep on the legacy and continue the family story.

Some olive tree trunk is like a small motel, with rooms for little animals. Who lives there? Probably, for birds that can find a welcoming shelter in the bosom of old olive grandfather, giving them its’ unconditional love, whenever they return from faraway places.
olive tree wood properties

fine texture
hard
heavy
has grains
last long

king solomon temple had one of the most beautiful olive wood decorative design
2.2 olive oil

olive oil properties

source for lighting

basic food

preserving food

cleaning

cosmetics

ceremonial anointing
In Hebrew, the word “Hanukkah” means “dedication,” and the holiday celebrates the re-dedication of the Holy Temple in Jerusalem in the 2nd century BCE. Hanukkah is celebrated for eight days and nights, starting on the 25th of Kislev on the Hebrew calendar (which is November-December on the Gregorian calendar). The celebrations often consist of games, gifts, the eating of traditional foods and rituals including the daily lighting of a series of lights, whose illumination has led to the holiday also being known as the “Festival of Lights.”

**History of Hanukkah**

The holiday commemorates the rededication of the holy Temple in Jerusalem after the Jews’ 165 B.C.E. victory over the Hellenist Syrians. Antiochus, the Greek King of Syria, outlawed Jewish rituals and ordered the Jews to worship Greek gods.

In 168 B.C.E. the Jews’ holy Temple was seized and dedicated to the worship of Zeus. Some Jews were afraid of the Greek soldiers and obeyed them, but most were angry and decided to fight back.

The fighting began in Modin, a village not far from Jerusalem. A Greek officer and soldiers assembled the villagers, asking them to bow to an idol and eat the flesh of a pig, activities forbidden to Jews. The officer asked Mattathias, a Jewish High Priest, to take part in the ceremony. He refused, and another villager stepped forward and offered to do it instead. Mattathias became outraged, took out his sword and killed the man, then killed the officer. His five sons and the other villagers then attacked and killed the soldiers. Mattathias’ family went into hiding in the nearby mountains, where many other Jews who wanted to fight the Greeks joined them. They attacked the Greek soldiers whenever possible.
Judah Maccabee and his soldiers went to the holy Temple, and were saddened that many things were missing or broken, including the golden menorah. They cleaned and repaired the Temple, and when they were finished, they decided to have a big dedication ceremony. For the celebration, the Maccabees wanted to light the menorah. They looked everywhere for oil, and found a small flask that contained only enough oil to light the menorah for one day. Miraculously, the oil lasted for eight days. This gave them enough time to obtain new oil to keep the menorah lit. Today Jews celebrate Hanukkah for eight days by lighting candles in a menorah every night, thus commemorating the eight-day miracle.
Light in the physical world has the property of revealing things or showing us things so that we can see where we are going. This idea is carried over into the spiritual realm in Christianity, in that Jesus brings things to the light, i.e. He reveals things about people that they would rather leave hidden. Jesus is also the revealer of spiritual truth or ‘light’ which is another way of saying that He reveals things as they really are. This ability He demonstrated to cut through to the truth of the matter was found to be uncomfortable for many people who met Him while on earth. Another example of the use of this ‘symbol’ is that Christians are to live ‘in the light’ of Christ who is Himself both the Creator of physical light and of spiritual light. “I am the light of the world”. There is a contrast between the old life of darkness and ignorance and the new life of light and knowledge. Light in the physical realm, as well as in the spiritual, is seen as a Creation of God alone. People themselves cannot create light, even though they use it. Thus God, the creator of all is alone to be worshiped, since He is ‘above all and through all’ He has made.
cities and villages names

Beit Jala  Bethlehem  Jenin  Jericho  Nablus  Qalqilyah  Ramallah  Saltit  Tulkarm  Gaza Strip


Jerusalem  Tel Aviv  Haifa  Eilat  Ashdod
Netanya  Beersheba  Petah Tikva  Rishon Leiyyon
Ashdod

Netanya  Netivot Ofakimac  Or Akivaad
—Or Yehuda  Petah Tikvaae  Qalansawe —
Ra’anana  Rahat  Ramat  Gan Ramat  —
HaSharon — Ramla  Rehovot Rishon  —LeZi—
onaf ——Rosh HaAyin Safedag — Sakhnin
Sderotah — Shefa’Amir (Shfar’am) —ai Tamra
Tayibe — Tel Avivaj —Tiberias Tira Tirit Carmel—
—Umm al-Fahm — Yavne — YehudMon—isson
Yokneam — Acrea — Afula Arad —Arielb
— Ashdod Ashkelond —BaqaJatt —Bat Yam —
Beershebae — Beit She’anf — Beit Shameshg
— Beitar Illit— Bnei Brakh —Dimona Elaatj —El’ad
Giv’atayim — Giv’at Shmuel — Hadera — Haifa
— Herzliyak —Hod HaSharon — Holon — Jerusal—
elm — Karmiel —Kaf Qasimm
Kfar Sabaa — Kiryat Atap  — Kiryat Bial—likq — Kiryat Gatir —Kiryat Malakhis —Kiryat
Motzkint — Kiryat Onou — Kiryat Shmonav
—Kiryat Yamw — Lod Ma’ale — Adumim —
Ma’alot-Tarshita — Migdal HaEmekx — Modi’in
— Illit Modi’in—Maccabim-Re’uty — Nahariyaz
—Nazareth — Nazareth — Illitaa — Nester —
Ness Zionaab —
2.4 case studies

arab institute  paris  jean nouvel
jewish museum  berlin  daniel libeskind
nobel peace center  oslo  peter eisenman
holocaust memorial  berlin  david adjaye
sep.11 memorial  new york  snohettat
Arab Institute Paris
Jean Nouvel

Technology
Solar-activated mechanical diagrams of high-tech stainless curtain wall.

Control of light
Creating changeable reaction of the building to light

Repetition
Pattern inspired from the Arabian weaving Infinity nature of God in Islam

Transparency
Spaces are defined by the light and shadow
jewish museum  berlin

daniel libeskind 1998

Entrance
Below ground from the older structure as a continuity of Jews history in the city

Connecting lines between locations
Axis of history Hoffmann Garden Dead-end tower

Invisible and Visible
Kinked and angled sequence Empty rooms Windows on the exteriors Place you can see not touch “voided voids”

Spatial Experience
Experience the body on the move was the central of its existence
nobel peace center oslo
david adjaye 2005

Entrance
“The Canopy” A metaphoric Threshold for the experience

Identity of space
Original building was a train station

Art Technology
Digital communication system to display information

Contrast
Red and White VS War and Peace
holocaust memorial  berlin
peter eisenman 2002

Abstraction
Converting the complexities of human emotion

Exploring Tension
The grid in extension of the streets surrounds the site evoking the rigid discipline and bureaucratic order that kept the killing machine grinding along

Body Experience
Know the past today through a manifestation in the present spatial experience

Simplicity
Simple design
Tell the Story
The museum itself will display monumental artifacts and tell the highly personalized tales of loss, rescue, and recovery that

Golden Section
Use the golden section as a unifying theme in the site design. It would let people truly understand beauty in nature and inspire an appreciation of our oneness by creating a place of peace and harmony that fosters spirituality and multiculturalism.

Preservation
The interior of the three-leveled museum will allow visitors to be able to witness remaining elements of the twin towers.
The parents of a Palestinian boy “Ahmad Khatib” who was killed by Israeli soldiers in the West Bank have donated his organs for use in Israel, in the hope of promoting peace. Twelve-year-old Ahmed Ismail Khatib was shot in the town of Jenin by troops who mistook his toy gun for a real one. His organs [kidneys, liver, heart and lungs] were transplanted into Israelis including Jews, Arabs and a Druze were transplanted into five Israeli children and a woman aged 58. His father, Ismail, said saving lives was more important than religion, and added: “I feel that my son has entered the heart of every Israeli.” I lost my son Ahmad but now I have five new children, all those who received Ahmad’s organs. So I can see Ahmad in the future in every one of those children and my son Ahmad is the first to return to the homeland through his organs.”

His mother, Ablah Khatib
“I have taken this decision because I have a message for the world: that the Palestinian people want peace - for everyone,” “We have no problem whether it is an Israeli or a Palestinian [who receives his organs] because it will give them life.”
On Mar. 3, 2002, Sunday morning, a Palestinian sniper opened fire at an army roadblock north of Ofra on the Ramallah-Nablus road from his carbine, killing 10 soldiers and civilians and wounding four, David Damelin was one of those soldiers.

David grew up in Tel Aviv and joined the army after graduating from Thelma Yelin high school. David was a gifted musician who played the French horn. He had been invited to audition for the army band but instead chose to join the Engineering Corps. Damelin completed the combat engineers’ NCO course and was the outstanding graduate of his officers’ course.

Damelin, David’s mother who immigrated to Israel from South Africa in 1967, worked in the anti-apartheid movement. In Israel, she became involved in Jewish-Arab coexistence projects. “I jumped from the frying pan into the fire,” she said wryly.

Her son David, a Tel Aviv University student working on a master’s degree in the philosophy of education, was active in the peace movement. He didn’t wish to serve in the occupied territories, Damelin said. But when he was called up to serve in the reserves, he told her: “What kind of example would I be to my students if I don’t go? I’ll treat people with respect.”

When she learned her son had been killed, Damelin told the gathering, “What do I do with the pain? Take revenge and keep the whole cycle of violence going, or choose another path?”
Christine, 12 years old, was born in Bethlehem on 14/11/1990, she died when she was with her family in the car. They were going to buy medicine for her mother. They passed by the Shepherd’s Hotel. The Israeli soldiers shot and killed three people. Then they allowed the family to pass, but after they started to go by, the special forces, who were dressed in civilian clothes, started to shoot at their car. The family was very surprised because the soldiers told them to pass. The soldiers had seen that they were a family; they shone the flashlight into the car and saw the family: two little girls and the mother and father. But then the special forces shot them anyway. Christina was reading a book in the car. Her last words were, “They are shooting us! They are shooting us!” Then she was hit by seven bullets: one in her head, one in her left armpit, four in her back, and one in her right lower leg.

George, a native of Bethlehem, is currently 49 years old, married to Najwa Saadeh, and has a B.S. degree in Aerospace Engineering from the University of Southern California. He is the director at the Greek Orthodox Shepherd’s High School in Beit Sahour in Palestine as well as the deputy mayor of the Bethlehem municipality since he was elected in 2005. On March 23, 2005 his 12 year old daughter was shot by the Israeli army while she was in the backseat of his car; he and his wife and other daughter were all seriously injured as well. Since then, George and his family have been members of the Parents Circle Family Forum (PCFF) which brings together bereaved parents, both Israeli and Palestinian, who have lost children because of the conflict.
Jolene, Daoud, Maisa, and David, my nieces and nephews, the new generation who will be the beginners of the change. They will grow up knowing more than anger, hatred, violence and fear; they are who can make peace that will be truly just and lasting.
1. Palestinian immigrants without ID
2. Israelis in Israel
3. Christian Palestinian in area A
4. Palestinian in Gaza
5. Palestinian in area C
6. Palestinian immigrants with ID
7. Palestinian in Israel
8. Muslim Palestinian in area A
9. Israeli in area C
10. Palestinian refuge in Arab world
11. Palestinian in area B
steps to get to the site for palestinians and israelis

- 1. security magnetic ID
- 2. permit request
- 3. drive to check point
- 4. cross the wall
- 5. drive to the site
The holy land is divided into three major longitudinal strips: the coastal plain, which follows the Mediterranean shoreline in a southward widening band; the hill region, embracing the hills of Galilee in the north, Samaria and Judea in the centre, and the Negev in the south; and the Jordan Valley. Except for the Bay of Acre, the sandy coastline is not indented for its entire length. The hill region, averaging 610 m (2,000 ft) in elevation, reaches its highest point at Mt. Meron (1,208 m/3,963 ft). South of the Judean hills, the Negev desert, marked by cliffs and craters and covering about half the total area of the holy land proper, extends down to the Gulf of Aqaba on the Red Sea. The Jordan River, forming the border between Israel (including the West Bank) and Jordan, links the only bodies of water in the country: the Sea of Galilee (Yam Kinneret) and the heavily saline Dead Sea (Yam ha-Melah), which, at 408 m (1,339 ft) below sea level, is the lowest point on the earth's surface.

topography
4.2 site analysis

Jerusalem old city vs the site
There is a magical quality about the Old City of Jerusalem that does not exist anywhere else in the world. Perhaps it is due to the glorious history of the towering stone walls and ancient buildings, or the sacred atmosphere that surrounds the holy sites of Jewish, Christian, and Moslem religions. The enchanting quality of Jerusalem may also come from the colourful markets and narrow alleyways, or from the city’s dynamic history - a history woven with war and peace, love and hate, destruction and resurrection.

The Old City was originally built by King David in 1004 B.C.E. and has always been considered the centre of the world. Ancient maps show the three continents known at the time: Europe, Asia, and Africa, situated in a circle with Jerusalem at their centre. Since then Jerusalem has been cherished and glorified by kings, rulers, and conquerors who attempted to storm its walls and adored by ordinary people who made it the loadstone of their faith. This was the place where the Jews built the Temple, where Jesus was crucified, and where Mohammed rose to Heaven. Pilgrims, beggars, merchants, students of great scholars, warriors and slaves have all walked its streets, and have praised and revered Jerusalem.

Over the years the Old City has undergone many changes which have made it one of the most interesting cities in the world as well as an important focal point for tourism in Israel.

The city, resting on the original hills of the City of David and surrounded by a wall over four kilometres long with seven gates, 34 towers, and a citadel (the Tower of David), is divided into four residential quarters.
4.3 weather analysis

sun and wind

- Winter wind
- Summer wind

- South
- North
- West
- East

- Dec 21
- Jan 21
- Feb 20
- 120
- 150
- 210
- 240
sun and shade

winter

spring

summer

fall

weather graph
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.
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) centre of conflict and peace at once, plus this building has been used as:

1- Assist the search for Christian unity and interchurched 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.

lately an article in al-Quds newspaper which is an Arabic local newspaper issued in Jerusalem; the article is talking 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 this site is the best one to meet all needs as a location, plus the building has a flexible and spacious spaces that could be altered, transformed and misshapen to the new function.
existing building
the site
existing interior spaces
level 28 floor plan
level 32 floor plan
level 35 floor plan
level 38 floor plan
section b-b
concept

5.1 inspiration
The inspiration for this project comes from the fact that this land, The Holy Land, lives a real conflict of existence for many years even before the state of Israel was established. The Holy Land is the centre of peace not conflict. It’s not just a physical place; it is symbolic of an entire nation.

My main goal when designing the spaces of this centre, was to create an environment that stimulates the visitor’s feeling and senses. They go to their souls and evolve their awareness so they can connect. My inspiration comes from the Israeli barrier wall’s vertical concrete elements and from the olive tree which is a symbol of peace and hope. From this inspiration, spaces were designed and coloured.
Light represents hope and celebration in the Jewish, Islamic, and Christian beliefs. Light was manifested in the exterior design of the building which extends to the interiors as well. Light is brought into the building by adding a glass and steel structure to existing building. For the interiors, light was manifested in different manner. Self-illuminated objects are used to display media, graphics, pictorials and video screens. It is also used in the design of the furniture in some other spaces.
axis

the path

weave

connection

contour

shift
Some spaces in the museum were inspired from the vertical concrete elements of the Israeli barrier wall. The vertical concrete elements were shifted in direction and a different material was used. In other spaces the concrete wall elements were used as a background for displaying coexistence stories to educate visitors about a new way for Palestinians and Israelis to live with
Sketches
The mixture of two different liquids with two different densities (olive oil and water) represents the two cultures that can be mixed. They won’t be one but they can form beautiful patterns of living when put together.

The action of olive oil poured into a container of water and the shapes and patterns created from this action was the inspiration and guide for designing furniture and lighting elements in the restaurant and museum’s public spaces.
sketches
6.1 The site

- existing building
- new added building
- gorbeh musume
- mejana theater
- zeit restaurant
- theater entrance
- main entrance
- the barrier wall
- check point
- education center
The design for the exterior building is inspired from the old olive tree trunk. It’s known that olive trees live for a long time. They regenerate by growing new branches out of the old trunk of the tree. These new branches bring hope and new life to the tree. New steel and glass structures were added to the existing building to function as a light source for the interiors. The interior of these boxes is used to educate the visitors about new ways of thinking and living which will serve as an inspiration for all people living in the area.
In order to create a new contemporary building the existing buildings were covered with new and huge Jerusalem stone slabs on all sides. The main axis that was created from the connection between the existing building and the old city of Jerusalem was used to design the landscape of the courtyard. The other sub-axis is formed from the bend of the building that follows the topography of the site forming the courtyard in the middle. From these two axes all pathways, water features, and sitting areas were schematically designed.
The main gate of the property is the only historical element that has an architectural value; this gate was built during the Ottoman Empire (one hundred years before the existing building was built). In the landscape design of the courtyard, new metaphoric linear elements cover the old gate and work to preserve the old gate. Entering through this historical gate will lead the visitor to the elevators and stairs that take them to below the ground theatre.
Gorbeh Museum, the design decision was made to create spaces not like those in a typical museum of artifacts and documents; spaces not intended to remind us of the past but remind us to act. The museum serves to prevent hatred from occurring between these people or any group. The experience while roaming the spaces of the museum will create a challenge for all users from all background to confront their most closely-held assumption and assume responsibility for change.

Spaces that are designed in the museum are:

The main lobby, Reflection field, Freedom cage, Freedom garden, Visionary ground, Playground, and Memorial room.

“ You must be the Change you want to see in the world”
Mahatma Gandhi
museum below ground floor

10 gallery
11 storage
- Continuity with the exterior through the glass opening in the front and side elevations.
- Water fall on the right side after entering the lobby, coming through an opening in the wall.
- The dark concrete wall on the same side extends to the ceiling, the Mahatma Gandhi quotation is engraved on the wall in the three languages, Arabic, Hebrew, and English.
- The floors are covered with Jerusalem natural stone tiles in big slabs and extend to the exterior as well.
- The ceiling is designed with horizontal wood beams of different heights and sizes. The design is inspired from the Israeli barrier concrete wall's vertical elements. The verticals are shifted into horizontal position as an act of rejection for the separation wall.
- The seating area was designed in a circular shape to allow the visitors to communicate with each other from the first moment they meet.
- Behind the information desk a huge painting representing light indicates the beginning of the Journey.
Lobby
reflection field

"an eye for an eye makes the whole world blind"

Mahatma Gandhi

- The design concept of the space is reflection.
- Floors and walls are all concrete, the concrete walls to display art work such as pictorials, videos, or graphics that have the message of coexistence and tolerance.
- A Self illuminated architectural element displays graphics in Arabic Hebrew and English related to peace and coexistence.
- The lighted element is reflected in a highly reflective plastic material covering part of the floor.
- The glass partition in between the two spaces has a quotation written on it, forming a pattern on the glass partition, the quotation is:
- "An eye for an eye makes the whole world blind". Mahatma Gandhi
Love

Peace

Forgiveness

Coexistence

Forgiveness

Love

Peace

 Forgiveness
reflection field
It was during those long and lonely years that my hunger for the freedom of my own people became a hunger for the freedom of all people, white and black.

I knew as well as I knew anything that the oppressor must be liberated just as surely as the oppressed. A man who takes away another man’s freedom is a prisoner of hatred, he is locked behind the bars of prejudice and narrow-mindedness. I am not truly free if I am taking away someone else’s freedom, just as surely as I am not free when my freedom is taken from me. The oppressed and the oppressor alike are robbed of their humanity. When I walked out of prison that was my mission, to liberate the oppressed and the oppressor both. Some say that has now been achieved. But I know that that is not the case. The truth is that we are not yet free; we have merely achieved the freedom to be free, the right not to be oppressed. We have not taken the final step of our journey, but the first step on a longer and even more difficult road. For to be free is not merely to cast off one’s chains, but to live in a way that respects and enhances the freedom of others. The true test of our devotion to freedom is just beginning.*

Nelson Mandela’s biography
As surely as I am not free when my freedom is taken from me, I am not truly free if I am taking away someone else’s freedom. Just as surely as I am not free when my freedom is taken from me, I am not truly free if I am taking away someone else’s freedom. Just as surely as I am not free when my freedom is taken from me, I am not truly free if I am taking away someone else’s freedom. Just as surely as I am not free when my freedom is taken from me, I am not truly free if I am taking away someone else’s freedom.
- 3 layers of metal mesh, glass and wood are used to form the shape of the freedom cage, a hallway which takes the visitors into the next space (Freedom Garden).
- Freedom cage was inspired by Nelson Mandela’s “A long walk to freedom.”
- The layers of the three different materials represent the layers of peace, and thinking. The message behind these layers is when you have freedom and at the same time you take away other people’s freedom, you are still in a cage. This message is to be understood and physically experienced while passing through this hallway. An act which educates through senses, soul, and mind.
- The opening at the end is lighter and higher in elevation. The tempered glass ramp permits light to come through the glass floor and lead visitors to the next space.
freedom garden

-Sudden change from the freedom cage to the freedom garden, continues the physical experience which represents the two culture’s history of being exiled from their homeland.
-The steel structure of the shelters is covered with 3form solid while material with graphic of the names of the cities and villages of the Holy Land. A mix of Arabic, Hebrew, and English names.
-The shelters are designed to protect people from hot sun in summer and rain in winter. It’s also used as light elements at night for the garden.
-On the right side of the garden a water fall is designed to bring coolness and a relaxed feeling to the space.
-All the floors and the seats are made of Jerusalem stone.
free...
- Coming inside from the freedom garden, you enter a double floor space that has a big screen for showing documentary videos and movies from the area and all over the world.
- The space is a big glass box, attached to the existing building. All around are glass walls. On the left side there is a big wall with two big screens. On the right side there is a stair case and an elevator to take visitors to the exhibition on the second floor.
visionary
An electric glass door divides the visionary ground from the playground. In this space visitors will be educated through electronic games.

Z shape tables made of white Corien material are designed with small touch screens on the top of the tables.

On the left side, the vertical sheets behind the windows display graphic works. The sheets are also used as a sun protector for the south side of the room. These sheets display a short biography of the most famous peace makers of this century.
“Better to light a candle than to curse the darkness.”

*Chinese Proverb*
Mandela

Teresa

Mother Teresa was born Agnese Gonxhiku in Skopje, Macedonia on August 26th, 1910. Her father was of Albanian descent. At the age of 18, she felt strongly the call of God and entered the Assisi Institute to live for Him.
And God saw that the light was good. And God said, “Let there be an expanse in the midst of the waters, and let it divide the waters from the waters. And God made the dry land appear, and on the dry land was the expanse, and the expanse was above the waters. And God called the expanse Heaven. And God said, “Let the waters under the heavens be gathered together into one place, and let the dry land appear. And God said, “Let there be lights in the expanse of the heavens to separate the day from the night; and let them be for signs and for seasons and for days and years. And let them be lights in the expanse of the heavens, to give light on the earth.” And it was so. And God made the two great lights, the greater light to rule over the day and the lesser light to rule over the night. He called the lesser light Day and the greater light Night. And there was evening and there was morning—the sixth day. Thus the heavens and the earth, and all their hosts, were made. And on the seventh day God finished his work that he had done, and on the seventh day he rested from his work. And God blessed the seventh day and hallowed it, because on it he rested from all his work that he had done in creating the heavens and the earth. And God said, “It is good; let us make man in our image, after our likeness.” So God created man in his own image, in the image of God he created him; male and female he created them.
memorial room

History, despite its wrenching pain, cannot be unlived, but if faced with courage, need not be lived again.

Maya Angelou
Visitors enter the memorial room from two sides, either the lobby or the playground through the second level of the memorial room. This level is the changeable exhibition area.

The wall on the right when entering this room from the lobby is made of rustic concrete with an engraved quotation: “History, despite its wrenching pain, cannot be unlived, but if faced with courage, need not be lived again.” — Maya Angelou

On the right side there is a huge waterfall which comes directly from the sky light in the ceiling. On this concrete wall the names of all children who were killed in this conflict are engraved. The water coming from the top is washing the blood of these angels, and the light coming from the skylight is clearing the way for others to vision a better future.

On the other side is displayed art work from the heritage of both cultures.

In the memorial room there is a section of small rooms that have big screens displaying some history and documentary videos of the conflict and the culture.
History, despite it’s wrenching pain, cannot be unlived, but if with courage, need not be lived again.

Maya Angelou
"History, despite its wrenching pain, cannot be unlived, but if faced with courage, need not be lived again."

Maya Angelou
Mejana theatre is designed with the aim of activating cultural life in the Holy land and enhancing the cultural exchange between local and International Arab and Jewish people. The main goal is to present informative, upbeat and inspiration events exploring relevant issues in the community through live performances, concerts, and discussion panels. Mejana theatre contains a theatre, café and open gallery area.
1 Lobby
2 Coffee shop
3 Gallery
4 Theatre
5 Stage
6 Dressing room
7 Control room
8 Light room
9 Offices
10 Employee cafeteria
11 Mechanical room
12 Museum entrance
13 Storage

theatre, below ground floor
Mejana theater

- The theatre is located below the ground of the courtyard and connects all the buildings together below ground level; the museum, education centre and the restaurant.
- Visitors enter the theatre either from the museum or through the historical gate in the courtyard. They take the elevators or the stairs to the theatre lobby.
- In the spacious lobby visitors can meet in the big hall and socialize before the show starts.
- In the middle of the ceiling of this hall there is a huge sculptural skylight. It has a wavy shape built from acrylic white balls which hang from the glass structure.
- The spaces between the balls allow the light to come through the skylight and reflect on the Jerusalem stone floors forming beautiful shapes of ball chains.
- At the front of this hall there is seven columns covered with geometric mosaic tiles which divide the theatre entrance doors.
- The seven column design is inspired from the folk dances of both cultures, when dancers stand next to each other holding hands and moving smoothly in the same direction following the music.
- On the right side of the hall an open gallery is designed to entertain people before and after the shows, while on the left side a small café which serves drinks and fast food.
- The same loops of the freedom cage were repeated here in the theatre. Every loop forms a step and level of seating. The seating is divided in the middle by stairs, and other stairs are designed on the sides to lead visitors to the exit doors.
- The loops will transfer visitors to a different level of thinking from the shows and performances on the stage. The stage is designed as a clear white box coming from the back bringing a new and pure energy to the audience.
celebration...
1 entrance
2 gift shop
3 waiting area
4 zeit café
5 beitna diner
6 waiting lounge
7 group dining
8 dining area
9 bar
10 prep kitchen & Storage
11 kitchen
12 meat storage
13 vegetable storage
The Restaurant is designed to serve all the traditional and authentic food from both cultures. The design is based on creating an environment of sharing for visitors. Lounges and dining spaces for groups and individuals are designed to enjoy sharing a meal that has the essence of the Holy land.

The restaurant has many areas, Zeit Café, Beitna Restaurant, and Za’tar lounge.
zeit cafe'

- The word zeit means oil in Arabic, and the reason for naming the café Zeit is that the main concept for this space is the olive oil.
- The main reason for designing the café is to allow people visiting the center to react with each other.
- The design of the group seating booth is meant to serve this goal. Bubbles of 3form greenish clear material is used for the structure of the booths.
- The shape of the booth represents the action of pouring olive oil into a can of water.
beitna dinning

-The word beitna means our house in Arabic and it has the same meaning in Hebrew.
-In beitna restaurant the main goal of the design is to provide a group and individual dining area.
- The group dining area is located in the middle of the space under the skylight, from where the sculptural lighting chandelier is hanging.
- The circular stair in the middle of the space takes the diners to the second floor of the restaurant.
dine...
za’tar lounge

- The second level lounges were designed to get people together after having the meal in the first level.
- It’s very common for people in this culture to hang out after dinner, for a hot drink or to smoke hooka (Argileh).
- The Roche Boboie seating design is used in this space with different colors of fabrics and patterns to represent the idea that people with differences can come together.
- The organic reflective shapes covering parts of the ceiling and extending to the walls is another action of olive oil shapes and patterns when mixed with water.
references

http://www.mots.org.il/Eng/Index.asp
http://www.gemsinisrael.com/e_article000003946.htm
http://www.wiesenthal.com/site/pp.asp?c=IsKWLbPJLnF&b=4441257
http://www.architectureweek.com/2004/0825/design_1-2.html
    http://www.karimrashid.com/
http://www.meswitch.com/concept.html
Architectural Record, issue of June 30, 2008, article by: By Esther Hecht
The New York Times Published: June 9, 2008, By EDWARD ROTHSTEIN
http://www.thecjm.org/
http://www.gemsinisrael.com/e_article000001115.htm
http://www.beit-hagefen.com/En_Web/En_Library_Index.htm
http://www.mayalin.com/
www.ifamericansknew.org
Restaurant http://www.karimrashid.com/
Thank You