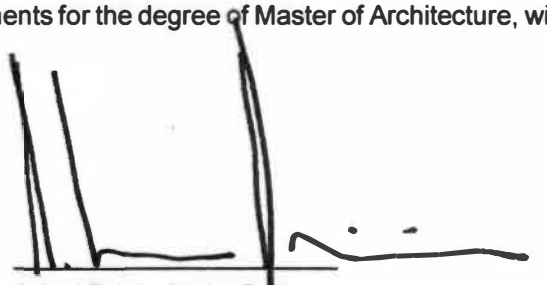
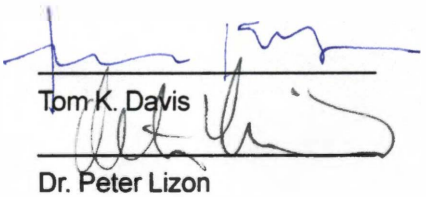
To the Graduate Council:

I am submitting herewith a thesis by Benjamin Barak Zukerman entitled "Modernism within a Regional Context." I have examined the final paper copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Architecture, with a major in architecture.



Adam Drisin, Major Professor

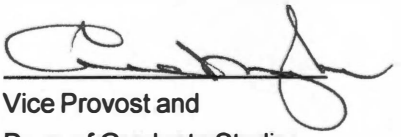
We have read this thesis and
recommend its acceptance:



Tom K. Davis

Dr. Peter Lizon

Accepted for the Council



Vice Provost and
Dean of Graduate Studies

Thesis
2002
.Z843

Modernism Within
A Regional Context

A Thesis
Presented for the
Masters of Architecture
Degree
The University of Tennessee,
Knoxville

Benjamin Barak Zukerman
August 2002

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There are many people I would like to acknowledge for the support that I have received at The University of Tennessee. I would like to thank my thesis committee, Adam Drisin, Tom K. Davis and Dr. Peter Lizon for their suggestions and insights. Jon Coddington for sustained support throughout the program. In addition, I am appreciative of many friends who have helped supply information for this project.

My family, as always, has been especially helpful in all my decisions. I would like to acknowledge and thank my parents and grandparents for always being there for me. Their love and encouragement has made this even more rewarding.

Abstract

This thesis proposes that regionalism and cultural identity is the solution for a consequential architecture. It proposes that the city of Tel-Aviv, which has embraced modernism and its implications as the main architectural theme, can embrace the idea of regionalism while still relying on the modernist architectural tradition.

A cultural center is proposed for embracing cultural differences that have originated from the diverse backgrounds of immigrants into Israel over the last century. Its purpose will be to modify the transient nature of modern architecture into a regional form.

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Chapter 1

Proposition

Introduction

This thesis proposes architecture that will help unify social differences between people from different nations through an understanding of culture and architecture within a nation.

Immigration has been one of the defining trends of the 20th century. The movement of millions of people from Europe, Africa and Asia to new domiciles in America, the Middle East and other areas is probably the greatest human migration in history. It has brought about major changes in the social, political and cultural fabric of both the countries of origin and the host countries.

The character of culturally homogeneous societies is being challenged by the influx of immigrants who have resisted traditions and customs. The encounter between the host society and the immigrants brings about social and cultural changes and creates multi-cultural societies. New identities emerge as immigrants, host societies and countries of origin all undergo adjustment and change.

Israel was established as a country of immigrants, most who have arrived only in the last 100 years. When these new immigrants came, they brought with them social and cultural backgrounds different from the local ones. A new identity was created that partially merged the two. The last ten years has brought an influx of over a million immigrants to Israel, mainly from the former Soviet Union. The continued migration has caused a rift in the cultural fabric of the country.

The solution for this rift is to understand both the resident culture as well as immigrant culture, and to promote a tolerance and equality in the midst of diversity. This should be done through educational and academic means.

Historically, the major population growth's occured in the 1920's and just after 1948 when the country was established. The main architectural changes however occurred in the first period of growth. During that period, architectural ideas, mainly Bauhaus, influenced the indigenous architecture and created a hybrid of the two. Today, a new hybrid can emerge that is based on architectural ideas and technologies that have changed over the last century. This hybrid is based on the now indigenous architecture of Israel and Tel-Aviv in particular.

Architectural Premise

Boundary

For this project, the theme of boundary will concentrate on the characteristic of place and the idea of boundary as a beginning. Each new building creates a new form of boundary within the city through a critique of the existing. Architecture must connect to its place to create meaning by defining this boundary.

The definition of a boundary is both physical as well as symbolic. The physical definition enables a connection from the city to the site such as entrance from the street and definition of place as they relate to procession. It also enables a definition of the city and surroundings through an understanding of the boundary.

The symbolic mixture of boundaries deal with several issues. The record of boundaries that have been assigned through the history of a city help define the memory of a site. Boundaries that have existed in the past are a part of that site.

The theme of boundary also identifies itself with significant events, both historic and contemporary. This allows for the site to include ideas on the identity of place as it relates to cultural significance and its surrounding architecture.

Climate and Lighting

A study of the climate and lighting in this part of the world in this part of the world will inform the project, as well as previous solutions for shading. Forms of *brie soleil* are shown in figures 1.1 to 1.3 as the main solution for blocking sunlight. The project will incorporate techniques for shading based on sunlight direction.

The vernacular architecture includes details that will guide the design. Changes that were implimented to Bauhaus architecture when it was brought by the new immigrants include:

1. Porches that replaced the large rectangular windows on facades. These porches allow less light into the interior. (Fig. 1.3)
2. Strip windows that were narrowed to allow less light to penetrate the interior.
3. Raised pilotis allowed airflow to cool down the buildings.
4. Long narrow openings near the roof of the buildings were added to let hot air escape. This is reminiscent of an Arabic element called *taka* that is a small round window under the line of the ceiling. These elements are a basis for interpreting a new architecture that relates to the vernacular as well as to the current architecture in Israel.

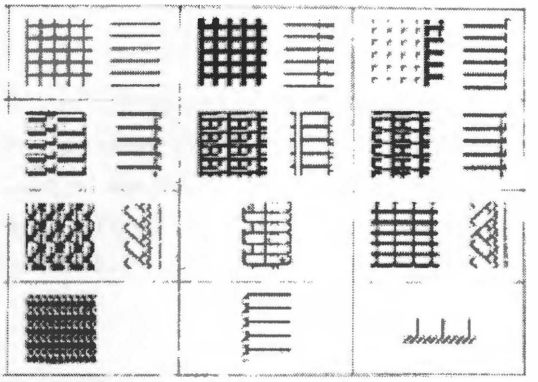


Fig. 1.1 Shading Device Study (Harlap)

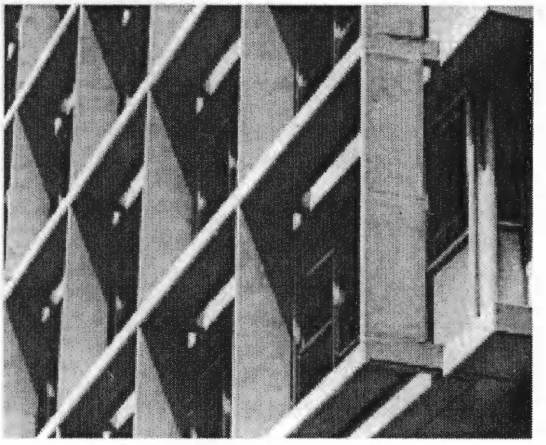


Fig. 1.2 Brie Soleil (Harlap)

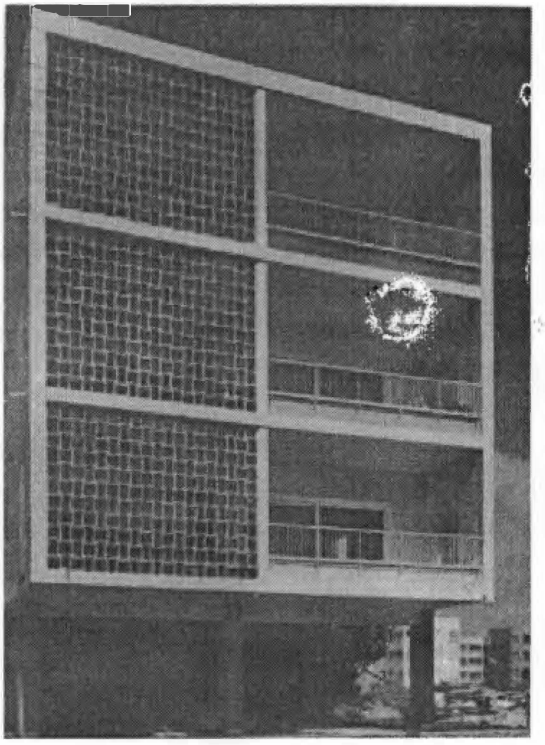


Fig. 1.3 Housing Example (Harlap)

Garden

The garden is a concept that relates to several aspects of the city. The site is currently a large public garden. This garden will be partially retained and re-designed. This new garden will be a boundary from and to the residential part of the city.

Other gardens will be included throughout the project. These relate to the the history of the original Tel-Aviv plan as a Garden City. For example, buildings were raised off the street on pilotis to allow for vegetable gardens on the ground floor and flat roof gardens were built and used mainly to hold social events.

The gardens will also serve to connect the seperate aspects of the project, as well as serve as a meeting place for visitors.

Summary

The juxtaposition of cultures through architecture is a main theme in the general design of the building as well as the concept of bridging cultural differences within a metropolis. These concepts will be explored through conflict and resolution of the issues discussed above as they relate to civilization and culture.

This architecture reflects a conflict between the desire to remain within western traditional architecture and the necessity to integrate eastern vernacular. In the same way that European architecture influenced and was influenced by the vernacular architecture during the 20's.

Chapter 2

Precedents

Arab World Institute, Jean Nouvel

This building uses several devices as a means for blocking or allowing sunlight to penetrate the interior spaces. On the north side, the glass is clear and allows for light to penetrate deep into the building, while the southern side uses an intricate *brie soleil* to shade the interior. (Fig 2.1) These camera lenses are a reference to Arab architecture through the texture of the surface. (Fig. 2.2, 2.3) Its organization and function are similair to the cultural center proposed as a way to bring two cultures together.

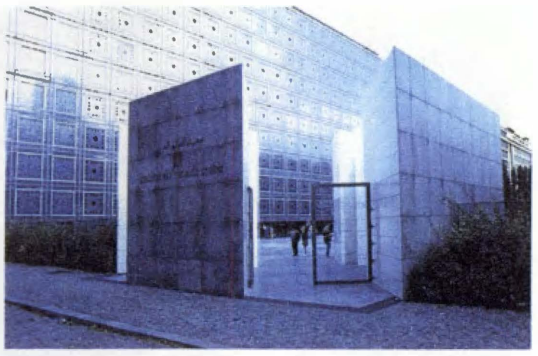


Fig. 2.1 South Entrance into Arab Institute (www.lares.dti.ne.jp)

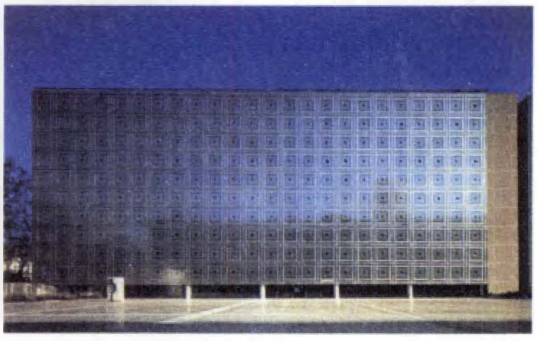


Fig. 2.2 South Facade (www.lares.dti.ne.jp)

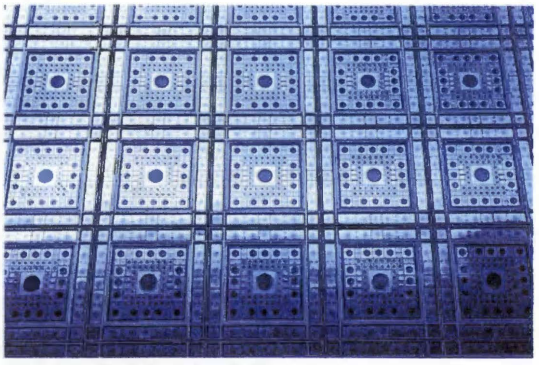


Fig. 2.3 Detail of South Facade (www.lares.dti.ne.jp)



Fig. 2.4 Interior View (www.lares.dti.ne.jp)

Boundary is defined with an entrance gate on the south into an open area. The entrance and procession through it becomes vague because of the glass walls that are only visually penetrable. (Fig. 2.4)

Galician Centre of Contemporary Art, Alvaro Siza

This museum has been designed together with a small park. Its geometry is based on the site conditions as they relate to the street. The general design is also contextual in scale to its surroundings.

Boundary is relative to the building being placed adjacent to the street as opposed to in the middle of the park as originally proposed.

Lighting and natural climate enter the building through strategically placed windows and openings.

The site is used to slope the building down the hill as well as to create several levels of entrance. The roof garden is a part of this.

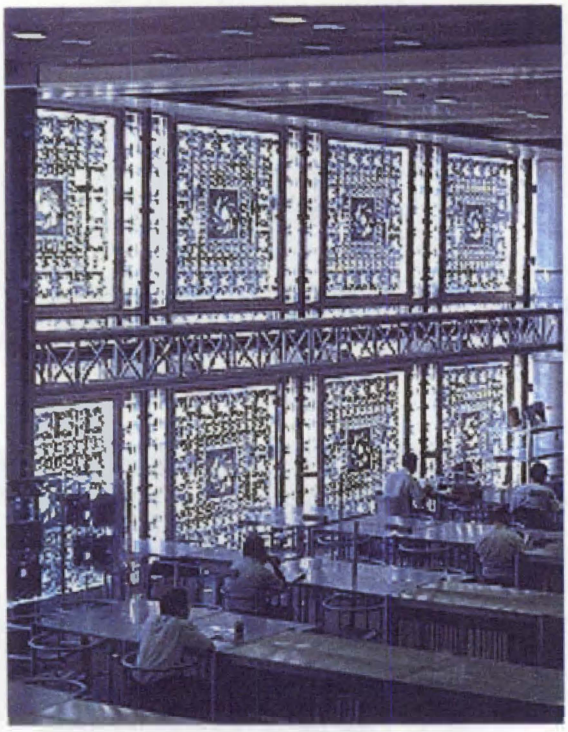


Fig. 2.5

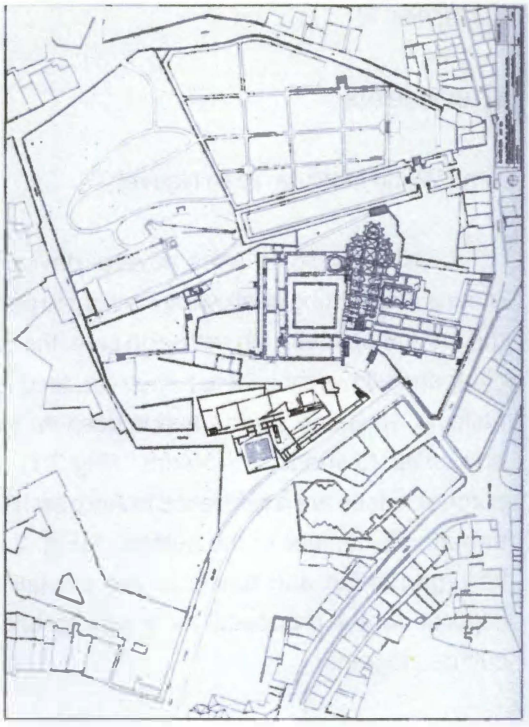


Fig. 2.6

Fig. 2.5 Interior Wall Arab Institute
(www.lares.dti.ne.jp)

Fig. 2.6 Galician Centre of Contemporary Art Plan
(Llano)

Fig. 2.7 Entrance of Galician Centre
(Llano)

Fig. 2.8 Aerial View of Galician Centre
(Llano)



Fig. 2.7

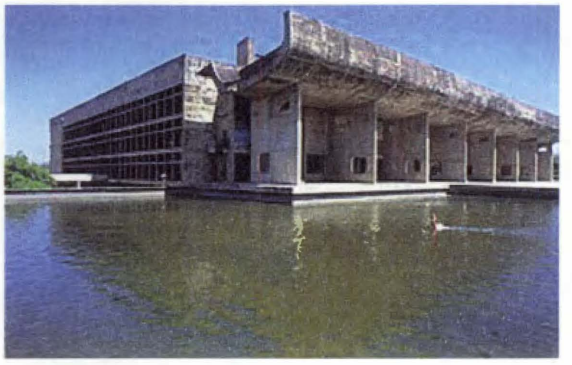


Fig. 2.8

Chandigarh, Le Corbusier

(www.serial-design.com)













Chapter 3

History

Israel

The long history of the land that is now Israel can be seen in sharp contrast to the development of the country within the last century. Israel was established as a state in 1948 as a Jewish State. (Fig. 3.1) Before this, from the beginning of the twentieth century, many Jews arrived and began populating the country. Because of the arrival of a large populaton of Jews from Europe, many cities as well as kibbutzim were established. The fastest growing and largest today is Tel-Aviv.



Fig. 3.1 Tel Aviv, 1909

Tel-Aviv

The program requires a location based on the historic background of the nation. The choice of Tel-Aviv as the largest city in Israel is appropriate because it is the seat of culture in Israel. Tel Aviv was established in 1909 as a suburb of Jaffa for Jews that wanted to establish their own city apart from the indigenous neighbors that occupied Jaffa for so many years.

Sir Patrick Geddes established the main super blocks that created the neighborhoods that are seen today. (Fig. 3.2) Other aspects of his plan also remain. These include: the main boulevards with tree-lined separators as well as the main plazas and gardens. In addition, the road to the east was a defining edge of the original plan. It is no longer a defining edge since the city has expanded beyond the original 1925 plans but it has remained a main boulevard into and through the city.

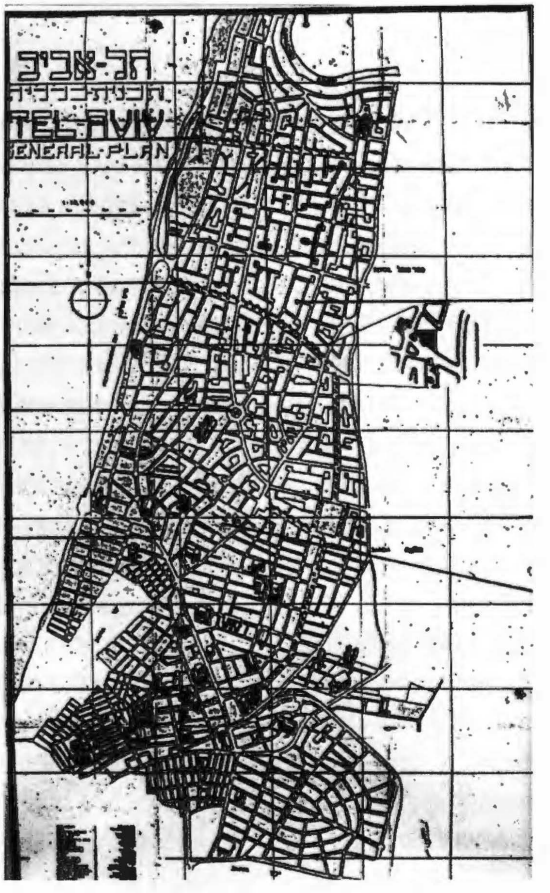


Fig. 3.2 Geddes Plan for Tel Aviv, 1925

Architecture in Israel, until the 1920's, had been based on a contextual tradition with buildings that related back to the Arab cultures and as a return to the Holy Land and all of its significance. The city's architecture was changed when in the 1920's it was realized that a Jewish state could be established and many immigrants from Europe came and built a new architecture that brought European modern architecture as well as the ideas of an ideal city that could be started from nothing in Tel Aviv. This architecture was still based on the sensitivity of climate and some tradition that existed in the area. Today it still holds these ties to a European tradition as well as to the history of the country and land. (Figures 3.5 to 3.9)



Site

The site selected is surrounded by important civic buildings as well as by a very large civic space. (Fig. 3.3, 3.4) The triangular site was once part of the zoo that spanned the area east of it. Today, the new building serves as a shopping mall on the bottom floors with entrances from the west on the main boulevard. The roof serves as a garden for the mall as well as a ground plan entrance to a housing tower and to a small civic auditorium that serves as a lecture hall and as a place for local musicians to perform for small audiences. (Fig. 3.10) The site itself serves as a parking lot for the complex with a sloping garden that extends from the second story roof on the east to the ground plane to the west. (Fig. 3.11 - 3.16) To the north of the site are several residential apartment blocks of mainly 5 story buildings raised on pilotis for an open ground floor entrance. To the west is a boulevard established by Geddes that leads to the ocean and to a park that faces the Tel-Aviv marina.

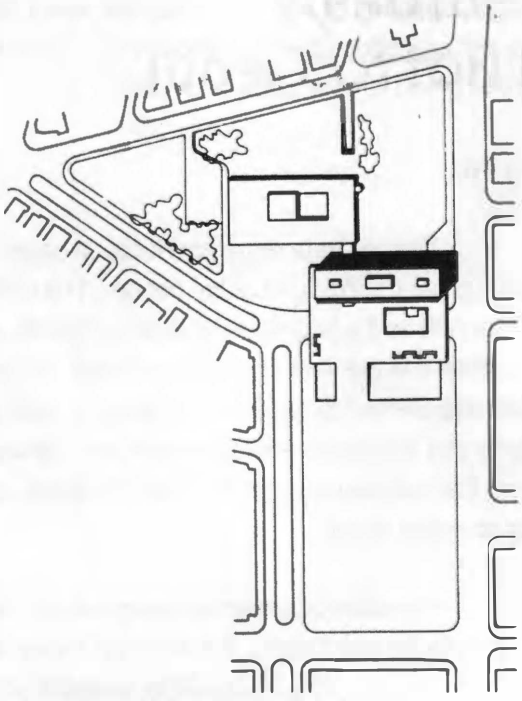


Fig. 3.3 City Hall Plan, 1966 (Harlap)

Fig. 3.4 City hall Section (Harlap)

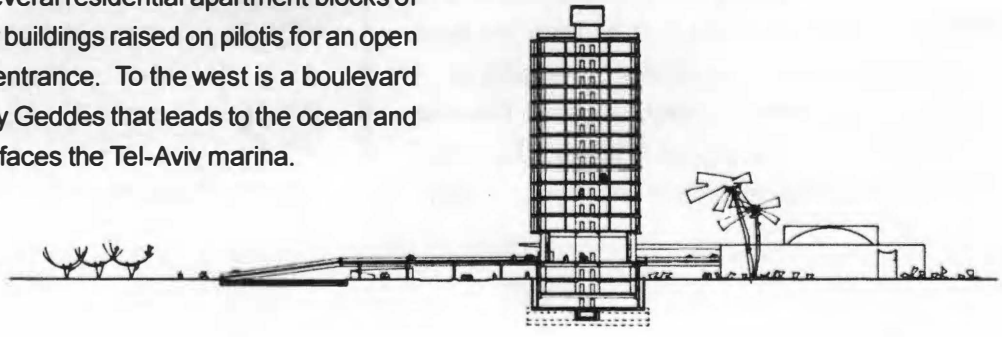




Fig. 3.5 Map of Israel

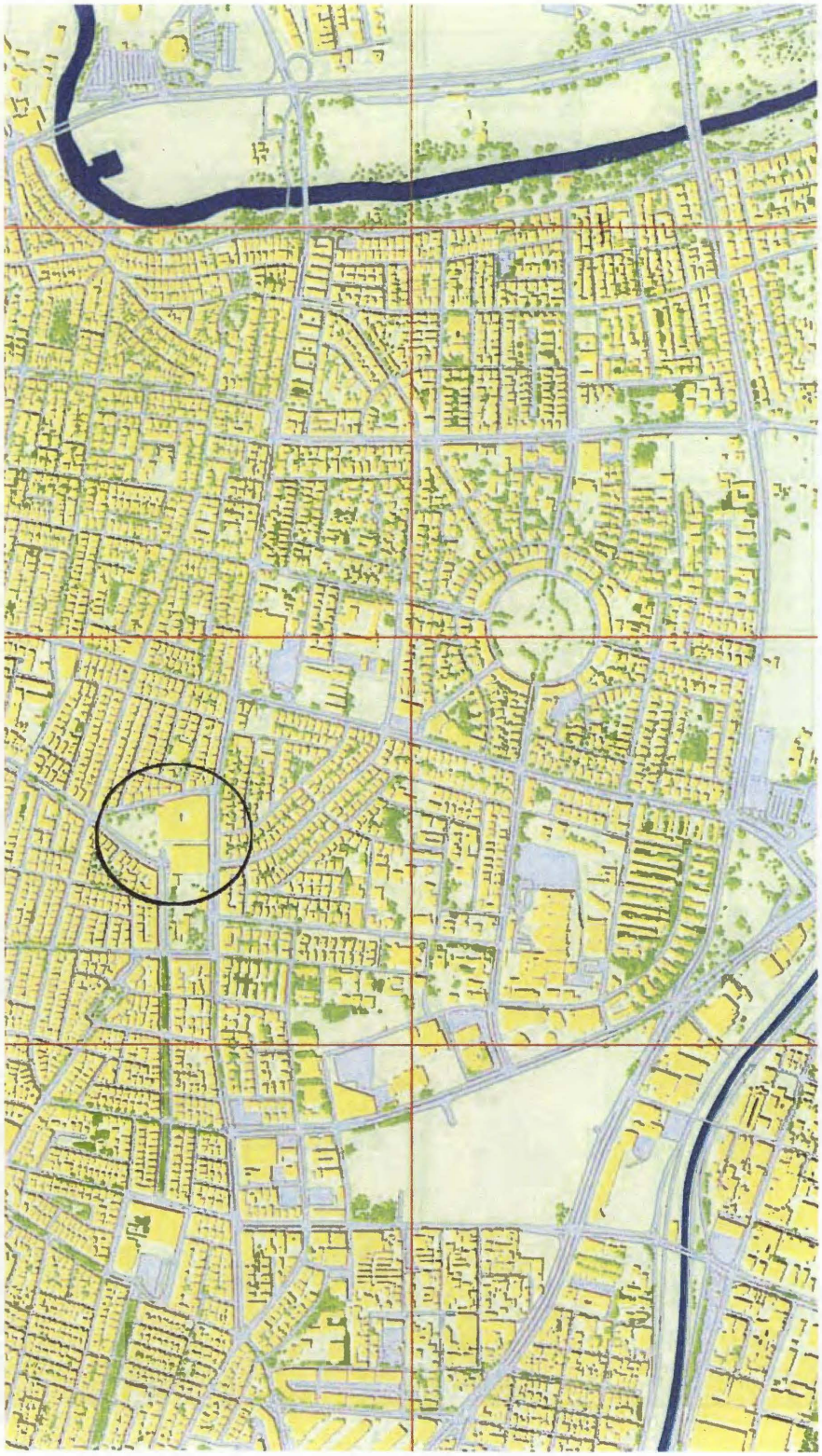


Fig. 3.6 Shadow Plan for Tel Aviv

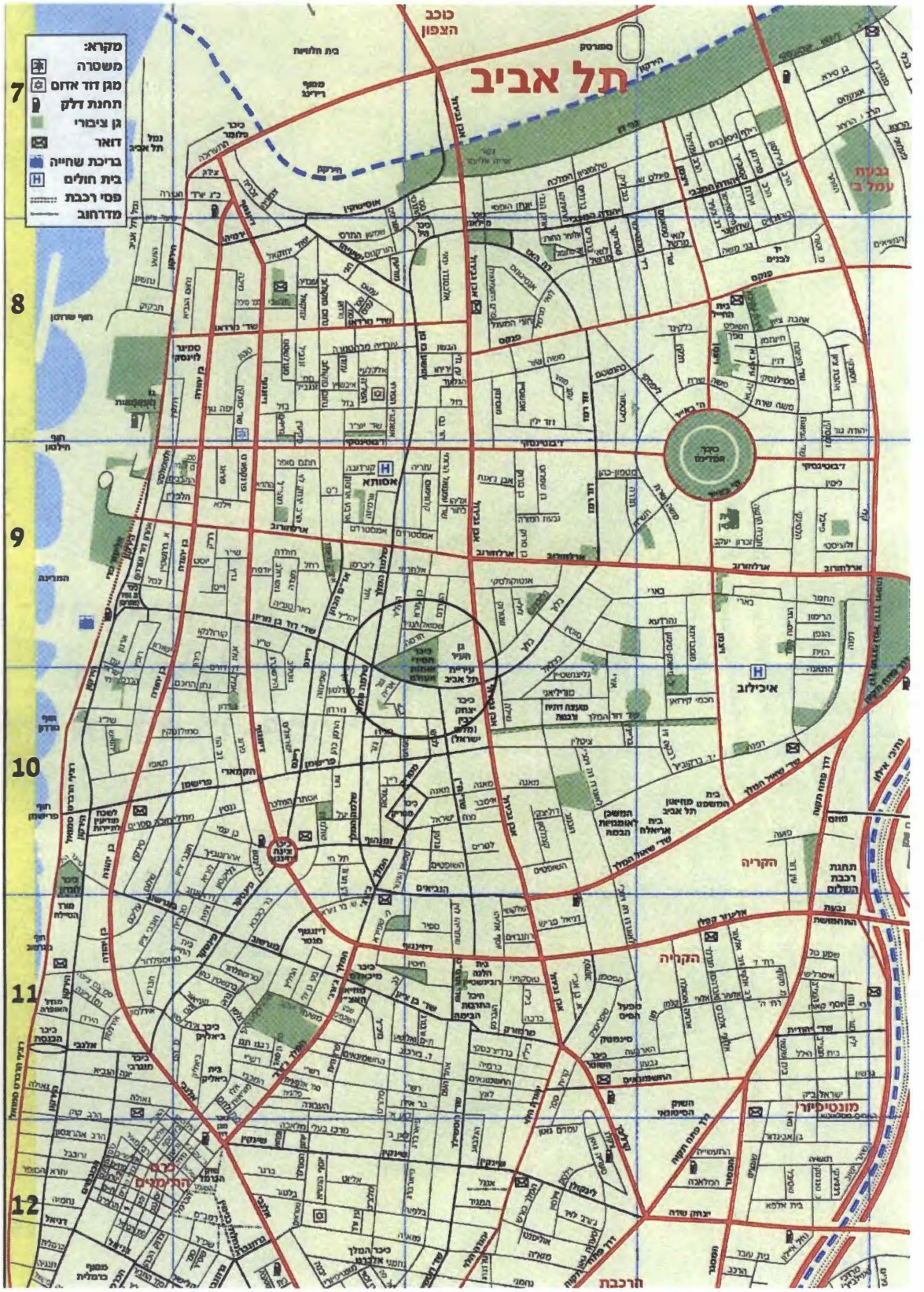


Fig. 3.7 Tel Aviv Street Map

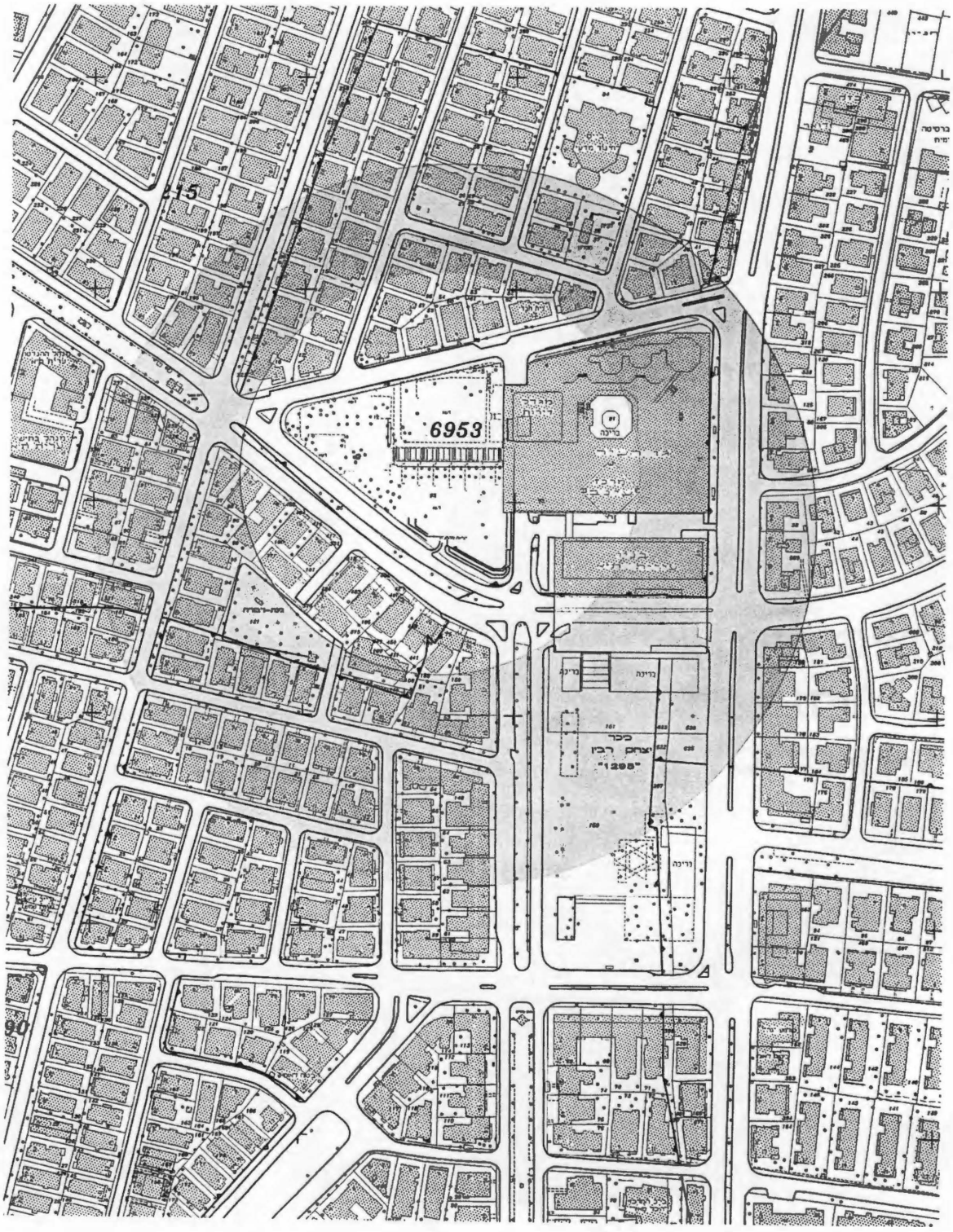


Fig. 3.8 Site Delineation (Tel Aviv Municipality)



Fig. 3.9 Aerial of Site and Rabin Plaza (Tel Aviv Municipality)

South of the mall is City Hall which is raised above the road. (Fig. 3.11, 3.12) The plaza in front of it, now named Kikar (plaza) Rabin extends from the entrance to city hall, and then has a grand staircase that leads to the ground floor. The plaza extends 200 meters to the south and is 100 meter wide, with a total area of 20,000 Sq.M. This is a major gathering point of the city. Surrounding the plaza on three sides are five story housing with commercial shops and cafés on the ground floor. Of the main plazas that the city has, this is the most diverse in its activities. Events that take place here host several thousand people and sometimes in the tens of thousands. This is the gathering point during High Holidays, sporting events, political rallies and speeches, cultural events such as live concerts and book fairs, and at times, a place for military showcases. Recently, an architectural competition was held to make the Rabin Plaza into an International Peace Forum.



Figure 3.10 View from Site to Roof of Shopping Mall (Author)



Figure 3.11 View West to Pathway on Site (Author)



Figure 3.12 View West to Garden on Site (Author)



Figure 3.13 Rabin Memorial (www.israelimages.com)



Figure 3.14 View East of Site and Apartment Tower (Author)



Figure 3.15 View North from Site to Rabin Plaza and Entrance Street



Figure 3.16 View to South East of Site and City Hall (Author)

Site Analysis

The subsequent images explain some of the attributes of the site as they relate to the issues discussed in the initial premise.

The first four images shows the sites physical boundaries. (Fig. 3.17 - 3.20) Figure 3.17 shows the main and secondary roads that exist. In this drawing, red is for major roads, orange for secondary roads. These main roads distinguish a pattern of city blocks that converge on the site and on Rabin Plaza.

The next figure (Fig. 3.18) shows the zoning around the site. The yellow describes residential; the green describes parks; the blue defines government and civic buildings; red defines the commercial; and pink marks the educational buildings near the site. What this shows is that the site is actually very different than the simplified nature of the residential blocks. These different functions must be addressed in two ways. First, the program must reflect the diverse nature of the site. Second, realizing the separation of the site from the residential both on a zoning and design level, this project needs to address the boundaries between the two. Figure 3.19 shows pedestrian and vehicular access around the site in blue and red respectively. Boundary is also established by the location of the end of the city and its expansion (Fig. 3.21)

The concept of 'Garden City' is established with the figure showing the amount of trees and green spaces within the city. (Fig. 3.22)

A three-dimensional study of the existing conditions and lighting is seen in figure 3.23.

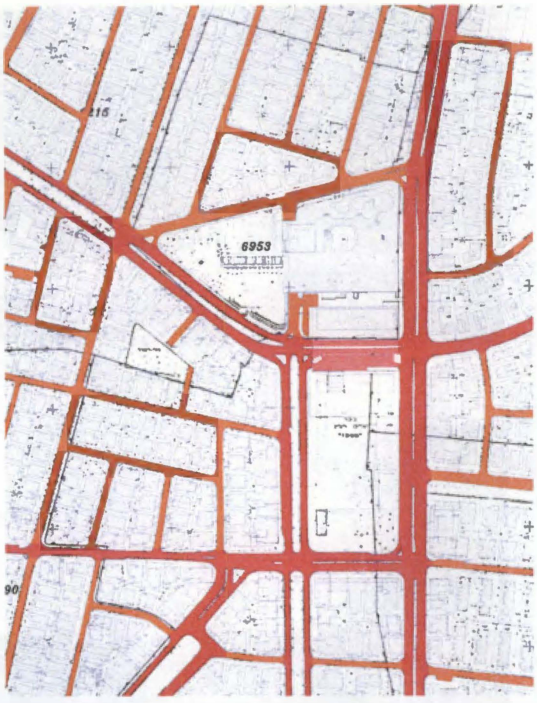


Figure 3.17 Road Hierarchy (Author)

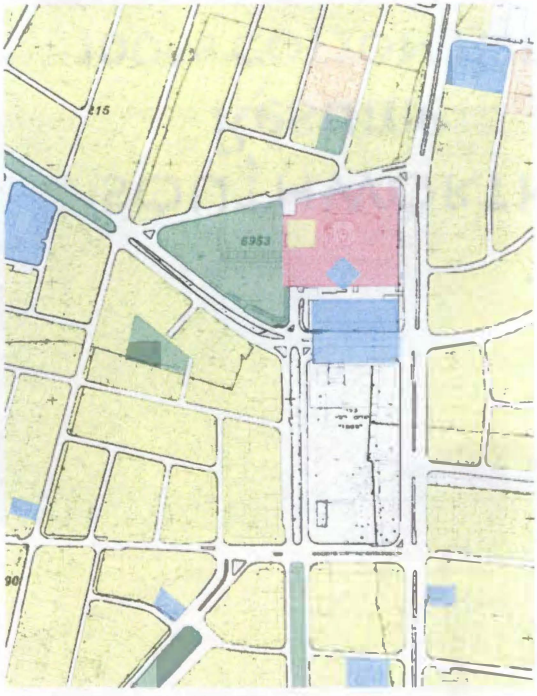


Figure 3.18 General Zoning Plan (Author)

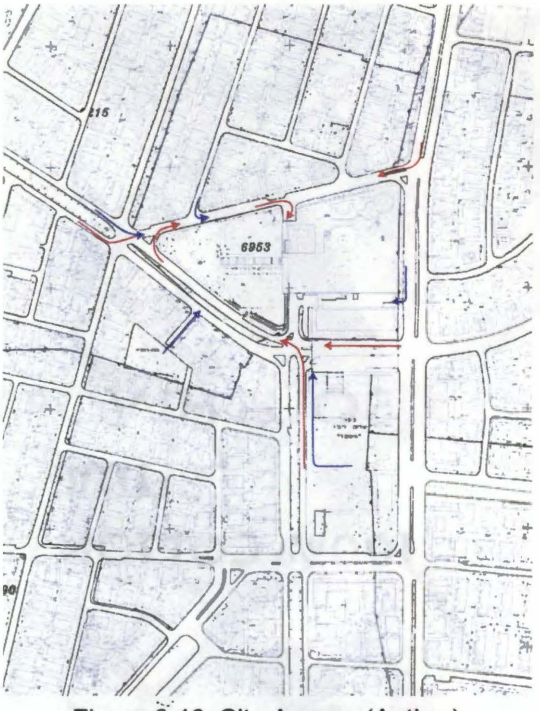


Figure 3.19 Site Access (Author)

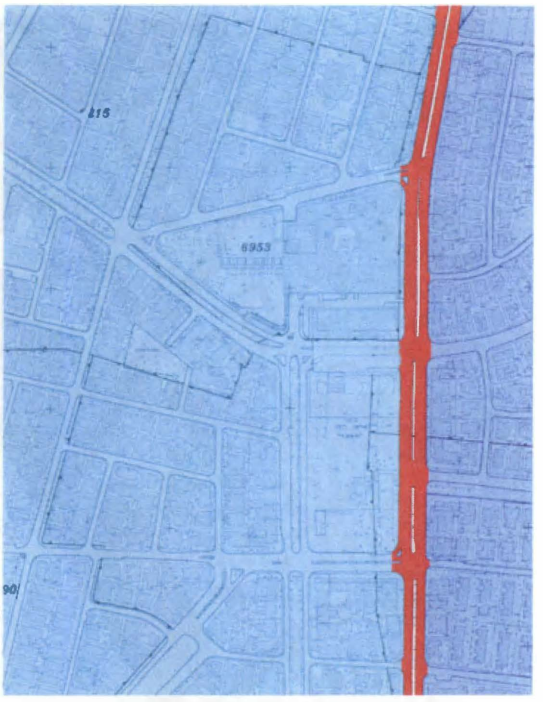


Figure 3.21 Planning Delineation (Author)

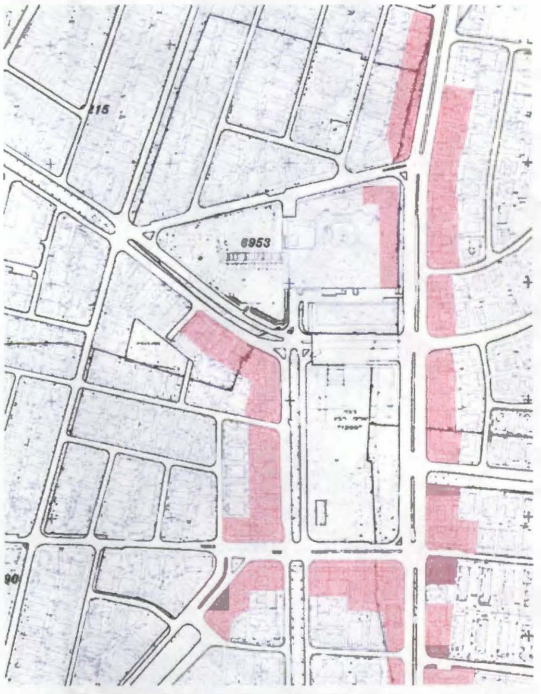


Figure 3.20 Ground Floor Commercial (Author)

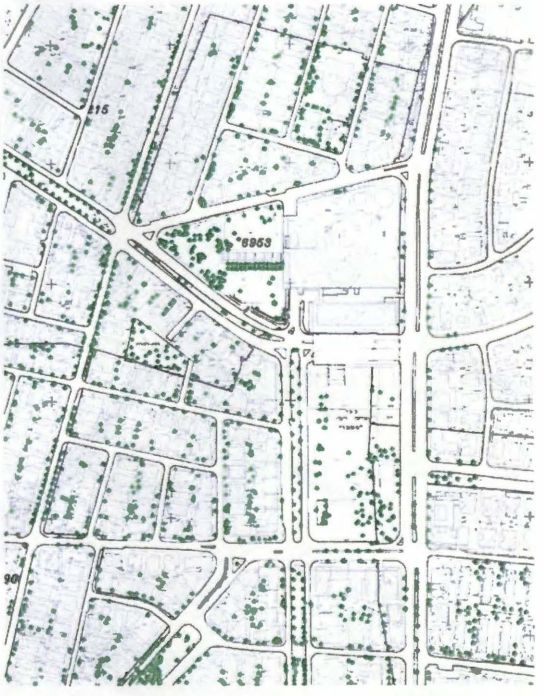


Figure 3.22 Trees and Gardens (Author)

Fig. 3.23 Shadow Axon (Author)

Program

This thesis proposes a Center for Israeli Culture that will confront the cultural division within Israeli society and culture through education, as well as propose change that will shape the countries' future through research of contemporary history, culture and society. Other programmatic elements relate to the site and its connection to the city.

The first part of the program includes the entrance, exhibition and commercial part of the program. These relate to the existing conditions surrounding the site.

The second component is the library. It serves as an education tool for guests, immigrants, and potential immigrants to learn about the country and make informed decisions about immigrating. The library will focus on Israeli society and national history. It will include periodicals, books and audio/ visual areas.

The third component is a research facility and classrooms that will focus on contemporary cultural issues in Israel. The classrooms will concentrate on language studies as well as national and collective memory. The library will compliment the research center. Other functions include meeting rooms, offices, and workstations.

The fourth component is an exterior roof and ground garden. Through education and research, certain temporary or permanent solutions could be reached. These solutions include a bringing together of people. A large exterior forum or park to be used for hosting cultural events is proposed for this part.

1. Entrance 800 Sq.M

The main entrance is exterior and relates to Rabin Square located south of it. The purpose is to make a direct connection to the events that occur at the square. The square was widened to allow for a clear pedestrian access to the cultural center because of the pedestrian nature of the city.

2. Exhibition 1200 Sq.M

The exhibition space is an extension of the entrance that is located in between the existing City Hall and a shopping mall. The arcade that is established starts with the Rabin Memorial statue located on its east corner. Other statues line the arcade emphasizing different aspects of Israeli culture. These include statues of important figures as well as cultural icons and interpretations of them. The arcade is covered with vines and has stores on either side of it. It is protected from the harsh sun by City Hall.

3. Commercial 3000 Sq.M

The mall stores are opened to the arcade as part of this project. Another floor of commercial (three in total) is added to the roof garden of the mall. The ground floor under city hall is converted to commercial as well. By providing several uses, the arcade becomes a multi-purpose space that can be continuously used.

4. Auditorium (500 people) 1185 Sq.M

The auditorium will show concerts and lectures that relate to Israeli culture. It is located on the southern side of the center in effect protecting the entrance hall from sun. It also uses the sun for energy by a solar paneled wall. The seating is split into two sections by a staircase, one side is solid;

the other provides an exit to exterior stairs between the auditorium wall and the solar panels. The ticketing office provides a security measure for the secondary entrance.

Seating and Stage	780 Sq.M
Secondary Entrance	80 Sq.M
Ticketing Office	25 Sq.M
Offices	300 Sq.M

5. Library 6130 Sq.M

This is the main building of the cultural center. Its main purpose is for research that will be done by the center. However, it is a public library that will focus on cultural, and social aspects of countries around the world. The library can be accessed throught the main entrance of the center, as well as through the research facility to the west of it.

Book Stacks	3,000 Sq.M
Main reading room	1,500
Audio / Visual Display	400
Periodicals reading room	400
Lobby	250
Catalogue room tables	150
Reception	100
Audio / Visual technician	100
Work Space	100
Circulation Desk	80
Staff Lounge	50

6. Research 1520

This part consists of offices and workstations for research as well as staff for the complex. This building also includes classrooms for language education for new immigrants.

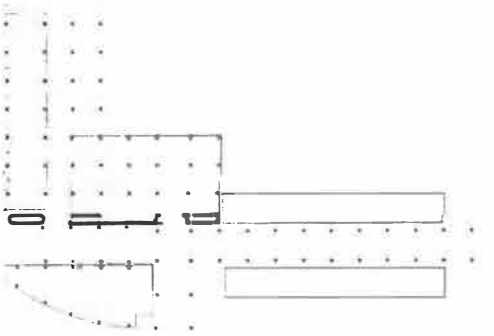


Fig. 3.24 Structure Diagram (Author)

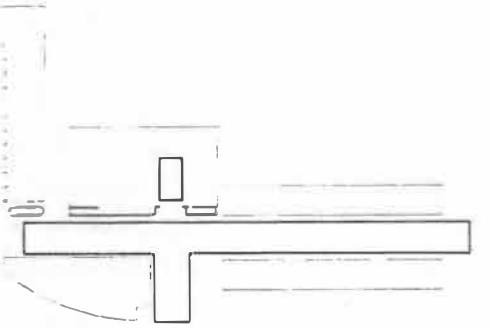


Fig. 3.25 Main Circulation Diagram (Author)

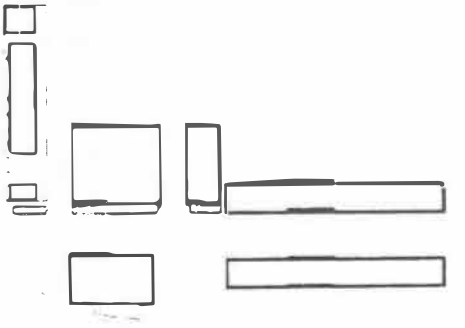


Fig. 3.26 Massing / Function Diagram (Author)

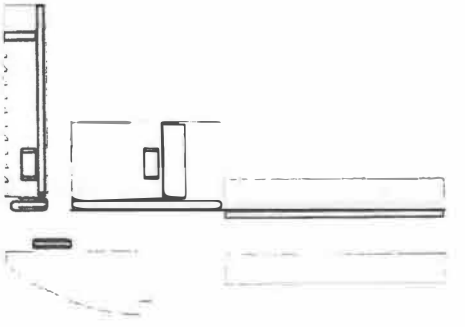


Fig. 3.27 Interior Circulation Diagram (Author)

6. Research (cont.)

Classrooms	600
Work Stations	500
Offices	400
Reception	300
Directors office, secretary	200
Meeting rooms (2)	100
Print room	20

7. Servicing 960 Sq.M

The servicing area is for all parts of the project. Located on the ground floor, it is accessed through both the library and research facilities. It provides access for delivering goods through the parking lot as well as all other maintenance and mechanical rooms.

Mechanical	600
Offices	150
Goods Delivery	120
Staff room	40
Surveillance	30
Maintenance Depot	20

8. Gardens

The gardens include the park that is maintained for public use as well as an amphitheater. This also includes two separate gardens located between the library and research center. Roof gardens are accessed through the library.

Total Project 15,000 Sq.M

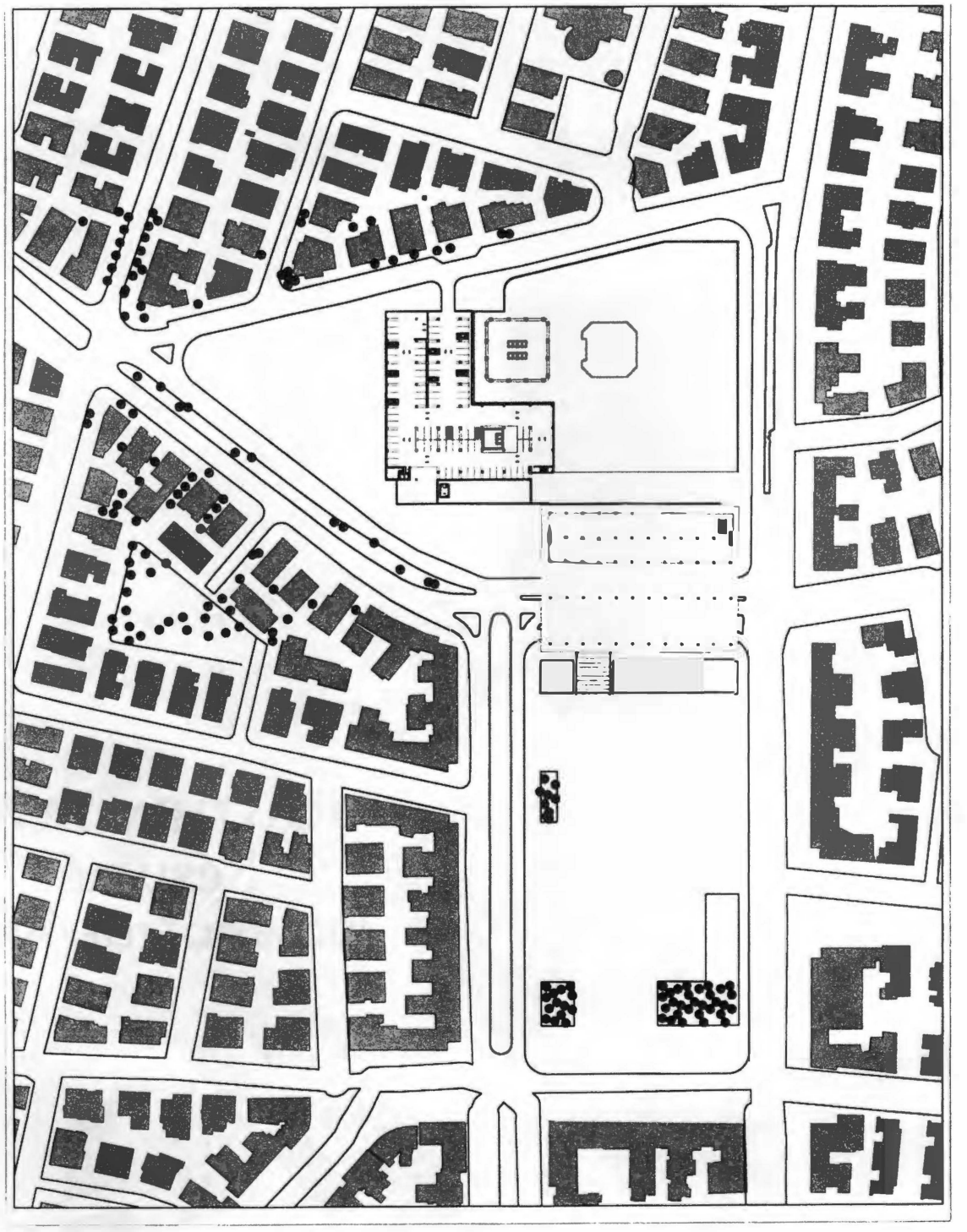


Fig. 3.28 Parking Plan (-2.60 m)

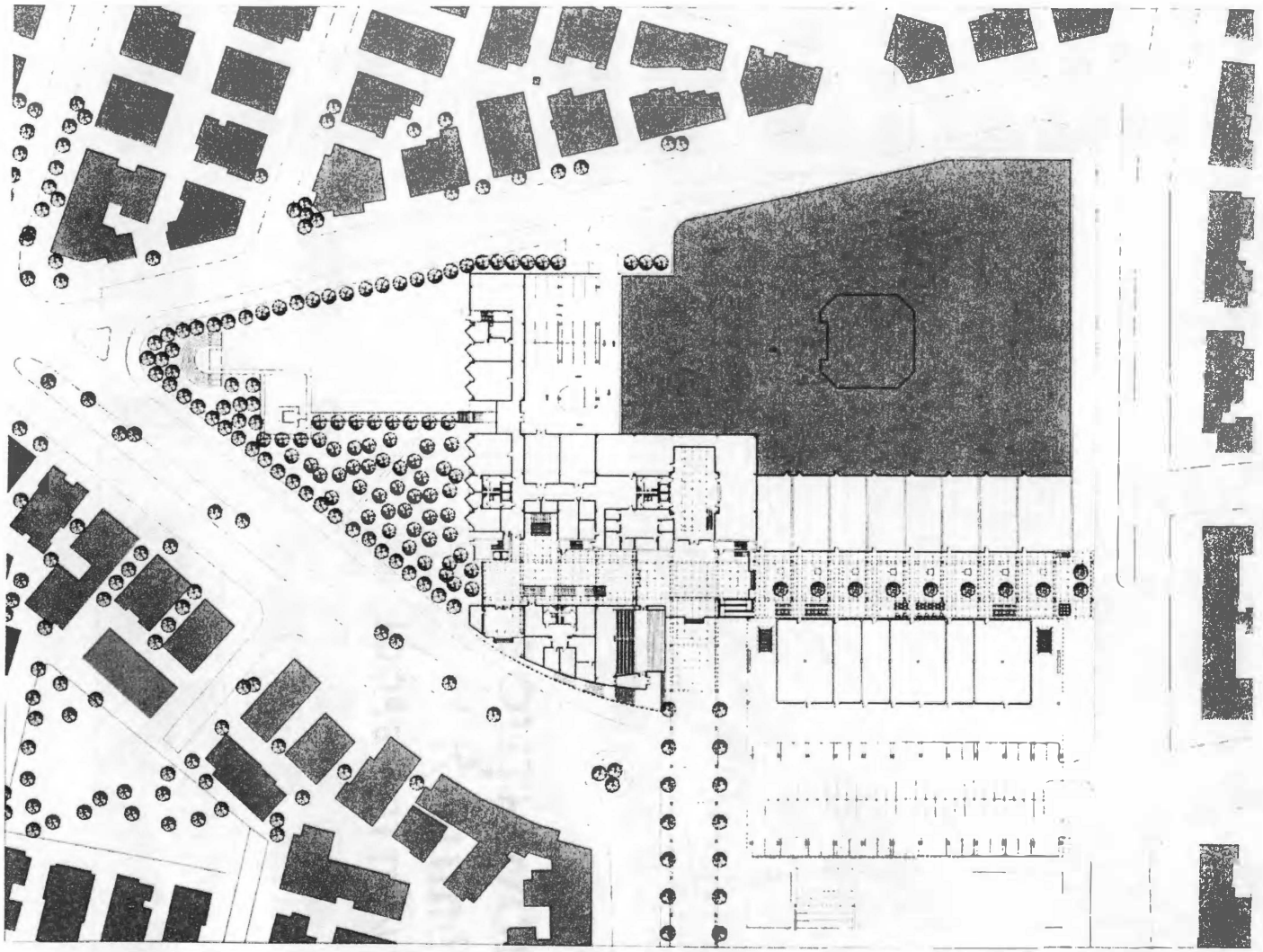


Fig. 3.29 Ground Floor Plan (+1.00 m)

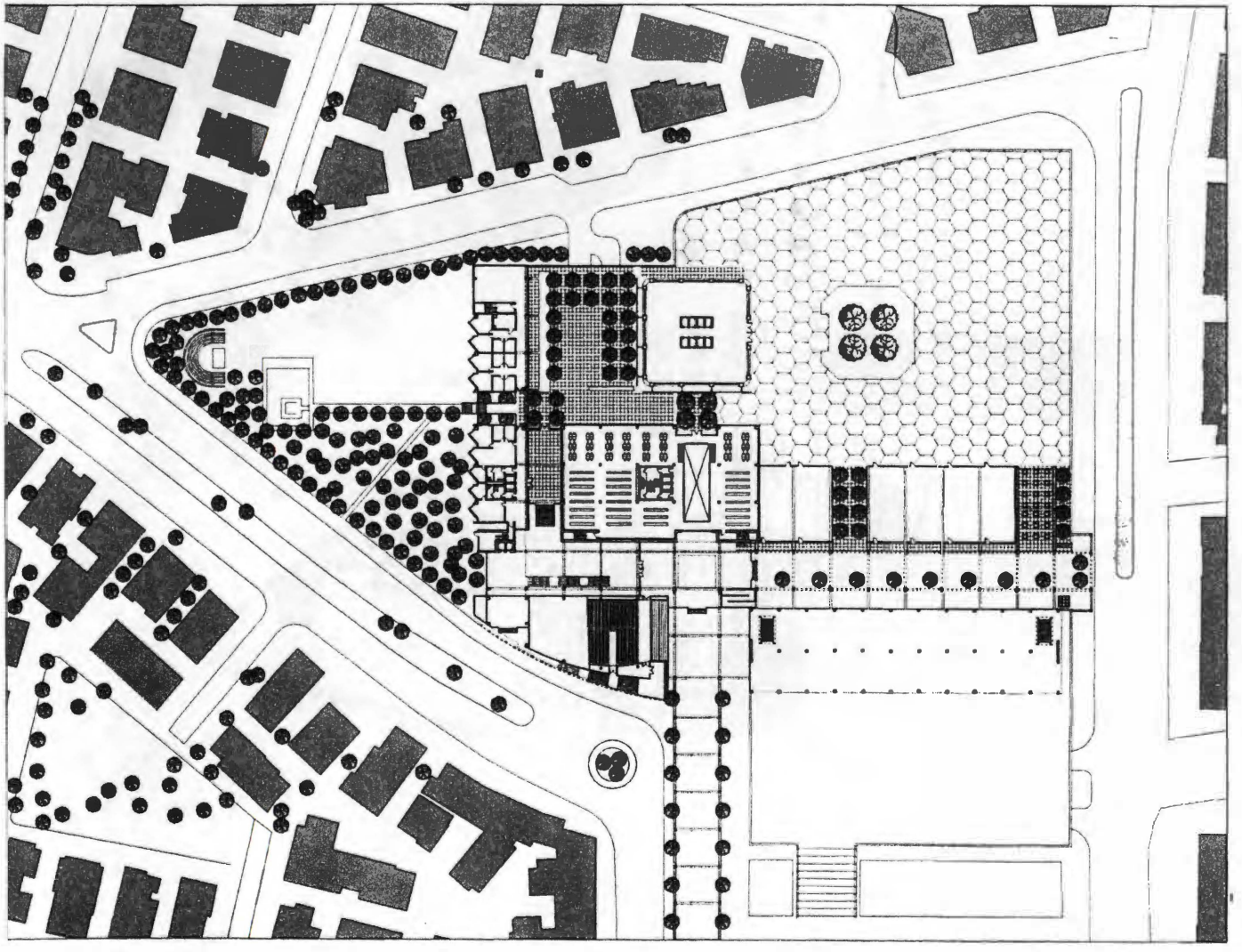


Fig. 3.30 First Floor Plan (+4.60 m)

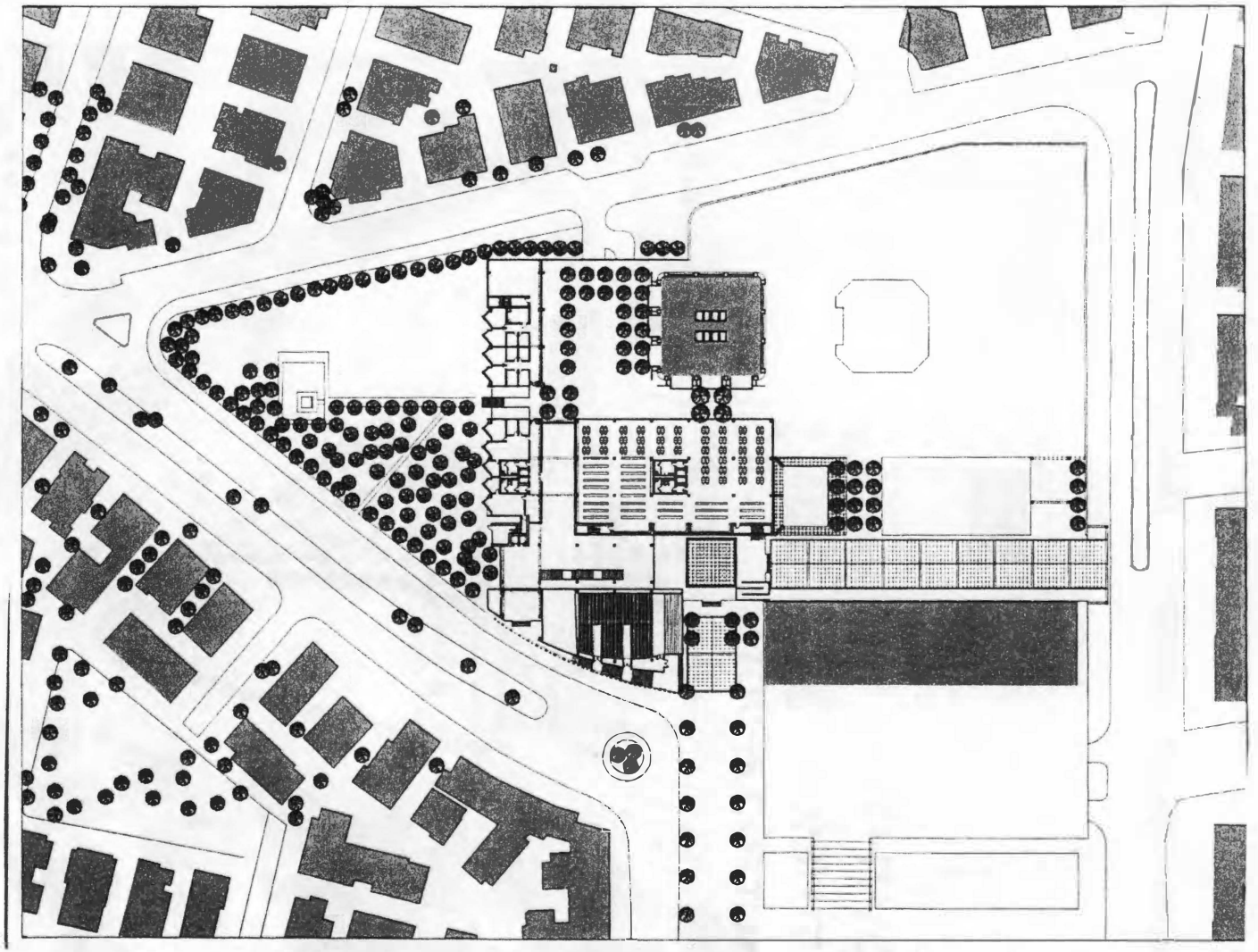


Fig. 3.31 Second Floor Plan (+8.20 m)

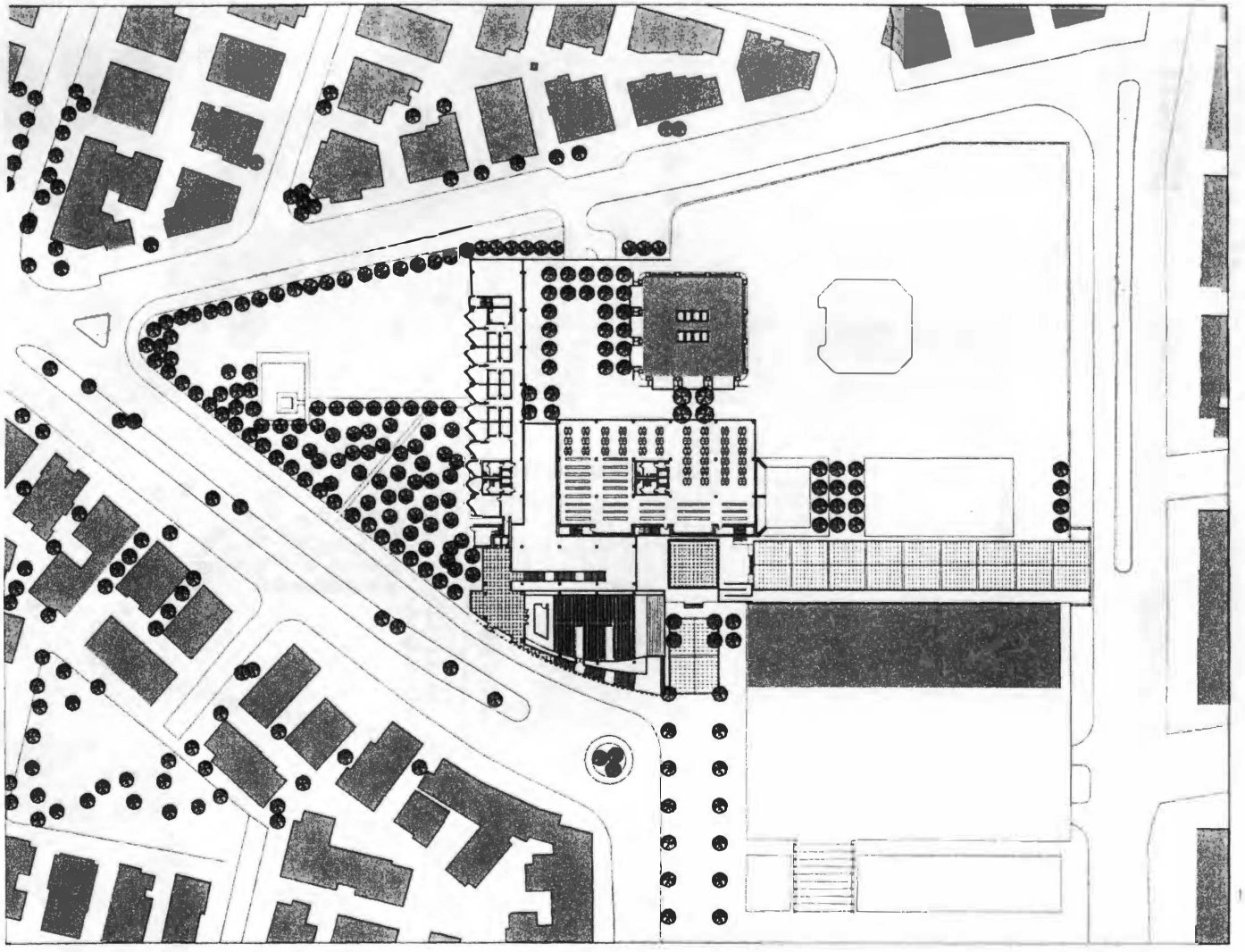


Fig. 3.32 Third Floor Plan (+11.80)

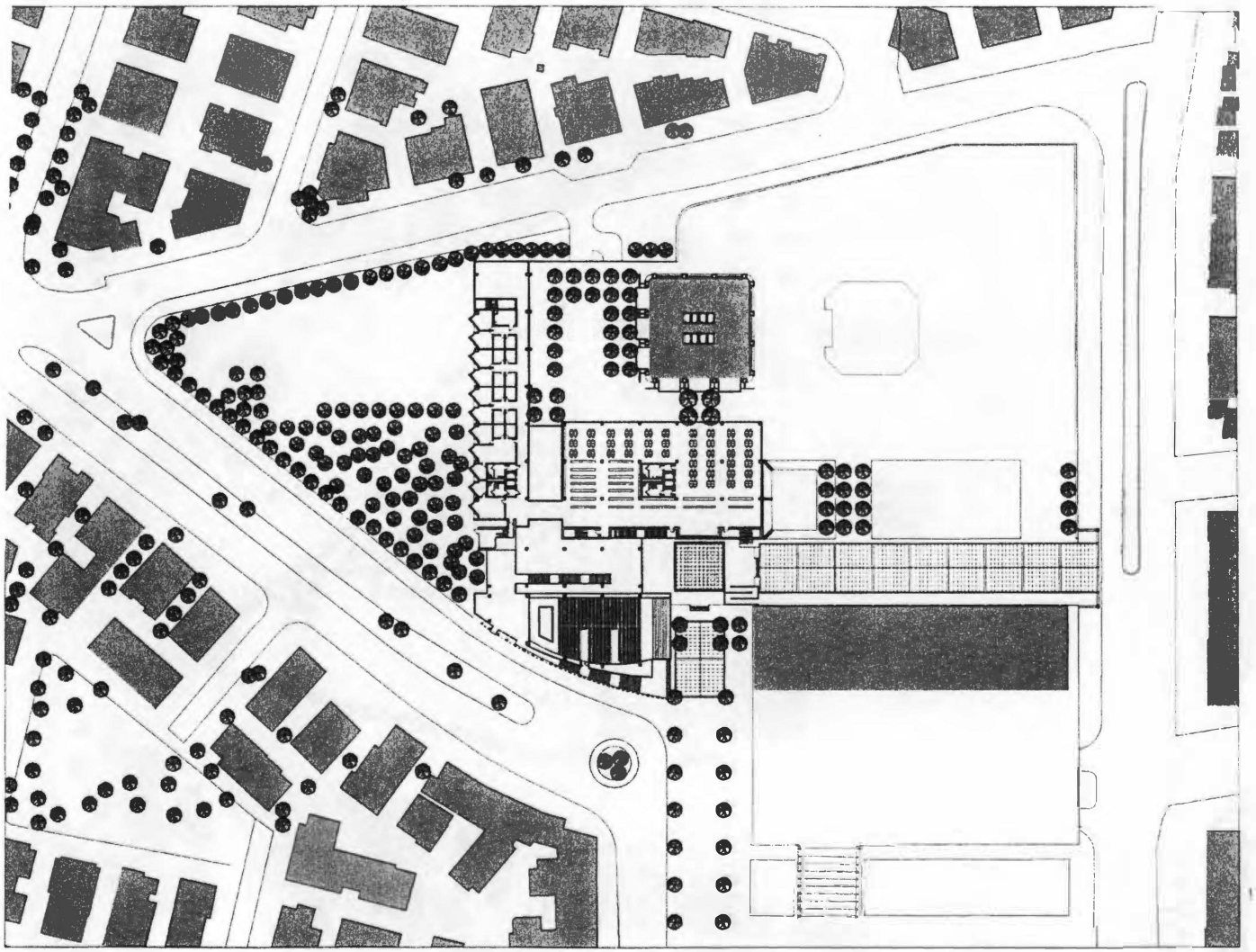


Fig. 3.33 Fourth Floor Plan (+15.00)

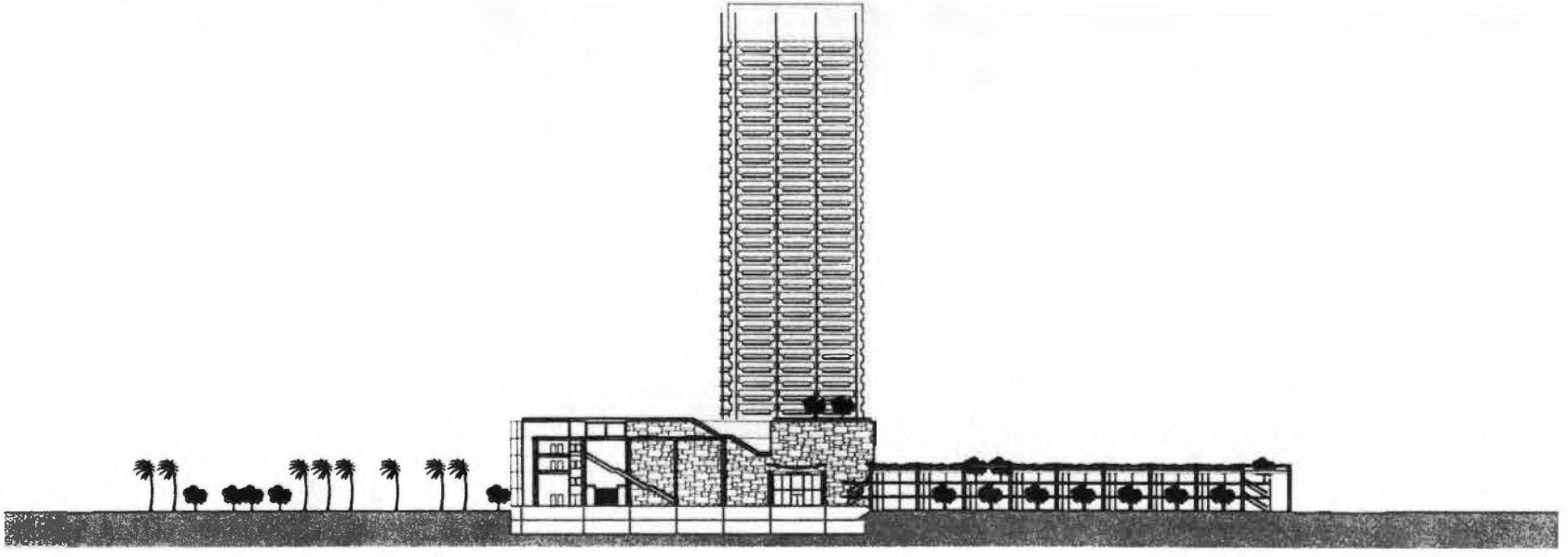


Fig. 3.34 Section A-A

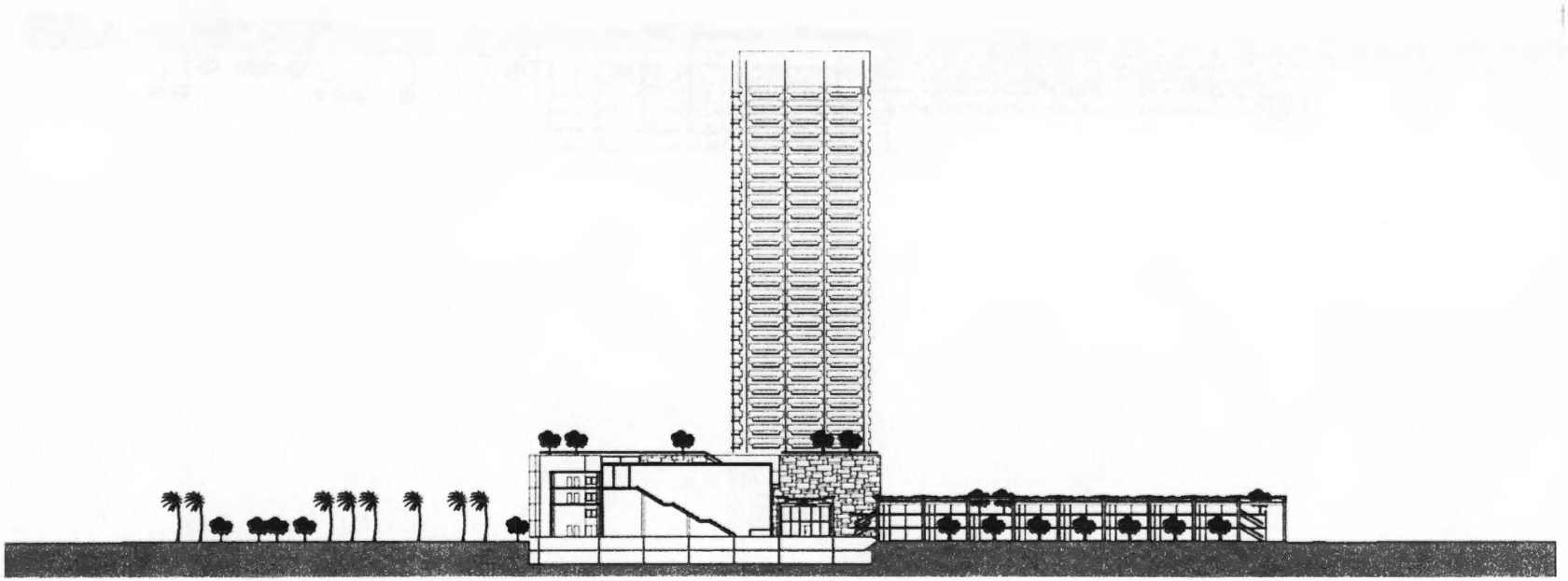


Fig. 3.35 Section B-B

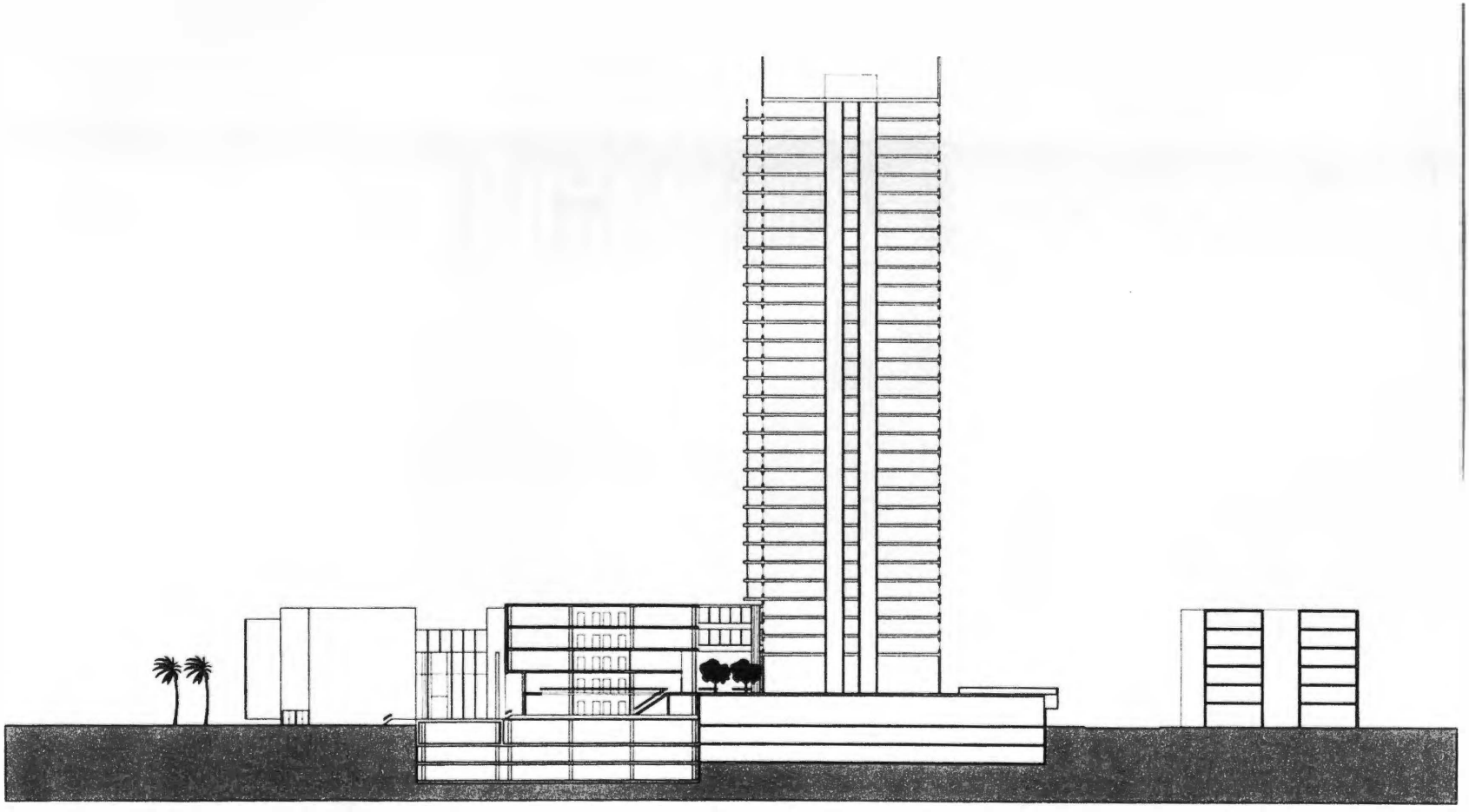


Fig. 3.36 Section 1-1

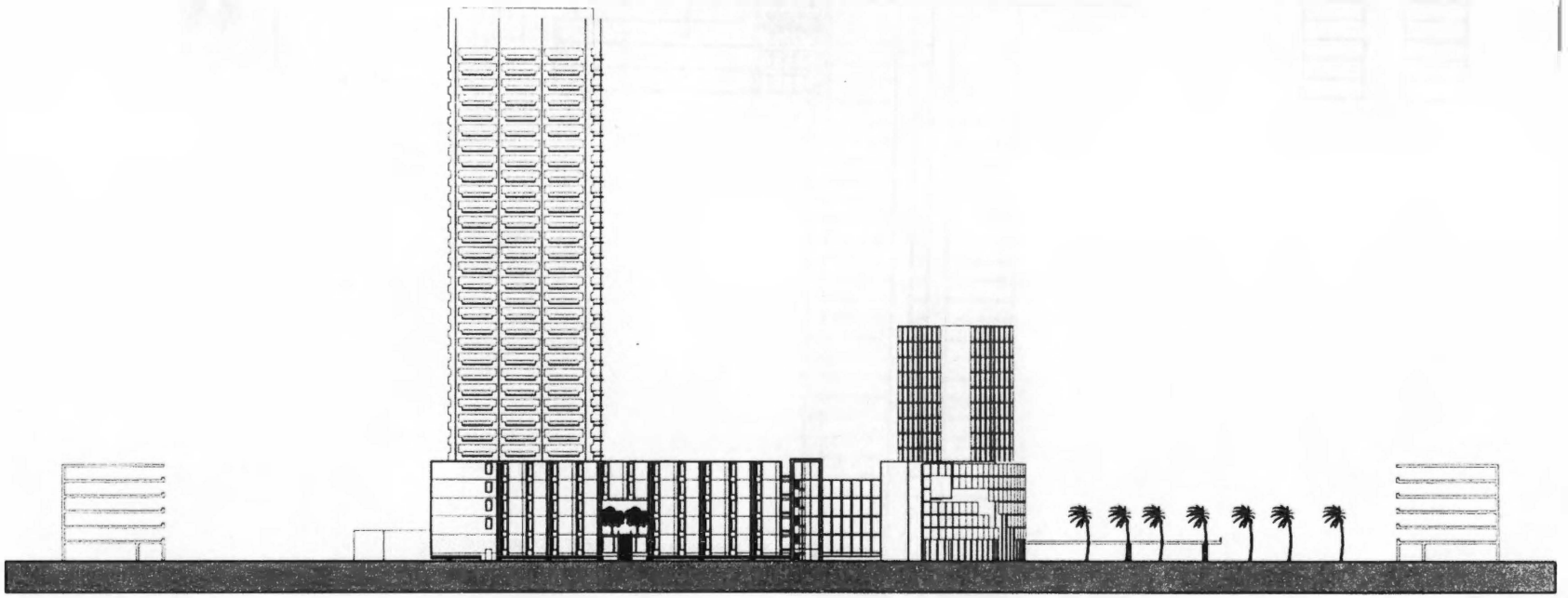


Fig. 3.37 West Elevation



Fig. 3.38 Entrance New / Existing Comparison

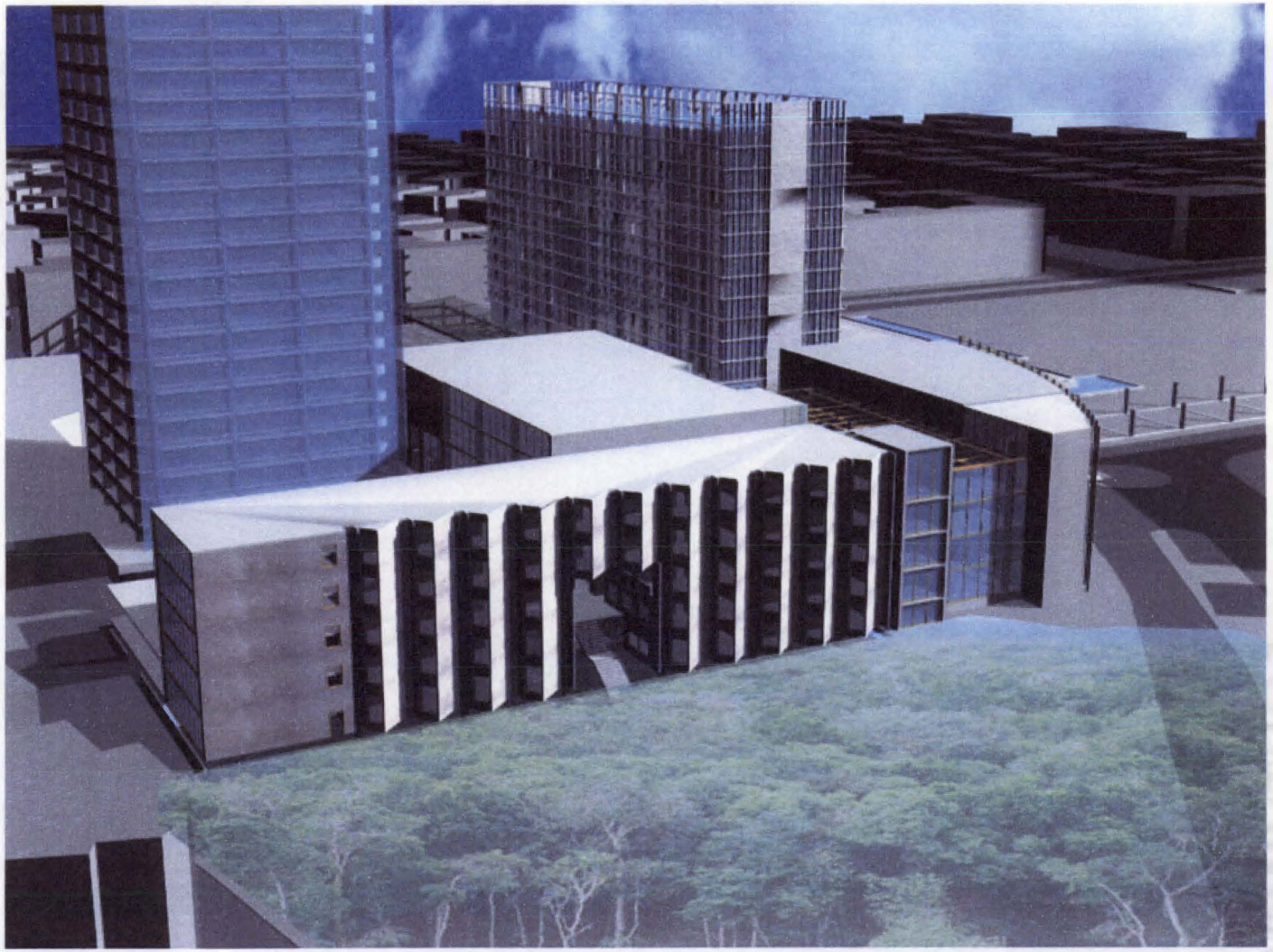


Fig. 3.39 Aerial Looking South

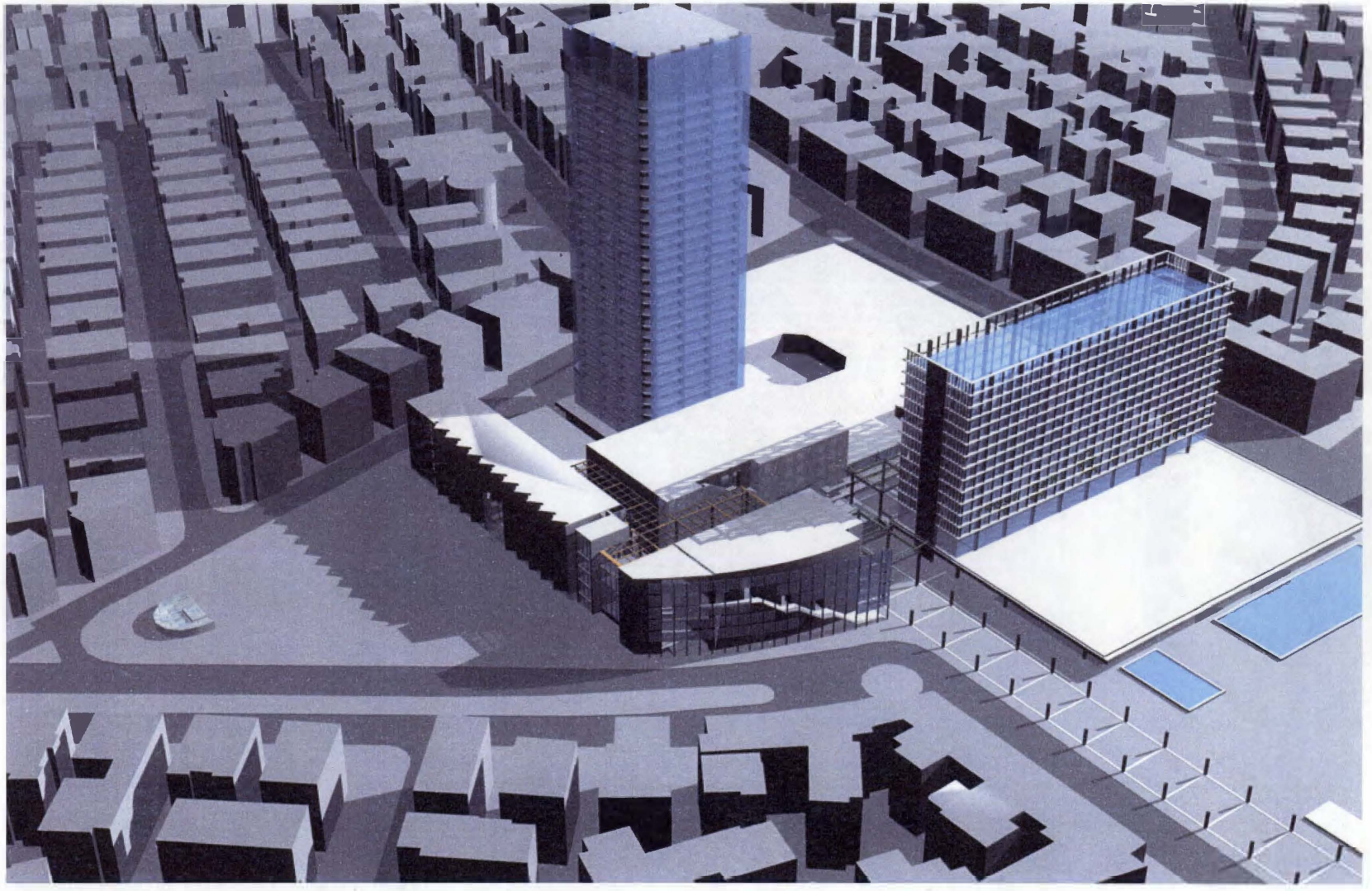


Fig. 3.40 North West Aerial

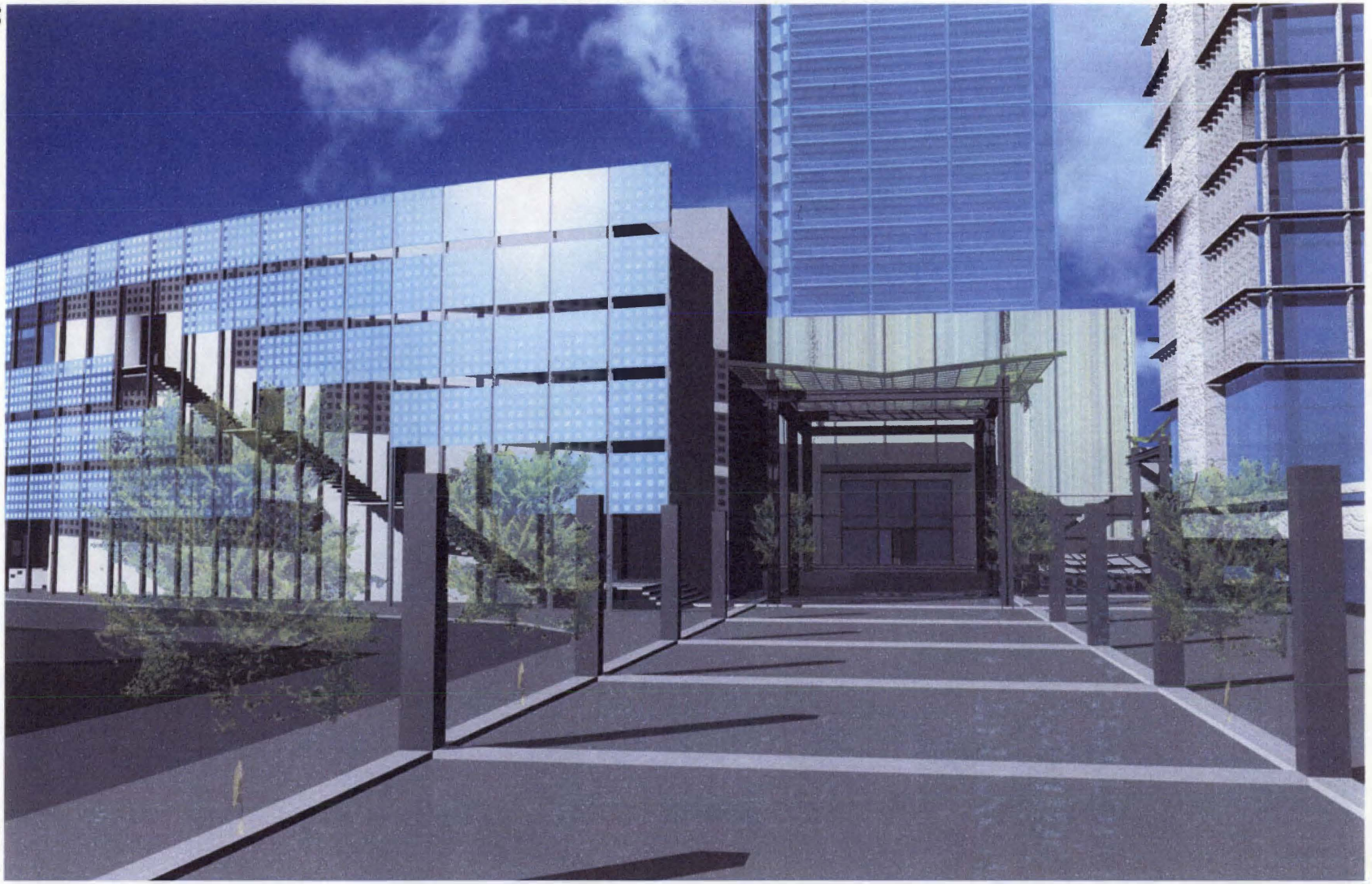


Fig. 3.41 Entrance perspective

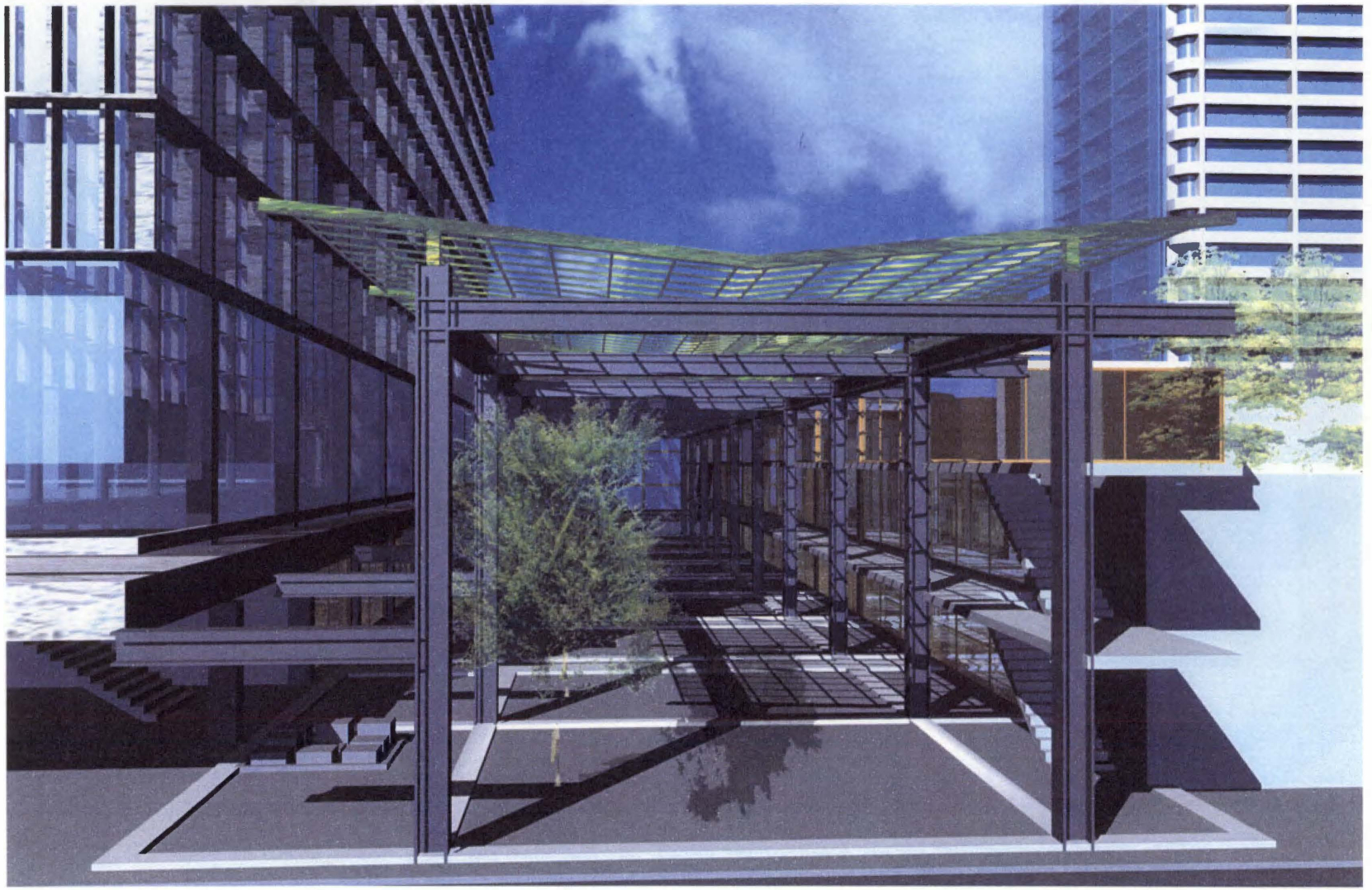


Fig. 3.42 Covered Arcade

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Vita

Benjamin Barak Zukerman was born in Knoxville, Tennessee in 1974. He entered Georgia Institute of Technology in August 1992 and received his Bachelors of Science in Architecture in May 1996 after spending one year at Ecole d'Architecture a'la Villette. He then worked in Israel until returning in Septembter 2000 to the University of Tennessee, College of Architecture and Design. He officially recieved the Masters of Architecture degree in August 2002.