

Architects' hypocrisy

טוויטר הארץ  פייסבוק הארץ  ניוזלטר הארץ  : עקבו אחרים

In response to Esther Sandberg's "Closing a Decade in Architecture" ("Haaretz",

Gallery, 7 January 2010) Esther Sandberg writes: "In this decade, denial culminated in the censorship imposed by the Architects Association on the exhibition "Civic Occupation" curated by architects Eyal Weizmann and Rafi Segal and prevented its presentation at an international architects' conference in Berlin in 2002." One would think that this was a totalitarian regime that imposed censorship on an exhibition that wanted to present Israeli architecture as occupying architecture, which did not give a mouth opening to those whose political view is that of the post-Zionist left, thus causing an injustice to architects whose work is based on the moral and moral codes of man as a person.

But not

her. The power inherent in the brand of "solidarity with the Palestinian people", or the placement of the Zionist experience and the existence of the Jewish people in their country, is so powerful that Israeli creators – architects, artists, film people, human beings and academics – who wish to be accepted into the World Club in general and to The Europeans in particular will not apply any means that cynically uses these brands, instead of artistic endeavors for its own sake.

These are academics, who are anti-Israeli, who are guaranteed entry to professional journals;

Film directors who willingly accept their films portraying the Jewish people as someone who oppresses the Arab Yishuv; Artists who portray the Jew as a terrorist. This is an architecture exhibition that

was supposed to represent Israel, in which the architectural curators chose to present architecture in Israel as such that its obsessive work is in forceous construction in the Occupied Territories.

Upon learning of the intention of the curators to the Israeli Architects Association and the Ministry of Foreign Affairs, which sponsored the exhibition, the exhibition was cancelled and the catalogue was shelved.

For this purpose, an English publishing house agreed to an Israeli publishing initiative to jointly convert the catalogue, which maria writes, into a book: A Civilian Occupation; The Politics of Israeli Architecture.

At the beginning of the book, an interview with the architects who designed Emanuel and Ma'ale Adumim, in which they surprisingly blamed the nature of the plan, which they said was intended to demonstrate power and control over the Palestinians, the Israeli establishment – and not on them as the actual planners of the settlements.

So, when given the opportunity to refuse planning in the occupied territories, and thus participate in the struggle against the occupation, the values suddenly disappeared, the connection between morality and the profession disappeared, and the monetary value offered to them for preparing the plan increased. Those who create out of professional integrity will recognize the unique contribution of the place in which we live, of the economy between East and West, to enrich the depth of Israeli creativity. Then the export brand of idleness and emptiness will be replaced by the brand of what we do have here, which is quite a bit.

Nili Portugali, Architect of the Technion Faculty of Architecture and Town Planning
