

## These Are the 13 Most Beautiful Buildings in Israel

Historic, innovative, not over-designed and in conversation with their surroundings: Haaretz picks the best buildings in the country (and one in East Jerusalem)



Credit: Photos: Amit Giaron / Dani Machlis / Ben Gurion University / Yael Engelhart / Artwork: Anastasia Shub



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They say there's no accounting for taste, but scientists and philosophers throughout history have contradicted this saying. For thousands of years, humans have aspired to create an aesthetic environment for themselves. Italian philosopher Umberto Eco wrote in his book "On Beauty: A History of a Western Idea":

"'Beautiful'—together with 'graceful' and 'pretty,' or 'sublime,' 'marvellous,' 'superb' and similar expressions—is an adjective that we often employ to indicate something that we like. In this sense, it seems that what is beautiful is the same as what is good, and in fact in various historical periods there was a close link between the Beautiful and the Good."

Prof. Ruth Lorand, who specializes in the philosophy of aesthetics, says that if beauty is subjective, meaning it is all in the eye of the beholder, then it is not worthy of being the subject of philosophical interpretation. However, if beauty exists independently of the individual beholder, then knowledge of the beautiful teaches us something general about the world outside of our private experience. This is how the beautiful is made worthy of philosophical acknowledgment.

Seeing architecture as an aesthetic object has been happening for thousands of years. The Roman architect Vitruvius, who lived in the 1st century B.C.E., said order and proportion are the foundation of architecture, just as they are present in the human body. "[I]n perfect buildings the different members must be in exact symmetrical relations to the whole general scheme," he wrote.



The Arava Aquatic Sport Center (Evelyn G. Lipper Sports Center). Credit: Eyal Tagar

Architect Gilad Schweid writes in his Hebrew-language book "How Beautiful: A Theoretical Framework of Visual Aesthetics" that the visual factors that influence the beauty of a space are diverse. "The most important factors are the relative special proportions, the geometry of the space, the different dimensions relative to a person, the quality of the light and its shade in the space, the character of the borders of the space, the fabric and color, the level of complexity, the presence of vegetation, special objects and more," he writes. "An accumulating aesthetic impression comes through movement in the visual continuum."

## Israeli Eyesores: These Are the 11 Most Hideous Buildings in the Country

### Forgotten Kibbutz Building Designed by Buckminster Fuller Has a Lesson for Tel Aviv

### How Israel Destroyed Old Tiberias

Choosing the most beautiful buildings in Israel is a slightly pretentious endeavor, because “most and “beautiful” are complex words. The phrase “most beautiful building” involves a great deal beyond beauty. Beautiful buildings are well-built, well-lit, and tell us something historical about the period in which they were built. That’s why we chose buildings from all over Israel representing different periods, styles and functions. A few quality buildings were left out, including the Israel Museum in Jerusalem, the Tel Aviv Museum of Art, the Engel House in Tel Aviv, the visitor center of the Yad Hanadiv foundation in Zichron Yaakov and the Beit Gabriel cultural center near Lake Kinneret.

### The Arava Aquatic Sport Center (Evelyn G. Lipper Sports Center)

Sapir, Lower Arava Regional Council

Architects: Zait-Lev

Established: 2021



The Arava Aquatic Sport Center (Evelyn G. Lipper Sports Center) is seen at night. Credit: Eyal Tagar

One would assume that in a hot country like Israel, swimming pools would become an architectural field of study. But like in this area too, most structures are indistinct, functional cubes. In the cooperative village of Sapir, in the heart of the Arava, at the foothills of Mt. Darga, the architectural firm of Zait-Lev planned a swimming and sports excellence center which is outstanding in its simple and effective design. It is an aquatic center of Olympic proportions. The project offers desert dwellers a sports and community center with several types of pools: A competitive pool, child and toddler pools, a therapeutic pool and other spaces such as a jacuzzi, a sauna, wading pools, and waterfalls.

The center stretches over 3,600 square meters (almost 39,000 square feet), and its architecture was inspired by the remains of the ancient settlement of Qumran, in the northern Dead Sea. It has water holes carved in rock, in a variety of shapes and sizes. Between the water pools stretch wood-decked bridges, providing a sense of lightness in the space.





The Arava Aquatic Sport Center, Sapir. Credit: Eyal Tagar

The functions are not traditionally separated within a cube for efficiency of space, but seem to float on the ground floor, with each element, space, or function in its own cube – dressing rooms, pool, seating area, etc. With each such function seeping into the general space, a multidimensional location is created, one that maintains a clear sense of flow.

One of the planners' achievements is the design of the roof, which stretches over the entire structure and extends beyond it as a deep awning surrounding the entire building. In the connection between the roof and the mass of the building, there are breaks in the form of skylight windows that allow for diffused sunlight to enter. The unique form of the roof creates a variety of outside shaded areas. The center was also built to avoid harming existing adult trees at the location, and its eastern and western side, as well the center's courtyard, are naturally shaded by trees.





The Zalman Aranne Central Library at Ben Gurion university. Credit: Dani Machlis / Ben Gurion University

## The Zalman Aranne Central Library

Ben-Gurion University of the Negev, Be'er Sheva

Architect: Nadler Nadler Bickson Gil

Established: 1972

Like [the International Style](#), which put down deep and widespread roots during the British Mandate period, the brutalist style became prevalent in the young State of Israel. The style, typified by “truth to materials” and the use of bare concrete, was particularly prevalent in Be’er Sheva. A few years ago, architects Hadas Shadar and Omri Oz proposed declaring the city “Israel’s brutalism capital.”





The central library building at Ben-Gurion University of the Negev. Credit: Dani Machlis/Ben-Gurion University of the Negev

Ben-Gurion University features a few prominent and important exemplars of [Israeli brutalism](#). One of these is its library, planned by Nadler Nadler Bickson Gil after winning an architecture competition. The building was one of the first on campus and stood out from day one, in part due to its owl-like shape, Be'r Sheva native, dedicated a poem to the building titled "The Owl." "Fired in desert wind, forged in sands of darkness, the owl, the first Israeli owl, flaps its wings in deep vaults underground," he wrote.

In their book on the firm's work, architects Zvi Elhayani and Michael Jacobson write that the hundred windows in the front, which are in fact skylights, were placed on the north side, the most pleasant of the cardinal directions. The sides facing the east and west are nearly sealed.

The building is four stories high, built as terraces facing a common space. Each floor faces the others, and each affords a view of the floor below. The floors are strewn with cozy areas for reading and studying.





The central inner courtyard of the Rockefeller Archeological Museum in East Jerusalem. Credit: Emil Salman



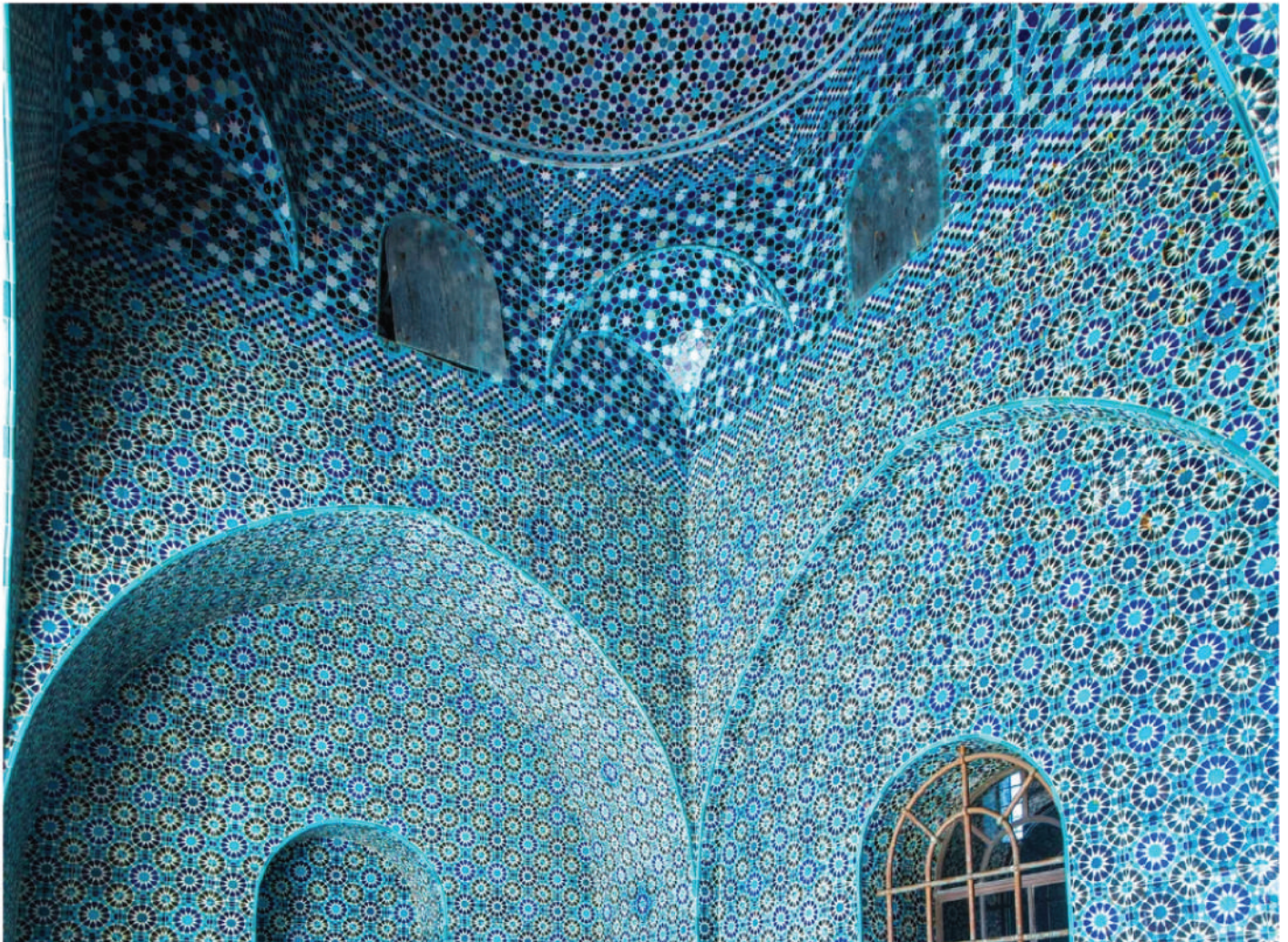
## Rockefeller Archeological Museum

East Jerusalem

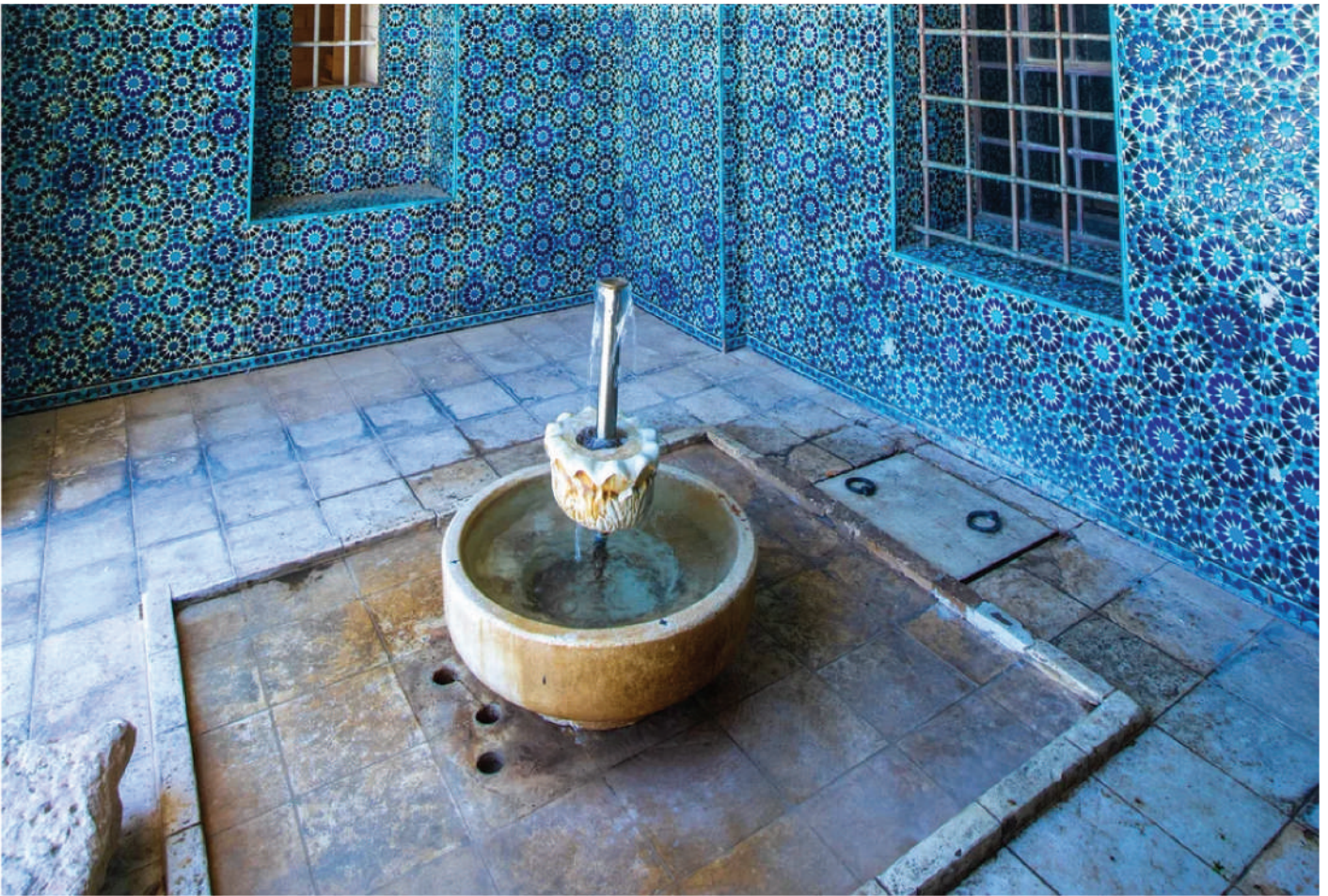
Architect: Austen St. Barbe Harrison

Established: 1938

At the end of the 1920s, Egyptologist James Henry Breasted managed to convince American oil tycoon John D. Rockefeller to donate \$2 million to build an archeology museum at the site of Karm al-Sheikh. The Mandate authorities donated the land, and planning was handed to Austen St. Barbe Harrison, one of the leading architects in the pre-state period. He went on a tour in Europe to study how museums are planned.







Throughout the building, Harrison chose to use a wide variety of materials, combining East and West. Credit: Emil Salman

The building's design included many thematic features from different periods, and its general shape is reminiscent of significant contemporary public structures around the world. Among its influences is Islamic architecture, and the building's impressive inner courtyard, with the galleries arrayed around it, is reminiscent of the 14th-century Alhambra Palace. The central inner courtyard is encircled by covered passageways consisting of a series of intersecting domes. These create an environmentally pleasant space and allow for movement through the museum in summer and winter alike. In addition, they allow for the outdoor display of objects.

Throughout the building, Harrison chose to use a wide variety of materials, combining East and West. Technology combines modern concrete construction and traditional stone construction, and its form incorporates the Mediterranean characteristics of domes and pyramids, with the flow of traffic in the building being simple and clear.





British sculpture and typographer Eric Gill was invited from England by Harrison to design the signage and 11 stone reliefs that decorate the museum. Credit: Emil Salman



The interior of the Rockefeller Archaeological Museum. Credit: Emil Salman



The building shows much attention to details that have been planned, designed, and placed especially for it. Examples of these are the stone beams, the domes, the coating of the different elements, the shape of the roof gutters that collect rainwater, heavy Turkish wood doors, signage and lamps. British sculpturer and typographer Eric Gill was invited from England by Harrison to design the signage and 11 stone reliefs that decorate the museum.

One architectural feature that stirred disagreement is the tower overlooking the museum's main entrance. A relatively modest octagonal tower was ultimately designed. The top was adorned with a crown designed like Muslim lacework, with "blind windows" – features that resemble windows but don't have opening – intertwined, such as are prevalent in European baroque architecture.



The Polonsky Institute Building of the Van Leer Institute, Jerusalem. Credit: Dor Kedmi



The Polonsky Institute. Credit: Yael Engelhart

## Polonsky Institute

Van Leer Institute, Jerusalem

Architects: Chyutin Architects

The Van Leer Institute – a pastoral and relaxed academic campus, hiding behind the Jerusalem Theater and the President’s Residence – was opened in the 1960s. Its first section was planned by architects Shimon Povzner and David Resnick. Following a generous donation, another building was added. The structure is a fine example of contemporary Jerusalemite architecture, and won the Rechter Prize – Israel’s top architecture award.

It makes judicious use of stone, and the spaces surrounding it were built around inner courtyards. It replicates historical sites in the city and is environmentally pleasant. Despite its clear visuality, the structure isn’t “iconic” in the unfortunate sense of the word, and its exquisiteness is subtle and introspective.







Inside the Polonsky Institute, in the Van Leer Institute, Jerusalem. Credit: Dor Kedmi

The building has a clear entrance built of two arms that merge to a single section. One wing of the building rises from the bluff facing the Jerusalem Theater above one floor, marking the main entrance from the west. Another wing embraces the northern front, rises over two floors and marks the northern entrance.

Within the structure is a series of inner yards. Its design was inspired by nearby buildings, planned by Resnick and Povzner. While the southern front was covered with Hebron stone, the courtyard area is lined with a detail developed for the project – prefabricated concrete units, laid atop one another and coated in stone.

The building is flooded with light. The public spaces within, outside the teaching halls, cafeteria and library, face apertures that allow light to enter in a controlled manner. Along with the natural surrounding landscape, all these create a comfortable feeling in the building.





## Weizmann House

Weizmann Institute of Science, Rehovot

Architect: Erich Mendelsohn

Established: 1937

In 1934, the Daniel Sieff Institute of Science was founded in Rehovot, with Chaim Weizmann as one of its founders. Weizmann and his wife Vera invited the Jewish German architect Erich Mendelsohn to design their home. At the time, Mendelsohn was world-famous, working at the zenith of modern architecture and creating the most beautiful buildings of the time.



The Weizmann House. Credit: Tomer Appelbaum

Turning to Mendelsohn showed a clear desire to create a public masterpiece, not just a home. Accordingly, the house was placed atop a hill, with no hindrances on any side, and an entrance resembling a public facility. “From the first sketch, it was conceived as a national monument,” writes art historian Ita Heinze-Greenberg in an article. “Mendelsohn illustrated in architecture and poured in concrete the values that Weizmann represented. The hope to establish a Jewish state based on a synthesis of East and West.”

The most prominent element in the house is the staircase tower, which adds to its stately and public appeal, despite being a private home. Mendelsohn uses similar stairwells in some of his German buildings, making them part of the public space, allowing light into the building and a glimpse into an inner yard or the street. In the Weizmann House, the stairwell lead from the public reception parts of the home to the private spaces. According to Heinze-Greenberg, by doing so Weizmann wanted to declare that this was the abode of a public figure.

The house consists of four wings and has three heights. The stairwell is the tallest. The eastern wing is two stories high, and the side wings are single-story. All these are arranged in a U shape, creating an inner courtyard surrounded by covered aisles. In the middle of the yard is an open pool, which along with the shaded passages offers refuge from the beating sun.





The Azrieli Town skyscraper is seen on the right, next to the Ayalon highway in Tel Aviv. Credit: Aviad Barnes

## Azrieli Town

Tel Aviv

Architect: Moshe Tzur

Established: 2021

The plethora of towers flanking the Ayalon Highway in recent years has given birth to more than a few architectural mannerisms, and buildings seeking to be the most “iconic.” Once in a while, there is a building that excels in design. Azrieli Town, located north of the Hashalom interchange and facing the highway, is an example of an interesting building that doesn’t stand out too much and manages to blend into the surrounding area.





Azrieli Town in Tel Aviv. Credit: Azrieli Group

The tower stands 50 floors high, similar to the older Azrieli towers. Its shape is simple, displaying a broad face to the highway and a narrow front to north and south. The floors are identical, which allows for flexible office design.

Approaching the tower, you can see that the fresh design is achieved by simple trick: Surrounding the glass exterior are aluminum slats at various depths, according to the direction of the sunlight. The slats are on all sides of the building, creating a different appearance from every angle of observation.





A reading hall at Beit Ariela Public Library and Cultural Center, in Tel Aviv. Credit: Amnon Horesh

## **Beit Ariela Public Library and Cultural Center**

Tel Aviv

Architects: Moshe Lupenfeld and Giora Gamerman

Restoration architects: Mayslits Kassif Roytman

Established: 1979

Reinaugurated: 2017-2022





A staircase at Beit Ariela Public Library and Cultural Center. Credit: Amnon Horesh



During Ron Huldai's reign as Tel Aviv mayor, many public institutions have been renovated and expanded, from Gordon Pool to Habima Theater. It's harder to think of a greater success than [the Beit Ariela Public Library and Cultural Center](#), which went from being claustrophobic and boring to the nicest place to be in town – one that combines good architecture, effective and varied interior decoration and a structure full of objects.

Beit Ariela was originally planned to house only books. "Much shelf space along the walls was planned for Beit Ariela, and avoidance of glass walls helped do so," Lupenfeld wrote. "The books must be protected from direct sunlight. ... One must [also] consider the future number of volumes and plan the library to eventually house some million and a half or two million books." Of the lighting, Lupenfeld wrote: "The entire building is illuminated by natural sunlight, which comes in through sun tunnel skylights and interior courtyards."



An interior space in the Beit Ariela Public Library And Cultural Center. Credit: Amnon Horesh

Over the years, many additions turned the building dark and uninviting. The restoration architects removed the additions, exposed the original concrete construction in the columns, the beams, and the internal staircases, and turned it into a modern and well-lit building – but one that does not forget its past. "We took the building out of the mothballs and aired it out. We brought in more light and lightness, allowing it to host the visitors seeking a place to sit down," says architect Ganit Mayslits Kassif.

One of the achievements of the renovation is the creation of many types of sitting spaces. There are private work spaces and those for pairs or groups. You can sit in the intimate design library, or in the space housing the press archive. In the cultural area known as "the urban living room," you can work and sometimes attend a lecture or performance. There are a variety of seating options, too. There are office chairs, couches, and bean bags –pick your pleasure, or your back's needs. In the last phase of the restoration, concluded just recently, the facades of the building were upgraded. A café was opened on the front, facing the plaza between the library and the Tel Aviv Museum. The side facing Shaul Hamelech Boulevard has a daylight basement. All these make the building functional, urban and attractive.





## **TEO Center for Culture, Art and Content**

Herzliya

Architect: A. Lerman Architects

Established: 2020

At the bottom of the Israeli planning chain are urban public buildings such as community centers and health clinics. In this context, the architect Asaf Lerman designed an unusual building in Herzliya, which is used by residents for classes, events and exhibitions. As in many of Lerman's buildings, the dominant construction material is concrete, and its general lines are simple: a kind of tribute to the modern styles that preceded the current era – the international style and brutalism. This is one of the few buildings built in recent years that has gained global renown, after it appeared in dozens of magazines in the United States, the U.K., France, Spain, Germany, Russia, China, the UAE and South Korea.



TEO Center for Culture, Art and Content, Herzliya. Credit: Nimrod Levy





Inside TEO Center for Culture, Art and Content, Herzliya. Credit: Nimrod Levy

The building is visible from Wingate Street, the main road in Herzliya Pituah. Most of it is one story high (two stories in a few areas), lower than the homes around it; no fence surrounds the center, which is a nearly flat square, 50 meters long and 50 meters high. Its design features allow for different perspectives from inside and above the building.

The building's various functions are organized around an inner courtyard of about 300 square meters that is enclosed by high walls and detached from its surroundings, creating a quiet space. In the center is a mature oak tree that was specially transported from Nazareth. The courtyard is open only to the sky and lets in sunlight.

The design of the entire building is based on a geometric module that is 180 centimeters long and 90 centimeters wide. The concrete and glass surfaces were assembled from this module. One of the interesting elements in the building, which also corresponds with historical architectural styles, is a louvered wall that looks to the west composed of concrete and glass, which create a jagged appearance.





Elma Hotel in Zichron Yaakov. Credit: Yael Engelhart

### **Mivtachim Sanitarium (now the Elma Hotel)**

Architect: Yaakov Rechter (of Rechter, Zarhy, Perry)

Reconstruction architects: Amnon Rechter and Ranni Ziss

Established: 1968

Reopened: 2014



The Elma Hotel, Zichron Yaakov. Credit: Itay Sikolski



In the 1950s and '60s, the Rechter, Zarhy, Perry architecture firm designed three sanatoriums for Clalit Health Services, in Safed, Nazareth and Zichron Yaakov. All of them excel in their architectural qualities, use rich materials, relate to the landscape and create a new architectural language in the spirit of the time. In an article in a book about Yaakov Rechter's buildings, architect Zvi Elhayani noted that the height of this architectural development came in Zichron Yaakov, which led to Rechter being awarded the Israel Prize for Architecture.

"It is a building that creates a landscape more than it fits into it," Elhayani wrote about the Mivtachim Sanitarium, which later became the Elma Hotel. The building "is the moment before the terraced, vernacular Israeli construction that will dominate the slope from here on out," he wrote. To put it simply: In contrast to the neighboring building, the Havat Habaron Hotel, the Mivtachim Sanitarium completes and embellishes the landscape without damaging it.







Elme hotel in Zichron Yaakov. Credit: Yael Engelhart

The guest rooms consist of a repeating modularity finished with a window that faces the landscape and creates a serrated facade. That same serrated language also recurs in the interior courtyard. A corridor runs between the courtyard and the guest rooms, creating a unified aesthetic language in the structure.

After a long and exhausting struggle, the original building was preserved and expanded. A back wing was added, and underground parts of the building were used for various functions, including a fine concert hall. In addition, works of art were placed throughout the building, such as a statue by the sculptress Sigalit Landau that was commissioned especially for one of the interior courtyards, and paintings from the Givon Art Gallery.



The Graduate Student Village, the Technion Israel Institute of Technology, in Haifa. Credit: Amit Geron

## **The Graduate Student Village, the Technion Israel Institute of Technology**

Haifa

Architects: Bar Orian Architects, Schwartz Besnosoff Architects

Established 2011

Residential construction is the biggest failure in Israeli architecture; it is too often influenced by real estate interests. Student dormitories are often saved from such a fate. An architectural competition held at the Technion gave rise to one of the best student dormitories ever built in Israel.

The compound consists of seven buildings with four or five stories, which are not parallel to one another. Lawns and playgrounds are interspersed between the buildings. As opposed to contemporary residential housing in Haifa, they do not damage the landscape, but rather are set onto it and incorporated into it. The architect Hadas Shadar, who studies housing projects in general, defined the dorms in an article in the magazine *Domus* as an homage to a housing project, in a positive sense.





The Graduate Student Village, the Technion Israel Institute of Technology. Credit: Amit Geron



The Graduate Student Village, the Technion Israel Institute of Technology. Credit: Amit Geron

As opposed to contemporary residential housing as well as student dorms elsewhere, the buildings do not look like a collection of stories on top of each other without consideration of the facades. The architects placed doors in various areas, thanks to the planning of a variety of apartments. They also opened spaces for balconies and entryways, which creates an interesting, non-flat facade.



One of the accomplishments in the project is pedestrian traffic planning, consisting of walkways with light steel construction and wooden beams. Shadar says the walkways, like the buildings, do not blight the environment. The promenade, a raised walkway, “serves as an entrance to the residences as well as an element that connects all the buildings.”



Mishkan Museum of Art, Ein Harod. Credit: Gil Eliyahu

## Mishkan Museum of Art

Ein Harod

Architect: Shmuel Bickels

Established: 1938

The first building in Israel designed as an art museum was built at the initiative of artist Haim Attar and Aharon Zisling, Israel's first agriculture minister. In the previous decade, the museum had been housed in Attar's atelier. Bickels, who was born in Poland and lived in nearby Kibbutz Tel Yosef, was chosen to design the project. Like other architects of his time, he planned the building in the International Style, taking into consideration and taking advantage of the local climate. The main planning principle was the use of natural, indirect light, so the sculptures and paintings could be viewed properly.





The patio cafeteria at the Mishkan Museum of Art, Ein Harod. Credit: Gil Elyahu



The Mishkan Museum of Art, Ein Harod. Credit: Gil Elyahu

The entrance to the building is up a few stairs and through a modest double door, which does not presage what is found inside. The facade features narrow windows that admit light with no need for electric lighting. The director of the lighting department in the international company Arup wrote that the museum is simple and influential.



The building consists of 14 exhibition spaces, whose uses have changed over the years and allow a wide variety of displays, and several courtyards. Movement through the building is circular, and occasionally one can look out onto a pleasant interior courtyard. There are five different kinds of ceilings and another five different kinds of high windows that admit light in different ways. Bickels completely avoided ceiling windows that are not vertical. In an article about Bickels, Avital Efrat writes that the architect “did not want to illuminate the floor, but rather the walls, and direct light from the ceiling floods the floor of the room and overshadows the artwork.”



Ronson Elementary School, Granot Hagalil. Credit: Gil Eliyahu

## Ronson Elementary School

Granot Hagalil

Architects: Amsterdam Ben-Nun,

Established: 2021

One of the bright spots in Israeli architecture is schools. A respectable group of architects, in collaboration with local planning officials and educators, planned a few dozen good schools, including the schools designed by the architectural firm of Tsionov Vitkom and schools designed by the Eran Zilberman's Regavim firm, who won the Rechter Prize in planning for one of them. Amsterdam Ben-Nun, from the Western Galilee, is also part of the same wave. The elementary school planned by the firm in the Ma'aleh Yosef Regional Council is a contemporary example of Israeli schools, which meets the standard of their parallels in Europe. Use was made of contemporary materials, and there are a variety of study and gathering places and an excellent connection to the landscape.





Ronson Elementary School. Credit: Gil Eliahu

marked by a wall. The entrance sign, like the font of the signage throughout the compound, is the work of graphic designer Niv Kasher.

The school's structures are organized on a slope, and between the two central structures (a third building is under construction) is a pleasant yard that looks out over the landscape and the sea. In the center of the courtyard, the landscape architects planned a kind of stream or pool that fills with water on rainy days.

Inside the building housing the first and second grades is a small theater with a few dozen seats. The corridor of the upper floor faces it, and the upper part of the theater has an exit to a small playground. The space where the theater is situated is flexible, allowing views in different directions and teacher control.

In many places in the structure, the architects were careful to turn the view to the landscape. On the top floor, the corridor leads to a large window and a balcony. Throughout the corridor, which is wider than the required standard, and very different from the institutional corridors of bygone days, enjoyable play elements have been installed along with seating that can be used either in recess or for a lesson. The corridor is demarcated by a wall only on one side; the other side faces an atrium and the theater.

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The Pediatric Health Center, Ziv Medical Center, Safed. Credit: Gil Eliyahu

## Pediatric Health Center, Ziv Medical Center

Safed

Architects: Weinstein Vaadia

Established: 2016

Hospitals in Israel are built according to the availability of donations. When a donation is available, buildings are added. Under the influence of hospital deputy directors for construction and CEOs, most hospital buildings are not particularly successful and are over-designed. Some of them have harsh facades, are inconvenient for movement, or are just banal.

A few years ago, Ziv Medical Center in Safed inaugurated one of the most beautiful hospital spaces in the country. The firm of Weinstein Vaadia created a simple, clean children's hospital, facing the spectacular landscape that surrounds it and seasoned with a little bit of color.





The Pediatric Health Center, Ziv Medical Center, Safed. Credit: Gil Eliyahu

All the hospital rooms are on one floor, a kind of box set on seven slim, high, concrete pillars that meet the road. The facade features concrete slats that recall a barcode, which filters the sun and reinforces the light appearance of the structure.

The entrance for ambulances and patients is via a modest, one-story, almost invisible facade. Those entering the building are flooded with light that comes from a pebble-shaped interior courtyard. In recent years, the vegetation in the courtyard has grown, creating a space that is both green and illuminated, elements that are missing in most hospitals in Israel, and which, research shows, helps greatly in the healing process.

Around the interior courtyard is a wide corridor where people can gather and wait, which is surrounded by the hospital rooms. The room numbers on the doors are designed with mischievous but simple typography. There is little color in the rooms themselves, and the architects placed the windows as much as possible in the direction of the main character in the scene – the green Galilee landscape.





An inner garden at the Pediatric Health Center, Ziv Medical Center, Safed. Credit: Gil Eliyahu