

מרכז  
למחקר ולימוד  
במסורת  
היהודית

**MANUEL HERZ ARCHITEKTEN**

## MANUEL HERZ

- 1990 - 1995 Architekturstudium an der RWTH Aachen, und der Architectural Association, London
- 1992 Praktikum bei Balkrishna Doshi, Ahmedabad, Indien
- 1995 Diplom (AA London und RIBA)
- 1995 - 1997 Architekt bei Daniel Libeskind, Berlin
- 1998 Gründung des eigenen Büros in Köln
- 1999 - 2001 *Unit Master*, Bartlett School of Architecture, London
- 2004 *Unit Master*, Berlage Institute of Architecture, Rotterdam
- seit 2006 eigenes Büro in Basel
- 2006 - 2012 *Lecturer*, Harvard Graduate School of Design
- 2006 - 2012 Leiter der Lehre und Forschung am ETH Studio Basel  
Institut Stadt der Gegenwart
- seit 2012 Gastdozentur ETH Zürich

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# PROJECTS

LEGAL / ILLEGAL, MIXED USE BUILDING IN COLOGNE

LIGHT OF DIASPORA, JEWISH COMMUNITY CENTER MAINZ

A RAIN OF WHITE CUBES, MUSEUM EXTENSION ASHDOD, ISRAEL

MONGOLIAN MOUNTAINS, RESIDENTIAL BUILDING IN ORDOS, CHINA

RESEARCH PROJECT ON REFUGEE CAMPS

RESEARCH ON CITIES, AT THE ETH STUDIO BASEL



## Legal / Illegal

Mixed-Used Building for an Infill-Site  
Cologne, Germany  
2000 - 2003

Kölner Architekturpreis 2003  
Deutscher Architekturpreis Beton 2003

Manuel Herz Architects  
Manuel Herz  
Emmanuelle Raoul  
Sven Röttger

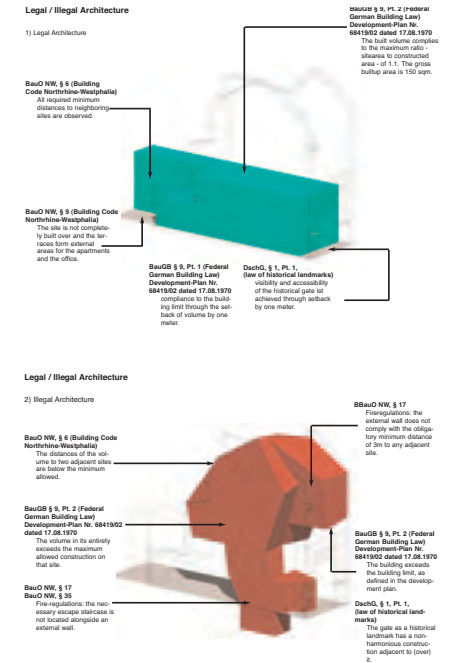
Site Supervision  
Structure  
Services  
Floor Area  
Budget  
Client  
Location

Martin Schäfer  
Arup Engineering  
Rapita Engineering  
400 sqm  
1.0 Mio. €  
Turris Immobilien  
Cologne, Germany

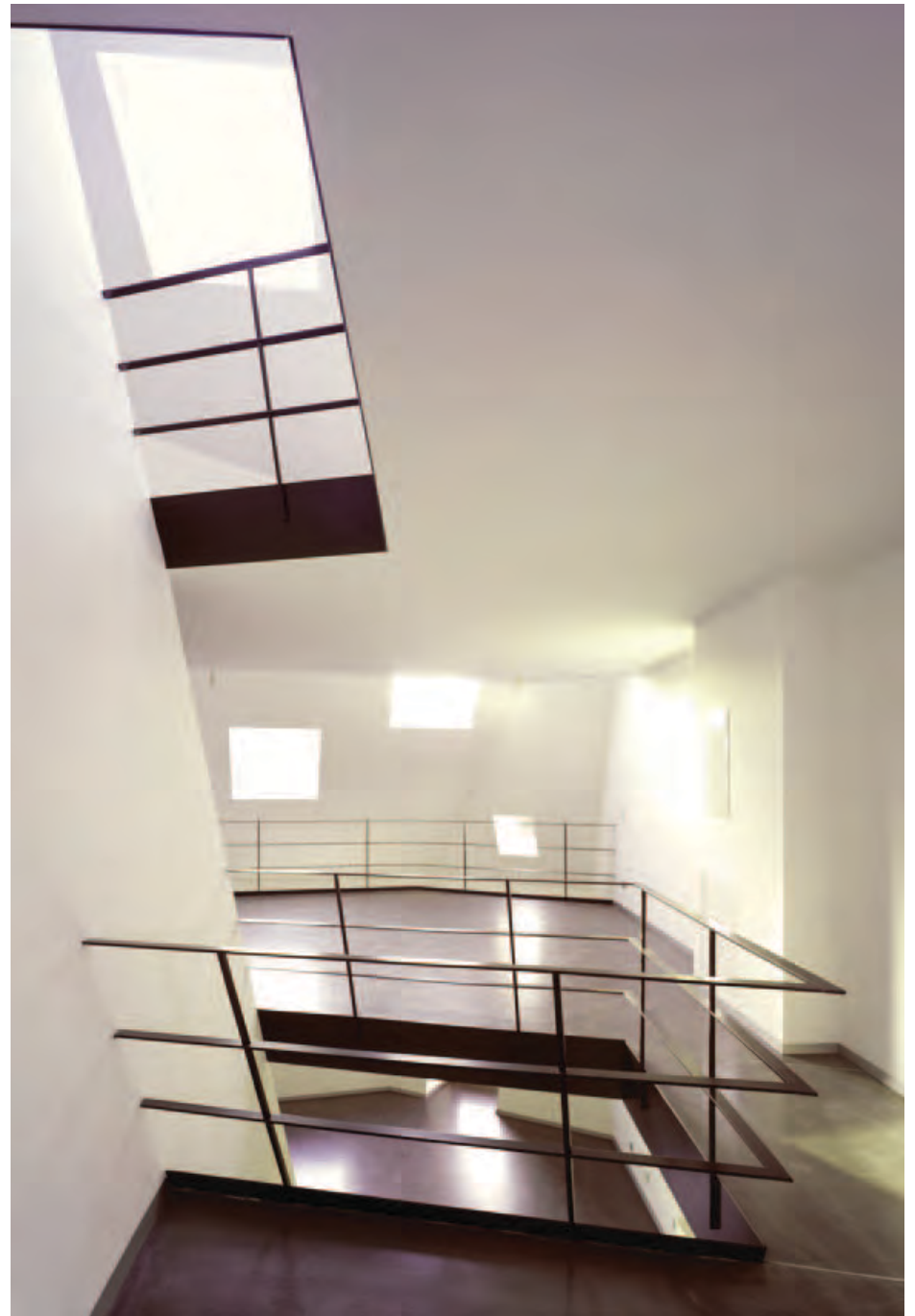
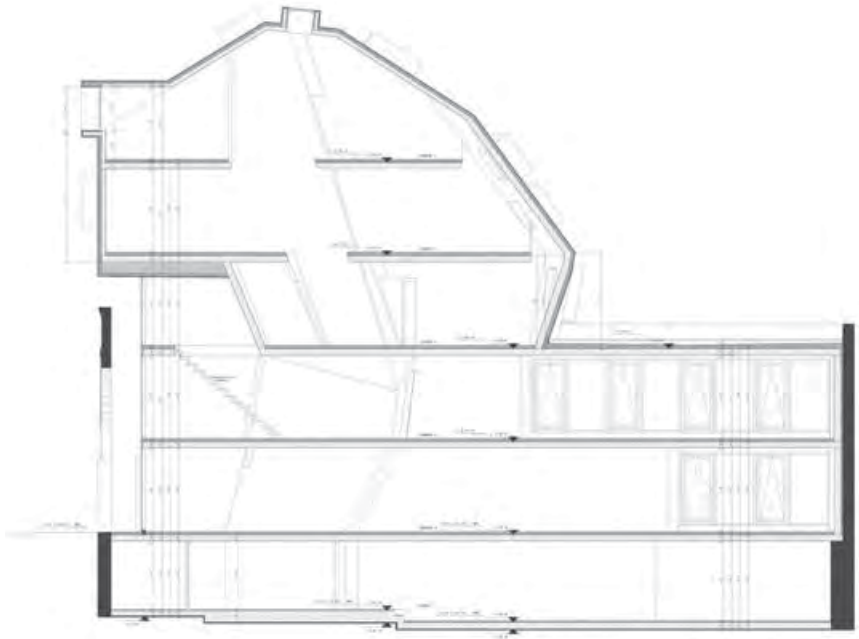
above: aerial view over Cologne-Bayenthal  
upper right: legal and illegal volumes  
far right: street elevation  
right: view of inner courtyard

The 5.50m wide and 25m deep site, in combination with all norms, rules, fire regulations, building laws, the municipal development plan and the rules of „construction near landmark buildings“ result in a very clearly defined and non-ambiguous volume. Form follows Law! This starting position forms the first volume of the building: a transparent (as transparent as the law, as Kafka once said) and orthogonal volume, stepping back from history by a meter, and thereby reacting to the municipal building limit. In the back part of the site, as a full construction covering the whole site is obviously not allowed according to the development plan, a stepping down of the volume is created by terraces on each level. It is the proper volume of the building, which is formulated according to all laws and binds itself to the rules. The „legal“ volume.

The second volume is the defiant volume. How many rules can be disregarded in a place dominated and strangled by rules? The volume as a whole is not allowed to exist at all, as its complete floor area exceeds the maximum area permitted in the development plan. Hence, the volume in itself is illegal. Every single surface of its faceted volume throws a „shadow-area“ onto the neighboring sites, forbidden by German planning law. The fire-regulations are disregarded and the main mass of the volume crosses the municipal building line. Not a single exterior wall is standing perpendicular upright and the differentiation between wall, roof and floor, the main categories of building elements in architecture, is dissolved. Being disrespectful to the German building code and the laws and regulations of that site in particular, it is the „illegal“ volume.



left: cross section, plans 1st, 4th floor  
right: internal atrium in upper flat









## Light of Diaspora

Synagogue and Jewish Community Center  
Mainz, Germany  
2000 - 2010

Deutscher Keramik-Innovationspreis 2001  
Kulturpreis 'Kunst und Ethos', 2010  
Architekturpreis Rheinland Pfalz 2011  
Deutscher Fassadenpreis 2011  
nominated for the Mies van der Rohe Preis for European Architecture 2011

Manuel Herz Architects  
Manuel Herz  
Elitsa Lacaze  
Hania Michalska  
Michael Scheuven  
Sonja Starke  
Cornelia Redeker  
Sven Röttger

Structure	Arup Engineering
Services	House of Engineers
Site Supervision	Klaus Dittmar
Floor Area	2500 sqm
Budget	6.0 Mio. €
Client	Jewish Community Mainz
Location	Mainz, Germany

**above:** facade detail  
**upper right:** axonometric, section  
**right:** front elevation, main entrance

Mainz  
Mainz was the major Jewish center during the Middle Ages. Its importance can be traced to influential Rabbis, especially Rabbeinu Gershom (960-1040). His wisdom was deemed so great that he was called 'Light of Diaspora'. The new Jewish Community Center relates to this tradition.

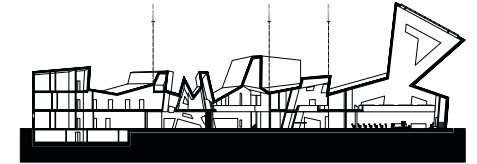
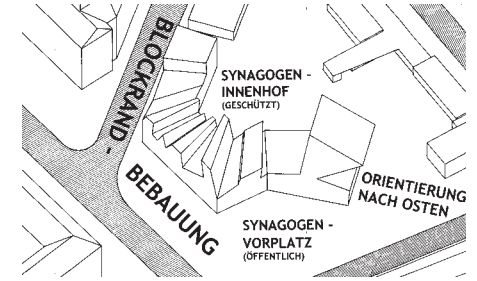
### Building and Urban Context

To integrate the building into its residential neighborhood, the dominant 'perimeter-block-pattern' (Blockrandbebauung) is used as an urban concept. The building follows the direction of the streets and is aligned with the existing buildings. The perimeter-block-pattern, unusual for religious buildings, questions the position of sacrality within an urban context.

Two open spaces are created: An internal garden and a public square directed towards the city center, offering an open space to the neighborhood. Absence of any gating or barriers results in a truly public space used for everyday activities by the general public, rare for a synagogue in Germany.

Judaism has never developed a strong tradition of building. Instead, writing could be seen as a replacement for spatial production. The Talmud, written after the destruction of the Temple, is a response to the loss of Jerusalem as Judaism's central place, and represents an alternative spatial model. This object quality of writing, and the Talmud (with its central place of learning in Mainz) as a notion of space inform the design of the building.

The glazed ceramic façade: Similar to a process of inscription a three-dimensional pattern is formed. It is arranged in concentric ways around the windows creating a perspectival play of dimensionality. This spatial quality is enhanced by the transparent green glazing, reflecting the shifting light conditions of its surroundings and displaying wide arrays of hues and shades.





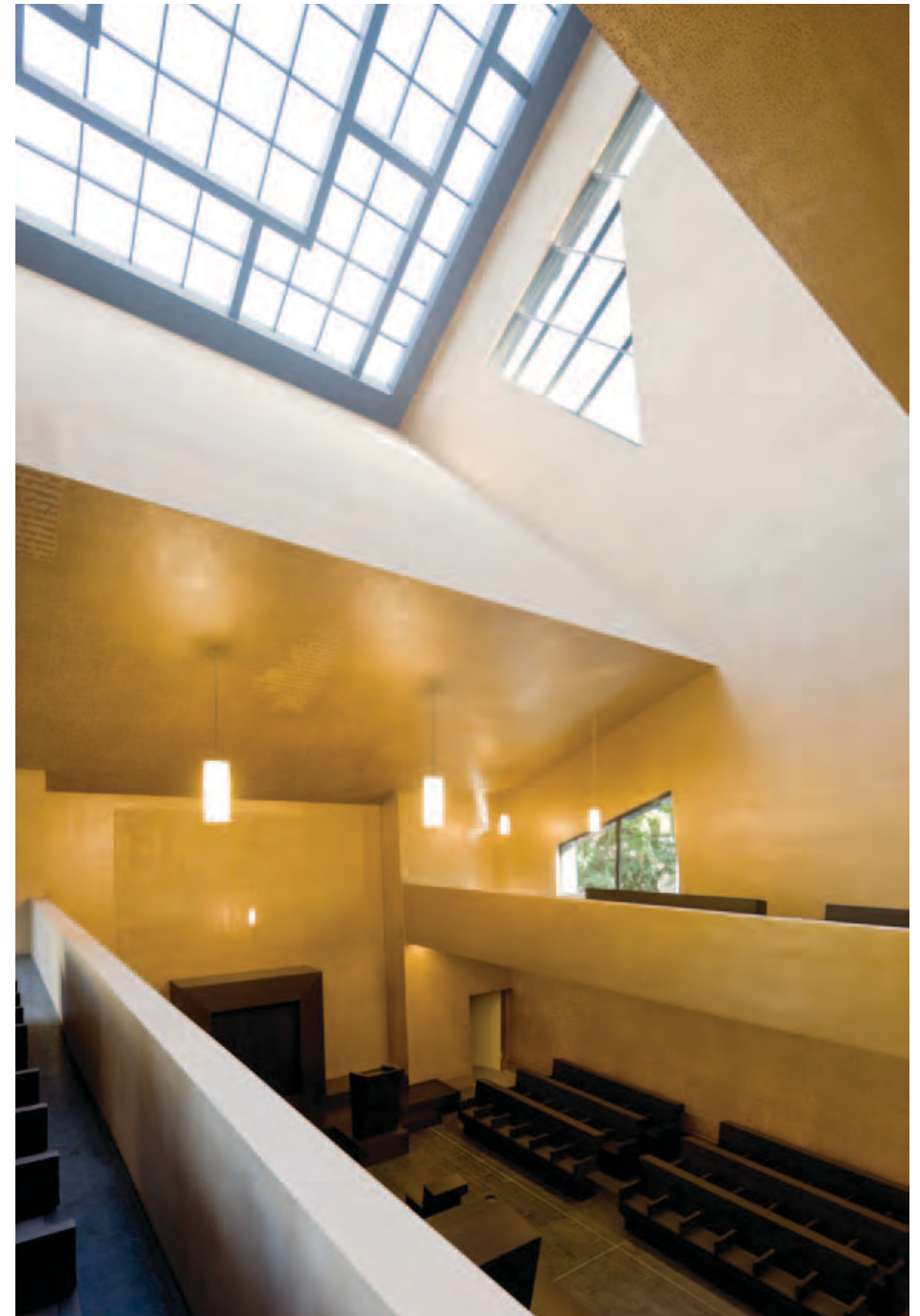
Synagogues are usually oriented towards East but also want to emphasize the center. In Mainz this conflict is spatially resolved by a horn-like roof that orients the space towards the East, but bringing the light right into the center of the space, falling onto the position from where the Bible is read.

Its interior surfaces are shaped by densely packed Hebrew letters forming an unreadable mosaic-like relief. In certain areas this density is reduced, letters rearrange, and text becomes readable. Religious poetry written by 10th-11th century Mainz rabbis are carved into the surfaces. These Piyutim reference the central role of Mainz for Judaism.

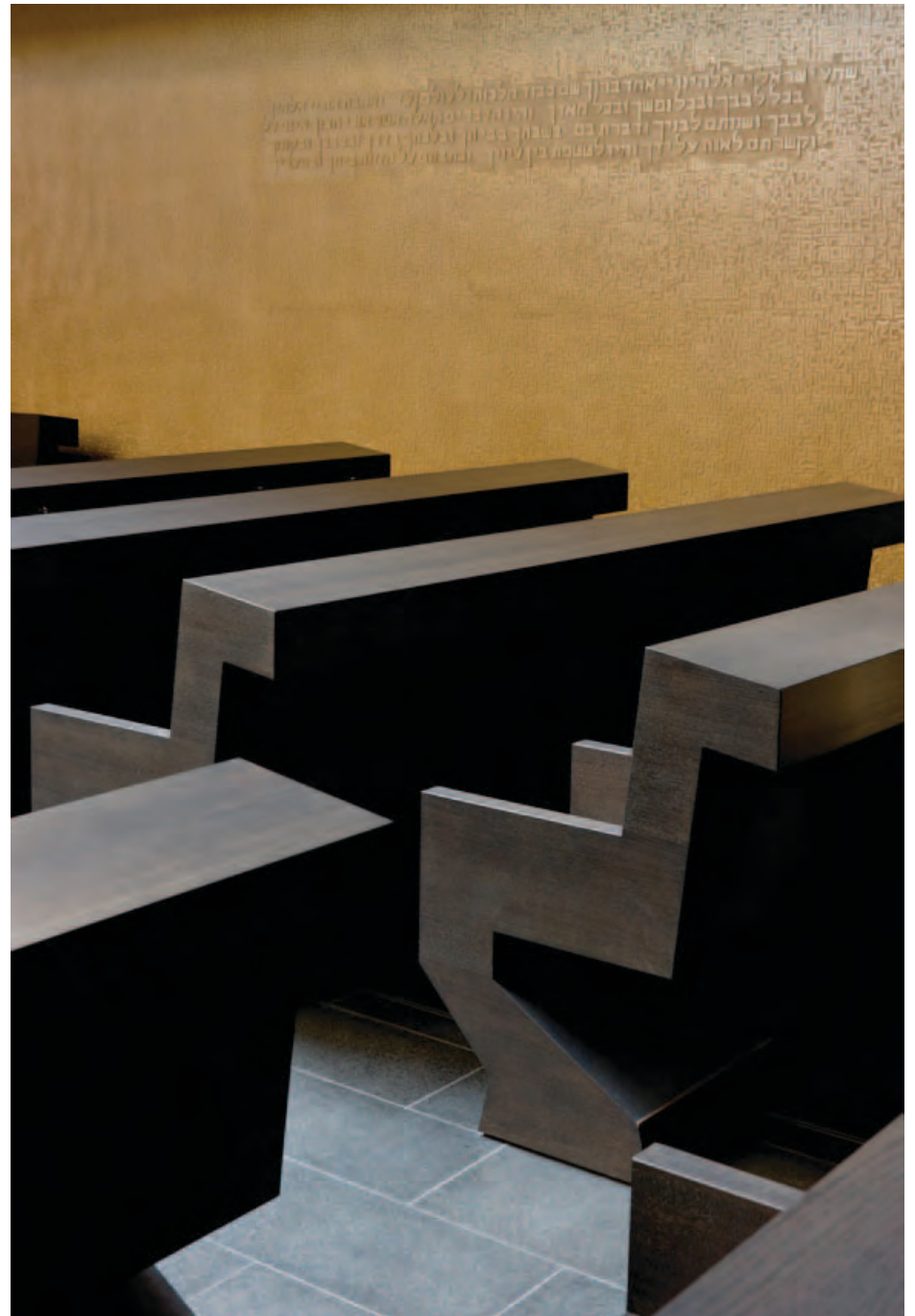
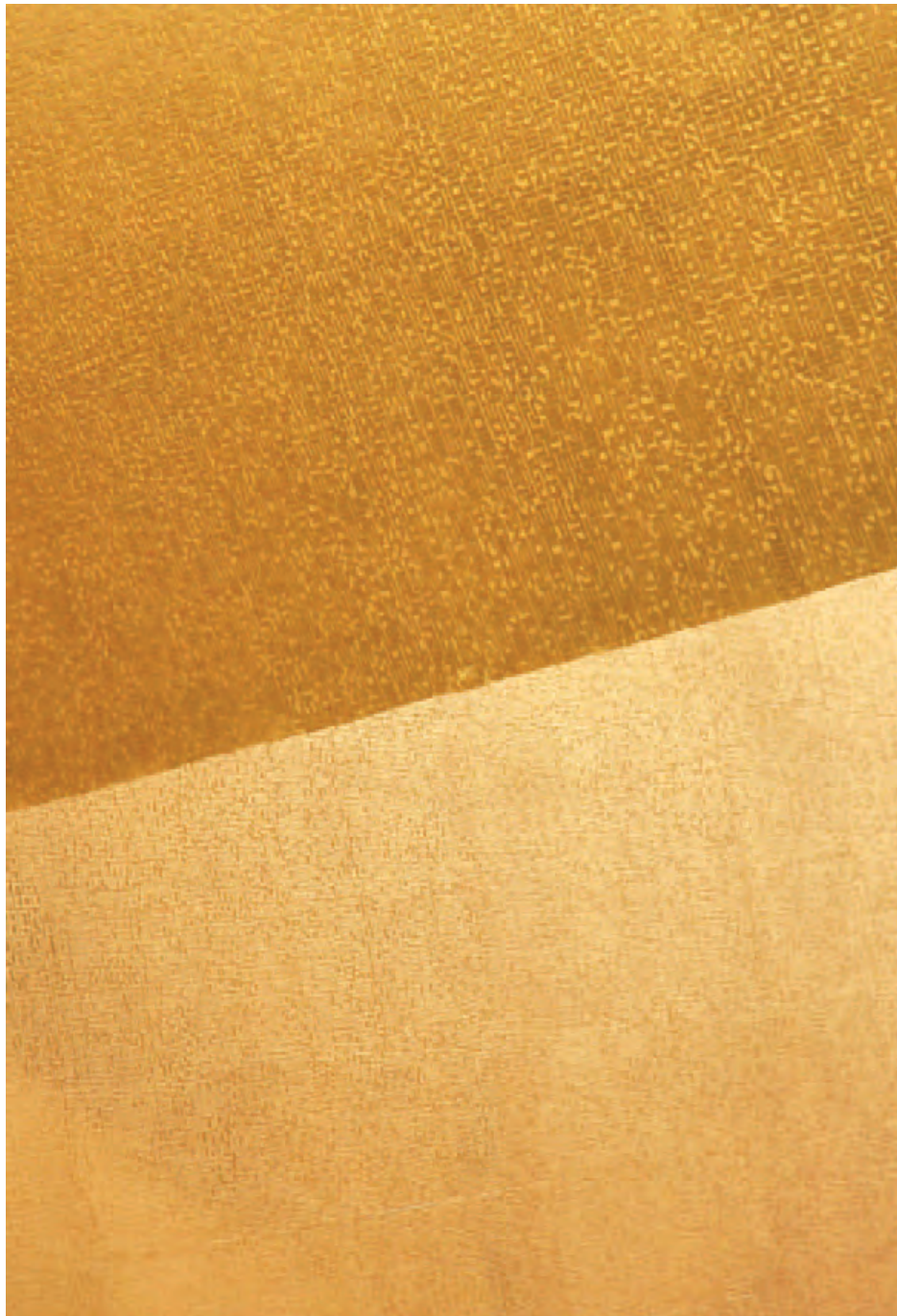
The building houses offices, school and apartments as well as multipurpose spaces which will be used for public events for and by the whole city.

The Community Jewish communities in Germany often remain in the background, playing only minor roles in the live of a city. This synagogue tries to develop a different consciousness marking with confidence a new active place within the city attracting Jews as well as non-Jews to participate in its activities. A building that helps making the Jews of Mainz a visible part of society and linking them with their rich history.

**below:** synagogue with view of the 'bima'  
**upper right:** interior with horn-shaped roof  
**upper far right:** seating, wall pattern with inscription  
**lower right:** detail of wall pattern





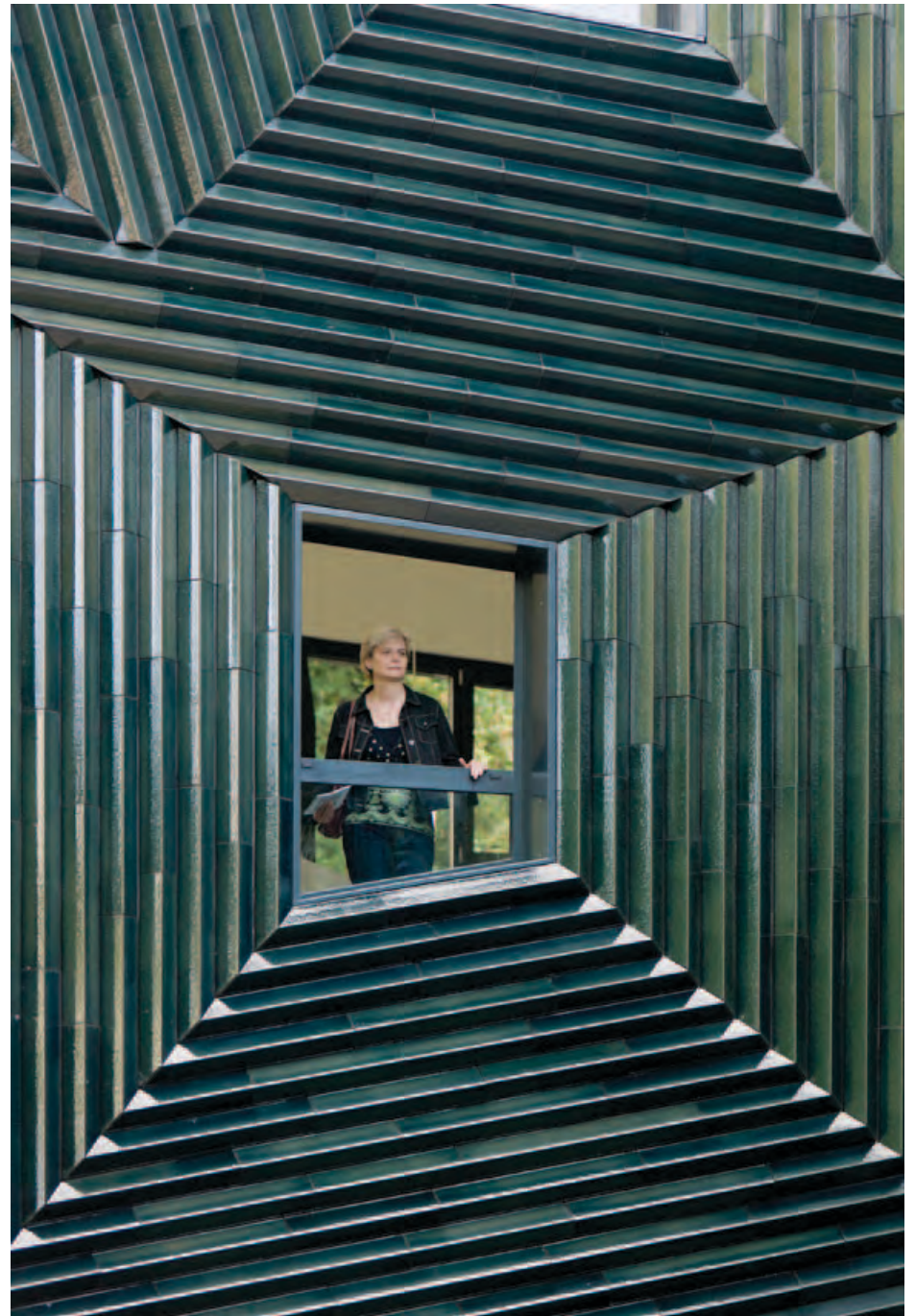


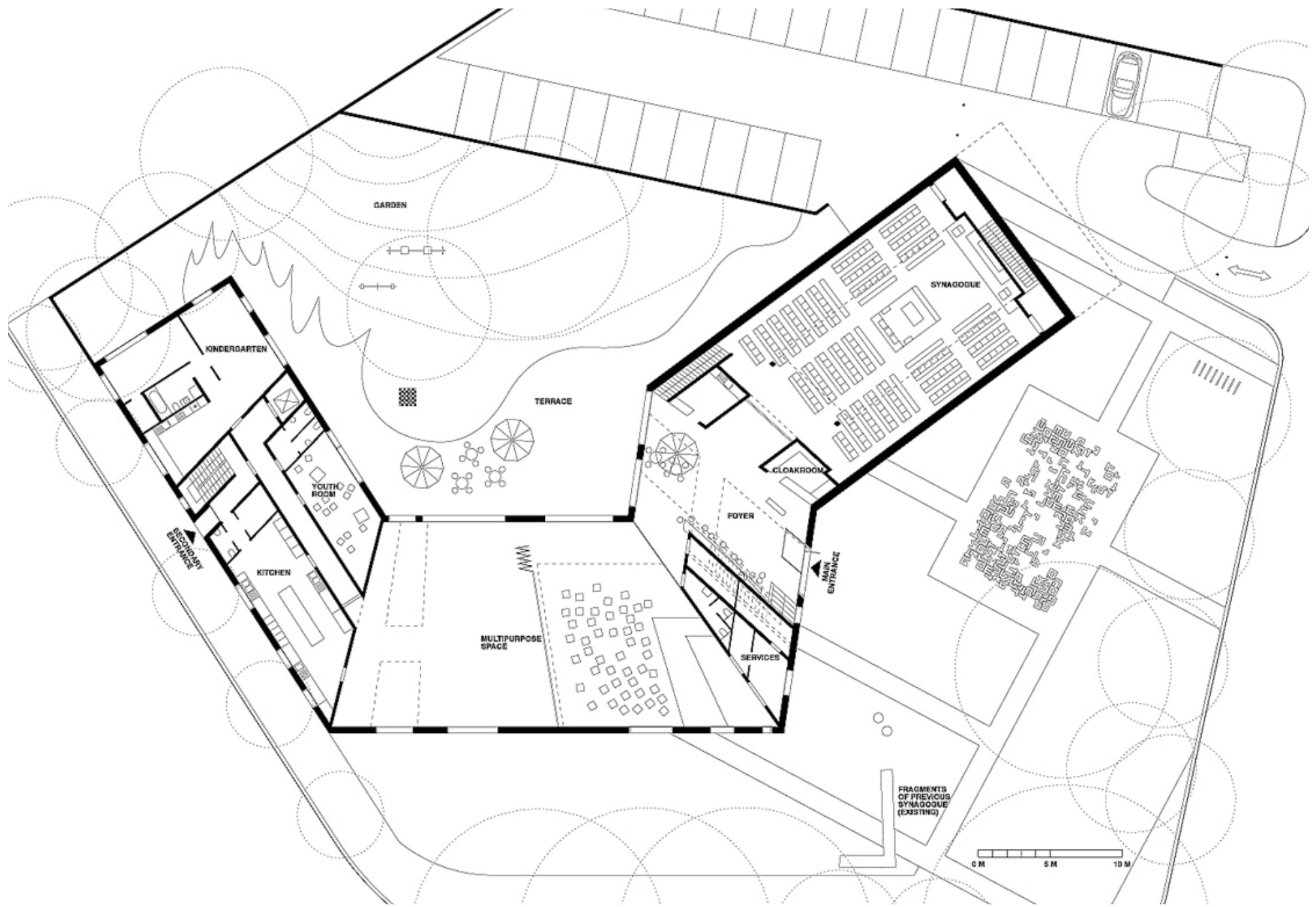




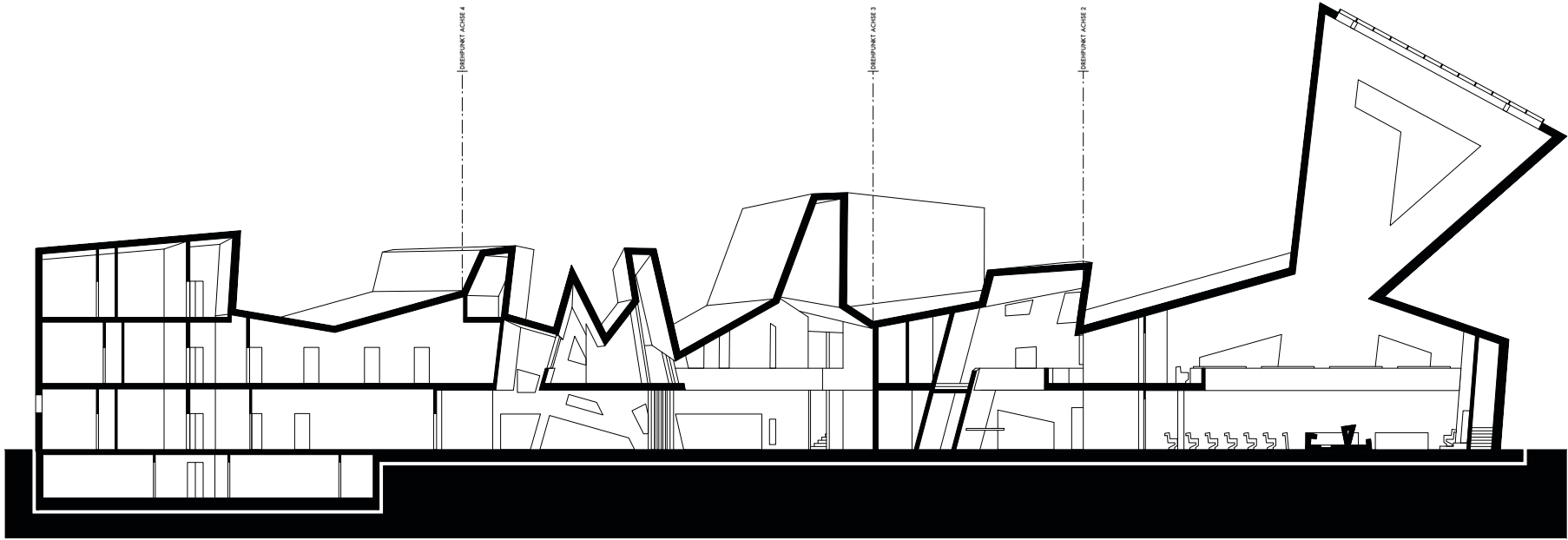
**previous page:**  
**upper left:** gallery of multipurpose space  
**lower left:** entrance foyer  
**right:** multipurpose space

**this page:**  
**left:** site plan  
**lower left:** street elevation  
**right:** facade detail with perspectival pattern  
**lower right:** synagogue garden







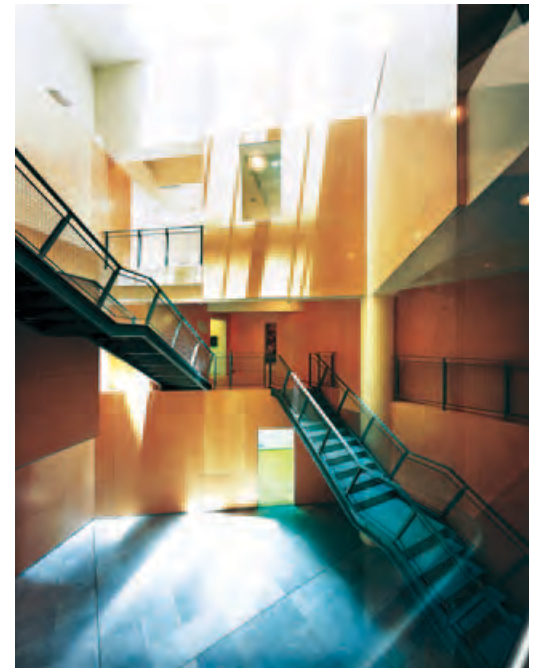








**left:** concept drawing  
 'rain of white cubes over Ashdod'  
**upper right:** internal perspective of main void  
**lower right:** within a white cube, exhibition spaces



## A Rain of White Cubes

Ashdod Museum of Art  
 Ashdod, Israel  
 2001 - 2004

Manuel Herz  
 Eyal Weizman  
 Rafi Segal

Floor Area	1500 sqm
Budget	2.5 Mio US\$
Client	Municipality of Ashdod
Location	Ashdod, Israel



Distributing „white cubes“ – the neutral exhibition space.

The building of the Ashdod Museum is a result of the expected conflict of two typologies that gravitate towards each other, that reject and attract each other: the shopping mall and the museum (with its archetype, the Louvre). An existing, though not useable building was supposed to be turned into a useable museum by us. Instead of making the “ugly” building a bit less ugly, we decided to intervene only on the inside.

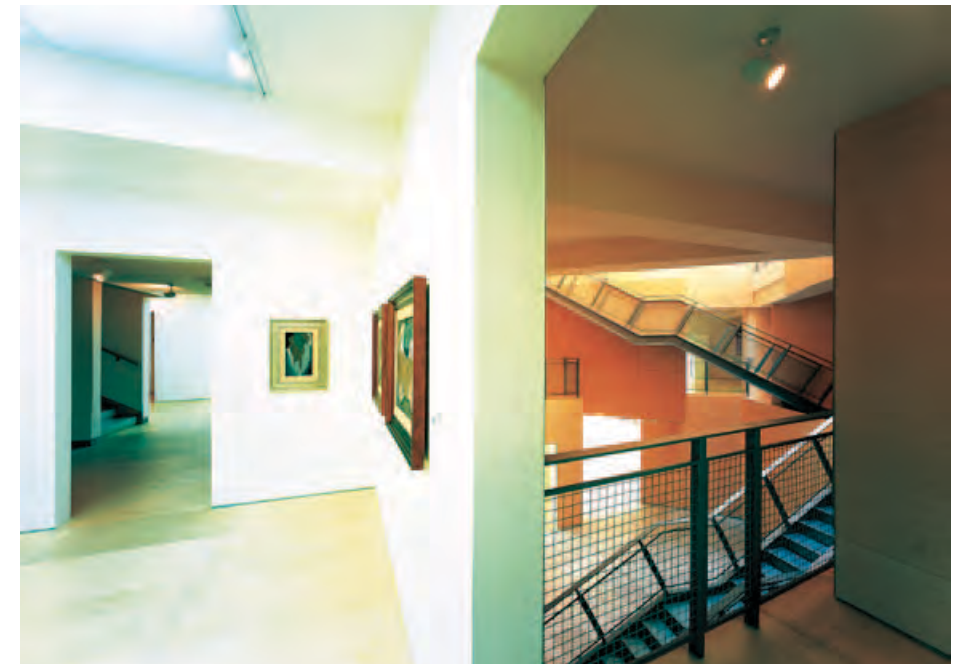
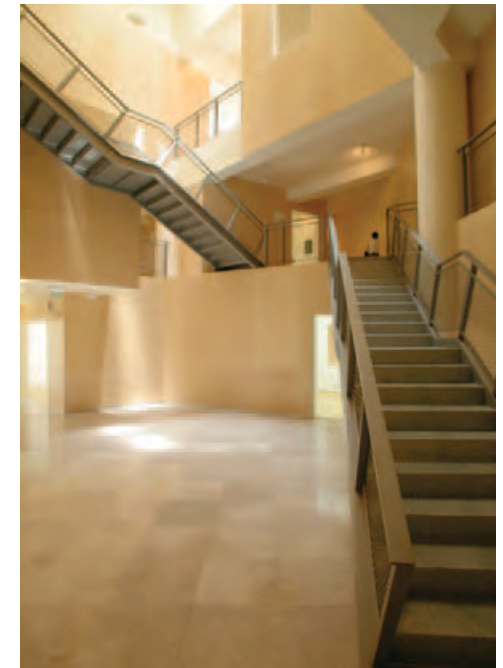
A building within a building. A new and independent structure, existing of repeating, uniform and identically dimensioned white cubes is constructed within the existing structure. Two

typologies of spaces are thus created: The interior spaces of the white cubes on the one hand and the irregularly formed in-between spaces and “left-over” spaces between the white cubes and the enclosing walls of the existing building on the other hand. The visitor moves amid the two kinds of spaces.

The contrast between the collection of cubes and the existing building allows for a heterogeneous exhibition concept: while the two kinds of spaces are formally positioned dialectically to each other, they allow for a proximity and an interweaving of two different museum concepts, both required by the two groups of population in Ashdod: a temporary and changing exhibition of contemporary art and a permanent and local collection of the museum.



left: plan, section  
lower left: volumetric study, cubes within void  
upper right: lower floor of main void  
lower right: within a white cube, exhibition spaces





## Mongolian Mountains

Residential Building, Ordos 100  
 Ordos, Inner Mongolia, China  
 2008 -  
 construction starting 2011  
 Manuel Herz Architects  
 Manuel Herz  
 Mai Komuro  
 Sven Röttger

Structure	Arup Engineering
Floor	Area 900 sqm
Client	Jiang Yuan Water Engineering Ltd.
Location	Ordos, China

**above:** axonometric overview  
**upper right:** concept development  
**lower right:** eye-level perspective

What is the relationship between residential architecture and the specificities of a site? Should architecture react to a given situation and embed itself into a local context and culture? Or should it introduce novel elements, displace spatial conditions, or even create something akin to a fata-morgana?

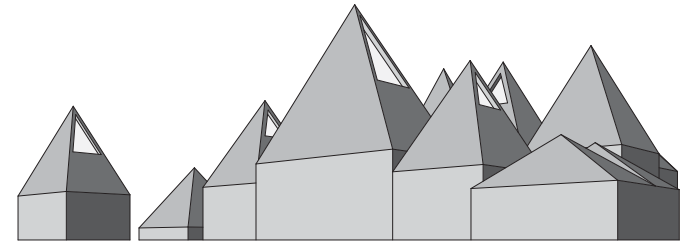
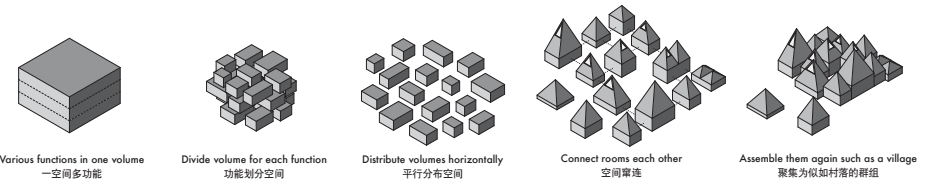
The design for the villa in Ordos attempts to debate these different standpoints through its architectural elements. One of the main starting points was the decision to disassemble the notion of the villa as a volume of stacked floors and instead distribute its functions and spaces across the site. Contained in individual volumes that are shaped similar to the paradigmatic house or hut, the spaces connect closely to each other. Having one function per space and one space per function, this arrangement makes the normally ever-present circulation spaces unnecessary. The ensemble creates a village-like condition in miniature scale on the site, organized around a central courtyard.

With skylights directed to relevant orientations for each function (bedrooms towards east, dining room towards west,

kitchen towards north, etc.) the sun paints a different play of light and shadow in each space, enhancing the spatial effect of the high volumes. This shape of the individual volumes creates a sensuous play with light on the inside, and a dramatic landscape of 'Mongolian mountains' on the outside.

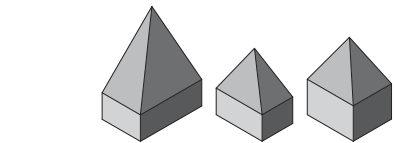
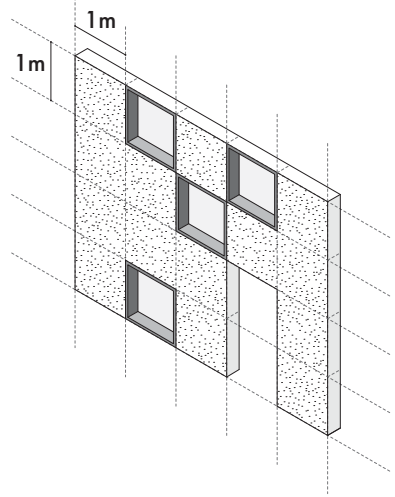
All volumes are constructed out of a modular building system, with pre-cast concrete elements, that are embossed with a pattern and texture derived from local carpet making. This relief will weather, express the change of the seasons, and maybe even be vegetated with moss or small plants. Thus over time, the displaced Mongolian mountains will carry the imprint of nature.

The complete building is based on a 1 by 1 meter unit module of pre-fabricated sandwich elements. These elements are produced of reinforced concrete, include a core layer of insulation and are finished on the outside with an embossed pattern creating a particular kind weathering over time, with moss filling the dents and grooves, like a second nature.



Create a new landscape to the site





Give a specific space with a pyramid roof for each  
棱锥顶盖着每个空间

MODULE PATTERN

模数图案

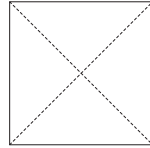


Mongolian Textile  
蒙古编织

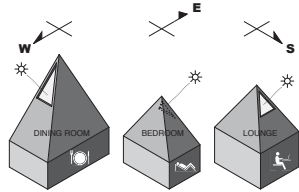
a. Embossed Panel  
浮雕板



b. Glass  
玻璃

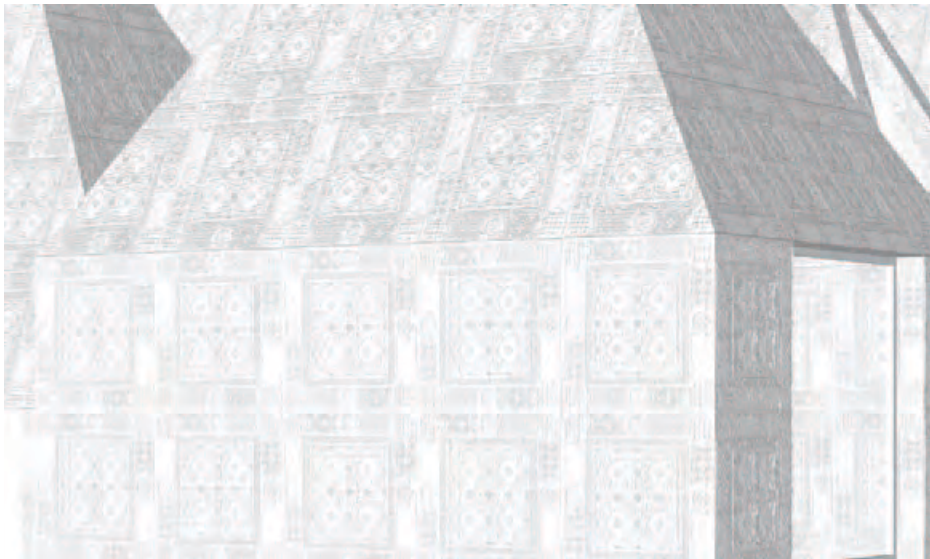


c. Opening  
开口



Make a top light to the specific orientation  
各纵向的顶光

left: modular construction;  
embossed surface pattern and skylight orientation  
lower left: detail of facade surface  
upper right: internal perspective  
lower right: aerial perspective



# Planning Strategies of Refugee Camps

Research Project  
in Collaboration with Goldsmiths University, London  
ongoing

Refugee camps have been described as the spatial materialization of the state of emergency. In this sense they can be seen as the purest transformation of politics into space – or, as a replacement of politics by space. Refugee camps are temporary camps, erected by governmental or non-governmental organizations to protect and shelter refugees. These camps have become the place of dwelling for millions of refugees in Africa and Central Asia. The project aims at studying the urban and architectural dimension of these refugee camps, and the role that our profession of architecture has within the context of forced migration. Case study and on-site research has been conducted with the support of MSF and UNHCR in the Western Sahara, Chad and Kenya.



Above: masterplan for camp Amboko, refugee camp in southern Chad for refugees from Central African Republic.  
Below: satellite image of camp Amboko.



...water, most will bring containers, but some will not. It is important to have a plan to ensure that water is available in the camp, and to ensure that the water is safe to drink. It is also important to have a plan to ensure that the water is available in the camp, and to ensure that the water is safe to drink.

**Site of Camp Site**

...while there are no immediate indications of danger, the site should be inspected regularly and the site should be inspected regularly and the site should be inspected regularly.

**Water Supply**

...A special assessment of water availability in the area is a prerequisite in setting up a camp.

**Site Selection**

...The site should be inspected regularly and the site should be inspected regularly.

**Service and Infrastructure**

...The site should be inspected regularly and the site should be inspected regularly.

Excerpt of UNHCR Handbook for Emergencies, showing the pages defining the planning of refugee camps.  
Below: view over camp Farchana in eastern Chad.





# FROM CAMP TO CITY

ERSCHEINT  
SEPTEMBER 2012

## Refugee Camps of the Western Sahara

Lars Müller Publishers







ETH StudioBasel  
with  
Jacques Herzog  
Pierre de Meuron  
Manuel Herz

and with students at  
ETH Zürich  
Harvard Graduate School of Design

locations of research:  
Basel  
Nairobi  
Kolkata  
Beirut & Damascus  
Cairo

# Research on Cities

What is a city? What characterizes its specificity? What shapes its quality? How do human activities interact with its materic processes? The contemporary city does not follow a linear movement in its evolution. The transformations that mark it are directed towards often distant and concurrent goals, promoted by a multitude of actors which interact without knowledge of the overall situation. How can architecture and urbanism interact with contemporary city's internal form generating capabilities? How can they relate to the contemporary city evolution by drift, to its inertia?

'A Research on Urban Transformation' is an ongoing research project at ETH Studio Basel on processes of transformation in the urban domain on an international scale, focusing on the urbanization processes in the Middle East, the development of the tri-national region of MetroBasel, and on cities such as Belgrade, Havana, Nairobi, Casablanca or Hong Kong.

The research activity of the Institute uncovers traces of urban change in the materic space of the inhabited landscape. The research engages issues of contemporary urban condition by describing rigorously the modalities of physical transformation in different environments and contexts. The particular modality was developed in the work with the students at the ETH Zürich and at Harvard Graduate School of Design and makes no separation between teaching, fieldwork, design and research.

ETH Studio Basel investigates regions that are often ambiguous in their development, embedded both in the globalisation process, partially shaping it, or affected by its adverse repercussions. Places that maintain a spin, for they are connected to international energy flows that continue to evolve, without

ever exploding or collapsing. These investigations are based on the assumption that contemporary cities do not develop towards a common vanishing point but rather consolidate, transform or adapt their specific traits. These processes are not only undertaken through their local specificity or historical tradition, but by developing new modalities of transformation and novel forms of differentiation in the wake of the contemporary global networks. Cities are hence drawn back to their own materic configuration through the processes of globalisation. With this we could imply that these developments do not only invest the exploding 'global cities': on the contrary we are interested in the study of different urban conditions – peripheral, stagnating, traditional or without history, anonymous or famous – on basis of their diverse transformation devices that underlie their specific situations. How are cities developing, changing and adapting their bodies, their physical configurations, when they are connected to the international energy flows? How are they reconfiguring their specific physiognomy? What makes them specific?

ETH Studio Basel was founded 1999 by Jacques Herzog and Pierre de Meuron. Manuel Herz is head of teaching and research at the institute.

Right: The tri-national region of MetroBasel as a laboratory for urban conditions. The city spreads over Switzerland, Germany and France and constantly has to reconsider methods of urban planning due to the everpresent borders.





## Projekte & Wettbewerbe (Auswahl)

- Studienauftrag für Nachhaltigen Wohnungsbau, Köln, Beauftragung 2011, in Planung
- Schweizerische Botschaft in Nairobi, Wettbewerb 2011, 6. Preis
- Wohnhaus in Inzlingen bei Basel; Beauftragung 2011, in Planung
- 'Licht der Diaspora': Synagoge und Jüdisches Gemeindezentrum Mainz; Wettbewerb, erster Preis, 1999, Fertigstellung September 2010
- Villa in Ordos, China (Inner Mongolia), Teil von Ordos 100  
Beauftragung 2008, derzeit in Ausführungsplanung, Ausführung 2011-12
- Archäologische Zone und Jüdisches Museum Köln, Wettbewerb, 5. Preis, 2009
- Haus Donhuysen, Villa in Riehen, nahe Basel, Schweiz, Beauftragung 2007
- 'Legal – Illegal': Büro- und Wohngebäude, Köln, Beauftragung 2000, Fertigstellung 2003
- Plan 05 - Ausstellungsarchitektur, Museum Ludwig, Köln, Fertigstellung 2005
- Umbau und Erweiterung des Municipal Art Museum Ashdod, Israel;  
mit Eyal Weizman und Rafi Segal, Beauftragung 2001, Fertigstellung 2003
- Galerie und Wohnen: Umbau eines denkmalgeschützten Industriekomplex zu Büros,  
Wohnungen und Galerieräumen, Beauftragung 1997, Fertigstellung 2006
- Niederlassung Bauwens Bauunternehmung, Castrop Rauxel, mit Thomas Kessler  
Architekten, Beauftragung 2001, Fertigstellung 2003
- Hauptniederlassung Bauwens Bauunternehmung, Köln, Beauftragung 2001
- Konzernzentrale der Bayer AG, Leverkusen, Wettbewerb; mit Prof. Erich Schneider-  
Wessling; 1998

## Preise, Auszeichnungen

- 2012 Aufnahme in den BSA
- 2011 Nominierung für den Mies van der Rohe Preis für Europäische Architektur (Synagoge Mainz)
- 2011 1. Preis beim Deutscher Fassaden Preis 2011 (Synagoge Mainz)
- 2011 Auszeichnung Rheinland-Pfälzischer Architekturpreis (Synagoge Mainz)
- 2010 Kulturpreis "Kunst und Ethos" (Synagoge Mainz)
- 2004 Aufnahme in den Beirat der Bundesstiftung für Baukultur der Bundesrepublik Deutschland
- 2004 Deutscher Betonpreis 2004 (Haus ‚Legal / Illegal‘ in Köln)
- 2003 1. Preis der „plan 03“ (Architekturausstellung in Köln)
- 2003 Kölner Architekturpreis 2003 (Haus ‚Legal / Illegal‘ in Köln)
- 2003 Aufnahme in die Jury der Kulturstiftung "Villa Massimo", Rom
- 2001 Keramik-Innovationspreis der Deutschen Keramikindustrie (für die Keramikfassade des Jüd. Gemeindezentrums Mainz)
- 1996 'Förderpreis für Junge Künstler und Künstlerinnen des Landes Nordrhein-Westfalen' im Bereich der Architektur
- 1991 Aufnahme in die Studienstiftung des Deutschen Volkes

## Ausstellungen

- 2010 Nairobi – City without a Masterplan, Rautenstrauch Joest Museum, Köln
- 2009 Neue Synagogen in Deutschland, Bund Deutscher Architekten, Mainz
- 2006 8th Belgrade Triennial of Architecture
- 2005 'Deutschlandschaften', Victoria & Albert Museum, London
- 2005 'Wie Wir Wohnen Werden', Plan 05, Köln
- 2005 'Reconsidering Utopia(s)', Museum Ludwig, Köln
- 2004 Architektur Biennale, Venedig, Deutscher Pavillon
- 2003 Plan 03, Köln
- 2003 'Legal / Illegal', Galerie Krings-Ernst, Köln
- 2003 'Contemporary Architecture in Israel', Nordhorn
- 2002 'Architekturprojekte', Galerie Krings-Ernst, Köln
- 1999 'Jüdisches Gemeindezentrum Mainz', Plan-99, Köln

## Publikationen

### Artikel und Bücher

- *Refugee Camps - Case Study: Western Sahara*, Lars Müller, (erscheint Sept. 2012)
  - *Gebauter Aufbruch*; Schnell + Steiner, Regensburg, 2010
  - *Stadtplanung als Instrument der Basler Kulturpolitik*, in: Basler Zeitung, 24.11.2009
  - *MetroBasel Comic*, mit Herzog, Jacques und de Meuron, Pierre, ETH Studio Basel, 2009
  - *The World's Last Colony - The Western Sahara and its Refugee Camps*; in: Volume, in collaboration with Urban China, Feb, 2009
  - *The Vernacular, or: Towards a New Brutalism*; in: Architecture and Identity (ed. Herrle, P) Lit Verlag, Berlin, 2008
  - *Integration or Separation - Refugee Camps in Southern Chad*; in: Open House International, London, Vol 33, No. 2, 2008
  - *Flüchtlingslager sind temporäre Städte*; in: Bessere Zukunft? Auf der Suche nach den Räumen von Morgen (Ed. F v. Borries, M. Böttger), Merve, Berlin, 2008
  - *Somali Refugees in Eastleigh*, Nairobi; in: Instant Cities (Ed. Herbert Wright); black dog publishing, London, 2008
  - *Refugee Camps or Ideal Cities in Dust and Dirt*; in: Urban Transformation (Ed. I. & A. Ruby) Ruby Press, Berlin, 2008
  - *Eruv-Urbanism: Towards an Alternative 'Jewish Architecture' in Germany*; in: Jewish Topographies, (Ed. J. Brauch et. al.) Ashgate, London, 2008
  - *Somali Flüchtlinge in Eastleigh*, Nairobi; in: Stadt-Bauwelt "Keine Slums", Nr. 176, Dez. 2007
  - *Flüchtlingslager im Tschad*; in: Stadt-Bauwelt "Wir Flüchtlinge", Nr. 172, Dez. 2006
  - *Flüchtlingslager*; in: Steirischer Herbst. Theorie zur Praxis, Graz, 2006
  - *Research Architecture*; in: Arch Plus, No. 178, 2006
  - *Verborgten hinter einer bunten Fassade*; in: Matz, Reinhard (Hg.): Fassade.Köln.2; Emons Verlag, 2006
  - *Neuferts Bauentfurslehre im Britischen High Court*; mit Robert Jan van Pelt, in: 70 Jahre Neufert Bauentwurfslehre, Viehweg, Wiesbaden, 2006
  - *Das Institutionalisierte Experiment*; in: Neue Zürcher Zeitung, 21.05.2005
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