

THIS
WEEK
IN

Palestine

Issue No. 186, October 2013

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Building a Contemporary Palestine





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Contents

In the Shadows of Contemporary Palestinian Art.....	4
Fragments from a Troubled Mind	10
Jericho Gate	12
My Town Is a City Now	16
Future Palestine	24
Contemporary Palestinian Literature	28
In Search of Joy.....	28
The Ramallah Contemporary Dance Festival.....	30
The Future Is a Foreign Country	34
Shaded by Earth.....	38
Combating Cancer at Al-Quds University	42
Campus in Camps	46
The Urge to Recall Edward W. Said's Thought Today.....	52
In the Limelight.....	56
Reviews	62
Events	64
Listings	66-84
Maps	85-97
The Last Word	98
Picturesque Palestine	99



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Printed by: Studio Alpha, Al-Ram, Jerusalem

Binding by: Al-Ebda', Al-Ram, Jerusalem

Maps: Courtesy of PalMap - GSE

Distribution in the West Bank: CityExpress

Theme: **Contemporary Palestine**

Cover photo: Farouk Shami is a Palestinian born businessman and founder of hair-care and cosmetics empire, Farouk Systems.



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Message from the editor

To be quite frank, I am not even sure what “contemporary” vis-à-vis Palestine means, or if there is a definitive definition for it, but what this edition attempts to do is meditate, document, contemplate, and, of course, dream of contemporary Palestine as a physical, mental, and emotional space.

Our former content editor, Manar Harb, philosophically weighs in on what is The Contemporary. Khaled Elayyan documents a very solid experimentation with contemporary dance through the annual contemporary dance festival. Majed Bamyia uplifts our spirits as he contemplates a future Palestine, while Natasha Aruri examines urbanism and architecture in Ramallah, and Yazid Anani eloquently documents Palestinian contemporary art.

Nadim Khoury takes us on a journey into the foreign land of future political discourse through a discussion with his students. And Tala Abu Rahmeh daringly proposes the need for the individual voice in Palestinian literature in a beautiful piece that has all the ingredients to spark a conversation. What makes this edition special is its contributors, young intellectuals passionately working for a better Palestine. Their hands are engrossed with a future in the making.

To further accentuate our theme, we chose Farouk Shami for Personality of the Month. This is not only a story of success, it is the story of Palestine punctuated with cutting-edge science and technology. This is the Palestinian dream in all its glory.

This edition is Palestine dressed in her most beautiful *thobe*, where art is exquisitely cross-stitched with culture woven together with science and technology and expertly threaded with stories of success, dreams, and hope.

A very contemporary reading to you all!

Riyam Kafri AbuLaban
Content Editor

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➤ Pilgrimage to Palestine – November 2013

➤ TWIP Turns 15! – December 2013

➤ Innovative Palestine – January 2014

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In the Shadows of Contemporary Palestinian Art

By Yazid Anani

“The ones who can call themselves contemporary are only those who do not allow themselves to be blinded by the lights of the century, and so manage to get a glimpse of the shadows in those lights, of their intimate obscurity.” Giorgio Agamben

With the death of the notion of nationalism and the decay in the belief in democracy through parliamentary and political representation; and with the calls for reform of the tainted nationalist Arab regimes amidst the recent disconcerting upheavals in the Arab world, Palestinians strive to build their national state and shape its political and cultural identity. This essay investigates how contemporary art practices have dealt with the political shift from the liberation movement to the post-Oslo schizophrenic reality. It investigates “the political” in art practices between a persisting Israeli colonialism, on one hand, and a neoliberal postcolonial state-building project on the other. Nonetheless, the text will not explain the historical shifts in forms, styles, markets, aesthetics,

and finances; rather it will suggest some rough divisions that help to categorise the “the political” in contemporary art practices within the author’s familiar knowledge and networks. These abstract divisions do not suggest that artists are confined to only one of these categories in their practices rather than moving between them within the history of their art production.

Like every resistance movement, the PLO utilised arts for propaganda purposes in an attempt to shape the consciousness of Palestinians and communicate with the world a more humane form of resistance parallel to that of the combative militia discourse. As much as resistance art of the 1970s and 1980s was parallel in its values to the PLO ideology and the values of the Palestinian liberation project, the first category comprises a good number of Palestinian artists who still follow the tradition of supporting the ideology of the nationalist political regime. Their artworks support the equivocal postcolonial ideology of post-Oslo state-building



Jumana Abboud, *The Pomegranate*, video 17:44 min, 2005. Originally commissioned by the 7th Sharjah Biennial. In *The Pomegranate* video, the seeds of the pomegranate are being meticulously placed back into the pomegranate’s emptied interior shell. The act of trying to return the seeds, one by one, into their niches is both obsessive and aggressive. The video work is a metaphor for memory/myth and consequence found in acts of “return” and “belonging”; questioning the futility, chaos and impossibility of such an ambition.

and the right of Palestinians to be part of the universal. Art projects from this category deal with the imagination of the future state as an amalgamation of nationalistic edifices and infrastructure such as in the work of Muhammad Abu Sal, *A Metro in Gaza*, 2012. The work indeed imagines a different reality based on the establishment of a transportation infrastructure (Metro Lines). The punch line, as ironic as it can be to the spatial conditions of Gaza, can also be seen as a yearning to be part of the universal and the right to become “normal” like the cities of Paris, London, or Berlin. Most of the artwork from this category envisages possible businesses, infrastructure, institutions, or universal objects as a political statement, affirming that the Postcolonial Project is interrupted by Israeli colonialism and the Palestinian people are ready to become global. Thus there is no critical thinking about what has become of the Palestinian political project after Oslo (political failure and social divisions), as much as the reduction of the liberation dream to a fetish for nationalistic edifices.

The second category is the work of deconstructionist artists. The artists defy the inherited symbolic taboos of the liberation movement and embark on their deconstruction in order to show

how functionless and empty they have become nowadays, as the liberation project has transformed into its post-Oslo stature. These artists try to fracture the inherited political symbols such as the Dome of the Rock, the olive tree, the key of return, the map of Palestine, the Palestinian flag, and others, in order to disclose new political possibilities of the current tormented political conditions. The deconstructionists consider that new political possibilities can never be reached within the perpetual proliferation and mundane use of these iconic symbols by the populous. A work such as Khalil Rabah’s *Tattoo*, 1997, is a good example of this category, where the artist deconstructs the familiar pattern and elements of the Palestinian *kuffiyeh*, and thus de-familiarises or alienates its iconic connotation, so that the observer begins to perceive the possibility of a very different reality or meanings that underlie the seemingly secure conventions by which the observer is enslaved. By superimposition, the work may go on to suggest other conventions more appropriate to the current prevailing political and social conditions.

The third category is referred to as “Politics and Poetics.” Artists of this category use personal encounters of pain and agony generated by their daily lives

Muhammad Abu Sal, *A Metro in Gaza*, installation and public project, 2012. Courtesy Muhammad Abu Sal, 2012.



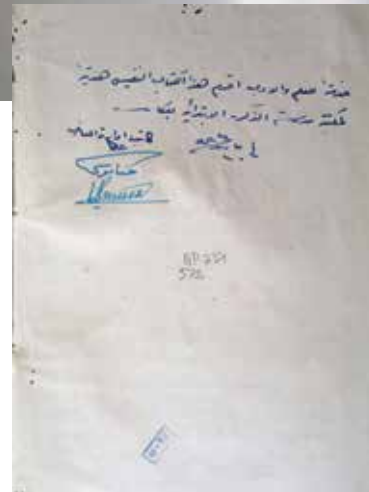
within the schizophrenic colonial/postcolonial reality, and express them poetically through their work. The diffuse and omnipresent experience of disturbance and dissatisfaction becomes the subject of their work, whereby artists try to provoke a reaction and create a discourse that is different from the voluntary blindness, silence, and deafness they observe in their daily lives. They see the artistic act as a micro-political eruption of imagination that escapes the mundane and the unquestionable. The artists of Politics and Poetics remain strongly committed to the autonomous position of the artist, which enables their aesthetic gesture to enter political life and to suggest alternative statements. The work of Jumana Abboud, *The Pomegranate*, 2005, is a good example of this category. The video installation shows how politics and poetics are absolutely inseparable through the precise formation of an allegory, where the displaced seeds of the pomegranate are almost impossible to return to their precise place in the shell. The work implies metaphorically the artist's dissent to the popular understanding of the political notion of "return."

The Segregation Wall is built, let a thousand souvenirs prevail. This is the exact description of this category, without being overly cynical. It's the art of political tourism propagated by the fashion economy of the art world and its voracious hunger for ever-new sexy political products from the peripheries. Palestine has become an obsession for international curators and museums that become infatuated with "political tourism," along with all its visual symbols, that starts via various media outlets and often ends up in a solidarity visit to the West Bank – as Gaza is almost impossible to get in to. The Segregation Wall, the checkpoint, the victim Palestinian, the refugees, and the mighty militaristic machine become the only possible representations of what they correctly refer to as the "Palestinian/Israeli Conflict." This celebrated commodification of art by the transnational art spaces and market perverts aesthetic creation into souvenirs and turns artists into *sentuaris* (souvenir vendors). As in the first category this type of reductionist art does not manage to imagine a different social and political realm; on the contrary, it supports the victimisation of Palestinians and proposes a collective helplessness and submission to the colonial oppressive machine and infrastructure.

"Militant Activism" is what refers to the rise of more committed forms of aesthetic production that are engaged in institutional critique and are generally in defiance of the transnational commodification of art. This shift in Palestinian art practice has happened as an inevitable response to the failure of the Palestinian liberation project to yield a social and political vision after Oslo that fulfils the expectations and values of the 1970s and 1980s. Artists resort to processes of social production that require the removal of art from the confinements of its institutional practices. In



Top photo:
Emily Jacir, *ex libris*, 2010-2012.
Installation and public project
commissioned and produced
by dOCUMENTA (13) with the
support of Alexander and Bonin,
New York and Alberto Peola Arte
Contemporanea, Torino. Photo:
Roman März.



Bottom photo:
Emily Jacir, *ex libris*, 2010-2012.
Installation and public project
commissioned and produced
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Bonin, New York and Alberto
Peola Arte Contemporanea,
Torino. TRANSLATION: AP 237
As a service to knowledge and
literature I present this valuable
book as a gift to the Elementary
Boys School in Acre. / March
10th, 1924 / Secretary of the
Education Administration in Acre
/ Hannah Musa.

this category artists develop aesthetics through processes of archival research, intervention, and organisation within local initiatives, activists, and grassroots organisations. Such art activism merges politics and aesthetics in the exploration of new social and political affects. It is also seen as an attempt to research the knowledge and history that has been

silenced or marginalised in creating the present. An example of this category is the work of Emily Jacir, *ex libris*, 2010–2012, and Shuruq Harb's work in the 4th Edition of Cities Exhibition: *When Rahab speaks ... a story of betrayal and survival*. As part of her work, Shuruq Harb led a very confrontational walk in Jericho entitled *When Rahab speaks ... a story of betrayal and survival*, a personal retelling of Rahab's story, a Canaanite woman who hosted and hid Joshua's spies on the condition that her life and family would be spared upon the Israelite conquest of Jericho. The walk with people explored the schizophrenic Palestinian identity in relation to Jewish archaeological sites in Jericho. In Shuruq's preparation for her walk, she held conversations with people from formal institutions, historians, and archaeologists that helped to unpack the Palestinian submission to the Zionist discourse that has led to the divorcing of

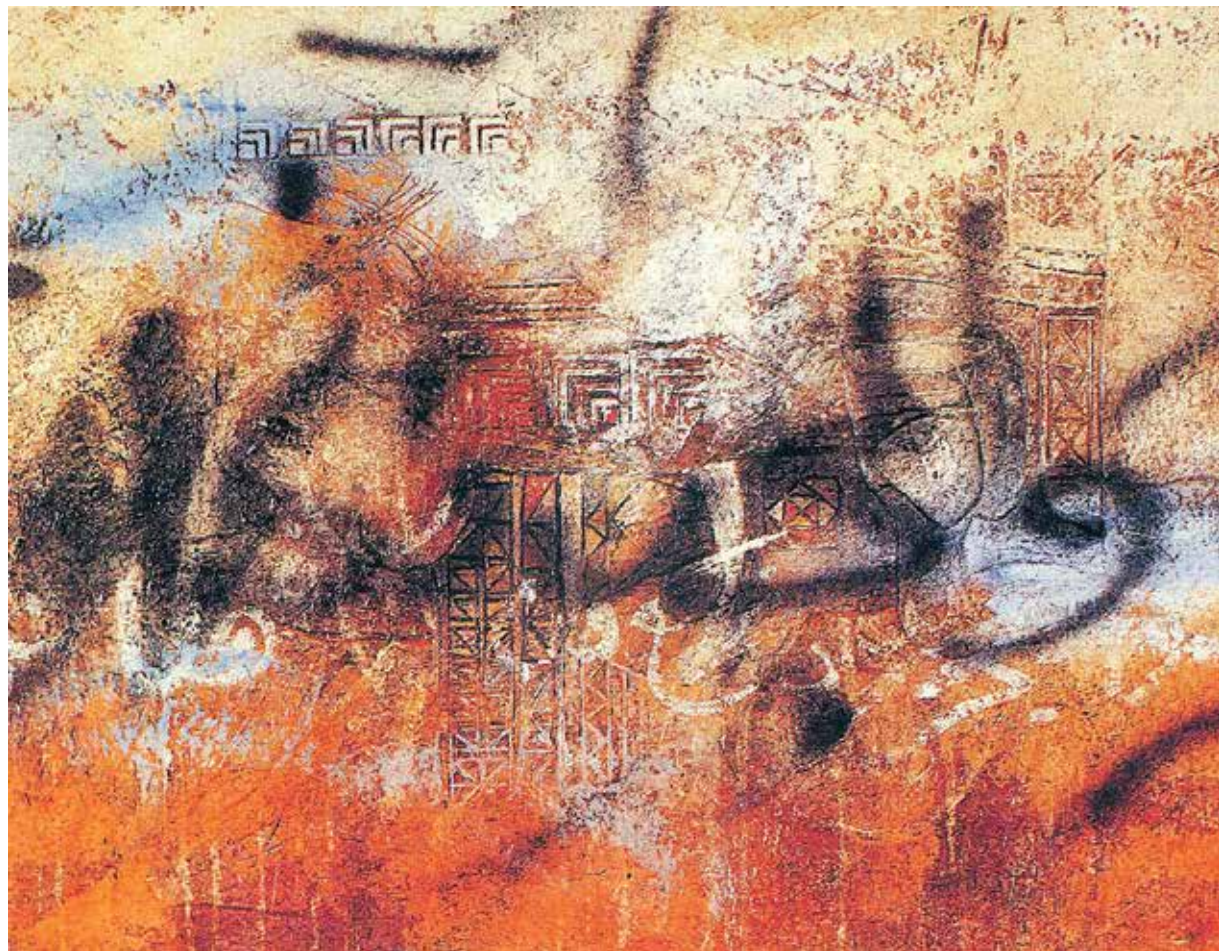
Jewish Palestinian archaeology from that of Christian and Islamic Palestinian heritage. An important question was raised by participants at the end of the walk: “Why can’t we claim our Palestinian-Jewish archaeological sites as part of the history of Palestinian Jews in Palestine?”

The last category is the “Critical Sensation,” wherein political and institutional values are brought into the artwork rather than the artwork being a mere representation of these values. The resistance art of the 1970s and 1980s can be considered as documents that represent the beliefs and resilience of the Palestinian liberation movement. The artworks, mostly paintings and posters, focused on themes and iconic representations of the village, Jerusalem, refugees, freedom fighters, the Israeli militaristic machine, prisoners, olive trees, women in embroidered traditional dresses, and many other symbols. A very particular incident from the late 1980s, which has almost been forgotten, is the creation of the movement *Nahwa Altajreeb Wal Ibdaa* (New Visions) in 1989 by Sliman Mansour, Vera Tamari, Nabil Anani, and Tayseer Barakat two years after the start of the first Intifada. What is interesting at that particular moment is the shift towards the insertion of material and objects taken from the classically represented themes of the 1980s (such as the village landscape and harvest season) into the painting. This approach signified a breakthrough within the existing traditions of art, creating sensations by bringing “the political” in its symbolic material form (mud and hay, leather, wood, and ceramics from Jaffa) inside the artwork. The movement has developed an art sensation, whose real conditions go beyond the aesthetic, by directly acting in accordance with the political rupture of the first Intifada. New Visions had reinvented itself equivalently with the shift of the political moment and became the platform for later similar contemporary art practices such as Inass Yassin’s *Sea in Black*, 2007.

There are other categories of artists that are not addressed by this essay, whereby the capture of “the political” is still either caught up in the modernist era or trapped in the representations of resistance art of the 1970s and 1980s.

Giorgio Agamben wrote on the subject “What is contemporary?” in his book *What Is an Apparatus? and Other Essays*:

“It is in this sense that one can say that the entry point to the present necessarily takes the form of an archeology; an archeology that does not, however, regress to a historical past, but returns to that part within the present that we are absolutely incapable of living. What remains un-lived therefore is incessantly sucked back toward



Sliman Mansour, *The Wall*, 1991. Mud, henna, lime, spray paint on wood. Originally produced as part of the movement “New Visions.”

the origin, without ever being able to reach it. The present is nothing other than this un-lived element in every thing that is lived. That which impedes access to the present is precisely the mass of what for some reason (its traumatic character, its excessive nearness) we have not managed to live. The attention to this ‘un-lived’ is the

life of the contemporary. And to be contemporary means in this sense to return to a present where we have never been.”

I would argue, in the end, that what is contemporary in Palestinian political art are these subjective curiosities that manage to create micro-political mutations and open up new possibilities for life that we have never lived. Yet it is the escape from the metanarrative and the binary mode of “action” and “reaction” against colonial perpetrations and mechanisms of control, which is, by itself, a stimulus that recharges our political imagination.

Dr. Yazid Anani is assistant professor of architecture and urban planning at Birzeit University, Ramallah. He headed the academic council of the International Academy of Art Palestine from 2010 to 2012. His work and research interests focus on colonial and post-colonial spaces as well as themes in architecture, art, and neoliberalism. Anani received a PhD in spatial planning from the TU Dortmund, Germany in 2006. He is active in a number of collectives and has curated and co-curated several projects. Anani has lectured worldwide and has taken part in many conferences and seminars related to issues on urban transformation and art and neocolonialism.

Fragments from a Troubled Mind

By Manar A. Harb

The contemporary represents a time of unlimited possibilities, a time of reflection, of synergy, from new points of departure. What we know and read is perhaps not enough to completely conceive where we are as a human species. In current space and time, the contemporary is an opportunity to replay, rewind, and re-examine the possibilities of our past, present, and future. The contemporary is a time of questioning, answering, and retrieving, of owning the moment and taking control of our destiny.

Everything starts with an idea, a flicker, a spark that electrifies the mind and leads us to think. We have extra-ordinary tools and technologies to express our ideas. And ideas are plenty. For example, the idea of life on Mars has become much closer to reality. The idea of robots replacing human hands has also gained a lot of progress and popularity. The idea of a virtual world is now in practice, a space, a stage, to exchange and practice. I'm troubled with the idea of the world, our world, now home to billions inhabiting the same Earth.

How many people are making love?
How many are suffering?

A woman enters a sex-trade, while one man is smuggled into a foreign land. In the psyche of persons born and raised in the motion of violence, how do we conceive the world and what are our ideas? Is Earth also an idea? How much has Earth changed since we started having ideas?

From ancient religions we borrow the idea of reincarnation, where humans have an eternal soul and are continually reborn in many forms according to their actions in previous lives. If humans have an eternal soul, do animals as well? The idea keeps returning to my head. We also borrow the idea of gods and goddesses as explosions of human emotions, these feelings we experience, which

lead to our actions and behaviour. Take Aphrodite, for example, the goddess of love, or Ares, the god of war. The forces of nature, the sun, the moon, the tide, were recognised, and feelings, tendencies, and occurrences examined. Some religions even considered humans, who have acquired a certain status and power within society, gods and goddesses. Or perhaps they made themselves believe that they were gods and goddesses. Then there was the idea of one God, the Creator, which placed God separate from humans.

All these religions are still practiced, and in each, there is light and wisdom. I keep an open heart to their philosophies and teachings, nonetheless I don't stop questioning; is there a way for life to be better received?

Various theories and religions offer explanations for the world we live in, how things were created and why. Most religions concentrate on different elements to maintain morals, offer inner peace, and attempt to provide order. I never really cared about how we came into existence; the only place I'm certain of is my mother's womb, but what interests me is the continuation of life, and the how thereafter...

In the 1800s, Charles Darwin was inspired by the Tierra del Fuego, where he saw new assemblies of animals and humans, which led him to the theory of evolution. In his *Evolutionary Writings*, Darwin recorded his observations; he identified 26 kinds of birds, 15 kinds of sea-fish, 16 kinds of land-shells, and so on. He also wrote about what he did not see, for example, frogs or toads, so he could connect the cycle or cycles of the living species outside of what he had been taught and accustomed to. One perplexing factor Darwin examined is the vast differences among the islands, although they stood at a close distance

from each other. "The different islands to a considerable extent are inhabited by a different set of beings" (p. 59).

Nowadays, many wild animals are in danger of extinction. Recent articles, however, have introduced new species; water bears are eight-legged invertebrates that can survive extreme pressure, radiation, temperatures, and years without food. Also newly discovered is the olinguito, a raccoon-like animal that lives in the jungles of South America.

Let's take the idea of evolution and combine it with the idea of reincarnation,

Nature is a place of constant rivalry, with plants, humans, and animals constantly competing for their existence. So let us go ahead and acknowledge this fact as well, and imagine that these wars that we fight in our lifetime stay with us; they are carried through the soul. Imagine how the soul travels and takes different shapes and forms. Then imagine a soul that is suffering.

Think about a number of souls that are suffering, changing shapes and forms, entering and existing in different bodies, seeking justice. Now imagine the future



Illusive Fetus.
Photo by Asma Ghanem.

and let us view the world from the perspective of the soul, this mysterious and powerful entity. Remember, Darwin observed specific numbers of species, so let us acknowledge this fact and apply it to humankind. Reincarnation emphasises the cycles of life. Two elements to also consider are space and time: the distance the soul travels and the duration of the journey.

of the world, does it look different?

Manar A. Harb is a continuing cycle.

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Jericho Gate

Bringing More Life to the City

The richness of culture and resources, along with the uniqueness of climate, converge in the oldest continuously inhabited city in the world, Jericho. It is known to be the lowest city on earth, sitting 260 metres below sea level, and located close to the Dead Sea, which makes it a favourable destination for therapeutic tourism. Local tourists and pilgrims are also attracted to Jericho, with its various sites that include Hisham's Palace, the Mount of Temptation, and Zacchaeus' sycamore tree. Jericho has witnessed 10,000 years of history and evolution, offering a distinct destination for tourists in the area and presenting great opportunities for further development to expose the potentials of the city.

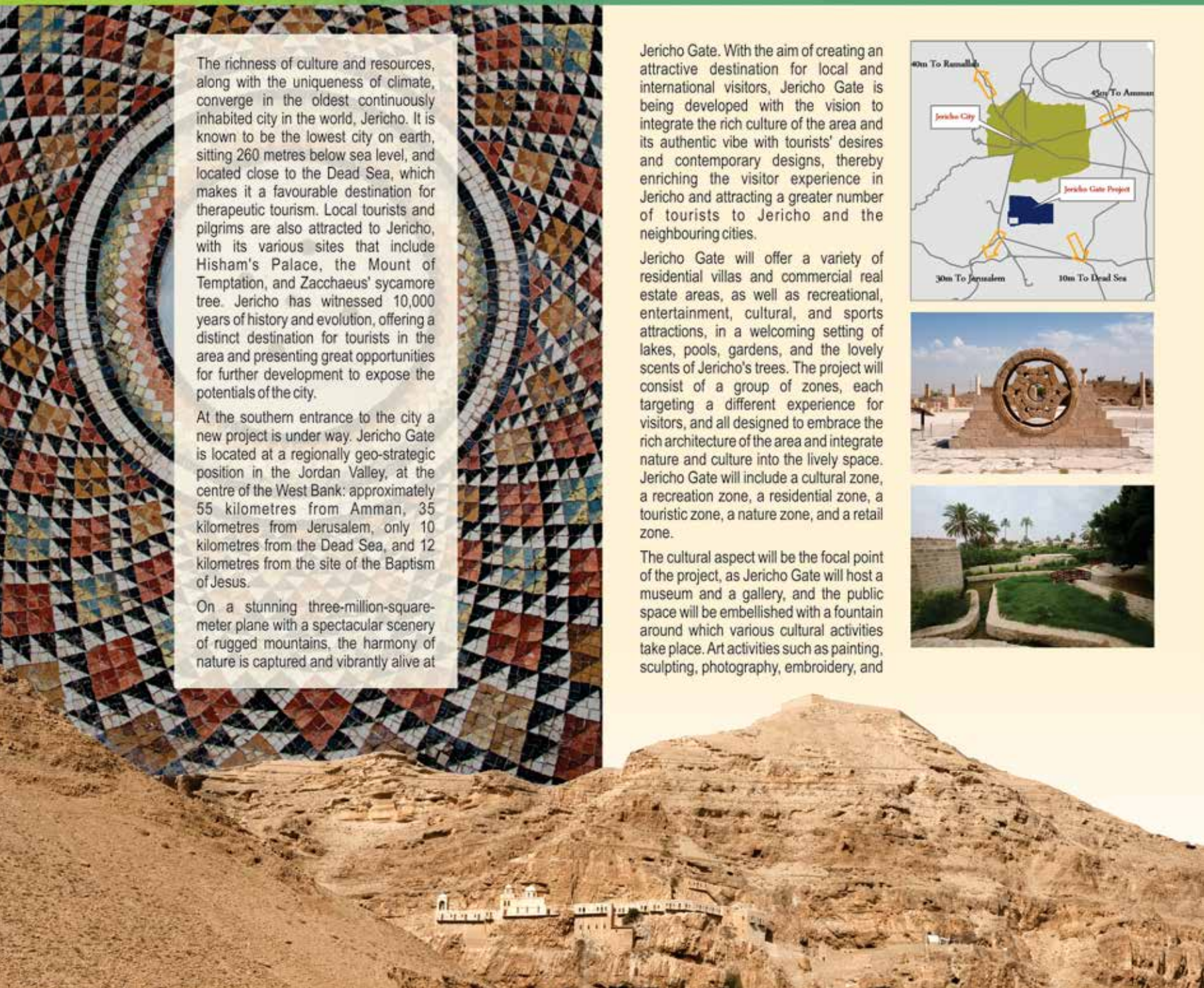
At the southern entrance to the city a new project is under way. Jericho Gate is located at a regionally geo-strategic position in the Jordan Valley, at the centre of the West Bank: approximately 55 kilometres from Amman, 35 kilometres from Jerusalem, only 10 kilometres from the Dead Sea, and 12 kilometres from the site of the Baptism of Jesus.

On a stunning three-million-square-meter plane with a spectacular scenery of rugged mountains, the harmony of nature is captured and vibrantly alive at

Jericho Gate. With the aim of creating an attractive destination for local and international visitors, Jericho Gate is being developed with the vision to integrate the rich culture of the area and its authentic vibe with tourists' desires and contemporary designs, thereby enriching the visitor experience in Jericho and attracting a greater number of tourists to Jericho and the neighbouring cities.

Jericho Gate will offer a variety of residential villas and commercial real estate areas, as well as recreational, entertainment, cultural, and sports attractions, in a welcoming setting of lakes, pools, gardens, and the lovely scents of Jericho's trees. The project will consist of a group of zones, each targeting a different experience for visitors, and all designed to embrace the rich architecture of the area and integrate nature and culture into the lively space. Jericho Gate will include a cultural zone, a recreation zone, a residential zone, a tourism zone, a nature zone, and a retail zone.

The cultural aspect will be the focal point of the project, as Jericho Gate will host a museum and a gallery, and the public space will be embellished with a fountain around which various cultural activities take place. Art activities such as painting, sculpting, photography, embroidery, and



Jericho Gate



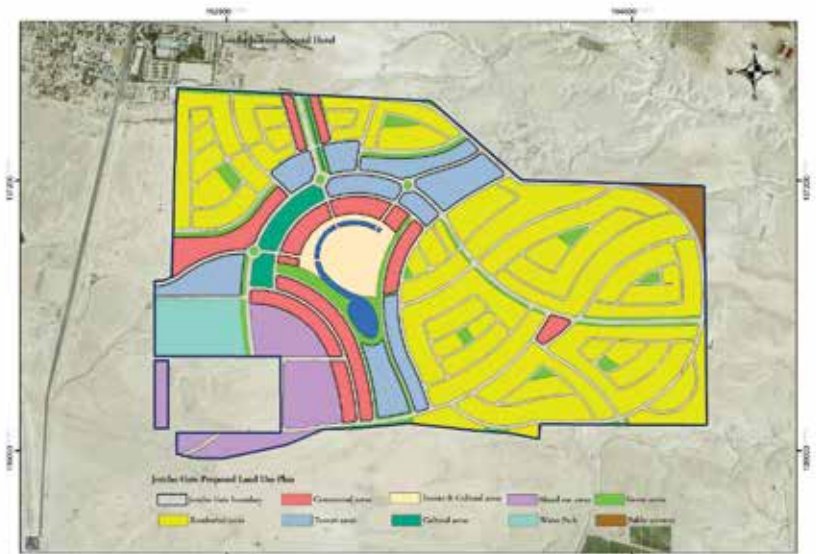
weaving will enrich the area, and guest artists will offer workshops on a periodic basis. Sound and light shows will also be part of this zone, along with other performances at the amphitheatre.

The centre of activities and sports will be the recreation area. It will include a diverse arena, a water park, kart racing, cabanas, and barbecue areas. A variety of activities will be offered, such as hiking, horseback riding, and camel trekking.

The residential zone will offer a variety of villas as well as communal space for entertainment and recreation for residents, including a market, multiple green areas, and spaces for kids' activities. These villas will cater to the growing demand for second homes in Jericho, offering a variety of choices to suit various tastes and needs.

A chalet community and a cluster of four different hotels ranging from pilgrim budget hotels to three-star and four-star accommodations will be included in the touristic area, all catering to the various demands of tourists and aiming to increase the number of guest nights spent in the area. In addition, the nature zone will focus on nature parks, spas, and Bedouin tents.

And to complete the experience, the retail area will include the souq, a retail market centre, and restaurants surrounded by an artificial lake and waterfront land. The souq and market centre will be an indoor/outdoor piazza, offering a variety of Palestinian and international goods in a unique setting.



Jericho Gate is being developed with a perception of the importance of working with nature and finding partnerships with the local community. With this understanding, great attention has been given to the creation of a complementary relationship between the project and the city. The creation of employment opportunities, along with the support of local initiatives and training programmes form part of the overall mission to enhance local economic conditions.

The vision of Jericho Gate will become a reality when work commences in 2014.

The project's concept design has been finalised and work on the detailed design is in progress. It is expected that in 10 years the plan will be fully implemented, attracting through these years not only tourists and visitors, but also investors who wish to be part of Jericho Gate, with the spirit of a rich past and the vision of a brighter future.

Jericho Gate is being developed by the leading investment company in Palestine, PADICO HOLDING, alongside PALTEL Group and PRICO.



My Town Is a City Now

By *Natasha Aruri*

As the omega of two decades of the Oslo process verges on us, we have accepted that the erstwhile predominantly political national movement has receded. Quotidian concerns that till 1993 were observed, translated, and tackled as the nexus elements of the collective political discourse are increasingly distanced from the latter phonetically and argumentatively. While social and political narratives play out their battle around ears and newspaper headlines, cities like Ramallah transcribe the tantalising process in the form of corollary physical urban trends. What were these

matchbox-shaped multi-story apartment buildings. It was a period of significant population growth where fast solutions were necessary; the existing shortage in housing units produced over four decades of Israeli Civil Administration rule was deepened upon the seating of the Palestinian Authority (PA) in the city, the rejoinder of the returnees, and the influx of international offices and NGOs. Pressure was furthered when PA institutions – thence employees – were centralised in Ramallah with the outbreak of the second Intifada at the end of 2000. In spite of the construction boom the dominant social discourse was

a solid neoliberal economic system in place, by 2008 Ramallah put on its long-fantasised cocktail dress to attend the all-American ball taking place on its own grounds. It was time for monumental governmental buildings of the strong (non)state; iconic office towers for the companies whose values mount to millions of dollars; exclusive leisure spaces and fancy service possibilities for the bustling crowds; and last but not least, peaceful suburban complexes of detached houses with the fence, lawn, and pet that are enabled by an easily obtainable bank credit. While apartment buildings continued to mushroom and be occupied, by this point in time architectural attractiveness was a requirement for accommodating the clearly articulated desires of the

local institutions in responding to growth pace and pressures. They also foresaw what they consider a non-utilised potential for investment. This phase is a derivative of the second and a reinterpretation of the first. The named clientele remains the coined “middle class.” Yet in order to achieve financial targets, these mass projects could not take place within the RABMA due to the aforementioned bureaucracy and institutional limitations, as well as the established urban regulations, restrictions, and the inflated land values, among other factors. Thence, bidders chose to construct beyond, in the only direction allowed by the Israeli colonial infrastructure – locations of settlements, military bases, C-Areas – that being northwards. This move is conditioned



Lego-sticks - Beitunya.

socio-spatial transformations? What were the conditioning factors in their culmination? Where can we see their impact? And foremost, do these trends resemble features of an urban space that we desire, or are they an expression of our tamed imagination?

How did we get here?

A fast play of the past twenty years reveals – if you will – three main phased urban development typologies. The first phase spanned from 1993 until 2003, where the predominant pattern was that of mushrooming amorphous

still fixated on a political revolutionary needs- rather than luxury-oriented mode of life, rendering exterior features of secondary relevance even to the architect who most probably wished for looser budgets. I doubt that this shape of neighbourhoods was intentionally solicited; yet social articulation of claims of spatial preferences and taste arrived only later.

In 2005/2006 the second phase was institutionally grounded and confident of showing face as the culture of leisure and capital accumulation had found a footing and was bound to expand. With

emerging “new middle class,” as Dr. Lisa Taraki refers to it in a number of her studies.

The third and last phase commenced soon after the second, around 2008/2009, resulting in yet again different typologies that could be described as “in-vitro cloned satellite townships.” Within it, real estate development is driven by a coterie of Palestinian heavyweight financial players who understood the limitations and bureaucracy governing the Ramallah–Al-Bireh–Beitunya Metropolitan Area (RABMA), and the shortcomings of

by speculations of RABMA remaining attractive for Palestinian internal relocation and continued horizontal northward expansion. Examples are Al-Ghadeer Neighbourhood (PRICO), Al-Reehan Neighbourhood (AMAAR Group/PIF), and the significantly larger-scale Rawabi City (Bayti Real Estate Development Co.). Albeit located within the RABMA, Al-Ersal Commercial Center (AMAAR Group/PIF) falls within the same category.

The Other

Taraki’s new middle class, which seems



Al-Reehan Neighborhood, in its shadows rise skeletons of an abandoned mid-90s development site.

to have captured the attention of the majority of real estate developers, “had truly grasped what this stage in the history of Palestine requires. The national movement died, Oslo is over, and [...] people are starting to think individually and about guaranteeing their own future instead of the past collective” (Taraki, 2010). As the collective loses footing in favour of individualism, walls between neighbours gain height and speared metal fences – formerly spared to enable youth from escaping a chase by the Israeli Occupation Forces. Can-sprayed slogans become acts of vandalism and infringement on public space – formerly symbols of daily victories and continued resistance. Refugee camps become liminal sites of poverty; lack of order and chaos – formerly the fortress of the national movement and the *sumud* (resilience) of the people of Palestine. These are a

few examples of many others unfolding in the corners of Ramallah.

Talking to different groups – of diverse age categories and social backgrounds – in Ramallah, one would notice the repetition of a notion (to a lesser extent with people 50+ years old); a resonating majority articulating discomfort caused foremost by the presence of the “other” who is “different.” The “other” is many: nationality, ideology, political affiliation, social strata, and the most frequently mentioned: the Palestinian from Jenin, Hebron, and elsewhere. The influx of “strangers” – as called by some – has changed Ramallah, which “... was easier, more comfortable, more secure, safer for the children and family... But now it’s over, it is becoming a big city now, and that means grandeur and extravagance on one side, and on the other corruption and diminishing morality”; thence the justification for moving to exclusive suburbs.

In 2007 the Palestinian Central Bureau of Statistics released updated population census results. In Nablus and Hebron – the largest Palestinian cities – 74.6 percent and 87.5 percent (respectively) of the population have been living within the locality since birth. In Ramallah-Al-Bireh this figure stood at a mere 48 percent. Today in 2013, it surely has sunken further. It is time to recognise that the “we” in Ramallah is multiple answers.

Aberration from the seemingly typical, traditional, or harmonious social construct is inevitable in the plight of urban expansion, visibility and wealth accumulation. Moreover, the diverse tenants of the countless multi-story apartment buildings have had a quintessential impact on urban policy and space in recent years; namely, they are the incubator and driver of the new ethos of Ramallah, as Taraki finely

expounds. The large wave of habilitation of gardens and parks would not have been a municipal priority had each family possessed a detached house. The fact that the vast majority of inhabitants are nuclear (rather than extended) families has been a motivation to organise street activities and festivals that bring the people together, to mention two of several emerging urban features. In this context, Ramallah’s municipality has been investing heavily in provision of social infrastructure and programmes towards encouraging pluralism, which is an integral socio-spatial transformation.

Social tensions playing out across Ramallah should be neither surprising nor intimidating. The nineteenth century features volumes of similar narratives as cities grew into metropolises. For example, from his study of Berlin in the late 1800s – titled “Berlin Street Life: Scenes and Scenarios” – Wolfgang



Kaschuba found testimonies describing new Berliners as “[...] people who had apparently lost their ethics and morals in a big city environment; bereft of traditions and taboos”; He concludes – feel free to imagine reading Ramallah in place of Berlin – with:

“This omnipresence of ‘strangers’ and ‘otherness’ became a sort of Berlin trademark, albeit one apparently taken quite lightly, because in Berlin, this constant coming and becoming now seemed almost normal. [...] [C]hange had come to define the rhythm of the city, and it could be felt in the streets, squares, railway stations, and newsstands; in the department stores and pubs; everywhere people groups, and languages gathered and attempted to communicate. In many cases, the milieus and differences mixed in such a way that in some districts, it was precisely this social blend that became the new common ground: a demonstrative unity of difference.”

Regarding Ramallah’s contemporary physical urban trends, they are neither unique nor can they be reduced to the often used term “*amman-isation*.” Ramallah’s phase one was the 1960s to 1990s on the outer rings of cities like Beirut, Cairo, Rome, and Seville, among others. The second phase is what the American dream remains to be since the mid-twentieth century: the suburb house and the fancy downtown office in a skyscraper. As for the third phase – while it might be too early to judge – it will suffice to express my hopes that these mass constructions not culminate in being tomorrow’s Palestinian banlieues. With these remarks I do not undermine or downplay the challenge of conducting post-colonial processes under conditions of a colonial continuum; rather, I am perplexed by our continuation in – what I consider – a proven defective discourse.

All Palestinian cities and communities, including those within the Green Line, are unquestionably an emblem of determination. However, it seems that Ramallah has cocooned itself in a discourse of eclectic replication rather than exposing itself to the imagined, uncertain, unknown. Yesterday was the day to un-tame our imagination. It is time to desire, experiment, and narrate.

Natasha Aruri is a Palestinian architect and urban planner who studied in Palestine, Germany, and Spain. She is currently based in Berlin as a doctoral researcher at the Advanced Research in Urban Systems Program and can be reached at n.aruri@me.com.

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Aga Khan Award for Architecture

RIWAQ Centre Wins the 2013 Aga Khan Award for Architecture for the Revitalisation of Birzeit Historic Centre Project

On September 6, His Excellency Anibal Cavaco Silva, president of the Portuguese Republic and His Highness the Aga Khan presented the Aga Khan Award for Architecture at the Castle of São Jorge in Lisbon, to RIWAQ Centre for the Revitalisation of Birzeit Historic Centre Project.

The Revitalisation of Birzeit Historic Centre: This five-year project, part of a rehabilitation master plan initiated by the RIWAQ Centre and eventually involving 50 villages that have retained a high degree of historic integrity, has transformed the decaying town of Birzeit, created employment through restoration, and revived vanishing traditional building-related crafts in the process. Through focusing on towns and villages in the area under the Palestinian National Authority where an estimated 50 percent of the surviving historic structures of Palestine are located and where most Palestinians live, RIWAQ realised that it could save much of Palestine's remaining heritage and,

people's lives, and restores not only buildings but also the dignity of their users. The project offers an alternative to "museified" historic cores and pioneers the regeneration of Birzeit's historic centre into cultural infrastructure. It facilitates the reclamation of heritage by the people involved while also allowing them to achieve their self-expressed aspirations. The project is an exemplary dedication to rural heritage that can serve as a model for the 50 villages in which RIWAQ is involved, particularly the strategic interventions designed to stimulate long-term development."

The Aga Khan Architecture Award was established by His Highness the Aga Khan in 1977. The award is given every three years. The Aga Khan Award for Architecture is part of the Geneva-based Aga Khan Trust for Culture (AKTC), which has a wide range of activities aimed at the preservation and promotion of the material and spiritual heritage of Muslim societies. The award recognises all types of building projects that affect today's built environment. The award identifies and encourages building concepts that successfully address the needs and aspirations of communities in which Muslims have a significant presence. The award recognises examples of architectural excellence in the fields of contemporary design, social housing, community improvement and development, historic preservation, and reuse and area conservation, as well as landscape design and improvement of the environment. Since the award was launched 36 years ago, it has been granted to 110 projects, and nearly 8,000 building projects have been documented.

RIWAQ's winning of the 2013 Aga Khan Architecture Award is a global recognition of RIWAQ Centre as a game-changing actor in heritage, spatial, and social matters. By locally acting and engaging with peoples' space, everyday lives, and needs, RIWAQ



at the same time, have the greatest socio-economic impact. Restoration would create jobs, revitalise local workshops and, ultimately, spark interest and investment in historic village centres. Throughout the revitalisation processes, historic buildings and public spaces have been rehabilitated into community activity hubs. The successful social, cultural, and economic revitalisation of Birzeit undoubtedly stands as an inspiring model for the other villages and rural areas in the "50 Historic Centres" programme and beyond.

The Jury Statement: *"The Revitalisation of Birzeit Historic Centre is a dynamic project in which RIWAQ succeeds in mobilising stakeholders and local craftsmen into a process of healing that is not merely physical but also social, economic, and political. By reversing a process of neglect and erasure within a complex and difficult political context, the project manages to transform not only a neglected historic core but also*

has been proposing alternative futures and has been making life in historic towns and buildings possible. This award comes to culminate RIWAQ's award-winning record that includes the prestigious Curry Stone Design Prize (2012), the Prince Claus Award (2011), the Palestine International Award for Excellence and Creativity (2009), the AMAN Coalition's Good Governance Certificate (2007), the Qattan Foundation Distinction Award (2007), and the UN-Habitat/Dubai International Award for the Best Practices to Improve the Living Environment (2006).

1. Birzeit Municipality guest house (before and after restoration), AKAA / RIWAQ
2. Children's playground, AKAA / RIWAQ
3. Birzeit University guest house (before and after restoration), AKAA / RIWAQ
4. Preventive conservation in a street, AKAA / RIWAQ

Future Palestine Defying the Obstacles, Defining the Horizon

By Majed Bamyá

We disappeared from geography and we were on the verge of disappearing from history. In 1948, as two-thirds of our people were forced into exile and our name was erased from the world map, our long journey towards an ever-vanishing home started. All that we had built – our cities and villages, our culture, our political system – was destroyed or compromised in an effort to negate our very existence. History was rewritten by the victorious to legitimise colonisation and annexation. We spent a lot of time proving who we were instead of defining who we are, and more importantly who we aspire to become. But we have achieved a miracle: resurrection.

The refugees who were thrown into tents of oblivion have built schools of memory. Palestinians in the occupied territory grew roots even stronger than the ones that were removed. Today nobody can pretend that we do not exist as a people, and our flag flies high on our land, and around the globe, a dream that was unreachable not so long ago. But our struggle is not merely about survival. We want to live, to be, to create, to contribute, to develop, to participate, to lead, to inspire.

For the last century, we have fought for freedom, dignity, return. We have inspired generations and peoples around the globe for decades through a liberation movement which became a symbol of the struggle for freedom. We continue fighting to defend each home, each tree, each piece of land, each life. But we cannot accept to relinquish our dreams in the process. When we speak about statehood, we do not only mean borders, a flag, and a national anthem. We mean a place where we can fulfil our potential and be who we aspire to be.



The fact that we are writing today about contemporary Palestine is one more signal that we can constantly reinvent our struggle and that we have not given up our ambitions and hopes. The fact that Palestinians from everywhere contribute to this magazine is an indication that despite geographic and political divides, differences of situations and specificities, this people has been able to remain one, in the West Bank and Gaza, in 1948, and abroad.

But one cannot write about contemporary Palestine without mentioning the untapped potential of our youth who have great capacity that they can often only deploy outside of our institutions if not outside our country. One of the great challenges,

as after the *Nakba*, is to bring about a new generation of leaders in all sectors, leaders who do not lead by authority but by model, who work collectively, who choose efficiency over visibility, who remember that the national struggle has not yet ended. I am honoured to be part of NEWPal, a recently formed group of young professional Palestinians from various fields and backgrounds, who come together to contribute to the definition of Future Palestine, hoping to be part of a collective, planned, ambitious, determined endeavour to transform our dreams of today into tomorrow's reality. We launched an initiative under the title Future Palestine, and I was amazed by the quality of the work already existing in Palestine in

such fields as environment, research and technology, and culture, among others. In a proper environment, these initiatives would have had a huge transformative effect. They would put us on the map of the world as a leading force for positive change. This is not yet the case due to the many challenges we face, first and foremost occupation, but also due to the absence of structures able to unify these initiatives so that they can culminate into an unstoppable wave.

One day, people will know the word Palestine, not only for the holiness of the place, or for this decades-long occupation and conflict, but for our artists, intellectuals, and scientists, for our record in human rights, for

our contribution to a new democratic model that would consecrate new fundamental freedoms and allow the people to contribute to the creation of their own tomorrow. In this regard, we have inspiring predecessors in all fields.

Contemporary Palestine is about pursuing our struggle while not being defined solely by it. It is about establishing our borders but not being limited by them. It is about honouring the past without betraying the future. It is about finding in the individual and fragmented initiatives the inspiration to write once again an epic page of collective struggle towards a better future for our people, it is about reuniting today the conditions to become the masters of our fate, and using this ability to contribute to the advancement of humanity.

Palestine is not only a territory, it is a project that is much bigger than the geographical space between the Jordan River and the Mediterranean, and obviously bigger than the West Bank and Gaza Strip. This project is about considering pluralism, in every shape and form, a blessing; reinventing citizenship – and why not statehood? – as a space not to exclude others but to go towards them; creating a civilisation that respects humanity and nature, and does not sacrifice one for the other; creating a new social and economic model with justice, and not competition, at its heart; fashioning a culture that is able to transform chains into wings and also able to refuse to submit to anything other than imagination, faith reconciled with tolerance, convictions that are strong enough not to fear doubt or contradiction; fighting against every servitude based on majority/minority, gender, economic power or authority; and establishing a society that considers equality for all as the basis of its political, economic, and social model.

Contemporary Palestine should not be only about fighting the Wall but also about establishing the horizon that we will find once we tear down this Wall.

And we will. It should not be only about being free of the occupation but also about establishing freedom at the heart of our project after independence. It should be about reviving our pluralistic society, not only in the face of the exclusive and excluding Zionist project, but in the face of our own demons. Our victory against Zionism is not only about ending this occupation. It is about reconciling this land with its essence, as the meeting point between cultures and faiths, as the source of hope and inspiration for a different future for our world, as the birthplace of the most universal of national struggles, as a holy land not only in historical terms but also by its capacity to honour God's creatures and nature.

Future Palestine is already there, in each one of us. And those who hope for a different future should start by giving every Palestinian, wherever he or she may be, the chance and capacity to contribute to defining our common future. We need to belong once again, not only to a memory, a tragedy, or even a land, but also to a project that is able to unleash our infinite power, the power of will which will eventually vanquish the will of power. As I write these words, I fully measure the long way ahead. But as I look back, I see what previous generations of Palestinians were able to accomplish, with the support of millions of people around the globe. The flame they revived from the ashes of the *Nakba*, still alive within each one of us, will one day shine over the world.

Majed Bamyia is a Palestinian diplomat in charge of the Palestinian prisoners file at the ministry of foreign affairs. He served previously at the General Delegation of Palestine in Brussels. Prior to that he worked at the European parliament as adviser to a political group. He is active in several youth movements and writes about politics, human rights, democracy, and international law. He holds a master's degree in international law and international organisations from the Sorbonne University in Paris.



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Contemporary Palestinian Literature In Search of Joy

By Tala Abu Rahmeh

“...there is no rain
anywhere, soft
enough for you.” Michael S. Harper

I used to have this recurring dream that I was wearing a red dress and walking down the steps to a jazz parlour in Harlem. It would take me a second to see through the smoke but then I would see him, John Coltrane, holding the saxophone and taunting gods with *Naima*. He would sway and I would wake up to the realisation that he's been dead a while, and I no longer knew what my story was.

I always thought I knew what I would write about. My life has been cluttered with images of bombs and the small details of debris. I knew how to construct the perfect phrase about the exact sound of a shell escaping the tank and landing in the middle of my heart. The geography of my first book had the thick lines of the Apartheid Wall and the graves of all my grandparents, dead on the way and in exile.

Then, as destiny willed it, my mother died from cancer. As I tried to hold myself through grief it hit me, what if Palestine is no longer my story? What if this loud whimper matters more than all the other big bangs? I was slowly losing footing into my poems that suddenly became all about morphine and infested limbs.

Through my exploratory journey into modern Palestinian literature, I found myself to be an ever-found alien. *The Pessoptimist* by Emile Habibi defined my loneliness, *Men in the Sun* by Ghassan Kanafani unravelled a multi-faceted anger, and *Madih Adh-Dhill Al-'Ali* by Mahmoud Darwish dusted the pieces of all that was broken in me and forced me to look at them, one by one. Nevertheless, I was still an alien. My pain

over the loss of my mother had never transformed into a metaphor for a lost country. As much as I tried to reshape it, it still nudged me awake in one simple statement, “Your mother is dead.”

What is it about this country that made us feel guilty for being our particular selves? Why is it that in the past 60 years we have only accepted literature that held together the collective narrative, but never our own? Our modern history is built on singular stories of lost children and destroyed villages, so why do we matter less today? In the past 15 years, authors have tried to drag their details into the bigger picture, but even those novels were mostly written in English, with the Westerner being the target audience. Even this article is written in English (obviously).

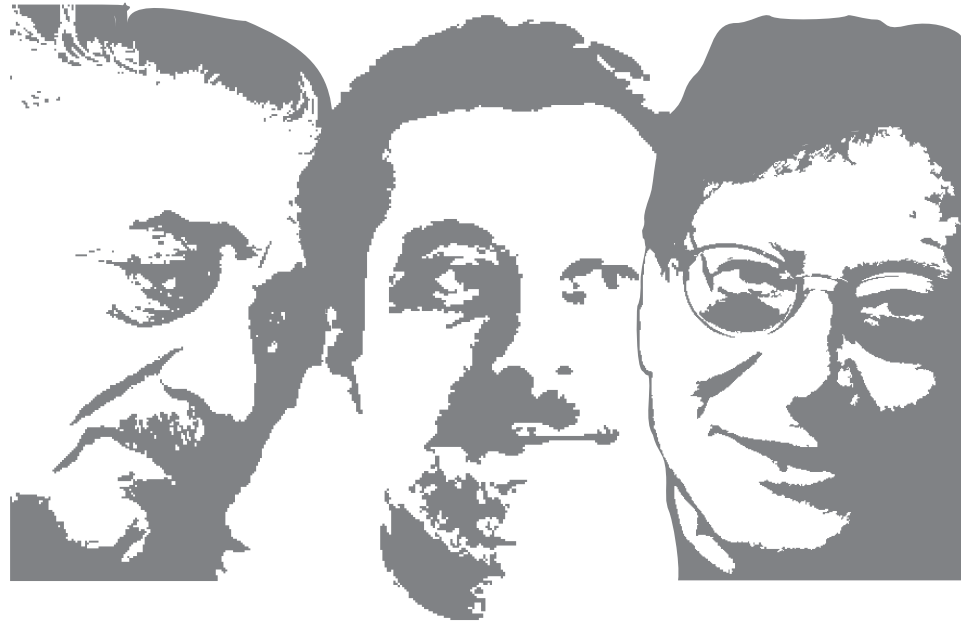
Is it the Palestinian literary scene or the reader that needs an overhaul? I'm thinking both. You might wonder who I am to think that I can gather years of Palestinian literature and relay a statement, and you might be right to ask if it weren't for the simple fact that I have not read one Palestinian book written during the past period that ignited the fire of my soul. Well, maybe I'm expecting too many particularities, but why is it that it's easier for me to relate to a writer in Kansas that it is to one in the West Bank?

The stark reality is that we are hungry for personal stories, but not when they are written as part of our wider notion of representation. When the story is printed for the public to read, we always need it to look, feel, and sound a certain way, even if that obliterates it. Palestinian writers are always daunted by the potential of straying from their national identity, whatever that may mean. Every time I read a new Palestinian book, I feel the struggle to try to prove a commitment to the “cause” in the veins of the pages.

The individual, especially in the complex layers of literature, does not erase the collective, nor does it threaten the struggle for freedom. Moreover, it is not a selfish concept, simply because our entire existence is an individual endeavour. At the end of each day we are alone, and if that story is not worth telling, nothing is.

Maybe my contemporary argument is that we have lost our capacity for joy. The first time I had this epiphany was

Joy in Palestine is a modernist idea that we do not buy. Dancing at weddings or right through a checkpoint might make us happy, but happiness is fleeting, whereas joy is there to stay. Joy is not communal, but incredibly specific. It is the feeling of wonderment over what we are able to create with pens, hands, vocal chords, fingers, and minds. It is the quiet corner in our spirit that, when found, can never be lost or taken away. So let us put the narrative of injustice away and find the joy, if it's the last thing we ever do.



when I looked at a portrait taken of all the major jazz and blues artists in Harlem in 1958. During that time, Harlem was barely pulling through under the weight of oppression and brutality, and yet, those beautiful men and women stood around and took a picture that contained one thing more than any other, pure joy. Maybe it was because it was a good day, or maybe because each one of them played their instruments with such individuality that it helped them wade through *that water*.

Tala Abu Rahmeh is a Ramallah-based young writer and professor of literature and creative writing. She holds an MFA in poetry from American University in Washington, DC. She is a regular contributor to Mashallah News Magazine, and her poems have been published in a number of magazines and books. She is also the cofounder of the blog The Big Olive: the Tales of Two Professors in Palestine, <http://thebigolive.tumblr.com/>. Tala can be reached at tala.ar@gmail.com.

The Ramallah Contemporary Dance Festival A Model for a Contemporary Palestine

By *Khaled Elayyan*

“Palestine and the Ramallah Contemporary Dance Festival (RCDF) have left a lasting impression that will be impossible for me to forget. I’ve fallen in love with the beautiful energy of the Palestinian people I have encountered. They have humility, generosity, kindness, passion, and enthusiasm in abundance. This is not only because Ramallah is an occupied territory but because there is a pioneering spirit that seeks to carve something out of nothing. This is only possible because alongside determination there is creativity, ambition, and risk; and what is most exciting is that there is a sense of shared vision. It is infectious and I hold great hope for the festival as I believe it will eventually be a very influential cultural focus point for the region in the future if it isn’t already.”

*Farooq Chaudhry – Akram Khan Company
Producer, United Kingdom*

RCDF 2012

When my friend Sani Meo suggested that I write something on contemporary Palestine for TWIP, I did not hesitate one bit. I have faith in TWIP as I consider it to be one of the most prominent media publications locally and regionally, and it has contributed greatly to the popularising of Palestinian culture in all its fields, and especially contemporary dance.

Then when I started to write, my head was filled with many questions, for example:

In a situation where occupation aims to surround the occupied nation with poverty and ignorance in order to normalise helplessness and incapacity in front of the occupiers’ “culture,” is there room for a contemporary Palestine under occupation?

We, as a people not trusting in what the future will bring, are living a reality full of frustration, which triggers memories of our past glories in history and folklore



Maguy Marin-May. Photo by Nabil Darwish.

to escape our feelings of defeat and helplessness. We continuously draw from our political, intellectual, and cultural heritage from museums to reproduce, re-normalise, and reactivate our past. So why do we write on contemporary Palestine when we are trying to live in the past?

Despite the bitter reality of the continuous attempts of enforcing ignorance by the occupiers, Palestine remains capable of interacting with the world and building bridges for cultural

exchange and dialogue. The Palestinian people have been able to establish a culture of diversity and tolerance through bringing together their political, intellectual and cultural extremes under the umbrella of the Palestinian Liberation Organization (PLO).

I don’t believe that I am exaggerating by stating that Palestine is one of the few Arab states that is working towards building a contemporary state through its organisations and people. In the fields of culture and arts there is a

revolution where artists and intellectuals have established themselves on the international scenes through their works and productions in film, theatre, music, dance, and contemporary visual art. This can be credited to the socio-political composition that is based on the values of diversity and openness.

Maybe the RCDF that was established in 2006 is one model that has created a cultural movement in a relatively short period of time, and that has laid the foundations for contemporary dance in



Palestine. The RCDF has generated enough credibility for internationally world-class dance companies to express their interest in participation.

Sareyyet Ramallah's interest in contemporary dance began in 1998 when the Popular Arts Center in Ramallah hosted Australian choreographer Nicholas Rowe who conducted a dance workshop for Palestinian dance companies. In 1999, Sareyyet Ramallah

performed a piece called *Hubb* (love) as part of its participation in the Palestine International Festival which in turn had dedicated a special programme to modern and contemporary dance with the participation of Nawel Skandrani and Iman Samawi from Tunis and Nacera Belaza from Algeria.

In 2005, Sareyyet Ramallah produced its first contemporary dance production, *At the Checkpoint*, which generated great

1. Akram Khan Dance Company - *Vertical Road*. Photo by Laurent Ziegl.
2. *From Dust* - Sareyyet Ramallah Dance Company. Photo by Nabil Darwish.
3. *Les Frères Thabet à Pied D'œuvre* - Rayahzone. Photo by Nabil Darwish.

The RCDF aims to encourage and strengthen cultural dialogue and exchange between the Palestinian people and the world as well as to introduce local audiences to various styles of contemporary dance. The Qattan Distinction Award for Distinguished Cultural Work was awarded to Sareyyet Ramallah for organising the festival in 2008. It has now become an annual tradition and the RCDF is considered one of the most important festivals in the region because of the community-based interest and ownership of this festival and its aim to expand understanding of other peoples and cultures.

Since its establishment, the RCDF has hosted more than 890 artists from 134 dance companies and 33 countries. It has emphasised the image of a civilised and culturally rich Palestine, one that the occupation tries hard to erase as it is an embodiment of everything that is for humanity and civilisation.

Finally, contemporary Palestine is capable of interacting and engaging in dialogue with the world. This is the Palestine that the occupation has been trying to crush, and it is the same Palestine that has always survived and that will always prevail!

Khaled Elayyan is the executive director of Sareyyet Ramallah, and has been working in the dance sector since 1980 as artistic director and choreographer at Sareyyet Ramallah Dance Company and as director of the RCDF. Elayyan was executive director of the Popular Art Center from 1994 to 1999, the Palestine International Festival from 1997 to 1999, and Al-Kasaba Theatre and Cinematheque from 2000 to 2010, and director of Al-Kasaba Cinema Festival. He has been a member of various organisations and councils, including the Palestinian Cultural Fund Committee, the Palestine TV board of trustees, the Mediterranean Dance Network, the coordinating committee of the Palestinian Non-Governmental Organizations Network (PNGO), and he has also led many cultural management courses. Elayyan can be reached at kelayyan@sareyyet.ps.

The Future Is a Foreign Country Political Ideas as Promises and Lies

By Nadim Khoury

As a professor, I have the pleasure of meeting contemporary Palestine on a regular basis in my classroom. And by contemporary Palestine, I mean the current and younger generation to which my students belong. Our strong sense of nationalism tends to blur the differences between generations, as if we were all the same. Judging from past conversations with my grandparents, however, I know that this is incorrect. When they speak of Palestine, I wonder if they have been senile all along. What is this place they keep blabbering on about? What do you mean that the streets were always clean and the doors were never locked? Go back to these conversations and think about these generational gaps, you might realise that the difference between generations can sometimes be as stark as those separating nations. Leslie Poles Hartley was correct: the past is a foreign country. In this short article, I want to add that the younger and future generation can be just as foreign. Fortunately for us, these countries are still easy to visit. There is no need for a travel document or a visa, but one has to be attentive and receptive. Our minds cannot be like walled cities or else the voyage will be rendered impossible. Given my regular trips to the land of my student's generation, I have gathered numerous travel tales and observations. Allow me to share one with you, and tell you why it felt so foreign.

It all began in the spring semester of 2012. As the winter was setting in, I decided to heat things up a bit by teaching a course on democracy. A year before, protestors in Tunisia, Egypt, Bahrain, Syria (alas), Morocco, and other Arab countries took to the streets to reclaim their basic rights. Their eruptive energy was spectacular, so much so that political analysts and normal citizens forecasted that the Arab Spring would give way to a hot Arab summer, rather than going straight to fall (pardon the tiresome seasonal metaphor). A particular word that kept their energy burning was an ancient word the Greeks invented three thousands year ago: *democracy*, the rule "*cratos*" of the people "*demos*." Was there a relationship between the protestors in Tahrir Square and the citizens gathered in the Athenian *agora*? I was excited to explore the question with my students.

On the first day of class, I entered a room full of enthusiastic faces. I was thrilled. Trust me, professors live from their student's curiosity – it's their manna, their morning coffee, and the fuel for their semester. I didn't expect so many students, since the political studies programme at Al-Quds Bard Honors College is still in its infancy (but I assure you, it is growing). These numbers, I was convinced, spoke to a sense of solidarity amongst young Arab women and men that spread across their respective borders. The voice of their unity was not heard through *Sout el'arab*, but on social media forums and mobile telephones. Perhaps my students joined this class to make sense of this sudden camaraderie and

to finally perceive the mystery behind this ancient Greek word that now adorned posters in the streets of Tunis, Cairo, and Manama. Was this a new rallying cry? Whereas the previous generation rallied around the pillars of "nationalism," "independence," and "pan-Arabism," was this generation suddenly placing

gender equality, and mutual respect amongst religious groups? ... My imagination was going wild.

Eager to confirm my impression, I began the class with a general discussion about the rule of the people. To my surprise, the students needed no introduction. Their minds



"democracy" at the foundation of these pillars. Have we made this word our own? Has democracy finally come to our shores? Was the Middle East the next stop in a long and tiresome voyage that started in Ancient Athens in the fifth century BC and whose last stop was in Eastern Europe at the end of the twentieth? Would the twenty-first century see the rise of an Arab democracy, a democracy that would deliver the promise for social equality, equal political rights,

were already set. After a brief moment of silence, Muntaha, spoke on their behalf: "We hate democracy, Professor, and that's that." Nour nodded, Ola agreed, and Lana gave me that convincing stare professors fear. Abed and Walid looked puzzled. They had just entered class, however, so I doubt they knew what was happening.

"What?" I asked, slightly puzzled and taken off-guard. It didn't take

long for the students to confirm what I thought was an auditory hallucination. Why did my students shun the word democracy? Was I dealing with young Napoleons, Stalin wannabes, or aspiring Mubaraks? I knew for a fact that these students abhorred autocracy (I double-checked with them, just in case). And this was Palestine after all; the word freedom is on everyone's mind. So how can a word mean so little to them, when it meant so much for the protestors of Tahrir Square? Did I miss something? Was this future generation so foreign that it devised its own political grammar? Did I need a translator?

One should note that democracy was never a key word for the older generation. However, they never used it as an insult. It was not something they hated. The word had its place in a larger constellation of ideas that held the key to the future: independence, justice, freedom, and democracy. In the foreign country that is the past, democracy was vague, because it did not exist. It was not a technical term that referred to the separation of powers and to an electoral system. Instead it was a promise, a promise of freedom, a promise to rid us from domination, a promise to treat women and men equally, and a promise to emancipate the poor and protect them from the rich. In its conservative form, it was associated with an independent Palestinian state within the 1967 borders. In its more progressive form, others saw it as a key to the one-state solution, a state where Jews and Arabs could live under a just system. In all these cases, however, this democracy was, in the expression of Jacques Derrida, "a democracy to come," a secular messiah who would be with us in the not-so-distant future.

My students were telling me something else. In their foreign land, separated by time rather than space, the messiah had arrived, but it was a false messiah. For them, democracy meant the world boycott that followed Hamas' election in 2006. Democracy was

the word that justified the murder of hundreds of thousands of Iraqis, and the military occupation of their country. Democracy was a song they had to sing to American and European donors in order to get funding for their future NGOs. Democracy was no longer a star amidst a larger constellation; it was now an isolated meteor that was separated from national liberation and the right of return. Democracy was a racist word that Israel uses to show how civilised it is and to cover its crimes (demo-washing?). Democracy was an "alien" word that conflicted with Arab culture. Democracy was a system that gave everyone political equality but exacerbated socio-economic inequality. All of this had already saturated the minds and hearts of my students. It didn't take long for me to realise. The past generation's promise had now turned into a lie.

What is the moral of the story? What piece of wisdom did I find in this distant land where words mean different things? I am not sure. I have recently returned from this trip and I have to get over the intellectual jet-lag. But this is what I have come up with so far. When the older generation uses words as promises that are experienced by the younger generation as a lie, we have a problem, we are at a loss for words, and communication becomes dire. As a result we should travel more frequently to the land of the future generation, and hope that their history books will not portray us as liars, but as people who can deliver on their promises.

Nadim Khoury is assistant professor and department head of the political studies programme at Al-Quds Bard Honors College in Abu Dis, Palestine. Nadim grew up in Palestine and pursued his higher education in the United States and France. He holds a PhD in government from the University of Virginia (2012), and an MA in philosophy from the University of Lille (2005). His research and teaching interests include the history of political thought, narrative theory, historical injustice, collective memory, nationalism, and international relations theory.



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Shaded by Earth

By Danna Masad

Ahmad walked into ShamsArd's office not knowing what he was walking into. He came to us wanting a sofa. A friend of his gave him our phone number, describing us as "people who custom-make furniture." My colleagues Lina and Rami and I spoke to Ahmad for a few minutes before our fears were confirmed; he knows nothing about our practice or our particular approach in design.



Looking down from main dome.



First bag courses.

How do we explain to our potential client why his much-sought-after piece of furniture would be made from trash, without driving him out the door?

ShamsArd Studio was born a year before Ahmad walked into our office, when four architects, Lina, Rami, Ghaith, and myself came together to create a space for exploring local alternatives to construction methods and materials that are imported, depleting natural resources, and disadvantaging the local economy. We started by experimenting with available resources, traditional and other natural building materials, and wasted resources. To keep from straying from our goals we made a pledge to ourselves: We were only to take on work that would further this search for alternatives. This meant that oftentimes we would have to decline work, even when it promised to pay well, even at dire times when we desperately needed the money to pay for rent. It also meant that we would decline working with potential clients who didn't understand the principles behind our approach and as a result were sometimes offended.

"This is suicidal," some have warned us, and sure enough, it felt that way at times. However, it ensured that all our efforts were focused on working towards our goal. So by the time Ahmad came to our office for the first time we had already created and sold over a hundred pieces of furniture that were designed to utilise waste material, and we had had several earthen buildings designed and built.



Finishing the dome.

A dream project

By his second visit to our office, Ahmad was intrigued and interested in commissioning us to work on an earthen building using earthbag construction. Up until that point we had designed four buildings that would be built using an earthen technique called "compressed earth blocks" or CEBs; these are blocks of earth mixture that are compressed with a manually operated machine. CEBs are the most promising alternative to conventional building methods

since they utilise brickwork, a building skill that is still alive today. Earthbags, on the other hand, offer a promising, affordable solution to housing, often promoted as the quickest and cheapest of all earthen techniques. Briefly, earthbag construction utilises polypropylene bags as formwork to hold a damp mixture of soil and sand that is formed into dome-shaped walls and roofs. The technique was developed and popularised by Iranian architect Nader Khalili and has since been tried and tested



Construction under the Jericho sun.

around the world. There are even some examples of earthbag buildings in Gaza.

We were beyond thrilled that Ahmad's project would allow us to experiment with using earthbags as an earth architecture technique. This gave us a chance to build using a technique that utilises locally available material from the site itself, thus tackling the issue of affordability.

We were also exceptionally thrilled that

Final bags.



Ahmad was not an NGO. Thus, his interest in earth architecture is not an attempt to meet grant or donor requirements, nor does this project account for ridiculous budgets for foreign experts. Ahmad was someone who saved up his entire life, as most Palestinians do, to be able to build this house. The fact that he chose earth building and trusted us to design and build his house is both an honour and a huge responsibility.



Plastered building.

Accidental competition

The next few months were an intense learning experience for ShamsArd's team, Ahmad, and the contractor who was brave enough to take on the project with us. Our extensive research into the technique found us studying all kinds of existing literature and online materials on the subject. But as wisdom would have it, dealing with issues on the ground is a completely different experience. The Jordan Valley sun was merciless and our learning curve was steep, yet we had to remain determined even as we ignored Ahmad's new sceptical neighbours. One of the sceptics had made a bet that his house structure would be complete before Ahmad's building would rise from the foundations. But in a twist of fate – or was it the Israeli occupation? – the Israeli government imposed a collective punishment that put a halt on all cement imports to the West Bank, temporarily raising the price of cement and freezing construction projects throughout the West Bank. Ahmad's neighbour was no exception! It was a painful reminder of how the Palestinian building industry is entirely dependent on resources that it neither produces nor controls. Meanwhile Ahmad's house, unaffected by the siege, was progressing according to plan.

Ahmad's building was designed to have thick walls for an increased high thermal mass to allow for comfortable interior temperatures. A wind chimney is integrated for additional natural cooling and ventilation, while openings in the domes allowed the release of hot air and the movement of ventilation throughout the building. These are all passive solar techniques that I had studied and researched extensively, but I had never really experienced their effects first hand. The stark difference between the outside temperatures of Jordan Valley summers and the cool interiors of Ahmad's house is the first thing visitors of the building notice as they walk in. As soon as the structure was complete the building had become a landmark in its area, visited by neighbours, curious passers-by and soon after, journalists.

Sitting on the freshly finished tile floor watching Ahmad speak to TV journalists with pride about his house and the experience of making it was the one of the greatest gratifications we could have wished for.

Danna Masad is an architect and co-founder of ShamsArd Design Studio in Ramallah. The studio can be reached at Shamsard@gmail.com. You can find more photos of their work on Facebook. Article photos By Danna Masad.

Combating Cancer at Al-Quds University

By Yousef Najjreh

“Best do with modest resources.”

Trying to face huge challenges with limited resources, our lab (The Anticancer Drugs Research Lab) is celebrating its seventh year. The lab was established at Al-Quds University by those who were determined to realise the dream to have a research laboratory that focuses on searching for novel therapies for resistant and metastatic cancer, either by synthetically modifying approved anticancer drugs or by synthesising novel molecules that can selectively inhibit cancer-cell proliferation. At the Anticancer Drugs Research Lab you will find out how synthetic wet chemistry is combined with computational tools, structural and tumour biology, and complemented by *in vitro* cellular studies to serve drug discovery.

To make this goal attainable we are constantly communicating with physicians and clinicians who apply our molecular knowledge in clinical settings. Suddenly, ivory-tower science becomes a practice that changes the lives of others and in some cases saves them. An active interdisciplinary research laboratory uses one ideal to fuel its day-to-day battle in the scientific field: grand ambitions are achieved in small steps. In addition to the establishment of the seven-year-old lab, we have several achievements to be proud of. With one registered patent on obesity and a second on depression (currently in the works), as well as the hope that animal studies currently being conducted will lead to a third patent, along with several publications in peer-reviewed international scientific journals, our group hopes to etch its mark both locally and internationally.

Having the lab at Al-Quds University offers undergraduate students the possibility to participate in experimental training and graduate students the opportunity to work toward completing original research as part of the requirements needed for their master's degree. In addition to real experimental studies students have the opportunity to use high-end software in the field of organic and bioorganic chemistry. A fun fact about our lab is that it is mainly comprised of female researchers. Does this mean that women are better organic chemists than men? I don't know. I personally pride myself in offering equal opportunity to both male and female students to pursue a serious career in scientific research. And I am proud of the fact that my students' theses receive high scores from external examiners. Establishing this lab has given me a great feeling of gratification. I also feel a deep sense of belonging to AQU. Nothing is more satisfying for an academician than being involved in active research in his or her field.

I believe that science should help humans overcome various challenges. Cancer is a major medical and public health challenge. It is still an undefeated disease that causes the death of hundreds of thousands worldwide each year. On average, one in six women around the world will be affected by breast cancer, which is the second biggest killer for women. Palestine is no different. Statistics reported



DNA methylation plays a key role in gene regulation in both healthy and cancerous cells.

by the Palestinian Ministry of Health indicate that cancer is the third leading cause of death in Palestine, after heart and cardiovascular diseases. While lung cancer is in first place, colorectal cancer comes in second, and breast cancer is third, with brain cancer coming in fourth place. Among Palestinian women, breast cancer is the leading cause of death, with an average of 30 percent of all cancers affecting female patients; 60 percent are diagnosed as metastatic.

At our labs, efforts are dedicated to assisting in the global battle to find treatments for this complicated and brutal disease. Combining various

complementary types of know-how and following non-conventional contemporary scientific methods, our young team of researchers is trying to look for novel therapeutics that overcome cancer resistance or reduce the systemic toxicity of clinically administered chemotherapeutics. We have been heavily involved in the design and discovery of novel platinum-based anticancer agents.

Platinum-based anticancer agents are administered in 50 percent of clinical protocols to treat cancer patients. The story of this group of cytotoxic drugs started by the serendipitous discovery

of cisplatin by Barnett Rosenberg, a biophysicist at the University of Michigan who studied the effect of electrical currents of cellular growth at the time. Rosenberg and his colleagues observed the arrest of cell division. Following further testing, the effect was ascribed to traces of platinum compounds formed by the slow reaction of the platinum electrodes with the ammonium hydrochloride (NH₄Cl) electrolyte that resulted in the formation of cis-diamminedichloroplatinum (II), designated as cisplatin.

This discovery caused a peak in interest in metal-based drugs among medicinal chemists. Several thousand compounds were synthesised by various research groups, and they were screened for their activities against a wide range of cancer cells. Two additional platinum-based compounds were approved for clinical administration (carboplatin and oxaliplatin). Cis-diamminedichloroplatinum (II) is one of the most effective anticancer drugs that has been in clinical use for more than three decades in treating testicular germ-cell tumours, and ovarian, neck, and head carcinomas. The drug has an impressive cure rate, as high as 95 percent for testicular cancer, which – prior to the approval of cisplatin by the FDA – had resulted in 80 percent mortality. The anticancer action of platinum drugs is ascribed to the cellular responses initiated when processing platinum-DNA adducts and the distorted DNA that results from the binding of the drug. Nonetheless, the clinical applications of cisplatin, carboplatin, and oxaliplatin are hampered mainly by severe toxicities that include nephrotoxicity (kidney damage), emetogenesis (vomiting), and neurotoxicity (neuron damage). The second obstacle is attributed to the intrinsic resistance of certain tumours such as breast and colon tumours, and leukaemia, and to acquired resistance, where initially responsive tumours develop resistance, thus rendering the recurring tumours refractory to cisplatin-based therapeutics.

To overcome cancer resistance we are working on designing platinum compounds in prodrug form. A prodrug is a compound that is introduced into the human body in an inactive form. It is then changed by our normal body activities into the active form of the drug. This approach has proven to be effective in the treatment of other diseases and has been documented to decrease toxicity and therefore side effects of the active drug counterpart. Here we are capitalising on the fact that platinum has various oxidation states, in other words, it can bind differently to a number of different ligands. We hope that our work will contribute to making platinum-based chemotherapeutic agents not only more effective but far less toxic, ultimately improving treatment conditions and quality of life for patients. We also hope that these compounds will be highly effective against resistant cancer cells that are a serious problem in cancer therapy.

We have been focused on the synthesis of prodrugs for cisplatin. A series of compounds that comprise various lipophilic groups were synthesised, purified, characterised, and assessed for their biological activities against a range of cancer cells of several origins. Results accumulated indicated that the biological activity of the prodrugs is heavily affected by the nature and position of the ligand on the platinum centre. It is important to indicate at this stage that some of these compounds have shown promising results and are being evaluated in animal cancer models. This is a first step in getting these compounds out of the academic world and into the competitive industrial world of the drug industry.

We are also involved in the discovery of novel molecular targeted therapeutics in treating cancer. The idea is to identify an oncogenic (cancerous) biomolecule (target) that is exclusively expressed in cancer cells and selectively hamper its action. In doing so, we hope to come

up with drugs that are able to penetrate the cancer cell and inhibit its growth without affecting the surrounding healthy cells. To make this approach clinically relevant, such a target should be essential to the cancer cell's living and division. Normal as well as cancer cells are full of similarly functioning molecules, a fact that makes selective targeting of one among those thousands of potential targets a nearly impossible task. Nonetheless, there have been impressive breakthroughs and remarkable success registered by many research groups within academia and within the industry worldwide. There is a need not only to identify an oncogenic target that cancer cell viability depends on but also to develop small molecules that can bind in high selectivity to it. For that to take place there has to be a "targetable" binding site (or sites) where such therapeutics can bind, exploiting either non-covalent or covalent interactions. What this essentially means is that, if successful, chemotherapy will witness a revolution. Targeting cancer cells only means fewer side effects for the patient and more efficient treatments that can lead to a cure.

A third very relevant research project that is being executed at our lab addresses obesity and its associated sicknesses. Obesity as a metabolic disorder affects Palestinian and Arab societies in higher rates than elsewhere and has severe complications that manifest in heart disease, osteoarthritis, type 2 diabetes, and cancer. We have been engaged in an effort to develop innovative therapeutics for obesity and related metabolic disorders. A series of compounds that comprise two naturally occurring parts, fatty acid and amino alcohols conjugated together, were synthesised and evaluated for anti-obese potency on animal models. Structural modifications, including various lengths of fatty chain, different linkages, and side groups, were introduced. Results collected in

animal models point out that some of our compounds induce a feeling of satiety, trigger physical activity, and elevate the expression of interrelated neurotransmitters in the brains of mice. This has led to the registration of an international patent for these compounds. The studies have also indicated that these compounds have antidepressant activities that could also translate into a second patent for the group.

In order to engage in such innovative research, a recipe of original ideas, active research, and international cooperation with scientists worldwide is needed. We have a bit of everything at our lab and we hope to continue evolving as scientists and researchers. We have big dreams but are always limited by resources. This is a main challenge for scientists everywhere but it is definitely more pronounced here in Palestine.

Research is the main route toward innovation that can bring social and economic prosperity. It is an integral component of an academic career. I wish to see a proliferation in the number of research labs and teams of active researchers. Not less important is to strengthen the already existing ones. I find it difficult to visualise an independent contemporary Palestine without research and development being our top priorities on the national, institutional, and personal levels.

Dr. Yousef Najajreh is associate professor and dean of scientific research at Al-Quds University. He earned a PhD in medicinal chemistry with a focus on anticancer drugs from the School of Pharmacy at Hebrew University. Following his recruitment to the Faculty of Pharmacy at Al-Quds University, he established the Anticancer Drugs Research Lab, which focuses on the study and discovery of anticancer drugs. He co-shares the inventions of five patents and has co-authored more than 30 published articles, reviews, and book chapters in renowned international peer-reviewed journals.

Campus in Camps A University in Exile

By *Alessandro Petti*

The Context

The Campus in Camps programme stems from the recognition that refugee camps in the West Bank are in a process of a historical political, social, and spatial transformation. Despite adverse political and social conditions, Palestinian refugee camps have developed a relatively autonomous and independent social and political space: no longer a simple recipient of humanitarian intervention but rather an active political subject. The camp becomes a site of social invention and suggests new political and spatial configurations. In recent years, the refugee camp has been transformed from a marginalised urban area to a centre of social and political life. More notable is that such radical transformations have not normalised the political condition of being exiled. For decades, the effects of the political discourse around the right of return, such as the rise of a resolute imperative to stagnate living circumstances in refugee camps in order to reaffirm the temporariness of the camps, have forced many refugees to live in terrible conditions. What emerges today is a reconsideration of this imperative where refugees are reinventing social and political practices to improve their everyday lives without normalising the politically exceptional conditions of the camp.

The origin of the programme

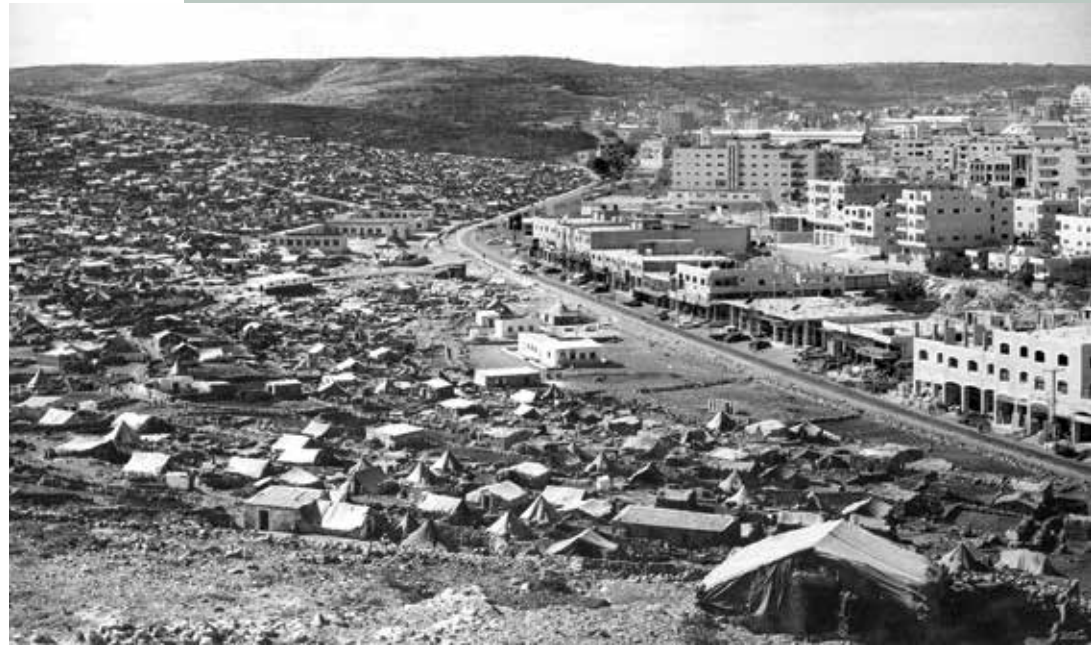
Campus in Camps originated from a collective cumulative thought that aimed to bring together theory and action, learning in a contextual environment, and project-based interventions in refugee camps. The desire for such a programme matured in an on-going dialogue started in 2007 between the UNRWA Camp Improvement Programme, directed by Sandi Hilal, and the Refugee Camp Communities of the Southern West Bank. From this on-going dialogue emerged the communities' urgent desire to explore and produce new forms of representation of camps and refugees beyond the static and traditional symbols of passivity and poverty. In three years of teaching at Al Quds Bard University, and based on my previous research and experiences with DAAR, a studio and art residency based in Beit Sahour, I became convinced that the camp is the right place for the campus: a truly engaged and committed university. In conversation with Al Quds Bard students from refugee camps, I have realised that their narrations, ideas, and discourses could have flourished in a protected space such as the university, but they needed to be grounded in context and connected with the community. And reciprocally, the university moving in camps could have opened its doors to other forms of knowledge, to experimental forms of communal learning able to combine critical reflections with action. With the support of the German government this idea has become reality.

Participants

The initiative, begun in January 2012, engages young participants in a two-year programme that deals with new forms of visual and

*Dhehesheh Refugee Camp (1955) and Doha City (2012)
photomontage: BraveNewAlps (Campus in Camps) 2012*

This image was produced by juxtaposing and overlapping a picture taken in 1955 (left side) and a picture taken in 2012 (right side). The left side shows Dheisheh Refugee Camp made of tents in 1955, while the right side presents Doha City, a neighborhood lying outside the camp borders and built by Palestinian refugees.



cultural representations of refugee camps after more than sixty years of displacement. The aim is to provide young, motivated Palestinian refugees who are interested in engaging their communities with the intellectual space and necessary infrastructure to facilitate these debates and translate them into practical community-driven projects that will incarnate representational practices and make them visible in the camps.

The first year

The first year of Campus in Camps was focused mostly on establishing a common language and a common approach among the participants. This was achieved through education cycles, seminars, lectures, and the publication of the Collective Dictionary. The first months of the programme were dedicated to a process that we called unlearning, healing from pre-packaged alienating

knowledge, knowledge that is not linked with life. During this phase, Munir Fasheh was an amazing source of inspiration. We involved professors from Al Quds Bard and guests not from the university for lectures and seminars on citizenship, refugee studies, humanitarianism, gender, mapping, research methodologies, and public art. The first year culminated in a two-day open public presentation in which more than one hundred people from the local community participated. During the event, the Collective Dictionary was also presented – a series of publications containing definitions of concepts considered fundamental for the understanding of the contemporary condition of Palestinian refugee camps. Written reflections on personal experiences, interviews, excursions, and photographic investigations constitute the starting point for the formulation of more structured thoughts, which

serve to explore each term. Participants developed each publication, suggesting a new form of collective learning and knowledge production.

The second year

During the second year, more emphasis has been placed on the kind of knowledge that emerges from actions. Gatherings, walks, events, and urban actions are meant to engage more directly with the camp conditions. What is at stake in these interventions is the possibility for the participants to realise projects in the camps without normalising their exceptional conditions and without blending them into the surrounding cities. After 65 years of exile, the camp is no longer made up of tents. The prolonged exceptional temporality of this site has paradoxically created the condition for its transformation: from a pure humanitarian space to an active political space, it has become an embodiment and an expression of the right of return.

The initiatives bear the names of this urbanity of exile: the garden, the pathways, the municipality, the suburb, the pool, the stadium, the square, the un-built, and the bridge. The very existence of these common places within refugee camps suggests new spatial and social formations beyond the idea of the camp as a site of marginalisation, poverty, and political subjugation.

Epilogue

Campus in Camps does not follow or propose itself as a model but rather as public space in formation. Al-Jami'ah translates into English as "university" but its literal meaning is a place for assembly, a public space. I would like to think of Campus in Camps as part of a long path that had stations in the schools of Khalil Al-Sakakini, where grades and punishments for students were abolished and walks and music were considered a form of knowledge, or as part of the informal and clandestine learning environment established during the first Intifada, in which people learned from each other in context.

What the participants say about Campus in Camps

"Campus in Camps is a place where everything around us has new meanings and dimensions that are connected to the reality of our lives." Ahmad Lahham

"It is the only place where the doors of creativity are open." Needa Hamouz

"A place where we meet to learn to unlearn and become co-authors of what we say and define." Isshaq Al Barbary

"It's a new narration, a different view of the past, and a new future. It is the place I was searching for ... where I feel the strength to express my opinion about camps and refugees." Aysar Al Saifi

"It is a trip into reality, where we can work on ourselves without outside influences. It is where I found the spirit I had been searching for." Ayat Al Turshan

"Campus in Camps is a way of looking at the present toward the future, both theoretically and practically, with a sense of the ideal but grounded in the real. It's the bridge that we build with our hands between the past, the present, and the future." Murad Owdah

"We meet here to discuss what refugees should do with their potential." Qussay Abu Aker

"It's a small window into "refugeehood" in an environment which totally misses this concept. Campus in Camps is the only place with the ability to expand this small window and help us overcome the ignorance of refugeehood." Bisan Jaffari

Alessandro Petti is a Bethlehem-based architect and researcher in urbanism. He is director of the experimental educational programme Campus in Camps and of DAAR, an art and architecture collective and residency programme that combines discourse, spatial intervention, education, and legal challenges.

Campus in Camps (www.campusincamps.ps) is a programme of Al Quds University implemented with the academic support of Al-Quds Bard and hosted by the Phoenix Center in Dheisheh Refugee Camp in Bethlehem.



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The Urge to Recall Edward W. Said's Thought Today

By Adania Shibli

Upon his death in New York on September 25, 2003, Edward W. Said was praised as an influential theorist and a public intellectual. During his lifetime, he produced a body of work – from *Orientalism* (1978) to *On Late Style* (posthumously, 2006) – that has retained its resonance until today, in a variety of fields and areas worldwide.

Indeed, tributes to the late Said, conferences and symposia held by educational and cultural institutions to discuss and explore his work, are all a sign of his immense, continuing significance. His ideas have effectively caused paradigm shifts in the humanities and the social sciences. However, his ideas have also trespassed the boundaries of academic discussions. During the political revolts and upheavals in several Arab countries, revolutionaries turned his concepts into their slogans, and his words have emerged as graffiti writings on the walls of Tunisian streets-in-revolt. In so doing, revolutionaries not only thwarted a regime but also the possibility of Said's thought being treated as a "status quo," as a frozen understanding and as institutionalised interpretations, through which he became associated with a specific, fixed set of concepts, as enacted by the authority of academia and certain intellectual discussions.

One of the underlying endeavours which can be traced throughout Said's corpus of work, and which remains particularly relevant to today's concerns, be they political, social or economic, is going beyond the logic of binary, oppositional relations. Such relations unfortunately have come to dominate the understanding and analysis of social relations and interactions. Its simplest order of an I/Us, (whoever this might be) against an Other, is what Said repeatedly problematised and criticised. Throughout this effort to go beyond dichotomies,

Said investigated concepts such as knowledge, power, representation, place, time, and travel. Given that several of Said's ideas are already quite well-known, such as his critique of Orientalism, or his investigation of the relation between culture and imperialism, the following recalls some of the less celebrated, often more personal, of his treatments of the above concepts.

To start with, one may recall what Said writes in *Out of Place* (1999) about himself, being a Palestinian and an American, as well as his being in two languages – Arabic and English – both acting as his mother tongue and both informing his own language in such a way that he was never able to grasp or to separate. This type of being can be found more and more nowadays, as the West/North has large non-Western immigrant communities in its midst for the first time in history. Under these circumstances, as Said notes, definitions of cultures and societies have become highly volatile, extremely contentious matters. These definitions should be modified by knowledges of what Said names "counter-cultures": an ensemble of practices associated with various kinds of outsiders, including not only immigrants, but also the poor, artistic bohemians, workers, and rebels. It is also important to note here that Said, via Fanon, has effectively argued for a social consciousness in place of a national consciousness, which, according to him, is the reactive, atavistic assertion of a separate colonial or native identity. This urge to seek social consciousness over national consciousness – evident in his call for a one-state solution to the question of Palestine/Israel – and a modified definition of universalism, dissociating it from imperialism.

Otherwise, as repercussions of exclusion, there will result a split in the self, especially amongst members of

immigrant communities in the North/West, but also in the South/East. In another instance in *Out of Place*, Said discloses concealing his command of Arabic as a pupil at the Cairo School for American Children. Eventually, he ends up not feeling fully at home in the Arabic language, despite its being his mother tongue (*Al-Ahram Weekly*, February 12–18, 2004).

This process also points to the centrality of concepts such as place, time, and travel. The importance of places, no less

than time, in Said's view, results from the fact that "territory is the place that you do it," i.e., where one does things (*Boundary 2*, Spring 1993). Moreover, for him, an uncompromised mode of thinking, especially when political, keeps one itinerant – a traveller. Travellers suspend the claim of customary routine in order to experience new rhythms and rituals. The traveller – unlike the Sultan who must guard one place and defend its frontiers – traverses territory and thus abandons fixed positions all the time. Hence,

Edward Said.

according to Said, deviating from already known and assigned paths is an act of liberation. It results in "fugitive moments of freedom" (*Out of Place*, p. 24).

At the same time, spaces have a multi-layered nature resulting from being situated out of a place or inside it, and not having a right to it or to its opposite, which points to Said's experience in relation to Palestine: "the unreconciled duality I feel about the place [...] exemplified in so many distorted lives, including mine [...] its status as an admirable country for them (but of course not for us)" (*Out of Place*, p. 142).

On this occasion, Said goes on to describe his family's, especially his father's, reaction to the loss of Palestine, a place the family would lose the possibility to return to after its occupation in 1948 and its re-designation as the state of Israel. Said's father, with the fall of Palestine, seems to have resorted to playing cards. Recalling sitting beside his father, a sort of punishment for misbehaving, Said identifies his father's card playing as a dispiriting blankness; an act signifying minimal emotional investment; a way to sublimate anxieties; an escape from a confrontation with reality, all requiring the least words: Silence. Said thus concluded that all of this signifies nothing but mental and moral subordination, increasing the sense of another's authority over oneself. As he watched his father play cards, Said dissociated himself from the situation by imagining. The imagination, for him, works as a release from the authority of others in reality.

So true power structures exist with great destructive effects, several of which Said himself has well exposed. Yet he also sees opportunities and possibilities to counter and modify them. Such opportunities can be traced in Said's case even in the least seeming places, behaviours, or emotions. Fragility, pain,

fear, and loneliness are all recurring feelings in his early life, but also later, when physical, namely his illness, and sometimes, emotional weakness characterised certain periods of his being. Facing critique through disembodiment, lagging behind, loitering, fidgeting, or biting nails, all surface in his life as means of resistance against the powerful, be it his father or educational institutions he attended. The very techniques associated with weakness, such as "failing" and "misbehaving," up to "stone throwing" and "playing music" (the latter being able to move someone so specifically and wordlessly), could indeed help foster what Said describes on a different occasion as a spirit not of conformity but of resistance; of individual agency rather than of collective determinism, precisely in situations of excessive authority and domination, where one lacks the physical power to fight back.

To Said, forcing one to accept that beyond what is being presented as an abyss, about which we can do nothing, is an apparatus for putting the potentially critical mind to sleep. However, to risk everything in order to engage in finding a way, building a bridge, imaginatively and critically, is what would put a halt to passivity, to the sense of defeat, and to hopelessness.

Text is based on Shibli's research while conceptualising and curating the symposium "A Journey of Ideas Across: In Dialogue with Edward Said," to be held in Berlin, at the House of World Cultures, October 31 to November 2, 2013, http://www.hkw.de/en/programm/2013/edward_said_konferenz/veranstaltungen_83195/veranstaltungsdetail_93111.php. As part of the symposium, Dialogue Café-Ramallah, in cooperation with A.M. Qattan Foundation and the Goethe-Institut Ramallah, will host a panel discussion on November 2, 2013.

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Farouk Shami

Following a Palestinian Heart: The CHI MAN

Farouk Shami's story is that of perseverance, determination, and hard work against the backdrop of Palestinian conflict and loss. Farouk was born in Beit-Ur Al Tahta, a small village south of Ramallah. He was born into a family who suffered the harsher brunt of Israeli occupation with three sons lost in the conflict. Farouk, however, was never deterred by anything. He was ready to challenge the world and its stereotypes of Palestinians. His passion began with colour, and that passion remains to this day. As a young boy, his early experiments began with henna and saffron, two very colourful spices that are present in any Palestinian home. The young Farouk at the time did not fully comprehend that what seemed to be child's play would one day form the foundation for an innovative scientific invention and a large business empire.

It is no secret that Palestinians value a good education more than anything in the world, and Farouk's parents were no different. To them, Farouk would be a doctor one day. The natural order of things was for him to attend the Friends Schools, which would guarantee him an excellent education, after which he would attend medical school and become a doctor. After all what is more respectable than a doctor? Farouk's parents were not too keen on the raw talent their son

had with colour, and the driving passion he had for hair. They tried their best to change his plans, but Farouk was raised to have a mind of his own, to accept others, and to challenge the status quo. Leadership was already seeded in his spirit and was fast growing into full bloom. Farouk was not to be stopped, and medical school was nowhere in his plans.

His early beginnings as a hairstylist were in Ramallah at a small salon near the post office. The salon is still known among Ramallah residents today. As business started to boom, war drums sounded and the 1967 War came rolling through the West Bank. Ramallah, the beautiful, the summer vacation destination, home of Rukab Ice Cream, and The Casino, and the Grand Hotel, where young women and men danced the summer nights away, was now under Israeli occupation. Curfews restricted movement and suffocated businesses; Farouk's hair salon suffered badly, and he found himself unable to access the required hair products. If necessity is the mother of invention, then passion is its fuel. Farouk spent many hours under curfew studying the chemistry of colour, and before too long, he was starting to produce enough basic colour to meet his salon's needs as well as those of his colleagues in Ramallah.

As Israeli occupation sunk its teeth into the West Bank, young Palestinians started to look for new opportunities. In 1972 Farouk took the difficult and painful decision to

leave Palestine. With nothing in his pocket, he went in search of better opportunities in the United States. On his arrival, he worked various jobs to pay for his tuition. Then a tiny window of opportunity opened, and a small salon in Louisiana hired him. The salon was not successful, and Farouk found himself again battling a collapsing business, but this time, he would save the business and turn it into one of the most successful hair salons in the state. He captured the hearts and heads of his customers with his colouring abilities. He was young and very active, and he participated in various competitions. In one of his most famous competitions, he spent 36 hours colouring hair until he won first prize. Sadly, no success comes without a struggle, and very soon, Farouk was unable to work with hair colour. He was allergic to ammonia. Doctors urged him not to go near it and explained that this was a serious hazard to his health and life. He found himself yet again facing another wall. Farouk's determination is that of hurricane winds; once they start, there is no stopping them. He poured himself into studying the chemistry of hair colour, which is an intricate balance between acids and bases. Farouk was able to build on the basic principles of pH (pH is the scale in which the strength of an acid or base is measured) and acid-base reactions as well as the structure of hair itself to invent the first ammonia-free hair colour. While scientists always hail themselves as open and innovative, they are also often the most difficult crowd to win over. Chemists called Farouk's new hair colour system a lie, and argued that without ammonia it is impossible to colour hair. With very little acceptance from the industry he loved so much, Farouk was left to manufacture his hair colours at home and to sell them door-to-door. In 1986 he

launched his first ammonia-free colouring system, SunGlitz, which is now marketed under the CHI empire he has built.

Following his hair colour success, Farouk cascaded from one triumphant business endeavour to another. BioSilk products capitalised on naturally occurring amino acids that smooth and strengthen hair. Armed with one of NASA's top scientists, Farouk expanded his research and development and introduced the new concept of hair ionics into hair dryers. Inspired by a pizzeria in Italy that used ceramic ovens to bake their pizza, he came up with the ceramic hair iron. Farouk revolutionised the hair industry and carved a place for himself among the big players of a very competitive field. He also managed to register all his inventions as systems rather than individual products. CHI systems now stands for Ceramics, Hair, Ionics and includes not only hair products but hair irons, dryers, and other products. The labs carrying out research and development are top of the line, and the scientists working in them are the crème de la crème in their field.

Farouk returned home after 37 years to start CHI-Palestine, although he would argue he never really left, or rather Palestine never left him. His dedication to his country is apparent through his philanthropic work during his time away from home. Farouk founded the Sheik Shami Foundation, which operates several projects, most notable among them a school for women that currently serves thirty-five villages south of Ramallah. Far from being merely symbolic, his return and investment have created jobs, introduced new business practices, and revolutionised an often ignored but important industry. Farouk, the son of Palestine, has returned.

Welcome home.





Photo by Asma Ghannem

Yazan Khalili

Do you know who Yazan Khalili is? No? You really should meet this intelligent, talented photographer, writer, producer, and intellectual; a visual artist who uses the image as a medium for his work. He is another resounding, driven Palestinian voice who is leaving a clear mark on the artistic scene, both nationally and internationally. Young artists like Yazan are Palestine's unplanned treasure. They are the perfect form of Palestinian resistance. Known to his friends and colleagues as Al Khalili or Khalili or just plain Yazan, his work is creative and every bit contemporary. Yazan received a bachelor's degree in architecture from Birzeit University in 2003; he finished his master's degree in 2010 at the Centre for Research Architecture at Goldsmiths College, University of London.

His photography explores the relationship between the social and spatial elements of built environment and the landscape. He tackles questions of urbanism from a visual point of view. But Yazan is also interested in the production of the image, not necessarily the final image itself; what are the political elements and processes – both global and local – that lead one particular photograph to look, feel, and read in a particular way? In his body of work *Area C-The Landscape in Exile*, Yazan worked with images he took while

traveling through the West Bank for several years. "I was doing a reading of the images as a forensic work by trying to expose the processes that influence the production of aesthetics." His work comprises text and photography, performing together by way of narrating the personal experience that went into taking a particular image and then discussing and analysing it.

In his latest exhibition at Khalil Sakakini Cultural Centre, he showed his body of work *Landscape of Darkness*, 2010, in which he examines how darkness can reshape a highly politicised fragmented landscape. "Looking into the dark spaces, the otherwise fragmented landscape of the occupied area re-emerges with the potential of a continuous whole, thus reshaping the operational notions of space and time, light and darkness."

He is a freelancer who moves between mediums in order to explore and learn more. He is one of the founding members of Zan Design Studio (2005) and works as production coordinator for films and exhibits. He has exhibited in various venues and places, including the Venice Biennial 2011 and the Sharjah Biennial 2013. He has taught a politics of production course at the International Art Academy - Palestine, and co-curated, along with Reem Shilleh, the Young Artist of the Year Award (YAYA, 2012). He also curated The City | The Image symposium with Goethe Institute, Ramallah, 2012.

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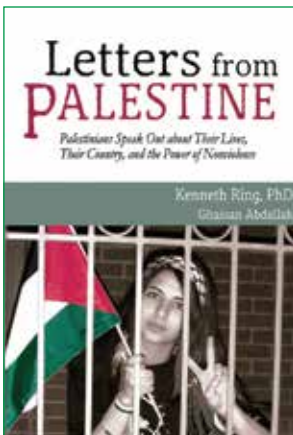
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Letters from Palestine

Palestinians Speak Out about Their Lives, Their Country, and the Power of Nonviolence

Wheatmark, 2010, 384 pages, \$22.75

"We used to be calm and gentle people, But have turned furious and outraged For what has become of our land.

Palestine isn't just my home, Palestine is me." B. Buoni, 14

In her forward to the book, Anna Baltzer notes: "Palestinians themselves are the experts on their own plight and liberation struggle, and their voices are the ones that most need to be heard." This is what *Letters from Palestine*, edited by Kenneth Ring and Ghassan Abdullah, and published by Wheatmark, USA, tries to do.

It consists of 30 contributions, written as if to an American friend, from Palestinians in the West Bank, Gaza, Jerusalem, Haifa, and the diaspora, and from various walks of life. The American friend is actually the main editor of the book, Ken Ring, who was a comfortably retired professor of psychology in California and a world authority on near-death experience, with many books on that subject to his name. His account of how he became interested in the Palestinian/Israeli conflict, having been a "not very Jewish Jew," is, in itself, worth reading. He says in the introduction: "It

is necessary to go into my Jewish past in order to explain my Palestinian present." He goes on to tell how he got to know his co-editor, Ghassan Abdullah, and visited him and his wife and stayed with them in Ramallah. Abdullah's story of how to keep his Swiss wife after the Israelis gave her two weeks to leave Palestine indefinitely, at the height of such Israeli measures against foreign passport holders in 2006 and after, is also one of the "letters" in the book.

The intent of the book is to put a "human face" to Palestinians, to counter the stereotypic image that they are mostly rock-throwing "terrorists," so that an American or international audience can see them as individuals who have to confront, with courage, humour, and pluck, the often impossible and impossibly cruel conditions imposed on them by the Israeli government, the settlers, border police, Israeli Occupation Forces, and other agencies of Israeli social control.

Most of the accounts have been written specifically for this book, and each contribution is accompanied by a photograph of the writer and a summary statement that provides some biographical information about him or her. The content of these stories includes not only descriptions of the everyday trials, hassles, and humiliations that Palestinians suffer but also inspiring tales of triumph over these adversities and the use of humour to cope with the absurdities of life under occupation.

Although there is little here that will be new to those who live these conditions, and there is always the nagging question of the effectiveness of such stories to sway American and Western public opinion, or whether it could affect official policy, the directness and warmth that come through these texts, whether from Gaza or elsewhere, will not fail to reach the humanity and compassion of people everywhere. It could also encourage others to tell their stories, and as they say, "every Palestinian has a story to tell."



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Website Review

<http://www.tabo.ps>

By *Abed A. Khooli*

Review date: September 20, 2013

Tabo (Arabised from the Turkish *tapu* for land register) is a land-marketing website owned by the Union Construction and Investment Company (UCI). Tabo is available in English (default), Arabic, and Spanish.

The site has a simple centred layout with four horizontally stacked boxes. The top header starts with the logo to the left and a two-line menu to the right. The first line has the company phone number and a *Customer Login* link. The next menu item is *Careers* (work culture, listing of available jobs, and a link to apply online). The company contact information and a Web mail form can be found under the *Contact Us* menu, next to which are the Spanish- and Arabic-language switch links.

The next line starts with *About UCI* (general company information and its projects) followed by *Why Buy in Palestine* (a marketing message). *Select Your Land* enables prospects to identify their preferred location on a map and drill down on details (master plan overlaid on a photo of the location). Purchase instructions, financing information and sale locations are available under the *How to Buy* link, and *Media Center* concludes the menu with a page full of press releases, news, interviews, and other videos.

The second block is the most visible and features a rotating and interactive flash billboard with natural scenery from

the terrain or finished houses and links to see more.

Next is the main content area, divided into six small blocks with a thumbnail for each: *What is Tabo* (a video introduction and a link to company general information and governance structure), *Select Your Land* (another way to view and browse available lots), *Become a Tabo Agent* (information for commission-based resellers), *Testimonials* (words of support for the Tabo project), *FAQ* (questions and answers), and *News* (excerpts from local and international media related to Tabo or UCI).

The homepage concludes with a footer area that includes a short form to subscribe to Tabo updates, a search box, a link to the company Facebook page, a security seal (from GoDaddy) for online commerce, copyright information, and a link to another UCI project called Etihad Villas.

Tabo is a commercial website, and it has already done a good job on that front. There is still room for improvement – for example, HTML5/SEO compliance, removing all-caps menu items, and providing alternatives to Adobe Flash-based content.

Abed A. Khooli is a SharePoint, BI, and Web-development specialist. He can be reached at akhooli@arabic2000.com (www.arabic2000.com).

My Restaurant Experience Majhoul Restaurant

By *Aisha Mansour*

The word *majhoul* refers to the unacknowledged soldier, the guy or gal who works in the background, diligent but unnoticed. And yet without him or her, the system would collapse. The Majhoul Restaurant is an underground seasonal restaurant. After an unsuccessful year of talking and meeting with local restaurants in Ramallah to support a menu based on local, seasonal products, the Sharaka board, a group of volunteers with a vision of a food-sovereign Palestine, decided to go underground. Majhoul is held every four to six weeks in various locations across Ramallah and Al-Bireh. The last two were held in the beautiful garden of RIWAQ. In the winter, the Sharaka volunteers hosted the dinners at ShamsArd architecture studio and the Birzeit University housing community centre. The menu is created by volunteers and consists of a four-course meal highlighting produce and products from Palestine's seasons. All ingredients are Palestinian and *baladi*.

I came alone to last Thursday's Majhoul Restaurant. I sat at a long table, lit with soft tea lights, and chatted with other guests. By the end we were making connections and new friendships. Some guests were natives of the area and others just in the country for a week and decided to try the underground restaurant for a change from the Ramallah scene.

The meal started with an introduction of Sharaka and its volunteers who spent the last 24 hours preparing this lavish meal. The Sharaka volunteers run a weekly farmers' market called *Akli Baladi*, in Ramallah Tahta, and operate the occasional Majhoul Restaurant. The goal is to raise awareness about the importance of maintaining our agricultural heritage, rich natural biodiversity, and seasonal, *baladi*, Palestinian way of eating.

And then the food bonanza began. We started with fried eggplant topped with tahini lemon sauce and pomegranates. Pure pleasure, and I could have stopped there. Then came the spicy arugula salad with tomatoes and cucumbers, and the sweet *baqla* salad with walnuts and apples, and then the thick yaqteen chick pea soup. For the main course, we indulged in *muloukhia* cooked with *baladi* rabbit and a vegetarian-style roasted okra with tangy tomatoes. Such a simple meal made with fresh ingredients from Ramallah- and Salfit- area farmers, and yet so delicious and satisfying. Conversation and laughter continued. Two toddlers, the youngest of the guests, snuck up to the porch to play and tease each other.

Then the finale ... fig and grape cakes. The fruit lay in a flaky crust covered by a tangy sour cream topping. I had to have a bit of both. I went back for seconds of the grape cake. Delish! A young volunteer offered small cups of black Arabic coffee to close the meal. This was one of the best meals I have had in a very very long time. I was happy. I was grateful to the Sharaka volunteers who spent their Thursday evening serving me.

Happy satiation spread down the table as the guests completed their meals and continued their discussions. The Majhoul Restaurant serves the best food at the best price in Ramallah. The ingredients are always 100 percent *baladi* Palestinian produced. And the food is always prepared with the care and compassion of Sharaka's volunteers.

If you would like to be added to the mailing list, e-mail sharakainpalestine@gmail.com, or visit them on Facebook at <https://www.facebook.com/pages/شراكة-مبادرة-مجتمعية-لحفظ-الموروث-الزراعي-Sharaka/506917296040719> or <https://www.facebook.com/groups/360906177468/>.



Events

Note: Please make sure to contact the venue to check for the latest updates.

East Jerusalem (02)

CONCERT

Thursday 10

19:00 Al Quds Composition Award Gala with the world premiere, Hind Al Hussein College

LECTURES

Saturday 26

17:00 Healing on the spiritual path, Yabous Culture Center

TOURS

Saturday 5

10:00 Eid El Adha and El Hajj tour, The Centre for Jerusalem Studies

Saturday 26

10:00 Revisiting the 19th Century, The Centre for Jerusalem

Tuesday 29

16:30 Western Wall Tunnels, The Centre for Jerusalem Studies

SPECIAL EVENT

Saturday 12

09:30 5th Annual event for Health Awareness, Fund Raising and Cancer survivors support, YWCA

Bethlehem, Beit Sahour, and Beit Jala (02)

FILMS

Monday 7

16:00 Das doppelte Lottchen (Lottie and Lisa), in German with English Subtitles, Dar Annadwa

Ramallah and Al-Bireh (02)

ART

Monday 7

18:00 Histoires Croisées/Crossed Histories, French-German Cultural Centre

Tuesday 8

17:00 Café Francophone, French-German Cultural Center

Monday 21

18:00 Opening night: Euro-Palestinian Water Film Festival 2013, Al-Kasaba Theatre and Cinemateque

Monday 28

18:00 Café littéraire: poetry reading by Dr. Wael Abu Arafé, French-German Cultural Center

Wednesday 23

17:00 Café Francophone, French-German Cultural Center

Monday 28

17:00 Café Francophone, French-German Cultural Center

FILMS

Wednesday 2

18:00 Befreite Zone/Free Zone, in German with English subtitles, French-German Cultural Centre

18:00 Liberated Zone, in German with English subtitles, French-German Cultural Centre

Wednesday 9

18:00 Football under Cover, in German with English subtitles, French-German Cultural Centre

Sunday 13

18:00 Two Days in Paris, in French with English

subtitles, French-German Cultural Centre

Thursday 17

18:00 One Day In Europe, in German/English/ Others with English subtitles, French-German Cultural Centre

Thursday 24

15:30 Das Doppelte Lottchen (Lottie and Lisa), in German with English subtitles, French-German Cultural Centre

Wednesday 30

18:00 The Miracle of Bern, in German with English subtitles, French-German Cultural Centre

Special Events

Monday 14

18:00 German Speakers Club, Café la Vie

Children Activities

Thursday 31

15:30 Children's afternoon, French-German Cultural Center

LECTURES

Sunday 6

18:00 Im Schatten des Feigenbaums (Among the Shades of the Fig Tree), in German/Arabic, French-German Cultural Center

SPECIAL EVENTS

Monday 14

18:00 German Speakers Club/Stammtisch Deutsch, Café La Vie

TOURS

Sunday 20

9:00 A tour to the city of Ramallah, PACE

Nablus (09)

TOURS

Sunday 13

9:00 A tour to the city of Nablus, PACE

Hebron (02)

TOURS

Sunday 6

9:00 A tour to the city of Hebron, PACE

Jenin, Qalqiliya, and Tulkarem (09)

TOURS

Sunday 27

9:00 A tour to the city of Qalqiliya and the Wall, PACE



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Jericho (02)

Jericho Community Centre

Telefax: 232 5007

Jericho Culture & Art Center

Telefax: 232 1047

Municipality Theatre

Tel: 232 2417, Fax: 232 2604

Jenin (04)

Cinema Jenin

Tel: 250 2642, 250 2455
info@cinemajenin.org, www.cinemajenin.org

Hakoura Center

Telfax: 250 4773
center@hakoura-jenin.ps, www.hakoura-jenin.ps

The Freedom Theatre/Jenin Refugee Camp

Tel: 250 3345, info@thefreedomtheatre.org

Nablus (09)

British Council- Al Najah University

Telefax: 237 5950
information@ps.britishcouncil.org
www.britishcouncil.org/ps

Cultural Centre for Child Development

Tel: 238 6290, Fax: 239 7518
nutaleb@hotmail.com, www.nutaleb.cjb.net

Cultural Heritage Enrichment Center

Tel: 237 2863, Fax: 237 8275, arafatn24@yahoo.com

French Cultural Centre

Tel: 238 5914, Fax: 238 7593
ccfnaplouse@consulfrance-jerusalem.org

Nablus The Culture

Tel: 233 2084, Fax: 234 5325
info@nablusculture.ps, www.nablusculture.ps

Ramallah and Al-Bireh (02)

A. M. Qattan Foundation

Tel: 296 0544, Fax: 298 4886
info@qattanfoundation.org, www.qattanfoundation.org

Al-Kamandjati Association

Tel: 297 3101
info@alkamandjati.com, www.alkamandjati.com

Al Kasaba Theatre and Cinematheque

Tel: 296 5292/3, Fax: 296 5294
info@alkasaba.org, www.alkasaba.org

Al-Mada Music Therapy Center

Tel: 241 3196, Fax: 241 3197
info@al-mada.ps, www.al-mada.ps

Al- Rua'a Publishing House

Tel: 296 1613, Fax: 197 1265, Mob: 0599 259 874
akei.nichola@gmail.com

Al-Rahhalah Theatre

Telefax: 298 8091, alrahhalah@hotmail.com

Amideast

Tel: 240 8023, Fax: 240 8017
westbank-gaza@amideast.org, www.amideast.org

ArtSchool Palestine

Tel: 295 9837
info@artschoolpalestine.com, www.artschoolpalestine.com

Ashtar for Theatre Production

Tel: 298 0037, Fax: 296 0326
info@ashtar-theatre.org, www.ashtar-theatre.org

Baladna Cultural Center

Telfax: 295 8435

BirZeit Ethnographic and Art Museum

Tel: 298 2976, www.virtualgallery.birzeit.edu

British Council

Tel: 296 3293-6, Fax: 296 3297
information@ps.britishcouncil.org
www.britishcouncil.org/ps

Carmel Cultural Foundation

Tel: 298 7375, Fax: 298 7374

Dar Zahran Heritage Building

Telfax: 296 3470, Mob: 0599 511 800
info@darzahran.org, www.darzahran.org

El-Funoun Dance Troupe

Tel: 240 2853, Fax: 240 2851
info@el-funoun.org, www.el-funoun.org

Sareyyet Ramallah - First Ramallah Group (FRG)

Tel: 295 2690 - 295 2706, Fax: 298 0583
sareyyet@sareyyet.ps, www.sareyyet.ps

Franco-German Cultural Centre Ramallah

Tel: 298 1922 / 7727, Fax: 298 1923
info@ccf-goethe.org, www.ccf-goethe-ramallah.org

Greek Cultural Centre - "Macedonia"

Telefax: 298 1736/ 298 0546, makdonia@palnet.com

In'ash Al-Usra Society- Center for Heritage & Folklore Studies

Tel: 240 1123 / 240 2876, Telefax: 240 1544
usra@palnet.com, www.inash.org

International Academy of Arts

Tel: 296 7601, info@artacademy.ps

Khalil Sakakini Cultural Center

Tel: 298 7374, Fax: 296 6820
sakakini@sakakini.org, www.sakakini.org

Mahmud Darwish Foundation and Museum

Tel: 295 2808, Fax: 295 2809
Info@darwishfoundation.org
www.darwishfoundation.org

Manar Cultural Center

Tel: 295 7937, Fax: 298 7598

Mazra'a Qibliyeh Heritage and Tourism Centre

Telefax: 281 5825, mazraaheritage@yahoo.com
www.geocities.com/mazraaheritage/

Nawa institute

Tel: 297 0190, info@nawainstitute.org

Palestinian Association for Contemporary Art PACA

Tel: 296 7601, fax: 295 1849
paca@pal-paca.org, www.pal-paca.org

Palestinian Association for Cultural Exchange (PACE)

Tel: 240 7611, Telfax: 240 7610
pace@p-ol.com, www.pace.ps

Palestine Writing Workshop

Mob: 0597 651 408
www.palestineworkshop.com

Popular Art Center

Tel: 240 3891, Fax: 240 2851
info@popularartcentre.org, www.popularartcentre.org

Ramallah Center for Human Rights Studies (RCHRS)

Tel: 241 3002

Ramallah Cultural Palace

Tel: 294 5555, Fax: 295 2107
rcpevents@ramallah-city.ps

RIWAQ: Centre for Architectural Conservation

Tel: 240 6887, Fax: 240 6986
riwaq@palnet.com, www.riwaq.org

Sandouq Elajab Theatre

Tel: 296 5638, 295 3206, sandouqelajab@yahoo.com

Shashat

Tel: 297 3336, Fax: 297 3338
info@shashat.org, www.shashat.org

Sharek Youth Forum

Tel: 296 7741, Fax: 296 7742
info@sharek.ps, www.sharek.ps

Tamer Institute for Community Education

Tel: 298 6121/ 2, Fax: 298 8160
tamer@palnet.com, www.tamerinst.org

The Danish House in Palestine (DHIP)

TeleFax: 298 8457, info@dhip.ps, www.dhip.ps

The Edward Said National Conservatory of Music

Tel: 295 9070, Fax: 295 9071
info@ncm.birzeit.edu, www.birzeit.edu/music

The Palestinian Circus School

Tel: 0545 - 671 911, 0599 - 926 107
www.palcircus.ps, info@palcircus.ps

The Palestinian Network of Art Centres

Tel: 298 0036, 296 4348/9, Fax: 296 0326
iman_aoun@yahoo.com

The Spanish Cultural Center

Tel: 295 0893, chp@panoramacenter.org

Young Artist Forum

Telefax: 296 7654, yaf@palnet.com

Gaza Strip (08)

Al-Qattan Centre for the Child

Tel: 283 9929, Fax: 283 9949
reem@gcc.qattanfoundation.org
www.qattanfoundation.org/qcc

Arts & Crafts Village

Telefax: 284 6405
artvlg@palnet.com, www.gazavillage.org

Ashtar for Culture & Arts

Telefax: 283 3565, atlas9@palnet.com

Fawanees Theatre Group

Telefax: 288 4403

Culture & Light Centre

Telefax: 286 5896, ifarah@palnet.com

French Cultural Centre

Tel: 286 7883, Fax: 282 8811
ccfgaza@consulfrance-jerusalem.org

Gaza Theatre

Tel: 282 4860, Fax: 282 4870

Global Production and Distribution

Telefax: 288 4399, art.global@yahoo.com

Dialogpunkt Deutsch Gaza (Goethe-Insitut)

Tel: 282 0203, Fax: 282 1602

Holst Cultural Centre

Tel: 281 0476, Fax: 280 8896, mcrcg@palnet.com

Theatre Day Productions

Telefax: 283 6766, tdpgaza@palnet.com

Windows from Gaza For Contemporary Art

Mob. 0599 781 227 - 0599 415 045, info@artwfg.ps

Accommodation

East Jerusalem (02)

7 Arches Hotel

Tel: 626 7777, Fax: 627 1319
svnarch@bezeqint.net, www.7arches.com

Addar Hotel (30 suites; bf; mr; res)

Tel: 626 3111, Fax: 626 0791, www.addar-hotel.com

Alcazar Hotel (38 rooms; bf; mr; res)

Tel: 628 1111; Fax: 628 7360
admin@jrscazar.com, www.jrscazar.com

Ambassador Hotel (122 rooms; bf; cf; mr; res)

Tel: 541 2222, Fax: 582 8202
reservation@jerusalemambassador.com
www.jerusalemambassador.com

American Colony Hotel (84 rooms; bf; cf; mr; res)

Tel: 627 9777, Fax: 627 9779
reserv@amcol.co.il, www.americancolony.com

Austrian Hospice

Tel: 626 5800, Fax: 627 1472
office@austrianhospice.com
www.austrianhospice.com

Azzahra Hotel (15 rooms, res)

Tel: 628 2447, Fax: 628 3960
azzahrahotel@shabaka.net, www.azzahrahotel.com

Capitol Hotel (54 rooms; bf; mr; res)

Tel: 628 2561/2, Fax: 626 4352

Christmas Hotel

Tel: 628 2588, Fax: 626 4417
christmashotel@bezeqint.net, www.christmas-hotel.com

Commodore Hotel (45 rooms; cf; mr; res)

Tel: 627 1414, Fax: 628 4701

Gloria Hotel (94 rooms; mr; res)

Tel: 628 2431, Fax: 628 2401, gloriahl@netvision.net.il

Golden Walls Hotel (112 rooms)

Tel: 627 2416, Fax: 626 4658
info@goldenwalls.com, www.goldenwalls.com

Holy Land Hotel (105 rooms; bf; cf; mr; res)

Tel: 627 2888, Fax: 628 0265
info@holylanhotel.com, www.holylanhotel.com

Jerusalem Hotel (14 rooms; bf; mr; res; live music)

Tel: 628 3282, Fax: 628 3282
raed@jrshotel.com, www.jrshotel.com

Jerusalem Meridian Hotel

(74 rooms; bf; mr; res)
Tel: 628 5212, Fax: 628 5214
www.jerusalem-meridian.com

Jerusalem Panorama Hotel

(74 rooms; bf; mr; res)
Tel: 628 4887, Fax: 627 3699
panorama@alqudsnet.com
www.jerusalempanoramahotel.com

Hashimi Hotel

Tel: 628 4410, Fax: 628 4667, info@hashimihotel.com

Knights Palace Guesthouse (50 rooms)

Tel: 628 2537, Fax: 628 2401, kp@actcom.co.il

Legacy Hotel

Tel: 627 0800, Fax: 627 7739
rani@jerusalemlegacy.com, www.jerusalemlegacy.com

Metropol Hotel

Tel: 628 2507, Fax: 628 5134

Mount of Olives Hotel (61 rooms; bf; mr; res)

Tel: 628 4877, Fax: 626 4427
info@mtolives.com, www.mtolives.com

Mount Scopus Hotel (65 rooms; bf; mr; res)

Tel: 582 8891, Fax: 582 8825, mtscopus@netvision.net.il

National Hotel (99 rooms; bf; cr; res; cf)

Tel: 627 8880, Fax: 627 7007
www.nationalhotel-jerusalem.com

New Imperial Hotel (45 rooms)

Tel: 627 2000, Fax: 627 1530

New Metropole Hotel (25 rooms; mr; res)

Tel: 628 3846, Fax: 627 7485

New Swedish Hostel

Tel: 627 7855, Fax: 626 4124, swedishhost@yahoo.com
www.geocities.com/swedishhostel

Notre Dame Guesthouse (142 rooms, Su, bf, mr,

cr, res, ter, cf, pf)
Tel: 627 9111, Fax: 627 1995
info@notredamecenter.org, www.notredamecenter.org

Petra Hostel and Hotel

Tel: 628 6618

Pilgrims Inn Hotel (16 rooms; bf; mr; res)

Tel: 627 2416, info@goldenwalls.com

Ritz Hotel Jerusalem (104 rooms, bf, mr)

Tel: 626 9900, Fax: 626 9910
reservations@jerusalemritz.com
www.jerusalemritz.com

Rivoli Hotel

Tel: 628 4871, Fax: 627 4879

Savoy Hotel (17 rooms)

Tel: 628 3366, Fax: 628 8040

Seven Arches Hotel (197 rooms; bf; mr; res)

Tel: 626 7777, Fax: 627 1319, svnarch@trendline.co.il

St. Andrew's Scottish Guesthouse

"The Scottie" (19 rooms +Self Catering Apartment)
Tel: 673 2401, Fax: 673 1711
standjer@netvision.net.il, www.scotsguesthouse.com

St. George Landmark Hotel

Tel: 627 7232 Fax: 627 7233
info@stgeorgelandmark.com
reservations@stgeorgelandmark.com
www.stgeorgelandmark.com

St. George's Pilgrim Guest House

(25 rooms; bf; res)
Tel: 628 3302, Fax: 628 2253, sghostel@bezeqint.net

St. Thomas Home

Tel: 628 2657, 627 4318, Fax: 626 4684
aset@aset-future.com, www.aset-future.net

Strand Hotel (88 rooms; mr; res)

Tel: 628 0279, Fax: 628 4826

Victoria Hotel (50 rooms; bf; res)

Tel: 627 4466, Fax: 627 4171
Info@4victoria-hotel.com, www.4victoria-hotel.com

Bethlehem (02)

Alexander Hotel (42 rooms; bf; mr; res)

Tel: 277 0780, Fax: 277 0782

Al-Salam Hotel (26 rooms; 6f; mr; cf; res)

Tel: 276 4083/4, Fax: 277 0551, samhotel@p-ol.com

Angel Hotel Beit Jala

Tel: 276 6880, Fax: 276 6884
info@angelhotel.ps, www.angelhotel.ps

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BETHLEHEM

Ararat Hotel (101 rooms, mr, ter, cf)
Tel: 276 6880, Fax: 27 66884
info@angelhotel.ps, www.angelhotel.ps

Beit Al-Baraka Youth Hostel (19 rooms)
Tel: 222 9288, Fax: 222 9288

Bethlehem Bible College Guest House (11 rooms; mr, pf)
Tel: 274 1190, guesthouse@bethbc.org

Beit Ibrahim Guesthouse
Tel: 274 2613, Fax: 274 4250
reception@luthchurch.com, www.abrahams-herberge.com

Bethlehem Hotel (209 rooms; bf, cf, mr; res)
Tel: 277 0702, Fax: 277 0706, bhotel@p-ol.com

Bethlehem Inn (36 rooms; bf, mr; res)
Tel: 274 2424, Fax: 274 2423

Bethlehem Star Hotel (72 rooms; cf, bf, res)
Tel: 274 3249 - 277 0285, Fax: 274 1494
htstar@palnet.com

Bethlehem youth hostel
Telefax: 274 84 66, http://www.ejepal.org

Casanova Hospice (60 rooms; mr; res)
Tel: 274 3981, Fax: 274 3540

Casanova Palace Hotel (25 rooms; bf, res)
Tel: 274 2798, Fax: 274 1562

El-Beit Guest House (beit sahour) (15 rooms)
TeleFax: 277 5857, info@elbeit.org, www.elbeit.org

Everest Hotel (19 rooms; bf, mr; res)
Tel: 274 2604, Fax: 274 1278

Grand Hotel (107 rooms; bf, cf, mr; res)
Tel: 274 1602 - 274 1440, Fax: 274 1604
info@grandhotelbethlehem.com

Golden Park Resort & Hotel (Beit Sahour)
(66 rooms; res, bar, pool)
Tel: 277 4414

Grand Park Hotel (Has 110 rooms located in 7 floors , main restaurant , dining room , conference room and bar.)
Tel: 27 56400, Fax: 27 63736, gpb@grandpark.com

Holy Family Hotel (90 rooms; bf, cf, mr; res;)
Tel: 277 3432/3, Fax: 274 8650
holymfamilyhotel@hotmail.com, www.holymfamilyhotel.com

Holy Land Hotel
Tel: 277 8962/3, Fax: 277 8961
holylanhotel@hotmail.com, www.holylanhotel.net

House of Hope Guesthouse
Tel: 274 2325, Fax: 274 0928
Guesthouse@houseofhopemd.org

House of Peace Hostel
Tel: 276 4739, http://www.houseofpeace.hostel.com/

Inter-Continental Hotel (Jacir Palace)
(250 rooms; su; bf, cf, mr; res)
Tel: 276 6777, Fax: 276 6770

Lutheran Guesthouse "Abu Gubran"
Tel: 277 0047, Guesthouse@diyar.ps, www.diyar.ps

Manger Square Hotel (220 Rooms; bf, cf, mr; res; cr)
Tel: 277 8888, Fax: 277 8889
fabudayyeh@mangersquarehotel.com
Web: www.mangersquarehotel.com

Murad Tourist Resort
Tel: 2759880, Fax:2759881, www.murad.ps

Nativity BELLS Hotel (95 rooms; bf, cf, mr; res)
Tel: 274 8880, Fax: 274 8870
nativitybells@palnet.com, www.nativitybellshotel.ps

Nativity Hotel (89 rooms; bf, cf, mr; res)
Tel: 277 0650, Fax: 274 4083
nativity@nativity-hotel.com, www.nativity-hotel.com

Olive Tree Hotel (20 rooms; 6 su; res; sp; bar; wifi-lobby)
Tel: 276 4660 Fax: 275 3807
olivetreehotel@yahoo.com
Facebook: olive tree tourist village

Paradise Hotel (166 rooms;cf,bf,mr;res;su;pf)
Tel: 274 4542/3 - 274 4544, paradise@p-ol.com

St. Antonio Hotel (36 rooms; mr; cf;res;pf)
Tel: 276 6221, Fax: 276 6220

Saint Gabriel Hotel
Tel: 275 9990, Fax: 275 9991
Reservation@st-gabrielhotel.com, www.st-gabrielhotel.com

Santa Maria Hotel (83 rooms; mr; res)
Tel: 276 7374/5/6, Fax: 276 7377, smaria@p-ol.com

Shepherd Hotel
Tel: 274 0656, Fax: 274 4888
info@shepherdhotel.com, www.shepherdhotel.com

Shepherds' House Hotel
(Facilities: Restaurant and Bar, WiFi)
Tel: 275 9690, Fax: 275 9693

St. Nicholas Hotel (25 rooms; res; mr)
Tel: 274 3040/1/2, Fax: 274 3043

Saint Vincent Guest House (36 rooms)
Tel: 276 0967/8, Fax: 276 0970
svincent@p-ol.com, www.saintvincentguesthouse.net

Talita Kumi Guest House (22 rooms; res; mr; cf)
Tel: 274 1247, Fax: 274 1847

Zaituna Tourist Village
Tel: 275 0655

Jericho (02)

Al-Zaytouna Guest House (7 rooms; bf, res; mr)
Telefax: 274 2016 Deir Hijleh Monastery
Tel: 994 3038, 0505 348 892

Hisham Palace Hotel
Tel: 232 2414, Fax: 232 3109

Inter-Continental Jericho
(181 rooms; su; bf, cf, mr; res; ter; tb)
Tel: 231 1200, Fax: 231 1222

Jericho Resort Village
(60 rooms; 46 studios; bf, cf, mr; res)
Tel: 232 1255, Fax: 232 2189
reservation@jerichoresorts.com, www.jerichoresorts.com

Jerusalem Hotel (22 rooms)
Tel: 232 2444, Fax: 992 3109

Telepherique & Sultan Tourist Center
(55 rooms)
Tel: 232 1590, Fax: 232 1598
info@jericho-cablecar.com

Hebron (02)

Hebron Hotel
Tel: 225 4240 / 222 9385, Fax: 222 6760
hebron_hotel@hotmail.com

Nablus (09)

Al-Qaser Hotel (48 rooms; 7 regular suites, 1 royal suite; bf, cf, mr; res)
Tel: 2341 444, Fax: 2341 944
alqaser@alqaserhotel.com, www.alqaserhotel.com

Al-Yasmeen Hotel & Souq
(30 rooms; cf, mr; res)
Tel: 233 3555 Fax: 233 3666
yasmeen@palnet.com, www.alyasmeen.com

Asia Hotel (28 rooms, res)
Telefax: 238 6220

Chrystal Motel (12 rooms)
Telefax: 233 3281

International Friends Guesthouse (Hostel)
(mr; res; ter; cf, pf)
Telfax: 238 1064
ifriends.house@gmail.com, www.guesthouse.ps

Ramallah and Al-Bireh (02)

Al-A'in Hotel (24 rooms and suites; mr; cf)
Tel: 240 5925 - 240 4353, Fax: 240 4332
alainhotel@hotmail.com

Aladdin Hotel
Tel: 240 7921 - 2407689, Fax: 240 7687
aladdinhotel1@gmail.com, www.expedia.com

Al-Bireh Tourist Hotel (50 rooms; cf, res)
Telefax: 240 0803

Al-Hajal Hotel (22 rooms; bf)
Telefax: 298 7858

Al Hambra Palace (Hotel Suites and Resort)
Tel: 295 6226 - 295 0031, Fax: 295 0032
alhambrapalace1@gmail.com
www.alhambra-palace-hotel.com

AlZahra Suites
Tel: 242 3019
alzahasuites@yahoo.com, www.alzahasuites.ps

Reef Pension (Jifna village) (8 rooms; res)
Telefax: 2810881, www.reefhousepension.ps

Al-Wihdah Hotel
Telefax: 298 0412

Ankars Suites and Hotel
(40 Suites & Rooms, su,mr,bf,cr,res,ter,cf,gm,pf)
Tel: 295 2602, Fax: 295 2603, Info@ankars.ps

Beauty Inn
Tel: 296 6477, Fax: 296 6479
beauty.inn@hotmail.com, www.beautyinn.ps

Best Eastern Hotel (91 rooms; cf, res)
Tel: 296 0450, Fax: 295 8452, besteastern@jrol.com

Caesar Hotel (46 rooms & su, 2 mr, cr, res, cf)
Tel: 297 9400, Fax: 297 9401
reservation@caesar-hotel.ps, www.caesar-hotel.ps

City Inn Palace Hotel (47 rooms; bf, cf, res)
Tel: 240 8080, Fax: 240 8091
cityinnpalace@gmail.com, www.cityinnpalace.com

Grand Park Hotel & Resorts
(84 rooms; 12 grand suites; bf, cf, mr; res; sp; pf)
Tel: 298 6194, Fax: 295 6950, info@grandpark.com

Gemzo Suites
(90 executive suites; cs; mr; pf; gm; res)
Tel: 240 9729, Fax: 240 9532
gemzo@palnet.com, www.gemzosuites.net

Manarah Hotel
Tel: 295 2122, Telefax: 295 3274
manarah@hotmail.com, www.manarahhotel.com.ps

Merryland Hotel (25 rooms)
Tel: 298 7176, Telefax: 298 7074

Mövenpick Hotel Ramallah (171 rooms and Su;
bf, mr; cr; res;ter; cf, gm; pf; sp)
Tel: 298 5888, Fax: 298 533
hotel.ramallah@moevenpick.com
hotel.ramallah.reservation@moevenpick.com
www.moevenpick-ramallah.com

Rocky Hotel (22 rooms; cf, res; ter)
Tel: 296 4470, Telefax: 296 1871

Pension Miami (12 rooms)
Telefax: 295 6808

Ramallah Hotel (22 rooms; bf, mr; res)
Tel: 295 3544, Fax: 295 5029

Retno Hotel (33 rooms & su; res; mr; gm; sp)
Telefax: 295 0022, Retno@retnohotel.com
www.retnohotel.com

Royal Court Suite Hotel (39 rooms; res; mr; ter;
cf, pf, i)
Tel: 296 4040, Fax: 296 4047
info@rcshotel.com, www.rcshotel.com

Summer Bar (Ankars Garden)
Tel: 295 2602

Star Mountain Guesthouse (10 rooms; wifi; pf)
Tel: 296 2705, Telefax: 296 2715
starmountaincenter@gmail.com

Gaza Strip (08)

Adam Hotel (76 rooms; bf, cf, mr; res)
Telefax: 282 3521/19, Fax: 282 5580

Al-Deira (22 Suits; cf, mr; res; ter)
Tel: 283 8100/200/300, Fax: 283 8400
info@aldeira.ps, www.aldeira.ps

Al Mashtal Hotel
Tel: 283 2500, Fax: 283 2510
mashtal@arcmedhotels.com
www.almashtalarcmedhotels.com

Almat'haf Hotel
Tel: 285 8444, Fax: 285 8440
info@almathaf.ps, www.almathaf.ps

Al-Quds International Hotel
(44 rooms; 2 suites; bf, mr; res)
Telefax: 282 5181, 282 6223, 286 3481, 282 2269

Beach Hotel (25 rooms; bf, mr; res)
Telefax: 282 5492, 284 8433

Commodore Gaza Hotel (60 rooms;su; bf)
Tel: 283 4400, Fax: 282 2623

Gaza International Hotel
(30 rooms; bf, cf, res)
Tel: 283 0001/2/3/4, Fax: 283 0005

Grand Palace Hotel
(20 rooms; cr, mr; cf, res)
Tel: 284 9498/6468, Fax: 284 9497

Marna House (17 rooms; bf, mr; res)
Tel: 282 2624, Fax: 282 3322

Palestine Hotel (54 rooms; bf, cf, mr; res)
Tel: Tel: 282 3355, Fax: 286 0056

Jenin (04)

Cinema Jenin Guesthouse (7 rooms; 2 su)
Tel: 250 2455, Mob: 0599 317 968
guesthouse@cinemajenin.org, www.cinemajenin.org

Haddad Hotel & Resort
Tel: 241 7010/1/2, Fax: 241 7013
haddadbooking@ymail.com
www.haddadtourismvillage.com

North Gate Hotel
Tel: 243 5700, Fax: 243 5701
info@northgate-hotel.com, www.northgate-hotel.com

Key: su = suites, bf = business facilities; mr = meeting rooms, cr = conference facilities; res = restaurant, ter = terrace bar; tb = turkish bath, cf = coffee shop; gm = gym; pf = parking facilities, sp = swimming pool

Restaurants

East Jerusalem (02)

Al-Diwan (Ambassador Hotel)
Middle Eastern, French, and Italian
Cuisine
Tel: 541 2213, Fax: 582 8202

**Alhambra Palace Jerusalem
Restaurant & coffee shop**
Tel: 626 3535, Fax: 6263737
info@alhambrapalacej.com

Al-Manakeesh Pizza & Pastries
Tel: 585 6928

Al-Shuleh Grill
Shawerma and Barbecues
Tel: 627 3768

Amigo Emil
Middle Eastern, American, Indian,
and Italian Cuisine
Tel: 628 8090, Fax: 626 1457

Antonio's (Ambassador Hotel)
Middle Eastern, French, and Italian
Cuisine
Tel: 541 2213

**Arabesque, Poolside, and
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Colony Hotel)
Western and Middle Eastern Menu
Tel: 627 9777, Fax: 627 9779

Armenian Tavern
Armenian and Middle Eastern Food
Tel: 627 3854

Askidinya
Italian and French Cuisine
Tel: 532 4590

Az-Zahra
Oriental food and Pizza
Tel: 628 2447

Borderline Restaurant Café
Italian and Oriental Menu
Tel: 532 8342

Burghoulji
Armenian and Middle Eastern
Tel: 628 2072, Fax: 628 2080

Cardo Restaurant
Continental Cuisine
Tel: 627 0827

Chinese Restaurant
Chinese Cuisine
Tel: 626 3465, Fax: 626 3471

Coffee Bean Café
Sandwiches and Sushi
Tel: 627 0820

**Educational Bookshop
Books and Coffee**
Books and Coffee
Tel: 627 5858

**El Dorada Coffee Shop and
Internet Café**
Chocolates, Coffee, and Internet
Tel: 626 0993

Flavours Grill
International Cuisine with
Mediterranean Flavour
Tel: 627 4626

Four Seasons Restaurants and Coffee Shop

Barbecues and Shawerma
Tel: 628 6061, Fax: 628 6097

Gallery Café
Snacks and Beverages
Tel: 540 9974

Garden's Restaurant
Tel: 581 6463

Goodies
Fast Food
Tel: 585 3223

Kan Zaman (Jerusalem Hotel)
Mediterranean Cuisine
Tel: 627 1356

Lotus and Olive Garden
(Jerusalem Meridian Hotel)
Middle Eastern and Continental
Cuisine
Tel: 628 5212

Nafoura
Middle Eastern Menu
Tel: 626 0034

Nakashian Gallery Café
Tel: 627 8077

La Rotisserie (Notre Dame
Hotel)
Gourmet Restaurant, European
and Mediterranean Menu
Tel: 627 9114, Fax: 627 1995

Dina Café
Coffee and Pastry
Tel: 626 3344

Panoramic Golden City
Barbecues
Tel: 628 4433, Fax: 627 5224

Pasha's
Oriental Food
Tel: 582 5162, 532 8342

Patisserie Suisse
Fast Food and Breakfast
Tel: 628 4377

Petra Restaurant
Oriental Cuisine
Tel: 627 7799

Pizza House
Pizza and Oriental Pastry
Tel: 627 3970, 628 8135

Quick Lunch
Tel: 628 4228

RIO Grill and Subs
Italian and French Cuisine
Tel: 583 5460

Rossini's Restaurant Bar
French and Italian Cuisine
Tel: 628 2964

Philadelphia Restaurant
Mediterranean Menu
Tel: 532 2626, Fax: 532 2636

Shalizar Restaurant
Middle Eastern, Mexican, and
Italian Cuisine
Tel: 582 9061

The Gate Café
Fresh Juices, Coffee, and Tea
Tel: 627 4282

The Scots Bistro
Coffee and Pastry
Tel: 673 2401, Fax: 673 1711

The Patio (Christmas Hotel)
Oriental and European Menu
Tel: 628 2588, 626 4418

**Turquoise Lebanese
Restaurant**
Tel: 627 7232, Fax: 627 7233

Versavee Bistro (Bar and Café)
Oriental and Western Food
Tel: 627 6160

Victoria Restaurant
Middle Eastern and Arabic Menu
Tel: 628 3051, Fax: 627 4171

Wake up Restaurant
Tel: 627 8880

Zad Rest. & Café
Tel: 627 7454, 627 2525

Bethlehem (02)

1890 Restaurant (Beit-Jala)
Tel: 277 8779
restaurant.1890@gmail.com

Abu Eli Restaurant
Middle Eastern and Barbecues
Tel: 274 1897

Abu Shanab Restaurant
Barbecues
Tel: 274 2985

Afteem Restaurant
Oriental Cuisine
Tel: 274 7940

Al-Areeshah Palace (Jacir
Palace – InterContinental
Bethlehem)

Middle Eastern and Barbecues
Tel: 276 6777, Fax: 276 6154

Al-Hakura Restaurant
Middle Eastern and Fast Food
Tel: 277 3335

Al- Khaymeh (Jacir Palace –
InterContinental Bethlehem)
Middle Eastern and Barbecues
Tel: 276 6777, Fax: 276 6154

Al Makan Bar (Jacir Palace –
InterContinental Bethlehem)
Snack Bar
Tel: 276 6777, Fax: 276 6770

Balloons
Coffee Shop and Pizza
Tel: 275 0221, Fax: 277 7115

Barbara Restaurant
Tel: 274 0130
barbra.rest1@hotmail.com

Beit Sahour Citadel
Mediterranean Cuisine
Tel: 277 7771

Passionately Swiss.™

MÖVENPICK
Hotel Ramallah

Have you joined us for one of our "Musical Tuesday" evenings lately?

The entertainment continues with the most talented musicians in town!

Book your table and join us to enjoy the Italian atmosphere: smell the newly opened wine bottles and indulge in the home made fresh pasta! Finish off with Carlo's tastiest Hazelnut Cannolo!

Join us for a drink or a bite every Tuesday with the sounds of music as of 7:30 p.m.

P.S: Make sure not to miss the Taybeh Oktoberfest on October 5th and 6th, taking place at the Mövenpick Hotel Ramallah

From 1:00 p.m. – 10:00 p.m.

Mövenpick Hotel Ramallah

Almasyoun Ramallah P.O.Box 1771, West Bank, Palestine
Phone +97 02 298 58 88, Fax +97 02 298 53 33
hotel.ramallah@moevenpick.com

www.moevenpick-hotels.com

Music 🇨🇭 every Tuesday evening at the Allegro Italian Restaurant.

Bonjour Restaurant and Café

Coffee Shop and Continental Cuisine
Tel: 274 0406

Christmas Bells Restaurants

Oriental Cuisine
Tel: 277 6336, Fax: 277 6337

Dar al-Balad

Continental Cuisine
Tel: 274 9073

Divano Café and Restaurant

Tel: 275 7276
divanocafe@gmail.com

Grotto Restaurant

Barbecues and Taboon
Tel: 274 8844, Fax: 274 8889

Golden Roof

Continental Cuisine
Tel: 274 3224

King Gaspar Restaurant & Bar

(Italian, Asian and Mediterranean Cuisine)
Tel: 276 5301, Fax: 276 5302

Il'iliyeh Restaurant

Continental Cuisine
Tel: 277 0047

Loyal Lounge

Snack Bar
Tel: 275 0655

La Terrasse

Middle Eastern and Continental Cuisine
Tel: 275 3678

Limoncello (Beit Jala)

Tel: 275 8844, Fax: 275 8833

Little Italy

Tel: 275 5161

Mariachi (Grand Hotel)

Seafood and Mexican Cuisine
Tel: 274 1440, 274 1602/3
Fax: 274 1604

Massina (Breakfast)

Tel: 274 9110

Noah's Snack/ Ararat Hotel

Snack Food
Tel: 749 888, Fax: 276 9887

Palmeras Gastropub

Continental Cuisine
Telefax: 275 6622

Peace Restaurant & Bar

Pasta, Seafood, Steaks & Middle Eastern
Tel: 0595 187 622

Riwaq Courtyard (Jacir Palace

– InterContinental Bethlehem)
Coffee Shop and Sandwiches
Tel: 276 6777, Fax: 276 6754

Roots Lounge (Beit Sahour)

Tel: 0598 333 665

The Tent Restaurant

(Shepherds' Valley Village)
Barbecues
Tel: 277 3875, Fax: 277 3876

Sima café

Tel: 275 2058

St. George Restaurant

Oriental Cuisine and Barbecues
Tel: 274 3780, Fax: 274 1833
st.george_restaurant@yahoo.com

Tachi Chinese

Chinese Cuisine
Tel: 274 4382

Taboo – Restaurant and Bar

Oriental and Continental Cuisine
Tel: 274 0711, Mob: 0599 205 158

The Square Restaurant and Coffee Shop

Mediterranean Cuisine
Tel: 274 9844

Zaitouneh (Jacir Palace –

InterContinental Bethlehem)
Continental Cuisine
Tel: 276 6777, Fax: 276 6154

Jericho (02)**Al-Nafoura Restaurant**

(Jericho Resort Village)
Arabic Cuisine and Barbecues
Tel: 232 1255, Fax: 232 2189

Al-Rawda

Barbecues
Telefax: 232 2555

Green Valley Park

Oriental Cuisine and Barbecues
Tel: 232 2349

Jabal Quruntul

Continental Cuisine (Open Buffet)
Tel: 232 2614, Fax: 232 2659

Limoneh

Continental Cuisine
Tel: 231 2977, Fax: 231 2976

Nablus (09)**Salim Afandi**

Barbecues and Oriental Cuisine
Tel: 237 1332

Qasr al-Jabi restaurant

Tel: 238 4180

Zeit Ou Zaater (Al-Yasmeen

Hotel)

Continental Cuisine and Pastries
Tel: 238 3164, Fax: 233 3666

Ramallah and Al-Bireh (02)**911 Café**

Mexican, Italian, Oriental
Tel: 296 5911

Andareen Pub

Mob: 0599 258 435

Al Falaha

Msakhan and Taboun
Tel: 290 5124

Akasha

Oriental
Tel: 295 9333

Allegro Italian Restaurant

Mövenpick Hotel Ramallah
Italian fine cuisine
Tel: 298 5888

Al-Riwaq All-day-dining restaurant

Mövenpick Hotel Ramallah
International, Swiss and Oriental cuisine
Tel: 298 5888

Awjan

Seafood, Breakfast, and Pizza,
Coffee Shop, Lebanese and Italian Cuisine
Tel: 297 1776

Andre's Restaurant

French and Italian Cuisine
Tel: 296 6477/8

Angelo's

Western Menu and Pizza
Tel: 295 6408, 298 1455

Ayysha Restaurant

Oriental Cuisine
Tel: 296 6622

Azure Restaurant and Coffee Shop

Continental Cuisine
Telefax: 295 7850

Baladna Ice Cream

Ice Cream and Soft Drinks
Telefax: 295 6721

Bel Mondo Italian Cuisine

Tel: 298 6759

Caesar's (Grand Park Hotel)

Continental Cuisine
Tel: 298 6194

Café De La Paix

French Cuisine
Tel: 298 0880

Chinese Food

Tel: 298 0220

www.facebook.com/ChineseFood972

Castello Restaurant & Café

Oriental
Tel: 297 3844/55

Chinese House Restaurant

Chinese Cuisine
Tel: 296 4081

Clara restaurant and pub

Mob: 0597 348 335

Dauod Basha

Tel: 297 4655

Darna

Continental Cuisine
Tel: 295 0590/1

Diwan Art Coffee Shop

Continental Cuisine
Tel: 296 6483

Do Re Mi Café (Royal Court)

Continental Cuisine
Tel: 296 4040

Elite Coffee House

Italian and Arabic Cuisine
Tel: 296 5169

European Coffee Shop

Coffee and Sweets
Tel: 2951 7031, 296 6505

Express Pizza

American Pizza
Tel: 296 6566

Fawanees

Pastries and Fast Food
Tel: 298 7046

Fuego Mexican and Tapas Grill

Tel: 29 59426 - 1700 999 888

Hoash Il'iliyeh Restaurant and Gallery

Traditional Palestinian Cuisine (Birzeit)
Mob: 0599 868 914

Jasmine Café

Tel: 295 0121

Janan's Kitchen

Tel: 297 5444

K5M - Caterers

Cake and Sweets
Tel: 295 6813

Khuzama Restaurant

Oriental Cuisine
Tel: 298 8289

La Vie Café

Cafe, Bistro & Bar
Tel: 296 4115

La Vista Café and Restaurant

Oriental and Western Cuisine
Tel: 296 3271

Level 5

Fusion European
Tel: 298 8686

Cann Espresso

Arabic and Italian Cuisine
Tel: 297 2125

Mac Simon

Pizza and Fast Food
Tel: 297 2088

Mr. Donuts Café

Donuts and Coffee Shop
Tel: 240 7196

Mr. Fish

Seafood
Tel: 295 9555

Mr. Pizza

Pizza and Fast Food
Tel: 240 3016, 240 8182

Muntaza Restaurant and Garden

Barbecues and Sandwiches
Tel: 295 6835

Na3Na3 Café

Italian and Oriental Cuisine
Tel: 296 4606

Nai Resto Café - Argeeleh

Mob: 0595 403 020

Newz Bar

Lounge and "Le Gourmet" pastries' corner
Mövenpick Hotel Ramallah
Tel: 298 5888

Osama's Pizza

Pizza and Fast Food
Tel: 295 3270

Orjuwan Lounge

Palestinian-Italian Fusion
Tel: 297 6870

Rama café Resto/Bar

Tel: 298 5376

Peter's Place Restaurant & Bar (Taybeh) Palestinian Cuisine

Tel: 289 8054, Mob: 0547 043 029

Pesto Café and Restaurant

Italian Cuisine
Tel: 297 0705, 297 0706

Pizza Inn Pizza and Fast Food

Tel: 298 1181/2/3

Philadelphia Restaurant

Middle Eastern Menu
Tel: 295 1999

Plaza Jdoudna Restaurant and Park Middle Eastern Menu

Tel: 295 6020, Fax: 296 4693

Pronto Resto-Café

Italian Cuisine
Tel: 298 7312

QMH

Tel: 297 34511

Roma Café

Italian Light Food
Tel: 296 4228

Rukab's Ice Cream

Ice Cream and Soft Drinks
Tel: 295 3467

Saba Sandwiches

Falafel and Sandwiches
Tel: 296 0116

Samer

Middle Eastern Food
Tel: 240 5338 - 240 3088

Scoop

Tel: 295 9189

Sangria's

French, Italian, and Mexican Cuisine
Tel: 295 6808

Sinatra Gourmet

Italian and American Cuisine
Tel: 297 1028

Sky Bar (Ankars Suites and Hotel)

Continental Cuisine
Tel: 295 2602

Sparkles Bar

Cigar bar
Mövenpick Hotel Ramallah
Tel: 298 5888

Stones

Continental Cuisine
Tel: 296 6038

Tabash (Jifna Village)

Barbecues
Tel: 281 0932

Tal El-Qamar Roof

Middle Eastern and Western Menu
Tel: 298 7905/6

TCHE TCHE

Tel: 296 4201

The Vine Restaurant

Continental Cuisine
Mob: 0595 403 020, 0568 403 020

THE Q GARDEN

Roof-top garden - International Cuisine
Tel: 295 7727

Tomasso's

Pizza and Fast Food
Tel: 240 9991/2

Tropicana

Mexican Cuisine, Oriental Menu, and Zarb
Tel: 297 5661

UpTown (Ankars Suites and Hotel)

Continental Cuisine
Tel: 295 2602

Values Restaurant

International and Sea Food
Tel: 296 6997

Vatche's Garden Restaurant

European Style
Tel: 296 5966, 296 5988

Zam'n Premium Coffee

Coffee Shop Style
Tel: 295 0600

Zaki Taki

Sandwiches
Tel: 296 3643

Zam'n Premium Coffee

Masyoun
Coffee Shop Style
Tel: 298 1033

Zarour Bar BQ

Barbecues and Oriental Cuisine
Tel: 295 6767, 296 4480
Fax: 296 4357

Zeit ou Zaater

Pastries and Snacks
Tel: 295 4455

Ziryab

Barbecues, Italian, and Oriental Cuisine
Tel: 295 9093

Gaza Strip (08)**Al Daar**

Barbecues
Tel: 288 5827

Al-Deira

Mediterranean Cuisine
Tel: 283 8100/200/300
Fax: 2838400

Almat'haf

Mediterranean Cuisine
Tel: 285 8444, Fax: 285 8440

Al-Molouke

Shawerma
Tel: 286 8397

Al-Salam

Seafood
Tel: 282 2705, Telefax: 283 3188

Avenue

Tel: 288 2100, 288 3100

Big Bite

Fastfood
Tel: 283 3666

Carino's

Tel: 286 6343, Fax: 286 6353

LATERNA

Tel: 288 9881, Fax: 288 9882

Light House

Museums

East Jerusalem (02) **Armenian Museum**, Old City, Tel: 628 2331, Fax: 626 4861, *Opening hours: Mon. - Sat. from 9:00 - 16:30* • **Dar At Tifi Museum (Dar At Tifi Association)**, Near the Orient House, Tel: 628 3251, Fax: 627 3477 • **Islamic Museum (The Islamic Waqf Association)**, Old City, Tel: 628 3313, Fax: 628 5561, *opening hours for tourists: daily from 7:30 - 13:30* • **Math Museum, Science Museum, Abu Jihad Museum for the Palestinian Prisoners Studies - Al-Quds University**, Tel: 279 9753 - 279 0606, *for you@alquds.edu, opening hours Saturday - Wednesday 8:30 - 15:00* • **Qalandia Camp Women's Handicraft Coop.**, Telefax: 656 9385, Fax: 585 6966, qalandia@palnet.com • **WUJOURD Museum**, Tel: 626 0916, Fax: 0272625, info@wujoud.org, www.wujoud.org

Ramallah & Al-Bireh (02) **Museum of Palestinian Popular Heritage - In'ash el Usra**, In'ash el Usra society, Al-Bireh, Tel: 240 2876, Fax: 240 1544, *Opening hours: daily from 8:00 - 15:00 except Fridays* • **Ramallah Museum**, Al-Harajeh St., Across from Arab Bank, Old Town, Ramallah, Telefax: 295 9561, *open daily from 8:00 - 15:00 except Friday and Saturday* • **The Birzeit University Ethnographic and Art Museum** Tel: 298 2976, vtaman@birzeit.edu, *Opening hours: daily from 10:00 - 15:00 except for Fridays and Sundays*

Bethlehem (02) **Al-Balad Museum for Olive Oil Production**, Tel: 274 1581, *Opening hours: 8:00-14:30 Monday through Saturday* • **Baituna al Talhami Museum, (Folklore Museum)** Arab Women's Union, Tel: 274 2589, Fax: 274 2431, *Opening hours: daily from 8:00 - 13:00/ 14:00 - 17:00 except for Sundays and Thursdays afternoon* • **Bethlehem Peace Center Museum**, Tel: 276 6677, Fax: 274 1057, info@peacecenter.org, www.peacecenter.org, *Opening hours: daily from 10:00-18:00 except Sundays from 10:00 - 16:00* • **International Nativity Museum**, Telefax: 276 0076, nativitymuseum@salesianbethlehem.com, www.internationalnativitymuseum.com • **Natural History Museum**, Telefax: 02-276 5574, eec@p-ol.com, www.eecp.org • **Artas Old Village House/Museum**, Mob: 0597 524 524, 0599 679 492, 0502 509 514, artasfo@hotmail.com, *Opening Hours: By Appointment* • **Palestinian Heritage Center**, Telefax: 274 2381, mahasaca@palestinianheritagecenter.com, www.palestinianheritagecenter.com

Gaza (08) **Al Mathaf**, Tel: 285 8444, [info@almathaf.ps](mailto://info@almathaf.ps), www.almathaf.ps

Transportation

East Jerusalem (02) **Car Rental** • **Car & Drive**, Tel: 656 5562/3 • **Dallah Al-Barakah**, Tel: 656 4150 • **Good Luck**, Tel: 627 7033, Fax: 627 7688 • **Green Peace Rent A Car Ltd.**, Telefax: 585 9756 • **Jerusalem Car Rental & Leasing Ltd.**, Tel: 582 2179, Fax: 582 2173 • **Orabi**, Tel: 585 3101 • **Middle East Car Rental**, Tel: 626 2777, Fax: 626 2203, [mecarrental@gmail.com](mailto://mecarrental@gmail.com) • **Taxis** **Abdo**, Tel: 585 8202 (Beit Hanina), Tel: 628 3281 (Damascus Gate) • **Al-Eman Taxi & Lemo Service**, Tel: 583 4599 - 583 5877 • **Al-Rashid**, Tel: 628 2220 • **Al-Aqsa**, Tel: 627 3003 • **Beit Hanina**, Tel: 585 5777 • **Holy Land**, Tel: 585 5555 • **Imperial**, Tel: 628 2504 • **Jaber - Petra**, Tel: 583 7275 - 583 7276 • **Khaled Al-Tahan**, Tel: 585 5777 • **Mount of Olives**, Tel: 627 2777 • **Panorama**, Tel: 628 1116 • **Tourist Transportation Abdo Tourist**, Tel: 628 1866 • **Jerusalem of Gold**, Tel: 673 7025/6 • **Kawasmi Tourist Travel Ltd.**, Tel: 628 4769, Fax: 628 4710 • **Mount of Olives**, Tel: 627 1122 • **Mahfouz Tourist Travel**, Tel: 628 2212, Fax: 628 4015 •

Bethlehem (02) **Car Rental** **Murad**, Tel: 274 7092 • **Nativity Rent a Car**, Tel: 274 3532, Fax: 274 7053 **Taxis** **Asha'b**, Tel: 274 2309 • **Beit Jala**, Tel: 274 2629 • **Al Fararjeh Taxi - 24 Hours**, Tel: 275 2416

Hebron (02) **Car Rental** **Holy Land**, Tel: 222 0811 • **Taxis** **Al-Asdiqa'**, Tel: 222 9436 • **Al-Itihad**, Tel: 222 8750

Jericho (02) **Taxis** **Petra**, Tel: 232 2525

Nablus (09) **Car Rental** **Orabi**, Tel: 238 3383 • **Taxis** **Al-Ittimad**, Tel: 237 1439 • **Al-Madina**, Tel: 237 3501

Ramallah & Al-Bireh (02) **Car Rental** **Good Luck**, Tel: 234 2160 • **Orabi**, Tel: 240 3521 • **Petra**, Tel: 295 2602 • **TWINS**, Tel: 296 4688 • **Taxis** **Al-Bireh**, Tel: 240 2956 • **Al-Masyoun Taxi**, Tel: 295 2230 • **Al-Salam**, Tel: 295 5805 • **Al-Wafa**, Tel: 295 5444 • **Al-Itihad**, Tel: 295 5887 • **Hinnawi Taxi**, Tel: 295 6302 • **Omayya**, Tel: 295 6120 • **SAHARA Rent a Car Co.**, Tel: 297 5317/8 • **Shamma' Taxi Co.**, Tel: 296 0957

Gaza Strip (08) **Car Rental** **Al-Ahli**, Tel: 282 8534 • **Al-Farouq**, Tel: 284 2755 • **Imad**, Tel: 286 4000 • **Luzun**, Tel: 282 2628 • **Taxis** **Al-Nasser**, Tel: 286 1844, 286 7845 • **Al-Wafa**, Tel: 284 9144 - 282 4465 • **Azhar**, Tel: 286 8858 • **Midan Filastin**, Tel: 286 5242

Travel Agencies

East Jerusalem (02) **4M Travel Agency**, Tel: 627 1414, Fax: 628 4701, [info@4m-travel.com](mailto://info@4m-travel.com), www.4m-travel.com • **Abdo Tourist & Travel**, Tel: 628 1865, Fax: 627 2973, [abdoutours@hotmail.com](mailto://abdoutours@hotmail.com) • **Aeolus Tours**, Tel: 0505 635 5496, Fax: 656 5823, [aeolus@aeolus-ltd.com](mailto://aeolus@aeolus-ltd.com) • **Albina Tours Ltd.**, Tel: 628 3397, Fax: 628 1215, [albina@netvision.net.il](mailto://albina@netvision.net.il); [info@albinatours.com](mailto://info@albinatours.com), www.albinatours.com • **Alliance Travel Solutions**, Tel: 581 7102, Fax: 581 7103, [alliancetravel-jrs.com](mailto://alliancetravel-jrs.com), www.alliancetravel-jrs.com • **Arab Tourist Agency (ATA)**, Tel: 627 7442, Fax: 628 4366, [george@atajrs.com](mailto://george@atajrs.com) • **Atic Tours & Travel Ltd.**, Tel: 628 6159, Fax: 626 4023, [info@atictour.com](mailto://info@atictour.com), www.atictour.com • **Awad & Co. Tourist Agency**, Tel: 628 4021, Fax: 628 7990, [admin@awad.tours.com](mailto://admin@awad.tours.com), www.awad-tours.com • **Aweidah Bros. Co.**, Tel: 6282365, [towertours@alqudsnet.com](mailto://towertours@alqudsnet.com) • **B. Peace Tours & Travel**, Tel: 626 1876, Fax: 626 2065, [b.peacetours@bezeqint.net](mailto://b.peacetours@bezeqint.net) • **Bible Land Tours**, Tel: 627 1169, Fax: 627 2218, [links@palnet.com](mailto://links@palnet.com) • **Blessed Land Tours**, Tel: 628 6592, Fax: 628 5812, [blt@blessedlandtours.com](mailto://blt@blessedlandtours.com), www.blessedlandtours.com • **Carawan Tours and Travel**, Tel: 582 1273, Fax: 532 1593, [info@carawan-tours.com](mailto://info@carawan-tours.com), www.carawan-tours.com, Skype: [carawantour.amin](mailto://carawantour.amin) • **Daher Travel**, Tel: 628 3235, Fax: 627 1574, [dahert@netvision.net.il](mailto://dahert@netvision.net.il), www.dahertravel.com • **Dajani Palestine Tours**, Tel: 626 4768, Fax: 627 6927, [dajani@netvision.net.il](mailto://dajani@netvision.net.il) • **Dakkak Tours Agency**, Tel: 628 2525, Fax: 628 2526, [dakkak@netmedia.net.il](mailto://dakkak@netmedia.net.il) • **Destination Middle East**, [info@destination-middle-east.com](mailto://info@destination-middle-east.com) • **Dynamic Links Travel and Tourism Bureau**, Tel: 628 4724, Fax: 628 4714, [dynamic.links@dynamic-links.net](mailto://dynamic.links@dynamic-links.net) • **George Garabedian Co.**, Tel: 628 3398, Fax: 628 7896, [ggc@ggc-jer.com](mailto://ggc@ggc-jer.com) • **GEMM Travel**, Tel: 628 2535/6, [sales@gemmtravel.com](mailto://sales@gemmtravel.com) • **Guiding Star Ltd.**, Tel: 627 3150, Fax: 627 3147, [mark@guidingstar2.com](mailto://mark@guidingstar2.com), Skype: [carawantour.amin](mailto://carawantour.amin) • **Holy Jerusalem Tours & Travel**, Tel: 540 1668; Fax: 540 0963, [info@holyyerusalem-tours.com](mailto://info@holyyerusalem-tours.com), www.holyyerusalem-tours.com • **Holy Land Tours**, Tel: 532 3232, Fax: 532 3292, [info@holylandtours.biz](mailto://info@holylandtours.biz) • **Jata Travel Ltd.**, Tel: 627 5001, Fax: 627 5003, [jatatraveltld@hotmail.com](mailto://jatatraveltld@hotmail.com) • **Jiro Tours**, Tel: 627 3766, Fax: 628 1020, [jiro@netvision.net.il](mailto://jiro@netvision.net.il), www.jirotours.com • **Jordan Travel Agency**, Tel: 628 4052, Fax: 628 7621 • **Jerusalem Orient Tourist Travel**, Tel: 628 8722, Fax: 627 4589, [hamdi@jottweb.com](mailto://hamdi@jottweb.com) • **JT & T**, Tel: 628 9418, Fax: 628 9422, Fax: 628 9298, [jtt@bezeqint.net.il](mailto://jtt@bezeqint.net.il), www.jtttours.com • **KIM's Tourist & Travel Agency**, Tel: 627 9725, Fax: 627 4626, [kim@shabaka.net](mailto://kim@shabaka.net), www.kimstours.com • **Lawrence Tours & Travel**, Tel: 628 4867, Fax: 627 1285, [info@lawrence-tours.com](mailto://info@lawrence-tours.com) • **Lions Gate Travel & Tours**, Tel: 627 7829, Fax: 627 7830, Mobile: 0523 855 312, [info@lionsgate-travel.com](mailto://info@lionsgate-travel.com) • **Lourdes Tourist & Travel Agency**, Tel: 627 5332, Telefax: 627 5336, [lourdestravel@bezeqint.net](mailto://lourdestravel@bezeqint.net) • **Mt. of Olives Tours Ltd.**, Tel: 627 1122, Fax: 628 5551, [moot@netvision.net.il](mailto://moot@netvision.net.il), www.olivetours.com • **Nawas Tourist Agency Ltd.**, Tel: 628 2491, Fax: 628 5755 • **Nazarene Tours and Travel**, Tel: 627 4636, Fax: 627 7526 • **Near East Tourist Agency (NET)**, Tel: 532 8706, Fax: 532 8701, [Jerusalem@netours.com](mailto://Jerusalem@netours.com), www.netours.com • **O.S. Hotel Services**, Tel: 628 9260, Fax: 626 4979, [os@os-tours.com](mailto://os@os-tours.com) • **Overseas Travel Bureau**, Tel: 628 7090, Fax: 628 4442, [otb@netvision.net.il](mailto://otb@netvision.net.il) • **Priority Travel and Tours LTD.**, Tel: 627 4207, Fax: 627 4107 • **Safieh Tours & Travel Agency**, Tel: 626 4447, Fax: 628 4430, [safiehtours@bezeqint.net](mailto://safiehtours@bezeqint.net) • **Samara Tourist & Travel Agency**, Tel: 627 6133, Fax: 627 1956, [info@samaratours.com](mailto://info@samaratours.com) • **Shepherds Tours & Travel**, Tel: 6284121- 6287859, Fax: 6280251, [info@shepherdstours.com](mailto://info@shepherdstours.com), www.shepherdstours.com • **Shweiki Tours Ltd.**, Tel: 673 6711, Fax: 673 6966 • **Sindbad Travel Tourist Agency**, Tel: 627 2165, Fax: 627 2169, [sindbad1@bezeqint.net](mailto://sindbad1@bezeqint.net), www.Sindbad-Travel.com • **Swift Travel**, Tel: 628 0704, Fax: 627 2783, [swifttours@hotmail.com](mailto://swifttours@hotmail.com) • **Terra Sancta Tourist Co**, Tel: 628 4733, Fax: 626 4472 • **Tower Tours & Travel Ltd.**, Tel: 628 2365, Fax: 628 2366, [towertours@alqudsnet.com](mailto://towertours@alqudsnet.com), www.tower-tours.com • **Tony Tours Ltd.**, Tel: 244 2050, Fax: 244 2052, [ihab64@012.net.il](mailto://ihab64@012.net.il) • **Traveller Experience Tours**, Telefax: 585 8440, Mob. 0548 050 383, [info@travellerexperience.com](mailto://info@travellerexperience.com), www.travellerexperience.com • **United Travel Ltd.**, Tel: 583 3614, Fax: 583 6190, [unidas@bezeqint.net](mailto://unidas@bezeqint.net), www.unitedtravelltd.com • **Universal Tourist Agency**, Tel: 628 4383, Fax: 626 4448, [uta-j@zahav.net.il](mailto://uta-j@zahav.net.il), www.universal-jer.com • **William Tours & Travel Agency**, Tel: 623 1617, Fax: 624 1126, [wiltours_n@hotmail.com](mailto://wiltours_n@hotmail.com) • **Yanis Tours & Travel**, Telefax: 627 5862, [hai_mou@yahoo.com](mailto://hai_mou@yahoo.com) • **Zatarah Tourist & Travel Agency**, Tel: 627 2725, Fax: 628 9873, [info@zatarahtravel.com](mailto://info@zatarahtravel.com)

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Diplomatic Missions

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East Jerusalem (02) Apostolic Delegation, Tel: 628 2298, Fax: 628 1880 • **Belgium**, Tel: 582 8263, Fax: 581 4063, jerusalem@diplobel.org • **European Community - Delegation to the OPT**, Tel: 541 5888, Fax: 541 5848 • **France**, Tel: 591 4000, Fax: 582 0032 • **Great Britain**, Tel: 541 4100, Fax: 532 2368, britain.jerusalem@fco.gov.uk, www.britishtonconsulate.org • **Greece**, Tel: 582 8316, Fax: 532 5392 • **Italy**, Tel: 561 8966, Fax: 561 9190 • **Spain**, Tel: 582 8006, Fax: 582 8065 • **Swedish Consulate General**, Tel: 646 5860, Fax: 646 5861 • **Turkey**, Tel: 591 0555-7, Fax: 582 0214, turkcons.jerusalem@mfa.gov.tr, www.kudus.bk.mfa.gov.tr • **United States of America**, Tel: 622 7230, Fax: 625 9270

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United Nations and International Organisations

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Hebron (02) Hospitals Amira Alia, Tel: 222 8126 • Al-Ahli, Tel: 222 0212 • Al-Meezan, Tel: 225 7400/1 • Mohammed Ali, Tel: 225 3883/4 • Shaheera, Tel: 222 6982 • St. John's Ophthalmic, Tel: 223 6047 • The Red Crescent, Tel: 222 8333 • Yattah Governmental Hospital, Tel: 227 1017, 227 1019 **Clinics and Centers** Red Crescent Society, Tel: 222 7450 • UPMRC, Tel: 222 6663

Jericho (02) Hospitals Jericho Government, Tel: 232 1967/8/9 **Clinics and Centers** UPMRC, Tel: 232 2148

Nablus (09) Hospitals Al-Aqsa Hospital and Medical Center, Tel: 294 7666 • Al-Ittihad, Tel: 237 1491 • Al-Watani, Tel: 238 0039 • Al-Zakat Hospital (Tolkarem), Tel: 268 0680 • Aqraba Maternity Home, Tel: 259 8550 • Rafidia, Tel: 239 0390 • Salfit Emergency Governmental Hospital, Tel: 251 5111 • Specialized Arab Hospital, Tel: 239 0390 • St. Luke's, Tel: 238 3818 • UNRWA Qalqilia Hospital (Qalqiliya), Tel: 294 0008 **Clinics and Centers** Al-Amal Center, Tel: 238 3778 • Arab Medical Center, Tel: 237 1515 • Hagar (Handicapped Equipment Center), Tel: 239 8687 • Red Crescent Society, Tel: 238 2153 • UPMRC, Tel: 283 7178

Ramallah & Al-Bireh (02) Hospitals Arabcare Hospital, Tel: 298 6420 • AL-Karmel Maternity Home, Tel: 247 1026 • Al-Mustaqbal Hospital, Tel: 240 4562 • AL-Nather Maternity Hospital, Tel: 295 5295 • Ash-Sheikh Zayed Hospital, Tel: 298 8088 • Birziet Maternity Home, Tel: 281 0616 • Care Specialized Dental Center, Tel: 297 5090 • Khaled Surgical Hospital, Tel: 295 5640 • Ramallah Government Hospitals, Tel: 298 2216/7 • Red Crescent Hospital, Tel: 240 6260 **Clinics and Centers** Arab Medical Center, Tel: 295 4334 • Arabcare Medical Center, Tel: 298 6420 • Emergency & Trauma Center, Tel: 298 8088 • Harb Heart Center, Tel: 296 0336 • Modern Dental Center, Tel: 298 0630 • National Center for Blood Diseases "Hippocrates" Thalessemia and Hemophilia Center, Tel: 296 5082, Fax: 296 5081 • Patients' Friends Society K. Abu Raya Rehabilitation Centre, Tel: 295 7060/1 • Palestinian Hemophilia Association-PHA, Tel: 297 5588 • Peace Medical Center, Tel: 295 9276 • Red Crescent Society, Tel: 240 6260 • UPMRC, Tel: 298 4423, 296 0686

Gaza Strip (08) Hospitals Al-Ahli Al-Arabi, Tel: 286 3014 • Dar Al-Salam, Tel: 285 4240 • Nasser, Tel: 205 1244 • Shifa, Tel: 286 2765 **Clinics and Centers** Arab Medical Center, Tel: 286 2163 • Beit Hanoun Clinic, Tel: 285 8065 • Dar Al-Shifa, Tel: 286 5520 • Hagar (Handicapped Equipment Center), Tel: 284 2636 • St. John's Ophthalmic, Tel: 284 8445 • UPMRC, Tel: 282 7837

Ramallah (02) Quds Bank (Al-Masyoon), Tel: 297 0014, (El-Bireh), Tel: 298 3391 • **National Bank** (Hebron), Tel: 221 6222, Fax: 221 6231, (Ramallah: HQ), Tel: 294 6090, Fax: 294 6114, (Al Masyoun Branch), Tel: 297 7731, Fax: 297 7730, (Al Irsal Branch), Tel: 297 8700, Fax: 297 8701, (Nablus), Tel: 238 0802, Fax: 238 0801 • **Arab Bank** (Al-Balad) Tel: 298 6480, Fax: 298 6488 • **Arab Bank** (Al-Bireh), Tel: 295 9581, Fax: 295 9588 • **Arab Bank** (Al-Manara) Tel: 295 4821, Fax: 295 4824 • **Arab Bank** (Masyoun Branch), Tel: 297 8100 • **Arab Land Bank**, Tel: 295 8421 • **Bank of Palestine**, Tel: 296 5010, Fax: 298 5920 • **Bank of Palestine**, (Al-Irsal) Tel: 296 6860, Fax: 296 6864 • **Arab Palestinian Investment Bank**, Tel: 298 7126, Fax: 298 7125 • **Beit Al-Mal Holdings**, Tel: 298 6916, Fax: 298 6916 • **HSBC Bank Middle East**, Tel: 298 7802, Fax: 298 7804 • **Jordan Ahli Bank**, (Ramallah Branch), Tel: 298 6313, Fax: 298 6311, (Nablus Branch), Tel: 04-238 2280, (Bethlehem Branch), Tel: 277 0351 • **Cairo-Amman Bank**, Tel: 298 3500, Fax: 295 5437 • **The Center for Private Enterprise Development**, Tel: 298 6786, Fax: 298 6787 • **Commercial Bank of Palestine**, Tel: 295 4141, Fax: 295 4145 • **Cooperative Development Unit**, Tel: 290 0029, Fax: 290 0029 • **Deutsche Ausgleichsbank (DTA)**, Tel: 298 4462, Fax: 295 2610 • **The Housing Bank**, Tel: 298 6270, Fax: 298 6276 • **International Islamic Arab Bank**, Tel: 240 7060, Fax: 240 7065 • **Jordan Bank**, Tel: 295 8686, Fax: 2958684 • **Jordan-Gulf Bank**, Tel: 298 7680, Fax: 298 7682 • **Jordan-Kuwait Bank**, Tel: 240 6725, Fax: 240 6728 • **Jordan National Bank**, Tel: 295 9343, Fax: 295 9341 • **Palestine International Bank (PIB)**, Tel: 298 3300, Fax: 298 3333 • **Palestine Investment Bank**, Tel: 298 7880, Fax: 298 7881 • **Palestine Islamic Bank**, Tel: 295 0247, Fax: 295 7146 • **Union Bank**, Tel: 298 6412, Fax: 295 6416

Gaza Strip (08) Quds Bank (Al-Remal), Tel: 284 4333 • **Arab Bank**, Tel: 08-286 6288, Fax: 282 0704 • **Arab Bank** (Al-Rimal), Tel: 282 4729, Fax: 282 4719 • **Arab Bank**, (Khan Younis) Tel: 205 4775, Fax: 205 4745 • **Arab Bank** (Karny), Tel: 280 0020, Fax: 280 0028 • **Arab Land Bank**, Tel: 282 2046, Fax: 282 1099 • **Bank of Palestine Ltd.**, Tel: 282 3272, Fax: 286 5667 • **Beit Al-Mal Holdings**, Tel: 282 0722, Fax: 282 5786 • **Cairo-Amman Bank**, Tel: 282 4950, Fax: 282 4830 • **Commercial Bank of Palestine**, Tel: 282 5806, Fax: 282 5816 • **The Housing Bank**, Tel: 282 6322, Fax: 286 1143 • **Jordan Bank**, Tel: 282 0707, Fax: 282 4341 • **Palestine Development Fund**, Tel: 282 4286, Fax: 282 4286 • **Palestine International Bank (PIB)**, Tel: 284 4333, Fax: 284 4303 • **Palestine Investment Bank**, Tel: 282 2105, Fax: 282 2107

Nablus (09) Quds Bank, Tel: 235 9741, (Nablus Aljidd) , Tel: 239 7782 • **Arab Bank**, Tel: 238 2340, Fax: 238 2351 • **Arab Bank** (Askar), Tel: 231 1694, Fax: 234 2076 • **Arab Land Bank**, Tel: 238 3651, Fax: 238 3650 • **Bank of Palestine Ltd.**, Tel: 238 2030, Fax: 238 2923 • **Bank of Palestine** (Al-Misbah), Tel: 231 1460, Fax: 231 1922 • **Cairo-Amman Bank**, Tel: 238 1301, Fax: 238 1590 • **Commercial Bank of Palestine**, Tel: 238 5160, Fax: 238 5169 • **The Housing Bank**, Tel: 238 6060, Fax: 238 6066 • **Jordan Bank**, Tel: 238 1120, Fax: 238 1126 • **Jordan-Gulf Bank**, Tel: 238 2191, Fax: 238 1953 • **Jordan-Kuwait Bank**, Tel: 237 7223, Fax: 237 7181 • **Jordan-National Bank**, Tel: 238 2280, Fax: 238 2283 • **Palestine Investment Bank**, Tel: 238 5051, Fax: 238 5057 • **Palestine International Bank**, Tel: 239 7780, Fax: 239 7788

Emergency

City	Fire	Ambulance	Police
Jerusalem*	02-6282222	101	100
CHS (Old City Jerusalem)	101 / 050-319120		
Bethlehem	02-274 1123	101 / 02-274 4222	100
Gaza	08-2863633	101 / 08-2863633	100
Hebron	102/22 28121-2-3	101	100
Jericho	02-232 2658	101 / 02-232 1170	100
Jenin	04-250 1225	101 / 04-250 2601	100
Nablus	09-238 3444	101 / 09-238 0399	100
Ramallah	02-295 6102	101 / 02-240 0666	100
Child Helpline Palestine	(121) free line		
Tulkarem	09-267 2106	101 / 09-267 2140	100
Qalqilia	09-294 0440	101 / 09-294 0440	100

Telephone Services

Bezeq	
Wake up calls	1475
Talking Clock	
Time around the world	1455
Vocal Information	1975
Pager Service	1705
Repeat call	*41
Last call	*42
Call waiting	*70
Call forwarding	*71
General information	199
Services	164
Corporate services	166

Paltel

Wake up calls	175
Free fax service	167
Follow me	
(forwarding calls)	72*
Phone book	144
Maintenance	166
Information	199
Internet maintenance	167

Calls from Overseas

Dial access code, international country code (972) or (970), area code (without the zero), desired number

Tourism and Antiquities

Police

Bethlehem	02-277 0750/1
Gaza	08-282 9017
Jericho	02-232 4011
Nablus	09-385 244

Border Crossings

Allenby Bridge	02-994 2302
Arava Border	08-630 0555
Eretz Crossing	08-674 1672
Rafah Border	08-673 4205
Sheikh Hussien	04-609 3410

Banks

East Jerusalem (02) Quds Bank (Al-Ezzarieh), Tel: 279 8803 • **Arab Bank** (Al-Ezzarieh), Tel: 279 6671, Fax: 279 6677 • **Arab Bank** (Al-Ram), Tel: 234 8710, Fax: 234 8717 • **Center for Development Consultancy (CDC)**, Tel: 583 3183, Fax: 583 3185 • **Commercial Bank of Palestine**, Tel: 279 9886, Fax: 279 9258

Bethlehem (02) Arab Bank, Tel: 277 0080, Fax: 277 0088 • **Arab Land Bank**, Tel: 274 0861 • **Cairo-Amman Bank**, Tel: 274 4971, Fax: 274 4974 • **Jordan National Bank**, Tel: 277 0351, Fax: 277 0354 • **Bank of Palestine Ltd.**, Tel: 276 5515/6, Fax: 276 5517 • **Palestine Investment Bank**, Tel: 277 0888, Fax: 277 0889

Hebron (02) Quds Bank, Tel: 221 1357 • **Al-Ahli Bank**, Tel: 222 4801/2/3/4 • **Arab Bank**, Tel: 222 6410, Fax: 222 6418 • **Bank of Palestine Ltd.**, Tel: 225 0001/2/3 • **Cairo-Amman Bank**, (Wadi Al-Tuffah) Tel: 222 5353/4/5 • **Cairo-Amman Bank**, (Al-Balad) Tel: 222 9803/4 • **Cairo-Amman Bank**, (The Islamic Branch) Tel: 222 7877 • **Islamic Arab Bank**, Tel: 2254156/7 • **Islamic Bank**, Tel: 222 6768 • **Jordan Bank**, Tel: 222 4351/2/3/4 • **Palestine Investment Bank**, Tel: 225 2701/2/3/4 • **The Housing Bank**, Tel: 225 0055

Cyber Palestine

As Palestine continues its struggle for independence, it has already begun to acquire sovereign cyberspace recognition. A difficult three-year international debate resulted in the "Occupied Palestinian Territory" being officially assigned the two-letter suffix, ".ps," in the ISO 3166-1 list for the representation of names of countries or territories. The successful struggle to attain country code 970 led the way for the Internet Corporation for Assigned Names and Numbers (ICANN), the international corporation that manages the country code Top-Level Domain (ccTLD) system on the Internet, on 22 March 2000, to assign Palestine its unique country identifier, ".ps," in line with other sovereign nations such as .fr for France and .ca for Canada.

Arts and Culture: Al Rowwad Theatre Centre www.alrowwad.virtualactivism.net, A.M. Qattan Foundation www.qattanfoundation.org, Ashtar Theater www.ashtar-theatre.org, Al Kasaba Theatre and Cinematheque www.alkasaba.org, Al-Ma'mal Foundation for Contemporary Art www.almamal.foundation.org, Al Mathaf www.almathaf.ps, ArtSchool Palestine www.artschoolpalestine.com, Baha Boukhari www.baha-cartoon.net, Educational Bookshop www.educationalbookshop.com, Family Net www.palestine-family.net, Khalil Sakakini Cultural Center (Ramallah) www.sakakini.org, Paltel Virtual Gallery (Birzeit University) www.virtualgallery.birzeit.edu, Rim Banna www.rimbanna.com, RIWAQ: Centre for Architectural Conservation www.riwaq.org, Sunbula (fair trade/crafts) www.sunbula.org, The Popular Arts Centre www.popularartcentre.org, Sumud www.sumud.net, Palestinian Pottery www.palestinianpottery.com, The International Center of Bethlehem (Dar Annadwa) www.annadwa.org, The Musical Intifada www.docjazz.com, El-funoun www.el-funoun.org, Sabreen Association for Artistic Development www.sabreen.org, The Virtual Gallery www.virtualgallery.birzeit.edu

Business and Economy: Arab Palestinian Investment Company www.apic-pal.com, Hebron Store www.hebron-store.com, Jawwal www.jawwal.ps, Massar www.massar.com, The Palestinian Economic Council for Development and Reconstruction (PECDAR) www.pecdar.org, Palestinian Securities Exchange, Ltd. www.p-s-e.com, Palestine Development and Investment Ltd. (PADICO) www.padico.com, Paltel Group www.paltelgroup.ps, Tatweer Information Technology & Business Solutions www.progress.ps, Wataniya Palestine www.wataniya-palestine.com

Directories, ISPs and Portals: Jaffa Net www.weino.com, Hadara www.hadara.ps, Al-Quds Network www.alqudsnet.com, Masader, the Palestinian NGO Portal www.masader.ps, Palseek www.palseek.com, Paleye www.paleye.com, Al Buraq www.alburaq.net, The Palestinian NGO Portal www.masader.ps

Government: PLO Negotiations Affairs Department (NAD) www.nad-plo.org, PNA www.pna.gov.ps, Ministry of Higher Education www.mohe.gov.ps, Ministry of Industry www.industry.gov.ps, Ministry of Education www.moe.gov.ps, Ministry of Health www.moh.gov.ps, Government Computer Center www.gcc.gov.ps, Orient House www.orienthouse.org

Health and Mental Health: Augusta Victoria Hospital www.avh.org, Gaza Community Mental Health Programme www.gcmhp.net, Ministry of Health www.moh.gov.ps, Palestinian Counseling Center www.pcc-jer.org, Red Crescent Society www.palestinerics.org, Spafford Children's Clinic www.spafford-jerusalem.org, UNFPA www.unfpa.ps, Union of Palestinian Medical Relief Committees www.upmrc.org, Bethlehem Arab Society for Rehabilitation www.basr.org, Palestine Medical Council www.pmc.ps

Human Rights Organisations: Al Haq www.alhaq.org, Defence for Children International Palestine Section www.dci-pal.org, Human Rights and Good Governance Secretariat in the oPt www.humanrights.ps, LAW - The Palestinian Society for the Protection of Human Rights and the Environment www.lawsociety.org, The Palestinian Centre for Human Rights www.pchrgaza.org, BADIL www.badil.org, Women's Affairs Technical Committee (WATC) www.pal-watc.org; www.pcc-jer.org

Research and News: Applied Research Institute - Jerusalem www.arij.org, Gaza News www.gazanews.com, JMCC www.jmcc.org, PASSIA www.passia.org, MIFTAH www.miftah.org, AMIN www.amin.org, Al Quds www.alquds.com, Al Ayyam www.al-ayyam.com, WAFSA www.wafsa.pna.net, Palestine Wildlife Society www.wildlife-pal.org, 93.6 RAM FM www.ramfm.net, Ramallah on line www.ramallahonline.com, Ramattan Studios www.ramattan.com, Palestine Family Net www.palestine-family.net, Palestine Mapping Centre www.palmap.org, The Palestine Monitor www.palestinemonitor.org, The Palestinian Center for Rapprochement between People www.imemc.org, OCHA- The United Nations Office for the Coordination of Humanitarian Affairs www.ochaopt.org, Englishpal www.englishpal.ps, Ma'an News Agency www.maannnews.net/en

Tourism: Ministry of Tourism www.travelpalestine.ps, Arab Hotel Association www.palestinehotels.com, Holy Land Incoming Tour Operators Association www.holylandoperators.com, Diyafa Hospitality Management Consultants Group www.diyafa.ps, Ramallah Tourist Information Center tic@ramallah.ps, visitpalestine www.visitpalestine.ps

Travel Agencies: Alternative Tourism Group www.patg.org, Atlas Aviation www.atlasavia.com, Awad Tourist Agency www.awad-tours.com, Aweidah Tours www.aweidah.com, Blessed Land Travel www.blessedland.com, Crown Tours www.crown-tours.com, Daher Travel www.dahertravel.com, Guiding Star www.guidingstaritd.com, Halabi Tours and Travel Co. www.halabitours.ps, Jiro Tours www.jirotours.com, Mt. of Olives Tours www.olivetours.com, Pioneer Links www.pioneer-links.com, Raha Tours www.rahatravel.com, Ramallah Travel Agency www.kaoud.org, United Travel www.unitedtravelitd.com, Universal Tourist Agency www.universal-jer.com

Universities: Birzeit University www.birzeit.edu, An-Najah University www.najah.edu, Al-Quds University www.alquds.edu, Al-Azhar University (Gaza) www.alazhar-gaza.edu, Arab American University www.aauj.edu, Bethlehem University www.bethlehem.edu, Hebron University www.hebron.edu, The Islamic University (Gaza) www.iugaza.edu, Palestine Polytechnic www.ppi.edu

Palestine Road Map

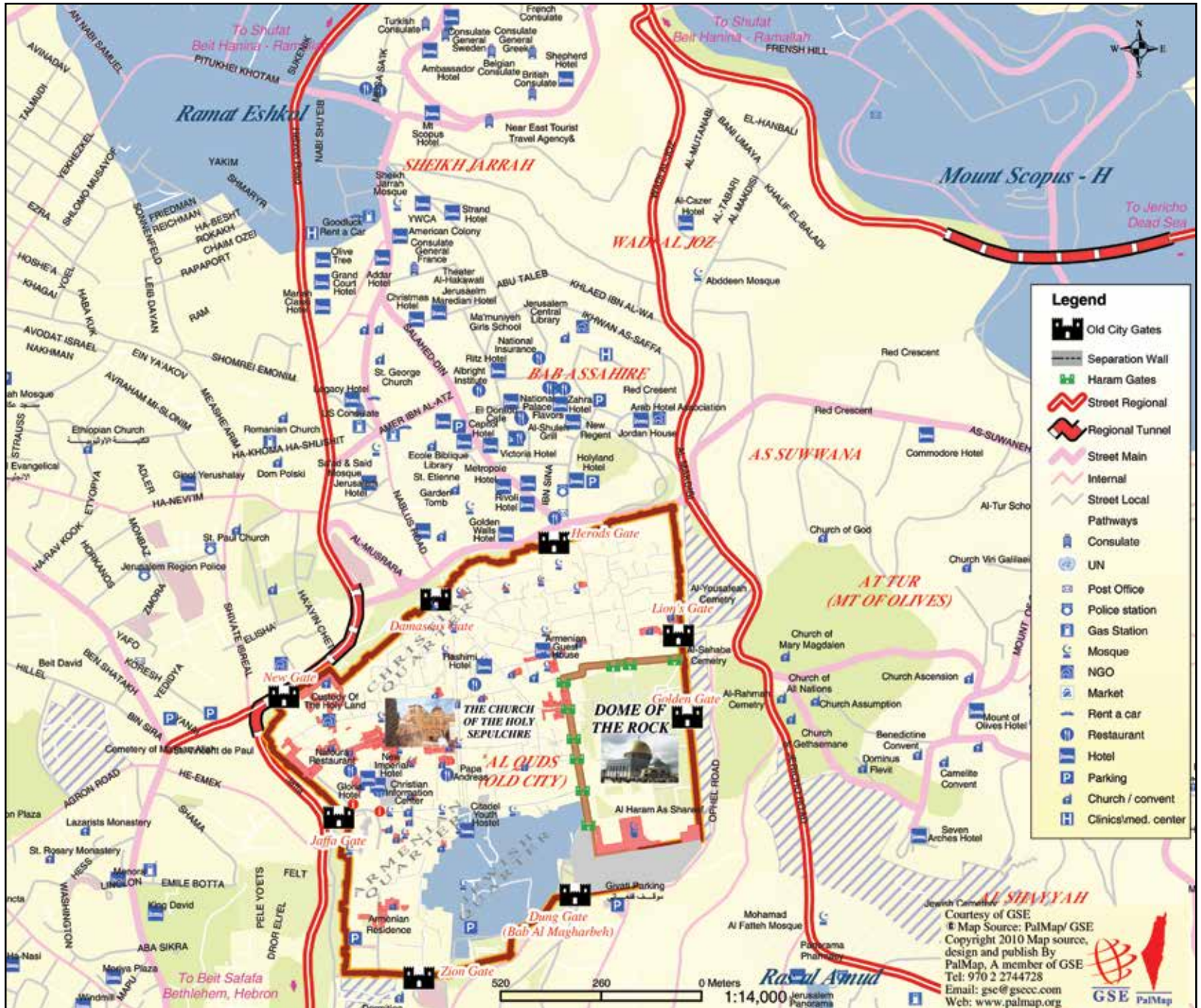


Map Source: PalMap - GSE

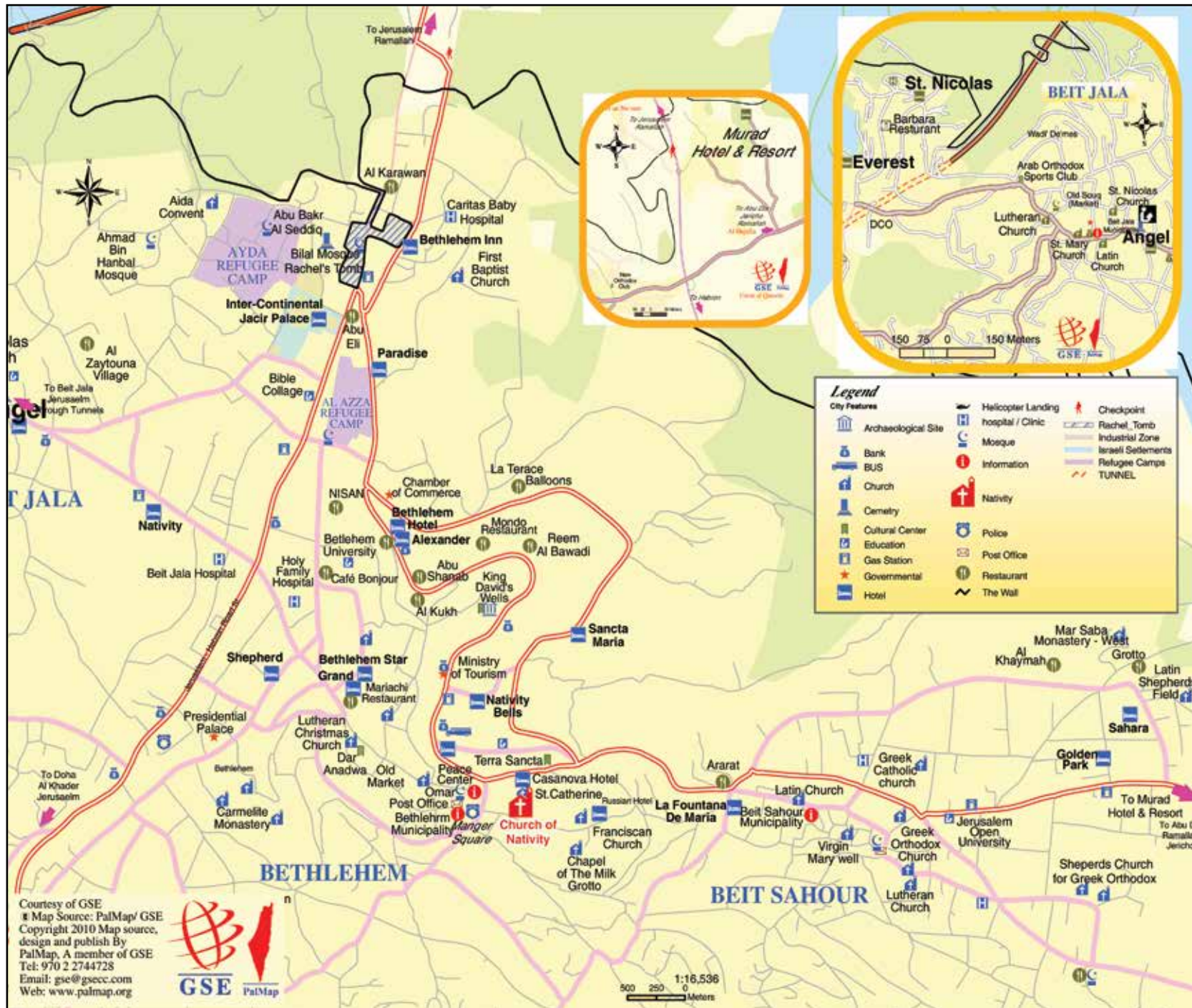
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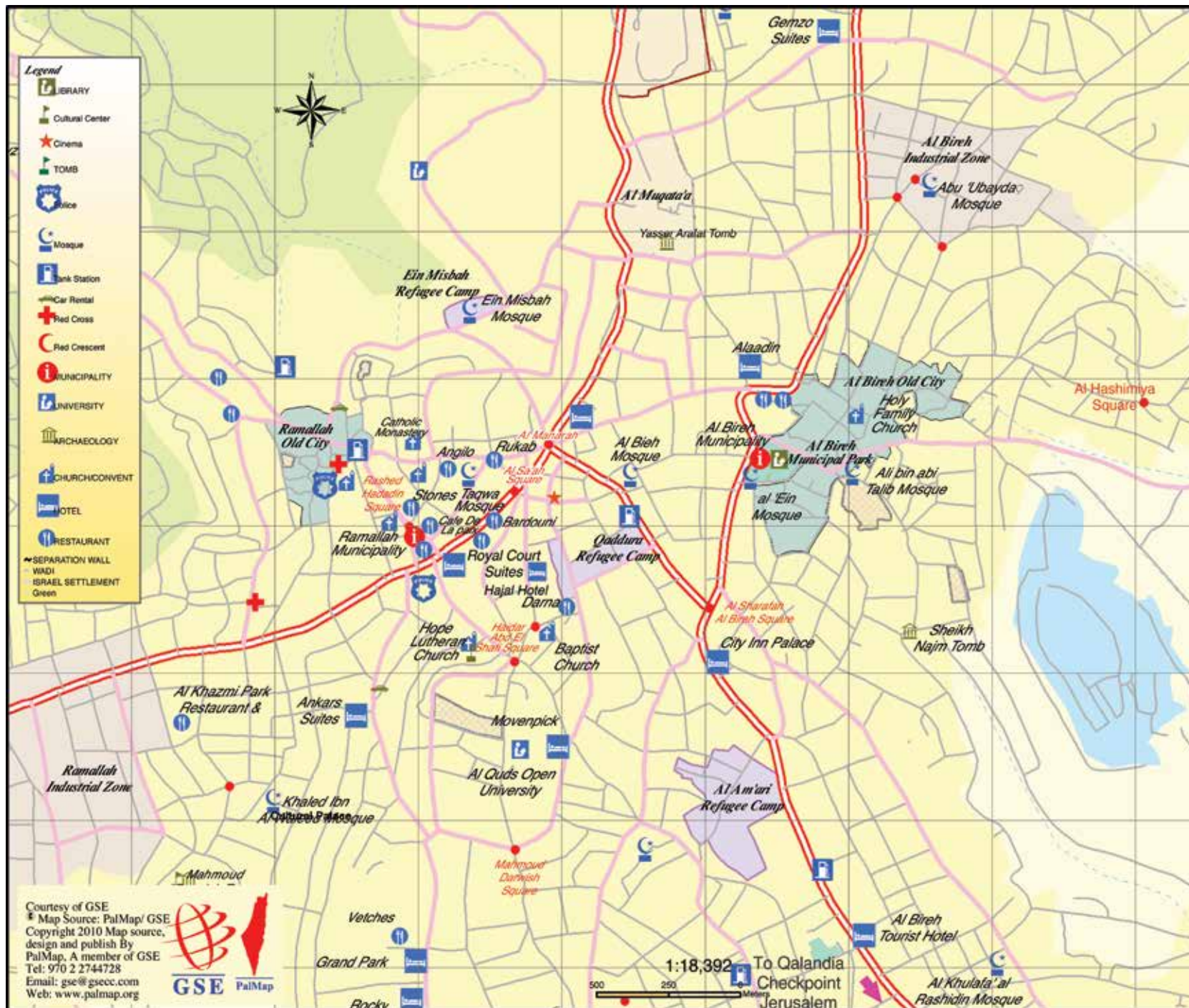
Jerusalem



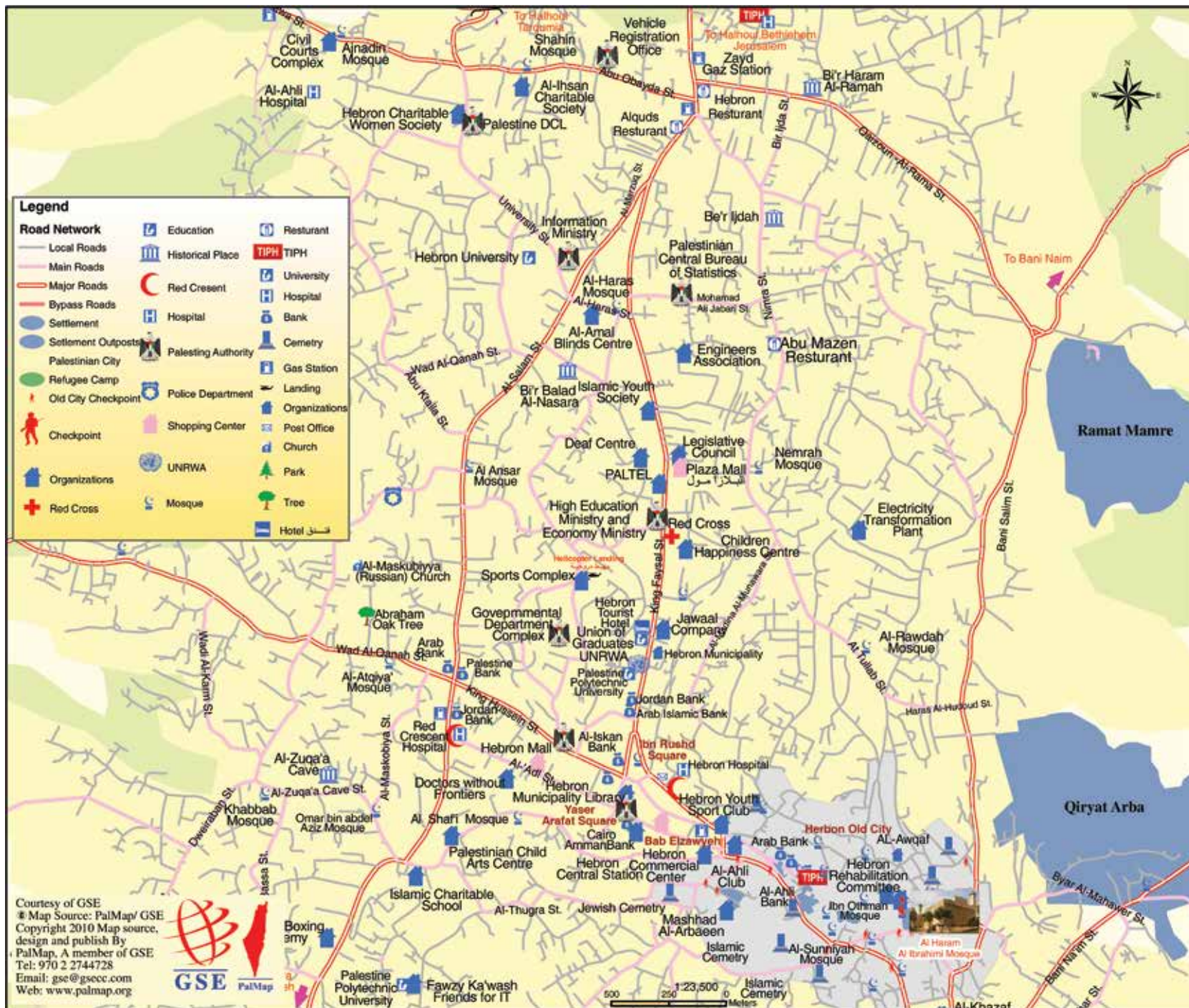
Bethlehem



Ramallah



Hebron



The Last Word

My Facebook Friends!

Not sure how best to describe Mousa K., my Facebook friend categorised under "close friends." He definitely has a great sense of humour and one simply shouldn't miss any of his postings. Mousa is also very critical both on social matters, such as the infamous Palestinian phenomenon of walking in the streets, or driving courtesy, and on political matters, particularly political fanaticism. A lighter version of Wasif Jawhariyyeh, who meticulously documented social life in Jerusalem between 1904 and 1968, Mousa in a sense also documents life in Jerusalem today and often compares life now with what it was when he was a child.

Among others, Yeoryeos S. is probably the staunchest Facebook supporter of Syria's Bashar Al-Assad and Egypt's General Sisi. In his fiery postings he spares no effort in lashing out at all opponents of Assad and Sisi. In addition, Yeoryeos often posts images and news on his passion, the Canaries, but a word of caution is definitely in order when he starts posting images of his beloved Greece! It is time to take a break from Facebook!

Although a scientist and a teaching professor, Riyam K. comes out as the "caring mama on Facebook." Her infatuation with her twin toddlers is everybody's business! At times, it feels like we live with the family. Postings like "lunch is ready ... I have to make the rice" are not uncommon from a typical, loving, Palestinian mother like Riyam.

Zakaria M. is by far the intellectual guru on Facebook. He is the refined scholar, the poet, the archaeologist, and the political analyst and critic. His postings are probably the most serene and consequently, many people wait to read what Zakaria posts simply because, apart from being informative, he always makes sense.

I won't bore you with a description of all my Facebook friends, but bear with me as I introduce a few more in order to make my point. Abdo T. is the music-lover who posts around twenty oldies per day. Augustine S. is a pious Christian whose posts, you can be sure, are always related to Jesus or the Virgin Mary. Manar K. on the other hand, is the total opposite. He's the atheist who posts whatever he finds on atheism international! Khaled J. can boast that his postings are the most controversial and often lead to heated debates. Azzam D. is the witty one on Facebook. His postings are always interesting to read, informative, and often humorous. Tarek B. is the passionate historical photographer. His postings of amazing images of Palestine and the research he does on each site make him possibly the most followed person on Facebook. Fatin F. is the cultural promoter with a critical eye on social and political matters. Last but not least is Tania M. who is probably the most active person on Facebook ... worldwide! Tania caters to all tastes: health, good life, Armenia, family, you name it. Don't misunderstand me, she's adorable.

An overall scan of my Facebook friends – who happen to be regular, decent, hard-working, individuals – shows that we have the funny guy or gal, the political advocate, the social advocate, the cynic, the light-spirited one, the silly one, the photographer, the musician, the atheist, the archaeologist, the critic, the art promoter, the caring mama; in fact, we have it all. This seems like a normal society to me, don't you think? Silly me. And I was beginning to believe that we're gorillas (as one Israeli soldier described us Palestinians in a documented video) whose land, homes, cattle – indeed all our livelihood – are up for grabs. No sir, we're not! It's only a matter of time and the tide *will* change; and when that happens, Lord, have mercy!

Sani P. Meo, Publisher



PICTURESQUE PALESTINE

Wadi Qelt, Jericho. Photo by Ramzi Hazboun.



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المركز التخصصي
لاورام النساء



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