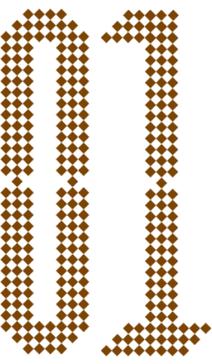


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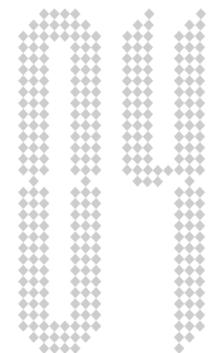
Jerusalem
Design Week



Annual Theme:
Match Point



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Jerusalem Design Week

Launched in 2011, Jerusalem Design Week is Israel's largest and most influential public event dedicated to design, with an extensive program of events, performances, and local and international design exhibitions.

Jerusalem Design Week is the flagship project of Hansen House, which makes extensive and diverse efforts to advance the field of design in Jerusalem and support Israeli designers. Each year's edition of Jerusalem Design Week revolves around a theme that explores situations rooted in the local context of Jerusalem and Israel while also bearing international relevance. This tradition is grounded in the belief that Israel's singular cultural landscape enables it to serve as a living laboratory for exploring urgent global issues, and that design has a duty to respond to these issues. Thus, each year, individual designers and teams working in various design disciplines are invited to respond to the annual theme in their own way by developing new projects and ideas.

Jerusalem Design Week is an initiative of the Ministry of Jerusalem and Heritage and the Jerusalem Development Authority. It is organized and managed by Hansen House and Ran Wolf Ltd.

General management

Smadar Tsook and Ran Wolf, Ran Wolf Ltd.

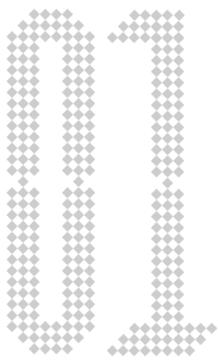
Chief curators

Sonja Olitsky, Dana Benshalom

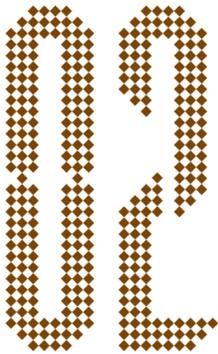
Match Point

Human life, from its very beginning, has existed within structures of competition, achievement, and a strive for victory – whether it is the individual attempting to outdo himself, or a group shaping its identity through struggle. In the context of these structures, the court – whether it be tangible or imaginary – functions as a facilitating space where rules, discipline, boundaries and motion all come together to mold a sense of identity and belonging. In both individual and team sports, in the stadium or at home, a recurring pattern appears: a framework of rules that invites man, whether on the pitch or up in the stands, to either comply to the rules or test their limits – all while forging an intricate sphere of reality, as well as a simultaneous escape from it.

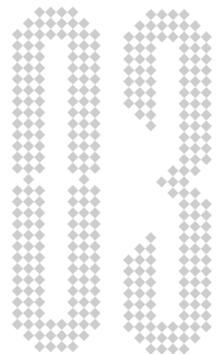
The rise of sport as a cultural, social, and symbolic arena has positioned design as a central player within this realm. Team colors, logos, uniforms, flags and fan accessories help shape the communities and situate the individual in a collective setting. Architectural spaces such as stadiums, stands and tracks create an integrating experience, bringing fans together, while also maintaining a sense of rivalry, suspense and drama.



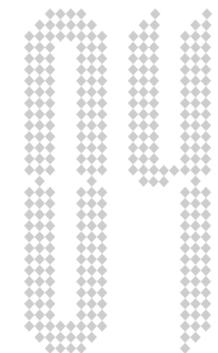
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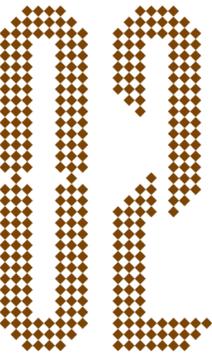
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Meanwhile, tracking technology, wearable tech, and sports fashion add another layer to modern body culture: smart watches convert motion into data, sneakers serve as status symbols, and leggings traverse both training sessions and everyday routine, becoming a visual code of social significance. In an era of shifting and redefined identities, the body becomes a playground upon which we search for meaning, self governance, and modern ritualism.

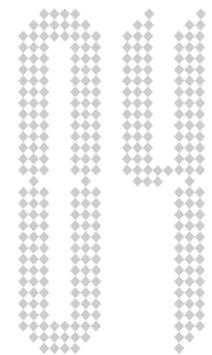
History shows that competitive spaces have long functioned as mechanisms of power, survival, and control. The games of the Roman Colosseum were perceived as a showcase of imperial might; throughout the modern era in Europe, sports parades played an important role in the construction of national identity; in the 20th century, sports became a field of ideology, doctrine, and their implementation – from the monumental stadiums of Nazi Germany, to the Soviet culture of fitness designed to manufacture obedient, loyal citizens. Even today, in large-scale sports events such as the Olympics opening ceremony or world championships, a coordinated, organized image of society is carefully crafted using design, choreography, and complex visual performances that combine sports and identity attributes into a grand display of representation.



Annual Theme:
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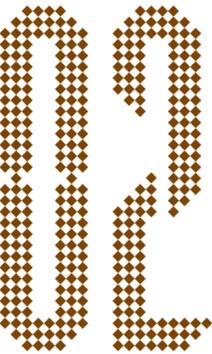
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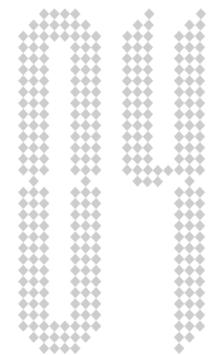
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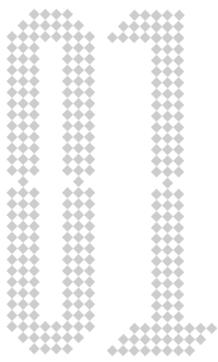
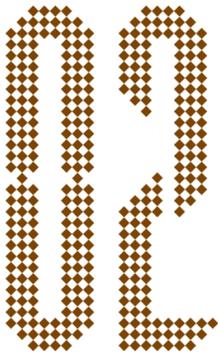
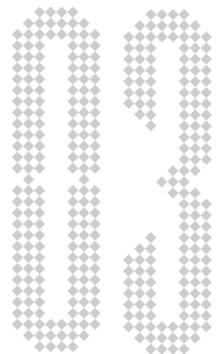
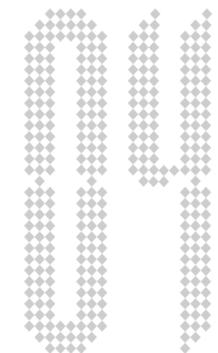
At the center of this framework stands the playing human, who is tested and evaluated as an individual and as part of a team. Opposite him is the audience, the crowd, recreating and simulating humanity’s most deeply ingrained dramas: fear and elation, desperation and hope, rivalry and adoration. On the field – whether it be in person on the pitch, viewed through a television set, or conjured into the collective imagination – these emotions blend into a live spectacle, where the failures, victories and decisive moments serve as symbolic gates leading to the epitome of human desire, conflict and aspiration.

“Match Point” by JDW views the sports arena as a space of modern ritual, where design, the human body and emotion coalesce into a vivid allegory of life itself.

JDW 2026 – “Match Point” will examine how visual language and practices stemming from the realm of sports affect contemporary design, and how we experience competition, belonging and play. Opening on the backdrop of major sports events such as the FIFA World Cup and the Maccabiah Games, this edition of JDW offers a comprehensive interpretation of both global and local sports culture.

By designing competitive arenas, architectural spaces, pavilions, and visual language for stadiums, this year’s Design Week seeks to illuminate how design dictates the relationships, atmosphere and rules of any field. Interactive works will transform visitors into major players of design processes, participating in simulations of competition, ceremony and group encounters. The exhibitions on display will include projects inspired by relay races, trophies and medals, by collaborations between football clubs and municipal authorities, and by the manner in which objects, graphics and architecture help create group identity and shared experiences.

JDW 2026 explores the point where games, competition and culture intersect, and how design can grant them form, meaning, and an escape from reality – but also a connection to it, through a newfound partnership between the audience, the city, and creative space.

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Application Timeline

February 28, 2026

Open call application deadline, until 23:00pm

March 7, 2026

Applicants who passed the first round are notified

June 18, 2026

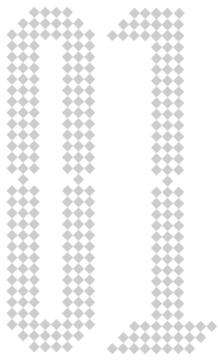
Jerusalem Design Week opening

Please note

- You can apply for several categories by filling out a separate form for each one.
- The chosen projects will be funded and displayed at Jerusalem Design Week, which will open to the public.

Email us at:

info@jdw.co.il



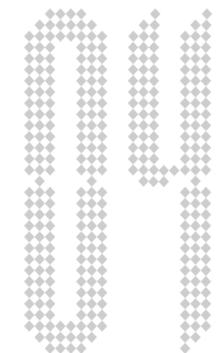
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Application Categories

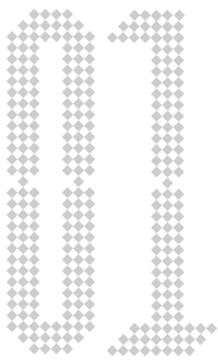
1 **Victory Arch: Central Architectural Project**

A “Match Point” is the moment when a game is condensed into one decisive action, fusing together aspiration, suspense and hope – a climax that every player and fan yearn for. These deciding moments are when potential is realized, when long-winded struggles reveal their meaning: elevate, survive, or redefine personal and collective identity.

Capturing and portraying peak moments is a long-standing human tradition. Rome’s Arch of Titus and the Arc de Triomphe in Paris eternalize military conquests, transforming them into architectural monuments that recount a tale of power, governance, and national identity. Similarly, a winning goal or match point can portray a conquest – not of a town or territory, but of a point in time: the moment when a team or individual player earns their place in the collective memory.

We invite you to submit proposals for goals, gateways or arches presented through a critical point of view, or any iconic monument that either serves as a call to action or dictates a climactic moment – on an architectural scale.

Submit



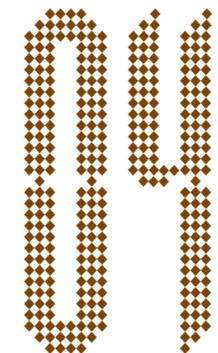
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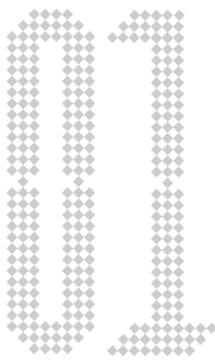
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2 The Playing Field: Pavilions and Large-Scale Installations

Designing a court or field does not end with a simple division of space, but rather encompasses an entire three-dimensional system of rules expressed in material means. The lines, boundaries and markings, the height of the stands, the distance between players and fans – all serve as motion-regulating language: they designate where one is allowed to stand, and allocate the zones where action is permitted or forbidden. The arena becomes an entire interpretive complex, in which every detail provides direction and encourages participants to conform to the rules, including those never uttered or expressed. The court surroundings bear a clear affordance: the markings on the terrain facilitate a game and anchor its rules, the goals designate limits of action, while the stands guide crowds to take their place as viewers, to belong, to react and cheer on. In this manner, the design of a playing field converts shape, form and space into forms of human behavior.



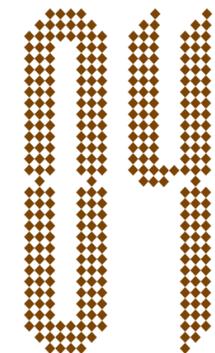
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We invite you to submit proposals for designs of defined environments bearing the theme of “court”, to be installed in and around the various spaces of Hansen House and its grounds. Groups and/or multi-disciplinary design collectives may submit joint applications. Proposals should examine the relationships between human behavior – on both a personal and social level – and a designed environment that operates in a language of symbols, whether graphic or three-dimensional. Within the installation, visitors may partake as an audience, as players, or both.

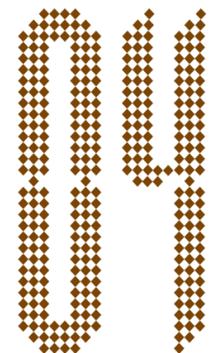


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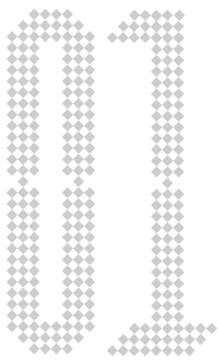
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3 The Heat: Table-Top Competitive Design

Humans are inherently inclined to play. Oftentimes, games serve as an opportunity for us to grasp reality around us, acting as a simulatory environment. Even off court, there exists a system of rules and boundaries, with its own winners and losers – which is why the world of competitive sport is often perceived as a microcosm of society: convention, code, score, ritual, audiences, arenas and team identity – all appear in our daily lives just as much as they are present in our games. Thus, the game format, with its order and internal logic, becomes a model that can assist us in identifying larger social and cultural patterns.

We invite you to submit proposals for works based on mutual communication (whether digital or physical) in a table-top format, inviting visitors to partake in a game with clear rules, including players, turns, scoring, criteria for victory and decisive moments. This is the place for a game system to simulate competition, pressure, timing and cooperation. Each project will include a “heat” in which strategy, reaction, risk-taking and luck will all be tested, allowing participants to sense how structured rules can create an emotional and mental coping experience – comparable to the real world experiences outside the game.

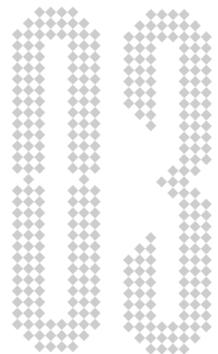
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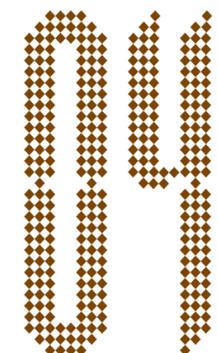
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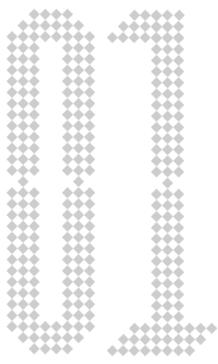
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4 The Hall of Fame: Exhibition of Design Objects from Israel and Abroad

Objects representing winning moments continue a long cultural chain of items that tie together achievement and material manifestations thereof. Medals, trophies, podiums, ribbons and sashes, flags and banners are all modern incarnations of symbols appearing in the likes of ceremonial objects, archeological finds, ancient mosaics and classical works of art. Throughout history, such objects have served as more than exclamations of victory, representing power, status, creating hierarchy and acting as a festive documentation of human climaxes – at times, even as a visual mechanism of ritual, in dress, gestures, and choreography fused with social significance.

For this exhibition, we invite you to submit existing projects and awards you have designed, or alternately a new design embodying victorious objects or victories of any kind, that correspond, reinterpret, or challenge this long-standing tradition – in any medium or format.

Submit



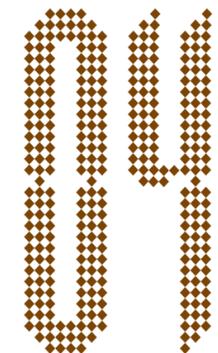
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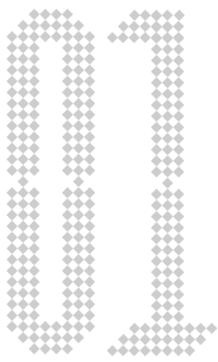


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5 Red Card: Breaking Rules of Design

The red card signifies the point where the game stops, the rules intervene, and the system reminds us all of the lines that are not to be crossed. It is a symbol of violence and violation, but also one of the most compelling moments in a game: the breaking point. The moment a penalty flag is raised is precisely the one in which the deep-rooted dynamic between convention and infraction is exposed, highlighting the mutual concession between order and the possibility of disorder.

In design, as on the playing field, there is a constant need to test limits, as well as define them: at times nudging them gently, other times purposely kicking them in. Designers undermine the rules of materials, use and form; they dismantle norms surrounding beauty, functionality and social convention; they create “red card” moments – signalling that the time has come to reexamine what is permitted, what forbidden, and what occurs in the tension between the two. Thus, design becomes a space where rules and their infringement exist simultaneously, likened to a game.



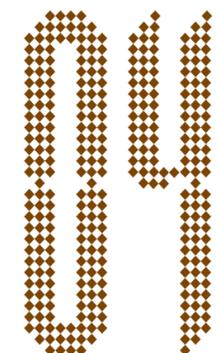
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We invite you to propose works exploring breaking points and processes of judgment in the various realms of design: fashion, branding, object design, graphic design, interactive experiences, material or digital environments – any project that reexamines the game’s ethics, illuminates moments of delay, or tests limits to the point where meaning is exposed from within.

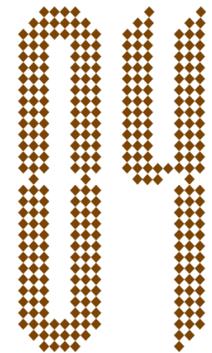


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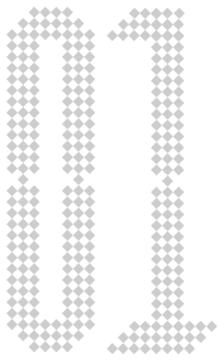


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6. Control Room: Interactive Tech Installations

The control room is the ever-watching eye: a mechanism that disassembles a game, breaking it down into stats and data, which in turn shape and affect the game. Sports cease to function as a physical or emotional experience, becoming instead a framework of monitoring, prediction and optimization. On the courts, as well as in VAR booths, training centers and personalized apps, algorithms and sensors translate a living body into “performance” measurements, allowing for an internal view of the game.

In this context, the control room performs not only as an analytical tool, but also as a reinforced control mechanism: the act of spectation is bolstered with the power of measurement and ruling, while viewers serve as a judicial body, acting from within an ever-focused, disembodied gaze. The court thus acts as a critical, disciplinary space, where every single movement is documented, processed and evaluated, thereby leaving the question of control unresolved: is it the human who controls the system, or vice versa?



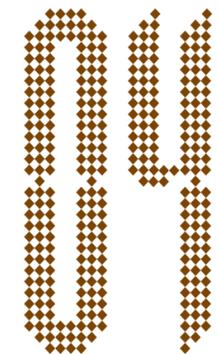
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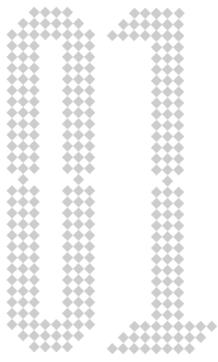
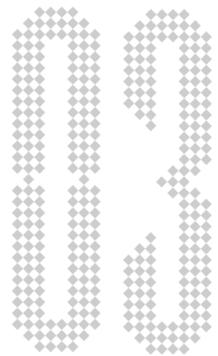
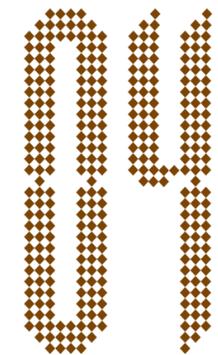


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We invite you to submit works that examine monitoring, evaluation and statistical interpretation, while inviting visitors to active engagement in a designed “control room”. Works submitted may explore physiological parameters, motion, speed, stress loads, reaction time or any other parameter that defines “performance” – in the form of criticism, inquiry or suggestion. We encourage you to relate to the psychological aspects of evaluation: suspense, drama, anticipation, self-improvement, the limits of control, and the contrast between personal capability and the system’s expectation.

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