

paritzki&liani



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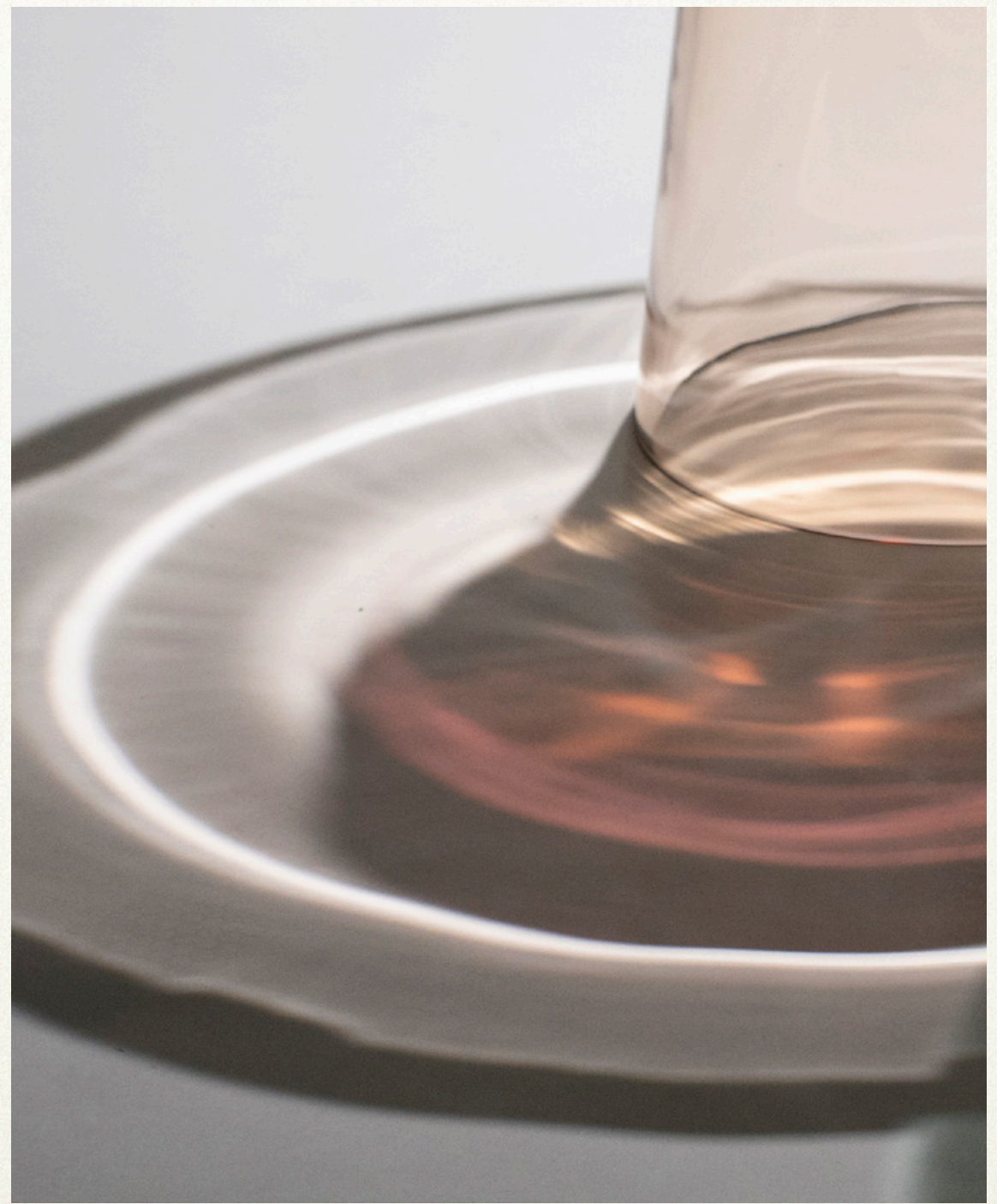




P&L

Paritzki & Liani Architects
is an architecture firm based in
Tel Aviv and in Ischia, founded by
Paola Liani and Itai Paritzki.

Paritzki & Liani
is the product branch of P&L A.



Since our foundation in 2001, through each project we have built an atlas of architectures that are as dissimilar to each other as the mineral and plant nature of the places varies; our living places are immense and profound, changing ever more rapidly.

P&L architecture

Approaching the product design sphere is a kind of small rebellion against the "prohibition of the difficult", operating at the limits of the productive feasibility when it comes to the Murano material or the intricate weave of fine fabrics in carpets realization or when dealing with ceramics...

The continuous shifting of the border between design and technical experience of their transformation is key to define P&L's design approach: open to experimentation yet meticulous in compositional detail.

P&L product

P&L architecture

surrounding circumstances
materiality and memory
accuracy and shapes

Nature Territories Architecture: the Future Inhabitants

Surrounding circumstances

We experiment with architectural forms that expand and develop perceptive possibilities for the viewer, following logics that belong to nature and its mutations. For this reasons our spatial research is conducted in the layered and complex relations between architecture and its context, Everything counts in the topography of a place, in the contemplated curves and angles of a path, visitor and space are united in a common dimension.

Accuracy and shapes

Construction techniques that are able to elaborate the range of forces in the fabrication of a space are the starting points for new spatial definitions, both in terms of geometry and morphogenesis. The return to simple forms — not as a retreat into the vacuum of self-referentiality, and the use of diagrams expressing parametric systems, are both instruments intended to develop a project designed for its future inhabitants.

Materiality and memory

We are interested in a process we define as textile model, which can decode the multiple territorial strata and their consistencies within the singular nature of a site. This process generates an elaborate spatial system, which is capable of dealing with actions and movements rather than forms and functions involving structural flexibility able to change the programs to the users.

selection of projects

HOUSES

I/S House, Savyon
ZBL house, Tel Aviv

SCHOOL

Marc Chagall School,
Neve Tzedek, Tel Aviv

BUILDING

Y|K building, Tel Aviv

GALLERY

Stone gallery, Emek Hefer

OFFICE

Allied offices, Bnei Brak



I/S House

Savyon

612 m² | 2 floors

The lines and volume of the IS House aim to reflect the distinctive form of its surrounding environment. The house is located on a trapezoid shaped property with a view of open green space to the southeast. We took use of this perspective throughout the building's development, which is maintained along the whole primary axis of the home, from East to West.

The area's form includes some variations in height between the entry zone and the south-western end. On the open side, we developed a water landscape with a 30-meter-long pool that leads to a final basin at a lower distance in the garden's greenest segment. We directed the water to this irregular section of the estate, where the two long sides of the structure join and form a point in the dense vegetation. The water flow, similar to a river, drifts via a stepped fall kasaneochi, formed by juxtaposed stones that follow the direction of the water. As a result, depending on the flow and velocity of the water, it produces a varied sound.

The compositional design idea for this home was to build 600 covered square meters distributed over three stories, while also attempting to create the illusion that this volume does not exist. During the early design phase, the initial ideation was to emphasize and sublimate the dispersed nature that surrounds the estate, as well as to turn essential aspects of the site into its values.

The roof is made by the juxtaposition of two scalene triangles, which are based on the main axis East-West of the house. The axis is the base of the volumetric and organizational order of the house. Starting from the entrance, at level +55.25, the first southern part under the roof towards the pool includes the living room, the dining room, and the kitchen. These zones receive light not only from the three sides of the perimetral triangle but also from above, coming from the cut between the ceiling surfaces.

The bedrooms on the bottom floor conclude with a glimpse of the building's pointy tip. The view from the tip is of a patio with trees that extends from the lower floor at - 3.15 to the upper floor and then to the sky. The stairs connecting the private and public areas lead to the upper level, visually ending on the left side

with an indoor garden. This little garden lets in light, encouraging natural airflow between the son's room, and serves as a green oasis in the main bedroom.

This garden also works as a meditation place, an intermission along the domestic path, to observe nature and the seasonal changes, reflecting the various atmospheres in the most intimate part of the house. On the right, light enters from the garden terrace, which is placed between the two portions of the roof. The first floor is composed of three areas, one for each son. Open areas are built for each section, providing separate intimate open rooms to the rest of the house. The room with access to the gardenterrace is located above the entrance of the building and it's an independent apartment facing the surrounding green gardens.

The sharp point of connection of the house appears to hover above the lower portion of the estate, due not only to the difference in height of the region but, also to the glass between the ground floor and the lower level. These broad empty spans were made feasible by the folding of the roof surface and its structural scheme. The most public areas, the office and library, are located on the lower level facing the garden with the final pool and the lush vegetation. The area is fully enclosed by glass and it's lit from the top as well as from the terrace adjacent to the last point. The wellness area, gym, cinema, and parking are all located on this floor, which is connected to the ground level through a private stair.

The differences are achieved by ramps and concealed linkages in the gardens, creating a promenade that traverses the exterior and interior parts of the house. The water is the major visual and acoustic element that mutates the endless reflections among the surrounding foliage, it's continuously presence in the company of vibrant green vegetation.





ZBL house
Tel Aviv
300 m² | 3 floors

"When you find yourself between two walls what do you do?" asked the master to his student. "I look at the vastness of the sky master."

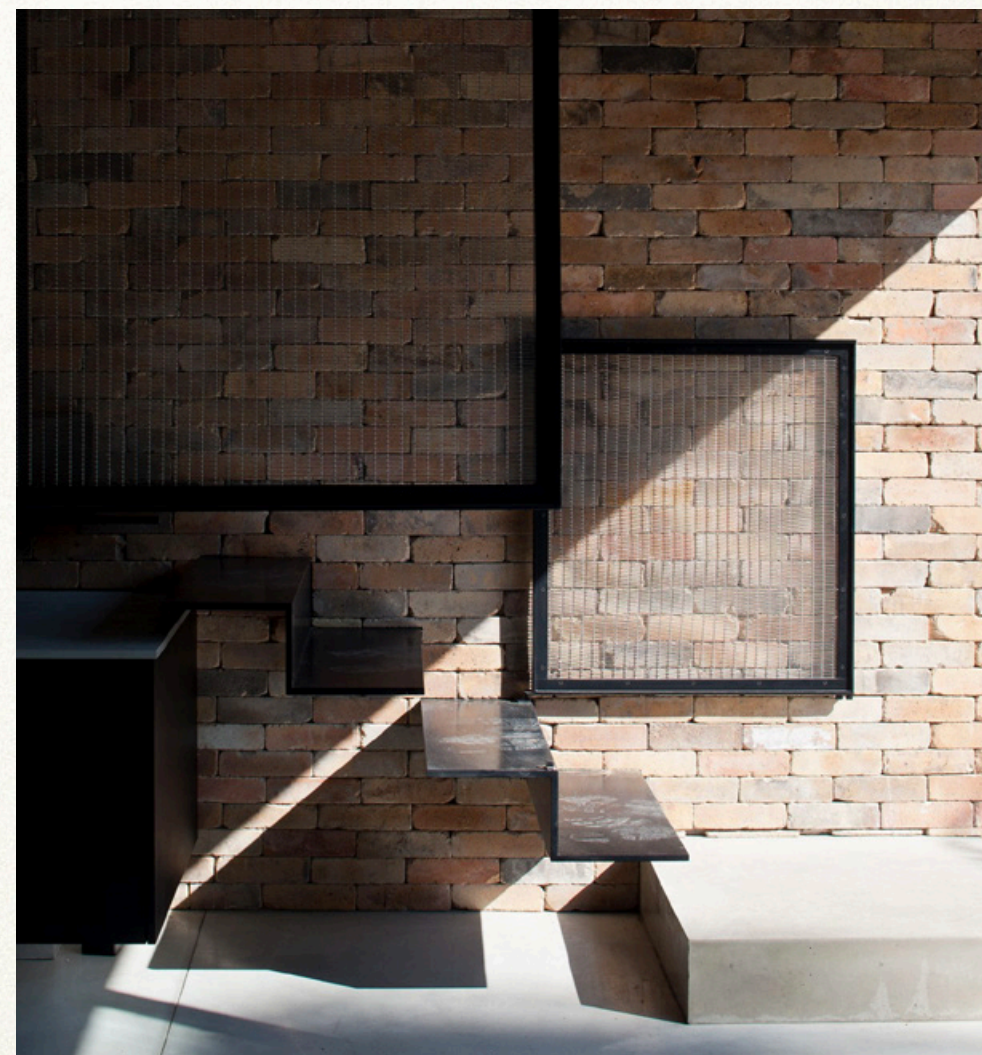
The house is inserted in a series of row houses, not far from the university area in Tel Aviv. It is a pedestrian oasis composed of attached houses, only one story high, and filled with green areas.

The building restrictions for that specific zone permit utmost a height of 4.5 mt for the facade and 6.5 mt for the roof top. The idea of this residential volume situated between two walls and two strips of green is to design the space with the natural light, excluding any full-height subdivision or typological hierarchy; only by inserting two voids that trace the movements of the inhabitants.

Two shifted rectangular cutouts of light: the first, located in the center of the volume directs the light from the roof level to the ground level, which is lifted 90 cm above the pathway, kitchen, dining, living area. The second, located on the external border between the house, the pool and the garden, consents the creation of a second naturally illuminated court, on underground level.

Once entering the house, one perceives the visual depth between the different levels and micro gardens of elder trees on ground floor. The suspended passage, a bridge that leads to the night area on the first floor is a diaphragm made of metal net grid only 2 cm thick that assumes the value of a lightweight veil that refines the zenithal light while extending the silhouettes of who walks through it, "in order to see nothing but the sky".







Marc Chagall School
Neve Tzedek, Tel Aviv
Site area 1500 m²

"One must learn. All men hold in common the ability to feel pleasure and pain. But this resemblance is for each only a probability to be verified. And it can be verified only by the long path of the dissimilar."

Jaques Rancibre, *The Ignorant Schoolmaster*, Stanford University Press, 1991

The new French school "Marc Chagall", located in the neighborhood of Neve Tzedek in Tel Aviv is composed of two volumes. The main volume has been built around a patio of elders, an open court onto which the classrooms and the "suspended" stairs front. Around this petit-jardin, which is the eccentric focus of the paths of the building, two stairways grow on the sides creating a double staircase, which ends at the upper floor in a new open space, a meeting point for the students. Anyway, the main feature of these stairs is to follow the path in a double and asymmetric way, both internally from the flight of stairs that fronts onto the patio and from the main garden of the school. This direct path, which leads from the exterior to the first floor is one of the main elements of the facade, which is oriented toward the old building and makes the visitor look at the sky. The second volume is a wide classroom next to the main volume.

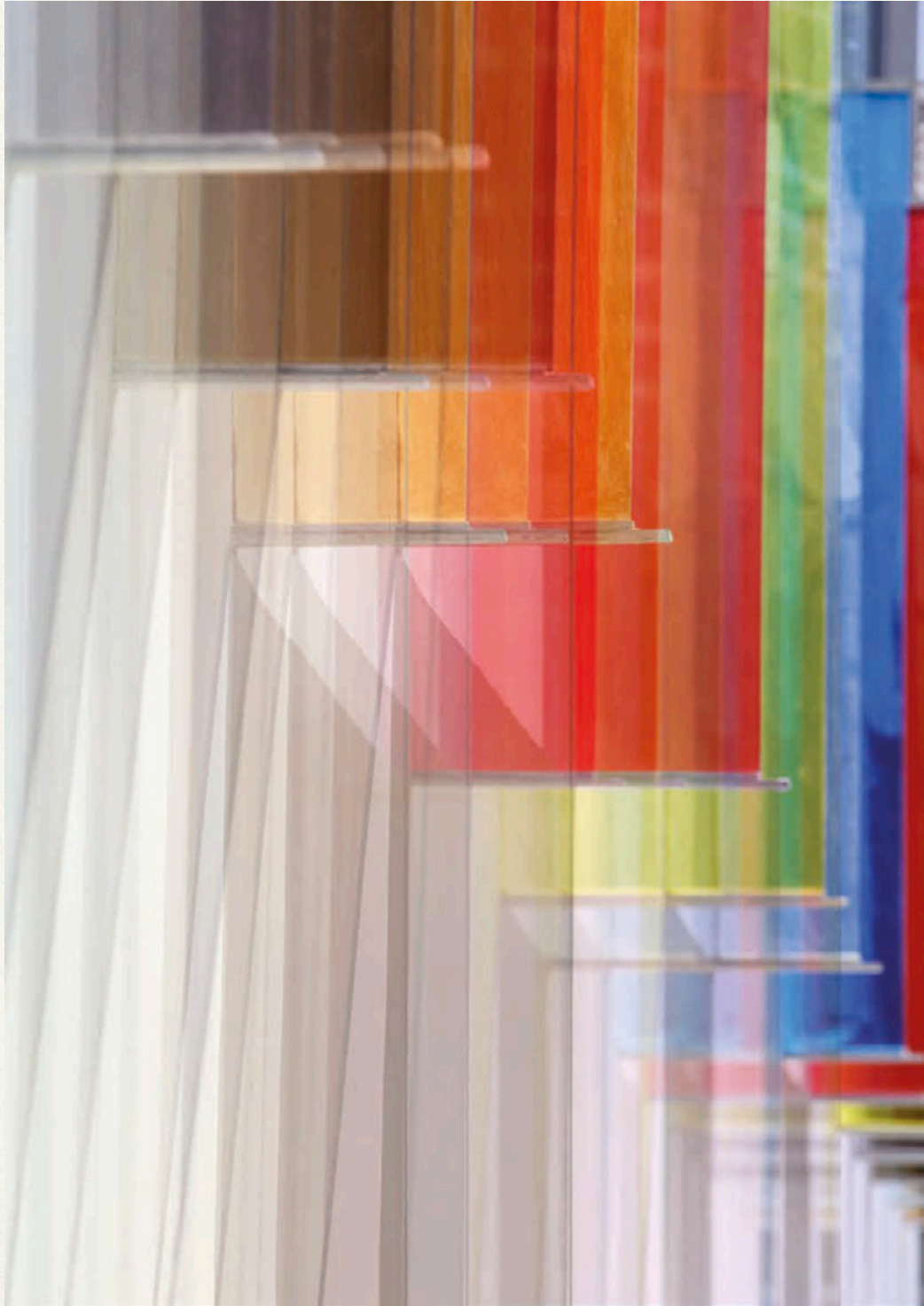
The facades of Marc Chagall School smile - with these few simple words a young student described our idea to build an unusual shell around the building. Every facade gives the child a different view of the building, also with a homage to the masterpieces of Chagall.

Like in a dream, where different plots mix and support each other, the figures of *Over the Town* (1914) appear on the facade in front of Shlush Street. The image changes according to the viewing angle, if someone gets closer, its traits change. 30 optical panels of aluminum, of different measures, and created for the painting thanks to the 3D pixel system, transforming the colors of the image into many small shadows created by the peculiar shape of the panels' surface, making the image almost a hologram. This creates an optical weave that changes according to the point of view of the observer or the different diffusion of artificial light during the night.

The facade underlines Chagall's idea of the city passed by figures, animals, and objects floating in the air against the laws of time and gravity. On the west facade, there is the entrance from the patio, which leads to the classrooms, the deep passage of the stairway, and a long line of windows, which receives sunlight from the west. On the long white wall, there are some very thin glass panels with pure colors, not blended: light blue, orange, red, yellow, and blue; flags of imaginary places that only children can see.

These fragments of colored lights are united to the floor through thin steel cables, which support climbing plants: the purple wisteria on the east facade and the jasmine on the west facade. They slowly rise from the ground towards the roof like in the tale of Jack and the beanstalk. Tales are a source of freedom, which the master Chagall was able to transmit with its works.

The colors also continue on the floors of the wide classrooms, which face the surrounding green or the sea. The openings were thought to catch the most interesting parts of Tel Aviv's skyline. The school presents different degrees of luminosity thanks to the double line of windows and the internal patio, which provide also natural ventilation.





Y|K building
Tel Aviv
425 m² | 5 floor

The glass building surrounds the lot with a blurred row, fence, of u-glass, imagined as a garden of wandering plants and herbs that climb and traverse every edge. Y|K building is located between the sea and the Carmel Market in Kerem HaTeimanim, in Hebrew means the Vineyard of the Yemenites. A neighborhood in the center of Tel Aviv - Yafo with a strong, distinctive character.

Kerem HaTeimanim forms an urban fabric made up of low buildings, the legacy of the early 1900s, new constructions and cutouts of interstitial voids, formless spaces between all of which are key characteristic elements of the Tel Aviv - Yafo blocks. This area is a place of collision, between the new constructions and the last singles story homes built it in the 20s of the last century. In the narrow streets the gardens grow of their own volition, creating a mosaic of colors, the air is imbued with spicy fragrances.

We treated this plot as an environment to be perceived through the senses, a void that belongs to the community. Y|K building is a place for introspection into urban quotidian life. The empty corner of the patio that separates the entrances to the two independent housing units rises to its full height. It expresses the fluidity of building and vegetation allows you to peek between the trees and the interior spaces of the house.

On the ground floor, the first unit, located between the patio and an internal private garden, expands to a height of 4.00 meters, while maintaining the residential character of an external courtyard, merging into the greenery. The second unit, suspended between patio and sky, maintains an impressive visual connection with the cityscape in every room thanks to the terraces and the patio void.

This project, Y|K building, arises from the need to explore new connections between the urban scale and the natural scale of street life. The current urban development of the city of Tel Aviv - Yafo, and its current architectural conditions, in this period of "second modernity", post-post-Bauhaus, or of the new public-realm of the city, are expressed, on the one hand, in the boom of the new skyline of skyscrapers and commercial spaces and on the other, through the living city, the aspect which

interests us most and to which we refer, made up of subspaces for small businesses and spontaneous areas of recreation activities that are not institutionalized, but which actually represents the life and dynamics of Tel Aviv - Yafo.





Stone gallery Emek Hefer 1860 m² | 1 floor

Following the Barud/House project in Jerusalem, where the wall is a bas-relief composed of local stone, a textile construction that reveals varying light through the changing seasons and hours of the day, our interest in stone and its meaning in the construction of forms continues in this project: a Stone gallery representing a systematic and interpretative atlas of the mineral world.

The gallery is an exposition space across two levels, adjacent to the stone workshop laboratory, where blocks of marble, travertine, stone and granite from all over the world are stored. The visual connection between these untouched blocks of natural material, already complete in their inherent beauty, is generated via a pathway of dark wall covered with rough grey-black granite, carved and eroded by thin cuts where water runs. The drops falling onto the stone produce an intermittent sound, depicting the most faithful narrative of the stone's formation.

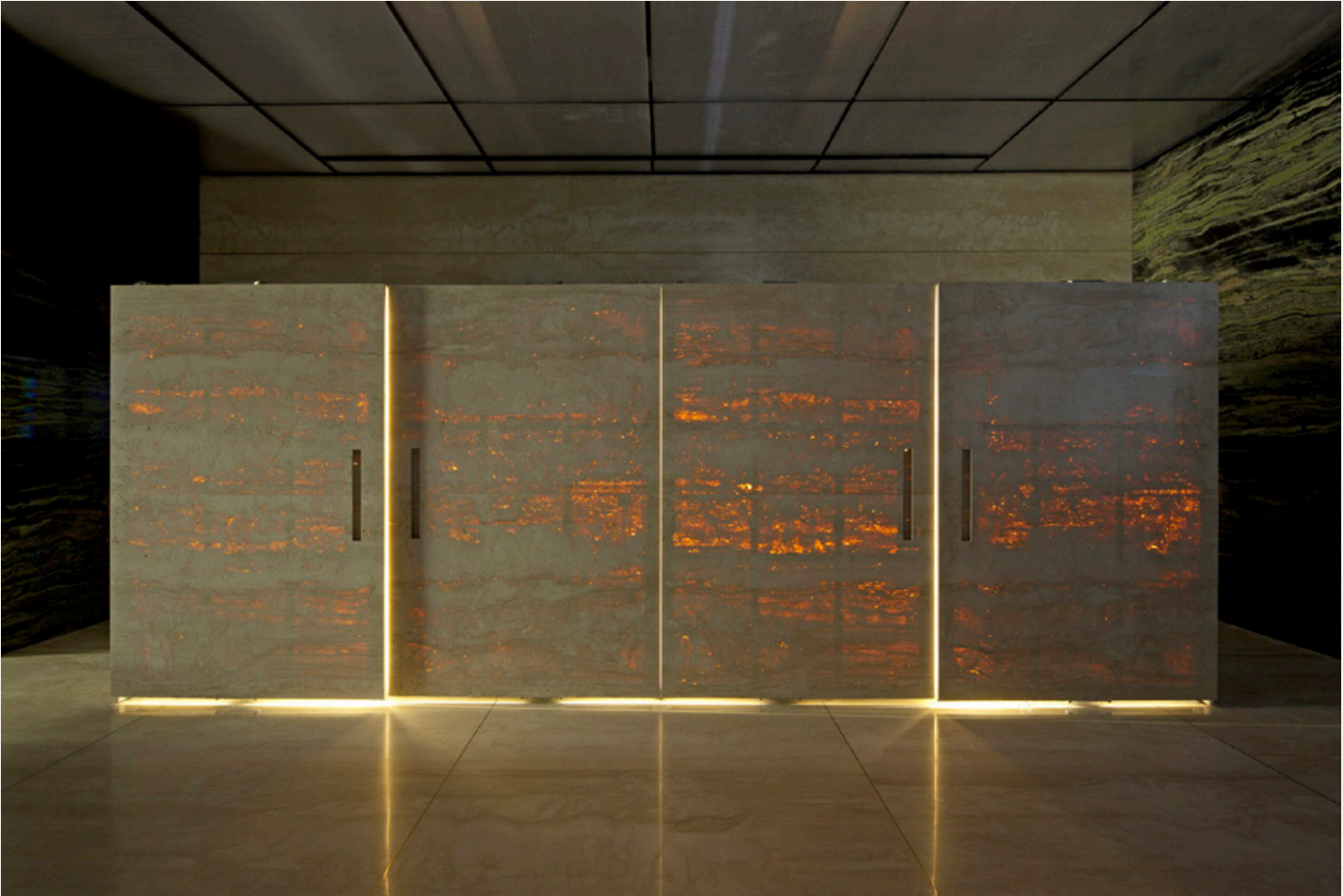
In the main entrance, the staircase that leads to the first floor is covered with a panel of fusion fire granite, composed and placed so that its veins match the direction of the path. At the top of stairs, on the first floor where the precious stone slabs are located, the facing wall is composed of irregular slabs of lasa stone, placed vertically and overlapping to create a delicate, translucent textile. When exposed to different intensities and sources of light, the slender layers of material are distinguishable, the stone becoming a faint partition between the office area and the visitor route.

The gallery of precious stone is a place for imagination and fantasy. Here panels of *agate rhodochrosite*, *variscite* composites, quartz, crystal and obsidian are located; some are translucent and illuminated with backlighting, creating vivid, unexpected tones and colors. The liquid, wave like motion of the veins and infinite shapes made by the multicolored reflections were preserved in the space by using a simple curved cladding in aqua green. The last corner dedicated to these varied minerals is the onyx room, where the backlit quartz depicts the vague contours. On the ground floor a central corridor crosses the gallery, marked by thresholds that separate the four exposition spaces. The idea is that of being suspended between two contradicting material conditions: evidence and surprise.

The first room is sandwiched between two facing walls of overlapping sivec marble slats, one horizontal and the other vertical, both inclined upwards. This appears as a wall composed of various shades of black granite. Composed of different types of finishing, wrinkled-flamed and smooth-shiny, the black-on-black effect magnifies the tactile quality of the materials. In the second room the metamorphosis of the rock surface is told by the various types of stone demonstrated as functional blocks, in elegant-brown and aqua-stone. The meaning attributed to the materials is awarded by their color, by the precision of the structure and the carving shaped like the pages of a book. The blocks are suspended above the polished *calacatta* marble flooring, while the rough walls, covered with the same *calacatta* marble, assume the aspect of a cloudy fabric.

In the third room the pureness of the osso travertine is exhibited by placing 175 cm wide panels in the central area, while in the peripheral areas the same panels are used for two different motifs. The panels on the left are 250 cm wide, marked by subtle brass rods that proceed from the floor upwards on to the walls. On the right-hand wall, panels of 132x104 cm are marked by 5 cm wide strips of oxidized travertine. This motif moves unsteadily towards the stone wall, while the remaining walls are unexpectedly matched with the exuberant *verde bamboo*. The room is illuminated by a backlit polycarbonate ceiling, a fragment of a winter garden.

The last room is the blue room; solemn and "foolish", it is the section dedicated admiratio. The multi-colored marble and granite are colorful graffiti, miniature worlds, expressive faces, lunar landscapes in small geometric-shaped rooms. The delicate overlaid finishing of these microcosms is reflected infinitely in the mirrors facing the walls; the rest is painted in a profound Prussian blue, plunging the visitor into almost fairy tale surroundings.







Allied offices
Bnei Brak
950 m² | 1 floor

The structural beam of the ceiling anthem and the working area desk coincide. The idea behind planning the total floor space of Allied Group offices is to create a prototype of a furniture system that withstands the load of existing slabs.

The incorporate units transfer the force to contiguous structural compression members and allow wide openings in the floor below, without changing the skeleton of the built environment.

Two main constructive elements are anchored to the present floor: the administrative station, that is composed of HEB 1000 beam and the T or L shaped private stations are made of HEB 700 for the table and HEB 600 for the extended part.

The geometry of the I beam that is usually concealed within the depth of the ceiling, is now exposed for all to see. The prototype furniture I beam system regulates the flow of people in the office and separates the working spaces to private areas and guest zones.

The rhythmic work and the constant sound of movement are framed in an environment of stillness.





P&L product

cultural legacy
material and experience
accuracy and shapes

practice

Above Between Below for Golran a collection of carpets

Conceived as an architectonic project, the theme of the carpet collection is the infinite nomadism of Eurasian culture. Accepting that there is no dichotomy between eastern and western cultures — indeed, a continuous rhizomatic cultural root spreads through a single territory lapped by the two oceans, the Atlantic and the Pacific — Above, Between, Below reflects on the nature, morphology, colours and layers of the urban characters of Tel Aviv.

Burning sunlight and the cinematic backdrop of the city — where life, masses and structures become blurred — represent the inner spectrum of a visual geography.

“The city by day is burnt and over-exposed with the harsh light of the sun illuminating everything with equal indifference, from glass facades to walls of peeling plaster, the day is static even with the burdened chaos of motion. The colours that strongly emerge bridge between the winter and summer months. The night allows the lifting of this emphatic veil. In the atrophy of vision, other senses are elevated to pursue the products of our immediate vicinity. We discover a visual heterogeneity between the plastic elements of light and dark, and simultaneously understand its somatic effect.”

Focusing on the perception of these landscape niches and their elements of brassage, our artistic research has succeeded in translating the mapping of cut-up fragments of different landscapes, framed from various points of view and captured by Paola Liani’s photographic lens, into a primary architecture. In line with the thinking of the Italian historian Sergio Bettini (1905-1986), the carpet is not an object but a place: it is the home of the one who has no home, the primary architecture.

A rigorous approach to architecture has led the firm to an equally meticulous engagement with design. More than 108 drawings — as a sort of fragmentation of the carpets themselves — were produced to illustrate the design concept. Every single layer of textile, every single knot, every single shade of colour has been precisely reproduced on paper to guide the production process in attaining extreme perfection.

Layers and knots

Each carpet is the outcome of many drawings. When layered, these fragments give life to a

new palimpsest, dense and heavy, obtained with the combined knotting of 65% silk and 35 % fine wool (percentages vary, depending on the layers and the type of knots, between different colours and materials). There are around 140,800 knots per square metre. Percentages of silk and wool vary, especially when combining colours to create the right brightness and an infinite number of planes.

Colours and light

The dyeing of the yarns (silk and wool) is conducted by hand to obtain the different shades of colour and the many layers that make up each carpet. In "Above, Between, Below" the colours and material surfaces come to life through the properties of expansion and depth just as, in a fading plane, silk emphasises the light through significant visual variations between colours. Furthermore, the hues selected reflect the dualistic symbolism of the traditional repertoire of light and darkness. Each element is a nomadic Dasein with its own determinate being.

Form and time

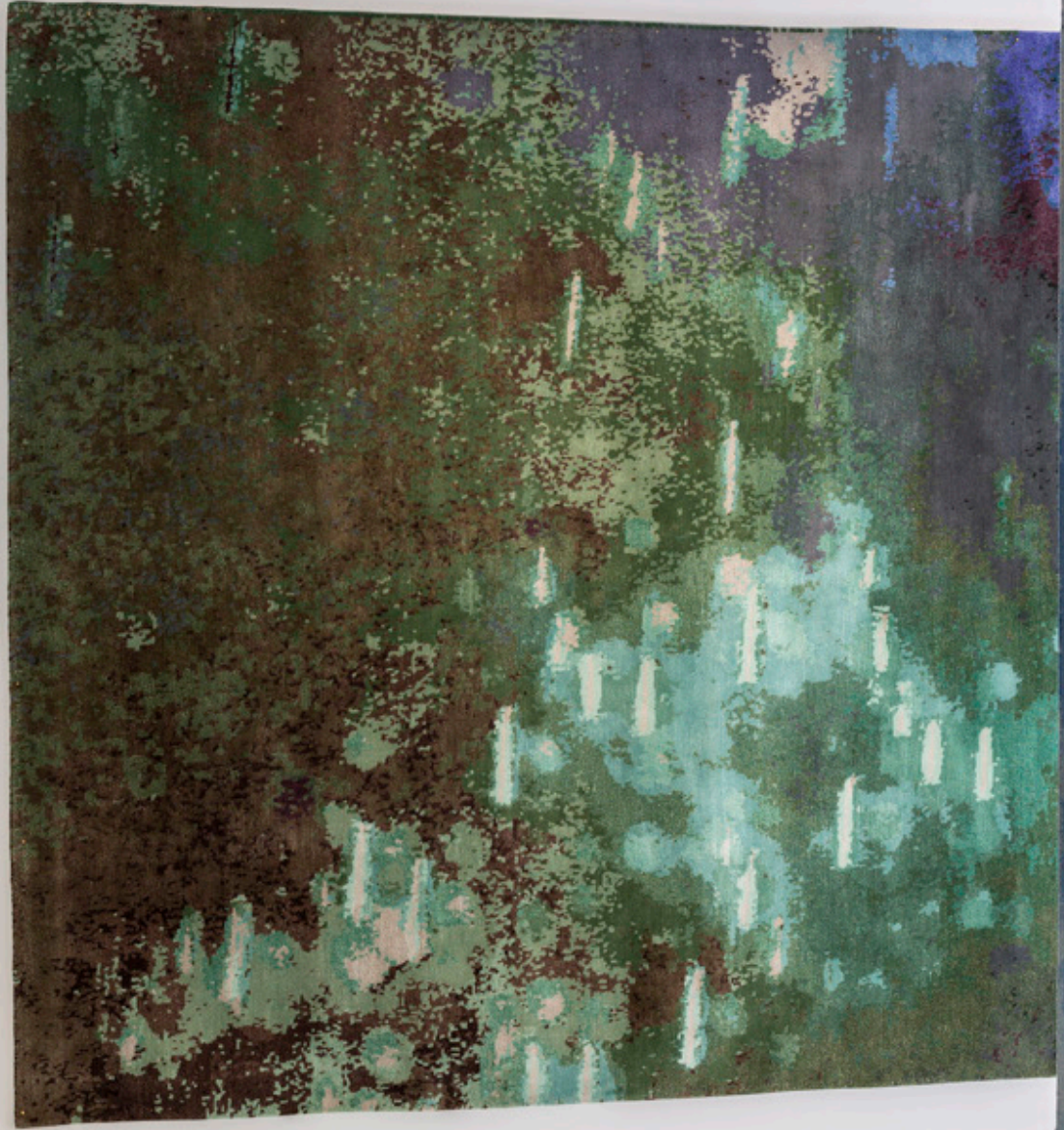
The workmanship, texture and weaving have been pushed to the extreme, but not the shape. The "classic" form enables the focus to be placed on the composition of silk and wool threads in their raw state, like fragments of abandoned lands or poorly mixed cement, long remembered for their imperfections rather than for their delicate and cold precision. Each carpet comes in two sizes: 350 x 250 cm and 400 x 300 cm. Each carpet takes eight months to produce.

From Nepal with love

This work is the result of the attention, precision and love of a large group of women and men who dedicate eight months of their lives to creating these dreams of the Orient that is the Occident and the Occident that is the Orient.















Angel for Purho glass tables

Glass, structure, sound are words
that constantly dwell in our projects
and in the universe of our design.

Angels is a collection of tables in Murano glass designed for Purho in 2023. Like ethereal figures of light and reflection, the Angels tables represent a small interior architecture in which the three pieces that compose them — bases of different heights (h.440/350), the top (d.500) and a bowl blown by master Andrea Zilio — join together to form a world of colours, vibrating in the space of perception.

In these tables, blown glass is structure. The simplification of forms or their abstraction lead to an aesthetic dimension of tension created by the prominent thicknesses of the sections and by the significant surfaces for this type of processing.

The inspiration for the colours of the Angels tables comes from the observation of monochrome chiaroscuro painted artefacts made within the Italian pictorial tradition of the late 1400s. The delicate shades of rosé, ochre, grey are joined by more decisive colours such as moss green, deep blue, amethyst for a chromatic balance capable of being continuously renewed based on varying combinations of the different components of the tables.











No dichotomy between eastern and western cultures, indeed, a continuous rhizomatic cultural root spreads through the studio.

It infuents the architectural practice as well as the smaller-scale projects.

biography

Paola Liani
Born in Udine, Italy

Ph.D. in Architecture Composition,
Architectural Design Department, IUAV Venice

Awarded Degree in Architecture Dip (Hons)
Arch. IUAV Venice
Member of Royal Institute of British Architects
Member of Ordine degli Architetti della
Provincia di Udine

1990-1995 Tutor, Architectural Design
Department, IUAV Venice

1997-1998 Visiting Tutor, M.Arch Department,
The Bartlett School of Architecture, London

2001 Established Paritzki & Liani Architects
Tel Aviv

2006-2010 Visiting Professor, Shenkar College
of Engineering and Design, Tel Aviv.

Itai Paritzki
Born in Jerusalem, Israel

Diploma in Architecture,
The Architectural Association, London

Paritzki & Liani Architects
established in 2001, Tel Aviv



recent awards and exhibitions

2021
Honorable mention, International Design Competition for Library SONGDO, South Korea, Songdo

2015–2016
1st place for T/A House ,“Ot Haitzuv” Design Award in collaboration with DOMUS Magazine, category of private residential construction, Tel Aviv-Yafo

2014
Maxxi Museum Rome, “ERASMUS EFFECT”, exhibit with RD House, Rome

2013–2014
1st place for O Apartment, “Ot Haitzuv” Design Award in collaboration with DOMUS Magazine, category of interior design, Tel Aviv-Yafo

2013–2014
1st place for FABLAB, “Ot Haitzuv” Design Award in collaboration with DOMUS Magazine, category of retail design, Tel Aviv-Yafo

2013–2014
2nd place for Stone Gallery, AI (Israeli Architecture Journal) Best Interior Design Project of the Year, Tel Aviv-Yafo

2012–2013
1st place for House in Hofit, “Ot Haitzuv” Design Award in collaboration with DOMUS Magazine, category of private residential construction, Tel Aviv-Yafo

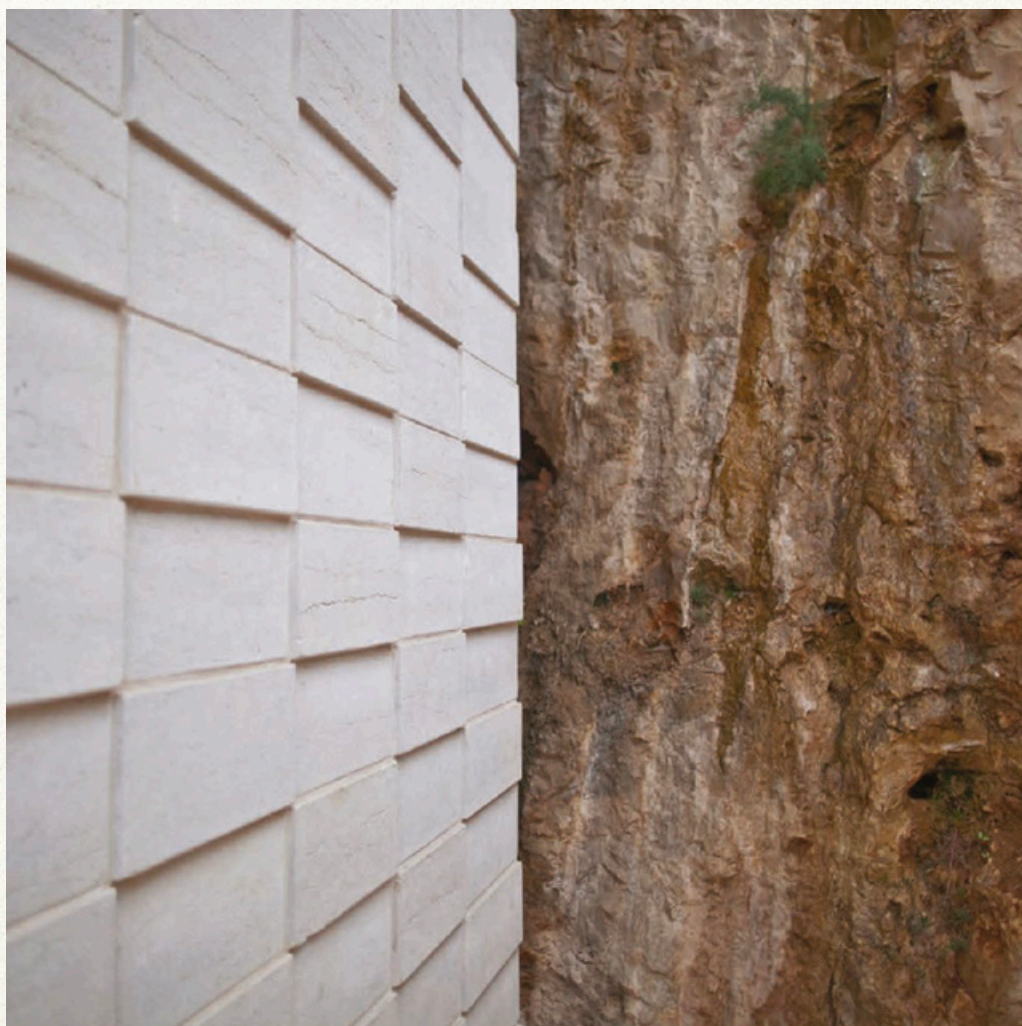
2010–2011
1st place for PRS offices, “Ot Haitzuv” Design Award in collaboration with DOMUS Magazine, category of offices, Tel Aviv-Yafo

2009–2010
1st place for E Flat, AI “Israeli Architecture Journal” Best Architectural Project of the Year, Herzliya

2009–2010
1st place for E Flat, “Ot Haitzuv” Design Award in collaboration with DOMUS Magazine, category of interior design, Tel Aviv-Yafo

2009–2010
1st place for Non Visible House, “Ot Haitzuv” Design Award in collaboration with DOMUS Magazine, category of private residential construction, Tel Aviv-Yafo





recent publications

2021

DEZEEN Magazine website | Grifo210
DEZEEN Magazine website | Eucalyptus house

2020

The World's Most Extraordinary Homes
in NETFLIX, produced by BBC | Barud House

2019

ArchDaily website | Nish house

2018

TELAVIVIAN Magazine website

2017

Archilovers | Marc Chagall School

2016

Wallpaper* website | Kure boutique
Domus website | PRS2 offices
DEZEEN Magazine website | PRS2 offices
Domus website | Hamama showroom
D&A Magazine | Ot Haitzuv, Tel Aviv-Yafo

2015

Domus website | Marc Chagall School
DEZEEN Magazine website | Marc Chagall School
ArchDaily website | Marc Chagall School
Domus website | T/A house
DEZEEN Magazine website | T/A house
ArchDaily website | T/A house
Designboom website | Allied offices

2014

Designboom website | Stone gallery
Domus Israel 09/2014, Tel Aviv-Yafo
Stone Gallery in Taidd 2014. S/S, Taiwan
DonnArchitettura. *Pensieri, idee, firme al femminile*, curated by Maria Grazia Eccheli and Franco Angeli

2013

Divisare website | Stone gallery
Minimalist Interiors book
DEZEEN Magazine website | O apartment
Divisare website | O apartment
DEZEEN Magazine website | E/J house
CASA DA ABITARE, Milan | R1 T apartment
DEZEEN Magazine website | ZBL house
CASAS Magazine | Lima R1 T apartment
Living Magazine website | R1 T apartment
Designboom website | Moiré flat
BVD, Tel Aviv-Yafo | Barud House
Haaretz, Tel Aviv-Yafo | Barud House
Erasmus Effect Italian, Architects Abroad, edited by Pippo Ciorra, Caterina Padoa Schioppa, Quodlibet, Macerata, Italy

2012

Divisare website | ZBL house
DEZEEN Magazine website | R1 T apartment
CASA Vogue website | R1 T apartment
Designboom website | R/D house
Divisare website | R/D house



contacts and credits

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