

Summer School in Tel Aviv–Jaffa

# "History Takes Place — Dynamics of Urban Change"

23-27 September 2019

REPORT



GERDA HENKEL STIFTUNG

מוסדות חינוך ותרבות  
בית אביב יפו  
חוגים קהילתיים



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From 23 to 27 September 2019, the ZEIT-Stiftung Ebelin und Gerd Bucerius, in collaboration with the Gerda Henkel Foundation, organized the ninth edition of the Summer School “History Takes Place – Dynamics of Urban Change” in Tel Aviv-Jaffa (Israel), focusing on its Bauhaus heritage. Under the appellation of 'White City of Tel Aviv: The Modern Movement', it has been part of the UNESCO proclaimed World Heritage Site since 2003.

Fourteen young historians, scholars in cultural studies and social sciences, artists, city planners and architects discovered the city, studying the connections between historical events and spatial development. The Summer School was hosted by the White City Center (WCC) and discussed the following questions: What does the Bauhaus in Tel Aviv-Jaffa and Israel stand for at its inception and today? What is the relevance of Bauhaus for contemporary demands of the city's inhabitants and its sojourners? All participants prepared a presentation on their own research projects, which were discussed afterwards. This academic engagement was completed by several lectures, guided tours, round tables and meetings with researchers, experts and artists which provided additional insights into the city and its history.

### **Monday, 23 September 2019**

At the opening event of the Summer School in the Max Liebling Haus, the Director of the White City Center, **Shira Levy Benyemini** first warmly welcomed all organizers and participants. She expressed her pride in hosting researchers from all around the world after the completed renovation of the Max Liebling Haus and the official opening of the center only a few days earlier. The Liebling Haus ran a renovation project entitled “Open for Renovation” in which lectures were held, as well as workshops and seminars offered. The White City Center is co-founded by the Tel Aviv-Jaffa municipality and the German government. The mission is to actively preserve the heritage of the White City site.



Afterwards **Christina Rau** (Member of the Board of Trustees, ZEIT-Stiftung Ebelin und Gerd Bucerius, Hamburg) detailed the establishment of the ZEIT-Stiftung, one of the biggest private foundations in Germany, explaining how it tries to continue Gerd Bucerius' legacy of being politically alert, independent, and eager to pursue new ideas. By highlighting the long-term projects of the foundation, she underlined its engagement in Israel: the Bucerius Institute for Research of Contemporary German History and Society was established in 2001 at the University of Haifa. All programs of the ZEIT-Stiftung supporting young researchers in humanities and social sciences, like this Summer School, have the goal to support innovative research projects and, in the long term, to create an international network of young scholars.



**Dr. Sybille Wüstemann** (Head of Press Relations and Event Management, Gerda Henkel Foundation, Düsseldorf) presented the activities of the Gerda Henkel Foundation. It was established in 1976 by Lisa Maskell in memory of her mother Gerda Henkel as an incorporated foundation under civil law. The foundation concentrates its support on the historical humanities. Dr. Wüstemann also encouraged participants to make use of the opportunities of the interdisciplinary exchange during this Summer School's week and underlined the support offered by the Gerda Henkel Foundation for young researchers.



**Dr. Anna Hofmann** (Director, Head of Research and Scholarship, ZEIT-Stiftung Ebelin und Gerd Bucerius, Hamburg) introduced the general approach of the Summer School series. She explained that the method goes back to the German historian of Eastern Europe, Karl Schlögel, who was the Academic Director of the first Summer School in St. Petersburg, Russia. He engaged very early in his academic work with the overarching questions of how space and time interact and how we can study history through “reading time in the space”, particularly in the multi-layered topography of cities. Dr. Hofmann also gave some general information regarding the programme and introduced **Guy Rak**, scholar in Islamic and Middle Eastern Studies at The Hebrew University of Jerusalem, Israel.



**Guy Rak** is based in Tel Aviv and specialized in the field of Ottoman history. He participated in 2013 in the “History Takes Place” Summer School in Istanbul and contributed to the publication published after this event. In Tel Aviv-Jaffa he held the first lecture of the programme, titled “**The “Prehistory” of Tel Aviv and the Dawn of its History**”, in which he analyzed the physical conditions of the lands and gave an overview of the history of the settlements in Ottoman times.



After a short presentation of the Summer School fellows and their research projects, **Sharon Golan Yaron** (Program Director and Conservation Architect, WCC) gave a lecture and a guided tour on “**The History of the Liebling Haus**”, putting the building into the historical context of the “White City”. The Liebling Haus was designed by the architect Dov Karmi and built by Tony and Max Liebling in 1936. The renovation process of the house not only studied the International Style building techniques but also enabled an investigation about the legacy of the controversial transfer agreement “Haavara”, signed between Zionist organizations and the Nazi government in Germany in the summer of 1933. It enabled Jews fleeing persecution to use parts of their assets to pay for goods and building materials to be shipped from Germany to Palestine.

Sharon Golan Yaron also sketched the main lines of spatial and architectural development of Tel Aviv. With a map of 1871 by Theodor Sander, she showed the Templers’ settlements in the area. Ahuzat Bait is the name originally given to the society that eventually created the city of Tel Aviv, and to the initial town. From 1917 on, an immigration wave from Eastern Europe brought building fashion to Palestine with the search for a style expressing itself in the eclectic way of building. Sir Patrick Geddes, a biologist, developed the first plan for the city of Tel Aviv, which was drawn up in 1927–1929. He paid attention to hygiene and health issues for different groups in the population, bringing circulation of natural resources, larger and narrower streets with different functions in the city. With the German Jewish architect Julius Posener, who emigrated in 1935 from his exile in Paris to Palestine, the mood changed to modernism. Another important factor for the diffusion of the International Style in the building culture was

the relation of Arie Sharon with David Ben-Gurion: the former Bauhaus student Sharon was a critical contributor to the first master plan of the newly established State of Israel. Concluding her presentation, Sharon Golan Yaron also raised the question of building conservation in Tel Aviv, identifying one of the main challenges as the reinforcement of the old building structures facing the risk of earthquakes.

**Dr. Or Aleksandrowicz** (Assistant Professor, Faculty of Architecture and Town Planning, Technion Israel Institute of Technology, Haifa) gave a lecture titled **“The Use of Large-Scale Demolitions as a Modernist Urban Planning Tool in Tel Aviv between the 1930s and the late 1980s”**. He concentrated on Manshiya (*Neve Shalom in Hebraic*), a residential neighbourhood located at the border between Jaffa and Tel Aviv, on the seafront north of the harbor. This case study illustrates the huge disparity between the modernization aspect of Zionism and the dense historical urban fabric of Jaffa which disappeared, not at one time, but as a part of a longer and aimful process. Manshiya as an ethnically mixed neighbourhood was a place of military operations during the 1948 Arab-Israeli War following the UN resolution on the partition of Palestine. Consequently, the Jewish population of the neighbourhood escaped to Tel Aviv and the Arab population to the center of Jaffa. The clearance of the area triggered further demolitions, based partly on security concerns but also following deliberate city planning for the modernization of the old neighbourhoods of Tel Aviv, meaning their de facto destruction. In the course of the unification of Jaffa and Tel Aviv to one municipality Manshiya became a central place in the new structure and was the object of international planning competition in the 1960s.

The contribution by Or Aleksandrowicz was followed by a guided tour by **Guy Rak** titled **“Jaffa - Where Gold Grows on Trees at the Haven of the Propylaea”** bringing the group to walk from the “White City” to the seaside of Jaffa, crossing multiple lines between traditional and modern structures in the city. The group visited the American Colony of Tel Aviv dating back to 1866 when a group of over 150 Christian Americans from Maine and New England settled in Palestine and built their wooden houses. In the early 1900s most of the houses and land was purchased by German settlers belonging to the Templar movement who added a protestant church to this area.

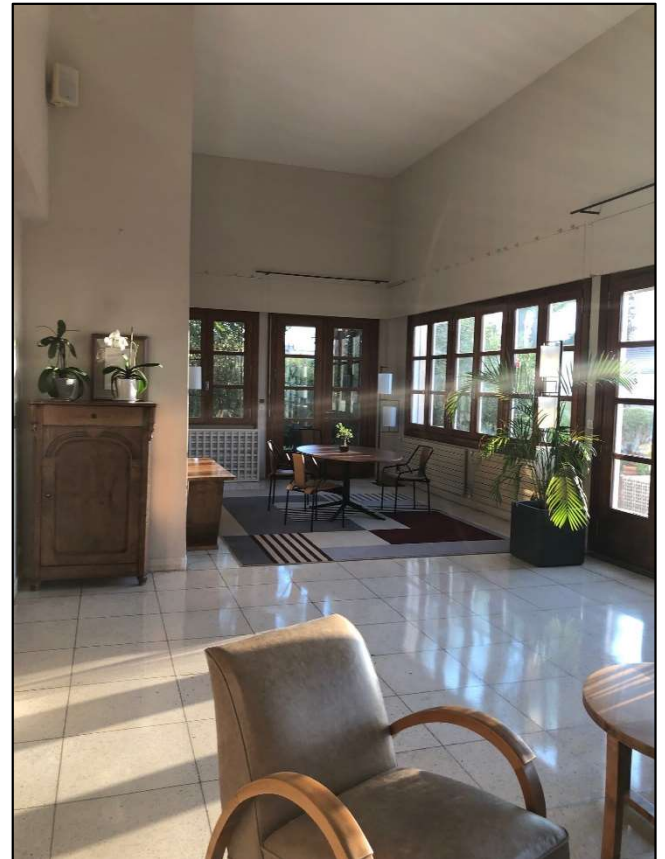








The tour ended at the **French Ambassador's Residency** in Toulouse Street. The ambassador's residence was built in 1930 as a luxury villa for Mohammad Ahmed Abdel Rahim, a wealthy resident of Jaffa who owned orchards, packing plants, and flour mills. He wanted a modern house that would showcase his wealth and his respected public image. Along with that, he also required a home providing for strict observance of the Muslim way of life, which means creating a separation between the private women's and children's wing and the rest of the house. During the tour, the opening of the finest local wooden doors has revealed the richness of the Art Deco style throughout the whole building. The Tel Aviv architect Yitzhak Rapoport planned the house and it's every detail. His son, **Oded Rapoport**, guided the Summer School group through the house, which since 1950 serves as a residence for French ambassadors. He also shared insights into the special relationship between his father and Mohammad Ahmed Abdel Rahim.



The end of the first day of the programme was celebrated with a Welcome Dinner in the Restaurant CASSIS (Givat Ha'Aliya Beach, Tel Aviv-Jaffa).

## Tuesday, 24 September 2019

**Amnon Direktor** (Bar Orian Architects, Tel Aviv-Jaffa, Israel), held the first lecture of the second programme day, titled **“History and Legacy of Urban Street Furniture in Tel Aviv-Jaffa”**. He presented the history of street furniture as an everyday product, placed at public spaces by authorities from the late 19th century on, permanently or temporarily. He showed examples from Great Britain, Germany, France, and the US e.g. a public toilet in Paris, street lights in Paris in the 19<sup>th</sup> century, the red telephone boxes in London, “Ampelmännchen” as iconic traffic lights in East Berlin, the “One Way” signs in New York City and the legendary “Luxembourg chairs”, armchairs of the *Jardin du Luxembourg*, created in 1923 in Paris. By turning his attention to Tel Aviv, Amnon Direktor referred to the low budget of the municipality in the 1920s and its simply produced furniture: the first bench of Tel Aviv consisted of wood and later, of wood and stones. This iconic product was replaced over the

years, and in very recent years by the imported “Luxembourg chair“, e.g. at Dizengoff Square. The following questions were discussed throughout the lecture: Should street furniture be conserved or are those elements to be treated differently from buildings? Who defines the space for government? How is street furniture implemented today in the urban street design?

**Robert Flahive, Ph.D.** (Alliance for Social, Political, Ethical, and Cultural Thought (ASPECT), Virginia Polytechnic Institute and State University, Blacksburg, USA) held a lecture titled **“Upgrading the List: The Struggle for Legitimacy & the Integration of Modern Heritage to the World Heritage List (WHL)”**, concentrating on 20th century heritage. He discussed the following questions: How did the WHL transform to integrate “Modern Heritage“? What are the implications of this expansion on questions of preservation?

In 1952, the idea of the WHL was born: the Egyptian temples of Abu Simbel were going to be submerged by the newly created Aswan dam and would have been lost forever. The then UNESCO director-general called on the governments of the world, as well as on institutions and foundations, to join in the task of saving the ancient Egyptian complex. In 1984 there followed the first advanced idea for a more inclusive and representative WHL and later, in 1994, a “Global Strategy for a representative, balanced, and credible WHL“, due to the fact that an over-representation of sites in Europe as well as sites associated with Christianity occurred in the list. In 1988, “Docomomo International“ was initiated as a non-profit organization, with satellite offices, dedicated to the documentation and conservation of buildings, sites and neighbourhoods of the Modern Movement, with the goal to distinguish “icon“ from “ordinary“. Today (2019), there are 1052 unique sites, both cultural and natural, in 165 countries worldwide, and 19 of them are Modernist sites.

**Anat Goldman** (The David Azrieli School of Architecture, Tel Aviv University, Israel) examined the **“Dynamics of Change and their Expression in Building Facades in Tel-Aviv”** from the 1920’s to the present. The presentation summarized a documentary research of more than 600 shared residential buildings. Within her qualitative research she created a typological, chronological facade catalogue with nine different facade types in total, serving as a sort of a local “genetic code” of the buildings' facades. Some facades are still found in current architecture, others have gone through several “mutations” or simply did not survive the technological changes and disappeared. Within her second quantitative research regarding transformation processes occurring in the parcels themselves, she detected changes in existing buildings and the replacement of entire structures, obtaining insights for each facade type and for each construction decade. By tracking the changes each parcel went through individually since its initial construction, it is possible to trace transformation patterns in the face of the city. As the building facades embody the many different (and sometimes conflicting) forces that operate behind the scenes, it makes it possible to delineate the urban tissue’s current spirit.

**Joatan Preis Dutra** (Media Art & Design, Interface Design, Bauhaus-Universität Weimar, Germany) presented on **“Cultural Heritage on Mobile Devices: A Comparison of Apps dealing with UNESCO World Heritage Sites in Israel and Germany”** and analyzed the inclusion of *Bauhaus* in the apps dealing with the cultural, natural, and mixed sites in both countries.



As a starting point, his research within the UNESCO World Heritage Sites revealed 9 cultural sites in Israel and 43 cultural sites in Germany. 29 apps in Germany are dealing with buildings in the *Bauhaus*-cities of Bernau, Dessau, Weimar – with different levels of development; the following 3 include *Bauhaus: Bauhaus-Archiv, Architektur der Moderne, and Gropius to go*. In the *Triposo*-app, a social travel site and mobile app that uses algorithms for journey planners worldwide, you have to take five steps until you find the “White City” in Tel Aviv. In this context it is important to control the narrative, give tailored information, provide a designed interface and give information for free when programming an app. Through his research, Joatan Preis Dutra found out that no English-speaking app about *Bauhaus* exists in Israel but there might be one existing in Hebrew. Regarding the (technical) requirements for programming new apps for Android and IOS within the *Bauhaus*-context, he gave some recommendations, e.g. to treat more than one building or monument, to place the content in one screen, to provide a search bar and minimal navigation number of taps to achieve information and items in the main menu, to install a self-explanatory menu, which is always visible and to consider the design with use of icons.

Sharon Golan Yaron intervened in the end that there is at least one app about *Bauhaus* existing in Israel: the audio-app of the Max Liebling Haus, which allows audio tours of the house and the city exploring the architectural legacy of the UNESCO World Heritage Site of the “White City”. The app combines historical data and contemporary aspects of architecture, conservation and town planning. It features architects, scholars, artisans, and former residents of the Max Liebling Haus.

The round table **Conservation and Heritage: Micro Perspective – Conservation Development of Buildings in Existing Urban Tissues** with **Dr. Nir Mualam** (lawyer, planner and Assistant Professor, Faculty of Architecture and Town Planning, Technion Israel Institute of Technology, Haifa) and **Amir Peleg** (founder and Chief Executive Officer, TaKaDu, Tel Aviv-Jaffa) was moderated by **Dr. Jeremie Hoffmann** (architect, Head of Conservation Department, Tel Aviv-Jaffa).

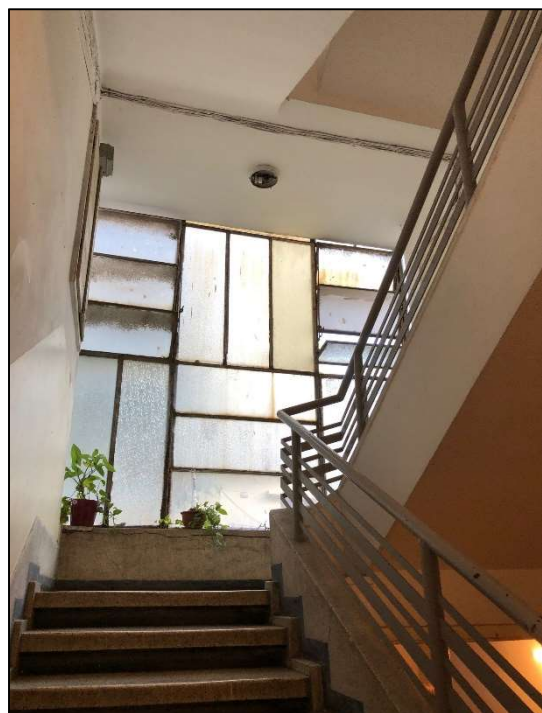


It discussed, in general, how different stories told about a city determine the conservation process and, in particular, what the city of Tel Aviv should look like in the future. The image of how a city wants to be perceived seemed to have been expressive in Europe but not in Tel Aviv. The proclamation of the modern state of Israel by David Ben-Gurion in 1948 led to a general looking forward and simultaneously to a dialogue with the past: a dialogue between contemporary and old architects. The process of identifying the DNA and evaluating buildings leads to the question of how we react with the difference. Dr. Jeremie Hoffmann tried to give names for the very different results of this dialogue and to categorize it as following: interpretation, assemblage, feeling free with history, replication, separation of present and history, echo, contrast, order, podium and resistance.





The second day of the programme ended with an extensive guided tour through the “White City” by **Iddo Ginat**, architect at the department Visual and Material Culture at the Bezalel Academy of Arts and Design in Jerusalem, and **Nataly Kogan**, architect working at the Licensing Department of the Tel Aviv-Jaffa Municipality. The tour entitled “The White City: Modernism Architecture/Geddes and Urban Planning Tissue” illustrated how the Geddes Plan for Tel Aviv presented in 1925 was implemented. The participants were invited to discover and physically experience the block structures in the neighbourhoods. The tour covered several examples of conservation and transformation of residential buildings and complexes as well as public spaces.



## Wednesday, 25 September 2019

The third day of the programme started with several contributions by Summer School participants. **Stella Fox** (Space Syntax Lab, Barlett School of Architecture, University College London, Great Britain) presented her fieldwork results from a pilot study of two separate areas, one in Tel Aviv and one in Jaffa, which aims to uncover the extent to which there is a measurable character in the historic urban landscape. The presentation was titled “**Spatial Dynamics in Tel Aviv-Jaffa: Exposing the Most Spatially Integrated Areas in Jaffa and the ‘White City of Tel Aviv’**”. Stella Fox also introduced the group to Space Syntax methods, which underpinned her methodological approach to research.

She is interested in measuring how the different historic characters of Tel Aviv and Jaffa shape ways that individuals navigate through the city, value its urban heritage, and experience social inclusion. Space syntax methods analyze urban space as an entity which is inherently social. The theory was developed at the architecture department of University College London in the 1980s and is based on two key measures: integration and choice. By using data, literature and cartographic redrawing, she illustrated how the two separate areas have responded to historical events. She also examined the effects on the spatial configuration of the areas. In space syntax terms, North Jaffa has some of the highest values for integration and choice at a local scale in the whole metropolitan area. North Jaffa contains significant roads due to their operation as a historic intersection, with their high syntactical values deriving from the roads’ organic morphological development. Commercial activity was conducted here as goods were imported from the port and distributed across Palestine by road and by rail, just as the reverse operation happened with the export of goods. By 1870, 38 million Jaffa oranges were being exported annually. In the comparative area in Tel Aviv the research has been undertaken within Zone C of the UNESCO designated World Heritage area around Bialik St. Zone C contains the highest syntactical values within the designated area.

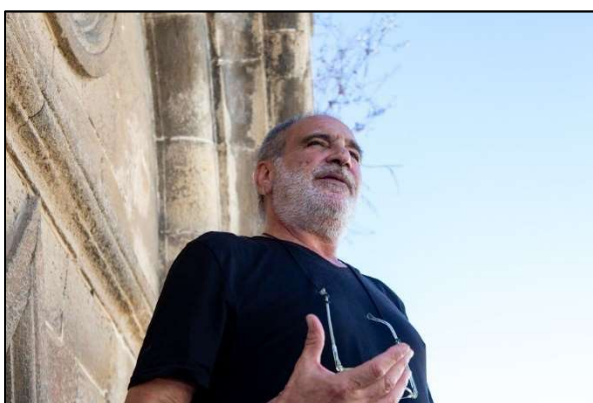
**Dr. Martin Hershenzon** (Assistant Professor, Bezalel Academy of Arts and Design, Jerusalem, Israel) presented a lecture on the ways in which Jewish architects negotiated notions of “simple” and “modest” design in Tel Aviv, under the framework of the Federation of Jewish Workers and in the context of this institution’s broad territorial outlook, extending from the Jewish and Arab rural countryside to Jewish urban centers. His lecture was titled “**Simple Design in Tel Aviv between Urban and Rural Cultures, 1919-1940**”.

Drawing on architectural designs and publications from the 1930s through the 1970s he focused on the publication and exhibition *20 Years of Building, Workers’ Settlements, Housing and Public Institution* that took place in Tel Aviv in 1940. He demonstrated how Tel Aviv’s modernist built environment from the 1930s occupied a large portion of the publication. As such, its modern built environment was cast as much in a work of form giving as in an interpretative, semiotic work. These unfolded through cultural transference between locales in Europe (Vienna and Weimar) and Palestine. Architects also discussed issues of form giving and the meaning of architectural expression within the context of British Mandate Palestine itself. He argued that the cooperative framework was significant in defining the premises of a modern building in Tel Aviv and in Palestine more broadly relative to these institutions’ cross regional development project and their engagement in rural conditions of frugality. Tel Aviv’s modernism was not simply a “progressive”, “climatically adaptive” and “separatist” endeavor vis a vis the Levant and Palestinian Others, as several scholars have described (e.g. Alona Nitzan-Shifan, Sharon Rotbard, Daniel Monk). Its understanding as modern by architects and the public in the 1930s and 40s relied, not less, on their engagements with a representative

task of the territorial and environmental condition of the Jewish Settlement (*Yeshuv*) as both “modern” and “rooted”, fitting and in harmony with its environment, culture and people. He developed this argument drawing upon critical scholarship on vernacular modernisms in Germany and the notion of *Bodenständigkeit*. Martin Hershenzon concluded his presentation with developing reflections regarding the implications of a cross-regional historiography of modernism for current preservation practices and thinking in Israel/Palestine.

**Vakhtangi Makasarashvili** (architect, Municipal Development Fund of Georgia, Tbilisi, Georgia) analysed “**What led to Tel Aviv's Transformation from Patrick Geddes Master Plan of Garden City in Jaffa into White City?**” He explored the possible ways of expanding and upgrading the city to support modern day requirements, without deteriorating its core fabric. He started from Patrick Geddes’ master plan, later involving buildings designed under Bauhaus influence, which became the “white city.” Geddes laid out the town’s streets in accordance with its topography and vegetation, and took into account existing structures, domains and repositories such as the Florentin and Nordia area (today the Dizengoff Centre). He placed particular importance on enabling the city to be aerated by ocean winds; and the use of local construction materials and construction traditions. The Geddes Plan shows signs of having been influenced by both Joseph Stübbens and Camillo Sittes. The plan’s main commercial thoroughfares centralized traffic flows (as they still do today), thus allowing for surprisingly tranquil dwellings in the narrow side streets of the city centre and what Geddes termed “homeways,” which were designed as thoroughfares with quiet traffic flows or as pedestrian “lanes.” The centres of these cells comprised usable open space containing trees, flowers and shrubs, or tennis courts and playgrounds. They were originally intended for development based on a system referred to as the windmill schema, via narrow streets and footpaths (rose and vine lanes).

The guided tour in the afternoon, “**Neither in Jaffa, nor in Tel Aviv**”, was presented by **Sharon Rotbard**, architect, publisher and author as well as Senior Lecturer at the Bezalel Academy of Arts and Design in Jerusalem.



He provided the group with intimate insights into his neighbourhood, Shapira in the South of Tel Aviv, which used to be in its early times a part of Jaffa municipality. Sharon Rotbard was one of the initiators for an oral history project for the neighbourhood, collecting individual stories of inhabitants in their diversity





Today, on the one hand, this neglected and marginalized area seems to embody social problems in Israel – the multiplicity of communities, opinions and imaginary conflicts. On the other hand, it resists gentrification and has developed into a multiethnic and multicultural

area. The tour ended at the New Central Bus Station of Tel Aviv, the second largest bus station in the world, opened in 1993 and partly deserted today.





After the guided tour in the late afternoon, the group met **Shula Keshet** (Member of Tel Aviv-Jaffa City Council and Executive Director of the Mizrahi Feminism Movement “Ahoti- for Women in Israel” as well as a social activist). As one of the founders of “Ahoti”, she established “Ahoti House” in the Neve Sha’an an neighbourhood, where the group met her, and which serves as a social meeting point and cultural center, an information and educational center, and an art gallery. Her down-top activities concentrate on the struggle against cultural gentrification and discrimination of women in coloured, oppressed communities, whether they are Jews or not. Since the 1980s she has been leading the protest movement against the Tel Aviv central bus station. Furthermore, in November 2018 she was elected to the Tel Aviv city council, where issues of gender together with issues of politics are part of her daily business.

In the early evening **Roy Fabian**, architect, artist, urban designer and urban culture researcher based in Tel Aviv-Jaffa, guided a walking tour dealing with the gentrification of industrial areas. He presented examples of old Arab villages transformed after the 1948 Arab-Israeli War into production sites for small urban industries, now under strong pressure of gentrification. The guided tour ended at Kiryat Ha-Melachaa, a place where artists, designers, small businesses, and musicians can work together in a former factory and storage building. Visiting studios and galleries and meeting artists again opened a new perspective on transitional spaces in the Southern part of Tel Aviv.



The third day of the Summer School programme finished with a get together at the restaurant “A La Rampa”, part of the Kiryat Ha-Melachaa project. It is inviting to experience this unique area late in the evening, when the automobile workshops, small shops and storages as well as galleries and ateliers are closed, and the community life continues outside.

### Thursday, 26 September 2019

The programme day started in the *DB Studios* (Ha'Amal St 6), following the invitation of **Heymann Brothers Films**, an Israeli independent production company owned by Barak and Tomer Heymann specialising in documentary films for cinema and TV. One of the brothers, the documentary film director and producer **Barak Heymann**, presented and discussed parts of their work with a focus on the life stories of minorities in Israeli society. The company produces three to four films per year in total and until now, have recorded 350 hours of film material. As Barak Heymann stated himself, their artistic starting point is “to go behind the reality” and find an emotional approach.

In the cinema hall of the studios, under the title **Israel and Tel Aviv according to the Heymann Brothers Films**, the group had the opportunity to watch fragments of the following documentaries: “Paper Dolls” (2006); “Bridge over the Wadi” (2006, Hebrew, Arabic); “Dancing Alfonso” (2007); “The Queen has no Crown” (2011); “Life in Stills” (2011); “End of the Story” (2012); “Do you believe in love?” (2013); “Mr. Gaga” (2015). In the latest film presented, “Comrade Dov” (2019, Hebrew, Arabic), the Heymann brothers portray the politician and Knesset member of the joint Jewish-Arab list, Dov Khenin. To conclude, in illustration of how architecture and the city of Tel Aviv is presented and reflected in their documentary work, Barak Heymann showed unedited film material portraying the Israeli sculptor Dani Karavan, whose monuments shape the urban space of Tel Aviv and elsewhere – a special gift for the group!



The afternoon was devoted to the round table on **Housing and Planning**, titled “**Macro Perspective: Planning and Development of Residential Neighbourhoods in existing Textures**” in which participants had the unique opportunity to interact and exchange with experts involved in planning processes at the municipal level: **Anat Nevo-Barkay**, urban planner, and **Eyal Ronen**, an architect working directly at the municipality of Tel Aviv-Jaffa. The discussion concentrated on the question how to enable revitalization of the neglected areas in the city without provoking gentrification. The discussion was moderated by **Els Verbakel**, Professor of Urban Design and Head of the Department of Architecture at the Bezalel Academy of Arts and Design, Jerusalem.

**Marina Sapunova** (urban planner, university tutor, and researcher at the Faculty of Urban and Regional Development, HSE University, Moscow, Russia) also dealt with the question of housing. She presented on “**The ‘National’ and ‘International’ in Housing in Tel Aviv**”, inviting the group to rethink both “home” and “house”, using different concepts of property owning, and placemaking through the investigation of the home space. She is part of “MÊTRE”, an independent working group constituted in 2017 in Paris, that collects material from the suburbs in different metropolises. Their research first concentrated on Paris with its “politique de la ville” and then on the Moscow housing market, still characterized by the “Khrushchyovka”: a type of low-cost, three- to five-storied apartment building developed in the Soviet Union during the early 1960s with separate, but not private apartments. According to Judith Flanders’ observation: “Home did not have to be beautiful or luxurious, to be the place one wanted to be” (“The Making of Home”, 2014). The concept of “rental” is still in the definition in Russia (Sally Belfrage, “A room in Moscow”, 1958). “MÊTRE” uses documentary as a method to investigate unmeasurable things such as sentimental values, to give a way to communicate about urban reality and to make a fair representation. Regarding

Israeli housing concepts, Marina Sapunova referred to the following publications: “Homeland. Zionism as Housing Regime, 1860-2011” by Yael Allweil and “Rethinking Israeli Space” by Erez Tzfadia and Haim Yacobi.

**Felicitas Remer** (MA in Global History, Freie Universität Berlin/Humboldt Universität zu Berlin, Germany), in a presentation titled “**Urban Identity between the Global and the Local: Migration, Bauhaus Architecture and the Construction of National and Personal Belonging in Tel Aviv, c. 1930-1948**” addressed debates on modernism. She reflected on the function of the “city” in Zionist thought. Originally the Zionist organizations followed an anti-urban agenda and concentrated on the Jewish rural project in the Yishuv. The cities have been considered as a non-national space, cosmopolitan and not rooted in nature and land. Despite this fact, most of the immigrants of the pre-state period were located in an urban context. Felicitas Remer described also how the transfer of ideas, peoples and materials contributed to the growing acceptance of modernism and the International Style in Palestine – on the side of architects, city representatives and residents themselves. She referred in particular to the debates of the 1930s, analyzing as an example the contribution of Julius Posener with his evolving position on modernism in Israel, first advocating in an article in French modernist housing in Tel Aviv and later on in another publication in “Das Werk” (1936) considering modernism as an artificial trend imported from Europe and not rooted in Palestine. As a result, the notion of “situated modernism”, adapted to local conditions, climate and needs, gained importance. The discussion following the lecture concentrated on the retroactive appropriation of notions such as “International Style” as well as the modes of rejection toward modernism based on the prohibition of the German language.

## **Friday, 27 September 2019**

**Teresa Walch** (Franz Rosenzweig Minerva Research Center, Hebrew University of Jerusalem) opened the last day of the programme with a lecture titled “**From "Palestine Style" to Rooted German Architecture: The Legacy of the Bauhaus in Nazi Germany**”. It dealt with Israeli debates about architecture in Germany, which led to a politicization of the field, growing differentiation and conflict between the conservative and modern style. Modern movements have addressed growing cities, defined by a broken connection between man and soil. The German *Bund Heimatschutz*, founded in 1904, conceives of architecture as very tied to the landscape (*landschaftsverbunden*). Under the Nazi regime it was organized in associations and in building inspectorates under the *Reichsministerium* of Labor. The *Deutscher Werkbund* concentrated on technology and, in the course of the 1920s, got increasingly influenced by Bauhaus ideas. Zehlendorf in Berlin became the focus of an architectural debate with an international dimension (*Dächerkrieg in Zehlendorf*), in which the best architects competed against each other and in which tradition met the modern (saddle roof met flat roof). Nazi architectural praxis had been coordinated by the propaganda minister (Joseph Goebbels), supporting individual architects like Albert Speer, who had been also *Reichsminister* for armament and ammunition. It was characterized by neoclassical representative public buildings, functionality in industrial areas and traditional housing forms.

What persisted from modern style? The use of - even championing of - technology, internationalism and nationalization, justified with reference to hygienic needs and the claim that this would be the most appropriate for cities and urban dwellers in order to reestablish the bond between nature and men. Indeed, there was no break in the justifications of

technology: architects claimed modifying modernism into the national context (a domesticated modernism).

**Yael Peri** (Public Art and New Artistic Strategies, Bauhaus-Universität Weimar, Germany) presented her audio-lecture titled **“A Line, A Circle”**, related to her Master thesis. This virtual walk of the Israeli artist and architecture researcher includes visits to nine places along a 2.5 km route of residential houses built in Tel Aviv by her grandfather, David Wilhelm Pienaker (Bleistift). Born in 1900, he was a modernist architect who immigrated from Vienna to Tel Aviv in 1933. Yael Peri never got to know her grandfather since she was born after he passed away. Peri’s multidisciplinary art work involves a research process, an exhibition, a book based on the written Master thesis and a short documentary film.

The project is based on archival material (institutional archives in Tel-Aviv and Vienna as well as family and private collections), interviews and documentation of buildings related to both biographies. In the virtual walk, by studying the buildings and surroundings, she wants to make something unseen visible: The contrast of her individual experience of places and her feeling of familiarity with the places - her personal and autobiographical layers - to the collective memories. As a written documentation she also sent postcards from different places, addressed to the grandfather in the past. Her research led her to Vienna as well, where her grandfather studied at the *Wiener Baugewerbeschule* and where the family house still exists. In a broader perspective she is reflecting on wider issues of identity, migration and de-colonization patterns through her own family story.

**Beni Barzellai** (landscape architect, Tsumamal Turner Landscape Architecture, Tel Aviv) presented **“Tel Aviv-Jafo - A Modern Capriccio”**. A *Capriccio* is a Renaissance and Baroque architectural fantasy, placing together buildings, archaeological ruins and other architectural elements in fictional and often fantastical combinations. This genre of painting had its highlight in the 19th century. Borrowed from the Fine Arts, the term is reinterpreted here as a condition that led to several possible fantasies and worlds to materialize and coexist in Tel Aviv-Yafo. Within his study of the past he responds to the spatial fantasy (The ideal city, Fra Carnevale 1480), the illusion of space, which relates to subjectivity, the artistic freedom (Capriccio of Classical Ruins, Giovanni Paolo Pannini, 1720) and the placement/composition (Ricci, 1725). Time is here an important factor: ruins and nature are typical elements, details and ornaments are ephemeral. Construction and destruction are the base, while rebuilding in the imaginations leads to the destruction of existing elements. Ideology appears in the paintings, imaginary space – waking a past vision into a new one, a modern one (“The promised land”, David Roberts, 1839). Pier Paolo Pasolini reshaped the landscape with absolute modernity (1958). The city is a result of political intention and cultural heritage through a specific architecture.

In his lecture titled **“Everything but Bauhaus”**, **Ronny Schüller** (Faculty of Architecture and Urbanism, Bauhaus-Universität Weimar, Germany) offered a critical look at the “Bauhaus” heritage. From a total of 4,000 buildings in the “White City” in Tel Aviv listed in the WHL, only about 1,000 buildings can be assigned to the ‘International Style’, while the remaining buildings are attributable to the so-called ‘Eclectic Style’ of the 1910s and 20s, an unspecified ‘Special Style’, or the architecture of the newly founded State of Israel. Ronny Schüller analyzed how many *Bauhaus* graduates immigrated to British Mandatory Palestine. Meanwhile, studies count 25 former *Bauhaus* students (Weimar, Dessau and Berlin) with Jewish backgrounds who temporarily or permanently settled there and later in Israel, but there were only six architects

among them who worked in Tel Aviv. How many buildings can be attributed to them in the “White City” of Tel Aviv? Only 12 buildings. Within the complex pioneering society of the Jewish community in Mandate Palestine, a ‘selective reception’ took place in which different social groups and clients developed specific requirements and accordingly provided manifold starting points and fields of application for those experiences and abilities. Ronny Schüler therefore concentrated on three building contexts: in Tel Aviv *la petite Bourgeoisie*, the Labor movement and the Kibbutz movement, represented by Arie Sharon, Shmuel Mestechkin (1908 – 2004) and Shlomo Bernstein. Arie Sharon (1900 – 1984) had been one of the first students of Hannes Meyer of the Labor movement (*Laubenganghäuser* 1929/1930). The *Bauabteilung* concentrated on finding solutions for social and economic housing problems, instead of only on design and form issues. The architect functioned as social actor and creator of social change. These ideas found perfect ground and translation in the Kibbutzim movement (Kibbutz *Degania*, founded 1909). Shlomo Bernstein (1907 – 1969) studied in Haifa and for one semester in Dessau, later worked with Le Corbusier in Paris. His architectural style stands for the concentration on forms, that of Arie Sharon for the pursuit of ideals and Mestechkin’s for the application of methods (*Kleinstwohnungen*). But all these architects were driven by a utopia: the reinvention of Jewish people. Meanwhile, Tel Aviv’s development is driven by private investors and property.

In the last lecture of the last programme day titled “**Bauhaus Tel Aviv. Re-Construction of a (German) Narrativ**”, **Dr. Alexandra Klei** (The Institute for the History of the German Jews, Hamburg, Germany) had been invited to present her recently published book “*Wie das Bauhaus nach Tel Aviv kam. Re-Konstruktion einer Idee in Text, Bild und Architektur / How the Bauhaus came to Tel Aviv. Re-Construction of an idea in text, image and architecture*“. As a contribution to a critical examination of the Bauhaus narrative and its reception, it corresponded perfectly to the previous lecture by Ronny Schüler.

A lot of attention has been paid to the architectural modern buildings in Tel Aviv since the 1980s. The term Bauhaus established itself as a term for classification. The use not only asserts a style and suggests uniqueness, but also creates a close relationship between Germany and Tel Aviv. Dr. Alexandra Klei demonstrated that this happened and is happening without any architectural-historical connections to the Bauhaus school founded in Weimar in 1919 and relocated to Dessau in 1925. The publication investigates the importance of such an attribution within the German discourse: A narrative is disclosed, in which positive aspects can be wrested from German history - here the exclusion and expulsion of German Jews. The European dimension of modern architecture as well as the Zionist ambitions, especially those of Jewish architects who came from Eastern Europe, are excluded.

In the **closing session**, **Dr. Anna Hofmann** drew a summary of the last five days of the Summer School’ programme: The group has spent the week exploring the city in its different layers, entering in conversation with different people and different approaches. She hoped that the group enjoyed these encounters and would have been travelling home inspired for their further work. She encouraged all participants to stay in contact through the alumni network of the ZEIT-Stiftung which is coordinated by Petra Borchard.

In the evening some of the group met again for **drinks and snacks** at the Salon Berlin to say their goodbyes and to share their final impressions of the week’s dense programme.