

MODERNISM IN CONFLICT

BAUHAUS LEGACY AMID FUNCTIONAL
DEMANDS, POLITICAL RUPTURES
AND SPATIAL APPROPRIATION

edited by Regina Stephan

This Book **Modernism in Conflict: Bauhaus Legacy amid Functional Demands, Political Ruptures, and Spatial Appropriation** concludes the German-Israeli-Polish student’s workshop and Open Studio at the Bauhaus Dessau Foundation, Dessau, and the Liebling House, Tel Aviv in the spring of 2023: Bauhaus in Dessau, Bauhaus Graduates in Tel Aviv: Arie Sharon and the Challenges of Modernist Architecture.

Projekt partner: Hochschule Mainz, University of Applied Sciences, Mainz; Bauhaus Dessau Foundation, Dessau; Bezalel Academy of Arts and Design, Jerusalem; Liebling House, Tel Aviv

Project leader and editor: Regina Stephan, University of Applied Sciences Mainz

Authors: Karol Argasinski, Amnon Bar-Or, Zvi Efrat, Shmuel Groag, Ahmad Kharouf, Katja Klaus, Piotr Kuroczyński, Urs Löffelhardt, Philipp Sack, Regina Sonnabend, Regina Stephan

Translations Hebrew-English: Ami Asher, Tel Aviv-Yafo, Israel

Translations German-English as well as Copy Editing: Robin Limmeroth, Mainz, Germany

Design and Editing: Lena Pistner, University of Applied Sciences Mainz

Photo Front Cover: Urs Löffelhardt, University of Applied Sciences Mainz

Licence: The contents of this publication may be used under the Creative Commons licence CC-BY-ND-4.0, unless otherwise indicated in exceptional cases. For each use, the specified licence information must be observed. In the event of further use, the licences must also be specified. The illustrations of student projects and the illustrations of all works by Walter Gropius and Marianne Brandt are excluded from the above-mentioned Creative Commons licence.

DOI: 10.25358/openscience-13311

First published, Mainz, October 2025

The workshop was substantially subsidised by the Amt für Bundesbau, Geschäftsstelle Weiße Stadt, Mainz.



**Bauhaus
Dessau**



INDEX

INTRODUCTION

Regina Stephan The Dessau - Tel Aviv Transnational Student Workshop 2023	14
--	----

Acknowledgements	22
------------------------	----

THE BAUHAUS AND THE CITY OF DESSAU

Regina Sonnabend Dessau 2025 / 2026	28
--	----

Katja Klaus & Philipp Sack Bauhaus Theory Revisited	42
--	----

HAND DRAWING VS. DIGITAL DOCUMENTATION: ADVANTAGES AND DISADVANTAGES OF TWO METHODS

Urs Löffelhardt „I’ll show you“	52
--	----

Piotr Kuroczyński & Karol Argasiński Heritage Building Information Modelling (HBIM)	62
---	----

RESULTS OF THE STUDENT’S WORKSHOP IN DESSAU

Urs Löffelhardt & Ahmad Kharouf The Dessau Workshop	76
--	----

The Students’ Works	78
---------------------------	----

TEL AVIV: INFLUENCES BY THE BAUHAUS DESSAU ON TEL AVIV AND ME’ONOT HOD BY ARIEH SHARON

Zvi Efrat Tel Aviv	102
-----------------------------	-----

Regina Stephan Cooperative Housing of the Bauhaus in Dessau and Tel Aviv’s Me’onot Hod	114
--	-----

RESULTS OF THE STUDENT’S WORKSHOP IN TEL AVIV

Ahmad Kharouf The Tel Aviv - Jaffa Workshop	128
--	-----

The Students’ Works	130
---------------------------	-----

THE PRESERVATION OF THE BUILT PALESTINIAN HERITAGE IN JAFFA AND ISRAEL

Amnon Bar-Or All Roads lead to Jaffa	154
---	-----

Shmuel Groag & Ahmad Kharouf Jaffa: City Planning Project	170
--	-----

Shmuel Groag Lubya in Lavie Forest	186
---	-----

APPENDIX

Curricula Vitae	214
-----------------------	-----

Annotations and selected Bibliography	216
---	-----

Picture Credits	224
-----------------------	-----

next pages:
„Bauhaus Dessau vs. White City Tel Aviv“.
photos: Evelyn Kramer, Moran Mandil, Hanna-Lena Krug









INTRODUCTION

THE DESSAU - TEL AVIV TRANSNATIONAL STUDENT WORKSHOP 2023

Challenges and Chances



Fig 1. Arieh Sharon's Student ID of the Bauhaus Dessau, SBD_11005D

next page: Fig 2. Students in the former metal workshop, Photo: SBD Bauhaus, Open Studio 2023, © VG Bild-Kunst, Bonn 2025

For some time now, perceptions of the architectural heritage in Tel Aviv's White City have become far more nuanced than in earlier years. Starting in the early 1980s, the area gained national and international recognition under the Bauhaus label with Micha Levin's exhibition *White City*. International Style Architecture in Israel, supported by the city's marketing efforts.¹ Scholars now widely acknowledge that while Bauhaus graduates, including Arieh Sharon—who later became one of the most prominent architects of the State of Israel—also contributed to the development of the White City, a UNESCO World Heritage Site since 2003, they were not its sole creators.²

Architect Arieh Sharon (Fig 1), born Ludwig Kurzmann in Jaroslaw, Galicia (then part of the Austro-Hungarian Empire) in 1900, immigrated to Palestine in 1920, where he lived and worked in Kibbutz Gan Shmuel.³ In 1925 he realized " ... the more I built, the more I felt that I lacked basic knowledge about the theory of building, and about the use of new materials and construction methods. Even more to the point, I felt that I needed to know about socio-architectural concepts in regard to general planning problems."⁴ He made the decision to spend a year in Germany, because: "In

those days, Germany was what America is today – the center of new ideas and new techniques."⁵ Sharon's one-year stay became five years, during which he studied at the Bauhaus and, after graduation, worked for the second Bauhaus director Hannes Meyer. As part of his architectural teaching in Dessau, the latter built the extension of the Törten housing estate with its Laubengang Houses, multi-story cooperative housing buildings.

Given that one of Arieh Sharon's first projects after returning to Palestine was cooperative housing complexes for workers, commissioned by the Histadrut, the General Federation of Labour in Israel, it is only natural to examine the Laubengang Houses in Dessau in relation to Sharon's housing complexes in Tel Aviv to see how much of the Bauhaus in Germany was actually transferred to Tel Aviv by a true Bauhaus architect.



The two-part workshop, held in March 2023 as an Open Studio at the Bauhaus Dessau and in May 2023 at the Liebling Haus in Tel Aviv, served to examine this topic. Students from the four partner universities, the Bezalel Academy of Arts and Design in Jerusalem, Mainz University of Applied Sciences, Lodz University of Technology, and Warsaw University of Technology, all worked together in the Open Studio in Dessau. The collaboration between the students from Germany, Israel, and Poland was undertaken in mixed teams, covering the three countries associated with Arie Sharon's life, as Jarosław, located east of Kraków, is now part of Poland's Subcarpathian Voivodeship.



left: Fig 3. Archive boxes in the Bauhaus Dessau Foundation building research archive, Photo: Regina Stephan

right: Fig 4. Handdrawing of original windows in the Basement of the Workshop Building, Photo: SBD 2023



The Open Studio in Dessau focused on the windows of Bauhaus buildings, which are preserved in situ in the semi-basement of the Bauhaus workshop building and in the collection in the Bauhaus Dessau Foundation's building research archive. The students documented these windows in hand drawings and high-resolution digital scans, which they then used to create a digital 3D model. In addition, they also conducted studies of a Laubengang House and the Preller House, the former Bauhaus studio building, whose balconies were analyzed and documented in drawings.

Apart from the actual workshop, the students also turned their attention to the city of Dessau, posing numerous questions:

- Starting with the immediate architectural surroundings of the Bauhaus, which visibly contradict its architecture: Who commissioned the reconstruction of the square?
- How can we explain the contrast between the meticulously restored Bauhaus buildings, supplemented only by a few carefully integrated new buildings, and the estate

houses in Dessau-Törten, some of which have been extensively remodeled—which are also authentic Bauhaus buildings?

- What motivated the estate house residents to make such extensive modifications?
- Why, in contrast, have the Laubengang houses remained so authentically preserved?

The students were particularly impressed by the Bauhaus Dessau Foundation's very earnest and successful efforts to document the original Bauhaus buildings and transparently address restoration decisions, preserving them as documentation for future generations.

The city of Dessau itself also prompted a number of questions, first and foremost:

- What caused the abundance of vacant spaces in the downtown area?
- Why is the city so empty, so quiet, especially compared to the vibrant cities the students came to Dessau from—Tel Aviv, Mainz, Warsaw, and Lodz?

These observations found their way into the discussions and into the "interventions," the students' free design drafts during the workshop. Their inquiries led to an exploration of Dessau's history, which has been inscribed in the city's very appearance. First documented in the 13th century, Dessau served as a princely seat until 1918, with its landscape—like its broader surroundings—characterized by castles and aristocratic palaces. While the neighboring areas of Wörlitz, Mosigkau, and Oranienbaum still showcase their parks and palaces, Dessau itself retains only fragments of this era. The city's transformation into a significant industrial center after the fall of the German Empire in 1918 made it an attractive location for the Bauhaus. However, Dessau suffered extensive destruction during World War II, the result of 20 air raids by the US Air Force in 1944 and the British Royal Air Force in early March 1945. Its subsequent reconstruction, guided by socialist urban planning principles, continues to shape the city's character today.

The insights the students gained formed the foundation for the second part of the workshop, held in Tel Aviv two months later in May 2023. How different this city is. How different its history.



Fig 5. Legendary foundation of Tel Aviv 1908,
Photo: Avraham Soskin, public domain

According to official accounts, Tel Aviv was founded in 1908 by Jewish settlers on dunes north of Jaffa, a port city with over 5,000 years of history. The iconic image of the 1908 Seashell Lottery, where plots of Tel Aviv's nucleus, Ahuzat Bayit, were distributed, continues to raise questions to this day.⁶

Tel Aviv experienced rapid growth in the first decades of the 20th century, driven by waves of immigration—Aliyah. European-trained architects were particularly involved in the city's construction,

six of them from the Bauhaus.⁷ Arie Sharon emerged as the most influential of these. Following his return to Palestine, he was commissioned by the Histadrut to build the Me'otot Hod cooperative housing complexes in 1934. Their basic concept departed significantly from Tel Aviv's typical residential architecture of the time. They were three to four-story buildings with up to six apartments and a shared roof terrace, built on garden plots lined up next to one another along the streets. The Scottish botanist Sir Patrick Geddes drafted the basic design for the city between 1927 and 1929, with his design guiding the subsequent parcellation of the city's plots.

However, when planning the cooperative housing complexes Arie Sharon departed from this plot structure in favor of large linear blocks (Zeilenbau), a design approach he had encountered in Germany. These preserved structures were studied, analyzed, and drawn by the Israeli and German students participating in the second part of the workshop. The initial questions of the workshop were:

- How much of what Arie Sharon learned in Dessau was he able to transfer to Tel Aviv?
- How much of what was documented by the students at the Bauhaus and in the Laubengang Houses in Dessau are still evident today in the cooperative housing estates D, E, F (Me'otot Hod)?
- Is there evidence of a direct exemplary character?
- What demonstrates this influence?

Fig 6. Me'otot Hod in may 2023, Photo: Urs Löffelhardt

next page:
Fig 7. Discussion with the monument curator Adi Rose, may 2023,
Photo: Regina Stephan





As in Dessau, observations in Tel Aviv extended beyond the project's primary focus. These included the socio-cultural transformation of the cooperative housing complex into a gated community, the widespread practice of enclosing balconies with glass to gain living space—sacrificing cross-ventilation and replacing it with air conditioning. Several questions were raised: Does the modification of Arie Sharon's modernist architecture suggest its unsuitability for the Levantine climate? Or do these changes merely reflect contemporary expectations of living standards? What about traditional architecture in Palestine? How does it handle the climate?

A visit to the city of Jaffa, founded around 3,500 B.C., sought to provide answers to these questions. The outing also offered insight into the city's more recent history, the crucial role of its port for travel to Jerusalem and the Holy Land and for Aliyah immigrants, and its significance for trade and for the Palestinian identity.

Fig 8. Research work in the Arie Sharon archive in Tel Aviv, Photo: Alica Christ

**next page:
Fig 9. Jaffa, may 2023, Photo: Regina Stephan**

Jaffa, too, proved to be a city partially destroyed in the 20th century and rebuilt in a reduced form. It bears scars from various conflicts, including battles between its inhabitants and the British colonial authorities who controlled Palestine until 1948. The British Mandate government's operation known as "Operation Anchor," launched to suppress the Arab Revolt in 1936, inflicted particularly severe damage on Jaffa's old town. During Israel's War of Independence in 1948/1949, Israeli militias expelled many of Jaffa's Arab inhabitants, and the city was subsequently incorporated into Tel Aviv in 1950. This reversed the historical relationship between the two cities, with Jaffa becoming a district of Tel Aviv. Today, its old city area has undergone extensive gentrification, and its history is increasingly difficult to trace.⁸

The scope of the two-part workshop in Dessau and Tel Aviv ultimately went far beyond its original objective. Beyond confirming Arie Sharon's adoption of Bauhaus principles, it also led to an exploration of broader themes: the consequences of war and destruction, displacement through destruction, appropriation through overwriting, politically guided reconstruction, and the role of architecture in shaping identity.

This publication was written in the period before and after the October 7, 2023 Hamas attack on Israel and during Israel's subsequent war against Hamas in Gaza and Hezbollah in Lebanon. This delayed its completion, as these events were understandably extremely disruptive for our colleagues in Israel. At the same time, the conflict awakened in them a need to adopt a different stance regarding the severe destruction in the Gaza Strip and West Bank—one that emphasizes the importance of Arab heritage, strongly criticizes how this heritage and its Arab inhabitants have been treated in recent decades, and calls for fundamental change.

What began as a workshop aiming to demonstrate the Bauhaus influence on Arie Sharon's cooperative housing complex in Tel Aviv evolved into a comprehensive exploration of the traumatic and inextricably intertwined history shared by the Germans, Poles, Israelis, and Palestinians. That this exploration took place in a spirit of deep friendship and camaraderie offers hope in these difficult times.

Mainz, May 2025
Regina Stephan



ACKNOWLEDGEMENTS

These acknowledgements represent the collective and heartfelt gratitude of everyone involved in making this workshop a reality.

This workshop would not have been possible without the generous support of the Federal Ministry of Housing, Urban Development and Building (BMWSB). We all extend our gratitude to Sören Bartol, Parliamentary State Secretary at the BMWSB, and Matthias Vollmer, Head of Division B I 6 (Construction for Grants and Visiting Forces). This substantial support was put into action by Ms. Ellen Kugler of the White City Office at the Office for Federal Construction in Mainz (Amt für Bundesbau). As with the 2019 workshop, Ms. Kugler supported the concept of the two-part workshop from its inception, remaining patiently supportive throughout the extended publication period of our results due to the war. We are deeply grateful for that.

As a result of this funding, 28 students from Germany, Israel, and Poland had the opportunity to participate in the workshops in Dessau and Tel Aviv, where they learned more about their shared architectural heritage, collaboratively exploring it and developing creative solutions. The

students showed great curiosity and dedication to the project, and we were happy to see them approaching the assignments given by Shmuel Groag, Ahmad Kharouf and Urs Löffelhardt — documenting their first impressions of both sites and developing interventions—with open-mindedness and creativity.

We have maintained a long-standing partnership with the Bauhaus Dessau Foundation and are delighted to have once again had the opportunity to hold an Open Studio at the Bauhaus. For this, we extend our sincere gratitude to Dr. Regina Bittner, Head of the Academy and Deputy Director of the Foundation. The coordination and implementation of the Dessau workshop was again expertly managed by Ms. Katja Klaus, head of the Open Studios program. Through her excellent organization, Ms. Klaus provided us with an intensive week-long workshop filled with diverse impressions. The Foundation's specialist for historical building preservation, Dr. Dorothea Roos, gave us fascinating insights into a crucial aspect of the Bauhaus Workshop building: its windows. Her explanations and analyses of the various windows—both those currently installed and those preserved in the Foundation's building

research archive—heightened the students' awareness of the distinct characteristics of the original windows and those used later. Together with Katja Klaus, Philipp Sack guided us through the Bauhaus Dessau Foundation's interactive preliminary course module. Having our Open Studio housed in the former metals workshop of the Staatliches Bauhaus Dessau was an unforgettable experience for all of us.

Piotr Kuroczynski, Christian Deichmann, and Karol Argasinski from the Institute of Architecture at Mainz University of Applied Sciences enhanced the workshop in Dessau by training the students in drone and scanner operations. The extensive datasets acquired through this process served as the basis for the students' digital model of the workshop building.

We have also maintained a long-standing partnership with the Max Liebling House in Tel Aviv. We extend our sincere gratitude to Director Shira Levy Benyemini for once again allowing us to host a workshop at the Max Liebling House. During a city tour, the House's program director, Sharon Golan Yaron, shared her profound knowledge of the White City with us.

Zvi Efrat's inspiring lecture on Eclectic Modernism in Tel Aviv was undoubtedly one of the highlights of the workshop. Without Yuval Yaski's essential lecture on the Kibbutz as a Modernist Innovation, the German participants would have remained unaware of the connection between the concept of the Kibbutz and Arie Sharon's cooperative housing buildings. We are deeply grateful to both speakers for their valuable contributions to the Tel Aviv part of the workshop.

Conservation architect Adi Rose provided us with insights into the current state of the Me'ot Hod residential complex, both from the exterior and through an arranged visit to one of its apartments, for which we are deeply grateful. We also had the opportunity to examine the original plans for Me'ot Hod at the Arie Sharon Archive in the Tel Aviv Museum of Art. This proved to be an exciting experience for many students, and we are thankful that the group was given this opportunity.

Architect Amnon Bar-Or, renowned for his numerous restorations of significant historical sites in the White City, guided us through a

selection of renovated buildings, using these to explain and demonstrate the unique challenges of preserving historical buildings in Tel Aviv. Ahmad Kharouf from the Bezalel Academy of Arts and Design substantially enriched the workshop discussions with his astute contributions. Through his guided tour of Jaffa, he illuminated the profound transformations that Jaffa underwent during the 20th century and into the early 21st century.

Our experiences in Jaffa became one of the catalysts for expanding the publication beyond the original scope of the two-part workshop. This expansion was rooted in the observations, numerous questions, and in-depth discussions about the architectural heritage of Dessau and Tel Aviv and the architecture and urban planning of Dessau and Jaffa during the two week-long workshop sessions at the Bauhaus and the Max Liebling House. These explorations and deliberations centered on the consequences of war, destruction, and reconstruction in both cities.

During the preparation of this publication, we sought the expertise of Dessau urban planner

Regina Sonnabend to ensure an accurate representation of Dessau's situation. She held the lecture Stadt und Gedächtnis (A City and Its Memory) as part of the program of the Stadtentwicklung und Baukultur (Urban Development and Building Culture) theme night at the Representation of the State of Saxony-Anhalt to the Federal Government in Berlin in November 2024. Her presentation provided answers to many of our questions. We are especially grateful that she agreed to adapt this lecture for our publication, where it now serves as the opening piece for the section on Dessau.

The Hamas attack on October 7, 2023, and Israel's subsequent war in Gaza and Lebanon not only led to a significant delay in publication but also compelled our Israeli colleagues to contribute a sixth chapter to the publication. In this chapter, Amnon Bar-Or, Ahmad Kharouf, and Shmuel Groag—established architects with extensive experience in cultural heritage preservation in Israel—examine Jaffa's urban planning history, the extensive destruction of the city, its marginalization in the 20th century, and progressive but ultimately rejected Arab urban planning alternatives of architect Ali al-Maligi

Masoud in the 1940s. In his text on Lubyā, Shmuel Groag also explores the dramatic loss of Palestinian cultural heritage using this village as an example. These three texts were originally published in Hebrew and are now being made available to an international audience in English for the first time. These contributions demonstrate that Israeli experts take a deeply critical view of the destruction of Palestinian cultural heritage, as illustrated through the cases of Jaffa and Lubyā. Their work ties into the criticism expressed in earlier works, such as Sharon Rothbard's 2015 book *White City, Black City: Architecture and War in Tel Aviv and Jaffa* and the 2022 Tel Aviv Museum of Art exhibition *Dissensus: Legislation | Planning | Architecture*, curated by Meira Yagid Haimovici. We are very grateful to the three authors for providing these important insights into the ongoing discourse in Israel.

We extend our gratitude to Ami Asher of Tel Aviv for the translations from Hebrew into English and Robin Limmeroth of Mainz for the meticulous English proofreading of the entire publication. Our special thanks go to Lena Pistner, Assistant in the Department of Architecture at Mainz

University of Applied Sciences, for both designing and successfully implementing the layout.

The collaboration within our team was once again marked by exceptional camaraderie, openness, trust, and friendship. This stands as a testament to the unique value of the partnership between our universities, which has flourished since 1997.

We all hope to see lasting peace for everyone soon.

**Urs Löffelhardt and Regina Stephan
Mainz University of Applied Sciences**

**Shmuel Groag and Ahmad Kharouf
Bezalel Academy of Arts and Design,
Jerusalem**

next page:

**Fig 1. Urs Löffelhardt, Ahmad Kharouf and Shmuel Groag in Tel Aviv,
may 2024, Photo: Regina Stephan**

**Fig 2. Regina Stephan and Shmuel Groag during the workshop on the
roof terrace of the Liebling House, Photo: Alica Christ**



THE BAUHAUS AND THE CITY OF DESSAU

DESSAU 2025 / 2026

The city and its memories

URBAN DEVELOPMENT CHALLENGES. TRANSFORMATION ALL THE WAY TO THE PRESENT

Transformation is change. The things we see and the things we do not see all have a history and are history themselves. Depending on the viewer, different interpretations and narratives emerge. I have lived in Dessau since November 9, 1992. This day marked the 54th anniversary of the Night of Broken Glass in 1938, also known as Pogrom Night, when the synagogue of the Jewish community in Dessau was set on fire and destroyed. It was also the 3rd anniversary of the fall of the Berlin Wall, the physical barrier that had divided the two German states since 1961.

ORIGINS AND DESTINATIONS

By the end of World War II, over 80% of downtown Dessau was destroyed. (Fig 1) From May 8 to June 30, 1945, the Mulde and Elbe rivers formed the demarcation line between the US Army, which was stationed to the west and south of the Mulde, and the Red Army, which was stationed to the east of the Mulde and north of the Elbe.

Surviving Eastern European forced laborers from the armaments factories in Dessau and liberated prisoners of war crossed a temporary pontoon bridge on the Mulde to the east. Refugees from the former eastern territories of Germany used the bridge on their journey west.

Anything in Dessau's downtown area not destroyed by the Allied bombing raids between 1943 and the devastating air raid on March 7, 1945 disappeared to some extent as part of the clean-up operations and the subsequent reconstruction process based on the "car-friendly city model." In 1975, downtown Dessau was still a windy place (Fig 2) with a view from the heart of the city that extended far into the wetlands. A city fragmented by war and reconstruction is Dessau's legacy of the 20th century.

Local politicians, the municipal administration (especially the planning and urban development departments), and the local population have continued to engage with this legacy ever since, as they reimagine, redesign, and continue to build their city. Over the past three decades, the former industrial hub of twentieth-century Central Germany has transformed into a new service-oriented city.

Dessau-Roßlau's¹ economy no longer revolves around the manufacturing of materials and goods for chemicals and machinery production and is now based on skilled professionals and academics working in the fields of public administration,



healthcare, education, and culture. Many of them have been newcomers to the city and its region over the last 30 years.

They do not compensate for the population loss since 1990, but they do bring fresh perspectives, diverse lifestyles, new expertise, and different approaches to everyday life in the city. Many work in public-facing institutions and buildings, providing a variety of services to local groups and the city's community.

Three buildings in downtown Dessau illustrate this very well: the Johannbau wing of Dessau Palace, the

Bauhaus Museum, and the German Environment Agency. These three buildings were reconstructed or newly built between 1995 and 2019. I consider them to be particularly significant in representing the changes to the heart of the city of Dessau and the broader city as a whole.

All three buildings are tied to major events: EXPO 2000, German reunification with the subsequent decision to relocate federal authorities to the eastern German states, and the 100th anniversary of Bauhaus in 2019. Both the German Environment Agency and the Bauhaus Museum were the result of international architectural competitions.

left: Fig 1. Dessau, 1945, Photo: Otto Leyse, Stadtarchiv Dessau-Roßlau

right: Fig 2. View from the city park to former Romanjukplatz, 1975, Photo: Heinz Ambrasus, Stadtarchiv Dessau-Roßlau

Fig 3. The Johannbau today: Remnant of Dessau Palace, hosting Dessau's City Museum. Photo: Steffen Spitzner



JOHANNBAU

After the EXPO 2000 ended at the Dessau-Bitterfeld-Wittenberg partner site, the Johannbau (Fig 3) became Dessau Town History Museum. The museum opened its new permanent exhibition there in 2005, which offers visitors and residents interested in history a condensed tour through the history of Anhalt and Dessau entitled "Schauplatz vernünftiger Mensch" (which translates to "Site of Reasonable People"). I consider it the best presentation of the history of the city and the state of Anhalt I have ever seen.

The Johannbau was the only surviving remnant of Dessau Palace (Fig 4) after World War II. (Fig 5) In the 1980s, Dessau city architects Wolfgang Paul and Gottfried Rudowsky designated it a historically significant building worthy of preservation. Planning and measures to stabilize and reconstruct the building began following German reunification. The management of the EXPO partner site Dessau-Bitterfeld-Wittenberg chose the Johannbau as its headquarters in the mid-1990s, enabling the elaborate conservation reconstruction of the Renaissance wing. (Fig 6) While the EXPO organization was intended as a temporary occupant

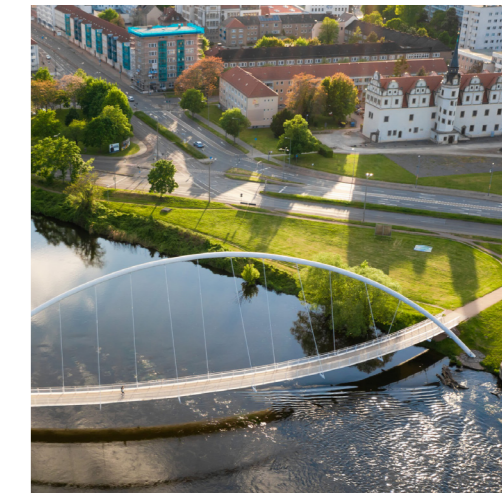
from the beginning, the goal was to establish the Johannbau as a museum dedicated to the histories of both the city and the state of Anhalt.

The Johannbau sits between the Marienkirche (St. Mary's Church, itself reconstructed in the 1990s) and the Mulde River. (Fig 7) Here, at the bridge over the Mulde (another EXPO 2000 project), popularly known as the "egg slicer," you enter the Garden Realm of Dessau-Wörlitz. The "City Entrance East" offers a magnified view of a cross-section of Dessau's characteristic urban and natural landscape. (Fig 8)

"Urban centers, natural zones" has been the central vision shaping Dessau's urban redevelopment concept since 2002, and also provided the title for the city's theme for the International Building Exhibition (IBA) Urban Redevelopment Saxony-Anhalt 2010. The most important urban design

challenge of this vision lies at the "City Entrance East." The area between the church and the Mulde's riverbank offers a clear and unparalleled setting to showcase Dessau's historical and intellectual heritage.

The Johannbau, situated in the former castle courtyard and pleasure garden, serves as a "treasury of history" that houses Dessau's rich narrative of human and landscape cultivation. The site's significance calls for a national design competition to reimagine its urban form and open spaces. The challenge lies in creating a forward-thinking design that embraces the different functions and weaves together multiple historical layers: the former Great Market at the Reformation Church of the Anhalt Princes (once their main church), the city's history museum, and the Garden Realm.



Top left to bottom right:

Fig 4. The Johannbau in the beginning of 20th century, Photo: Anonymous, Stadtarchiv Dessau-Roßlau

Fig 5. The Johannbau. after 1945, Photo: Bernd Helbig, Stadtarchiv Dessau-Roßlau

Fig 6. The Johannbau after reconstruction in the 1990s, Photo: Bernd Helbig, Stadtarchiv Dessau-Roßlau

Fig 7. Dessau panorama with the tower of the Town Hall, St. Mary's Church and the Johannbau, Photo: Sebastian Köhler, Stadtmarketinggesellschaft Dessau-Roßlau mbH

Fig 8. Pedestrian bridge over the Mulde river. Connecting the city and its landscape. Photo: Sebastian Köhler, Stadtmarketinggesellschaft Dessau-Roßlau mbH, bridge by: kister scheithauer gross architekten und stadtplaner GmbH

THE BAUHAUS MUSEUM

In the 1920s, the Anhalt Art Gallery Dessau, housed at the time in the Palais Reina (Fig 9) in the former ducal palace gardens, became the workplace of Ludwig Grote, the young Anhalt state conservator. Together with Dessau's mayor Fritz Hesse and the entrepreneur Hugo Junkers, Ludwig Grote was instrumental in bringing Walter Gropius and the Bauhaus to Dessau in 1924/1925. The city acquired paintings by Bauhaus masters, which Grote displayed in the gallery's historical collections. These works were later branded "degenerate art" by the National Socialist regime and confiscated in 1938—or to put it more accurately, looted.

The Bauhaus workshops furnished Grote's staff apartment and workrooms in the neoclassical palace, which were destroyed along with the palace itself in the World War II air raids (Fig 10/11). The portico's columns (Fig 12), for which the Bauhaus master Hinnerk Scheper had designed color schemes, remained standing well into the post-war period.

Fig 9. Palais Reina after World War I, Stadtarchiv Dessau-Roßlau



Top left to bottom:

Fig 10. Palais Reina after bombing in May 1944, Stadtarchiv Dessau-Roßlau

Fig 11. Palais Reina after 1945, Stadtarchiv Dessau-Roßlau

Fig 12. Porticus, remnant of Palais Reina, early 1960s. Photo: Rudi Hohn, Stadtarchiv Dessau-Roßlau

It is certainly good fortune for Dessau-Roßlau that the second largest and youngest Bauhaus collection in the world has been on display here in the new museum building, (Fig 13) designed by the Spanish architecture firm Addenda Architects, since its 100th anniversary in 2019. This location anchors the exhibition on the working methods of the "Bauhaus Dessau School" right in the heart of Dessau, home to the world's largest collection of original buildings designed and constructed by the Bauhaus.

While the new building's exterior appears very hermetic—its intended transparency was not implemented due to budget constraints—the architects' design vision becomes clear the moment we enter the building. (Fig 14)



Next pages:
Fig 13. Fig. 13: Successor of Palais Reina: The Bauhaus Museum in Dessau-Roßlau. Photo: Steffen Spitzner
Fig. 14: Public Space outside and inside the Bauhaus Museum. Photo: Steffen Spitzner





Fig. 15: Playing ground inside and outside of the Bauhaus Museum.
Photo: weframe GmbH

The first floor offers a welcoming interior public space, where both visitors and residents can gather, relax, and spend time without the obligation to purchase anything from the café or the store, with its range of some more, some less expensive design products.

During the museum's hours of operation, anyone can enjoy the views of the city, of their city, from this communal space. From the museum's ground floor, visitors can observe the post-war modernism of GDR urban development—some of it traditional, some of it experimental—and, by simply turning around, (Fig 15) also find themselves in the city park. The adjacent basketball court in the park has become an international hub for the community's youth, attracting young people growing up in Dessau, international students from Anhalt University of Applied Sciences, and refugees/asylum seekers. Weather permitting, the basketball court draws a large audience: mothers with the players' younger siblings, teenagers, and spectators who just want to watch. You won't find more casual, commercialization-free city life anywhere else in the city.



left: Fig. 16: Bauhaus Museum Dessau, mirroring the City Park.
Photo: Steffen Spitzner

right: Fig 17. In Dessau's Center in City Park.
Photo: Sebastian Köhler,
Stadtmarketinggesellschaft Dessau-Roßlau mbH

The basketball court and other activity spaces in the city park (Fig 16/17) reflect the results of a model project that was part of the IBA Urban Redevelopment 2010. Funded by the Federal Office for Building and Regional Planning as part of the Experimental Housing and Urban Development program, the city park project was developed and implemented in a collaboration between the city of Dessau and the Bauhaus Dessau Foundation starting in the mid-2000s.

The park decline began even before 2000, when the tragic murder of Mozambican Alberto Adriano by young neo-Nazis further stigmatized the space. The area had already lost its appeal and become increasingly unsafe as the function and popularity of the city's downtown area dwindled. A turning point came with the "Park Workshop," an intensive participation and planning process that successfully engaged a wide variety of residents and user groups. Community members

collaborated with outdoor space planning offices, spending an entire "park summer" reinventing "their city park." The park workshop was geared towards people's needs and everyday activities, allowing people to test and experience different uses and collaborations on a trial basis before incorporating these experiences/ideas into final designs.

When Dessau celebrates "100 years of Bauhaus in Dessau" in 2025/2026, the city park's action plan will be (almost) 20 years old. Over the past century, the park has undergone fundamental transformations: from princely palace gardens to a public park in the 1920s, to its current implementation as an "intercultural and generational park" of the 21st century.





previous pages:

Fig. 18: Cradle of Dessau's industries: the gas district.

Photo: Bernd Helbig, Stadtarchiv Dessau-Roßlau

Fig. 19: Building of the German Environment Agency in the former gas district. Middle left the oval of the canteen building.

Photo: Steffen Mainka

Fig. 20: German Environment Agency in Dessau. Photo: Sven Hertel, Stadtarchiv Dessau-Roßlau



THE GERMAN ENVIRONMENT AGENCY

In the mid-1990s, the historic Dessau district known as the gas district (Fig 18)—a cradle of the city's 19th-century industrial history— was chosen as the new location for the German Federal Environment Agency (UBA, Fig. 19), following its relocation from Berlin. The new building, designed by the architectural firm Sauerbruch & Hutton, was inaugurated in 2005. It is Dessau's most spectacular modern architecture since the opening of Walter Gropius' Bauhaus building in December of 1926. (Fig 20/21/22) Today, the site employs over 1,000 people, many of whom live in Dessau and the surrounding region.

The UBA cafeteria functions as a communal meeting place where diverse groups converge: UBA staff and their national and international colleagues, guests, employees from various neighboring businesses, retirees, and schoolchildren from the neighboring district of Dessau-Nord. With its shared long lunch tables and menu offerings, the cafeteria serves as a modern version of a community soup kitchen.

The agency's glass foyer and lecture hall host a diverse range of events that appeal to the public. These events include everything from cultural highlights such as performances by the Anhalt State Theater Dessau, exhibitions and educational programs for various ages and target groups, to environmental policy debates.

The German Environment Agency's successful integration into Dessau-Roßlau was especially evident during its "50 years of UBA" anniversary celebration in mid-June 2024, when the people of Dessau-Roßlau turned out in large numbers throughout the day to join the festivities.

Dessau-Roßlau has evolved into a city where environmental policy with international significance takes shape, developed and debated (Fig 22) within timeless architecture that sets both ecological and aesthetic standards, where interior spaces and open spaces flow together to create meeting places for both agency staff and the city's community.

If this isn't a story of transformation succeeding, what is?



Fig. 21: The German Environment Agency in Dessau. By Sauerbruch Hutton Berlin. 2005. Photo: Sebastian Köhler, Stadtmarketinggesellschaft Dessau-Roßlau mbH

Fig. 22: Detail Entrance. Photo: Sebastian Köhler, Stadtmarketinggesellschaft Dessau-Roßlau mbH



KATJA KLAUS & PHILIPP SACK

BAUHAUS THEORY REVISITED

The Educational Program of the Open Studios at the Bauhaus Dessau

*"Physically moving around in a building (like the Bauhaus), using it and exploring it, creates an openness that is urgently needed in these troubled times."*¹

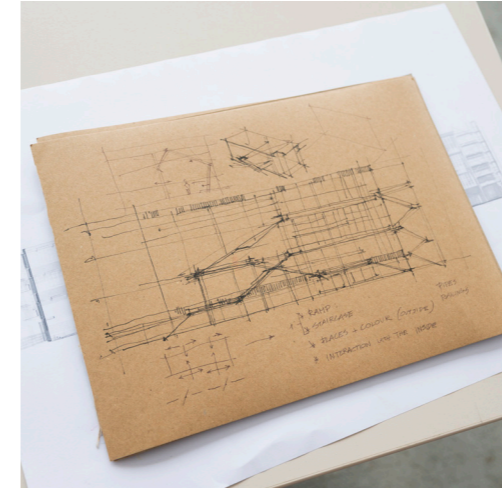
The Bauhaus Open Studios educational program provided an opportunity to experience living, learning, and working in the historic Bauhaus building in Dessau. Following multiple pandemic-related postponements, students from Israel, Germany, and Poland finally participated in this long-planned initiative in the spring of 2023. The program began at the Dessau Bauhaus with a multi-day workshop focused on World Cultural Heritage reconstruction and digitalization, featuring comparative analyses of architectural elements such as historical windows. The collaboration then continued two months later at the Me'onot Hod residential complex in Tel Aviv.

The Bauhaus is still considered a preeminent institution for creative and design education. Building on this educational legacy, the Bauhaus Dessau Foundation launched its Open Studios initiative in 2016. Since then, this program has attracted hundreds of students and educators from international universities, art academies, and

educational initiatives to spend a few days engaging with the historic Bauhaus workshops to develop and apply contemporary models of design education. Every year, four to five studios lasting several days take place on-site or in a hybrid format in the Bauhaus building in Dessau. Since its inception, the program has drawn groups from diverse global locations, including Peru, Australia, Estonia, Egypt, India, Indonesia, Albania, Poland, Chile, and Serbia. In the studios, participants explore both historical

Bauhaus topics and contemporary discourse on design education, including the Bauhaus Open Studio of Mainz University of Applied Sciences, the Bezalel Academy of Arts and Design in Jerusalem, and the Warsaw University of Technology.

Fig 1. Participants in front of the Bauhaus Workshop Building in Dessau, photo: SBD 2023



upper left to lower right:
Fig 2. Sketching of the Building, SBD 2023

Fig 3 Student sketches in the Bauhaus building, SBD 2023

Fig 4. Design Process, SBD 2023

Fig 5. Painting Utensils, SBD 2023

Fig 6. In the Bauhaus Dessau's Building Research Archive, SBD 2023



BAUHAUS WORLD HERITAGE AS AN ACTIVE LEARNING ENVIRONMENT

The Bauhaus Open Studios educational program is an integral part of the Academy of the Bauhaus Dessau Foundation. For many years, the four-member department has been orchestrating various educational initiatives, including the three-month Bauhaus Lab, the Open Studios, and the one-year COOP Design Research Master's degree program in cooperation with Humboldt University, Berlin, and Anhalt University of Applied Sciences, Dessau. These active educational programs challenge the perception of the Bauhaus Dessau Foundation in the former Bauhaus building as merely a museum institution, demonstrating instead its role as an educational institution in the spirit of the historic Staatliche Bauhaus. Although today's Bauhaus no longer houses a formal university or design school, the small academy considers itself an alternative space for knowledge creation and learning, fostering encounters, dialogue, and critical inquiry: A World Heritage site that maintains its vital educational legacy, remaining a place where teaching and learning actively continue.

These educational programs, which target international students, young designers, and researchers in the fields of design and architecture, invite critical and polyphonic engagement with the field of Bauhaus knowledge and its resonance within a transcultural understanding of modernity. Archival research and the Bauhaus Lab's field trip investigations culminate in exhibitions and publications, while digital initiatives and research partnerships through the Bauhaus Open Studios extend the academy's reach through collaborations with international universities and educational initiatives.²

previous page:
Fig 6. Tours of the Bauhaus by Katja Klaus, SBD 2023, © VG Bild-Kunst, Bonn 2025

right: **Fig 7 & 8. Exhibition on the Preliminary course of the Bauhaus today, SBD 2023**



EVOLUTION OF THE FOUNDATION'S MISSION

The Bauhaus Dessau Foundation, established in its current form in 1994 as a center for research, teaching, and experimental design, gained additional significance when the Bauhaus sites in Weimar and Dessau were designated as UNESCO World Heritage Sites two years later. In Dessau, this designation encompasses the Bauhaus building, the Masters' Houses and - since 2017 - the five Laubengang Houses in the Dessau-Törten housing estate. This UNESCO World Heritage status has expanded the foundation's responsibilities, with various departments now overseeing heritage communication and preservation activities of the UNESCO World Heritage Site in Dessau, focusing on the activities of World Heritage communication preferred by the UNESCO World Heritage Commission. The foundation facilitates daily engagement with these World Heritage sites through multiple channels: the Dessau Bauhaus buildings, the (building research) archive, and the Bauhaus Museum, enabling visitors, students, and researchers not only to experience the sites, but also to participate actively in their preservation and evolution. The March 2023 international

Bauhaus Open Studio, jointly organized by the foundation's Construction Department and Academy, exemplified this combined approach to the objectives of World Heritage protection, development, education, and research through a program of guided tours, lectures, and interactive exercises.

Along with intercultural encounters, the Open Studio Mainz/Tel Aviv/Warsaw focused on networking and analyzing UNESCO World Heritage Sites in Dessau and Tel Aviv-World Heritage communication par excellence. The program began with an examination of the Bauhaus buildings' historical and social significance in Dessau, particularly the history and architecture of Walter Gropius' Bauhaus building and Hannes Meyer's Laubengang Houses. Students engaged in detailed analysis of the building details and materials, accompanied by 3D scans and hand drawings of the workshop building's window systems, gaining insight into particular aspects of historical conservation and the challenges of protecting and renovating World Cultural Heritage sites.

Program Coordinator Prof. Dr. Regina Stephan sums up the experience:

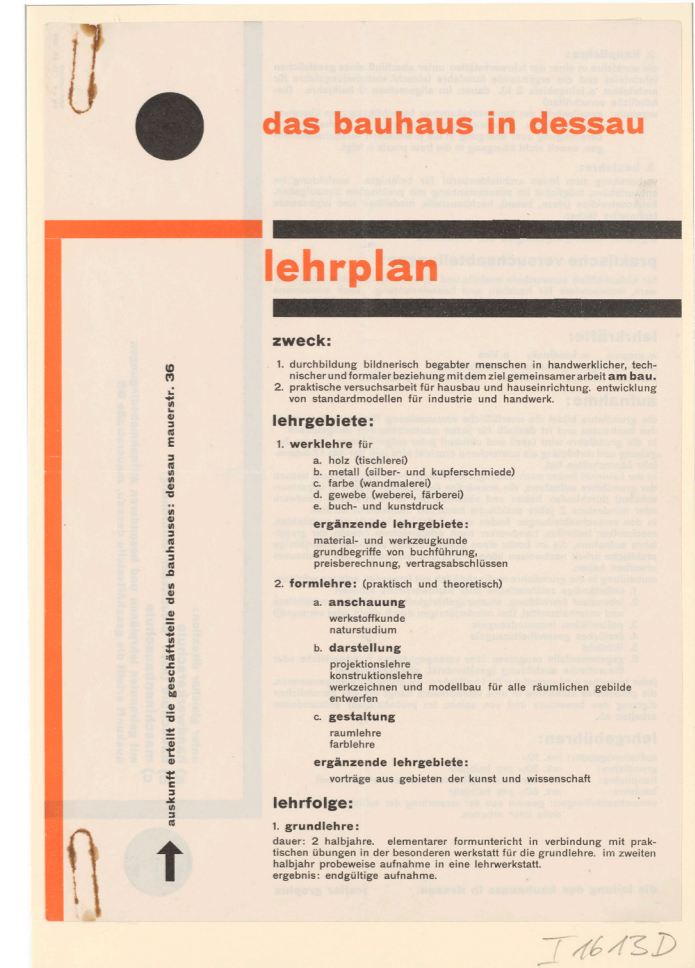
"Working here almost 100 years after the Bauhaus building's opening in Dessau in 1926 provides unique inspiration... The students were deeply impressed by the earnestness, precision, and comprehensive approach to research, preservation, and where feasible, the reuse of historical materials!" ⁴

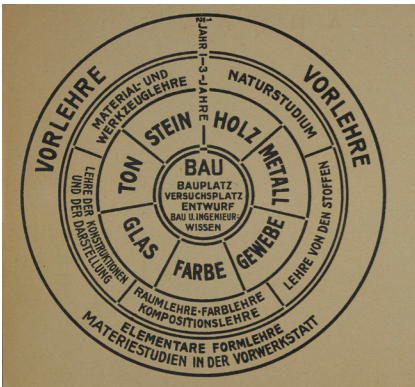
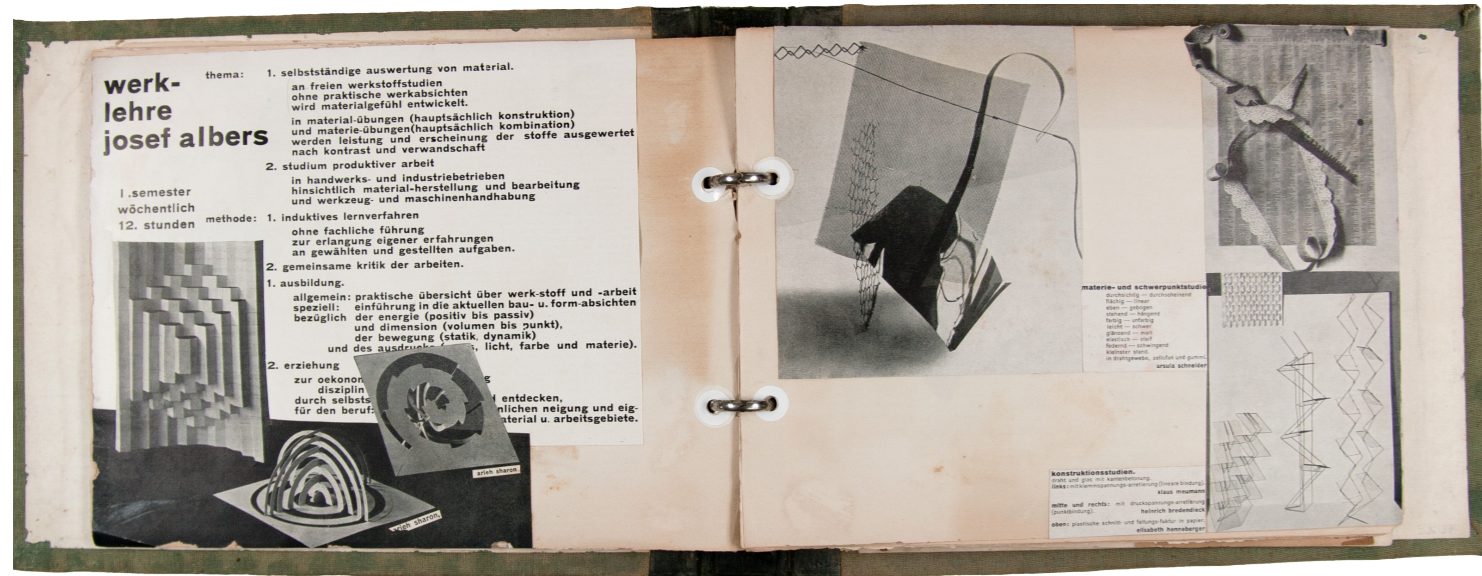
The second part of the workshop in Tel Aviv examined the practical manifestations of Bauhaus teachings in Tel Aviv, focusing specifically on the cooperative housing complex Me'onot Hod designed by Arie Sharon. Sharon studied under the second Bauhaus Director, Hannes Meyer, and later also worked as the construction manager of Meyer's Berlin office. Starting in the 1926 winter semester, he attended one of the Bauhaus preliminary courses taught by Josef Albers, Wassily Kandinsky, and Joost Schmidt, and also studied under László Moholy-Nagy and Paul Klee. Sharon's preliminary course works - the transformation of two-dimensional paper and metal sheets into three-dimensional forms - were featured in an exhibition dedicated to the Bauhaus preliminary course.

next page:

Fig 9. Arie Sharon and his fellow students in Dessau, SBD_I_39604_31803

Fig 10. Curriculum Bauhaus Dessau, First Page, SBD_I_1613D_4249





Students experienced the historical preliminary course through a digital module regularly offered as part of the Open Studio program. This 90-minute teaching unit examines the contemporary relevance of the preliminary course lessons from the Bauhaus era for the present day. Drawing on student projects preserved in the Bauhaus Dessau Foundation's collection, the module analyzes various historical exercises that focus on material, knowledge, and people, then speculatively translates these principles into contemporary contexts. This approach enables participants to gain a sensory understanding

of Bauhaus teachings while considering their historical relationship to current design education practices. The preliminary course module is held both on-site at the Bauhaus building and online.⁵

Fig 11. Exercises by Josef Albers, Primary Course of the Bauhaus Dessau, SBD_L_36439_5751

Fig 12. Visual Scheme of the Bauhaus Educational Dessau, SBD_L_1451_8D_15276, © VG Bild-Kunst, Bonn 2025

Next Page:

Fig 13. Curriculum Bauhaus Dessau, Reverse Side, SBD_L_8651D_41436

2. semesterplan		1. semester	2. semester	3. semester	4. semester	5. semester u. folg.									
I. architektur a. bau, b. inneneinrichtung	I. vermittlung der grundbegriffe der gestaltung	ca. 2 sid. ca. 12 sid. ca. 4 sid. ca. 2 sid. ca. 2-4 sid.	ca. 19 sid. ca. 2 sid. ca. 2 sid. ca. 2 sid. ca. 2 sid.	praktische arbeit in einer werkstatt, mit entwerfen, detaillieren, kalkulieren 36 std. fachzeichnen 2 "	praktische arbeit wie im 3. semester 18 std. fachwissen gestaltungslehre	wie i. 4. semester selbständige laboratoriumsarbeit in der werkstatt 36 std.									
							II. reklame	ca. 2 sid. ca. 2 sid. ca. 2 sid. ca. 2 sid.	spezialausbildung prakt. arbeit 18 std. i. einer werkst. baukonstr. statik 4 " 4 " 4 " 4 " 2 " 2 "	entwurfsatelier mit anschließender baupraxis einzelvorträge über baukonstruktion installation eisenbetonbau veranschlagen statik ausschreibung wärmelehre normenlehre sonderkurse über stadtbau verkehr wirtschaftliche betriebführung	wie im 3. semester und einzelvorlesungen über fachgebiete				
												III. bühne	werkstattarbeit gymnastische, musikalische, sprachliche übungen	werkstattarbeit choreographie bühnenwissenschaft	werkstattarbeit selbständige mitarbeit an bühnenaufgaben und auf-führungen

6

7

HAND DRAWING VS. DIGITAL DOCUMENTATION:
ADVANTAGES AND DISADVANTAGES OF TWO METHODS

„I’LL SHOW YOU“

On the Importance of Drawing in the Design Process



“Nature has no Outline, but Imagination has”¹

His multiple talents as a draftsman, engraver, and poet enabled William Blake to summarize one of the most amazing cultural techniques in just one sentence: “Nature has no Outline, but Imagination has.” The outline of a three-dimensional object does not actually exist, but is an abstraction of our brain that facilitates the work of pattern recognition. With the realization that our brain considers the outline of a hand sufficient to associate the message “hand” with it, humans made perhaps one of the most important discoveries in cultural history around 40,000 years ago. For the first time, a message was decoupled in time from its sender, and we still understand this message today, tens of thousands of years later.

Although the hand is an extremely complex object, both mechanically and spatially, the trick with the outline still works amazingly well today, which can be seen in the cave drawings of Chauvet in southern France or the Cuevas de los Manos (Fig 1) in

Fig 1. Hands at the Cuevas de las Manos at the Río Pinturas, near the town of Perito Moreno in Santa Cruz Province, Argentina. The art in the cave dates between 13,000–9,000 BP. (Mariano / Wikimedia Commons / gemeinfrei)

Argentina. This teaches us that drawing is by no means about depicting reality as precisely as possible in a mathematical sense, but about negotiating with our “visual intelligence”², which associates the grammatically correct placement of lines and shapes with known patterns or not.

SPEAKING OF HANDS

If we want to understand the activity of drawing, it is worth taking a look at the neuronal processes involved. The hand plays a central role here, as it is not only an executive organ but also a perceptual one.

“The hand is one of our most important sensory organs. It is used to perceive the texture of surfaces as well as the material properties and shape of objects. The speciality of its function lies in the fact that sensory performance is achieved by means of motor actions, by touching. This requires a central nervous processing of the information from different types of sensory afferents and the movement programme.”³

There is a reason why the German language uses *verstehen* (understanding) and *begreifen* (grasping) synonymously. We use our hands to

feel actual three-dimensional information that we cannot obtain with our eyes. The projection of reality onto our retina, on the other hand, is only two-dimensional.

Many activities that we perform with our hands are carried out automatically. Writing, for example, no longer requires conscious control of the hand after the learning phase. Writing the same letters over and over again or pressing the same keys on a keyboard is automated. Anyone who can write with the 10-finger system writes faster than they could visually control their hand activity. The effect is not quite as obvious when writing by hand, but the same applies here:

“Experienced writers show a high degree of automation of highly overlearned writing movements.”⁴

“The degree of automation and legibility of the writing trace are not significantly impaired by the lack of visual feedback.”⁵

This is not the case with drawing. Each line has a different meaning, direction, or form, and must be created in a focused manner. There is no

standardized alphabet that only consists of a limited number of characters.

“Freehand drawing of a horizontal line is a controlled movement because it requires continuous coordination of visual and somatosensory feedback to perform the task correctly.”⁶

Accordingly, other additional regions of the brain are involved when drawing, we are more attentive and concentrated, which in turn explains why we can memorize things that we have drawn once with greater accuracy.

This fact has also found its way into the German language with the beautiful word *bezeichnen* within the context of naming. And this brings us back to the topic of abstraction and pattern recognition.

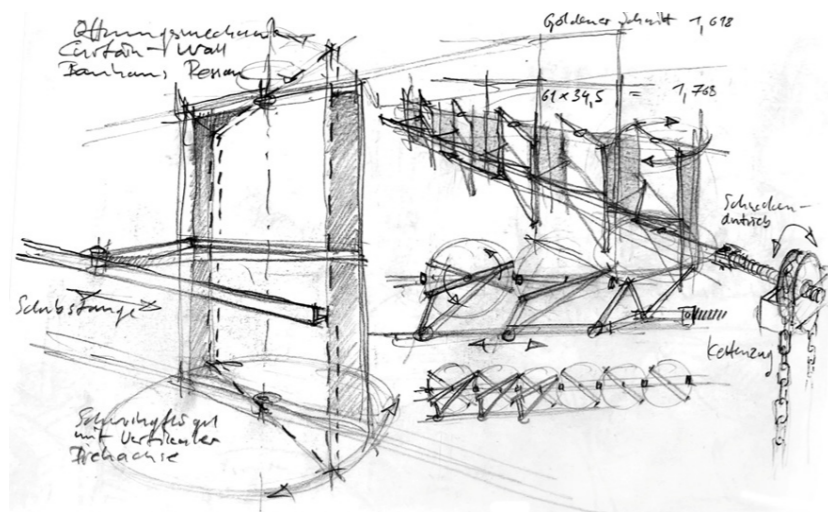
THE SKETCH IS THE LANGUAGE OF THE FIRST IDEA.

Matthias Beckmann, Artist and Draftsman says in his Lecture 2014, that the two-dimensional drawing means of the line are basically unsuitable for depicting a complex, multi-dimensional reality, and yet it succeeds in producing, if not an objective representation, then at least a parallel small world on paper. My elementary means of drawing, the line that outlines the objects, does not exist in nature.⁷

Or, as Manfred Fabler put it another way: A drawing is not the repetition of a visual counterpart or visual thought; it is a different, sometimes poetic reality.⁸

It is precisely this high degree of abstraction, indeed imprecision with regard to the mathematically precise depiction of the real world, which is enforced by the means of representation of line, direction, and form, that opens up a space of possibility.

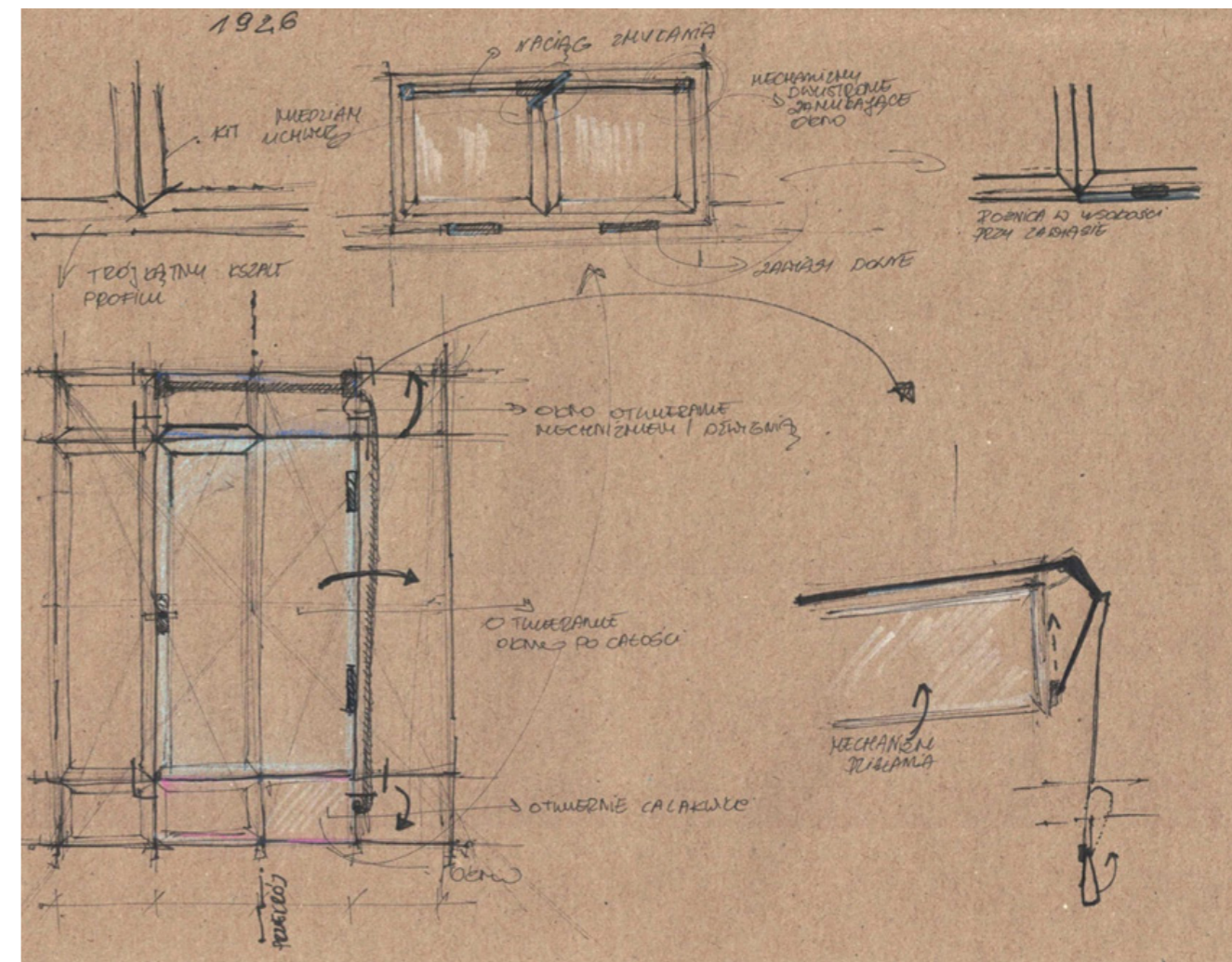
This space of possibility is the indispensable basis of every creative design process. Drawing can be used in different phases of the design process with different objectives. On the one hand, it serves to

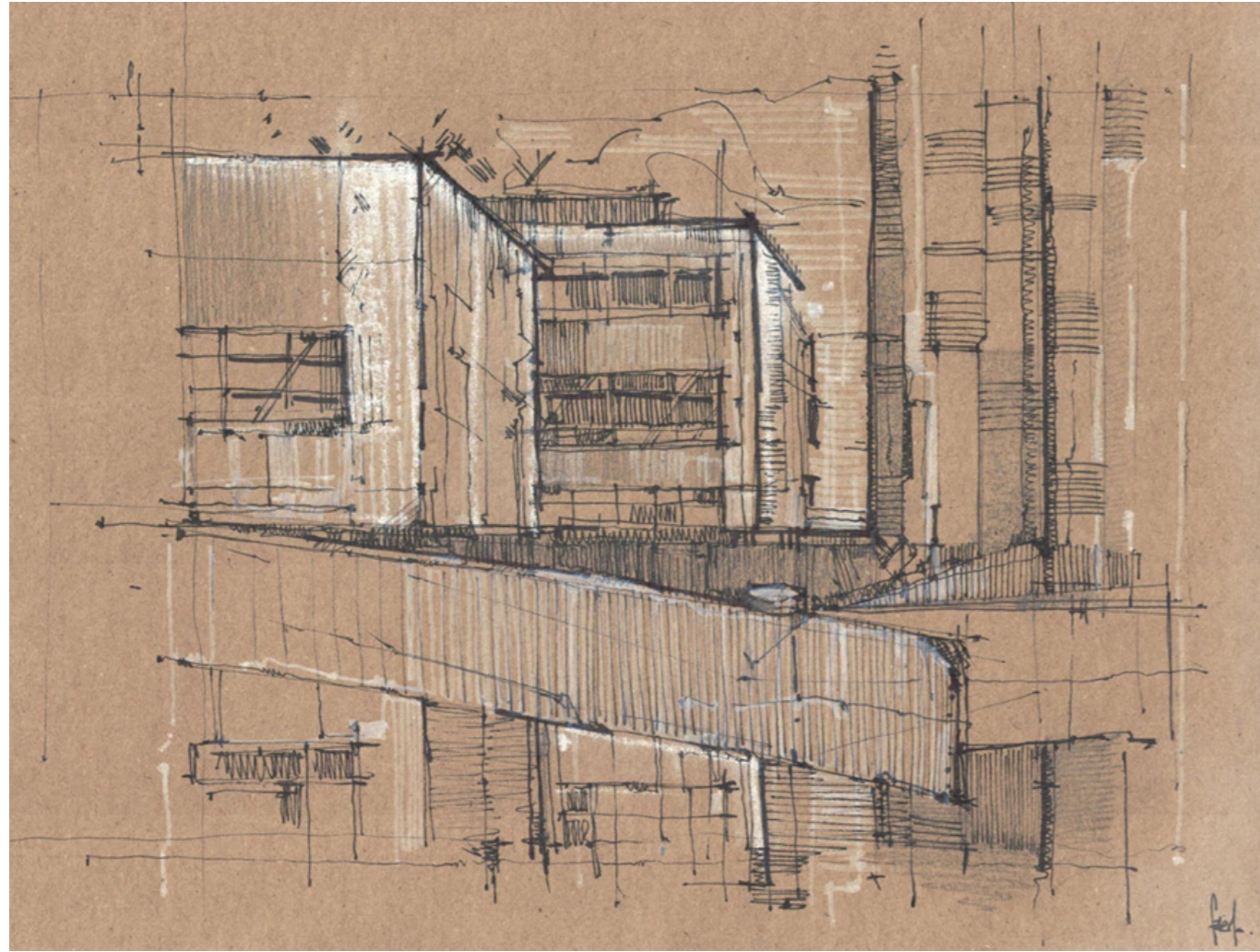


understand and analyze a given situation (Fig 2–4). It embodies a turning towards the world. On the other hand, it serves to visualize previously imagined architectural ideas and spatial concepts, i.e., the construction of an alternative world (Fig 5/6). In both cases, drawing is a means of non-verbal, visual communication with others involved in the design process.

Fig 2. Technical freehand drawing, sketches for the construction of the aluminum façade of the workshop building at the Bauhaus Dessau from 1976, Illustration: Adam Szebesczyk

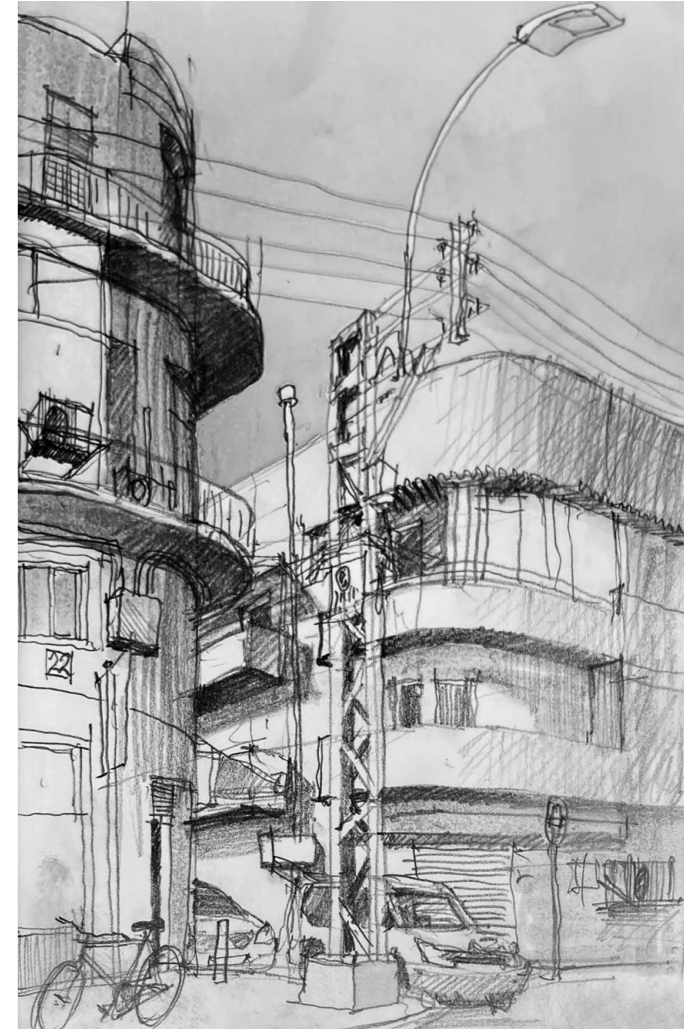
next page: **Fig 3. Technical freehand drawing, sketches for the construction of the aluminum façade of the workshop building at the Bauhaus Dessau from 1976, Illustration: Urs Löffelhardt**

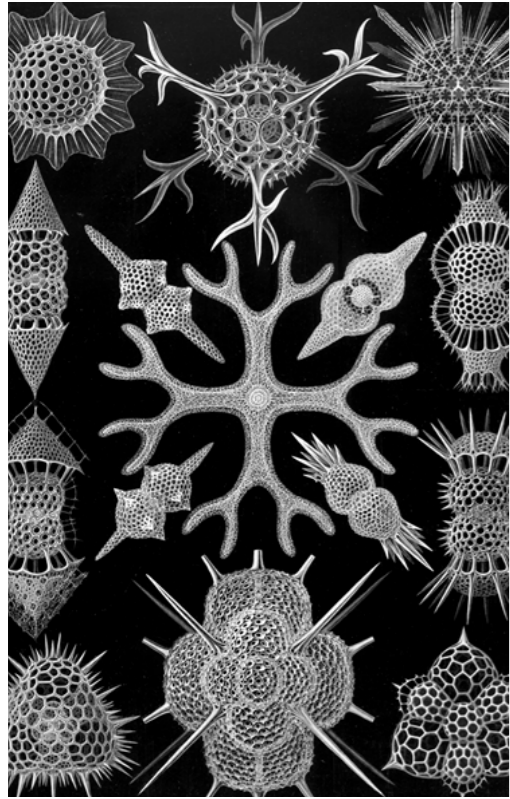




previous page: Fig 4. Lines, directions, proportions - artistic sketch of an urban space in Dessau, Illustration: Adam Szebescyk

Fig 5. Lines, directions, proportion - Tel Aviv/Jaffa, Derech Jaffa, Illustration: Urs Löffelhardt





We all know the mythological story about a great building whose completion failed because the builders suddenly stopped speaking the same language. Of course, the point of the story is to convey the importance of communication and co-operative action to achieve a common goal. Nevertheless, the Tower of Babel could not have happened as portrayed in mythology, as people would have communicated using drawings, even without verbal articulation.

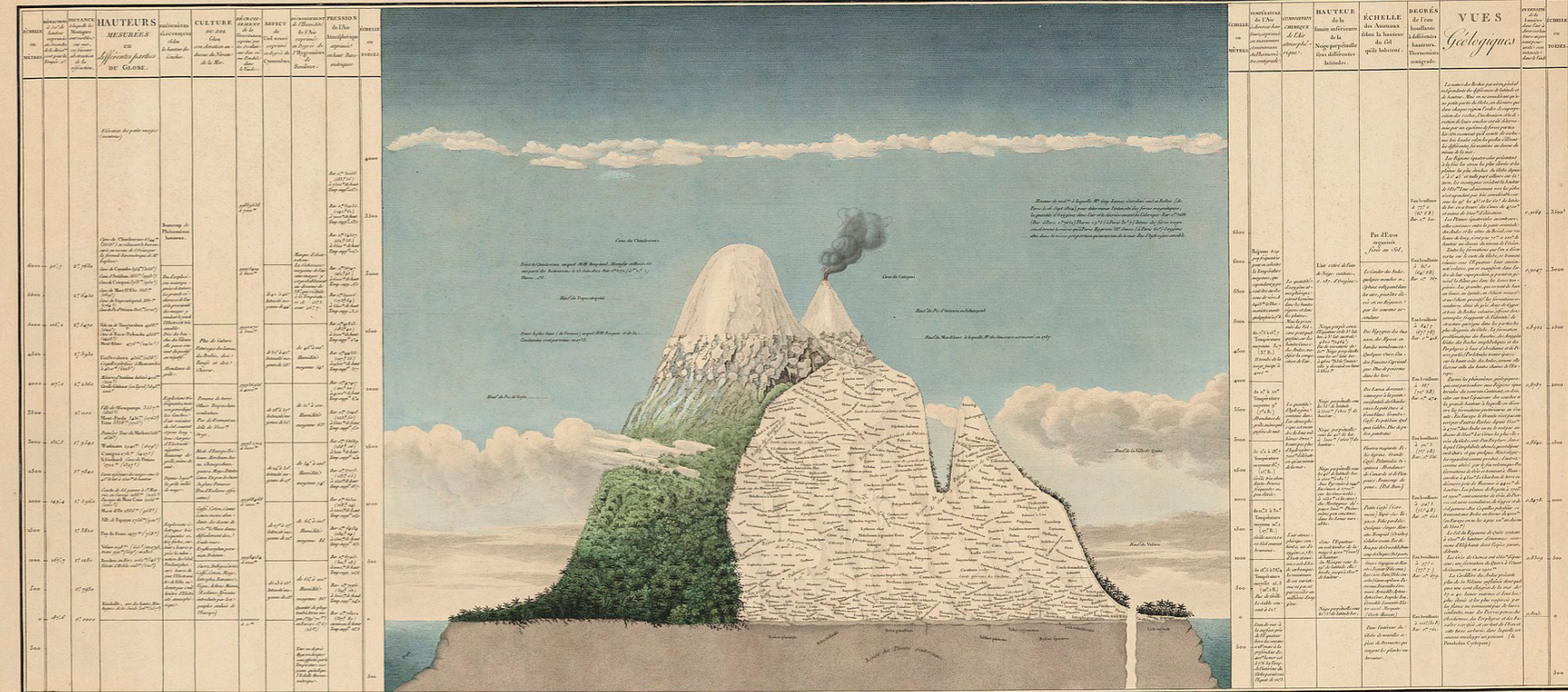
Ulrich Viehbach asks in his book *Technisches Freihandzeichnen*: Globalization is not a buzzword, but a reality. Who among us speaks and writes technical English, American, Spanish, Portuguese, French, Polish, Russian? (...) What use is an interpreter who is not a technician? So: The only medium is the sketch.⁹

And Manfred Kasser comes to a similar conclusion when he says: Visualization is a great commonality in the interactive actions of all people.¹⁰ We can visualize things that do not (yet) exist, or that are hidden from us for other reasons, because they are obscured, too far away, too large, or too small for our perceptive apparatus. Just think of Ernst Haeckel's drawings of radiolarians (too small),

which had a lasting effect on people's view of the world in the 19th century. Of course, today the corresponding images would be produced using an imaging technique such as the electron microscope. Alexander von Humboldt and Bonpland's highly schematized "Naturgemälde der Anden," which shows a cross-section of Chimborazo and the South American continent at the same time (too large), is another example of the power of images created by drawing. Here it would be much more difficult to achieve a more convincing result using contemporary imaging techniques.

Fig 6. Ernst Haeckel, *Kunstformen der Natur*, 1904, plate 91: Spumellaria

next page: Fig 7. Alexander von Humboldt & Aimé Bonpland. *Géographie des plantes équinoxiales: tableau physique des Andes et pays voisins dressé d'après des observations et des mesures prises sur les lieux depuis le 10e degré de latitude boréale, 1807*, Bibliothèque nationale de France, via Wikimedia Commons



GÉOGRAPHIE DES PLANTES ÉQUINOXIALES.

Tableau physique des Andes et Pays voisins
Dressé d'après des Observations & des Mesures prises sur les lieux depuis le 10e degré de latitude boréale
jusqu'au 50e de latitude australe en 1799, 1800, 1801, 1802 et 1803.

ALEXANDRE DE HUMBOLDT ET AIMÉ BONPLAND.

Reçu par le dépôt le 10 Mars 1807. Le Directeur de l'Imprimerie Nationale, pour le Directeur de l'Imprimerie de la Couronne.

Ge C. M. 107
 Req. B. 1310

B. B. 1310

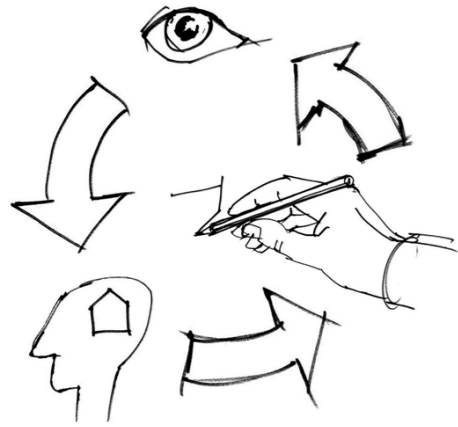


Fig 8. Control loop, Illustration: Urs Löffelhardt, 2016

DRAWING IS THINKING¹¹

Drawing is a process. Designing is a process. Both are open-ended and function in the sense of an iterative control loop (Fig 8). The handmade result is constantly visually checked, evaluated, and, if necessary, corrected during the creation process.

While paintings or photorealistic renderings or even AI-generated images, which are their functional successors, try to avoid the approximate, the blurred, in favor of limiting the space of possibilities as concretely as possible, even creating something like a “visual truth,” the “imprecise” sketch plays precisely with this openness and the creative potential that arises from it. However, it is misleading to infer from this a competition between analog and digital methods of representation, as the different methods

are not comparable in the way they work, are located in different phases of the planning process, and each have different objectives.

Interestingly, however, the analog, handmade sketch and digital images generated from CAD models or point clouds are at the beginning and provisional end of a cultural evolution of visual communication which, due to our biologically unchanged perceptual apparatus, by and large follows the same grammar as the hand silhouettes from the Upper Paleolithic. A fundamental understanding of this grammar is therefore an indispensable basis for every “architectural image maker,” regardless of the chosen medium, especially with regard to the comprehensive manipulability of digital images. Fun fact: Until a few months ago, the pattern recognition of AI was obviously not trained enough to create realistic images of a human hand. The number of fingers was often incorrect, or they were arranged anatomically incorrectly. This, in turn, is completely unproblematic in the sphere of drawing. Comic figures with four rather than five fingers are the standard rather than the exception, which our brain accepts without contradiction due to the high degree of abstraction.

FROM DESSAU TO TEL AVIV, INTERNATIONAL STUDENT WORKSHOP AT THE BAUHAUS DESSAU AND THE MAX LIEBLING HOUSE, TEL AVIV

In March 2023, students from Mainz University of Applied Sciences and its partner university Bezalel Academy of Arts and Design, Jerusalem, met for a two-part workshop to explore their shared architectural heritage. Students from TU Warsaw and TU Lodz also joined the first part of the workshop, which was organized as an open studio by the Bauhaus Dessau Foundation. The workshop followed several tracks, which were ideally intended to complement and stimulate one another. In addition to creating digital building models using the latest technology, the aim was to analyze the history and content of the buildings. The students worked together in small groups to develop an architectural concept for the further development and future use of the buildings. Students from a wide range of cultural backgrounds, languages, educational backgrounds, educational specializations, and personal interests were asked to take part in this thematically wide-ranging workshop.

The students from Warsaw, Lodz, Tel Aviv, and Mainz, when confronted with these wide-ranging topics in multinational teams, reacted to the tasks in an extremely goal-oriented and pragmatic manner, given the workshop’s duration of one week each in Dessau and Tel Aviv. They divided up the work according to their personal focuses and specializations. Interestingly, the designers skipped the phase of creating precise digital databases, instead experimenting with their respective abilities to create their own sphere of reality with sketches and drawings, visually documenting and processing their personal perceptions. They started the iterative design process with these preliminary unfinished sketches, without any claim of presentability or aesthetic qualities, and transferred the drawing-specific process characteristics - drawing is thinking - to the working group.

It was remarkable how much curiosity, experimentation, humor and irony the students brought to their media self-empowerment. In the sometimes very cramped, very loud multimedia workshop atmosphere, where multiple groups simultaneously discussed their designs in the same room, verbal and foreign-language communication

sometimes reached its limits. However, unlike the tower builders in Babel, the students in Dessau and Tel Aviv knew what to do. When nothing else worked, one student reached for pen and paper, declaring: “I’ll show you!” (Fig 9/10)

Fig 9. Students working together at the workshop in Tel Aviv, Photo: Urs Löffelhardt, 2023

Fig 10. Turning to the world - students sketching at the Bauhaus Dessau, Photo: Urs Löffelhardt, 2023, © VG Bild-Kunst, Bonn 2025



„I’ll show you“

HERITAGE BUILDING INFORMATION MODELLING (HBIM)

The Workshop Building in Dessau as Best Practice Example

INTRODUCTION

In today's architectural landscape, new digital tools and technologies are revolutionizing the way we record and document building inventories. These advancements facilitate the precise mapping of building surfaces using 3D point clouds and derived 2D documentation. Such precision is particularly beneficial in creating accurate representations of existing structures.

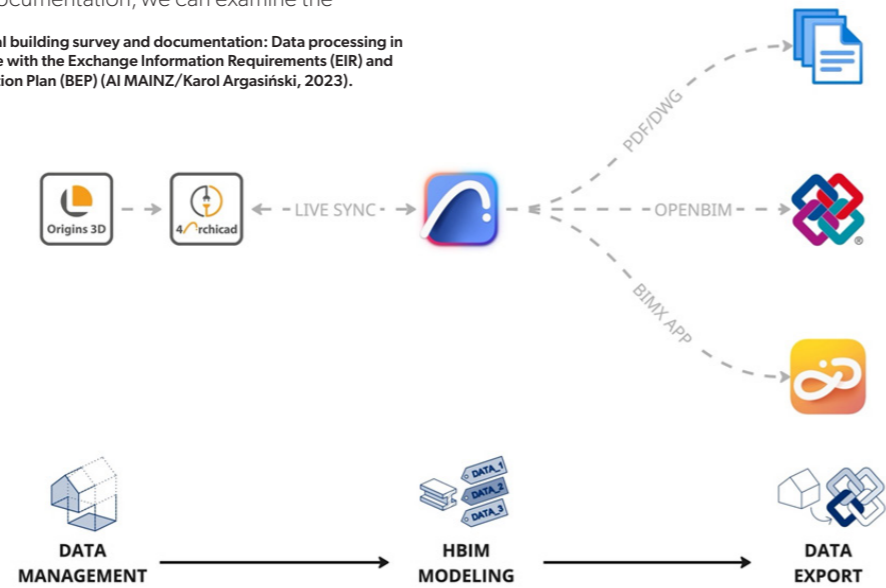
A significant development in this field is the adoption of Building Information Modeling (BIM). BIM offers a comprehensive approach to integral planning, raising essential questions about the requirements for three-dimensional as-built documentation within a BIM-capable model. This is especially relevant when dealing with heritage buildings, where cooperation with heritage authorities is crucial to establish documentation specifications.

In this context, the term Heritage BIM (HBIM) has emerged (Arayaci et al., 2017). HBIM focuses on creating digital representations of historical buildings, preserving their integrity while incorporating modern documentation techniques.

This approach is gaining traction as stakeholders recognize the value of maintaining accurate and detailed records of heritage structures.

To illustrate the process and evaluate the pros and cons of transferring 3D point clouds into digital HBIM documentation, we can examine the

Fig 1. Digital building survey and documentation: Data processing in accordance with the Exchange Information Requirements (EIR) and BIM Execution Plan (BEP) (AI MAINZ/Karol Argasiński, 2023).



example of the Bauhaus Dessau workshop building and its iconic curtain wall. This case study provides valuable insights into the practical application of these technologies in preserving architectural heritage (Figure 1).

The following sections will delve deeper into the procedures, advantages, and challenges associated with HBIM. By understanding these aspects, students and professionals alike can appreciate the transformative potential of digital building documentation and 3D modeling in both contemporary and historical contexts. As we continue to innovate and refine these methods, the future of architectural documentation looks promising, with the potential to enhance accuracy, efficiency, and collaboration in the field of cultural heritage preservation (Historic England, 2017).

HBIM IMPLEMENTATION

BIM is the construction industry's response to the demand for increased productivity through digitalization. BIM, as a planning method, primarily enhances productivity by improving communication during planning and construction operations. This model-based communication allows stakeholders to discuss discrepancies, such as clashes or incorrect information, directly within the model, preventing costly errors and rework.

One of the primary strengths of BIM is its flexibility in defining digital model requirements based

on project goals. Central to this process are the Exchange Information Requirements (EIR), which clarify the BIM objectives from the perspective of the employer/contracting party. The planner/appointed party is responsible for ensuring these requirements are met and documented in the BIM Execution Plan (BEP), which, among other elements, describes the development of building elements (geometry) and the granularity of the attached information (attributes) in accordance with the EIR described in detail.

A crucial component in evaluating model quality is the detailed representation of the Level of Information Need (LOIN), an international standard (ISO 7817-1:2024). This standard specifies the Level of Geometry for 3D modeling of building elements, and the Level of Information consisting of attributes and accompanying documents, such as 2D detail drawings, related to the objects. This ensures that all parties involved have a clear understanding of what is expected at each stage of the project.

In the context of heritage buildings, HBIM incorporates historical 2D plans, detailed drawings, photographs, room books, historical

building reports, and raw data from a building survey into streamlined 3D point clouds. This comprehensive approach ensures that historical data is preserved and accurately represented in a digital format.

The digital HBIM model thus becomes a "flexible information container," consisting of 3D objects with attached data and documents. Thanks to the IFC data exchange format (ISO 16739-1:2024), this information can be exchanged between stakeholders in a software-independent manner and checked for data consistency using rule-based verification software.

Figure 2 reveals the concept of the BIM model as a flexible information container using the example of a column representing the potential of the LOIN (Argasiński and Kuroczyński, 2023).

KEY ASPECTS OF HBIM IMPLEMENTATION

1. Data collection: The first step involves gathering all available historical data, including 2D plans, detailed drawings, photographs, room books, and historical building reports. Additionally, raw data from building surveys,

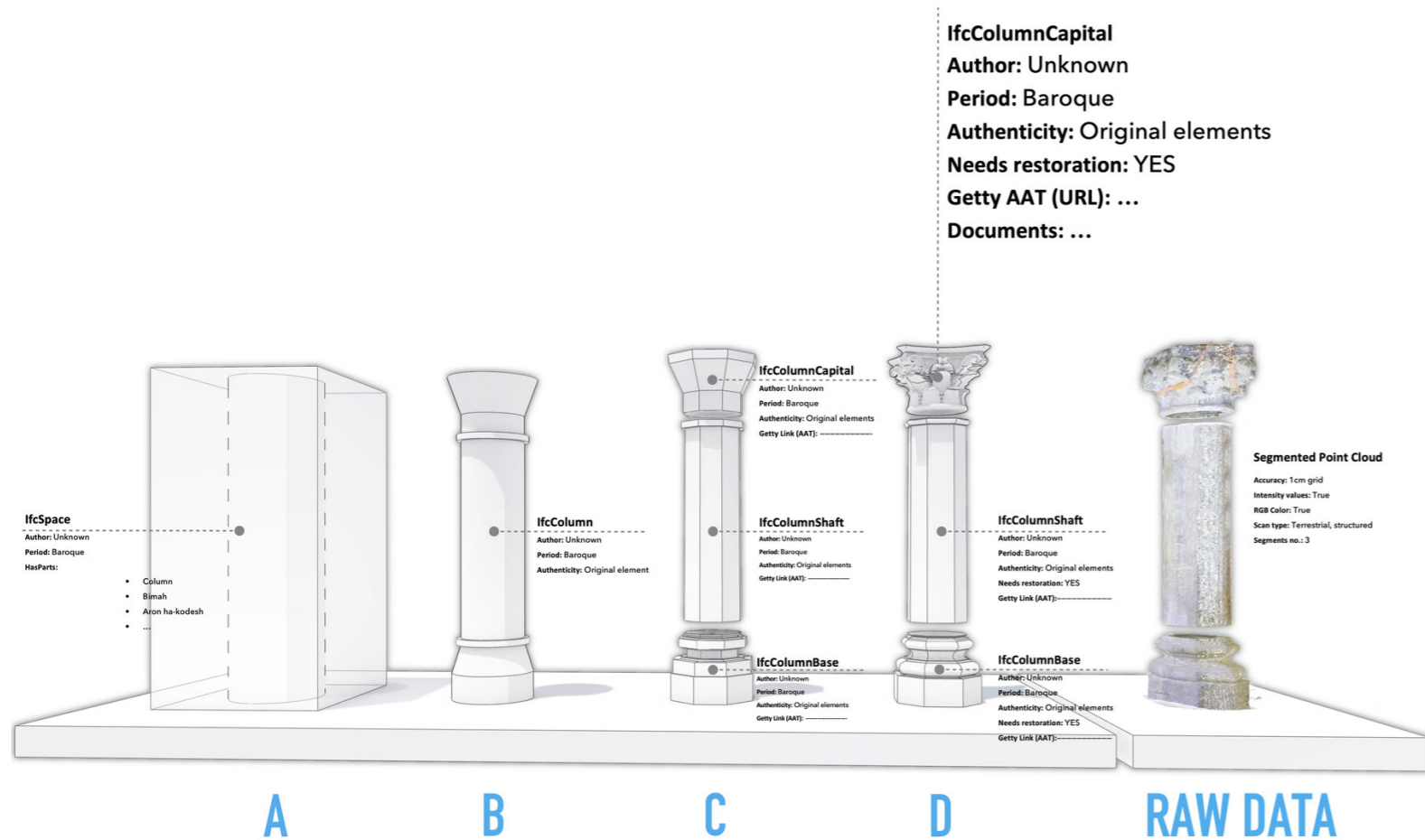


Fig 2. Level of Information Need (LOIN) as a flexible information container in accordance with the Exchange Information Requirements (EIR) and BIM Execution Plan (BEP) (AI MAINZ/Karol Argasiński, 2023).

IfcColumnCapital
Author: Unknown
Period: Baroque
Authenticity: Original elements
Needs restoration: YES
Getty AAT (URL): ...
Documents: ...

such as 3D point clouds, is collected to create a comprehensive digital representation of the structure.

2. Data processing: The collected data is processed using specialized software to convert it into a usable format. This step involves cleaning up the data, aligning scans, and generating a cohesive 3D point cloud or mesh. This processed data forms the basis for the HBIM model.

3. Model creation: Using the processed data, architects and designers create a detailed 3D model. This model includes all relevant historical information and serves as an accurate digital representation of the building, in accordance with the BIM objectives.

4. Information integration: The 3D model is enriched with additional information, such as material properties, structural details, and historical context. This comprehensive data integration ensures that the HBIM model is a valuable resource for both current and future use, in accordance with the BIM objectives.

5. Verification and validation: The HBIM model is checked for consistency and accuracy using rule-based verification software. This step ensures that all data is correctly integrated and that the model meets the specified requirements. By following these steps, HBIM enables the creation of detailed and accurate digital representations of historical buildings. This approach not only preserves the integrity of heritage structures, but also facilitates their maintenance and restoration. As the construction industry continues to embrace digitalization, HBIM stands out as a powerful tool for preserving our architectural heritage.

PROJECT SETUP

The HBIM project in Dessau shows how digital tools and collaborative methods can be used in education. This project used Archicad to model a historical building. Students used special software to learn about historical buildings. Graphisoft Archicad was chosen for its advanced capabilities and compatibility. The students worked in a collaborative environment. BIMcloud SaaS for education, provided by the Graphisoft team as part of the BIMcloud for EDU program, enabled students to work on the same project from anywhere.

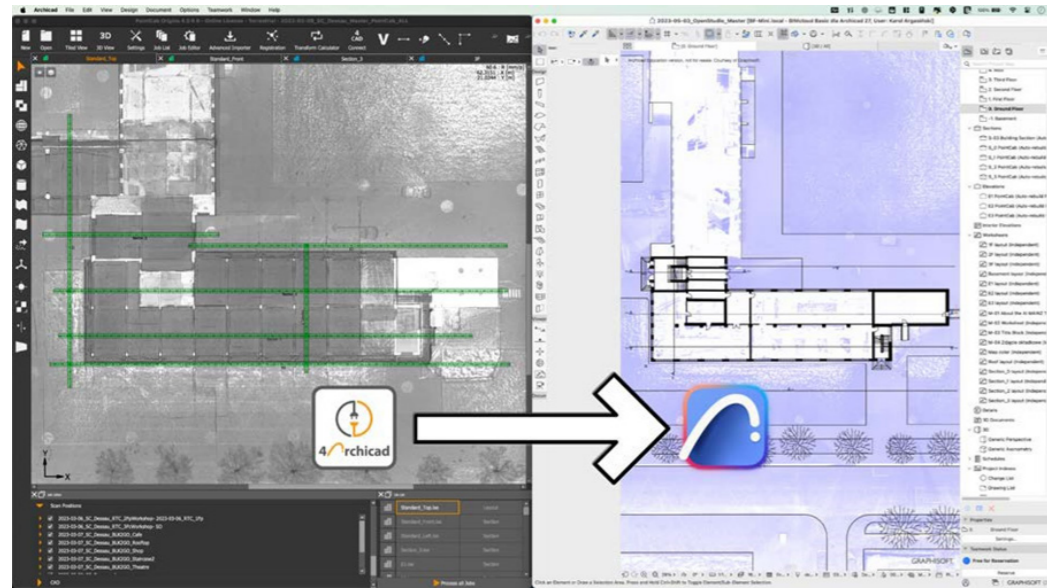
Graphisoft Archicad is a leading BIM software application used by architects, designers, and planners. Archicad facilitates the creation of accurate and detailed 3D models of buildings and allows for seamless collaboration among project stakeholders. The software includes tools for architectural design, visualization, and documentation, enabling users to create comprehensive BIM models that encompass all aspects of a building's design and construction.

SYNCHRONIZATION BETWEEN ARCHICAD & POINTCAB 4ARCHICAD PLUGIN

A key part of the HBIM project was the creation of a detailed and accurate model based on point cloud data and archival information. Point clouds, which are sets of data points from laser scanning or photogrammetry, show the physical conditions of a building. In this project, the point cloud data was in E57 format, the most standardized format for such data, and came from PointCab Origins. PointCab Origins is good at capturing and processing point cloud data, making it ideal for the HBIM model (compare Fig. 1 and Fig. 3).

The project also used orthophotos. These images are geometrically corrected, so measurements are uniform and accurate. The PointCab 4Archicad

Figure 3. 4Archicad plugin helped to synchronize all work done in PointCab Origins into the Graphisoft Archicad 26 INT work environment (AI MAINZ/Karol Argasiński, 2023).



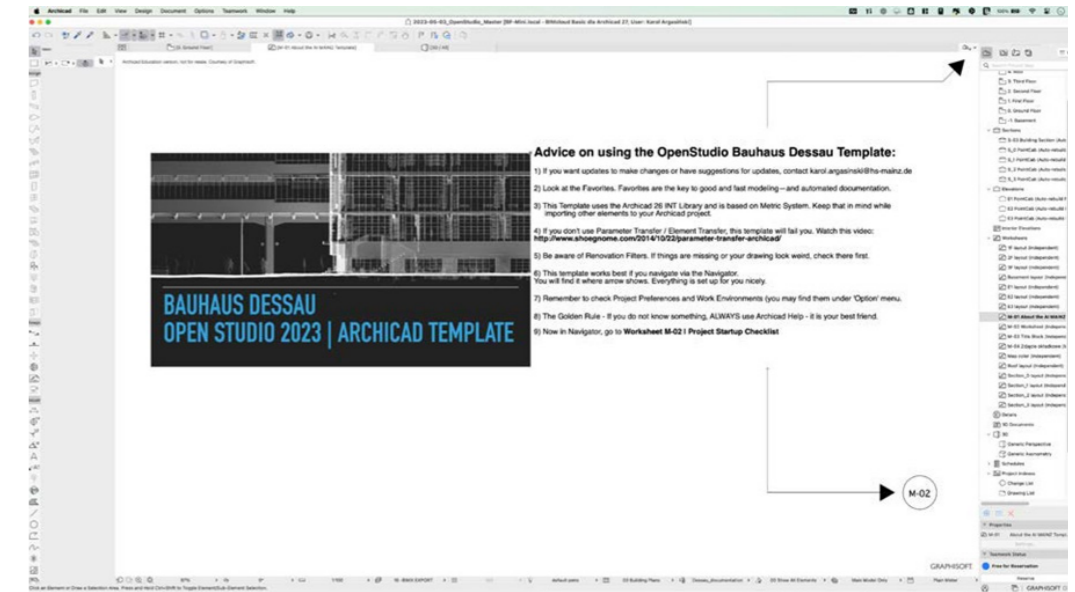
add-on helped integrate the orthophotos into the HBIM model. This feature allows the combining of the orthophotos and dense point cloud data, providing a good base to start modeling. Without additional software like the 4Archicad

add-on, the process of adding the orthophotos to Archicad would have been considerably more time-consuming and challenging. This example illustrates the significant benefits that the aforementioned software add-on provides for the project in question.

MAINTAINING TEMPLATE AND PROJECT ORGANIZATION

At Mainz University of Applied Sciences, students are taught different tools, e.g. Archicad. To give our students the best possible experience, a proper Archicad template was prepared in advance (Fig. 4, next page). This kind of template serves as a starting point for the project. Aligning the template was extremely important to ensure consistency throughout the project and to save time for the students, allowing them to focus more on modeling and analyzing aspects of the project than on the initial configuration tasks. The students' task was to organize themselves in such a prepared environment, which included not only familiarizing themselves with the data and tools provided in Graphisoft Archicad, but also defining clear roles and responsibilities within their teams. Effective organization was a key

Figure 4. Preview of Archicad template prepared for the OpenStudio Dessau workshop (AI MAINZ/Karol Argasiński, 2023).



factor in the success of the project, as it required coordination and communication between team members to ensure that all aspects of the model were accurately presented and documented in accordance with the requirements defined in the EIR and BEP. The students were required to determine the roles and responsibilities of each member of the team, including the individual responsible for modeling the building, managing attributes and classifications, and ensuring the accuracy and integrity of the documentation. This approach facilitated the effective management of the HBIM project. Modeling a historical building presents unique challenges due to the necessity for a high level of attention to detail and a comprehensive understanding of historical architectural principles. The orthophotos used in the project exclusively depict the geometry of the building (surface), prompting the students to conduct a thorough analysis and draw upon their expertise in historical architecture to accurately and faithfully recreate the building. Through effective organization, the students were able to use their individual strengths and collaborate effectively, resulting in an accurate and detailed HBIM model.

Students benefited from a meticulously prepared Archicad template that included comprehensive protocols and detailed to-do lists based on Shoegnome OpenTemplate, designed by Jared Banks. These resources provided clear guidance for each step of the modeling process, from filling out project information and setting up the project location to managing grid lines, site data, and existing conditions. The template ensured that all necessary attributes, layouts, and base libraries were readily available and standardized, facilitating a structured and efficient workflow. By following these well-documented steps, students were able to maintain consistency and accuracy in their

work, effectively preparing them for professional practices in the field of heritage building modeling.

Another key aspect of the template was the inclusion of tools and settings to facilitate teamwork and coordination. This included the configuration of common views, collision detection protocols, and data exchange formats. It was necessary to implement this before the start of the workshop, to ensure its continued effectiveness and relevance. The implementation of quality control measures, such as regular audits and reviews, helped maintain the integrity of the template.

In addition, the template includes predefined layouts and views that follow typical project requirements. These were configured according to standard drawing conventions and project-specific needs, ensuring fast and accurate documentation creation. Moreover, the template includes a set of base libraries covering commonly used objects and components. These libraries are regularly updated to include new or modified objects according to the needs of the project's design.

3D MODELING

Archicad facilitated a detailed and structured 3D modeling process for the Bauhaus School, which was broken down into various components such as the structural framework, façades, and interior elements. The project was organized into stories, reflecting the building's actual structure. The use of Archicad also enabled students to work in a collaborative environment using Archicad Teamwork. This approach facilitated the creation of an HBIM that included historical models of the building's most iconic elements, such as the steel/glass façade and curtain wall.

Building on the solid foundation established in the project configuration, the students undertook the complex task of 3D modeling the Bauhaus School in Dessau in Archicad. This iconic building, known for its historical and architectural significance, presented a unique challenge that required meticulous attention to detail and a thorough understanding of both modern and historical architectural principles introduced by the modernists. The modeling process began with the precise positioning of the stories in Archicad based on imported point cloud data. Given the multi-level nature of the building, it was of the utmost importance to accurately define the story settings. This step ensured that each level of the building corresponds correctly to the point cloud data, facilitating accurate vertical alignment and enabling the seamless integration of different structural elements on different floors.

The use of attributes in Archicad played an important role in maintaining consistency and accuracy throughout the modeling process. Students employed a comprehensive array of attributes, including materials, layers, and pen sets, to guarantee an accurate representation of each model element. These attributes were meticulously managed and applied to maintain uniformity

throughout the project. This approach facilitated the clear differentiation between various building elements and enhanced the overall accuracy of the model.

The workflows of the Archicad modeling tools were instrumental in transforming the point cloud data into a detailed 3D model. Students employed a range of tools to create walls, slabs, roofs, and other structural elements, adhering closely to the original architectural design of the Dessau School building. One key aspect of this process was the creation of custom profiles, particularly for the building's iconic glass façades. The custom profiles allowed the accurate reproduction of the unique geometries and structural features of the building, capturing the essence of the building's modernist architecture.

In addition to the standard parametric objects available in the international Archicad library, students created their own detailed elements to better represent the complex features of the Bauhaus building. This included the development of custom profiles for walls and curtain walls, stringers, columns, and reinforced concrete beams, as well as other architectural elements that required a higher level of detailing (Figure 5). These student-

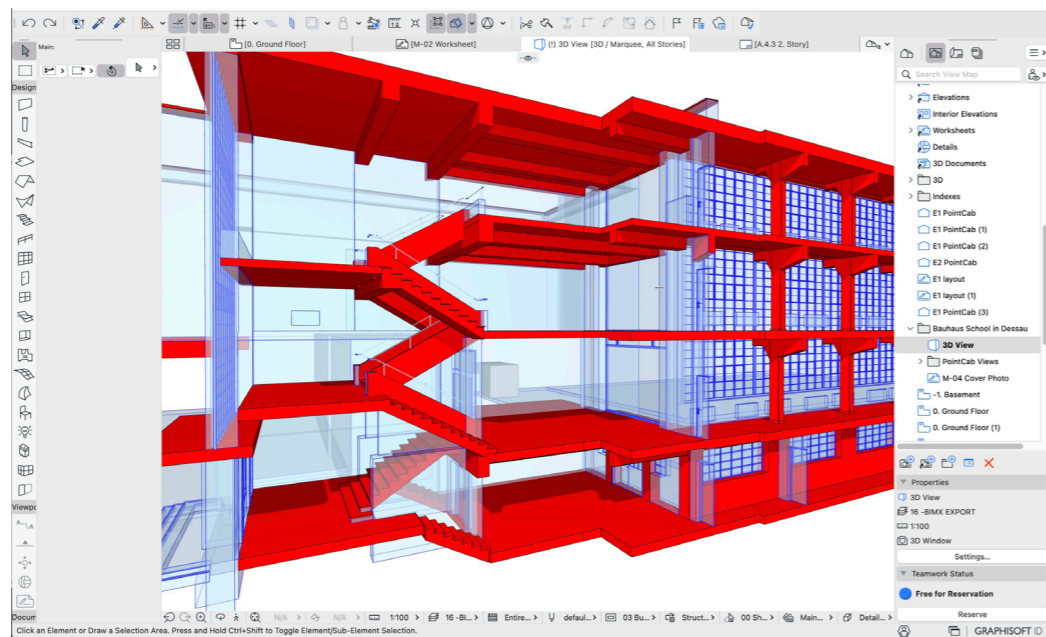
Fig 5. Different profiles were created to maintain the original and real building monolithic structure (AI MAINZ/Karol Argasiński, 2023).



created elements were integrated into the Archicad modeling environment, enhancing the model with an accurate and detailed representation of the building's unique features.

Element classification was another key aspect of the modeling process. Students meticulously researched historical data from archival documentation and notes on the Bauhaus building. This research informed the classification of the various elements in the model, ensuring that each component was accurately classified according to its historical context and architectural significance. By taking this historical data into account, the students were able to create a model that not only represented the physical structure of the building, but also captured its historical and cultural essence.

The students successfully transformed the point cloud data into a highly accurate and detailed 3D model of the Bauhaus School in Dessau through comprehensive processes and meticulous attention to detail. This process not only improved their technical skills in using Archicad, but also deepened their understanding of the architectural and historical significance of the building.



QUALITY ASSURANCE AND DOCUMENTATION

As the 3D modeling phase of the Bauhaus School in Dessau came to a close, rigorous quality control (QC) and quality assurance (QA) processes were implemented to ensure the accuracy and fidelity to the original structure. A fundamental part of this process was model deviation checks, where the developed HBIM model was meticulously compared with the original architectural documentation and point cloud

Fig 6. Element classifications were tested in terms of model QA/QC compliance, i.e., non-load-bearing vs. load-bearing elements (AI MAINZ/Karol Argasiński, 2023).

data. Any discrepancies identified were carefully analyzed and corrected to maintain the integrity of the model. In addition, checks were conducted to ensure that each element of the model was accurately categorized (Figure 6), reflecting both its architectural function and historical significance.

Documentation played a key role in the QC/QA process. Orthophotos and BIM model views

were generated to provide visual verification of the model against point cloud data and archival records. These visual references helped verify the accuracy of the modeled elements and ensure consistency with the original design. Comprehensive documentation of the modeling process and results was created in Archicad, including detailed orthophotos and BIM model views, which served as the main tools for ongoing verification and validation.

To facilitate the archiving and communication of the final model and associated documentation (Figure 7), these were exported in multiple formats: IFC, BIMx, and 2D documentation. The Industry Foundation Classes (IFC) format was chosen for its open standard that supports interoperability between different BIM programs, making it ideal for long-term archiving and wide availability.

The BIMx format provided an interactive, virtual reality-like experience, allowing stakeholders to explore the model in an immersive environment and increasing understanding and engagement.

Fig 7. Documentation creation as a final step before data exchange. (AI MAINZ/Karol Argasiński, 2023).

Additionally, it becomes more approachable and accessible due to the fact that the HBIM models can be viewed online or on mobile devices with iOS (Figure 8) and Android-operating systems. A BIMx file contains both model and documentation, providing a blend of information for any data user.

The IFC format gives us a reliable database resource that preserves the whole model together with valuable archival information that can be shared among different stakeholders if necessary. Since it is based on open data, it can be read and understood by anyone using free independent IFC viewers (e.g. BIMcollab Zoom, OpenIFCViewer, or BIMVision).



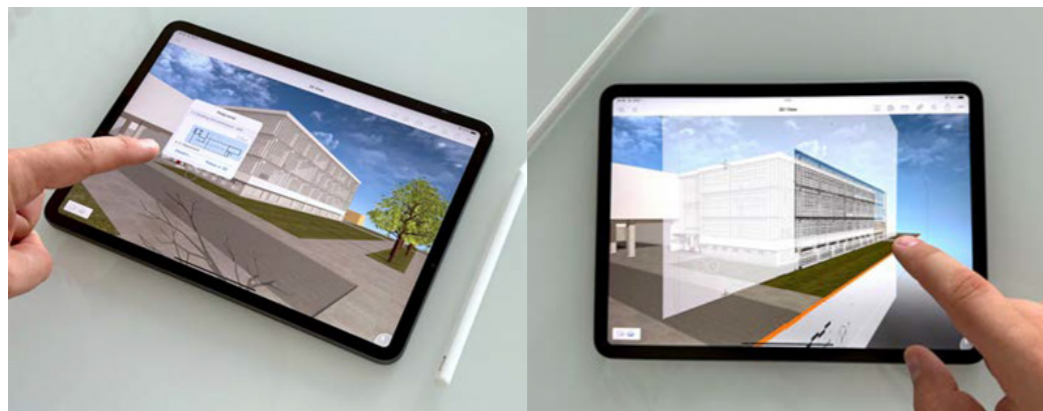


Fig 8. Graphisoft BIMx as a valuable tool for HBIM presentation with a wider audience (AI MAINZ/Karol Argasiński, 2023).

Finally, the use of traditional 2D documentation ensured that all architectural plans, sections, and elevations could be easily viewed and used for a variety of purposes, including regulatory approvals and historical archiving. The combination of these formats ensured comprehensive archiving, effective communication, and wide accessibility of the project results, preserving the rich heritage of the Bauhaus School for use in future lectures and design courses.

CONCLUSION

BIM is gaining popularity worldwide as a system of collaboration and data management for the Architecture, Engineering, and Construction (AEC) sectors. However, the usefulness of BIM has largely been seen in the design and construction phases, rather than in post-construction, e.g., in the preservation of cultural heritage (facility management). The majority of BIM projects focus primarily on solving technical challenges, in particular ever more

accurate 3D models of complex structures, without reflecting seriously on the needs of the presumed stakeholders, such as cultural heritage authorities, municipalities, and specialists involved from the field of art and architecture history, conservators, and designers (Ewart and Zuecco, 2019).

The aforementioned project provided students with hands-on experience in using advanced BIM tools and working with point clouds, as well as emphasizing the importance of teamwork and organization in successful project delivery. The use of Graphisoft Archicad and BIMcloud SaaS for Education enabled collaboration in an environment that mirrored real-world working conditions, preparing students for future careers in architecture and construction. The integration of point clouds and orthophotos using PointCab 4Archicad demonstrated the potential of these technologies in the preservation of historical buildings, providing a valuable learning experience for the students involved.

In summary, the HBIM project for the workshop building in Dessau is a representative example of best practices in the integration of advanced

digital tools and collaborative methodologies into educational curricula. The utilization of Graphisoft Archicad, BIMcloud SaaS for Education, and PointCab Origins enabled students to gain a comprehensive and practical understanding of the subject matter. The preparation of a basic template and the organization of student teams ensured a streamlined and efficient workflow, resulting in a highly accurate HBIM model. The project not only developed the students' technical skills, but also demonstrated the importance of teamwork and organization in the successful completion of complex projects. It set a benchmark for future educational initiatives in historical building preservation and modeling. In addition, the HBIM model of the Bauhaus Dessau can be continuously (re-)used in lectures, providing a comprehensive view, and in design projects at Mainz University of Applied Sciences, serving as starting point for hypothetical conversion and restoration projects.

ACKNOWLEDGMENTS

We would like to extend our sincere thanks to the Polish students from the Warsaw University of Technology, Faculty of Architecture, who

modeled the Bauhaus School of Dessau HBIM model during the OpenStudio Dessau workshop. Their dedication and skill were instrumental in the success of this project. Special thanks to Julia Krawczyk, Mateusz Mościcki, Michał Skurzewski, and Agata Wtorkowska for their exceptional contributions.

RESULTS OF THE STUDENT'S WORKSHOP IN DESSAU

URS LÖFFELHARDT & AHMAD KHAROUF

THE DESSAU WORKSHOP

The Bauhaus Dessau Workshop, Spring 2023

The Workshop in Dessau in March 2023 and in Tel Aviv in May of the same year provided an opportunity to once again test, in concentrated form, the essence of the methodology developed at Jerusalem's Bezalel Academy of Arts and Design for creatively engaging with the protection of historical structures and existing buildings. This approach uses interventions in listed architectural heritage as catalysts for discussing and critically examining preservation practices and objectives.

The method continuously updates heritage conservation positions and practices, adapting them to changing social and technical conditions. This process traces its roots to the Bauhaus teaching philosophy itself, which strived to critically question and continuously develop existing standards and possibilities to unleash creativity and encourage new ideas.

Through experiential learning, interdisciplinary collaboration, and working directly in a listed historical building, students from Mainz, Tel Aviv, Łódź and Warsaw were encouraged to develop critical perspectives on contemporary heritage practices.

Applying this method to the Bauhaus workshop building in Dessau, built in 1925/1926 and designed by Walter Gropius as a beacon of modernism, presented a particular challenge. After all, the Bauhaus itself has long since become an icon, a museum of itself, where nothing may be changed. Media coverage of the building and the Bauhaus "brand" is often simplistically reduced to functionalism, steel and glass, concrete or white cubes. The building was renovated in line with its status as a historical building and has been a UNESCO World Heritage Site since 1996. Today, the Bauhaus Dessau Foundation uses the building as an exhibition and event venue.

The contradiction between the avant-garde approach of the historical Bauhaus and the meticulous preservation of cultural landmarks raises profound questions about the nature of historical conservation: Should historic buildings be frozen in time, or should they continue to develop in line with their original ethos of progress?

From an educational perspective, this paradox provides an excellent platform for students to engage with the true complexity of architectural design. They must find a balance between respect



Fig 1. Working in the Metall workshop, Photo: Regina Stephan, © VG Bild-Kunst, Bonn 2025

Fig 2. Interventions, Photo: Regina Stephan

The Students worked in international teams of 3-4 people. They were deliberately instructed not to use classic architectural forms of representation like floor plans, elevations, and sections to present their impressions, but to work with other tools instead.



for the historical heritage and the necessity of contemporary functionality. The discussion goes beyond mere material preservation to address the philosophical question of how to preserve the spirit of Bauhaus—a spirit that was originally about change and innovation rather than retention and conservation.

1. FIRST IMPRESSION

The workshop began with a tour of the workshop building. Direct physical encounter with the site takes on special significance, particularly in our age of comprehensive digitization. While virtually every subject can now be experienced through digital media, only in-person confrontation allows for an unbiased, physical experience of a place in all its qualities. The workshop participants were accommodated and set up their workstations in the Bauhaus workshop building, allowing them to "use" Bauhaus architecture under realistic conditions.

This approach forced the teams to abandon their learned routines and open themselves to their own direct perceptions. The results were then shared with all workshop participants in a presentation that included sketches, collages, written copy, and a performance.

The students were astonished by two aspects of the Bauhaus in particular: its sometimes unexpectedly opulent colorfulness, especially noted during their tours of the Masters' Houses, and the stark contrast between the Bauhaus building's delicate exterior design and its inadequate integration into the modern urban landscape. They were also critical of how the site's museum-like character seemed to contradict the progressive spirit of the historic Bauhaus.

2. DETAILS

In the second step of the workshop, the students studied detailed dimensions, examining windows and those elements of the workshop building's curtain wall that had been preserved in their original state, giving them a better understanding of the discourse between craftsmanship and industrial production that was fundamental to the Bauhaus.

3. INTERVENTION

In the third step of the workshop, the teams developed intervention proposals based on their analyses which, in the spirit of the aforementioned review and discussion of current heritage conservation practices, deliberately pushed the limits of the possibilities under the given conditions. Drawing inspiration from the innovative spirit of 1920s Bauhaus, they explored unknown territories, examined unconventional interventions, and developed perspectives for the future.

Visits to the Masters' Houses, the Dessau Törten estate, and the Laubengang Houses accompanied the design process. In the building research archive, the Bauhaus Museum Dessau, and various expert lectures, the students were taught theoretical basics that gave them a comprehensive picture of the historic Bauhaus and its conservation process.

The workshop's condensed schedule led to an extraordinarily intensive experiencing of the site and discussions of the results, as well as collaboration with international students, the continuation of which would follow in Tel Aviv in May 2023.

EVELYNE KRAMER, MORAN MANDIL, ADRIANNA SLEBOCKA—GROUP YELLOW

THE STUDENTS' WORKS

Cotton Candy Factory



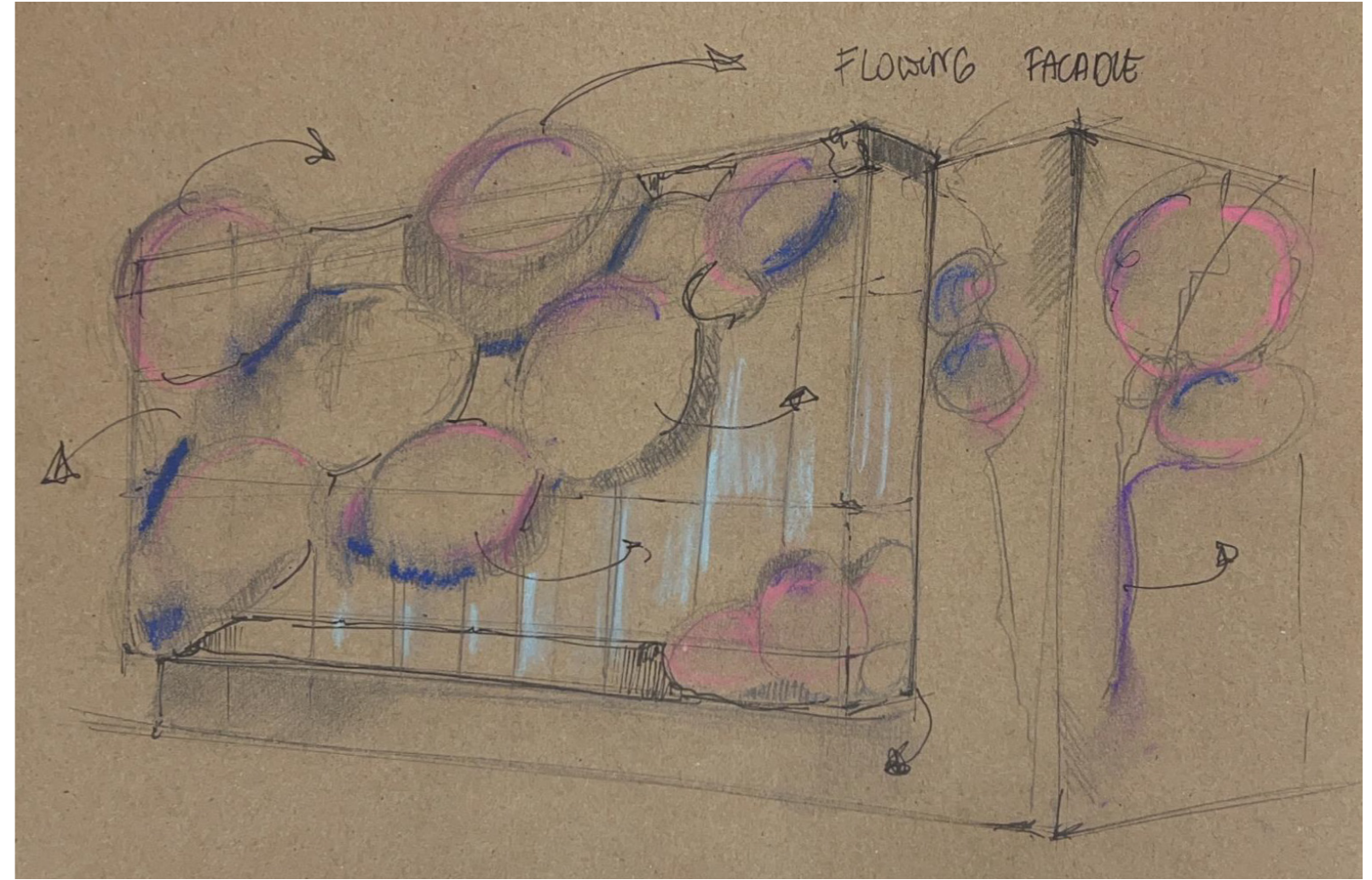
Re-living place

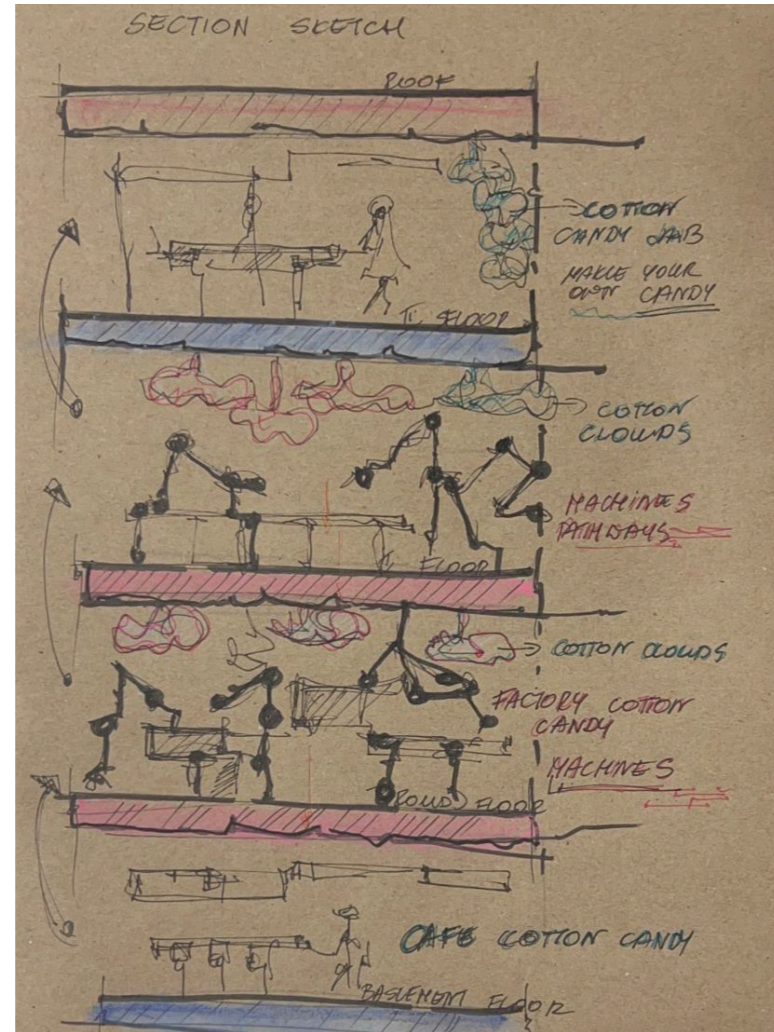
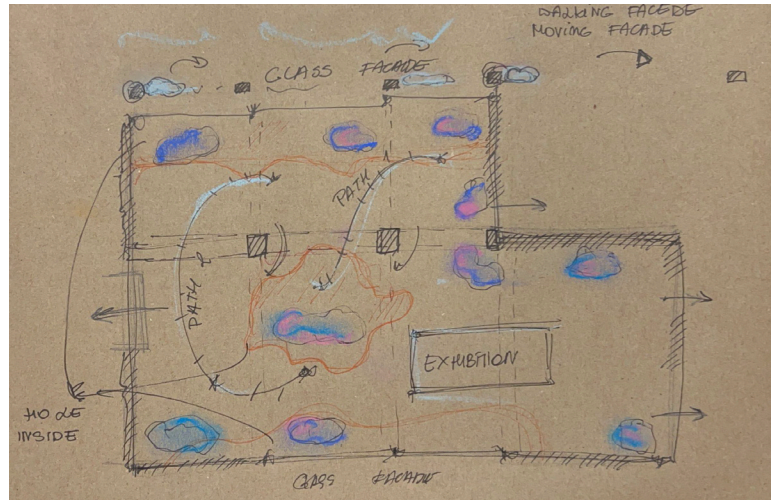
Multi sensory space

New technology

Preservine the facade

flexibility

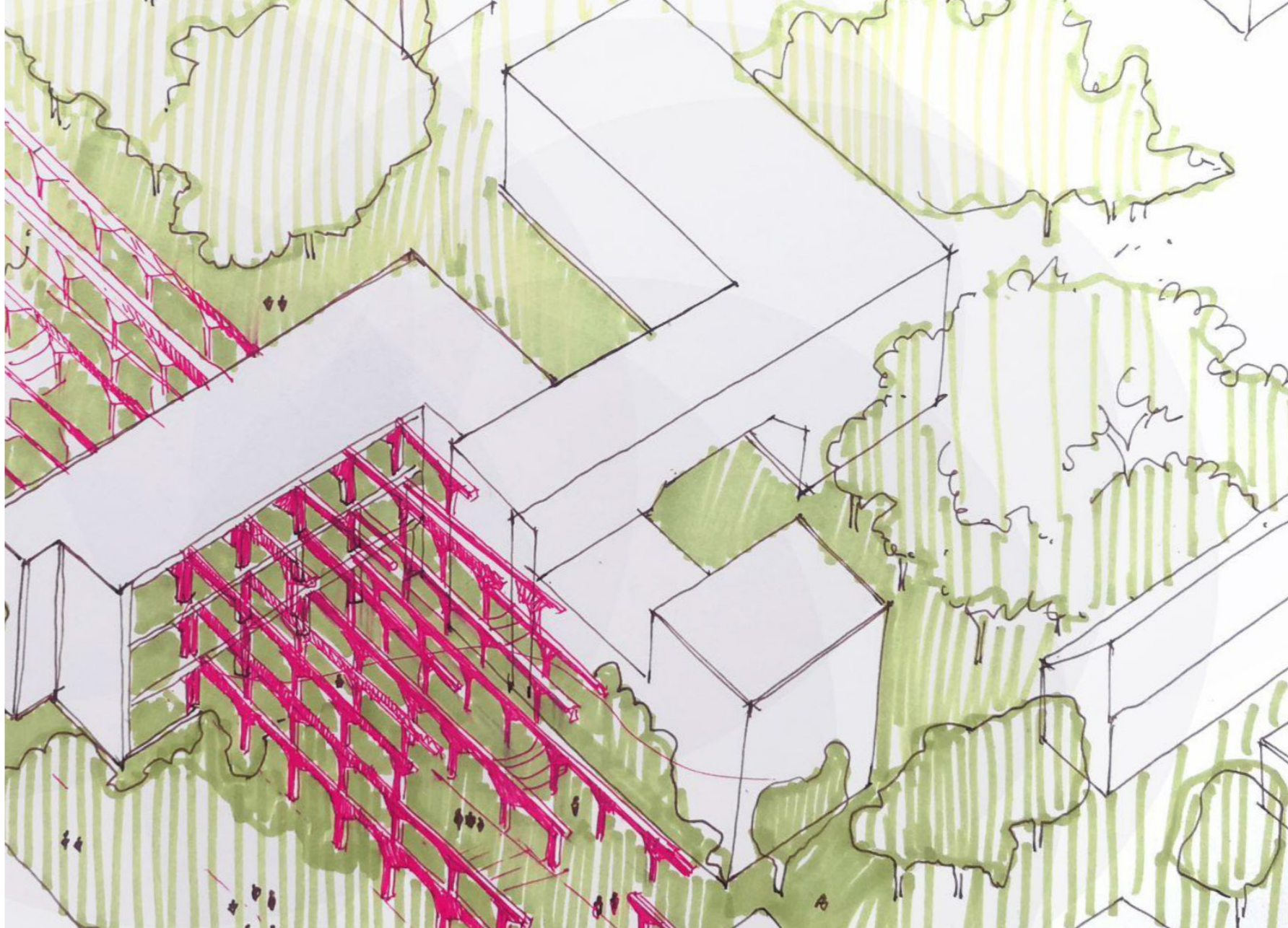
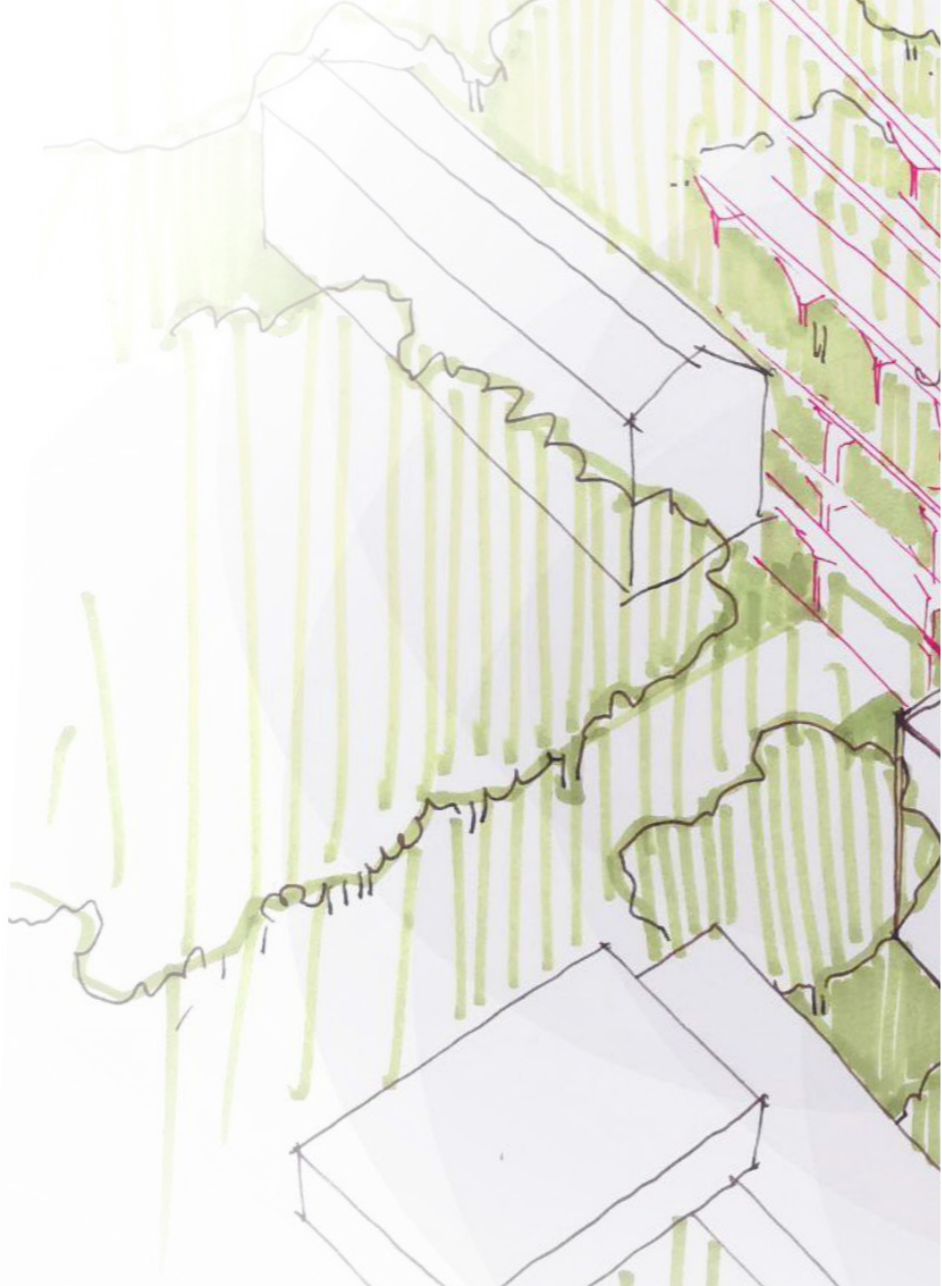




HANNA KLEINSCHMIDT, ULA PROKOP, ILAN ROSHKO—GROUP PINK

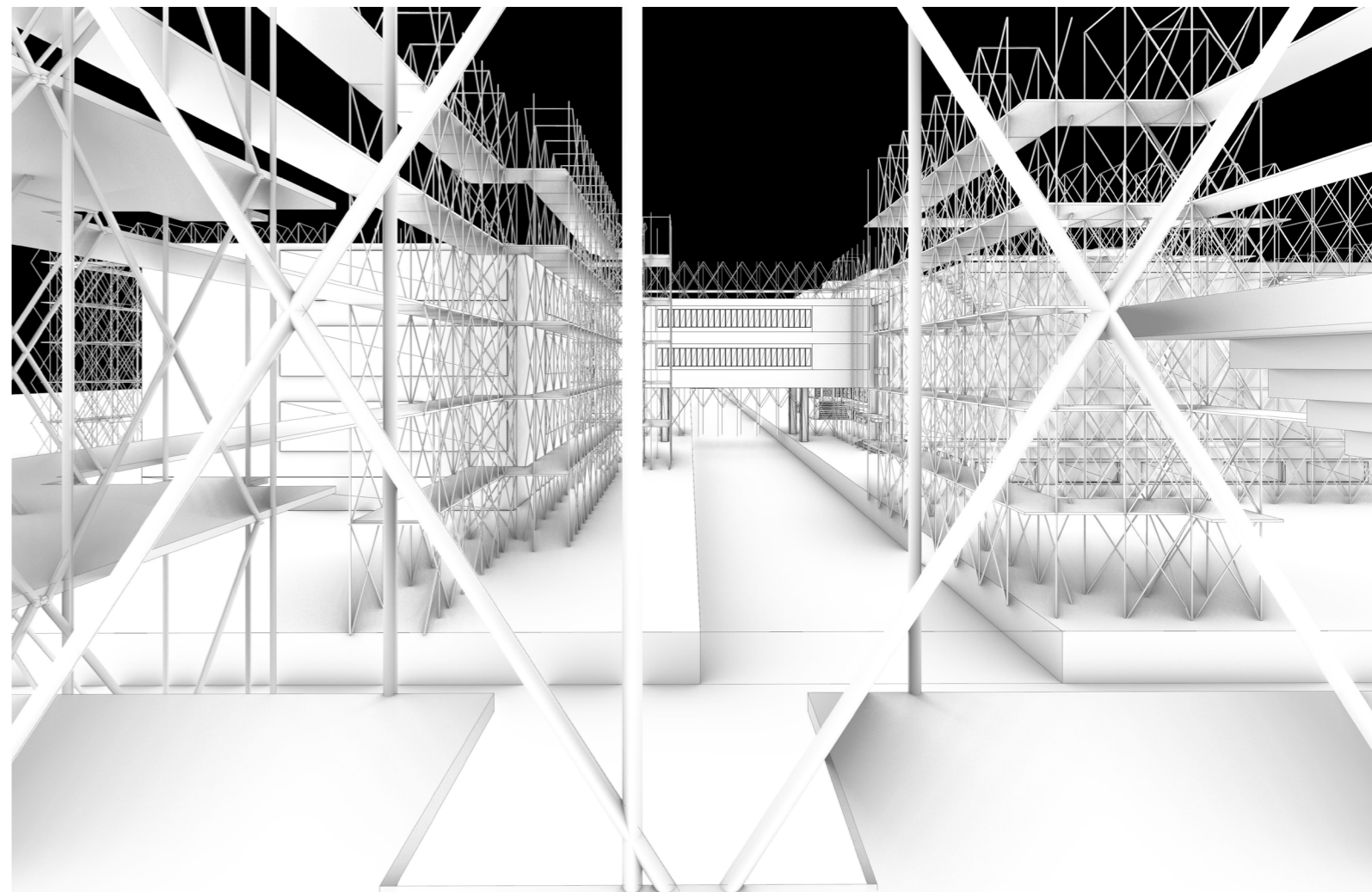
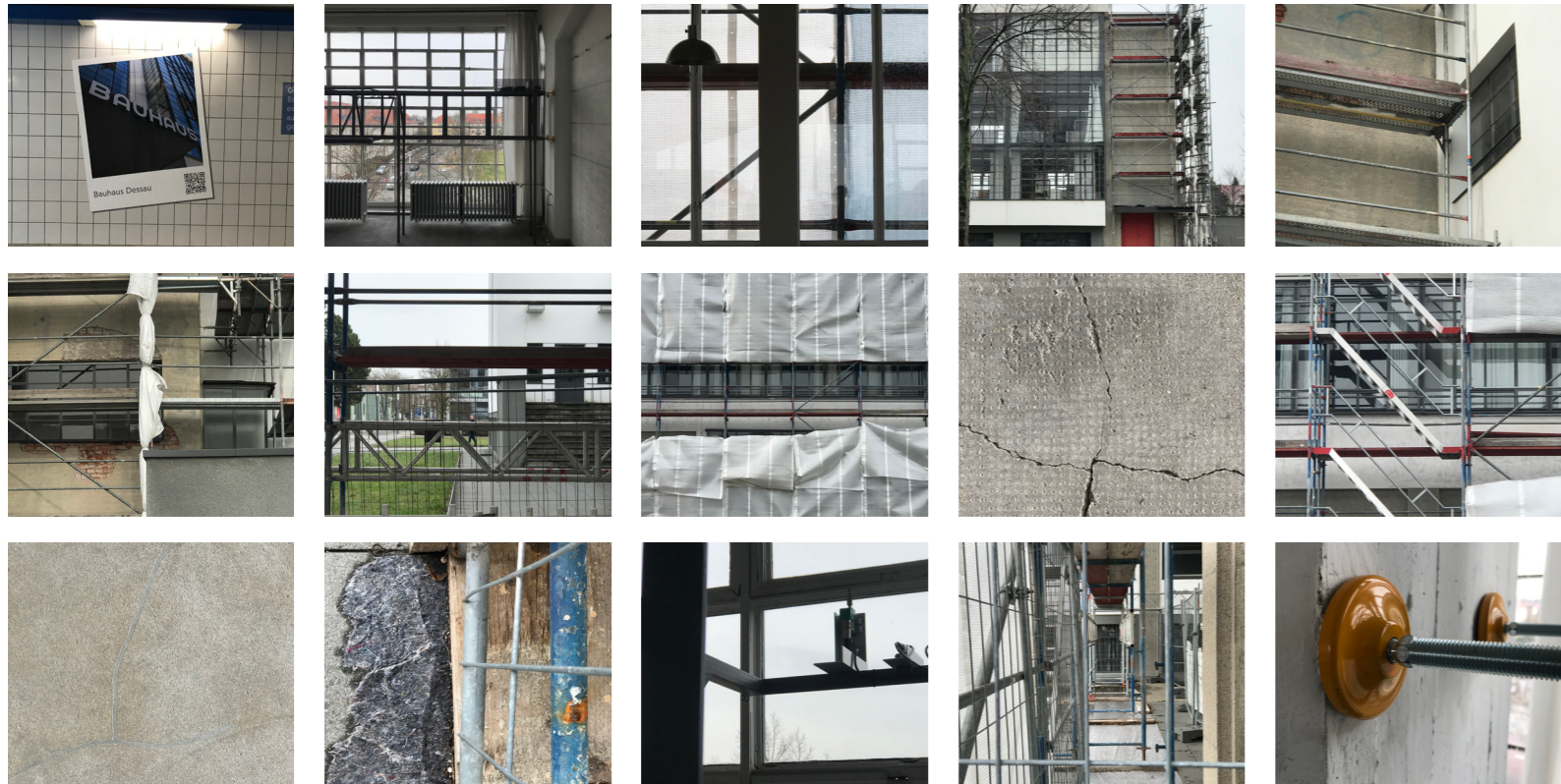
THE STUDENTS' WORKS

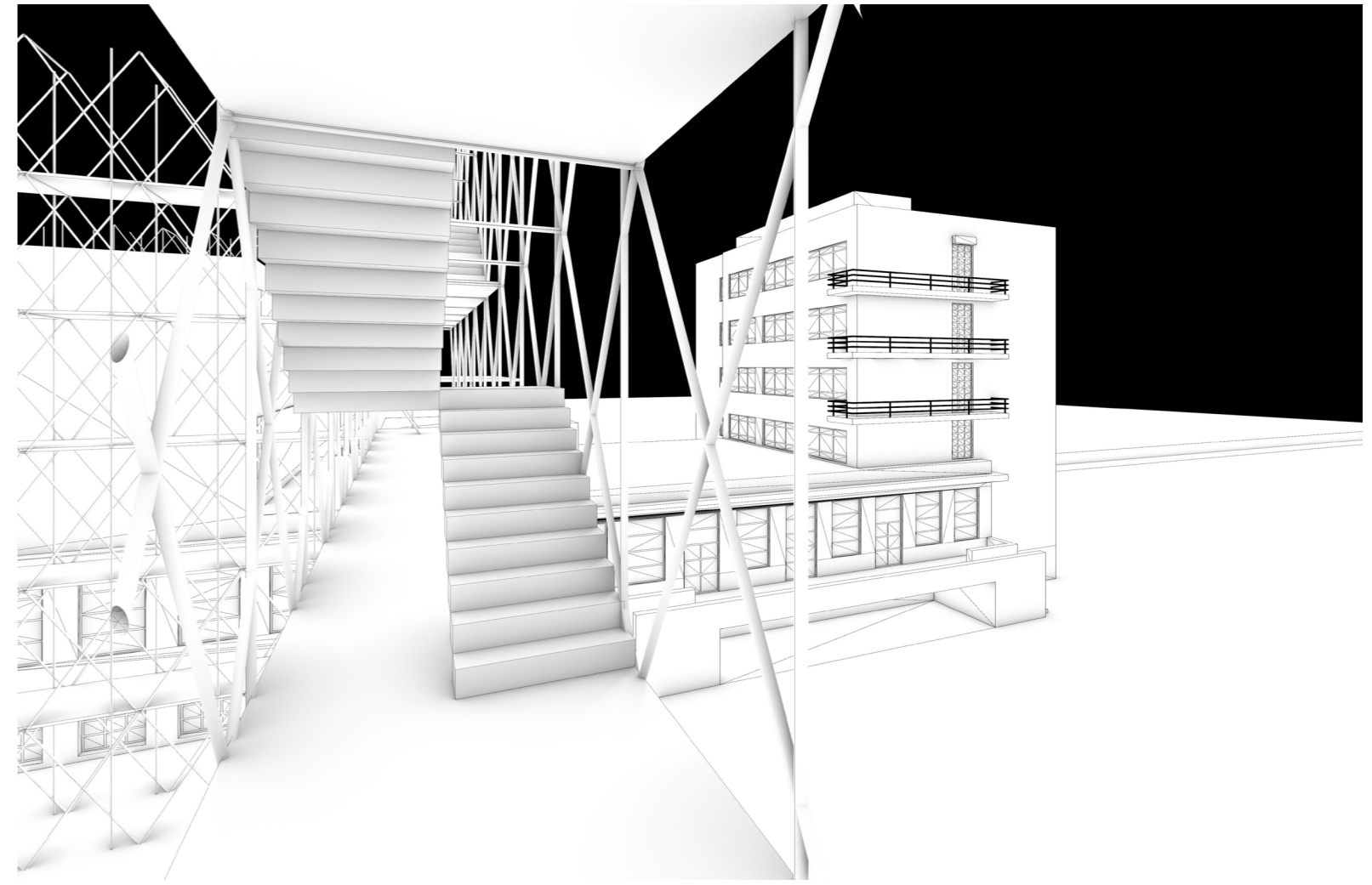
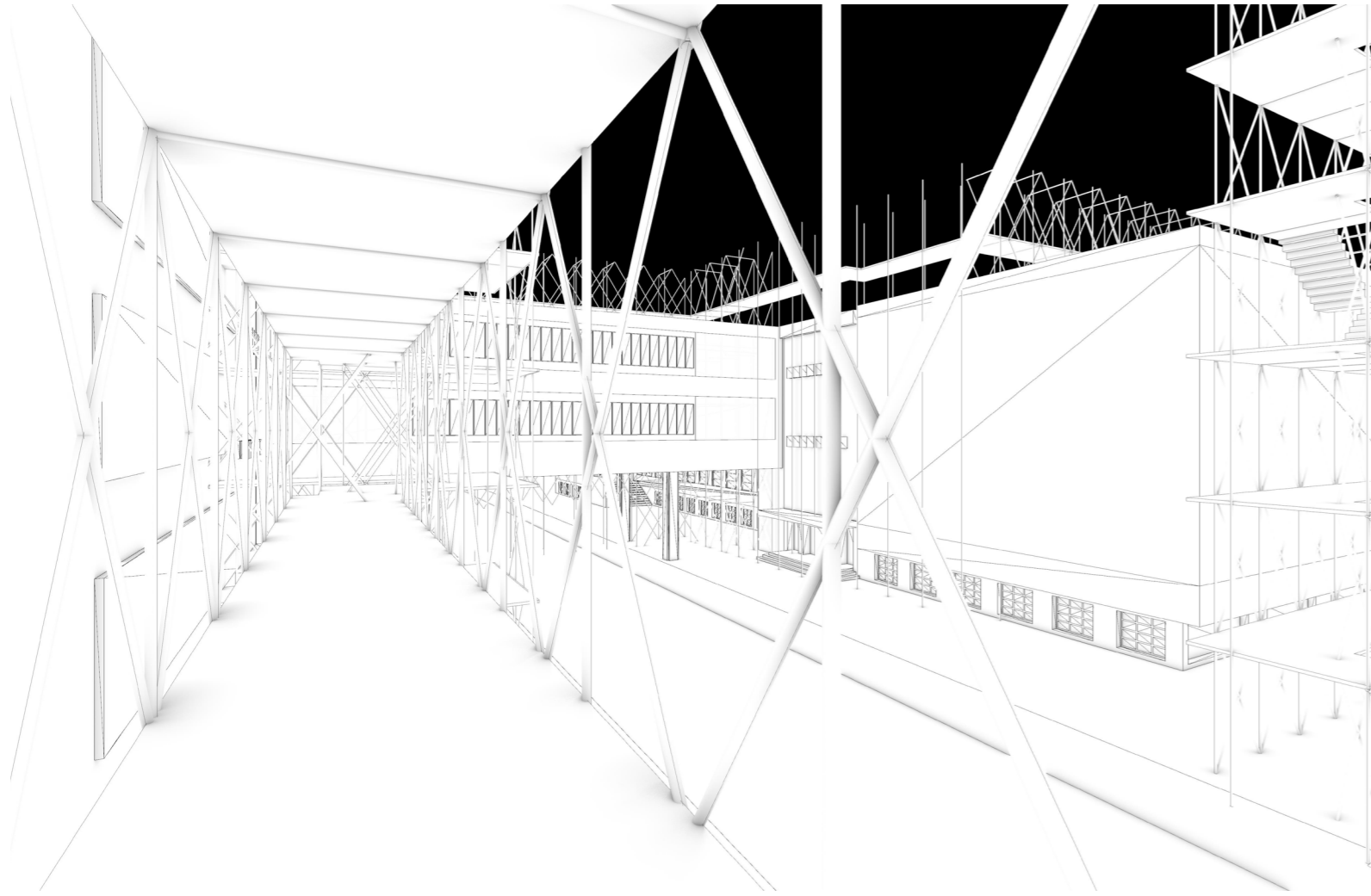
Gardenstreet



ALICA CHRIST, JULIA KRAWCZYK, YOAV SHAYOVITZ—GROUP RED

THE STUDENTS' WORKS

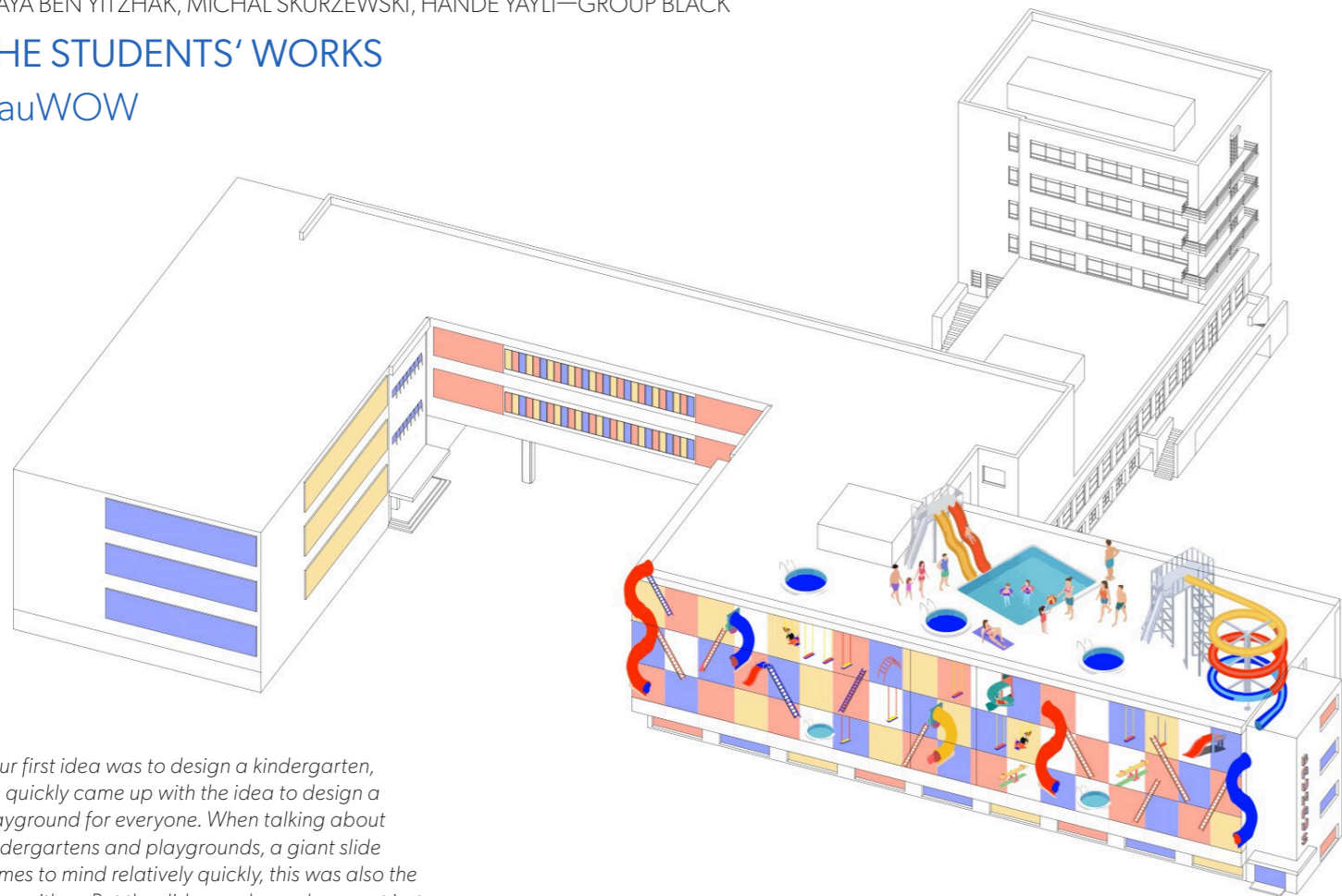




MAYA BEN YITZHAK, MICHAL SKURZEWSKI, HANDE YAYLI—GROUP BLACK

THE STUDENTS' WORKS

BauWOW



„Our first idea was to design a kindergarten, we quickly came up with the idea to design a playground for everyone. When talking about kindergartens and playgrounds, a giant slide comes to mind relatively quickly, this was also the case with us. But the slide we planned was not just a toy, there is a real meaning behind it.

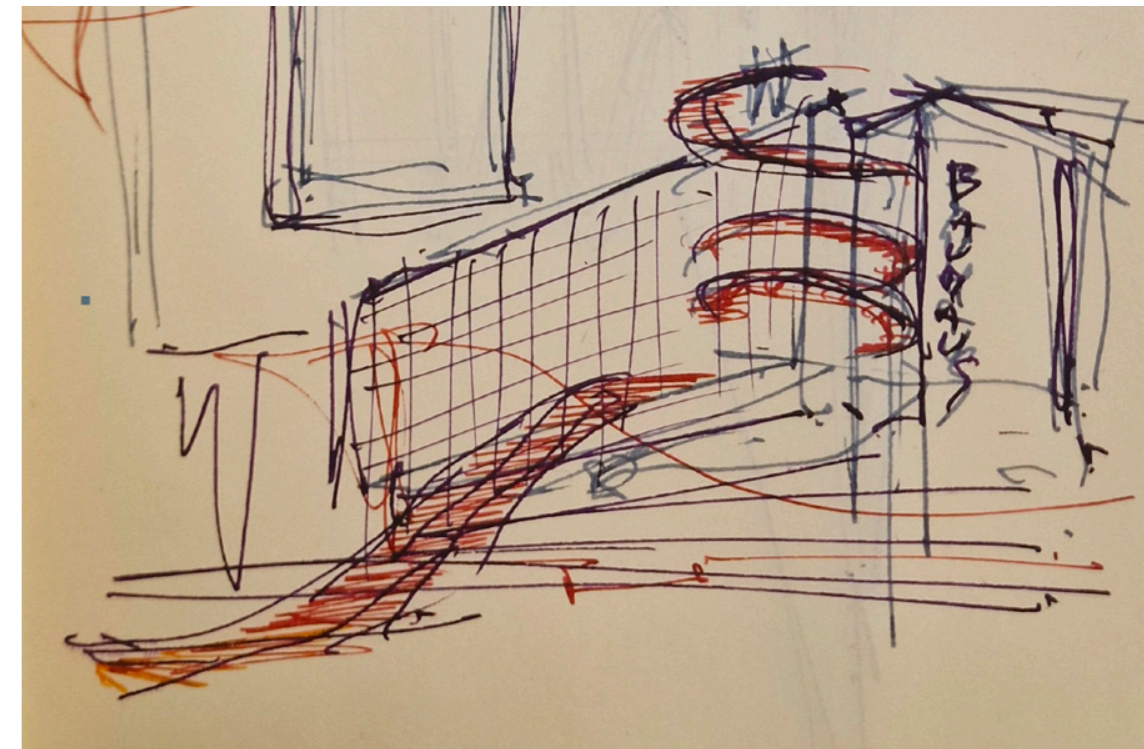
Inspired by Niki de Saint Phalle, who received the order to build the sculpture from the then mayor of Jerusalem Teddy Kollek, who had to prevail against the resistance of concerned parents and the municipal park commission. We also wanted to make a statement with our slide and planned the opening of the slide, which should look like a tongue, in the direction of the Nazi buildings. Thus, we stuck our tongues out at the Nazis and gave the slide a symbolism.

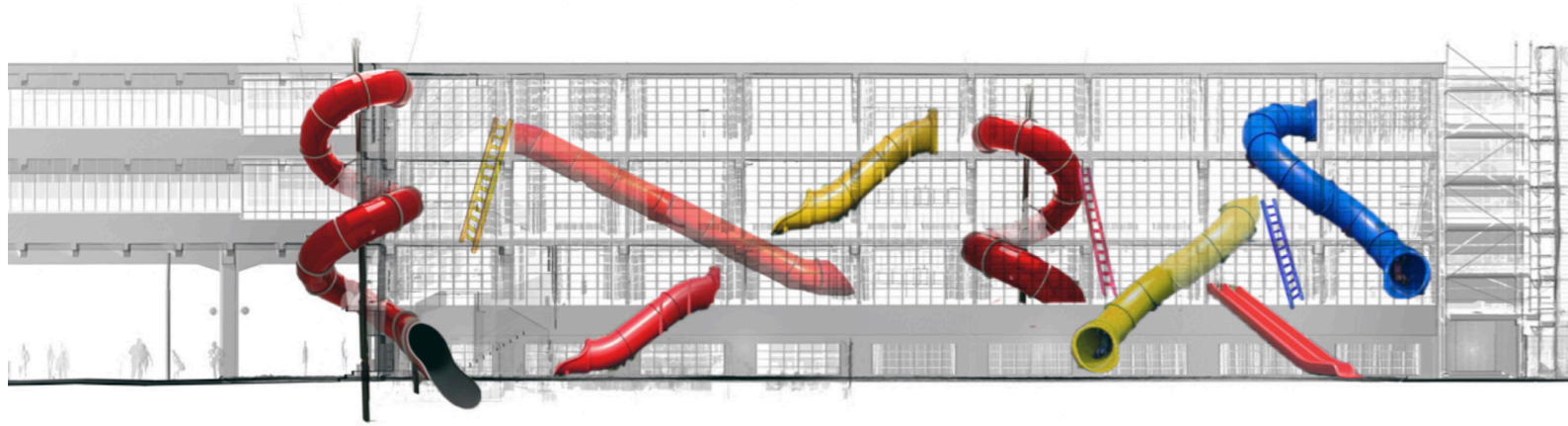
The new facade will be made up of a series of slides, trampolines, and ladders that visitors can climb, jump, and slide down. The slides will wind their way around the building, offering views of the surrounding landscape, while the trampolines will provide a bouncy surface for visitors to play and interact with one another. The ladders will connect different levels of the building and provide a fun and challenging way to explore the space.

By transforming the Bauhaus Dessau building into a giant playground, we hope to create a new type of cultural space that is welcoming, engaging, and fun for all. Visitors will be encouraged to interact with the building in new and creative ways, forging a deeper connection with both the

The Mifletzet, Jerusalem by Niki de Saint Phalle

architecture and the history of it. The new design will breathe new life into the building and help to attract a wider and more diverse audience, ensuring its continued relevance and importance for generations to come.”



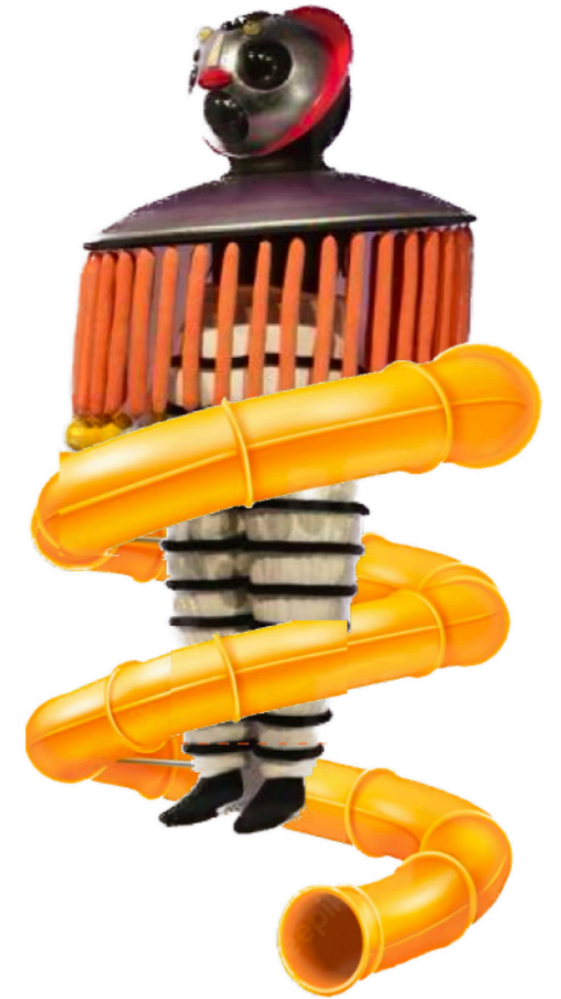


„The centerpiece of the new facade design is a giant red slide that snakes its way down the side of the building and ends in the nearby square. The slide is designed to resemble a tongue sticking out, and it is inspired by The Mifletzet, a popular Israeli playground sculpture that also resembles a giant tongue.

This red slide is a bold and playful addition to the building's facade, and it serves as a playful gesture that gives a tongue to the surrounding, boring, Nazi-era buildings. The slide's bright red color is eye-catching and attention-grabbing,

drawing visitors in and inviting them to take a ride.

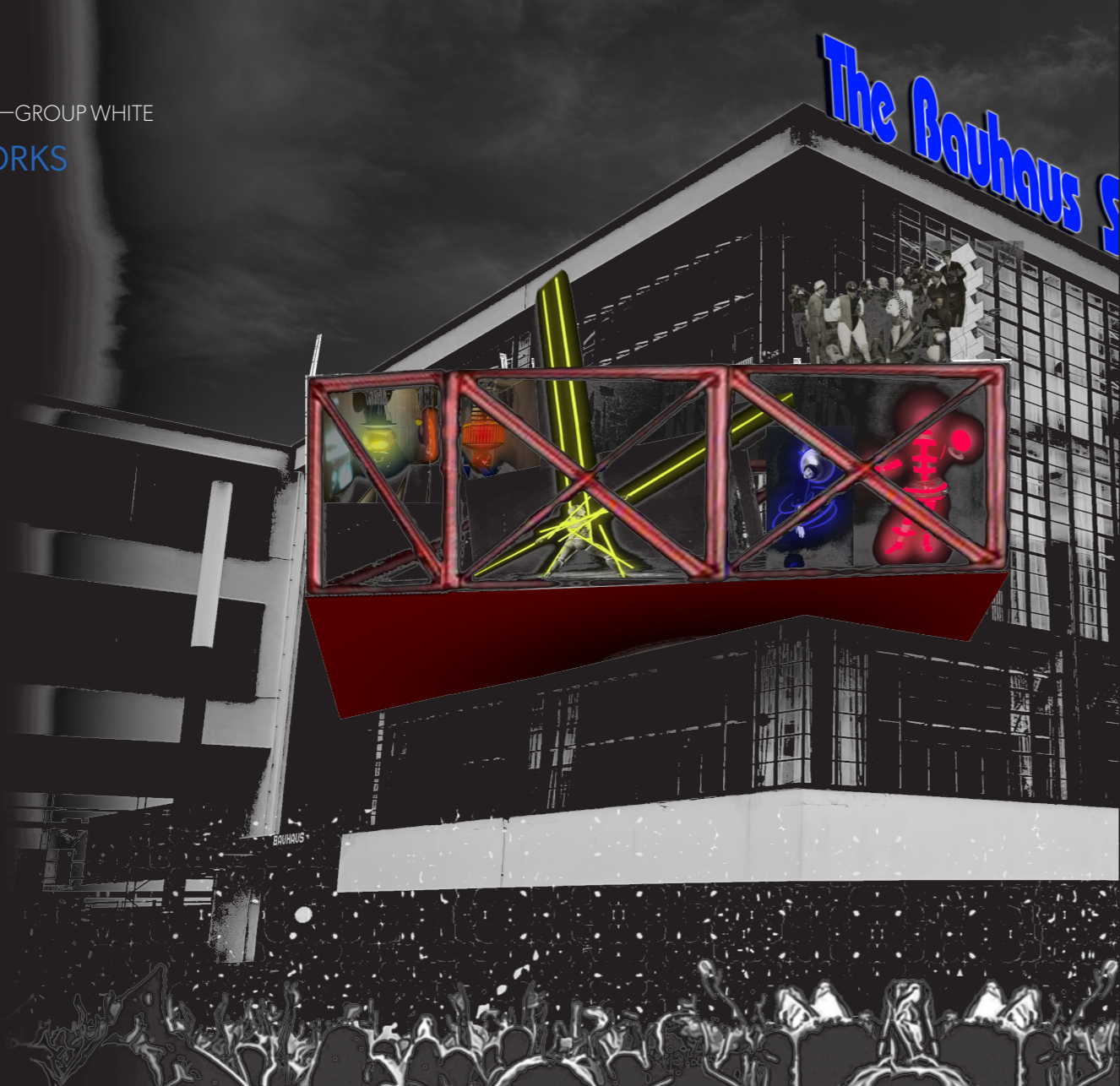
The slide is a perfect embodiment of the playful and whimsical heritage of Bauhaus school, and it symbolizes the building's new role as a fun and engaging cultural space for visitors of all ages. By incorporating elements of play and fun into the design of the facade, we hope to create a new kind of cultural space that is both welcoming and inspiring, and that helps to foster a deeper connection between visitors and the building's unique history and architecture.”



TRIRAT HONGRON, TOM SOLAN—GROUP WHITE

THE STUDENTS' WORKS

The Bauhaus Stage



THE STUDENTS' WORKS

displace

„All over the Bauhaus Building there is a sense of abstraction.

If you look over the meeting points of the different surfaces that are assembling the whole of the building and its spaces, the very thoughtful combinations of color that are covering the three-dimensional volumes are giving us an opportunity to experience an almost flattened space through a specific point of view.

While framing these points, the colors, and the way that they effect the breaking of the light on them, makes the illusion of a frames abstract painting, almost like the one that were painted in the Bauhaus school itself.

We saw this opportunity as a new way to look at the Bauhaus Building and to not take its three-dimensional spaces for granted, but to look at them in a way that is doubting its spatial qualities and to experience it throw the tension of the flattened space.

Looking again into these buildings' qualities (including the Master houses) trying to combine and extreme this experience we had into the

Bauhaus workshops, using manipulations we could have done in the two-dimensional frame, into the three-dimensional space, giving it a new sense of abstraction and to raise the tension between the two worlds of experience.“

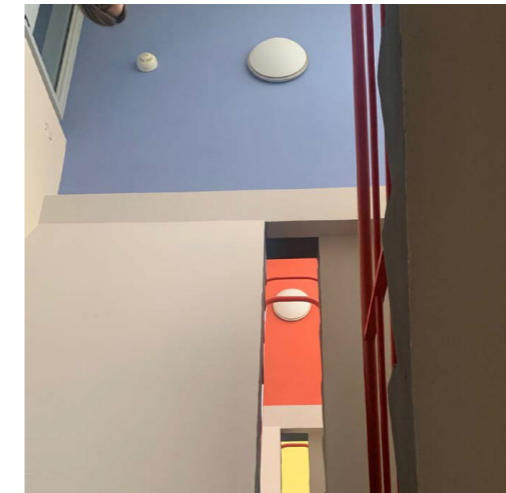
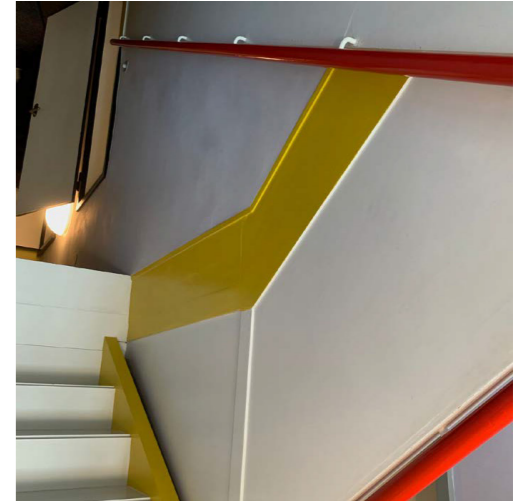
- Ophir Itzkin

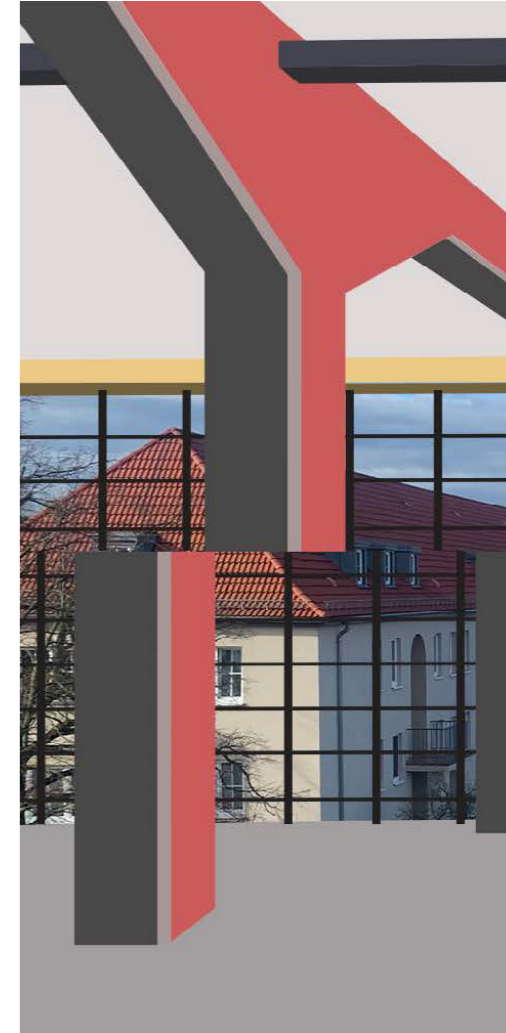
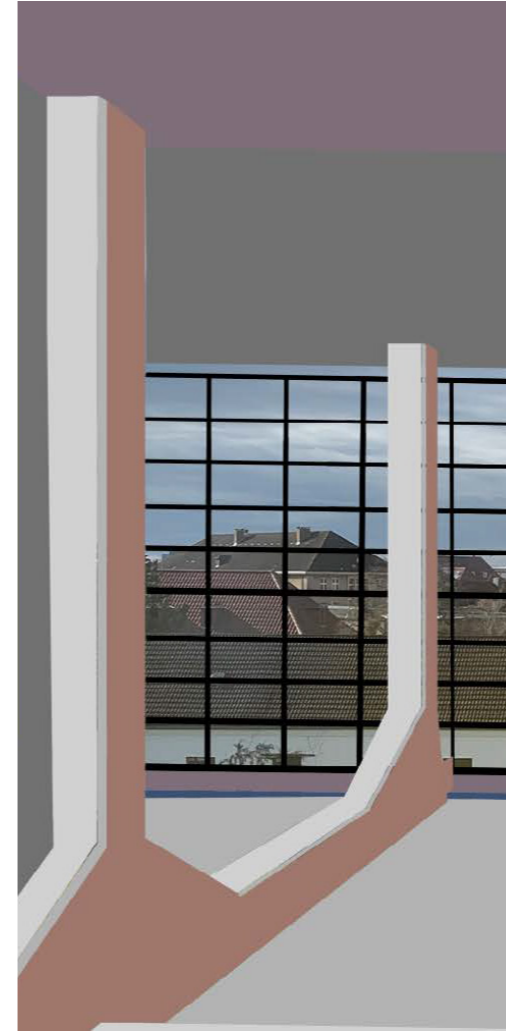
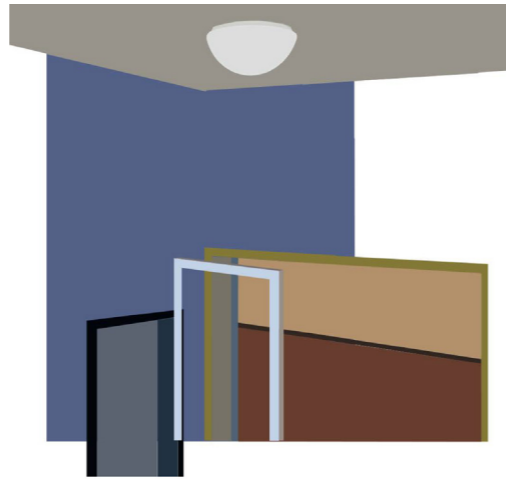
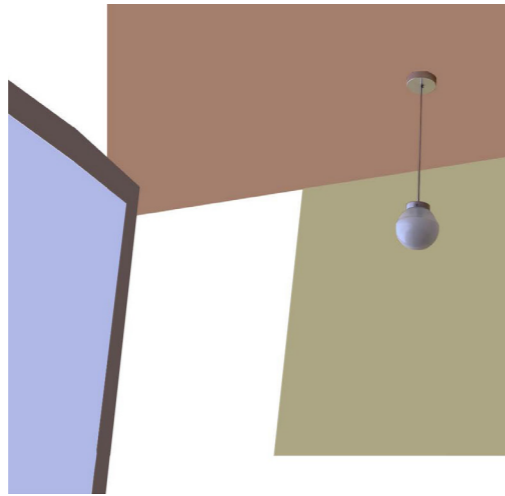
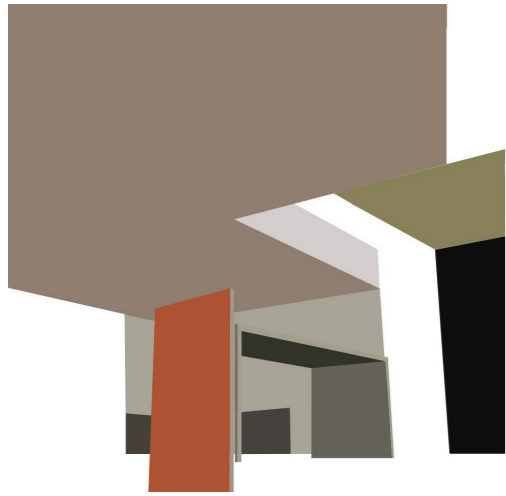
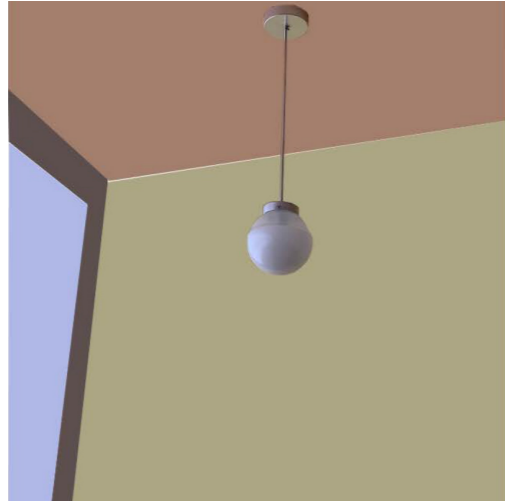


Center bottom: Marianne Brand lumiere, © VG Bild-Kunst, Bonn 2025

flip
 offset
 stretch

detach
 slice
 spread





„An important design element of some artists at the Bauhaus was the use of color surfaces. This occurred both in the visual arts in the form of abstract paintings and in architecture in the form of surface design.

Our considerations deal with the transition between two-dimensional representations and surfaces and three-dimensional structures and spaces.

This transition plays a decisive role in both directions in architecture and its emergence: from dimensionless thoughts, ideas and conceptions two-dimensional sketches emerge, from them three-dimensional working models, these become two-dimensional plans, which in turn partly contain three-dimensional illustrations and are finally transformed into actual three-dimensional architecture, which is finally reproduced again in two-dimensional illustrations - mostly in the form of photographs - for presentation, documentation or discourse.

So, the objects of our study are photographs. If they are abstracted, which in this case means that they are altered in a way that makes it difficult for viewers to interpret them concretely, i.e., to



recognize architectural elements in their actual meaning, the possibility of a purer aesthetic-geometric observation of what is depicted arises.

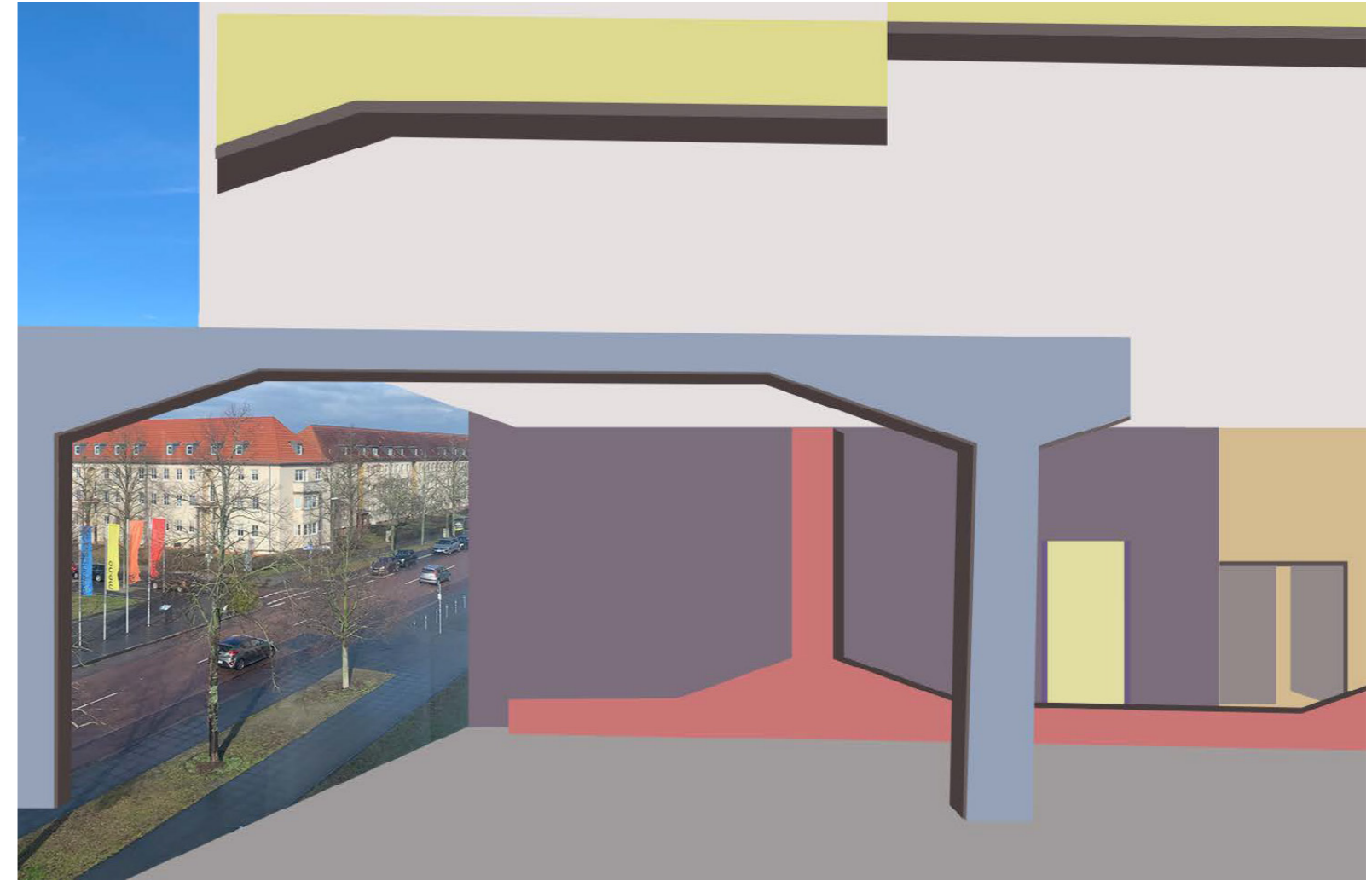
The simplest form of abstraction is the rotation of the image. In addition, other graphic changes such as shifting, distorting, dissolving, or cutting up individual image components or the entire image enable a similar decoupling effect.

This is most evident in the photograph of the ceiling of the director's office. On the one hand, the particular surfaces are so neatly painted with different colors that the spatial perception

of the situation tries in vain to reproduce the two-dimensionally depicted arrangement in three dimensions with the help of the usual features (such as shadows); on the other hand, the photographic image, which is also subtly produced, contributes significantly to reinforcing this effect.

As interventions, we created various graphic changes to images of the Bauhaus workshop building to present our idea as demonstrative as possible.“

- Nicolas Janning



TEL AVIV: INFLUENCES BY THE BAUHAUS DESSAU ON
TEL AVIV AND ME'ONOT HOD BY ARIEH SHARON



① Balcony, Tel Aviv, 1950s.

Tel Aviv

Whitewash is extremely moral. Suppose there were a decree requiring all rooms in Paris to be given a coat of whitewash. I maintain that that would be a police task of real stature and a manifestation of high morality, the sign of a great people.

Le Corbusier, *A Coat of Whitewash: The Law of Ripolin*, 1925¹

Suppose there were a decree requiring that all new buildings in Tel Aviv be given a coat of whitewash, inside and out, or at least be plastered white. Would this be the “manifestation of high morality, the sign of a great people”? Or would it rather be a nebulous sign of a displaced people, a symptom of “something that can be called a Jewish mode of living,” to borrow Julius Posener’s words from 1938? Something that “can really only be defined by pointing out the attributes it lacks”; something with “no close connection to the environment and no social or professional heritage”?²

Now suppose that by a sudden twist of fate, Le Corbusier’s rhetorical decree becomes literal, actual and instantaneous, but that it presents itself in a slight deferral, a moment too late: around 1952, precisely when the white wall has run its discursive course and dissipated into the International Style. As Mark Wigley wrote in his seminal study *White Walls, Designer Dresses*:

If, as so many commentators argue, the Weissenhofsiedlung became the first international manifestation of the white, prismatic, flat-roofed mode of building which was to be identified in 1932 as the “International Style,” that moment of canonization in 1932 is the moment that white itself slips into

the background, the moment that white can become the default condition of the discourse that never needs to be addressed as such.³

This, in effect, is the brief of the story of Tel Aviv—a city burgeoning in the “moment that white can become the default condition”—or at least the story of Tel Aviv as told by Julius Posener, an iconoclast who chronicled in real time the rise and fall of the *Neues Bauen* in Germany in the late 1920s and early 1930s, and found himself by 1935 an exile in Palestine, bewildered by the “white city” frenzy and its peculiar anachronism.

Nearly all veteran and incoming expat architects and critics operating in Tel Aviv in the 1950s either celebrated the belated modernist party (like the members of the renowned “Hug”) or acrimoniously condemned it (like Erich Mendelsohn; see chapter “Jewish Style”). Posener, however, remained an inquisitive observer, watching the time-lapse parody of the city and reporting on the somewhat ludicrous modernist spell bewitching the Jews in Palestine. “Like some of the political theories of that same period,” he wrote, “these things [i.e., modern architecture] still appeal as ‘progressive’ to them when really they are on the verge of becoming essentially historical.”⁴ Posener never properly unraveled the workings of the Jewish “progressive” imaginary, but if we read between the lines of his several articles and letters from Palestine, we can extract a psycho-historical hypothesis that modernism had become the generic signifier of imposed or self-inflicted lack: lack of tradition, lack of vocational training, lack of taste, lack of status, lack of both urban and rural habitus, eternal lack of *Heimat*, and a newly acquired lack of orientation in the Orient.

In this mental context, both the impulsive Jewish and the official Zionist canonization of the white wall seemed to Posener to be a misconstrued monolithic affirmation of Western identity, an unprocessed disavowal of the Jewish Diasporic history (with the cluttered shtetl as its haunting image), a long-anesthetized sense of genius loci, an attempt to project a surrogate folklore of the plainly new.

Posener’s account is frequently ambiguous, but against the grain of black-and-white polemics, which tend to focus on bipolar architectural attributes of political hegemony and brutal violence, it opens up a tentative reading of Tel Aviv’s vernacular modernism as a rather dirty and erratic practice: at once a double agent of familiarization and alienation; a binary modus of *Bildung* and cultural erasure; a transitional object and a permanent masquerade; a discreet charm of the bourgeoisie and a proletarian common denominator; a decolonizing reflex (in the context of British institutional architecture) and the ultimate colonial style in service of a national project.

In this last respect, Zionist modernism is an intense and highly instructive instance of the International Style. After all, this American title, which cannibalized the various early-twentieth-century avant-gardes, was primarily



②



③

- ③ Zina Dizengoff Square, Tel Aviv, 1955. Genia Averbuch. Photographer: Yitzhak Kalter. Matson Collection, Library of Congress.
 ④ Beit Hadar, Tel Aviv, 1935. Carl Rubin. Photographer: Yitzhak Kalter.
 ⑤ Aginsky House, Tel Aviv, 1954. Sam Barkai. Photographer: Yitzhak Kalter.
 ⑥ Angle House, Tel Aviv, 1954. Zeev Rechter. Photographer: Yitzhak Kalter.



⑥



⑤



⑦



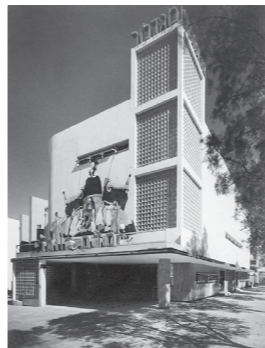
⑧



⑨

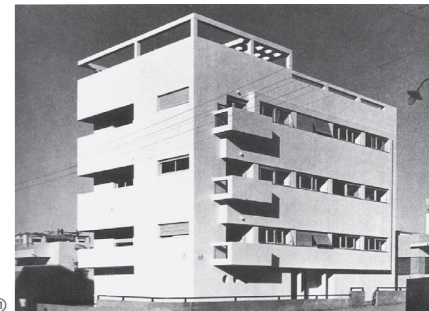


⑦



⑩

- ⑥ Dizengoff Street, looking north, Tel Aviv, 1954. Matson Collection, Library of Congress.
- ⑦ Reisfeld House, Tel Aviv, 1950s. Pinhas Bizonsky. Photographer: Yitzhak Kalter.
- ⑧ Zlotopolsky House, Tel Aviv, 1950s. Dov Karmi. Photographer: Yitzhak Kalter.
- ⑨ Bialik School, Tel Aviv, 1950s. Yaakov Shiffman. Photographer: Yitzhak Kalter. Matson Collection, Library of Congress.
- ⑩ Migdalor Cinema, Tel Aviv, 1954. Harry Luria, Arie Sharon. Photographer: Yitzhak Kalter.



⑪

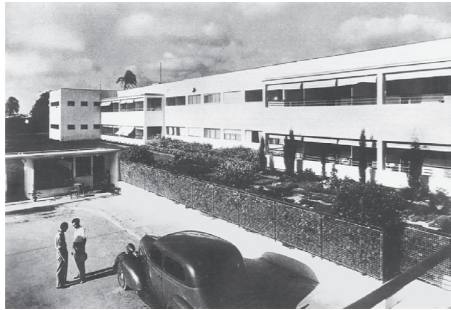


⑫



⑬

- ⑪ Heller House, Tel Aviv, 1956. Benjamin Anekstein. Photographer: Yitzhak Kalter.
- ⑫ Nemtsov House, Tel Aviv, 1955. Y. Zarinsky. Photographer: Yitzhak Kalter.
- ⑬ Max Liebling House, Tel Aviv, 1956. Dov Karmi. Photographer: Yitzhak Kalter.
- ⑭ Assuta Medical Center, Tel Aviv, 1954. Joseph Neufeld. Photographer: Yitzhak Kalter.
- ⑮ Apartment building, Tel Aviv, 1955. Pinchas Hütt. Photographer: Yitzhak Kalter.
- ⑯ Rabinovicz House, Tel Aviv, 1950s. Ben Ami Shulman. Photographer: Yitzhak Kalter.



15



16



16

intended to nullify the previous native and colonial mimetic economy and to trade the exoticism of the “styles” for the authority of an overstyle. The universalist gesture of all-overness and free flow revealed itself as the most conspicuous form of cultural colonialism.

Bauhaus Colonial

In the last decades of the twentieth century, thanks to the rather casual moniker “Bauhaus,” Tel Aviv’s architecture of the 1930s and 1940s underwent a process of canonization and was sentenced—through academic, curatorial, journalistic, municipal, and, most effectively, real-estate trends—to eternal, Faustian youth. Hundreds of buildings were listed for preservation, and the residential core of the city was designated by UNESCO as a World Heritage Site. Politically awkward and architecturally confusing as this hype might be, it is not entirely baseless. After all, the swift dissemination and comfortable domestication of various architectural modernisms in Tel Aviv was indeed phenomenal and did in fact result in an incredible stock of stylized buildings. Practically all the residential and public buildings built in Tel Aviv during the 1930s and most of the 1940s wear a modernist look (virtually none of those built in the 1910s and 1920s do). In Europe, early modern architecture presented and represented itself primarily as an intellectual work; as critical pedagogy and discourse; as a marginal practice producing some showcase buildings, prototype housing, or exemplary neighborhoods. In Tel Aviv, however, modern architecture became both compulsory and compulsive. It was a mode dictated by the municipal authorities, who simply would not issue building permits to the newly outmoded Orientalist, biblical, or Jugendstil schemes. And it was also a mood transmitted by the print media, desired by the residents and commodified by the developers. In 1935, Yaakov Shiffman, Tel Aviv’s city engineer, was already promoting modernism as the city’s vernacular:

Although it is too early to speak of a Palestinian architecture, it is clear that the new builder is freeing himself from the fetters of a hampering and alien tradition [...]. A pioneer population has no time for architectural niceties or for the excessive decoration of a more leisured generation. A rationalism, at times admittedly harsh, is evident in the planning of buildings and in their architectural treatment devoid of surcharged ornament. The architectural effect is obtained chiefly through the relation of masses, spacing and color.⁵

Was the architecture of mass, space, and whiteness indeed an index of the harsh rationalism and frugal functionalism of a pioneer population, as suggested by Shiffman, or was it a reflection of the optical imaginary of a dislocated community of émigrés, exiles, settlers, and colonizers who were inexorably preoccupied by the overwhelming condition of “elsewhere”?

The local culture industry has long flooded the architectural discourse with hollow terms and common truths based on elliptical scholarly research, creating a coded plane of intentions and actions and constructing a profound homology between Zionism (i.e., a mystified pioneer mentality) and modernity-modernization-modernism (the negation of “architectural niceties”) in general. The equation is bilateral but has a single message: the Zionist movement is supposedly the laboratory, or the frontier, of modern architecture. Modern architecture is demonstrably the progressive expression and cosmopolitan look of the Zionist body. In this context, white is either the marker or the eraser, either the complacent tale of utopianism or the critical discourse of colonialism.

However, closer scrutiny of Tel Aviv’s “Zionist Bauhaus” exposes the lingering “Diasporic” habits and the exuberant mannerism of the city’s formative eclectic decades. In fact, the so-called “white city” of the 1930s and 1940s is a rather random pastiche of architectural derivatives and deviants, clutters and lapses, fakes and slip-ups borrowed from assorted sources, only a few of which can be traced directly back to one of the Bauhaus’s own divergent doctrines. At best, and as an homage to earlier cultural imports, the city’s free style could be called “Bauhaus colonial.” Erich Mendelsohn was appalled by the “hundreds of bastard buildings” he saw in Tel Aviv in the mid-1930s: he denigrated the “broken corners, strips of wall openings and the exuberance of glass, designed originally for close contact between indoor and outdoor life, but wholly unsuitable to the subtropical climate of Palestine” and concluded that Tel Aviv’s plagiarized modernism was a “transition stage which almost degenerated into a pestilence.”⁶

Mendelsohn’s misgivings reverberate, years later, in the seminal book *Houses of the Sand: The Architecture of the International Style in Tel Aviv, 1931–1948* by Nitza Metzger-Szmuk, architect, scholar, and the former head of the Preservation Department at the Tel Aviv municipality. According to this book, “A group of structures with ‘theatrical scenery elevations’ was the most common [in the 1930s]. The local public often referred to these structures with derision and mocked their façadism, claiming they were by all means traditional architecture camouflaged with motifs, materials, and references of the modern movement.”⁷ Recent scholarship has further demonstrated that beneath the overall ambience of cultural masquerade there coexisted a genuine multiplicity of modernist sources, notions, and personae negotiating their positions in the city’s brief climax.⁸

Yet as conflicting, colloquial, base, or “dirty” as Tel Aviv’s modernism may have been for people of taste and for scholars of rigor, we should still not assume a simple continuity between the exotic eclecticism of the 1920s and the exiled modernisms of the 1930s. Standards of building and living were abruptly changing: the scope of construction was significantly widened and buildings’ volumes were greatly increased; structural skeletons of columns and beams gradually replaced the old system of retaining walls, releasing the ground floor, the building envelope, and the interior partitions and presenting for the first

time “free plans” and “free façades”; family houses became family estates and investment opportunities (i.e., apartment buildings for rent); the typical apartment changed entirely from the former cluster of equally sized rooms (typically 4 by 4 meters) to an organic layout of designated spaces organized according to daily (living room, kitchen, terraces) and nightly (bedrooms) functions; special adjustments to local climatic conditions, especially those concerning suitable shading and ventilation, became habitual in any design scheme. These adjustments, which endowed the local buildings with conspicuous plasticity, must have been truly original, since they could not possibly have relied on literal replication of European models. The flat modernist envelopes evolved in Tel Aviv into protruding or recessed volumes; the ribbon windows into ribbon balconies; and the hinged doors into sliding doors which could open wide and allow for cross-ventilation of the entire apartment. Le Corbusier’s *Five Points of a New Architecture*, which in effect referred to rural or suburban domesticity, became the guidelines for urban regulations, producing a city on pilotis and a datum of roof gardens.

The pervasiveness of such adaptations and misappropriations exposes the highly pragmatic and palpably conformist nature of Tel Aviv’s architecture of the 1930s and 1940s. It was modernism without a revolutionary platform, without a political manifest, without a social context, with no industry to mechanically propel it, and with no urban vision to sustain it. Le Corbusier’s rhetorical models of the *Maison Dom-ino* or the *Maison Citrohan*, for instance, or his radical urban visions of the 1920s, never seemed to have any relevance to Tel Aviv. Serial reproduction of buildings or building parts was marginal, and the architectural object remained essentially as it had been: freestanding, particular (one of a kind), crafted, and self-integral (*Gesamtkunstwerk*).

Tel Aviv expanded rapidly and gained municipal autonomy (until 1925 it had been a suburb of Jaffa; only in 1934 was it officially designated a city). Its urban mold remained provincial, however, still parceled into small single-building lots of 400 to 500 square meters. The “Geddes master plan” for Tel Aviv, and its various annexes and revisions (1925–1929), could not accommodate the influx of workers,⁹ mainly immigrants arriving in the second and third aliyot (the Hebrew term for waves of immigration). Of these, 75 percent settled in the cities, mostly in Tel Aviv, under harsh living conditions and with high rent. They were also excluded from the civic apparatus: only homeowners could vote in municipal elections.

Indeed, the reformist disposition of the Geddes master plan, recasting British garden-city patterns in the Levant, only amplified the original ex-urban founding narrative of Tel Aviv and determined its neighborhood character. The porous garden-city layouts and bylaws called for detached buildings retracted from the edges of the plots, elevated on pilotis, and surrounded by gardens, thus avoiding commercial ground floors, continuous street elevations, and urban blocks. To a certain extent, this complemented the a-formal and anti-monumental

taste of the 1930s, but at the same time it hindered the development of mixed-use streets and weakened the routine operation and symbolic attributes of the public space.

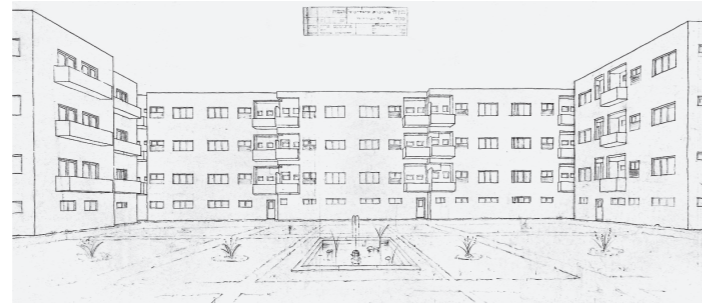
All in all, then, the “white city” of Tel Aviv was patently modernist in style and gesture, possibly even in the articulation of new domesticity. But it was hardly modern in structural and ethical terms. European architectural modernisms of the 1910s and 1920s were actual manifestations, literal or figural, of rapidly changing dimensions of time and space; of the accelerating transformation of means of production and habits of consumption; and of growing social disparity and deteriorating living conditions in the big industrial cities. In contrast, Tel Aviv’s “Bauhaus” was an epiphenomenon; an aftereffect; yesterday’s trend, as the eyewitness Julius Posener pointed out; a readymade repertoire of professional conventions and aesthetic compositions stripped of their polemical stance. Indeed, this eccentric “flying camel” appeared “of the sand,” shifting like sand in a preindustrial environment, a precapitalist society, and a pre-metropolitan culture—without apparent cause, relevant technologies, or powerful protagonists. It was a modernist syndrome that came about not in a place of modernity and modernization, but in their place; an architecture that was to devise the missing context, to stage a revolution that never was, to recall processes of modulation and serialization that occurred elsewhere, and to fabricate not the city itself, but the cosmopolitan *mise-en-scène* and petit bourgeois decorum longed for by the incoming central European Jewish immigrants and the exiles of the fourth and fifth aliyot.

At the very moment modern architecture appeared belated, dislodged, disarmed of ideology, emptied of genius loci, freed of national revivalist obligations—just when it was reincarnated as the International Style, the meta-colonial style—it crashed onto the eastern shores of the Mediterranean as the “white city” of Tel Aviv, providing an instantaneous folklore that effectively suspended both the expulsion from *Heimat* and the coming to the Orient.

Should a certain polemical attitude nonetheless be read into the “white city,” it would be a residual civic resistance to institutional Zionism’s increasing hegemony, acquired social-realist taste, and anti-urban party line.

Workers’ Housing

“Below” the distinctive middle-class stratum of Tel Aviv, the federation of labor unions (Histadrut) began to claim a foothold in the city through the Center for Workers’ Neighborhoods. Founded at the end of the 1920s, “the Center” was a cooperative designed to provide affordable dwellings to urban workers and gradually build up leftist strongholds—“red fortresses,” as they were called—in the heart of the bourgeoisie. The “housing question,” as defined by Friedrich Engels, was indispensable to the contract between the Histadrut and its members. Converting the worker from tenant to homeowner and from day



FAIR LEVANT

laborer to permanent unionized worker meant securing his long-term stability and commitment to the union. The Center, therefore, was responsible for organizing workers in cooperatives; for finding and purchasing relatively large plots of land for new neighborhoods; for financing mortgages and construction costs; for supervising architectural design and the building process, for purchasing building materials wholesale; for setting up the entire ensemble of commercial, cultural, and educational services in the neighborhood; and, finally, for writing the cooperative protocol that ensured the proper maintenance of public facilities and the ideological homogeneity of the community (it was forbidden, for instance, to rent out an apartment or a portion of one without the authorization of the cooperative’s board).

Between 1931 and 1936, twenty cooperative workers’ housing estates were built in Tel Aviv. The architects of these projects were chosen through open competitions, and the design process was carried out in collaboration with the boards of residents under the close supervision of the Center’s representatives, who had previously traveled to Sweden, Germany, and Austria to learn about different typologies of cooperative housing. Although these cooperative housing projects made up an almost negligible portion (395 housing units in all) of the new residential architecture in 1930s Tel Aviv, they occupy their own chapter in the city’s historiography, representing a potential paradigm shift in the distribution of public goods, the organization of communal facilities, and the configuration of domestic space—a path not taken that seems ever more intriguing as the neoliberal system takes over the city.

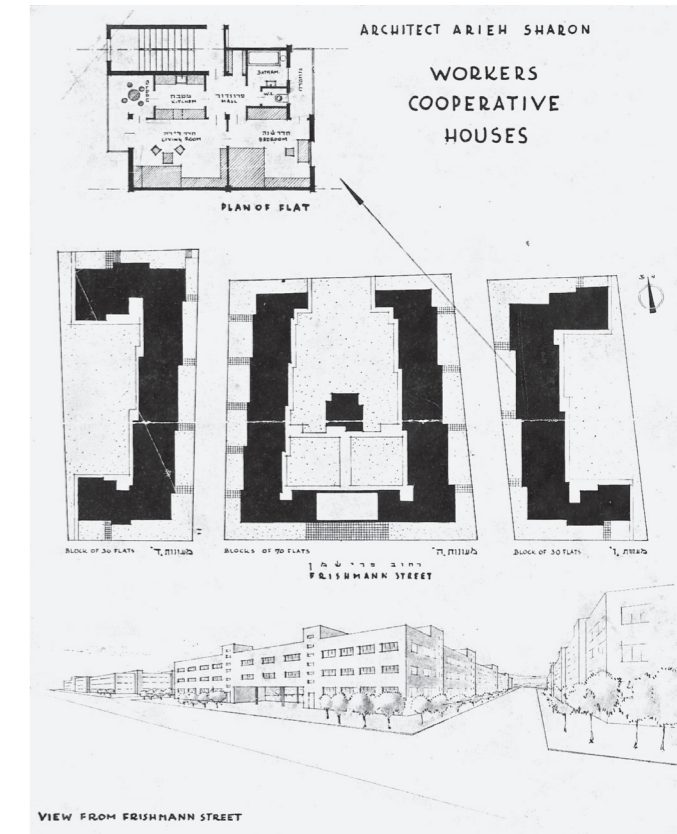
Architecturally speaking, the cooperative workers’ housing estates primarily meant a change of scale in the city’s urban fabric. The organizational apparatus of the Center enabled the formation of an alternative mode of operation which did not obey the existing system of parcellation and plot-line regulation in Tel Aviv. Instead of small private plots intended for freestanding buildings of four to eight apartments, surrounded on all sides by unusable strips of open space,

the cooperative housing estates proposed the consolidation of adjoining plots and the construction of continuous perimeter blocks or elongated parallel blocks around a large communal inner courtyard. In their journey of appropriation and recontextualization in Tel Aviv, these fairly common European prototypes were rhetorically radicalized, presented as harbingers of progressive urban futures and arsenals of simple, affordable apartments.

Arieh Sharon, who was the architect for thirteen cooperative housing projects, published an article entitled “The Minimal Apartment in Cooperative Housing” in the August 1935 issue of *Habinyan Bamsrah Hakarov* (*Building in the Near East*). For Sharon, these projects epitomized the rational core of the modernist project and the ethical obligation of the modernist architect. Following his teacher Hannes Meyer, who used to ridicule tendencies of over-design and self-expression in the early Bauhaus under Walter Gropius, Sharon denounced the eccentricities of “redundant angles,” “exclusive modernism,” and “individualistic spatiality” performed by his fellow Tel Aviv architects: “Walls broken by redundant angles and dents only burden the apartment and create, as proclaimed by many, uncomfortable living conditions that go against reality’s demands. One must therefore compose a restricted number of rooms according to their functions and not create an exclusive modernist structure of individualistic spatiality.”¹⁰ Sharon’s text is by no means a compelling manifesto, but it is as close to Hannes Meyer’s article “On Marxist Architecture” as any document written in Hebrew has ever come. It can be read as prescriptive not only of 1930s cooperative housing in Tel Aviv, but even more so of 1950s national standardized housing campaigns across the country (see chapters “Public Housing” and “Serial Blocks”):

A. A simple and evident construction of the building volumes, befitting the clarity and simplicity of the organizing plan. Continuous bearing walls, a continual interior construction, and avoidance of internal and external corners, as is common in Tel Aviv.

B. A design of uniform apartment types with doors, windows, and other details according to equal modules—enables a progressive execution, a repetitive process and thus fast work, though this is possible only with the



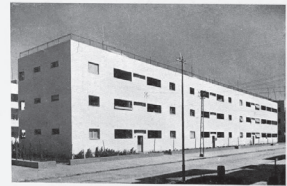
FAIR LEVANT



תבנית סגורה מרחבית
רחוב ספינוזה
General View, Spinoza St.
K. Rubin



גן הנופש
Garden court



תבנית סגורה מרחבית
רחוב ריינס
Reines St. facade
J. Neufeld



גן הנופש
רחוב ריינס
Reines St., block from court
J. Neufeld

distancing of the apartment owners, whose intervention in the adaptation of the plan has until now been common in cooperative buildings in Israel.

C. A good and orderly organization of the building site and the work process is based upon preceding experiments in serial buildings abroad [...].

D. On the other hand, I do not place too much importance on the new building materials that have been flooding the building market in Israel lately, especially from the point of view of lowering building costs. [...]

Although the problem of the minimal apartment seems simple and easy for amateurs and experts alike, it is due to this simplicity that it proves difficult in reality. Therefore, the problem cannot be solved at once, by a more or less ingenious idea, but through systematic and analytical work with research on all the relevant conditions, and through the creation of experimental buildings to better the minimal apartment typologies each time.¹¹

Sharon elegantly avoids socialist pathos, strips the argument down to a catalogue of architectural essentials versus redundancies, and wastes no words on the urban layout and communal vision of the cooperative workers' housing, possibly because this was already common knowledge to the readers of *Habinyan*.

The architectural *parti*, programmatic distribution, cultural attributes, and urban impact of the workers' housing projects are retrospectively summarized in *Houses of the Sand*.

The buildings were built like walls around a wide interior garden which symbolized the cooperative social life. On the ground floor were the social functions, all of them turned toward the garden: the grocery, the launderette, the medical clinic, the reading room, the kindergarten, etc. The interior courtyard also symbolized the importance of working the garden and the bond with the soil.

From both physical and social perspectives, the internalized structure was a declaration of segregation from bourgeois city life. The cooperative workers' housing projects were later nicknamed the "laborer's fortresses": the large building block, prominent in the urban fabric, demonstrated the power of a homogeneous society possessing self-organizational capacity [...].

- ⑪ Interior courtyard, cooperative workers' housing IV, Tel Aviv, 1954. Perspective. Arieh Sharon. Arieh Sharon digital archive.
- ⑫ Cornerstone-laying ceremony, cooperative workers' housing IV, Tel Aviv, 1954. Arieh Sharon digital archive.
- ⑬ Cooperative workers' housing, Tel Aviv, 1954. Plans and perspective. Arieh Sharon. Arieh Sharon digital archive.
- ⑭-⑯ Spreads from *Habinyan: A Magazine of Architecture & Town Planning*, documenting workers' housing projects. August 1957.



רחוב ספינוזה



"Kiryat Meier" Quarter
J. Segal



רחוב ריינס

Construction around a courtyard enabled the maximization of the distance between the buildings: in this way, similar light and aeration conditions were provided for all of the residents.¹²

Conceptually and practically, then, the architectural novelty of the cooperative workers' housing estate is reducible to a new articulation of the inner courtyard of the imported perimeter block. Rather than serving as a backyard, it was re-configured as a social stage, the epicenter of daily life, a panoptic space enveloped not by back service elevations of the surrounding apartments, but by the main elevations of family rooms, as they were called, which were perceived as prosthetic extensions of the open shared living space. The communal facilities on the ground-floor levels, "the grocery, the launderette, the medical clinic, the reading room, the kindergarten, etc.," which replaced the commercial and public functions of these levels in the typical European block, were also flipped outside-in to create a self-sustained compound. Indeed, the overall sentiment of the workers' housing projects in Tel Aviv is anti-urban: the design scheme always turns its back (or blind side, in the case of the parallel blocks) to the street, and the opportunist ploy consists in residing in the city, where work is provided, and living away from it, in a gated commune, shielded, as it were, from the speculative economy outside.

This proletarian model of exclusive inclusivity and "rural urbanism" is an architectural allegory of utopia: the more literal and tangible (and designed) the specter of a perfectly egalitarian cooperative society becomes, the more it is bound to produce protocols of segregation, homogenization, social control, and urban phobias.

In Tel Aviv, the cooperative workers' housing projects, with their large surrounding walls and augmented public spaces, seemed for a brief moment to offer a vigorous alternative to the Geddesian garden-suburb pattern of small lots with hardly any continuous street façades and much leftover space. But in reality, they did not. In fact, they never intended to propose a new system of urban blocks, or a new street section, or a different performance of urban life. In order to retain their ideological integrity, they had to remain urban enclaves, to act out their structural difference and pose as artificial transplants in the body of the city.

In retrospect, we may detect in the workers' housing prototypes of the 1950s the formative paradoxes of the national housing project of the 1950s: both are cases of architecture-against-urbanism; both are setups of minimum standards embedded in spatial abundance; both present a benevolent agenda of social equity and solidarity which turned out to be the fastest track to segregated neighboring units. On expansive city lots, these fragmented urban units produced exclusive gated communities. In peripheral new towns, they propelled ever-increasing isolation and deprivation.

However, this grim destiny should not prevent us from speculating on the relevance of updated and modified layouts of cooperative housing projects, whether based on the peculiar hybridization of the industrial-city-type phalanstery and the Arcadian-village-type kibbutz, like those built in Tel Aviv in the 1950s, or on new and far more intricate models of common housing, communal spaces, and shared domesticity. ■

- 1 Le Corbusier, "A Coat of Whitewash: The Law of Ripolin," in *The Decorative Art of Today* (Cambridge, MA: MIT, 1987), p. 192. Originally published as *L'art décoratif d'aujourd'hui* (Paris: Éditions G. Crès, 1925).
- 2 Julius Posener, "Traditional and Modern Construction in Palestine," trans. Jan Caspers, p. 47 in this volume. Originally published as "Traditionelles und modernes Bauen in Palästina," *Das Werk* 9 (September 1938).
- 3 Mark Wigley, *White Walls, Designer Dresses: The Fashioning of Modern Architecture* (Cambridge, MA: MIT, 1995), p. 350.
- 4 Posener, "Traditional and Modern Construction," p. 48 in this volume.
- 5 Yaakov Shiffman, "The Building Industry in Palestine," *Palestine & Middle East Economic Magazine*, no. 7-8 (1935), p. 287.
- 6 Erich Mendelsohn, "Twenty Years of Building: An Exposition and a Publication," *Palestine Post*, December 29, 1940, p. 5. Quoted in Ita Heinz-Greenberg, "This Once Gold-Diggingly Created City: Eric Mendelsohn and Tel Aviv," *Docomomo Journal* 40 (March 2009), p. 96.
- 7 Nitza Metzger-Szmuk, *Houses of the Sand: The Architecture of the International Style in Tel Aviv, 1931-1948* [in Hebrew] (Tel Aviv: Ministry of Defense Publishing House, 1994), p. 56.
- 8 Research in progress on the work of various modernist architects operating in Tel Aviv was presented at the conference "Modernisms: A Rashomon Effect of 1930s-40s Architecture in Tel Aviv" at the White City Center (March 2017; moderator: Zvi Efrat). Sigal Davidi presented the work of Elsa Gideoni and Genia Averbuch; Sharon Golan Yaron presented Oscar Kaufmann, Anke Kuehnel presented Richard Kauffmann; Avi Mayer presented Sam Barkai; Yossi Klein presented Leo Adler and Yaakov Shiffman (Ben Sira); Baruch Ravid presented Yosef Berlin.
- 9 In his autobiography, *Kibbutz + Bauhaus: An Architect's Way in a New Land* (Stuttgart and Tel Aviv: Karl Kramer Verlag and Massada, 1976), Arie Sharon described the Geddes plan as follows: "A town planning scheme was prepared by the famous planner scientist Sir Patrick Geddes, along the ideological guidelines of the first Tel Aviv settlers, as reinterpreted by an Englishman." Sharon regarded the vision of a serene garden city for 40,000 citizens as a misconception that would constrain the development of the city.
- 10 Arie Sharon, "The Minimal Apartment in Cooperative Housing," *Habinyan Bamisrah Hakarov* [in Hebrew], August 1935.
- 11 Ibid.
- 12 Metzger-Szmuk, *Houses of the Sand*, p. 247.

COOPERATIVE HOUSING OF THE BAUHAUS IN DESSAU AND TEL AVIV'S ME'ONOT HOD A Comparative Examination and Analysis of Their Present-Day state of Conservation

When we visit the architectural heritage of the Bauhaus in Dessau today, we must be aware that the buildings fall under completely different jurisdictions. Their current condition, their current use, and their significance vary accordingly.

The main Bauhaus complex—comprising the workshop building, the Preller House, and the technical school—as well as the Masters' Houses are managed and used by the Bauhaus Dessau Foundation. The Dessau-Törten housing estate, which includes the terraced houses and the former Konsum building, is predominantly under private ownership. The Laubenganghäuser in Törten are managed by the Dessau Wohnungsgenossenschaft, a housing cooperative.

Public bodies such as the foundation and the housing cooperative have a different level of commitment to the protection and restoration of listed buildings than can be expected of private owners. As a result, the properties managed by these two organizations are in a very good state of conservation, as close as possible to their original condition.

What does that mean? The original workshop rooms with their original fittings—the reinforced concrete pillars, the floors, walls, and ceiling surfaces, as well as the radiators, doors, and lamps—largely correspond to the original condition of the building. However, they are now mainly used for exhibitions, i.e., no longer for their original purpose. Such use would very quickly reach the limits of what is permissible from a conservation point of view, as damage to the surfaces must be avoided. However, leaving traces behind is almost unavoidable when working with materials such as wood, metal, and paint. Contemporary uses by the foundation's Open Studios do not leave such traces in the building, as they do not work with such materials. For this reason, a new campus was built for Anhalt University of Applied Sciences in the immediate vicinity, opening in 2002 and housing the Faculty of Architecture, among others.

Fig. 1 Bauhaus Dessau, from left to right: technical school, two-story bridge section and workshop building, march 2023, Photo: Regina Stephan

Fig. 2 Workshop building, auditorium and Preller House, march 2023, Photo: Regina Stephan

next page: Fig.3 Working and Presenting results in the former Metal workshop, march 2023, Photo: SBD Bauhaus, Open Studio 2023, © VG Bild-Kunst, Bonn 2025



The workshop building is suitable for exhibitions to a limited extent. The very features that are useful for working in the workshop are often at odds with exhibiting: the large windows and resulting abundance of natural light and the large areas that are only interrupted by the reinforced concrete columns. They are ideal for working in workshops, but for exhibitions, partition walls must be installed, and light protection measures must be taken for sensitive exhibits. Unlike the floors and walls, most of the windows in the workshop building date from the 1970s, as the original windows were badly damaged during the Second World War. Only the windows in the basement are still original, because during the war the building's foundation was protected against damage by a mound of earth. A very few windows of the glass façade above are still original and integrated into the overall façade. The windows are the subject of a current research project.¹

The rooms of the former Bauhaus Directorate in the two-story bridge section of the Bauhaus building have been extensively restored and are no longer in use, except for being shown on guided tours. The upper floor contains offices of the foundation and additional exhibition areas.

Workshops can be also held in the individual classrooms in the technical school building. The Prellerhaus currently serves as a guest house offering overnight accommodations. While the building has been carefully renovated to serve this purpose, including the addition of modern sanitary facilities; –these amenities are located in the hallway rather than within individual rooms.

As we can see, the Bauhaus school complex is used for a variety of purposes: the foundation's headquarters, a museum, a venue for temporary



exhibitions and events in the former assembly hall, a restaurant and museum shop, overnight accommodations and spaces for studies, open studios or workshops and discussions about production, which is what it was originally designed and built to be.

Fig. 4 Corridor in the two-story bridge section, march 2023, Photo: Regina Stephan, © VG Bild-Kunst, Bonn 2025

Fig. 5 Preller House, march 2023, Photo: Regina Stephan



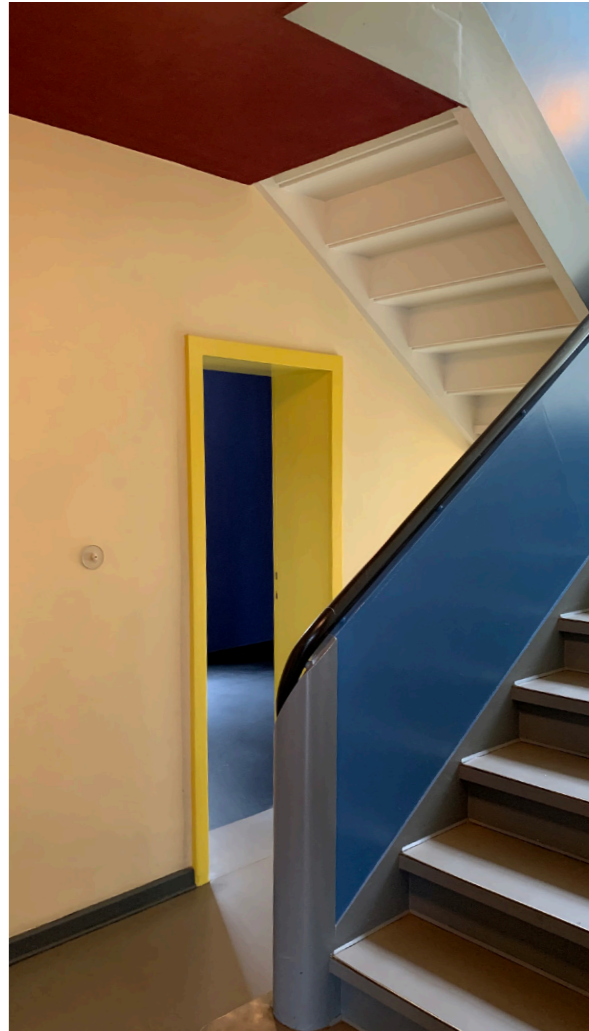
Some of the Masters' Houses, which are also owned by the foundation, are open to visitors—including the Klee/Kandinsky semi-detached houses planned by Gropius—while the Muche/Schlemmer semi-detached house is temporarily occupied by artists as part of the Bauhaus Residency program. The complex shows the lavishly renovated and restored buildings in an impressive state that is very close to the original version of the years 1926-1932, with the major difference being that—with the exception mentioned—they are used as museums today. This also applies to Gropius House, which was rebuilt by Berlin-based architecture firm Bruno Fioretti Marquez in 2014 in the cubature of the war-damaged original.

The core of the Bauhaus complex has thus changed from a place to work, study, and live to an outstandingly renovated UNESCO World Heritage Site with primarily serving museum and tourist functions.

Fig 6. Master House Klee, Hallway, march 2023, Photo: Urs Löffelhardt, © VG Bild-Kunst, Bonn 2025

Fig 7. The Masters' Houses in Dessau as in march 2023, Photo: Regina Stephan

Fig 8. Master House Klee, Staircase, march 2023, Photo: Regina Stephan, © VG Bild-Kunst, Bonn 2025



And Dessau-Törten, the Bauhaus experimental housing estate? Things are completely different here. Built between 1926 and 1931, the houses on the estate—with the exception of the Laubengang Houses (houses with balcony access) by Hannes Meyer—were sold to private owners immediately after construction. These owners were dissatisfied with the cost development, construction, and functionality of the estate houses in 1928. One example of this was Gropius's design for long windows, which reached the ceiling but only started at a height of around 1.5 meters, preventing children, shorter adults, and seated people from looking out of the windows. Another major problem was the very thin, uninsulated exterior walls and the single-glazed windows with steel frames. These were more expensive than wooden frames, but also contributed to the temperature problems in the houses. These problems led to the Törten crisis, which escalated in January 1928 and resulted in Gropius resigning as Bauhaus director at the beginning of February.² He recommended Hannes Meyer, a Swiss educator already teaching at the Bauhaus, as his successor. Meyer later went on to realize a Bauhaus project with the houses with balcony access.

Fig 9. Aerial View of Dessau Törten 1928, Junkers Luftbild, GeoBasis-DE



If you visit the Dessau-Törten housing estate today, you will notice how different the photos of the houses taken just after the construction period and those taken today are.³ This was made possible by the fact that the estate houses—known as Sietö I-IV—were privately owned from the outset. Shortly after completion, the owners reinforced the exterior walls to improve the insulation and replaced the windows with ones that were installed at normal window height, enabling better utilization. As a result of the individual remodeling measures—which also included extensions on the garden side—the appearance of the estate is very



different today. These changes had already been made when the estate was listed in 1977 and, with two exceptions, could not be reversed even after a conservation order was issued in 1994.⁴ Only the façades of two houses were restored to their original form by the Bauhaus Dessau Foundation—

House Anton—and by their private owners. Today they serve as illustrations of the original look for guided tours.

Fig 10. Row of Houses Sietö I under construction, Photo: unknown
Fig 11. Row of Houses Sietö I, march 2023, Photo: Regina Stephan

Fig 12. Upper floor reconstructed Haus Anton: the windows are installed at their original height, March 2023, Photo: Regina Stephan



The Sietö I-IV housing estates in Dessau-Törten thus stand for the failure of a modern architectural concept that, despite employing the latest construction technologies, proved unsuccessful in practice. The heterogeneity of the houses also points to the need for individualization of one's own home, a need that had not been considered in the original Dessau-Törten housing estate concept. While the houses in the individual construction phases Sietö I-IV were uniformly designed, differing only in their urban placement, this created a conflict between modern architecture and individual living concepts from the very beginning.

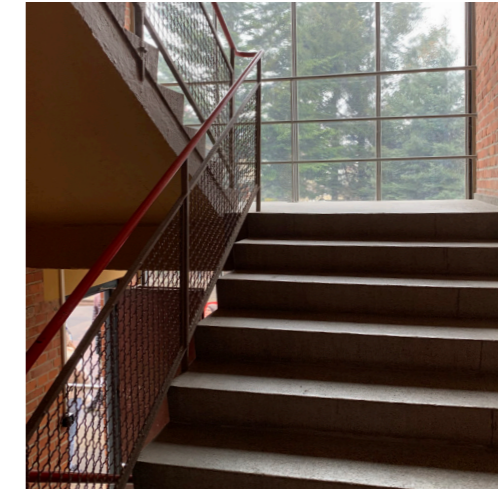
In 1930, under the leadership of new Bauhaus director, Hannes Meyer, five Laubengang Houses were constructed as part of the Törten estate extension plan. This project, executed with the Bauhaus Dessau architecture department, integrated architectural teaching into its planning and implementation—an approach Meyer called the “collective work” of the Bauhaus.⁵ As these buildings were erected for the Dessauer Spar- und Baugenossenschaft (Dessau Savings and Building Cooperative) and are owned by the Dessau

Wohnungsbaugenossenschaft today, they are not individualized like the Sietö estate houses. The very well-preserved and freshly renovated Laubengang Houses represent an alternative type of building: multi-story housing with an open access system designed to serve the social fabric of the estate: 47 square meter rental flats for families of four were equipped with “relatively high comfort (central heating, bathroom) as well as numerous additional facilities (bicycle garage, cellar compartment, garden area, wash house)”.⁶ They are still reasonably priced to rent today.⁷ The Laubengang Houses were developed in the Bauhaus teaching. Today, this approach would be described as “best practice.”⁸

Although Arie Sharon, who came to the Bauhaus from the British Mandate of Palestine, had completed his studies at the Bauhaus in 1929, he worked in Hannes Meyer's office at the ADGB Federal School.⁹ A profound knowledge of the Laubengang Houses can therefore be assumed.

Sharon returned to Palestine in 1931 and opened his own office. Following a competition, he was commissioned by the Histadrut, General Federation of Labour in Israel, to build thirteen

Fig 13 - 16. Laubenganghäuser, Dessau-Törten: northern Façade to the Street, southern Façade to the Garden, Staircase and Model Apartment, march 2023, Photo: Regina Stephan



cooperative housing projects.¹⁰ The special feature of these housing complexes is that the usual layout of the building plots (400-500 square meters)¹¹ was abandoned in favor of larger units. They span several lots and even streets. Three-story blocks of flats are closed on the street side and arranged around a recessed inner courtyard, which means that the courtyard side has a plinth level that was used for communal facilities. These were necessary because the apartments were relatively small, leading to the outsourcing of some functions. There were also rooms for a kindergarten, where children could play in the green courtyard. This communal garden area served all residents, as the narrow side opened onto the street through pilotis, i.e., free-standing reinforced concrete columns.



Me'onot Hod on Frishman Street consists of four C-shaped, flat-roofed apartment blocks facing each other on the long wings.¹² The basic urban planning and architectural concept of the complex is inconceivable without Arie Sharon's experience from Hannes Meyer's teaching and working in his office. Sharon planned two semi-open building blocks and one closed on three sides in the center. The long sides are recessed at the stairwells, each of which provides access to six apartments, avoiding



Fig 18. The inner Garden of Me'ot Hod, Tel Aviv, may 2023, Photo: Regina Stephan

monotony in the building structure. All apartments have balconies, on both the garden and street sides, which serves to ventilate the apartments. Originally, the complex was permeable at ground level, meaning that the green space was always open to the public.

After almost a hundred years, the Me'ot Hod complex has changed considerably, not only architecturally, but above all in terms of the relationship between the community and the public. This is strikingly evident in the closure of all entrances to the inner courtyards, which are no longer permeable gardens that can be used by the public, but hermetically sealed private gardens closely guarded by the residents. The communal facilities on the basement floors no longer exist, nor are there any shops on the ground floors facing the street. The apartments with their balconies on both sides have been modified: The room layouts and the balconies, which were often closed off by turning balconies into glazed bay windows, in order to gain additional living space. This has changed the overall appearance transforming the complex of multi-story, permeable residential buildings into a gated community that is sealed off from both the outside and the inside.

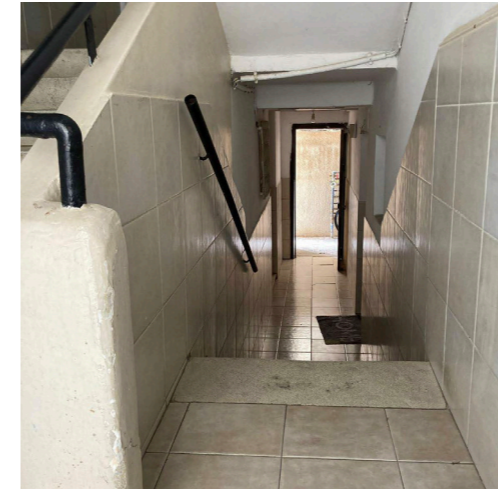


Fig 19. & Fig 20. Staircase in Me'ot Hod, 2023, Photo: Group Black and White

The reasons for this are the ownership structure—the apartments belong to private owners—and the owners' desire to be able to enjoy an island of peace and quiet in the city without having to worry about being disturbed. Contrary to the Histadrut's hopes and Sharon's architectural realization, the social model that was realized in the building, which aimed to create close cohesion among the residents through communal facilities and areas, has failed. The current owners paid considerable sums for their apartments, depending on when they purchased them, to be able to live within the White City. They pursue a lifestyle with a desire for privacy that runs counter to the concept of community.

Some of the buildings still have original structural elements, such as steps, banisters, doors, and balconies. Overall, however, they are very much altered, especially in the apartments. Their individualization corresponds to the state of preservation of the Sietö housing estates in Dessau. Each owner does what they want.¹³

The expectation of being able to study original windows from the Me'ot Hod to compare them with Dessau windows unfortunately could not be

fulfilled. First, because hardly any windows have survived, and second, because they could not have been studied due to the ownership situation. Nevertheless, it can be assumed that building materials from Germany were used, which were exported to the British Mandate of Palestine as part of the Ha'avara Transfer Agreement between Nazi Germany and the Zionist Union.¹⁴

CONCLUSION

Of all the buildings discussed, the Dessau Laubengang Houses prove to be the buildings that have best preserved the ideas of Bauhaus architecture, thanks to their continuous, unmodified use and careful maintenance. They fulfill the UNESCO World Heritage criteria of authenticity and integrity to a near-ideal degree.

next page:
Fig 21. A green Oasis within the Heart of the City, Me'ot Hod, Tel Aviv, may 2023, Photo: Regina Stephan



RESULTS OF THE STUDENT'S WORKSHOP IN TEL AVIV

THE TEL AVIV - JAFFA WORKSHOP

The workshop in Tel Aviv-Jaffa focused on 'Me'ot Hod,' cooperative housing for workers built by architect Arie Sharon on Frishmann Street in Tel Aviv. This building is a remnant of Israel's social union history, dating back to the 1930s. Its structural features and mixed programs exemplify the Bauhaus tradition. One of the reasons we chose this building was to raise the question of this lost phenomenon—social and cooperative housing—which is largely absent from contemporary architecture practice and discourse. Additionally, we aimed to promote awareness of the necessity of preserving these buildings in the face of accelerated development projects driven by the real estate market, especially in urban areas.

WORKSHOP BRIEFS

The workshop combined historical and theoretical lectures with tours of the site and its surroundings. A series of design exercises touched on different aspects of Me'ot Hod as a building and a phenomenon. The students were asked to complete three tasks:

1. FIRST IMPRESSION

Immediately after the first visit to the site, the students had a short time to present their intuitive impression of the building using any medium at their disposal. This impression could relate to the whole or particular elements, to the conceptual or material aspects, to the actual or the metaphorical. The perceptions and conceptions the students brought to the discussion became part of their definition of the building's significance.

2. DETAILS

The students were asked to choose and draw a detail that caught their attention. The immediate reason for this was for them to learn these details and their relation to the whole building scheme, as well as the aesthetics and materials of the period. This exercise opened the discussion about the relationship between architectural details, economy, and craftsmanship. Questions were raised about additions and interventions made over time and their material and historical value.



3. INTERVENTION

For their final task, the students were asked to propose an intervention on any scale they wished, as long as they kept the significance of the building as they had defined it earlier. The goal was to consider the conservation of the building beyond its physical structure and appearance and to think of it as part of its meaning and ever-changing surroundings.

SUMMARY

The playfulness that distinguished Bauhaus architects was their endeavor to read and think of their subject matter as part of a broader cultural picture that combines different mediums and topics— an integration less commonly seen in today's architectural realm.

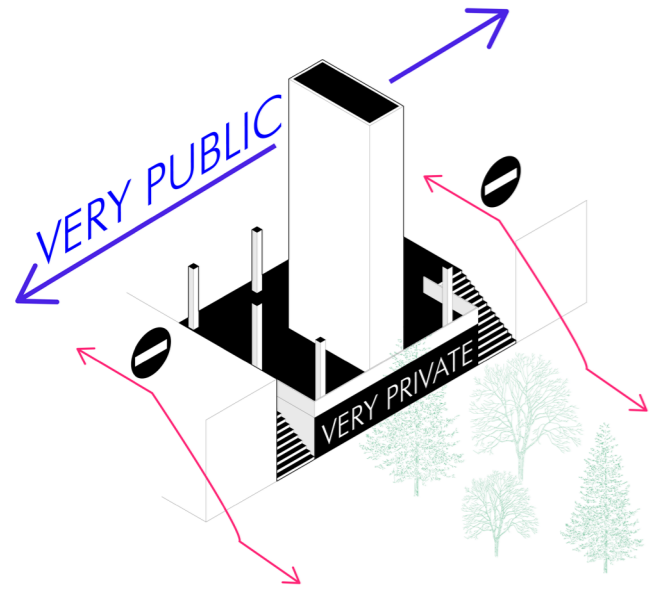
Throughout this short two-part workshop, we were able to observe the students learning and implementing this multiplicity and experiencing joyful moments in design and planning, mainly through the sheer diversity of their interpretations of the building and the Bauhaus

design language. Their insights bring joy and open our minds to the rich possibilities available to architecture practitioners and preservationists to adapt to their practices.

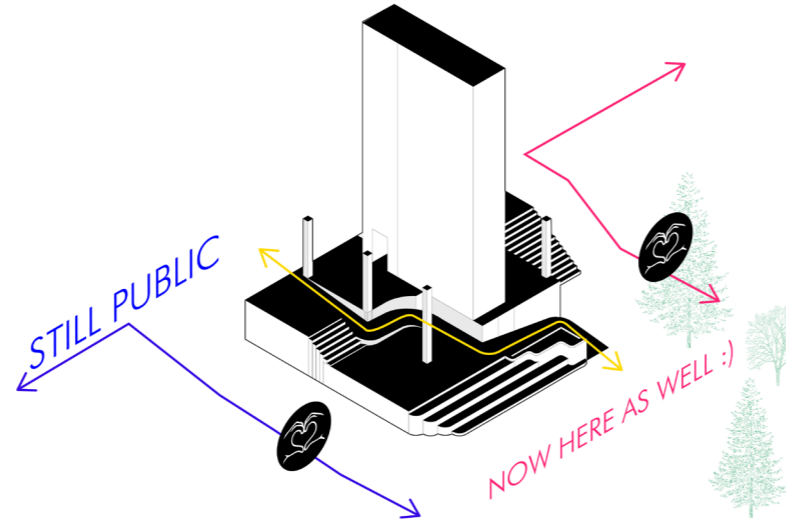
Fig 1 - 6. Participants of the workshop in Tel Aviv. Working groups existing of students from the Hochschule Mainz and the Bezalel Academy of Arts and Design, Jerusalem, may 2023
Photos: Regina Stephan



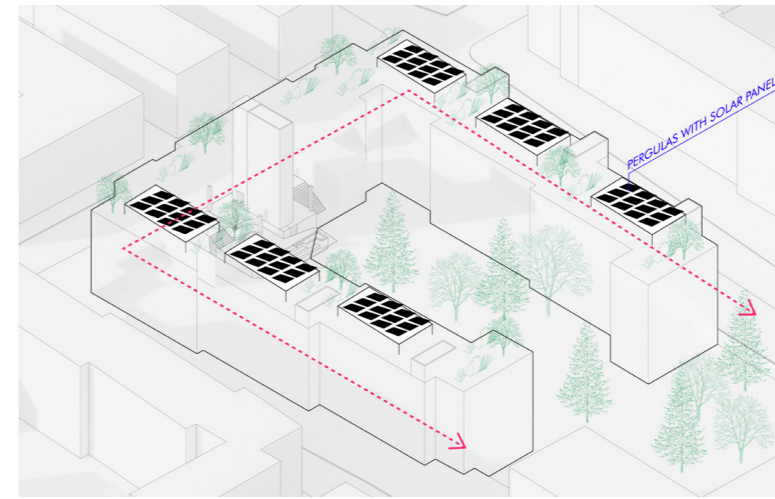
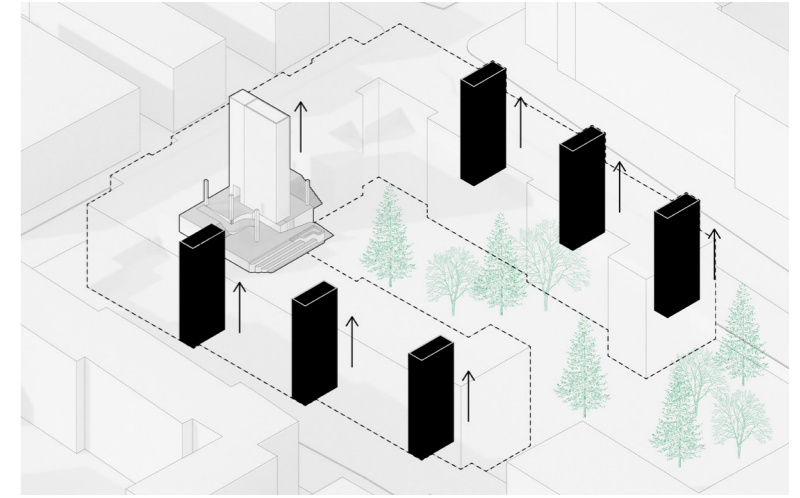
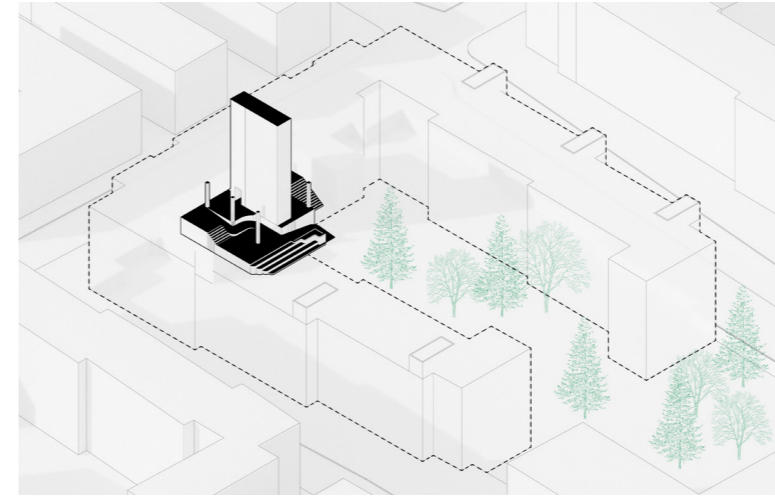
THE STUDENTS' WORKS



CURRENT SITUATION

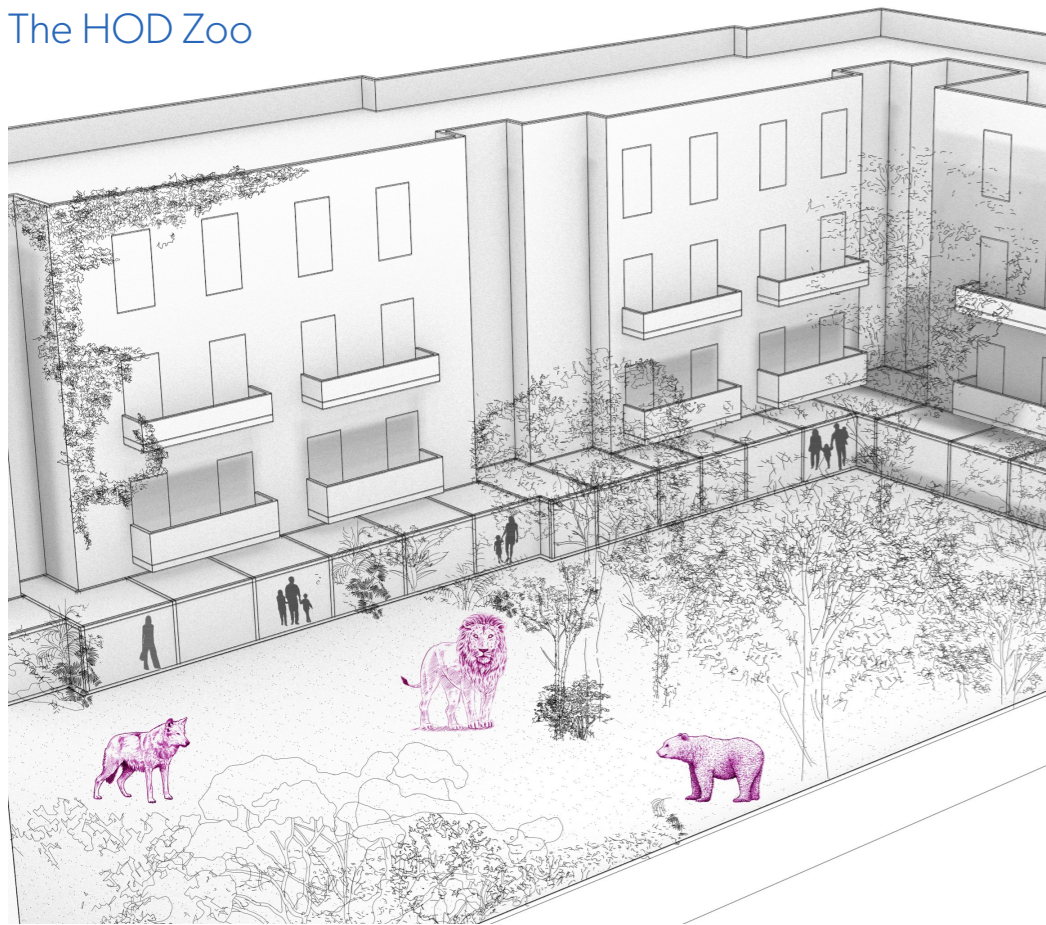


PLANNED INTERVENTION



THE STUDENTS' WORKS

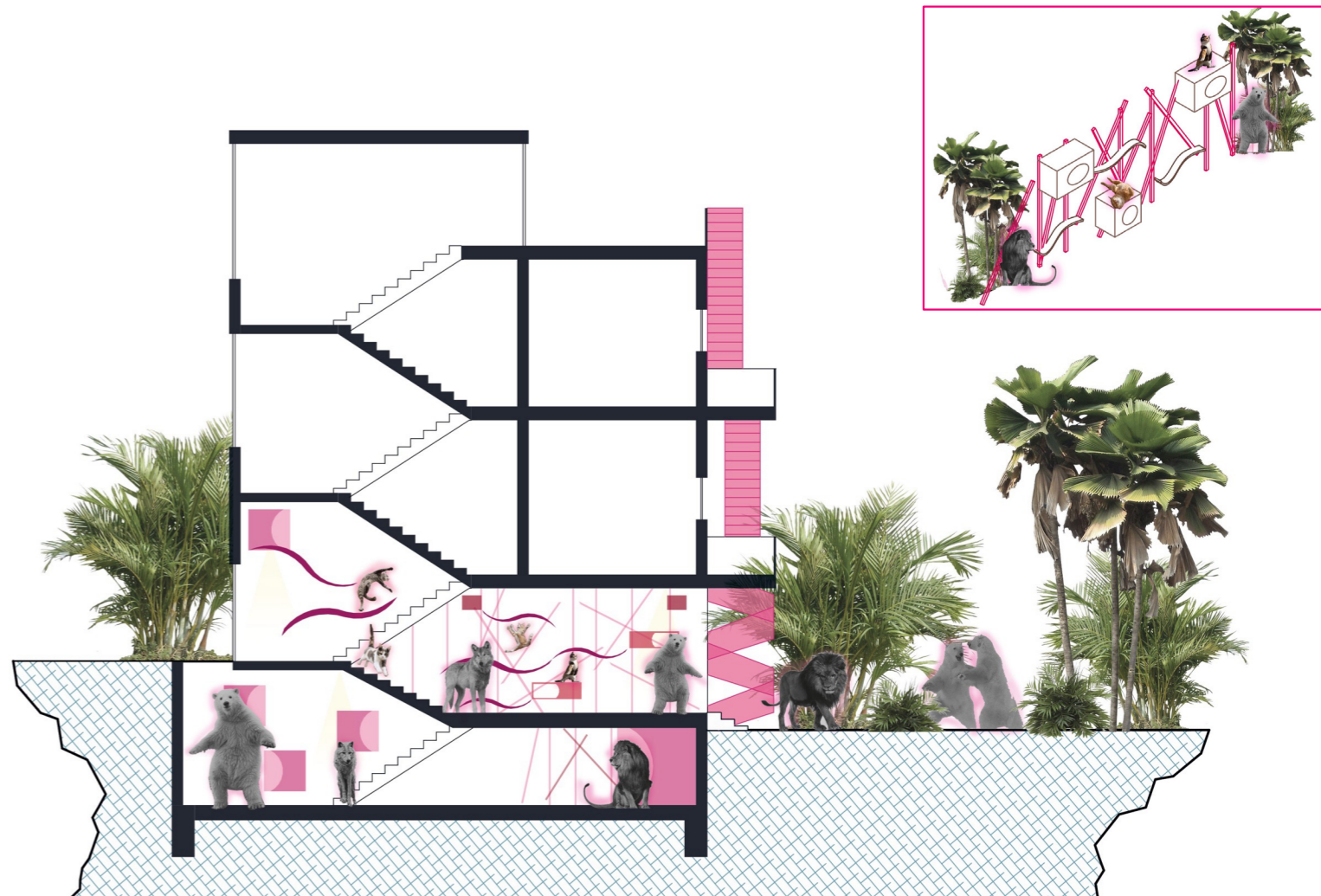
The HOD Zoo



The HOD Zoo

Co-operative for animals

A lion, a bear & a wolf living together



THE STUDENTS' WORKS

Workers Cooperative Houses by Arie Sharon, Frishman Street Tel Aviv – Balconies

INTRODUCTION

This paper is divided into two parts:

It begins with an analysis of the balconies of Arie Sharon's Workers Cooperative Houses and their different types. In particular, the dependencies of these types on the orientation towards a certain compass direction, the orientation towards the inner courtyard or the street, as well as the type of exit (balcony or loggia) are considered. This is followed by an examination of the corresponding floor plans in terms of orientation and arrangement. In addition, circumstantial evidence is compiled and evaluated to answer the questions of whether planters were planned in some parapets in the original and whether the superimposed balconies on different floors are or were of different depths. Finally, an examination of the original condition of the balconies will be conducted based on the plan findings from the archives, and a comparison will be made between the single balconies of Arie Sharon and the single balconies on the Prellerhaus in Dessau, which is obvious because of the similarities in appearance.

In the following intervention the gained knowledge of the analysis is transferred to interventions with further information and thoughts about the building ensemble. Here, the representation of inspirations leads via sketches and analog collages to digital collages and drawings.

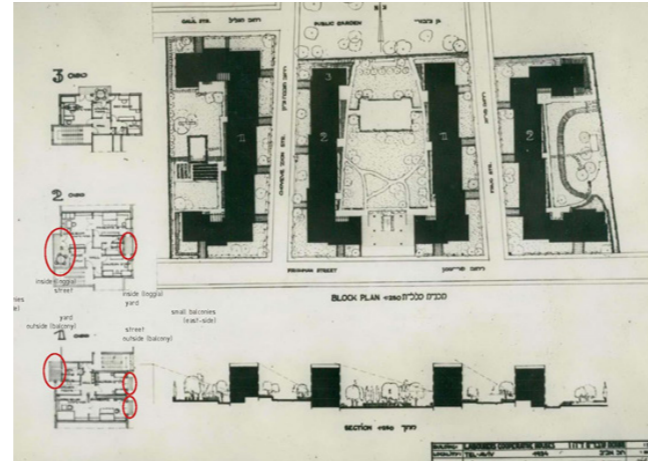
ANALYSIS

For better and more clear identification of architectural patterns and schemes, the focus of the following analysis is to look at the typified apartments in the structures with north-south orientation. Since the apartments in the corners and short legs of the structures exhibit special forms in floor plan and facade design, they are not considered in more detail here.

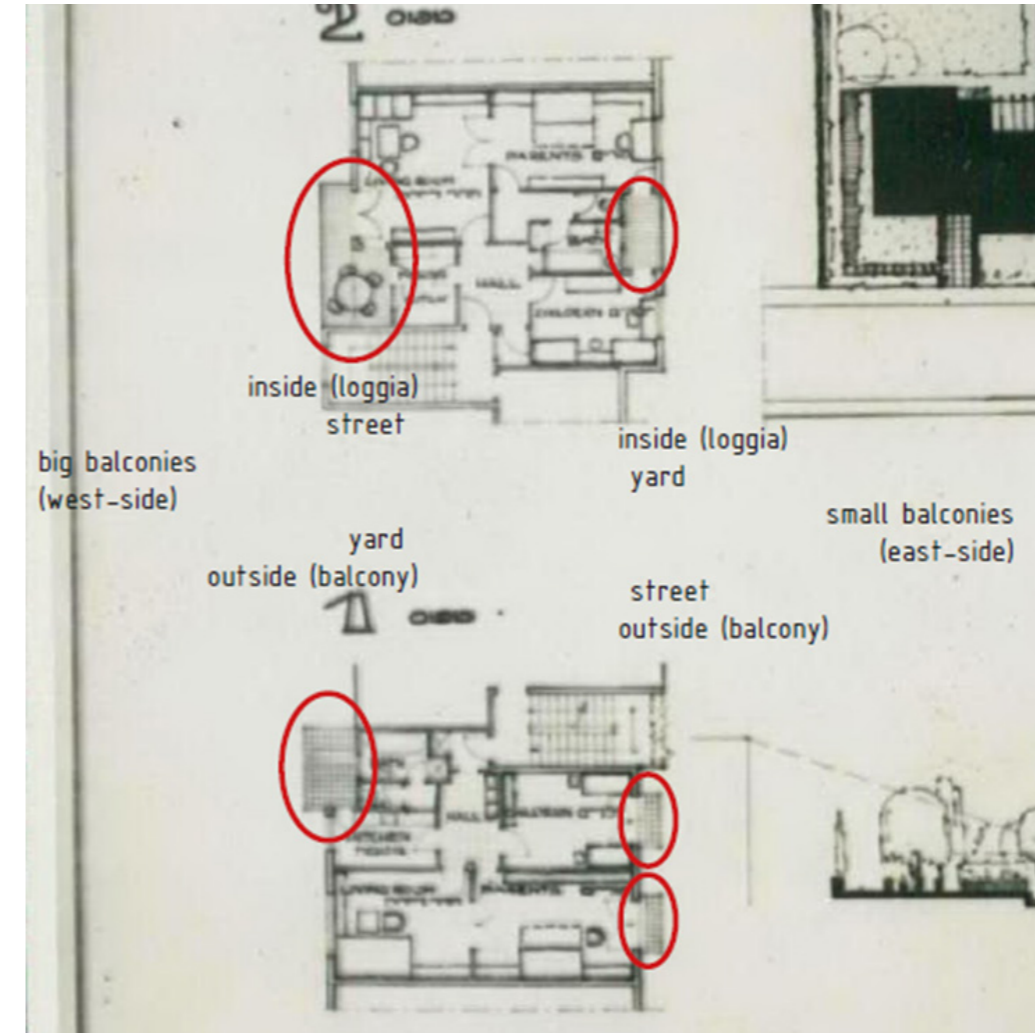
BUILDING TYPES

From the site plan can be seen that there are two building types with north-south orientation:

Building type 1 with western courtyard and eastern street front, and Building type 2 with eastern courtyard and western street front.



In addition, the appearance of the structures in the site plan suggests an approximate axial symmetry along an imaginary north-south central axis through the central courtyard.



APARTMENT TYPES

An examination of the corresponding two apartment types dispels this suspicion. The arrangement of the floor plans does not follow the symmetry of the buildings, but is determined by other influencing factors, which are broken down below.

Apartment type 1 has one large balcony on the courtyard side (west) and two small balconies on the street side (east), while Apartment type 2 has one large loggia on the street side (west) and one small loggia on the courtyard side (east).

As a first result, it can be stated that the compass direction is the decisive factor for the size of the balcony and the orientation of the floor plan.

BALCONY TYPES

According to the previous considerations, four binary attributes can be identified for the description of the balcony types. Since the relationship between size and compass direction has already been derived, these attributes are combined into one, leaving three attributes:

1. size / orientation

1.1 large / western or 1.2 small / eastern

2. facade structure

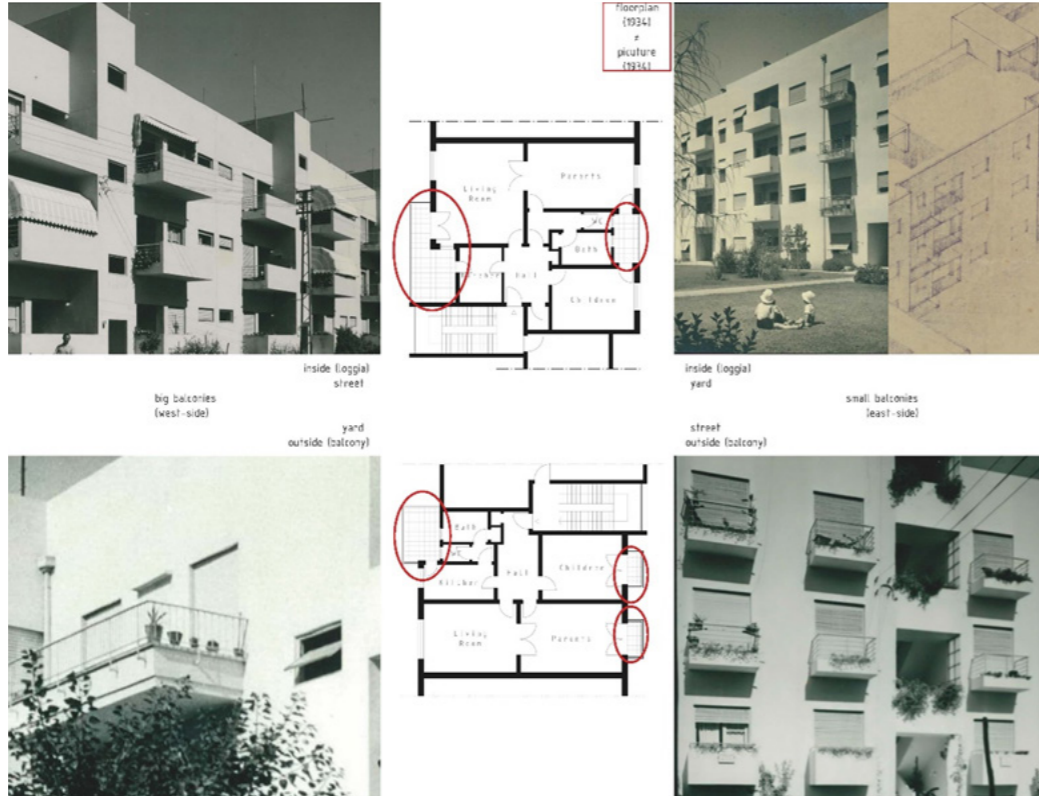
2.1 balcony (raised) or 2.2 loggia (recessed)

3. facade type

3.1 courtyard facade or 3.2 street facade

From these attributes, four balcony types can be combined, each with three attributes:

1. large western - loggia - street facade
2. small eastern - loggia - courtyard facade
3. large western - balcony - courtyard facade
4. small eastern - balcony - street facade



FLOOR PLAN STRUCTURE

In addition to the attributes of the balcony types, some regularities can also be found in the floor plans:

- The staircase is oriented to the street side
- Kitchen and living room are oriented to the west
- The kitchen is located on the large balcony
- The bedrooms are oriented to the east
- The bedrooms are located on the small balconies
- Enfilade through master bedroom and living room
- WC and bathroom are lit from the courtyard side balcony

While all other points result from known measures in designing apartment floor plans or obvious dependencies and conclusions, the last one in particular attracts attention:

Why are WC and bathroom oriented to the courtyard side instead of being aligned with the location of the kitchen and being able to use common utility shafts? Why are the WC and bathroom in floor plan type 2 vented to the large western balcony, while the living room has no access to it?

It is reasonable to assume that the second question contains part of the answer to the first question: The quality of living that results when the living room, kitchen, and large west balcony form a common room unit that is also unaffected by the venting of the sanitary core is worth adding a second utility shaft. In addition, it can be considered as an advantage if the sanitary core separates the sleeping areas.

Also, the question arises why the small exits were not planned as introverted loggia to the street and extroverted balcony to the courtyard, like the large ones, but vice versa.

The change between the plan and execution of

balcony type 2 suggests that this question has been asked and a corresponding answer formulated.

In addition, the projecting stairwell forms a semi-niche into which the small street-facing balconies nestle, comparable to the large street-facing loggia.

FURTHER QUESTIONS

Are plant pots embedded in the parapets?

The graphics on the left deal with the question of whether planting pots were embedded in some parapets according to plan and/or in their original state. Here, it is mainly about the parapets of the formerly open staircases and the ground floor balconies.

It is clearly recognizable that planting was planned and implemented.

The question of the embedded planters cannot be answered completely unambiguously. However, in none of the three illustrations is any form of retaining structure for possibly pre-erected or erected planters discernible, so that the circumstantial evidence suggests that the planters are embedded.

Are the balconies' depths equal or different within different floors?

The graphics on the right deal with the question of whether the balconies are planned or designed to be the same depth on all floors.

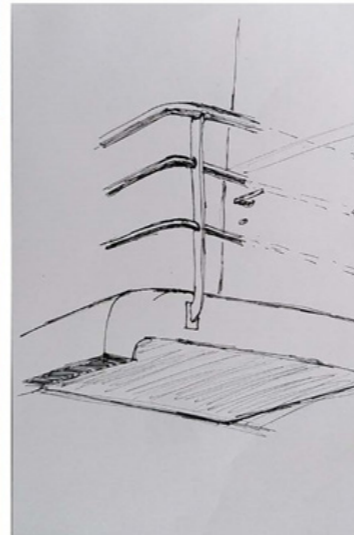
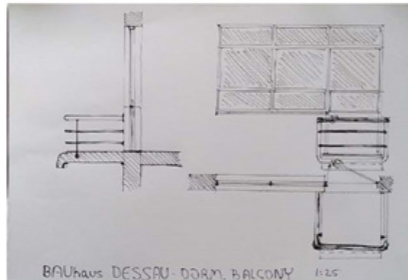
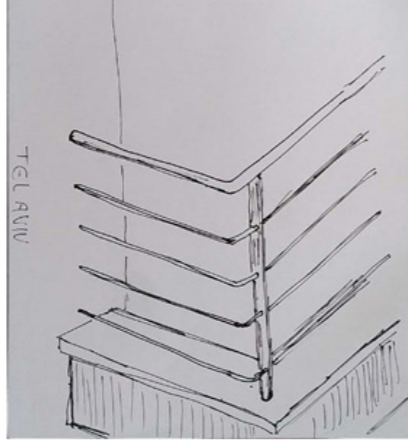
The graphic analysis of the contemporary illustrations of the time of construction show that the edges of the balconies can be connected with vertical lines, so that very probably no different depths were planned and built.

However, the photograph of the present condition also shows that many reconstruction measures have been carried out on the facades in the past 90 years, so that balconies of different depths can definitely be found superimposed today.

COMPARISON PRELLERHAUS

Because of their similarity, a comparison between the small balconies of Arieh Sharon and the single balconies of the Prellerhaus in Dessau is obvious.

It seems quite clear where Sharon took the inspiration for his design of the balconies from,



however, on closer inspection in detail there are more differences than similarities.

Although both balustrades are constructed of horizontal steel elements, the Prellerhaus uses two and a wider one as a handrail, while Sharon uses three elements and the wider handrail. Thus, the parapet in Dessau appears to consist more of individual bars, but in Tel Aviv it already gives the impression of a lattice.

The supporting struts of the balustrade also differ in number, arrangement, and connection. While in Dessau two lateral struts, which also connect to the side of the balcony, ensure that the front and corners of the balustrade „float“ freely, in Tel Aviv there are three struts on the front side, which are attached to the balcony tub from above.

Thus, the comparison of the balustrades in Tel Aviv paints more of a compact, closed, functional or technical picture, while in Dessau one gets a more elegant, open, playful impression. This impression

is underlined by the clearly rounder shaping of the edges of the parapet, but also by the different constructions of the balconies.

The constructions are strongly influenced by the respective use. While in Dessau, with a moderate climate and less demanding everyday use, a very pragmatic construction leaves room for more playful design, which is reflected in the form of an absolutely low-tech drainage system in which the water follows the shape of the balcony and runs off over the round drip edge of the front side, the balcony in Tel Aviv has to respond to a more demanding climate and the resulting consequences for everyday use. Here, residents try to cope with the daily heat by watering the floor of the balcony and using the cooling effect of evaporation. Accordingly, the balcony has a trough-shaped design and is specifically drained via a spout.

NEW BALUSTRADE

Already a few years after construction, reconstruction work was carried out on the balconies. Here you can see the comparison between the balconies from 1934 above and the one from 1947 below.

The reworking mainly refers to the parapet. In addition, individual balconies may have been combined into one larger one.

Plan material is available from the revision so that the details can be viewed in more closely. The drawings show that the basic structure remains the same: a concrete trough with floor construction and spout drainage forms the balcony.

However, the grating of the parapet is now aligned vertically, presumably for safety reasons; the fastening struts engage the edge of the tub laterally from the outside instead of from above. Technical reasons are more likely than a reference to the Bauhaus design since the size and the change to a vertical grid hardly bear any resemblance to the Prellerhaus balconies.

INTERVENTION

During the processing of the workshop, many participants noticed that the original idea of cooperative housing has almost been reversed in this case and is now more like a „gated community“ in which high-priced apartments with attractive communal green spaces are available for privileged

renters - and exclusively for them. This is also reflected in the consideration of the current state of the balconies: Planned as an open communicative space between individual apartments, many balconies have now been enclosed and turned into winter gardens or living room extensions to the interior, which further counteracts the sense of community.

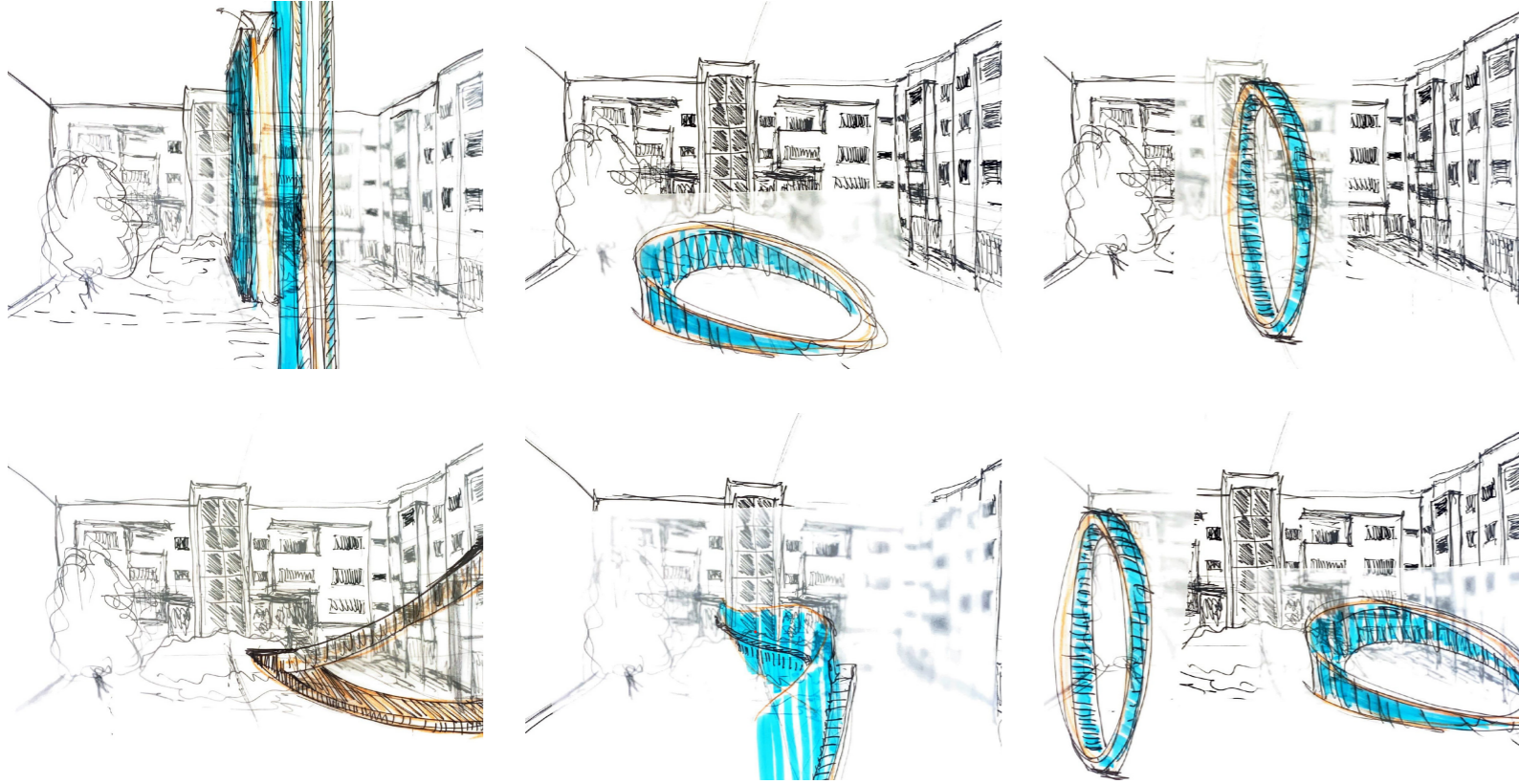
Therefore, the main goal of our intervention was to bring back the sense of community to the residents, but also to the entire city population.

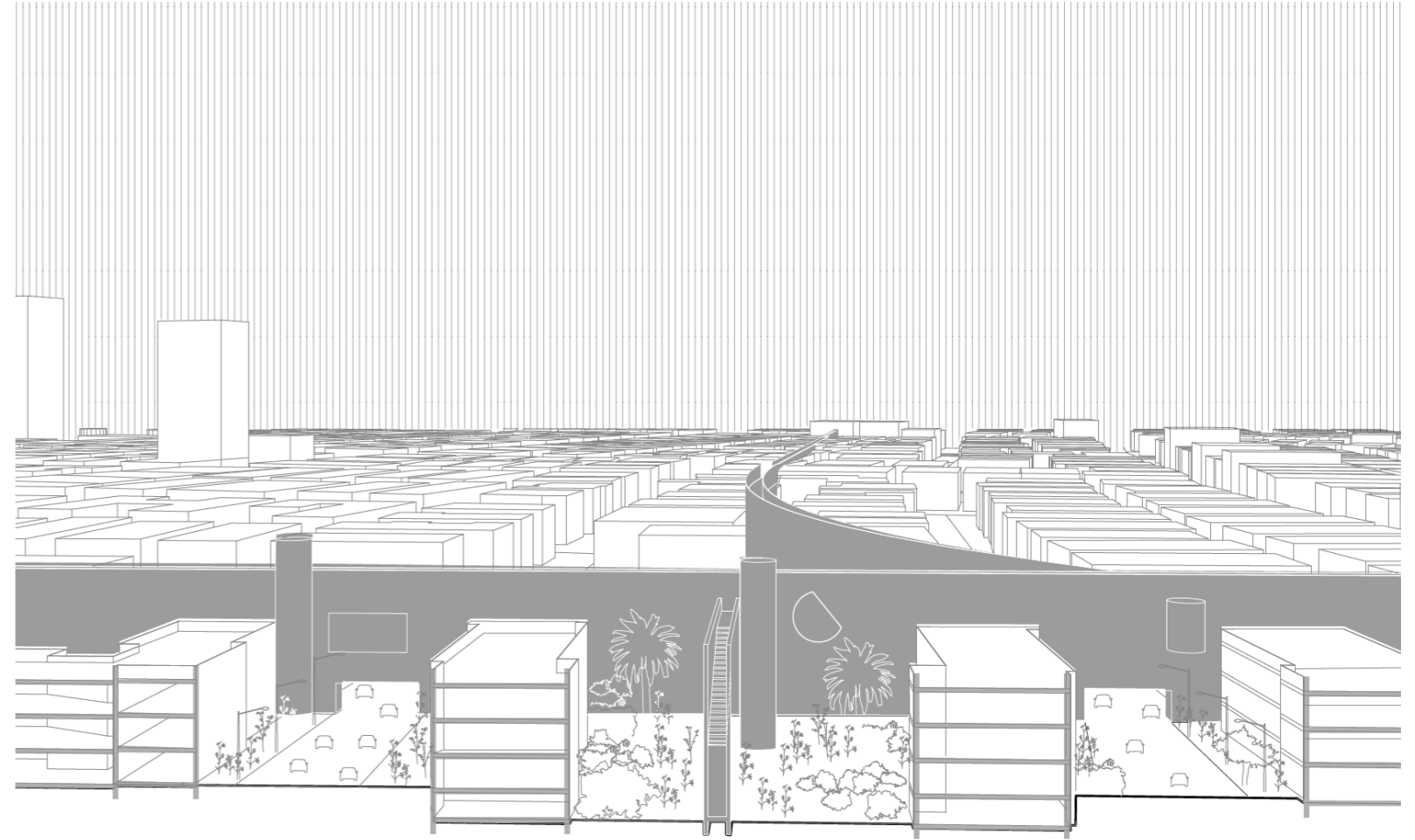
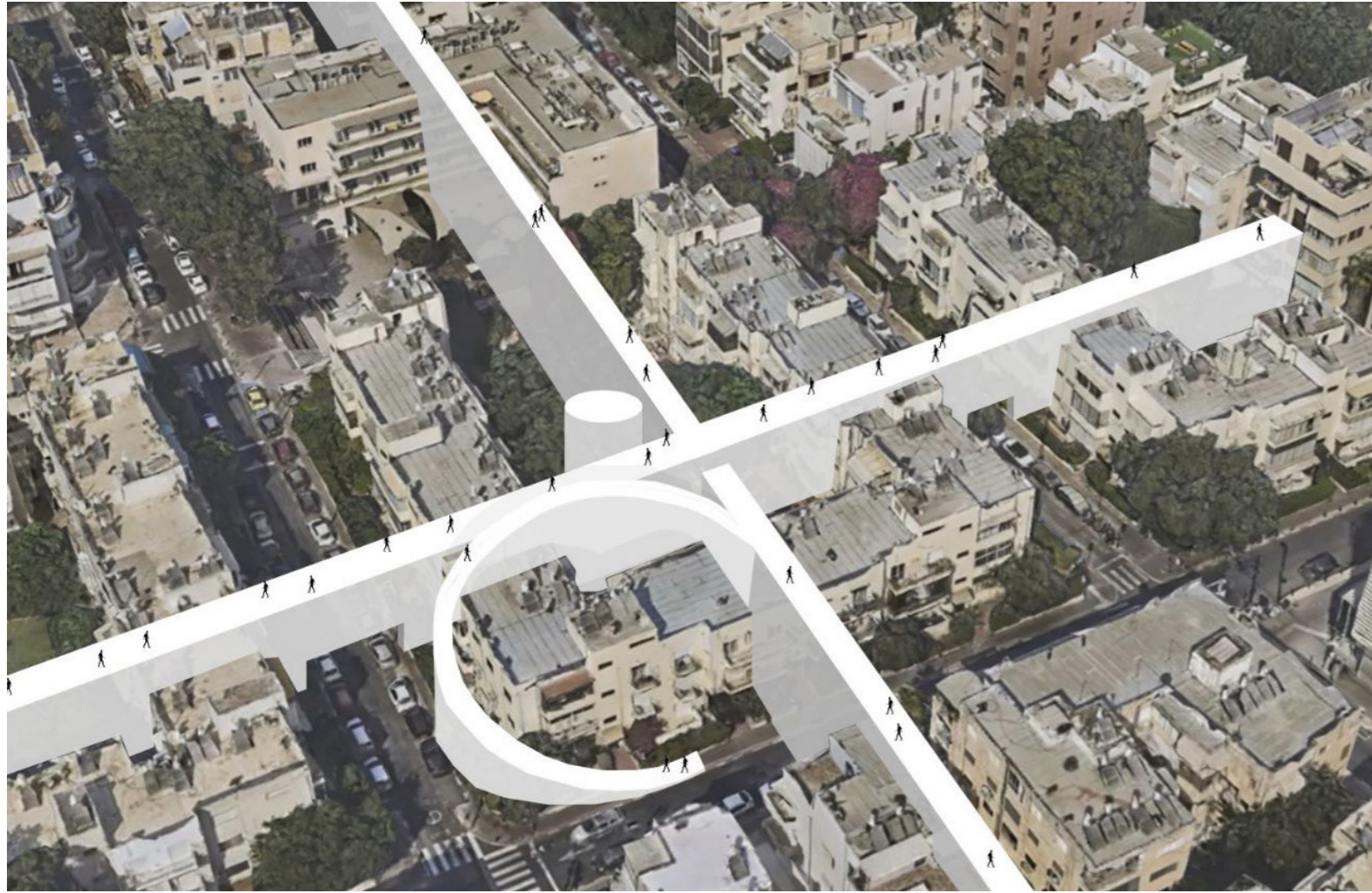
To this end, two approaches were pursued: on the one hand, an intervention within the inner courtyard restored or sharpened the awareness of the residents; on the other hand, by transferring this intervention to a scale that reaches far into the urban space, large-scale attention was directed to this point and made accessible.

Results of the group's interventions can be seen on the next pages.

OPHIR ITZKIN, NICOLAS JANNING, YSSAF OHANA, AMAL SALIH—GROUP PURPLE

THE STUDENTS' WORKS





THE STUDENTS' WORKS

Fake it `till you make it!

Transforming Tel Aviv's Bauhaus Buildings: A Tale of Adaptation

FIRST IMPRESSIONS

Tel Aviv's iconic Bauhaus buildings are not just architectural landmarks; they are living spaces that have evolved over time to suit the city's subtropical climate. Thanks to urban planning the surroundings also play a crucial role in shaping the buildings. Originally designed with elements such as covered balconies and strategically placed windows for optimal ventilation, these structures reflect the forward-thinking ethos of the Bauhaus movement. However, the passage of time has brought significant changes, including the enclosure of balconies, the addition of floors, and the installation of air conditioning systems.

INTERVENTION: THE CASE OF MEONOT HOD

One such example, the Me'onot Hod building, vividly demonstrates the evolution of Bauhaus structures over time. Initially characterized by a clean and simple façade, the building featured open balconies adorned with greenery and open



staircases designed for ventilation. Unfortunately, subsequent modifications marred the building's original charm. The façade was obscured by cables and air conditioning units, while closed balconies were added to increase living space and shade. The once-open staircase was enclosed to mitigate noise and enhance privacy, resulting in an inconsistent and cluttered appearance.

RESOLUTION

The proposed resolution seeks to uphold the modifications made by residents for valid reasons while reintegrating the original design elements. The plan involves the addition of an exterior wall in line with the building's initial blueprint, with an intentional gap adjoining the existing structure. This connection would bridge the gap between past and present by utilizing former balconies as transitional spaces. The intended outcomes are twofold: generating indoor shading through a play of light and shadow, and revitalizing open spaces. This involves the restoration of existing balconies alongside their extension, restoring both functionality and nostalgic charm.





INTEGRATION OF GREENERY

A prominent aspect of the future plan revolves around infusing natural elements into the architectural revival. Plant life would be introduced within the gap created by the exterior wall. Beyond aesthetics, this botanical presence would function as a natural coolant, contributing to energy efficiency and fostering a cooler microclimate for the neighborhood. The concept of urban gardening would be woven into this vision, adding to the neighborhood's appeal.

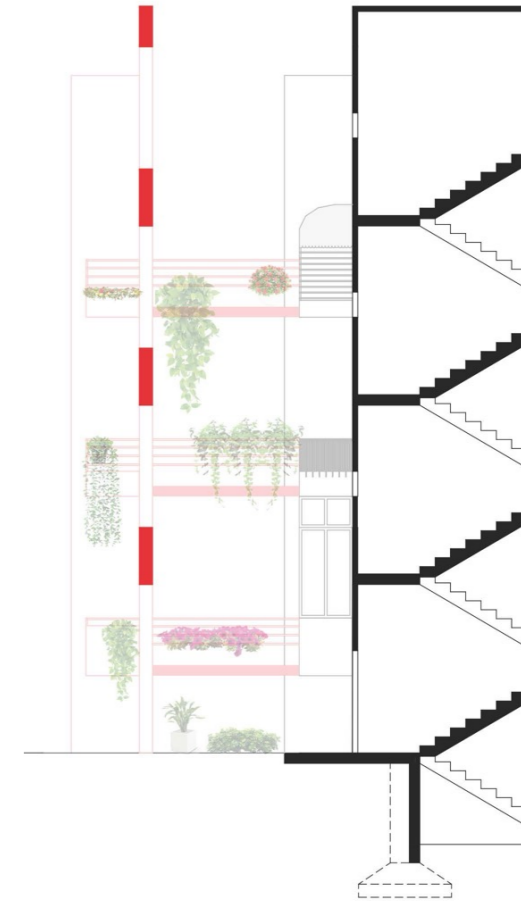
PEDESTRIAN-CENTRIC TRANSFORMATION

The proposal advocates for a pedestrian-focused environment by limiting vehicular access on adjacent streets. This shift would reimagine the streetscape as dynamic communal spaces, accommodating gatherings, playgrounds, and markets. This approach aims to cultivate a stronger sense of community and social interaction within the neighborhood.

CONCLUSION

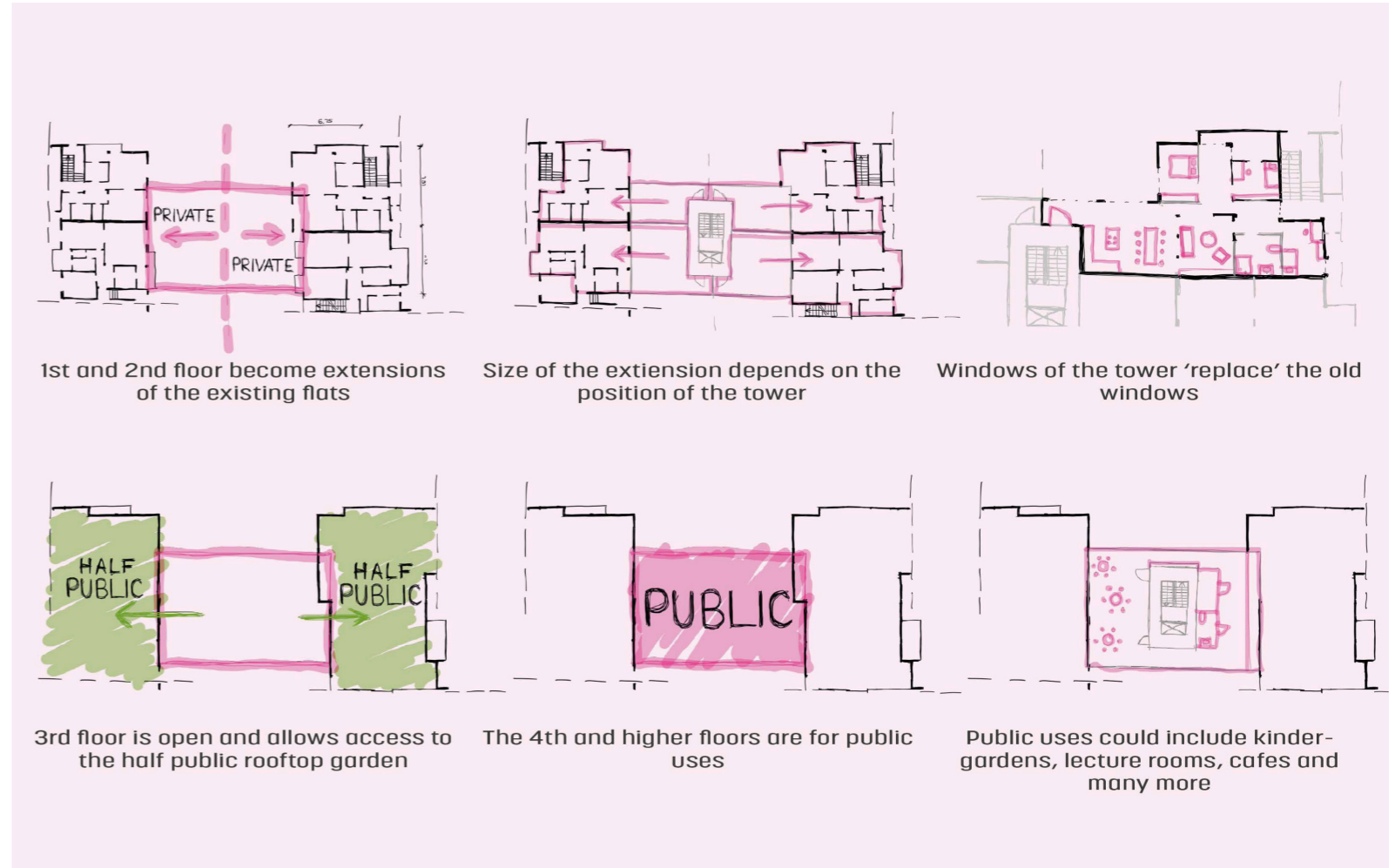
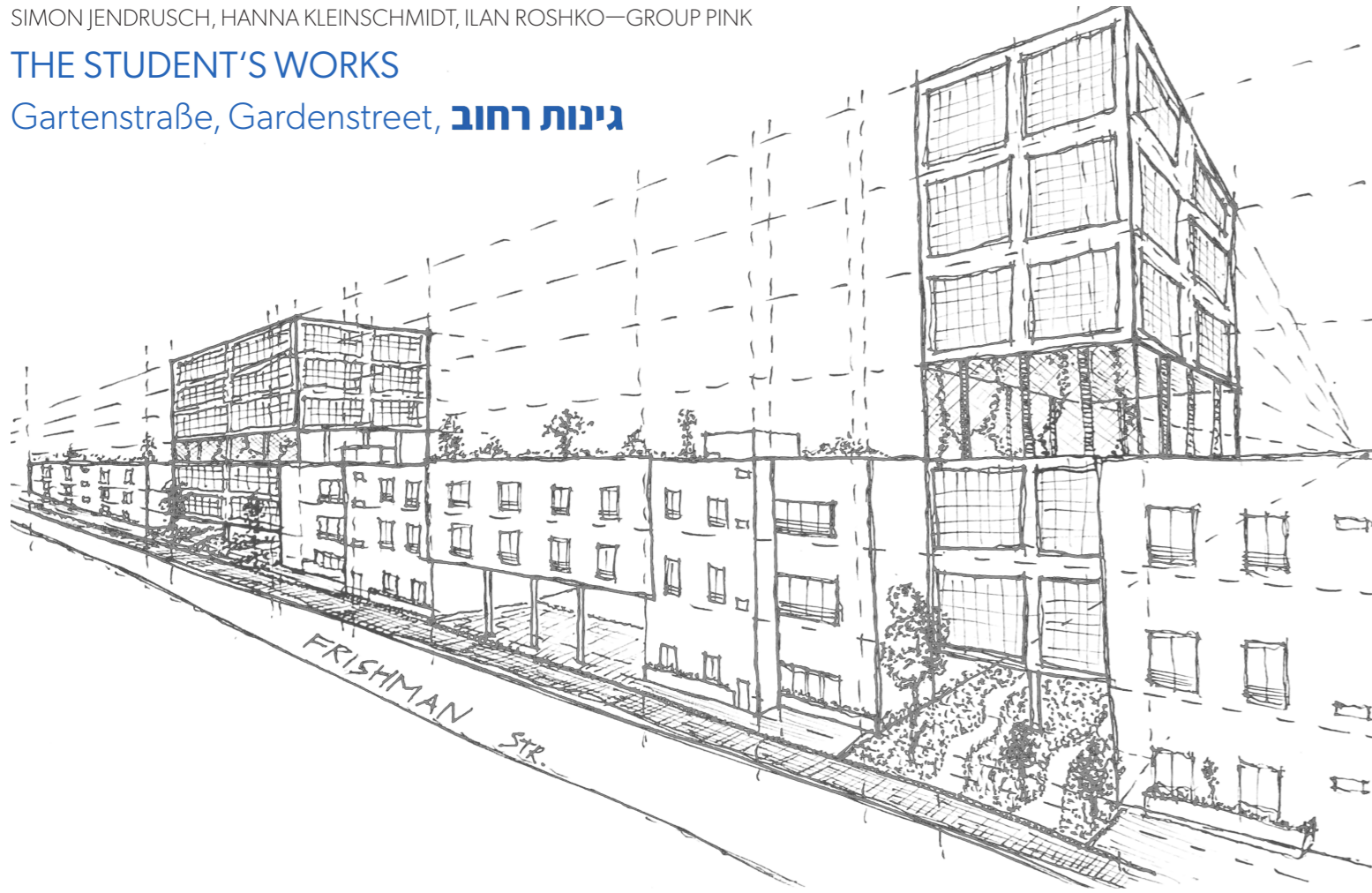
In conclusion, the intended resolution prioritizes preserving the core value of the original Bauhaus architecture while recognizing residents' valid modifications. By seamlessly integrating the new exterior wall and refurbished balconies, the intention is to achieve visual consistency and cleanliness within the neighborhood. This effort also serves to acknowledge and honor the Bauhaus architectural heritage that characterizes Tel Aviv. The plan's aspiration to inspire other residents across the „White City“ to restore their facades underscores the broader impact of this intervention. This intervention can be seen as a temporary experiment. This approach presents an opportunity to gauge public response to creatively showcasing the building's historical façade. This objective-driven process underscores the commitment to preserving the Bauhaus essence, adhering to the motto: „We fake the façade until we make a difference,“ emphasizing a proactive approach to sustaining architectural heritage.

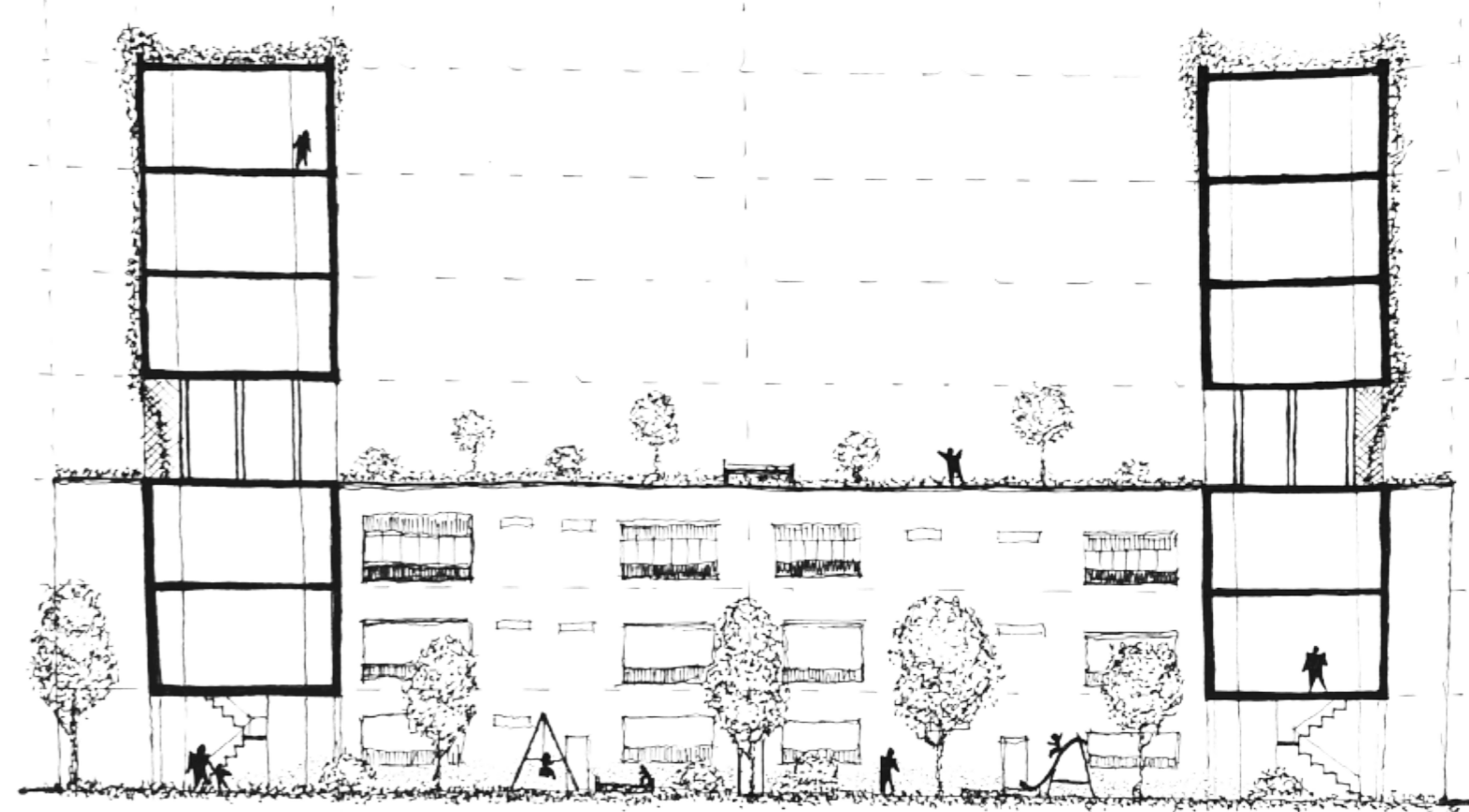
“Fake it `till you make it!”



THE STUDENT'S WORKS

Gartenstraße, Gardenstreet, **גינות רחוב**





THE PRESERVATION OF THE BUILT PALESTINIAN
HERITAGE IN JAFFA AND ISRAEL

ALL ROADS LEAD TO JAFFA¹

Conservation and Preservation

Tel Aviv is the city where I was born and raised. I am connected to this city with every fiber of my being and in most of my actions; it is my preferred home. Over the years, I have come to know its neighborhoods, streets, and houses intimately—a natural result of personal affection blended with professional curiosity. Throughout the years, I have witnessed not only the city's moments of glory and splendor, but also its less radiant sides. While these have not diminished the deep feeling I harbor for it, they have stirred in me thoughts—more or less encouraging—about the chronic ailments that refuse to release their grip on the city. It seems to me that the most severe among them is the ailment of forgetfulness.

Tel Aviv is a city where entire chapters of its past are respectfully swept under the rug, particularly concerning the chapter that forms the basis of its existence: the love–hate relationship between it and its mother—Jaffa. In dozens of books written about Tel Aviv, in popular

Figure 1. Old Jaffa, view northwards towards Tel Aviv, 1950s. In the background, the minaret of the Saraya Mosque (which collapsed in the early 1990s) and the Hammam are visible.

media, and on every possible platform, it is customary to state that the city was founded in 1909. Presenting the matter this way mainly indicates historical blindness. The city's origins date back to the second millennium BCE. Its original name is short and simple—Jaffa. Jaffa is mentioned

Fig 1. Old Jaffa, view northwards towards Tel Aviv, 1950s. In the background, the minaret of the Saraya Mosque (which collapsed in the early 1990s) and the Hammam are visible.



in Pharaonic papyri, in classical mythology, in the Bible, and in other ancient writings. Its ancient past is taught by archaeological research, which is still rather sparse—and not by chance.

Unlike Jerusalem, which is immersed up to its neck in the study of its past, Tel Aviv generally seeks to present itself as a city “without archaeology,” a city that “rose from the sands” ex nihilo, with its houses formed from the „imaginary foam of waves and clouds”. Jaffa lacks a great tradition of holiness, and therefore its conquerors over the generations did not hesitate to destroy its houses almost to the foundations and rebuild it for their own benefit, while erasing the remnants of their predecessors. Most of the houses that remain today in Old Jaffa were built in the 19th century and certainly do not reflect the urban layout of the ancient layers of the historic city.

The new Jaffa, which began to rebuild and develop on the ruins of the buildings destroyed by Napoleon in 1799, it was reborn thanks to its port, which has always been an inseparable part of its landscape. As the port city closest to Jerusalem, Jaffa served as an important gateway to the Holy Land, and no less importantly, the port

was also an exit point for exporting various goods, foremost among them citrus fruits, which the extensive agricultural hinterland of Jaffa supplied in abundance starting from the first half of the 19th century.

The port was the main source of the influx of pilgrim settlers, and substantial capital into the city, and it served as a primary catalyst in the urban and social development of Jaffa in the late 19th century—a development that was manifested, among other things, in the expansion beyond the walls of the historic city. People of means preferred to exchange the crowded alleys of the Kasbah for more spacious neighborhoods outside the walls of the historic city. Each of these neighborhoods was accompanied by a unique founding story.

New development was a result of a specific social, cultural, and economic background. Thus arose neighborhoods such as Saknat Abu Darwish, Saknat Abu Kabir, Ajami, Jabaliyah, Manshiyya, the American Colony (which quickly became the German Colony), Neve Tzedek, Neve Shalom, and other neighborhoods. All the neighborhoods maintained their connection to the mother city and did not attempt to create an alternative economic

and social center to the vibrant historical heart of Jaffa.

One neighborhood chose a different path—“Ahuzat Bayit,” which changed its name to “Tel Aviv” shortly after its establishment. From its very inception, it was clear that it was established on a separatist basis, with the declared aim of disconnecting from Jaffa at some stage and establishing an alternative, Hebrew, urban center. This ideological aspect of the neighborhood granted it its uniqueness and over the years turned it into the main showcase of Zionist urban activity. Being a political statement, Tel Aviv was occupied from its earliest moments with documenting and somewhat obsessively glorifying its achievements. And from the depiction of the wonders of the new neighborhood, Jaffa always emerged as a reverse mirror image—a city entirely of hostility, degeneration, filth, and backwardness.

From the very first moment, the distinction between Tel Aviv and Jaffa bore a national character. This distinction intensified as the national-political conflict escalated in the entire land. In 1921, Tel Aviv received semi-autonomous status from the British authorities, and a winding border line was

drawn between it and Jaffa. This seam line became one of the sharpest friction points between Jews and Arabs in the years preceding the 1948 war (as well as during the war itself). A long series of violent incidents, which increased as the end of British rule approached, indicated what was expected to happen once the British left the country.

This is not the place to recount the story of the conquest of Jaffa, the flight of most of its Arab inhabitants under “encouragement” from the Jewish side, and its surrender on May 13, 1948, the eve of the Declaration of Independence. It can be said that it was an end known in advance—Jaffa was indeed one of the important Palestinian cities in the country, but its development during the Mandate years was less compared to the meteoric rise of its neighbor Tel Aviv. Before the 1948 war, about 70,000 people lived in Jaffa, effectively disconnected from other large Arab settlements. Tel Aviv at that time numbered more than 200,000 inhabitants and was the economic, cultural, military, and logistical center of the new state—a power that left Jaffa with little chance. This asymmetry in power relations partly explain the mass panic that gripped Jaffa’s Arab residents prior to its conquest. At its surrender, no more than 4,000 arabs residents were counted in Jaffa.

In 1950, Jaffa was annexed to Tel Aviv by a government decision. In addition to the physical damage the city suffered during and after the war, the appropriation of the conquered space also included the complete erasure of the Arabic names of its streets. Some streets received new names with a clear connection to Jewish memory, and many others, for which the municipal naming committee did not find a suitable name, were given anonymous numbering. Some of the numbered streets remain so to this day.

Figure 2. The northern road in Old Jaffa (today’s Solomon’s Bay Promenade) was opened in “Operation Anchor,” 1936. The buildings on the right of the photograph were demolished by Tel Aviv municipality in 1949; the building on the left is currently used (after significant modifications) as the Jaffa Antiquities Museum.

More than sixty years after the end of the battles in the 1948 war, Jaffa still looks, in some parts, like

Fig 2. The northern part in Old Jaffa (today’s Solomon’s Bay Promenade) was opened in “Operation Anchor,” 1936. The buildings on the right of the photograph were demolished by Tel Aviv municipality in 1949; the building on the left is currently used (after significant modifications) as the Jaffa Antiquities Museum.

Fig 3. Old Jaffa, aerial photograph from November 23, 1951

Fig 4. Old Jaffa, aerial photograph in 1930



a disaster-stricken city unable to recover from the war’s aftermath. This state primarily attests to the unwillingness of the leaders of the first Hebrew city to restore Jaffa’s independent status. The disrespect and contempt woven throughout Zionist historiography in its descriptions of Jaffa continue to manifest today. This mental barrier is the main reason Jaffa still appears fragmented, with “picturesque” sites, attractive for tourism and real estate, with a blurred past, woven into no-man’s land. Since this is a mental obstacle, only a mental shift will lead to renewed recognition of the original values expressed by Jaffa’s streets and buildings—values without which even the story of Tel Aviv is incomplete and distorted.

It is impossible to understand the story of the new Jaffa—the city of the late Ottoman rule, which gave birth to Tel Aviv—without giving due respect to the Jaffa train station complex in the Manshiya neighborhood. The idea of establishing a railway line connecting Jaffa to Jerusalem had been proposed as early as the mid-19th century, with Sir Moses Montefiore among those who tried to promote it, but it wasn’t until 1888 that the idea began to materialize when Joseph Navon, a Jewish businessman and entrepreneur from Jerusalem,

managed to secure a concession from the Ottoman authorities for its construction.

Navon sold the concession to a French company, which began construction work in early 1890. The pioneering task was completed in September 1892. The railway line was responsible for the economic boom that occurred in Jerusalem and Jaffa in the late 19th century, as it facilitated the movement of people between Jerusalem and Jaffa, and more importantly, the movement of goods to and from the Jaffa port. The Jaffa train station was located in the northern part of the city, east of the budding Manshiya neighborhood, not far from the modern-day Shchem Road (now Eilat Street).

We do not have original documents explaining the rationale behind choosing this specific location for the station instead of, for example, south of the old city, closer to the historical port. However, its location in the modern part of the city, between populations of different faiths (the Muslim Manshiya, the Christian German colony, and the Jewish neighborhoods of Neve Tzedek and Neve Shalom) turned the station into a multicultural site. It is likely that the Ottoman authorities sought to present the newcomers to the land with the newer,

more spacious parts of Jaffa, and the northern part of the city was particularly suitable for this purpose. At the time of its construction, the station’s surroundings were sparsely built, but they became denser within about two decades.

Adjacent to the station, in 1903, the German Templar and industrialist Hugo Wieland established a factory for prefabricated concrete building products, seating up his home in this complex as well. Not far from there, the Templars established a new neighborhood called Walhalla, which bordered the Jewish neighborhood Neve Tzedek to the south. The most significant growth occurred in the Manshiya neighborhood, which expanded westward and northward, essentially surrounding the station on most sides. The pedestrian exit from the station led directly into the neighborhood’s street network.

The train station remained operational until just before the establishment of the state in 1948.

Fig 5. The Wieland family house after the completion of conservation work, northern façade, 2012.

Fig 6. The Wieland family house and the conservativ of the family’s ornamental garden, southern façade, 2012.



Afterward, from 1948 the station and Wieland's factory were seized by the army and became an enclave closed to the public for about six decades. Thus, they survived almost unscathed while the historical neighborhoods around them, particularly Manshiya and Neve Shalom, were systematically neglected, destroyed, and ruined. The army, which doesn't operate based on entrepreneurial logic, generally avoids initiating drastic physical changes in the areas it controls, and military orders ensure reasonable maintenance. As a result, the Jaffa train station complex was preserved almost intact, almost by chance.

The first time I visited the site in the summer of 2004, I was accompanied by security personnel. Guard dogs stood alert around the area, close to the barbed-wire fences. Wieland's factory, which the army had converted into a sewing workshop, was abandoned, and most of its buildings were used for storage. Dense vegetation grew in every corner, as if an abandoned city had been revealed to us, having suddenly been discovered, empty of people, in the heart of the „jungle“. It seemed as though time had left only minor marks on the structures. It was an extraordinary experience—a visit to a vast



Fig 7. The complex of the Wieland family factory before restoration work, 2008. In the center stands the family's two-story villa and the remains of the adjacent ornamental garden.

historical reserve that had been removed from urban life almost in a single stroke and since forgotten. It was hard to ignore the romantic and mysterious charm of the abandoned place.

Undoubtedly, this charm was the main reason why Mayor Ron Huldai, from the moment he became aware of the complex's existence, vigorously promoted its preservation and its return to urban life as the flagship project for the upcoming celebrations of Tel Aviv's 100th anniversary. However, the initial motivation for preservation did not stem from a deep understanding of the site's past and its various components, and therefore the decision to preserve it was made without a comprehensive conservation program or a clear understanding of its future uses.

The only thing that was clear to the city's leaders was that they had in their possession a large historical complex—about 5,600 square meters of built-up area—with some economic potential. This is also why they handed over the project management to a municipal company, which, until then, had specialized in renovations rather than professional preservation of build heritage. When I was assigned to prepare the conservation plan



Fig 8. Jaffa and Manshiya on the left,
Photo: Ludwig Preiss & Paul Rohrbach, Palaestina und das
Ostjordanland, Verlag Julius Hoffmann Stuttgart 1925, p. 221

The factory was located just across from the garden, an integral part of the family's daily life. The location of the complex next to the station is an excellent testimony to how the railway created a new array of economic opportunities. However, the careful and thorough historical research revealed that all this cultural richness and the spatial fabric that gave the railway and Wieland family complex its uniqueness had not penetrated the awareness of those involved in the new project.

In the eyes of the Council for the Preservation of Sites, the story of the train station was much simpler and more one-dimensional. There were no Turks, Arabs, Templars, or English involved—just a Jewish entrepreneur, Joseph Navon, who managed to enlist a French company and brought progress to the near East. For the city's preservation department, at that time the site was no more than a black hole with more unknown than known, and the area was not included in the general preservation consciousness of the city, as formulated in the city's preservation plan.

Yet, the story of the station and the adjacent factory is fascinating, complex, and multi-faceted. To the

resided in an existing local house already on the site. A little later, Wieland built a one-story house in a local style, adjacent to the existing house. As the factory grew and became more established, next to these two houses, Wieland built a third, luxurious home in a distinctly Templar style, adorned throughout with prefabricated concrete products manufactured in his nearby factory—columns, railings, staircases, door frames, and stunningly beautiful, colorful floor tiles.

Next to the two-story villa, originally built as a one-story house, a private ornamental garden was planted, one of the first of its kind in the area.

for some of the of the buildings in the complex, I had to conduct an extensive historical study that would outline the site's diverse values as a historical basis for all conservation activities.

We discovered that besides the station area, which had already attracted people from different cultures, Wieland's factory also included architectural elements that reflected various cultural influences. The factory buildings tell a story of pioneering German Templar entrepreneurship at its height, alongside which stand three residential houses that tell another story. In its early days in Jaffa, the Wieland family

Jaffa, Jāmi El-Bahr, Photo: Ludwig Preiss, from: Ludwig Preiss & Paul
Rohrbach, Palaestina und das Ostjordanland, Verlag Julius Hoffmann
Stuttgart 1925, p. 222

Turks, it seemed, the station was an important center of cultural openness and an engine for attracting foreign and new influences to Jaffa and Jerusalem. I thought it would be appropriate, especially in light of the deep wound caused by the destruction of the Manshiya neighborhood, near which the railway was located, to emphasize the multicultural values of the complex in an attempt to transform the area into an urban connector between Jaffa and Tel Aviv—a connection whose absence is a lasting stain on their shared life.

Merely preserving the physical structures is not enough to convey multicultural values, certainly not in a large complex like the Manshiya train station. Since the decision to preserve was made without a defined conservation vision (aside from economic aspirations) regarding the future use of the buildings, I thought that, along with ensuring historical accuracy in the architectural conservation work—whose sole purpose is to expose the complex's various layers—it would also be appropriate to formulate a unique vision for the types of activities that would take place there after the conservation work is completed. In my mind, I envisioned a "mix of cultural and economic uses,"



All Roads lead to Jaffa

where diverse cultural activities occur side by side, attracting a wide range visitors.

Unfortunately, as often happens, the preservation architect was not consulted when the marketing “concept” was proposed to the developers. The city chose to present the complex as an area of “culture, leisure, and recreation” (with a clear emphasis on commerce and food)—goods easily found in any ordinary Israeli mall. In this mix, culture was nothing more than a fig leaf. The main emphasis was on the commercial aspects of the complex and its ability to attract customers who would spend their money there. In this spirit, the city sought to demolish the surrounding stone wall that separated the station complex from the factory complex, presumably to facilitate the movement of visitors and consumers. Our protests fell on deaf ears, and the historic wall, which testified to the separation between the public project represented by the railway and the private initiative represented by Wieland buildings, was mostly erased.

The presentation of the historical complex as an ultimate and one-dimensional entertainment area is a testament to the limited power of a preservation architect to deeply influence collective

consciousness. You can rely on the silent buildings to do some of the work, but not all of it. Without proper stewardship, a preserved building can become nothing more than a period backdrop for activities that contradict the values it embodies.

In Jaffa, a scarred city where the buildings often bear



witness to the national struggles that have occurred and are still occurring in this land, this value distortion also carries a sharp political significance. One of the

Fig 10. Street in Tel Aviv, Photo: Ludwig Preiss, from: Ludwig Preiss & Paul Rohrbach, Palaestina und das Ostjordanland, Verlag Julius Hoffmann Stuttgart 1925, p. 219

Fig 11. Street in Tel Aviv, Photo: Ludwig Preiss, from: Ludwig Preiss & Paul Rohrbach, Palaestina und das Ostjordanland, Verlag Julius Hoffmann Stuttgart 1925, p. 220



most notable examples of this is the Old Jaffa project, perhaps the first preservation project in Israel that focused on an entire urban fabric.

As mentioned, the buildings of historic Jaffa are not truly ancient. Most of its earliest constructions were built during the first half of the 19th century, as a new layer atop earlier historical layers. Until the 1870s, the city was enclosed by walls, and their breaching is considered the start of Jaffa’s modernization, decades before a modern city to the north-Tel Aviv, was established. With construction outside the walls, new, spacious parts of Jaffa developed, serving as a refuge from the crowded living conditions in the historic part of the city, known as the Kasbah. From the moment the city began to expand, the Kasbah was regarded as a “problematic” area. After the British occupation, this problem took on a security dimension. When the Arab revolt broke out in 1936, the old city, with its narrow alleyways, became a military target, used as a hiding place for Arab fighters.

The British authorities, who showed great sensitivity toward the Old City of Jerusalem, took an entirely different approach in Jaffa. In June 1936, they launched “Operation Anchor,” during which

more than 200 buildings in the old city were demolished, dividing it into disconnected sub-zones. Ostensibly, this was done to improve the infrastructure in the crowded city, but in reality, it aimed to make controlling this part of the city easier from a security standpoint. The operation severely damaged the city’s urban fabric, although most of the historic buildings still stood. After the 1948 war and the exodus of Jaffa’s original residents, another large-scale wave of demolition began in the old city. The abandoned houses were soon occupied by new immigrants, refugees from Europe and North Africa.

The Tel Aviv municipality aspired to demolish the entire historic city of Jaffa, which had already gained a bad reputation among urban planners as a place with poor living conditions, now exacerbated by the issue of the new residents. The demolition intentions were backed by a variety of justifications: security concerns, fearing the return of Palestinian refugees to their homes by land or sea; safety concerns, due to the risk of collapse of many dilapidated buildings—an outcome of Operation Anchor and the neglect brought about by the 1948 war; and “scientific” reasons, as the situation presented an opportunity to conduct comprehensive

archaeological excavations on the mound for the first time in modern times.

By 1949, systematic demolition of the city's buildings had begun, destroying most of the original kasbah. The destruction only ceased due to fierce protests from a handful of intellectuals and artists, as well as a few professional bodies in government responsible for planning and antiquities. But it was "too little, too late." For the first time, the official authorities in the young state recognized the importance of preserving entire urban fabrics, but the remnants left of historic Jaffa after the destruction were few and presented a distorted, distinctly ahistorical image of the original environment. In the end, following a restoration process that lasted until the late 1960s, most of Jaffa's old city was turned into a garden project.

The connection between these intentions and the past is purely coincidental and political. Even the parts of the city that were preserved and turned into "Old Jaffa" survived mainly due to their exotic outward appearance, thanks to their "picturesque" touristic appeal—and certainly not because they were remnants of the culture of the city's residents

who became refugees. Historic Jaffa transformed from the Palestinian "Bride of the Sea" into an "artists' colony" crowded with souvenir shops that completely erased its past. It became a "romantic" backdrop for occasional wedding photographers. The years have not been kind to "Old Jaffa," and the touristic hopes pinned on the project did not justify themselves. The reasons for this are varied, but at their core lies the complete disassociation of the historic city from all the urban activity surrounding it, a disconnection primarily due to the massive destruction carried out in the early years of the state, as well as the restriction of residence in the project to artists only - resulting in a missing and monotonous urban fabric. Even the touristic appeal of the architectural reserve, in whose name the preservation was initially undertaken, gradually faded. Similar feelings undoubtedly arose among the members of the Old Jaffa Development Corporation, responsible on behalf of the Tel Aviv municipality and the state for managing and developing the area. In 2006, they initiated a planning process aimed at renewing the historic city (or what remains of it). I was fortunately offered the position of conservation and archaeology advisor for the planning team. In light of the historical distortion

caused by the original restoration project, I hoped that the new plan could help restore Jaffa's urban memory.

Architectural treatment of a space, particularly through conservation, is not the ultimate tool for establishing historical justice. Nevertheless, conservation can certainly assist in the gradual restoration of lost cultural spatial values. The restoration of historic Jaffa must, therefore, include physical elements that bring back into consciousness its role as the historic center for the development of the Tel Aviv metropolis. All the main roads in the Tel Aviv metropolis and the entire country lead to historic Jaffa—a port city that served as a gateway to the land for hundreds of years. Its central location could help restore its status as a historic and multicultural center, especially if accompanied by a significant increase in the local population, contributing to turning the area into a living urban fabric. The area's function as a closed nature reserve, solely for artists, has condemned it to an open museum-like stagnation and undignified aging until now. Since significant construction additions in the preserved or restored parts would gravely damage the areas that survived the city's destruction, the planning team concluded that,

in order to encourage the entry of new residents into the area, careful new construction should be allowed in parts of the city that were demolished and flattened to the ground. This construction will help mend the remaining parts of the urban fabric and connect them to the ancient harbor area. The construction will take place above the archaeological remains that have been uncovered and will continue to be exposed, allowing access to these finds (primarily for touristic purposes). The construction route will allow for the restoration of the historic street network inside the city, which was completely erased under the grassy expanses of Gan HaPisga (Summit Garden) and the boulder-filled slopes of Gan HaMadrone. The main goal of the construction that will encroach upon these gardens is to restore a pulsating urban fabric to historic Jaffa, thereby restoring its status as the nucleus of the city. This will be done not through historical reconstruction, which is no longer possible, but in a way that rehabilitates the idea of the city using new means, without inventing an imagined past that cannot be reconstructed (if only because we do not have sufficient information necessary for the authentic reconstruction of the urban fabric that was destroyed to its foundations).

Palestinian Jaffa from before 1948 has disappeared. Its ghosts cannot be brought back to life. What can be attempted is to see it once again as a living city, Arab and Jewish, cautiously and thoughtfully utilizing its architectural heritage and the memories it carries. Leaving it as a ruined and fractured city and suppressing its memories beneath a blanket of grass and landscaping or freezing its few built remnants into a museum-like state will not breathe new life into it. New construction, sensitive but significant, is required. In the restoration of the historic city, much more than in the Jaffa train station complex, the cultural goals of the construction must not be hollowed out by the entry of forces foreign to the spirit of the proposed plan. To prevent such a situation, political daring is required, accompanying the planning action, such as allocating the new construction to Arab and Jewish organizations advocating coexistence. Perhaps this is how the bleeding wound of Jaffa can begin to heal. Personally, I feel that the current public atmosphere is still not ripe for such daring, in no small part due to the widespread blindness among the general public to the city's historical memory. But without recognizing this memory, correction will not be possible.

When the principles of the new construction plan were presented to local residents in November 2010, they rained down fire and brimstone on the idea of adding new construction. Many residents, who saw the plan as a real estate scheme that would bring about scenic destruction, were completely blind to the fact that the "Old City" in which they live today could be described in the exact same words. From most of the residents' comments, it was clear that in their view, the history of the "Old City" began sometime in the late 1960s, with the project that invented the "Old City." The physical destruction successfully erased from consciousness the Arab part of the city's distant and recent past. For this reason, it is hard to believe that changes in the physical arena, which have the potential to aid in the restoration of the city's cultural memory and narrative, could occur without a real acquaintance with this story and its values (especially against the backdrop of the charged national atmosphere that continues to prevail in the country), without it being perceived as a threat to the very Jewish presence in that space.

To bring the Arab-Palestinian narrative back into the space, research is needed to uncover its swept-under-the-rug elements. Under the current conditions, it is easier to conduct such research within an academic framework, rather than as part of a conservation and development project that touches on the raw nerves of history. In partnership with my colleague in teaching, architect Sergio Lerman, and thanks to a significant number of architecture students at Tel Aviv University who were eager to respond to the challenge we posed to them, over several years of work in Jaffa, we managed to retrieve from oblivion stories that seemed to have been completely lost - stories that give the physical remnants of Arab presence in the city faces, names, historical circumstances, and cultural context. The fruits of the students' research work have been showcased in two exhibitions so far.

The first (The Well Houses–The Lost Palaces of Jaffa), which was presented in 2008, received sharp and extreme reactions from some of the visitors, but succeeded in restoring to public consciousness Jaffa's past as a city whose wealth and prosperity were based on the vast orchards that surrounded it. Two years later, in response

to the loud disregard for Jaffa's existence in the celebrations marking the 100th anniversary of Tel Aviv's founding, we presented the exhibition "The First Boulevard," dedicated entirely to Jamal Pasha Boulevard, which, after the establishment of the state, became Jerusalem Boulevard, and even before that, under British rule, was called King George V Boulevard. The neglected boulevard of today, a remnant of the grand hopes the Turks pinned on the city shortly before the country was taken from them, had two magnificent life cycles: First, during the British Mandate years, it served as the social and cultural backbone of modern Jaffa; and after the establishment of the state, it was a bustling center for Bulgarian immigrants, most of whom settled in Jaffa. Both cultures left an indelible physical mark on the city, and despite the dust, soot, and wear of the years, it is not difficult to uncover it again - if one only desires.

Jaffa today is a mixed city that for over a century has been a battleground for spatial conflicts that have absorbed all the elements of the national conflict in the country. The image of the contemporary city oscillates between two poles that leave it little chance to function as a vital and independent city: on the one hand,

a commercialized and fabricated touristic romanticism, and on the other, wild real estate initiatives peeking through violent and hopeless backwardness. Between these two poles, the city's glorious past has been completely erased, a past that is the main resource that could serve not only as a lever for its physical restoration, but also as a tool for its redesign as a multicultural arena, respecting the cultures that thrived in it over the past two centuries. Only the restoration of the past - first in the ideological arena and then in the built environment - can return to the city what it has lost. Its buildings are crying out for it, no less than its residents.

Fig 12. Jaffa, Street near the Harbour, Photo: Ludwig Preiss, from: Ludwig Preiss & Paul Rohrbach, Palaestina und das Ostjordanland, Verlag Julius Hoffmann Stuttgart 1925, p. 223



JAFFA: CITY PLANNING PROJECT

Masoud's Plan for Jaffa as a Constitutive Vision for a Modern Arab City



Fig 1. The cover of Ali al-Maligi Masoud's book *Jaffa: City Planning Project*.

The master plan for Jaffa created by Egyptian architect and town planner Ali al-Maligi Masoud is a unique act of planning that has inspired urban planners in both Mandate Palestine and in today's Israel. The republishing of his book in Arabic and its translation into Hebrew offers an opportunity for an elaborate discussion of the first urban planning of an Arab city in Palestine—conceived by Masoud in 1946-47 and informed by historical research and sketches by architect Osman Rustom.

In the introduction to the plan, Yousef Haikal, the last Palestinian mayor of Jaffa, notes that the examination Masoud conducted and the plan he proposes are “first of their kind in all cities of the Arab Orient.” One of the aspects that made this plan unique is that it was the first comprehensive plan drawn in the Middle East designed as a deliberate countermeasure to British colonial planning and at the same time presented a regional and comprehensive planning vision adapted to the city's future needs and its special place at the heart of the Arab Middle East

By the end of the British Mandate in Palestine (1917-1948), Jaffa was an emerging and rapidly growing economic center of all Palestinian Arab cities, which

competed with Jerusalem as the leading city of Palestine, as Masoud writes in his introduction to the program in 1947:

„Jaffa is considered Palestine's national Arab capital. Although Jerusalem is the capital of Palestine and its center of government, Jaffa's complete Arabness makes it the true capital of Arab Palestine. Recent visitors to Jaffa witnessed the many efforts invested by the municipality to retain its Arabness... Common sense has guided the municipality in paving a way for prosperity and growth through rapid measures and according to a carefully constructed outline plan... This plan will ensure judicious conduct and prevent mistakes due to haste and recklessness. I have no doubt that meticulous examinations of my proposals would naturally require some slight changes in the plan. I am certain that the technical department at the Jaffa Municipality would have no difficulty attaining perfection in this plan, so long as dedication and persistence are the vanguard that will show its way and direct its steps in any examination it undertakes.” (Masoud 1947, Introduction.)

During the Mandate years, Jaffa was besieged, planning-wise, subjected to a dual colonial

system, wherein British planners and the Zionist planners in Tel Aviv collaborated, using urban planning to turn Jaffa into an enclave. Haikal's and Masoud's overlooking of the Mandate planning was not coincidental; the move promoted by Haikal—ignoring the Mandate authorities and taking over the planning for Jaffa to be managed by the municipality—was motivated not only by his vision for Jaffa as Palestine's main city, but also because he understood the importance of urban planning both as a political tool and a statement of independence.¹

In his modernist and practical approach, Mayor Haikal realized that the planning moves already completed by the British in Jaffa would not ensure its development on the scale he envisioned, and he therefore sought to initiate planning on his own elsewhere. This move was designed both to meet the needs of the growing city, and by breaking the planning siege on Jaffa, to fulfill the Palestinian and pan-Arabic national vision. In several books authored by Haikal (1988, 1989, 2006), whether political analyses or memoirs, he continued to emphasize his initiative, and the plan, as highly significant for the Jaffans' perception of their city.

Haikal's entry into office after the Second World War was greeted with optimism and a public expectation for accelerated urban development, which would bring back the construction boom of the early 1930s, before the Arab Revolt. The three-year revolt (1936–39) erupted in protest against the perceived pro-Zionist immigration policy of the Mandate authorities, the discrimination against the Palestinian population, and the collaboration with the Zionist movement at the expense of the Palestinian national movement. As part of their colonialist punitive practices to quell the rebellion, the British destroyed the heart of the Old City - the first in a series of colonialist urbicides in Palestine. This policy of destruction was later also adopted by the Israeli government, as part of the overall policy aiming to prevent the 1948 Palestinian refugees from returning to the cities and villages (Masalha, 2002; Svirsky, 2018). The same practices continued, including further spatial destruction and erasure of intangible culture, side by side with the development of other systems and technologies of control over the Palestinians.

From the 1930s on, the Arabic press in Palestine became increasingly critical of the Mandate authorities for enabling consistent Zionist takeover

of Arab lands, by expropriating both private and public lands from Jaffa's municipal area and the surrounding villages to be used for expanding Jewish settlements. The newspapers also argued that the authorities were promoting the development of roads and other infrastructures for Jewish settlement while disregarding the urban growth predicted by the city's dignitaries and neglecting the infrastructures of the Arab villages around Jaffa (Al-Difa', 18.1.1938)². The Arab press and the Arab Higher Committee repeatedly stressed that the Mandate authorities had expanded the borders of Tel Aviv to the north and east, partly or completely engulfing villages such as Summayl (al-Mas'udiyya) and Jammasin. A more extreme example was the village of Sheikh Muwannis, when part of its agricultural lands—the livelihood of its inhabitants—was annexed to the Tel Aviv municipality. According to the February 16, 1944, issue of Al-Difa' newspaper, at this time, Tel Aviv's municipal area expanded by some 6,000 dunams (1,500 acres), whereas Jaffa expanded by only 200 dunams. Writing in March 1946, the paper ironically suggested that the Jewish town of Bat Yam, south of Jaffa, be annexed to the Arab city the same way lands from Sheikh Muwannis and Salame (another Arab village, east of Jaffa) were annexed to Tel Aviv.

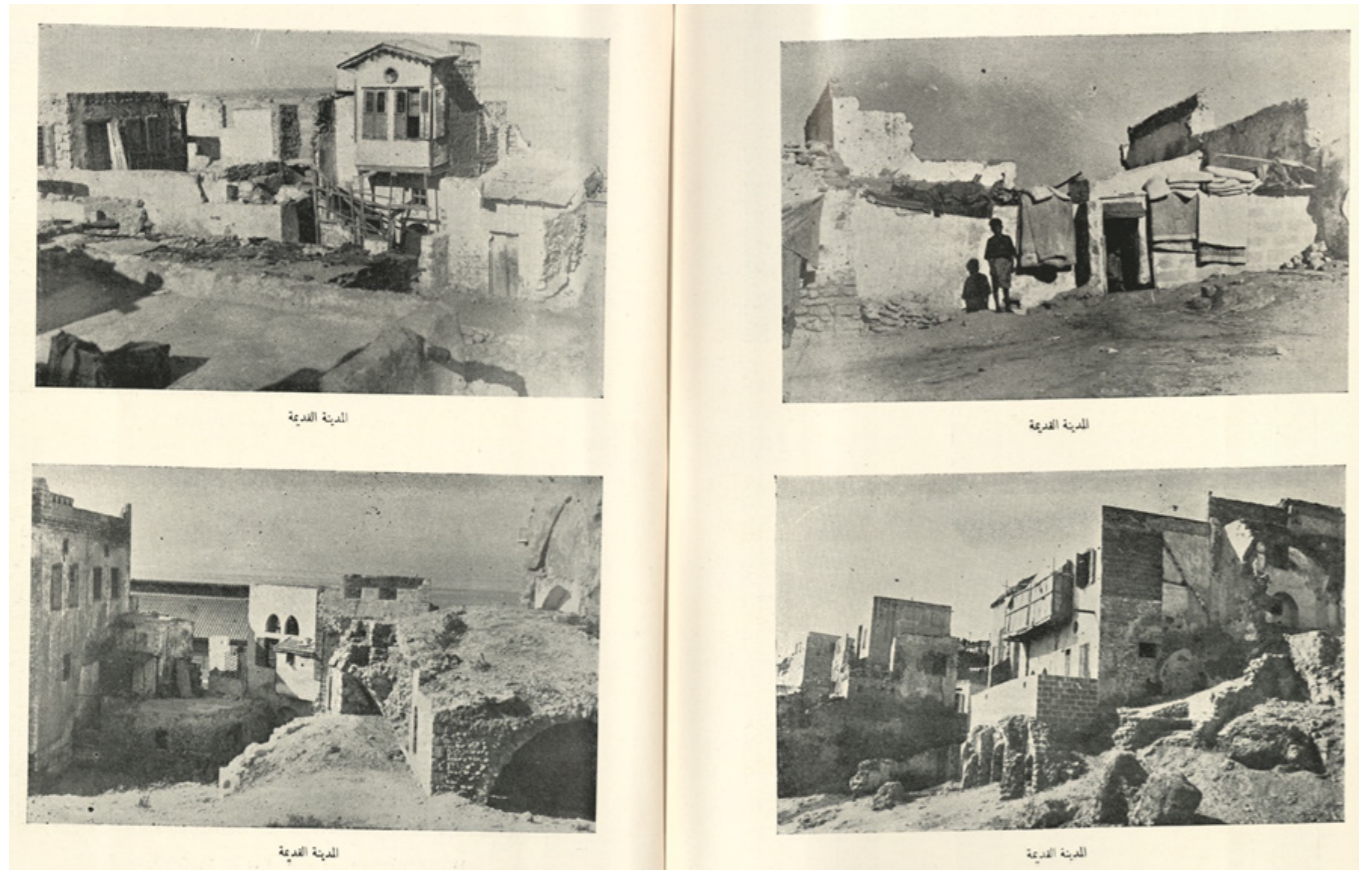


Fig 2. Images from Ali al-Maligi Masoud's book *Jaffa: City Planning Project*, presenting the British demolition of the Old City of Jaffa.

The deteriorated physical condition of Jaffa after the Second World War led to anger and frustration of the inhabitants, and criticism directed at their leaders, as indicated by the contemporary Arabic press. Consequently, Haikal, appointed in 1945, promoted an emergency plan addressing the city's infrastructures and completed several projects with the help of City Engineer Hanna Salem, including a new street-cleaning system, sewage infrastructure, and pavements. (2006)

These projects were quite successful, but Haikal sought a broader, longer-term solution for the city's problems. In 1946, he traveled to Egypt to ask Prime Minister Mahmoud al-Nukrashi and King Farouk for city engineers and planners who could both support the city's renovation on an ongoing basis and help plan it (2006). Within a week, the two planners selected for the task arrived in Jaffa: Ali al-Maligi Masoud and Osman Rustom. Over a period of 18 months, Masoud drew a comprehensive plan for the next thirty years, but his work was cut short by the outbreak of the battles in late 1947. Unlike Masoud, who arrived in Jaffa alone and for a limited time, Rustom arrived in Jaffa with his wife and settled in the Ajami neighborhood until he had to flee in 1948. Rustom replaced Salem as City

Engineer and was also appointed Head of the City Beautification Department. In the latter capacity, he worked on developing specific projects such as planning the municipal library on the corner of Ajami and Al-Butme Streets (today, Yefet and Yehuda Meraguz) and designing house façades along the Jaffa-Jerusalem road (Haikal, 2006).

Rustom also joined Masoud's city planning project and contributed the historical research chapter and sketches, and harnessed his artistic abilities and architectural skills to the task.

Haikal's independent planning initiative consciously ignored the fact that by 1946, all of the 18,000 dunams of Jaffa's municipal area had already been included in fifteen detailed city construction plans by the Town Planning Adviser of the Mandate's High Commissioner, British architect Henry Kendall. Kendall was the second town planning adviser in Mandatory Palestine. He was appointed in 1936 to replace architect Clifford Holliday, who had drawn the first master plan for Jaffa (Hyman, 1994; Groag, 2024). Son of the British Chief Engineer in India, Kendall studied architecture at the University College London and was appointed to his position in Palestine by the Colonial Office at the age of 32.

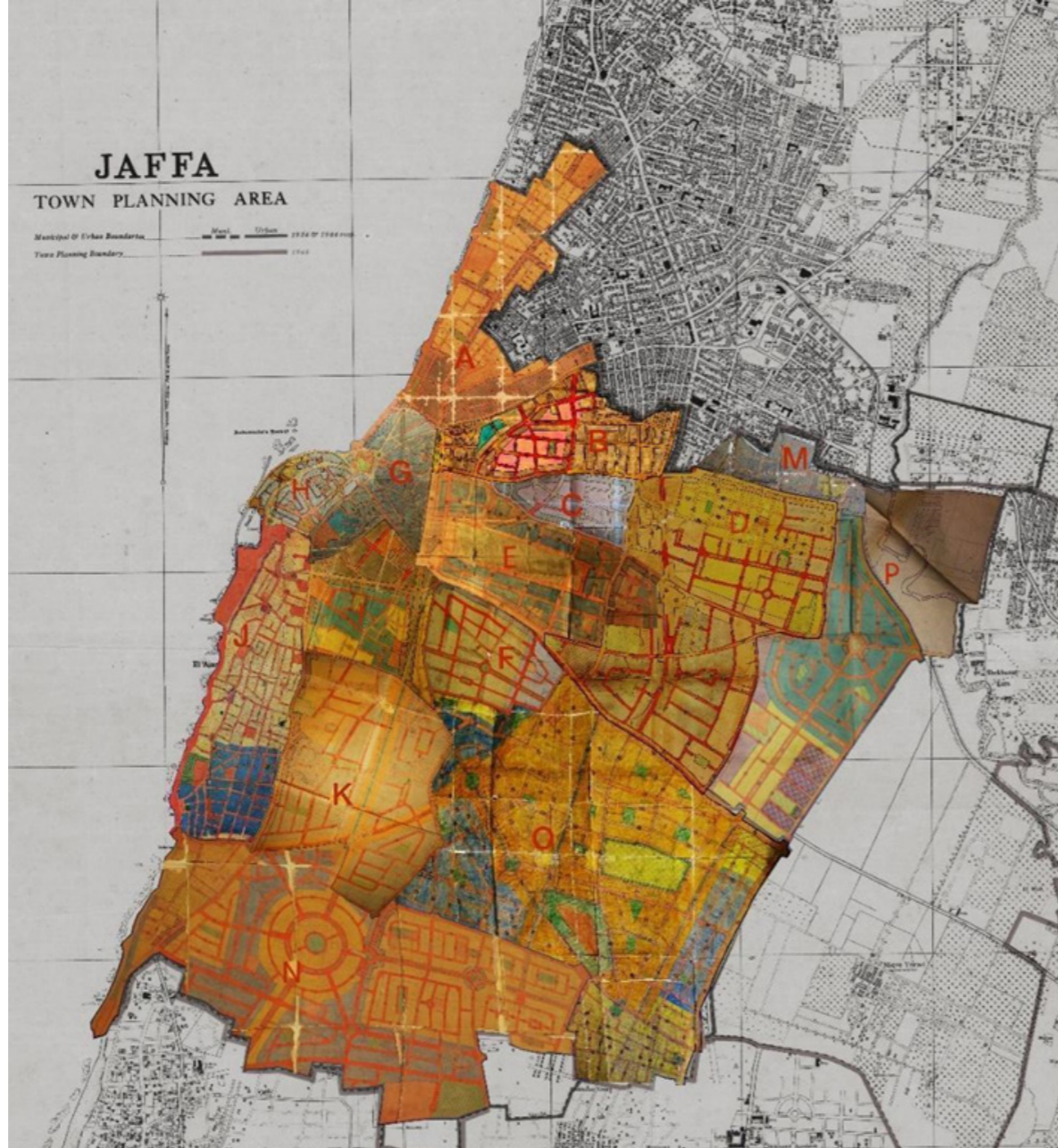
Prior to that, he was trained by the Colonial Office in Kuala Lumpur. In addition to his work in Mandate Palestine, Kendall's rich professional career as a colonial planner also spanned Malesia, Cyprus, and Uganda. While serving his term in Palestine, he advised Cyprus as well and went on a lecture tour in Egypt. After his term ended, he went on to advise Zanzibar, Ghana, Jordan, and Gibraltar.

Statutory planning was one of the tools for spatial control developed by the British and imported into Palestine and other colonial territories. The British authorities deemed the planning situation in Jaffa so dire that Jaffa was already designated first in the list of cities requiring planning in October 1920, even before the establishment of the Central Town Planning Committee. At that time, Jaffa was the second largest town in Palestine, a mixed town of Arabs and Jews. The initiative for planning Jaffa came from the committee's head, architect Holliday. During his term in office (1921–1938), planning was centralized, and all areas were planned only from Jerusalem. By the mid-1930s, the central government decided to decentralize urban planning and divide it into six districts. It was then that the Town Planning Adviser position was created, which Henry Kendall was appointed to in 1935. From that point on, the

Fig 3. Compilation of the 15 detailed Mandatory plans A-P. In the background, the 1944 Jaffa Plan marking its municipal and urban planning boundary, processed and compiled by Ksenia Yorkowski.

plans were drawn by his expanded team but still had to be approved in the various districts—in Jaffa's case—Lydda District.

These two periods and the legislation that accompanied them, represented the local legal version of British legislation. The legal basis for centralized planning was the 1921 Town Planning Ordinance, a local version of the British Housing and Town Planning Act of 1909. The legal basis for decentralized planning, the Palestine Planning Ordinance of 1936, was the local version of a similar move approved in the UK in 1932. The adoption of the British legal and planning system in Palestine is a distinct example of the importing of a colonial system of knowledge, as part of the spatial control policy. At the same time, the colonies were also used as a testing ground for the metropole. This is illustrated by regional planning, an innovative planning move tried out in Palestine prior to its completion in Britain itself. In the early 1940's, the entire area of Palestine was covered by regional plans that guided development and oversight in the rural space, whereas in Britain this move was completed only ten years later.



The fifteen detailed plans drawn by Kendall's team for Jaffa (see Figure 3) do not outline it as a city rich in open grounds or public plazas; they are technical documents, lacking overall urban vision, their obvious purpose is to regulate and control space and often seem to be designed solely to standardize the construction initiated by local landowners. Yet they enabled Jaffa's development as the main commercial center of the Arab population in central Palestine and were consistent with the British approach of adapting local urban development to the principles of European planning. The planning of garden cities, popular in Britain at that time, was articulated in Kendall's plans mainly in the N Plan, which refers to the empty area to the south. In this plan, centering on two main traffic circles, Kendall extended the main route of King George Boulevard (today, Jerusalem Boulevard) southward towards Bat Yam, weaving the Jaffa space into the contiguous development fabric of the coastal towns, between Tel Aviv to the north and the Jewish towns of Bat Yam and Holon to the south.

The mistrust of the Jaffa municipality and Haikal's opposition to the British planning led by Kendall and his staff partly stemmed from their longtime

frustration with the close collaboration between the Mandatory colonial planning bodies and the Zionist settlement initiatives—Tel Aviv and the other Jewish villages and towns surrounding Jaffa.

Jaffa was besieged, planning-wise, as part of a settler-colonial pincer movement (Lloyd, 2012). As a result of the planning moves and the expansion of the Jewish settlements around Jaffa, combined with Tel Aviv's moves to separate itself from Jaffa³, the latter became an Arab enclave within a large Jewish settlement. Masoud's attempt to expand Jaffa to the south and strengthen its connection to the Lydda-Ramle area were planning attempts designed to avoid the solution that had already been suggested in several partition plans: Jaffa would be an urban enclave separate from Palestinian space in the heart of a Jewish metropolis, but time was too short, and in the 1947 UN Partition Plan, Jaffa became an enclave. As a result of its strategically indefensible position, Jaffa surrendered to the Jewish militia in May 1948. About 4,000 of its originally 73,000 inhabitants remained in the city, and were concentrated in what was called "the Ajami ghetto". (Monterescu, 2015)

ALI AL-MALIGI MASOUD: THE FATHER OF URBAN PLANNING IN EGYPT

Born in 1898, the Egyptian architect and urban planner Ali al-Maligi Masoud was certified as an engineer in 1924 by L'Ecole Polytechnique du Caire. Entitled by Mercedes Volait (2005, p. 66) "The father of Egyptian urban planning", Masoud traveled to the UK upon graduation to specialize in modern urban planning. Following his internship at the Town Planning Department of the Ministry of Health, he became a member of the prestigious Royal Institute of British Architects (RIBA). Subsequently, he worked for three years in Iraq, before returning to Egypt to manage the Urban and Municipal Planning Department of the Egyptian Ministry of Interior. In his next appointment, as Chief of Urban and Development Town Planning at the Ministry of Health, Masoud planned the "Workers City" in Cairo's Imbaba neighborhood and the laborer houses in Abu Zaabal (Al-Imarah, no. 5-6, 1947). This planning, done at the same time as the outline plan for Jaffa was prepared, was based on the liberal and socialist planning concepts that characterized Egypt in the early 20th century. In 1952, Masoud was appointed General Inspector of the Ministry for Rural and Urban Affairs and Chief Planner of Alexandria.



Fig 4. Plan for the Creation of a World Centre of Communication.

Masoud also cofounded the innovative architecture and town planning monthly *Majallat al-Imarah* (Journal of Architecture), published in Cairo from 1939–1959. In its first two issues, he published an article about town planning, using the concept of

“planology” (“La planologia”, *Al-Imarah*, no. 1-2, 1940), quoting and including sketches from the International World Centre, a utopian city full of open spaces, conceived by planners Andersen and Hébrard (1913). Like Jaffa, the “World Centre of Communication” is rich in green areas and located on the coast. Its planning is formal and symmetrical, centered on monumental public squares. In Masoud’s planning for Jaffa, the utopian urban vision is obvious, in the design of the urban fabric based on a network of boulevards that converge on star (étoile)-shaped squares or urban plazas, in addition to monumental squares for government buildings, and cultural and religious centers, from which broad boulevards dotted by public parks (Fig 6) expand outwards. Such Paris-inspired urban design was no stranger to Jaffa: It resonates with the Haussmannian *Jamal Pasha Boulevard*, built thirty years earlier.

VISION AND STYLE: FROM A NEW DUNE CITY TO SPECIFIC PLANNING

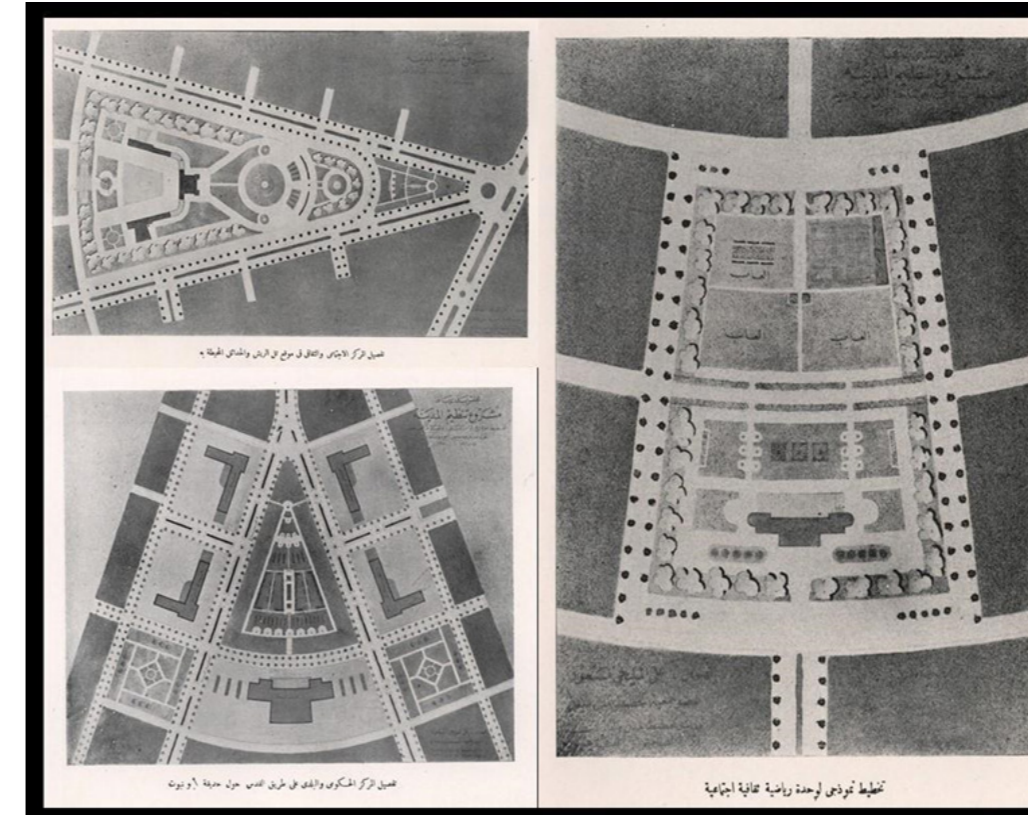
Masoud’s vision for Jaffa applies on two levels: an expansive one that includes the entire city, and another focused on specific solutions for highly sensitive urban hotspots. The first engages with the full spectrum of urban life—sociocultural,

economic, and political—while the second more targeted approach offers site-specific practical solutions. Thus, Masoud’s dual perspective of Jaffa’s future is simultaneously pragmatic, sensitive to the existing physical and social conditions, and utopian, presenting a modernist cultural vision for the broader region.

This approach, now considered unorthodox, illustrates how a vision for any future city may be conceived while simultaneously dealing with unique local problems. In addition to the overall view that addresses Masoud’s question of which attributes and elements are appropriate for Jaffa as an Arab city, he weaves his Jaffa plan as a cluster of projects, such as housing in the Old City, expanding the market, relocating the train station, developing the swampland east of the city, and developing the sea promenade to the west.

In their planning, Masoud and Rustom integrated the traditions of eastern and western traditions. Masoud’s plans for the public squares and neighborhood centers are truly a work of artistic embroidery, merging Islamic ornamentalism with French gardening; the planning hybridity expressed in his landscape and urban planning weaves

Figure 6. Public squares embellishing public buildings with formal gardening in the French style. Clockwise from right: Community and cultural center and a public park; government center and public park near Sabil Abu Nabut; culture and sports center at Tel A Rish .



European classics of the late 19th century together with a long history of Islamic design, and is typical of Masoud as a planner raised in the Middle East who acquired his professional education in institutes with a Western orientation.

Masoud’s Jaffa plan encompasses land, air, and sea. Its land-transportation skeleton is based on three ring roads, and next to them, a train connected to the airport in Lydda (today, Ben-Gurion Airport), and to the train lines to the Jaffa Port, Jerusalem, Haifa, and Gaza, and from there further to the other major Middle Eastern cities. Masoud did not plan the area between the port and the Old City, the plan spreads between Hilwe St. and King George Boulevard.⁴ He concentrated his efforts on the new neighborhoods designated for a “homogeneous social class” (Masoud, 1947). All of these would have stores, a sports center, and a public square surrounded by public buildings, including the neighborhood mosque.

The plan also sought to change Jaffa’s urban scale, expand it, and overcome the planning siege that limited its development options in the north and east; it proposed to enlarge the built area within the existing boundaries of the city and expand it to the

south, to a new urban extension at the “dune gap” , a 600-meter-wide strip of private and state lands in an uninhabited area between Bat Yam and Holon. The dune gap would lead to a completely new Dune City, which Masoud suggested locating on waqf lands in the Nabi Rubin area (today, Palmachim and West Rishon LeZion). He described the new Dune City as “another wondrous suburb, a kind of autonomous city belonging to Jaffa and emerging from the beautiful sand dunes of Nabi Rubin, overlooking the sea south of Jaffa” (Masoud, 1947).

The location he proposed for the Dune City was highly familiar to the Arabs of Jaffa. Every year, at the end of August, thousands would make pilgrimage to the grave of Nabi Rubin, and a temporary tent city would be erected. The Nabi Rubin celebrations gradually turned from a religious occasion to a month-long summer festival (Sasson 2005). The temporary summer city was Jaffa’s main annual sociocultural event (Hasan 2017). Its popularity was expressed by the common saying among the women of Jaffa, “Take me to Rubin or divorce me...” The celebrations would start with a parade in Jaffa two weeks before erecting the tents. Then, a caravan of camels and horse carriages carried the tents along the shore, while the more established families would arrive there by car

and taxis. The temporary city included temporary market streets, cafés, restaurants, and playgrounds for children, as well as movie screenings on the mosque wall. During the mandate area, the authorities helped plan the site, installing ovens for the public kitchens and sanitary bathrooms.

Masoud’s vision for the new Dune City met the urgent political problem of developing Jaffa southwards and anchored the Indigenous tradition in modern reality by turning the temporary tent city into a permanent development.

In 1921, a prolonged legal battle began over the ownership of some 5,500 dunams in the dune gap, between Jaffans claiming private ownership, and the British government, which argued the land belonged to the state, and even approved construction of a housing project for veterans in A’ion Qara (today, part of a neighborhood of Holon). In 1947, in order to expand Jaffa and enable its connection to the new Dune City, the Palestinian residents of Jaffa and the Arab Higher Committee petitioned the Central Planning Committee and the High Commissioner to not appropriate the lands and not include them in Holon’s municipal area.

The struggle over the dune gap is one of many examples of the pressures of the settler-colonial pincer movement, and the planning and political struggles between Jaffa’s Palestinian leadership, the Mandate authority and the Zionist movement, as expressed in the plan documents. Masoud is not oblivious to the political struggles of his time, his plan is anticolonial in proposing to transform Jaffa while at the same time freeing it from the siege of the Jewish settlements around it.

At the northern edge of the dune gap, Masoud placed a new entrance square for Jaffa that would lead to the Dune City to the south. To do so, he shifted the southern approach to the city—the King George Boulevard, Plan N by Kendall—towards Bat Yam. Next to the new square, the Mandate authorities had already built a new neighborhood in 1936, referred to in maps and newspapers as the “Arab Village”. The neighborhood (today, Abrabanel Mental Health Center) was established for the inhabitants of the Old City affected by Operation Anchor.

The 1936 Arab Revolt was a period of crisis for Jaffa, for the dwellers in all its built environment and particularly in the Old city. To quell the rebellion and as a punitive measure, the British demolished

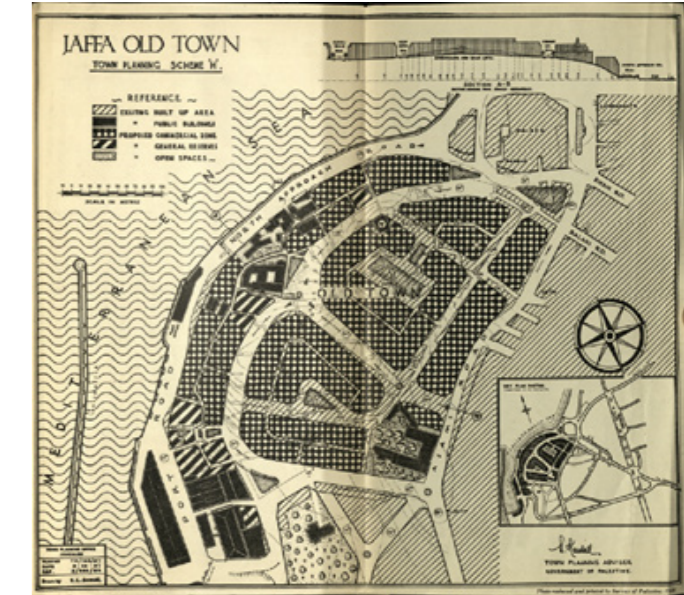
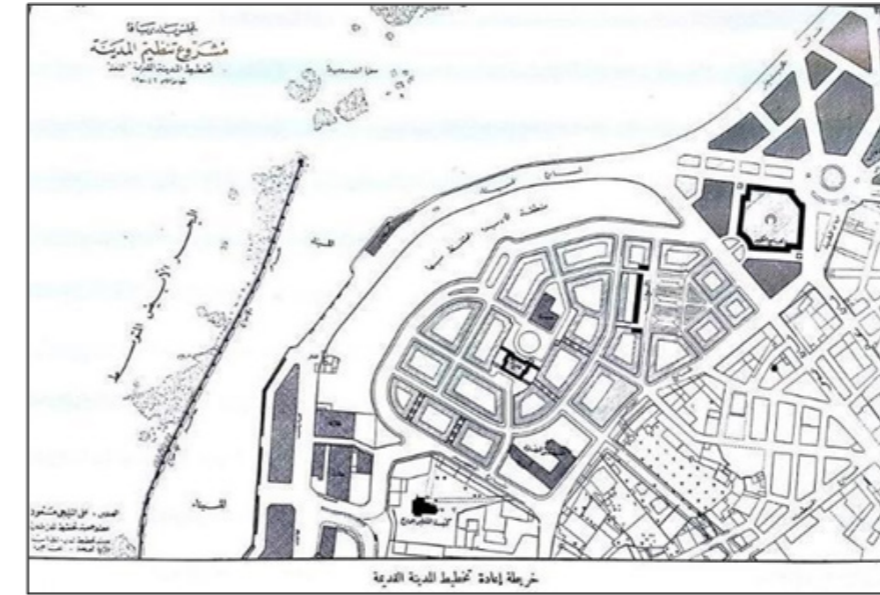


Fig 7. Renewing the Old City. Two versions; to the right, Kendall’s Plan H; to the left, Masoud’s plan with buildings around tiled roof courtyards and a tourist square oriented towards the renewing of Manshiyye neighborhood.

a major part of the Old City and paved a system of roads, which completely transformed it (Gavish, 1983). The official reason given for what became known as Operation Anchor, after the shape of the main roads that replaced the old buildings, was “sanitary improvement.” Sanitation was often invoked as a dominant argument in planning, so justifying separation between the colonial settlers and the local Indigenous community. As evident from documents found in the Israel State Archives and from the trial led by Justice McDonald, who

disapproved of this euphemism (Lyn, 2011), the true reason for the destruction of the Old City was to quell the rebellion. Following the operation, Kendall prepared Plan H, a new and modernist plan for the Old City that did not take its cultural heritage value into consideration. (see Fig 7)

To compensate for Operation Anchor, the British authorities tried to convince those whose houses had been demolished to move to the “Arab Village”, but failed, mainly due to the large distance of the neighborhood from the city, and the fact that the houses in the neighborhood were too small and not connected to water and transportation

infrastructures. Within a short time, the empty village turned into a “sanatorium for the nervously ill,” (Masoud 1947).

In his detailed plan for the Old City (Fig 7), Masoud proposed a conservation plan at/for the western part facing the port, an area full of monasteries, “representing an authentic picture from the city’s distant past” (Masoud, 1947, p. 57). Unlike Kendall’s plan, which proposed large building blocks, Masoud proposed small structures and planning that would enable it to “preserve its unique atmosphere, like other old cities with ancient historical traditions”. For the project of renovating

and renewing the Old City, he proposed requiring stone construction and paying careful attention to the window colors, to avoid “mismatched buildings” (Masoud 1947).

MODERNIST IN PLANNING AND CONSERVATIVE IN STYLE

The proposal for Jaffa’s urban renewal, based on Masoud’s modernist planning credo, was modernist in planning but more conservative in style. He envisioned a new planning process; his plan was bold, his contents rare and socially aware, and aware as well of the dangers of gentrification even before the term was coined. He was a modernist, with an innovative spirit in his overall urban planning, part of the larger modern movement, and like all his contemporaries, he was affected by the “zeitgeist”; he believed in the possibility of radically changing existing parts of the city by implementing new and daring urban planning of big areas, even when it occasionally involved substantial transformation of historical neighborhoods in order to improve underdeveloped areas. Regarding what he called “Jaffa’s appropriate architectural style”, Masoud was a conservative;

he spoke of the traditional Arab building style, with extensive use of tiled roofs. With this historicist approach and in this context, he saw his role in preserving and endorsing what he called “Jaffa’s Arabism” and worked to preserve Jaffa’s uniqueness as both an Arab and modern City. He described the appropriate style that would serve this purpose; as far as he was concerned, the International Style did not represent „Arabism”.

The International Style of the buildings he saw in King George Boulevard and King Faisal Street, a style he called “cubical,” was to him incommensurate with the true spirit of art. He also rejected the austere modernist style of the Jaffa Municipality Building, erected in Administration Square about a decade before his arrival, as he considered it unbecoming and devoid of any beauty:

„I would like to state an incontestable fact, which is that the modern “cubical” style is completely unsuitable for the city, particularly the use of concrete blocks and colored cement coatings—a cause for complaints wherever this construction style is prevalent, lacking as it does all beauty and distant as it is from the sources of true art.” (Masoud, 1947)

Given Masoud’s opposition to the international style and his attempts to preserve Jaffa’s Arab historical character, the question is whether his statements derive from an acknowledgement of Jaffa’s special local spirit as well as its characteristic features, and its role in the greater Al-Sham region, or whether he acted out of a neo-classical conservative tendency shaped by his professional training in Cairo and London.

MASOUD AS A SOCIAL PLANNER

In two chapters of his plan, “The Northern Promenade” and “The Old City,” Masoud offers a strategy of public housing renewal that would enable the integration of the poorer inhabitants in their original neighborhood. With his model of “eviction-construction” within the neighborhood, protecting their inhabitants and not ejecting them from the neighborhood undergoing renewal, Masoud reveals his awareness of what is better known today as gentrification, resulting from urban development, and accompanied by the substitution of poor inhabitants by more privileged ones.

In the chapter on “Housing Projects,” Masoud calculates the cost that would enable public housing

for laborers. This socialist planning approach had already been demonstrated in his planning of the “Workers City” in Cairo’s Imbaba neighborhood and the laborer houses in Abu Zaabal, designed at the same time as the outline plan for Jaffa (Al-Imarah, no. 5-6, 1947). These public housing initiatives stand in direct opposition to the neo-liberal development trends and conservation moves that characterize Jaffa’s urban renewal today.

The Wholesale Market project is an example of the way Masoud grounds his planning for public spaces in local spatial knowledge. He describes the types of commerce in Jaffa, the everyday problems in the new markets, and the solutions that were attempted and failed. He suggests that the municipality allocate a large plot near the places where people use to go shopping, divide it into streets, build awnings, install taps for drinking water and bathing, pave and cultivate the entire area—both the streets and the awnings—and not to fence them in, but leave the place completely open and connected to the streets around it (Masoud, 1947, pp. 28-29). Thus, Masoud analyzes the way markets operate in Jaffa in an open approach and tries to adhere to the existing ways and habits, without imposing foreign ideas of his own.

In his chapter on parks, Masoud opines not only about the importance of open green areas and the beauty they bring to the city, but also about their potential for contributing to “good citizenship.” He also suggests encouraging sporty walks, “particularly favored by women who are averse to mixed sporting teams”. According to contemporary theories, this may be read as a gendered approach that emphasizes physical practice as a basis for generating greater equality in space. The sea promenade is also earmarked for development. Masoud envisions it not only as a distant landscape, but also as a continuous move of a new urban promenade which combines recreational and tourism activities, and details his plans by dividing it, offering different ideas and solutions for each segment of the promenade. In these projects, Masoud offers planning anchored in socioeconomic logic. Since most of the city lands are private, he proposes planning in stages, the first of which—the development generators—are to be funded by the municipality.

A short time after his plan was completed, Masoud’s vision and his dream of reviving the city and its cultural infrastructures, its port, the Old City, new neighborhoods, gardens and promenades,

markets and public squares, were shattered by the occupation of Jaffa in 1948.

MASOUD’S PLAN AS AN URBAN MANIFESTO

Masoud’s writing style is completely different from the technical-legal style of current outline plans. Similarly to Patrick Geddes’s plan for Tel Aviv (1927–29) and Boris Shatz’s utopian vision for Jerusalem (1924), Masoud’s plan combines a sociocultural vision with an urban planning manifesto. It is a chapter in the literature of innovative, bold urban planning, that was not shy about blending physical planning with social ideology, design guidelines with literary phrasing. The ideas he presents in his written text are not necessarily consistent with the graphic plan, the sketches, and construction annexes. For some areas, Masoud only offers suggestions in text or in sketches, resulting in some inconsistencies.

As opposed to the technical and practical approach currently characteristic of the planning world, past planners were freer to express their vision in a variety of means that did not necessarily serve the technical approach of the government systems.



Their normative freedom was enabled by the lack of hierarchy between the text and the graphic plan. Where Masoud applies this methodology, there is no need for “translation” between the media to present a single, uniform vision.

The lack of full correlation between the written text and the technical sketches may also have been due to the short time allotted to Masoud. This may have prevented him from developing his detailed plans, leading him to focus his efforts on developing an approach and policy, mainly in the written text. While he was supposed to spend two years in Jaffa, Masoud returned to Egypt after eighteen months, probably due to the growing violence at the end of the Mandate period in Jaffa.

Another aspect that also sheds light on the difference between Masoud’s plan and contemporary planning is the absence of zoning. Zoning is typical of European plans, that sought to separate residential areas from the polluting factories of the early industrial era and is contrary to the urban character of historical spaces such as

Fig 8. Masoud’s plan for Jaffa, based on the étoile grid. At the bottom, the circle at the southern entrance to the city, with a road extending to the right towards Jaffa’s Dune City.

Jaffa. The mixed model offered by Masoud allows for a wide variety of overlapping uses, in a manner characteristic of historical Mediterranean cities and, in retrospect, also of innovative approaches to city planning today. The avoidance of zoning expands the city’s development options rather than reducing them to a predetermined, unidimensional scenario. This gives planners conceptual room to interpret and update their planning according to changing uses and subject to the needs and preferences of different social groups, as well as offering greater planning flexibility in daily life.

In each chapter of the plan, we can identify Masoud’s attention not only to the situation on the ground, but also to the way it is perceived by the inhabitants themselves. This approach, which offers an alternative to both Eurocentric and patronizing colonialist planning, and proposes a comprehensive vision developing mixed uses for Jaffa’s built-up areas, is also due to his opposition to the idea of a single truth and to the use of purely rationalist criteria and the promoting a single ideology. His open-ended approach assumes that the claim to knowledge is not self-evident, but depends on the flow of external information, which is constantly dynamic. In this, it challenges the basic assumptions

of European outline plans since the early 20th century; such plans, like for instance Ebenezer Howard’s Garden City (1898), sought utopian and comprehensive solutions for organizing the built space. They offered planning solutions for urban problems, based on establishing predetermined and permanent spatial relations between the city’s various parts in a way that did not enable the discussion of complex, non-European cultural spaces such as Jaffa.

From a contemporary perspective, Masoud’s plan may also be read as a call for Levantine urban planning. Indeed, Jaffa was a major link in the chain of port cities along the north-south axis of the eastern Mediterranean, from Beirut to Alexandria. It embraced both Eastern and Western influences, as part of a rich Levantine culture (Kahanoff, 1978; Ochana, 2022). The discussion of the often derogatory and condescending attitude towards Levantine culture, associated in the West with backwardness or laziness, turns with Masoud and others, into praising the values and benefits of multiculturalism, flexibility, and response to the local situation. From 1917 until 1948, during the British Mandate period, Jaffa remained open to other towns in the Middle East that influenced and changed its

architectural orientation while it continued pride in its own traditions, urban culture and Levantine character. The cultural openness created by the flow of people and ideas along the Mediterranean, as well as those coming from the West, is reflected in its local branding as Um al-Gharib, or “Mother of Foreigners.” While modernity was imposed in Tel Aviv, and planners were required to adhere to the international style whenever they asked for building permits (Marom, 2009; Nitzan Shiftan, 2000), the “Mother of Foreigners” embraced and combined local regional styles with modern trends following the fluid Levantine style (Bashir, 2015).

An examination of the plan raises the question of whether it is possible to develop large-scale town planning proposals from within an Indigenous, but still modern, approach based on distinctly local traditions, as architect Hassan Fathi (2010) chose to do in agricultural villages and settlements in Egypt - a trend that accelerated in the late 1950s and 1960s under the banner of local regionalism, which gives great value to history and local cultural contexts .

Ali Masoud managed to complete his plan during his final days in Jaffa, probably in haste. The municipality managed to print a few copies of the plan before

Jaffa fell to the Jewish militias, and three of them are known to have survived in Israel. Most of the municipal archive, however, did not. The plan for Jaffa was published in two parts in *Al-Imarah* (6-10), in 1950, two years after Jaffa had been occupied and most of its inhabitants had been uprooted and became refugees

The Nakba of 1948 involved more than the uprooting of 750,000 Palestinians and the destruction of 418 villages (Khalidi, 1992), it also meant the annihilation of Palestinian urban culture. By 1948, one-third of the entire Palestinian Arab population lived in cities, and the entire Palestinian bourgeoisie in cities such as Jerusalem, Haifa, Jaffa, and Nazareth was uprooted. Those who remained were subjected to a harsh military government until 1966, which ensured the destruction not only of their cities, but also of their culture.

According to Salim Tamari (2009), the loss of the city was the great disaster of Palestinian society; together with the physical destruction and the displacement, the development of Palestinian urban modernity, as part of the heritage of the Arab city, also disappeared. With it, the emerging moves of gender and social emancipation ended, forcing

the Palestinians who remained in the State of Israel back to concepts and customs of a rural patriarchal culture (Hasan, 2005).

CONCLUSION: THE ARAB CITY – DESTRUCTION AND RENEWAL

The Masoud plan is a unique planning move, a first of its kind, where an Arab municipality presents a vision for its development as part of a view that recognizes planning as both a design and a political instrument. Having been ethnically cleansed in 1948, Jaffa was united with Tel Aviv in 1950, and its empty houses were occupied by new Jewish immigrants. Together with its Palestinians, the modern Arab city as an independent cultural entity also disappeared from Israeli collective memory (Hasan, 2005). Against the background of this loss of Jaffa as a city in its own right, we can now read Masoud’s plan as a source for understanding Jaffa and its spatial, political, economic, and cultural connections with Al-Sham (the Ottoman Greater Syria).

Masoud’s plan for the new Jaffa paints a rich spatial picture that presents Arab urbanity, and Jaffa’s in particular as a modern metropolis where Jaffa is Palestine’s economic and cultural center, part of

the Arab Middle Eastern region and of the global modern space. In retrospect, this is not only an alternative urban vision for an independent Jaffa, but also a reflection of the urban reality in Mandate Palestine, where despite all the difficulties and conflicts between them, for more or less 25 years, the two vibrant cities of Jaffa and Tel Aviv existed side by side.

The planning tools developed by Masoud challenge some of the basic technical and conceptual assumptions that inform contemporary city plans. It does not present complete coherence between the written vision and the technical drawings, thereby offering an opportunity for qualitative non-linear Levantine planning that does not rely exclusively on analytic information, but also on specific emphases, local practices, and the values of local society.

The plan gains contemporary relevance precisely at the present time, when on the one hand, Jaffa is being subjected to intense development pressure threatening to completely erase the memory of the Palestinian city, and on the other hand the discussion of the Arab city has renewed, following the renewed ascent of the Arab middle class in Israel (Haidar & Bar-Haim, 2022) .

In 1948, the Israeli government destroyed the Palestinian urban centers and restricted the space of the remaining rural communities. The latter, which could have developed into urban spaces, suffered from ongoing land expropriation. In various ways, the state is still trying to prevent the entry of Palestinians into Jewish towns as a solution for the housing shortage in their communities of origin (Egbaria, 2005; Falah, 1997; Khamaisi, 2013; Menahem, 1994). The result is the rise of an almost uniform model for Arab communities: the hybrid “city-village” —a traditional village with some urban characteristics, without the infrastructure for a future city. This “rural-urban” space lacks physical and transportation infrastructures, as well as sociocultural institutes typical of modern cities such as libraries, cinemas, and universities (Khamaisi 2019).

The physical destruction has been accompanied to this day by the erasure of Arab urban (and rural) heritage from Israeli collective memory (Groag, 2018, 2024). To that end, during the 1948 war and mainly afterwards, the Israeli state used legalized appropriation of all refugee property, emergency regulations, imposition of military government over Palestinian locales (1948-66), construction laws, and imposed limits on the size of all Arab communities.

Over the years, these technologies of controlling Palestine-Israel space including the territories occupied in 1967 (the West Bank, Gaza and the Golan Heights), were coupled with regulations and laws designed to exclude the Palestinian population from the Israeli space, culture, and economy. The physical limitations stipulated in laws such as Absentee Property Law (1950), the Planning and Building Law–Limitation of Water, Electricity, and Telephone (1965) have recently been joined by laws such as the Nakba Law (2011) and the Nation-State Law (2018), which emphasize Israel’s character as a Jewish ethnocracy (Yiftachel, 1999), restricting Palestinian culture, heritage, and collective memory. These tools are used to even greater effect in areas under Israel military control, such as the West Bank and Gaza.

The policy of destroying the Palestinian urban space in Israel has been consistently implemented by all official conservation bodies. The physical destruction of cities and heritage sites are also part of the Israeli massive attack on Gaza today. (UN 2024).⁵

The depopulation and destruction of Palestinian cities (apart from Nazareth) has led to renewal

efforts in the “mixed cities” —Arab cities whose original population has become an disadvantaged minority due to Jewish settlement and or Jewish cities into which Arab citizens move due to the lack of housing in their communities. Unlike the urban reality in Ottoman and British Mandate Palestine, where mixed as well as separated cities existed side by side, without state intervention, this situation of ethnocratic power relations is entirely different.

Masoud’s text and his impressive urban design demonstrated in a series of plans and figures expose an unrealized opportunity for creating a new Jaffa, a modern, Levantine, vibrant metropolis relying on and developing from the traditional city. The uniqueness of his voice can be read in his sensitiveness as a planner taking into account the weaker sectors and reflects the belief of his contemporaries that extensive urban planning, even when touching historical areas, can bring about the welfare of all the city’s residents. Beyond reviving the memory of pre-’48 Jaffa, Masoud’s still innovative planning approach is of interest today, not only regarding the planning of Jaffa, but for both present and future cities in Palestine/Israel.

LUBYA IN LAVIE FOREST

On Conservation of Built Palestinian Heritage in Israel—The Case of the Destroyed Villages

FOREWORD

As this 2006 article is being translated into English in 2024¹, the notion that the Nakba—the Palestinians’ loss of their homeland upon the establishment of the State of Israel in 1948—is an ongoing event finds stark confirmation in the war raging in Gaza since October 2023, exacting an unprecedented toll in human lives. The killing and destruction in Gaza, in response to Hamas’s deadly attack of October 7, are in direct line and continuation of the 1948 Nakba and make it clear that the horizon is one of ethnic cleansing of Gaza’s Palestinian population, including the deliberate destruction of their cultural heritage. The massive destruction of the built environment in the Gaza Strip and the recurring displacement of its population are the material realization of the aspiration to uproot Palestinians from all space under Israeli control and to make their refugee status permanent. A substantial portion of the refugees from 1948 settled in Gaza’s camps—camps that are now themselves destroyed in an attempt to further erase the evidence of the Palestinian refugee question.

Beyond the physical destruction of homes, entire neighborhoods, agricultural development, and all that is related to the daily life of whole communities,

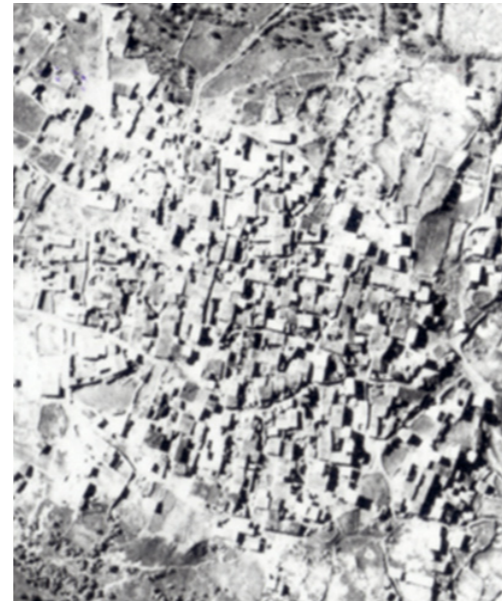
the destruction is deliberately aimed at deeper levels of erasure—at the memory itself of the Palestinian collective in Gaza. The obliteration encompassed government buildings and universities, schools, and hospitals, along with the destruction of archives, libraries, mosques, churches, and archaeological sites. This is not an isolated process; it is connected to long-term cultural and social processes that materialize the “emptying of the land,” embedded in the early Zionist ideology of “a land without a people for a people without a land,” repeating and continuing the Nakba of 1948. The land was never empty—and one should never underestimate the desire of a people for freedom and self-determination.

INTRODUCTION

Passing the Golani interchange along the main highway from Tel Aviv to Tiberias, you will find no marker or sign indicating the remains of the Palestinian village of Lubyā that overlooked the junction until 1948. Lubyā is also missing from Israel’s official maps. Nevertheless, it is a site of contested heritage and contesting memories for its two major communities. The members of the community of Lubyā in Israel and the Palestinian diaspora

remember it as a focal point in the definition of their identity, a locus of longing for potential return. At the same time, Israeli Jews consider the Lavie Forest, planted on Lubyā’s remains, as a welcome

Fig 1. Overview of the village of Lubyā, 1945 (enhanced section from an aerial photograph), source: Survey of Israel



retreat, close to the memorial site for the fighters of the Golani Brigade, which now dominates the interchange, together with a McDonald’s restaurant.

This article will argue for the preservation of the sites of the destroyed Palestinian villages; Lubyā serves here as a case study of the approach that the Palestinian tangible and intangible heritage must become an integral part of the local conservation discourse. Ignoring, repressing, or denying this heritage leaves the village sites as open wounds in space and collective memory.

Using tools borrowed from the field of conservation and cultural heritage discourse, I will examine the use of conservation as an apparatus for constructing hegemonic ethnocentric dominance, on the one hand, and on the other hand, as a professional discourse that can enable a multilayered practice, involving contested memories and narratives. I will also explore the construction of the collective Israeli identity that was built on the erasure of the Palestinian cultural heritage as well as possible ways of bringing a change into the current conservation discourse in Israel, which, for years, methodically consolidates this erasure.

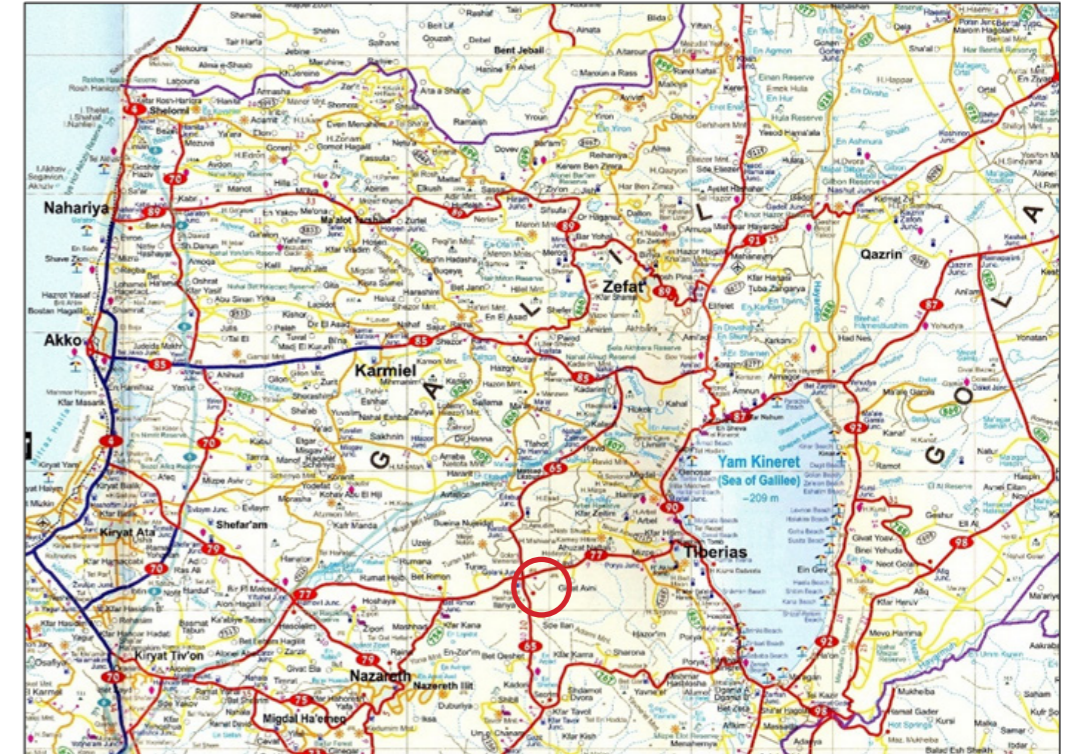


Fig 2. The location of Lubyā, on the main road between Haifa, Nazareth, and Tiberias on a current map.

Lubya is located in the north of Israel, 10,5 kilometers west of Tiberias and the Sea of Galilee. The ruins of its houses and the remains of its gardens are now covered by Lavie Forest—pine trees planted by the Jewish National Fund (JNF). In addition to the forest, the nearly 10,000 acres owned by the village in 1948 are now home to the Jewish communities of Kibbutz Lavie and Giv'at Avni, and the Golani Industrial Park (Khalidi 1992, pp. 526-27).

Lubya as so many other destroyed villages, is an embodiment of the Nakba, one of 418 villages destroyed during and after the 1948 war. Their ruins are unofficial memorial sites for this war and its outcomes for the Palestinian society. Below, I argue that preserving the Palestinian cultural heritage, including the heritage of villages such as Lubya, is essential for Israeli civil society as a whole, and that the representation and thereby recognized symbolic and public signification of Palestinian memory and history is part of any possible shared future on this land.

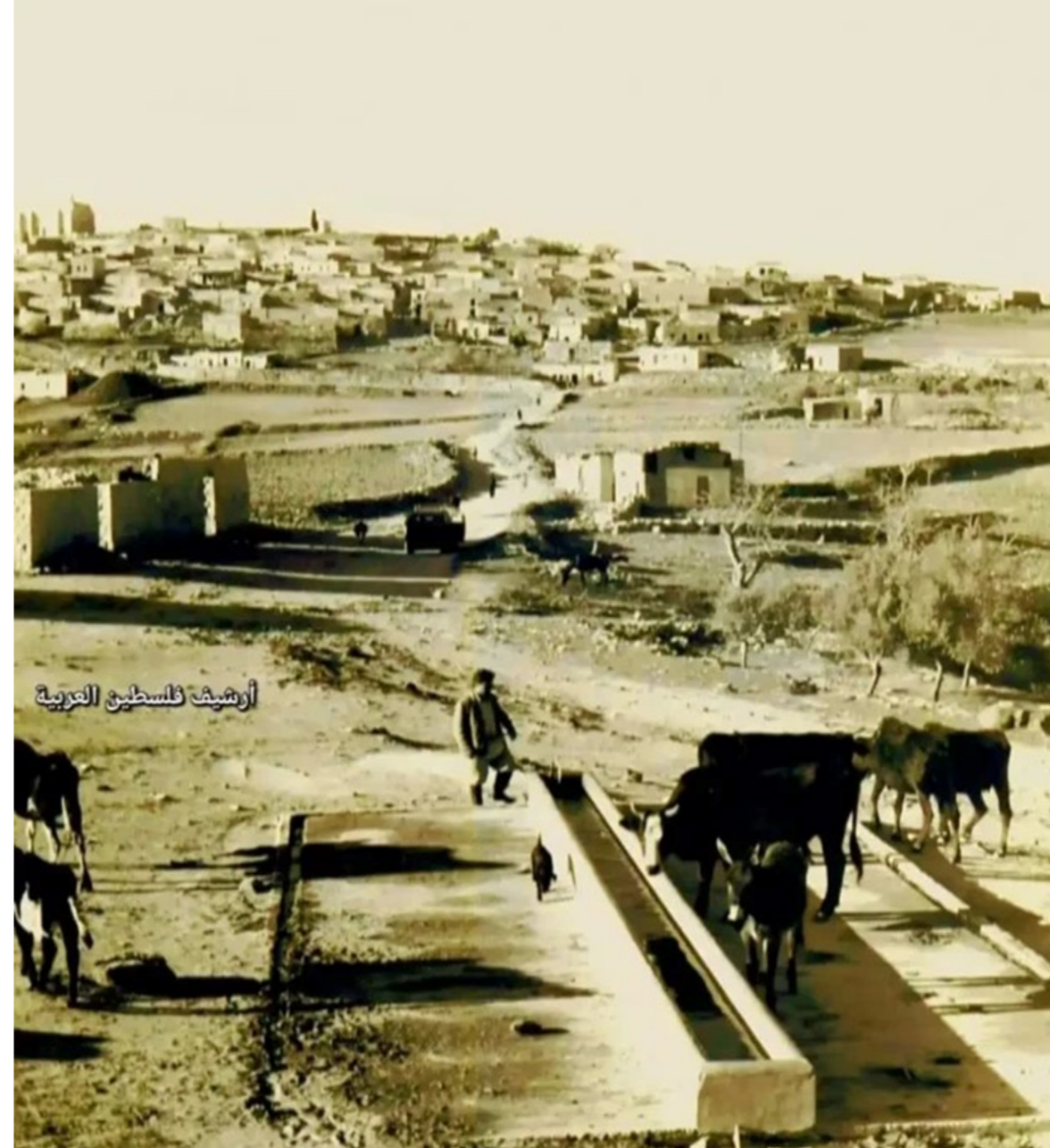
In recent years, there has been growing recognition in the international conservation community of the need not to separate the

tangible from the intangible, the human from the built environment, including the presence and traces of destruction. This raises the question of the impact of this destruction on the environment and on society as a whole, perhaps resulting in the corruptive attitude towards the local landscape and past heritage evident to this day. Does the lack of historical continuity resulting from the denial of the Palestinian cultural heritage and built heritage in Israel also result in disrespect for every other built heritage and an inherent tendency for an enhanced rhythm of destruction and at times rebuilding in other areas as well? When discussing Lubya as a “site of void” I offer support for the claim that efforts to document and preserve the tangible and intangible heritage of sites and villages like Lubya have a symbolic role for society as a whole.

The Lubya-Lavie Forest site is discussed here as a typical example of a common reality in the Israeli physical and memory space. Through it, the tension between presence and absence, declared and repressed/recognized and denied or spoken and silenced, can be examined, as well as the differences and mutual relationships between the terms “memory site” and “conservation site”. I will also discuss the possibility of dual and multilayered

representation in a conservation site and the role of the Indigenous community as the key agent in the conservation discourse. This discussion also raises other major questions: Who does the memory of Palestinian cultural heritage belong to? Does it belong exclusively to the Palestinian community that represents the village?² Are Israeli Jews, appropriating this cultural heritage, or are they allowed to claim the built Palestinian heritage as part of their local landscape, and therefore allowed, or even demanded to endorse it as part of the Israeli collective memory? Alternatively, does this idea mean that planning is done on behalf of the other and therefore appropriates its culture? Given the existing asymmetry in power relations and the privileges that result from it, what is the role of the Jewish-Israeli researchers and planners in representing the marginalized Palestinian community, given that it is prohibited from, and lacks the agency and resources to represent itself in the present Israeli context?

The call to try and bring a change to the fundamental assumptions of the local conservation discourse also stems from my personal conflict, as an architect, with the current hegemonic conservation policy in Israel. According to this



policy, there is no need to include the concerned communities in the conservation process of a specific site, and there is no place for the collective memory and the “right to memory” of the displaced Palestinian communities.³ This policy contradicts the explicit reference to the importance of the representation of all present stakeholders and past communities in the conservation site. Several key international charters have highlighted the cultural rights of non-hegemonic groups, including the Bali Convention (Convention for the Safeguarding of the Intangible Cultural Heritage, Bali, 2003) the Faro Convention (Council of Europe Framework Convention on the Value of Cultural Heritage for Society, Faro, 2005), the Fribourg Declaration (Fribourg Declaration on Cultural Rights, 2007), and the Ename Charter (“Ename Charter”: ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites, Quebec, 2008).

Fig 3. General view of Lubya from the south, circa 1930 - 1940, source: Zochrot

CONSERVATION AND COLLECTIVE MEMORY

Conservation is a social endeavor motivated by longing and nostalgia. It is the result of negotiations that decide what is remembered, represented and preserved. It is implemented using the tools and mechanisms that enable privileged communities to decide which elements of the past should be collectively remembered. Historical facts, personal memories, and interpretations intermingle in this construction of collective memory, and its building blocks are elements that reinforce and solidify self-determination and identity, such as memorial days, monuments, poetry, prose, and historical studies. It “negotiates between available historical records and the current social and political agendas” (Zerubavel, 1995, p. 5).

Proposed as a tool for constructing collective memory, conservation relies on the physical site because of its stability, which enables the formation of rituals and symbols around it, serving as a unifying social element (Halbwachs, 1980). In recent years, many studies have examined the construction of collective memory, and the consensus is that it is not an accidental outcome

that consolidates shared ideas, images, and memories of the past but rather a structured and imagined process (Anderson, 1999) often used to spread and strengthen a national ideology. Like a mirror image, collective memory reproduces society’s power and sociopolitical structures.⁴

Despite the criticism, there is still no substitute for the vague concept of collective memory proposed by Halbwachs (1980), which serves as a basis for defining and constructing community identity, even if today it is a new kind of community that is aware of the construction processes and tries to control them as they unfold. This awareness is expressed, for example, in the public’s growing sensitivity to the messages conveyed in conservation sites and museums, and in the demands of marginalized and voiceless sectors to be represented in these sites as well. Especially today, when consumer culture is pushing for uniform taste in the global village, a local counter-reaction is evident, one which views conservation as a means of formulating a unique community identity.⁵

Conservation as a planning and social design tool joins others, such as archaeology and museology, in constructing traditions in a community with

a common vocabulary and language that join together to form a foundation for collective memory.⁶ Like other social and national traditions around the world, we can identify processes that invent tradition in Israel as well. As in the rites of passage and commemoration in Masada and Tel Hai,⁷ conservation also perpetuates physical images from the past, and, by declaring them worthy of conservation, it bestows retrospective importance on them.⁸

Conservation is also a way of counteracting natural forgetting, where memory filters experiences, preserving only the most impactful moments and places in the collective consciousness by subjecting memories to a process of symbolization and re-representation in contexts such as museums, history books, and conservation sites. The natural reduction process and the blessed forgetting, involving as they do the loss of some details and the survival of the most important ones, does not take place when the event is repressed or denied due to trauma and thus fails to be properly represented and signified. Traumatic events are not reduced on their way to oblivion but rather recur in a variety of forms, in what Freud (1914) called the “return of the repressed”.

The Nakba, the traumatic rupture in the history of the Palestinian collective, the uprooting, the deportation and the destruction that followed, were rarely discussed and mostly circumvented by the Jewish-Israeli public or produced empty talk and silence for a long period after the events. Publications dealing with the events of the Nakba, have increased over the years (Cohen 2001, Confino 2012, 2023, Leshem 2016, Manna 2022, Khaldun 2022), some of them like Bashir & Goldberg (2018) opening a discussion on multidirectional memory regarding the Holocaust and the Nakba.

To this day, the Nakba is a highly charged issue; in a context of ongoing colonization, the prohibition of its symbolic representation and commemoration in the public sphere, and the political demand that the Palestinians give up the right to return indicate the will to erase the memory of the Nakba and the suffering it entails from Israeli society and collective memory.

CONSERVATION AND HEGEMONY

Conservation is related to accelerated development since waves of construction

entrepreneurship always awaken nostalgia for the rapidly disappearing past. Even as an architectural current, the conservation of built heritage is little more than a reaction to modernism, which proclaimed the destruction of the old world and relegated its remains to museums and parks. A prime example is Le Corbusier’s utopian model of Paris, which called for the destruction of the old capital to make way for a city of high-rise buildings and parks, where the ruins of the old monumental buildings would be interlaced as in a kind of mausoleum.⁹

With modern development, the sense of community belonging in the memory environments is also lost (Nora, 1993). While small communities like the Israeli kibbutzim, experience a sense of unity between place, built environment, ideology, and traditions, the new urban or national communities and the new global communities need what Nora defined as “sites of memory” —symbols and sites that serve as anchors of collective memory.¹⁰

After World War II, which resulted in large-scale destruction of heritage values (Bevan, 2006), conservation went global with the establishment

of organizations such as UNESCO, ICOMOS, and the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM). These organizations operate under international conventions that set professional and ethical conservation standards.¹¹ In 1972, UNESCO adopted the Convention Concerning the Protection of World Cultural and Natural Heritage and began declaring world heritage sites.¹² This process has led to the prospering of heritage tourism and reinforced the view of conservation as a lever for developing tourism and the economy in general.

In recent years, the concept and practice of conservation have undergone a structural reform. Whereas in the past, the focus has been on renovating and reconstructing architectural masterpieces, archaeological sites, or artistic treasures, today, the scope of conservation has expanded to include intangible heritage and cultural values, as well as the protection of vernacular and everyday places that are meaningful to local communities. The large-scale conservation of historical city centers and cultural landscape values indicates that conservation has become democratized, with the emphasis shifting from

the conservation of monuments to that of urban fabrics that represent the cultural values of a diverse public. As a result of the recognition of the multiple cultures and sites, and the various ways in which heritage is manifested, the definition of conserving cultural heritage now encompasses nearly every aspect of life and lifestyle.¹³

The ambition of conservation agencies to expand the representation of marginalized communities was clearly manifested in the Burra Charter (ICOMOS 1999) on the conservation of Aboriginal heritage. For many years, Indigenous communities and minority groups such as the Aboriginal Australians have suffered from oppression and silencing; only recently have their voices been heard and officially represented and recognized in museums and heritage sites, even though most of their heritage is oral and intangible.¹⁴

An examination of the state of conservation in Israel reveals that, at present, only the hegemonic forces are represented in the public conservation sites, explicitly serving the national Zionist narrative. These sites are administered by official entities such as the Nature and Parks Authority, the Antiquities Authority, and the JNF, or by semi-official NGOs

such as the Council for Conservation of Heritage Sites in Israel (CCHSI), which was established to promote the conservation of sites dating from the beginning of the Zionist colonization of Palestine. These institutions concretely materialize what can be referred to as the Israeli hegemonic conservation discourse.

In response to the ethnocentric discourse, alternative conservation agents have emerged, including Zochrot,¹⁵ Jaffra, and Ayam—Recognition and Dialogue—which seek to correct this wrong and enable the representation of the Palestinian heritage in Israel.¹⁶ One of the examples is the change brought in the CCHSI, the largest conservation NGO in Israel. For many years, it ignored Palestinian sites in cities such as Ramla (Ramla), Lydda (Lod), Jaffa, and Haifa, refusing to include them in its projects.¹⁷ Only recently did its policy change; its former name—“Council for the Preservation of Buildings and Settlement Sites” was changed to its current one—“The Council for Conservation of Heritage Sites in Israel”, and it began conserving sites such as Emile Touma’s home in Haifa and Kafr Kama in the Galilee, as well as supporting conservation struggles in Jaffa, Ramle, and other places with rich Palestinian heritage.

Conservation sites, archaeological sites, monuments, and museums are the nucleus of the heritage of imagined national communities worldwide and can also serve a major role in building a new local multicultural community. The tangible site can present diverse narrative layers and interweave them using the universal tools offered by the conservation disciplines.

PRESERVING THE ENEMY’S HERITAGE: THE GERMAN TEMPLERS CASE

One of the most prominent and interesting examples in the Israeli conservation field is the German Templar heritage.¹⁸ The nationwide project to preserve their cultural heritage demonstrates the power of conservation as a professional tool that enables a multilayered representation of contested memories by bridging historical conflicts. The former Templar buildings and neighborhoods in Jerusalem, Haifa, and Tel Aviv, as well as their former rural communities—Bethlehem of the Galilee, Alonei Abba (Waldheim), and Bnei Atarot (Wilhelma)—all became official heritage sites. The extensive conservation work at these sites includes not only the detailed reconstruction of the buildings, including the frescoes in the rooms, but

also systematic historical studies of the community, its customs, and daily life.¹⁹ The question is, how is it that the heritage of the Templars, whose numbers never exceeded 1,700 individuals, became a consensual, integral part of the Israeli conservation discourse, despite the dark and controversial past of members of their third generation, roughly one-third of whom were pro-Nazi and even hoisted swastika flags on some of the buildings that would later be conserved in Tel Aviv.²⁰

Today, the Israeli public recognizes the value and beauty of the Templar buildings, turning a blind eye to the darker times in their history, in part because that history is over. The Templars arrested and deported as enemy citizens by the British Mandate Government during World War II were compensated for their homes as part of the 1952 Israeli German Reparations Agreement and continue to live in Australia and Germany as distinct and cohesive communities.²¹

Compared to the extensive conservation of the Templar heritage, the lack of conservation of the Palestinian built heritage is striking. Not only are the country’s Arab town and village ruins rarely earmarked for conservation, there is also very

little tendency to acknowledge their historical significance. And unlike the personal contacts with the exiled Templars during the process of documenting and preserving their old homes, almost no Israeli official meets with the Palestinian refugees, not even those internally displaced in Israel. If they did, they would be considered radicals, if not traitors. As reflecting the government policies along the years, the public has been familiarized through books and media with the former residents of the Templar buildings and neighborhoods, as individuals with relevant personal memories, rather than as a group of faceless refugees, as in the case of the Palestinians.

THE DOUBLE DENIAL IN JEWISH-ISRAELI IDENTITY

The institutional denial of the Palestinian heritage requires a discussion of the structure of Jewish-Israeli cultural identity and its conflictual relation to the Orient (Raz Karakozkin 2017) and to Palestinian heritage in particular. On the one hand, Zionism as a national movement has created a metanarrative that divides the preceding Jewish history into two main periods: antiquity and exile. The former (mainly the period of the purported kingdom

of David and Salomon) is eulogized, while the latter is seen as a dark time deprived of the most important value: national sovereignty. The denial of the Diaspora has also entailed the creation of a counter-image, that of the New Jew, a muscular and productive pioneer capable of protecting himself in a hostile environment.²²

By denying the Diaspora, Zionism has drawn a linear narrative stretching from antiquity to the dawn of the Zionist project while constructing the image of an empty land awaiting redemption and reunification with its absent masters. Archaeology was also enlisted as a tool to establish proof of ownership, becoming one of the cornerstones of the reconstruction of national memory. Numerous excavations have focused on the biblical period. On the way to those ancient treasures, the excavators have destroyed all the more recent layers, especially those from the Arab and Ottoman periods.

The second negation of the Arab and the Middle Eastern was, however, more complex. The first European-Jewish settlers regarded the local Palestinian peasants, the fellahin, as their biblical ancestors’ forefathers. At the beginning of the

20th century, members of the Hashomer militia, for example, adopted the traditional dress of the local Arabs, rode horses like them, and imagined them to be—especially the Bedouins—the converted descendants of ancient Jews. As the Arab national movement began to grow in opposition to the Zionist project, however, this view changed, and the early admiration for the Arab noble savages was replaced by viewing them as the enemy. This was coupled with a growing effort to devalue Arab cultural markers in Palestine.

Israeli architecture also oscillated between European influences and other currents, which tried to invent the “genius loci” while creating a local Jewish-Middle Eastern style. The architects of the early 20th century who planned buildings like the old Technion building in Haifa (Baerwald), the Herzliya Gymnasium in Tel Aviv (Barsky), the Bialik House, also in Tel Aviv (Minor), as well as Mansfeld-Gad, who designed the Israel Museum in Jerusalem in the 1960s, all sought to study and were inspired by the local formal typologies and building techniques. It was not until the 1930s that the International Style, and the Bauhaus as part of it, became identified with the Zionist movement and the values of its labor movement.

Since then, this current has come to be identified with Israeli architecture, as evidenced by the 2004 approval of the application to designate the White City of Tel Aviv as a World Heritage Site. This step represented the renewed choice of Israeli architectural historiography to identify its source with an important European style and turn its back on the Middle East. The choice of Tel Aviv as the current representative of cosmopolitan urbanity, representing the secular negation of Jerusalem, also involves a denial of the Arab building traditions and a detachment from Middle East regionalism.²³

The conservation discipline in Israel emphasizes the practical professional aspect of using authentic materials and original techniques in building reconstruction, focusing solely on the material aspect. This emphasis on the tangible tends to ignore the sociopolitical aspects of conservation and its role in silencing narratives in sites with a complex history.²⁴ This tendency is particularly evident in sites with multiple conflicting narratives, such as the ethnically mixed cities of Jaffa, Haifa, Lydda, Ramle, Tiberias, and Safed, and in villages that retained their Palestinian vernacular architecture and are considered aesthetic gems such as Ein Hod, Ein Karem, and the Old City of

Jaffa. In these places, a technical approach focused on façade conservation dilutes the core narratives of the former Palestinian inhabitants and their community.²⁵

Even with the best of intentions, conservation as such can never fill the void of past memories, even if the building or site still exists. Shreds of memories, traces of evidence, and documentation may reconstruct the object, but never its full truth and presence.

In the case of material oriented conservation, physical representation only is doomed to embody a constant slippage of the past, right through one’s fingers, as it were. Even buildings that have been renovated and reconstructed down to the last detail always leave something missing. They could maybe convey something of the authenticity of real life in the past, but not without the no less important, even central part of each site which is its intangible heritage, together with the social, cultural and political context, including the personal histories of the people who built the site and lived there, from the moment of its foundation and through its historical evolution. Therefore, in the current (occasional) institutional practice of

Palestinian cultural heritage dealing only with the material aspect, it often happens that at the end of the conservation projects, buildings may look more pristine and whole than they did in their original state, but without any trace of the conflicts and contested histories linked to the site. In addition to the deliberate erasure of historical conflicts and scars, cosmetic renovations have also erased the patina and all physical marks of time from the façades, just as cosmetic interventions erase those wrinkles and expressions that are the traces of a person’s real-life history.

THE DESTROYED PALESTINIAN VILLAGE AS A CONSERVATION SITE

The destroyed Palestinian village, as a symbol of the lost Middle Eastern culture, concealed and denied, recurs in public discussion from time to time, in political contexts, but mainly in Palestinian and Israeli art and literature. A prime example is the short story “Facing the Forests” by the leading Israeli author A.B. Yehoshua (1968). The story is about a JNF employee in charge of a forest planted on the ruins of a Palestinian village. Instead of protecting the forest from fire, he unwittingly collaborates with a mute Palestinian who sets fire

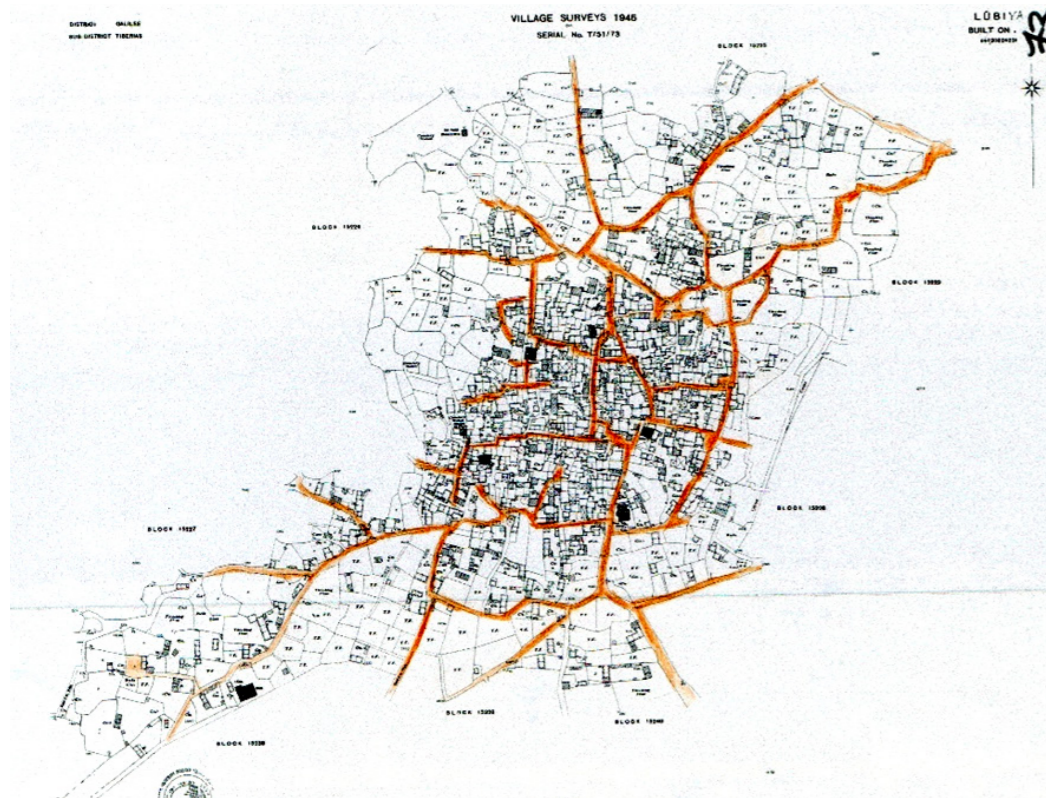
to it. In the end, after the inevitable fire, the outline of the destroyed village is once again discernible against the charred background.

Nonetheless, Israeli authorities still minimize the importance of the Palestinian Arab cultural heritage and follow the policy of “leap in time” to antiquity and mainly to Jewish biblical history to justify their activities, as can be seen in the explanatory pamphlet about the JNF’s Lavie Forest, which covers the ruins of Lubya. The Zionist meta-narrative is once again invoked and reconstructed, primarily by that same time leap, from antiquity to early Zionism: In the section entitled “From Talmudic times to the War of Independence” it is stated that “The Lavie Forest bears the name of the Jewish settlement of Lubya—an ancient Jewish settlement from the time of the Mishna and Talmud”.²⁶ Referring to the events of 1948, the pamphlet states: “Lavie Forest was home to the Arab village of Lubya, which had retained the sound of the Jewish settlement’s name. During the Independence War, the villages have missed no opportunity to attack Jewish transportation and terrorized all the settlements of the Lower Galilee”. The destruction of the village and the fate of its inhabitants are not mentioned, but the pamphlet does inform its

readers that “In Lavie Forest you can see the ruins of the village and various facilities such as waterholes and carved-out caves”. The pamphlet elaborates on the JNF’s role in forestation and afforestation, its ecological contribution as the protector of green spaces, and the recreational activities offered by Lavie Forest. However, it lacks any reference to the JNF’s historical role in erasing and concealing the Palestinian narrative.

This example affirms that although Lubya was razed to the ground, the remaining traces of the village cannot be completely erased, and that its absent presence undermines the Zionist narrative of the “empty land,” raising questions that demand explanation. These questions echo the highly charged public debate that has taken place among Jewish Israelis since 1948, and continues to surface, appearing explicitly and implicitly on the national agenda.²⁷ Today, there is still strong opposition in Israel to the idea of conserving the Palestinian villages and preserving their memory, since this could imply recognition, however symbolic, of the right of return of the Palestinian refugees.

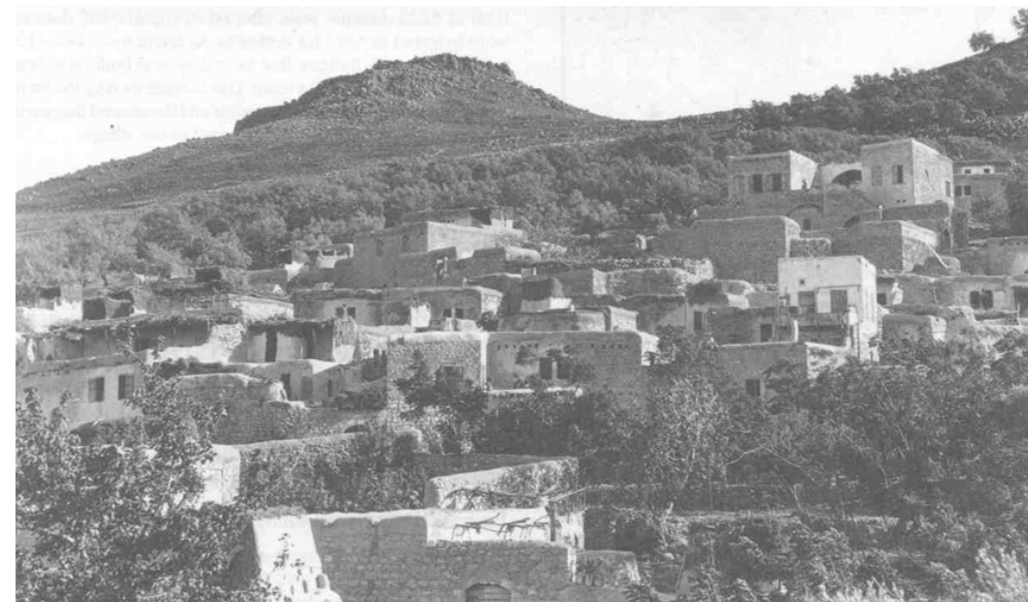
Fig 4. Detailed Mandatory map of Luby, 1946, originally in the scale of 1:1250. This map presents each separate house and the village with its roads, public services, water wells, graveyards, and more. The coloring of village road was added to define the structure of the village, Source: Survey of Israel.



THE CASE OF LUBYA

The main source on the life and the community of Luby is the rich and detailed research and the book by the Luby scholar Mahmoud Issa (2005), a refugee from the village who lives now in Denmark. According to Issa, who interviewed more than 700 Lubyans for his book, today (2006) the original Lubyans and their descendants number more than 40,000, 500 of whom live in Israel as internal refugees, and the rest in 23 countries and the West Bank.

Luby's architecture was typical of Palestinian hilltop villages in the Galilee: cubical structures, mostly of stone, with curved domes covered in stone and mud to form a flat roof.²⁸ The houses were surrounded by olive groves, fruit trees, and threshing floors. Grain fields covered the plains at the foot of the village.²⁹ Thanks to the fertile land and the multiple water sources, Luby was a prosperous village, and its agricultural produce was famous for its quality. The village was also known for the generosity and courage of its inhabitants. Most Lubyans belonged to two large clans—Al-Shihabi and Al-'Atawat—and five smaller ones. Each was concentrated in one



left: Fig 5. The neighboring village of Hittin, Source: Matsou Collection.

right: Fig 6. The surrender of Luby, Source: Golani Museum, photographer unknown.

section of the village, and this village section was named after the clan name (see Fig 17).

Luby was occupied by the IDF on July 17, 1948, and its 2,730 inhabitants became internally displaced persons in Israel and refugees in neighboring Arab countries.³⁰ The village's empty stone houses remained intact for seventeen years, until 1965. Its destruction was completed as part of the "Cleansing



of the Land" operation, in which 130 villages were razed to be covered by pine forests planted by the JNF.³¹ According to Shai (2002), the reason for the operation was "unpleasant questions" raised by tourists and visitors about the empty villages. He highlights the technical difficulties involved in the destruction of Luby's stone houses, as well as the insistence on razing the village to the ground due to the hostility between it and the neighboring Jewish settlements since the outbreak of the Arab Revolt in 1936. In 1937, Lubyans killed two members of Kibbutz Afikim, and two years later, in retaliation, members of the Haganah militia (probably under the

direct command of future IDF General Yigal Alon) killed two men and a woman sitting in their home in Luby—an action then heavily criticized in the Jewish press.³²

The destruction of Luby, just like that of the other Palestinian towns and villages in 1948, marks the end of the Palestinian hegemony in the territories west of the Jordan River in three aspects: physical, cultural, and legal. On the empty lands of these villages, 350 new Jewish settlements were established within the short time span of five years. The State of Israel expanded its land holdings considerably, mostly

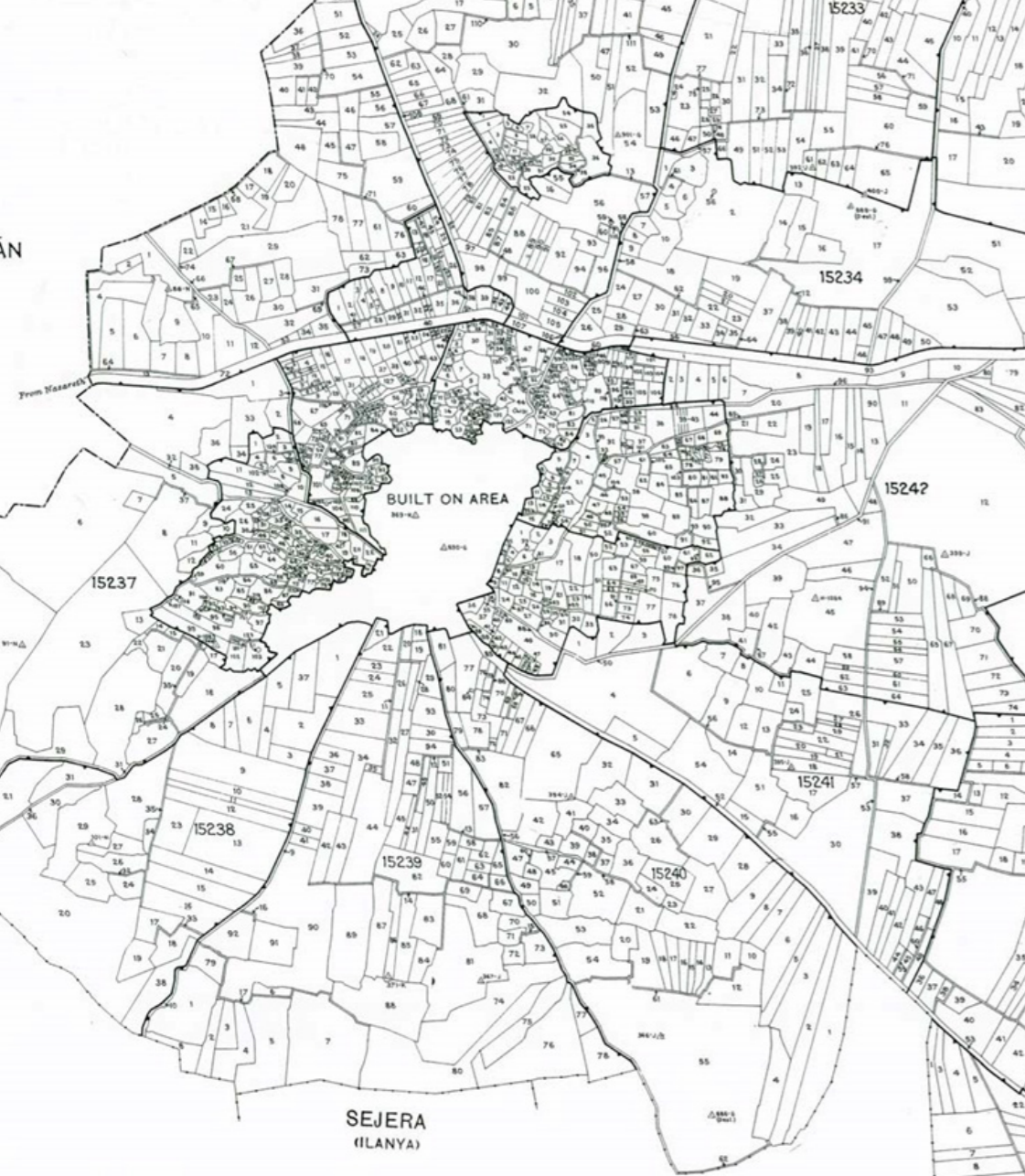
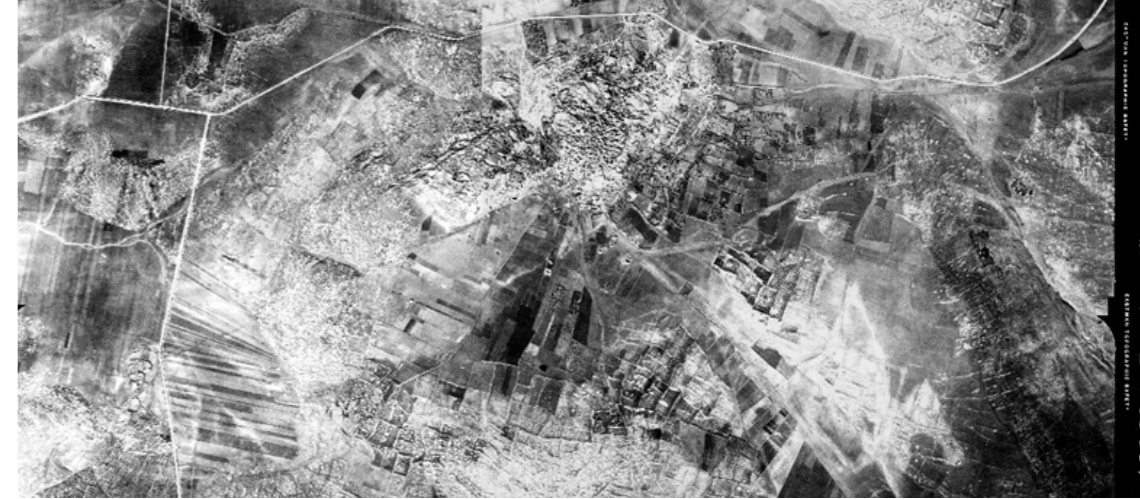


Fig 7. Luby's agricultural area, map GP/29 originally in the scale of 1:10,000. The agricultural pattern and land ownerships are clear on this map. Luby's farmlands without the village nucleus ("Built on Area"), 1946, Source: Survey of Israel.

Fig 8 and 9. Comparing the area of the village in two aerial photographs.

Fig 8. (a combination of two aerial photographs from 1945) presents the village with its agriculture land, as part of its cultural landscape, Source: Survey of Israel.

Fig 9. Aerial photograph from 2004, village ruins covered with the pine forest. After the transfer of the village lands to the Israeli government, the cultivation of the land using traditional agricultural methods was adapted to use tractors and technological means, used by the Kibuzim and Moshavim, Source: Survey of Israel.



Luby in Lavie Forest

through expropriation from Palestinian landlords, until it controlled 93% of the lands within the 1949 armistice borders.³³

The expropriation of refugee lands was legally facilitated by the Absentee Property Law of 1950 and the Land Acquisition Law (Validation of Acts and Compensation) of 1953. According to the former, every civilian who left the country for another country defined as an “enemy country” and was not physically present on their property the day of the census, for whatever reason, was considered “absent,” and thus forfeited their property. The 1953 law solved the problem of lands belonging to internally displaced Palestinians—those who escaped from their villages but remained within Israel—by transferring it to the state even if its owners did not emigrate to another country and even if they found shelter near the village. Thus, villagers who had sheltered nearby, as in the case of Ein Hawd, were forced to witness its re-settlement by new tenants.³⁴

The physical appropriation was followed by its cultural counterpart: Upon statehood, the Names Committee completed the Hebraization of space by replacing the names of destroyed Arab places and

landscape elements with Hebrew ones, including the names of mountains, valleys, and the saints believed to be buried in ancient tombs. With the new names, all vestiges of Palestinian heritage were wiped off the official maps.³⁵

By the force of these laws, the lands of Lubyā were declared state lands, and divided among the old and new Jewish settlements nearby and the JNF. The absence of the Palestinian villages, the silenced presence of their internally displaced persons (currently residing in Dir Hanna and Nazareth), the changed legal status of the village lands, their erasure from the maps, and primarily the total physical destructions—all of these combined to erase the memory of Lubyā among the Jewish-Israeli population, turning it into a “site of void,” a place laden with memories but with only very few in tangible traces for memory to rely on.

LUBYA: CONSERVATION SITE OR MEMORIAL SITE?

Examining Lubyā’s case raises several more questions: What is a heritage conservation site and how does it differ from a memorial site of a community group? Are all destroyed villages

conservation sites? Is the Palestinian community interested in turning the destroyed villages into conservation sites? And what process can counteract the denial of the Jewish-Israeli public in this regard?

According to the definitions of international conventions and conservation bodies, Lubyā and all other destroyed Palestinian villages are cultural heritage conservation sites par excellence, since they embody historical-factual, social, and aesthetic values (English Heritage, n.d.). The fact that they were destroyed, and therefore lack major tangible elements of material culture, raises the question of whether these are sites whose essence is intangible heritage or whether, despite the considerable destruction, they are also tangible heritage sites in every respect. Responding to this question requires searching for appropriate ways to represent the unique meaning of the lack of the uprooted community. In the case of Lubyā and other destroyed villages the site was bereft of its buildings, with the few remnants left after the destruction, the void itself, can be considered a marker of the absence of its inhabitants, and therefore symbolizes the main significance of the site today.



The vacillation between defining Lubyā, in this case, as a memorial or a conservation site echoes the duality and dilemma in the Palestinian discourse, which finds it difficult to decide between viewing the villages as sites designated for return and defining them as memorial or conservation sites. The problem is that officially defining the village as a memorial or conservation site turns it into a monument, to something that belongs only to the past, with no hope of return.

Lubyā is a good example for such duality. In the memory of the 1948 refugee generation, daily life in the village is remembered as a lost paradise, in contrast to their present-day suffering. The second- and third-generation refugees, who were not born in the village, have a more complex outlook, viewing it as a major reference point in defining their identity and as a basis for a possible future life in a rebuilt village. Either way, no refugee considers Lubyā as a mere memorial site or a lifeless conservation site (Issa, 2005).

Fig 10. Nakba Day: Picnic of Lubyā internal refugees on the village site, Source: Mahmoud Issa.

For the Lubyans internal refugees or “present absentees” who have remained in Israel, the village ruins serve as a living memorial site, and they routinely engage in remembrance practices there. For example, they visit the village on holidays and family occasions, thereby constructing a memorial tradition alternative to, if not subversive of, that of official Israel. Every year, on May 15 (the Israeli Independence Day and Nakba Day for the Palestinians), Lubyans and their families take walks and go on picnics among the ruins (see Fig 10).

The memory-return duality takes a different form on the Palestine Remembered website, which dedicates a section to Lubyans—<https://www.palestineremembered.com/Tiberias/Lubya/index.html>, as it does to each and every one of the other destroyed villages. In addition to statistics on the village’s land area, its inhabitants, and their religious denominations, which attest to a view of Lubyans as an existing village, some texts emphasize the catastrophe. At the top of the page, for example, red numbers mark the time since the village’s destruction: “Ethnically cleansed 27,842 days ago”. The remainder of the text makes extensive use of additional human rights terms to emphasize the catastrophe. The website also serves as a



Fig 11. The Golani sign on top of the McDonald’s pillar, 2005, Source: Shmuel Groag.

memorial site: It features photographs of Lubyans and recordings of testimonies by Lubyans, and also expresses a yearning for return, as in the title: “Welcome to Lubyans”—which relates to the village as a present and living entity.

Physical distance appears to be one of the factors influencing attitudes towards the village: The refugee community living in Israel visits it, holds memorial ceremonies there, and considers it a memorial site, while the refugee communities in the Diaspora, prevented from even visiting the place, tend to view it as a site of return. This choice has

implications for the stated purpose of conservation and recognition; besides commemoration, the role of conservation in this case is to take part in creating a model for rebuilding and renewed habitation for future return.³⁶

In the 1950s, an additional memorial site was built near Lubyans—this time an official one, commemorating the fallen of the IDF Golani Brigade. The monument was originally built here of all places, to commemorate the 21 soldiers of

the brigade who were killed in a failed attack on Lubyans.³⁷ Over the years, the monument became the “Golani Memorial Site and Museum,” teaching soldiers about the brigade’s military heritage and commemorating more than 1,300 Golani soldiers who have fallen over the years (Golani Brigade, n.d.).

Fig 12. Lubyans’ houses and threshing floor, Source: Zochrot
Fig 13. Two women at Lubyans, Zarifa Hajjo and Nasra Shihabi, Source: Mahmoud Issa

In the early 1990s, a McDonald’s restaurant was opened right next to the memorial site, leading to a public debate (see Figure 9) exposing the conflict between private commercial purposes and the national memory agenda.

The entire space of Lubyans-Lavie Forest-Golani Junction is emblematic of several dilemmas related to the local contested cultural heritage: denied versus recognized narratives, as well as conflicts between privatization and collective memory.³⁸

DOCUMENTING LUBYANS

Preparing a detailed documentation file is a basic requirement for every conservation site, as it enables all the stakeholders to make decisions based on complete historical, geographical, and cultural information. The importance of documentation files and alternative archives,³⁹ however, lie not only in their function as historical records as a basis for future conservation policies, but also in their symbolic meaning, they are in themselves a re-inscription of the denied village



Fig 14. Mouhamad Theeb in his shop at the Burj Al Shimali camp in Lebanon. He also owned a shop in Lubyra and still had the book with the names of people who owe him money, Source: Mahmoud Issa.



in the symbolic order.⁴⁰ Preparing a complete documentation file for Lubyra, as for the rest of the destroyed villages, is a complex and important undertaking, and as such a document that will facilitate different possible reconstructions.

The proposed documentation file for sites such as Lubyra is supposed to include all available material on the site. A complete documentation file would provide an overview of daily life in the village, from a review of its physical structure to individual testimonies. In the case of Lubyra, the file could rely on three main sources: oral testimonies of refugees living in Israel and the Diaspora, as collated by Mahmoud Issa and others; official documents and books published about Lubyra; and diagrams of the site, including maps and aerial photographs enabling a comparison of the current site with the pre-1948 village.

The rich and comprehensive material collected so far by Mahmoud Issa and the research for the purpose of this study include elements required for a documentation file. The collection and presentation of these elements serve to counteract the erasure of the village, as they provide multiple evidence of Lubyra's daily life. Official

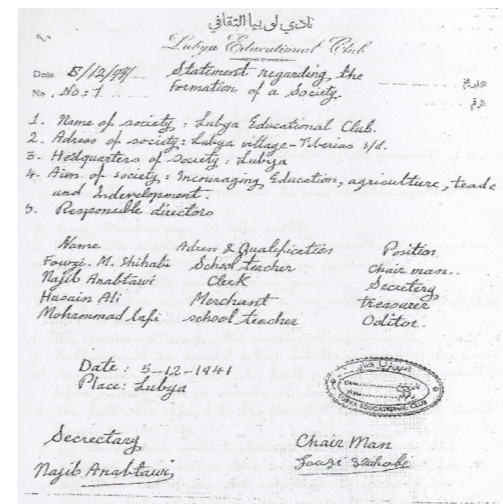


Fig 15. Establishment of an educational club in Lubyra in 1941, Source: Mahmoud Issa.

Figure 16. Mandatory map of the villages of Lubyra, Nimrin, and Hittin, with the central built area of every village originally marked in red. Source: Survey of Israel.



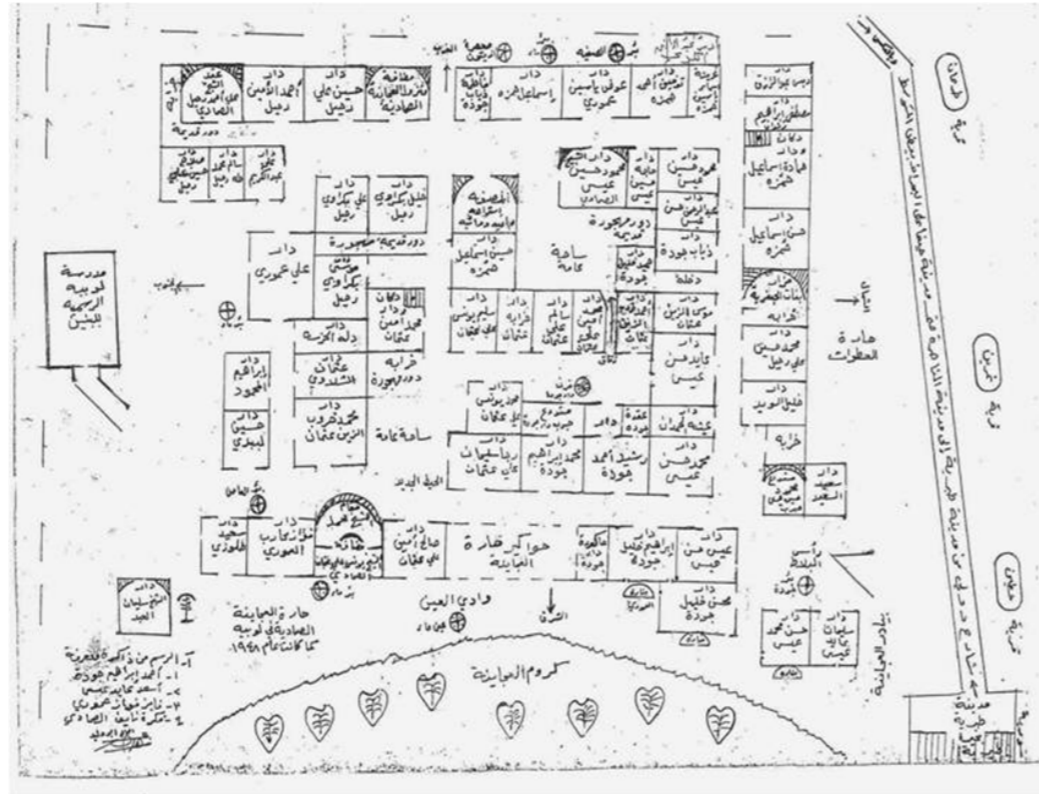
correspondence and documents from the British Mandate period, such as the records of the local clinic, photographs of villagers, or the document establishing the village's educational association in 1941 (see Fig 15)—serve as renewed name-signifiers of Lubyra's community.⁴¹

Other documents that counter the erasure of Lubyra from Israeli maps can be found in the collection of maps and aerial photographs of the village from the time of the British Mandate. Upon the establishment of the State of Israel, its Surveying Department obtained all the maps produced by

Fig 17. A mental map of the Smadiye Ajayne, neighborhood-quarter in Luby, made by four family members, includes houses, a school, a bakery, shops, madafas (resting places), an olive press, fruit groves, and more. Source: Mahmoud Issa.

the British authorities and is in the possession of maps and aerial photographs of Luby using a variety of scales, from regional to village. Among these are topographical maps of the Tiberias Governorate that present Luby and the nearby villages of Nimrin and Hittin on a 1:20,000 scale (see Figure 16), the village lands and private farmlands on a scale of 1:10,000 (see Fig 7), and the village nucleus on a scale of 1:1,250. Using these maps and the aerial photographs of the entire country taken in 1945 (see Figure 8), cross-referenced with the land ownership registry, it is possible to map the village plots and their owners. The maps and aerial photographs clearly show the village houses, alleys, wells, oil presses, threshing floors, flour mills, schools, sheikhs' tombs, madafas, and cemeteries. Based on these and other data from the Israeli archives, a 3D model of the village can be created.

A unique element in Luby's file are the mental maps (see Fig 17-18) created by its refugees; these maps name families, schools, bakeries, shops, madafas, oil presses, and gardens. In creating them, the refugees relied exclusively on their memory, demonstrating impressive accuracy, and enabling the linking of Palestinian oral history and the official British documents.⁴²



THE FOREST AS ALLEGORY: READING THE LANDSCAPE

The forest covering Luby's remains is yet another metaphor through which we can read the narrative conflict over the site; in this case, the signifier is the vegetation. The pine forest planted by the JNF is ordered to an almost military degree, whereas the olive trees and prickly pear bushes disrupt that order and challenge its one-dimensionality.

In the field of landscape planning and forestation as well, a struggle is waged between the local Middle Eastern approach and the imported Eurocentric one.⁴³

Through the JNF (Jewish National Fund), the Zionist movement called to "redeem" the land and make the "desert" bloom, assuming that land not cultivated by Jews is barren. The JNF's large-scale reforestation and afforestation efforts throughout the country were part of a global movement

Fig 18. The mental map of Haj Karzon from Yarmouk refugee camp. All of Luby's families are named. The map was approved by three witnesses. The map is very accurate in scale, though it was done by Karzon from memory. Source: Zochrot.

of calculated and scientific planting of well-designed and controlled forests, in a process of "domesticating nature."⁴⁴ In Israel and elsewhere around the world, the planted single-species forests are very easy to cultivate but are highly vulnerable to disease and fire. The ecological fragility of the imported trees is in direct contrast to the resilience and persistence of the native plants. The survivability of the olive trees and prickly pear bushes that break through the pine ranks are metaphorical of the Palestinian narrative of sumud, clinging to the land despite attempts to uproot it.

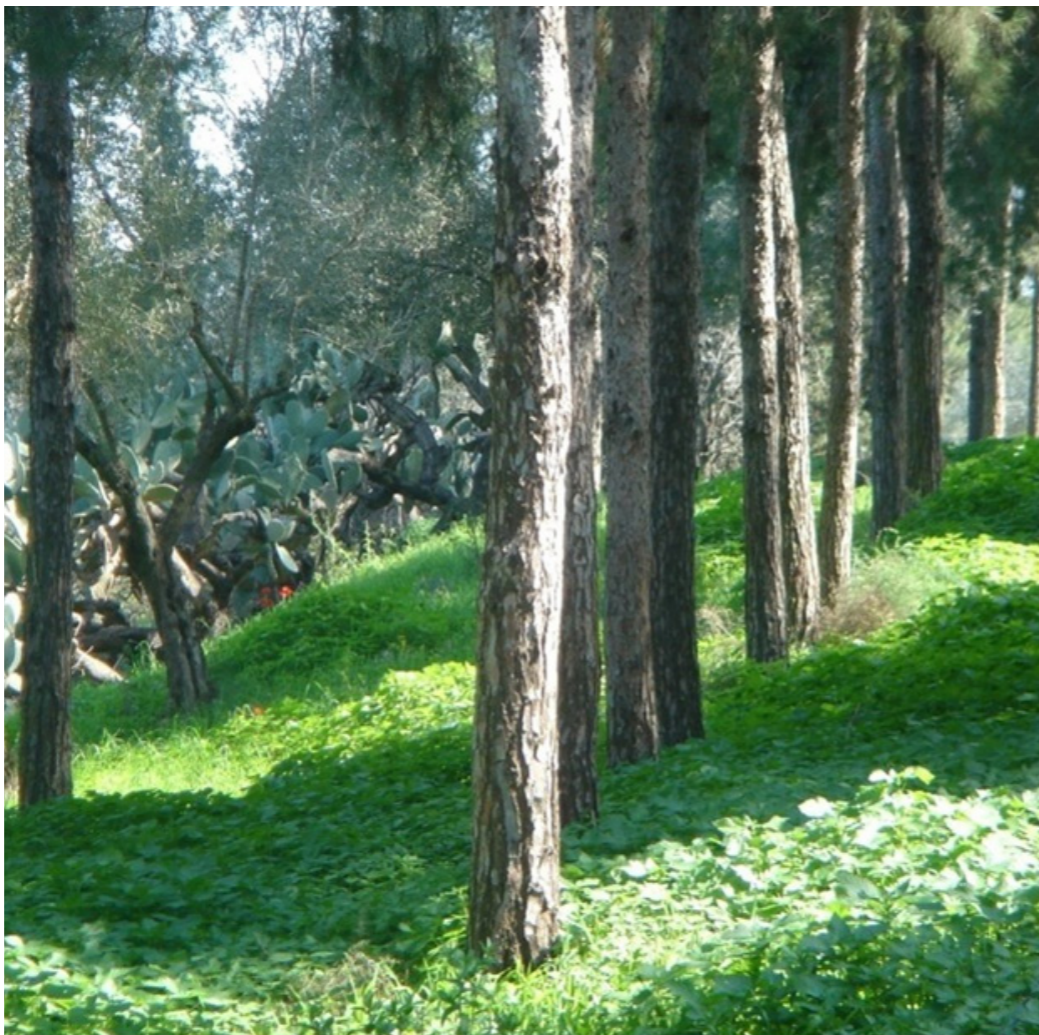
A comparison of aerial photographs from 1945 and 2004 (see Fig 8 and 9) shows that the landscape was domesticated not only in the forest covering the village nucleus, but also in its farmlands. The structure of the rural landscape was typically Mediterranean and included fields, groves, and plantations in small plots. This cultural landscape (see below) was replaced by a terrain flattened by bulldozers and re-parceled into large plots that could be easily cultivated mechanically. At the same time, the structure of the ownership of the plots changed, moving from individual Palestinian fellahin to the Jewish collectives in the communal settlements.

top: Fig 19. The ordered rows and tamed nature of pine trees with sabra olive trees and almond trees that break the lines.
Source: Shmuel Groag.

The fact that the remains of Lubyia are located in Lavie Forest turns the latter into a cultural landscape, a conservation term meaning a landscape or area that combines natural and human heritage values. Like many of the village ruins, Lubyia's ruins are not integrated into the nature and heritage sites governed by public entities such as the JNF and the Nature and Parks Authority.⁴⁵

CONCLUSION

As mentioned, conservation in Israel is currently characterized by a unilateral conception and dominant narrative, which reflects the asymmetry in power relations and their expression in the local discourse of cultural heritage. In this specific context of contested heritage, a new approach, critical, multilayered, open upon cultural diversity should be developed in civil society, bringing the Palestinian cultural heritage to the forefront, including that of the destroyed villages.



left: Fig 20. Sabra plants in the middle of the pine forest.
Source: Shmuel Groag.

right: Fig 21. The graveyard on the south slopes of the village. Source: Shmuel Groag.

This approach is also implicit in the most recent conservation conventions, including the Burra Charter (ICOMOS 1999), the Nara Document (ICOMOS 1994), and the Ename Charter (ICOMOS 2008). These charters demand that past communities should be represented in all that pertains to the site itself. Conservation, in our case of contested heritage, should consist of the inscription and safeguarding of tangible and intangible heritage, with the aim of restoring historical continuity.

Layers that have been built one on top of the other contain complex meanings that cannot be articulated only in a technical approach, in the treatment of the tangible remains on the site, and in the posting of explanatory signs. Christine Boyer (1994) emphasizes that visitors to historical sites seek a simple explanation, one clear representation that provides confidence, and they have little tolerance for abstract and complex explanations. Nevertheless, Boyer argues, we must beware of conformism and one-dimensionality, since history is constantly being rewritten, adapted to the interests of its writers. And as Benjamin warned, "In every era the attempt must be made anew to wrest

tradition away from a conformism that is about to overpower it, to erase all the differences and turn it into a single, acceptable narrative"⁴⁶ (quoted by Boyer 1994, p. 377).

Research in a contested conservation site like Lubyia has a key role. The curious and inquisitive researcher is a kind of itinerant detective, looking for evidence from the past (Benjamin, 1992), based on which he will analyze the site. His role in the discourse of conservation, might be that of what Foucault (1977) defined as the "specific intellectual", the one who has the knowledge that can lead to change from within. The ability of researcher to maintain the ethics required in the conservation charters is reminiscent of Benjamin's (1999) description of the good archaeologist, who walks on a double floor and reports to the public not only on the layers he has reached, but also on those skipped over or destroyed on the way.

The village of Lubyia is not unique, and the imperative to recognize it as a cultural heritage conservation site applies to hundreds of others like it. Research and documentation are one of the many steps that "make the road by walking",

towards restoration of the village and a return of its community.

The Palestinian memory haunts Israeli society. The total destruction of Lubya and the other Palestinian cultural heritage sites, part of the traumatic rupture of the Nakba of 1948 and the events that followed, is still present in its manifestations today, seething beneath the surface of the entire Israeli society. In its attempt not only to recover from the trauma of the Holocaust, but to change the course of its own history as a people, the Jewish-Israeli collective caused a catastrophe for another people in the late 1940s, without answering for it, then and until today. The consequences and the danger of this unaccountability for all sides concerned, and beyond, are unmeasurable.

In the Israeli collective memory—and in conservation of cultural heritage and architecture as part thereof—there are gaping voids of absence, denial, and silence. The events of 1948 and the ongoing Nakba have turned Palestinian cultural heritage and landscape into present absentees. Against the backdrop of these absences, the conservation of cultural heritage could become one of the agents of future change.

next page: Fig 22. Aerial photograph of Lubya from the west.
Source: "Sites of the war of Independence",
<https://moreshet-map.org.il>



APPENDIX

CURRICULA VITAE

Karol Argasiński is a research assistant at Hochschule Mainz, specializing in the intersection of architectural heritage and digital transformation. A graduate and PhD candidate at Warsaw University of Technology, he founded BIMfaktoria to integrate monument preservation with OpenBIM technologies. He teaches BIM Implementation at ZIGURAT Global Institute and co-edits the Polish BIM Dictionary. Argasiński actively promotes BIM standards and digital innovation in heritage conservation. In his current research at the Institute of Architecture in Mainz, he explores how traditional preservation methods can be effectively combined with modern technologies—demonstrating his commitment to protecting cultural heritage through innovation.

Amnon Bar-Or – Tal Gazit Architects Ltd. has been a leading architectural firm specializing in planning and the preservation of historic buildings and sites since 1978. The office was founded by architect Amnon Bar Or in the Old City of Safed after completing his studies in Florence, Italy. Initially, the firm focused on public and private projects in Safed and northern Israel, later relocating its main operations to Tel Aviv in 1990. The firm has worked in various cities including Rehovot, Rishon le-Tsion, Kfar Saba, Giv'atayim, Rosh Pinah, Herzliyah, Tiberias, Gush Halav, and Old Jaffa. In Tel Aviv, it has handled several iconic heritage buildings such as the Levine House (Old Russian Embassy), Akiva Aryeh Weiss House, Mani House, the "Twins House," and the Zharsky House. The

firm also played a major role in preserving and relocating buildings in the Sarona Templar Colony and in the restoration of the historic al-Manshiyah Railway Station („The Station“)

Zvi Efrat is an architect and architectural historian. He is partner at Efrat-Kowalsky Architects (EKA) in Tel Aviv and was Head of the Department of Architecture at the Bezalel Academy of Arts and Design, Jerusalem (2002-2010). He holds B.Arch. from Pratt Institute, MA in Cinema Studies from NYU and PhD in Architectural History and Theory from Princeton University. He has taught and lectured worldwide, published extensively and curated numerous exhibitions. His book, *The Israeli Project: Building and Architecture 1948-1973*, was published in Hebrew in 2004 by the Tel Aviv Museum of Art. His book *The Object of Zionism. The Architecture of Israel* was published by Spector Books, Leipzig, in 2018.

Shmuel Groag is an Architect, Town Planner and Conservation Consultant in Tel Aviv, serving as head of the conservation unit and senior lecturer at the School of Architecture and Urban Design at the Bezalel Academy of Arts and Design, Jerusalem. Among his works are the Policy and Conservation Management for the Jerusalem Municipality, the Preservation of the Zichron Yakov Historic Center, the Planning Policy for Allenby Street in Tel Aviv, and the Visitors Center of Masada. He is a founding member of Bimkom-“Planners for Planning Rights”. Groag graduated the Technion

in Haifa (1978), studied his M.sc at the London School of Economics and Political Science (2006), and his PhD (2024) at the Ben-Gurion University of the Negev on the subject of the „Wandering Archive“ in „Contested Heritage Sites“, focusing on heritage and conservation of Palestinian towns inside Israel, the test case of the Jerusalem Boulevard in Jaffa.

Ahmad Kharouf holds a Bachelor's degree in Architecture and a Master's degree in Cultural Studies. Research interests include the Philosophy of Language, Critical Theory, and Architecture Education. For the past thirteen years, he has taught Critical Conservation Studio within a school of architecture, emphasizing critical methodologies and Political-Cultural analysis.

Katja Klaus is a research associate at the Academy of the Bauhaus Dessau Foundation, acting as deputy head of the department since 2018. Her work focuses on pedagogy, design and digital mediation. After obtaining a certificate of advanced studies as Digital Curator in 2021, she has been responsible for the digital research project Schools of Departure, an online atlas of design and art education beyond the Bauhaus. Furthermore, she has been leading the development of online teaching modules in the context of the international Bauhaus Open Studios programme, a programme she has been heading since 2015. From 2005 to 2014, the media, theatre and pedadogy scholar (MA)

worked as an advisor to the director of the Bauhaus Dessau Foundation.

Piotr Kuroczyński is an architect specializing in digital 3D reconstruction, documentation, and visualization of cultural heritage. Since 2005, he has taught and conducted research at the Technische Universität Darmstadt. After earning his PhD in 2010, he lectured at both the Warsaw University of Technology and TU Darmstadt. Since 2013, he has worked at the Herder Institute as a researcher and project coordinator. He co-founded and convenes the Digital 3D-Reconstruction Working Group in the German-speaking Digital Humanities Association. Since 2017, he has been Professor of Computer Science and Visualization in Architecture at Hochschule Mainz, where he also heads the Institute of Architecture and edits the book series *Computing in Art and Architecture*. His research focuses on Virtual Research Environments, semantic data modeling, (Historic) Building Information Modeling, and 3D standards for cultural heritage.

Urs Löffelhardt is an architect with a professional and academic background in architectural design and visualisation. He began his architectural training with internships at the offices of Behnisch + Partner and Brenner + Partner, both located in Stuttgart. He subsequently studied architecture at the TU Darmstadt, where he completed his diploma in 1999. Following his studies, he worked as a

freelance architect in various practices in Darmstadt before becoming a partner at motorplan Architekten in Mannheim in 2001. In recognition of his professional contributions, he was admitted to the Association of German Architects (BDA) in 2010. Löffelhardt has been active in architectural education since 2008, having taught at the TU Darmstadt and the Frankfurt University of Applied Sciences. Since 2017, he has held the position of Professor of Design and Visualisation at Mainz University of Applied Sciences.

Philipp Sack studied art history, modern history and museology in Heidelberg, Lyon and Paris. A researcher and educator in art, he is interested in pedagogical approaches emerging in the interplay of cultural and educational institutions, and in the history and theory of visual cultures. As part of his work at the nexus between research practice and institutional structures, he also is engaged with issues of transcultural education policy.

Regina Sonnabend, holds a degree in Urban Planning (Dipl.-Ing.). She studied at the University of Kassel. Since 1992, she has lived and worked in Dessau. At the Bauhaus Dessau Foundation, she led projects focused on sustainable regional development („Industrial Garden Realm Dessau-Bitterfeld-Wolfen“) and the transformation of shrinking cities (IBA Urban Redevelopment Saxony-Anhalt 2010). Since 2014, she has worked as a freelance planner. She is a member of the

Deutsche Akademie für Städtebau und Landesplanung DASL e.V.(German Academy for Urban and Regional Planning) and serves as a voluntary board member of the housing cooperative DAKSBAU eG in Dessau.

Regina Stephan is an art and architectural historian with a strong focus on 20th-century modernism. She holds a doctorate from the Ludwig-Maximilians-University in Munich, where she completed her PhD in 1992 with a dissertation on Erich Mendelsohn's department stores in Germany. She has held teaching positions at the University of Stuttgart and the Technische Universität Darmstadt. Since 2008, she has been Professor of Architectural History at Mainz University of Applied Sciences. In 2018–2019, she organized the first cooperative Open Studio between the Bezalel Academy of Arts and Design in Jerusalem and Mainz University of Applied Sciences, in collaboration with Shmuel Groag. The outcomes were published in 2019 under the title *More than Bauhaus. The Architecture of the White City Tel Aviv* (Spurbuch Verlag, Baunach).

ANNOTATIONS AND SELECTED BIBLIOGRAPHY

CHALLENGES AND CHANCES OF A TRANSNATIONAL WORKSHOP

Annotations

- 1 See: Schüler, Ronny (2021), In the Shadow of Memory – Munio Weinraub Gitai and Shmuel Mestechkin, in: Bärnreuther, Andrea (ed.): Taking a Stand? Debating the Bauhaus and Modernism, available at: Heidelberg: arthistoricum.net, ,pS. 383–396. <https://doi.org/10.11588/arthistoricum.843.c11921>; Alexandra Klei (2019), Wie das Bauhaus nach Tel Aviv kam. Re-Konstruktion einer Idee in Text, Bild und Architektur, Neofelis Verlag, Berlin.
- 2 See the publication on the first Dessau-Tel Aviv workshop: Regina Stephan (ed.) (2019), More than Bauhaus. The Architecture of the White City Tel Aviv, Spurbuch Verlag, Baunach.
- 3 See his account of his life and work: Arie Sharon (1976), Kibbutz + Bauhaus, an architect's way in a new land, Karl Krämer Verlag, Stuttgart and Massada.
- 4 *ibid.*, p. 17.
- 5 *ibid.*
- 6 Micha Gross (ed.) (2020), Tel Aviv. Tel Aviv Views. Photos by Avraham Soskin and Ran Erde, 1909-2009, Bauhaus Center Tel Aviv, Tel Aviv, introduction, unnumbered.
- 7 Sharon Golan Yaron (2019), Architekturführer Tel Aviv. Die Weiße Stadt und ihre Bauten der Moderne, DOM Publishers, Berlin, p. 18.
- 8 See: Sharon Rotbard (2015), White City. Black City. Architecture and war in Tel Aviv and Jaffa, Pluto Press, London.

DESSAU 2025 / 2026

Annotations

- 1 In 2007, Dessau merged with the neighboring town of Roßlau to retain its status as an independent city. Independent cities must generally have at least 100,000 residents. With a current population of 76,000, Dessau-Roßlau is the smallest independent city in the German state of Saxony-Anhalt. Magdeburg (pop. 242,000) and Halle (pop. 227,000) are the two largest cities in Saxony-Anhalt. The city of Dessau had a population of approximately 100,000 at the “Wende” (the falling of the Berlin Wall and subsequent events in 1989/1990).

BAUHAUS THEORY REVISITED

Annotations

- 1 Documentary “Bauhaus Open Studio – Teaching Models Platform 2023, p. 21. Interview with Prof. Dr. Regina Stephan, Program Head Bauhaus Open Studio 2023, Professor of Architectural History at Mainz University of Applied Sciences.
- 2 Since 2022 the academy has offered a digital atlas “Schools of Departure”, a research platform on the global interrelationships of Bauhaus with reform projects in design teaching in the 20th century. An annual e-journal and a print edition supplement the digital platform.
- 3 <https://www.unesco.de/kultur-und-natur/welterbe/welterbe-vermitteln>
- 4 Documentary “Bauhaus Open Studio – Teaching Models Platform 2023, p. 18.

- 5 The course material was developed based on the publication: Gestaltungsproben. Gespräche zum Bauhausunterricht. Edition Bauhaus 57, published by Katja Klaus and Regina Bittner, Spector Books, Leipzig, 2019.

„I’LL SHOW YOU“

Annotations

- 1 William Blake (1822), The Ghost of Abel, plate 1, see: <https://blakearchive.org/work/abel/>; (Accessed May 2025)
- 2 Donald D. Hoffman (2000), Visuelle Intelligenz. Wie die Welt im Kopf entsteht, Klett-Cotta Verlag, Stuttgart, pp. 9–14.
- 3 Gudrun Schaade (2009), after Schmidt and Unsicker (2006) Demenz: Therapeutische Behandlungsansätze für alle Stadien, Springer Verlag, Berlin, 2009, p. 60.
- 4 Johannes Sebastian Mutzenbach, Auswirkungen der kontinuierlichen Hochfrequenzstimulation des Nucleus intermedialis thalami (VIM) auf Schreib- und Zeichenbewegungen bei Patienten mit essentiellen Tremor, Dissertation TU München 2003, p. 10
- 5 Johannes Sebastian Mutzenbach, Auswirkungen der kontinuierlichen Hochfrequenzstimulation des Nucleus intermedialis thalami (VIM) auf Schreib- und Zeichenbewegungen bei Patienten mit essentiellen Tremor, Dissertation TU München 2003, p. 11
- 6 Johannes Sebastian Mutzenbach, Auswirkungen der kontinuierlichen Hochfrequenzstimulation des Nucleus intermedialis thalami (VIM) auf Schreib- und Zeichenbewegungen bei Patienten mit essentiellen Tremor, Dissertation TU München 2003, p. 69

- 7 Matthias Beckmann (2013), Muss ich verstehen, was ich zeichne?, Vortrag, Symposium „Zeichnen als Erkenntnis“, Akademie der Bildenden Künste München, 10. - 12. Oktober 2013, <https://www.matthiasbeckmann.com/texts-publications/> (Accessed May 2025)

- 8 Manfred Faßler (2019), Schöne zweite Welt, Anthropologische Anmerkungen zu Händen, Modellen und visuellen Improvisationen, p. 1, <https://www.recherche-online.net/texte/manfred-fassler-schoene-zweite-welt/> (Accessed May 2025)

- 9 Ulrich Viebahn (2017), Technisches Freihandzeichnen. Lehr- und Übungsbuch, Springer Verlag, Berlin, p. 7.

- 10 Manfred Faßler (2019), Schöne zweite Welt, Anthropologische Anmerkungen zu Händen, Modellen und visuellen Improvisationen 2019, p. 16, <https://www.recherche-online.net/texte/manfred-fassler-schoene-zweite-welt/>, (Accessed May 2025)

- 11 Milton Glaser (2008), Drawing is Thinking, Overlook Press, New York, p. 1–18.

HERITAGE BUILDING INFORMATION MODELLING (HBIM)

Annotations

- Arayici, Y., Counsell, J., Mahdjoubi, L., Nagy, G. A., Hawas, S. and Dweidar, K. (eds) (2017) ‘Heritage Building Information Modelling’. 1st edn. Routledge. Available at: <https://www.routledge.com/Heritage-Building-Information-Modelling/Arayici-Counsell-Mahdjoubi-Nagy-Hawas-Dweidar/p/book/9781032179247> (Accessed: July 2024).
- Historic England (2017) ‘BIM for Heritage’. Available at: [https://historicengland.org.uk/images-books/publications/bim-for-herita-](https://historicengland.org.uk/images-books/publications/bim-for-herita-ge/)

- [ge/](#) (Accessed: July 2024).

- Argasiński, K. and Kuroczyński, P. (2023) ‘Preservation through digitization - Standardization in documentation of built cultural heritage using capturing reality techniques and heritage/historic BIM methodology’, International Archives of the Photogrammetry, Remote Sensing and Spatial Information Sciences, XLVIII-M-2-2023, pp. 87–94. Available at: <https://doi.org/10.5194/isprs-archives-XLVIII-M-2-2023-87-2023> (Accessed: July 2024).

- Ewart, I.J. and Zuecco, V. (2019) ‘Heritage Building Information Modelling (HBIM): A Review of Published Case Studies’. In: Mutis, I. and Hartmann, T. (eds) Advances in Informatics and Computing in Civil and Construction Engineering. Springer, Cham. Available at: https://doi.org/10.1007/978-3-030-00220-6_5 (Accessed: July 2024).

References

- PointCab 4Archicad plugin from PointCab GmbH Website. (website). Available at: <https://pointcab-software.com/en/archicad-point-cloud-plugin/> (Accessed: July 2024).
- BIMcloud for Edu Programme (website). Available at: <https://graphisoft.com/edu-bimcloud> (Accessed: July 2024).
- Graphisoft Archicad (website), Available at: <https://graphisoft.com/> (Accessed July 2024).
- PointCab Origins Pro Website. (website). Available at: <https://www.pointcab-software.com/> (Accessed: July 2024).
- BIMx Graphisoft product website. (website). Available at: <https://graphisoft.com/solutions/bimx> (Accessed: July 2024)
- BIMcollab Zoom product website. (website). Available at: <https://www.bimcollab.com/en/products/bimcollab-zoom/> (Accessed: July 2024).

- OpenFCViewer product website. (website). Available at: <https://openifcviewer.com/> (Accessed: July 2024).

- BIMVision product website. (website). Available at: <https://bimvision.eu/> (Accessed July 2024)

COOPERATIVE HOUSING OF THE BAUHAUS IN DESSAU AND TEL AVIV’S ME’ONOT HOD

Annotations

- 1 Under the direction of Dr. Dorothea Roos.
- 2 For more information on the Törten Crisis see: Philipp Oswalt (ed.) (2021), Hannes Meyer’s New Bauhaus Pedagogy, Spector Books Leipzig, pp. 22-28.
- 3 See: Monika Markgraf, The Dessau-Törten Housing Estate and its Conservation, in: Regina Stephan (ed.) (2019), More than Bauhaus. The Architecture of the White City Tel Aviv, Spurbuch Verlag Baunach, pp. 34-37.
- 4 *Ibid.* S. 36.
- 5 Andreas Schwarting (2012), Die Siedlung Dessau-Törten 1926-1931, Bauhaus Taschenbuch vol 7, Spector Books Leipzig, p. 82.
- 6 *Ibid.*
- 7 7.82€/m2 Basic rent in 2024, see: https://www.wohnen-dessau.de/wohnungsangebot.html?flat_id=2716, (accessed 7.11.2024).
- 8 See: Anne Stengel (2021), Learning through Building Practice, in: Oswalt (Ann. 2), pp. 145-151.
- 9 See: Arie Sharon (1976), Kibbutz * Bauhaus. An architect’s way in a new land, Karl Krämer Verlag Stuttgart and Massada.
- 10 See: Worker’s housing, in: Zvi Efrat (2018), The object of Zio-

nism. The architecture of Israel, Spector Books Leipzig, pp. 163-171.

↑ Ibid. p. 162.

↑ See Sharon Golan Yaron (2019), *Architekturführer Tel Aviv. Die Weiße Stadt und ihre Bauten der Moderne*, DOM Publishers, Berlin, p. 172.

↑ The situation has changed in Dessau, were the city has issued a design statute in 1994, see Markgraf, (Ann. 3) p. 36.

↑ https://bauhauskooperation.com/kooperation/project-archive/magazine/experience-the-bauhaus/migration-of-the-material, (Accessed 7.11.2024).

ALL ROADS LEAD TO JAFFA

Annotations

↑ This article is part of Amnon Bar-Or’s book “A Time for Conservation” published in Hebrew in 2013.

JAFFA: CITY PLANNING PROJECT

Annotations

↑ Planning initiatives as a tool for attaining political objectives have always been a major practice in the Zionist planning system, but prior to Masoud’s plan for Jaffa, the Palestinian national movement made no use of this tool.

↑ ‚Al-Difa‘ (Originally: Ad-Difaa)is considered the most important newspaper that appeared in Arabic during the Mandate period.

↑ Tel Aviv was originally founded as a suburb of Jaffa in 1909. Its Jewish founders declared their intention to establish a city that would be separate from Jaffa and achieved their aim in several

stages. In 1921 Tel Aviv was designated a “township” of the Jaffa Municipality and became completely independent in 1923. On the ground, its growing separation from Jaffa received a push by two waves of Jewish-Arab violence, in 1921 and in 1929, and all the more so during the Arab Revolt, when nearly all Jewish commerce moved to Tel Aviv.

↑ In his plans, Masoud indicates Tel Aviv’s location north of Jaffa, but clearly chooses to ignores the urban connection between the two cities, which survived the Arab Revolt and the early months of the 1948 war.

↑ https://www.ohchr.org/en/press-releases/2024/10/un-commission-finds-war-crimes-and-crimes-against-humanity-israeli-attacks (Accessed may 2025)

Bibliography

Al Bawab, Hasan (2003), Encyclopedia of Beautiful Jaffa. Arab institute for research and publication Arab Institute for Research & Publishing, Beirut. (Arabic).

Al Difaa’ newspaper (1946), Jaffa, 19/3/1946. (Arabic)

“Majallat al-Imarah.” (1950), Majallat al-Imarah (6–8, 9–10), Cairo. (Arabic)

Andersen, Hendrik Christian (1913), Creation of a World Centre of Communication, Paris.

Diab, Imtiaz (1991), Jaffa-cities scent. Jaffa institute for research and Dar Al-Fata Al-Arabi, Cairo. (Arabic)

Fathy, Hassan (2010), Architecture for the poor. An Experiment in Rural Egypt. University of Chicago Press, Cairo.

Gavish, Dov (1983), “The Old City of Jaffa, 1936: A Colonial Urban Renewal Project.” 17 (3–4): 66–73. Israel Exploration Society, Jerusalem. (Hebrew)

Giler, Shmuel (2019), The unknown Jaffa. Ariel. Jerusalem. (Hebrew)

Goren, Tamir (2016), Rise and Fall. The Urban Development of Jaffa, and its Place in the Jewish-Arab Strife in Palestine 1917-1947. Yad Yzhak ben Zvi, Jerusalem. (Hebrew)

Groag, Shmuel (2008), Invisible Preservation: On the Relations between Conservation, Destruction and Erasure. The Israeli Pavilion Catalogue, Venice Biennale of Architecture.

Groag, Shmuel (2020), New Jaffa-Planning Modernity During the Mandate Period Between Henry Kendall and Ali Masoud, Zmanim 143, Tel Aviv. (Hebrew)

Groag, Shmuel (2024). The Wandering Archive: Palestinian Contested Urban Heritage. The Case of a Boulevard in Jaffa, Phd Thesis, Ben Gurion University, Be’er Sheva.

Haikal, Yousef (1988), The Days of Youth. Amman: El Jalil house for publication, Amman. (Arabic)

Haikal, Yousef (1989), The youth spring, memories: El Jalil house for publication, Amman. (Arabic)

Haikal, Yousef (2006), The City of Flowers. El Jalil house for publication, Amman. (Arabic)

Hasan, Manar (2005), The destruction of the city and the war on the collective memory: the victorious of the defeated. Theory and Criticism, 27. Van Leer Institute, Jerusalem. (Hebrew)

Hasan, Manar (2018), The Invisible. Women and The Palestinian Cities, Van Leer Institute, Jerusalem. (Hebrew)

Hyman, Benjamin (1994), British Planners in Palestine, 1918–1936, (Ph.D. thesis), London School of Economics and Political Science, London.

Khalidi, Walid (1992), All That Remains: The Palestinian Villages Occupied and Depopulated by Israel in 1948. Institute of Palestine Studies, Washington D.C.

Kahanoff, Jacqueline (1978), Memizrach Shemesh, Yariv and Hadar.

Tel Aviv.

Kendall, Henry (1937), Town Plan Adviser Annual Report, Government of Palestine, Jerusalem.

Levine, Mark (2005), Overthrowing Geography. Jaffa, Tel Aviv, and the Struggle. University of California. Berkeley.

Lin, Nimrod (2011), Hausman in Jaffa-Urban Destruction in Old Jaffa and Manshiya 1930-1936. (Hebrew)

Masoud, Al-Maligi Ali (1947), Jaffa. City Planning Project, Cairo. (Arabic)

Masalha, Nur (2002), The Palestinian Nakba. Zionism, Transfer and the 1948 Exodus Global Dialogue, Nicosia Vol. 4, 3, 77-91.

Marom, Nati (2009), City of concept. Planning Tel-Aviv. Bavel, Tel Aviv.

Monterescu, Daniel (2015), Jaffa Shared and Shattered. Contrived Coexistence in Israel/Palestine, Indiana University Press, Bloomington.

Monterescu, Daniel (2009), The history of the dash. Urban orientalism on the line between Jaffa and Tel Aviv’, Zmanim (106), pp. 76-93. Tel Aviv.

Nasr, Joe. Mercedes Volait (eds.) (2003), Urbanism Imported or Exported. Native Aspiration and Foreign Plans. Wiley Academy, Chichester.

Nitzan Shiftan, Alona (2000), Whitened houses. Theory and Criticism 16: 227–32 Van Leer Institute, Jerusalem.

Ohana, David (2022), Jacqueline Kahanoff. A Levantine woman (Perspectives on Israel Studies), Carmel, Jerusalem; (2023) Indiana University Press, Bloomington.

Qalyubi, Tahir Adib (2006), Jaffa-Scenes of longing and nostalgia. Arab Studies Institute, Amman. (Arabic)

Radai, Itamar (2015). Palestinians in Jerusalem and Jaffa, 1948: A

Tale of Two Cities. Routledge, Taylor & Francis Group. London; New York.

Rotbard, Sharon (2015), White City, Black City. Architecture and War in Tel Aviv and Jaffa. MIT Press. Cambridge, MA.

Sasson, Avi (2005), The Ziara in Nabi Rubin at the End of the Ottoman Era and during the British Mandate Era. The New East 45: 209–218. Hebrew University, Jerusalem. (Hebrew)

Svirsky, Marcelo and Ben-Arie, Ronnen (2018), Settler Colonialism and the Logic of Double Elimination. Interventions, 21 (4), 464–485. Taylor & Francis.

Khamaisi, Rassem (2013), Housing Transformation within Urbanized Communities. The Arab Palestinians in Israel, Vol 33 (2013): Special Issue: Housing Policies for Ethnic Minorities in Developed Societies. University of Haifa, Haifa.

Khamaisi, Rassem (2019), Planning and developing Arab Towns in Israel. Israel Democracy Institute, Jerusalem. (Hebrew).

Tamari, Salim (2009), Mountain against the Sea. Essays on Palestinian Society and Culture, University of California Berkeley.

Vollait, Mercedes (2005), Architectes et architectures de l’ Égypte moderne (1830–1950). Genèse et essor d’une expertise locale, Maisonneuve et Larose. Paris. (French)

Vollait, Mercedes (2001), Town Planning Schemes for Cairo Conceived by Egyptian Planners in the Liberal Experimental Period, in: Nielsen, Hans, Korsholm and Jakob Skovogaard Petersen (eds.). Middle Eastern Cities 1900–1950. Public Places and Public Spheres in Transformation, pp. 44–7. Aarhus University Press, Aarhus.

Yiftachel, Oren (2006), ‘Ethnocracy’. Land and Identity Politics in Israel/Palestine. University of Pennsylvania Press, Philadelphia PA

LUBYA IN LAVIE FOREST

Annotations

↑ On Conservation and Memory, MSc Thesis, LSE, London, 2006. This article was originally published in Hebrew in “Remembering, Forgetting and the Construction of Space”, Yacobi and Fenster (ed.) (2011), Van Leer Institute. Edited and translated in 2024.

↑ A major source representing the Palestinian narrative about the destroyed villages is: www.PalestineRemembered.com. (Accessed May 2025) The Website emphasizes the centrality of the displaced villages to the Palestinian narrative. This position has been criticized by Hassan (2005), who argues that both the Zionist and the Palestinian discourses tend to emphasize the village as the locus of Palestinian collective memory, at the expense of Palestinian urbanity. t to memory,” see Bimkom NGO’s (2005) objection to the planned construction project in Lifta, another displaced Palestinian village, and the work of the Civil Coalition to Save Lifta (savelifta.org).

↑ For more on the “right to memory,” see: Bimkom NGO’s (2005) objection to the planned construction project in Lifta, another displaced Palestinian village, and the work of the Civil Coalition to Save Lifta: http://savelifta.org/ (Accessed May 2025)

↑ For more on the complexity of constructing collective memories, see Irwin-Zarecka (1993), Zerubavel (1995), Zartal (2002), Gur Ze’ev (2004).

↑ On the use of conservation as a tool for strengthening and unifying marginalized communities, see Hayden (1997), as well as initiatives by the Lower East Side (www.tenement.org) (Accessed May 2025) and District Six (www.districtsix.co.za) (Accessed May 2025) museums.

6 Hobsbawm (1983); Connerton (1989); Anderson (1999).

7 Zartal (2002), Zerubavel (1995).

8 Conservation sites may be likened to regime-of-truth sites, to use Foucault's (1979) terminology, i.e., sites that produce subjects and regiment them to the "right" way of thinking and acting using power-knowledge mechanisms.

9 See Arrhenius (2003); this version of combining past remains in urban space is a modern take on the "garden follies," one of the leading currents in British garden planning.

10 The original French terms for memory environments as distinct from memory places are *milieux de mémoire* and *lieux de mémoire*.

11 The fundamental convention guiding practices and ethics in the conservation field is the Venice Charter (ICOMOS, 1964). Over the years, it has been supplemented by several others.

12 The world heritage sites declared in Israel thus far are Masada, The Old City of Acre, the White City of Tel Aviv, the biblical mounds of Megiddo, Hazor, and Beersheba, the Nabatean cities along the Incense Road, the Bahai Shrine in Haifa, the Caves of the Carmel, the Caves of Beit Govrin and Maresha, and the Necropolis of Beit Shearim. The Old City of Jerusalem was declared a world heritage site at Jordan's recommendation.

13 See Jokilehto (1999).

14 ICOMOS' International Scientific Committee on Interpretation and Presentation of Cultural Heritage Sites (ICIP) deals with interpretation and presentation in conservation sites. It acts to promote the concept that cultural heritage sites need to represent the site's entire historical continuity and recognize all perspectives and narratives it embodies, as conflicted and contested as they may be (ICIP, n.d.).

15 See Zochrot's website (www.zochrot.org) (Accessed May 2025) and the Jaffa Project website (www.jaffaproject.org).

(Accessed May 2025)

16 For more, see Fenster (2017).

17 In its website, the CCHSI (n.d.) defines its primary objective as "Locating and rescuing historical buildings and sites, that represent the period of early settlement and the establishment of the State of Israel."

18 The German Templers came to Ottoman Palestine in the late nineteenth century for religious reasons and persecution in Germany and established successful agricultural and urban colonies.

19 As part of the work on the documentation portfolio of the Templer Sarona Neighborhood in Tel Aviv - a preliminary and essential stage in the building conservation process - the conservers contacted the Templers' family members, now living in Germany and Australia. The latter shared their personal memories and family photographs.

20 On Templer pro-Nazism, see Cnaan (1968), Kedar (2007).

21 See, e.g., the Templer descendants' book on Sarona (Glenk, 2005).

22 For more, see Raz-Krakovitz (1993-94), Zerubavel (1995); Boyarin and Boyarin (2002), Attias and Benbassa (2003), Nitzan-Shifan (2003, pp. 244-50), Said (1980, 2000), Rose (2007).

23 For more, see Efrat (2001), Nitzan-Shifan (2003), Rotbard (2005), Yacobi (2002, 2008, 2021), Yacobi and Shadar (2014).

24 The current discourse of critical heritage (Turnbridge & Ashworth, 2006; Harrison, 2013; Dolff-Bonekämper (2002), Smith (2006) gives a much greater role to contested, dissonant, and problematic heritage.

25 For more, see Slymovitz (1998), Carmon Poper (2019), Groag (2011).

26 "Lavie Forest, Lower Galilee, "In the Landscape's Shadow" (JNF, n.d.). Even though the Palestinian village had retained the

Talmudic name, the Israeli Names Committee did not advise Kibbutz Lavie, which was established in 1949 on the land of Luby, to keep the name "Luby". In this case, the Committee preferred to call the Kibbutz "Lavie", probably also out of the desire to erase the memory of the "belligerent" village of Luby.

27 In the past decades, two major laws, the "Nakba Law" of 2011 and the Jewish Nation-State Law of 2018, emphasized the superiority of the Jewish culture and agenda and the official denial and objection to any form of Palestinian collective rights inside Israel.

28 See the similar structure in the neighboring village of Hittin in Figure 5.

29 See Figures 7 and 22, indicating the construction style and pattern of the farming plots.

30 According to Issa (2005), today, the original Lubyans and their descendants number more than 40,000, 500 of whom live in Israel, and the rest in 23 countries and the West Bank.

31 While the operation was completed before the 1967 war, the process of the destruction of villages within Israel continued afterwards with the erasure of three villages in the Latrun Enclave in the occupied West Bank and the planting of the Canada Park in their stead. The wholesale destruction of the Syrian villages in the occupied Golan Heights was also part of the ongoing process of destruction and resettlement.

32 See Segev (1984).

33 Yiftachel and Kedar (2000) found that out of 93% of lands that were still owned by the government at the time of study, only 13.5% had been fully owned by Jews or registered as British Mandate state lands prior to 1948.

34 On the duality of the Palestinian village Ein Hawd replaced by the Jewish-Israeli village Ein Hod Artists Village, see Slymovics (1998), Carmon Poper (2019); on the internally displaced present absentees, see Cohen (2000).

35 For more on the Hebraization of space, see Benvenisti (2000); for the mapping of Palestinian space, see the work by the British Palestine Exploration Fund, which was engaged in mapping for both historical and intelligence purposes (www.pef.org.uk) (Accessed May 2025).

36 The practical question arising from this scenario is how to adjust 75-year-old vernacular rural architecture to the changed times and to the needs of a vastly larger community. An example may be found in a project proposed by the architect Hanna Farah-Kufer Bir'im (2006) for rebuilding his own depopulated and further destroyed village of Bir'im.

37 Jewish National Fund (JNF) pamphlet on Lavie Forest. As in many such sites in Israel (such as Latrun and Shaar Haguy), this site was also located where a specific military failure took place.

38 The public debate, in the context of privatization and national memory, in Israel (Ram, 2005) focused on the question of whether a commercial business has any place at a memorial site. The restaurant's franchisees erected a high pole with the familiar M towering over it, thereby transforming the appearance and meaning of the site, as the pole replaced the monument as the new icon of the interchange. The parents of the fallen soldiers fought to prevent the restaurant from operating, arguing that commercial construction with such distinctly American markers offends their emotions, and that the privatization of a public site prioritized imported hamburgers over the values for which their children had fought and died. Eventually, a compromise was reached: The revolving M was removed and replaced with a fixed symbol of the brigade. This public campaign proves that conservation conflicts are not only ethno-political; in this case, the conflict was within the Jewish-Israeli public, between national commemoration and consumer culture.

39 See Zochrot -https://www.zochrot.org/villages/village_details/49244/en

40 According to Jacques Lacan, the symbolic order defines the cultural conventions of society.

41 The term "name signifier" refers to the basic definitions considered by Benedict Anderson (1999) to be the metaphorical markers required to establish a nation: census, map, and museum. The documents in the file can recreate a "census" of Lubyans, thereby reinscribing the village on the map.

42 Mahmoud Issa obtained two mental maps: a map of the entire village drawn by Haj Mahmoud Samir Karzon of the Yarmouk Refugee Camp in Syria, signed and confirmed as authentic by three witnesses from the village; and a map of the al-Samadi-Aghabne neighborhood drawn by four members of the clan that had inhabited it.

43 For more on the symbolic struggle between the olive and pine trees, see Iruv Braverman's (2009) book, which demonstrate the use of these trees as "soldiers" as one of the tools of the colonial appropriation of space.

44 A term used by Scott (1998) in a book reviewing the global ecological catastrophes caused by this process.

45 In her comprehensive book, Noga Kadman (2008) documented and analyzed the destroyed villages and their current role in the Israeli consciousness. She found that the ruins of 149 villages are integrated in sites operated by Jewish National Fund (JNF) and the Nature and Parks Authority. On the territory of these villages, more than a third of the total number, 46 JNF parks, 61 national gardens, and 25 nature reservations are now located (p. 68).

46 Walter Benjamin (2012), "Theses on the Philosophy of History".

Bibliography

Abu-Sitta Salman (2004), Atlas of Palestine, Palestine Land Society, London.

Bashir Bashir and Amos Goldberg (2018), „The Holocaust and the Nakba: a new grammar of trauma and history.“ Columbia University Press, New York.

Bar Or, Amnon, and Gabi Bonoit (2019), "Architecture-Quill Emissions in Architectural Spaces of Confusion." (Hebrew)

Benvenisti, Meron (2000), Sacred Landscapes. The Buried History of The Holy Land Since 1948, University of California Press, Berkeley.

Benjamin, Walter (1999), Excavation and Memory, in: Selected Writings, Volume 2, Harvard University Press, London.

Benjamin, Walter (2002), The Arcades Project, Cambridge, Mass., Belknap Press, London.

Benjamin, Walter (2012), "Theses on the Philosophy of History": Illuminations: essays and reflections, Schocken paperback ed., Schocken Books, New York.

Bevan, Robert (2006), The Destruction of Memory, Reaktion Books, London.

Boyarin, Daniel and Boyarin, Jonathan (2002), Diaspora. Generation and the Ground of Jewish Identity, University of Minnesota Press, Minneapolis.

Boyer, M. Christine (1994), The City of Collective Memory, its Historical Imagery and Architectural Entertainments, MIT Press, Cambridge, Mass., London.

Bshara, Khalidun (2022), "Lifta's Ruins: The Presence of Absence", in: Jerusalem Quarterly 90, 101.

Carmon Popper, Irit (2019), Art as Preservation: Interventions in Sites-in-Conflict, Israel, 1948-2000, Technion, Israel Institute of

Technology, Haifa.

Cohen, Hillel (2000), *Palestinian Internal Refugees in Israel*, Van Leer, Jerusalem. (Hebrew)

Cohen, Stanley (2001), *States of Denial: Knowing About Atrocities and Suffering*, Polity Press, London.

Confino, Alon (2012), *Miracles and Snow in Palestine and Israel: Tantura, a history of 1948*, Indiana University Press 17 (2), p. 25–61.

Confino, Alon (2023), *The Coast of Tantura. The Destruction of a Palestinian Village, 1948*, Pardes Publishing, Haifa. (Hebrew)

Connerton Paul (1989), *How Society Remembers*, Cambridge University, Cambridge.

Dolff-Bonekämper, Gabi (2002), *Sites of Hurtful Memory*. The Getty Conservation Institute Newsletter 17 (2): p. 4–10.

Efrat, Zvi (2019), *The Object of Zionism. The Architecture of Israel*, Spector Books, Leipzig.

Eyal, Gil (1993), *Between east and west: Discourse about the Arab village in Israel*, in: *Theory and Criticism* 3: 39–55. (Hebrew)

Farah Kufr Bir'im, Hanna (2007), *Hanna Farah Kufr Bir'im-20 Years I dreamed to Host my Friends in my House, my father House, my Grandfather House*, in: Sheli Cohen and Tula Amir (eds.) (2007), *Living Forms. Architecture and Society in Israel*. p. 75–167. (Hebrew)

Felman, Shoshana and Laub Dori (1992), *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*, Routledge, New York, London.

Fenster, Tovi (2004), *Belonging, Memory and the Politics of Planning in Israel*, *Social and Cultural Geography*, Vol 5, p.404-47, London.

Foucault, Michel (2002), *Power*. Ed. by James D. Faubion, Penguin Books, New York.

Freud, Sigmund (1914), *Erinnern, Wiederholen und Durcharbeiten*, *Internationale Zeitschrift für Psychoanalyse*, Band 2, p. 285–301.

Golan, Arnon (2001), *Wartime Spatial Changes: Former Arab Territories Within the State of Israel, 1948–1950*, Ben-Gurion University of the Negev Press, Sde Boker. (Hebrew)

———. (2002). "The Politics of Wartime Demolition and Human Landscape Transformation." *War in History* 9 (4): p. 431–45.

Groag, Shmuel (2008), *Invisible Preservation. On the Relations between Conservation, Destruction and Erasure*. In: *The Israeli Pavilion Catalogue, Venice Biennale of Architecture*, p. 72-82.

———. (2011), "Remembering, Forgetting and the Construction of Space Lubyia in Lavie Forest: Conservation of the Palestinian Built Heritage in Israel." Yacobi and Fenster (ed.), *Remembering, Forgetting and the Construction of Space*. VanLeer Institute. (Hebrew)

Gur, Zeev Ilan (2004), *Towards a Diasporic Education-Multiculturalism, Post Colonialism and Counter-Education in Post- Modern Era*, Resling, Tel-Aviv. (Hebrew)

Halbwachs, Maurice (1980), *The Collective Memory*, Harper Colophon, New York.

Harrison, Rodney (2013), *Heritage. Critical Approaches*. Milton Park, Abingdon; Routledge, New York.

Hayden, Dolores (1997), *The Power of Place*, Flynn, Los Angeles.

Hobsbawm, Eric (1983), *The Invention of Tradition*, Cambridge University, Cambridge.

Hysler Rubin, Noah (2018), *Preservation in Israel, action and content. On the gap between what is appropriate and what is found in the policy of preserving the built heritage in Israel*, Emek Shaveh, Jerusalem. (Hebrew)

Inwin-Zarecka, Iwona (1994), *Frames of Remembrance. The Dynamics of Collective Memory*. Transaction publisher, New Brunswick.

Issa, Mahmoud (1997), *Decoding the Silencing Process in Modern*

Palestinian Historiography. <http://www.arts.mcgill.ca/MEPP/PrrN/papers/RAHUS.html#fnB82>, (Accessed May 2025)

———. (2003), *Resisting Oblivion. Historiography of The Destroyed Palestinian Village of Lubyia*. <http://www.yorku.ca/crs/Refuge/Abstracts>, (Accessed May 2025)

Issa, Mahmoud (2020), *Luby-a Palestinian village in Galilee. An Unforgettable Symphony*, Lap-Lambert, Berlin.

Khalidi, Walid (1992), *All That Remains. The Palestinian Villages Occupied and Depopulated by Israel in 1948*, Institute for Palestine Studies, Washington D.C.

Leshem, Noam (2016), *Life after Ruin. The Struggles over Israel's Depopulated Arab Spaces*, Cambridge Middle East Studies Book 48.

Laor, Yitzhak (1995), *We write our homeland*, in: *Narrative with no Natives, Essays on Israeli Literature*, pp 115-171, Hakibutz Hameuhad, Tel Aviv. (Hebrew)

Manna, Adel (2022), *Nakba and Survival. The Story of Palestinians Who Remained in Haifa and the Galilee, 1948-1956*, University of California Press, Berkeley.

Morris, Benny (1987), *The Birth of the Palestinian Refugee Problem, 1947-1949*, Cambridge University Press, Cambridge.

Nitzan Shifan, Alona (2000), *The City in White*, in: *Theory and Criticism*, 16, Van Leer Institute Jerusalem. (Hebrew)

Nora, Pierre and Lawrence D. Kritzman (eds.) (1996), *Realms of Memory: Rethinking the French Past*. Columbia University Press, New York.

Ram, Uri, *The Globalization of Israel: Macworld in Tel Aviv, Jihad in Jerusalem*, Resling, Tel Aviv. (Hebrew)

Ram, Uri (2009), *Ways of Forgetting. Israel and the Obliterated Memory of the Palestinian Nakba*, in: *Journal of Historical Sociology* 22 (3), p. 366–95.

Raz-Krakotzkin, Amnon (2017), *Exile Within Sovereignty. Critique of "The Negation of Exile" in Israeli Culture. The Scaffolding of Sovereignty*. Ed. Zvi Ben-Dor Benite, Stefanos Geroulanos, Nicole Jerr, Columbia University Press, New York.

Rose, Jacqueline (2005), *The Question of Zion*, Princeton University Press, Princeton, NJ.

Rosenfeld, Gavriel David (1967), *Munich and Memory. Architecture, Monuments, and the Legacy of the Third Reich*, University of California Press, Berkeley.

Ronel, Ayala and Leshem Noam (2017), *Salam/Kfar Shalem. Towards a Spatial History in Israel*, in: Yacobi and Fenster (ed.), *Remembering, Forgetting and the Construction of Space*. Van leer Institute. (Hebrew)

Rotbard, Sharon (2015), *White City, Black City. Architecture and War in Tel Aviv and Jaffa*, MIT Press, Cambridge, MA.

Said, Edward (1980), *The Question of Palestine*, Routledge, London.

Said, Edward (2000) "Invention, Memory, and Place." *The University of Chicago Press* 26 (2): 175–92.

Schahar, Orian (2018). "The History of Conservation in Israel." (Work in Progress). *Built Heritage Research Center, Technion, Haifa*. (Hebrew)

Segev, Tom (2000), *One Palestine, Complete. Jews and Arabs Under British Mandate*, Henry Holt New York.

Shai, Aharon (2002), *The Fate of Abandoned Arab Villages in Israel on The Eve of The Six-Days War and its Immediate Aftermath*, *Cathedra* 105, pp 151-170. (Hebrew)

Slyomovics, Susan (1998), *The Object of Memory. Arab and Jew narrate the Palestinian Village*, University of Pennsylvania Press, Philadelphia/PA.

Smith, Laurajane (2006), *Uses of Heritage*, Routledge, Taylor &

Francis Group, London, New York.

Tunbridge, John E. and Gregory J. Ashworth (1996), *Dissonant Heritage: The Management of the Past as a Resource in Conflict*, J. Wiley, Chichester, New York.

Yacobi, Haim (2008), *Architecture, Orientalism, and Identity. The Politics of the Israeli-Built Environment*, in: *Israel Studies*: 13, 94–118.

Yacobi, Haim and Hadas Shadar (2014), *The Arab Village. A Genealogy of (Post) Colonial Imagination*, in: *The Journal of architecture* 19 (6): 975–97.

Yacobi Haim (2002), *Exploring the Meanings of the Built Environment in the 'Mixed' City of Lod, Israel*, in: *Geografiska Annaler* 84, pp 171–187.

Yacobi, Haim and Hadas Shadar (2021), *Architecture and the struggle over geography. Revisiting the Arab village in Israel-Palestine*, in: Omer Bartov (ed.), *Israel-Palestine: Lands and Peoples*, Berghahn Books Inc., New York, p. 157-179.

Yehoshua, Abraham (1968), *Short Stories, Mul Ha Ye'arot, Kibbutz Meuhad*. (Hebrew)

Yiftachel, Oren (1999), 'Ethnocracy'. *The Politics of Judaizing Israel/Palestine*, in: *Constellations* 6 (3): 364–90.

Yiftachel, Oren and Kedar, Alexander (2000) *Landed Power. The Making of the Israeli Land Regime*, in: *Theory and Criticism*, No 16, pp 61-101, Van Leer Institute, Jerusalem. (Hebrew)

Zartal, Idith (2005), *Death and The Nation. History, Memory, Politics*, Zmora, Tel Aviv. (Hebrew)

Zrubavel, Yael (1995), *Recovered Roots. Collective Memory and the Making of Israeli National Tradition*, University of Chicago.

PICTURE CREDITS

Every possible effort has been made by the authors and the editor to identify the creators of the photographs and illustrations and to respect copyright. If any errors have occurred, we apologize and kindly ask to be informed so that we can correct them.

Adam Szebescyk, 55, 56

Ali al-Maligi, Jaffa: City Planning Project, 170, 172, 174, 176, 177, 179l, 182

Alica Christ, 20, 25r

Alica Christ, Julia Krawczyk, Yoav Shayovitz, 84-87

Alica Christ, Alexander Gratza, Yoav Shayovitz, 130-131

Anmon Bar-Or, 132-139

Bernd Helbig, Stadtarchiv Dessau, 40 (18)

Evelyne Kramer, Hanna-Lena Krug, Moran Mandil, p. 4-11, 144-147

Evelyne Kramer, Moran Mandil, Adrianna Slebocka, 78, 79, 8081

Golani Museum, 197

Hanna Kleinschmidt, Ula Prokop, Ilan Roshko, 82-83

Junckers Luftbild, GeoBasis DE, 118

Karol Argasinski, Al MAINZ, 63, 64, 66, 67, 69, 70, 71, 72

Kendall, 179r

Ludwig Preiss, Palaestina und das Ostjordanland, Verlag Ludwig Hoffmann, Stuttgart 1925, 162, 163, 164, 165, 169

Mahmoud Issa, 201, 203r, 204, 205l, 206

Maya Ben Yitzhak, Michal Skuzewski, Hande Yayli, 88-91

Maya Ben Yitzhak, Tirat Hongron, Tom Solan, Hande Yayli, 123, 132-133

Matson Collection, 197l

Ophir Itzkin, Nicolas Janning, Mateusz Moscicki, 94-99

Ophir Itzkin, Nicolas Janning, Yssaf Ohana, Amal Salih, 134-143

Public domain, 18, 52, 58, 59, 119l

Regina Stephan, 16l, 19r, 21, 25l, 76, 77, 114, 116, 117 (7-8), 119r, 120, 121, 122, 124-125, 128-129

SBD (Stiftung Bauhaus Dessau), 14, 15, 16r, 42, 43, 44, 45, 47, 48, 49, 115

Sebastian Köhler, Stadtmarketinggesellschaft Dessau-Roßlau mbH, 31 (7-8), 37r, 41

Shmuel Groag, 202, 208, 209

Simon Jendrusch, Hanna Kleinschmidt, Ilan Roshko, 148-151

Sites of the war of independence, moreshet-map.org.il, 211

Stadtarchiv Dessau-Roßlau, 28, 29, 31 (4-6), 32, 33, 40 (20)

Steffen Mainka, 40 (19)

Steffen Spitzner, 30, 34, 35, 37l

Survey of Israel, 186, 196, 198, 199, 205r

Thanh Ha Nguyen, weframe GmbH, 36

Tirrat Hongron, Tom Sonlan, 92-93

Urs Löffelhardt, 19l, 54, 57, 60, 61, 62, 117 (6)

Zochrot, 189, 203l, 207

For all works by Walter Gropius: © VG Bild-Kunst, Bonn 2025

ABBREVIATIONS

SBD Stiftung Bauhaus Dessau – Bauhaus Dessau Foundation

JNF Jewish National Fund

IDF Israel Defence Force