World Heritage Scanned Nomination

File Name: 1096.pdf **UNESCO Region:** EUROPE AND NORTH AMERICA

SITE NAME: **White City of Tel-Aviv -- the Modern Movement**

DATE OF INSCRIPTION: 5th July 2003

STATE PARTY: ISRAEL

CRITERIA: C (ii)(iv)

DECISION OF THE WORLD HERITAGE COMMITTEE:
Excerpt from the Report of the 27th Session of the World Heritage Committee

Criterion (ii): The White City of Tel Aviv is a synthesis of outstanding significance of the various trends of the Modern Movement in architecture and town planning in the early part of the 20th century. Such influences were adapted to the cultural and climatic conditions of the place, as well as being integrated with local traditions.

Criterion (iv): The new town of Tel Aviv is an outstanding example of new town planning and architecture in the early 20th century, adapted to the requirements of a particular cultural and geographic context

BRIEF DESCRIPTIONS

Tel Aviv was founded in 1909 and developed as a metropolitan city under the British Mandate in Palestine. The White City was constructed from the early 1930s until the 1950s, based on the urban plan by Sir Patrick Geddes, reflecting modern organic planning principles. The buildings were designed by architects who were trained in Europe where they practised their profession before immigrating. They created an outstanding architectural ensemble of the Modern Movement in a new cultural context.

1.b State, Province or Region: Dan Metropolitan Area, Tel-Aviv, Jaffa

1.d Exact location: N32 04 00.0 E34 47 00.0

Municipality of Tel Aviv-Yafo

Nomination of
THE WHITE CITY OF TEL-AVIV

for the
WORLD HERITAGE LIST

STATE OF ISRAEL

JANUARY 2002

UNESCO

הוועד הישראלי לאונסקו
ISRAEL NATIONAL COMMISSION FOR UNESCO
اللجنة الإسرائيلية لليونيسكو

Any city seeks to be distinguished by developing a personal identity, refining it throughout the years, and raising itself from a mere neighborhood to a place that can be called home. As we can not imagine Rome without the remains of the Roman Empire, or New York without its skyscrapers, it is impossible to view the city of Tel-Aviv-Yafo without its architectural history.

By preserving its history, a city not only leans towards its past, but creates a link to its present and future enabling a coherent urban sequence. Cities behave like living matters, changing and developing in front of our eyes, by preserving parts of them we will allow ourselves moments for studying them.

The development of Tel-Aviv-Yafo is a direct expression of its Israeli identity. The city shifts between religion and secularity, western and oriental influences, and is torn with the desire of being original while at the same time belonging to the global world. All these trends are represented in Tel-Aviv-Yafo's streets, sometimes a few meters from each other.

A city which preserves its architectural fabric, is a city that finds beauty to be a priority, attracting visitors while creating a fine urban feeling for the people living in it. Indeed we need to invest and mantain our cultural heritage, not only in order to raise the value of our buildings, but especially to preserve and contribute to that unique identity which makes Tel-Aviv-Yafo.

Ron Huldai

Mayor of Tel-Aviv-Yafo

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Contents:

1. Identification of the Property

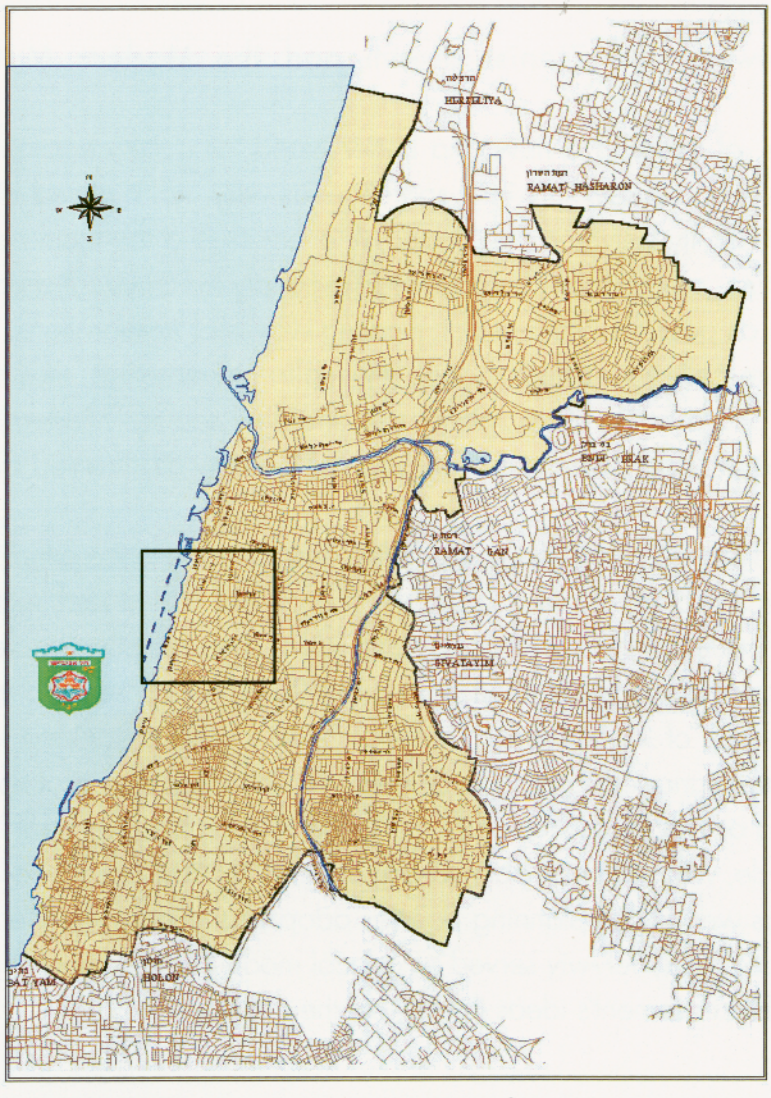
1.A. **Country**: Israel
1.B. **District**: Dan Metropolitan Area
1.C. **City**: Tel-Aviv - Jaffa.
1.D. **Name of site**: THE WHITE CITY of Tel- Aviv
1.E. **Geographic location**: Latitude 34 47' Longitude 32 04'
1.F. **Area of property proposed for inscription**: **A:** 241 acres **B:** 90 acres **C:** 16 acres **Total:** 347 acres

The number of buildings within the site: A: 1630 **B:** 600 **C:** 90 **Total:** 2320

Number of listed buildings: A: 373 **B:** 239 **C:** 49 **Total:** 661

Number of listed buildings with high preservation: A: 51 **B:** 46 **C:** 20
Buffer zone area 488 acres
Number of listed buildings: 493

1.G. **Maps of the site's boundaries**, see page 27



A map of Tel - Aviv showing the area for Nomination

2. Justification for Inscription

2.A. Statement of Significance

Tel-Aviv's "White City" is part of a modern, dynamic urban centre, of unique universal value. The confluence of historic events at the time when the city was first created gave birth to a place representing various aspects in the history of Modern Architecture.
In the early thirties, architects and engineers who had studied in Europe and then immigrated or returned to Palestine, could develop a modern architectural language forbidden at the time by the Nazi regime in Germany. Thus, the Modern Movement in architecture finds its full expression in the building style and urban planning in Israel in general, and Tel-Aviv in particular. The waves of immigration from Europe called for construction on an unprecedented scale in comparison with modern urban centers built in Europe during the twenties, mostly at the outskirts of large cities, and then only on a small scale.
The White City is Tel-Aviv's nucleus, and is nowadays considered the largest urban concentration of the Early International Style.
The city's uniqueness, in comparison with other modern centers, can be assessed by the following parameters:

The Ideological Aspect
The affinity between the Zionist dream and the Modern Movement's ideas

The Zionist dream, of building a new and better world for a new egalitarian society, was materialized in the first Hebrew city in a spontaneous way, not dictated by any authorities. There was a great affinity between the Modern Movement and the local needs of the Jewish settlement in Palestine, whose main purpose was to supply the physical structure of the Jewish homeland as soon as possible, vis-à-vis accelerating waves of immigrations.
Modern Architecture called for simplicity and minimalism in materials, thus making it possible to provide cheap and quick housing solutions for the new society. Modernism soon became the local norm, and in effect determined the shape of the new city created overnight along the coast.
The major building thrust occurred during the thirties and forties, and the principles of Modernism were quickly assimilated thanks to a group of young and active architects. They believed architecture could influence the social order, and it was their ambition to create a new world for a secular, free, socialist society. Their work was infused with a sense of mission as well as a practical awareness of local needs. These architects, who organized in a group called "Hahug" (the circle), managed to propagate their ideas through their professional publication, while their ongoing activity also affected planning policies on the municipal level. In effect, the members of this circle, who led the Modernist campaign in Tel-Aviv, influenced later developments throughout Israel as well as the planning policies adopted immediately after the establishment of the State of Israel. Thus, Tel-Aviv served as a local model for Modernism, and later dictated and propagated this movement's ideas throughout the country.

The Urban Aspect
The combination of Modern urban planning and Modern Architecture

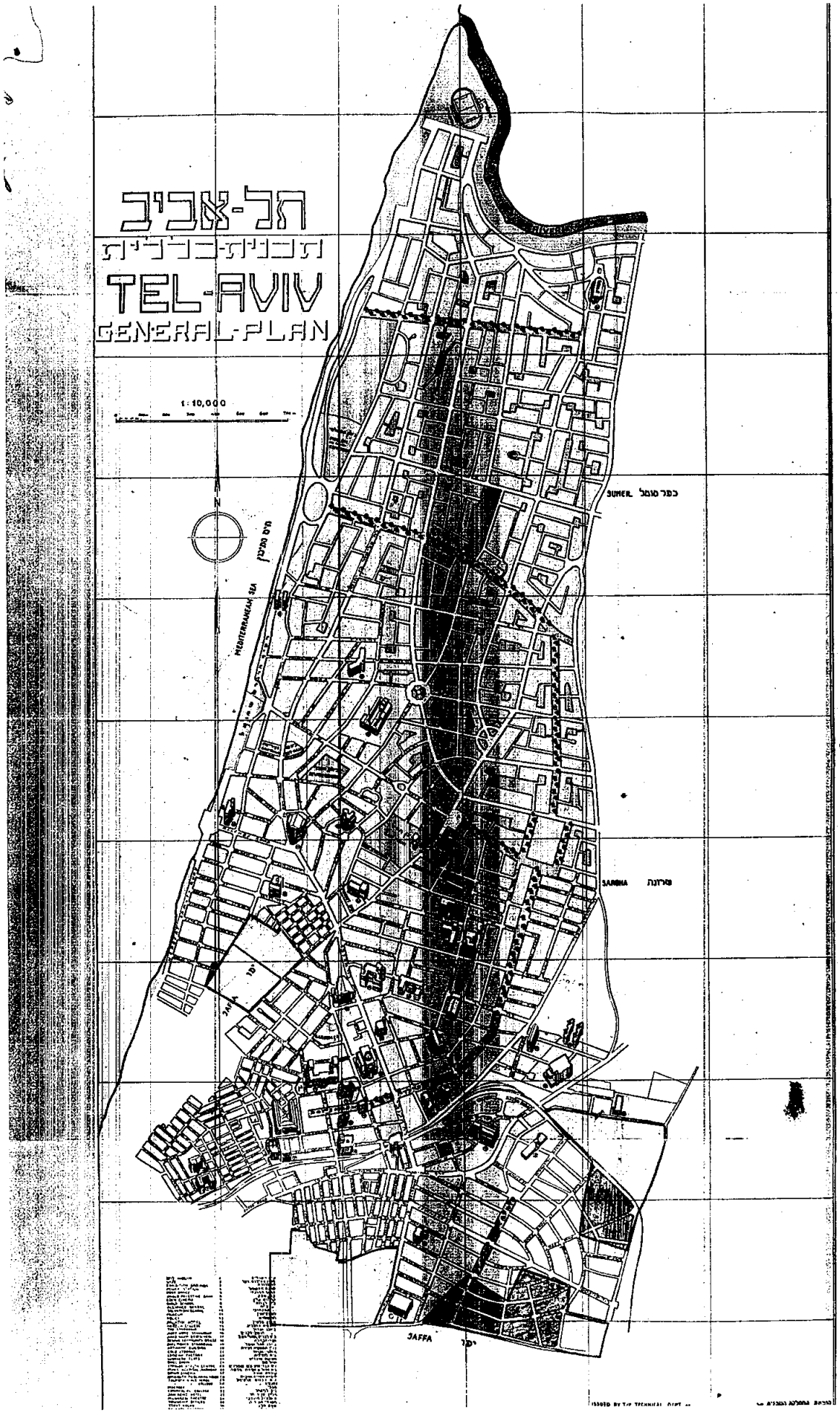
Sir Patrick Geddes' principles for the urban planning of Tel-Aviv were presented and ratified in 1927. The combination between Geddes' urban planning and the language of Modern Architecture developed locally helped create a unique urban center, unequaled in size and quality in Israel or anywhere else.
The plan's principles determine the White City's features to this very day. They affect the urban landscape and make it possible to highlight building's three-dimensionality.
In 1925, Mayor Meir Dizengoff invited Sir Patrick Geddes to plan the central and northern sections of the city, according to the new boundaries defined by the British mandatory government: the Yarkon river on the north; Ibn-Gvirol street on the east; the sea on the west, and on the south - all the area already constructed, till Ben-Zion Blvd and Bougrashov street which became the plan's southern boundary.
Geddes envisioned the city as a special type of garden city. He highlighted and developed the features he found in the green residential neighborhoods built in southern Tel-Aviv since 1909, according to the following principles:
A free-standing building on every lot, surrounded by a garden.
A minimal size of 300 square meters per lot.
The building's footprint should not exceed a third of the lot.
Building line at a setback of 2-3 meters from the adjoining property line, a 4 meter recession from the street, and 5 meters from the back lot.
A green boulevard, leading from the south to the north-east, enclosed the residential neighbourhoods.

Geddes adopted these features, changed the minimal lot size to 560 square meters, and added his own recommendations and instructions for the new areas. According to his plan, the green boulevard continued northwards, and then west till the sea. Thus, it would enclose the entire central residential area. The plan set a hierarchy between four types of urban streets, with a clear distinction between main arteries of activity with commercial fronts, which would serve as main traffic arteries on the south-north axis; the broad streets, where commercial activity was forbidden, which connected the western coast and the eastern boundary; and two types of quiet residential streets, which would be narrow, very narrow and short. The grid created by the main arteries and the broad streets marked off urban blocks to be traversed by quiet, narrow and very short residential streets, whose length did not exceed 500 meters. At the center of each block Geddes planned a park or public building, which would serve the residents of that block.

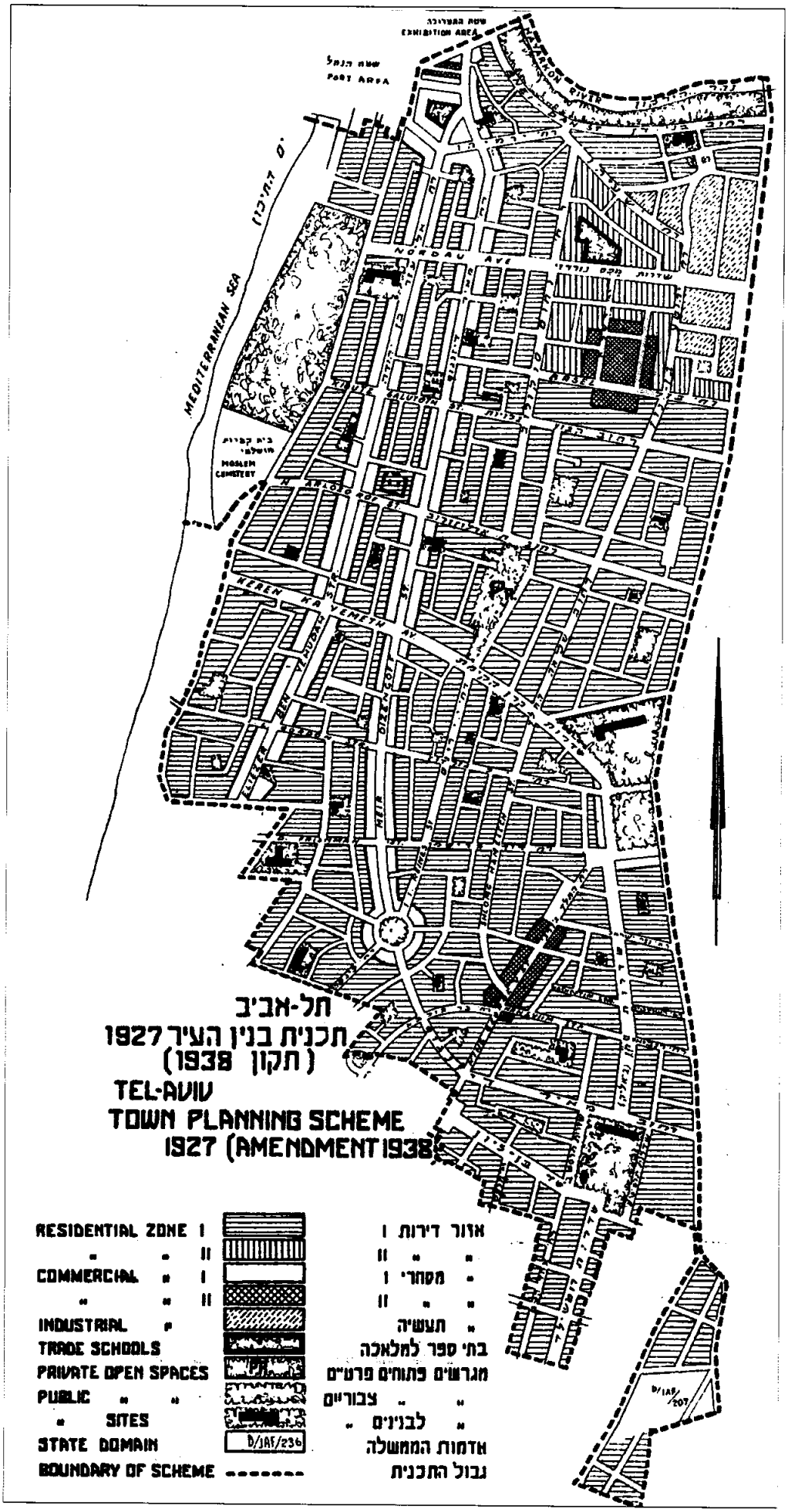
An urban cultural center was envisioned at the highest spot, where indeed the Habima theater, a Museum pavillion and the Mann Auditorium were later built. A square was planned in the center of the city. The plan called for architectural uniformity of all the buildings surrounding this square, which eventually became the Zina Dizengoff square.

The plan, encompassing an area of 667 acres, went through various committees, until it was finally approved in 1938. Many changes were made, but the basic principles were kept and still apply to this day, determining the nature of the city's architectural fabric. The assimilation of Modern Architecture within Geddes' urban block created a mosaic of white cubes surrounded by gardens. By the thirties, most of the city was already built. Modern construction spread homogenically throughout the planned area, creating a free and intimate urban fabric. A walk through the White City's center reveals its uniqueness — the residential streets' section (the proportion between the streets' width and the buildings' height) is both intimate and spacious, the profusion of gardens and the calculated separation between commercial arteries and quiet residential areas creates a good balance between a green city, residential needs and commercial and cultural activites, and grants Tel-Aviv's residents a good and comfortable quality of life to this very day.
The architectural context is an exceptional example of the urban potential of Modern Architecture.

Aerial photograph of Rothschild Boulevard-part of the green ring that circles the city center



City's map from 1931- central and northern areas based on Geddes Plan of 1927



Final Geddes Plan revised in 1938.

The Physical and Geographical Aspect
The Size of the Site and its Central Location

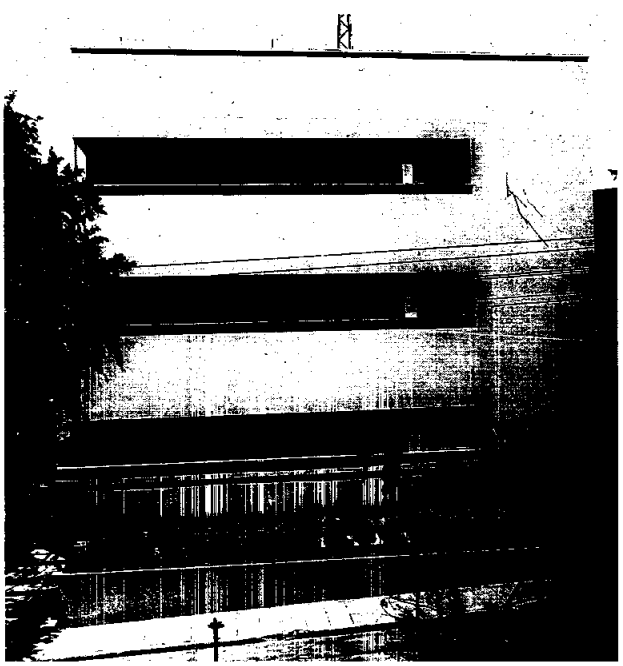
Tel-Aviv lies at the center of Israel, and is considered its largest city. From the earliest days, the founders' ambition was to create a city that would resemble New-York — and such hopes may still be encountered in our day.

The national business center is within the city's boundaries, its cultural institutions are dynamic and active on an international level, serving as a central focus for the entire country. Life in Tel-Aviv, often called "a city that never quits", is indeed intense. The White City lies at the very center of this city, and shares its commercial, cultural and touristic activities. Its central location daily exposes it to large masses, and thanks to its urban and architectural features, it is capable of hosting this activity quite comfortably. This feature sets it apart from other modern centers in Europe, which function as quiet residential suburbs at the fringe of urban activity, or provincial cities with low exposure and accesibility, such as Sabaudia in Italy. During the years 1931-1948 3,700 International Style buildings were built in Tel-Aviv, 1,000 of which were selected for preservation. They are part of the homogenic architectural fabric, which is protected by special regulations. The location of the site, its size and its large and varied collection of buildings, make the White City a unique phenomenon in the history of Modern Architecture.

An historical aerial photograph of the city center - 1945

The Architectural Aspect
Richness due to a variety of influences, and the making of a local architectural language

The local architectural language evolved from the fusion of different influences and the constant, open discussion of basic planning problems within the "Circle". Together, these architects searched for new construction methods, which would help raise standards and reduce production costs, as well as solve local climatic problems.
The many sources of influence resulted from the architects' different countries of origin, their varied formal education and the experience acquired in Central and Western Europe of the late nineteen twenties. Joseph Neufeld and Carl Rubin worked in Erich Mendelsohn's office in Berlin, Richard Kauffman was his friend, and was in constant touch with him, Arie Sharon, Shmuel Miestechkin and Shlomo Bernstein studied at the Bauhaus school in Germany, Sam Barkai and Shlomo Bernstein worked in Le Corbusier's office, and Ze'ev Rechter, who studied in Paris, was influenced by his ideas. A large group of about 20 architects - including Dov Karmi, Genia Averbuch and Benjamin Anekstein - finished their studies in Gent or Brussels. Yet another group studied in Italy, and was influenced by Terragni and Pagano. Erich Mendelsohn arrived in Israel in 1934, and stayed here till 1942. Mendelsohn worked mainly in Jerusalem and Haifa. His only building in Tel-Aviv was the Max Fein professional school, then at the outskirts of the city. In spite of his limited involvement in this city, his buildings were a source of inspiration for local architects - although he himself was not enthusiastic about the way they imitated him.
Beyond the multiple external influences, there were trends which tried to embed Modern Architecture in the local setting and the traditional Oriental architectural language, while finding simple solutions for climatic problems. The ample glass surfaces of European Modernism were abandoned since they did not allow for the regulation of strong light and high temperatures, and the only vestige left of this Modern element are stairwell windows. Buildings were divided into several masses, with protrusions and recessions which let in the western sea breeze, ribbon windows were replaced by elongated balconies receding from the building mass, with devices providing shelter from the sun such as; canopies, skirts, ventilation slits etc.



29 Idelson st.- 1936, Architect: Dov Karmi
Recessed Balconies provide a local equivalent to Corbusian ribbon windows

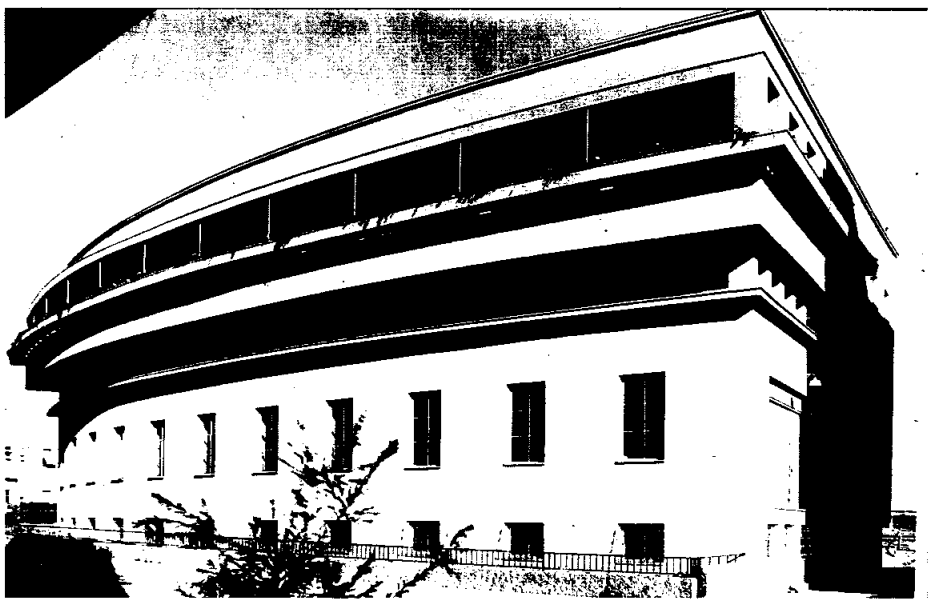
Local architecture also incorporated elements and knowledge from the Oriental tradition, such as the use of patio courtyards, ventilation through upper round or square windows, arcades and the concept of the mashrabiya. The adaptation to climatic conditions, traditional language and the existing environment contributed to the creation of dynamic masses, with protrusions and recessions from external walls, as well as the calculated play of balconies, which appear in infinite shapes and variations. All this created an architecture characterized by strong plasticity, which follows the codes of the Modern Movement, but also demonstrates the possibility of creating an infinite number of new forms in Modern Architecture, and brings out its potential and high versatility.

The combination of different European influences, local motifs and devices for maximizing ventilation and shelter from the sun created a rich local language, distinguished from other Modern centers by its strong three-dimensionality and expressiveness.

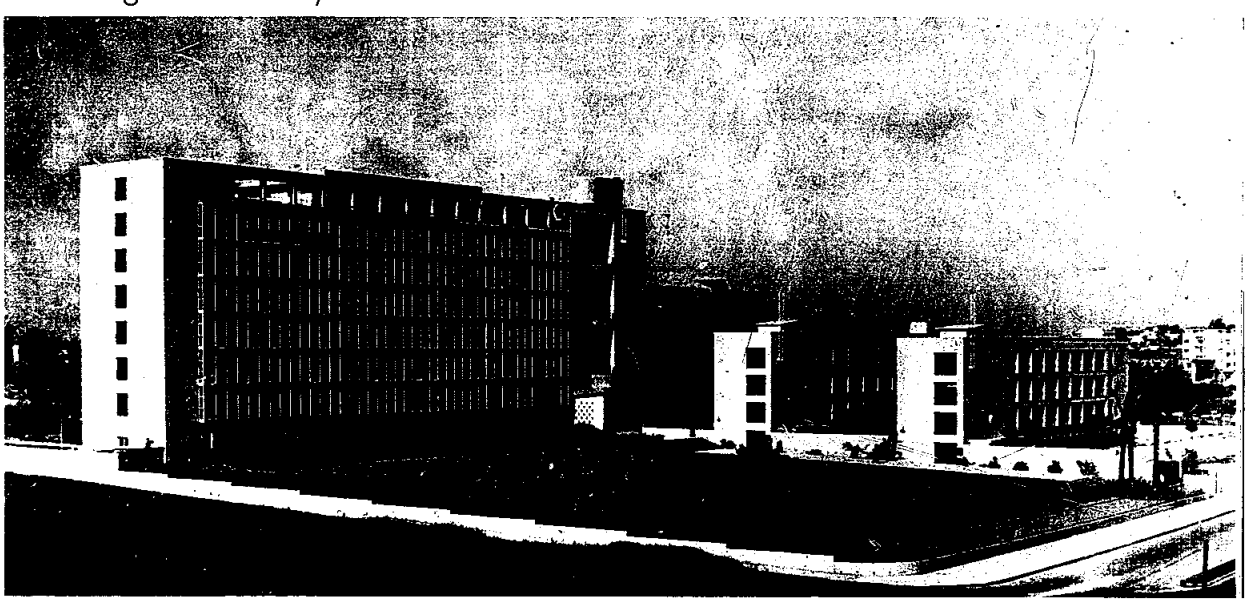
Tel-Aviv's architects had some reservations about the harsh rationalism which created abstract compositions, and preferred the expresiveness of curves and the flow of horizontal lines, which appeared in the curved balconies or entire masses of buildings designed on a circular or semi-circular plan. Le Corbusier's theories led to an architecture which emphasizes the individual's comfort and quality of life. Mendelsohn's influence, on the other hand, gave the city its "soft" look, which infuses it with a free, optimistic and cheerful atmosphere.

Worker's cooperative residence "Hod"-1933, Architect: Arie Sharon, Architecture influenced by the Bauhaus school

Engel House 1934, Architect: Zeev Rechter, A vision of the city on pilotis, influenced by Le Corbusier



Kupat Holim Center and pharmaceutical store - 1938 , Architect: Joseph Neufeld, A building influenced by E. Mendelsohn's work



Beit Va'ad Hapoel 1955, Architect; Dov karmi, A site influenced by Le Corbusier and Oscar Niemeyer

2.B. Comparative Analysis

For comparison with the White City three sites were chosen, all part of the Modern Heritage of the twentieth century. The first is the Bauhaus and its Sites in Dessau, which was included in the World Heritage list in 1996. The second is Brasil's capital, Brasilia, which was included in this list in 1987. The third site is Miami Beach, which is not listed as a World Heritage site. Each site has its unique history, and represents 20th century architecture in its own special way.

The Bauhaus and its Sites in Dessau

This center, active between the years 1919 and 1933 by the Bauhaus teachers, represents the Modernism's first period, which came to influence all the Modern centers built in the thirties, forties and fifties, including Tel-Aviv. The site represents the revolution which started here in the second decade of the 20th century, a revolution which led to the birth of Modern Architecture and to a radical change in the approach to architecture, design and art, which later spread all over the world. In 1933, following the rise of Nazism, the school was closed and its teachers found refuge in other countries. This year also represents the beginning of a new wave of immigrants who settled in Tel-Aviv and set off the impetus of Modern construction that turned this city into a center of the International Style.

Brasilia

Brasil's capital was founded in 1956 by President J. Kubitschek, and was planned by architect Lucio Costa. It follows the urban planning principles laid out by the Athens convention in 1943. Its scale is monumental, and it represents the late phases of Modernism, which absolutely rejected the initial functionalism of the International Style. It was influenced by the freedom of expression typical of the Modern language that started to appear in North America, as a belated result of the contribution of Bauhaus teachers who worked there after 1933. Brasilia differs from Tel-Aviv in its urban and architectural scale, and because it was created by the government, and not spontaneously by its residents. Additionally, its architectural language belongs to the late modernism, while Tel-Aviv represents the early International Style.

Miami Beach

Miami Beach was created as a holiday suburb of Miami in 1912. Built along the coast, it consisted mostly of residential buildings and hotels. Modern Architecture is represented here on a smaller area, with less buildings than in Tel-Aviv. The architectural development in both cities is almost identical. In the twenties, the Eclectic Style was dominant here, as in Tel-Aviv, while the thirties and forties saw the development of the local Art-Deco style, which parallels the International Style that became current in Tel-Aviv.
The atmosphere and general aspect of Miami Beach's Modern area may well remind one of Tel-Aviv, but it is not part of the city's center, and its style represents mainly Art-Deco, which is more decorative and lacks the purity of shapes and masses typical of the White City. The three-

dimensionality of Tel-Aviv's buildings results mainly from the extensive use of extruding and receding balconies, which were built in order to deal with climatic issues, and enriched the local language in a unique way.

Tel Aviv and its local context

At the same time, Modern centers and neighborhoods were built in Jerusalem and Haifa. Unlike Tel-Aviv, founded in 1909, most of the urban expanses of Jerusalem and Haifa were already constructed at the time, influenced mainly by Arab architecture or early British Mandate architecture. Modern building in Jerusalem made use of stone, according to the rules set by the mandatory government. It appears in a few neighborhoods in the center of the city, and is surrounded by the monumental presence of earlier architectural styles.
In Haifa, the largest concentration of the International Style is found in the Hadar neighborhood and on the Carmel - but a great extent of the urban expanse represents Arab, Christian and Templar building. Another difference lies in the physical and geographical location - Hadar is built on the slopes of Mount Carmel, it faces the sea, and the three-dimensionality of its buildings is visible from all directions. Hadar's architectural fabric is not homogenic - it includes Eclectic Style stone buildings constructed in the twenties, as well as International Style buildings, surfaced in plaster and stone. Tel-Aviv sprawls along the coast, on rolling sand-dunes, and its main feature is the rich urban space, the unique architectural language and the homogeneity of the architectural fabric.

Tel-Aviv's White City embodies the link between the initial phases of European Modernism of the twenties, that represents a new search as well as purity of thought and design, and the implications and later phenomena of the Modern Movement, which led to the creation of new centers on a monumental scale, with a great latitude for architectural expression, also due to advances in construction technology. Taken together, the Bauhaus site, Tel-Aviv and Brasilia create a full picture of the historical development of the Modern Heritage. Tel-Aviv represents mini-cosmos of the intermediate period. Here one can experience the fusion of influences, the adaptation to regional culture and climatic conditions, and the liberal use of different means of expression. The cohesion of this site stems from the fact that all of it was built very quickly, over a relatively short span of years. Thus, it was not affected by other architectural styles, and most of it remains unadulterated and whole. Although there are a few loci of later construction, representing the Brutalist period of the fifties, which was the direct continuation of the Modernism born here in the early thirties.

An aerial photograph of the city center.

3 Ben Ami st.

2.C. Authenticity and Integrity of the City

In an Advisory Report presented to ICOMOS in 1997 - titled 'The Modern Movement and the World Heritage' - DOCOMOMO laid down four aspects which define the concept of authenticity in the Modern Movement:

Authenticity of the idea, the design concept arising from the initial programme.
Authenticity of form, spatial organization and appearance.
Authenticity of construction and details.
Authenticity of materials.

Authenticity of the idea, the design concept arising from the initial programme.

The original planning as envisioned by the Geddes plan still applies today, encompassing **Zone A** (the central White City), and the entire area of the Northern White City (which includes the Northern Buffer Zone).

The "Tel-Aviv Code" (see page 38) was maintained in all Zones A+B+C, as well as the northern, eastern and central buffer zones. In the western buffer zone - the narrow stretch along the coast which was set aside for hotels (see page 27), all the rules were broken many years ago, lots were merged to create larger lots, high-rise construction was authorized and executed, and at the present time nothing can be done to amend this. In the southern buffer zone lies the historical city-center built in the early thirties. Over the past years this area was developed and here too ground rules were broken, and high-rise construction for office buildings was authorized. However, the regulations for this area require the presevation of more than a hundred buildings, which represent all the architectural periods, from the city's earliest days until the foundation of the State of Israel, in 1948.

The Geddes plan still applies in Zone A, and the number of buildings and sites designated for preservation guarantee the integrity of its urban fabric (see appended map of sites , on page 41). The late eighties saw the approval of a plan permitting the construction of additions on roof-tops in this area - up to 150 square meters with a 2,5 meters recession from the main facade - provided the building is fully restored. This construction does not affect the original outline of the buildings, it does not affect the street section, and maintains the features of the architectural fabric.



Illustration of buildings restored in Zone A with a recessed addition, or at corner buildings a full floor

24 Shalom Aleichem st.

Zone B maintains the basic principles of the original 44 Outline Plan, which is largely congruous with the Geddes plan. In the late eighties, a new town planning scheme was approved for this area - original construction regulations are maintained, but it is permitted to build two to three additional stories on existing buildings. In buildings with a high preservation priority these annexes are not allowed, so as to maintain the original volumes. The plan's purpose is to facilitate the renewal of an area which was in total decay in the early eighties, and had lost most of its residents. The new plan defines this as a purely residential area, and its spaces may not be used for offices. The plan brought about an immediate change, young and affluent residents returned to this area, the real-estate values rose, and the buildings are presently undergoing an accelerated restoration process.

27 Maze st.

20 Melchett st.

4 Ein vered st.

71 Rothschild Blvd.

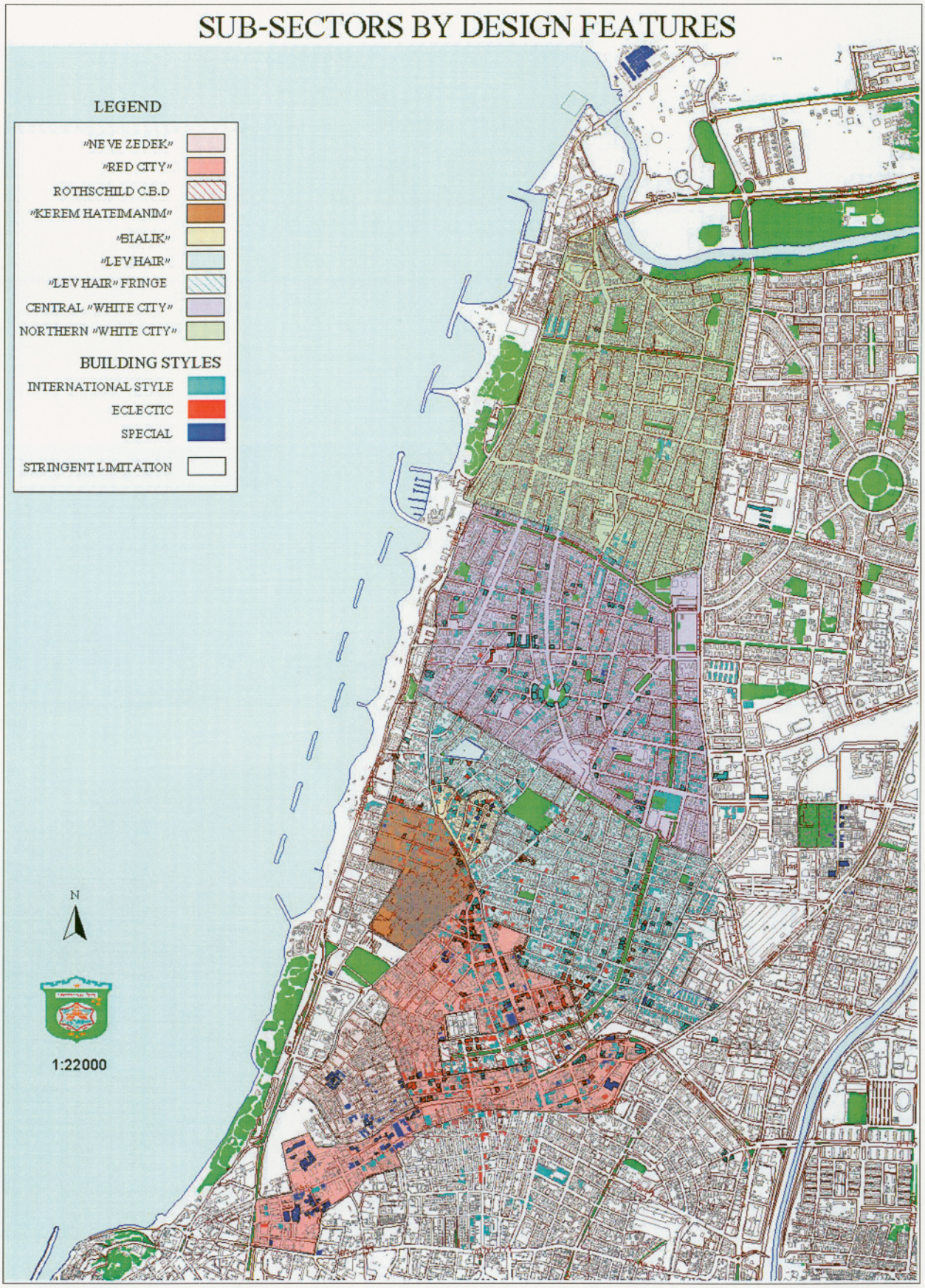
Illustration of buildings restored in Zone B - "Lev Hayir". Additions of two and a half stories

29 Idelson st.-1936, Architect: Dov Karmi

16 Bialik St. - 1931, Architect: Yehuda Megidovitch

The rules of the 44 Outline Plan, still apply in **Zone C**, or the Bialik area. According to the historical plan, up to 60 square meters may be added on the flat roof-tops of this area. These additions must be strongly receded from the main facades, and are not permitted in buildings with a high preservation priority. This Zone, which is smaller than the other two, has been left intact, and over the past ten years it has seen the restoration of many buildings.

21 Hess st. - 1931, Architect: Richard Kauffman
Illustration of buidings restored in Zone C. No additions


SUB-SECTORS BY DESIGN FEATURES
LEGEND
"NEVE ZEDEK"
"RED CITY"
ROTHSCHILD C.B.D
"KEREM HATEIMANIM"
"BIALIK"
"LEV HAIR"
"LEV HAIR" FRINGE
CENTRAL "WHITE CITY"
NORTHERN "WHITE CITY"
BUILDING STYLES
INTERNATIONAL STYLE
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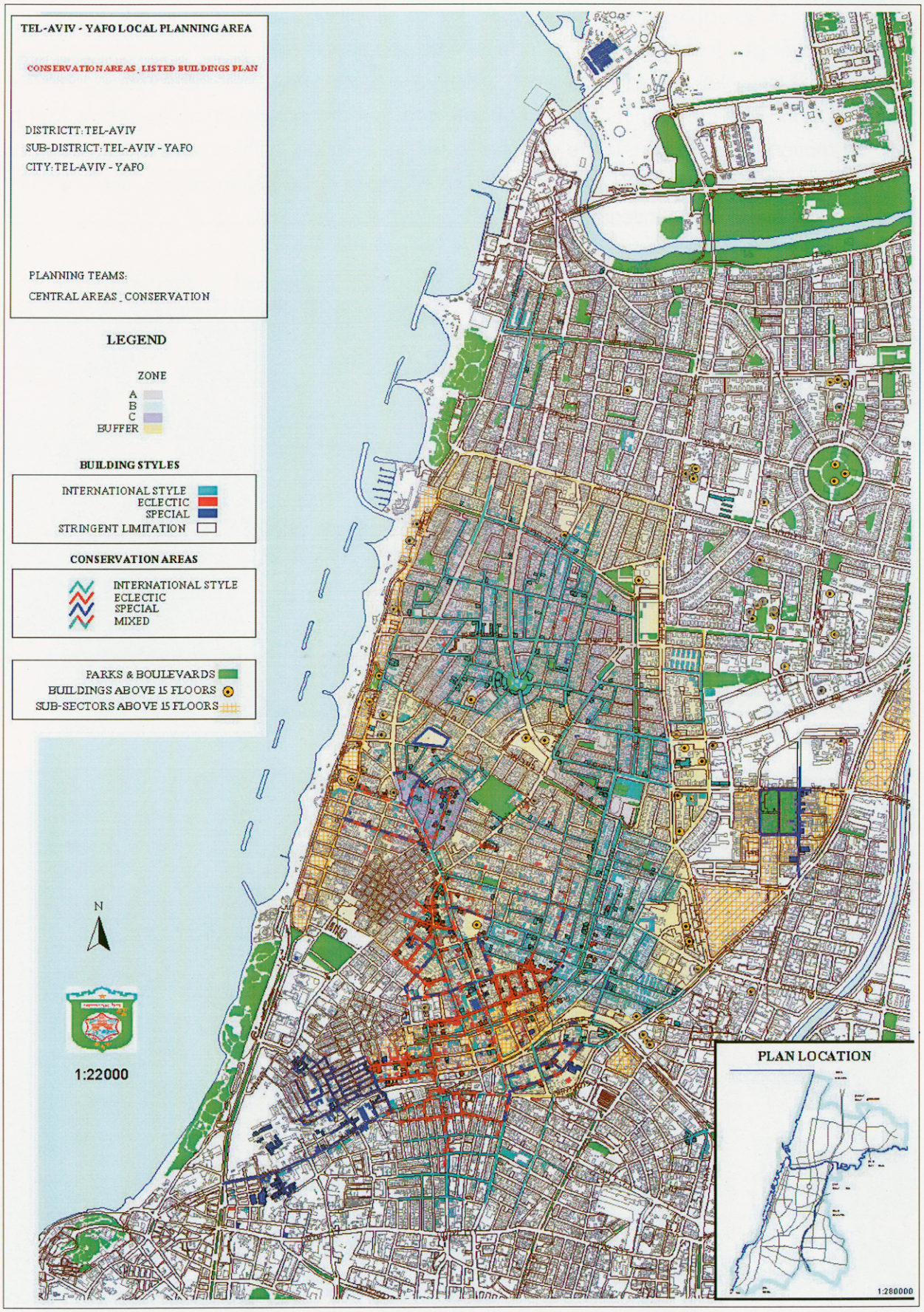


Map of zones proposed for Nomination incllluding buffer zones

Authenticity of form, spatial organization and appearance

The Conservation Plan and its regulation code (see appendix 1) enforce the preservation of street and side facades and the rehabilitation of rear facades. The plan also enforces the preservation of valuable interior spaces. As far as all other buildings are concerned, any requested changes in the internal arrangement of apartments and stores must be previously authorized. The regulations relating to streets which were defined as conservation areas guarantee the preservation of the architectural language and the characteristics of the urban fabric. 120 International Style buildings are designated for preservation, with no additions or changes allowed. Among these, about 60 are presented as examples in the Building Index, demonstrating the wealth of architectural inventory.

Buildings protected by stringent restrictions, integrally preserved in their original form

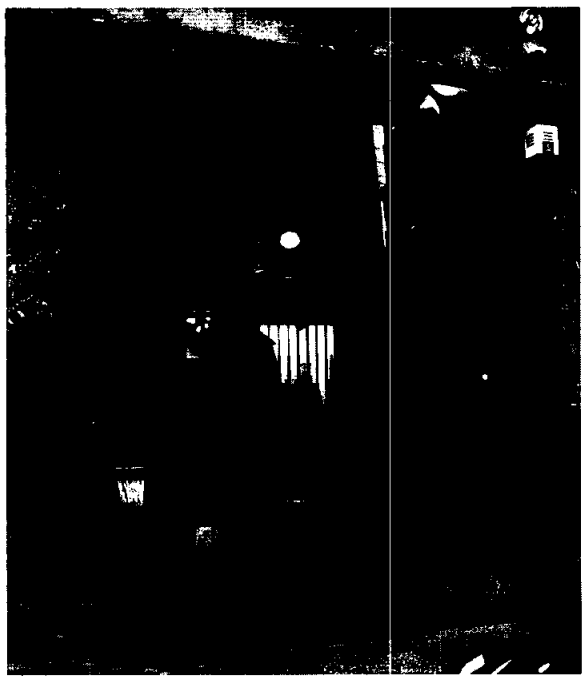
118 Rothschild Blvd.

29 Idelson st.

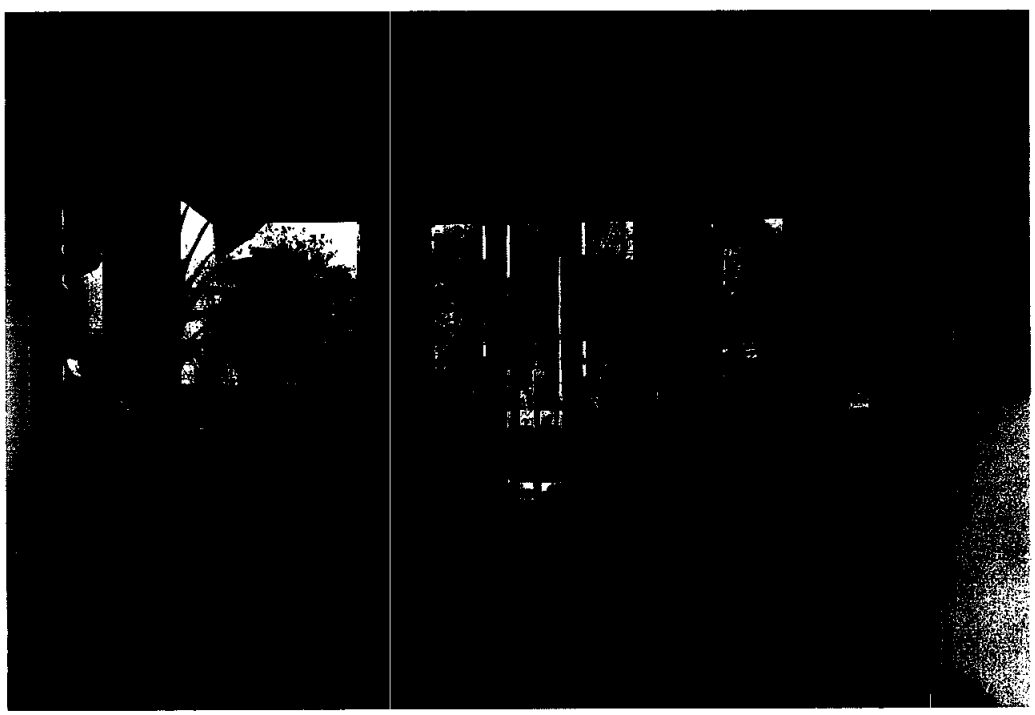
35 Derech Petach Tikva

Authenticity of construction and details

Most of the balconies have been closed over the past forty years, and their spaces were drawn into the apartment space. Due to the lack of public and municipal consciousness, nothing was done about this. The closed balconies have completely deformed the architectural values, and have done away with the beauty of Tel-Aviv's streets. The conservation plan requires that these balconies be opened and returned to their original state.The architectural language emphasizing the detachment of curtain walls from the building structure, the details of windows and shutters, the stairwells with their wooden entrance doors and the richly detailed entrance lobby, including the landscaping of the entrance courtyards - all these are authentically preserved, and in cases of deterioration or alterations made over the years, they are precisely reconstructed.



52 Nahalat Binjamin - Restoration of door and shop window

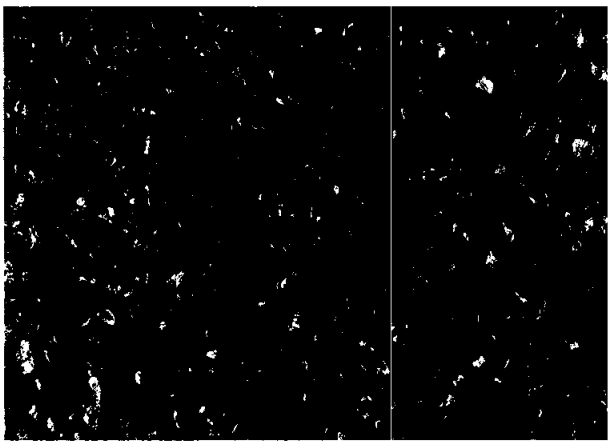


26 Hissin st. - Reproduction of wooden door entrance

Authenticity of materials

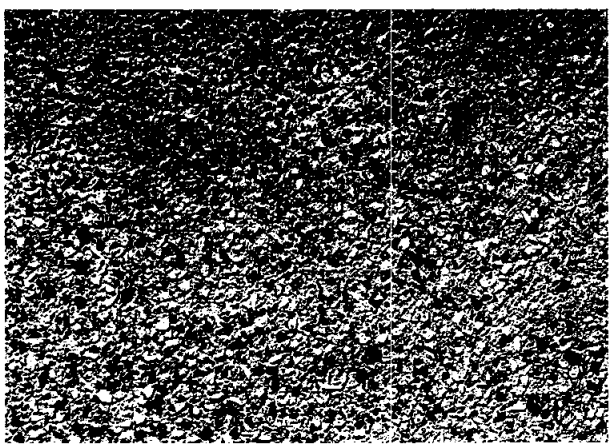
All the original surfacing of the building envelope, as well as the finishing materials and floorings of the entrance courtyards and lobbies are strictly preserved.
At an early stage of the conservation plan, research was conducted into all the types of plaster used in Tel-Aviv.
The composition of the various materials was determined, and special teams were trained in all the traditional techniques of applying smooth plaster to a lime base, as well as cement based decorative plastering, which is quite common in Tel-Aviv.
In addition, the regulations stipulate the preservation of windows, doors and wooden shutters, as well as the original iron windows. The preservation of zinc detailing, terazzo surfaces and the use of original stone for the surfacing of walls and flooring of courtyards is also mandatory.

Waschputz plaster with local stone and colored glass

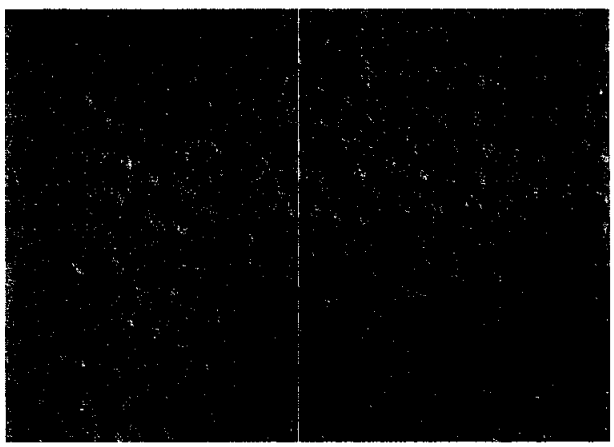


Etched concrete

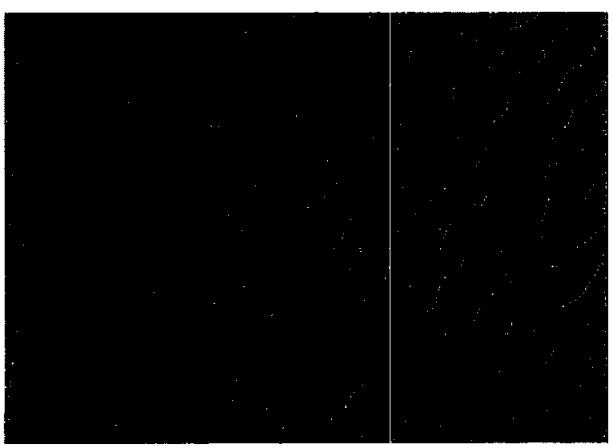
Steinputz plaster formed with template



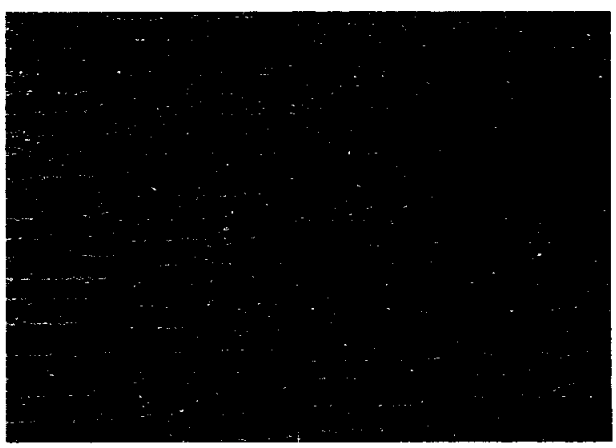
Waschputz plaster with basalt stone



Etched steinputz



Engraved steinputz



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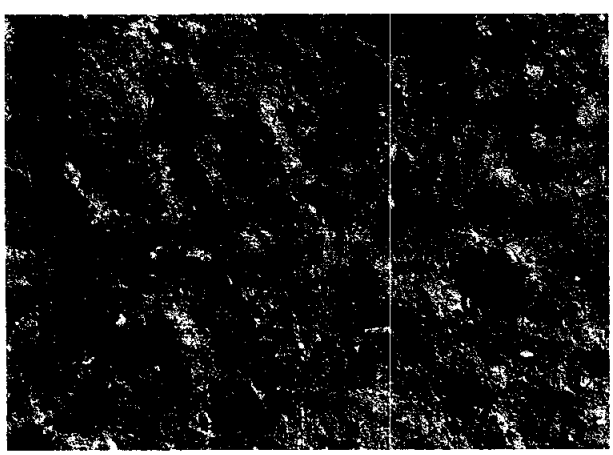
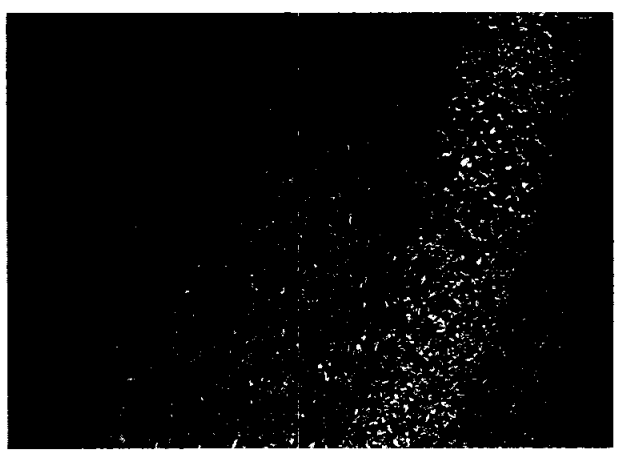


Kratzputz plaster with transparent stone



Peach - Tinted waschputz plaster

2.D. Criteria under which Inscription is Proposed

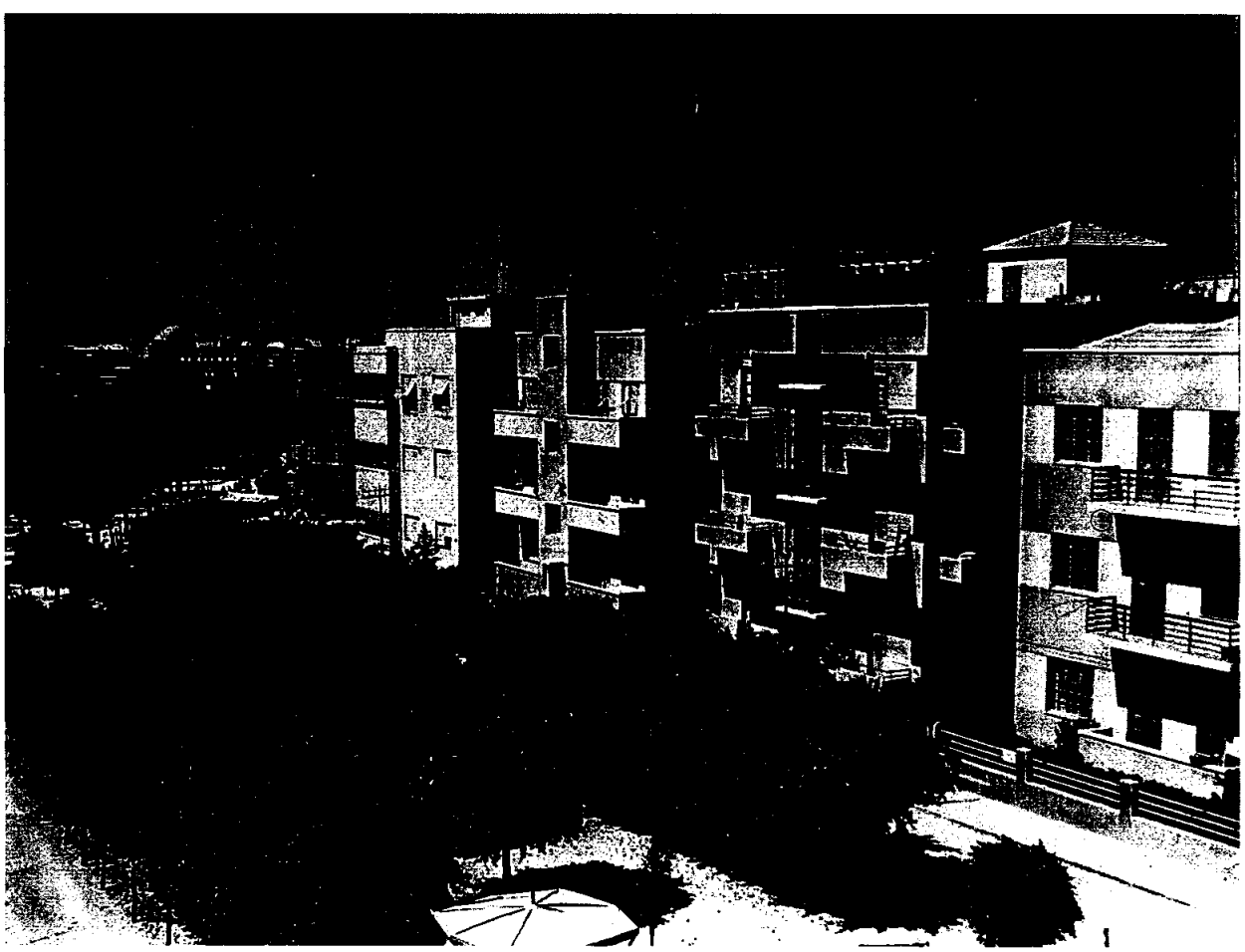
The site is defined as a cultural center, and according to paragraph one of the World Heritage Convention of 1972, it represents a complex of buildings of universal historical and artistic value. The criteria proposed for the inclusion of Tel-Aviv's White City in the World Heritage List are criteria II.IV.VI

Criterion II

The city was a experimental laboratory for the implementation of the Modern principles of planning (the Geddes plan) and architecture. It demonstrates the possible qualities and potential of this combination. This example later influenced the implementation of modern planning all over the country.

Criterion IV

The architectural inventory reflects the fusion of all influences and currents of the European Modern Movement and their adaptation to the locale. This combination brought about a regional Modern Architecture on an urban scale, creating a high quality of life for residents, and was executed on a scale and in a way unparalleled elsewhere.



Rothschild Blvd. during the early thirties

Rothschild Blvd. during the late thirties - a homogeneous succession of isolated buildings

Criterion VI

The city's development was based on the idea of creating a new place for a new society. A place where the Zionist ideal would come true through the implementation of the ideas of the Modern Movement, which called for a functional and rational architecture that would address human needs with minimal means, and wished to raise the quality of life for all levels of society. Local architecture also tried to create a synthesis between Oriental and Western culture, both in terms of architectural language and way of life - so as to remind new immigrants from Europe of their origins, while at the same time learning from the locale and forging the appropriate relation with Oriental culture.

3. Description

3.A. Description of the site

See map of districts according to architectural features, on page 26.
"Historic" Tel-Aviv lies north of Jaffa and along the Mediterranean coast. Its early boundaries were Jaffa on the south, Yehuda Halevi and Ibn Gvirol streets on the east, the Yarkon River to the north, and the sea on the west. The entire district was built on rolling, elongated sandstone hills, which lie parallel to the coast. Topographic conditions and the allocation of lands dictated the location and alignment of the streets. The main roads, connecting the southern and northern neighborhoods, run along the valleys between two hills (e.g. - Dizengoff and King George St.) or along their watershed (e.g. Ben-Yehuda St. or the northern section of Rothschild Blvd., the highest point being the water tank on Maze St. 36.) The higher areas, preferred because of the good airflow, later became high standard residential neighborhoods. Gradually the city developed northwards, according to the rate of land acquisition and residents' organization. The urban fabric is not of one piece - there is a considerable difference between the urban and architectural features of the southern area and those of the central or old northern areas. One may define five main districts, distinct in terms of architectural styles, property sizes, street grid, functions and activities: Neve Tsedek, the Red City, the "Lev Hayir" (City's Core), the Central White City and the Northern White City.

Neve Tsedek:
This was the first Jewish neighborhood built outside the Jaffa walls. It was created in 1896, and lies on a hill which slopes toward the sea. Neve Tsedek lies in the south-western part of the city, near the historical Jaffa-Tel Aviv boundary.

Architectural features:

A mixture of features typical of Templar and Jaffa construction.

Buildings are one to two stories high, built at the property line, with tiled roofs.

Long and narrow lots, of about 180 sqm, with the narrow side facing the street.

The houses are introverted, built around inner courtyards and surrounded by high walls.

Houses are made of sandstone, surfaced with plaster, and were originally painted in earthen colors.

Extensive use of prefabricated concrete casting as architectural elements.

The Red City:

This district gained its name because of the profusion of Eclectic Style buildings, most of which had sloped, red-tiled roofs. It harbors many of the Tel-Aviv's first neighborhoods, including the historical business center, which coincides with the first section of Rothschild Blvd.

Architectural features:

A mixture of Eclectic Style buildings, which were originally apartment buildings, with International Style buildings, most of which were built as retail and office buildings, along the main business arteries.

A succesSon of isolated buildings of 2-4 stories, sometimes built at street level, sometimes raised on a plinth.

The size of the average lot is 350 sqm.

Buildings are surfaced with strongly polychromated plaster, with colors ranging from orange, maroon and green in Eclectic Style Buildings, and lighter colors in the International Style buildings.

There are about 1200 buildings in this area, 300 of which are designated for preservation. This area functions mostly as the southern buffer of zones B+C of the White City district.

"Lev Hayir" (City's Core) and adjoining area:

The boundaries of this district are Allenby St. on the south-west, Nachmani St. and Petach-Tikva Rd. on the south-east, Ben-Zion Blvd., Marmorek and Bougrashov Sts. on the north, and the sea on the west. The district lies on two sandstone hills with a wadi (King George St.) between them. Rothschild Blvd. delineates the watershed of the eastern hill, Pinsker St., which slopes considerably towards the beach, delineates the watershed of the western one. The streets create a grid of main residential streets on the south-north axis, and secondary streets ascending or descending on the west-east axis. Within this grid there are also narrower streets as well as dead-end streets.

Architectural features:

International Style buildings, with a slight amount of Eclectic Style buildings.

A succession of isolated buildings, 3-5 stories high, built at street level or raised on a plinth, and surrounded by trees and green gardens.

The average property size is 350 sqm, the length of the main façade 10-16 m.

Recessions or protrusions interrupt the architectural masses at about every 8 meters.

Elongated windows, balconies and sun-screening devices emphasize horizontality on the façades.

Buildings are surfaced with plaster in light colors such as ochre, green, pale blue, grey and cream.

Flat rooftops, with decorative beams or concrete pergolas.

There are about 1,500 buildings in this area, 500 of which are designated for preservation. Within this districts lie zones B+C proposed for nomination.

The Central "White City"

The boundaries of this district are Ben-Zion Blvd., Marmorek and Bougrashov streets to the south, the sea on the west, Ben-Gurion Blvd on the north and Ibn-Gvirol St. to the east. The district is built on two sandstone hills. Dizengoff St. passes between these, while Ben-Yehuda St. lies on the watershed. Perpendicular streets slope gently on the east-west axis, letting in the western sea breeze.
The district was built according to the Geddes Plan, with a clear demarcation between quiet residential zones and busy business arteries and are crossed by quiet residential streets which are short and narrow. Within the blocks there are small public gardens, which serve local residents. These blocks are known as "Geddes Blocks".

Architectural features:

The average property size is 450 sqm, the length of the main façade 12-16 m.

A succession of isolated buildings, surrounded by trees and green gardens.

Buildings are 3-4 stories high, with flat rooftops.

Some buildings are built at street level, others are raised on pilotis, with stylized courtyards.

Horizontal emphasis in all buildings facades.

A variety of decorative functional elements.

Decorative plaster surfacing, in some cases with a color-scheme ranging between cream and white.
There are about 1,750 buildings, 400 of which are designated for preservation. In this district lies zone A of the White City proposed for nomination.

The Northern White City

This district lies within the bounds of the northern part of Geddes' plan - between Ben-Gurion Blvd. on the south, the sea on the west, Yarkon river to the north and Ibn-Gvirol St. to the east. The district is divided into two main zones:

The western zone, between Dizengoff St. and the sea, was mostly built before the foundation of the State of Israel in 1948. Buildings are 2-4 stories high, and are built at street level. In this zone there is a high concentration of narrow and very narrow streets within the residential block.

The eastern zone, between Dizengoff. St. and Ibn-Gvirol St., was built between the late forties and the early sixties. Most buildings are residential, 3-4 stories high, entirely or partially raised on pilotis

Both zones - east and west - have the highest concentration of "Geddes Gardens" within their blocks. These are surrounded, in most cases, by the residential buildings' lateral or rear façades. Nordeau Blvd. is part of the system of landscaped boulevards which cross the city. It runs along its northern section, and functions as an east-west throughway.

Architectural features:

In the western zone the architectural features are identical to those of the central White City. In the eastern zone buildings are raised on pilotis. Standards are modest - these buildings were constructed during the recession of the fifties, and they represent a different period in the history of local architecture.
There are about 2,000 buildings in this area, 30 of which are designated for preservation. In the southern part of the northern White City, between Ben-Gurion Blvd. and Arlozorov St., lies the buffer zone of the White City proposed for nomination.

The "historic city" was designed and formed during Tel-Aviv's first fifty years. Urban and architectural changes may be observed throughout the zones, according to the northward direction of urban development. In spite of the gradual changes which marked the city's development, there are common features which link all the zones. Basically, these are: an intimate street section where residential functions co-exist with the commercial and leisure-time functions. a succession of isolated buildings surrounded by gardens, 3-4 stories high and surfaced in plaster, with apartments oriented according to the western sea breeze which refreshes the city in the late afternoon and evening.

When trying to describe the characteristics of Tel-Aviv's White City proposed for nomination, we find a clearly defined "genetic" code with the following main characteristics:
A hierarchy of four types of streets: main commercial arteries on the south-north axis, broad residential streets, narrow, short and quiet residential streets, as well as very narrow residential streets, which may be found mainly in the northern White City.

In zone A the main broad streets and main commercial arteries form a grid and define the blocks. The surrounding streets function as taffic throughways around the block, within which we find narrow, quiet residential streets and a small public garden for local residents.

The grid maintains a clear distinction between the commercial and leisure-time activities and residential life in the very center of the city, thus facilitating a pleasant co-existence of residence, commerce and leisure-time activities.
A ring of boulevards circles the area including zones A, B and C.

The characteristic street section, which is the proportion between the height of the buildings and the street's width, changes according to the following guidelines:

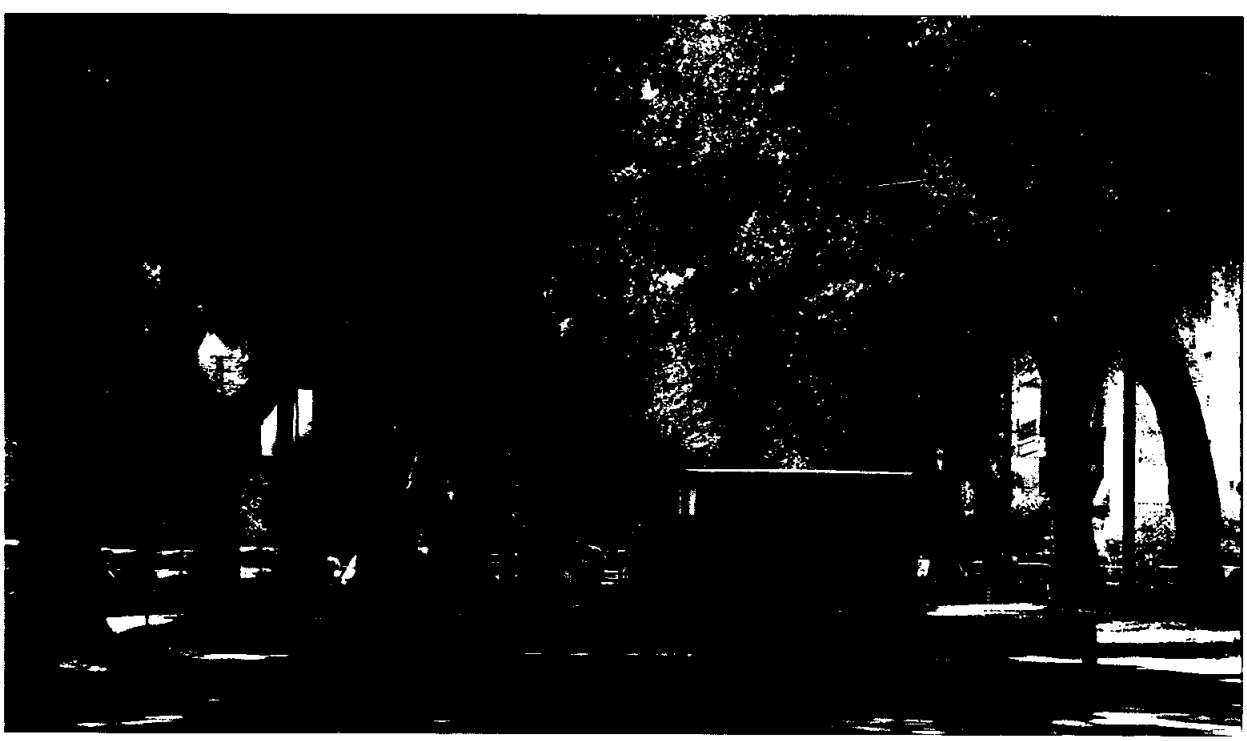
	Distance between Buildings		Height of Buildings
Narrow or very narrow streets	1.6	:	1
Broad residential streets	2.0	:	1
Main commercial arteries	2.4	:	1

The average property size is 350-450sqm.

A succession of isolated buildings, surrounded by gardens, with a 2-4m deep filter-garden in front.

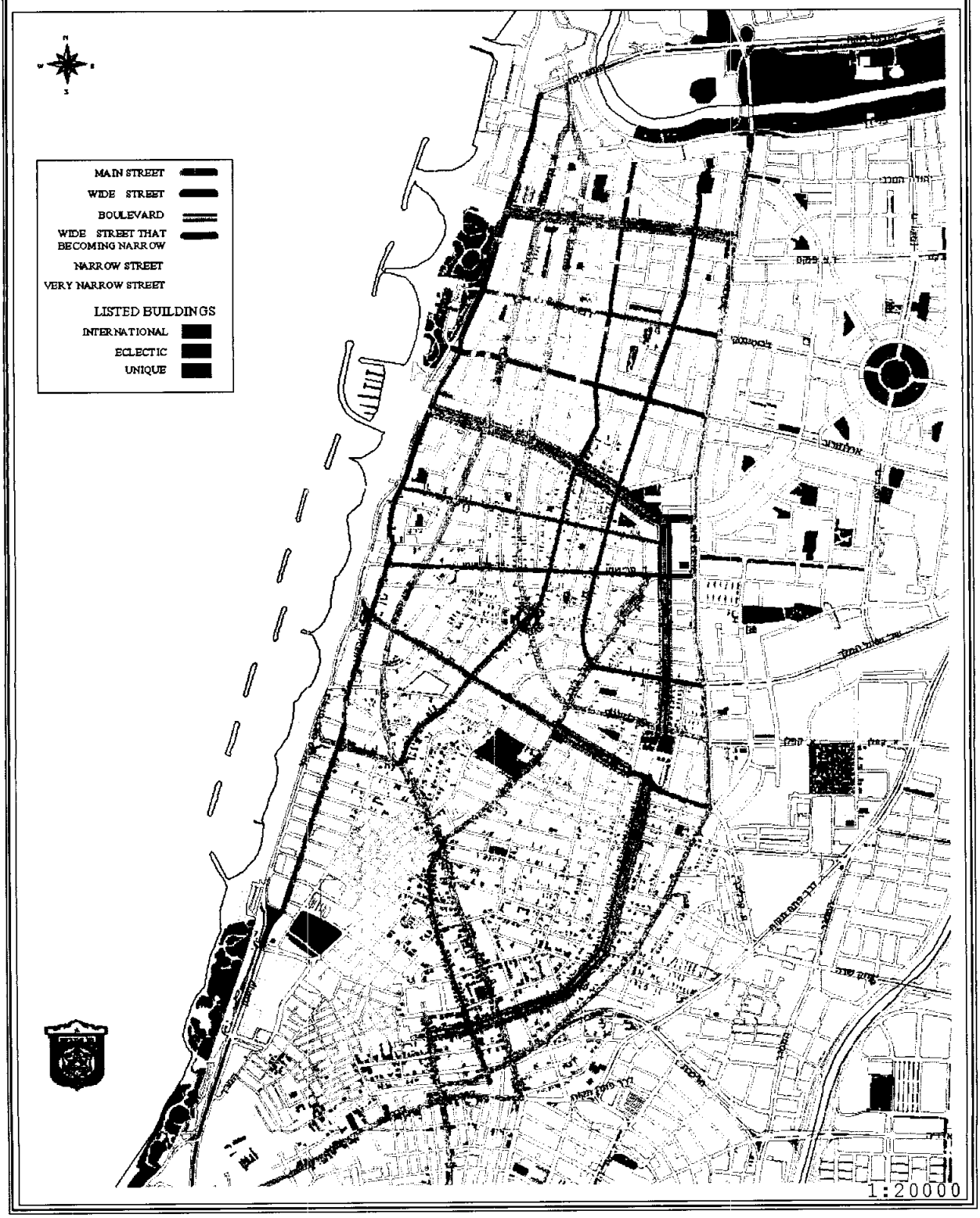
The building's footprint is up to 50% of the property size.

A homogenic architectural fabric, with distinctive features.



Chen Blvd. after the renovation works.

STREETS HIERARCHY ACCORDING TO WIDTH

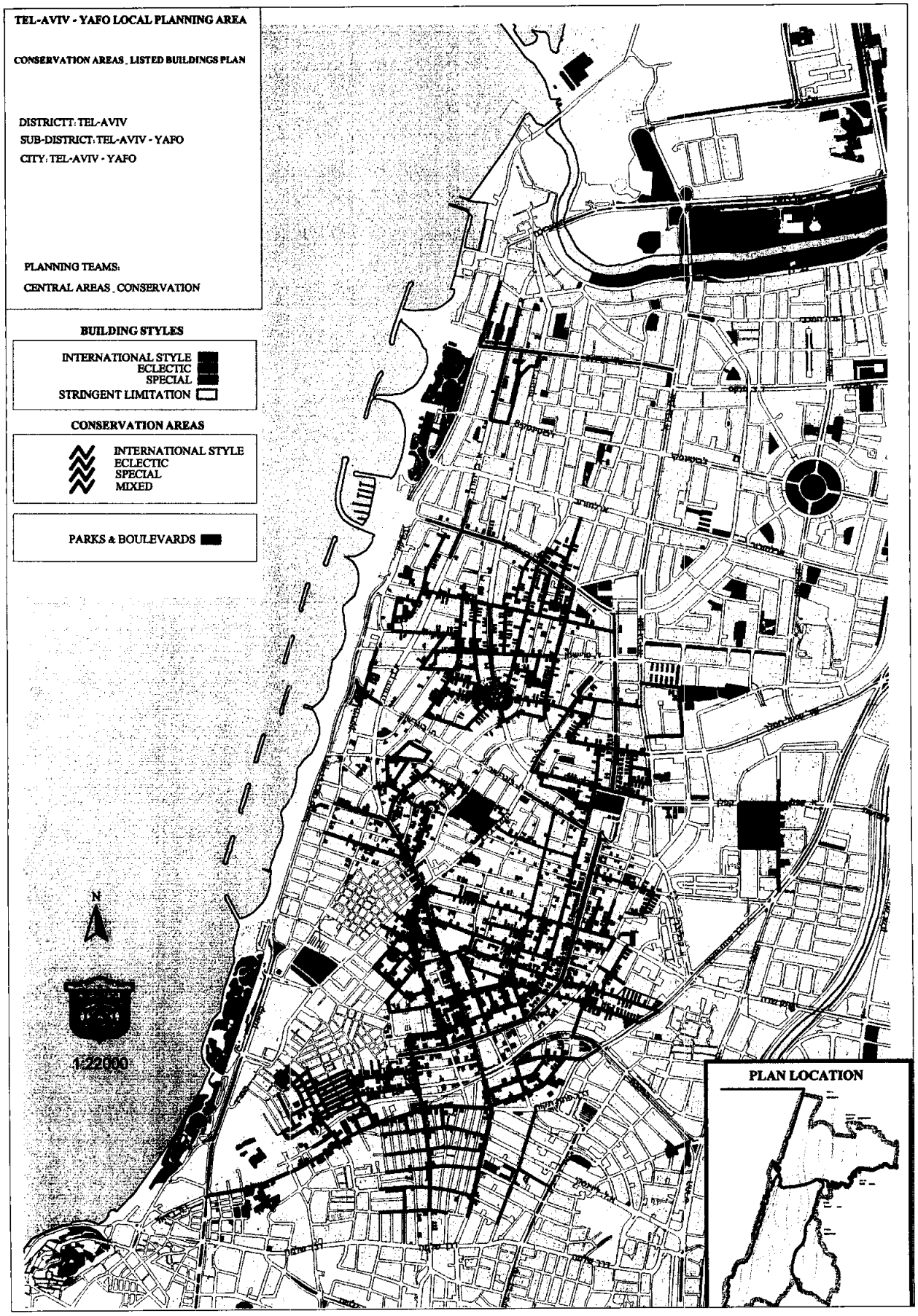


Architectural features:

Houses are 3-4 stories high, with flat rooftops.
The architectural language is minimalistic, the composition is Modern.
The architectural mass is interrupted by protrusions or recessions in the building's masses at every 8-10 meters.
Horizontal proportions and emphases in all façades.
The architectural mass is interrupted by protruding or receding balconies.
Plaster surfacing.
Restrained monochrome, ranging between pale ochre and gleaming white.

One may assume, that the urban planning, along with the local white architecture, plays a significant role in creating the urban atmosphere and the feeling one gets walking Tel-Aviv's streets. Local literature and poetry express this feeling in the most vivid and potent fashion when trying to define the city and praise it. One of the best known lines is that of the poet Nathan Alterman: "And yet, there is something to it, something indeed." Another example, from author I.D. Berkovich, who tried to define Tel-Aviv's influence, is perhaps even more to the point in describing the local atmosphere: "He was overcome by one overwhelming realization - that he felt so light and free here, in ways he had never felt before in any other place." The city transmits a sense of informality, optimism, freedom and cheerfulness. Taken together, these account for the infinite vitality characterising the lifestyle of its residents, who enjoy the special urban planning that permits intense urban activity along with quiet, intimate residential enclaves within the busy center. This tremendous vitality is also expressed in a constant and pervasive drive for change and renewal that characterises the residents' dynamism. This intangible dimension of the city is an almost obvious result of the physical dimension, which in its turn is constantly affected and altered by the incessant activity of the city's inhabitants.

King George St. A main commercial artery.


TEL-AVIV - YAFO LOCAL PLANNING AREA
CONSERVATION AREAS . LISTED BUILDINGS PLAN
DISTRICTT: TEL-AVIV
SUB-DISTRICT: TEL-AVIV - YAFO
CITY: TEL-AVIV - YAFO
PLANNING TEAMS:
CENTRAL AREAS . CONSERVATION
BUILDING STYLES
INTERNATIONAL STYLE
ECLECTIC
SPECIAL
STRINGENT LIMITATION
CONSERVATION AREAS
INTERNATIONAL STYLE
ECLECTIC
SPECIAL
MIXED
PARKS & BOULEVARDS
N
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PLAN LOCATION

3.B. History

Tel-Aviv, originally named "Achuzat Bayit" was established as a residential neighborhood in 1909. Its founders, the first 66 families, wished to achieve a higher living standard than that of adjacent Jaffa. Instead of the high density and poor sanitary conditions prevalent there, the pioneers embraced the Western European model of a "garden city". Beyond these first 66 houses, the importance of the neighborhood lies in its planning principles, which became guidelines for the later planning process of the entire city. The main throughway, Herzl St., was 12 meters wide, the perpendicular streets 10 meters wide, and the main boulevard, Rothschild Blvd., 24 meters wide. The regulations determining the size of lots, the building lines and footprints were also extremely important. The size of the average lot was 300 square meters, the maximal footprint a third of the property, and the permitted building lines receded 4 meters from the street in front, 5 meters from the property line at the rear and 2 meters from the lateral property lines. These building principles later influenced Sir Patrick Geddes' plan for the northern sections of the city. Detached family residences, one story high, were built on a plinth raised almost one meter above the street level. They were surrounded by fruit bearing trees and a low hedge separating the house from the street and from each other. The houses were simple and modest, their roofs slanted and covered with grey cement or zinc tiles. Facades were symmetrical, doors and windows vaulted and emphasized with an architectural frame. The corners and the plinth, which protruded slightly from the walls, were also highlighted. Construction technology was traditional - the walls were made of sandstone or concrete masonry units, and they served as load bearing walls, the distance between them being as wide as 5 meters.

The initial aspect of Tel-Aviv's residences was maintained till the early twenties. In 1921 the mandatory government detached Tel-Aviv from Jaffa, and turned it into an autonomous urban entity. Following the third and fourth waves of immigration to Tel-Aviv, as well as the flux of Jaffa Jews who moved to Tel-Aviv after clashes with the Arab population there in 1921, Tel-Aviv's population grew from 2,000 in 1920 to over 34,000 by 1925. This population growth led to the quick development of the construction industry. Achuzat Bayit's first houses gained an additional floor or two, and at the same time, new buildings of two to three stories were constructed. These were opulent residences for the well-to-do, quite unlike the modest houses built in Achuzat Bayit ten years earlier.

The architects who built Tel-Aviv at the time immigrated to Palestine in the early twenties. Most of them were professionally trained in Eastern Europe, mainly in Warsaw, Odessa and St. Petersburg. The building style at the time was a collection of various architectural styles, combined with local Oriental motifs, such as domes, pointed arches and high windows for ventilation, as well as classical elements. In some cases motifs and decorative elements from the Jewish tradition - such as Menorah-shaped iron railings, stars of David and ceramic tiles with biblical illustrations - were added too. This mixture of styles, termed the Eclectic Style, represented the desire to bring together east and west, and create a local, national style. The fourth Aliya (immigration wave) consisted mostly of prosperous immigrants, who brought their private capital. This capital initially encouraged economic growth, based on the rapid developments in the construction industry. The year 1925 saw the climax of this process, with

construction doubling its volume with respect to 1922.
Thousands of immigrants gained professional training in the construction industry, learning skills such as plastering, formwork, stone-laying and so forth. Jewish building contractors made their first appearance on the scene. "Sollel Boneh" employed thousands of workers, and the construction industry became the first professional training scene, where the future economic leadership was formed. By the end of 1925 the first signs of crisis were felt. The main factor was the revaluation of the British pound and the devaluation of the Polish zloty. The value of money, most of which was brought in by immigrants from Poland, decreased. Immigration stopped, and so did the construction drive. The crisis was followed by numerous bankruptcies, including that of "Sollel Boneh". People began to leave the country, and by 1929 the number of emigrants exceeded that of the new immigrants. During the mid-twenties, the sons of earlier immigrants, who were employed in the construction trade but had no formal education, left the country to study in Europe. They went to Rome, Paris, Brussels, Vienna and the Bauhaus in Dessau. Arie Sharon, Shmuel Miestechkin and Shlomo Bernstein came from Tel-Aviv to the Bauhaus School. There was no great flux of students from Tel-Aviv to Germany, though many German-trained architects and engineers had immigrated in the twenties or early thirties and had built in Tel-Aviv in the thirties. Tel-Aviv students mostly chose Paris, Brussels and Ghent. The training in Belgium combined architecture and engineering, thus giving its graduates full command of all planning processes. Dov Karmi, Benjamin Anekstein, Genia Averbuch, Ben-Ami Schulman and the Kashdan Brothers, among others, all belong to this group. Quite a few architects studied in Rome, venice and Naples, sometimes finishing their studies in Belgium, Paris or Vienna after a year or two - like Ze'ev Rechter, Joseph Neufeld, Genia Averbuch, Israel Dicker, Shmuel Barkai and Harry Luria.

1926 to 1928 were years of crisis, following the revaluation of the pound. Immigration stopped, and with it the flux of private capital. Construction practically ceased, and the few houses built were still in the Eclectic Style. Towards the end of 1928 industry and production were reviving, and by 1929 the construction industry picked up speed. About 200 houses were built - double as many as the previous year. This trend was followed by a gradual change in the nature of construction, when many of the buildings were influenced by Art-Deco. The proportion of apertures is still vertical, but the buildings have no excessive decorative elements or applications. Cornices appear above the entrances, stressing horizontality. These protrude only slightly from the walls, and still had no sun screening function. The emphasis on horizontality was also achieved by strong polychromatics, with the walls between apertures painted in light colors, contrasting with the remaining surfaces which were painted in dark colors such as dark grey, maroon, green, bright ochre and blue. Most of these buildings were built in the city's central and southern neighborhoods. These Art-Deco buildings mark the transition between the Eclectic Style and the Modern Architecture of the thirties.

In 1925, following the recommendation of the British mandatory government, Tel-Aviv's mayor Meir Dizengoff hired the services of Sir Patrick Geddes, who was to prepare the city's urban masterplan. Influenced by contemporary trends in Britain, Geddes envisioned Tel-Aviv as a special type of garden city. His plan was based on the city's geographic layout, stressing two dominant features: a. The urban circulation was on the north-south axis b. The importance of

the north-south street orientation increased when considering the fact that buildings' main facades were on the east-west axis, thus blocking direct southern exposure and letting in the western sea breeze. Based on these ideas, Geddes developed a hierarchy of urban streets with a clear distinction between main roads functioning as traffic arteries on the south-north axis, and broad residential streets connecting the sea on the west with the city's eastern boundary. The intersection between the main arteries and the broad streets effectively created Tel-Aviv's urban block, with its short and narrow inner streets and a small public park for its residents. Geddes determined the minimal plot size to 560 square meters instead of 300 square meters, as it was previously defined in the Achuzat Bayit's code. Additionally, in an attempt to create maximal separation between the buildings and mark out private gardens for them, he defined building lines and footprints for private lots. Thus, he strengthened the dominant architectural feature of the city as a succession of isolated buildings, just as in the southern sections, which were already built. Geddes' work was presented and approved in 1927, and building permits were granted according to its guidelines, but it was ratified as plan 58 - also called the Revised Geddes Plan - only in 1938. This plan is not identical with the original one, but it maintains its main ideas and the basic urban structure. The plan applies to the northern and central areas of Tel-Aviv to this day.

The world economic crisis which started in 1929 and culminated in 1931 created unemployment in Europe as well as the United States, and led to political and financial difficulties for Jews in Eastern-Europe and Germany. This tension mainly affected tradesmen and professionals, such as academics, engineers, doctors etc.. The devaluation of the pound in 1931 once more encouraged the flux of capital to Palestine.

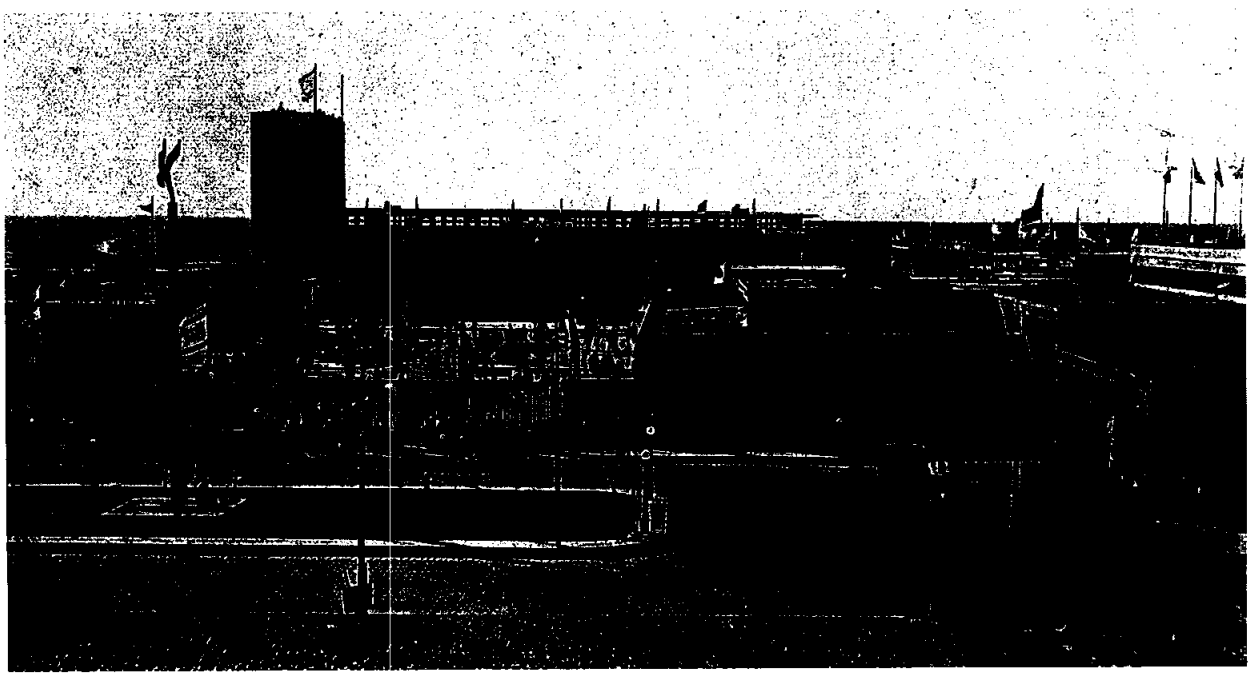
The economic attraction for Central-European Jews increased - especially after Hitler assumed power in 1933 - since they could now save at least part of their capital. According to treaties signed with the Jewish Agency, the capital was deposited in Berlin and could be used by merchants and building contractors in Palestine to purchase and imports construction materials. Sanitary fixtures, radiators, tiles, wood, iron, decorative glass, cement and other materials required for a good standard of construction were all imported in this way. Upon arrival in Palestine, the immigrants who had deposited their capital in German banks before their departure, received its equivalent from local merchants. Thus their property was saved, and high-quality construction materials were imported. The flow of capital under the special terms of this treaty continued till 1937, and was accompanied by the extensive immigration of Central-European Jews, increasing the demand for housing, food and services.

The fluctuating political, social and economic reality gave rise to new norms of simplicity and frugality. The need to speed up and simplify construction processes led to the disappearance of ornaments and decorations. The Eclectic Style and the Oriental local style did not suit the new society, which found it hard to identify in the national style, which was borrowed from other cultures. Even the Jewish motifs incorporated in the eclectic buildings were no longer considered relevant for the new, secular society. Architects who had built in Tel-Aviv in the Eclectic Style of the twenties soon abandoned traditional architecture, and began to design buildings in the spirit of the Modern Movement.

In the early thirties all the architects who had left for studies in Europe in the previous decade returned to Palestine. Along with them came immigrant architects, who had finished their studies in Germany, Austria and Poland. This group of professionals called for a functional and rational architecture, which would address human needs with minimal means, so as to raise the quality of life of all levels of society. High-quality architecture was no longer exclusively intended for the wealthy and respectable families. On the contrary - leading architects focused on housing solutions for the masses, as well as neighborhoods and housing projects for residents with limited resources.

Thus, this sequence of events brought the Modern Movement to Tel-Aviv - with a delay of about ten years. And in 1933, when this construction boom was at its peak, the rise of Nazism in Germany led to the rejection of Modernism there, and the return to traditional architecture. In the early thirties the local architects represented almost all the trends present in Europe during the twenties. Joseph Neufeld and Carl Rubin had worked in Erich Mendelsohn office in Berlin. Arie Sharon had studied at the Bauhaus and had worked for Hans Meyer in Berlin. Shmuel Miestechkin and Shlomo Bernstein had studied in the Bauhaus while it was led by Mies Van der Rohe. After graduating, Shlomo Bernstein and Sam Barkai worked for Le Corbusier in Paris, and many architects - notably Ze'ev Rechter - graduated in Paris or France. Over 20 architects studied in Brussels and Ghent, and worked there for a short while after graduating. Among these were Dov Karmi, Benjamin Anekstein, Genia Averbuch, Ben-Ami Shulman, Haim Kashdan, Ze'ev Berlin and Moshe Karasik. Unlike most architects, who used the standard inventory of forms, their work clearly shows their free creativity and incessant search for new design solutions.

The city developed from the south northwards, according to the rate of land acquisition and the waves of immigration. During the first twenty years construction focused manly in the southern part of the city, between Jaffa Road on the south, Yehuda Halevi St. in the east, and Allenby and Mazeh streets on the north - with new sites built in uneven succession north of Allenby. The style was Eclectic at first, or influenced by Art-Deco, and until 1931 about 4,000 houses were built.



The entrance to the Eastern Fair.

Between 1931 and 1948 about 3,700 additional International Style houses were built in the center of the city, and northwards till the Yarkon river, which was then its northern boundary. In 1934 Tel-Aviv was granted municipal status, and the Eastern Fair was inaugurated near the Yarkon's mouth. The fair stimulated the quick development of all the northern area between Dizengoff street and the sea on the west. Dizengoff and Ben-Yehuda streets, which led right till the entrance to the fair, connected the center and the north.

The International Style architecture in Tel-Aviv may be divided into two main periods: The first period, between 1931 and 1937, saw the construction of about 2,700 buildings. In 1931 the building drive was renewed, reaching its climax in 1935, when about 850 houses were built. The economic boom stopped in 1937, when clashes with the Arab population and the publication of the British Mandate's White Book of regulations stopped immigration, and with it, construction.

During the second period, between 1937 and 1948, about 1,000 buildings were built. The political situation and severe unemployment drove many architects to the United States, South America and Australia. During this time, most of the buildings were built around Dizengoff square, along Chen Blvd. and in their immediate vicinity. Because of the economic situation and the distance from the old center, these apartments were difficult to sell. Building contractors decided to invest in high quality construction in order to tempt buyers, and indeed, these buildings stand out in terms of the quality of finishing materials and their spacious apartments. During both periods, construction focused on apartment buildings commissioned by owners who hired the architects and contractors themselves. They usually kept one apartment for their own use and rented the rest - which became their main source of income. This was the investment chosen by affluent immigrants who had brought their capital with them. The ratio between residential buildings and public buildings was ridiculous. The Mandatory government chose to use its resources for public building in Jerusalem, and ignored the needs of Tel-Aviv's population. With such limited resources at its disposal, the municipal establishment chose to focus on kindergartens and schools, which planned and built by it. Additional public buildings were erected by the General Workers' Union (Histadrut), and were financed with membership fees and donations. Architects were chosen in free competitions, and the few buildings that were constructed exhibit a high architectural level. Overall, about forty buildings were constructed in the thirties and forties, including the buildings of the Eastern Fair (see p.57 for public buildings).

Entrance to an apartment building.

The situation changed after the establishment of the State of Israel, in 1948. Housing construction was carried out on a massive scale to accommodate immigrants who came to Israel following the World War II, usually with limited economic means. These houses were built by contractors, and the apartments were meant for sale. Façades were modest, and most of the buildings were constructed according to a uniform standard, though the design of apartments themselves still created high-quality housing solutions. At the same time, many resources were directed to the erection of public institutions. Architects were chosen in competitions, and most construction was carried out by "Sollel Boneh". All these factors let to an impressive series of high-quality public buildings, influenced by late Modernism as a direct continuation of the International Style developed locally in the thirties and forties, and defining another important chapter in the history of local architecture.

In the forties and fifties the city boundaries were extended, first to the east, and later to the north, beyond the Yarkon river. In the late fifties and the sixties activity concentrated in these areas, and the younger generation gravitated to the new neighborhoods. In the seventies the aging process of the center and the old north was already palpable, houses were run down, the ratio of rent-controlled apartments was high, and property owners refused to invest in proper maintenance for the buildings. These were no longer appreciated, and there was no public awareness of the aesthetic and historical values of the architectural inventory. Because of the buildings' poor condition, there were plans calling for the demolition of buildings in the center (Zone B) and erection of new buildings instead.

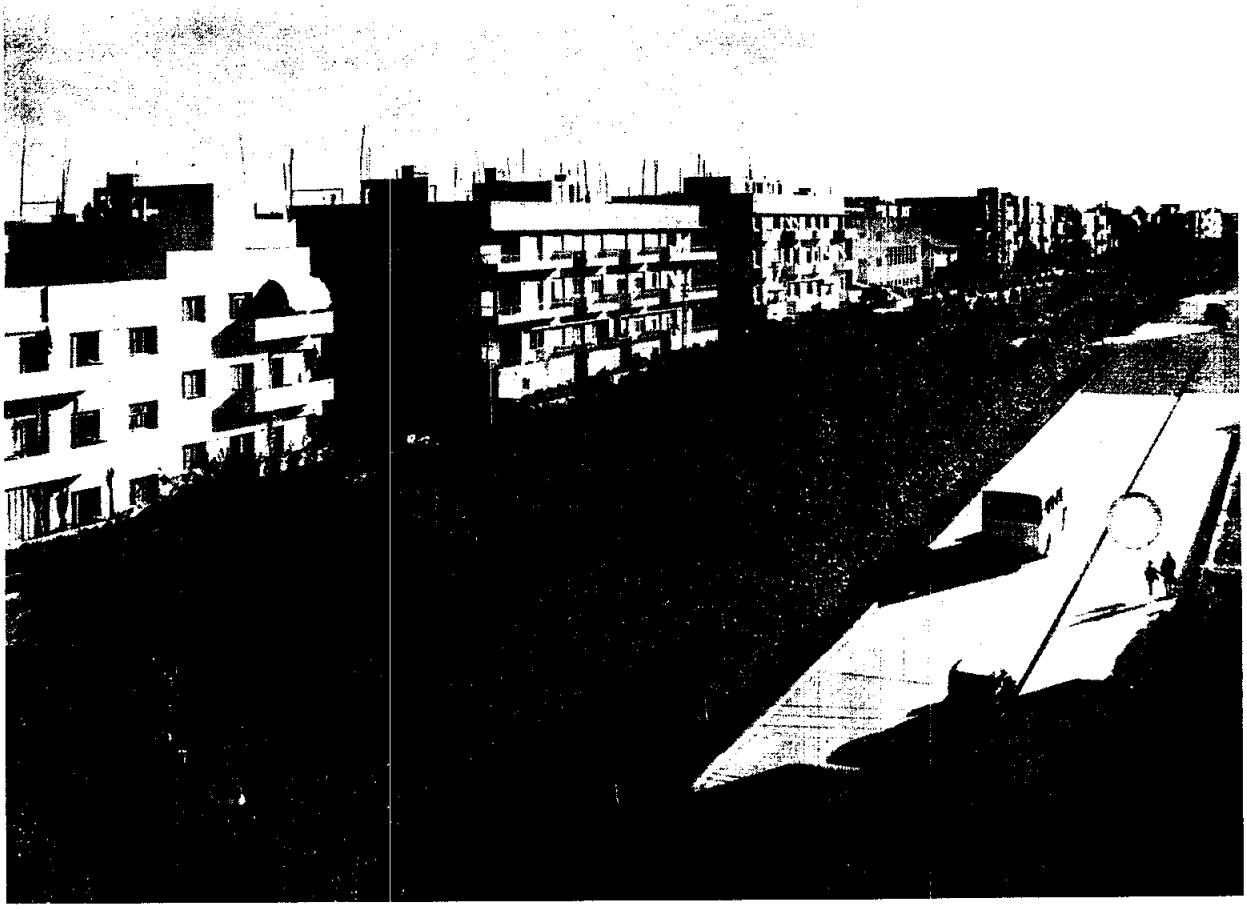
In 1984, the Tel-Aviv Museum presented the "White City" exhibition. Dr. Michael Levin, the curator, supplemented this exhibition with dozens of historic photographs of the buildings in their original state, as well as a catalogue describing the history and uniqueness of this site. Thus, the general public, as well as decision-makers, were exposed for the first time to the aesthetic and architectural values of the "Bauhaus buildings", or International Style buildings, in the center of their own city. The demolition plans were set aside, and instead, a plan was approved permitting annexes on rooftops in the center of Tel-Aviv - upon the condition that the buildings be fully renovated. This plan, called "Lev Hayir", was ratified in the early nineties. It allows for the construction of two and a half additional stories on buildings that are over three stories high, but it postponed or even prevented the destruction of the overall architectural fabric. The plan applies to about 1,200 buildings, 400 of which were designated for different degrees of conservation. 50 of these, designated highest on this scale, will be preserved in their original form, with no annexes. In all other buildings the annexes are guided by the architectural features of the buildings, thus following directly from the original structure. The preservation and renovation work also reveals the design and detailing qualities which were hidden till now.

The "Lev Hayir" plan brought new forces into play in this zone. Young families, which until then preferred the northern districts or remote suburbs, returned to this zone following the newly awakened appreciation for "Bauhaus buildings" masses and spaces, with the possibilities and qualities they offer. At the same time, the small-scale enterprise of building additions and the gradual restoration of the buildings turned the "Lev Hayir" (City's Core) into an attractive zone, with high and steady real estate values.

In addition to the "Lev Hayir" plan, another plan enabling additions on buildings of the central and northern White City (zone A and the buffer zone) was approved. This plan allows for the addition of an apartment of up to 150 sqm with a 2.5 m recession from the main façade. The original street section is maintained, as well as the proportions of the main façade. Building permits are conditional on the restoration of the buildings. The plan does not apply to buildings that have been designated high on the preservation index, nor to buildings in the Bialik district (zone C).
In the early nineties, a conservation team was created in Tel-Aviv's municipal engineering department. Its role was to conduct a survey of the architectural inventory and recommend buildings for preservation. Following this survey, about a thousand buildings of the International Style, and another 600 buildings of other styles, were designated for preservation. In addition, specific areas were designated for preservation, including 800 additional buildings which are not designated for preservation, but require special reviewing since they are located in a sensitive zone.
The classification of these buildings and the guidelines for their preservation were submitted in the Conservation Plan and deposited for public reviewing in January 2001.

In 1994 the Tel-Aviv municipality and the Tel-Aviv Foundation jointly organized an international conference abouth the values of the Modern Movement in architecture in general, and the Internationl Style in Tel-Aviv in particular. The conference, sponsored by UNESCO and DOCOMOMO, hosted leading historians and architects from Europe, the United-States, South-America and North-Africa. Over a thousand participants toured the city and participated in different related events. The variety of publications which appeared on this occasion raised public awareness, especially among city residents and professional circles abroad.

In 1996 Tel-Aviv's White City was included in the list of 100 endangered sites. These sites were chosen by the World Monument Watch, sponsored by American Express. In October 1999, the 12th International ICOMOS-UNESCO congress held in Mexico City warmly recommended that the Tel-Aviv municipality propose Tel-Aviv's White City as a World Heritage Site. Paragraph 21 reads - "ICOMOS Recommends to authorities in Israel to proceed with the nomination of the White City in Tel-Aviv to the World Heritage list, and that until a permanent protective plan is established, proper protection by municipal authorities be given to all buildings, elements, streetscapes and urban spaces that contribute to its significance."

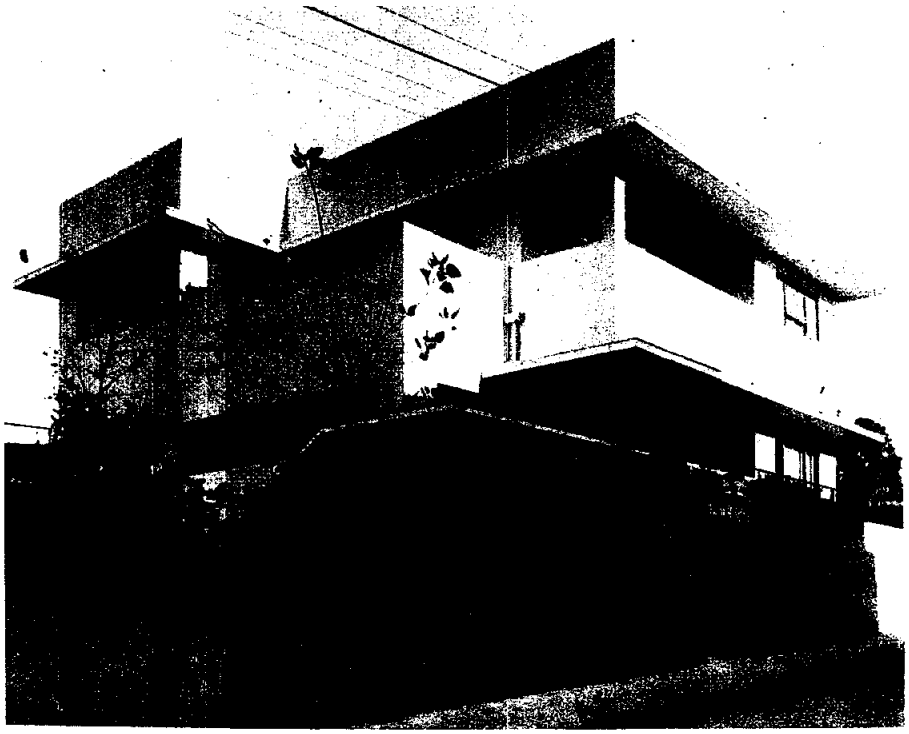


Rothschild Blvd. during the fortieth

Buildings Index

There are one hundred and twenty International Style buildings in Tel - Aviv designated to be preserved with stringent restrictions, and restored in their integral form. Enclosed are sixty of them presented in chronological order, illustrating the architectural progression throughout the years.

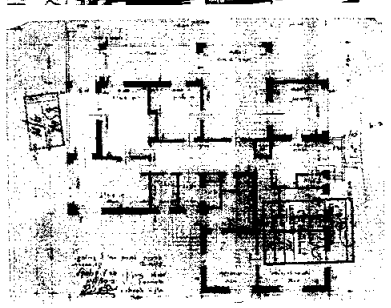
The kroskal House was built as a residential building with a private clinic on the ground floor. The building, surrounded by a garden planted with indigenous Israeli vegetation, was designed as a two-story building with strong horizontal emphases. The third floor, which is identical to the second, was added by R. Kauffman in 1935. The floor plan is part of a perfect square internally divided into further squares. This division creates an interplay of cubic masses, which grants the building considerable lightness, even after the addition of the third floor . The stairwell is the only mass with a vertical emphasis. This verticality is created by an iron thermometer window as well as the fact that the stairwell is higher than the other masses. In order to create clean façades, dominated by the basic form, the drain pipe is positioned at the center of the building's hall. Wide cantilevered canopies above the windows and the balconies allow for the entrance of winter sunshine while affording protection from the high summer sun. This is the first building in the city in

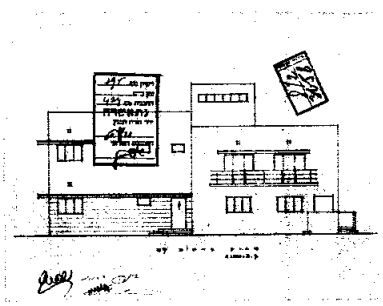


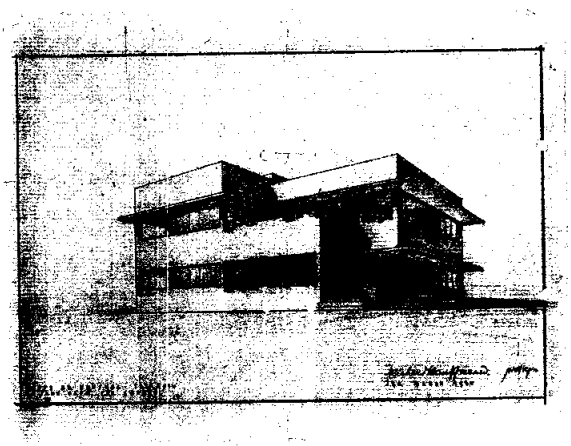
which cantilevered concrete canopies were used to solve climatic problems. Between the late 1920's and the early 30's canopies were used only for horizontal emphasis, and were a decorative element with no functional purpose.

The ground floor, with a façade and entrance facing Hess and Idelson Streets, is decorated with dark horizontal stripes, with rustico plaster protrusions. This motif, influenced by Art Deco, was common in Tel-Aviv at the time.

Surfacing: Smooth lime plaster on all façades; rustico plaster on the ground floor wall.
Restoration date: 1994.



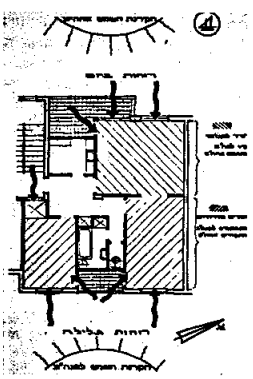


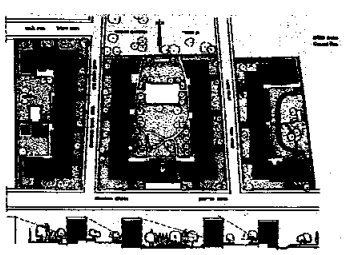


21 Hess St./25 Idelson St.-1931

Architects: Richard Kauffman

"Hod" Residence; Frishman, Frug, Dov Hoz St. East facade





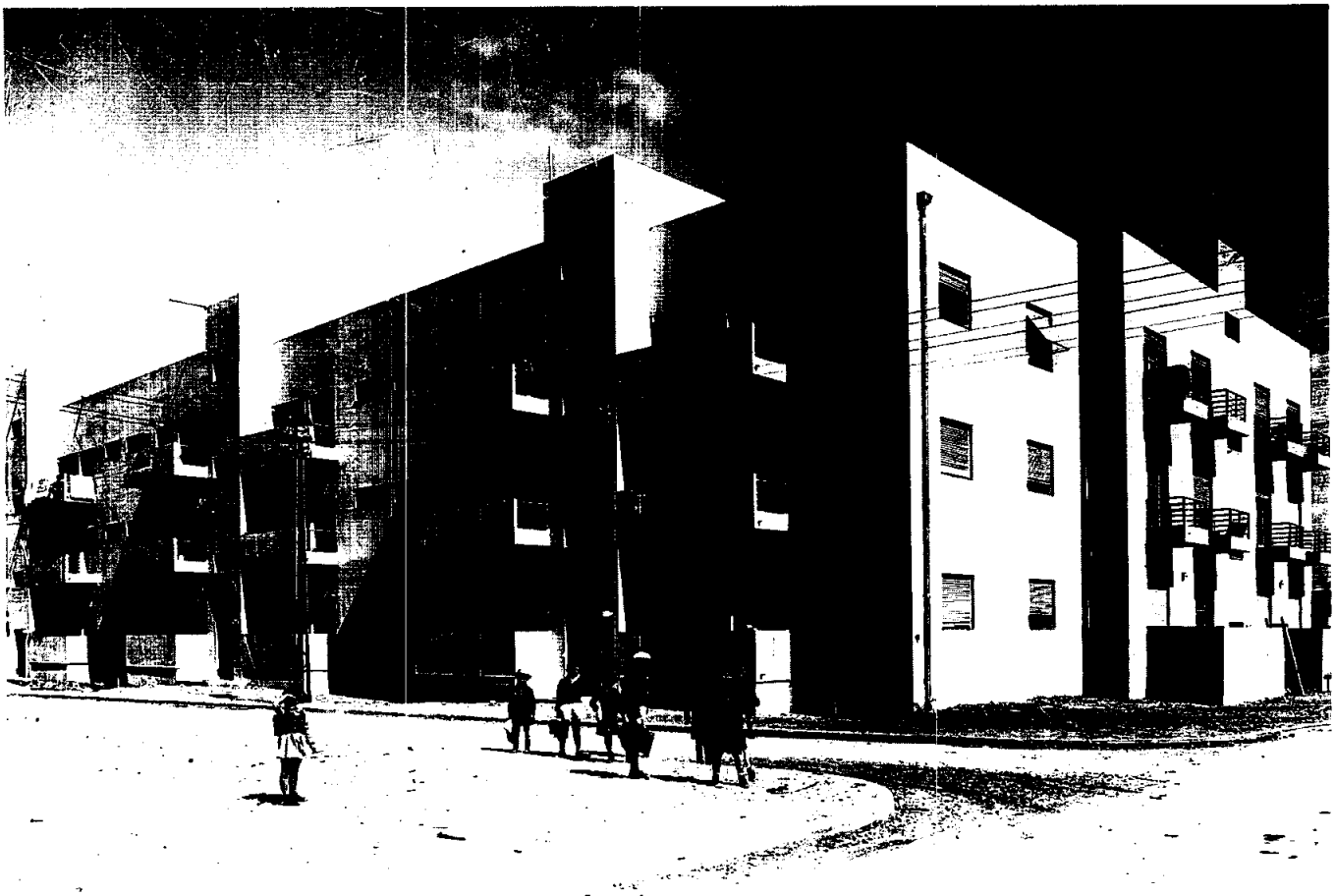
"Hod" Residence

Tel Aviv boasted the largest concentration of workers' residences in Palestine. Between 1931-36, 20 such structures went up around the city.

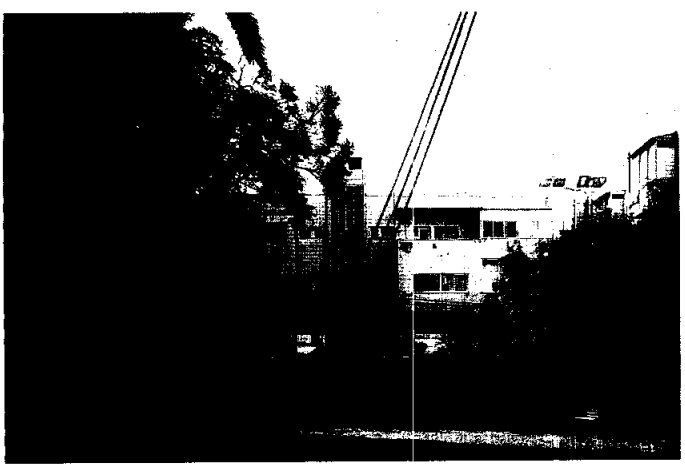
A total of 393 apartments were built as workers' residences, and a further 572 homes with adjoining small holdings. The workers' quarters provided housing for only 1,000 families - a small proportion of the city's population, which by 1936 stood at 150,000. The intention of the Labor Movement was to establish secluded, independent quarters which would provide all services needed on a day-to-day basis to workers living there. It is worth noting that, in the city, these quarters stood out by the absence of conventional plot division instead, the buildings themselves served as walls that surrounded spacious internal courtyards. The "Buildings as walls" concept and the expansive courtyard that lay within symbolized a communal social life. The social functions of each quarter were located at basement level and faced the garden, including the grocery store, laundry, clinic, reading room and nursery school. The courtyard garden also symbolized the importance of cultivating the land, and the association with the earth. The introverted building was physically and socially a declaration of independence from bourgeois city life. The worker's cooperative residences became to be known as "the workers' fortresses".

Worker's Cooperative Residences - 1931-1936

Architects: Arie Sharon



"Hod" Residence; Frishman, Frug, Dov Hoz St. west facade



Building around a courtyard enabled the location of buildings at maximum distance from one another, providing equal standards of light and ventilation to all apartments.

The internal courtyard was, in fact, a convention of Arab - style building around the Mediterranean. The design of the residences drew on this convention and, at the same time, integrated the new theories of social architecture.

The 20 workers' residences in Tel Aviv were designed by six architects: 13 by Arie Sharon and the remainder by Dov Kuchinsky, Yonatan Shlayain, Yosef Neufeld, Yisrael Dicker and Carl Rubin. In each case, the architect was chosen by an open competition with a representative of the future tenants serving as a member of the jury.

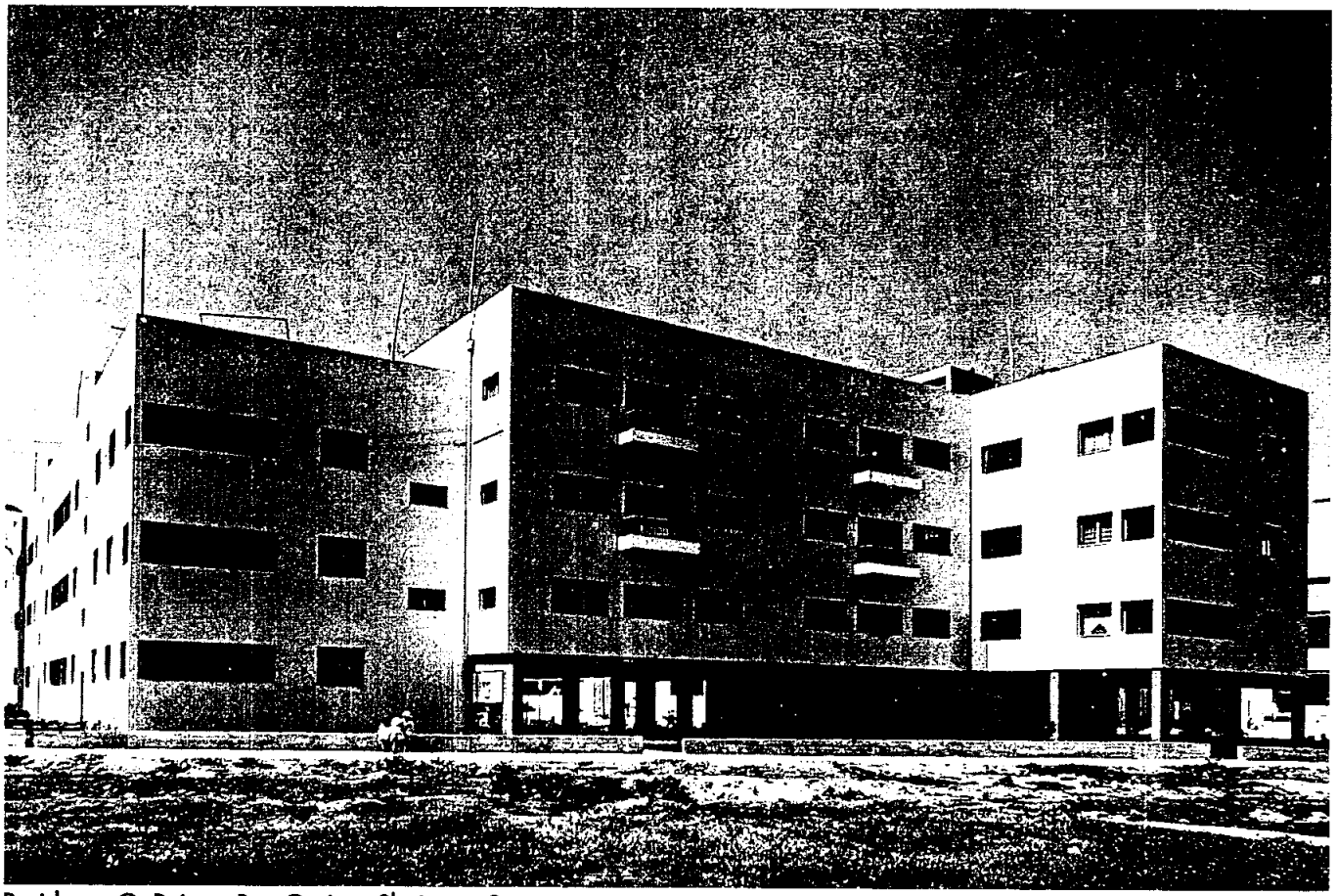
The guiding principles were quality, economy and equal living conditions to all residents.

The A, B and C, residences were designed differently from the residences that followed, which were characterized by the central courtyard. These first blocks were erected in a form that resembles a comb, with rows of buildings perpendicular to the street, the front of the apartments facing the gardens between the rows.

The apartments were divided into two main parts: the "day" area with a kitchen, living room and balcony; and the

Worker's Cooperative Residences - 1931-1936

Architects: Arie Sharon



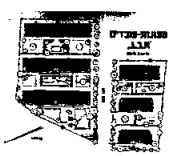
Residence G: Reines, Ben Gurion, Shpinoza St.

"night"area with the bedrooms and bathroom. The "day" area faced west, catching the sea winds through the day and late afternoon when residents would return home after work. Spacious balconies shaded the living room and kitchen along the west-facing elevations, providing a place for relaxation during the cool evening hours. Bedrooms faced east in order to catch the night breezes from that direction, with small adjacent balcony reached through a French window that enabled natural light and ventilation in the bedrooms. The living room was larger than the bedrooms, and large openings between it and the other rooms were designed so as to improve ventiation.

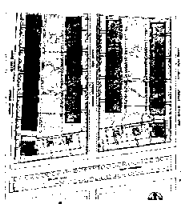
At the "Hod" Residences in Tel Aviv, Arie Sharon succeeded in toning down the effect of a long facade by interrupting the street-side blocks of the building using the repetition of certain elements on the facade, such as doors, windows, balconies and stairwell's central shafts.

On the western facade, the living room balconies were half-recessed into the mass of the building in order to provide shade from the western sun. In addition to giving shade indoors, by projecting beyond the face of the building, they project their shadow onto the facade as well. These western balconies have different proportions from those on the eastern side, their length and width indicating their designated purpose of enabling social activities in the late evening hours. A stroll along Frug or Dov Hoz Streets reveals the two different types of facade, east and west, facing each other across the street.

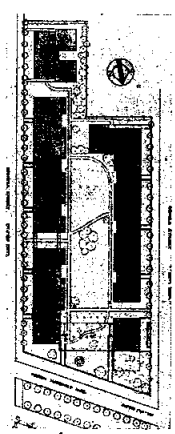
Surfacing: smooth lime plaster



Residence A,B,C



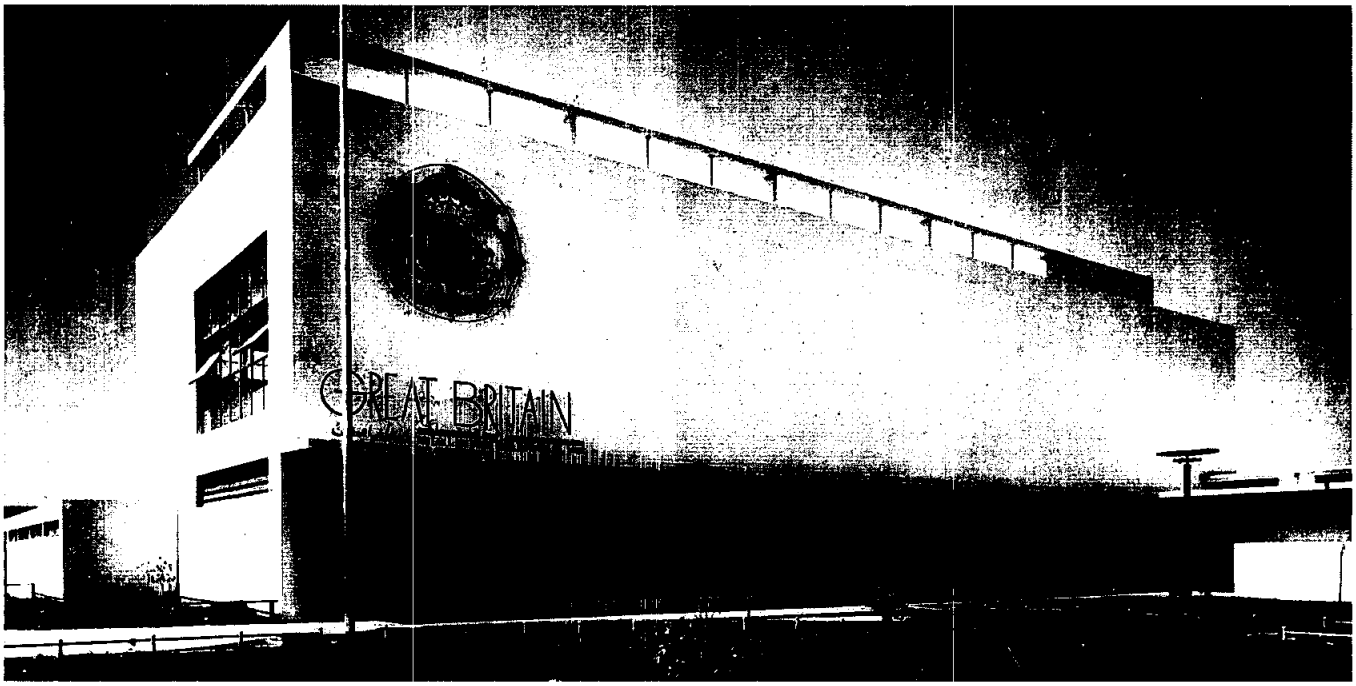
Residence H



Residence G

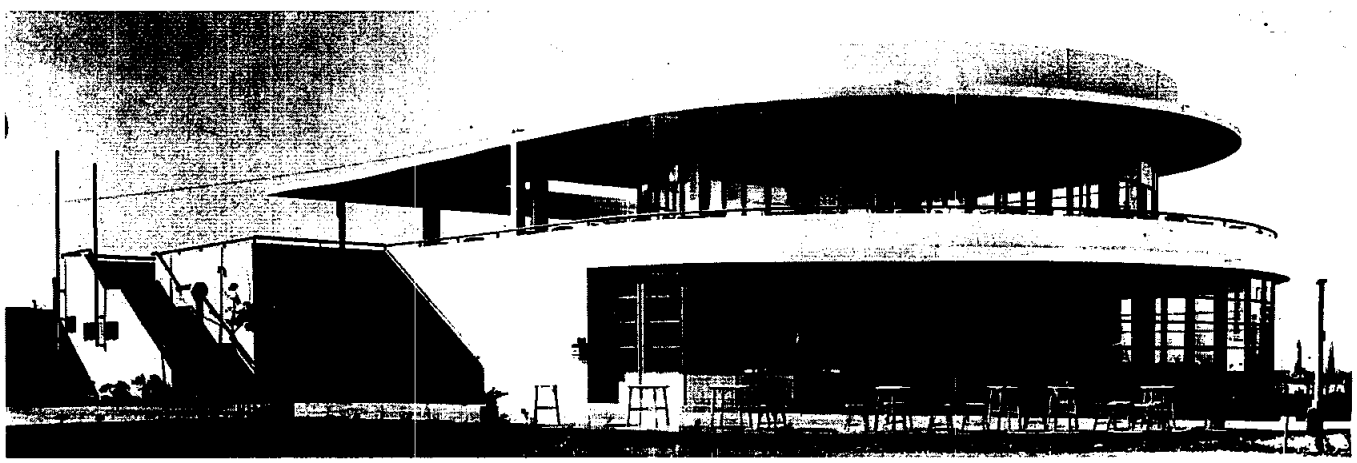
Worker's Cooperative Residences - 1931-1936

Architects: Arie Sharon



Great Britain Pavilion, Exhibition Grounds. Architect: Yossef Neufeld, 1934.

Tel - Aviv's rapid development and the astounding population growth following the Fifth Aliya (immigration) made it necessary to erect public buildings for various purposes. The British mandate government disregarded Tel-Aviv's public needs and chose to invest in public buildings in Jerusalem. Thus, the scope of public construction during the thirties and until the establishment of the State of Israel in 1948 was limited. The few buildings erected at the time were initiated by the Histadrut, and financed by individual donations as well as the institutions themselves, with ten percent of membership dues



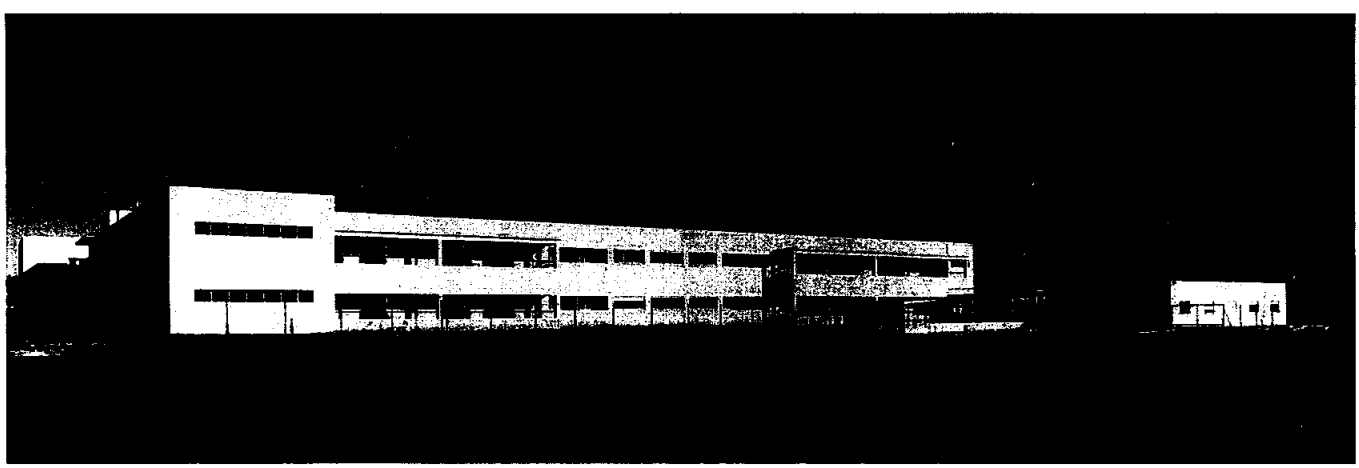
Galina Cafe', Exhibition Grounds. Architect: Genia Averbuch, Shlomo Ginsburg, Else Gideoni, 1934. Demolished.

Public Buildings

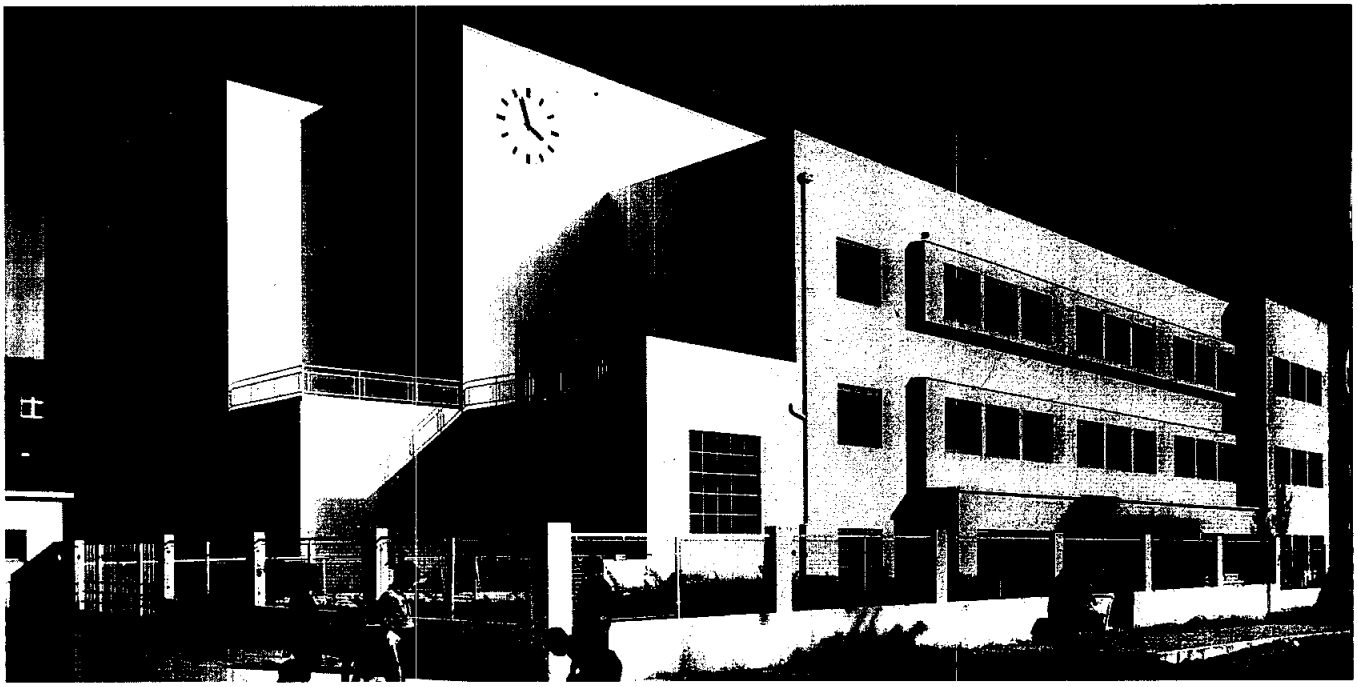
Beit Channah, 75, Ben Gurion Boulevard. Architect: Yaacov Pinkerfeld, 1934.

allocated to a building fund.
The municipal establishment's main efforts centered on pre-schools and schools, planned by the city-hall technical department.

Tel-Aviv's public buildings were modest and restrained, reflecting the economic state of the establishment. In Tel-Aviv's historical "city" area, however, a considerable investment of private capital is evident in banks and commercial buildings - both in terms of construction and in finishing materials. Apart from the large public square (which appeared already in the Geddes Plan) where the Habimah theater was built in the thirties and the Helena Rubinstein pavillion and Mann Auditorium in the fifties, there were few lots allocated for public building. Those few buildings erected before 1948 fit in with the landscape and their immediate surroundings, and avoid the impressive presence characteristic of other public buildings around the world during the same period. A remarkable simplicity of form was maintained, the functional solution leading to an aesthetic solution, with considerable emphasis on the relationships between the proportions of the masses, the solid walls and the open spaces.

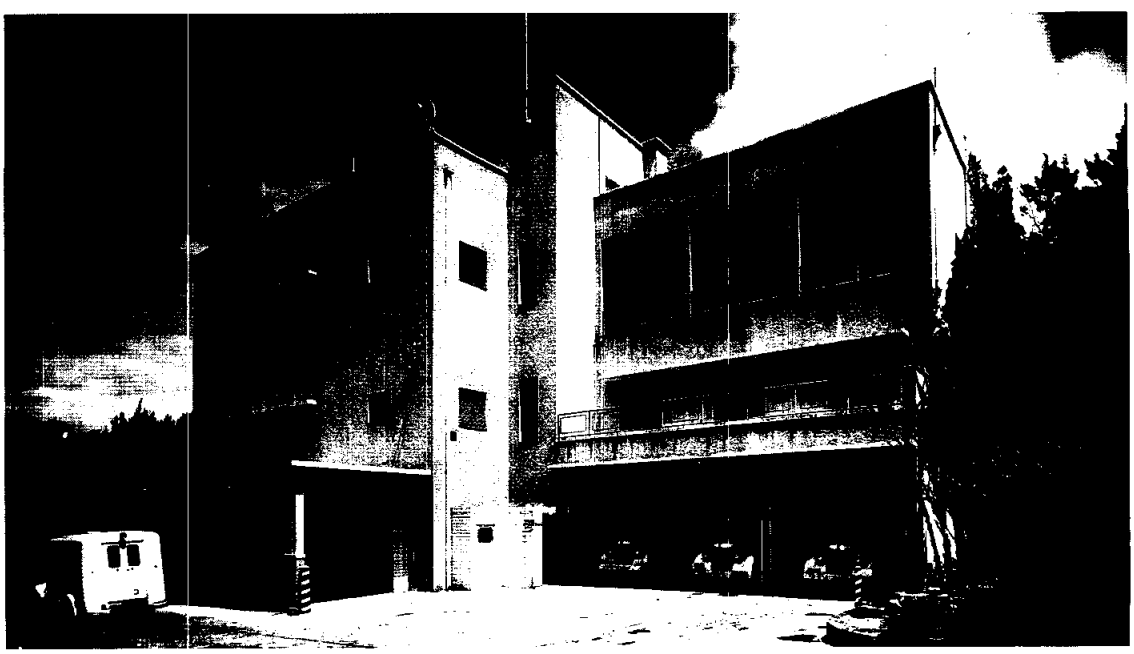


Assuta Hospital, 10, Cordova Street/60 Jabotinsky Street. Architect: Yossef Neufeld, 1934.



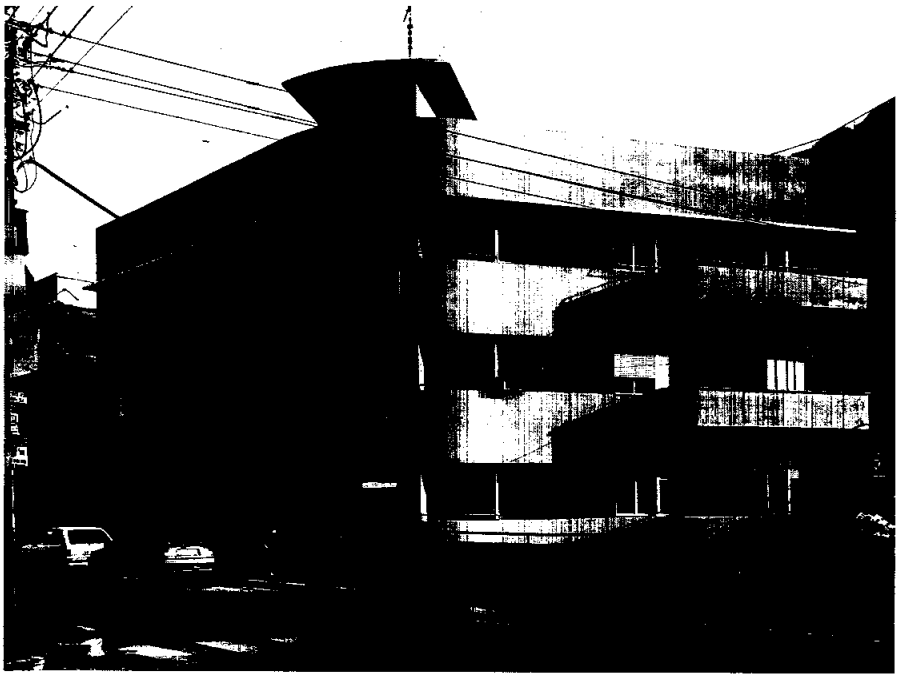
Balfour School, 12, Balfour Street. Architect: Yaacov Ben Sira, Tel Aviv City Planning Department, 1935.

During the fifties - after the establishment of the State of Israel - scores of public buildings were erected in the city for government institutions and other public entities. These buildings, funded by ample donations following the establishment of the state, are of a more stately appearance, and reflect the late Modernism. Some of the buildings were made of exposed concrete, but they retained the same basic, direct approach, of an accessible building open to the general public. The design for all these buildings was determined by public architectural competitions. Representative examples are the Va'ad Hapo'el Building on Arlozorov Street, and the museum pavillion and Mann Auditorium on the Habimah Square.



Magen David Adom Building 13, Mazeh Street. Architect: Yaacov Ben Sira, Tel Aviv City Planning Department. 1934.

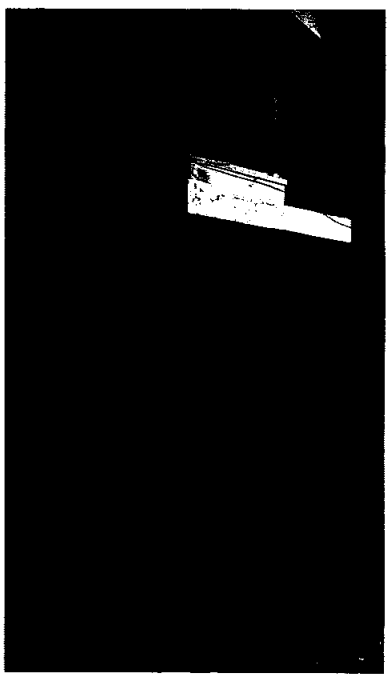
Public Buildings

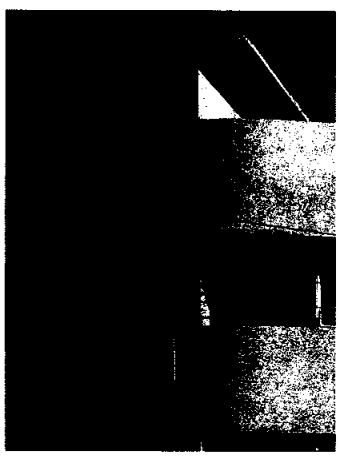


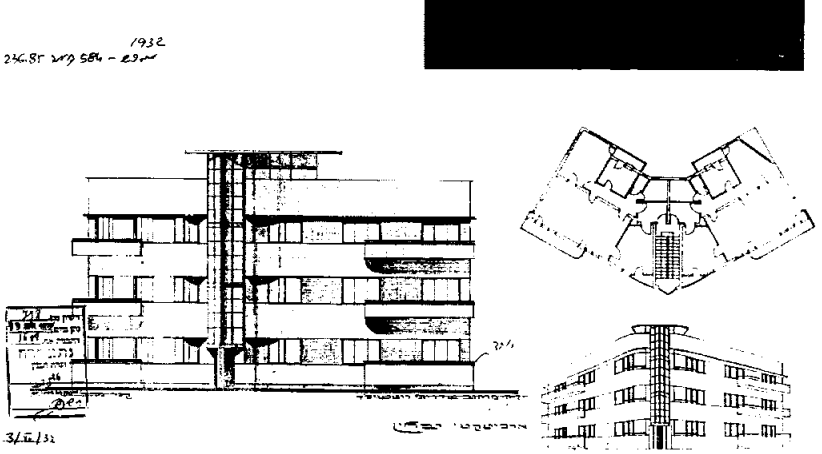
The Rubinsky & Baron house has a vertical window which relates distinctively to the street corner and crosses the facade at its center. The flow of horizontal lines along the two wings is directed towards this central axis; the internal rounding of the balconies and the recessions created close to the stairwell window emphasize the vertical window and reinforce its presence.
The window is directed outwards in a triangular projecion which terminates at the upper roof level in a canopy wider than was conventional.

The triangular projection was a common device in the silicate brick buildings designed by Yosef Berlin in the late 1920s. The architect's desire to "sculpt" the functional parts of a building continued through the 1930s when he collaborated with his son Ze'ev.

Surfacing: Smooth lime plaster





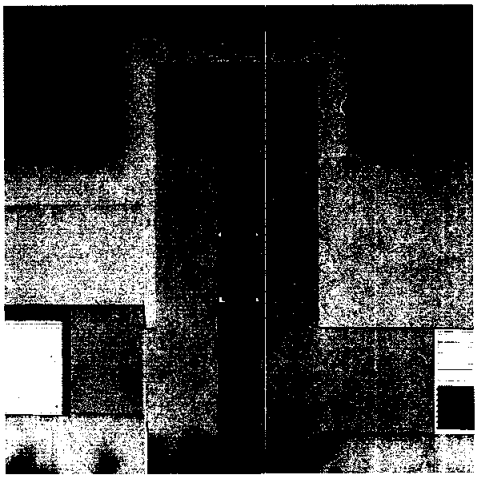


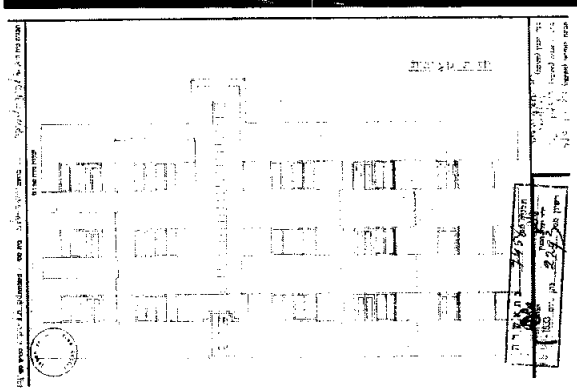
82 Rothschild Boulevard - 1932

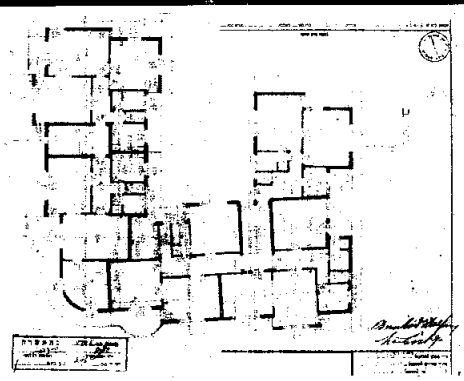
Architects: Yosef & Ze'ev Berlin

The Delfiner House is a corner residence with a double façade. The internal wall is a simple, sweeping arch, while the external one, which wraps around the corner balcony, is built as a flower-shaped plan. This external layer forms a decorative curtain wall which emphasizes the façade's plasticity and directs attention to the street corner.

Surfacing: Two-tone waschputz plaster, emphasizing vertical and horizontal elements.





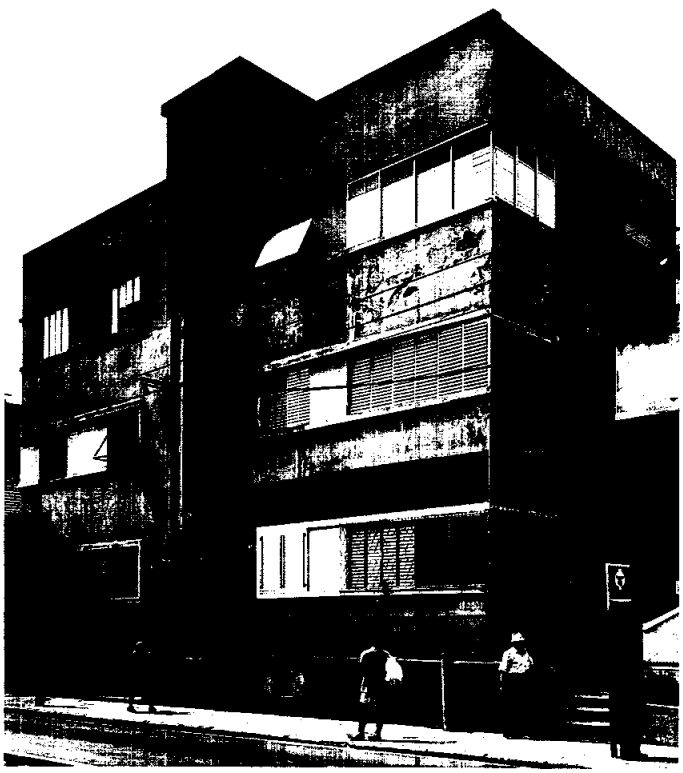


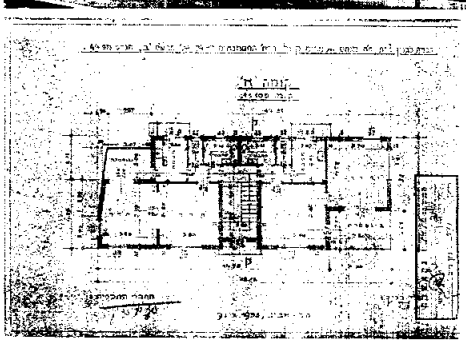
60 Yehuda Halevy St. - 1933

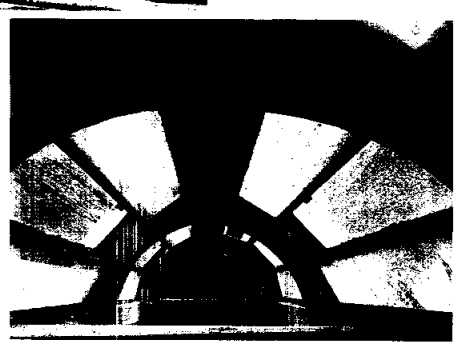
Architect: Zeev Heller (1882-1956)

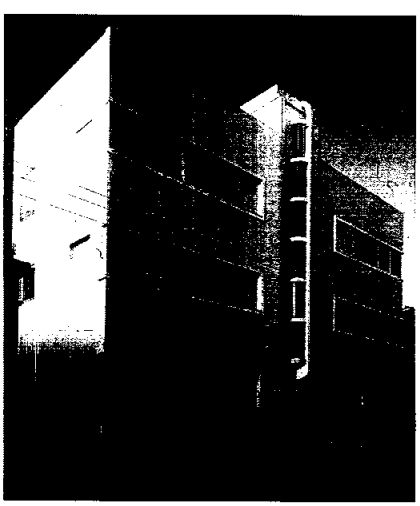
The Knoll House, built on a podium, is characterized by a unique vertical stairwell window which divides the façade into two masses. Equal in size, they differ in the placement of apertures as well as the relationship between the size of these apertures and that of the walls.
The northwestern section has a recessed corner balcony and one window while the northeastern side has two windows, identical in size. Horizontal plaster bands decorate the area around the apertures, creating a comb-like horizontal emphasis stretching all along both façades.
The walls between these apertures and surrounding the entry door are surfaced with terrazzo plaster, mixed with colorful sea shells that glimmer in the sunlight. The stairwell window projects from the wall in a semi-circle, forming a transparent cylinder divided into six equal panels, streamlined with the horizontal accents on the façade.

Surfacing: Smooth lime plaster with terrazzo plaster sections.
Restoration Date: 1999.

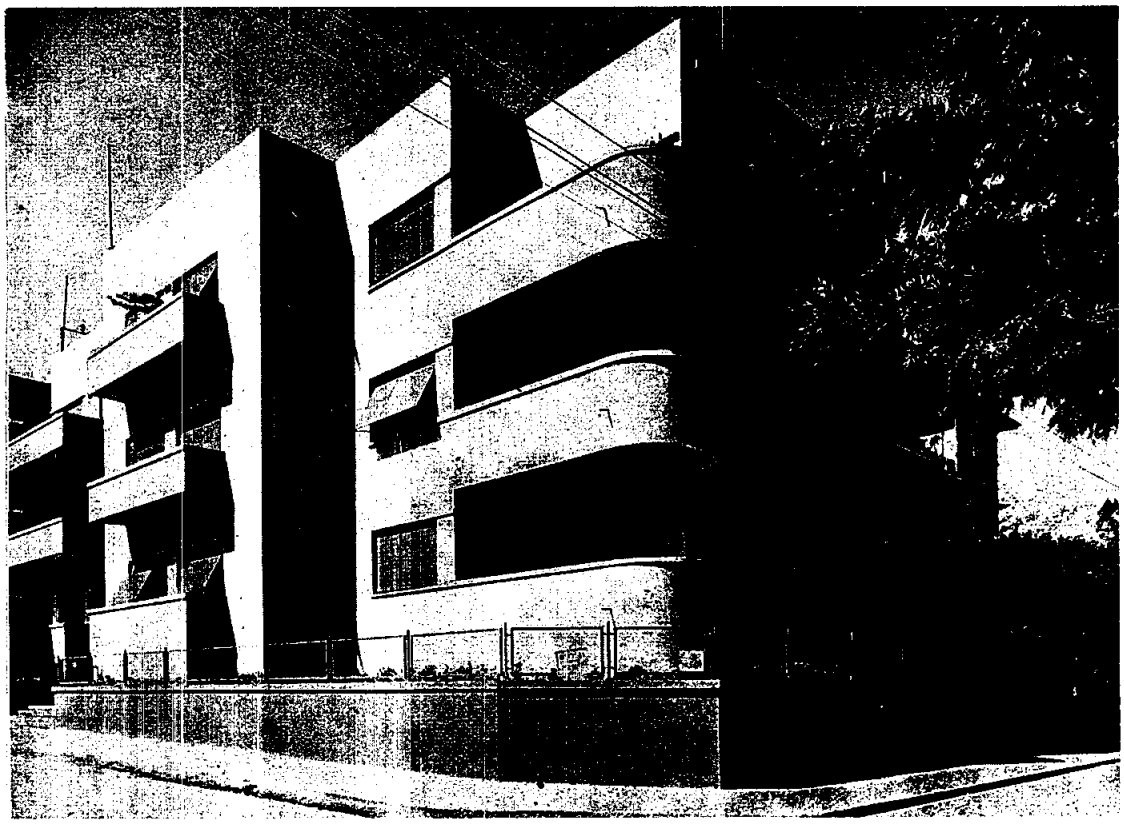






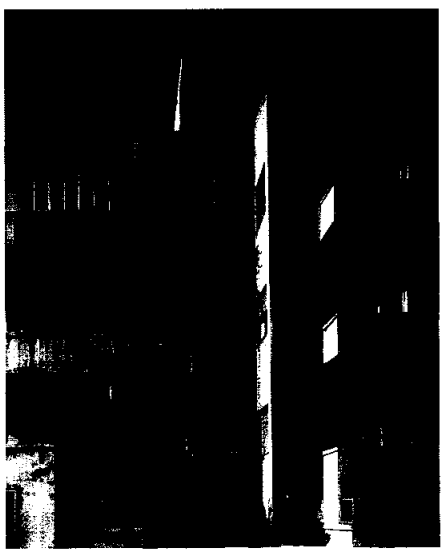


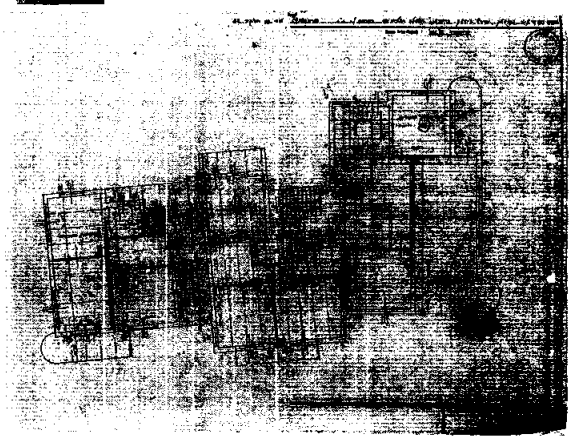
72 HaHashmonaim St.-1933
Architects: Tzvi Saposhnikov



The Nepherstag House, built on a podium, is a corner residence characterized by the vertical axis created by the stairwell on the asymmetrical façade. The mass of the stairwell is located at the connecting point between two receding sections, and protrudes at an obtuse angle. The divisions in the continuous stairwell window are inspired by Art Deco, and include vertical and horizontal rectangular windows of differing sizes in metal frames, some of which can be opened. Its location at the end of the protrusion which juts into the street "liberates" the corner of the building and separates its two masses. The window of the second stairwell faces the inner courtyard, and is built along the same principle, so as to achieve this liberating effect.

Surfacing: Peach-tinted waschputz plaster with red Haifa stone.





48 Rothschild Blvd.-1933

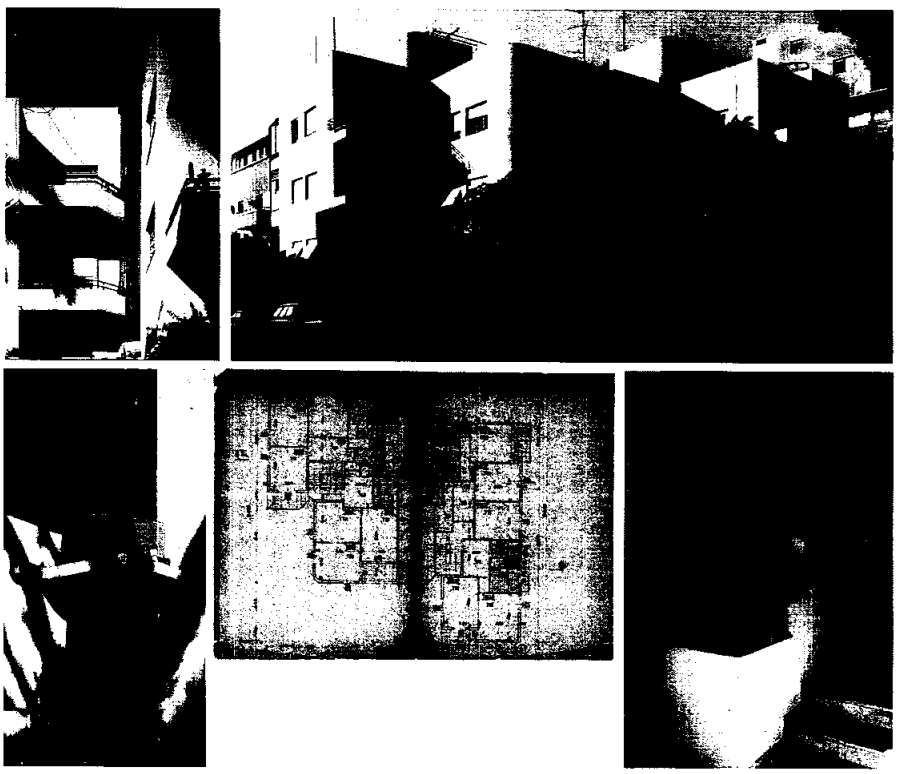
Architects: Pinchas Hütt (1888-1949)

The Aharonowitz House is a spacious cluster corner residence. The three autonomous masses of the building recede from one another and are connected by two different stairwells, which form the

building's connecting joints.
These two vertical hinges, of different heights, have continuous arched windows, made of glass and iron, which create a sense of transparency. The receding plan allows for a front garden, which provides a private/public space connecting to the boulevard's green space.
The blocks facing the front garden, which are separated from the street by a green filter, always meet at curved or trimmed corners - creating a clear contrast with the sharp corners where the house meets the street.

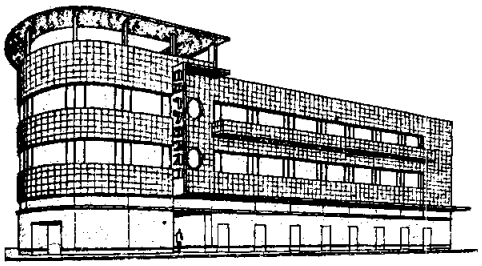
Surfacing: Smooth lime plaster

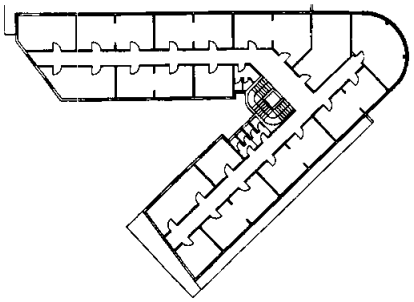
Fence: Ventilated metal mesh fence in an iron frame.

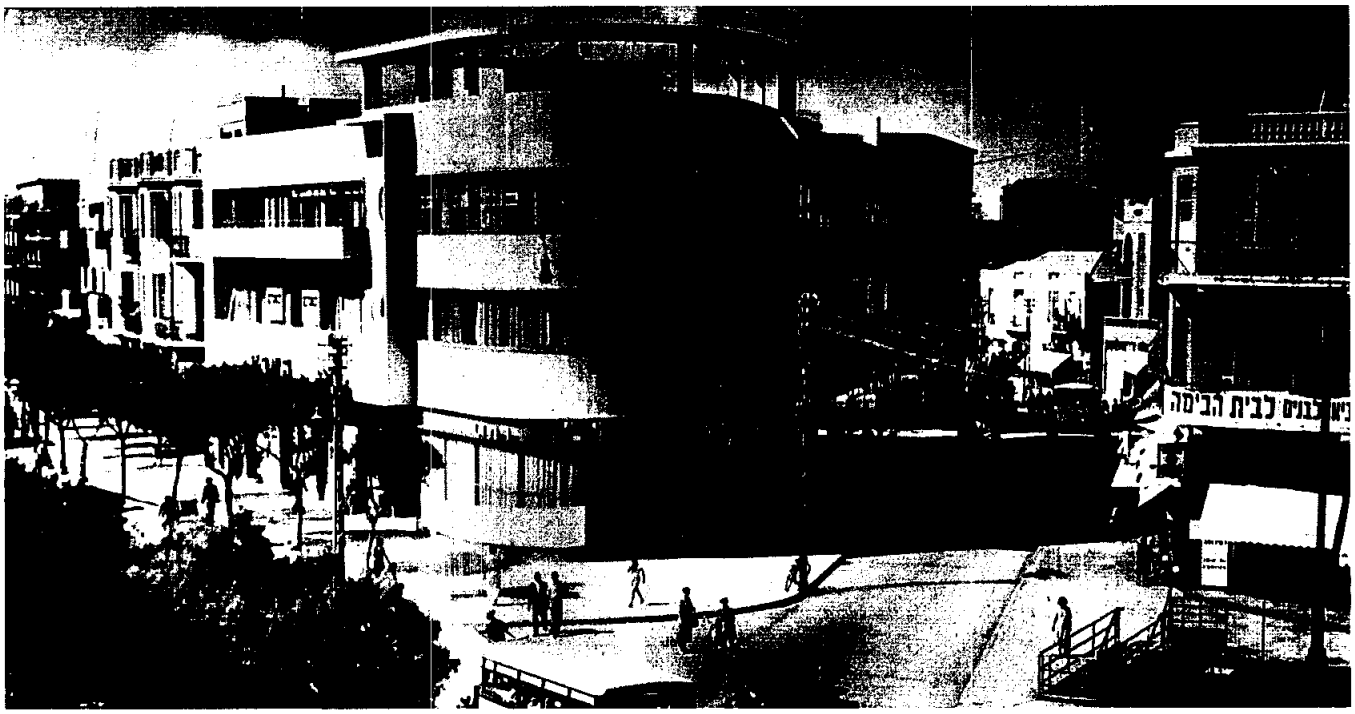


117 Rothschild Blvd / Bar Ilan St.-1933

Architect: Yitzchak Rappaport

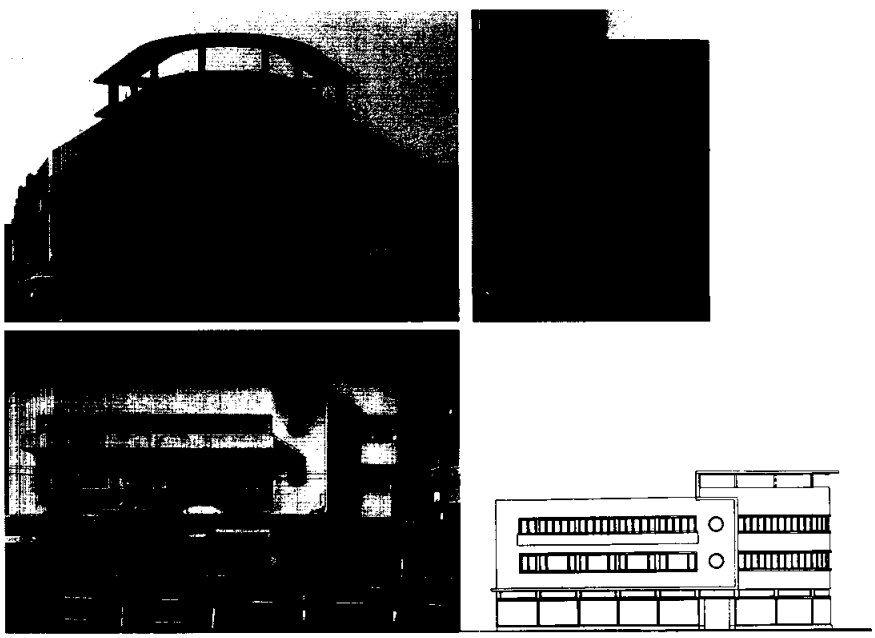






The Poliashok House, an office building with a commercial ground floor, relates to Allenby and Nahalat Binyamin Streets equally. Its design focuses on the corner, which shows Mendelsohn-like influence: the vertical cornices become a horizontal pergola whice crowns the structure, stressing the importance of this part of the building. The walls of the office floors are clad in cement tiles-an unusual finishing material at a time when plaster was the norm and ceramic tiles and marble were commonly used only in commercial ground floors.

The curved display windows and original store doors have been destroyed or replaced over the years. It is difficult today to appreciate the architectural richness of the structure, although it still imparts a strong presence at the corner.

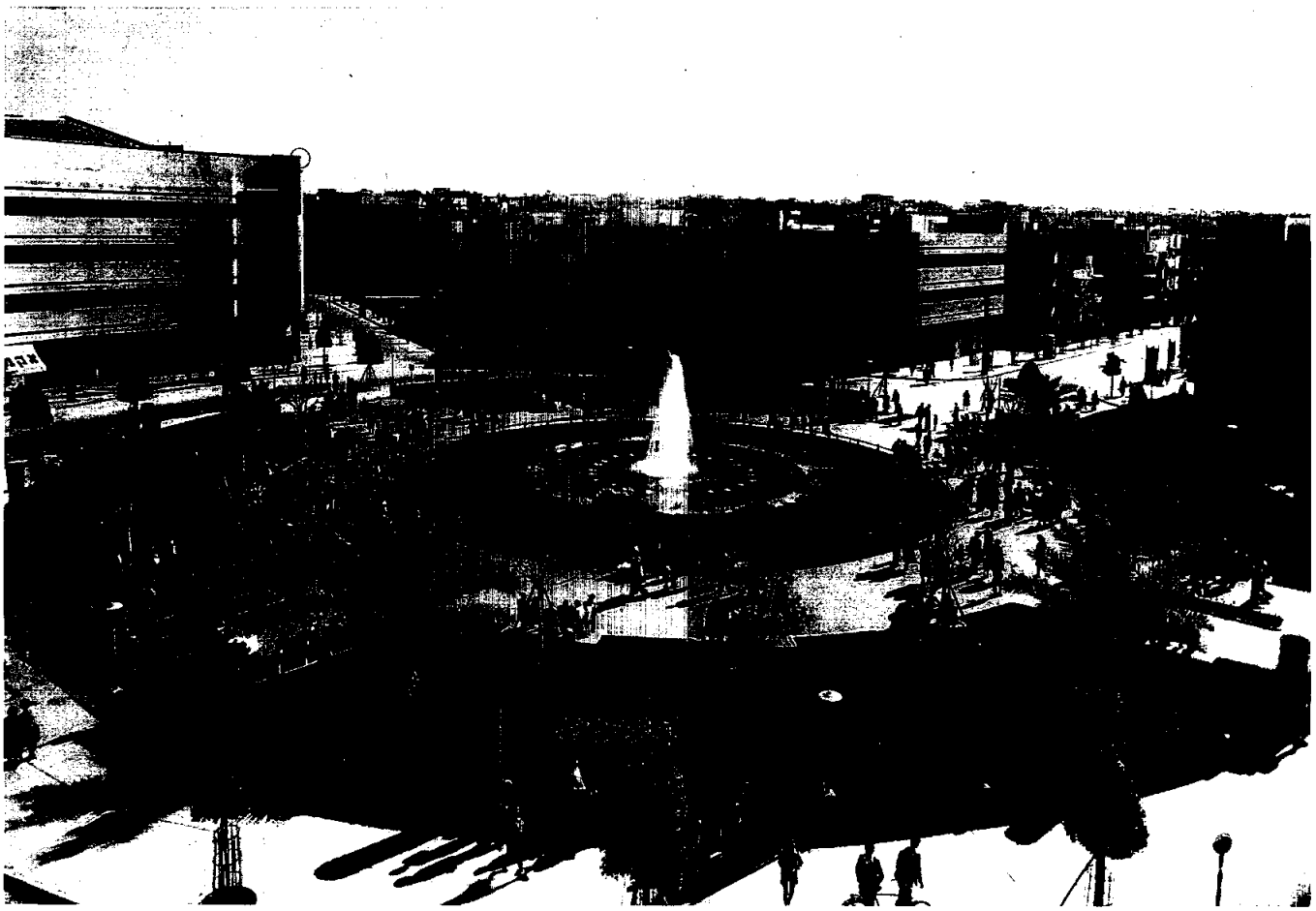


Surfacing: cement tiles

62 Allenby St.-1933

Architects: Yaacov Orenstein, Shlomo Liaskovsky

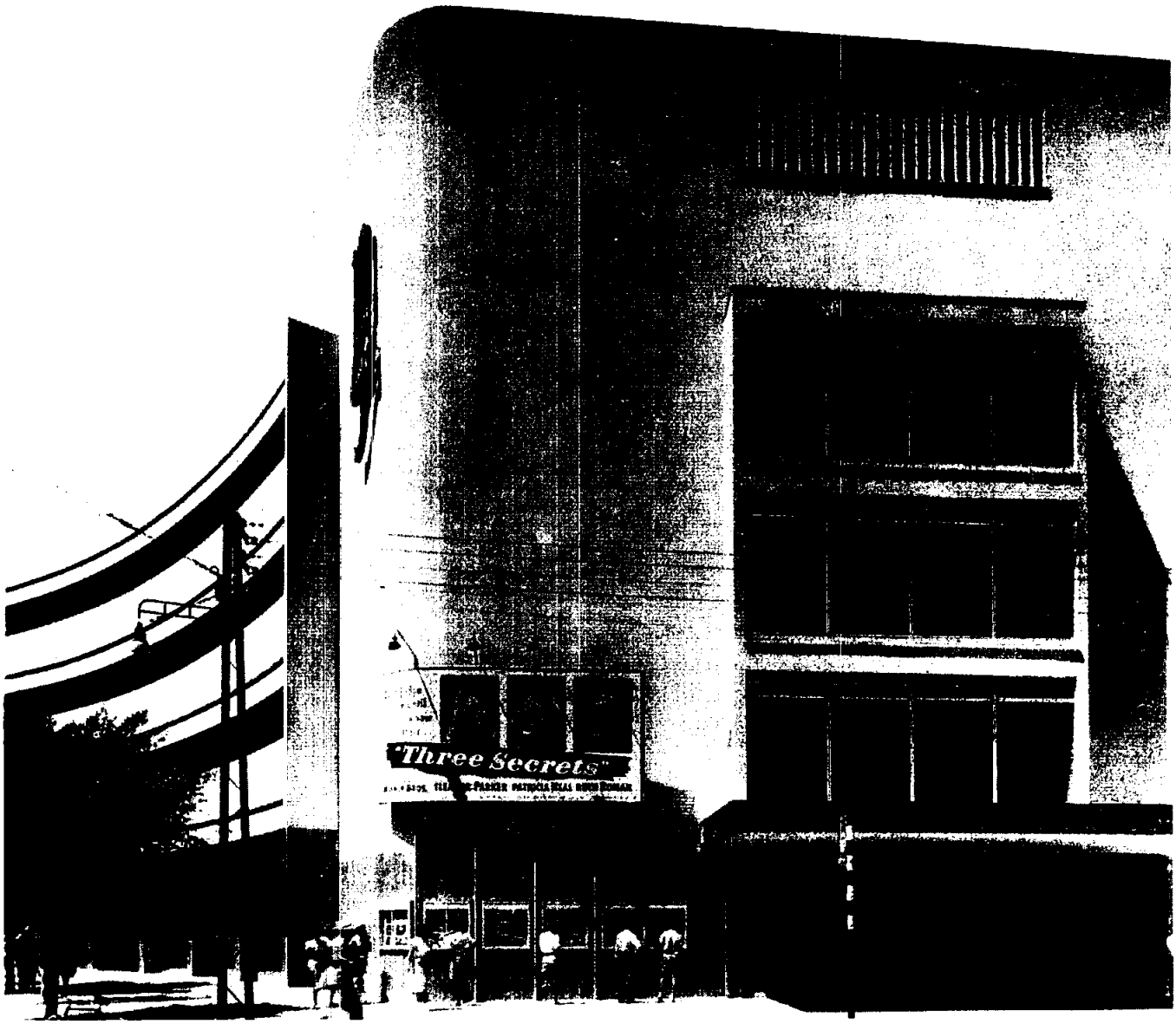
A city square provides a place of refuge from the hustle and bustle. It is a kind of urban living room under the sky. For city residents to want to be "guests" in



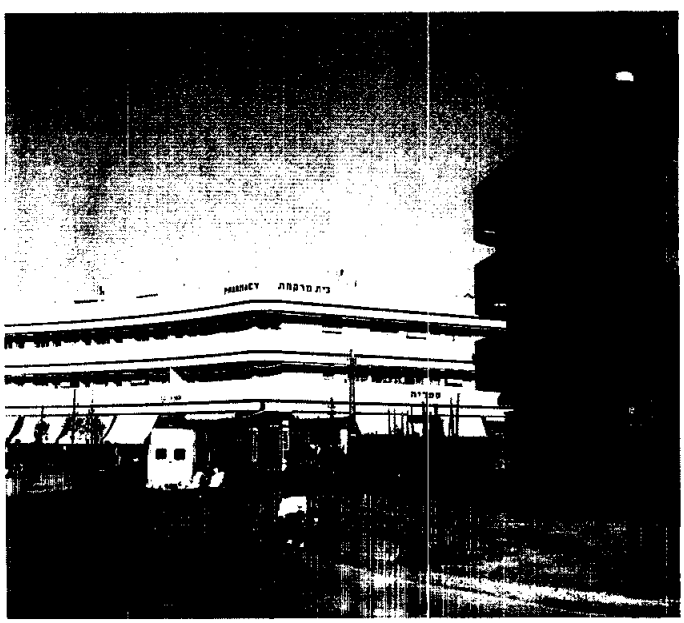
the Square, it has to be designed on a human scale and be free of traffic. Tel Aviv's squares were commonly found at noisy junctions - Hamoshavot Square, Magen David Square and 29th November Square, for example. In 1934 Genia Averbouch won the design competition for Dizengoff Circus. This would become the first square in the city to be laid out along architectural Guidelines. One of the competition directives was to "find architectural guidelines which will be particulaly suitable for residential building around the square". City Hall officials believed that a unified look would strengthen the square's character. Averbouch designed the buildings in the form of a circus, with long balconies wrapping all elevations. The balconies serve as a curtain wall, or shell, covering the facades which have particular functional details. The horizontal emphasis of the balconies is due to a narrow opening between the balustrade and the downstand of the balcony above, further stressed by a narrow ventilation slit which helps free hot air in the upper part of the downstands. The minimal dimensions of this ventilation slit and the balcony opening determined the proportions between solid and void in the curtain wall. This wall has a public scale, and engages in a dialogue with the circus, while clearly ignoring the function of the inner wall behind. It conceals the division between apartments and the distinction between one apartment block and another. Two cinemas, Hen and Esther, across the square from one another offer a unified screen matching that of the apartments. Yehuda Megidovitch, who designed the Esther Cinema in the late- 1930s, stressed the wall at the balconies before the streer corner. This creates a vertical emphasis at the

Dizengoff Circus Plan-1934

Architect: Genia Averbouch - Competition Second Prize



Hen Cinema - Architect: Arie Sharon 1945



corner, and the flat part of the wall provides a place for cinema signage. Arie Sharon used a similar solution for the Hen Cinema in the mid-'40s.

In the competition proposal, the central part of the circus was to be raised a few feet (1m.) above street level. A lower level was intended to be built as an underground parking lot for private cars and taxis. The central garden was thus intended to be on two levels, a raised part above the parking lot and at a lower level around it. But traffic problems were so insignificant in the 1930s that at the end, the circus was built on one level only.

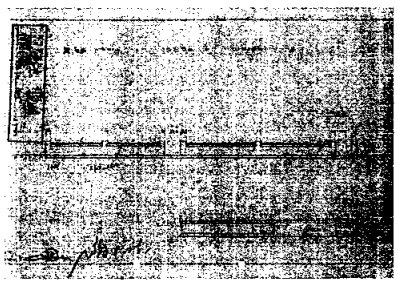
Dizengoff Circus Plan-1934

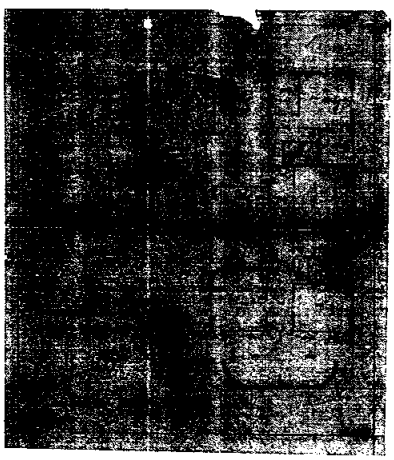
Architect: Genia Averbouch - Competition Second Prize

The Feldman House is a cluster residential building with a semi-private front yard. The various masses are aligned on an L-shaped plan which opens to the street. A rectangular front section with projecting corner balconies follows the building's curved corners. The rear section links the southern and northern masses, and a receding cylindrical section with surrounding balconies faces the garden. The deep-set stairwells are emphasized

in volume and height and complemented by a thermometer glass and iron window. The curved line following all sections of the cluster invests the massive structure with a soft dynamism.

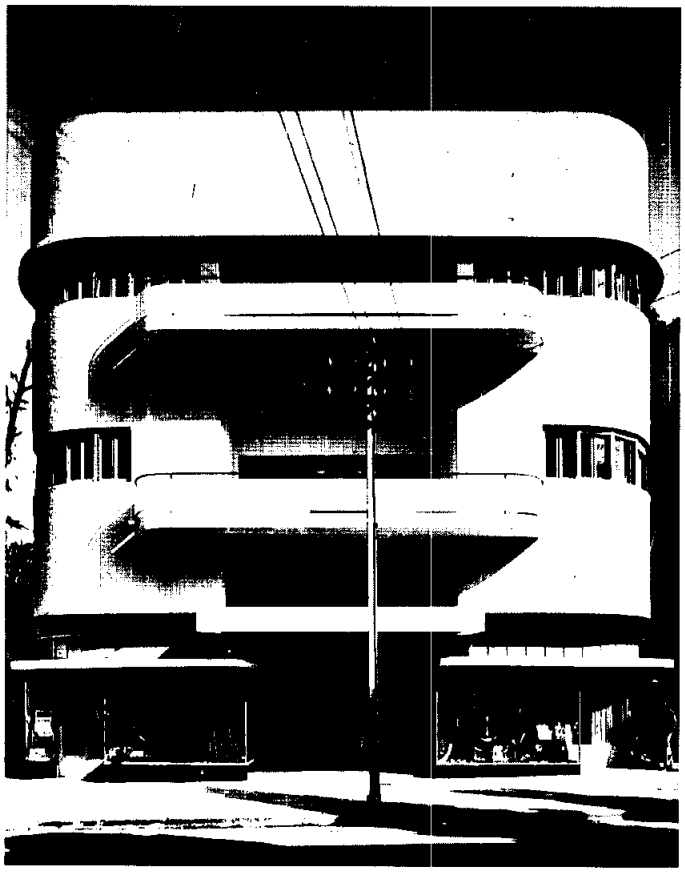
Surfacing: Smooth lime plaster on the rear façade and waschputz plaster with basalt stones on the front façades.





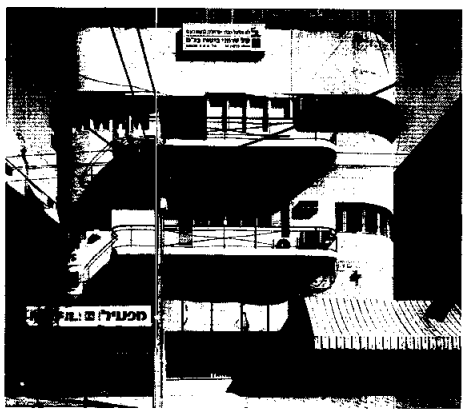
18 Bialik St. - 1934

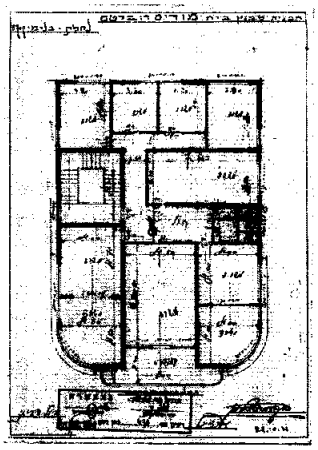
Architects: Friedman Brothers

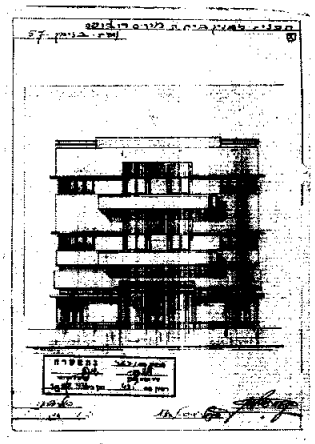


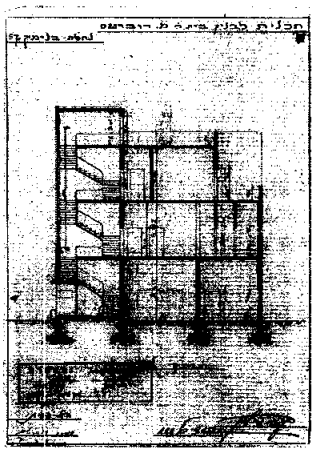
The Morris Roberts House, an office building with a commercial ground floor, is located in Tel-Aviv's historical business center. The compact building has a symmetrical main façade stretching to the lateral façades by means of curved corners and strip windows. The center of the façade recedes dramatically, emphasizing the entrance, while the interplay of cantilevered canopies and shop windows on the ground floor accentuates its role as the building's base. The repetition of strip windows, along with the variation in the size of canopies on each floor, enhance the horizontality of the structure at its edges, as opposed to the vertical emphasis at the center of the façade.

Surfacing: Smooth lime plaster on the rear façades and kratzputz plaster on the main façade. The commercial floor is surfaced with black stone.









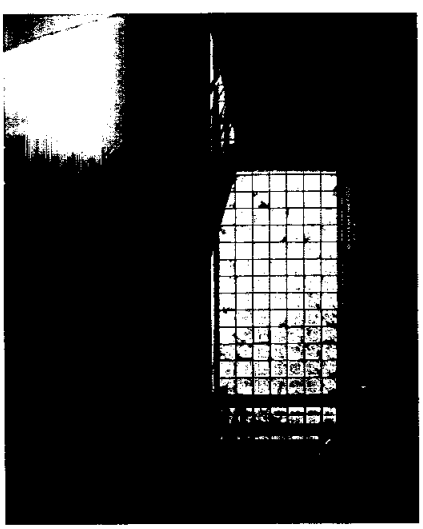
57 Nachalat Binyamin St. - 1934

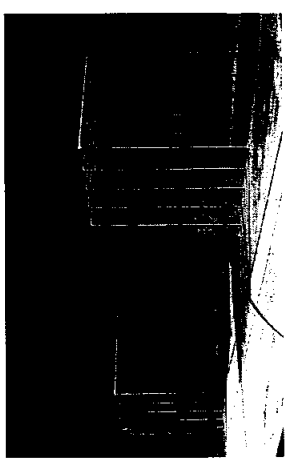
Architects: Ben-Ami Shulman

The Aghinsky House was designed by Sam Barkai following his return from Paris, where he had worked in Le Corbusier's office. The building strikes a perfect balance between the solid white walls and the openings within them. It provides an example of how building masses can be broken up: the whole of the eastern block (to the right of the picture) projects in relation to the western block. By breaking up the mass in this way, Barkai succeeded in directing the balconies of both blocks westward, allowing the westerly sea breeze, which blows through Tel Aviv by day, to reach all rooms. A similar solution was achieved by other architects in buildings throughout the street.

The stairwell window acts as the main vertical motif is made of glass bricks and features openable windows, a rare device in the 1930's. This vertical window is the last of its kind in Tel Aviv, and the only remaining example of the use of glass bricks in a vertical window.

Surfacing: Smooth lime plaster





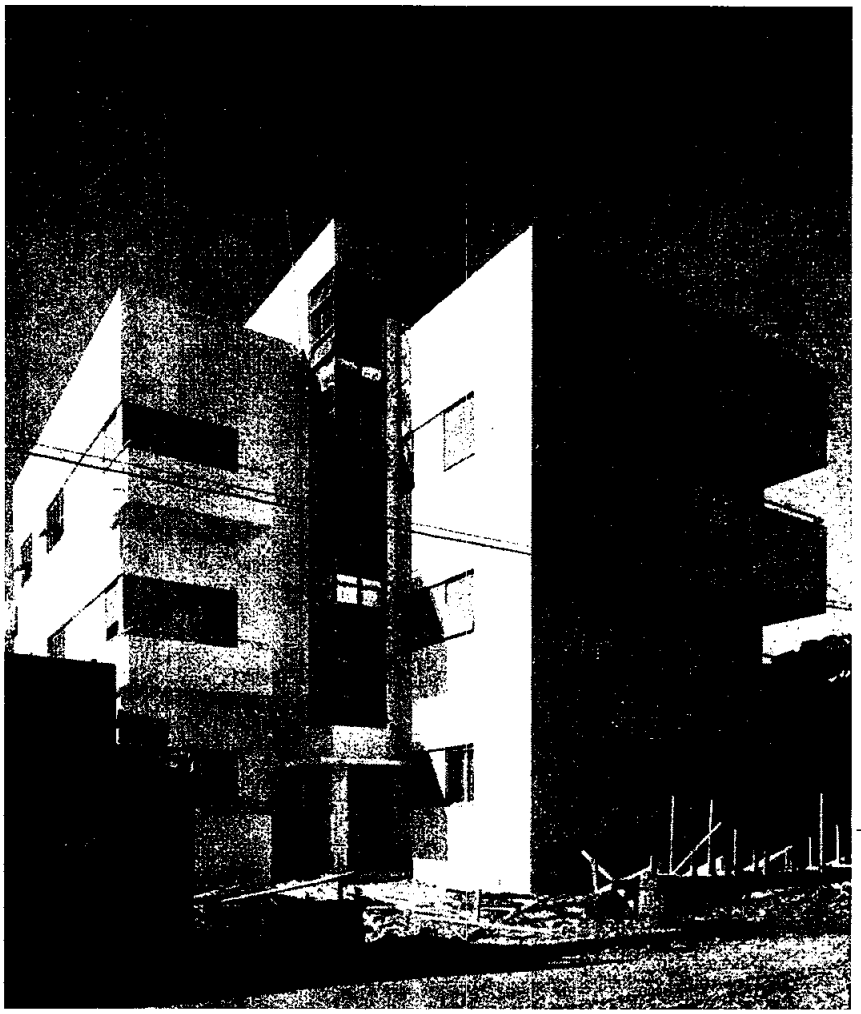
5 Engel St. - 1934

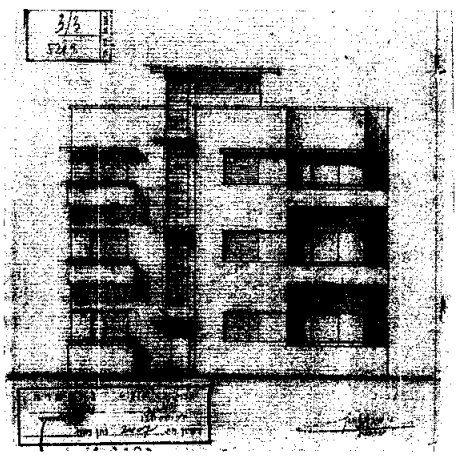
Architect: Shmuel (Sam) Barkai

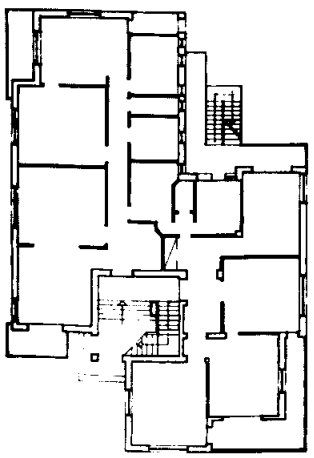
The Magnet house is L shaped and situated on Rothschild Boulevard, facing Engel Street. The courtyard faces east and south, and is thus exposed to light and sun throughout the day. The stairwell window marks the junction between the front and recessed blocks, wrapping around the stairwell's internal space like a shell. It's corner is free of any structural support which would have detracted from its independence. The external appearance of the building is

cubic and minimalist, while the stairwell design, shows signs of Art Deco influence.

Surfacing: smooth lime plaster

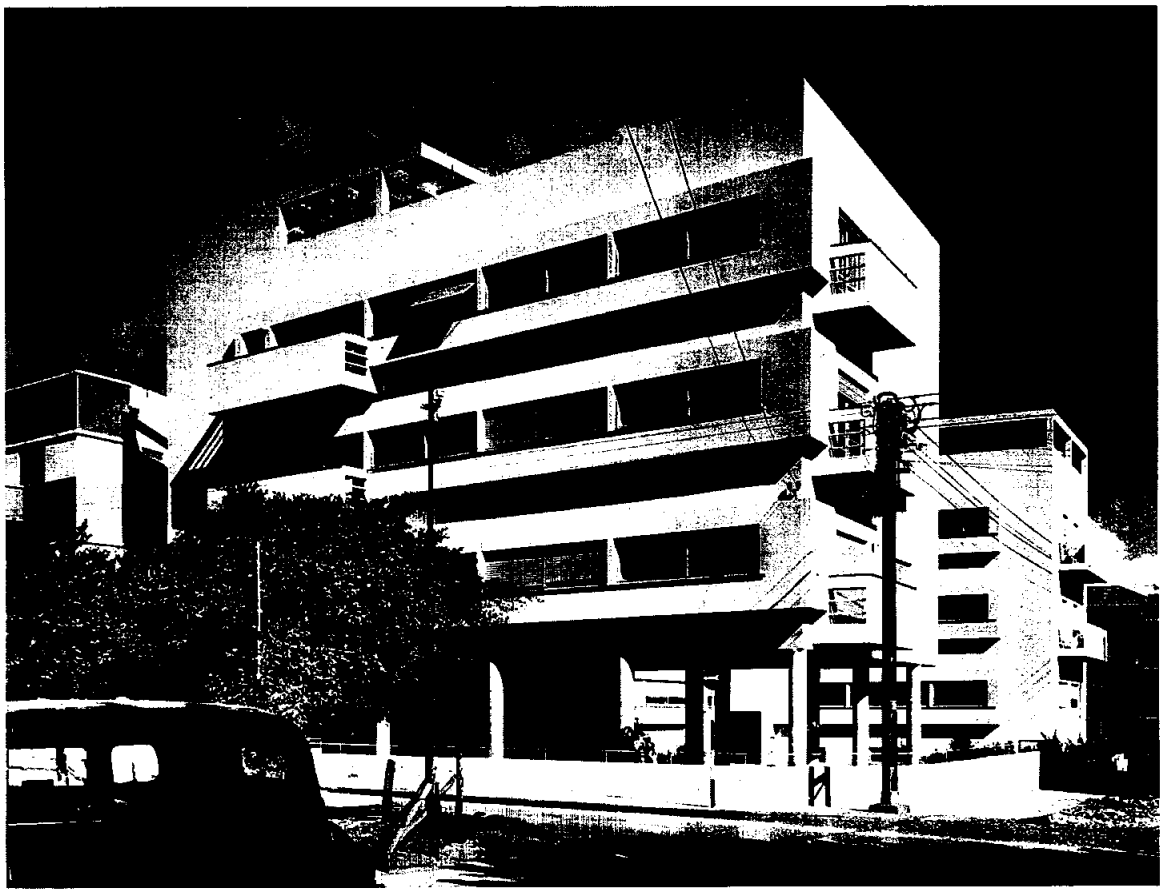






93 Rothschild Boulevard - 1934

Architect: Yehuda Megidovitch



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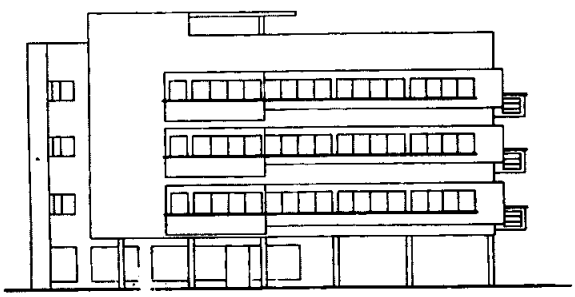
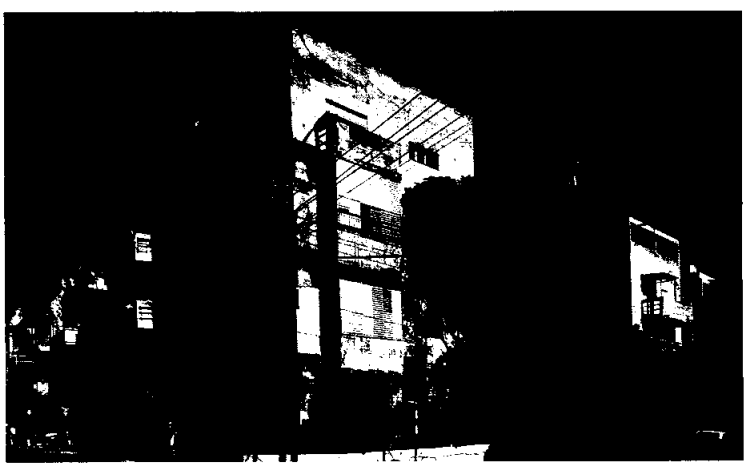
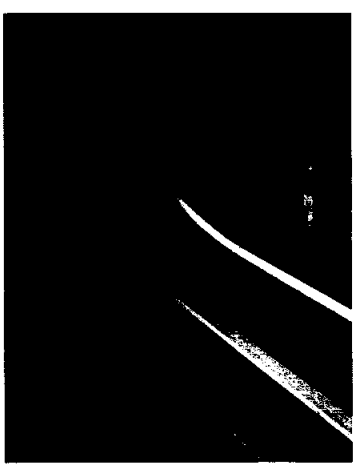
At Engel house, Ze'ev Rechter applied Corbusian principles: building on pilotis, a flat roof for residents' use, long ribbon windows, and the smooth white walls of traditional Mediterranean architecture. This was the first structure to be built on

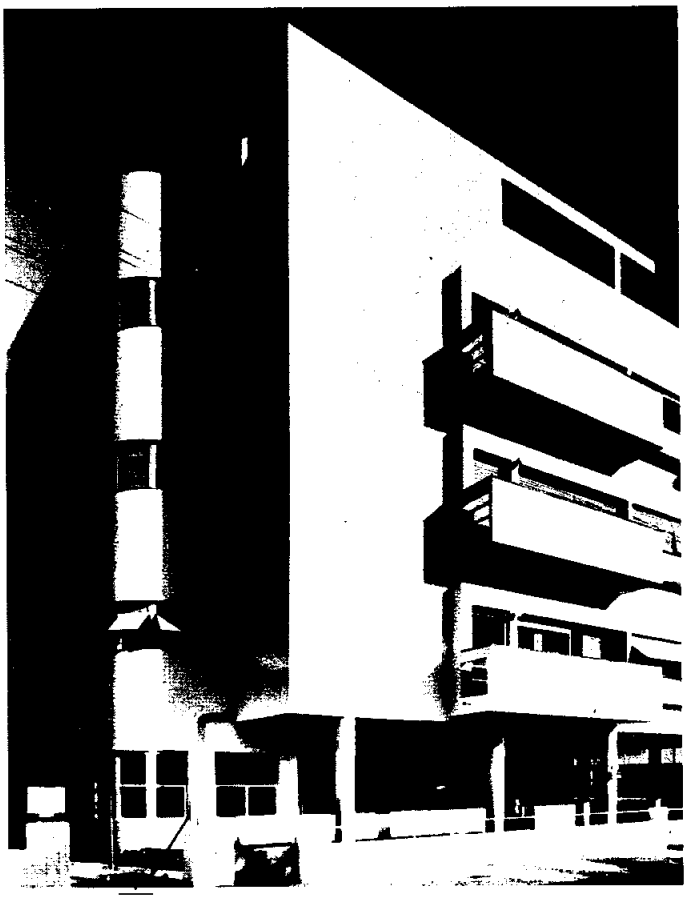




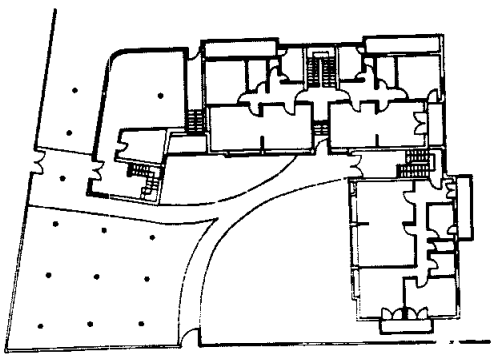


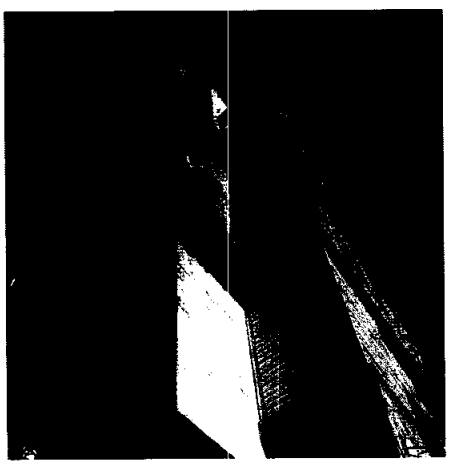
84 Rothschild Boulevard - 1934

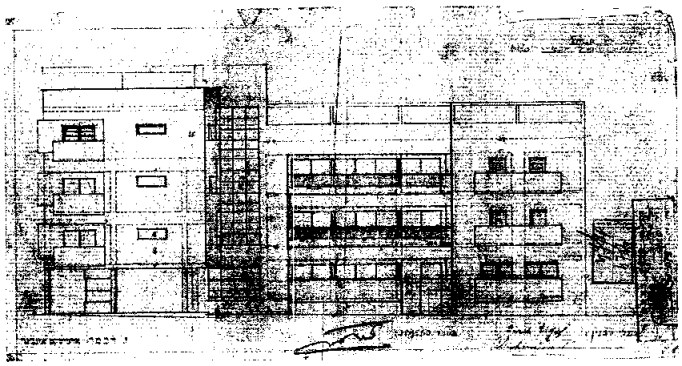
Architect: Ze'ev Rechter



pillars in the city. The structure is u-shaped facing Mazeh street, with a courtyard surrounded by the wings of the building. The wing facing the boulevard was built partly on pilotis. Creating a direct link between the street and the inner courtyard. The ribbon windows on the boulevard elevation are built with concrete frames which project from the facade and reinforce the building's horizontal proportions. The roof pergola and the beam which crowns it highlights the roof's intended role as a space for leisure activities.





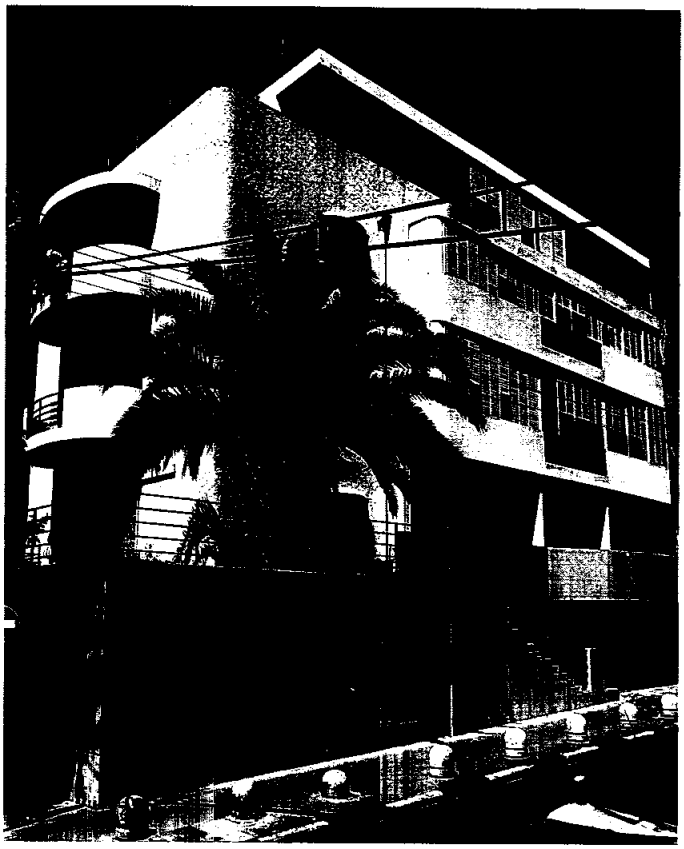


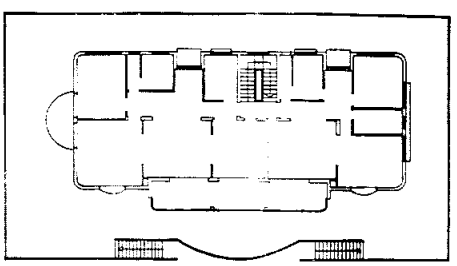
84 Rothschild Boulevard - 1934

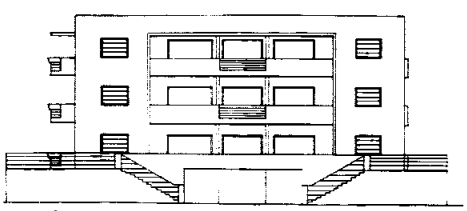
Architect: Ze'ev Rechter

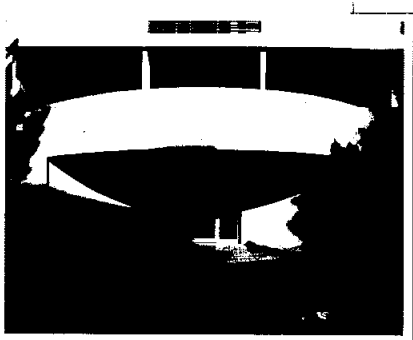
The Dunkelblum house in Yael Street draws attention to its position in relation to the street level: the raised terrace and curving balcony above the entrance create a natural stage which overlooks the street and the Shulamit Garden. On occasion it seems that someone on this 'stage' is about to deliver a speech. Instead of a rigid, cubist play of sharp geometrical volumes, the corners of this building and its balconies and windows are gently rounded, creating an unusually beautiful symmetrical facade. The walls of the building are clad in a decoratively worked plaster of the period, whilst the projecting balconies are coated in smooth plaster creating a contrast of textures. A distinction between areas clad in different plaster finishes also appears at the 'Ora' cinema in Haifa designed by Kauffman in 1938.

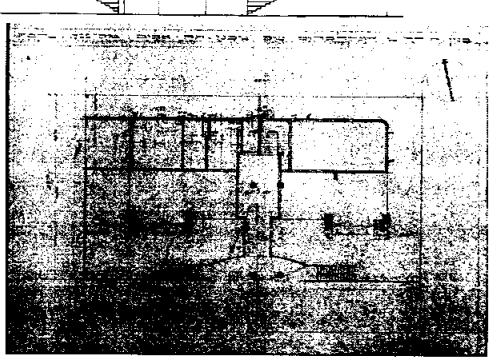
Surfacing: Blumenputz plaster on the wall facade, smooth lime plaster on the balconies and on the rear walls











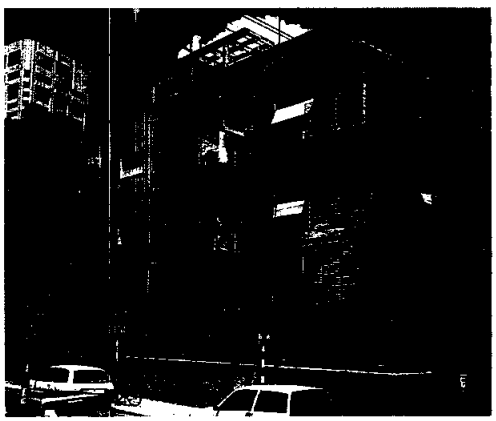
3 Yael St. - 1935

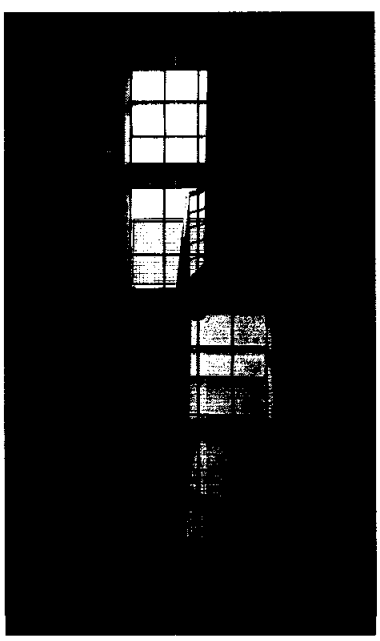
Architect: Oscar Kauffman

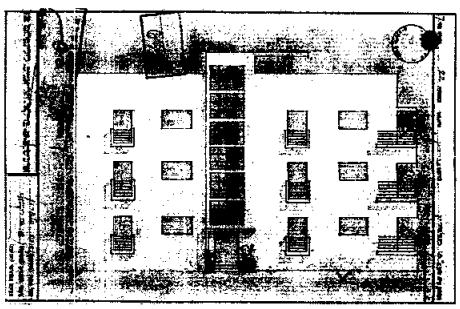
The Halperin House was built in 1935, about a year after Barkai had built Aghinsky house at 5 Engel street. The main elevation faces Yalag street, a cul-de-sac. This façade has two main points of focus: the vertical window of the stairwell and the three projecting Balconies at the corner of Yalag and Gordon Streets. The balconies run along the Gordon Street façade, creating a horizontal line; at the southern corner of the building, on Yalag Street, they project from the building wall creating a gently vertical emphasis. Barkai endeavored in the pursuit of optimal proportions. The Yalag Street elevation is based on a division of squares and cubes of about 4 feet: the projecting balconies are 4 cubic feet and the corner balconies are exactly double that size.

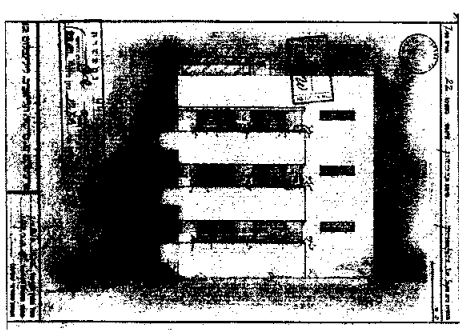
The building is raised on a podium above the street and every detail relates to the immediate surrounding. Date palms, for example, were planted along the central line of the balconies on a façade. A clear distinction can be found in the transition from the public area (the street) to the open, semi-private areas (the podium) and to the closed, semi-private space (the stairwell) up to the rooftop pergola, intended for the building's residents.

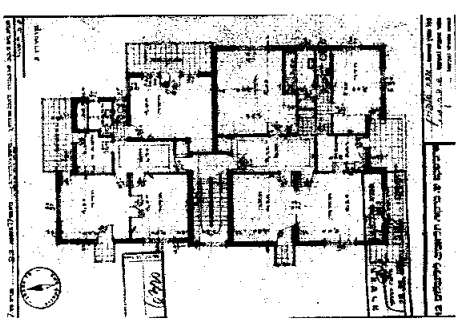
Surfacing: Smooth lime plaster











79 Gordon St.-1935

Architect: Sam Barkai

The Reisfeld House was designed in 1935 by architect Pinchas Bizhonsky for businessman karl Reisfeld, who immigrated to Palestine from Lodz, Poland.

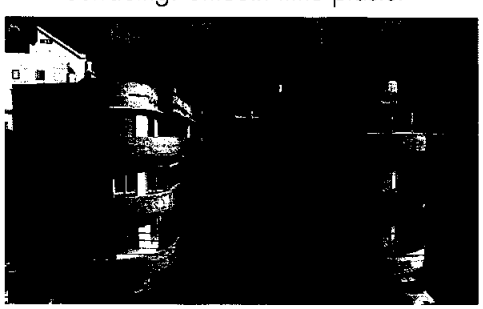
Reisfeld asked Bizhonsky to build a modern house inspired by the Taj Mahal. He lived in the building until his death, upon which it was bequeathed to the Hebrew University, to be used as student dormitories.

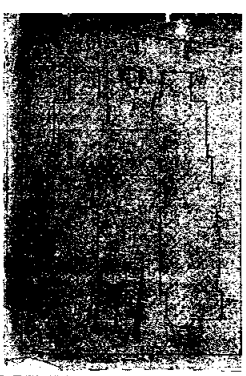
The building has an impressive urban presence, and many of the city's residents still remember it in all its glory. In size and in scope, the Reisfeld House is unusual in the Tel-Aviv landscape, the size of the lot, some 1,700 square meters, being that of four combined average lots. This size, as well as the choice of architect and the prestigious location overlooking the sea, indicate an unusual investment at the time, with the purpose of achieving aesthetic qualities as well as a certain quality of life.

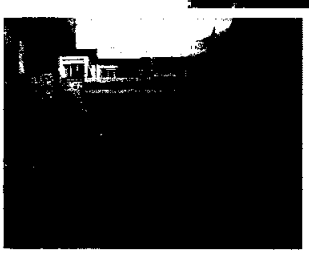
The building is H-shaped but appears to be U-shaped when viewed from Hayarkon street. H-shaped buildings often stand on double-sized lots and, in effect, these are two buildings with four separate and independent entrances. The patio courtyard, facing the street, was a private area owned by the residents.

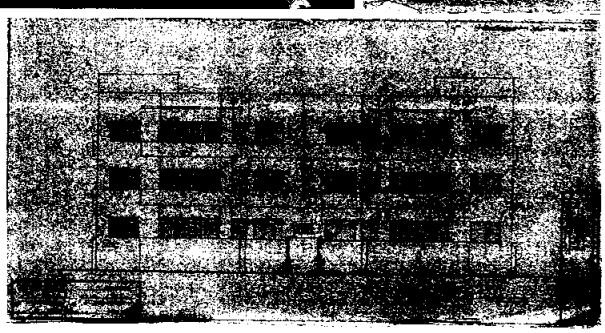
In general, patio gardens were designed as private areas, but their considerable effect on the public areas and their contribution to the urban texture turns them into a municipal asset.. The attention dedicated to open spaces represents one of the prominent characteristics of Tel-Aviv's urban planning since the city's inception. Adherence to this rule has kept the city green for many years, with public areas such as streets and municipal spaces benefiting from private green spaces.

Surfacing: Smooth lime plaster







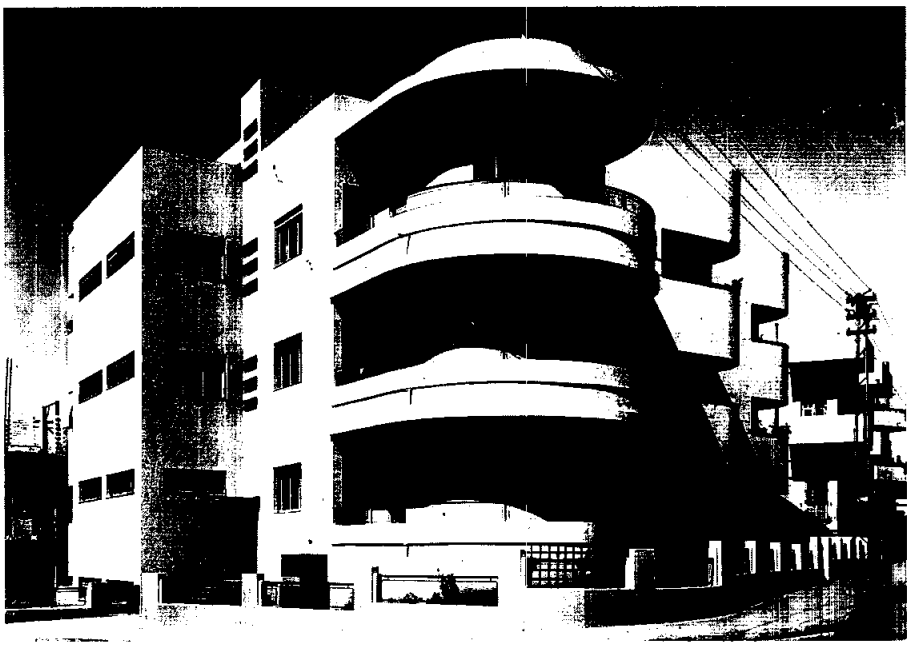


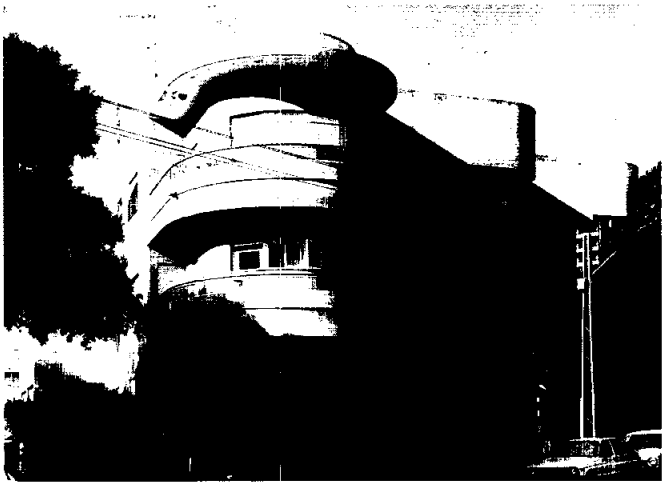
96 Hayarkon St.-1935

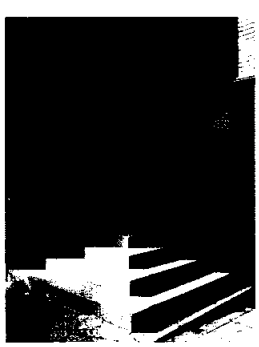
Architects: Pinchas Bizhonsky

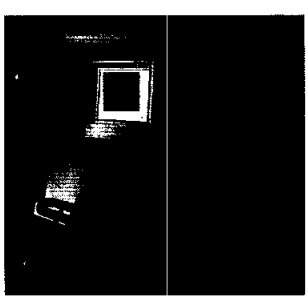
The Mirenberg House, located at a corner leading to a tiny square with two impressive ficus trees, is a cluster residential building, whose plan results from the trapezoidal shape of the lot. The building is composed of three curved masses. The round balconies which protrude from the first mass, along with the recessed balconies in the other two sections, create a soft, yet dynamic façade. The horizontal flow of the curved sections, westward toward the sea, reminds one of a sailing ship. This plastic quality is reinforced by a graded skirt extending beneath the balcony balustrades, which screens the sunlight — a detail typical of Hütt's buildings. The recurrence of curves relates to the street corner and the adjacent square on an urban scale. The stairs, which lead to the building are placed at the junction of two walls. They are made of terrazo planes, and are placed on top of each other like children's building blocks. A free corner is left, emphasizing the direction of movement and indicating the entrance to the wide stairwell.

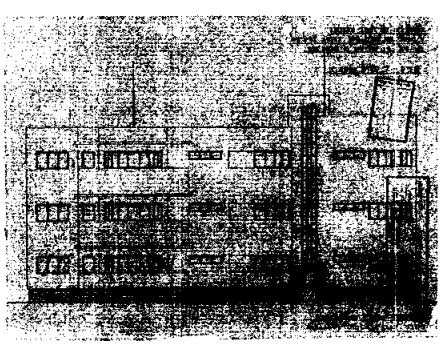
Surfacing: Smooth green lime plaster on the rear façades, green tinted waschputz plaster on the front façades. Fence: Kratzputz plaster with clear quartz stones and green pigment.

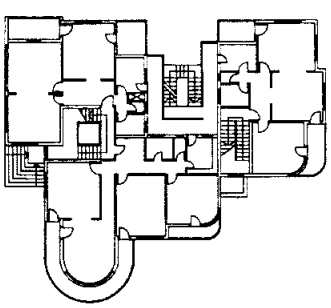












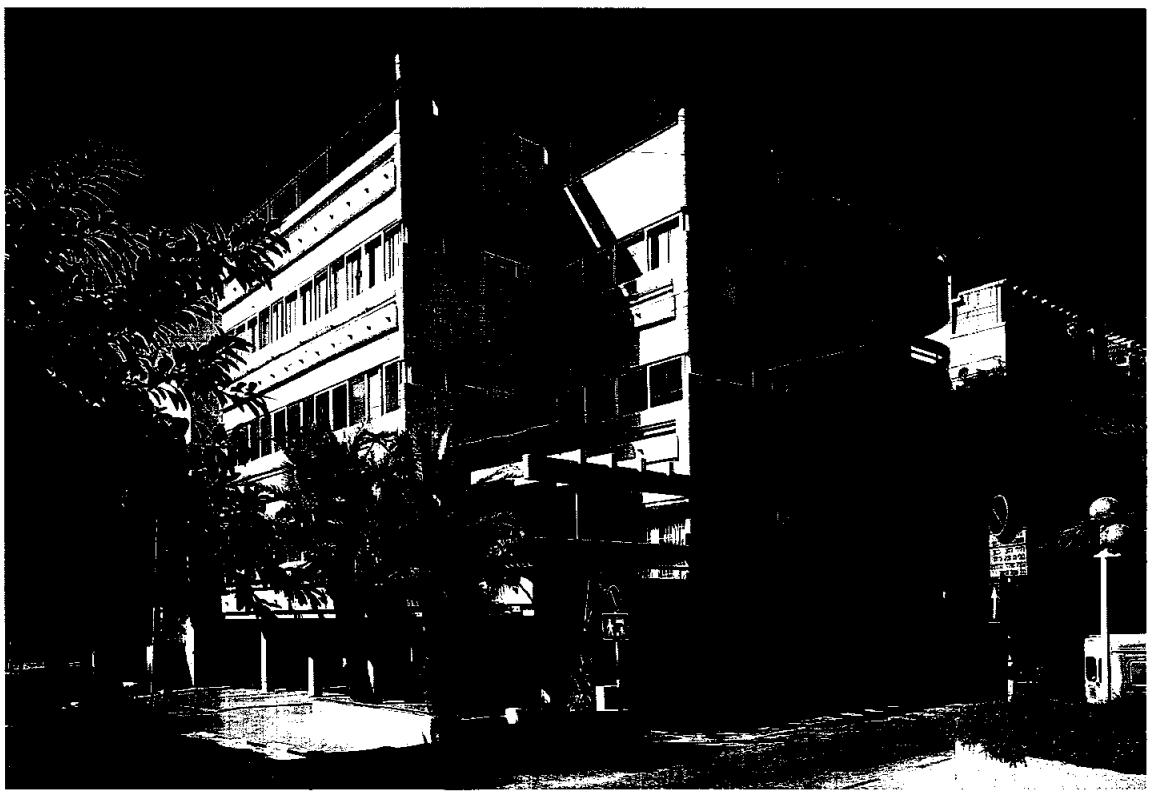
65 Chovevei Zion St.-1935

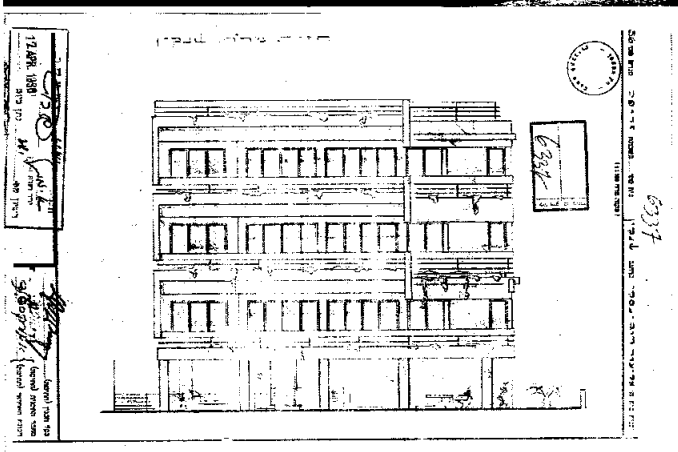
Architect: Pinchas Hütt

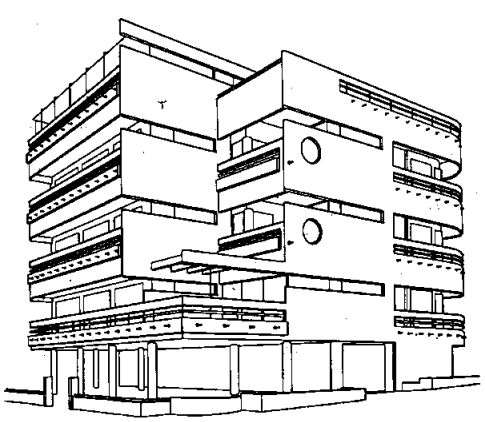
The Rubinsky House is one of the most complex residential buildings, and its street presence is exceptionally impressive. The desire to highlight the wall's "sealing" function and its complete detachment from the structure is realized in this building in the curved wall on the northern block, as well as by its protrusion along the southern facade. Narrow strip windows cut through the wall leaving the edges open and highlighting the total separatin between the structure and its curtain walls. A vertical corner space links the two wings with a balcony at first-floor level, creating an external open space that belongs equally to the building and to the street. Such spaces provide a vital link between a building and its immediate urban environment.

Veteran Tel Aviv architects claim it was designed by Warsaw architect Lucian Korngold, this belief is backed up in articles that appeared in "Engineering and Architecture" (Volumes 9&10, 1962). Korngold reappeared in the 1940s as one of the leading architects in Sao Paulo, Brazil, his works often appeared in the professional literature of the time.

On the other hand, documents in the city archives state that the building was designed jointly by Abraham Marcusfeld and Kranovsky. Both architects had a



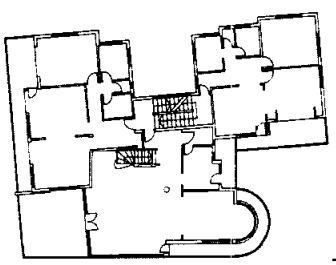


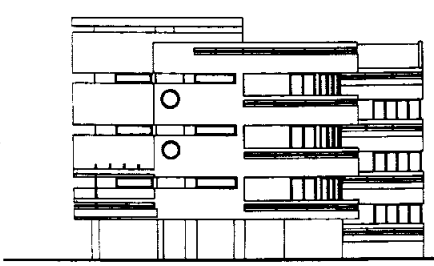


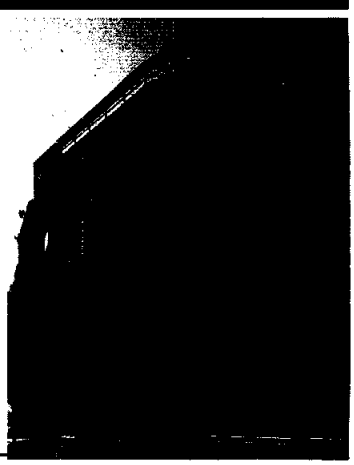
1 Hagilboa St.-1935

Architect: Lucian Korngold

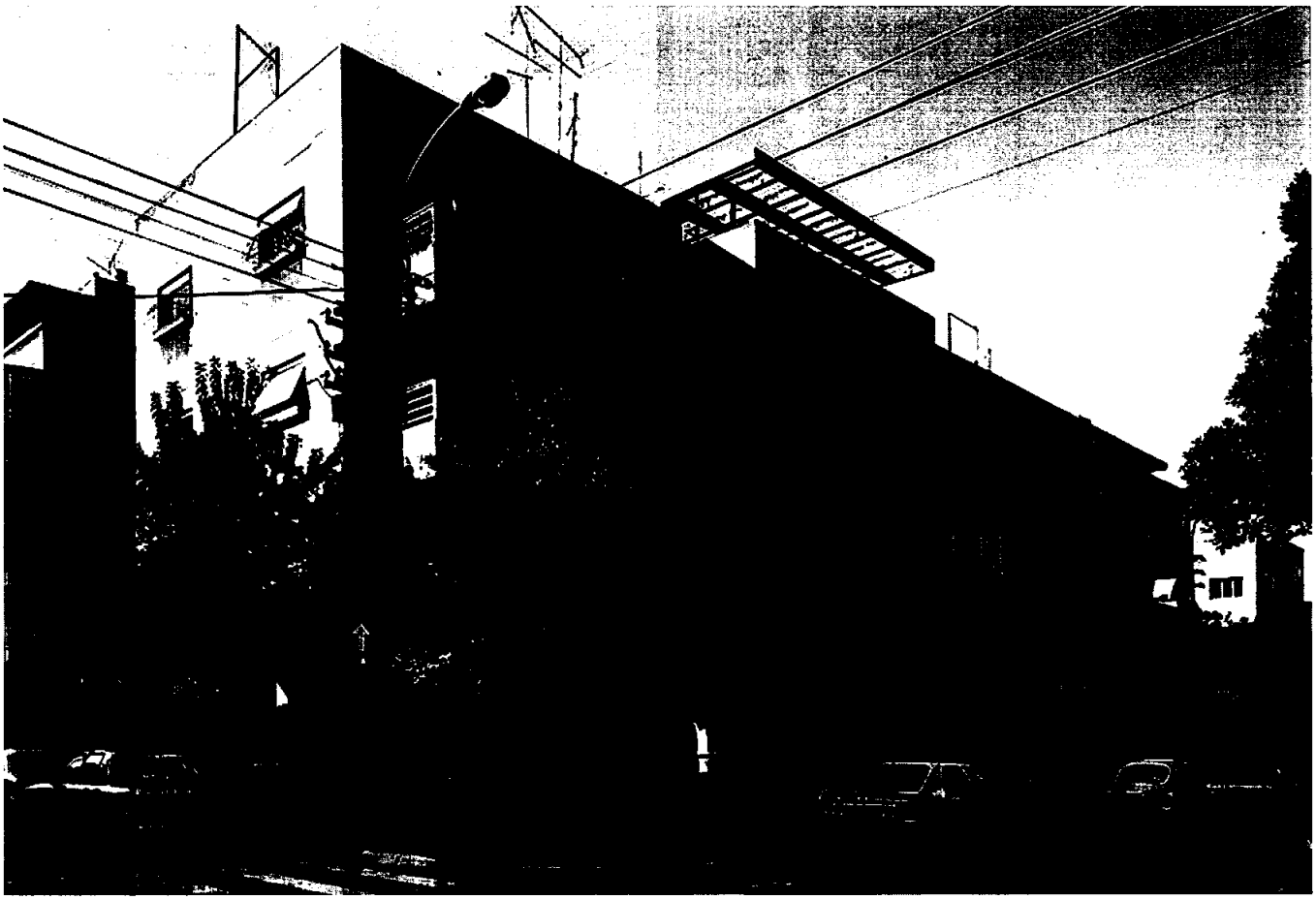
long correspondence with the city authorities who refused to grant permission for pilotis or for protruding concrete skirting from the balconies. In a letter of June 6, 1935, the architect and engineer assert: "In our plan, we were forced to raise the first floor 2.40 meters above the level of the Sheinkin Street pavement due to the topographical conditions of the site. Furthermore, for architectural and planning reasons we did not want to site the building at too low a position in relation to others in this part of the street... We have not allocated the space below the first floor for basement flats or store rooms but rather for a directly accessible entrance space to the stairwell from the street, increasing the size of the garden. The garden will include a table and chairs for relaxation. We similarly propose to locate at this level two garages and a store for hot water supply installations. The arrangement of the entrance and the esthetics of the stairwell as approached from the street do not require any special explanations... The idea of the support of part or all of the building on pilotis and the provision of a garden set amongst them is one of the principles of the renowned architect and theoretician, Le Corbusier."







1 Hagilboa St.-1935
Architect: Lucian Korngold

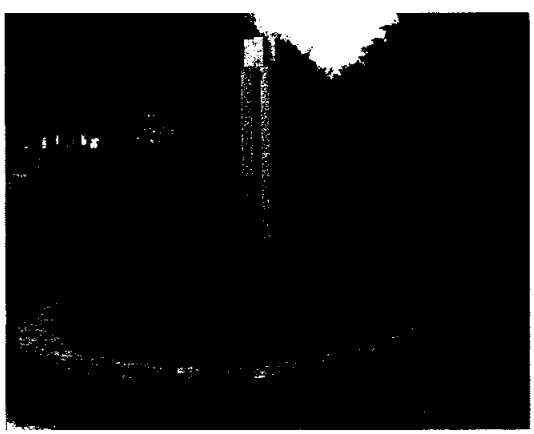


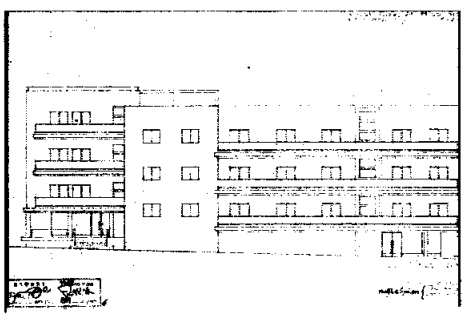
The Yeruchalimski House, built on two lots, connects two parallel streets. This urban block is divided into three by a central, projecting section, emphasized by a roof-top pergola. The two receding sections, east and west of the main section, have their own separate entrances and feature drawer-like balconies.

These balconies are detailed differently, in order to emphasize the fact that the building is made of two separate structures.

A slight elevation separates the street from the house, which is approached by ample stairs.

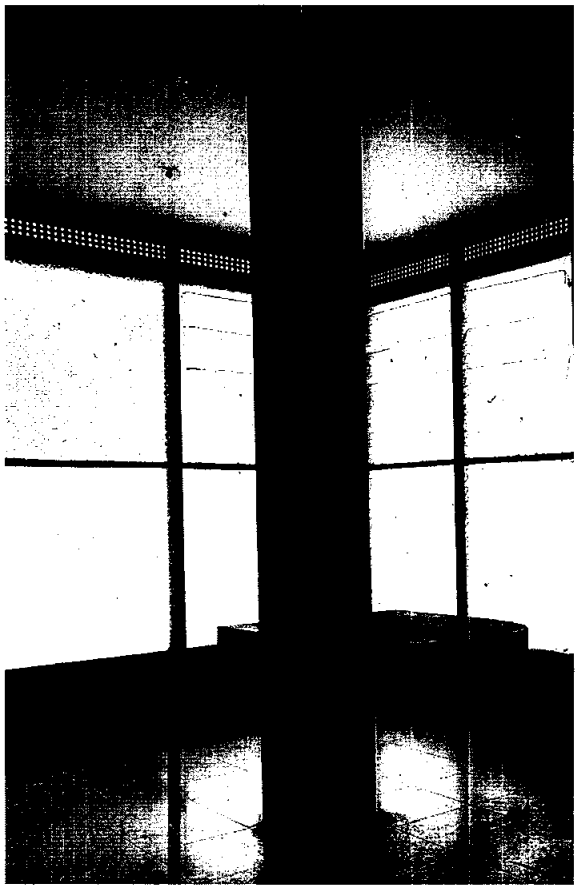
These pass through a picturesque courtyard with varied landscaping - in the first tier, rows of flower beds are marked off by rough sandstone, the second boasts a decorative fountain inspired by the Art-Deco style, surfaced with sandstone and ceramic tiles in various shades of green.



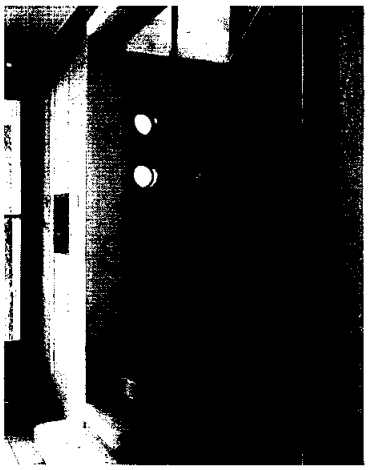


24-26 Balfour St.-1935

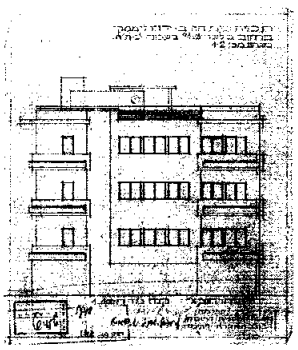
Architect: Lucian Korngold (S. Platto)

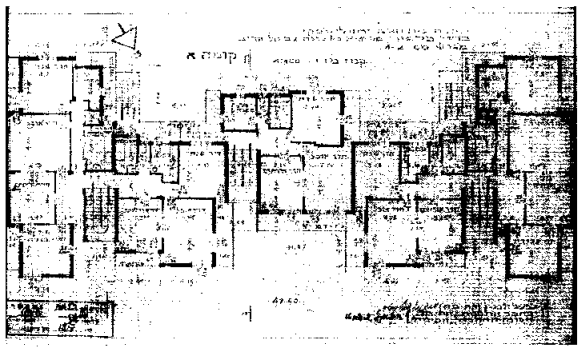


Both entrances are impressive in terms of size, wealth of detail and their meticulous finishing. Solid wooden doors lead to an entry hall surrounded by embellished cast glass windows. A metalic grille, set in the upper section of the windowpanes, provides an outlet for warm air. The walls in the first hall are covered with green ceramic tiles, while the circular pillar — set with a terrazo horizontal slab - is surfaced with steinputz. In the second hall we find a wooden bench, discreetly lit from above, as well as a shelf and a mirror. These details convert the entrance halls into pleasant, interesting living spaces, beyond their function as mere passages.
The large apartments are approached by staircases lined with yellow porcelain tiles. The landings are decorated with rows of round, glass-and-zinc windows which afford glimpses of the garden and the street.



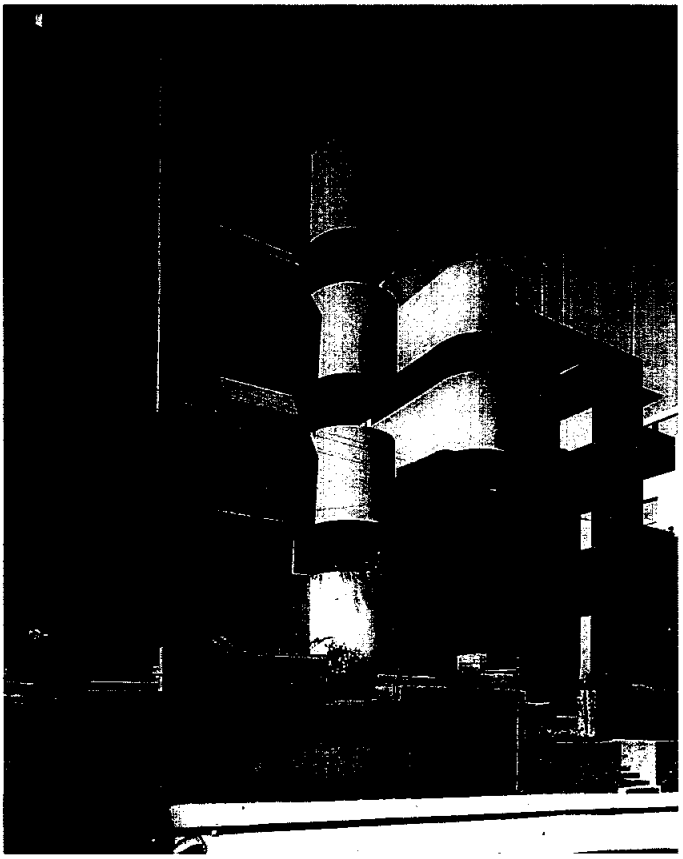
Surfacing: Waschputz plaster with basalt on the main façades and smooth lime plaster on the rear.





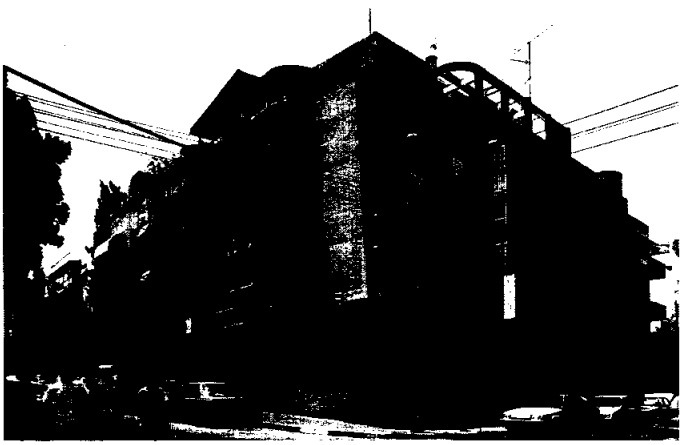
24-26 Balfour St.-1935

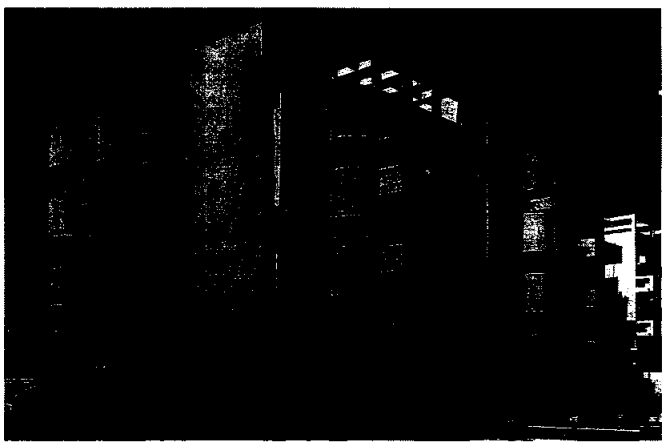
Architect: Lucian Korngold (S. Platto)

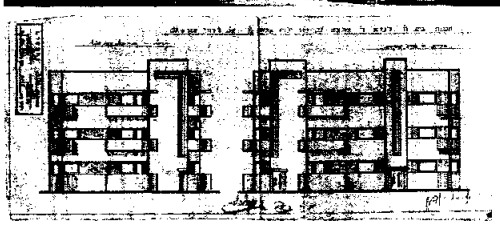


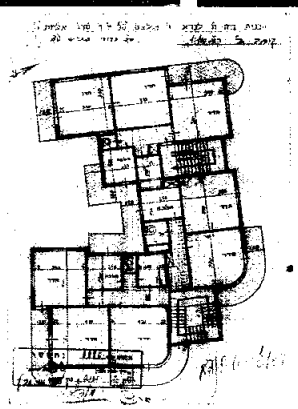
The Landa House is a dramatic corner residence, built on a podium. The stairwell's vertical window, rising above the entrance's canopy, faces the street-corner and divides the front symmetrically. The vertical, slightly tilted cornices surrounding the framed window emphasize the opening created in the solid bulk of the front.
The rounded-off corners and the protruding balconies, as well as the peripheral roof-top pergolas reinforce the sense of three-dimensionality, creating an impressive interplay between light and shadow.

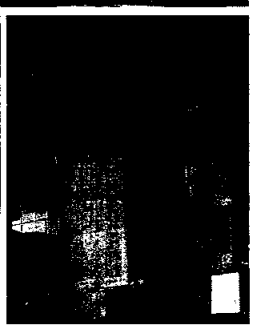
Surfacing: Smooth lime plaster on the rear walls; waschputz plaster with basalt on the main façades.









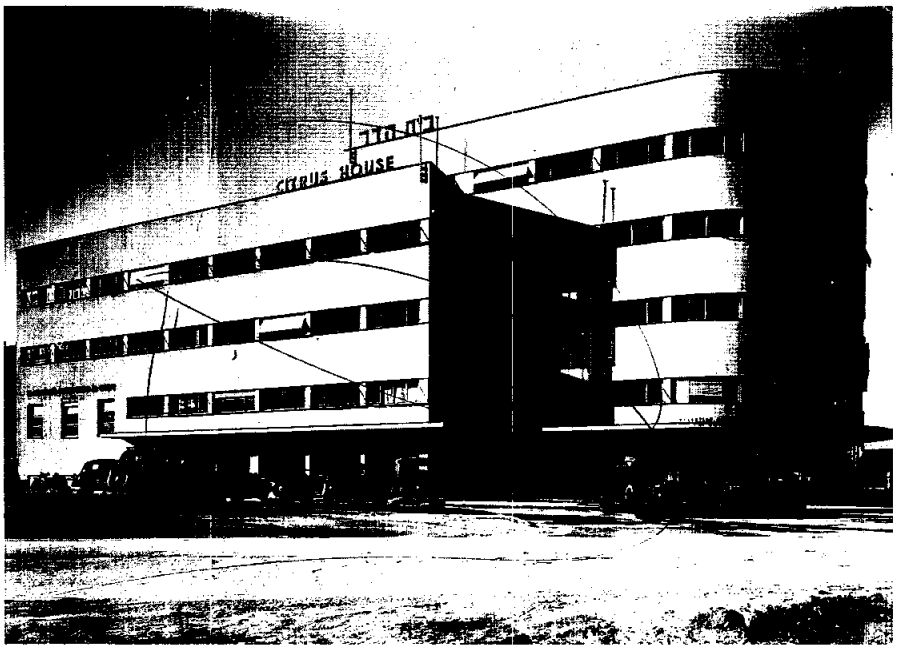


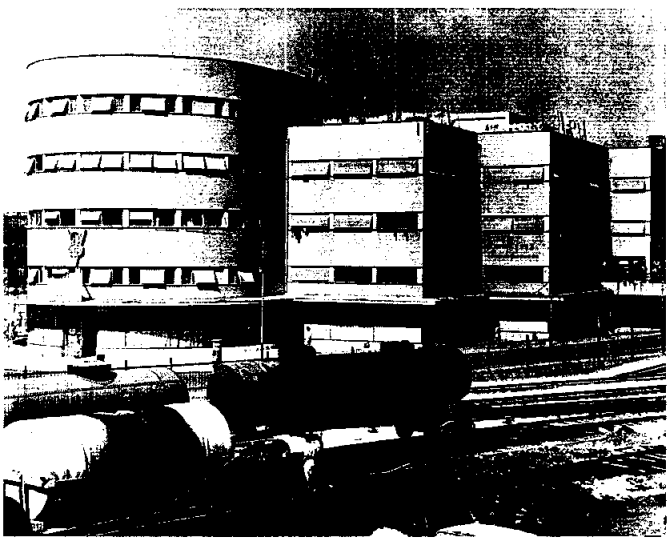
18 George Eliot St. - 1935

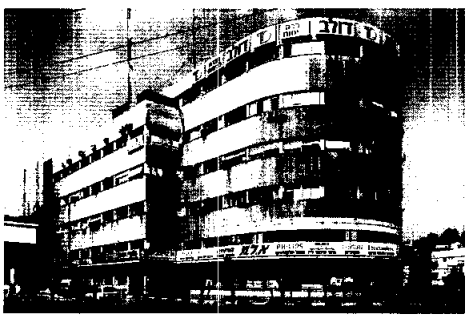
Architects: Abraham Berger, Yitzchak Mandelbaum

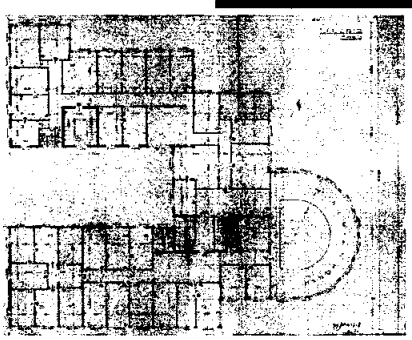
The Hadar House, a corner office building located in the southern part of the city, was originally the only building in Tel-Aviv constructed with a steel frame. Architect Carl Rubin worked for a brief period at the office of A. Mendelson in Berlin. His influence on this structure is evident in its masses and details.The building is functionally divided into three wings, which are expressed in its massing as three independent volumes. The peripheral walls stretch over the frame like an elastic garment, and the horizontal strip-windows, slightly set back from the external wall, stress the enveloping function of these walls. The commercial floor on the curved corner is made entirely of glass. Despite the heavy mass of the building, the absolute transparency of the ground floor creates the illusion that building is floating, detached from the street level. An extra floor was added in the fifties.

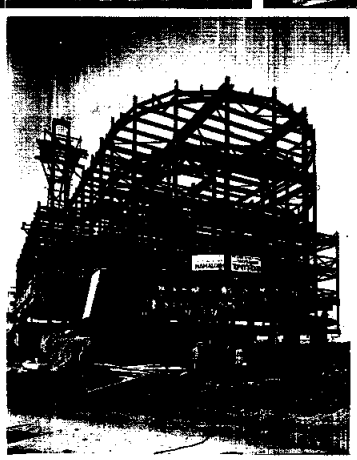
Surfacing: Smooth lime plaster

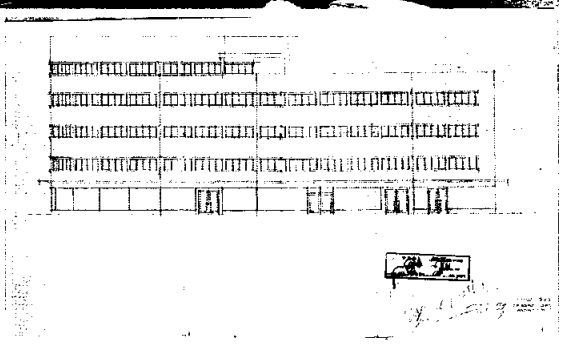






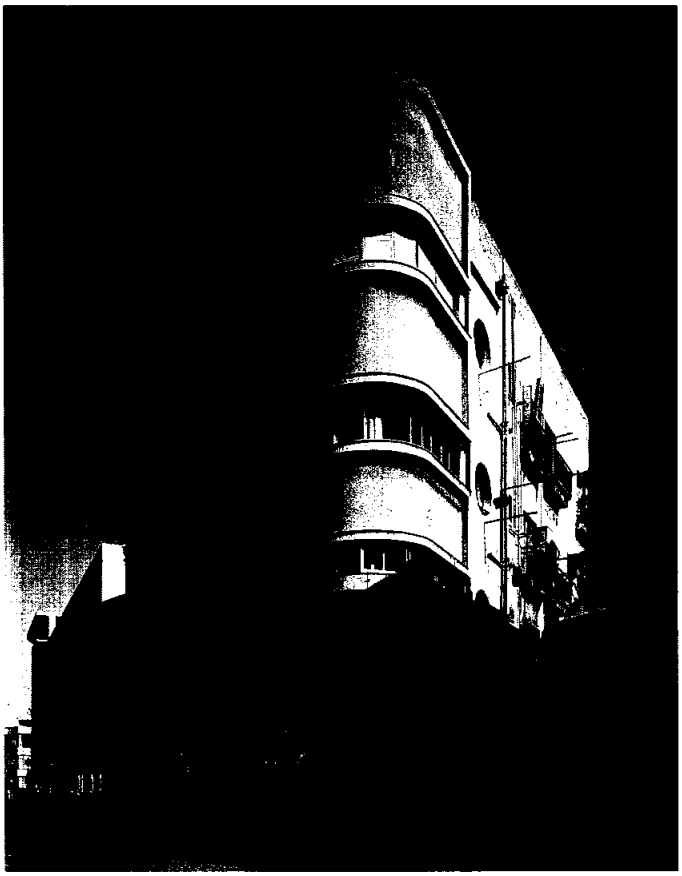






19 Petach Tikva Rd. / 22 Harakevet St.-1935

Architects: Carl Rubin



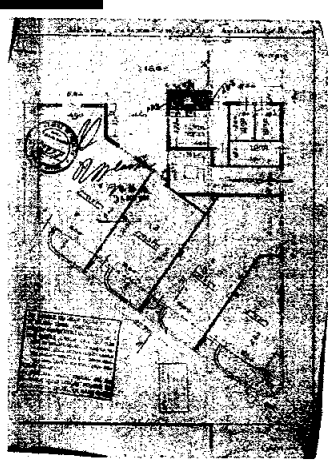
She'altial House is a typical residential building with a commercial floor, separated from the residential floor by a horizontal cornice and a row of continuous windows on the gallery floor. The surfacing of this floor, in gray stone, completes the clear division between the residential and commercial parts. The main façade is characterized by strong horizontal emphases, such as horizontal cornices above and below the windows, These cornices create closed rectangular surfaces with unique textured finishes.

The northwest corner was surfaced with plaster-colored cut stone, with no protrusions or decorations. This corner serves as a static base for the rest of the dynamic façade and its horizontal emphases.

The building was planed on a trapezoidal lot, and its three-dimensional implementation reminds one of a boat. This image is further enhanced by the horizontal continuity of the street façade towards the lateral façade, achieved by the curved south-corner transition as well as by the addition of small round windows. The curved windows on the commercial floor face the entrance door, inviting public access.

The glass was imported from England or Belgium during the thirties.

Surfacing: Smooth lime plaster on the rear facades and kratzputz plaster on the main facade. local stone on the northwest corner.

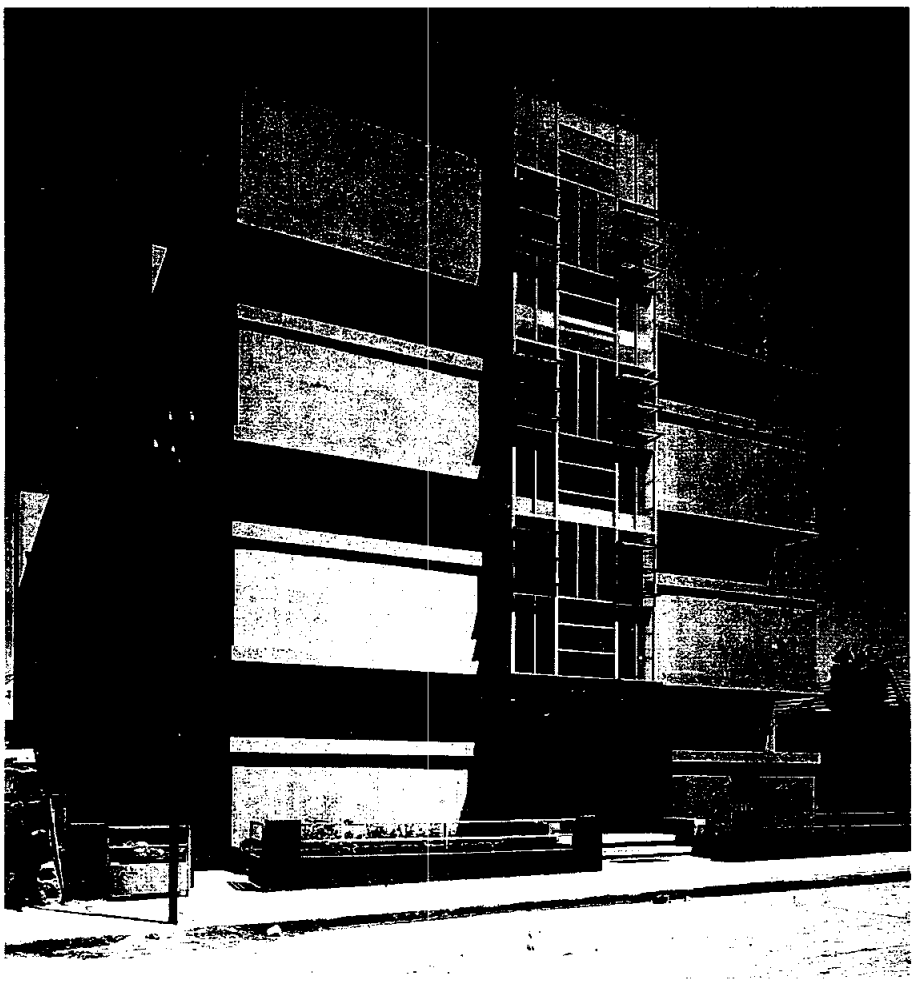


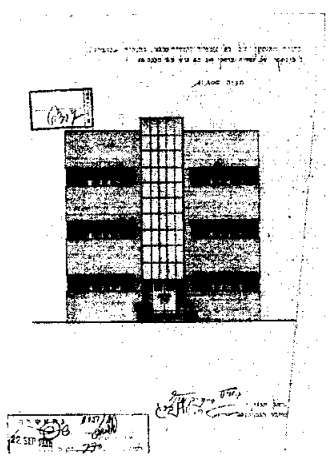
3 Nachalat Binyamin St.-1935

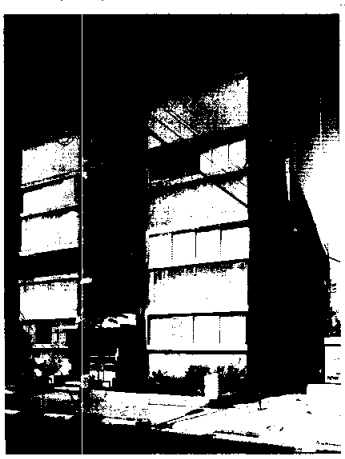
Architects: Arie Cohen

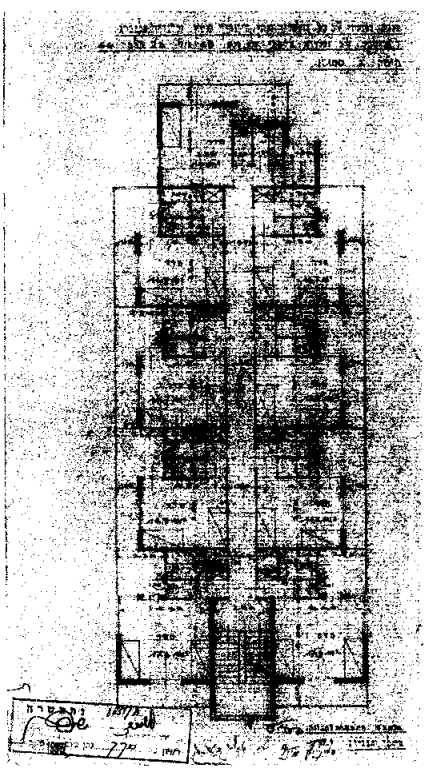
The Mintz & Elenberg house boasts a richly composed glass window at the center of its elevation.
The contrast between the projecting vertical window and the horizontal balconies recessed within the mass of the structure creates tension across the facade. This leads the building to play a dominant role in the street, despite its modest size. Originally intended as a residence for single women, the building consisted of 35 one-room flats with bathrooms. The projecting window and ceramic tile-clad entrance had the appearance of an anchor, giving the building its commercial name, **Anchor House.**

Surfacing: waschputz plaster on the front facade







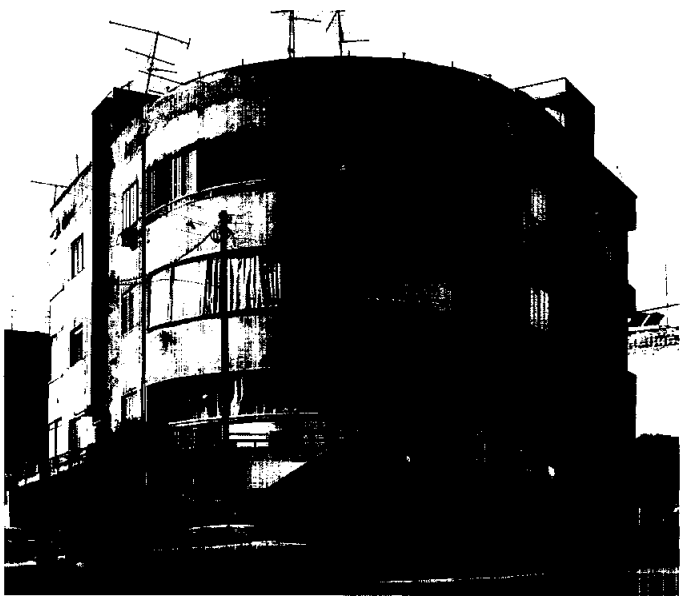


23 Pinsker St.-1935
Architect: Philip Hütt

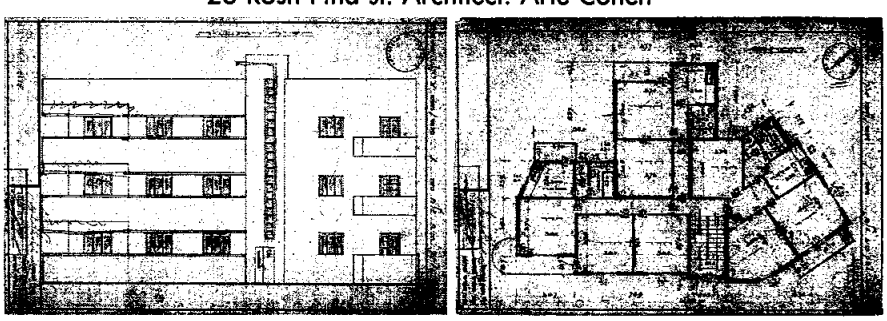
Shalem House is a corner residential building built on a podium, situated at the intersection of three streets. The stairwell separates the horizontal masses and is emphasized by the location of the thermometer window and the frame provided by the cornice. The stairwell acts as an anchor, from which the horizontal bands stretch, ending with overhanging balconies that appear to be sailing towards the horizon. The building's location above the street level reinforces the image of a boat that has run ashore and the sensation of a moving mass. The minimal difference in the planes of the various masses is enough to generate interest and plasticity in a virtually flat façade.

Two additional buildings are built on podiums at the intersection of these three streets. Another building designed by Arie Cohen, at 26 Rosh Pina street, also exhibits the considerable expressiveness that characterizes his work throughout the city.

Surfacing: Smooth lime plaster on all façades.

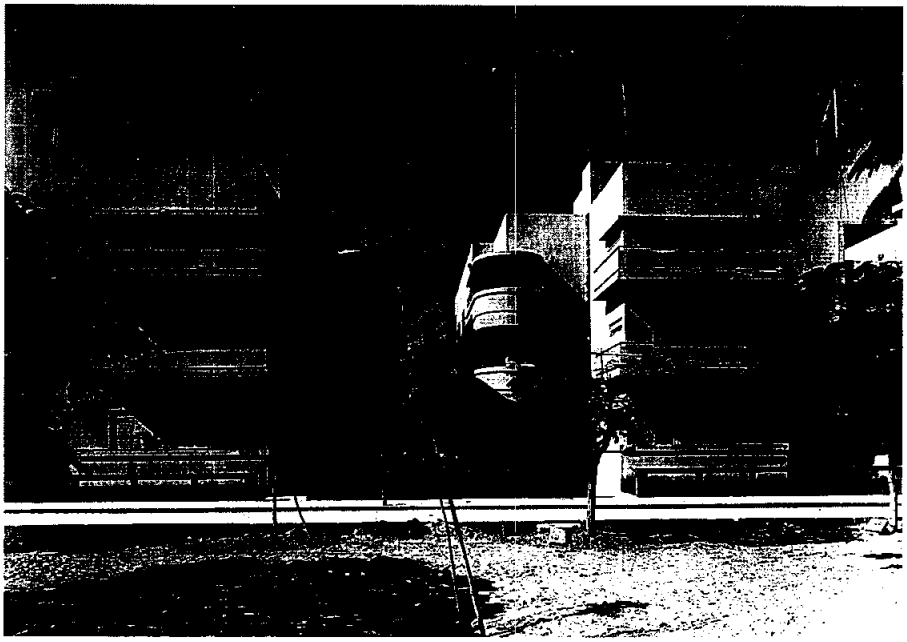


26 Rosh Pina st. Architect: Arie Cohen



28 Rosh Pina St.-1935

Architect: Arie Cohen



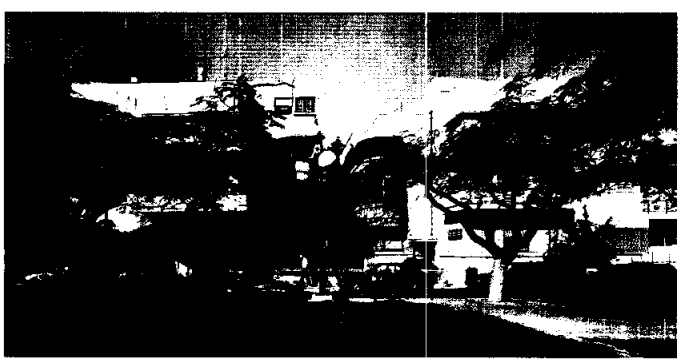
The Yitzchaki House is a good example of a 'twin-house' - a pair of buildings that are mirror images of each other. Built on a double lot, they face the street as a single unit, with a row of cypress trees functioning as a screen separating the buildings. The house relates to the street like a U-shaped building with a patio garden, interrupting the continuity of the urban mass. The open areas created where the L-shaped structures meet the street merge with the city space. The garden becomes an inseparable part of the street, which in this case is the city's main boulevard.

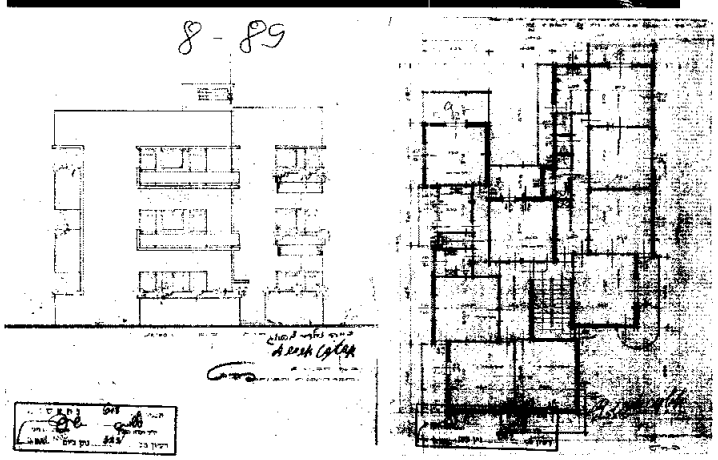
The entrances are located in the recessed sections, thus affording a ritual passage into the buildings through the front courtyard garden.

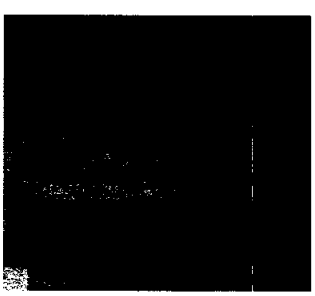
The continuity of round balconies, with decorative concrete skirts extending beneath the balustrades, creates a vertical motif balancing the horizontal composition of the front section. The

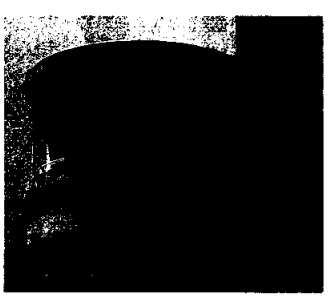
three - dimensional relief on these 'skirts' enhances this section's plasticity as well as the interplay between light and shadow - an effect frequently found in P. Hütt's buildings. Despite their identical structure, each of the buildings presents a unique appearance throughout the course of the day, due to different light effects.

Surfacing: Smooth lime plaster on the rear façades and waschputz plaster with basalt on the main façades.









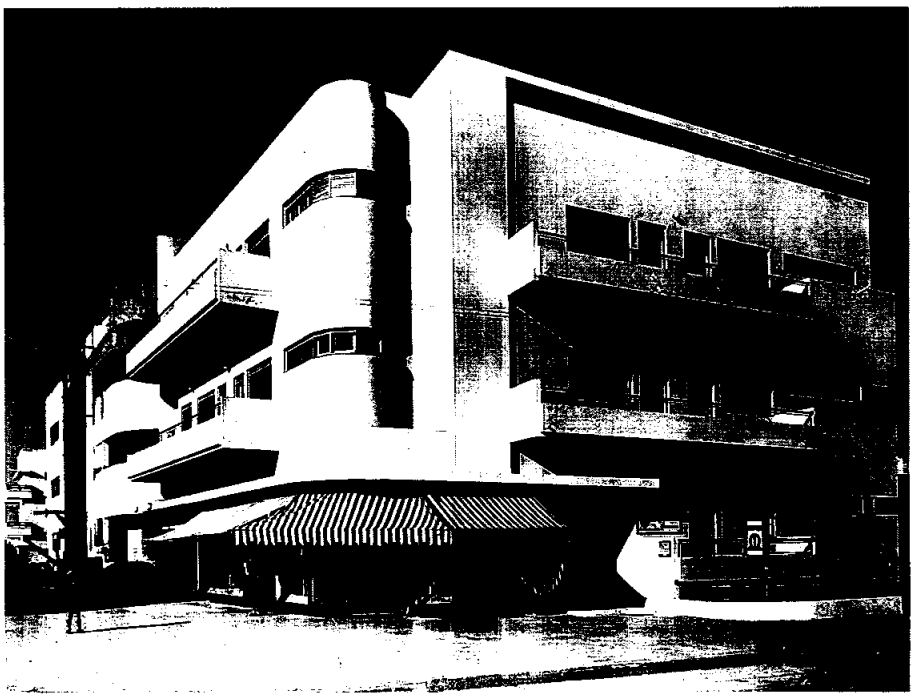
89-91 Rothschild Blvd.-1935

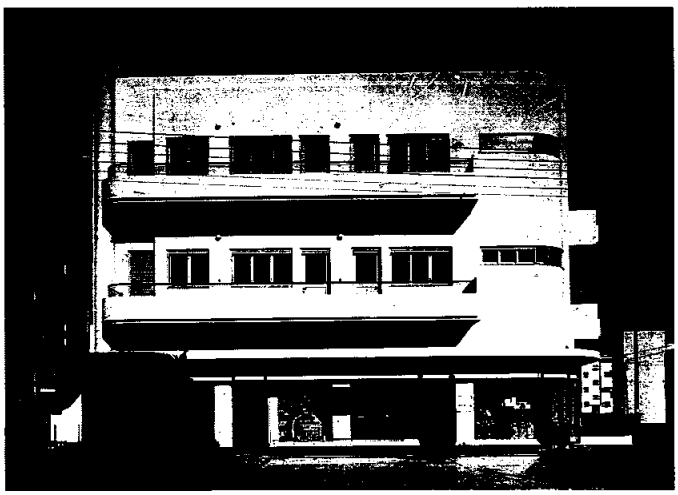
Architect: Pinchas Hütt

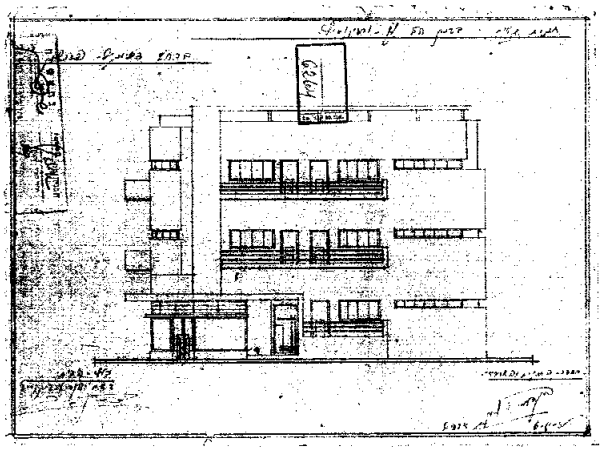
The Rabinovich House is situated on the corner of Frishman and Dizengoff streets. The house is characterized by a clear separation between the shop-floor façade facing Dizengoff St., and the façade facing Frishman St., which is intended for residential purposes only. Looking at the corner, one notices the clear distinction accomplished by the cylindrical mass which defines the Dizengoff façade, while the vertical projection - which becomes a horizontal beam on the roof - delineates the Frishman façade. The southern facade at its eastern end remains free and hanging - as if its easward expansion has been interrupted, and the structure is waiting to be completed. The Frishman façade is dynamic, with a horizontal flow, whereas the Dizengoff façade is static, defined between two vertical and curved masses that add plasticity to the façade.

Ben-Ami Shulman was very fond of highlighting masses on basically flat façades, and his buildings are designed with considerable freedom, as if they were made of plasticine.

Surfacing: Smooth lime plaster

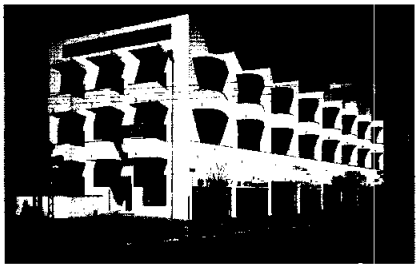






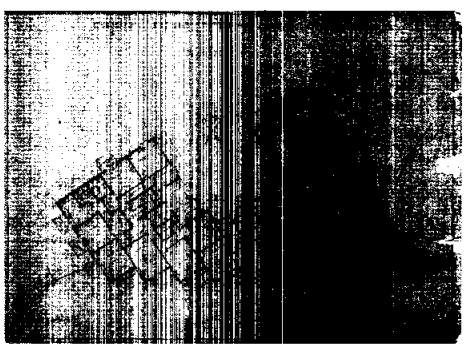
106 Dizengoff St. / 41 Frishman St.-1935

Architect: Ben Ami Shulman



The Leon Recanati House is a corner residential structure, with a commercial façade. The building's outline, with its elongated façade on the main street and recurring projecting balconies, grants the structure a plasticity which is further strengthened by the powerful interplay between light and shadow. The wave-like plan provides the front rooms with various directions of ventilation. The narrow façade is classically symmetrical, its upper section ending with a decorative beam which leans on two metal pillars. The contradiction between both façades — one of classical symmetry, the other of modern regularity — transform the building into a fascinating structure, an example of the free approach typical of architects working in Tel-Aviv in the thirties. Behind the building is an inner courtyard, secluded from the noise of the street.
Restoration Date: 1999.

Surfacing: Smooth lime plaster



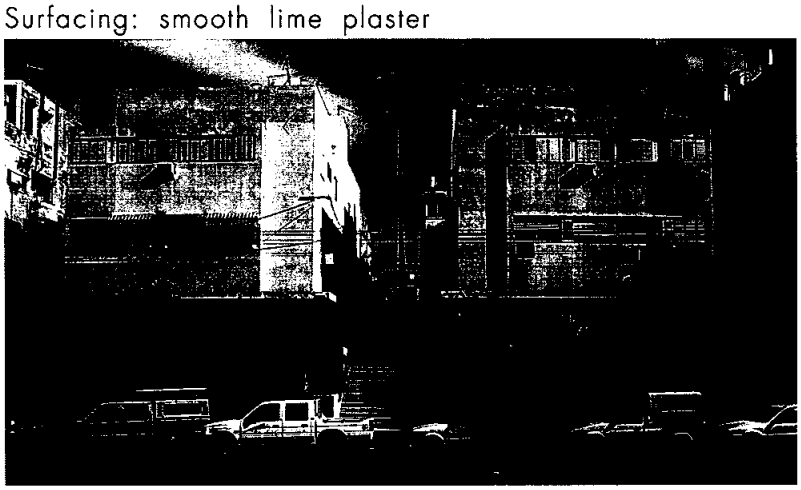
35 Derech Petach Tikva / 79 Mazeh St.-1935

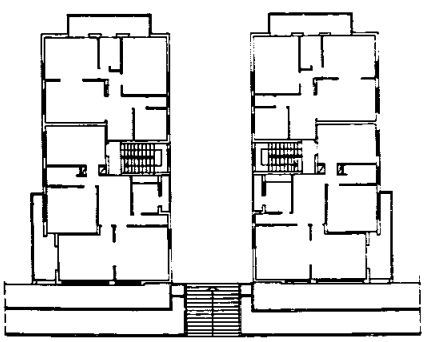
Architects: Shlomo Liaskovsky, Yaakov Orenstein

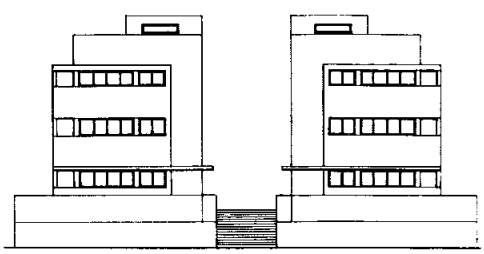
The Idelson house is made of two buildings, linked at the street by a natural terrace, which isolates the residential sections from the commercial street below. The terrace and entrance courtyard, with a palm tree at its center, are an inseparable part of the urban space. Binyamin Anekstein often used protruding prisms that "slide" left or right on large rectangular blocks to achieve strong three-dimentional effects,

enhanced by games of light and shadows. The duality of these twin structures on Ben-Yehuda Street further stress the cubist play of the sliding prisms, accentuating the buildings' presence even from a distance

Surfacing: smooth lime plaster

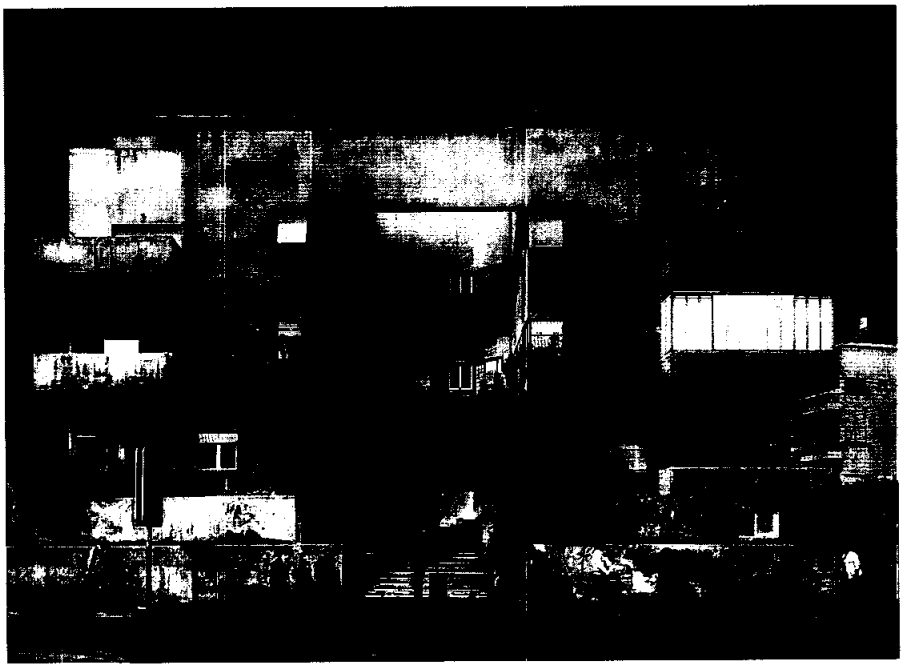






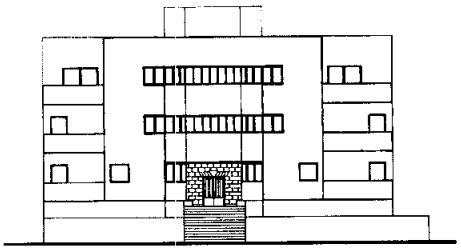
212-214 Ben-Yehuda St.-1935

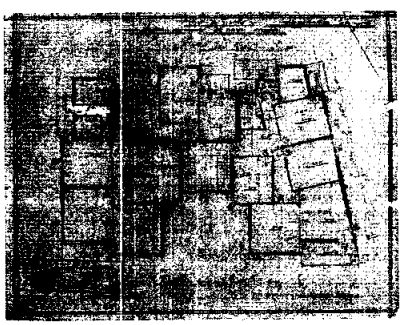
Architect: Binyamin Anekstein

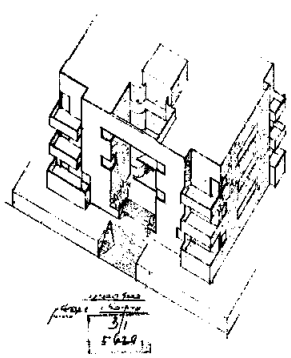


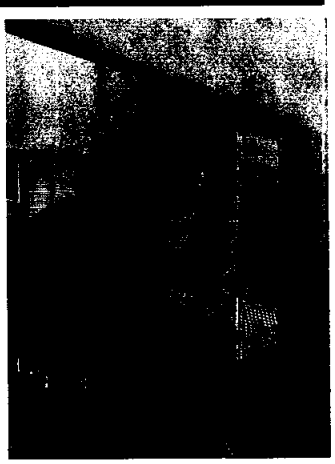
The Blilovsky house sits on Ben Yehuda street, a residential district with a commercial floor at street level. The building was planned as a solely residential dwelling, with no stores below, thereby necessitating a division between the apartments and the bustling thoroughfare. Thus, in contrast to neighboring blocks, it was built on its natural podium. The resulting structure faces inwards to a central courtyard alongside the street, a wide beam at the top does not play a structural role rather symbolizes the border between the urban and private spaces. Members of the "Hug" at the time mocked this type of element which they referred to as "architectural acrobatics". The building appeared in a critical caricature in "Building in the Middle East" which stressed its improper (non-functional) use of the morphological vocabulary of the Modern Movement.

Surfacing: Smooth lime plaster.



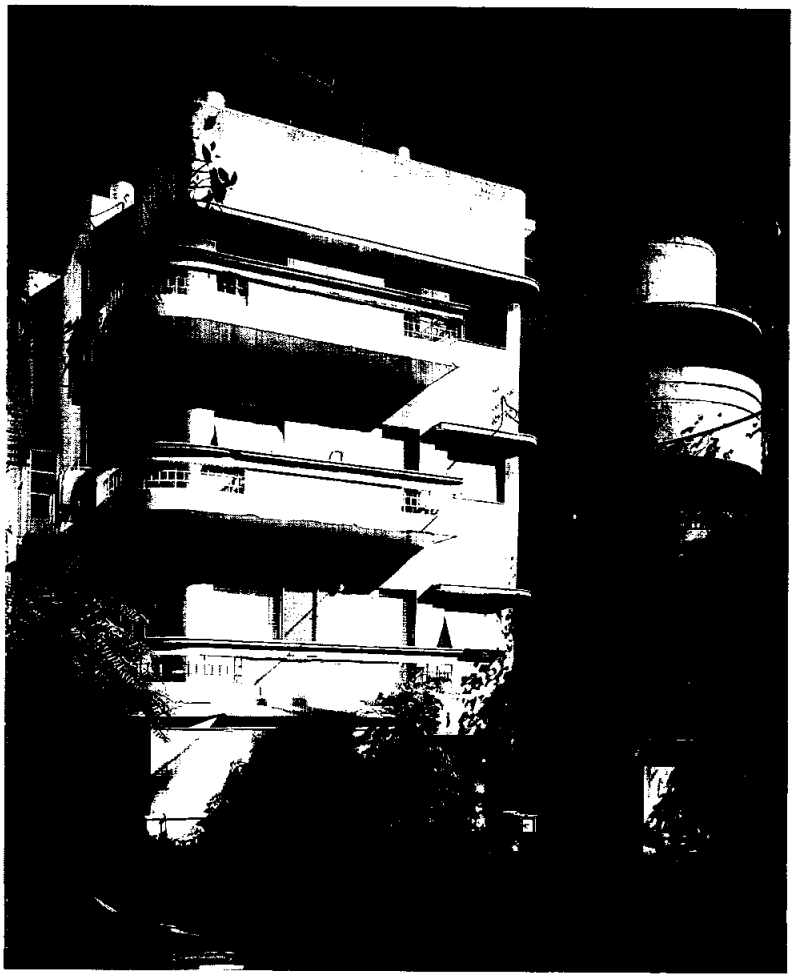






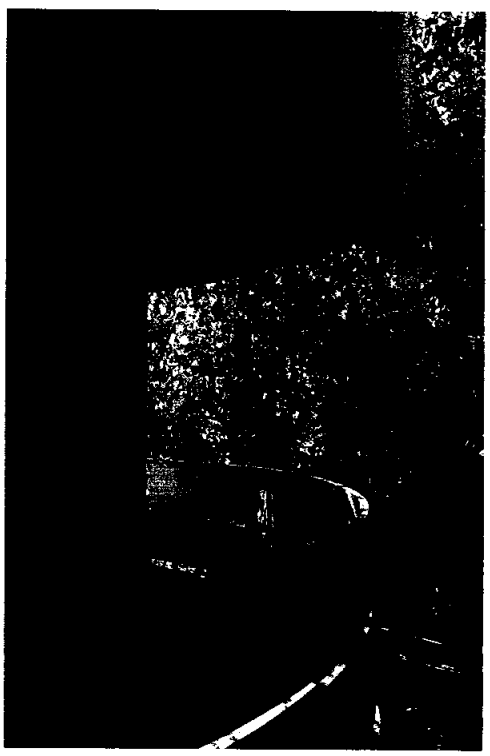
85 Ben Yehuda St.-1935

Architects: Salomon Gapstein

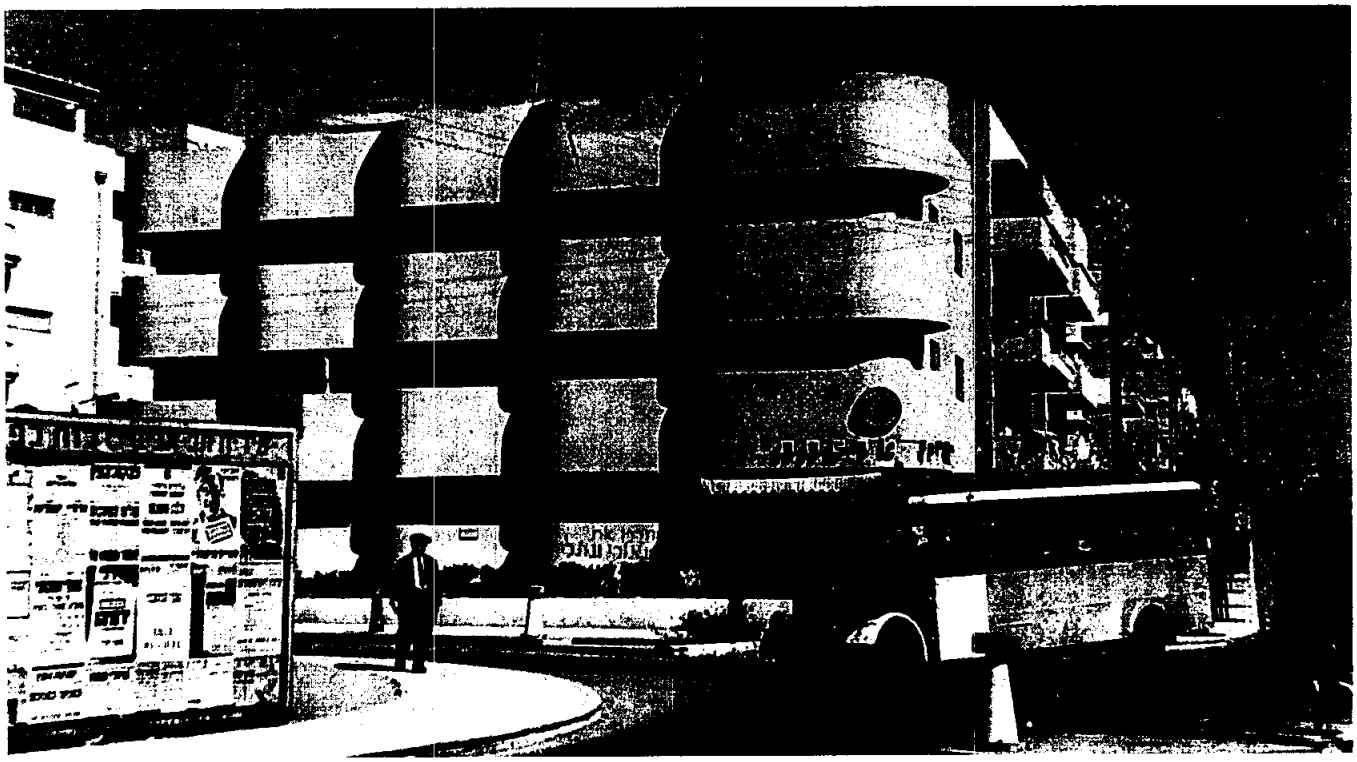


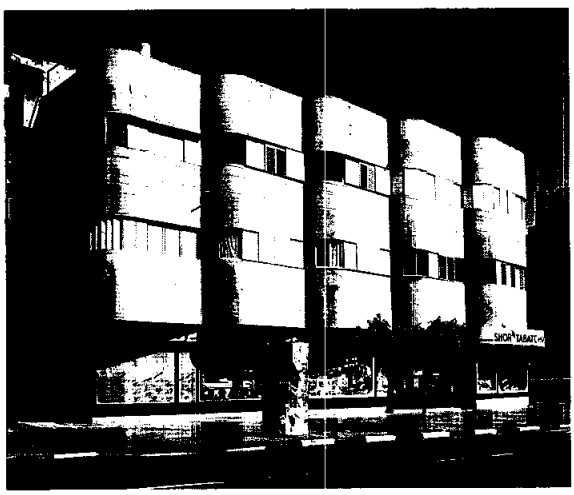
The Buxenboim House is a compact cluster residence. The building's plasticity is created by a clear separation between the southern semi-circular block and the rectangular northern block with its curved corners. Emphasized by decorative windows, the recessed stairwell provides a connecting element between both masses. It is reached by a narrow passage between both blocks, built on a podium raised above the street level. Each block is surrounded by distinct balconies - the rectangular mass has elongated corner balconies following its curved corners, which are emphasized by the corner railings. The semi-circular mass is surrounded by balconies with a decorative concrete skirting, slit railings and a canopy, all of which create a curtain wall. Horizontal emphasis is achieved by elongated balconies, slit railings and canopies, all of which enhance the wavelike sensation created by the building's flowing lines.

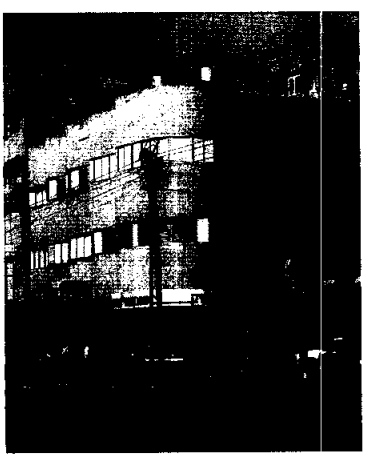
Surfacing: Smooth lime plaster on the rear façades and waschputz plaster on the front façades.

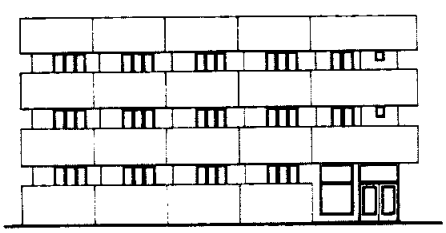


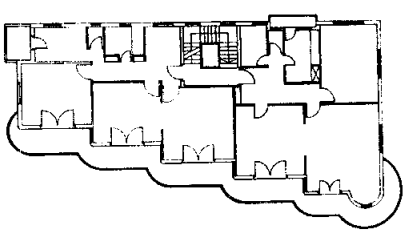
6 Bilu St. - 1935
Architect: Arie Streimer











The Horenstein House is called by the local residents the "Balcony House" because of the way King George Street elevation is wrapped with balconies. The building was designed and built by Ze'ev Heller in 1936, and shows greater maturity than his earlier projects, at 3 Strauss Street (1935) and 60 Yehuda Halevy Street (1933).

At Horenstein House the effect of the curtain wall is impressive. a curved wall covers the whole, main facade, concealing the orthogonal internal walls. The curved facade originally extended down to the ground floor, but the demands of modern retailing in King George Street forced the building's owners to opt for a flat display window at street level.

Surfacing: waschputz plaster on the front facade

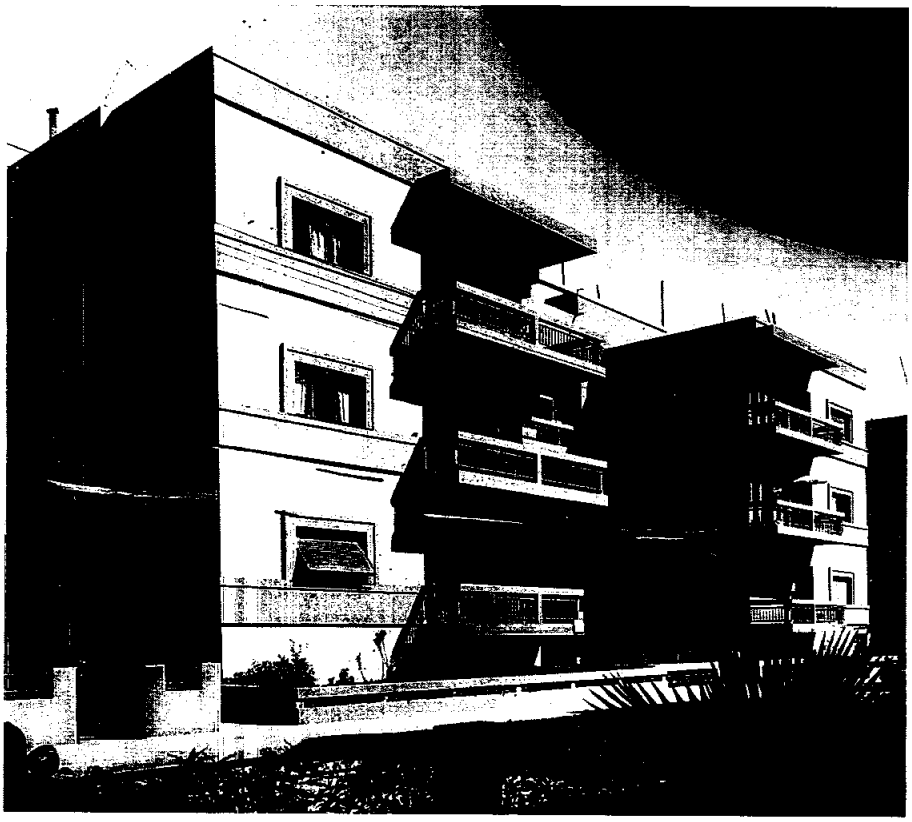
54 King George St.-1936

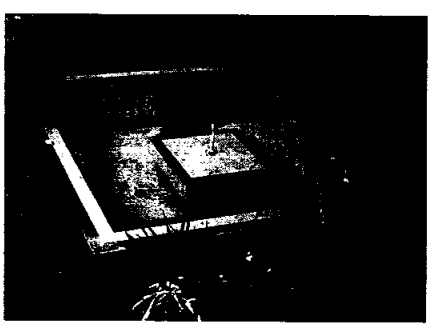
Architects: Ze'ev Heller

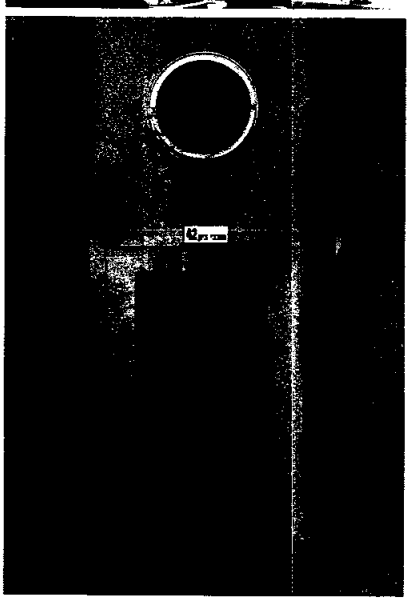
The Gerber, Rubin and Shafir House is located on a quiet, residential street. The patio of this large, U-shaped residence faces the street and provides a respite from the continuity of the urban fabric. Thick, dark bands of plaster around all the front façades, connecting to the stairwell, create a strong horizontal emphasis. The interplay between these dark bands and the lighter wall reinforces this horizontal division, and connects exterior elements such as the balconies, windows and stairwell. The stairwell itself, protruding from the mass of the building, is illuminated by round glass and iron windows. The recessed corners facing the patio, together with the deep-set apertures in the wall and the protruding corner balconies, "liberate" the corners from the house, while connecting the apartments to the street and the courtyard.

The square courtyard features typical, local plants such as palm and ficus trees, and has a square-shaped fountain with black-and-green ceramic tiling.

Surfacing: Smooth lime plaster on the rear façades and two-tone waschputz plaster on the front façades.







42-44 Chovevei Zion St. - 1936

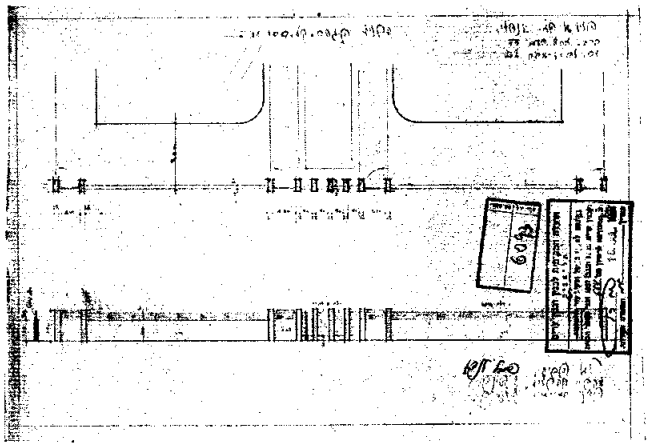
Architects: Y. Kaminetsky and H. Blumenfeld

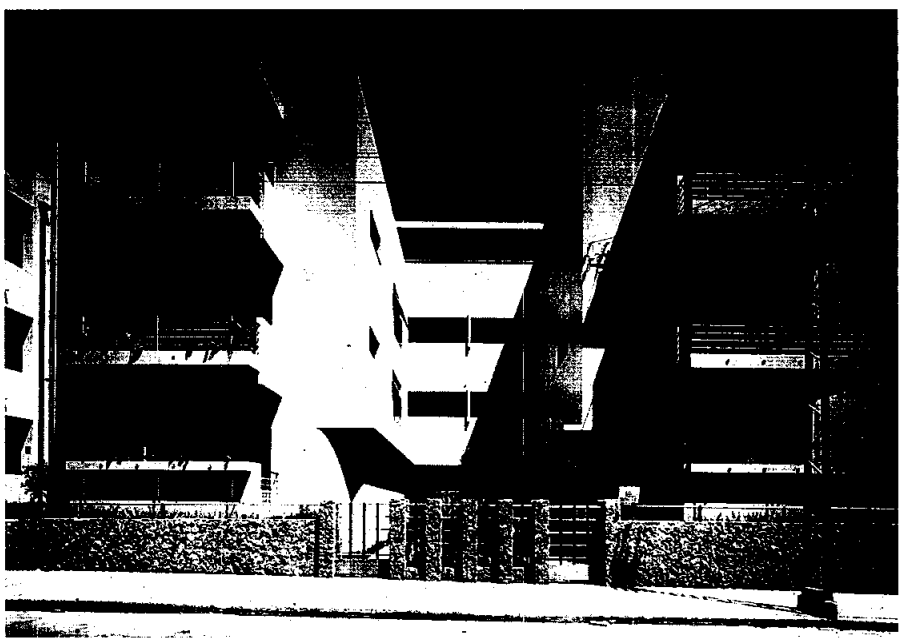
The Landau House, like other U-shaped buildings, is situated on a double lot. It consists of two connected buildings with two separate entrances, sharing a front patio garden visible from the street. The ground floor is marked off and emphasized by a protruding horizontal slab, and rounded corners following the line of the entrance paths.

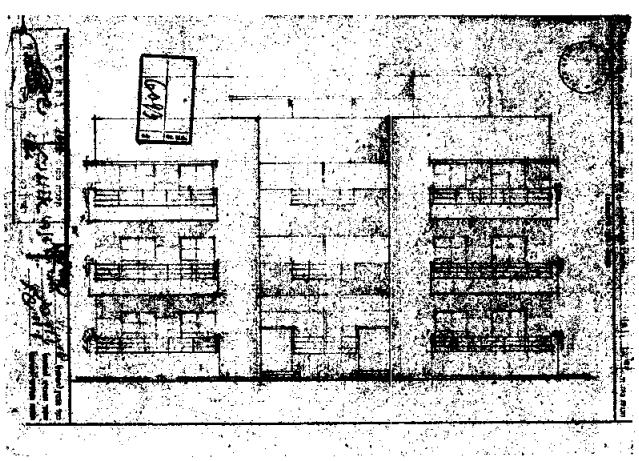
The proportion between the size of the courtyard facing the street and the depth and the height of the rectangular sections, creates a perspective of great depth, emphasized by various architectural elements such as the peripheral interior cornice on the ground floor, a cantileverd canopy at the top, deep-set balconies running along the receding part of the building, which create the impression of a dark stain against the smooth, white wall, as well as the cantilevered front balconies. When viewed from the front, these balconies, with their iron balustrades, seem like drawers pulled out of the lateral concrete balustrades - thus increasing the sense of the modern structure's movement towards the street.

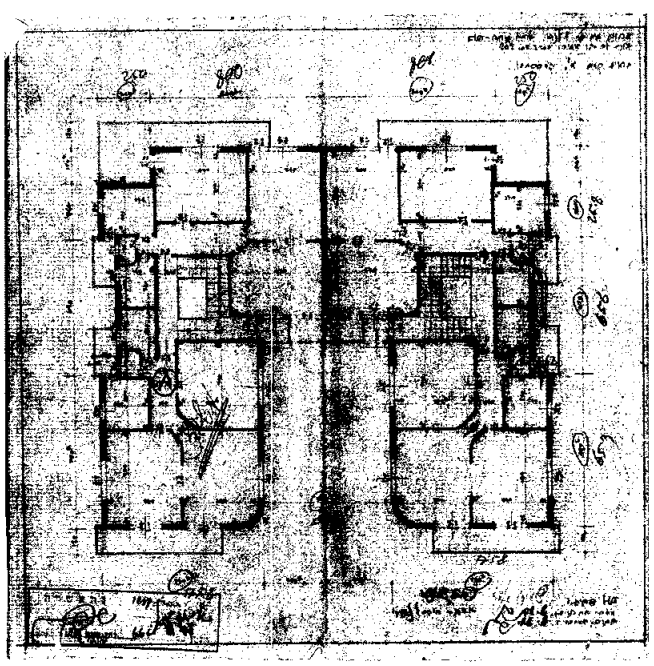
The fence, surfaced with rough sandstone and boasting impressive iron gates, seems to stop, or ground, this motion.

Surfacing: Smooth lime plaster







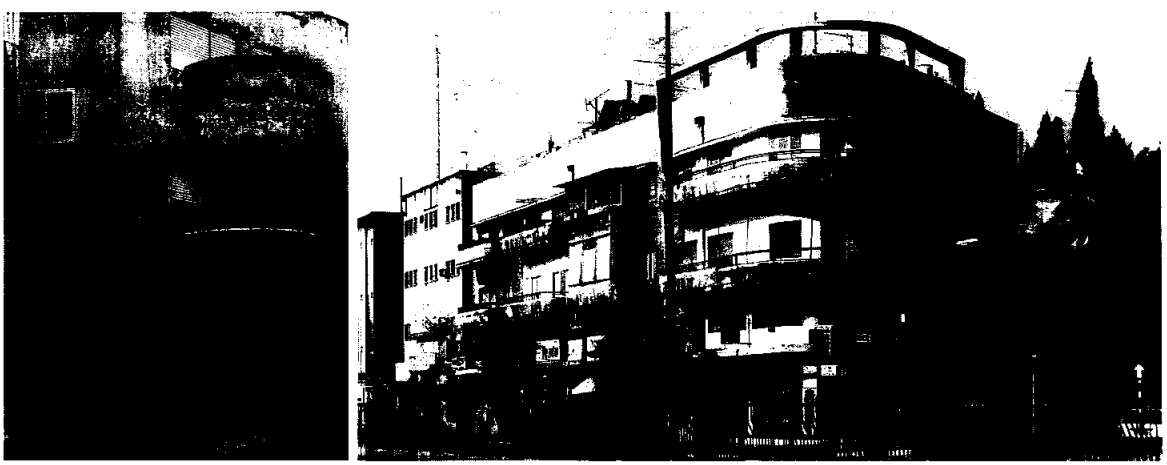


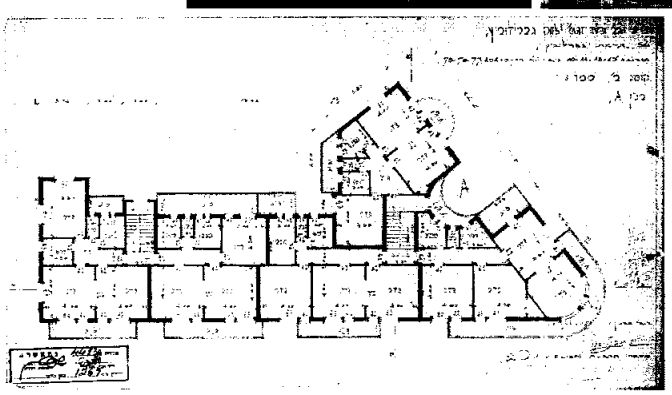
72 Ahad Ha'am St.-1936

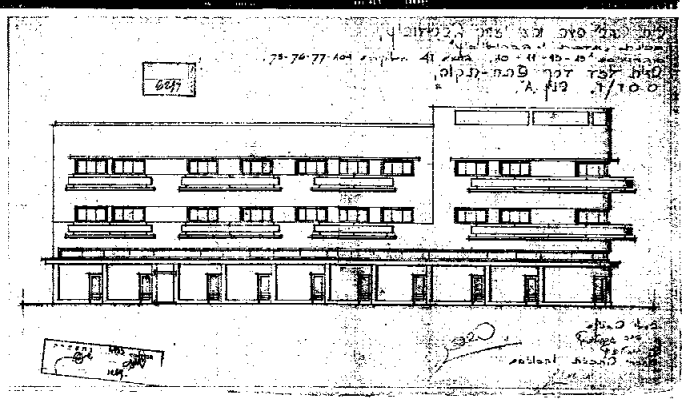
Architect: Yehoshua Steinboke

The Gavrilovich House is a corner residential building situated at the intersection of a commercial street and a quiet residential street. A broad horizontal cornice separates the shop floor from the residential floor.
Two vertical cornices, connected by a horizontal beam above the roof balustrade, emphasize the corner and separate the commercial street façade from the quiet residential street façade. The corner mass is also emphasized by a concave vertical depression on the western side, pointing at the building's stately entrance. The balconies of the contiguous living rooms project from the façade in a semicircle, creating an interplay of positive and negative masses unusual in Tel-Aviv's landscape.

Surfacing: Smooth lime plaster on all façades.





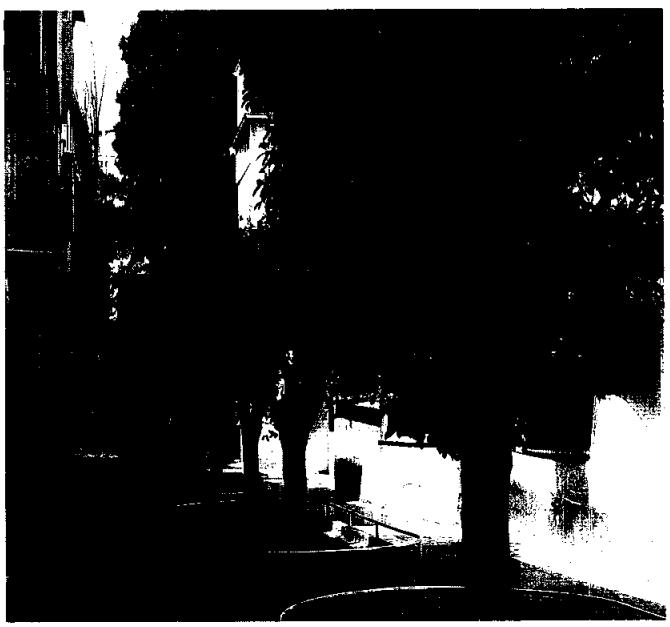


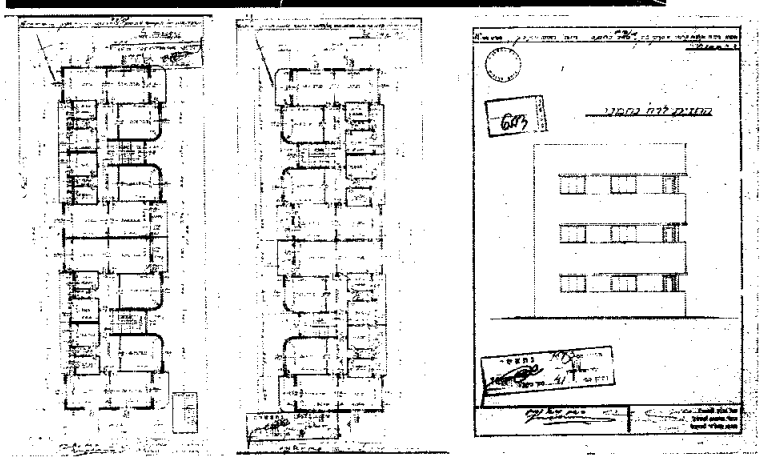
27 Petach Tikva Rd./64 Nachmani St.-1936

Architects: Yosef Kashdan and Elisha Shimshoni

The Carasso House, one of the city's "twin houses," is built on a double lot but relates to the street as a single unit. Both residences share a semi-private outdoor space, enriched with a string of ficus trees set in elliptical beds. The outdoor space is actually a public/private street, a direct continuation of the urban street. This surprising transition from the urban scale to the minor scale draws attention to the hidden landscape between the buildings. The openings of each block are horizontally emphasized — by a depression in the plaster which runs along the openings and is framed at the top by a narrow canopy. This soft horizontal line runs all along the street façades and flows on to the inner façades. It invites observers from the street to wander into the green, inner space and into the hidden entrances.

Surfacing: Smooth lime plaster.



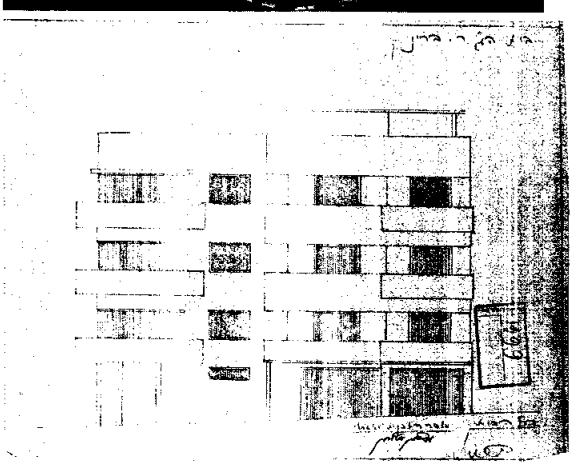


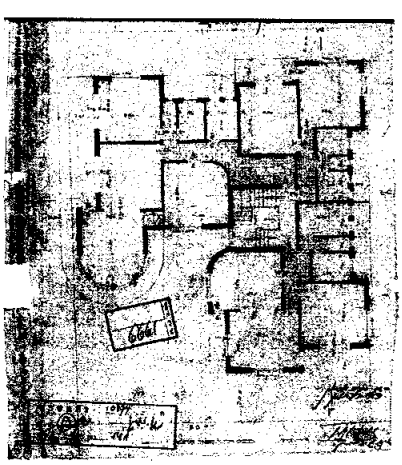
45, 45A Nachmani St. - 1936

Architects: Shmuel Hausman, Richard Barzilai

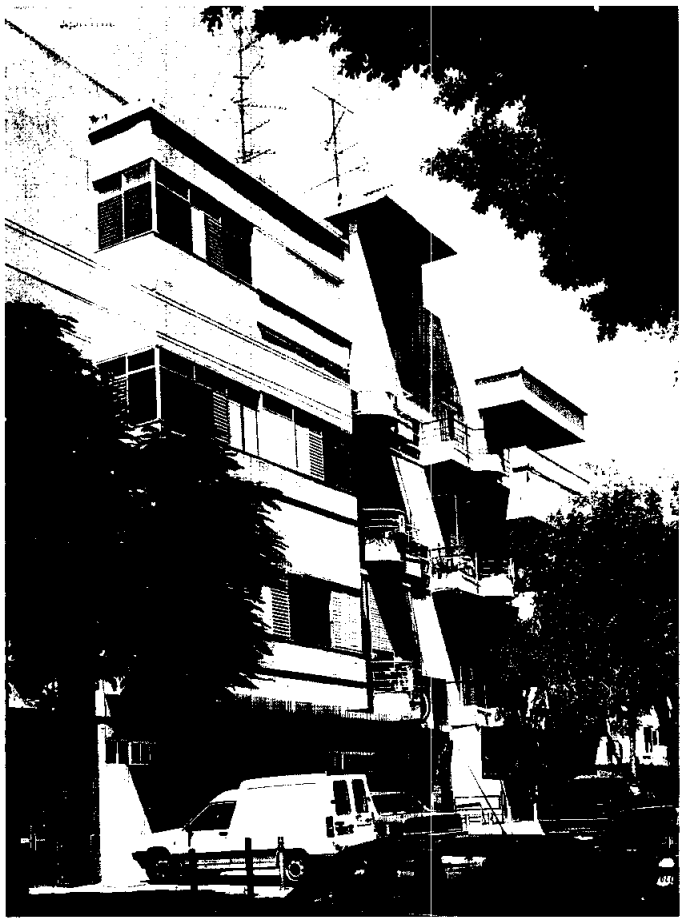
The Breinin House is a cluster corner residence, built in three autonomous masses connected by the stairwells' vertical mass.
This section is elevated, and emphasized by small round windows. The cubist composition created by the integration between the residential masses and the stairwell creates a series of external spaces facing the street, enhanced by the interplay between light and shadow. It is the building's withdrawn, introverted quality that draws attention to it. At the same time, the receding structure makes room for a verdant corner courtyard which relates to the public, street space. The entrance creates a passage through alternating closed and open spaces, including a garden planted between pilotis, and beneath the building blocks, thus increasing the sense of plasticity. The round front section, with its ribbon windows, balconies and upper cornice, as well as the cantileverd canopy above the entrance, increase the sense of flow between the three masses. The continuous line of the upper cornice connects the different sections and resonates in neighboring buildings.

Surfacing: Waschputz on the main façades and lime plaster on the rear façades.



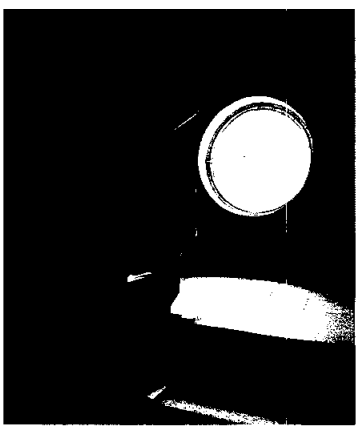


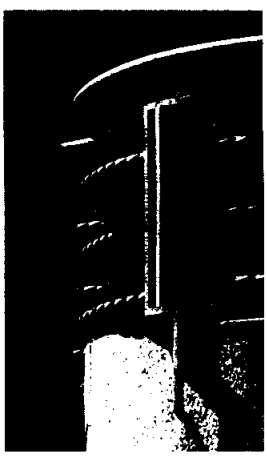
21 Mazeh St. cnr. 5 Melchett St.-1936
Architect: Pinchas Bizhonsky

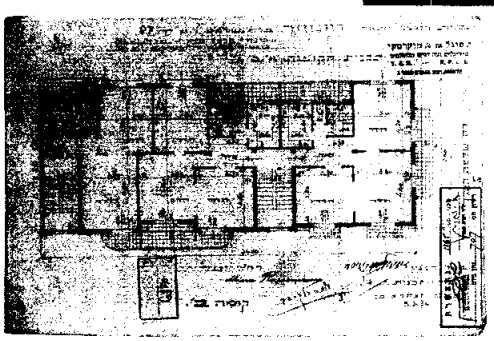


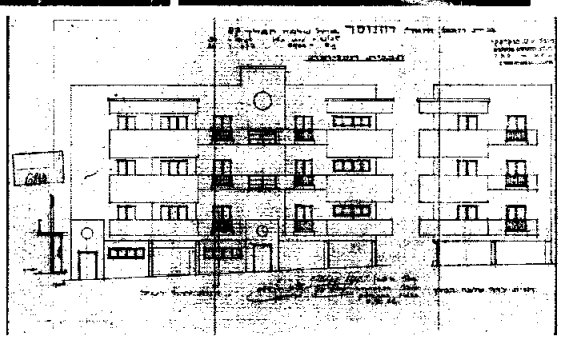
The Rosenwasser House is an asymmetrical, corner structure with a decorative façade on the street. The structure is built as a simple prism. The building's meticulous design attests to great consideration for aesthetic and public values. The projecting balconies, with their varied concrete and metallic banisters, play a major decorative role, giving the house a light-hearted, informal appearance. The projecting corner balconies with their concrete balustrades shift the focus of the building mass to the corner and the raised stairwell rising beside them. The entrance and the spacious, well-lit stairwell are characterized by the same wealth of form and finishing details.

Surfacing: Smooth lime plaster on the rear façades; waschputz plaster with basalt stone on the front façades; colorful ceramic tiles around the entrance doors; plaster mixed with mica on the stairwell walls.



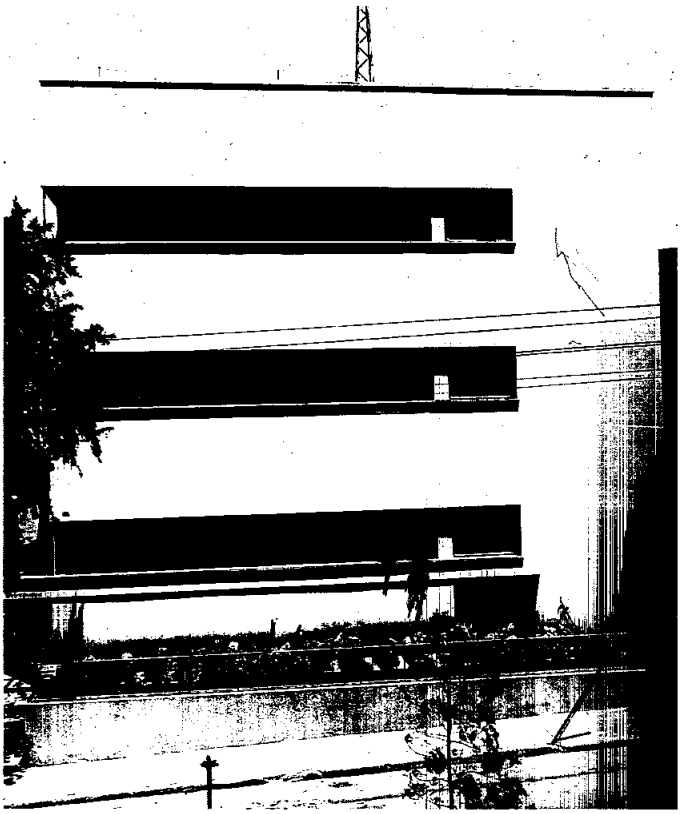


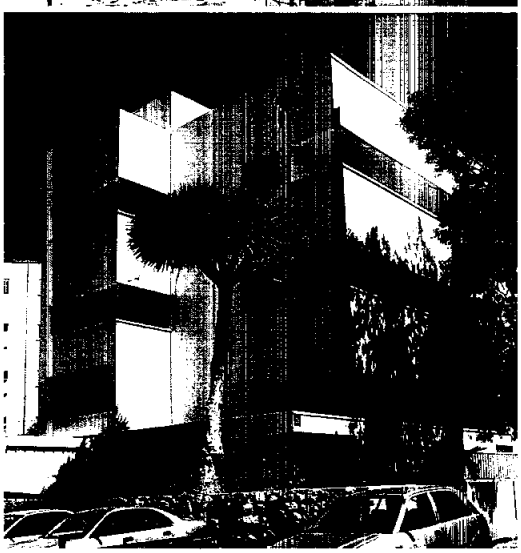




27 King Salomon St./ 5 Yael St.-1936

Architects: Yehuda Fogel and Shlomo Mekori



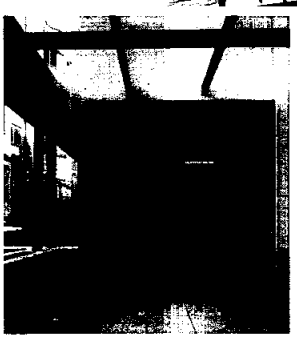


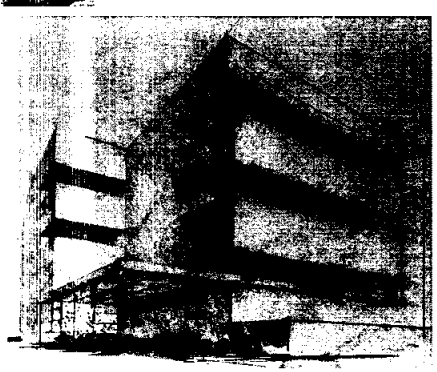
The Liebling House was built in 1936, according to documents found in the archives of the city engineering department. Dov Karmi had, however, started work on its design in the early 1930s, making him the first architect to set long balconies in the volume of a building.

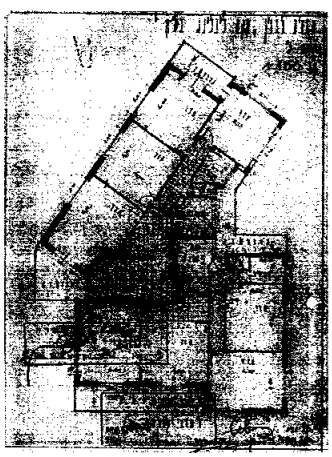
These recessed balconies provide a local equivalent to Corbusian ribbon windows. The long narrow opening between the balustrade wall and the downstand projecting from the floor above stresses the facade's horizontal dimensions, while preventing direct sunlight into rooms. The resulting interplay of light and shade became a dominant element of facade design.

A long pergola, made of timber, is connected to the concrete beam that runs along the facade and is thus an inseparable part of the building. Here, as in Workers' Cooperative Residences H, designed by Arie Sharon, the pergola acts as an element linking the street to the building. Timber pergolas were common in Jerusalem and houses outside the city, but quite rare in Tel Aviv: on occasion they appear at entranceways, linking exterior to interior spaces.

Surfacing: smooth lime plaster
Restoration Date: 1999

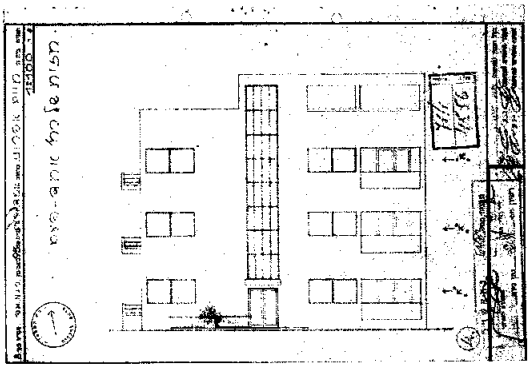


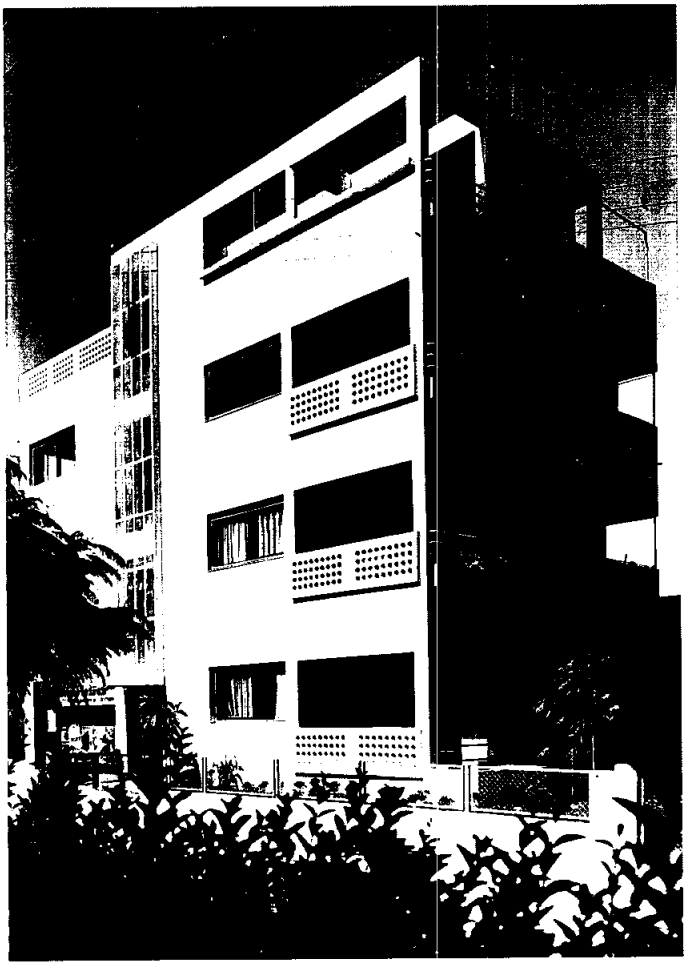




29 Idelson St.-1936

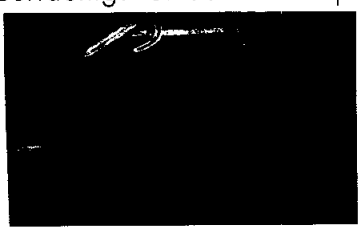
Architects: Karmi Dov

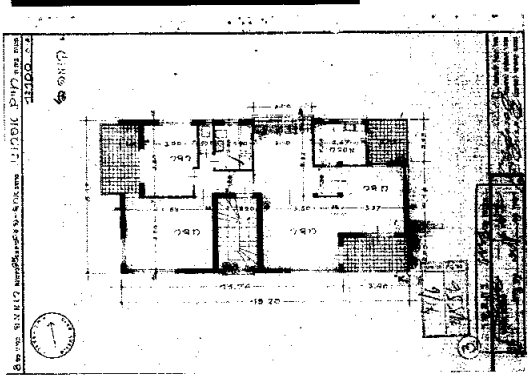




The Efroni house is divided into two wings, on the Ahad Ha'am street facade, by a glass stairwell. The stairwell's glass wall projects beyond the building's wallplane and wraps around flower boxes situated on the stairwell's landings. This transparent glass wall demonstrates the architect's intention to create a link between the street, the stairwell and the roof. The openings in the concrete balustrades of the balconies and roof were intended to improve ventilation and recall vernacular Middle Eastern building motifs.

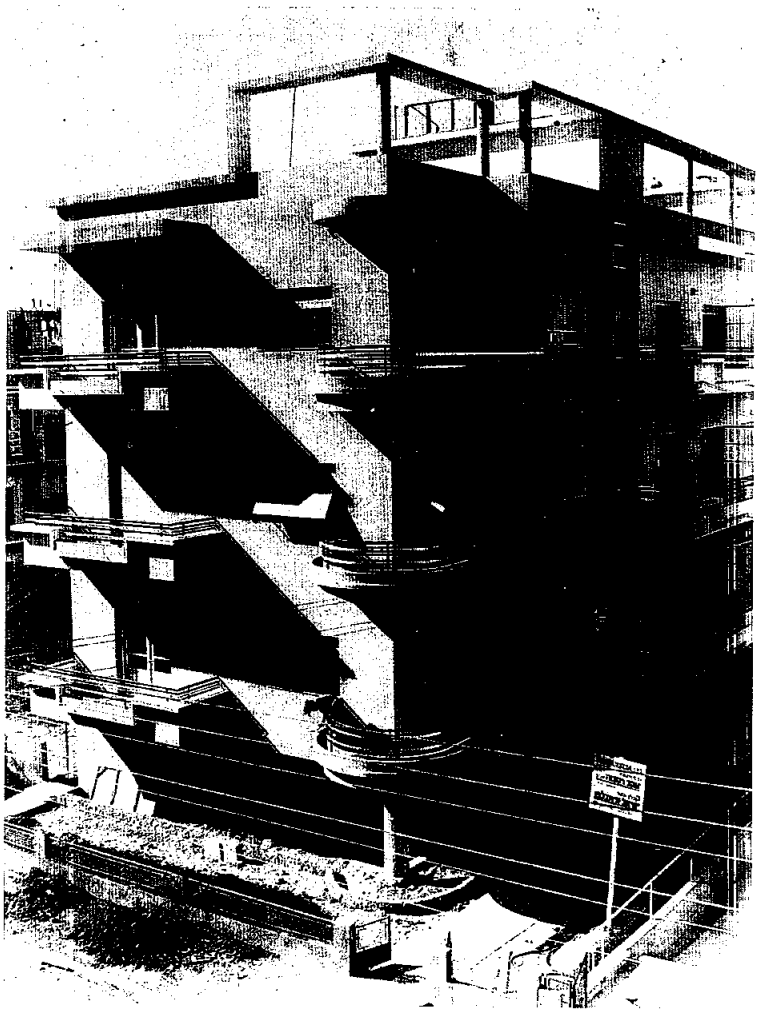
Surfacing: Smooth lime plaster





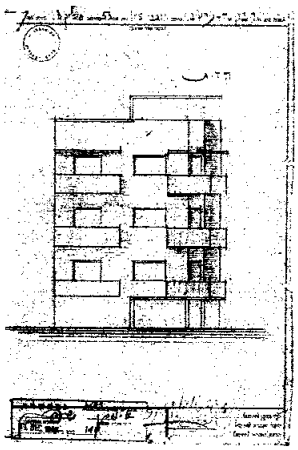
95 Ahad Ha'am St.-1937

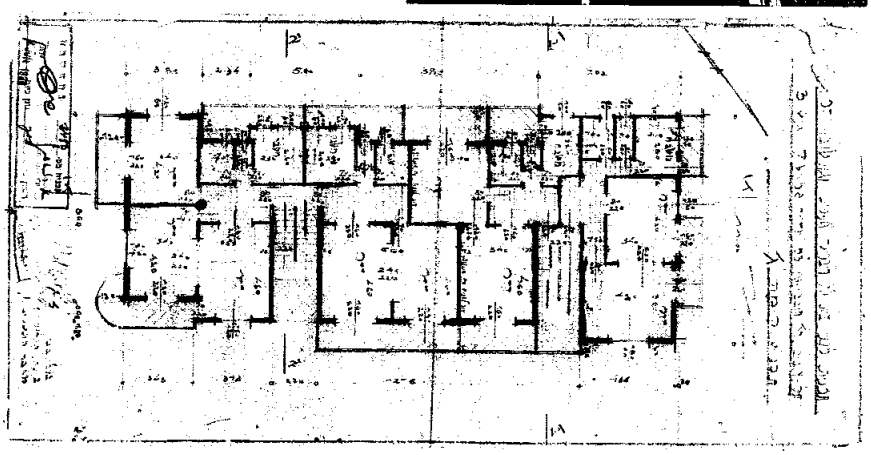
Architect: Shlomo Bernstein



The Rivkind and Portnoy House is constructed on pilotis. This residence has an asymmetrical façade, with rectangular balconies extending from the walls on one side, and curved corner balconies on the other, which seem to recess from the mass of the building. The curved balconies have balustrades with flower boxes and an ironwork balustrade in their upper section. The continuity of curved balconies creates a vertical emphasis at the corner of the building. The outline is accented by a flat, upper beam above the roof balustrade, supported by a row of round columns. The beam's height and its point of connection to the structure hint at the location of the stairwell space.
An identical building is located on 5 Borochov St.

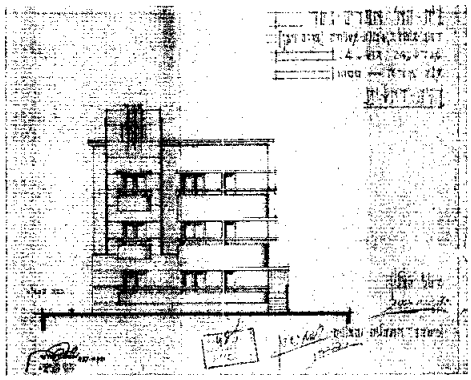
Surfacing: Waschputz plaster on all façades

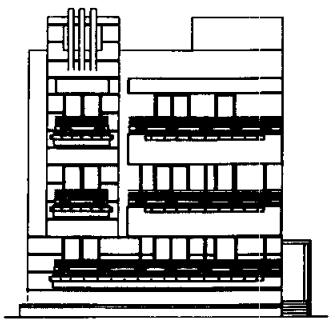


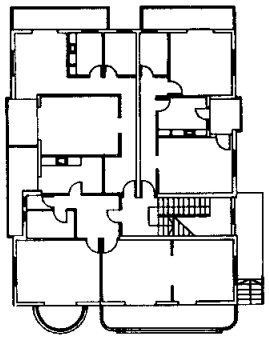


53 Chovevei Zion St. - 1937

Architects: Yaakov Ginsburg





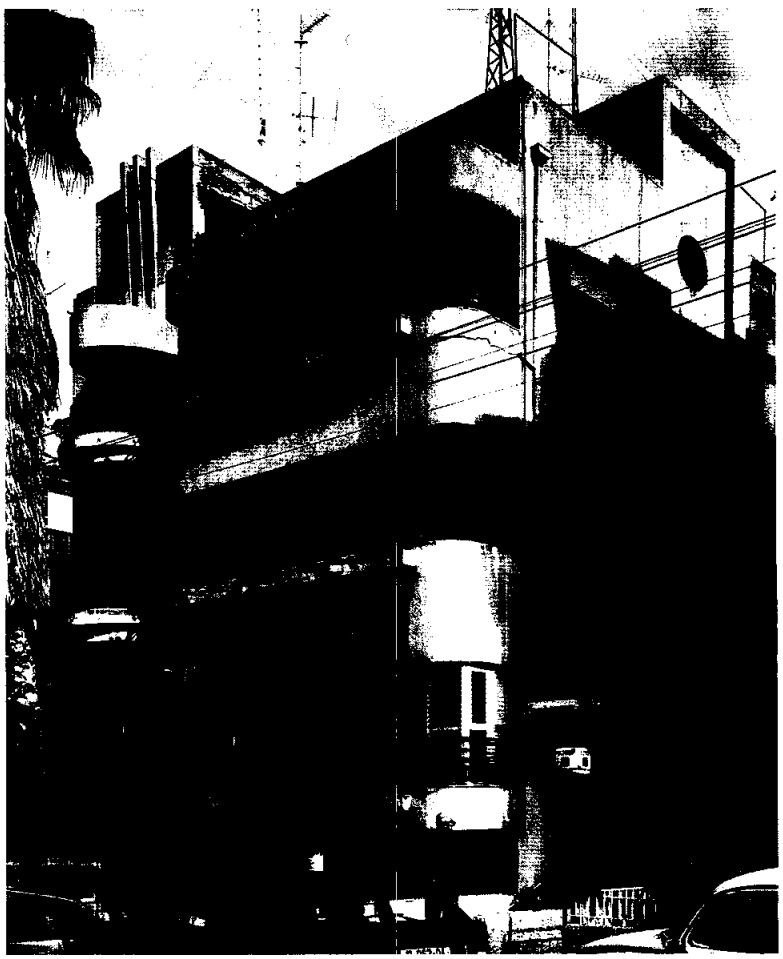


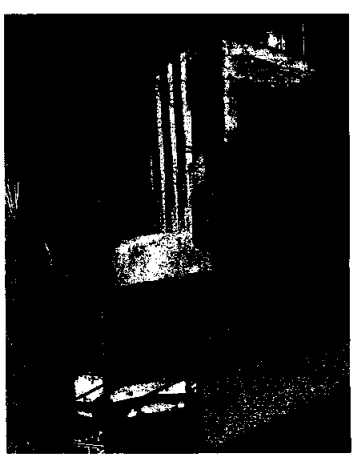
The Gasser House was designed by brothers Haim and Yosef Kashdan. Haim Kashdan studied in Belgium and his work shows the distinct influence of Art Deco.

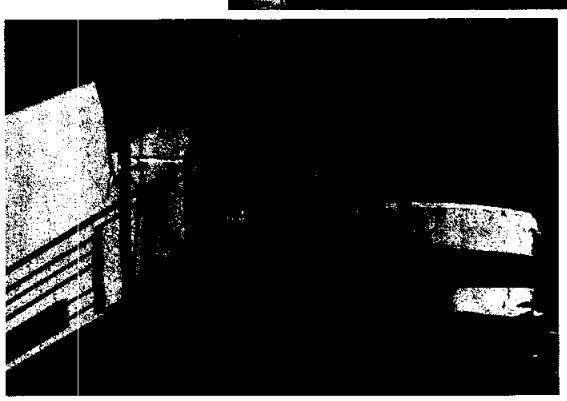
The asymmetrical facade is rich in decorative motifs and details. The functional elements of the facade, such as balcony balustrades, porthole windows, fencing and multicolored Waschputz plaster, are stylishly and carefully designed.

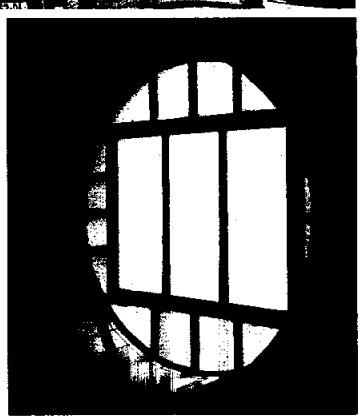
The asymmetry is expressed in the composition of the balconies which project from the facade. The stack of curved balconies create a vertical motif which is terminated at the roof with a decorative element in the Art Deco style. The long balconies, particularly on the first floor, stress the horizontal flow and draw the eye towards the building's entrance.

Surfacing: Waschputz plaster on the front facade



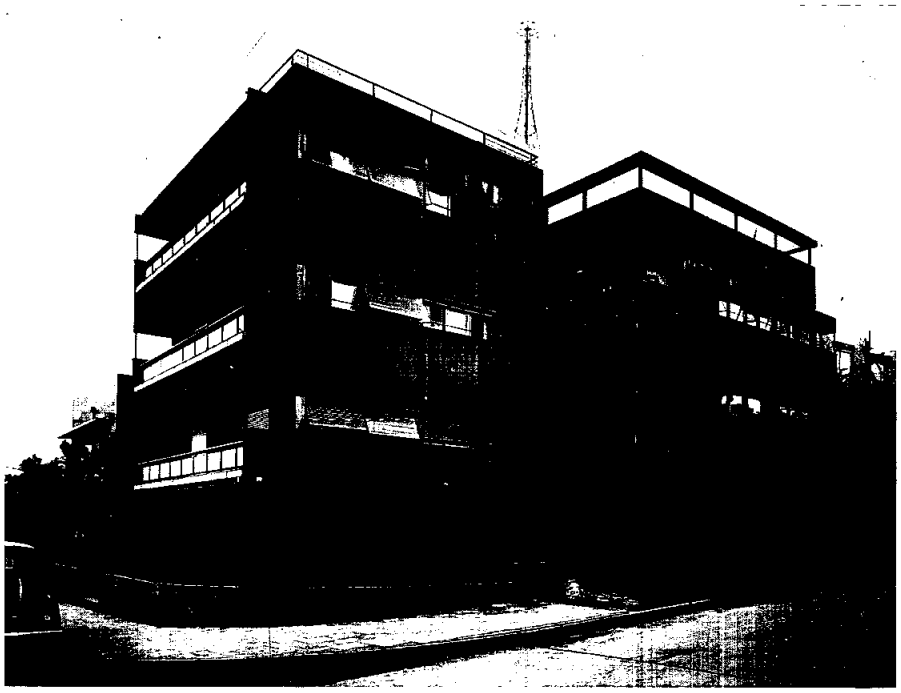






12 Gotlib St.-1937

Architects: Haim & Yosef Kashdan

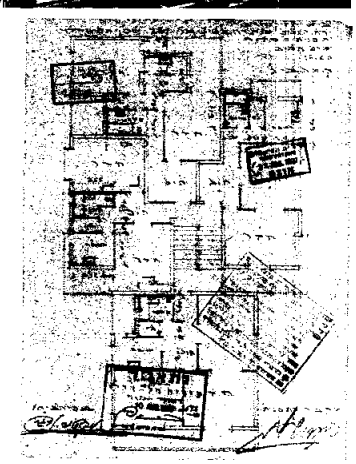


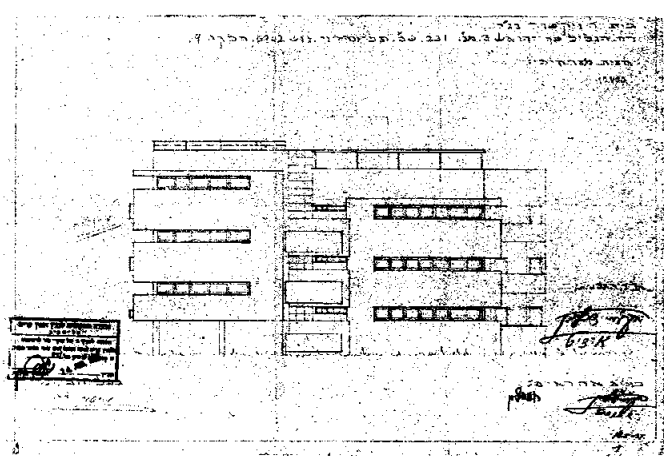
The Victor Naji House, situated on a corner, is a cluster residential building divided into two main masses, which are engaged in a playful dialogue between the structural frame and the curtain walls. While the rear mass is located at ground level, the frontal mass, through which the building is accessed, is built on pilotis. The steep incline of Mapu street allows for an interplay between the levels of both masses, as demonstrated in the location of the strip windows, yet connected by a light concrete beam suspended above the rear mass. The harmony between both blocks is achieved by the uniformity of the architectural language, while the expression of mass is different in each of them. Unlike the dynamic frontal block, which leans towards Mapu street, the rear block is static and anchors the building in Yeho'ash street.

The free flow of the curtain walls towards the balconies intensifies the dynamism and emphasizes the independence of the wall from the structure.

The frontal and rear planes in the façades, the continuous strip windows with their identical dimensions but different location and the release of the corner mass add to the plasticity so characteristic of Ben-Ami Shulman's work.

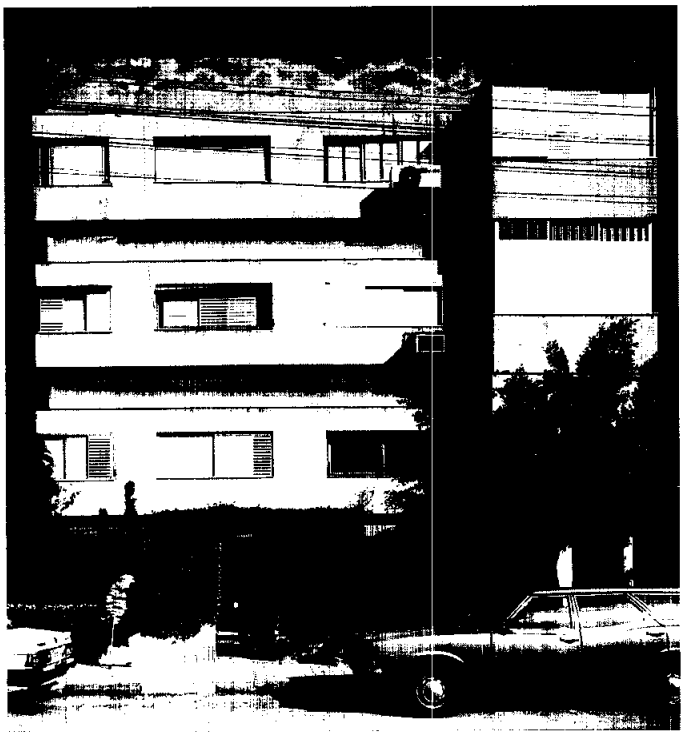
Surfacing: Smooth lime plaster on all façades.





3 Mapu St., cnr. Yeho'ash St.-1937

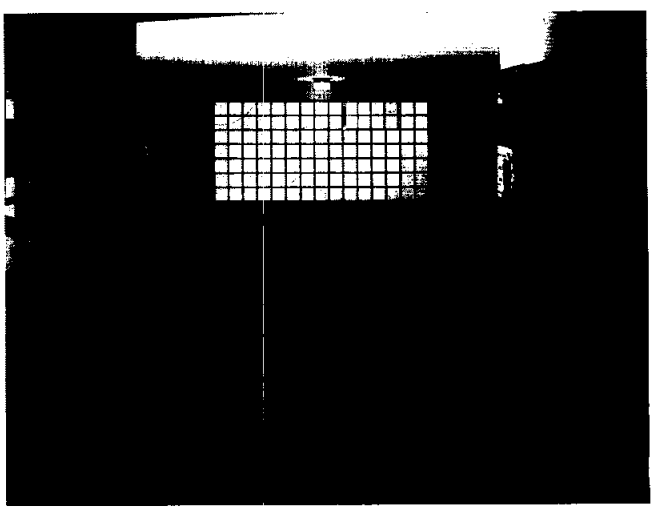
Architect: Ben-Ami Shulman

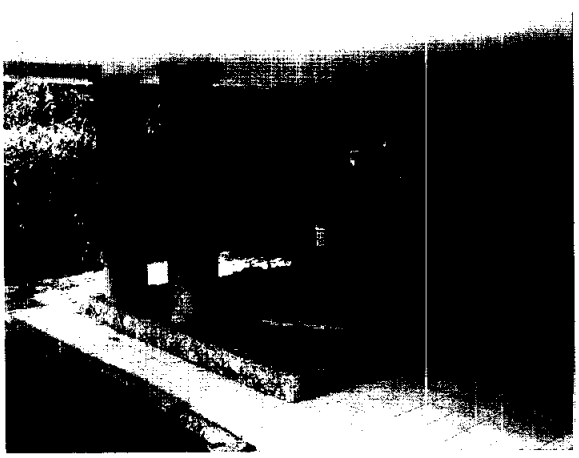


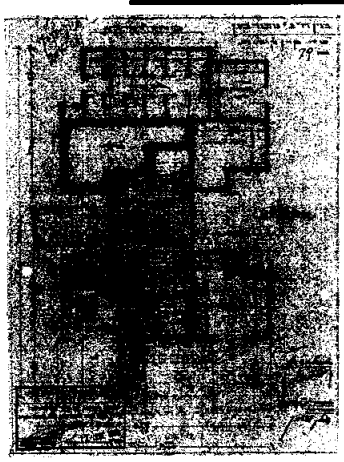
stately entrances. The entrance lobby is spacious, its style influenced by A. - Loos's internal spaces in central Europe.
The mass of windows and balconies projects from the structural walls as a united block, thus blurring the differences between open and semi-open spaces. The interplay of masses is enhanced by rich detailing, which creates varying degrees of light and shadow.

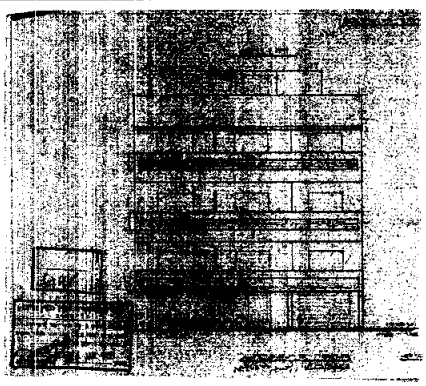
Surfacing: Smooth lime plaster on all rear façades and delicate kratzputz plaster on the front façades; steinputz plaster on the pilotis.

The Gutterman House is a residential building built on pilotis. The development of the area between the pilotis and the design of the entrance lobby are unusual, and of impressive beauty. The building's courtyard garden boasts abundant vegetation and serves as a sort of screen between the street and the entrance. Under the pilotis there is a peaceful open space, where the residents can meet, with a long bench of cast terrazzo, tiles and an ornamental fishpond opposing it. The design of this space indicates the importance given at the time to semi-public areas and

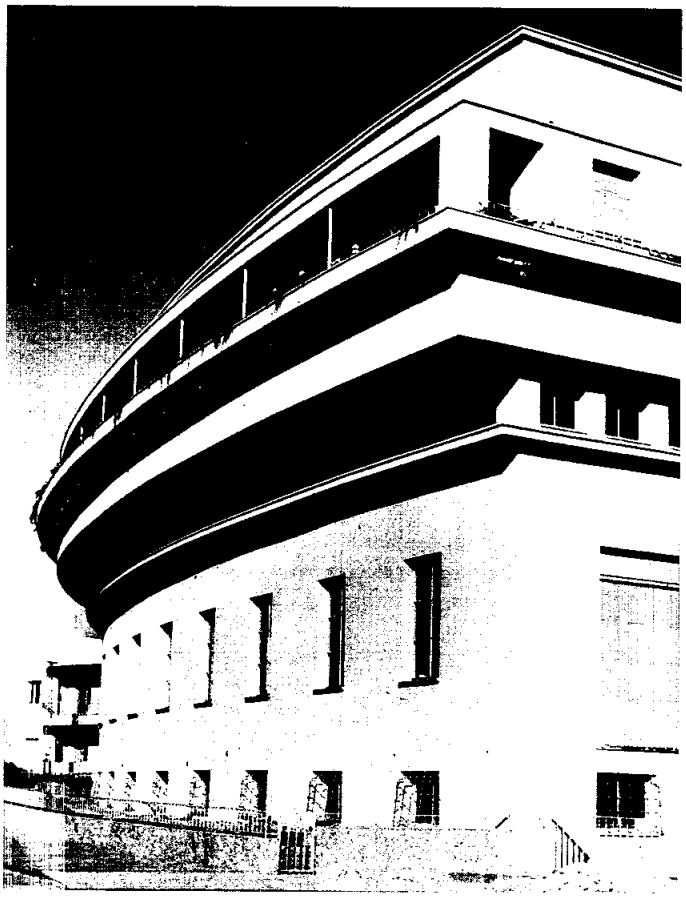


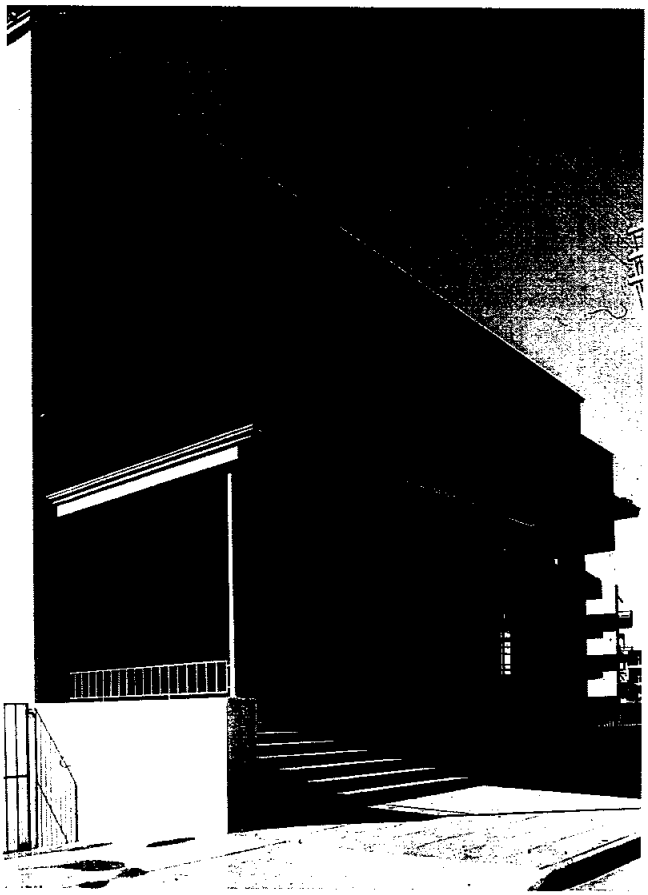


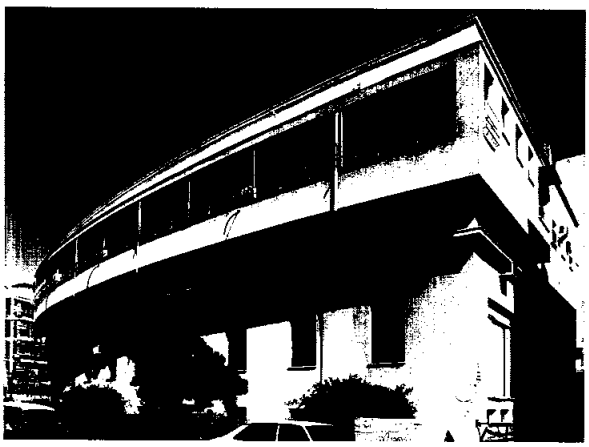




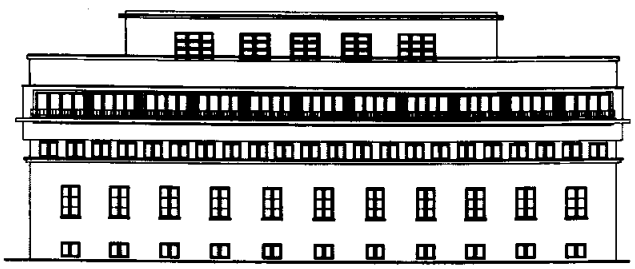
81 Ben Gurion Ave.-1937
Architects: Goldman and R. Mittelman





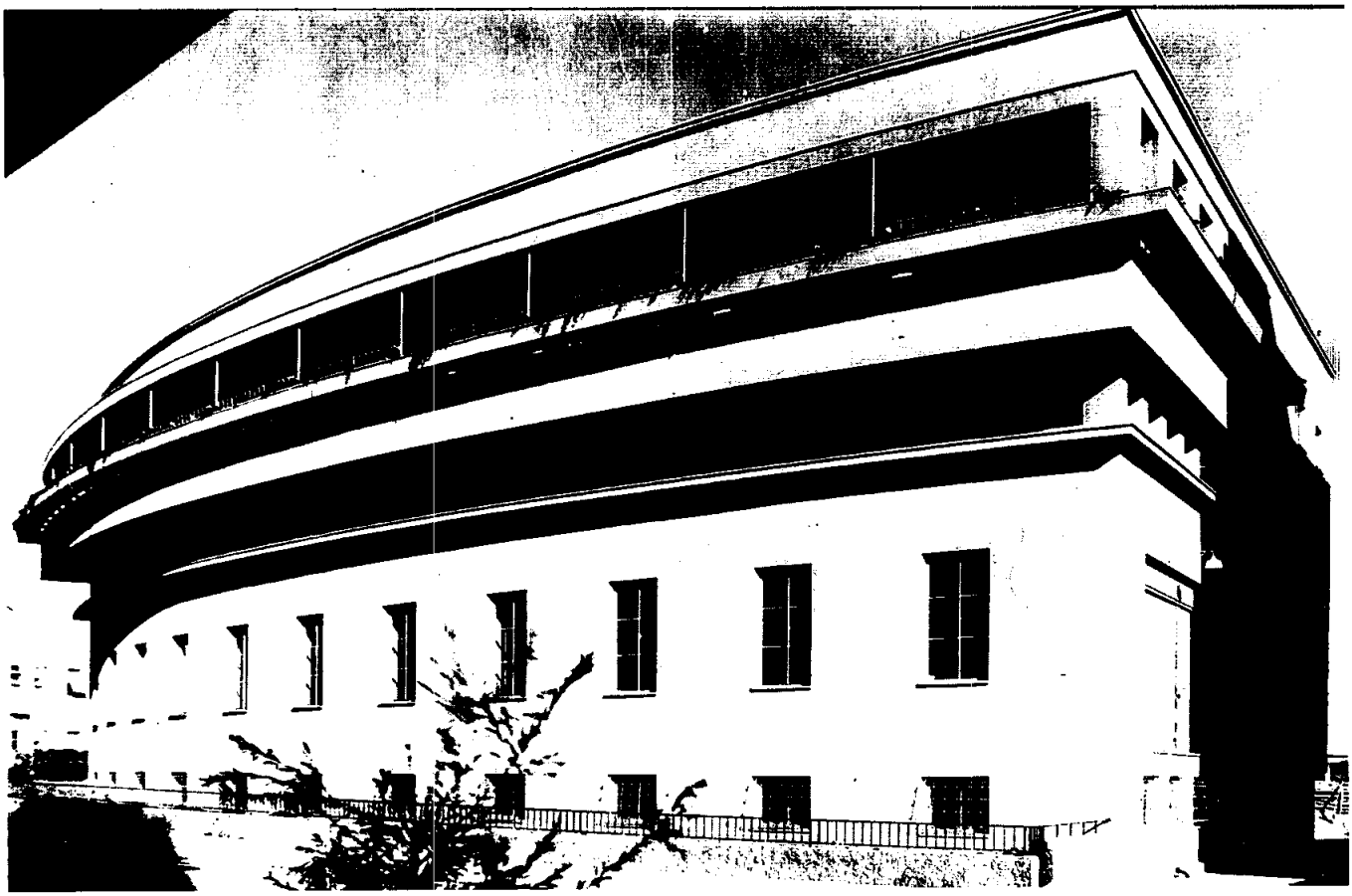


The former Kupat Holim Center and Pharmaceutical Store is an impressive public structure. Built on a corner, its arched floorplan parallels the curved lines of the Dizengoff Square located to its rear. The façade on Beilinson Street reveals the functional hierarchy between the floors - the lower ones being intended for storage of medication, and the top for offices. This hierarchy is enhanced by recurrent windows of different sizes at the lower floors, while the impressive elongated balcony on the top boasts projecting



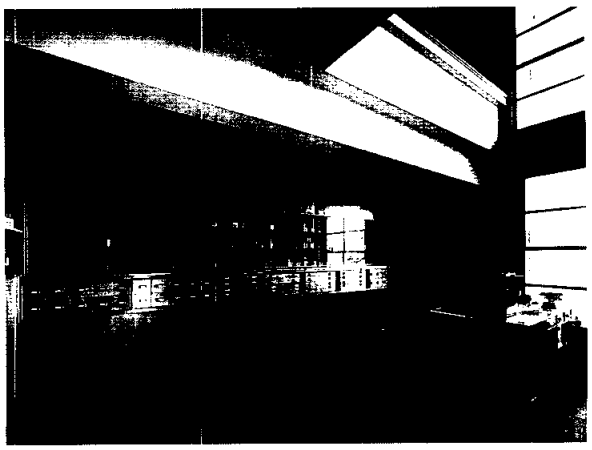
8 Beilinson St./14 Ben Ami St.-1938

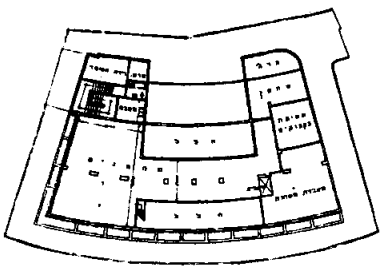
Architect: Joseph Neufeld (1898-1980)

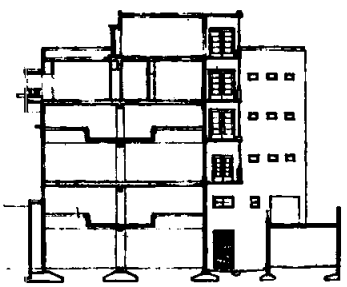


flower-boxes. All these elements converge to create a strong horizontal emphasis. The entrance is separated from the street level by stairs, it has a cantilevered canopy resting on two hollow columns, which serve for drainage. Two solid-wood doors lead into the building.

Surfacing: Smooth plaster on the rear and three types of plaster on the main façade: flower plaster (blumenputz), stone plaster (steinputz), scraped plaster (kratzputz).

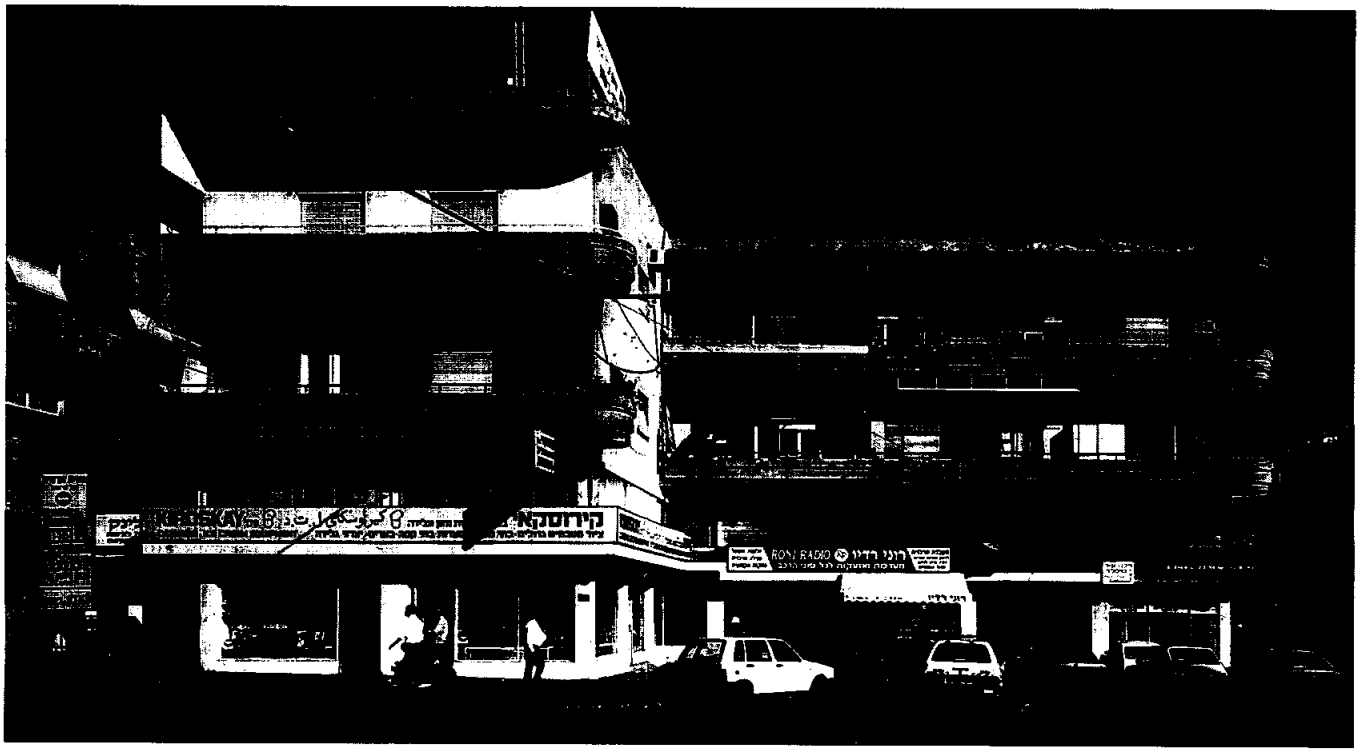






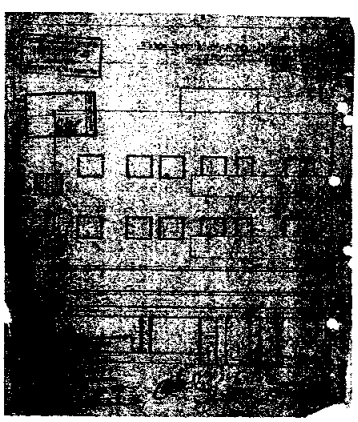
8 Beilinson St./14 Ben Ami St.-1938

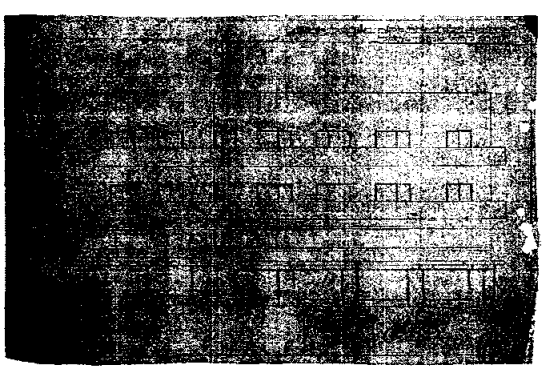
Architect: Joseph Neufeld (1898-1980)

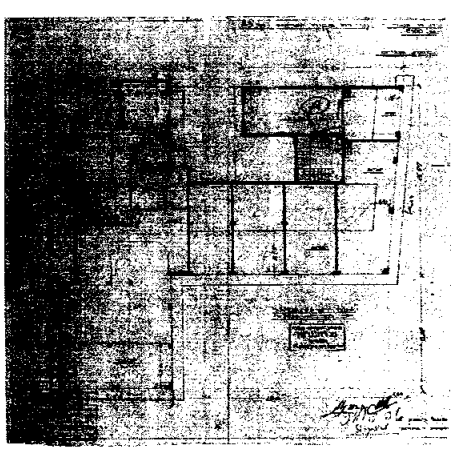


The Vilozhny House is situated at a very prominent point of the intersection between two streets. It is a corner residential building with a commercial façade. As usual in this type of building, there is a clear division between the residential and commercial sections, achieved by a broad cantilevered canopy shading the commercial façade. This façade is characterized by a series of pillars marking off the individual shops. The L-shaped design, facing the street, forms two sides of a rectangular public plaza. This design creates four main façades for the building, with the two southern façades highlighted by a series of projecting horizontal balconies. The perpendicular concrete slabs at the southern end are the starting point for the balconies, which end in a semicircle at the eastern end. At this junction, the three-dimensional grading of the balustrades creates a slight slant reminiscent of a ship's prow, and the illusion of eastward motion toward the street corner.

Surfacing: Peach colored waschputz plaster on the main façades; smooth



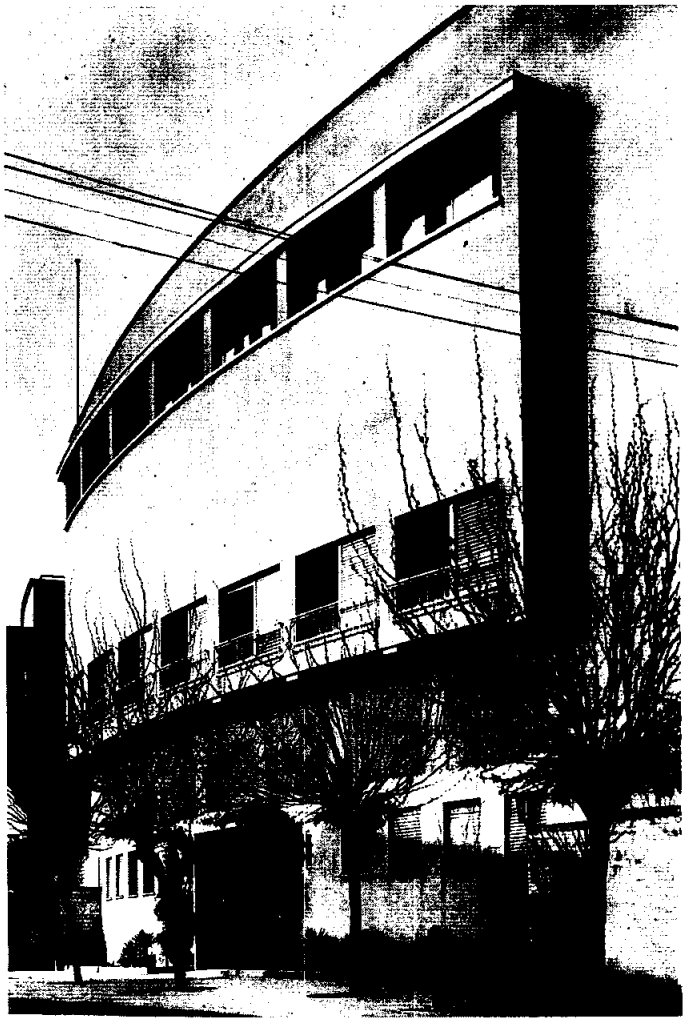


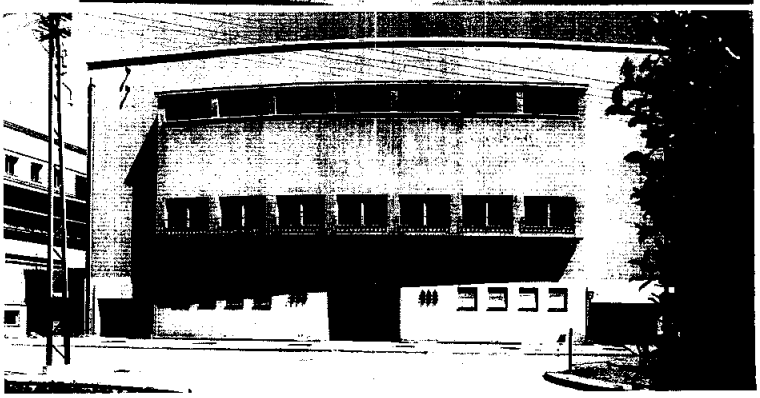


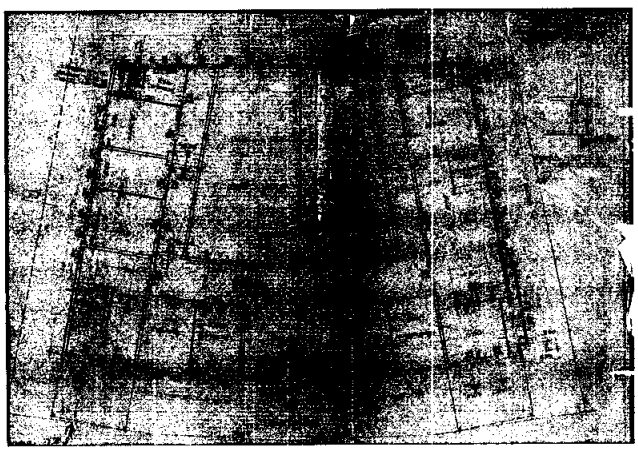
31 Hahashmal St./23 Mikve Yisrael St.-1938
Architects: Mordechai Rosengarten

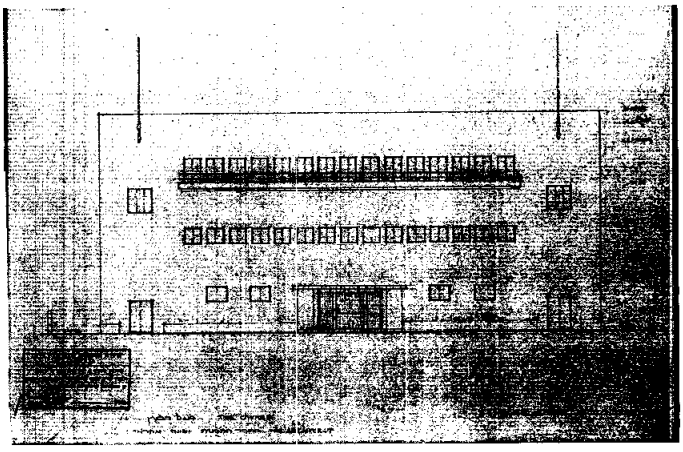
The Arlozorov House was designed as an office building with an assembly hall, but later became the **Ohel Theater**. This public building, one of several erected by the Histadrut trade-union, is adjacent to the Health Fund center/warehouse (see 8 Beilinson St.), and flows along the curved line leading from Dizengoff square. The building stands out by virtue of its simplicity of form. It's restrained façade has a midline axis of symmetry oriented towards the entrance. The gallery balcony on the upper floor and off the hall on the intermediate floor, projects from the external wall by means of extruding corbels, creating a refined interplay of masses on the flat façade. The ground floor façade serves as a foundation and is surfaced with pale steinputz plaster, in contrast to the smooth, sienna-yellow plaster on the remaining façades. The complex colour scheme on the façade is meant to emphasize masses, protrusions and spaces. The building's rectangular and convex proportions, the system of apertures, the protrusion on the ground floor and the cornice on the roof-top railing all serve to enhance horizontality.

Surfacing: Pale steinputz plaster on the ground floor and smooth sienna-yellow lime plaster on the remaining walls.



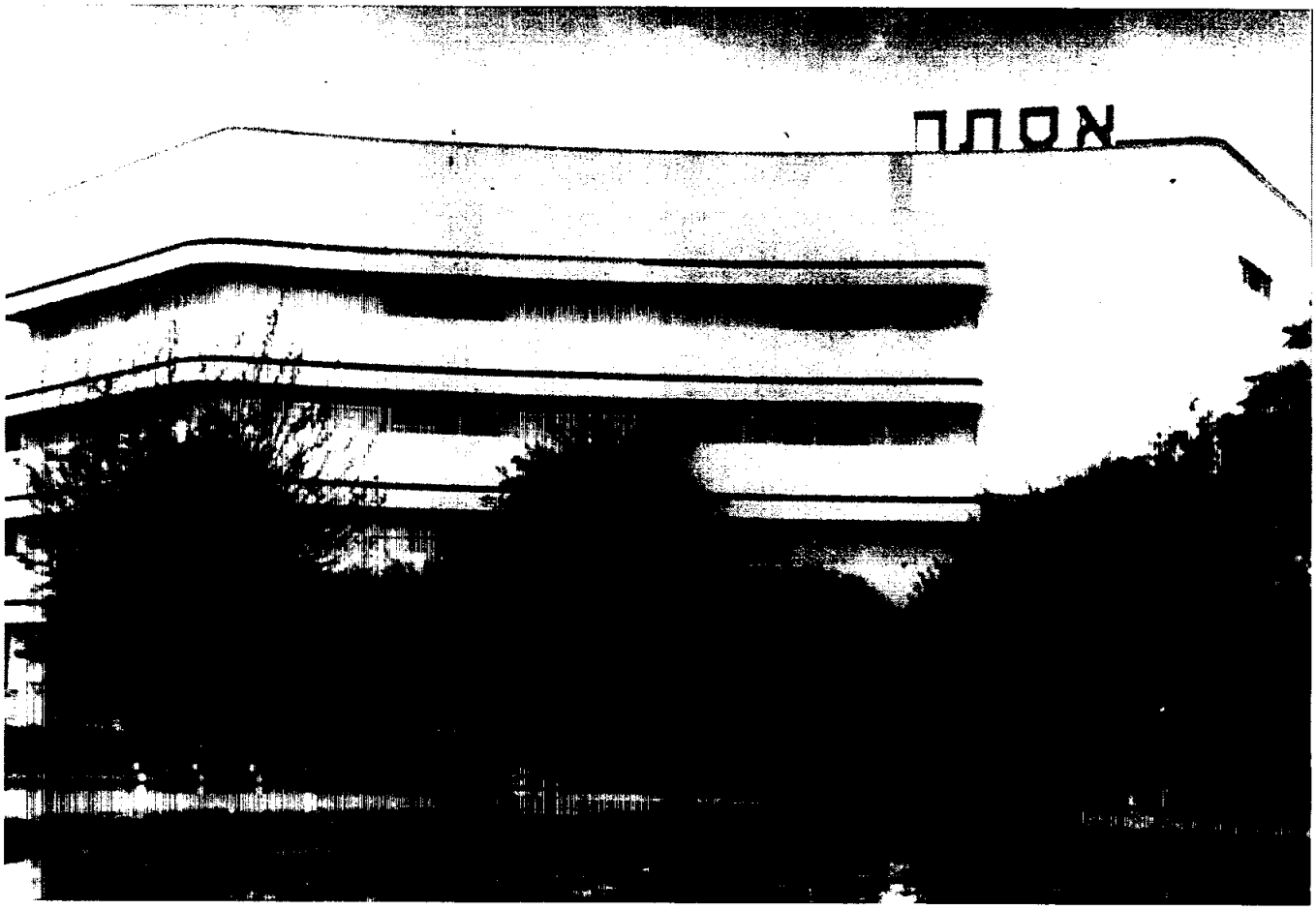




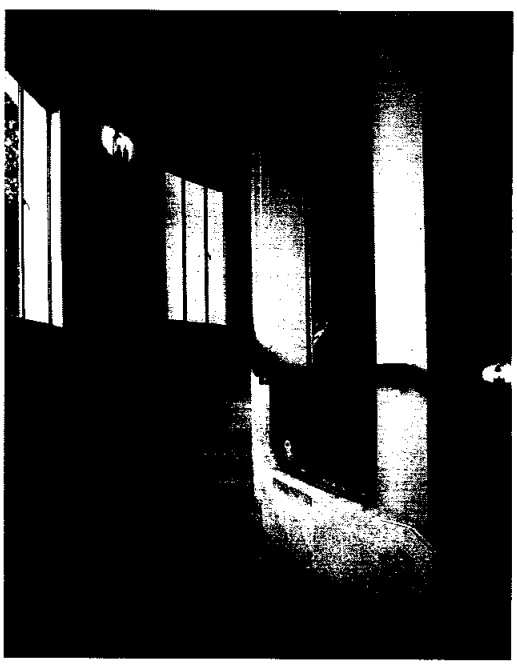


6 Beilinson St. - The Ohel Theater-1939

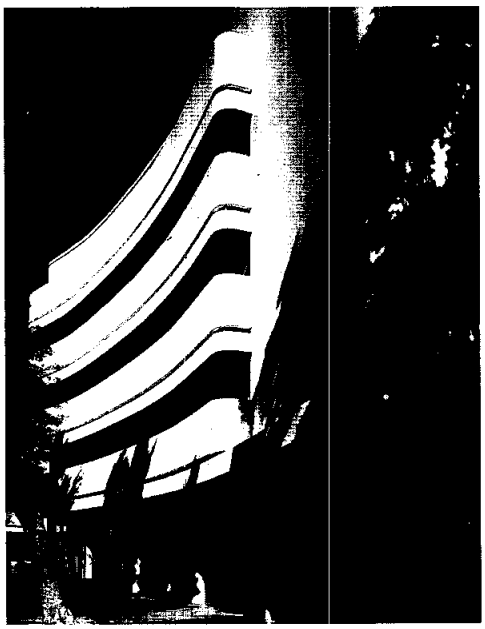
Architect: Arie Sharon

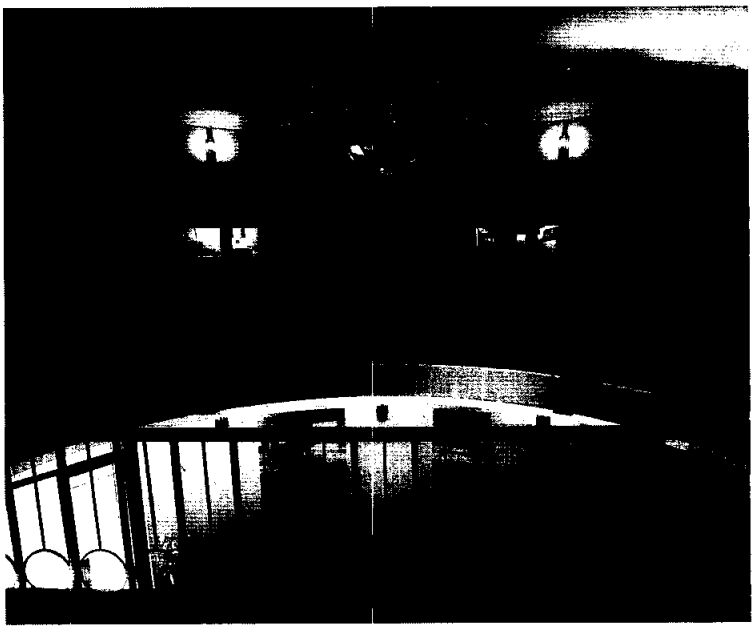


The Esther Cinema is situated on the corner of two streets, and is one of two theaters originally built on the Tzina Dizengoff square for an audience of 1,000. Despite its special function, the cinema's façade is almost identical to that of the adjacent, residential buildings, thus creating a uniform front facing the square. These façades are part of architect Genia Auerbuch's design (see Dizengoff Square). The external wall, built on a public scale, creates a screen which covers the functional details of the inner wall behind it. This is the only structure on the square which exemplifies the free-plan idea, both on the ground floor and the mezzanine, which originally functioned as a café and a department store. Four pilotis, detached from the glass wall of the commercial floor, face the circle. The ground floor's two-story interior space, designed as a semi-circle, with a clear,



1 Zamenhoff St., cnr. Dizengoff Square - 1939
Architects: Yehudah and Raphael Megidovitch





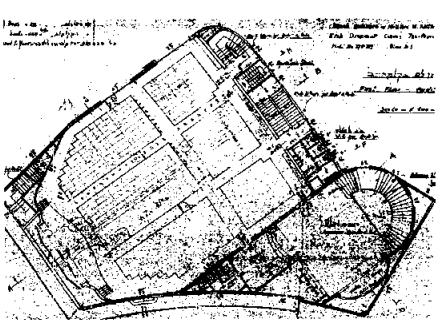
striking separation between the framework of the structure and the surrounding walls, is of impressive beauty.

The horizontal flow is marked by the narrow opening between the balcony balustrade and the concrete skirts extending from above as well as a narrow ventilation slit at the top, which allows for the release of warm air.

The Zamenhoff Dizengoff corner, where the main entrance is situated, is marked by the absence of peripheral balconies and the verticality of a solid, smooth wall which was used for signage.

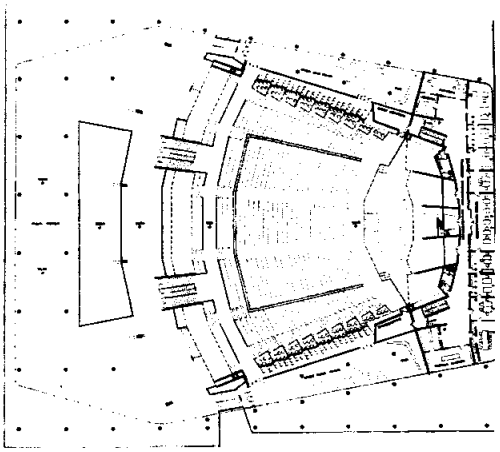
The recessed ground floor with its row of round pilotis, creates a shaded arcade and an external entry space to the cinema and the café originally located on the ground floor. Two wide glass doors, iron framed and detailed in brass, invite the public into the entrance hall, from which a curved staircase leads up to the theater. The ground floor entrance walls are surfaced with a light-coloured stone, while the commercial level is finished in black marble. The building was recently restored and renovated as a hotel, with its interior spaces that still refer to its past as a cinema.

Surfacing: Smooth lime plaster
Restoration Date: 2000.

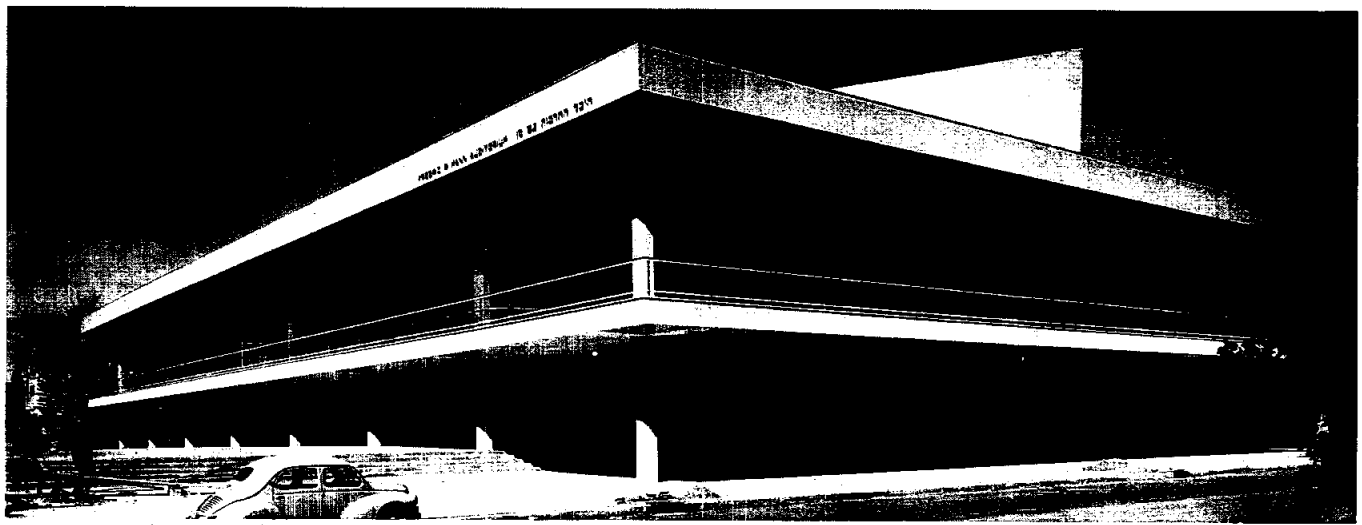


1 Zamenhoff St., cnr. Dizengoff Square - 1939

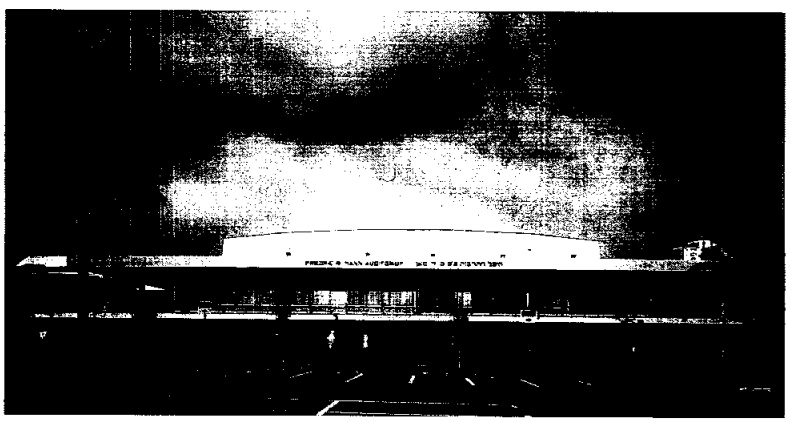
Architects: Yehudah and Raphael Megidovitch



The Mann Auditorium is situated at the end of a square originally intended for the city-hall and other public, municipal institutions. Like other public buildings erected in the fifties, the design was chosen in an architectural competition - only this competition was won by two different architects, Ze'ev Rechter and Dov karmi. In an unusual decision, the competition committee chose to merge both proposals and impose professional



cooperation between the two offices - creating one of the most beautiful and modest buildings of the fifties. The building, erected for the Israeli Philharmonic Orchestra, reflects the values of a democratic, egalitarian, culture-oriented society striving to establish a national home with the limited means at its disposal.



In contrast to other public buildings, raised on podiums in order to impress the public, the entrance to the Mann Auditorium is on the square level. The stairs leading to the hall level are located inside the entrance lobby and form an integral part of this space. To this day, the fact that the building is low and situated at the square level contributes to the feeling that it draws in its visitors and is accessible to the public. The building's structure, which is exposed along the façades, and includes floors, ceiling and pillars, stands out as the main architectural feature, behind which appear transparent glass walls. This was the first time that glass walls were used so extensively in Israel in order to achieve maximal transparency and avoid any barriers between the inner space and the square. The elongated, ample balconies floating above the pilotis cast a shadow along the glass walls, contributing to the horizontal emphasis of the building and its strong connection to the ground.

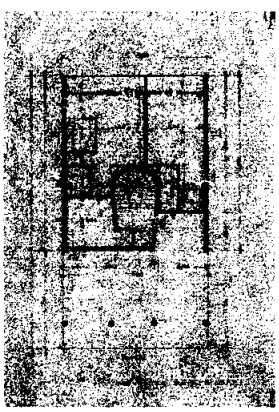
The fan-shaped concert hall has 2,700 seats, with the walls and ceiling all surfaced in wood. The detailing and dimensions create an intimate atmosphere, facilitating a direct connection between the audience and the orchestra.

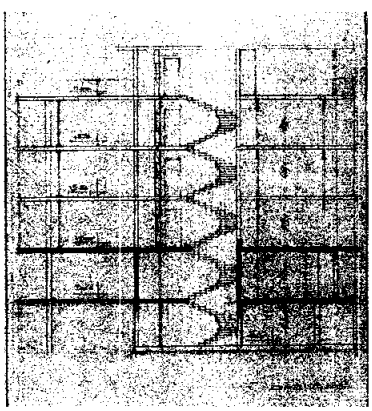
Surfacing: Steinputz plaster on the pillars and balconies, pale local stone surfacing on the walls.

The Mann Auditorium - Habimah Square - 1957

Architects: Ze'ev Rechter and Dov Karmi

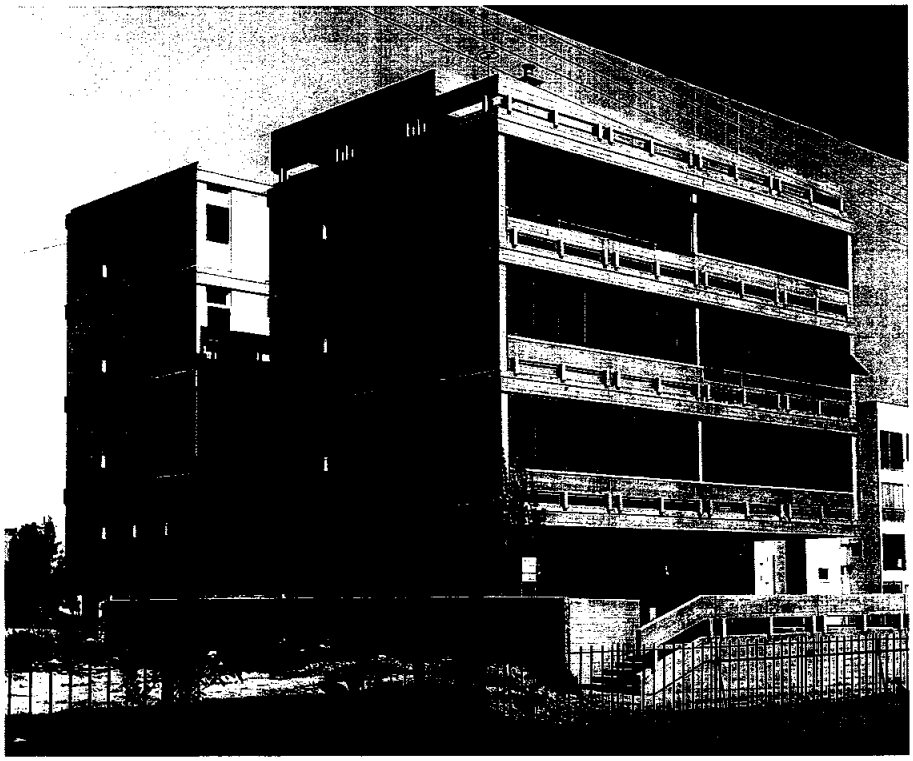
The Bar-Shira House is one of the few structures in the city with an exposed concrete framework and exposed concrete blocks. The residence is built on pilotis, and the balconies set into the structure, create an open façade along its entire length. Two elements simultaneously provide privacy and ventilation: adjustable shutters built into the lower part of the balustrade, and asbestos panels connecting the balustrade to the cantilevered canopy, which swing on separate vertical hinges. The round stairwell is of compact size and displays an impressive wealth of design and original use of materials. The entrance wall, built in gray concrete blocks, provides a backdrop for the round pilotis outside. It continues, in the stairwell, as an etched concrete wall. An airy stairway is created by the use of terrazzo stairs individually connected to the wall (and not to each other), and joined by thin iron rods to the metal railing which follows the spiral pattern of the stairs and the curved wall. Facing these is a wood-surfaced wall with two wooden doors leading to the apartments and an elevator door with a round glazed window.



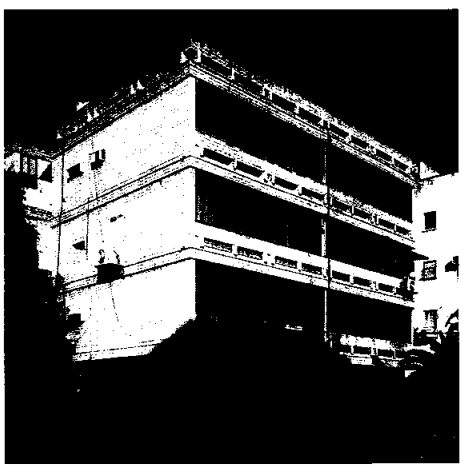


33 Ben Gurion St.-1958

Architect: Dov Karmi



The Algazig House was designed as a residential building on high pilotis. The construction and finishing materials are exposed concrete, silicate bricks and wood. The front and rear masses, which have different floor levels, are connected by a stairwell. The split-level apartments extend over both masses. The daytime area faces the street, while the nighttime area is located in the rear mass, on the half-floor level above the living-room and kitchen level. This layout is unusual in comparison with other residential buildings of the period, which generally maintain a single level throughout the apartment.

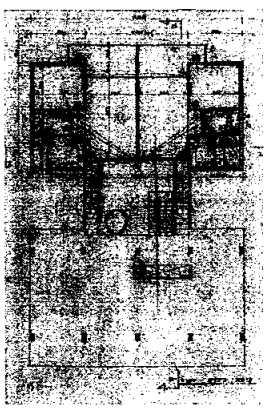


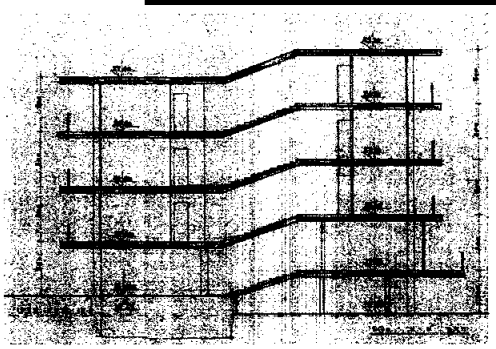
Concrete horizontal elements are prominent and highlighted throughout the perimeter of the building. The paneling of the exposed silicate brick walls, slightly recessed from the building's structure, stress horizontality through materials, form and tone. This seems to be a modern interpretation of the plaster protrusions common in the vernacular architecture, which were used to surface the beams and emphasize the floor levels.

The front façade consists of a series of recessed balconies, with impressive wooden shutters. These, along with the roof-top balustrade, contribute to the dynamic appearance of the street façade. The path leading to the entrance, elevated on an exposed concrete plinth, also serves as a front fence. The stately entrance to the upper area of the pilotis, via this plinth, creates a green filter between the building and the street and guards the intimacy of this floor.

Horizontally placed frosted glass windows illuminate the stairwell. They follow the upward direction of the staircase, and repeat themselves in the eastern and western façades. Here, as in other buildings, minimalism and sparseness of materials are the hallmark of architect Dov karmi's work.

Surfacing: Exposed concrete and pale silicate bricks.





5 Zlotzisti St.-1959

Architect: Dov Karmi

3.D. Form and date of most recent records of property

The White City's databanks may be found in several venues, accesible to the general public: The first databank Tel-Aviv municipal engineering department archive, which includes the separate records of each building, with original plans and historic correspondence regarding the property. The second databank, managed by the conservation team, lists all the information about protected buildings in special files. The team also keeps detailed documentation files prepared for each buildings before the beginning of restoration work. Each building has a computerized record, including the basic relevant data. (for an example of such a record, see appendix 5). The third databank is held in the Tel-Aviv Municipality Historical Archive, and includes the historical documents recording urban planning and development. Historical photographs of the buildings may be found in the Tel-Aviv Historical Museum on Bialik Square, in the Tel-Aviv Art Musem on Shaul Hamelech St. and in the Zionist Archive in Jeruslaem.

3.E. The Present State of Preservation

Over the past ten years, the physical condition of the buildings has changed - because of increasing public awareness as well as the intense activity of the small preservation team which monitors planning and restoration works.
According to Tel-Aviv's city bylaws, structurally unsound buildings are notified of their condition, and are required to carry on repairs. Two types of "orders" are issued; Order no. 3 cover buildings with localized problems (medium - risk condition) and order no. 4 relates to buildings in high-risk category. In the early nineties, about 824 buildings were defined in medium-risk condition, covered by order no. 3. Nowadays, order no. 3 applies to only 237 buildings - the rest have been attended to and are no longer endangered. 79 buildings were defined under order no. 4, i.e. they have a high-risk factor. At the present time, no International Style buildings appear in this category. About 40 buildings are restored each year, the work being funded by rooftop additions, which also bring in new residents, or by loans and partial municipal funding. In zone B, the "Lev Hayir", 34 buildings have been restored with building additions, and 14 were restored in their original form. At this point in time, 16 additional building permits are being processed for this zone. In zones A and C and the adjoining buffer zones 80 buildings have been restored with additions, and 81 in their original form. 32 more permits are being processed. 120 additional restoration permits, have already been issued, but work on these buildings has not begun yet.
Throughout the years much knowledge has been gained about the construction technology of these buildings, and thorough research was conducted regarding plaster surfacing and its application. The standard of preservation has risen - more attention is paid to detailing, and original materials are now mandatory. Thus, the quick deterioration of preserved buildings - typical of work conducted in the eighties and early nineties - is avoided. According to forecasts, the approval of the submitted conservation plan and the recent increase of personnel on the conservation team, will permit greater activity in this field and bring about the desired drive for changing the district and improving its appearance

3.F. Policies and Programs Related to the Presentation and Promotion of the Property

It is the city's policy to expose the public to prominent buildings in central areas, as well as to encourage and cultivate protected districts with streets that harbor a rich continuum of preserved buildings exemplifying a homogenic architecture, typical of the period. conservation areas are secured by regulations beyond those applying to individual buildings. The purpose of these regulations is to protect the skyline, the intimate street section, the original division of building volumes, the horizontal architectural emphases and the original surfacing materials. Over the past two years, the city has invested $7mil. in the renovation of the boulevards which surround and cross all the conservation areas. Bicycle lanes were created along the boulevards, and the city's residents have begun once more to frequent them - whether biking or hiking along them - after many years of neglect. Plans for the coming years include bringing Dizengoff Square back to its historical street level and restoring it, at a projected cost of $7.5mil. Additional planned work, including the reduction of traffic around the square and the restoration of buildings around its streets, amounts to another $20mil.

At the present time, a comprehensive information program is being designed. The purpose of this program is to make the topic more accesible to the public, and enlist residents as active partners in the urban renewal thrust, with an emphasis on preservation. Private enterprise has led to the creation of various associations which offer tours for the city's Bauhaus lovers, as well as enthusiastic tourists. The Bauhaus store on 155 Dizengoff St. displays and sells original Bauhaus products, as well as related literature, postcards, pictures and design objects. The store also offers tours of Tel-Aviv.

Over the past seven years many projects were carried out to raise awareness of the subject in Israel and abroad. Among these are the renewal of Dr. Michael Levin's White City exhibition, as well as the new issue of the exhibition's catalogue; Houses from the Sand - International Style Architecture in Tel-Aviv 1931-1948, edited by Nitza Metzger Szmuk for Tel-Aviv's Municipality; a map of sites with walking tours and additional materials; the film Air, Light and Utopia; Irmel Kamp Bandau's Tel-Aviv Modern Architecture 1930-1939; the presentation of Tel-Aviv's sites in the DOCOMOMO international catalogue; and dozens of articles in the professional literature published in Israel and abroad, which present the sites to the general public as well as professional circles.

4. Management

4.A. Ownership

There are four types of ownership in the different districts:

Private ownership
Condominium, multiple private ownerships - apartments are separately owned, maintenance and landproperty rights are shared.
Protected Tenants
Municipal Ownership

The distribution among the zones is as following:
Zone A - 97% private ownership and multiple private ownerships, 3% municipal ownership
Zone B - Private ownership with protected tenants for about 60% of the properties, multiple private ownerships 38%, 2% municipal ownership.
Zone C - 88% private ownership and multiple private ownerships, 12% municipal ownership

4.B. Legal Status

The legal status is defined by the Isreal: Planning and Building Act. A fourth section, regarding preservation, was added to this law in 1991. This section transferred preservation responsibilities and certain regulatory powers to the local authorities. There is no governmental authority responsible for an overall national policy or for the allocation of funds to this purpose. The law now states that every municipal authority must create a conservation committee, which shall create a list of preservation-worthy sites within its jurisdiction. Tel-Aviv's conservation committee meets every two months. It has recommended a list of worthy sites in Tel-Aviv - these are included in the Conservation Plan approved by the Regional Planning Committee, and now awaiting the presentation of objections by the general public. The Conservation Plan applies to the entire Tel-Aviv area, and protects a series of buildings and sites which represent all the architectural periods in the city. It allows for a reasonable and balanced approach to the architectural and real estate values of listed buildings. Furthermore, the plan deals with planning solutions (transfer of development rights) for buildings with stringent restrictions. In these buildings, development rights granted many years ago may no longer be used, and so, according to Israeli law, owners must be compensated for the loss of rights. The plan suggests a mechanism for selling these rights and transferring them to less sensitive areas - thus granting compensation for the loss of the rights and financing the high restoration cost of the buildings (see appendix 1).
Zones A and C are also covered by the regulations of historic urban plans approved in the thirties - plan 44 and the Geddes 58 plan described above. The "Lev Hayir" plan, which applies to zone B, was approved in the nineties in order to encourage urban renewal, and is already manifesting its results. This plan allows for additions and extra stories on existing buildings, under the condition that these be fully preserved according to the guidelines. About 50 buildings in this district have been designated high on the preservation index, and no additional construction is allowed there.

In addition, the TMM5 masterplan about to be approved for public display applies to the entire area. This is a regional urban plan, which defines the White City district and its buffer zones as protected urban fabric zones (see appendix 3).

4.C. Protective Measures

The Planning and Building Act.

The Conservation Plan and the Preservation Guidelines appendix - appendices 1,2.

Guidelines for the presentation of documentation files for buildings - appendix 4.

List of recommended plants - appendix 6.

TMM5 regulations - appendix 3.

Municipal Engineering Department's conservation team.

Municipal Engineering Department's city center planning team.

Inspections at construction sites.

Inspections carried out by the conservation team.

A city-owned management company is in charge of promoting and arranging the transfer of rights, creating a municipal preservation fund, proposing the necessary legal changes, obtaining governmental tax deductions and creating an information and spokesmanship system for residents.

At the present time, regional transportation plans include the construction of mass transit (subway and tram systems) in the city, as well as bicycle lanes - which have already been started along boulevards - Those measures will make it possible to prevent traffic through quiet residential areas. The adoption of non-polluting public transportation is being promoted.

4.D. Management Authority

Tel-Aviv's Municipality is in charge of all preservation activities within its jurisdiction. The Municipal Engineering Department's planning board is in charge of drawing up plans protecting the urban fabric.
The planning board's conservation team is involved in all aspects of the conservation plan and advises the city conservation committee. The team also reviews architect's proposals and designs working for the private sector. After building or restoration permits are issued, the team supervise their implementation and construction.

4.E. Level of Management and Contact Detail

Municipal Engineering Department - Tel-Aviv Municipality Ben-Gurion Blvd. 68, Tel-Aviv.

City Engineer's Office Tel. 972 3 5217080
Planning board Tel. 972 3 5217162
Conservation Team Tel. 972 3 5217199

4.F. Agreed Plans Related to the Property

For the city Conservation Plan and its guidelines, see appendices 1-6.

4.G. Sourced and Level of Finance

The funding of preservation and development works is based on the following sources:

Private funding by the owners of listed buildings.

Funding by income resulting from additions to listed buildings, especially in zone B.

Funding by income resulting from the sale of transferable rights in listed buildings with stringent restrictions.

Municipal aid for the restoration of buildings - grants of up to $3000 for each housing unit and subsidized loans for a period of up to 4 years, amounting sometimes to the entire cost of renovation.

Reduction or removal of municipal betterment tax .

A policy calling for the creation of a city preservation fund, which will subsidize preservation projects.

Municipal investment in the renovation of the city center's infrastructure, at a cost of $25mil.

Municipal investment in the restoration of the boulevard circle, at a cost of $7mil.

A projected $20mil. investment in returning Dizengoff Square to its original street level and renovating the surrounding area.

4.H. Sources of Expertise

Tel-Aviv's Municipal Engineering Department is in charge of the management of the site. The department consists of architects, engineers, city planners and other experts, who specialize in all the related fields. The teams involved in the management of the site are: The city center planning team, the conservation team, the inspection team and the financial and legal advisors.

4.I. Visitor's Facilities

The Bauhaus store at 155 Dizengoff St. offers a weekly tour.
Guided tours are offered by the city's tourism association
The Nature Society's guided tours.
Tours offered by private enterpreneurs.
The Cinema Hotel recently opened on Dizengoff Square welcomes many visitors in this area.

4.J. Property Management Plan and Statement of Objectives

The objective of the city conservation plan are:

Preserving and cultivating the architectural heritage.

Maintaining the existing fabric in sensitive areas and improving the quality of life there.

Providing tools, solutions and incentives for the preservation of buildings.

Raising local residents' awareness and cultivating a sensitive approach to the architecturalenvironment.

Bringing out the White City's qualities as a world heritage site of Modern Architecture.

4.K. Staffing Levels

Tel-Aviv's municipal engineering department, headed by the city engineer, is staffed as follows:
Planning team - two architects, a city planner and a lawyer are involved in the Conservation Plan.
Conservation team - four architects, an inspecting engineer and a secretary.
Construction inspection - four inspectors are in charge of inspecting work in the area.
Dangerous buildings - three engineers report buildings in dangerous condition.
Financial and organizational team - an economist, an appraisor, an organizational expert and a tax advisor.

5. Factors Affecting the Property

5.A. Development Pressure

The "Lev Hayir" plan in zone B managed to regulate the development pressure felt in this area in the past. Bialik district (zone C) is a sort of enclave within zone B, its area is small, and its residents strongly identify with its values - so there are few development pressures threatening the integrity of this district. However, in zone A and the surrounding buffer zone, there are development pressures from enterpreneurs and property owners. The regulations for these districts presented in the Conservation Plan, as well as the TMM5 regulations, endevour to provide solutions for these pressures.

5.B. Environmental Pressure

Heavy traffic has created an air pollution problem. Plans for adopting non-polluting vehicles, and the restriction of the volume of traffic in this area, may improve the situation. Along the coastline concrete deterioration is quicker than in other areas, as a result of salt brought in by the winds.

5.C. Natural Disasters and Preparedness

Tel-Aviv is considered to be in the "safe" zone according to the Israeli building code for earthquake design.

5.D. Visitors/Tourism Pressure

At the present time, there are no negative touristic pressures. As a result of the political situation, the city hosts a small number of visitors from abroad, most of which come here for business purposes. The interest in the city's architectural values is mainly local. There is also a select interested public from abroad, mainly from Central Europe.

5.E. Number of Inhabitants

Tel-Aviv has a population of about 350 thousand. The number of inhabitants within the historical city limits is about 80 thousand. It was not possible to obtain an exact count of the number of residents in the White City proposed for nomination, but there is data about the main zones in which it lies.
The Bialik district - zone C - has about 2,300 inhabitants.
The "Lev Hayir" district, which includes zone B, has about 15,700 inhabitants.
The central White City, which includes zone A, has about 24,300 inhabitants.
There is no separate population data for the buffer zones.
The demand for housing unit in all zones is high, and there are no derelict units.

6. Monitoring

6.A. Key Indicators for Measuring the State of Conservation

The main indicator of the state of conservation in the city is the ongoing activity of the conservation team:

The number of construction permits in process.

The number of restoration permits in process.

The number of buildings restored over the past year in comparison with the previous years' data.

The ratio between the number of construction or restoration permits which have been carried out and the number of permits approved.

6.B. Administrative Arrangements for Monitoring Property

Three teams monitor the situation of existing sites:

The dangerous buildings inspection team reports any level of danger. The city is charged with warning property owners of the observed danger and taking the legal steps to ensure prompt action.

Construction inspectors report infractions, issue necessary demolition orders and promote legal action in case of ongoing infractions.

The conservation team conducts weekly inspections of all the sites, checks on construction and restoration projects and reports any existing infractions or negligence.

6.C. Results of Previous Reporting Exercises

Over the past ten years, about 210 buildings have been restored according to preservation guidelines.
120 restoration permits have been issued and are yet to be carried out.
100 documentation files have been issued, as a preliminary stage for restoration work.
At the present time, 48 issues are being processed.
About two thirds of 658 endangered buildings have been treated over the past ten years, and are no longer endangered.
One should note, that all these buildings are inhabited, so that the primary responsibility for their maintenance lies with the owners.

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8. Signature

Signed (on behalf of State Party)

Full name: **Daniel Barelli**

Title: **Secretary General**

Israel National Commision for UNESCO

Date: **1.1.2002**

APPENDIX:

1. Conservation Plan with respective map
2. Guidelines for Conservation Plan
3. TMM 5 – Regional Master Plan with respective map
4. Guidelines for Documentation File
5. Computerized Building Record
6. List of recommended plants
7. Map of Zones proposed for Nomination including buffer zones
8. Nomination by World Monument Watch
9. DOCOMOMO Register – copy of chapter about Israel and Tel-Aviv
10. Payton Neal E, The new city "Modern Architecture and Traditional Urbanism; Patrick Geddes and the plan of Tel-Aviv", p. 4-25, University of Miami School of Architecture, 1996.
11. Newspapers clipping

Appendix

1

Outline Plan No. 2650 B Update 9.11.00

Conservation of Buildings and Sites in Tel-Aviv

Table of Contents

Tel-Aviv – Yafo Regional Planning Authority

Outline Plan No. TA 2650 B

"Conservation of Buildings and Sites in Tel Aviv"

1. **Name:** Outline Plan No. 2650 B, "Conservation of Buildings and Sites in Tel-Aviv".

2. **Documents**: The plan includes 13 pages of written regulations (henceforth referred to as "Plan Regulations") as well as the following appendices:
   Appendix No. 1: Map of listed buildings
   Appendix No.2: Map of conservation areas, including previously approved listed buildings and areas
   Appendix No.3: List of listed buildings, defined according to section 10.1.1
   Appendix No. 4: Documentation requirements

   Each document in this plan is an integral part of the plan.

3. **Jurisdiction**: The plan applies to the Tel-Aviv - Yafo municipal area.

4. **Area:** 13,000 acres.

5. **Initiator**: The Tel-Aviv - Yafo Planning and Building Committee.

6. **Land Ownership**: Various owners

7. **Planner**: Central Planning Team and the Conservation Team of the City Planning and Building Department, Tel-Aviv - Jaffa municipality.

8. **Goals**: To set regulations and conditions that will ensure the conservation of the architectural heritage of Tel-Aviv - Yafo, by the following means:

   1. Compiling a list of listed buildings, defining those buildings and classifying them..
   2. In listed buildings, setting regulations for prohibition of demolition, care of dangerous buildings, renovations, changes and documentation.
   3. Setting regulations for the implementation of development rights, defining construction limitations, design and density for listed buildings.
   4. Setting conservation incentives at the licensing stage, or modification of development rights in the detailed plan approval stage. Guidelines for conservation plans.
   5. Determining regulations for conservation areas.
   6. Determining regulations regarding widening of streets and parking within the context of existing conservation plans.
   7. Resulting modifications of existing plans that apply to the area of the plan.

9. **Definitions**: "Fourth Amendment" – the fourth amendment to the Israeli Planning and Building Act, 1965.

"The Plan" – Outline Plan 2650 B

"Conservation Committee" – The Committee whose composition and responsibilities are defined by the Fourth Amendment.

"Local Committee" – Including the Building and Planning Sub-Committee

"Listed Building" – a building or group of buildings, or part thereof, including their immediate vicinity, trees and vegetation, as defined in the list of listed buildings and sites in this plan or any other plan.

"Listed Building with Stringent restrictions" – A building of special significance, where additions will not be allowed.

"Conservation" – The implementation of all regulations pertaining to the conservation of a building, including maintenance consistent with the conservation goals.

"Main Floor Areas and Service Floor Areas permitted" – Overall Permitted built floor areas on the property, according to plans approved before the building was listed for conservation

"Additional Development Rights" – The balance between permitted main built areas and service areas, and the existing built space on a lot with a listed building.

"Target Lot" – A property where additional building rights shall be granted, beyond existing rights as defined for the property - as an incentive for the conservation of listed buildings according to this plan.

"Conservation Areas" – The curbs of streets marked as protected axes in Appendix 2.

10. Regulations

10.1 Listed Buildings

10.1.1 List of Listed Buildings

The list of listed buildings (henceforth referred to as "the list") - including listed buildings and buildings for conservation with stringent restrictions, and minimally including the address and parcel numbers for each building - is an integral part of this plan.

10.1.2 Required Documentation

I. For listed buildings, any action requiring the authorization of a planning body according to the law, will require the presentation of a documentation file according to the documentation requirements. The documentation requirements are an inseparable part of this plan.

II. The city engineer may grant full or partial exemption from the presentation of a documentation file due to outstanding circumstances that are to be recorded.

III. The documentation file approved by the city engineer shall be part of the documents filed in any application for a construction permit.

10.1.3 Prevention of Damage to Listed Buildings

I. Injunction against Demolition

1. The demolition of a listed building will not be allowed, with the following exceptions:
2. For listed buildings, the Local Committee may authorize the demolition of additions which are not part of the original building.
3. In the event of an unauthorized demolition, development rights of the property will not exceed the developments rights outlined in the original building permit of the demolished building.

II. Changes and Maintenance Requirements

1. Any action, whether internal or external, which affects the building's envelope, the organization of the internal spaces, finishing materials or unique detailing must be authorized by the Local Committee or licensing authority, following the city engineer's evaluation regarding all the details of the planned action, including finishing materials, unique details, the closure of balconies, alteration of apertures, replacement of windows and shutters, alteration of internal partitions, installation of air conditioners, replacement of store windows, installation of signage, installation or alteration of exterior plumbing, cable or

electrical systems, painting, roof replacement, fencing, parking, gardening, trees, landscaping and gutters.

Installation of technical appliances will be permitted in the attic space beneath tiled roofs, below parapet height on flat roofs, as well as in basements or yards. Installation must be discreet, and must enable appropriate and safe maintenance, without affecting the building, according to the following guidelines:

- Solar panels installed on a flat roof will be lower than the Parapet, hot water tanks will be installed within the apartments. In the case of pitched roofs, panels will not be installed on street/front facades. The Local Committee may prevent the installation of solar panels if they are detrimental to the conservation goals, for reasons to be recorded.

- No cellular antennas will be permitted on listed buildings.
- Only subterranean transformation stations will be allowed.
- Electrical meters, circuit boards and other meters will be installed next to rear or side fences only.
- Water tanks will be installed only below ground level.

2. The Local Committee or licensing authority may require the demolition of sections of listed buildings, if satisfied that such action will not damage the cultural values of the building and in the following cases:

   - Sections to be demolished are not part of the original building.
   - In the event of a request for additional construction, when the demolition is functionally and visually necessary for the integration of said addition.

3. The city engineer may require the reconstruction of original sections that were demolished, if such demolition was licensed due to a pending danger to the structural integrity of the building or parts of it.

4. Renovation and maintenance of each listed building will be defined by city ordinances. The city engineer may require - by written notice to the property owner - various maintenance measures to be completed within a given period. These may include the maintenance of the building's envelope, as well as internal spaces, woodwork and metal work, roofing, signage, exterior plumbing, exterior electrical and cable systems, fencing, planting of trees and landscaping, as well as the reconstruction of original components and demolition of unlicensed sections, which undermine the conservation goals.

Committee approval for the changes detailed in sections 10.1.6 and 10.1.7 will be contingent on fulfillment of the requirements listed in this section.

10.1.4 Implementation of Development Rights for Listed Buildings

Partial or complete realization of permitted major building areas and service areas on listed properties will be possible by means of additional construction or by other means, as determined below in sections 10.1.6 and 10.1.7.

10.1.5 Restrictions Regarding Construction, Design and Density for Listed Buildings

In order to meet conservation goals, the Local Committee may restrict building additions as follows:

I. The Committee will not permit any additions in listed buildings with stringent restrictions. Under special circumstances, and following the city engineer's recommendation, the Local Committee may permit:
   1. Interior alterations – in order to save the listed building and enable continued use - provided these alterations do not damage unique interior elements.
   2. Underground building additions, according to section 10.1.6 A, sub-section 4, provided the committee is satisfied that all necessary measures were taken to maintain the integrity of the listed building and all its elements, and provided the original entry level is maintained, and the landscaping is reconstructed.
   3. Local additions necessary for the future functioning of the building, provided these changes and additions do not affect conservation goals set for the building or any part thereof.

II. Following approval by the city engineer, the Local Committee may allow additions to listed buildings with no stringent restrictions, provided these do not affect conservation goals.

III. In order to ensure the conservation of balconies as the outstanding architectural element in most buildings in the center of the city, the Local Committee will require the re-opening of all balconies on front façade and frontal portions of the side façades. The Local Committee may only authorize the closure of rear balconies, on the condition that these be closed using transparent materials and uniformly on all floors.

IV. In listed buildings, the Local Committee will allow decorative elements that draw from local building characteristic (i.e. : pergolas, horizontal beams or canopies). Construction areas resulting from these elements will be added to existing development rights.

V. In the case of listed buildings on main business arteries, the city engineer may determine the number of housing units and their size, according to conservation considerations, that are to be recorded, provided the size of all apartments is at least 45 sq/m main floor buildind area with a 5 sq/m service floor area (including the relative portion of hallways and stairways), and not including the area of open balconies.
The above will not apply to smaller apartments with valid construction permits.

10.1.6 Conservation Incentives – Licensing Procedure

In order to encourage conservation, the Local Committee may issue building and usage permits for listed buildings with no adverse effect on conservation goals, as outlined in paragraphs A and B below:

When the committee permits actions as outlined in paragraphs A and B, this will be considered complete or partial fulfillment of valid rights, as determined by the professional evaluation of a property assessor acceptable to the Local Committee.
The use of these rights will be documented in the building file.

A. **Construction Regulations**

1. A. Front and side building lines must conform to the listed building's present building line.

   B. A rear building setback with a recession of up to 3 m.

2. The maximal footprint will be 60% of the lot size, and 70% on corner lots.

3. No more than two buildings may be built on one lot.

4. Up to three basements levels may be added, and these may reach the property lines
The Local Committee may authorize the addition of an upper basement for residential purposes. Basement apartments may exceed permitted density, provided their average space is no less than 60 sq/m according to the Israeli Planning and Building Act, 1965 regarding basement apartments.
5. Spaces designated as service areas in the original permits and considered as such according to space allocation guidelines, which are not being used according to the original designation, shall be converted into main areas.

6. In listed buildings, where floors are added according to existing building contour and conforming to the architectural style, balconies may be added beyond the building line, following the lines of the existing balconies, and provided that these balconies are re-opened. The closure of open balconies will not be permitted, and will be considered a major deviation of these regulations.

B. **Functions**

The Local Committee may permit different functions than those defined in existing plans or permits, by a special function procedure. The authorized function must conform with the listed building's features, and may not harm conservation goals. If the Committee permits a special function, this will be considered a conservation incentive.
The Local Committee may allow special functions, provided renovation and maintenance of the building are ensured according to paragraph 10.1.3

10.1.7 Conservation Incentives – Detailed Plan Authorization Procedure

For plans prepared under its jurisdiction, the Local Committee may grant additional development rights on a target lot, according to the rules detailed below – if indeed the Committee is satisfied that valid development rights may not be exercised in the the lot of a given listed building.

A. Regulations for the Target Lot

The local committee may grant, using a procedure of the preparation of a plan in its jurisdiction additional development rights for a target lot or lots, according to the following terms:

- In residential areas, the size of the target lot will be at least 0.75 acres. In business and industrial districts, the area will be no less than 0.37 acres.
- The main building floor areas added to the target lot will not exceed 25% of the main building floor areas permitted on that lot.
- Construction of additional floors on the target lot will not exceed one floor for residential districts, five floors for business and industrial districts.
- Target lot building lines will not conform to the existing plan for said property.
- The Local Committee must be satisfied that additional building rights on the target lot will have no adverse effect on the street's general appearance or cause any environmental disturbance.

B. Criteria for Granting Additional Development Rights on Target Lots

1. This table indicates the extent of development rights transferred to a target lot, as a conservation incentive within the framework of a plan under the jurisdiction of the local planning committee.

Issue	Building Area Allowed for Transfer
Remaining development areas	100% of remaining development areas
Renovation costs for listed building	30% of existing major floor areas in the listed building
Unfeasibility of underground parking in listed building	40% of basement floor area allowed according to existing plans
Keeping balconies open	50% of the open balcony space in the listed building
Delay due to the need to prepare a detailed plan	10% of existing major floor areas in the listed building
Quick conservation work	- 10% of existing major floor areas in the listed building, if conservation is completed within three years of plan approval. - 5% of existing major floor areas in the listed building if conservation is completed within five years of plan approval.

2. The extent of the transferred development rights will be calculated according to the size of existing major floor areas in the listed building as defined by regulations.
3. The Local Committee will grant incentives on the basis of "Infeasibility of Underground Parking" only if it is satisfied that the excavation of a basement will be detrimental to conservation goals.
4. In calculating the additional floor areas according to this table within the framework of plan approval under the authority of the Local Committee, assessors will also consider the effects of taxation on the listed building and the additional property.
5. The taxation factor shall be jointly determined by the Local Committee assessor and the Regional Committee assessor.

Approval of these additions shall be conditional on the observance of the conservation regulations as determined by the city engineer. Occupation of additional properties will only be possible after the city engineer is satisfied that all regulations have been fully met.

The additions specified in this table are an incentive for conservation, and will not be granted, wholly or partially, if a claim is filed according to paragraph 197 of the Israeli Planning and Building Act, 1965, regarding the approval of this plan.

10.2 Conservation Areas

10.2.1 Defining Conservation Areas

Conservation areas, as listed in appendix 2, will be considered part of this plan.

10.2.2 Regulations for Conservation Areas

The following regulations will apply to conservation areas:

I. Listed buildings shall be protected according to the regulations presented in this plan.

II. For non-listed buildings:

1. In conservation areas, building lines and height as determined in existing plans shall be considered binding architectural design regulations, so as to conserve the architectural features of the area. This will not apply to major commercial arteries: Allenby, Ben Yehuda, Dizengoff, Rothschild south of Bezalel Yaffe, Herzl and Jaffa Road.

2. Additions or alterations will be allowed only if buildings are renovated according to guidelines set by the city engineer for each area. In individual cases the city engineer may grant complete or partial exemption from renovation. The reasons for this exemption will be recorded.

3. Permits for the construction of new buildings must be authorized by the Conservation Committee, which shall consider whether the plan conforms the overall character of the area.

C. Lots may be combined for new construction under the following conditions:

- Combined lot size will not exceed 700 sq/m.
- Both original lots face the same street.

10.3 Additional Regulations

10.3.1 Widening of Streets Plans

In case of listed buildings or sites, the Local Planning Committee, with the approval of the Regional Planning Committee, may limit road widening and related additions up to the building lines. These limitations do not entail the granting of additional development rights beyond those granted prior to the approval of this plan.

10.3.2 Parking

The Local Committee may ban parking in the yards of listed buildings. For listed buildings, the Local Committee may grant full or partial exemption from parking requirements. The Committee may also grant, by an easement procedure, additional underground parking space of up to 100% of the area of the adjacent lot provided the owners of both lots accept this arrangement. This space will meet the parking requirements of the listed building.

11. Relation to Existing Plans

11.1 Regulations of the following plans (henceforth "Plans"), including their amendments, will apply to the present plan:

Plan 44 – 1941 Amendment, Unified Plan for Regional Planning
Plan 58 – Geddes – 1927 Plan, 1938 Amendment
Plan 60/1 – Plan for Coastal Improvement
Plan 60/2 – Reading Power Station
Detailed Plan A, detailed Plan B, detailed Plan C-D
Sections of Outline Plan 50 –East Tel-Aviv areas.
Detailed Plan F - Tel-Aviv
Detailed Plan G – Tel-Aviv
Detailed Plan 96 – Tel-Aviv Port
Detailed Plan Jaffa – A
Detailed Plan Jaffa – B
Detailed Plan 475
Detailed Plan 397
Detailed Plan 590
Detailed Plan 312
Detailed Plan 38
Detailed Plan 216
Or any other plan pertaining to the listed building.

In case of conflict between the present plan and other existing plans, the regulations of the present plan shall be binding.

11. 2 Plan "Gimel"– The regulations of Plan "Gimel" and its future amendments apply to this plan, except in case of issues here defined. To ensure the conservation of the architectural values of listed buildings, the Local Committee may limit the number of rooms with roof access as well as the size and location of pergolas - or ban them completely.

11.3 Plan "samech"– The regulations of Plan "samech" and its future amendments apply to this plan - except for buildings with stringent restrictions - provided the height of the addition does not exceed the height of existing floors in the building. No additional floor will be allowed.

Within the framework of this plan, the regulations of Plan "samech", Chapter 2, Paragraph 1b, will be changed as follows: in listed residential buildings with no stringent restrictions, to which sections 7.A.1, 2 and 3 apply, and which have more than one entrance and one stairway, one roof-top apartment may be added per each stairway.

11.4. Plan "Ayin" – The regulations of Plan "Ayin" and its amendments apply to this plan, with the necessary changes arising from this plan.

11.5 Plan "Mem" – The regulations of Plan "Mem" and its amendments apply to this plan, with the exception of the paragraph allowing the closure of balconies on the front façade and any other changes ensuing from this plan.

11.6 Other Plans

Plans 2268, 2331, 2363, 2385 and 2720 ("Lev Ha'ir"), 2510 ("Kerem HaTeimanim") and Plan Jaffa B, as well as any other plan including conservation regulations and it amendments - apply to this plan, with the necessary ensuing changes.

In the plans indicated above - 2268, 2331, 2363, 2385 and 2720 ("Lev Ha'ir"), 2510 ("Kerem HaTeimanim") and their amendments - instead of listed buildings class A, read "listed buildings with stringent restrictions". Plan 2277 ("Shabazi – Neveh-Tzedek") and Plan 2270 ("Hakirya Rd".) and their amendments, apply to this plan with the necessary ensuing changes. Regulations for buildings with stringent restrictions will apply to all listed buildings in Plan 2277 and 2270.

Plan 2710 (elevators) applies to this plan, except for Paragraph 9.B.2, and sub paragraph b.

12. Implementation Schedule

Twenty years from the inception of this plan.

13 Authorizations

Planner's signature

Appendix

2

Town Planning and Construction Department
68 Ben Gurion Ave., Tel Aviv
tel: 03-5217199

July 8, 1999
Our ref: UBP – HN – 2916
August 1996
January 1999
July 1999
October 2001

TEL AVIV
BUILDINGS LISTED FOR CONSERVATION

INSTRUCTIONS FOR CARE AND CONSERVATION OF LISTED BUILDINGS

These instructions are directed at planners, developers and the public "using" listed building .

The instructions are intended to clarify the possibilities and restrictions with regard to these buildings and indicate ways to preserve the assets of our urban heritage.

Familiarity with the subject – the historical background, the reasons and aims underlying the instructions, will help to increase public awareness, shorten processes and facilitate our efforts to preserve the values of our municipal heritage.

Studying the instructions should provide answers to questions and dispel doubts arising in the course of planning or on-site work.

Prepared by the Conservation Team: architects Nitza Szamuk, Tal Eyal and Tamara Garon.

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Building Styles in Tel Aviv

Tel Aviv was founded in 1909, but the first construction outside the walls of Jaffa began in 1851 with the establishment of Pardes (orchard) Montefiore, where the Montefiore neighborhood was established in 1922. At this site, there are plans to restore the remains of the well, the water tower and the synagogue, are listed. Despite the young age of the city, it has a good number and variety of architectural layers. Its building periods or styles are presented here in chronological order:

Jaffean building 19th century to 1930

Represents an Arab urban building style. Its special feature is the eastern influence on interior planning and the architectural language of the external skin.

The central space – the *liwan* and the *riwak* – are the main characteristics of this construction. The houses are built of sandstone faced with lime plaster and paint and are roofed with domes or tile roofs. In Tel Aviv, these buildings can be found mainly in the southern part of the city in the area bordering on Jaffa to the Jaffa-Tel Aviv Road.

Templar building 1871 – 1920

This building style is concentrated in the American-German colony along Eilat St. and in the Valhalla neighborhood touching to the south on Wadi Hamesila. The largest Templar settlement in the central region, Sharona, was founded in 1873 – presently the Kirya area.

The Templars were a group of people organized on a religious basis with the aim of preparing the Holy Land for the coming of the Messiah and serving as an example to the Jewish people of how to settle the country. They believed that the return of the Jewish people to the Holy Land would hasten the arrival of the Messiah.

The architectural language is simple and incorporates characteristics of oriental building with motifs from rural building

in the Württemberg region of Germany. The buildings were constructed of sandstone, with prefabricated concrete elements to reinforce the corners, around the apertures, the eaves and gables of the roof, the balcony parapets and the garden walls.
The houses have plaster protrusions at the base, the corners and along the join between floors, usually highlighted by being painted in a lighter or darker color than the walls. Considerable use is made of wood in the interior spaces: for floors, staircases, banisters and external frames. There are pitched roofs (sometimes truncated at the ends) and they are covered with Marseilles tiles. The houses have basements carved out of the sandstone for storing food and collecting rainwater for the dry summer days.

Building in Neve Zedek and Ahuzat Bayit

1876 - 1917
The first Jewish neighborhood outside the walls of Jaffa was founded as a modest residential suburb of the town of Jaffa. The buildings incorporated motifs from the Jaffean style as well as from the Templar style in Valhalla, lying to the south on the other side of Wadi Hamesila.

The Eclectic style

1917 – 1930
This style developed during the period of the Third and Fourth Aliya – a society with religious characteristics and closed family units. It is a melange of building styles, trying to blend the culture of the east with that of the west and also including Jewish motifs. Buildings in the Eclectic style are mainly concentrated within the area of the 'Red City' (Yavne, Montefiore, Nachmani, Ahad Ha'am), in the area of Nachlat Binyamin, along Allenby St. and the first stretch of Rothschild Boulevard.

The local Art Deco style

1928 – 1932
This marks a transition period between the days of the Eclectic style and the appearance of the International style. The houses are free of the decorative elements of classical architecture but the cut

of the apertures is still vertical. The style is characterized by a combination of geometric accents – vertical and horizontal. These are mainly seen in the form of plaster protrusions and cornices painted in bold colors, contrasting with the walls and emphasizing the horizontal lines. The buildings are scattered throughout the area of the 'Red City', the Florentine neighborhood and Lev Ha'ir.

The International style

1931 – 1956

Tel Aviv is recognized as the capital of the International style, with the largest and richest collection of buildings built according to the principles of the Modern Movement. Between 1931-1956 some 4,000 buildings were built by the immigrants of the Fifth Aliya and about 1,000 of them have been listed for conservation. The biggest and best concentration of these buildings is in Lev Ha'ir, along Rothschild Blvd. and in the central "White City" around Dizengoff Circle.

The striking characteristics of modern building in Tel Aviv are:

1. A minimalist language free of decorative elements with no functional purpose and walls covered with plain, pale lime plaster.
2. Free composition of the facade and structural volume.
3. Division of the structural mass into secondary blocks, subtracting or adding to the different building volumes, mainly by creating recessed or protruding balconies in the structural mass.

   This creates a rich interplay of light and shade, which is the dominant aspect of the local architecture.
4. A flat roof serving as a roof garden with a pergola or peripheral beam to emphasize the horizontal lines and create a finishing for the building.
5. Building on pilotis or building with an occupied ground floor, with garden planned in free lines and serving as a filter between the street and the house.

6. Horizontal accents accompanying the building's street facade, curving along the balconies and around the corners of the houses and linking between the houses. The continuous horizontal line gives the city a softness and informality and develops a "dialogue" between the different volumes of the buildings in the street.

Public building the 1950s	Building carried out with the help of the establishment activity of a young and independent state which also undertook the building of modest residential neighborhoods.
Brutalist building the 1950s and 1960s	Public buildings and offices built of bear concrete with the emphasis on the constructive elements of the building.

Conservation Categories

Most of the listed buildings are within the boundaries of the historic city. There are some 500 buildings in specific or regional city plans, such as the Lev Ha'ir, Neve Zedek, Kerem Hateimanim (Yemenite Quarter), American Colony and South Kirya plans.

In these plans, the buildings are classified according to three levels of conservation:

Conservation category A' - integral conservation without building additions.

Conservation category B' - integral conservation with a building addition of up to one floor and a partial floor.

Conservation category C' - conservation of the building shell and stairwell and exercise of all building rights applying to the area.

The new conservation plan includes an additional 1,126 buildings which have been divided into two conservation categories:

Buildings with stringent restrictions

Approximately 300 buildings	Integral conservation of the building shell and its interior spaces, if they are found to have historic architectural value. Prohibition against building additions detracting from the structure's architectural values.
Another 800 buildings	Integral conservation of the building shell and stairwell, while exercising all building rights applying to the plot.

Classification into the different levels is done on the basis of the attached criteria document. The number of points given to the listed buildings ranges from 20-60. Buildings with 33 points and over have been designated as ones subject to stringent restrictions. This definition being the equivalent of Conservation category A' or B' in the other plans.

TRACKS FOR OBTAINING PERMITS FOR LISTED BUILDINGS

There are a number of ways to obtain approval and permits for listed buildings. These are tracks that also exist for other buildings that are not listed.

Order 3 - Warning by the Department of Dangerous Structures about dangerous parts of the building. This warning notice requires specific repair of dangerous parts only. In listed buildings with stringent restrictions it is recommended that these repairs be carried out under the supervision of a conservation architect and in coordination with the supervising engineer. This order does not constitute permission to carry out plaster and paint work throughout the building, because for these jobs it is necessary, under municipal bylaws, to obtain a "Blue File" renovations permit.

"Blue File" renovations permit - Permit accompanying instructions for renovation, reconstruction and restoration of the building shell only. A "Blue File" permit is not a permit to carry out building additions or for other purposes. The architect monitoring the renovation work on behalf of the developer will submit:

1. A detailed diagram of the existing state of the facades.
2. A detailed diagram of the proposed facades with written instructions alongside the facades.

The "Blue File" is accompanied by the following written instructions:

1. Architectural instructions from the conservation team
2. Engineering instructions and specifications from S.M.M. Co.

Business license There are various requirements involved taking out a permit to operate a business, one of them being renovation of the exterior surface of the building.. The degree of involvement of the owner of the business in the renovation depends on the area of the business applied for.

If the area of the store borders on the street along the entire length of its main facade, the owner will be required to restore all floors of the main facade. In all other cases, responsibility is for the area of the business only and all facades belonging to it.

The request for a license includes a plan of the floor requested for the business, with the following solutions:

1. The location of vents or chimneys.
2. Location of air conditioners
3. Location of waste disposal
4. Location of gas storage
5. Location and area of gallery, if any
6. Location and design of display window and entrance door
7. Location and design of sign

In addition, a plan of the facade must be submitted: existing state and proposed state, with changes coordinated in advance with the conservation team.

Parking permit - A plan of the existing state of the courtyard level will be submitted, with full documentation in photographs and diagrams showing existing greenery and a plan of the proposed state, in accordance with the attached sheet of instructions and in coordination with the conservation team and traffic department.

Permit for building addition - Requires planning coordination with the conservation team for authorization by the local committee ("Pink File"') in accordance with the attached instructions for submission of plans for permits and final coordination before the stage of submitting the "Green File." Submission of "Green Files" is accompanied by instruction from the conservation team for restoring the building.

Interior changes - Interior changes will be coordinated in advance with the conservation team and will have a permit as required and according to the instructions of the document in question:

- Listed building with stringent restrictions.
- In stairwells – in all listed buildings.
- The commercial floor – in all listed buildings.

OPTIONS AND RESTRICTIONS IN CONSERVATION

1. The building envelope

Any change to the external building shell damages the building's architectural values. Changes that are not subject to control are liable to lead to damage to the composition, changes in dimensions, in the engineering formation, in the finishing materials and in building technology and may cause new physical problems. The result can sometimes be irreversible damage making building maintenance more costly or hastening its deterioration.

The loss of authenticity and reduction of the building's value is a side effect of these changes. Regular periodic maintenance will prevent the need for fundamental and expensive restoration which usually brings the building to a crossroads. Once every five years an examination should be carried out, mainly including repair of cracks, identification of water leaks, weatherproofing of the roof, repair of plaster work and painting.

Possible	Not possible
- Diagnosis of problems causing damage to the building's value or constructive danger and repair of these problems by a professional.	- Neglect of the building causing it, or parts of it, to fall into a state of certain danger or repair of specific areas by someone who is not professional and without a permit.
- Preference for treating the existing building rather than rebuilding of entire parts or of the entire building.	- Destruction of damaged parts or entire wings and rebuilding them even though it is possible to restore them without demolishing and rebuilding.

Possible	Not possible
- By prior coordination, it is possible to propose functional changes to the rear facade only. The condition is that these changes are carried out to all floors of the rear facade and preserve the character of the building style.	- Changes to the building shell damaging the composition of the facade or the original building volume, such as: closing off apertures or adding apertures, changes to the windows or the shutters themselves, their sub-division or finishing material, changing balcony parapets, closing in balconies entirely or partially, putting up new drainpipes or changing the existing drainpipe system.
- In the exceptional case of a decision to demolish and rebuild, the original should be reconstructed according to detailed documentation.	- Reconstruction of a listed building or parts of such a building without precise data and detailed documentation.
- If reinforcement is needed, preference is given to 'dry' steel supports rather than concrete support.	- Building concrete revetment walls to thicken and reinforce bearing walls.
- If excavations are carried out under a listed building, the engineering solution will be with the approval of and in coordination with the appointed municipal body.	
- Protecting the roof of the building from rain during renovation work.	

*All activities will be carried out only after prior coordination with the conservation team and will be subject to permits as required.

2. The bearing walls system

Conservation of the building shell alone is considered as partial conservation. The crisscross system of the bearing walls inside the structure is, in fact, what defines the typical spaces for the technology and period in which the structure was built. It is therefore appropriate to neither eliminate the network of bearing walls in a sweeping fashion, nor to replace them with a different construction method.
In adapting the building to suit new purposes, it is possible to reinforce each wall separately and open wide apertures in the wall in order to link different spaces. In this way the peripheral outline of the walls defining the basic original division will be preserved.

Possible	Not possible
A. Listed buildings with stringent restrictions - Conservation of the load-bearing wall system and of the original constructive solution (walls, ceilings and roofs). - Conservation of the main division and sizes of the interior spaces which are the main characteristics of the traditional house. - When demolishing walls or creating apertures – preference is given to a "dry" (reversible) construction solution rather than concrete.	- Demolition and changes to the load-bearing wall system or major parts of the building endangering the stability of the building and particularly its shell walls. - Destruction of the main division, changing the shape and size of the main interior spaces and damaging the building and its traditional characteristics. - Change to the bearing wall system of the building skeleton and interior division without prior coordination.
B. All buildings - Changes to the bearing wall system, the building structure and the interior division, if they do not affect the envelope.	

Possible	Not possible
- Changes in partition walls – for a change in function. Thin partition walls can be removed and the array of spaces changed to suit the new function.	

*All activities will be carried out only after prior coordination with the conservation team and will be subject to permits as required.

3. Internal changes

Substantive changes in the interior of the building create a contradiction between the external appearance and the perceived ambiance past the doorsteps of the main entrance. Therefore adaptation and changes inside the building must be made with sensitivity and under supervision.

Possible	Not possible
A. Listed buildings with stringent restrictions - Conservation of the main division and sizes of the interior spaces, which are the main characteristic of the traditional house.	- Demolition of the main division, changing the shape and size of interior spaces and damaging the building and its traditional characteristics.
- Reconstruction of decorative floor tiles according to existing examples at the site (replacing what exists with new tiles).	- Replacement of decorative floor tiles with modern tiles.
- Restoration of wall paintings in accordance with existing documentation.	- Erasing or eliminating existing wall or ceiling paintings.
B. Public buildings or buildings of a public nature Because of the exposure to the public at large, the restoration or conservation will also include the original interior design. The appropriate architectural elements and finishing materials for conservation of the interior spaces will be decided in accordance with the documentation file.	

Possible	Not possible
C. All buildings - Changes in partition walls – elimination of thin partition walls and changes to the array of spaces to suit the new function while preserving the integrity of existing apertures in the exterior surface. - Splitting up apartments only in accordance with a permit. - Installation of new plumbing in the original alignment only, laid vertically, and with no deviations.	- Elimination of the original stairwell and moving it to an alternative location. - Placing new partition walls behind existing apertures in the facade, perpendicular or parallel to them. - Splitting up apartments without a permit. - Installation of horizontal or diagonal plumbing or installation of pipes on the main facade as a result of changed location of toilets or kitchens in the interior work. - Lowering the height of the space by installation of an acoustic ceiling (see ceilings) in spaces of a public nature or ones exposed to the main facade. - Having toilets, kitchens and protected spaces face towards the main facades. - Replacing decorative tiles if they are rare and valuable.

*All activities will be carried out only after prior coordination with the conservation team and will be subject to permits as required.

4. Building materials –

Wood, limestone, sandstone, silicate blocks, coarse gravel blocks, hollow loose packed blocks, concrete blocks

The original building material attests to the structure's building technology. Changes in the original brick or in filling and grouting material damages the authenticity of the building and the engineering or structural formation. These changes are liable to cause physical damage to the building in the short term – the appearance of new cracks, disintegration of the adjacent walls, absorption of dampness and humidity in the changed area, color changes and the appearance of stains on the building walls. Therefore maintaining an authentic continuity of building material, even if it is not visible to the eye, is essential for the restoration and conservation of the building.

Possible	Not possible
- Using original building materials avoiding incongruous materials and without a covering that will damage the original building material.	- Intervention using new building materials without having identified the original building materials and without an examination enabling adaptation of the new material to the original brick or stone.
- Repairs and additions will be carried out using materials that are identical or as close as possible to the original.	
- If the building is not covered with plaster, the manner of working the stone or sandstone or brick, the kind of pointing and the thickness of the joints should be preserved.	- Covering exposed stone walls with plaster or other material. Covering the existing surface with stone or mosaic or ceramic instead of treating it with the original building material.

Possible	Not possible
- Cleaning stone or sandstone or limestone or bricks will be carried out only if essential to prevent deterioration or to remove graffiti and stains or to remove a layer of grime caused by air pollution. Cleaning will **always** be carried out using the most delicate possible method, for example using water at low pressure and a soft brush or using the 'Yos' method.	- Aggressive cleaning obscuring the decorative details or damaging the original building material.

*All activities will be carried out only after prior coordination with the conservation team and will be subject to permits as required.

5. Pre-cast elements

Pre-cast concrete elements are very common in Templar buildings, in Ahuzat Bayit and in Eclectic style building up to 1931, in which there are decorated bricks, cornices for the eaves of the roof, pillars, capitals, parapets, frames around apertures, balcony supports, windowsills and so on. These elements were always placed and assembled in the same shade as the exposed concrete.

In later building, in the International style from 1931 to the beginning of the 1950s, the use of pre-cast elements is less frequent but still common in garden walls, frames around apertures and even, rarely, in the covering of entire walls as a decorative solution. The texture and shade vary according to the choice of the architect.

In modern times too the pre-cast element is not intended to cover the paint and the required color is incorporated in the casting. Today industrial manufacture of pre-cast elements is limited.

Possible	Not possible
- Preference given to conservation and restoration of the original pre-cast elements.	- Replacement of original pre-cast elements with new ones if the originals can be restored by means of local repairs.
- Restoration of pre-cast elements in concrete, white concrete or GRC will be carried out using known techniques (in rubber, steel or fiberglass molds). The mold will be made according to the original pre-cast element at the site using a double process including repair and polishing of the first sample. Restoration of elements on the basis of sketches alone will be done only if all the original elements have been destroyed and permission is given in advance. A sample will be made for approval on site.	- Completion of missing pre-cast elements that are not identical to the original. - Installation of new pre-cast elements instead of the originals and at intervals that are not identical to the original. - Existing pre-cast elements being swallowed up in the walls.

Possible	Not possible
- Leaving pre-cast elements in their original color. If it is necessary to paint them, this should be done in coordination with a professional municipal body.	- Painting pre-cast elements using acrylic paint or oil paint or other paint that changes the texture and damages the original character.

*All activities will be carried out only after prior coordination with the conservation team and will be subject to permits as required.

6. Ceilings

The ceilings are an integral part of the engineering formation of the building and are the main reinforcing factor of the building shell walls. Demolition of ceilings and changing or damaging ceilings endangers the shell walls.
It is therefore recommended not to adopt a solution involving replacement of the existing ceiling with a new one unless there is engineering proof that local repair is not an adequate solution in the long term. Restoration of existing ceilings preserves the original height of the spaces, the original height of the lower sill of all the windows, the original floor tiles, the wall and ceiling paintings and any other decorative elements in the ceiling, which are an integral part of the interior space.

Possible	Not possible
- Restoration of the existing ceiling in order to preserve the stability of the building shell, the original height of the interior spaces, the original floor tiles, the plaster, wall and ceiling paintings and all the decorative elements of the existing ceilings, which are an integral part of the site.	- Demolition of existing ceilings if the demolition results in the following: * instability of the building envelope * change in original floor tiles * change in the typical floor height (change in levels) * destruction of the original interior design elements
- In renovation or restoration of wooden ceilings – restoration of the existing wooden beams, replacement of rotten beams and completion of what is missing is possible in the following conditions: * conservation of the original position * conservation of the beam section * conservation of the method of attachment to the walls * conservation of the type of wood used.	

Possible	Not possible
- If it is decided to restore ceilings, and where possible, the new ceiling will be positioned lower so as to achieve a safe height for the window sills.	- Changes in ceiling height causing changes and incompatibility between the height of the floor and the apertures.
- Casting new ceilings in exceptional cases. In these cases it is necessary to ensure that: * there is no change in the original levels * there is no crossing with the window and door apertures * there is no change in the type of ceiling causing a change in the thickness and weight of the ceiling and a faulty seam between the ceiling and the exterior surface wall.	- Thickening the existing ceiling by raising the floor tiles in order to insert infrastructures, if due to the above changes the resultant height of the window sill is not safe and the door height does not meet the standard.
- Partial lowering of the ceiling (around the perimeter or in the center of the space) to insert pipes or for some other reason, leaving part of the ceiling at its original height as a reminder of the height and atmosphere of the space.	- Lowering the entire space by means of an acoustic ceiling changing the original proportions and the traditional characteristics of the interior space.
- Leaving major spaces such as the entrance and stairwell at their original height.	- Lowering the ceilings of major spaces.

*All activities will be carried out only after prior coordination with the conservation team and will be subject to permits as required.

7. Roofs, pergolas and decorative beams

The roofing, its shape and covering material provide a clear indication of the original period of building in Tel Aviv.

From 1910 through to the middle of the 1920s roofs were pitched, laid on a construction of wooden beams and covered with zinc tiles. In addition, there was widespread use of Marseilles tiles and gray concrete tiles in Templar building in the "colonies," in Neve Zedek and in the south of the city up to the 1930s.

In the early period, the slope of the roof encompassed decorated wind boxes made of wood or pre-cast concrete cornices serving also as eaves.

In the late 1920s and in the early 1930s the sloping roof was concealed behind a built-up roof parapet and therefore sometimes appeared to be a flat roof.

From the end of the '20s until the mid '30s use was made of wooden pergolas with a natural or painted finish on balconies, in courtyards and on the flat roofs. They were always installed parallel to the floor and not at an angle.

After 1931 buildings built in the International style had flat roofs for the use of all the tenants of the building. On the roof there was usually a laundry room, a concrete pergola providing shade or decorative concrete beams around the parapet.

The height of the upper line of the pergolas and beams was no higher than 2.2 m. The height of the section of the pergola beams was between 12-15 cm. and the thickness of the decorative concrete beams was no greater than 20 cm.

During this period the use of wooden pergolas stopped entirely.

Possible	Not possible
- Keeping the shape of the engineering solution and roofing of the original roof.	- Change in the shape of the original roof to a roof, which is not characteristic of the period in which the house was built and which damages its value. For example, changing a flat roof to a pitched roof in houses built from the 1930s and on.
	- Elimination of architectural details important to the characterization of the roof, such as the type of tiles, eaves, embellishments, wind boxes, cornices,

Possible	Not possible
	decorative lattices etc.
- In the case of a sloping roof characteristic of houses up to the beginning of the 1930s, changes are possible with the following conditions: o Preserving the angle of the roof slope, the location of the gutters and eaves and the shape of the original wind boxes. o Preserving and restoring constructive details such as wooden beams. o Preserving, restoring and renovating the original roofing materials – Marseilles tiles, gray tiles, zinc tiles, copper tiles and so on. o Opening sloping apertures in the roof that do not deviate in height from the plane and slope of the tile roof. o Replacing damaged roof coverings with new material matching the old in size, shape, color and texture.	o Changing the angle of the roof slope, the location of the gutters and eaves and the shape of the original wind boxes. o Changing constructive details o Changing the original roofing material o Changing the nature of the roof by adding inappropriate parts such as raised windows, vents etc. o Replacing damaged roof coverings with new materials that differ from the old in size, shape, color and texture and change the appearance of the building.
- If it is a domed roof characteristic of synagogues and special parts of houses from the 1920s such as 'Arkers' or corner elements, restoration will be carried out under the following conditions: o Maintaining the shape of the dome o Maintenance, renovation and	- Eliminating or changing the dome or the form of covering or covering material.

Possible	Not possible
restoration of the covering material of the original dome, the way it was laid and the infrastructure constructed underneath the covering.	
- If the roof is flat – preserving the water drainage system, gutters and height of the roof parapet.	- Raising the height of the roof parapet relative to the original.
- Changing the roof drainage points is possible after coordination.	- Eliminating or changing the original drainage points and moving them to an alternative location without prior coordination.
- Restoring pergolas and decorative beams according to information from photographs or other sources using the original building materials, sections and thickness appropriate to the particular building period.	- Restoring pergolas and decorative beams not in accordance with the original.
- Renovating or restoring wooden pergolas in buildings in the Eclectic style only; concrete and concrete and iron pergolas in accordance with the original in buildings in the International style only; and keeping the constructive solution of support for the pergola.	- Changing the constructive solution of supporting the pergola or installing a pergola of a shape and material that do not suit the style of the building.

*All activities will be carried out only after prior coordination with the conservation team and will be subject to permits as required.

8. Apertures – windows, doors, shutters

Apertures are of decisive importance in the composition of the building facade. There are three main aspects to the apertures:

1. The size of aperture and its position in the original facade.
2. The traditional subdivision of the window, door and shutter, the mode of opening, original color and location in the thickness of the glyph.
3. The original building material and technology of implementation – wood, iron, glass, sills of terrazzo, stone, concrete or zinc and pre-cast frames around the apertures.

Changes in the apertures, in each of these aspects, causes substantive damage to the exterior surface of the building and its authenticity. Changes in size and position violate the composition. Changes in the subdivisions and changes in position of the window in the thickness of the glyph etc. are liable to cause the building to be identified with different building periods and will change the minor projections of light and shade. Changes in the building material indicate a different architectural period, change the architectural language and create confusion and alienation in the viewer.

Therefore conservation of the building shell wall also means taking care over details of the apertures, their shape and the way they are restored.

Possible	Not possible
- Preserving the size, shape and position of the original apertures.	- Changing the size, shape and position of the original aperture without a permit.
- Reconsructing original apertures that have been changed or blocked off.	- Opening new apertures without a permit.
- Opening new apertures in rear facades in exceptional cases.	- Closing original apertures in any of the facades.
- Preference for keeping and restoring original doors, windows and shutters made of wood or iron, including lintels, frames and fittings.	- Replacing original doors, windows and shutters with new ones that do not match the original ones.
- Installation windows, doors and shutters according to the original details in wood that is identical to the original or alternatively, in Douglas, mahogany or oak. Painting the window in a color and	- Installation of wooden windows made of a wood that is not the same as the original or is not durable.

Possible	Not possible
type of paint identical to the original. A window, shutter and door will be installed as samples alongside the original items for approval before implementation.	- Painting the windows in a color and material that are different from the original.
- Maintaining the position of the window in the depth of the wall, the mode of opening and the subdivision within the aperture.	- Changing the subdivision, changing the position in the thickness of the glyph and the mode of opening the window or door.
- Replacing damaged parts and completing missing parts with copies identical to the original in material, size and shape.	- Replacing wooden windows with windows of iron or aluminum or replacing iron windows with windows of wood or aluminum.
- Retaining and restoring fittings, dismantling (if necessary) while treating wooden or iron items and replacing in their original position.	- Replacing an original detail of wood or iron with an item made of a different material.
- Glass – preserving the original form of the glass (processing, transparency and color).	- Replacing clear glass with opaque glass, or original colored glass with clear glass etc.
- It is possible to install double glazing on condition that the thickness of the original rulers in the subdivisions is preserved (or according to the specifications).	- Replacing damaged parts with copies that are not identical to the original or replacing an original item with an item that does not match the style of the building.
- Installing an aperture sill in accordance with the original detail and material – o Replacing or restoring pre-cast concrete sills (characteristic of the 1910s and 1920s). o Replacing old zinc sills with new zinc sills (characteristic of the 1920s and 1930s).	- Replacing zinc sills or pre-cast concrete sills with stone sills or other.

Possible	Not possible
o Renovating or restoring existing terrazzo sills (characteristic of the 1940s and 1950s).	
- Replacing mosaic sills with stone sills on condition that they are 4-5 cm thick with a lower water snout, according to the original dimensions of the terrazzo sill and in a single unit.	- Installing a 2 cm thick stone sill instead of a mosaic sill.
Rolled down shutters – **A. Listed buildings in category A and B or with stringent restrictions and in areas with high exposure** - Replacement of the existing slat in rolled down shutters with new wooden slats in a natural shade and similar to the original. - Restoring or replacing the shutter tracks with new metal tracks giving the option of diagonal opening.	- Elimination of rolled down shutters. - Replacing slats of a roller blind by a sliding aluminum shutter. - Replacing the wooden slats of the rolled down shutters with aluminum or plastic slats.
B. All buildings - Replacement of existing rolled down shutters slats with new slats in a uniform shades of aluminum. The new aluminum tracks will be partially recessed in the depth of the wall to afford minimal exposure. In this case: the sill of the aperture will be of aluminum instead of zinc in order to prevent corrosion.	- Elimination of rolled down shutters. - Replacing rolled down shutters slats with a sliding aluminum shutters. - Installing new slats in a shade that is not uniform in all the apertures.

*All activities will be carried out only after prior coordination with the conservation team and will be subject to permits as required.

9. Balconies

For many years Tel Aviv was called the "city of balconies," and indeed the balcony was a prominent feature of the urban landscape. The balcony symbolized the openness of social life in Tel Aviv and the need for direct contact between the apartment and the street. In the 1920s living room balconies faced to the rear, towards the private courtyard. Social life was inward-looking and families used to gather together in privacy on the rear balconies.

By contrast in the 1930s living rooms and their balconies faced towards the street. The balcony served as an open room and an airy spot in the house and hosted a lively social life, extroverted and directly connected with the street. In addition to its social function, the balcony was very important to the design of the house facade.

The balcony expressed the play of different volumes and of light and shade.

Tel Aviv balconies follow three main prototypes:

1. The protruding balcony
2. The balcony recessed in the building mass
3. The part-recessed, part-protruding balcony.

Closing off the balconies makes a substantive change to the building facade and damages its architectural values – changing the original volumes, composition, projection of light and shadow and so on.

Possible	Not possible
- Preference to restoring the original balconies in the building, including: supports, roofs, floor tiles, water spouts, window boxes etc.	- Demolition and elimination of balconies.
- Replacement of damaged parts and completion of missing elements with copies identical to the original in material, size and shape according to the documentation.	- Completion of missing parts with parts that are not identical to the original.
- Restoration of a balcony or part of a balcony that does not exist on site will be done in accordance with historical architectural documentation or by	- Restoration of a balcony by building a balcony that is not characteristic of the building style.

Possible	Not possible
analogy with the building style.	
- Closing off balconies on the rear sides and rear facades will be carried out in a uniform manner, using transparent elements only and by coordination.	- Closing off balconies on facades facing the street and on the front sides.
- When replacing floor tiles, the sand will be eliminated. The new tiles will be glued down on screed or plaster.	- Replacing original details – parapets, supports, etc. – by details that do not match the building style.
- Conservation, renovation or restoration of the original balcony parapet after documentation.	- Elimination of a decorative parapet, fitting or moving it from its original position as a result of closing off the balcony with windows.

*All activities will be carried out only after prior coordination with the conservation team and will be subject to permits as required.

10. Finishing materials - plaster

The walls of the houses were covered with smooth lime-based plaster and then whitewashed. It was also common to use washed plaster (waschputz), scraped plaster (kratzputz) and stone-look plaster (steinputz). These types of plaster appear in over fifteen different forms in Tel Aviv, and even though they have not been maintained for over fifty years, the buildings have been preserved thanks to their ability to withstand the ravages of time.

The pillars on the ground floor were covered with a variety of textures made of high grade concrete plaster which prevented penetration of dampness, prevented physical damage to the pillars and made them stand out from the rest of the building.

The original covering material defines the shell walls by texture and shade and is an integral part of the building qualities. The composition of the material or the way it was applied was suited to the walls of the building and therefore represent a single mass. A change in the composition of the plaster leads to unwanted changes in the structural system.

The paint is the last layer of the smooth plaster. Different colors were used in different building periods and are part of the architectural style. Bold colors – green, light blue, pink, wine and ochre were characteristic in the 1920s and subdued shades – white, pale cream, sand colors, pale green, gray-pale blue – were used in the 1930s.

The colors were lime-based and were washed off by rain over the years. In the 1920s the paint work of the buildings used to be renewed almost every year. The whitewash suited the composition of the smooth plaster and gave the exterior wall system ample opportunity to "breath."

In view of this, it is important to ensure the exact reconstruction of the mixture components and application method. In the 1970s cement mixtures began to be applied to smooth plaster. This is easy and quick to apply to the walls. At the same time the belief that the walls should be sealed against external dampness became prevalent and the cement served this purpose as well. Over the years it became apparent that these mixtures are not beneficial and are even harmful. They are more rigid and so become covered with a web of cracks through which the dampness penetrates. Sometimes they are more rigid than the building material and so they also cause the infrastructure of the walls to crumble. The salts extruded by the cement over time cause inflorescence, with the result that all the paint applied over this plaster to crumble.

Sealing, considered desirable in the past, in fact is damaging to walls which must be able to breathe in order to extrude salts and moisture outwards from inside the shell walls. This ability to breathe is what ensures the integrity of the walls and is only guaranteed by the application of lime plaster.

Possible	Not possible
- Restoration of existing plaster using new plaster in accordance with the composition and manner of application of the original.	- Application of cement plaster instead of the original lime-based plaster.
- Replacement of aerated lime-based plaster with a hydraulic lime-based plaster on condition that a mixture of medium rigidity is used and only if the building material is sufficiently tough.	- Filling in and repairs using cement plaster between existing surfaces of lime plaster, causing cracks between the existing and the new and the accumulation of moisture in the area of the cement.
- Restoration of decorative cement plaster in accordance with color and composition (waschputz, kratzputz, steinputz).	- In buildings with stringent restrictions – filling in and repairs using plaster without a laboratory test of the composition of the original plaster and its mechanical strength.
- Renovation of plaster surfaces by injection of industrial mixes to save the plaster will be carried out under the supervision of an appointed party.	- Application of cement plaster or hydraulic lime on sandstone wall surfaces.
- Restoration of smooth aerated lime-based plaster will be carried out using industrial mixes only.	- Replacement of plaster by a rigid stone, ceramic or other facing.
- Repairs and filling in shall be done using the original mix and the application of a thin finishing layer (schliechte) over all existing plaster surfaces.	- Replacement of smooth plaster with Spritz plaster or the application of smooth plaster in a cement mixture.
- Application of decorative plaster used during the period, if this is possible in design terms.	- Application of smooth plaster or other over or instead of decorative cement plaster (waschputz, kratzputz, steinputz).

Possible	Not possible
- Cleaning existing decorative plaster using the most delicate appropriate cleaning method.	- Painting a layer of paint over decorative cement plaster.
	- Application of single-layer plaster.
- Restoration of plaster embellishments according to the original method.	- Restoration of plaster embellishments using pre-cast methods instead of direct application on the walls.
	- Application of smooth plaster without guidelines and leveling (the 'Mayakim' method).
- Painting smooth lime-based plaster with lime-based paint in the building's original color. If the color is not clear, it is possible to use a color that was common during that building period.	- Painting the smooth lime-based plaster with paint that is not suitable for the plaster system, such as acrylic or flexible paint.

*All activities will be carried out only after prior coordination with the conservation team and will be subject to permits as required.

11. Paint

Paint is the layer protecting the building shell. In addition to its decorative function, paint protects the layers of plaster from erosion and rapid wear and tear. Its durability over time depends on it being properly suited to the composition of the plaster layers.

Aerated or hydraulic lime-based plaster should only be painted with a lime-based paint, so as to allow maximum ventilation of the entire structural system – interior plaster, wall, exterior plaster and paint.

Flexible acrylic paint systems and the like create a barrier which slows or prevents the extrusion of moisture and salts from the walls and plaster; in the end they peel within a short period of time or become covered with inflorescence and stains.

Lime-based paint is washed off over time by the rain and should therefore be renewed every few years. It is cheap, simple to apply and can easily be incorporated as part of the building's regular maintenance.

Each style of building is characterized by a different set of colors. In the **Eclectic** style bold colors are commonly used – green, light blue, pink, wine and ochre. In the **Art Deco** style use is usually made of two strongly contrasting colors to make the line of the windows stand out from the other parts of the building. The **Early International Style** makes frequent use of "broken" white, sand colors, pale green, gray and pale blue and the **Late International** style at the end of the 1930s and 1940s uses subdued sand colors and grays.

Possible	Not possible
- Painting smooth lime plaster with a lime-based paint in the original color of the building. If the original color is not known, it is possible to paint in a shade from the characteristic range of the building style in question.	- Painting smooth lime plaster with a paint system that does not suit the plaster, such as acrylic, mineral or flexible paint.
- The paint layer shall be applied three weeks after completion of the last layer of plaster to ensure a uniform finish with no stains.	

Possible	Not possible
- An undercoat of paint will be applied first to obscure the color of the plaster and obtain the desired color.	- Application of a layer of paint over decorative cement plaster or a pre-cast element intended to remain unpainted.
- Woodwork will be painted with oil paint (Superlac or the equivalent) matching the original system of colors in the building.	- Painting exterior woodwork with oil paint such as Polyor or its equivalent which is only suitable for painting interior woodwork.
- Maintaining the number of colors (the polychrome character) in which the building was painted.	- Unifying a number of different colors in the building to a single shade.
- Frames will be painted on galvanized profiles using paint systems suitable for metal – Hammerite, Metalrust or the equivalent.	- Covering with paint parts made of tin, zinc or copper, such as eaves, gutters, sills, etc.

*All activities will be carried out only after prior coordination with the conservation team and will be subject to permits as required.

12. Rigid covering materials – ceramic, terrazzo, stone

Construction in Tel Aviv includes the use of rigid covering materials, especially on the entrance floor, commercial floor or pillars level, and on the stairwell walls. The rigid covering is intended to protect the walls against accelerated wear and tear and is also, in its texture and color, a significant decorative element in the visual composition and play of colors in the building.

A rigid covering of ceramic or porcelain (imported during that period), stone or marble was common in the entrances to houses and on the commercial floors. Stone and marble identical to the original can still be found in the commercial market for filling in, repairs and restoration. On the other hand, original ceramic is rare and has completely gone out of industrial circulation. Therefore, this covering should be protected against any damage and where necessary a local ceramic or porcelain restorer should be called in.

Possible	Not possible
- Preserving the original covering of the building. If the covering material has been changed or has deteriorated, local repairs should be carried out. If this is not possible, restoration should be carried out based on the original and the way it was originally laid, after examining samples and matching them to the original.	- Change in the finishing material of the shell which changes the design and appearance of the building.
- If the covering material has been changed, it is not possible to know what the original was and there is no documentation, restoration should be carried out using materials that were in use at the time the building was constructed.	- Dismantling ceramic tiles, terrazzo surfaces or stone and replacing it by new materials with a different character, or applying new plaster over areas that were covered by a rigid material.
- Removing covering material that is not authentic.	

Possible	Not possible
- Replacing damaged stone with stone that is identical in type and the way it is worked.	- Local repair of damaged stone using cement.
- Grouting (joints): 1. Use of the original material and color for pointing. 2. Pointing will be applied between the stonework using the original method.	- Grouting (joints) **over** the stonework using materials and methods that differ from the original.
- Covering materials will always be cleaned using the most delicate possible method, for example washing with low water pressure or manual cleaning with soft brushes.	

*All activities will be carried out only after prior coordination with the conservation team and will be subject to permits as required.

13. Wood

The use of wood is very common in local building from the end of the 19th century to the end of the 1950s. Wooden houses were built in the American-German Colony at the end of the 19th century. From the beginning of the 20th century to the end of the 1920s wood was used in the construction of the roof, frames, fences, parapets and pergolas.

From the 1930s to the mid 1950s wood was mainly used in frames, balcony parapets and in stairwells, entrance lobbies, service cupboards and mailboxes. Use was also made, although limited, of wood paneled walls in entrance lobbies and stairwells. The wood was mainly imported from central Europe and Lebanon, and the first to make regular import of wood in building were the Templars.

During the period of the Fifth Aliya, when Bauhaus houses were constructed in the city, building materials were brought from Europe as part of the Jewish Agency "transfer" program. The wood was good quality and the Tel Aviv Municipality law book of 1931 dictated the use of cedar, cypress, pistachia, oak, mahogany and Douglas. Thanks to the good quality of wood and the way in which it was used, even 80 – 100 years later the wood is still mainly in good condition and can be restored.

Therefore even when the appearance of the wood is deceptive and it appears to be neglected and rotten, it is preferable to have it examined by an expert and preferable to restore the existing wood rather than replace it by new wood, which for the most part is inferior in quality to the original.

Possible	Not possible
- Preference to conserving and restoring all details of the original wood.	- Replacement of the original wood by new without considerable reason.
- When replacing specific old parts only with new, diagrammatic documentation of all wooden details – shape, manner of attachment and dimensions of each separate part.	- Replacement of old parts by new without documentation or conservation for comparison with the new.
- Local replacement of rotten parts and completion of what is missing with wood that is identical to the original in form and material.	- Replacement of rotten parts or completion of missing parts with a type of wood that is not identical to the original.

Possible	Not possible
- Treatment of parts of the original wood as per professional instructions.	- Replacement of wooden items with plastic or metal.
- Painting with clear or opaque paint to match the original.	- Covering wood intended to be left natural with an opaque paint.
	- Leaving wood natural instead of painting it with opaque paint as it was originally.

*All activities will be carried out only after prior coordination with the conservation team and will be subject to permits as required.

14. Metal

– iron, zinc, copper, cast iron, stainless steel or other

Commercial iron, which was in use until the establishment of the state, was of good quality. There was a large amount of copper in the alloy, which made the profiles very resistant to rust. Indeed, to this day most of the original parapets, windows and window bars can still be used after removal of the layer of rust, which has in most cases not damaged the core of the profile.

Implementation and assembly techniques change from one period to the next. Up to the beginning of the 1930s the work was carried out in smithies and assembled using rivets, without welding – work of the highest standard producing the best in terms of both quality and esthetic results: full coils, iron intaglio that is wonderfully precise and delicate.

Today, exact restoration is very hard to carry out because there are no professionals who are skilled enough, and so it is worth preserving and restoring whatever exists and avoid replacing it.

At the beginning of the 1930s changes took place in the implementation and assembly techniques. The International style (the Tel Aviv Bauhaus) replaced the rich ornamentation with a simple, minimalist line. The different sections of the parapets are joined to each other with a "dry" join or by welding. During this period as well use was made of good quality iron and the standard of work was of the highest, but a lesser degree of skill was required.

The iron was protected with a layer of minimum and paint, because the method of hot and cold galvanization did not exist. Attachment to constructed surfaces was by spreading or casting a cup of lead or solder to protect the iron from moisture and create a flexible area for the iron to expand, preventing the formation of cracks at the join.

Gutters and eaves were made of 0.8 mm thick bent zinc tin. Zinc was also used for window sills and for covering roofs and domes. The zinc remained exposed and was not painted. Most of the zinc parts have disintegrated and can easily be replaced today.

Decorative pillars of cast metal are rare in the local landscape and where they were installed, they were left in the natural color of the iron and not painted.

Possible	Not possible
- Preference for preserving and restoring original metal details: pillars, beams,	

Possible	Not possible
doors and windows, bars, gates, metal fittings, parapets, fences, gutters etc.	
- Treatment of all original metal details: o Rust removal by sandblasting, completion of missing parts according to the original on site o Cold galvanization of all original parts to prevent deformation resulting from hot galvanization. o Galvanization of all new parts before attaching to existing parts.	- Replacement of iron parts by aluminum or other material. - Treatment of metal details with unsuitable materials and painting without protecting against rust.
- Restoration of damaged details and parts after detailed diagrammatic documentation with measurements of all profiles. The documentation will also include implementation and attachment techniques.	- Replacement of original parapets, gates, bars etc. without documentation of the original.
- Painting old and new metal parts by spraying paint intended for metal, such as Hammerite or Metalrust or the equivalent.	- Painting old and new metal parts with paint that is not intended for metal.
	- Use of galvanized tin instead of zinc tin for gutters, eaves of roofs or window sills.
	- Covering zinc tin elements with paint.

*All activities will be carried out only after prior coordination with the conservation team and will be subject to permits as required.

15. Commercial floor, gallery floor or area with a commercial nature, signs

The commercial area north of the historic railway line in Yehuda Halevy St. was anchored in UBP 9 between the 1920s and 1930s. The buildings in the Eclectic style, built up to the end of the 1920s, were mainly built as residential homes without a commercial floor. From the middle of the 1920s, the ground floors were adapted for commercial purposes along the main commercial routes.

The buildings of the 1930s and 1940s, characteristic of the International style, were designed along the main routes of activity with a commercial floor and with each separate area having its own clear characteristics. During the 1920s, in the eclectic building style, display windows were made of wood and divided into the traditional small fields. In the 1930s, in the International style, display windows and entrance doors to the stores were made with iron profiles, also combined with copper or brass profiles. The main streets where these characteristics can still be seen are Allenby St., Nachlat Binyamin, Sheinkin St., Herzl St., Jaffa Road, the streets in the Florentine neighborhood, Dizengoff St., Ben Yehuda St. and King George St.

Wall coverings on the commercial floors made use of Marquinia marble (black with white veins), Verde Tinus marble (green veined with white), colored ceramic or porcelain and local red Peki'in stone. Sometimes pre-cast concrete elements or stone-look plaster (steinputz) was used. These materials are still common and preserve the durability of the building's street level walls, give the building a uniform appearance, and constitute a major element in the aesthetics of the commercial level. These elements should therefore be emphasized, protected and restored to preserve the individual uniformity of each building.

Possible	Not possible
- Preference for preserving and restoring the original commercial floor with all its elements according to the documentation: o Preserving the stone, ceramic or plastering covering of the commercial floor facade. o Preserving wooden or iron entrance doors, display windows	- Changes to the commercial floor damaging the values of the original solution, such as: o Changing or eliminating the wall covering of the commercial floor. o Having the display window protrude beyond the plane of the wall. o Replacing the original entrance

Possible	Not possible
and windows of the mezzanine floor (according to the original) and their subdivisions. o Preserving the concrete canopy and their lighting elements. o Preserving the interior space with the minimum of subdivision and special, original floor tiles. o Preserving the gallery floor as an integral part of the commercial floor at its original height, and the original interior design including access stairs from the store.	door, display windows and windows of the commercial floor with new ones that do not match the original in form, material division or location in the facade. o Change or demolition of original concrete canopy and lighting elements. o Division by partitions damaging the integrity of the original space. o Installing an acoustic ceiling lowering the entire space instead of lowering the ceiling locally as required to pass through pipes or other infrastructures.
- Preserving the number of stores and the original way in which they are placed along the facade.	- Increasing the number of stores and damaging the original placement of stores along the facade.
- Placing a sign using individual metal letters or other material.	- Placing a sign with an illuminated box, metal, plastic or other panel.
- Appropriate and uniform horizontal shades along the entire facade.	- Installation of horizontal shades without coordination with the other stores along the commercial facade.
- Preserving the arch-cast display window glass at the corner of the building or entrance to the store.	- Replacing an arched display window or installing a new angled window (instead of the original).
	- Selling from an open display window.
	- Erecting a winter screen.

*All activities will be carried out only after prior coordination with the conservation team and will be subject to permits as required.

16. Lobbies and stairwells

The entrance lobby, stairwell and garden serve as a filter between the street and the residential apartments. Apartment buildings in the area of Rothschild Blvd., Chen Blvd., and around Dizengoff Circle have a rich variety of designed gardens, elegant entrance lobbies and stairwells with a high standard of finish. The planning solution are diverse; a stroll in the courtyards and entrance lobbies reveals innovations and unexpected details. It is therefore important to preserve the existing variety and enrich it wherever possible. The common finishing materials are terrazzo floor tiles in different textures and colors; different shades of porcelain or ceramic or local stone covering the stairwell walls; wood-framed windows in the entrance lobbies and banisters of wood and decorative metal alongside the stairs. These spaces are the semi-public areas of the buildings, projecting more than anything else the atmosphere and spirit of the period, preserving the unique nature of the building and raising the value of the property, and it is therefore important that they be preserved.

Possible	Not possible
- Conservation, renovation or restoration of the original stairwells and lobbies will include the original details: stairs, banisters, entrance doors to the apartments, thermometer like window or other, wall covering materials, floor tiles, lighting elements and decorative details existing on site, wooden mailboxes, intercom or wood-framed display window and wooden doors to the entrance lobby.	- Demolition of stairwells without substantive reason and damage to the value of the building. - Changes in the original levels of the stairwells, damaging the original interior design.
- Replacement of damaged parts and completion of what is missing with parts identical to the original in material, size and form.	- Replacement of original parts by new ones which are not identical to the original and are not characteristic of the building style.
- When applying to change an existing material of a different one, each	- Completion, repair and installation of new items made of foreign materials

Possible	Not possible
application will be considered on its own merits.	which do not match the building period and style.
- Covering the existing terrazzo with a new layer of mosaic over the existing layer.	- Replacing the existing terrazzo in the stairwell with a different covering material – ceramic, stone, etc.
- When increasing the number of mailboxes the existing wooden mailboxes should be kept and new boxes matching the original ones added.	- Changing the original mailboxes.
- Preserving the volume and area of the public spaces.	- Eliminating part of the entrance lobby and turning it into a living area.
	- Eliminating or changing the covering of the stairwell walls.

*All activities will be carried out only after prior coordination with the conservation team and will be subject to permits as required.

17. Courtyards – landscaping, gardening, parking

In the Tel Aviv outline plan of 1927, Sir Patrick Geddes planned Tel Aviv as a city of gardens. Attention to the open spaces was one of the striking characteristics of the city planning since its founding. For many years this care kept Tel Aviv a green city, with its streets and urban spaces in the public domain enjoying the green areas of the private domain.

In the 1930s and 1940s development of the courtyard areas was rich and varied. Houses were set back 2 – 4 meters from the front edge of the plot with planned gardens in the courtyards: cypress trees along the boundaries between the houses, fruit trees, palms, cactuses, fish ponds, stone benches, winding access paths and sandstone flower boxes in the entrances and courtyards. It was all done with attention to the shape of the building and serves to this day as a vital filter between house and street. These are the elements which comprise the typical Tel Aviv street.

The form of the development was a natural result of the building's placement on the plot:

L-shaped buildings – the buildings create an extended courtyard in the entrance and usually have a fish pond in the center.

U-shaped buildings – the buildings create a kind of open external "room," open to the street at the front.

Twin buildings – the development relates to the two buildings together.

Buildings on a platform – the buildings create a hanging garden raised from the street. The platform wall and differences in levels create a barrier between the private and the public.

Buildings on pilotis – the buildings create a large, spacious garden area. The detailed design of the courtyard relates to the pillars and the exposed entrance to the yard, with a molded glass window.

The original development of these courtyards is unique and characteristic of the period. It is therefore important to preserve the original planning, different types of floor tiles, access paths, wall and pillar coverings, fountains, benches and the typical greenery.

Possible	Not possible
- Preserving existing greenery.	- Uprooting greenery without reason and without authorization.
- Choosing new greenery to integrate	- Planting new tropical or other plants

Possible	Not possible
with what already exists, from a list of recommended plants issued by the conservation team and the gardening and landscape department.	which do not belong to the original characteristics.
- Conservation, restoration and development of the area according to remains existing on site, historic photographs and detailed plans, if these exist, or as was usual at the time.	- Development which ignores the existing development or that which existed previously. - Paving access paths with interlock stones instead of decorated 20 x 20 cm. concrete slabs, or changing the network of access paths.
	- Elimination or demolition of fish ponds and fountains.
- Restoration of the cypress trees planted along the boundaries of the plots to create a filter between buildings.	
- Rebuilding demolished garden walls in the style of the original walls with an entrance gate to the yard.	- Elimination of garden walls and gates.
- Access to the parking area along the side of the building only, on condition that room is left along the other side of the building for free pedestrian access, trash removal, etc.	- Parking at the front facing the street or underneath the pillars or in the extended courtyard of L- or U-shaped buildings.
- Installation of an access barrier in an iron gate, similar to the garden wall, to be raised electrically or manually.	- A raised arm barrier to the parking area.
- Creating a parking area under the platform with automatic gates and leaving room to reconstruct the upper level of garden, on condition that that this is done in line with valid UBPs and by permit.	- Lowering or eliminating the platform.

Possible	Not possible
	- Eliminating the pilotis by building on this area.
	- Turning a built up area into pilotis.
	- Building in the front L- or U-shaped courtyard area.
- Planting new trees within the area of the plot.	

*All activities will be carried out only after prior coordination with the conservation team and will be subject to permits as required.

18. Technical installations, air conditioning, auxiliary structures

Technical installations will be incorporated in the roof space of tiled roofs, on a flat roof beneath the parapet height, in basements or concealed in courtyards in such a way as to allow appropriate maintenance and security access and preserve the building's architectural values.

Possible	Not possible
- Installation of air conditioners: o On the roof of the building, below the parapet height. o Concealed in the courtyard. o At the base of a side or rear balcony ceiling with a concealing lattice of GRC painted in the same color as the building or behind a painted metal grille. o Inside open balconies, below the parapet height.	- Installation of air conditioners on facades facing the street or on front side facades.
- Air conditioning pipes will be inside walls and drainage will be through a central vertical pipe for all apartments running through the balconies in an orderly manner with an arrangement for acoustic insulation.	- Installation of air conditioning pipes on the building's facade.
- Solar collectors: o On tiled roofs – collectors will be close to the slope of the roof and will not face the main facade. Water tanks will be installed in the roof space or in the apartments. o On flat roofs –collectors will be as close as possible to the roof surface. Tanks will be installed inside the	- Placing technical installation on the roof so that they stand out above the upper line of the parapet.

Possible	Not possible
apartments.	
- Water tanks – Water tanks will be located in the basement or service areas or buried below ground level in the courtyard in a concealed manner.	- Placing water tanks on the building roof.
- Chillers for central air conditioning will preferably be located in the basement. In exceptional cases they will be installed in the center of the roof on condition that they are no higher than one meter above the parapet level.	
	- Installation of cellular antennas.
- Installation of GRC or wooden laundry screens on the rear side and rear facades of the building.	- Installation of laundry screens without a permit.
- Erecting a chimney in an internal shaft in the building, with an exit point to the roof in a place where it will not be visible from the front.	- Erecting an external chimney in a place visible from the front.

*All activities will be carried out only after prior coordination with the conservation team and will be subject to permits as required.

19. Elevators

Very few original elevators in buildings from the 1940s and 1950s are still in operation today. These elevators were usually designed with wooden or metal doors and wood paneled walls in the elevator car.

New elevators that are installed in listed buildings to improve the quality of life or due to the addition of extra floors fall into three main categories, each with its own instructions:

1. **External elevator** – located on the side as an addition to the original building and therefore should be separated from the original building in its language and material – usually glass and iron. Sometimes this element give the building added value.
2. **External elevator in areas not visible from the street** – the elevator can be built of a rigid construction and incorporated within a break in the characteristic mass of Tel Aviv construction.
3. **Internal elevator** – A. Inside the existing apartment area space
   B. Inside the stairwell shaft – should not damage the integrity of the space and enable the passage of natural light throughout the stairwell.

In buildings with stairwells of high design value – marked with high points in the section on interior spaces in the criteria document – installation of an elevator in the stairwell shaft will damage these values and an alternative location must be found for the elevator – internal or external.

The main criterion for determining the elevator location is to avoid damaging or eliminating the architectural and design values of the building.

Possible	Not possible
- Installation of a transparent or opaque or partly opaque elevator shaft on a side facade visible from the street.	- Installation of an external elevator on the main facade facing the street.
- Installation of an elevator shaft of rigid construction on the rear facade or in parts not exposed to view, so long as the shaft does not obstruct light apertures illuminating the stairwell.	- Installation of an opaque elevator shaft on a side facade visible from the street. - Installation of an elevator of rigid

Possible	Not possible
- Inside the stairwell shaft only transparent elevators are to be installed. the division of the fields of glass and constructive elements will be by prior coordination and under the supervision of the architect in charge.	construction or with opaque walls in the stairwell shaft.
- Installation of an elevator shaft within the apartment space, of rigid construction and with wooden or iron doors, facing the stairwell landing.	- Installation of an elevator in the stairwell space of listed buildings with stringent restrictions which have received high points for their interior space.
- Installation of a machine room in a concealed place in the courtyard and excavated below ground level.	

*All activities will be carried out only after prior coordination with the conservation team and will be subject to permits as required.

20. Infrastructures for water, sewage and gas

Pipes for dirty water and waste water were originally installed on the service facades, usually in the depths of the side facade or rear facade, with preference given to a position on the north facade where possible. These pipes frequently passed through the service balconies and not on the facade wall.

There are three main types of pipe – a 4" waste water pipe always of cast iron, a 2" dirty water pipe of extruded iron and a 1" water feed pipe of extruded iron. These pipes ere always external and not placed inside the building walls. Today the 1" and 2" pipes can be integrated into the walls of the building leaving only the 4" cast iron pipe as an external pipe.

Gutters collecting rainwater from the roof and balconies were always made of zinc with a round section and with decorated spouts in the Eclectic building style. In the International style, the gutters were rectangular in section with spouts designed with a simple line. Reconstruction of the spouts and gutters will be carried out according to the original.

Possible	Not possible
- Concealing 1" and 2" pipes inside the building walls.	- Installing pipes on the main facades (other than service facades).
- Replacing old pipes with new cast pipes only, with no plastic joints.	- Installation of plastic pipes instead of the iron pipes.
- New pipes will follow the original route only and will be laid vertically with no deviation.	- Installation of horizontal or diagonal pipes.
- Elimination of pipes that are not in use and removing them from the site.	- Installing new improvised pipes for each separate apartment.
- Installation of new unpainted zinc tin gutters in accordance with the original and instead of the original, including reconstruction of the original spout.	- Installation of galvanized tin gutters. - Installation of gutters in a different position from the original. - Painting the gutters.
- Gas pipes concealed in the walls up to the apartments.	- External gas pipes on the building walls.

Possible	Not possible
- Installation of central gas to the entire building in the side and rear courtyard, according to safety regulations.	- Installation of gas balloons along the front and side front facades.

*All activities will be carried out only after prior coordination with the conservation team and will be subject to permits as required.

21. Telephone, electricity, cable infrastructures

Possible	Not possible
- Installation of new telephone, electricity and cable infrastructures and concealing them in the building with internal distribution boxes. Concealing the wires inside the walls.	- Installation of new infrastructures of pipes and wires on the facades.
- Dismantling the main electrical connection and installation of a concealed underground connection.	- Leaving pipes and wires on the external shell.
- Positioning of small electric station by prior coordination and approval.	- Leaving a main external electrical feed pipe across the facade wall.

*All activities will be carried out only after prior coordination with the conservation team and will be subject to permits as required.

22. Protection – apartment protected spaces

One of the protection requirements in permitting building extensions is a shelter or apartment protected space (*mamad).* Instructions regarding the permitted dimensions of apertures and finishing materials in the protected room do not correspond with the proportions of the apertures in earlier building periods. Therefore the preferred option in listed buildings is to turn existing spaces in the basement into a shelter or to make an existing shelter meet the standards required by the Civil Defense.

If it is not possible to build a shelter, there are two other possibilities, in descending order of preference:

1. A floor protected space (*mamak*)
2. An apartment protected space (*mamad*).

The protected room can only be located on a service facade or as an internal, windowless room so as to preserve the character and architectural qualities of the facades.

Possible	Not possible
- Locating a floor or apartment protected space on a service facade or as an internal, windowless room.	- Locating the floor or apartment protected space on the main facade.
- Installing a sliding shutter only for the floor or apartment protected space window.	- Installing an opening shutter for the floor or apartment protected space window.
- Preserving the window proportions of the existing building as far as possible – increasing the height of the window at the expense of its width.	- The proportions of the window ignore the window proportions of the rest of the building.
- Preserving the upper line of the protected room windows relative to other windows in the building.	
- In the Eclectic building style – installing protected room windows according to the attached detail.	

*All activities will be carried out only after prior coordination with the conservation team and will be subject to permits as required.

Appendix

3

From **Regional Master Plan No # 5 (T.M.M 5)**

2.4 Protected Urban Areas

Marked in orange and in light blue diagonal lines, on the plan.

2.4.1 A policy document will be prepared for the entire protected area, stating its precise borders, building principles for the entire area and/or in any one of the secondary areas, as they may be defined. This document will be approved by the district committee.

2.4.2 The plan in this area will be pre-approved after the district committee has given evidence of its approval, by means of an building guideline addendum and a development and landscaping guideline addendum, stating that the plan considers the special nature of the existing urban area.

2.4.3 In plans proposing the preservation of buildings and/or entire areas, the committee will be entitled to give variances in the following subjects: building footprint, building set backs, parking requirements, demands for public areas and additional building rights.

Appendix

4

Plan 2650 B – Conservation of Buildings and Sites in Tel Aviv

Documentation Requirements Document

Documentation Portfolio Instructions for a listed Building

Goal

A - Documentation of the city's built heritage.

B - Locating historical architectural and engineering information which will reveal the original building's values, and which in turn will form the basis for future treatment.

Contents:

A color copy of the portfolio will be submitted in A3 presentation format, as follows:

1. Photograph of the building or site in its present condition
   Area plan with the location of the building marked

2. Architectural and historical assessment
   Instructions and recommendations for preservation

3. Historical documentation
   - A - Archival photograph of the original building
   - B - Historical aerial photographs
   - C - Historical maps of the neighborhood and its surroundings
   - D - Historical documents: plans, facades and cross-sections, building permits, correspondence from the building file, archival testimonies, etc.
   - E - History of the family that built the building, and of families or individuals who occupied the building – if these are of historical significance.
   - F - The building's original architect, his or her biographical details, any engineer and/or architects who made changes or additions to the original building.
   - G - Year of construction, dates of additions and changes to the building.
   - H - Original designation of the building and change of designation.

4. Photographic documentation – Existing status

A - Immediate surroundings with the building situated on site.

B - Facades and roofs

C - External and internal architectural details: construction details, details of carpentry and frame work, original flooring.

D - Internal spaces

E - Courtyards including greenery and details

The location of all photographs must be marked on plans.

5. Plans – Existing situation, by architect

(based on existing elevations and status plans, by a qualified surveyor)

A - Site plan

B - Plans of all floors, including cellars and roofs, with engineering scheme

C - Facades

Note: Building materials must be detailed, as must the location of all architectural details documented in drawings and photographs, on facades, and on all plans.

D - Characteristic sections, including the construction scheme on plans, facades and sections, as follows:

- Height and width of all existing openings.
- Secondary division at each opening, including the type of opening for windows and doors.
- Precise location of all facade openings by means of horizontal and vertical distance measurements between openings.
- Type of existing shutters on each opening (wooden shutters, rolled shutters, etc.)
- Stressing the measurements of unique architectural elements.

E - Original architectural details:

- Built details: cornices, horizontal beams, constructive beams, concrete frames around openings, concrete pillars, concrete protrusions in balconies, decorative plaster molds etc.
- Carpentry details: frames, windows, doors, shutters, roof beams, "wind box" (including identification of the original type of wood used)
- Frame work details: balcony railings, banisters, bars and ornamental frame work.
- Flooring.
- Plaster details and murals.
- Identification of original shades.

For immediate identification it is recommended that each detail be shown on the same page, together with its respective design and photograph.

Note: Documentation is requested of original details only.

5a. Plans, facades and sections of the original building including:

A- Cancellation of recent additions

B- Reconstruction of original openings (secondary division and mode of opening, type of window/door and its accompanying shutters).

C- Reconstruction of elements that were destroyed.

6. Technology

A - Foundation structure

B - Wall structure

C - Ceiling structure

D - Roof structure

E - Balconies

F - Pre-fabricated elements

G - Decorative elements

H - Internal and external finishing materials – including identification of material composition: plaster, wood, stone, bricks etc.

Descriptions of the building technologies are required in words, drawing and photographs.

7. Physical condition and engineer's assessment – Engineer's opinion.

8. Architectural Analysis – Architectural Conclusions

A - Urban value

B - Architectural value

Composition, facades, internal spaces, finishing materials.

C - Building style analogies – buildings by the original architect or contemporaries, in the same architectural style as the original (using photographs only).

9. Recommendations and preservation solutions (Recommended status of plans and building facades)

10. References

Comments:

- Before starting work, the person documenting this material will receive detailed instructions for each building separately.
- In the event of partial/incomplete access to the building in the course of documentation, documentation will be completed in accordance with the requirements of the preservation team once the building is vacated, and in the course of site work.

Appendix

5

Tel-Aviv Yafo Municipality

Town Planning and Construction Department

68 Ben-Gurion Ave.

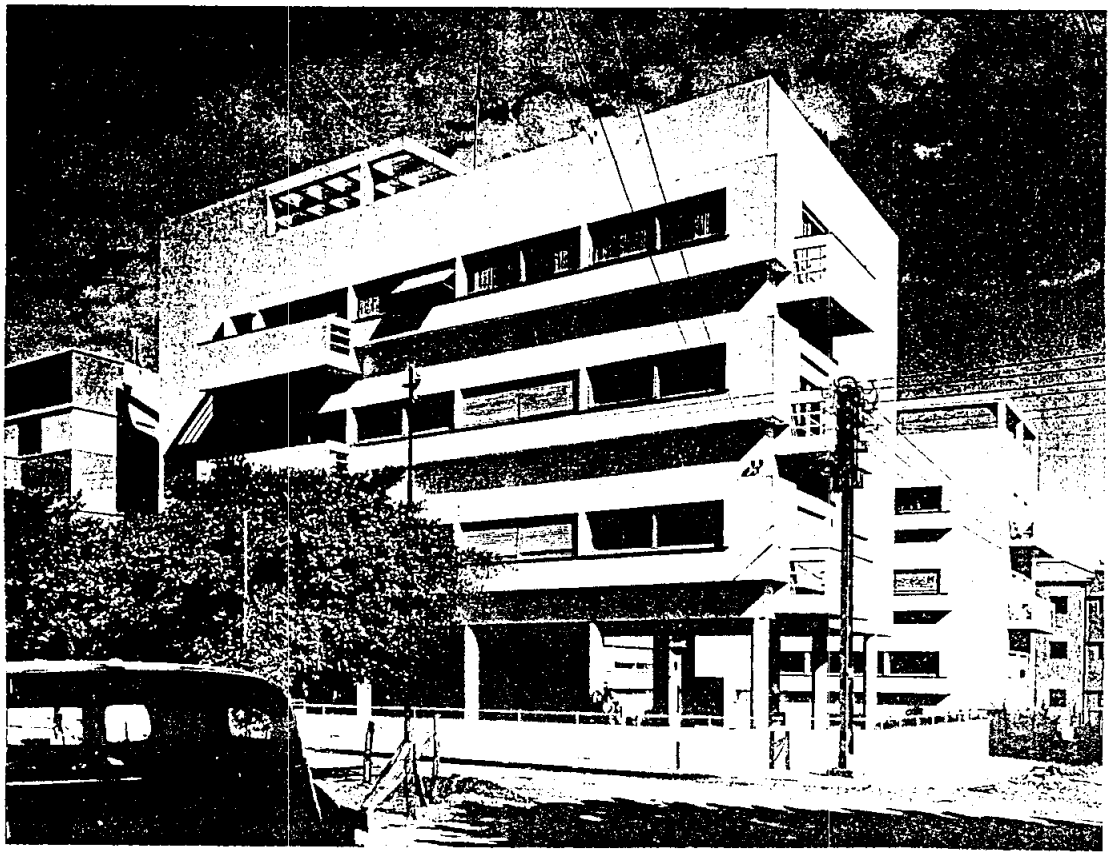
LISTED BUILDING

Address: 84 Rothschild Avenue/41 Mazeh St.	Name of Building: Engel House

Block/Plot: **172/6936** Building File: **8-084/0** Preservation Category : **A** **2385** Weighted Grade: **49 /60** Stringent Limitations: **yes** **2650a** Conservation area: **Yes**	Architect:**Zeev Rechter** Year of consruction:**1933** Restoration: Construction Style: International Building type: **Architectural** Original Use:**Residential**	UBP: **2385** Status: **For Conservation** Dangerous Structure: Plaster: **Smooth, lime** Plot area: **1,039.00 sq.m.**

Building Description:

The first building in the city on pilotis, approved after lengthy negotiations with the municipality, who initially refused permission for the pillars level, without including it in building rights. Built in a U–shape around the garden, which was visible from the nearby boulevard, through the corner.



History of the Building:

Date of Change	Activity	Certification of Change to the Building	Operators		
			Duty	Name	Address
01/01/1933	Construction	Yes	Architect	Zeev Rechter	84 Rothschild
01/01/1936	Changes to the facade	Yes	Architect	Zeev Rechter	84 Rothschild
01/01/1942	Addition	Yes	Architect	Zeev Rechter	84 Rothschild
01/01/1962	Internal change	Yes	Architect	S.Yerushalmi	13 Antokolsky

Criteria for Preservation

Criterion for Preservation	Weight	Grade	Remarks
Design	2.0	6.0	
Internal and external space	1.5	4.0	
Construction and building materials	1.0	4.0	
Architect	1.0	6.0	
Location	2.0	6.0	
Historical/social value	2.0	4.0	
Physical condition	0.5	2.0	

Rights Holders:

I.D. No.	Name	Category	Classification of Rights	Tel. No.
				03-6179641
	"Hon" - Discount Bank	Company	Management and maintenance company	03-659641

Uses:

Floor	Original use	Updated use	Deviation from UBP	Permit issued for special use
Cellar	Commercial	Commercial	No	
Ground	Residential	Residential	No	
First floor	Residential	Residential	No	
Second floor	Residential	Residential	No	
Third floor	Residential	Residential	No	

Special Details:

Special Detail	Description
Facade A	Long and massive boulevard facade, which is lightened
	by the pillars and the horizontal protrusions with windows.
	The facade is rounded on its northern side, giving it
	an anchoring.
Facade B	The Mazeh facade shows the entire building, with the
	garden facing it. The corner detail connecting both
	facades is three-dimensional, and unusually complex.
Roof	Originally, the roof, its solarium and garden, were utilized
	by all building residents.
Pergolas	A concrete pergola is on the roof, which has become part
	of a makeshift penthouse facing the boulevard. A
	decorative peripheral beam over the southeast side.
Entrance	Building with 3 entrances, one from the boulevard and 2
	from the garden.
Staircase	The building has three staircases and a fourth metal fire
	escape stairway facing the courtyard, screened off by a
	glass wall.
Pilotis	The first building in town to be erected on pilotis.
	The pilotis stood on the southwest side of the building
	on the corner with Mazeh Street. In the 1950s this space
	was filled to create a shelter.
Balconies	Protruding balconies on the boulevard facade, on the
	Mazeh Street corner, and facing the internal courtyard.
	Balconies extend from the horizontal protrusions, mainly
	resolving the cubist composition.
Railing	Balconies parapet, with openings to the side, made of 2
	square vertical bars which enable the flow of air to the
	balconies.

Windows	Continuous ribbon windows within the protrusions
	situated beyond the surface of the wall. The protrusions
	accentuate the building's horizontal line, in each floor
	independently above the pilotis.
Courtyards	On the Mazeh side, the U-shaped building surrounds a large
	garden with trees, a wooden bench, paths and sandstone
	Flower boxes.
Building Materials	Smooth lime plaster throughout, walls made of silicate
	bricks and a reinforced concrete structure.

Appendix

6

Tel-Aviv Yafo Municipality
Town Planning and Construction Department
68 Ben-Gurion ave. Tel-Aviv
tel: 03-5217199

List of Reccomended Plants

Trees and shrubs indigenous to the city's courtyards

Trees	Shrub, Perennial
Albizzia Julibrissin	Shibiscus Rosa Spr.
Bauhini Veriegate	Myrtus Communis
Washingtonia filifera	Punica Grantum
Palm	Santolina Chamacypa
Citrus	Limonium Perezi
Sinensis	Senecio Cineraria
Cupressus Arizonica	Centaurea Gymnocarpa
Cercis Silquastrum	Cuphea Hyssofifolia
Fraxinus Uhdei	Chrysanthemum Frutescens
Brachychiton Rupestris	Gazania uniflora
Populus Alba	Gazania Rigens
Magnolia Grandiflora	Convolvulus Mauritanicus
Sapium Sebiferum	Lavandula Officinalis
Ficus Carica	Rosemarinus Officinalis
Koelreuteria bipinnata	Rosemarinus Blue Lagoon
Plumeria Rabra	Lantana Montevidensis
Gravillea Robusta	Jasminum
Prunus cerasifera	Jasminum Sambac
Lagerstromia indica	Dercena
	Lunicera Japunica
	Vitex
	Callistemon
	Elagagnus pungenus
	Rosa
	Sencio Confusus
	Solanum Seaforthianum
	Crissa

1. Identification of the Property

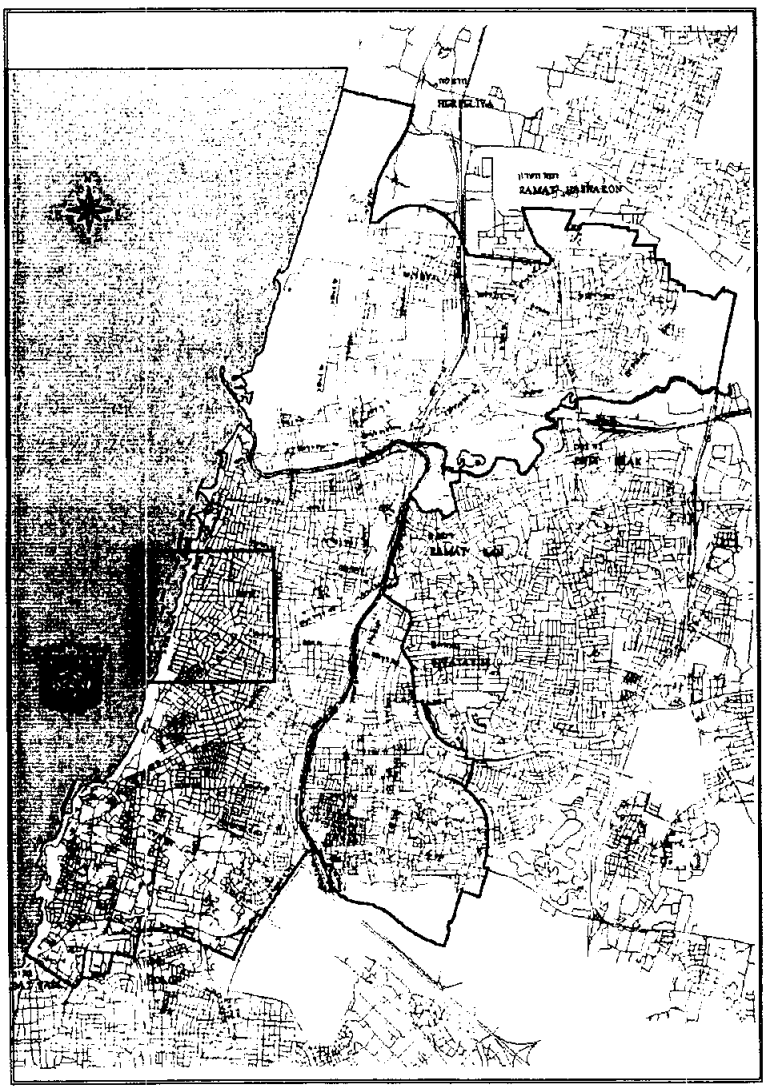
1.A. **Country**: Israel
1.B. **District**: Dan Metropolitan Area
1.C. **City**: Tel-Aviv - Jaffa.
1.D. **Name of site**: THE WHITE CITY of Tel- Aviv
1.E. **Geographic location**: Latitude 34 47' Longitude 32 04'
1.F. **Area of property proposed for inscription**: **A:** 241 acres **B:** 90 acres **C:** 16 acres **Total:**347 acres

The number of buildings within the site: A: 1368 **B:** 599 **C:** 120 **Total:** 2087

Number of listed buildings: A: 369 **B:** 272 **C:** 58 **Total:** 699

Number of listed buildings with high preservation: A: 59 **B:** 47 **C:** 21 **Total:** 127
Buffer zone area 488 acres
Number of listed buildings: 450
Number of listed buildings with high preservation: 98

1.G. **Maps of the site's boundaries**, see page 27



A map of Tel - Aviv showing the area for Nomination


TEL-AVIV - YAFO LOCAL PLANNING AREA
ONSERVATION AREAS , LISTED BUILDINGS PLAN
WORLD HERITAGE NOMINATION AREA
DISTRICT: TEL-AVIV
SUB-DISTRICT: TEL-AVIV - YAFO
CITY: TEL-AVIV - YAFO
PLANNING TEAMS:
CENTRAL AREAS , CONSERVATION
LEGEND
ZONES DESIGNATED FOR NOMINATION
A+B+C
BUFFER
STRINGENT LIMITATIONS
BUILDING STYLES
INTERNATIONAL STYLE (1931-1956)
ECLECTIC (1909-1931)
LOCAL MIXED (ARAB,TEMPLAR,ETC.) (1850-1930)
PARKS & BOULEVARDS
CIVIC AND CULTURAL FUNCTIONS
BUILDINGS ABOVE 15 FLOORS
EXISTING
IN A PROCESS OF APPROVAL
URBAN SUB-SECTORS ABOVE 15 FLOORS
EXISTING
PLANNED OR IN A PROCESS OF APPROVAL
N
W
E
S
SCALE - 1:20,000
PLAN LOCATION
1:260,000

Comparative Analysis

A quick survey proves that it would be incorrect to compare Tel Aviv unequivocally to other urban environments, because one or more dimensions found in the place chosen for comparison will always be absent. Modern centers that belong to the heritage of the twentieth century represent different political, ideological, and social aspects, which affect urban architecture and influence the manner of its survival over the years.

Because of the complexity of the phenomenon, we have chosen to compare Tel Aviv to other locations through a separate analysis of each aspect and its manifestations. The following are the main aspects for comparison:

- The ideological aspect and the application of Garden City principles.
- The centrality of place, its size, and its economic and political significance.
- The architectural aspect and its integration into the urban setting.

The Ideological Aspect and the Application of Garden City Principles.

The Zionist Movement officially adopted the ideas of the Garden City Movement as far back as the beginning of the twenties. In 1920, author David Trietsch founded the Palestinian Garden City Society. In 1925 Trietsch headed a delegation which met with British High Commissioner Herbert Samuel. According to available documentation, as a result of this meeting the idea of the Garden City was accepted as the official type of settlement throughout the country.

The Palestine Land Development Company was established to apply the idea on a national scale. Thus it was that the ideas of the Garden City were brought to Palestine by Zionists of German origin, and implemented by architects, many of whom also studied in Germany, where they absorbed the ideas of modernism in planning and infused them into their work in Palestine. Leading among them were Alexander Bäerwald, Joseph Levy, and Richard Kauffmann, who, as chief planner of the Palestine Land Development Company, was the most influential of them all. **Emanuel Tal**, *The Garden City Idea as Adopted by the Zionist Establishment, Fiedler Jeannine, ed. Social Utopias of the Twenties, pp. 64-71, Tel-Aviv by Muller+Busman Press, Wuppertal 1995.*

The basic ideas of Ebenezer Howard's Garden Cities were intended to improve the quality of residences for the masses. In contrast, the Zionist Movement aspired through these ideas to find a solution to the concentration of the Jewish People in its land, while seeking a type of cooperative settlement that would bring the immigrants closer to the land from which they had been cut off for centuries. The European problems of population density in the industrial centers were foreign to the local situation, but the aspirations of the Garden Cities Movement, bringing about better living conditions,

an active social life, and a direct link with nature, very much suited the new settlement in Palestine.

Richard Kauffmann designed most of the moshavim (cooperative farming communities) in the Jezreel Valley and the new residential neighborhoods in existing cities. Arthur Ruppin brought Kauffmann to the country in 1920 and in 1921 in the Jezreel Valley he designed the first moshav, Nahalal. Its circular plan, with a natural separation between the various functions, corresponded amazingly to Ebenezer Howard's theoretical diagrams and it left a deep impression because of its great clarity. **Michael Levin**, *"The 'Garden City' as the Inspiration for the Plan of Nahalal," Ariel No. 69 1987 pp 14-23.*

In 1921, Kauffmann designed the neighborhood of Talpiyot in Jerusalem – the first garden neighborhood in the country established as a residential suburb with an independent center containing public buildings. Later, he also planned the Jerusalem neighborhoods of Rehavia and Beit Hakerem, all based on the principles of the Garden City. In 1923 he designed the Haifa neighborhood of Hadar Hacarmel as the first Jewish neighborhood beyond the Arab lower city, which was densely populated and plagued by poor hygienic conditions.

The German Garden City Movement, which was the main inspiration for local planners, established peripheral neighborhoods as a solution to problems of population density in the historic centers. In Germany, the realities of existing, mature cities did not allow radical changes within the historic centers, and thus the Siedlungen were established. Dammerstok on the periphery of Karlsruhe and Törten as a part of Dessau are clear examples of this phenomenon. These neighborhoods represent rationalism at its best in both planning and architecture, as opposed to the English Garden Cities from the beginning of the century where, while rationalism in planning was evident, vernacular architecture prevailed.

The peripheral residential neighborhoods in Europe solved the problem of the development of the city core, but the historic center usually lost its residential vitality and remained isolated and "frozen." This did not happen in the garden neighborhoods of Haifa and Jerusalem. Over the years they ceased being peripheral neighborhoods and became an inseparable part of each city's overall urban context.

In this atmosphere of consensus with regard to the Garden Cities, it was proposed to Geddes in 1925 that he design north and central Tel Aviv. The type of construction in the first neighborhoods in the south part of the city partially fit in with the ideas of the Garden City but lacked both the basic outline that separated the various functions and a clear hierarchy of streets.

Sir Patrick Geddes (1854-1932) was self-educated in a variety of disciplines: urban planning, biology, and sociology. He believed in an organic concept and in the theory of evolution, and was a pioneer of modern urban planning, which he perceived from the beginning as an "interdisciplinary" doctrine. During his last 20 years his work focused on Cyprus, India, and Palestine, but only in

Tel Aviv did he succeed in implementing his vision of the principles of modern planning.

In planning, he took into consideration all the data influencing the local environment: climate, direction of the winds, local topography, historical background, connecting roads, sources of employment, social structure, and the material and spiritual needs of the local population. Tel Aviv is outstandingly unique in comparison with other cities because of Geddes' success in merging quality of life and the link to nature that were characteristic of the Garden City, with the intensive activity of a central city whose planning rationale allows it to continue developing without impairing the basic suppositions of the original planning.

Ebenezer Howard's model of the Garden City, on the basis of which Letchworth and Welwyn were established, called for independent centers for 30,000 residents, with lands owned publicly or by a cooperative. The cooperative would also concern itself with combining, among other activities, the marketing of industrial and agricultural products while clearly separating industrial, cultural, residential, green and agricultural areas. Quality of life and the direct link to nature were equitably sought after for the entire population. Geddes defined this type of settlement in his 1925 report as a Garden Village and not a Garden City, perhaps because of the rural character of Garden Cities, their limited dimensions, and their lack of an option to develop beyond the external ring of agricultural areas.

Geddes was an enthusiastic supporter of the theory of evolution, and thus he did not believe in a program that did not take future development into consideration. Geddes planned Tel Aviv, in its Mandate-era boundaries, for 100,000 residents. But the adoption of the Geddes Block as a basic nucleus that replicates itself dozens of times within the network of main streets, made it theoretically possible for the existing urban grid to develop according to the same principle, replicating itself in every possible direction. Unlike the English Garden Cities, this method did not "freeze" the city within a predetermined perimeter, but permitted the rapid development that is to be expected from a central city.

The model of public or cooperative ownership of lands was adopted by the Zionist Movement in the establishment of the communities of the Jezreel Valley. Tel Aviv, on the other hand, was established mainly by bourgeoisie with private capital, who purchased the land in order to build apartment buildings. Cooperative residential neighborhoods, called workers' homes, were constructed here and there in the city; they are described on pages 54-56 of the Nomination Dossier.

As to the determination of a clear hierarchy of streets: There were four different roads. The first two were for rapidly moving traffic, channeling it from south to north and from west to east. The third was for slow and intimate traffic within the block, and the fourth was for pedestrians only. This ensured a healthy separation between various activities and also strengthened the principle of zoning that Geddes supported. Moreover, the separation of the

residents of the block from the noise and dust of the main streets, the intimate street section dipped in green, and the public gardens in the middle of the block, encouraged development of neighborly relationships and an active social life.

A comparison between the Geddes grid in Tel Aviv and the Chandigarh grid in India (established in 1953 for 150,000 inhabitants and planned by a team of architects headed by Le Corbusier) highlights the inflexibility and greater complexity of the grid at Chandigarh. The Chandigarh grid was created by a hierarchy of seven different roads, three of which were intended for pedestrians – two within the block and the third traversing all the sectors as a green axis that united the public functions. In both cases, planners foresaw the block as a means of developing social life. In Tel Aviv planning was for an egalitarian society that had been gathered from the Diaspora, and in Chandigarh Le Corbusier saw the block as a place where 13 different social castes among the local population would blend.

The Garden City Movement at the beginning of the century focused its attention on the high quality of residences that were the result of a number of factors:

- Isolation of the residential areas from commercial, industrial, and public institutions.
- Direct contact with green areas.
- A high degree of access to sources of employment and commerce with great preference to pedestrian traffic.

These principles were adopted by the planners in establishing the various modern centers with varying emphases and expressions. Clear separation between various functions by means of a hierarchical network of roads is common almost to all of them, but the final outcome is not identical in each place. In many cases, too sharp a cutoff between residential and other areas prevented quick access of residents to foci of activity in the modern center. Such was the case in Canberra, Australia, founded in 1912, and in Brasilia, Brazil, founded in 1956. In Tel Aviv, on the other hand, Geddes succeeded in blending the three factors in a balanced way. As a result, a high degree of access to foci of urban activity is preserved along with privacy and intimacy of center-city residential areas.

The Centrality of Place, Its Size, and its Economic and Political Significance

Modern centers of the twentieth century are usually located on the periphery of the big cities, or are residential neighborhoods that have blended into the existing context. In both cases their dimensions are restricted and their exposure to the general public is limited. The number of central cities or capital cities established during the first part of the twentieth century on the basis of modern planning principles is limited. These can be divided into two categories: Those that were established spontaneously, like Tel Aviv or Casablanca, as opposed to those established by governmental dictate,

behind which stood a clear political and economic statement. Among these are:

- Canberra, Australia planned by W. Burley Griffin and founded in 1912.
- Chandigahr, India, planned by Le Corbusier and founded in 1953.
- Brasilia, Brazil, planned by L. Costa and O. Niemeyer, founded in 1956
- Sabaudia in Italy belongs to this category in a certain sense. However it is not a central city but rather one of the five cities around Rome established by the Fascist regime at the beginning of the thirties with the goal of preventing the flow of population from the periphery to the center of the city. Planned by Luigi Piccinato with "Gruppo Urbanisti Romani" and founded in 1934.

The difference between these two categories expresses itself in the physical outcome. In cities founded spontaneously residential buildings are outstanding in their richness of design, their singularity, and the individualism of their various solutions, all of which reflect the initiative of private capital, as was the case in Tel Aviv, Casablanca, and Miami Beach. In cities founded by government dictate, the architectural emphasis is on public buildings along main roads or central squares. Public buildings in these cities are usually characterized by a monumental presence. Some were planned by the same architects that the government selected to do the urban planning. These cities are often identified with the name of the architect who put his "stamp" on it, such as Le Corbusier with Chandigahr in India, Oscar Niemeyer and Lucio Costa with Brasilia, the capital of Brazil, or Luigi Piccinato with Sabaudia on the outskirts of Rome.
Tel Aviv is completely different from these urban phenomena. It is characterized by the following factors:

- It provides intimacy despite its centrality and size.
- 4000 buildings were inspired by the spirit of modernism.
- The inclusion of International-style architecture in the urban grid was spontaneous, with no design dictates emanating from a steering body.
- Its public buildings from the thirties and the fifties are modest and explicitly anti-monumental.
- It manifested a careful avoidance of "sharp" statements as it concentrated on the simple and pragmatic elements of every day life.

The Architectural Aspect and its Integration into the Urban Setting

The differences between the modern architecture of Tel Aviv and other modern centers has its origin in the construction guidelines of urban planning, physical location, and in the architects' cultural background. Tel Aviv is compared here to other centers established during the twenties and the thirties of the twentieth century which are outstanding in their continuity of construction and their homogeneousness:

- Weissenhof, near Stuttgart, Germany
- The new city of Casablanca in Morocco
- Miami Beach as a suburb of Miami
- The Local Context

Weissenhofsiedlung

The planning of the neighborhood was carried out in 1925 by Mies Van der Rohe, who had been selected by the organizers of the Stuttgart Housing Exhibition (Die Wohnung). The goal of the exhibition was to air the problems of modern housing, but also to prove, through a competition in which all nations would participate, that German creative energy had not been diminished. Construction of the houses was publicly funded with the intention that they remain city-owned. Van der Rohe chose to change the traditional approach of putting up buildings in a row next to each other. He preferred to put up single buildings in a spatial and dynamic relation to each other in order to highlight their three-dimensionality. Building instructions also prohibited the use of pitched roofs. In this way for the first time, all the traditional approaches in planning and architecture were annulled.

In order to reach a high artistic level, the organizers mandated that foreign architects of international repute be included in the hope that the resulting neighborhood would be a pioneering achievement in architecture. Eventually, 11 of the architects turned out to be of German origin and only five were from neighboring countries: Holland, Belgium, France, and Austria. All in all, 33 buildings were constructed (of which 23 remain). **Karin Kirsch** , *The Weissenhofsiedlung, Experimental Housing Built for the Deutscher Werkbund, Stuttgart 1927, New York, Rizzoli 1989.* Therefore, the neighborhood never faithfully represented the many streams of the Modern Movement. Suffice it to point out the absence of Eric Mendelsohn from the list of planners, and the strong opposition to include Hans Scharoun, in order to understand the disapproving approach of the organizers toward the Expressionist trend.

Tel-Aviv adopted the method of construction of the single house on a city-wide scale in comparison to the neighborhood scale of Weissenhof, and Tel Aviv's houses attained three-dimensional prominence in thousands of variations. Moreover, as opposed to Weissenhof, which originally aspired to universality but did not completely succeed, Tel Aviv represents the integration of many European streams in architecture of that time, as a result of the numerous places of the immigrants' origin. These immigrants generated the modern revolution in the city, because they could create here spontaneously, unfettered by any official body. The influences of the German, French, Viennese, Italian, Belgian, and Eastern European schools are considerable here. The large number of sources contributed to architecture that was varied and not monotonous as was the case in so many other centers.

Casablanca

The new area of Casablanca was planned by Henri Prost in 1915. It represents a spontaneous consequence of French colonial policy that transformed Casablanca into the most important city in North Africa. Like Tel Aviv, it was a melting pot of modern architecture and twentieth century urban planning, although the scale and means of expression differed in each city. In Casablanca, land use was considerably less restricted than in the French

capital, and therefore this was the opportunity to found a metropolis that would exemplify modernism in all its forms.

In his work, Henri Prost focused on defining the typical urban block, especially its dimensions in relation to the street and to interior courtyards in order to promote hygienic conditions. His plan called for a grid of fast roads in the form of boulevards whose commercial façade included colonnades and a series of 20 squares along the main streets. The plan called for street sections with construction that often included facades featuring characteristics recommended by Prost. The new European part of the city was divided into three areas: the city core, industrial zones, and a residential area with villas and private homes mainly in the Art-Deco style . **Jean Louis Cohen**, *Henri Prost &Casablanca-The Art of making Successful Cities, The New City, pp 107-120, Miami, University of Miami School of Architecture 1996.*

In comparing center-city Casablanca with Tel Aviv, the following conclusions can be drawn:

- Henri Prost's urban construction guidelines were completely different from Geddes'. The scale chosen in advance in Casablanca was that of the metropolis, with wide colonnaded boulevards that allowed the construction of tall buildings of eight stories and more along their length.
- The adoption of the classic European block with its interior courtyard dictated the strong presence of a built-up mass on the street, as opposed to the fragile puzzle surrounded by greenery that was the Tel Aviv block.
- Urban planning determined the basic differences between the two cities, in the differing scale and the three-dimensional prominence of the individual house in Tel Aviv as opposed to the urban block in Casablanca presenting a two dimensional façade to the street.

Analysis of the local architectural language also points to similarities between the two cities. They are both located in the hot Mediterranean region, and both absorbed imported architecture while adapting it to local culture and climate. However, the external influences on both cities differed: The architects in Casablanca were mainly French and a few Italians, with Italian entrepreneurs and Moroccan craftsmen. The architects that worked in Tel Aviv came from all over Europe. Thus, Tel Aviv represents all trends in modernism.

In Casablanca, 7-10-storey apartment houses were constructed for three groups: wealthy European residents, the Moroccan aristocracy, and wealthy Jewish families. These houses were intended to provide a high level of services; they featured elevators, service rooms with separate servants' entrances, magnificent bathrooms, washing machines, dryers, and garages at the entrance level or in the basement. **Eleb Monique**, *Apartment buildings in Casablanca, Types and Lifestyles 1930-1950, The New City, pp 95-105, Miami, University of Miami school of Architecture 1996.*

In this, Casablanca's buildings also differed from the modest buildings of Tel Aviv, constructed with limited means and for the entire population in an almost egalitarian manner.

In the luxurious modern buildings of Casablanca the apartments were adapted to the hot climate using the same methods as in Tel Aviv – mainly by drawing the breeze into the spaces of the apartment and by using downstands on balconies to provide shade against direct sunlight. In both cities, local traditional elements were entwined in the modern architecture. In Casablanca, with its French-Moroccan influence, these elements are mainly evident in the rich geometric patterns of balustrades and the grand entrances to the apartment houses. In Tel Aviv oriental elements, almost hidden, appeared in apartments' ventilation components, such as upper transom windows or a new translation of the traditional *mashrabiyyah.*

Miami Beach

Miami Beach was created as a holiday suburb of Miami in 1912. Built along the coast, it consisted mostly of residential buildings and hotels. Modern Architecture is represented here on a smaller area, with fewer buildings than in Tel-Aviv. The architectural development in both cities is almost identical. In the twenties, the Eclectic Style was dominant here, as in Tel-Aviv, while the thirties and forties saw the development of the local Art-Deco style, which parallels the International Style that became current in Tel-Aviv.

The atmosphere and general aspect of Miami Beach's Modern area may well remind one of Tel Aviv. But it is not part of the city's center, and its style represents mainly Art-Deco, which is more decorative and lacks the purity of shapes and masses typical of the White City. The three dimensionality of Tel Aviv's building results mainly from the extensive use of extruding and receding balconies, which were built in order to deal with climatic issues, and enriched the local language in a unique way.

Tel-Aviv and its Local Context

At the same time, Modern centers and neighborhoods were built in jerusalem and Haifa. Unlike Tel-Aviv, founded in 1909, most of the urban expanses of Jerusalem and Haifa were already constructed at the time, influenced mainly by Arab architecture or early British Mandate architecture. Modern building in Jerusalem made use of stone, according to the rules set by the Mandatory government. It appears in a few neighborhoods in the center of the city, and is surrounded by the monumental presence of earlier architectural styles.

In Haifa, the largest concentration of the International Style is found in the Hadar neighborhood and on the Carmel – but a great extent of the urban expanse represents Arab, Christian and Templer building. Another difference lies in the physical and geographical location – Hadar is built on the slopes of Mount Carmel, it faces the sea, and the three-dimensionality of its buildings is visible from all directions. Hadar's architectural fabric is not homogenic – it includes Eclectic Style stone buildings constructed in the twenties, as well as

International Style buildings, surfaced in plaster and stone. Tel-Aviv sprawls along the coast, on rolling sand dunes, and its main feature is the rich urban space, the unique architectural language and the homogeneity of the architectural fabric.

The Authenticity and the Integrity of the "White City"

A close look at the aerial photograph that appears on page 19 of the Nomination Dossier clearly shows the state of preservation of the urban fabric. No significant changes have taken place in the original parcellation, in the layout of the streets and in the original principles of construction. The delicate mosaic of continuous single cube-like houses, surrounded by greenery, can still be perceived, as can the integrity of the urban fabric.

Most of the individual buildings have been preserved in their original state. Some are neglected and have been subject to reversible changes, such as the enclosing of balconies and the installation of air conditioners on the facades. But in most cases, the original plaster facing, dating from the 1930s, has been preserved, and the wooden windows and shutters still function. Notable in their preservation are the entrance courtyards and the lobbies of the private houses, with richly designed elements and finishes.

Authenticity in Materials

The houses of the "White City" are plastered in a wide range of plaster types processed in various ways. The know-how and technology of various kinds of plaster were imported at the time from central Europe. In the thirties, a plastering school was established here that specialized in high-level finishes. The Czech architect Emil Teiner, who prepared the special mixtures for the local market, was a leader in this field. Know-how and skill persisted in this area until the mid- sixties. After that time, with the disappearance of the original generation of plasterers, industrialized methods prevailed and all knowledge in this field was forgotten.

At the beginning of the nineties, as conservation plans moved ahead, research was carried out with regard to the different types of plaster in local use, their composition, and their application. A number of plasterers were trained in the use of traditional methods and smooth plaster based on lime alone without cement, according to the original method, was mandated. At present, pre-mixed lime-based products without cement are imported from Italy and Germany in order to prevent inaccurate mixing of materials on site.

Cement-based plaster is used in creating decorative textures, work that is carried out by two teams. The mixture used is determined according to the composition of the original mixture and is matched on site to each individual structure. When the original state of the cement-based plaster permits, its surface is cleaned, and repairs only are made. Where additions are being made to existing structures, especially additions extending the historical facades, the the plastering is carried out identically to the original so as to

preserve harmony and continuity. Differentiation between the original and the new is achieved by changing design details only.

Conservation guidelines require protection or restoration of all wooden and iron window frames, roll-up wooden shutters, wooden entrance doors, wooden mailboxes, glass bricks, repoussé or otherwise decorated glass, as well as zinc drainpipes, window sills and cornices. Additionally, the use of terrazzo and local stone in the courtyards, lobbys, and stairwells is conserved, utilizing original materials and designs.

The recreation of the original exterior walls's colors is stressed; required information is provided by period photos and by the remains of original color still to be found on site. Again, the use of acrylic materials is prohibited, and application is by traditional methods.

Authenticity in Workmanship

The following building technology description is divided into four main subjects:

Concrete construction - Generally the construction is made of a reinforced concrete frame filled-in with inner walls and divisions made of silicate or cement bricks. The double outer wall of silicate bricks is also used as a peripheral weight-bearing wall, completing the structural system of the concrete frame. Occasionally continuous concrete casting is used to extend the balustrades of balconies so as to create a downstand. The protection of seam joints of reinforced concrete and silicate bricks was often achieved by the use of galvanized chicken wire that was buried in the plaster. Structural steel frames were not used, except in the construction of Hadar House, described in page 83 of the Nomination Dossier. Steel was used only in the casting of projecting balconies and in ceilings between floors. Terrazzo covered the prefabricated steps that were constructed projecting from the stairwells's periphery walls. The frame's corner pillars are usually damaged, and cumulative damage is visible in projecting balconies' floors and balustrades. The restoration of concrete is carried out according to standard rules, using the original technology. The addition of floors above the existing structure is carried out using the original technology of frame and stairwells' construction . Differentiation between the original and the new is achieved by changing design details alone.

The use of the concrete frame allows freedom in the planning of interior spaces, applying the rule of Le Corbusier's "free plan." The planning of the interior spaces in most of the residential apartments was traditional and uninspiring; rooms were divided according to the demands of the contractor and the market. Today, the concrete frame allows for changes in the standard division of space, transforming inner spaces into open and flowing ones. These changes are mainly carried out by the members of the young generation that is returning to live in the city core's "Bauhaus buildings".

Carpentry – windows, entrance doors, roll-up wooden shutters and mailboxes. In most cases, high quality wood was used, such as douglas fir or oak, and professional carpentry skills are visible in the details. Some of these elements have survived in their original state. Conservation guidelines require their preservation and the restoration of missing elements using the original wood and traditional details.

Iron work - vertical stairwell windows, balcony balustrades, stairwells' banisters, gates, fences and shop windows. The iron work was carried out on a highly skilled level. Joints were usually dry, with a small amount of welding. These elements are well preserved, and in many cases missing details have been restored according to the original.

Wall facing - Beyond the major attention given to plaster in the previous chapter, it should be added that the terrazzo work was at as high a level as the plastering. It is well preserved. However, at present there are only few professionals who can be trusted to restore or repair damaged or missing elements. Generally, the commercial premises were faced with local stone or imported porcelain tiles. In both cases, original materials are lacking and similar substitutes must be found.

Authenticity in Design

Urban design: The authenticity of the urban design in Area A and part of Area B is measured on two levels. One level takes into consideration the changes that were made both to the original 1925 Geddes Plan (see page 11 of the Nomination Dossier) and to 1938 Plan 58 (see page 12 of the `Nomination Dossier). The latter is the version that was approved statutorily in keeping with the principles of the original Geddes Plan, according to the options available for implementation at that time. The second level involves all others planning schemes in effect, which were approved subsequently to Plans no. 44 and 58 and are influencing at present the existing urban fabric in all areas of nomination including the Buffer Zone.
Area A and part of Area B proposed for nomination are within the confines of the 1925 Sir Patrick Geddes' plan. Most of Area B and Area C are south of the boundaries of the plan but were originally subject to similar guidelines according to Plan 44.

A Comparison Between the Geddes Plan and Plan 58

The following sentence, taken from the text of the Geddes Report, expresses the author's urban vision: "The model and ideal before us is that of the Garden Village. But this as no longer merely suburban but as coming into town, and even into the very heart of the city block. "(page 19).

The original idea of establishing a central city with some of the characteristics of the garden suburb in England and Germany was preserved over the years. Geddes supported the linkage between the local inhabitants' culture and the morphology of the landscape. He also believed that ideas and ideals were the motivating force that propelled a city forward. The recommendations in

Geddes' report are a direct translation of his worldviews; Tel Aviv is the only place that adopted and realized his ideas, preserving them over the years, since the day in 1927 when the plan was locally approved. (The plan was eventually adopted with slight changes in 1938)

The Basic Elements proposed in the Geddes Plan and their implementation in Plan 58

Road network / Main Ways - These are divided into main roads – principle traffic and commercial arteries that are parallel to the Mediterranean Sea, running from south to north, and minor roads, running west to east, that are residential streets utilized as secondary traffic arteries. On page 19 of his report, Geddes describes the advantage of determining a hierarchy among the streets: "In short, this plan shows Main-Ways and Home-Ways...on this principle, it becomes possible clearly to provide for the growing requirements of business without their interfering, as at present, with the peaceful amenities of homes. This is in fact but a fuller application of the well-known principle of "zoning."

These streets have been preserved according to their original layout.

Home Blocks - These were created within the Main Ways' grid and most of them have been kept according to the original plan: The typical home block is described on page 16: "...they merely express a fresh treatment, giving more space, beauty, and recreated value to the interior of each block; and with the further advantages of homely seclusion of about half of the houses within the main block itself...and with protection from dust, noises, and dangers of the streets."

These qualities, foreseen by Geddes, made possible a high standard of life to this day for center-city residents.

Road network / Home-Ways - The quiet residential streets within the block were kept "short, narrow, and as few as possible" (page 19 of the Geddes report), in order to prevent through traffic. The Home-Ways were constructed, according to the directives of Geddes' report, mantaining a width of 15-16 meter from buidling's facades. However most of them do not follow the original layout.

Rose and Wine Lanes: Each block contained an internal public garden and was surrounded by main roads, 1.5 meter-wide pedestrian paths were created so as to make a linkage from the main roads to the gardens. These paths were constructed in only a few places, and only one has been preserved.

Public gardens in the center of home blocks - Approximately 30 public gardens were planned and established, about half the number proposed in the original plan. The implementation of the gardens encountered problems, as the municipality found it difficult to purchase the property from its owners or to reach agreements with them.

Boulevards within the plan – In 1925 the southern part of Rothschild Boulevard was already built. Geddes continued the Boulevard up to the Cultural Hall Square and from there developed Chen Boulevard which connects to Ben-Gurion Boulevard, and Ben Zion Boulevard. The original boulevard direction was west to east up to Bezalel Yaffe Street, turning from south to north, coincinding with the watershed. Geddes relates to the continuation of the boulevards on page 22 of his report: "The original piece of boulevard has been an increasing success as a popular resort and promenade, and its present lengthy extension of two kilometers northward without change of character or dimensions is surely sufficiently great."

The boulevards were eventually constructed according to the original plan. According to the plan, Ben-Gurion Boulevard curved slightly south at its western extent in order to prevent its meeting with the Muslim cemetery.

The Cultural Hall Square - This was defined by Geddes as an "acropolis" where museums, galleries, a theater, and a concert hall would be constructed. The recommendation was to place it in a location that was central, accessible, and high. The vision became a reality in the todays Cultural Hall Square. Page 59 of his report says: "Here there can be no mistake as to this acropolis site: The highest in Tel Aviv and fortunately not yet parcellated, while its accesses are amply adequate with due freedom from dust and noise."

Dizengoff Circle: Page 23 of the report reads: "Hence, its widening out into a hexagon place...with surrounding seats...there can be no better open-air attraction for Sabbath evenings...This hexagon place is also the point where I recommend giving permission to erect four storey buildings. These, and for the whole six sides, should be designed with due measure of architectural unity by a single, well-chosen architect."

In 1919. Geddes had also proposed a hexagonal base for the dome of the Hebrew University of Jerusalem. The hexagon is the consequence of the unification of the six sides of the Star of David. To Geddes, the Star of David symbolized Zionism, but more than anything else he saw it as an expression of unity and collective action. "Social Utopias of the Twenties," **Volker M. Welter** in: *The Geddes Vision of the Region as City – Palestine as a Polis," p. 77.*

The circle remained the junction of six streets and the municipality, guided by Geddes, worked to achieve a unity of architecture around it. In 1934, the municipality initiated an architectural competition. The winning plan, by Genia Averbuch, turned the hexagon into a circle.

Plot Size - The minimum plot size recommended in the report was 560 square meters. Page 11 of the Geddes report states: "At the present price of land I cannot ask for larger house plots than 560 square meters given me by the town planning committee as the average standard." Eventually, the average size of plots within the plan became 450 square meters.

The Building Footprint and Building Lines - The recommended building footprint was the same as had been recommended by Arthur Ruppin in the Ahuzat Bayit plan: 1/3 of the area of the plot. Geddes claimed that a greater footprint would result in poorer hygienic conditions and raise the mortality rate, especially among women and children. The building footprint was later raised to 40% on the residential streets and to 50% on the main roads. The Geddes report does not relate in detail to the building lines except for a set-back from the street mentioned in the home ways chapter: "The regulation minimum set-back of houses has been 2 meters, it is expedient that the house be kept at least 3 meters back form the street, this giving a total distance between the houses of 13 meters...let us keep back 4 meters, this still better, 4+7+4= 15 meters...the deeper the frontage the better. This admits of planting one good fruit tree before the house."

In fact, a building line of four meters from the front property line was approved throughout the area of the plan, and the width of the narrow streets is between 15-16 meters according to Geddes' recommendation. The building setback from the adjoining property line remained three meters, and five meters from the back property line.

Construction of a single house on each plot - It must be remembered that this type of construction prevailed in the city from the beginning of the establishment of Ahuzat Bayit in 1909. Perhaps this is the reason that Geddes does not relate to it in detail. But he does mention it, opposing to the construction of row housing as was common in the English and German Garden Cities. As a compromise, he recommended connecting two houses only, in such a way as to create more space for a garden around the connected house. This solution appeared in Richard Kauffman's 1921 plan for the space between Allenby and Mapu Streets, parallel to the sea. See **Pe'era Goldman's** article in: *Tel Aviv Modern Architecture, 1930-1939, page 21.*

On page 13 of the report, Geddes wrote, "even in English Garden Villages there are often continuous terraces of houses...in an unbroken row...It is at best a compromise with the past, a reduction from the true garden village. In this the union of two houses with a common gable, as per existing regulations, is as much as I am prepared to plan, or to advise."

In reality, almost all the buildings were constructed as single houses, a fact that suited Geddes' ideal worldview, in which he stated that residents should have an unimpeded and continuous connection with nature from every room in the house. Municipal regulations left the option of connecting two houses into one structure on two plots. This option was used in a few cases where the plot size was smaller than average.

Street Section and Building Height - Geddes related to the height of buildings in a partial way on page 14: "There is a stratum of lowered health, of women and children especially, in all cities, increasing with every storey beyond the second and especially between third and fourth." His guidelines determined that houses on the Home-Ways could reach three stories. On the main roads, his guidelines allowed for four-storey buildings, but recommended installing

elevators in the houses and allowing mixed use. Thus, he determined a street section ratio of approximately 1:1.5 for the intimate street within the block, and for the street section of the main roads, a ratio of 1:2. In reality, with the approval of construction of buildings on piloti in residential streets, the height of buildings went from three to four stories while on commercial streets building's height reached five stories after it was approved in the early fifties.

Architectural Guidelines - In his report, Geddes criticized the tendency of local architects to imitate the architecture of northern Europe. In fact, he was criticizing the eclecticism that prevailed during the twenties. He warned against ignoring the fact that the city was part of the hot Mediterranean region, and that its buildings were exposed to heat and strong light. He recommended minimizing openings and constructing flat roofs. On page 39 of the report, he wrote, "the flat roof offers what is by far the best room in the house...this flat roof admits of the construction of a top room, with veranda or colonnade to protect it, if necessary." Later on, he recommended drawing upon the local eastern culture, but without imitating Arab architecture. On page 40 of the report, he commended the work of architects Bäerwald, Haikin, and Minor as leaders "towards Oriental feeling, and with appropriate Hebrew expression."

Geddes ignored the Modern Movement and its influences at that time in central Europe, and especially in the Garden Villages in Germany. He related to the place as having a settlement culture thousands of years old. Accordingly, he saw the opportunity to link the nation with the existing landscape and natural surroundings. This lack of reference in Geddes' report to an architectural code or any other system made all options possible. At the beginning of the thirties, the Internatinal Style replaced the eclectic style of architecture, adapting to local climate conditions, among other ways by minimizing openings and the use of flat roofs.

Changes in Areas A, B, and C, and in the Buffer Zones After the Approval of Plans 44 and 58 and up to the present

The "Tel-Aviv Code" (see page 38 of the Nomination Dossier) was maintained in all Zones A+B+C, as well as the northern, eastern and central buffer zones. In the Western area – the narrow stretch along the coast which was set aside for hotels, (See World Heritage Nomination map), regulations were changed since the middle of the 50' , lots were merged to create larger lots, high rise construction was authorized and executed, and at the present time nothing can be done to alter this. In the southern buffer zone lies the historical business-center built in the early thirties. Over the past years this area was developed and here too ground rules were changed, and high-rise construction for office buildings was authorized. However, the regulations for this area require the preservation of more than a hundred buildings, which represent all the architectural periods, from the city's earliest days until the foundation of the State of Israel, in 1948.

The Plan 58 still applies in **Zone A,** and the number of buildings and sites designated for preservation guarantee the integrity of its urban fabric (see page 41 of the Nomination Dossier). The late eighties saw the approval of a

plan permitting the construction of additions on roof-tops of three floor buildings in this area – up to 150 square meters with a 2,5 meters setback from the main facades – provided the building is fully restored.
This construction does not affect the original outline of the buildings, it does not affect the street section, and maintains the features of the architectural fabrics.

Zone B maintains the basic principle of the original 44 Outline Plan. In the late eighties, a new town planning scheme was approved for this area – original construction regulations are maintained, but it is permitted to build two to three additional stories on existing buildings. In buildings with a high preservation priority these annexes are not allowed, so as to maintain the original volumes.
The plan's purpose is to facilitate the renewal of an area which was in total decay in the early eighties, and had lost most of its residents. The new plan defines this as a purely residential area, and its spaces may not be used for offices. The plan brought about an immediate change, young and affluent residents returned to this area, the real-estate values rose, and the buildings are presently undergoing an accelerated restoration process.

The rules of the 44 Outline Plan, still apply in **Zone C,** or the Bialik area. According to the historical plan, up to 60 square meters may be added on the flat roof-tops of this area. These additions must be strongly receded from the main facades, and, when the preservation plan is approved, will be not permitted in buildings with high preservation priority. This Zone, which is smaller then the other two, has been left intact, and over the past ten years it has seen the restoration of many buildings.

Summary

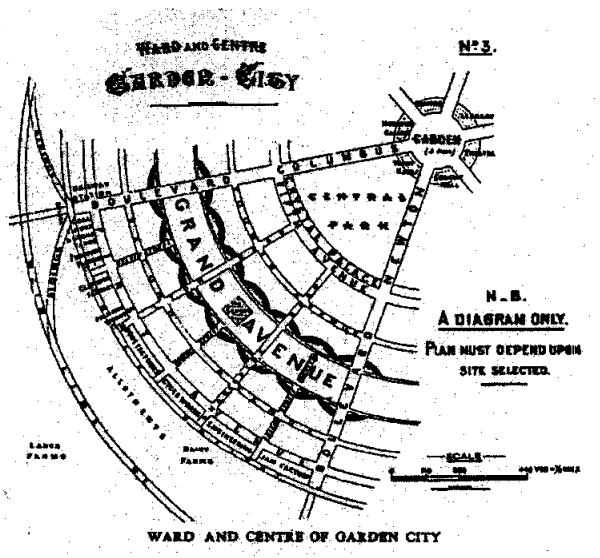
Geddes arrived in Palestine in 1925 for the Hebrew University dedication in Jerusalem. At that time, authorities decided to annul the commitment to Richard Kauffman and to ask Geddes to continue planning the city. Geddes' work was funded by Zionist organizations in England and the US. He was preferred over others because of his pragmatism and the hope that his famous name would attract international attention, encouraging the immigration from Jewish communities abroad to Tel Aviv. (Neal Payton, The New City, Modern Architecture and Traditional Urbanism; Patrick Geddes and The plan of Tel-Aviv. pp 4-25, Miami, University of Miami School of Architecture 1996)

Geddes viewed the Jewish culture as combining an ambition toward economic efficiency and the realization of the Zionist ideal– concentration of the Jewish People in its land, set in settlements that connected them to the earth, whether through agricultural work or through a direct connection to nature. He thus created an ideological and political overlap between the Garden Cities Movement and the Zionist Movement. Geddes believed that Tel Aviv should be a living testimony to harmony and balance between two extremes: pragmatism and vision, thought and action. It must be said that in

this he predicted the actual future of the city as a business and financial metropolis and as the center of intense cultural life.
Garden Cities in England and Germany were originally established as suburbs around central cities, in response to great population density in the big cities in the wake of Industrial Revolution.

Garden Cities were usually intended for a population of about 30,000. They were surrounded by a green belt of agricultural land that was meant to protect, but eventually prevented them from developing. These suburbs were semi-independent; they were limited in size and linked by fast roads to the "mother city." Their schematic plans were usually radial, with public buildings and parks in the center, around which were residential areas. Industrial areas were located beyond the residential areas. The railroad and inter-urban roads surrounded the perimeter, which in turn was surrounded by the green agricultural areas. (See the hypothetical diagram.) This plan was adapted to each individual location in keeping with its physical conditions.

Garden Cities were filters, connecting elements, between central cities and rural areas. They were intended to raise the life style of the middle and working class, creating a new rapport between society and nature; sun, light, and vegetation became the property of all in an egalitarian manner.

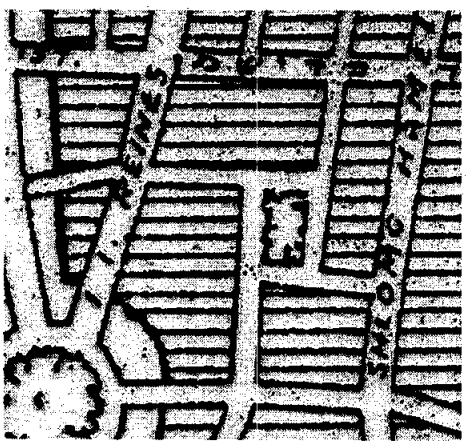


WARD AND CENTRE OF GARDEN CITY

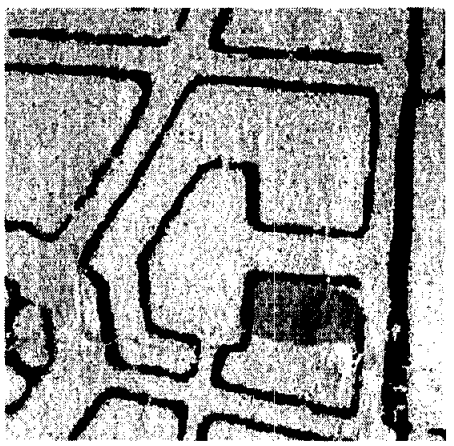
It was clear to Geddes from the beginning that he was planning a central city and not a suburban garden city. Geddes saw the city as a suitable place for human society. He believed that the city designer had to take into consideration people's material as well as their spiritual needs, fostering interaction that brought people together in an active social life. Social life, its relation and link with nature and the environment around it, were his main concern.

Geddes believed in evolution; he saw human consciousness transformations as the driving force behind a better society. He viewed progress as positive, on condition that the root of the general structure, both physical and ideological, would be preserved throughout developments over the years. **Volker M. Welter**, *The Geddes Vision of the Region as City, p. 79.*
Geddes saw Tel Aviv as a living organism and not as a static city whose future would be pre-determined, like the Garden Cities of Europe. Perhaps because of this the city succeeded, in spite of accelerated development, in preserving its character and qualities.

Geddes duplicated the classical structure of the Garden City on a smaller scale with the "Geddes Block" – the basic urban cell. In the center of this "urban cell" was a green area containing neighborhood public services that transformed it into a social meeting place. Surrounding it were quiet residential streets submerged in green. On the periphery were traffic arteries and well-developed commercial streets. The urban Home-Block was multiplied in hundreds of variations in Tel Aviv, assimilated into the grid of main streets running almost parallel to each other from south to north and from west to east. (See diagrams.)



Geddes' Home Block according to plan 58



Geddes' Home Block according to the original plan adopted in 1927.

Page 44 of the Geddes report states: "In this form of layout of large Home-Blocks within Main Ways, it will be noticed that practically no two interior aspects are exactly the same. Each has its own more or less different character, often indeed distinctive. So the monotony of city block interiors hitherto is substantially abated."

This system made it possible to break out from the rigid diagram of the "Ideal City." It created many foci and nuclei next to each other, which developed, separately and together, their own social life. This planning allowed for the continued development of the city to the east and the north without damaging its positive qualities, because quality of life and access to social and commercial activity were rooted within the block in an almost independent fashion.

The basic idea of balance between "Place-Work-Folk" became a reality in Tel-Aviv and has stood the test of time thanks to the far-seeing vision, planning flexibility, and multidisciplinary knowledge that Geddes demonstrated as early as in the mid twenties.

Geddes planned Tel Aviv for a population of 100,000. Although, by the end of the British Mandate, the city already contained 8,000 buildings and some 150,000 residents. The outpour of people into Tel Aviv, and its transformation into a central and leading city, exceeded the forecast of the local government and of Geddes himself. Today, although there have been a considerable increase in commercial activity and the number of vehicles (with some 300,000 people reaching the city core each day, and some 100,000 reaching the "White City") the city is still steeped in green, the division between the residential and commercial areas is clear, the quality of the residences is high, the access to centers of activity is immediate, and its social and cultural life is vibrant.

The Architectural Design

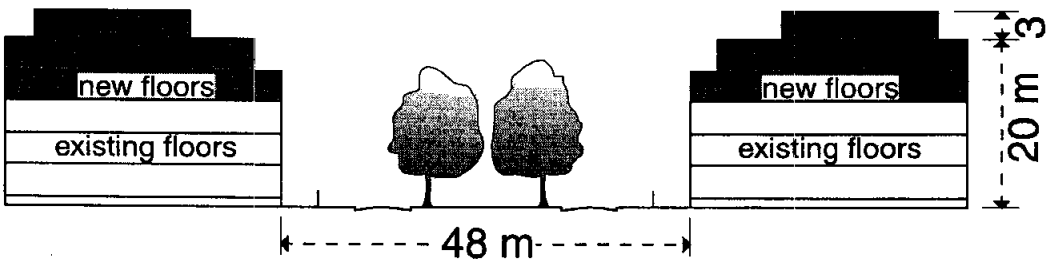
The conservation plan, 2650/b was deposited on 11 January 2001 and since this time approvals have been given according to the guidelines of this plan. The Planning and Building Law, 1965 determines that during the time of plan deposition, building licenses must conform to the new plan, and inasmuch as they are also in accordance with the original plan. This plan, when finally adopted, (see Appendix 1 of the Nomination Dossier) will enforce the preservation of street and side facades and the rehabilitation of rear facades. The plan will also enforce the preservation of valuable interior space. As far as all other buildings are concerned, any requested changes in the internal arrangement of apartments and stores must be previously authorized. The regulations relating to streets which were defined as conservation areas guarantee the preservation of the architectural language and the characteristics of the urban fabric. One hundred and twenty International Style buildings are designated for preservation, in the plan, with no additions or changes allowed. Among these, about 60 are presented as examples in the Building Index, demonstrating the wealth of architectural inventory.

Areas A and C contain 427 buildings designated for preservation. In approximately 70 of these, stringent limitations prevail, i.e., no additions or changes in these structures will be allowed. In the 357 remaining buildings, according to the present zoning, a partial additional floor may be added, set-back from the façade. Thanks to the setbacks, it is possible to assure that the additions do not change the original silhouette of the building and the cross-section of the street. The current practise allows for a full, upper floor only in the case of corner buildings.To sum up, in Areas A and C the authenticity of the ambience, the street and the individual building is high.
One should note that, current practice notwithstanding, zoning regulations are subject to possible intervention by planning, zoning and appeal agencies and courts. For example, the current practice has been recently challenged in the Board of Appeals and an appellant was able to secure a more permissive

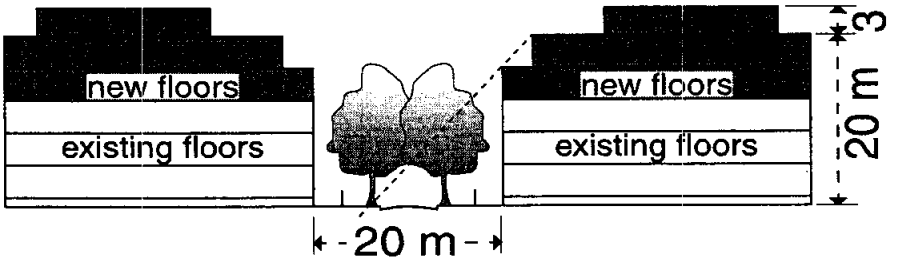
interpretation of the prevalent zoning. The municipality is, at present, considering the most appropriate steps to be taken to ensure compliance to the depositated conservation plan. Nevertheless, under the present zoning there are **no major** threats to the authenticity of the two above-mentioned areas.

Area B contains 272 listed buildings. Among them are 47 in Preservation A status (stringent limitations). In the remaining 225 buildings, a floor and a half to two and a half floors may be added. The addition of floors allows funding for thorough building rehabilitation whose physical and engineering state often requires high conservation costs. The same funding is used to reopen balconies that have been closed over the years and for compensating residents for their consequent loss of space. Buildings' interiors are upgraded to raise the quality of life; elevators are added, as well as non-visible communication and air conditioning systems. Acoustical insulation is added to all openings. Public spaces are also conserved or restored according to present-day standards, using original elements and materials. These interventions have encouraged the middle and upper class to move back into the "White City" once more.

Additions in Area B allow changes both in volume and height of the original structures. The street section of the narrow street changes from a ratio of 1:1.5 to a ratio of 1:1 and the street section of the boulevards changes from a ratio of 1:3.5 to a ratio of 1:2.4. New additions are designed to blend amicably with the existing structures, and are carried out according to clear guidelines, some of which are: accentuating horizontal lines, maintaining the original proportions in the play of volumes, keeping the opening's proportions and the ratio between wall and openings, differentiating in detailing and design between the original floors and the added ones (so as to clearly define historical periods without disrupting the harmonic continuity), and keeping to the use of original materials in the building envelope.



Rothschild Boulevard street section - 1 : 2,4



Balfour street section - 1 : 1

These buildings are not conserved in their authentic form according to the classic and conventional notion of conservation. But perhaps, one should consider whether the classical doctrine applies here, since modernism in its essence represents renewal and dynamism rather than museum-like permanence. This question becomes even more potent when the fabric of a dense and effervescent city core is involved. Especially worthy of consideration is the fact, that the structures are reacquiring their original, architectural elements after years of defacement, the additions do not obstruct a clear reading of their original silhouette and in their restored state they continue to embody the spirit of modernism, highlighting their potential and continued dynamic existence in the city.
See attached before-and-after photographs.

Authenticity in Setting

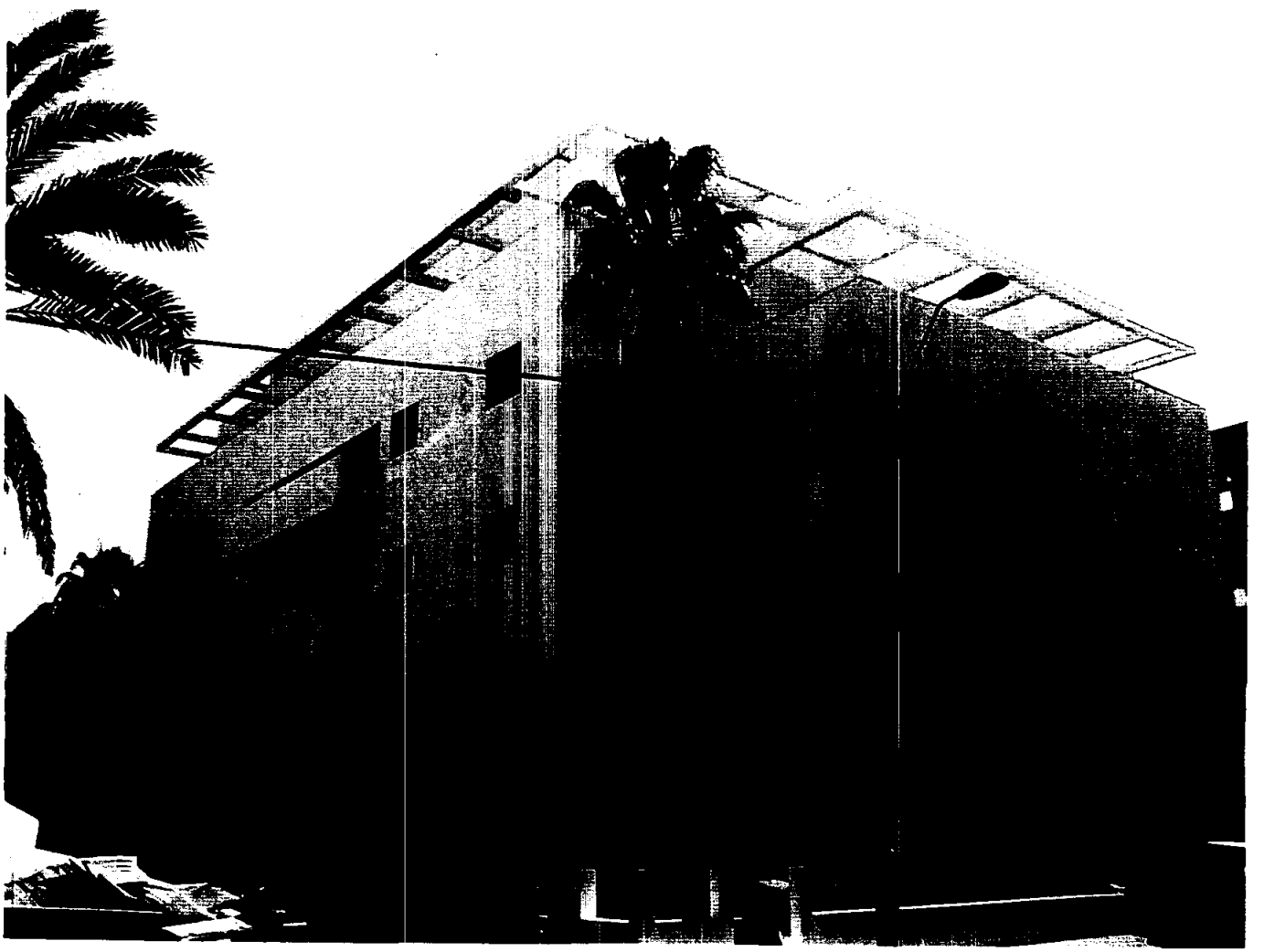
Geddes related very extensively in his report to the issue of greenery in the city, among other things, the cultivation of privately owned land and the incentives that the city should award in order to encourage residents to invest in gardening their private plots. He also discussed educating residents, beginning at a young age, to love working the land through knowledge of the subject, to plant fruit trees in courtyards for the sake of children and to improve the economy of the household. On page 42 of his report he expresses his dissatisfaction with the lack of proper utilization of the private courtyards: "Given the unusually large proportion of Tel Aviv houses which have an appreciable garden plot, it is a wonder and a disappointment not to find their residents already literally "sitting under their vine fig-tree." Geddes believed that everything depended on municipal priorities, and therefore, since guidelines demanded that 2/3 of the private plots be left free for planting, and because the plan allotted large amount of land for public gardens, there was a chance that Tel Aviv would become a "Garden City" of unprecedented dimensions: "With its more than usually garden space around its dwellings...it can, and within a very few years, become one of the most successful examples of the "Garden City" – a new type of civic grouping in this respect, at once more beautiful and more health giving than any previous form of large community in human annals."

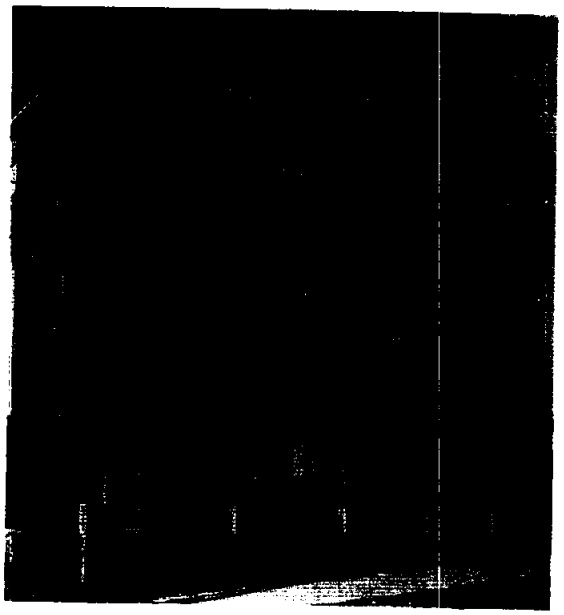
24 Shalom Aleichem st.

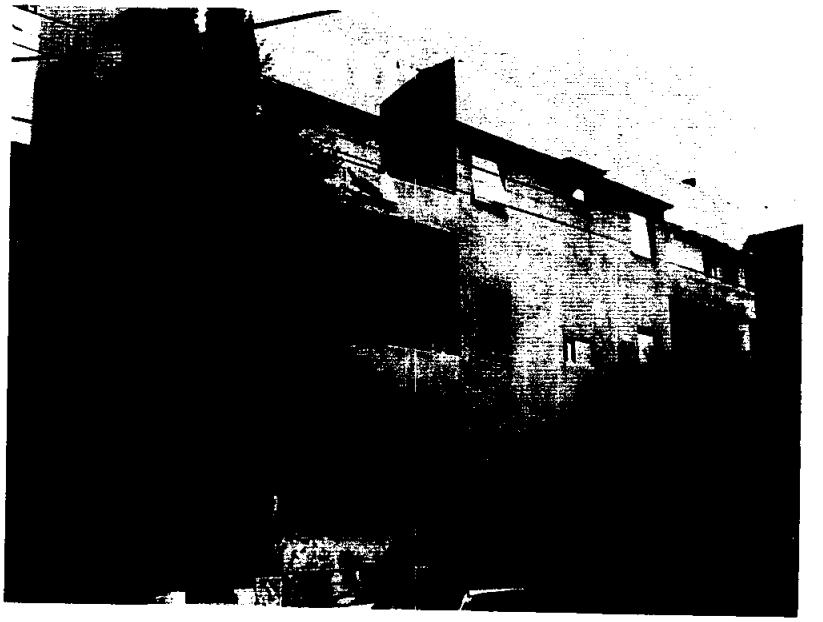
9 Gordon st. -1935. Arch. D. Karmi

1991 - Before restoration

2002 - After restoration with seen addition





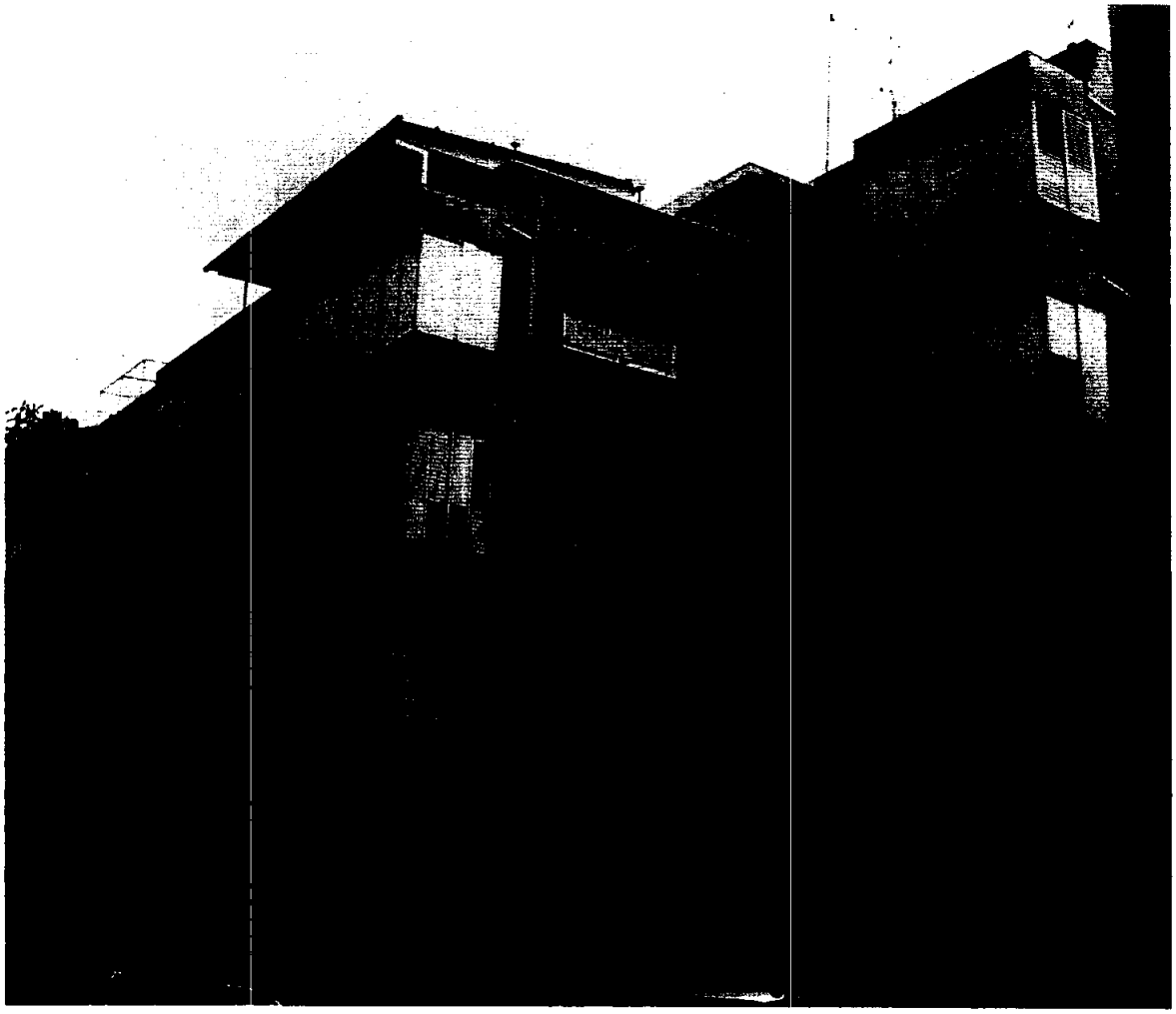


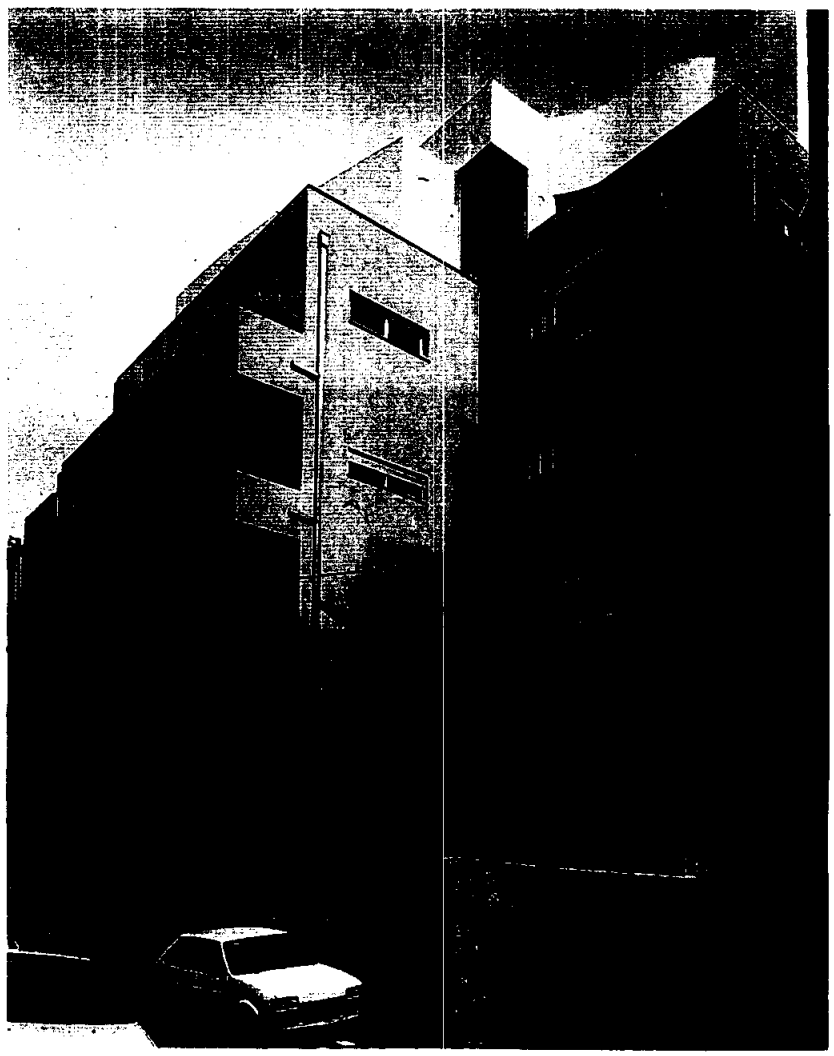
27 Maze st. - 1929. Arch. Y. Berlin

1930 - Historical photo

1991 - Before restoration

2001 - After restoration with seen addition

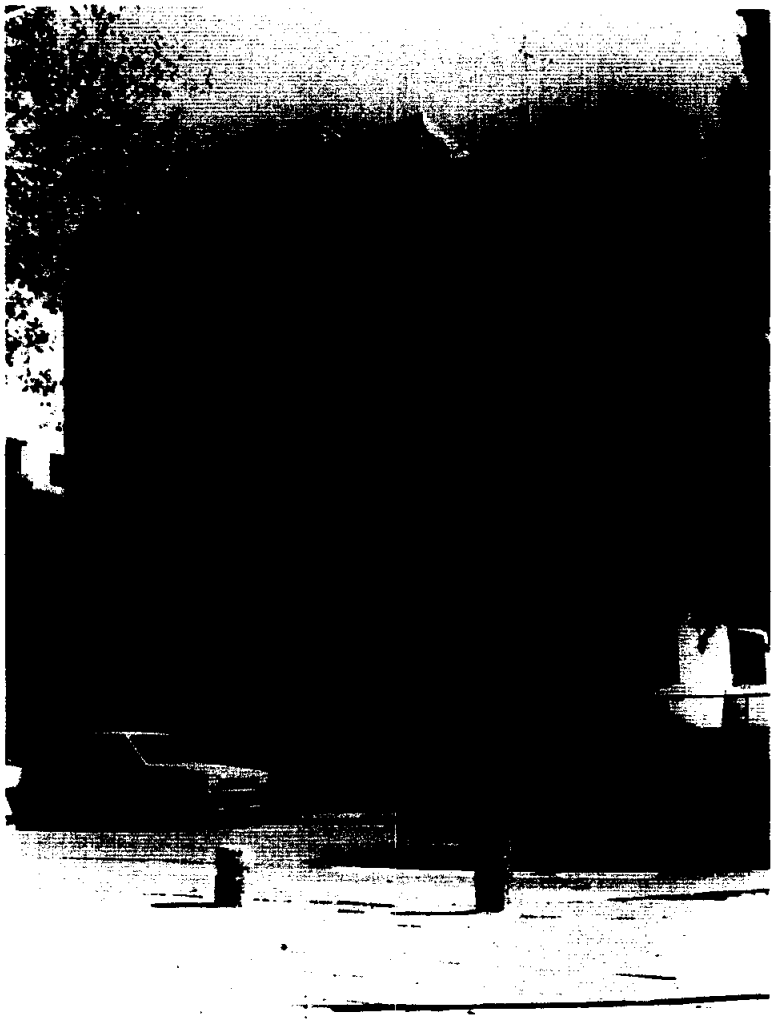




4 Ein Vered st.- 1933. Arch. P. Bijonski

1991 - Before restoration

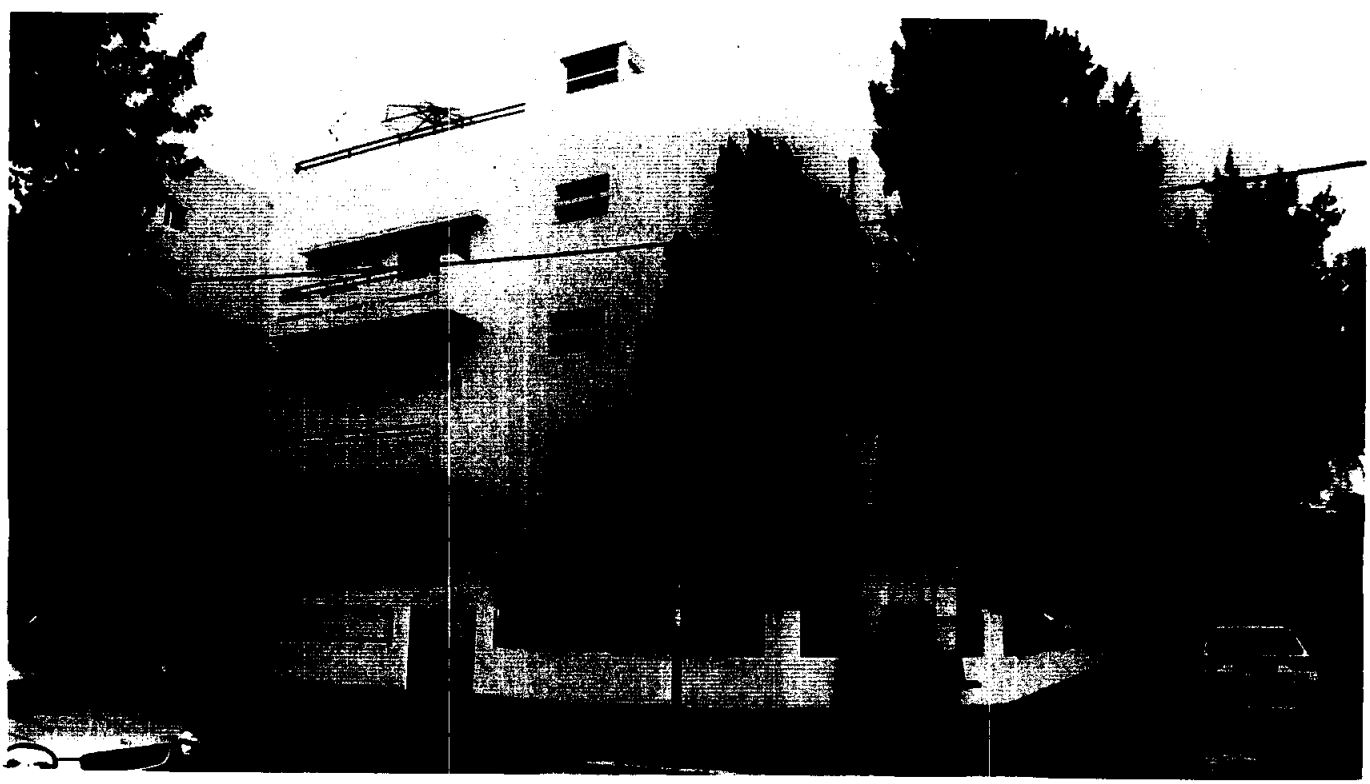
2001 - After restoration with seen addition

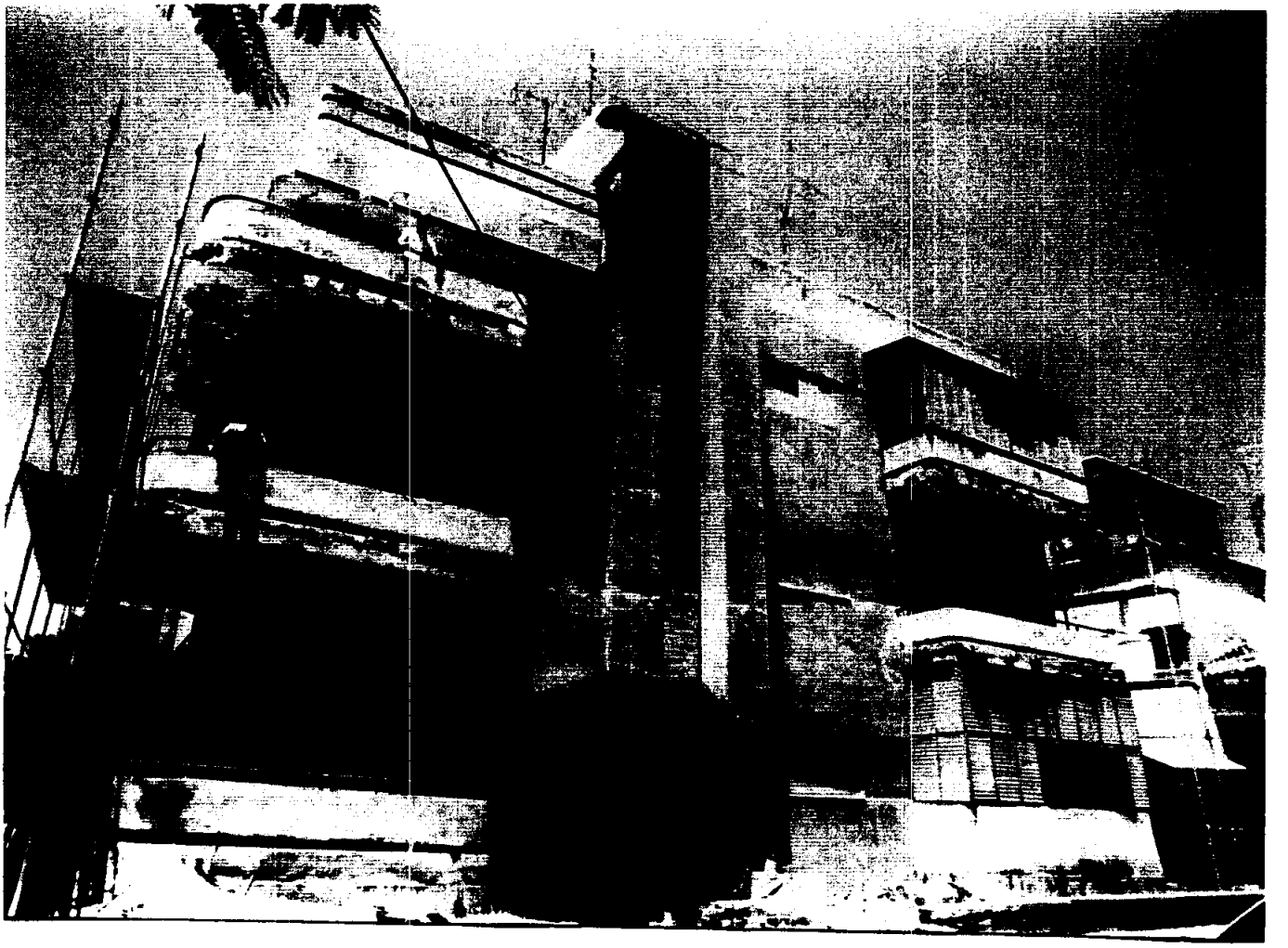


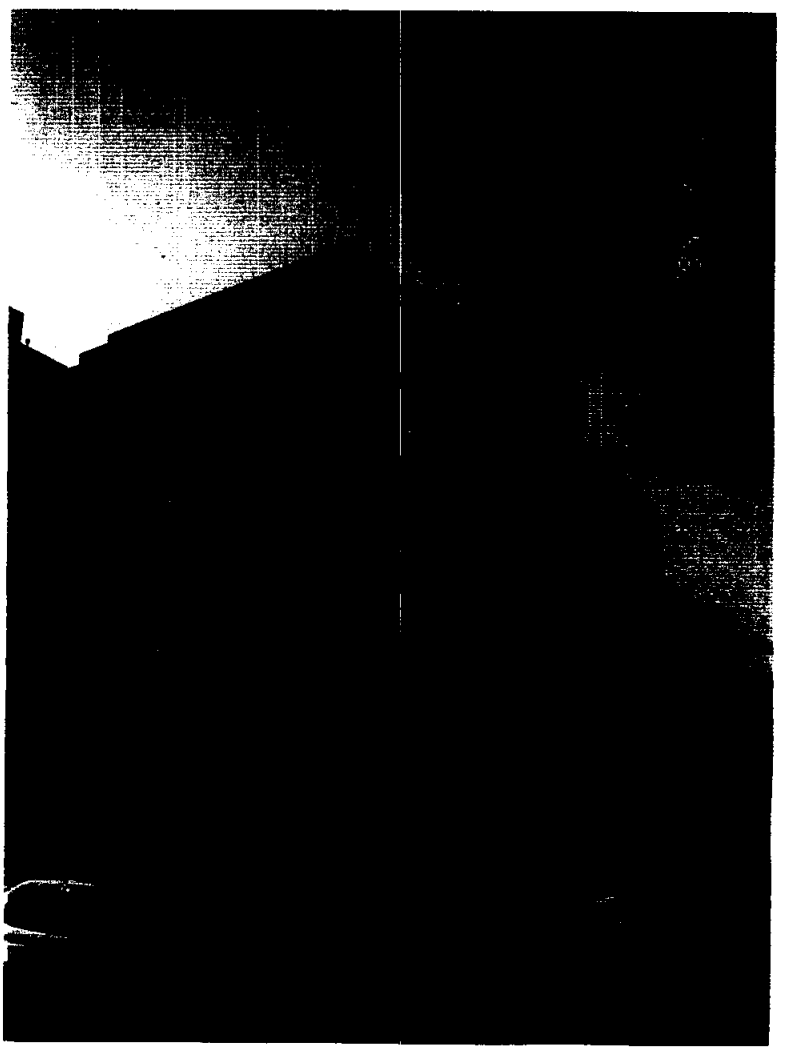
14 Shlomo Hamelech st. Arch.D. Moldavi

1991 - Before restoration

1999 - After restoration with unseen addition







7 Vilna st.- 1936. Arch. G. Sapoznikov

1992 - Before restoration

2000 - After restoration with unseen addition

The significance of the term "Garden City" exceeded the original meaning given it by Ebenezer Howard. It can be clearly understood that Geddes saw it as a green city - a city in which the bond between the residents, nature, and soil would be unimpeded and noticeable in shady streets with abundant greenery. "And towards this in all directions, what better beginning than by spreading over this whole city, its verdant and expanding banner, fruit-emblazoned in purple and gold." (Page 48)
Geddes' aspirations and forecasts regarding the landscape came true almost completely. The authorities planted trees along the main and minor streets, which stand out like green rivers in all aerial photographs, throughout the area of the plan. These trees have been preserved to this day, except on Ben Yehuda Street, where olive trees were originally planted, but did not survive local climate conditions and were eventually removed.

On **Home-Ways,** (residential streets) the set-back of four meters from the street, and partial piloti construction in certain neighborhoods, left a large area for private gardens along the street. These gardens were maintained in the past by the original landlord, richly designed, with abundant indigenous local vegetation. Today they are maintained as a common garden belonging to all residents of the building. The level of maintenance has declined, but the vegetation still exists, especially the original trees and the hedges. They exert a strong effect on the typical residential street; the presence of foliage on the street is considerable thanks to these private gardens. The work of restoring the buildings also includes rehabilitation and restoration of the courtyard and the garden, including the original planting. (See Appendix no. 6. in the Nomination Dossier.)

The Boulevards were constructed according to the guidelines of the plan as a continuation of the original boulevards, maintaining the same width. Each segment was planted with a different kind of tree, depending on the period of planting. Along the first part, from Sheinkin Street along Rothschild up to the end of Chen Boulevard, ficus trees were planted, imported from India by the British. These were chosen because of the large amount of shade they give and their contribution to the local microclimate. Along Ben-Gurion Boulevard, which crosses the city from west to east, olive trees were planted together with indigenous shrubbery. In all three boulevards, the original trees remain. The development of this area, originally romantic, is different now; the boulevards, which became neglected over time, have been upgraded for pedestrians and bicycle-riders, and the design is linear and modern. (See the picture on page 38 of the Nomination Dossier.)

Public gardens were designed and constructed by the Municipal Garden and Landscape Department, headed by the landscape architect Avraham Karavan. Planning took local climate conditions into consideration and utilized indigenous vegetation that required little water. Local calcarious limestone was used in planters, on pathways and in the construction of terraces within the garden. The original trees have survived in almost all of the gardens, however only in a small portion was the original design preserved. All open areas designated as green areas in the original plan still serve as such.

The squares. Two squares are in the area of nomination: Dizengoff Circle and the Cultural Hall Square, which Geddes called "The Acropolis". Dizengoff Circle was originally constructed according to the plan of the architect Genia Averbuch. In the center of the circle was a garden, in the heart of which was a fountain. Vehicular traffic flowed around the circle. Over the years, it became a hub of the city. In the eighties, because of traffic congestion, it was decided to raise it, diverting traffic to a passageway beneath. This change blocked the peripheral view of the circle and the houses around it, and resulted in a decline of the adjacent businesses. The buildings around the circle, constructed in keeping with the original plan, are still there, although some are neglected. Over the past two years, three out of nine of the buildings have been restored according to the conservation guidelines. This has contributed to a significant change in the appearance of the area. At present, plans have been prepared to restore the circle to its original form. This will result in significant traffic changes that will influence the entire area, therefore the implementation of the plans depends on the availability of extensive funds. Cultural Hall Square was redesigned a number of times during the sixties as an inseparable part of the Cultural Hall itself, but the plans were never implemented. At present, a municipal plan is moving forward to create an underground parking area on the site, relieving the square's open area for public use.

The Skyline: The Geddes idea of low rise construction along the beach has not been preserved. As far back as the fifties, it was disrupted with the construction of hotels along the beach. High-rise hotels were constructed along the beach while office towers have been built east and south of the area of nomination along the western part of Rothschild Boulevard (the historic main commercial center). Although multi storey buildings surround large segments of the nomination area and the Buffer Zone, only at certain points do they influence the city- center's skyline. The city has been left mostly low rise, with an almost even building height in the entire city center. Few residential and office towers were constructed in the center of the city; three of them within Area A and others in the Buffer Zone near Area A. Because of the large distance between them, their influence is minor. (See the attached nomination map with existing and planned towers marked.)

Arch. Nitza Szmuk

EL-AVIV - YAFO LOCAL PLANNING AREA
NSERVATION AREAS . LISTED BUILDINGS PLAN
WORLD HERITAGE NOMINATION AREA
APPENDIX 1

TRICT: TEL-AVIV
DISTRICT: TEL-AVIV - YAFO
Y: TEL-AVIV - YAFO
NNING TEAMS:
TRAL AREAS . CONSERVATION

LEGEND

ONES DESIGNATED FOR NOMINATION

A
B
C
BUFFER
STRINGENT LIMITATIONS

BUILDING STYLES

NTERNATIONAL STYLE (1931-1956)
ECLECTIC (1909-1931)
OCAL MIXED (ARAB,TEMPLAR,ETC.) (850-1930)

PARKS & BOULEVARDS
CIVIC AND CULTURAL FUNCTIONS
BUILDINGS ABOVE 15 FLOORS
EXISTING
IN A PROCESS OF APPROVAL
URBAN SUB-SECTORS ABOVE 15 FLOORS
EXISTING
LANNED OR IN A PROCESS OF APPROVAL
(GEDDES)-LOCAL PLAN - 58
TMM 5
URBAN AREA WITH EMPHASIS ON RESIDENTIAL AND HOTEL USE
URBAN AREA FOR CONSERVATION

N
W
E
S

ALE - 1:20,000

PLAN LOCATION

1:260,000


EL-AVIV - YAFO LOCAL PLANNING AREA
NSERVATION AREAS . LISTED BUILDINGS PLAN
ORLD HERITAGE NOMINATION AREA
APPENDIX 2
TRICT: TEL-AVIV
-DISTRICT: TEL-AVIV - YAFO
Y: TEL-AVIV - YAFO
NNING TEAMS:
TRAL AREAS . CONSERVATION
LEGEND
ONES DESIGNATED FOR NOMINATION
A
B
C
REDUCTION OF NOMINATION ZONE
LARGEMENT OF NOMINATION ZONE
BUFFER
STRINGENT LIMITATIONS
BUILDING STYLES
NTERNATIONAL STYLE (1931-1956)
ECLECTIC (1909-1931)
OCAL MIXED (ARAB,TEMPLAR,ETC.)
850-1930)
PARKS & BOULEVARDS
CIVIC AND CULTURAL FUNCTIONS
BUILDINGS ABOVE 15 FLOORS
EXISTING
IN A PROCESS OF APPROVAL
RBAN SUB-SECTORS ABOVE 15 FLOORS
EXISTING
PLANNED OR IN A PROCESS OF APPROVAL
(GEDDES)-LOCAL PLAN - 58
TMM 5
URBAN AREA WITH EMPHASIS ON RESIDENTIAL AND HOTEL USE
URBAN AREA FOR CONSERVATION
N
W
E
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ALE - 1:20,000
PLAN LOCATION
1:260,000

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UNESCO
הוועד הישראלי לאונסקו
ISRAEL NATIONAL
COMMISSION FOR UNESCO
اللجنة الإسرائيلية لليونيسكو

Prof Francesco Bandarin
Director, World Heritage Centre
UNESCO
Paris

1 June 2003

Dear Prof Bandarin,

Re: *Nomination of The White City of Tel Aviv (#1096) to the World Heritage List*

Further to your note of 23 May 2003 regarding the evaluations of nominations being examined by the 27th session of the World Heritage Committee, we have consulted the WH/INF 8A and would like to welcome the recommendation of the inscription of *The White City of Tel Aviv* to the World Heritage List. In addition, we wish to provide the Committee with explanatory material with regard to the ICOMOS recommendations for the future. This material is given by the State Party with the commitment of the Municipality of Tel Aviv-Yaffo and countersigned by the Mayor, Mr Ron Huldai, the Deputy Mayor Mr Doron Sapir, Lawyer, who serves as chairperson of the Conservation Committee of the Local Planning Commission and the City Engineer, Architect Danny Kaizer, in their letter to the Israel World Heritage Committee of 30 May 2003.

Due the fact that there is no Bureau discussion of the nominations, we would appreciate that this information will be provided to the Committee for its consideration during their deliberations of this agenda item. The Observer Delegation of Israel will be pleased to provide further details and answer questions by the Committee Members during the discussion, and in accordance with the Operational Guidelines.

We would also wish to add a sub-heading to the nomination to read –
The White City of Tel Aviv - the Modern Movement.

Yours sincerely

Michael Turner

Prof Michael Turner
Chairman, Israel World Heritage Committee

Copies: Mr Ron Huldai, Mayor of Tel Aviv-Yaffo
Mr Doron Sapir, Lawyer, Deputy Mayor of Tel Aviv/Yaffo
HE Mr Yitzik Eldan, Israel Ambassador to UNESCO
Mr Daniel BarEli, Secretary-General, Israel National Commission for UNESCO
Architect Danny Kaizer, City Engineer
Mr Ilan Elgar, Director of International Organizations Department, MFA

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הוועד הישראלי לאונסקו
ISRAEL NATIONAL
COMMISSION FOR UNESCO
اللجنة الإسرائيلية لليونيسكو

Recommendation #1

The World Heritage Convention in Israel is coordinated by the newly convened Israel World Heritage Committee under the aegis of the Israel National Commission for UNESCO within the Ministry of Education and Culture. The 30 member IWHC is constituted from all interested bodies including Government Ministries, Authorities, NGO's and professional and academic bodies. Eight sub-committees have been established including one on National Registers. Whereas the Planning and Building Law, 1965, has been amended to include a conservation appendix, the Antiquities Law gives protection to building and sites till 1700, new proposals are being made to bring this date forward together with further national protection. The IWHC is working towards more comprehensive measures, but would welcome the experience of other State Parties in their procedures for the protection of recent heritage.

Recommendation #2

The State Party has set up a national monitoring team within the Israel World Heritage Committee. This team will monitor both the sites inscribed and those on the Tentative List to ensure that a level of protection is provided and that reactive and annual periodic monitoring is given to the Israel World Heritage Committee (IWHC). These reports are to be the basis of the formal monitoring and report process according to the Operational Guidelines. The team is under the guidance of the local chapter of ICOMOS and also includes representatives of other NGO's and Government Authorities.

The City Engineer will establish a local monitoring team as an integral part of the Municipal Conservation Unit and will report to the IWHC on the development trends in the Nomination Areas and Buffer Zone.

Regarding improvements in the nomination and buffer zone areas, over the last three years considerable sums were invested in renovation of all the green boulevards. The Mayor of Tel Aviv Yaffo is intending to inaugurate a further, perennial programme of improvements. Within this framework, a programme for the rehabilitation of buildings is being established under the aegis of a municipal corporation, and serious consideration is being given to commence the restoration of Dizengoff Square to its original form at an estimated cost of some 10 million US dollars.

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COMMISSION FOR UNESCO
اللجنة الإسرائيلية لليونيسكو

2. The principles guiding the Local Planning Commission, as embodied in the proposed 'structure plan' (see para. 3) will not allow high-rise buildings in the nomination and buffer zones, except those projects already approved by the Local Planning Commission that have been indicated on the documents presented in the nomination dossier. Under the new 'structure plan' the typical skyline will be retained by the prohibition of local height variances. Since such variances are allowed by the Israeli law, their explicit prohibition in the proposed 'structure plan' will assure adherence to the height limits of the existing plans.

3. The Municipality is taking additional steps to strengthen the integration of the Management and Conservation Plans. This is being furthered by the above mentioned 'structure plan' for the area (proposed plan #2650/b/2), the principles of which will be presented for approval to the Local Planning Commission by the end of June 2003. The 'structure plan' will provide the required integration by coordinating the planning and management issues.

It will insure that:

- specific street controls which were only partly noted in the Conservation Plan (#2650/b) will now include all the nominated and buffer zone areas;
- land assembly over and above the 700 sq. m. typical plot will not be allowed in order to ensure that the distinctive rhythm of the buildings in the street and the city block is retained;
- an architectural language characteristic of the area will be defined, guiding the integration between the existing and the new ;

The revised Conservation Guidelines Document adopted by the Local Planning Commission on May 21, 2003 will accompany the conservation team, architects and entrepreneurs in the design processes. This document was presented in the nomination dossier and discussed with the ICOMOS evaluator.

The Municipality of Tel Aviv Yaffo recognizes the importance of protecting the urban character of the buffer zone as complimentary to the conservation of the Nomination Areas including the buildings designated for preservation.

This statement is supported by the Mayor, the Deputy Mayor who is chairperson of the Conservation Committee of the Local Planning Commission and the City Engineer in the attached letter.

Professor Michael Turner, Chairperson, Israel World Heritage Committee

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עיריית תל אביב-יפו
Municipality of Tel Aviv-Yafo

ראש העירייה
The Mayor

Professor Michael Turner,
Chairperson,
Israel World Heritage Committee (IWHC)
Israel National Commission for UNESCO
Ministry of Education and Culture
Jerusalem

30 May, 2003

Dear Professor Turner,

Re: ***Nomination of the White City of Tel Aviv (#1096) to the World Heritage List***

Further to the discussion between the representatives of the Israel National Commission for UNESCO /Israel World Heritage Committee, the Ministry of Foreign Affairs and the Municipality of Tel Aviv Yaffo, we have the pleasure to supply the following information and commitments regarding the draft decisions to the World Heritage Committee meeting which will take place in Paris next month.

1. The City Engineer will establish a local monitoring team as an integral part of the Municipal Conservation Unit and will report to the IWHC on the development trends in the Nomination Areas and Buffer Zone.

   Regarding improvements in the nomination and buffer zone areas, over the last three years considerable sums were invested in renovation of all the green boulevards. The Mayor of Tel Aviv Yaffo is intending to inaugurate a further, perennial program of improvements. Within this framework, a program for the rehabilitation of buildings is being established under the aegis of a municipal corporation, and serious consideration is being given to commence the restoration of Dizengoff Square to its original form at an estimated cost of some 10 million US dollars.

2. The principles guiding the Local Planning Commission, as embodied in the proposed 'structure plan' (see para. 3) will not allow high-rise buildings in the nomination and buffer zones, except those projects already approved by the Local Planning Commission that have been indicated on the documents presented in the nomination dossier.
   Under the new 'structure plan' the typical skyline will be retained by the prohibition of local height variances. Since such variances are allowed by the Israeli law, their explicit prohibition in the proposed 'structure plan' will assure adherence to the height limits of the existing plans.

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עיריית תל אביב-יפו
Municipality of Tel Aviv-Yafo

ראש העירייה
The Mayor

3. The Municipality is taking additional steps to strengthen the integration of the Management and Conservation Plans. This is being furthered by the above mentioned 'structure plan' for the area (proposed plan #2650/b/2), the principles of which will be presented for approval to the Local Planning Commission by the end of June 2003. The 'structure plan' will provide the required integration by coordinating the planning and management issues.
It will insure that:
   - specific street controls which were only partly noted in the Conservation Plan (#2650/b) will now include all the nominated and buffer zone areas;
   - land assembly over and above the 700 sq. m. typical plot will not be allowed in order to ensure that the distinctive rhythm of the buildings in the street and the city block is retained;
   - an architectural language characteristic of the area will be defined, guiding the integration between the existing and the new ;

   The revised Conservation Guidelines Document adopted by the Local Planning Commission on May 21, 2003 will accompany the conservation team, architects and entrepreneurs in the design processes. This document was presented in the nomination dossier and discussed with the ICOMOS evaluator.

The Municipality of Tel Aviv Yaffo recognizes the importance of protecting the urban character of the buffer zone as complimentary to the conservation of the Nomination Areas including the buildings designated for preservation.

We would appreciate your conveying this information to the World Heritage Committee for their deliberations, and we look forward with anticipation to the approval of the inscription of the *White City of Tel Aviv* to the World Heritage List.

Yours sincerely

Ron Huldai,
Mayor of Tel Aviv Yaffo

Doron Sapir, Lawyer
Deputy Mayor, Chairperson of the Local Planning Commission and its Conservation Committee

Danny Kaiser, Architect
City Engineer

Copy: Shmuel Lasker, Lawyer, Chairperson, District Planning Commission, Ministry of the Interior
Naomi Angel, Architect, District Planner, Ministry of the Interior

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Tel Aviv (Israel)

No 1096

1. BASIC DATA

State Party: Israel

Name of property: The White City of Tel Aviv

Location: Dan Metropolitan Area, Tel-Aviv, Jaffa

Date received: 28 January 2002

Category of property:

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *group of buildings*. In terms of *Operational Guidelines for the Implementation of the World Heritage Convention*, this is an urban area representing *a new town of the 20th century* (OG 1999, 27:iii).

Brief description:

Tel Aviv was founded in 1909 and built as a metropolitan city under the British Mandate in Palestine. The White City was constructed from the early 1930s till 1948, based on the urban plan by Sir Patrick Geddes, reflecting the modern organic planning principles. The buildings were designed by architects, who immigrated after training and experience in various European countries, thus realizing here an outstanding ensemble of the modern movement in architecture, implemented in a new cultural context.

2. THE PROPERTY

Description

The City of Tel Aviv developed to the north of the city of Jaffa, on the hills along the eastern coast of the Mediterranean Sea. The property proposed for nomination consists of three selected urban areas (zones A, B, C), which were built in the 1930s, based on the urban master plan by the British architect Patrick Geddes (1925/7). The Geddes plan identified an area, ca. 1.5 x 4 km (667 ha), where the central part was enclosed by: Rotschild avenue, Malchey Israel boulevard, Ben Gurion boulevard, and the sea in the west. It was conceived as a 'garden city', but with a more urban character than those built earlier. There was a free-standing building on each lot, surrounded by a garden, and the ground plan should not be more than one third of the lot.

The development of Tel Aviv follows a succession of urban plans, starting from ancient Jaffa, and including the historic quarters of Neve Zedek (1896), 'Achuzat Bayit' (1909), the Red City, Lev Hayir and, finally, 'The White City of Tel Aviv' (1931-47).

Historically, the beginning is marked by the construction of **Neve Zedek**; it has two-storey buildings in sandstone with tiled roofs in traditional styles, and it is built on a hill sloping towards the sea. This became the first nucleus of Tel Aviv, first called 'Achuzat Bayit' (lit. housing estate).

The **Red City**, developed to the east of the previous, and consists mostly of Eclectic Style buildings with tiled roofs. It forms part of the buffer zone to the nomination.

The area called **Lev Hayir** (the core of present-day Tel Aviv) and its surroundings extend to the north of the previous. It is mainly built in international style, a succession of 3 to 5 storey buildings with gardens. The area along the Rotschild avenue (zone B), and a part of the central area (zone C) are included in the World Heritage nomination.

The **Central 'White City'**, to the north of the previous and built according to the Geddes Plan, has clearly marked residential zones and business areas. The centre is on the highest spot, the circus of Zina Dizengoff with the Habima Theatre, a museum pavilion, and the Mann Auditorium. The buildings are mainly 3 to 4 stories high, with flat roofs, plaster rendering, some decorative features, and the colour scheme ranging from cream to white. 400 buildings out of 1750 are listed for protection. This forms the main part of the proposed World Heritage nomination (zone A).

The **Northern White City** lies beyond the Ben Gurion boulevard, and was built somewhat later. The western part is similar to the Central White City, but built later until 1948. The eastern part dates from the late 1940s to 1960s, and it was built to lower standards – in a period of recession. The southern section of the Northern White City is included in the buffer zone.

The area along the sea coast has high-rise buildings (more than 15 stories), as well as the southern part of the Rotschild boulevard. There are two tall buildings in zone A, and several scattered within the buffer zone, resulting from previous building permissions.

The three zones, A, B, and C, proposed for nomination have a consistent representation of Modern Movement architecture, though they differ from each other in their character. Zone B was built in the early 1930s, and zone A mainly from the 1930s to early 1940s. The zone C, the Bialik district, represents local architecture from the 1920s on, with examples of Art Deco and Eclecticism, but also a strong presence of 'white architecture'. This small area represents a selection of buildings that became landmarks in the development of the regional language of Tel Aviv's modernism. The relation of the width of the street to building height varies from narrow residential streets (1.6 to 1), to broad residential streets (2 to 1), and to main commercial streets (2.4 to 1).

The buildings reflect influences from the Bauhaus, Le Corbusier and Erich Mendelsohn. The buildings are characterised by the implementation of the modernist ideas into the local conditions. The large glazed surfaces of European buildings are reduced to relatively small and strip window openings, more suitable for the hot weather. Many buildings have *pilotis*, like in Le Corbusier's design, allowing the sea breeze to come through. Other elements include the *brise-soleil* to cut direct sunlight; the deep balconies served the same purpose giving shade, as well as adding to the plasticity of the architecture. The flat roofs were paved and could be used for social purposes. A characteristic feature is the use of curbed corners and balconies, expressive of Mendelsohn's architecture. The buildings also include a certain amount of local elements, such as cupolas. The most common building material was

reinforced concrete; it had been used since 1912, being suitable for less skilled workers. Other materials were also introduced, such as stone cladding for the external surfaces, and metal. There was some use of decorative plasters, though decoration became a matter of carefully detailed functional elements, eg balcony balustrades, flower boxes, canopies, etc.

History

The Jewish population living in the Ottoman Palestine at the end of the 19th century had mainly come from Spain in the 16th century. Following the First World War, the Palestine territories became a British mandate in 1920. Due to growing anti-Semitism in Europe, large groups of Jewish immigrants started arriving to Palestine in the early 20th century, first from Russia and Poland, and then again from 1933 onwards. The political movement advocating the re-establishment of a Jewish homeland in Palestine, opposing the Diaspora, has been called Zionism.

Tel Aviv's origins go back to the Ottoman Jaffa, a walled city in the midst of agricultural land in the early 19th century. Towards the end of the century, also due to the construction of Suez Canal, Jaffa developed into a commercial harbour, as well as being the port for pilgrims to the Holy Land. A decree of 1856 allowed foreigners to acquire land, which led to the development of suburban areas. The first Jewish settlement north of Jaffa was Neve Zedek, founded in 1887-96. In 1908-09, a group of affluent merchants established Achuzat Bayit as a garden suburb, later named Tel Aviv.

From 1920 to 1925, Tel Aviv's population grew from 2,000 to 34,000, and the construction followed a variety of styles, combined with local Oriental motives. The first master plan (1921) for a new settlement was prepared by Richard Kauffmann. The Scottish architect Patrick Geddes designed a new plan in 1925, which was ratified in 1927 and approved with amendments in 1938. The construction started in the early 1930s; the designers were the newly immigrated architects who had been formed in Europe, and who implemented here the modernist vision. At the same time, the trends in Europe were changing due to new political situations.

The main influences to modernist architecture in Tel Aviv came from the teachings of the Bauhaus (19 architects had studied at the Bauhaus school), and from the examples of Le Corbusier and Erich Mendelsohn. The architects included Joseph Neufeld and Carl Rubin who worked with Mendelsohn, who was a friend of Richard Kauffmann's. Arie Sharon, Shmuel Mistechkin, and Shlomo Bernstein studied at the Bauhaus school; Sam Barkai and Shlomo Bernstein worked in Le Corbusier's office, and Ze'ev Rechter studied in Paris. Dov Karmi, Genia Averbuch, and Benjamin Anekstein were amongst those who studied in Gent and Brussels; others were influenced by Terragni and Pagano in Italy. Mendelsohn worked in Israel from 1934 to 1942 (mainly in Haifa and Jerusalem).

Management regime

Legal provision:

In Israel, the State is directly responsible only for those heritage sites that date before 1700 CE. The built heritage of a later date is subject to other types of protection.

National level. The Planning and Building Law (1965, amendment 31/1991) and the Planning Code (1965, revised in 1996) have established a hierarchy of levels (national, regional, local and detailed planning schemes) implemented through administrative mechanisms; no government authority is directly responsible for heritage policy. The National Master Plan, TAMA 35, has a section on 'Urban Conservation Ensemble in Central Tel Aviv – Jaffa' (1991-1997), and is in the process of approval.

Municipal level. The main responsibility for the protection of historic urban areas lies with the municipal authorities (three grades of protection). The *Conservation Plan*, now in the process of approval, will be a legal tool, ensuring the protection of the Tel Aviv historic area and registered buildings. Other legal instruments include: Tel Aviv Master Plan (1965), Tel Aviv Ordinance 2659 b (2001) with zoning provision, and a series of detailed plans for Tel Aviv and Jaffa with protection orders.

Regional level. The Conservation Plan of Tel Aviv requires approval by the Regional Planning Committee. The Regional Master Plan, TMM 5, with 'Zone of Urban Pattern Protection' has passed the first stage of approval, and is the principal tool for protection.

About 90% of the buildings in the nominated area are privately owned; the rest is municipal or mixed. The owners' rights (including development rights) are strong in Israel. Therefore, even registered buildings are open for possible additions, except in the case of stringent protection. The municipality should compensate the loss of property value. The strategy of transfer of development rights applies in Tel Aviv and can help to reduce rooftop additions in the nominated area. There are some 1,000 registered buildings in Tel Aviv; 120 of these are subject to stringent protection, with no changes allowed. Zones A and C are covered by the regulations of historic urban plans (Geddes, 1927/38). The 'Lev Hayir' plan, applying to zone B (approved in the 1990s) allows for additional floors under the condition that the existing buildings be fully preserved.

Management structure:

There are two major management levels: Municipality and Municipal Department. The Municipality of Tel Aviv has three Departments involved: Engineering Department directly in charge of Tel Aviv management, the Financial Department, and the Municipal Legal Sector, as well as the City Conservation Committee. Within the Planning Division of the Engineering Department, there are: the City Centre Planning Team (town planning, architecture, planning regulations), the Conservation Team (implementation of Conservation Plan, research, listing; monitoring, documentation, database, restoration permits, contacts with clientele), and the Building License and Inspection Team with functions of monitoring. There is a network of external consultants.

Management is covered in urban and territorial plans, including: National Master Plan TAMA 35 with a section

on 'Urban Conservation Ensemble in Central Tel Aviv – Jaffa' (1991-1997), Tel Aviv Ordinance 2659 b (2001), and Regional Master Plan TMM 5 (main legal instrument for the conservation area of Tel Aviv). Management policy includes programmes to encourage tourist activities and information with emphasis on conservation.

Resources:

On Municipal level, the annual budget consists of 1/4-1/6 of City Engineering Department's budget (750,000 $ US in 2002). Investments to municipal renovation projects: rehabilitation of Tel Aviv boulevards with bicycle lanes (7 million $ US); renovation of city's infrastructure (25 million $ US); planned investment for rehabilitation of Dizengoff Square including project and conservation work (27,5 million $ US). The main funding for restoration comes from the owners, with existing rate of about 50 restored buildings in 2001-2002 (12,5 million $ US, including 15% of municipal donation). Rooftop additions are one of the sources for investments. The municipality provides building grants, and subsidizes loans up to 4 years; there can also be tax reductions. There is a proposal for the creation of a city preservation fund.

Justification by the State Party (summary)

Tel-Aviv's 'White City' is part of a modern, dynamic urban centre, of unique universal value. It is considered the largest urban concentration of the early international style. The city's uniqueness, in comparison with other modern centres, can be assessed by the following parameters:

The Zionist dream of building a new and better world for a new egalitarian society was materialized in the first Hebrew city in a spontaneous way, not dictated by any authorities. There was a great affinity between the Modern Movement and the local needs of the Jewish settlement in Palestine, whose main purpose was to supply the physical structure of the Jewish homeland as soon as possible, vis-à-vis accelerating waves of immigrations. … The combination of Geddes' urban planning and the language of Modern Architecture developed locally helped create a unique urban centre, unequalled in size and quality in Israel or anywhere else. … During the years 1931-1948, 3,700 International style buildings were built in Tel-Aviv, 1,000 of which were selected for preservation. … The architectural aspect, richness due to a variety of influences, and the making of a local architectural language: the local architectural language evolved from the fusion of different influences and the constant open discussion of basic planning problems within the 'Circle'. Together, these architects searched for new construction methods, which would help raise standards and reduce production costs, as well as solve local climatic problems.

Criterion ii: the city was an experimental laboratory for the implementation of modern principles of planning and architecture; it influenced the whole country;

Criterion iv: it is a fusion of influences and currents of the European Modern movement, and their adaptation to a regional context;

Criterion vi: the plan was based on the idea of creating a new place for a new society, where Zionist ideal would come true through the Modern Movement; it is also a synthesis between Oriental and Western cultures.

3. ICOMOS EVALUATION

Actions by ICOMOS

An ICOMOS expert mission visited Tel Aviv in July 2002. ICOMOS has consulted its International Committees and specialists, as well as DoCoMoMo and relevant literature. ICOMOS has also consulted its International Scientific Committee on Historic Towns and Villages (CIVVIH).

Conservation

Conservation history:

After the completion of the White City of Tel Aviv in the 1940s, a 'Tel Aviv revival' started in the early 1980s with a significant international exhibition: '*White City. International Style Architecture in Israel*' by Dr Michael Levin. In 1994, a conference on international style in architecture was organised under the aegis of UNESCO and Tel Aviv Municipality, supported by internationally known professionals. Growing scientific, governmental and public awareness gave start to numerous publications in Israel and abroad, including a campaign for the protection and conservation of the Modern Movement structures in Tel Aviv.

State of conservation:

The first interventions in preservation, consolidation and repair were launched in the 1980s. At that time, the methods and technique were not adequate and caused additional deterioration of materials and urban fabric. The second period took place in the 1990s, bringing a revival of Tel Aviv architecture and urban life, under the guidance of the Conservation Team of Tel Aviv Municipality and other municipal services. Research of historical iconography and cultural values, systematic documentation, monitoring were launched. At the moment 1,149 modernist buildings are listed for protection in the nominated area and buffer zone. Intensive work has been done to revive the original technology of construction, material use, traditional craftsmanship and technique. The level of restoration projects, execution of works and detailing has been improved, based on the '*Guiding Principles for the Care and Conservation of listed buildings*' (Conservation Plan, TA 2650 B).

So far, 210 buildings have been restored following the conservation guidelines, with a rate of ca 50 buildings per year during the last two years. About 650 dilapidated structures are no longer endangered. Infrastructures and living facilities are being improved to meet higher standards and quality of life. Some of the centrally disposed buildings have been rehabilitated (eg 'Cinema' building, Dizengoff Circle, turned into a modern, well-equipped hotel). All this brings visible improvement into the urban environment and image of Tel Aviv. Restored blocks in the nominated areas start to be attractive for a new type of inhabitants – well-to-do strata of population, thus revitalising the city. Evidently, the state of preservation of Tel Aviv fabric is the same in all parts of the city, and the efforts still need to continue.

Management:

It is noted that the State Party has accepted the recommendations of the ICOMOS expert mission regarding the delimitation of the nominated areas and the buffer zone. A document has since been provided indicating the new boundaries of the areas, as well as giving other additional information.

The conservation and management of the nominated property have been developed in a systematic manner over the past decade. In general lines, the management regime is now reasonably well organized; there is a conservation plan with appropriate guidelines, which are implemented by the municipal authorities. Nevertheless, there are still some issues that merit careful attention.

- The Regional Master Plan (TMM 5) is an important legal instrument, defining the conservation area of Tel Aviv; it would be important to include the management plan as a structural part to this strategic document.

- The nominated areas and the buffer zone are currently subject to changes, including the allowance for the construction of additional floors to buildings that are not protected at the highest level (stringent condition). It will be necessary to strengthen the conservation strategy as a priority in these areas, and to strictly control any additions so as to be in character with the area.

- Currently, new permits for tall buildings in the nominated area (A) and the buffer zone are being processed by the authorities. It is recommended that none of such tall buildings should be built in these areas.

- It is further recommended that the pending approval of conservation plans be processed so as to become legally binding.

Risk analysis:

The main risks to the White City of Tel Aviv come from its very character as a living city and the central part of a large metropolitan area. Even if the area has protection and a conservation regime, it also remains subject development pressures and consequent change. In part this can be seen in potential new projects for tall buildings; in part it is seen in the pressure to modify existing buildings, even if listed for protection. This is obviously even more the case with non-listed buildings, which however form a substantial part of the urban fabric.

Authenticity and integrity

Tel Aviv is a new city characteristic of the 20th century. It is the most dynamic of all large urban settlements in Israel; not a 'town-museum', but a city where tension between 'living city' and 'maintaining the present state' continues to exist. In the overall, the spirit of the Geddes plan has been well preserved in the various aspects of urban design (morphology, parcelling, hierarchy and profiles of streets, proportions of open and closed spaces, green areas). The stratigraphy of urban development, from ancient Jaffa to the White City of Tel Aviv, is clearly traceable. There are some visible changes in the buffer zone due to new construction and commercial development in the 1960s-1990s, eg some office and residential structures that are out of scale. The urban infrastructure is intact, with the exception of Dizengoff Circle, where traffic and pedestrian schemes have been changed. Such spots are relatively few and do not reduce the level of authenticity and integrity. Still, the substance is undergoing slight change, which could affect this urban ensemble in the future.

The White City is encapsulated inside a ring of high-rise structures, which has obviously altered the initial relationship with its context. Within the nominated area and buffer zone, however, the amount of buildings over 15 storeys is not significant – except for a tall tower (Glickson/Dryanov St.) in zone A. At the present, Tel Aviv Municipality plans to allow at least two more towers in Zone A, one in Zone C, and several in the buffer zone, where a certain number already exists. Most of these projects are in the process of approval.

The authenticity of architectural design has been fairly well preserved, proven by homogeneous visual perception of urban fabric, the integrity of style, typology, character of streets, relationship of green areas and urban elements (basins, fountains, pergolas, gardens). The details of entrance lobbies, staircases, railings, wooden mailboxes, front and apartment doors, window frames have generally not been changed, though there are some losses – as in most historic towns.

One problem needs special attention: rooftop additions even in registered buildings (especially in zone B, and in the buffer zone). Some of these are almost invisible; others consist of one or two additional floors. In buildings with stringent protection such changes are not permitted. Currently, compared to still intact structures, the quantity of remodelled buildings is not enough to alter the urban profile, the original scale or parameters. It is also noted that rooftop 'additions' are widely spread in Israel; often architects themselves designed them. The tradition to add a floor when family grows, or to keep the generations of a family together is closely related to the Diaspora fate of the Jews. Within certain limits, such additions could be perceived as part of traditional continuity. It is also historically connected with residential, commercial and cultural functions. In urban management, such flexibility allowed the continuous development of Tel Aviv historical core without radical changes in its fabric.

Comparative evaluation

The roots of town planning in the 20th century go back to the social-economic and industrial developments in the 19th century, though distinct in character. The idea of the *Cité Industrielle* by Tony Garnier (1904-17) is a significant step. Early examples include the garden city plans, such as Letchworth by R. Unwin and B. Parker (1904), and 'more urban' designs, eg by O. Wagner in Vienna (1911) and H.P. Berlage in Amsterdam (1915).

The First World War is a further watershed in this development. The idea of an *Arbeitersiedlung* (workers' settlement) finds expression in various examples in Germany already in the early decades of the century (Kiel, Leipzig). In the 1920s, favoured by economic developments, the *Neues Bauen* in Germany is particularly significant, eg the settlements in Frankfurt and Berlin (especially Bruno Taut). These settlements as well as the experimental housing in the Netherlands were homogenous, often designed by one architect or a small

design team. The small *Weißenhofsiedlung* (1927) near Stuttgart, was promoted by Mies van der Rohe involving 16 modernist architects. It was conceived as an exhibition and promotion of the ideas of the modern movement. The conferences of C.I.A.M. (*Conférences Internationales d'Architecture Moderne*, initiated in 1928) contributed to the policies, and after the Second World War, the plans of Chandigarh in India, by a team led by Le Corbusier, and Brasilia by Costa and Niemeyer are later examples of these developments.

In the 1930s, this progress was interrupted due to new regimes with strong political and nationalistic policies in countries, such as Germany and Russia. Modernism was abolished in favour of more monumental designs, recalling ancient imperial-Roman and nationalistic symbolism (eg Albert Speer). In Italy, the ideas of modernism were debated starting from 1926. Differing from Germany and Russia, the Fascist regime was initially more open to the rationalist ideas of modernism, considering it necessary to up-date architecture and town planning concepts. Mussolini promoted the establishment of new cities, planned to be self-sufficient within their rural context, including Littoria/Latina (1932), Sabaudia (1934), and Carbonia (1935) in Italy, which reflect modernism in form but are also an expression of the policies of the regime.

Modern movement started being felt in the early 1930s, when the first exhibition on modern architecture was organized in Algeria (1933). However, in the early decades, the main tendencies were related to the design of colonial settlements, partly reflecting classical styles and axial compositions, partly beginning to integrate traditional forms. In Egypt, Heliopolis (1906-22) was designed on the model of the British Garden Cities with villas and gardens. In Algeria, the town plan of Algiers was approved in 1931, introducing the concept of zoning, partly involving rebuilding existing fabric, partly introducing new areas. In Rabat in Morocco, the French architects H. Prost and A. Laprade (1918-1920) introduced traditional forms in contemporary buildings. In Libya and Somalia, Italian architects designed agricultural villages, similar to Aprilia. In Addis Ababa, grand schemes were prepared in 1939 for an imperial palace and government offices, but these remained like dreams. The new town plans include the centre of Asmara in Eritrea (1935).

While based on the ideas developed in the European context in the 1920s, Tel Aviv is distinguished both in quantitative and in qualitative aspects. It also differs from the colonial architecture and town plans in North Africa. The term 'Bauhaus style' often used in relation to Tel Aviv is not necessarily appropriate. Instead, the city represents a great variety of architectural trends from Europe, which were mingled with local building traditions, and the designs were adapted to the climatic requirements. Therefore, the White City also became an early example of the adaptation of the modern movement in a particular cultural-social environment.

The closest comparison of already inscribed World Heritage sites is Brasilia (inscribed 1987; criteria i and iv), founded as the capital city of Brazil in 1956. Brasilia, however, represents a different set of values and design criteria, as well as being of much later date. It is further noted that the White City of Tel Aviv has been included in the list of DoCoMoMo as an outstanding example of the modern movement.

Outstanding universal value

General statement:

The White City of Tel Aviv can be seen as an outstanding example in a large scale of the innovative town-planning ideas of the first part of the 20th century. The architecture is a synthetic representation of some of the most significant trends of modern movement in architecture, as it developed in Europe. The White City is also an outstanding example of the implementation of these trends taking into account local cultural traditions and climatic conditions.

Tel Aviv was founded in 1909 and built under the British Mandate in Palestine. The area of the White City forms its central part, and is based on the urban master plan by Sir Patrick Geddes (1925-27), one of the foremost theorists in the early modern period. Tel Aviv is his only large-scale urban realization, not a 'garden city', but an urban entity of physical, economic, social and human needs based on environmental approach. He developed such innovative notions as 'conurbation' and 'environment', and was pioneer in his insight into the nature of city as an organism constantly changing in time and space, as a homogeneous urban and rural evolving landscape. His scientific principles in town planning, based on a new vision of a 'site' and 'region', influenced urban planning in the 20th century internationally. These are issues that are reflected in his master plan of Tel Aviv.

The buildings were designed by a large number of architects, who had been trained and had practised in various European countries. In their work in Tel Aviv, they represented the plurality of the creative trends of modernism, but they also took into account the local, cultural quality of the site. None of the European or North-Africa realizations exhibit such a synthesis of the modernistic picture nor are they at the same scale. The buildings of Tel Aviv are further enriched by local traditions; the design was adapted to the specific climatic conditions of the site, giving a particular character to the buildings and to the ensemble as a whole.

Evaluation of criteria:

Criterion ii*:* the master plan for the city of Tel Aviv was designed by Sir Patrick Geddes, producing an innovative synthesis of the urban planning criteria of his time. The architectural designs represent the major influences of the Modern Movement in Europe, integrated with local traditions and requirements. Therefore, the White City can be considered an outstanding example of the implementation of a synthesis of the modern movement architecture into a new cultural context. The nominated area also provides a panorama of the historic evolution of the planning and architecture in Tel Aviv.

Criterion iv*:* Tel Aviv is an outstanding example of a new city of the 20th century, designed according to the criteria developed within the Modern Movement, and reflecting the most significant trends in architecture of the time. The White City is exceptional in its size and coherence, representing an outstanding realization of a modern

organic plan, integrating buildings and spatial arrangements of high quality.

Criterion vi: According to the State Party, Tel Aviv reflects the idea to create a new place for a new society. ICOMOS does not consider this to be sufficient for the use of criterion vi. Moreover, the principal justification of its outstanding universal value is considered to be based on the application of criteria ii and iv.

4. ICOMOS RECOMMENDATIONS

Recommendation for the future

At the moment, the national legislation of Israel does not allow listing of recent heritage; therefore, the White City of Tel Aviv is mainly protected through planning legislation. ICOMOS recommends that in the future, the State Party consider the possibility to provide legal protection also at the national level to recent heritage.

Considering that the White City of Tel Aviv is at the centre of a metropolitan area, ICOMOS recommends that efforts be made to continue monitoring the development trends, and to improve where possible the control of changes in the existing fabric.

While recognizing the already constructed tall buildings in the nominated area and the buffer zone, it is recommended to avoid any further buildings of that size.

It is also considered necessary to integrate the management plan with the conservation plan in order to guarantee their efficacy.

Recommendation with respect to inscription

That the property be inscribed on the basis of ***criteria ii*** and ***iv***:

Criterion ii: The White City of Tel Aviv is a synthesis of outstanding significance of the various trends of the Modern Movement in architecture and town planning in the early part of the 20th century. Such influences were adapted to the cultural and climatic conditions of the place, as well as being integrated with local traditions.

Criterion iv: The new town of Tel Aviv is an outstanding example of new town planning and architecture in the early 20th century, adapted to the requirements of a particular cultural and geographic context.

ICOMOS, March 2003

Tel-Aviv (Israël)

No 1096

1. IDENTIFICATION

État partie : Israël

Bien proposé : La ville blanche de Tel-Aviv

Lieu : Quartier Dan, Tel-Aviv, Jaffa

Date de réception : 28 janvier 2002

Catégorie de bien :

En termes de catégories de biens culturels telles qu'elles sont définies à l'article premier de la Convention du patrimoine mondial de 1972, le bien est un *ensemble*. Aux termes des *Orientations devant guider la mise en oeuvre de la Convention du patrimoine mondial*, il s'agit d'une zone urbaine représentant une *ville nouvelle du XXe siècle* (OG 1999, 27 : iii).

Brève description :

Tel-Aviv fut fondée en 1909 et construite comme une ville métropolitaine sous mandat britannique en Palestine. La ville blanche fut construite à partir du début des années 1930 et jusqu'en 1948, selon le plan d'urbanisme de Sir Patrick Geddes, reflétant les principes de l'urbanisme organique moderne. Les bâtiments furent conçus par des architectes qui immigrèrent après avoir été formés et avoir exercé leur profession dans divers pays d'Europe. Dans ce lieu et ce nouveau contexte culturel, ils réalisèrent un ensemble exceptionnel d'architecture du mouvement moderne.

2. LE BIEN

Description

La ville de Tel-Aviv s'est développée au nord de la ville de Jaffa, sur les collines bordant la côte orientale de la mer Méditerranée. Le bien proposé pour inscription consiste en trois zones urbaines sélectionnées (zones A, B et C) construites dans les années 1930 selon le plan directeur de l'architecte britannique Patrick Geddes (1925-1927). Le plan de Geddes identifiait une zone de 667 ha (environ 1,5 x 4 km), dont la partie centrale était délimitée par l'avenue Rothschild, le boulevard Malchey Israël, le boulevard Ben Gourion et le bord de mer à l'ouest. Elle fut conçue comme une « cité-jardin » tenant compte cependant plus de l'agglomération urbaine que celles qui l'avaient précédée. Le plan prévoyait la construction d'un seul bâtiment par parcelle de verdure, dont l'emprise au sol ne devait pas dépasser le tiers de la surface du jardin.

Le développement de l'actuelle Tel-Aviv est le résultat de plusieurs développements urbains successifs, à commencer par l'ancienne Jaffa, puis les quartiers historiques de Neve Zedek (1896), « Achuzat Bayit » (1909), la Ville Rouge, Lev Hayir et enfin ladite « ville blanche » de Tel-Aviv (1931-1947).

L'histoire commence avec la construction de **Neve Zedek** : des bâtiments construits sur le flanc d'une colline face à la mer, en grès, à de deux étages, surmontés de toits de tuiles de style traditionnel. C'est là que se trouve le premier centre de Tel-Aviv, d'abord appelé Achuzat Bayit (littéralement : grand ensemble).

La **Ville Rouge**, qui s'est développée à l'est de la précédente, est constituée essentiellement d'immeubles de style éclectique qui conservent cependant des toitures en tuiles. La Ville Rouge constitue une partie de la zone tampon du bien proposé pour inscription.

Le quartier **Lev Hayir** (le centre de l'actuelle Tel-Aviv) et ses alentours s'étendent au nord de la Ville Rouge. Ses bâtiments sont essentiellement de style international, une succession de bâtiments de 3 à 5 étages entourés de jardins. La zone qui longe l'avenue Rothschild (zone B) et une partie de la zone centrale (zone C) sont incluses dans la proposition d'inscription sur la Liste du patrimoine mondial.

La **ville blanche centrale**, au nord de la précédente et construite selon le plan d'urbanisme de Geddes, marque clairement la limite entre les quartiers résidentiels et les quartiers d'affaires et d'activités. Le centre se trouve au point le plus élevé, sur la place Zina Dizengoff, avec le Théâtre Habima, un pavillon musée et l'Auditorium Mann. Les bâtiments sont pour la plupart hauts de 3 ou 4 étages, avec des toits plats, des enduits en façade, quelques éléments décoratifs et la gamme des couleurs allant du blanc au crème. 400 bâtiments sur 1750 sont classés et protégés. Cette zone forme l'essentiel du bien proposé pour inscription sur la Liste du patrimoine mondial (zone A).

La **ville blanche du nord** s'étend au-delà du boulevard Ben Gourion et fut construite quelques années plus tard. La partie ouest est semblable à la ville blanche centrale, mais construite plus tard et jusqu'en 1948. La partie orientale a été construite de la fin des années 1940 jusqu'aux années 1960, selon des règles moins strictes et pendant une période de récession. La partie sud de la ville blanche du nord est incluse dans la zone tampon.

Le littoral est bordé d'immeubles de grande hauteur (plus de 15 étages), ainsi que la partie sud du boulevard Rothschild. Il y a deux bâtiments de grande hauteur dans la zone A et plusieurs autres dispersés dans la zone tampon résultant de permis de construire antérieurs.

Les zones A, B et C proposées pour inscription présentent une unité de style, celle de l'architecture du mouvement moderne, bien qu'elles diffèrent les unes des autres par leur caractère. La zone B fut construite au début des années 1930 et la zone A essentiellement des années 1930 au début des années 1940. La zone C - quartier Bialik - quant à elle, représente l'architecture locale à partir des années 1920, avec des exemples de styles Art Déco et

éclectique, mais aussi une forte présence de « l'architecture blanche ». Cette petite zone comporte une série d'immeubles d'un caractère original propre au développement régional de l'expression du modernisme de Tel-Aviv. Le rapport de la largeur des voies sur la hauteur des bâtiments varie de 1,6 à 1 pour les rues résidentielles étroites à 2 pour 1 pour les rues résidentielles larges et 2,4 pour 1 pour les rues commerçantes.

Les immeubles reflètent les influences du Bauhaus, de Le Corbusier et d'Erich Mendelsohn. Ils se caractérisent par la mise en œuvre des idées modernistes dans le contexte local. Les grandes surfaces vitrées des immeubles construits en Europe sont réduites à des ouvertures vitrées relativement petites et étroites qui conviennent mieux au climat chaud. De nombreux immeubles sont construits sur *pilotis*, comme dans les projets de Le Corbusier, permettant à la brise marine de circuler. D'autres éléments, parmi lesquels les *brise-soleil* pour éviter la lumière directe du soleil, et les balcons larges, servant le même objectif, donnent de l'ombre et ajoutent à la plasticité de l'architecture. Dès l'origine, les toits plats et pavés étaient accessibles pour accueillir les événements de la vie sociale. Une des caractéristiques originales est l'utilisation d'arrondis pour les angles des immeubles et les balcons, typiques de l'architecture de Mendelsohn. Les immeubles adoptent aussi un certain nombre d'éléments locaux, par exemple les coupoles. Le matériau le plus utilisé depuis 1912 est le béton renforcé, dont la facilité de mise en œuvre permet l'emploi d'ouvriers peu qualifiés. D'autres matériaux ont aussi été utilisés, tels que le métal et l'habillage en pierre des murs extérieurs, et les décors en plâtre, assimilés à des éléments fonctionnels : balustrades des balcons, jardinières, auvents, etc…

Histoire

La population juive vivant en Palestine sous domination ottomane à la fin du XIXe siècle était principalement venue d'Espagne au XVIe siècle. Après la Première Guerre mondiale, les territoires de la Palestine passèrent sous mandat britannique en 1920. Avec la montée de l'antisémitisme en Europe, une première vague d'immigration de juifs arriva en Palestine au début du XXe siècle, d'abord des Russes et des Polonais, puis une nouvelle vague à partir de 1933. Le mouvement politique qui appelait au rétablissement d'une terre juive en Palestine, opposé à la Diaspora, s'appelait le sionisme.

Les origines de Tel-Aviv remontent à la Jaffa ottomane, une cité fortifiée au milieu de terres agricoles au début du XIXe siècle. Vers la fin du siècle, en liaison avec la construction du canal de Suez, Jaffa devint un port commercial en même temps que le port d'entrée des pèlerins en Terre Sainte. Un décret de 1856 permit aux étrangers d'acquérir des terres, ce qui conduisit au développement de zones urbaines. La première installation juive au nord de Jaffa fut Neve Zedek, fondée en 1887-1896. En 1908-1909, un groupe de riches marchands établit Achuzat Bayit, conçue comme une banlieue noyée dans la verdure, plus tard nommée Tel-Aviv.

De 1920 à 1925, la population de Tel-Aviv passa de 2 000 à 34 000 habitants et les constructions suivirent une diversité de styles, adoptant aussi des motifs orientaux locaux. Le premier plan directeur (1921) pour une nouvelle implantation urbaine fut préparé par Richard Kauffmann. L'architecte écossais Patrick Geddes établit un nouveau plan en 1925, qui fut ratifié en 1927 et reconduit avec des amendements en 1938. La construction commença au début des années 1930 ; les concepteurs en étaient des architectes fraîchement immigrés qui avaient été formés en Europe, et qui mettaient en pratique dans ce lieu leur vision moderniste. Simultanément, l'expression architecturale en Europe changeait avec les nouveaux régimes politiques.

L'architecture moderniste de Tel-Aviv fut principalement inspirée par les enseignements du Bauhaus (19 architectes de Tel-Aviv avaient été élèves de cette école d'architecture) et par les exemples de le Corbusier et d'Erich Mendelsohn. Parmi les architectes de Tel-Aviv, on compte Joseph Neufeld et Carl Rubin qui travailla avec Mendelsohn et était l'ami de Richard Kauffmann ; Arie Sharon, Shmuel Mistechkin et Shlomo Bernstein avaient étudié à l'école du Bauhaus; Sam Barkai et Shlomo Bernstein avaient travaillé à l'agence d'architecture de Le Corbusier et Ze'ev Rechter avait étudié aux Beaux-Arts de Paris. Dov Karmi, Genia Averbuch et Benjamin Anekstein avaient étudié l'architecture à Gand et à Bruxelles. D'autres ont été influencés par Terragni et Pagano en Italie. Mendelsohn travailla en Israël à partir de 1934 et jusqu'en 1942 (principalement à Haïfa et Jérusalem).

Politique de gestion

Dispositions légales :

En Israël, l'État est directement responsable de la préservation des sites du patrimoine antérieurs à l'an 1700 de notre ère. Le patrimoine bâti des périodes ultérieures est protégé par d'autres types de mesures.

Niveau national - La Loi d'urbanisme et de construction (1965, amendement 31/1991) et le Code de l'urbanisme (1965, révisé en 1996) ont établi une hiérarchie de niveaux (plans d'urbanismes détaillés, nationaux, régionaux et locaux) mise en œuvre par des mécanismes administratifs ; aucune entité gouvernementale n'est directement impliquée dans la politique du patrimoine. Le Plan directeur national, TAMA 35, est en cours d'approbation et comporte une partie intitulée « Plan de conservation urbaine du centre de Tel-Aviv – Jaffa » (1991-1997).

Niveau municipal - La responsabilité concernant la protection des zones urbaines historiques échoit aux autorités municipales (trois degrés de protection). Le *Plan de conservation*, en cours d'approbation, sera un instrument juridique qui assurera la protection de la zone historique de Tel-Aviv et des bâtiments classés. Il existe d'autres instruments juridiques : le Plan directeur de Tel-Aviv (1965), l'Ordonnance de Tel-Aviv 2659 b (2001) avec des dispositions de zonage, et une série de plans détaillés pour Tel-Aviv et Jaffa et des arrêtés de protection.

Niveau régional - Le Plan de conservation de Tel-Aviv attend l'approbation de la Commission régionale de planification. Le Plan directeur régional, TMM 5, qui comporte un chapitre consacré à la « Protection des zones

urbaines », a passé une première phase d'approbation et constitue le principal outil de protection.

Près de 90 % des immeubles de la zone centrale sont des propriétés privées, le reste est municipal ou mixte. Les droits des propriétaires, y compris les droits d'extension, sont très forts en Israël. Par conséquent, même les constructions protégées sont susceptibles d'être modifiées par des extensions ou des ajouts, sauf dans le cas d'une protection stricte. La municipalité est tenue de compenser la perte de valeur de la propriété. La stratégie des transferts des droits d'extension et de développement s'applique à Tel-Aviv et peut aider à restreindre les extensions en toiture dans la zone centrale du bien proposé pour inscription. Quelque 1000 immeubles sont classés ou protégés à Tel-Aviv, dont 120 sont soumis à une protection stricte, aucune modification n'étant alors autorisée. Les zones A et C sont couvertes par les réglementations des plans d'urbanisme historiques (Geddes, 1927/1938). Le plan « Lev Hayir », qui a été approuvé dans les années 1990, s'applique à la zone B et autorise la surélévation des immeubles à condition que l'existant soit entièrement préservé.

Structure de la gestion :

Il existe deux principaux niveaux de gestion : la municipalité et les services municipaux. La municipalité de Tel-Aviv possèdent trois services concernés : le bureau des ingénieurs, directement chargé de la gestion de Tel-Aviv ; le service juridique et le service financier municipal et la Commission de conservation de la ville. Le service d'urbanisme du bureau des ingénieurs est organisé en trois équipes : l'urbanisme du centre ville (urbanisme, architecture, règles d'urbanisme), la conservation (application du Plan de conservation, recherche, classement, contrôle, documentation, base de données, permis de restauration, relations avec le public), l'instruction des permis de construire et l'inspection chargée également du suivi. Il existe un réseau de consultants extérieurs.

La gestion est prévue dans les plans d'urbanisme territoriaux, notamment le Plan directeur national TAMA 35 qui comprend un chapitre sur la « Préservation urbaine du centre de Tel-Aviv – Jaffa » (1991-1997), l'Ordonnance 2659 b pour Tel-Aviv (2001) et le Plan directeur régional, TMM 5, principal instrument juridique pour la protection de la zone urbaine de Tel-Aviv. La politique de gestion comporte des programmes d'encouragement au tourisme et à l'information, l'accent étant mis sur la conservation.

Ressources :

Au niveau municipal, le budget annuel varie entre 1/4 à 1/6 du budget du Bureau des ingénieurs de la ville (750 000 dollars en 2002). Les investissements consacrés aux projets de rénovation municipaux sont attribués à la réhabilitation des boulevards de Tel-Aviv et à l'aménagement de pistes cyclables (7 millions de dollars) ; la rénovation de l'infrastructure de la ville (25 millions de dollars) ; la réhabilitation prévue de la place Dizengoff comprenant l'établissement du projet et les travaux de conservation (27,5 millions de dollars). La source principale d'investissements en matière de restauration est privée, les propriétaires ayant déjà réalisé la restauration de 50 immeubles en 2001-2002 (12,5 millions de dollars, dont 15 % d'aide municipale). Les ajouts en toiture représentent une des sources d'investissement. La municipalité accorde des prêts et subventionne des prêts à 4 ans au maximum ; des réductions d'impôts sont aussi prévues. La création d'un fonds de préservation de la ville est envisagée.

Justification émanant de l'État partie (résumé)

La ville blanche de Tel-Aviv fait partie d'un centre urbain moderne et dynamique d'une valeur universelle unique. Elle est considérée comme le plus grand centre urbain construit dans le premier style international. Le caractère unique de la ville, par rapport à d'autres centres modernes, se mesure grâce aux paramètres suivants :

Le sionisme qui rêvait de construire un monde nouveau et meilleur pour une nouvelle société égalitaire se matérialisa par la construction spontanée de la première ville juive, sans qu'elle soit dictée par une quelconque autorité. Il y avait une grande affinité entre le mouvement moderne et les besoins de l'installation juive en Palestine, dont le principal objectif était de construire la structure physique de la patrie juive aussi vite que possible, pour absorber les vagues successives d'immigration qui s'accéléraient. … Le plan d'urbanisme de Geddes et le langage de l'architecture moderne qui se développa dans ce lieu contribuèrent à créer un centre urbain unique, inégalé en taille et en qualité, en Israël ou ailleurs dans le monde. … Dans les années 1931-1948, Tel-Aviv connut la construction de 3 700 bâtiments de style international, dont 1 000 d'entre eux sont classés et préservés. … La richesse de l'architecte, due à la diversité des influences, est née de la création du langage architectural local, résultat de la fusion de différentes influences et de l'instauration d'un dialogue constant sur les questions d'urbanisme au sein du « Cercle ». Ensemble, les architectes ont cherché des nouvelles solutions de construction qui permettraient d'améliorer les normes, de réduire les coûts et de résoudre les problèmes du climat.

Critère ii : la ville a été un laboratoire expérimental pour l'application des principes modernes d'urbanisme et d'architecture ; elle a influencé le reste du pays ;

Critère iv : la ville est la fusion des différents courants du mouvement moderne européen et leur adaptation à un contexte régional ;

Critère vi : le plan de la ville fut fondé sur l'idée de créer un nouveau lieu pour une nouvelle société, où l'idéal sioniste se réaliserait par le biais du mouvement moderne ; c'est aussi la synthèse entre les cultures orientale et occidentale.

3. ÉVALUATION DE L'ICOMOS

Actions de l'ICOMOS

Une mission d'expertise de l'ICOMOS a visité Tel-Aviv en juillet 2002. L'ICOMOS a consulté des spécialistes ainsi que DoCoMoMo et la documentation écrite pertinente. L'ICOMOS a également consulté son Comité

scientifique international sur les villes et villages historiques (CIVVIH).

Conservation

Historique de la conservation :

Après l'achèvement de la construction de la ville blanche de Tel-Aviv dans les années 1940, un mouvement de « renouveau de Tel-Aviv » apparut au début des années 1980 avec une grande exposition internationale : *Ville blanche*, organisée par Michael Levin et consacrée à l'architecture de style international en Israël. En 1994 une conférence sur le style international en architecture fut organisée sous l'égide de l'UNESCO et de la Ville de Tel-Aviv, soutenue par des professionnels de renommée internationale. La prise de conscience croissante des milieux scientifiques, des cercles gouvernementaux et du public donna lieu à de nombreuses publications en Israël et à l'étranger, ainsi qu'à une campagne en faveur de la protection et la conservation des structures du mouvement moderne à Tel-Aviv.

État de conservation :

Les premières interventions de préservation, consolidation et restauration eurent lieu dans les années 1980. À l'époque, les méthodes et les techniques n'étaient pas adaptées et accentuèrent la détérioration des matériaux et du tissu urbain. La seconde période commença dans les années 1990, apportant un renouveau de l'architecture et de la vie urbaine de Tel-Aviv, sous l'impulsion de l'équipe de la conservation de la municipalité de Tel-Aviv et celle d'autres services municipaux. Des procédures de recherche d'iconographie historique, des valeurs culturelles et de documentation systématique ainsi que des mesures de surveillance furent mises en place. Actuellement, 1149 bâtiments de style moderne de la zone centrale et la zone tampon du bien proposé pour inscription sont inscrits sur la liste des biens à protéger. Un travail intense a été effectué pour retrouver les techniques de construction d'origine, les matériaux utilisés, les mises en œuvres et les techniques traditionnelles. La qualité des projets de restauration et leur exécution ainsi que la conception des détails s'est améliorée, dans le respect des *Principes devant guider l'entretien et la conservation des bâtiments répertoriés* (Plan de conservation, TA 2650 B).

Jusqu'à présent, 210 immeubles ont été restaurés selon les directives de conservation, à raison d'environ 50 bâtiments par an au cours des deux dernières années. Près de 650 structures détériorées ne sont plus en péril. Les infrastructures et équipements collectifs sont en cours d'amélioration pour satisfaire des normes et une qualité de vie plus exigeantes. Certains des bâtiments du centre de la ville ont été réhabilités, par exemple, le « Cinéma » de la place Dizengoff a été transformé en un hôtel moderne et bien équipé. Tout cela apporte des améliorations visibles à l'environnement urbain et donne une meilleure image de Tel-Aviv. Les maisons restaurées dans la zone proposée pour inscription commencent à attirer de nouveaux habitants, qui appartiennent aux classes aisées de la population et participant par conséquent à une revitalisation de la ville. À l'évidence, l'état de conservation du tissu urbain de Tel-Aviv est homogène dans toute la ville et les efforts d'amélioration doivent se poursuivre.

Gestion :

On note que l'État partie a accepté les recommandations de la mission d'expertise de l'ICOMOS concernant la délimitation des zones proposées pour inscription et de la zone tampon. Depuis, un document a été produit, qui précise les nouvelles limites des zones et donne d'autres informations complémentaires.

La conservation et la gestion du bien proposé pour inscription se sont développées systématiquement sur les décennies passées. D'une manière générale, la gestion est actuellement suffisamment rationalisée ; il existe un plan de conservation doté de directives adaptées et mises en œuvre par les autorités municipales. Néanmoins, certains problèmes méritent encore une attention particulière.

- Le Plan directeur régional (TMM 5) est un outil de réglementation important qui définit la zone de conservation de Tel-Aviv ; il serait important d'y inclure le plan de gestion en tant que partie structurelle de ce document stratégique.

- Les zones proposées pour inscription et la zone tampon sont actuellement l'objet de transformations, notamment avec l'autorisation de surélévation des bâtiments qui ne bénéficient pas d'une protection maximale (condition stricte). Il sera nécessaire de renforcer prioritairement la stratégie de conservation de ces zones, et de contrôler de manière stricte tout ajout ou modification de manière à conserver l'unité du caractère de la zone.

- Actuellement, des demandes de permis de construire de hauts immeubles dans la zone A et dans la zone tampon sont à l'instruction. Il est recommandé qu'aucun de ces hauts bâtiments ne soit construit dans ces zones.

- Il est de plus recommandé que l'approbation des plans de conservation soit traitée de manière à ce que ces documents aient force de loi.

Analyse des risques :

Les principaux risques encourus par la « ville blanche » de Tel-Aviv proviennent de ce qu'elle est un lieu vivant et le centre d'une grande agglomération métropolitaine. Même si la zone est protégée et dispose d'un système de conservation, elle reste soumise à des pressions d'aménagements et de modifications. Cela est visible dans les projets de construction de grands immeubles qui se profilent et la pression exercée pour modifier les bâtiments existants, alors même qu'ils sont inscrits sur la liste des bâtiments protégés. Cela est encore plus manifeste pour les bâtiments non inscrits, qui forment cependant une partie importante du tissu urbain.

Authenticité et intégrité

Tel-Aviv est une ville nouvelle caractéristique du XXe siècle. C'est la plus dynamique de toutes les grandes agglomérations urbaines d'Israël, ce n'est pas une « ville musée » mais une ville sous tension qui, bien que tiraillée

entre la « ville vivante » et la « ville en *statu quo* », continue d'exister. Globalement, l'esprit du plan directeur de Geddes est bien préservé dans les grandes lignes de la conception de la ville (morphologie, divisions en parcelles, hiérarchie et profil des rues, proportions des espaces ouverts et fermés, des zones vertes). La stratigraphie du développement urbain est lisible, de l'ancienne Jaffa jusqu'à la ville blanche de Tel-Aviv. Il y a quelques changements visibles dans la zone tampon, en raison des constructions neuves et du développement commercial des années 1960 aux années 1990, par exemple quelques immeubles de bureaux ou résidentiels qui n'ont pas la même échelle. L'infrastructure urbaine est intacte, à l'exception de la place Dizengoff, où le trafic automobile et la circulation piétonne ont été modifiés. Ces lieux sont relativement peu nombreux et ne diminuent pas le niveau d'authenticité et d'intégrité. Cependant, la substance connaît de légers changements, ce qui pourrait affecter la totalité de l'ensemble urbain.

La ville blanche est encerclée de hauts immeubles qui, à l'évidence, ont modifié le rapport qu'elle entretenait autrefois avec son environnement. Toutefois, dans la zone proposée pour inscription et dans la zone tampon, le nombre des bâtiments de plus de 15 étages est négligeable – à l'exception d'une tour élevée (rues Glickson/Dryanov) dans la zone A. Actuellement, la municipalité de Tel-Aviv prévoit d'autoriser au moins deux autres tours en zone A, une en zone C et plusieurs dans la zone tampon, qui en comporte déjà un certain nombre. La plupart de ces projets sont en cours d'instruction.

L'authenticité de la conception architecturale est raisonnablement bien préservée, comme le montre la perception visuelle homogène du tissu urbain, l'intégrité du style, la typologie, le caractère des rues, la relation des espaces verts et des éléments urbains (bassins, fontaines, pergolas, jardins). Les détails des entrées d'immeubles, les rambardes d'escaliers, les grilles, les boîtes aux lettres en bois, les portes des immeubles et des appartements, les encadrements de fenêtre n'ont généralement pas changé, bien qu'il y ait eu quelques pertes – comme dans la plupart des villes historiques.

Un problème appelle une attention particulière : les extensions en toiture, même sur les bâtiments classés (en particulier dans la zone B et la zone tampon). Certaines sont pratiquement invisibles ; d'autres vont jusqu'à un ou deux étages supplémentaires. Pour les bâtiments protégés plus strictement, de tels ajouts ou modifications ne sont pas autorisés. Actuellement, comparé à des bâtiments restés intacts, la quantité de bâtiments modifiés n'est pas suffisante pour perturber le profil urbain, l'échelle ou les paramètres d'origine. On note également que les « ajouts » en toiture sont très répandus en Israël ; Les architectes les prévoient souvent dans leurs plans d'origine. La tradition d'ajouter un étage quand la famille s'agrandit, ou de maintenir plusieurs générations dans une même maison est très étroitement liée au destin des Juifs de la Diaspora. Dans une certaine mesure, ces ajouts pourraient être perçus comme une continuité de la tradition. Cette habitude est aussi liée aux mélanges des fonctions résidentielles, commerciales et culturelles. En matière de gestion de l'urbanisme, cette souplesse a permis le développement continu du centre historique de Tel-Aviv sans changement radical de son tissu d'origine.

Évaluation comparative

Les origines des plans d'urbanisme au XXe siècle remontent aux développements socio-économique et industriel du XIXe siècle, bien qu'ils soient distincts par leur caractère. L'idée de la *Cité industrielle* de Tony Garnier (1904-1917) est une étape importante. Les premiers exemples sont la cité jardin, comme Letchworth, œuvre de R. Unwin et B. Parker (1904), et des conceptions « plus urbaines » comme les réalisations de O. Wagner à Vienne (1911) et H.P. Berlage à Amsterdam (1915).

La Première Guerre mondiale marque un autre grand tournant dans ce développement. L'idée d'un établissement pour les travailleurs (*Arbeitersiedlung)* trouve une expression dans plusieurs exemples en Allemagne, dans les premières décennies du XXe siècle (Kiel, Leipzig). Dans les années 1920, à la faveur du développement économique, les *Neues Bauen* en Allemagne sont particulièrement importants, par exemple à Frankfort et Berlin (en particulier Bruno Taut). Ces établissements, ainsi que les immeubles de logements expérimentaux aux Pays-Bas, présentaient une homogénéité, souvent conçus par un seul architecte ou même par une petite équipe d'architectes. Mies van der Rohe fut le promoteur de la petite *Weißenhofsiedlung* (1927), près de Stuttgart, où il fit intervenir 16 architectes modernistes. On a considéré cet ensemble comme l'exposition et la promotion des idées du mouvement moderne. Les conférences de la C.I.A.M. (*Conférences Internationales d'Architecture Moderne*, initiées en 1928) contribuèrent à ces politiques. Après la Seconde Guerre mondiale, les plans de Chandigarh en Inde par une équipe dirigée par Le Corbusier, et ceux de Brasilia par Costa et Niemeyer sont des exemples ultérieurs de ces développements.

Dans les années 1930, cette évolution fut interrompue par les nouveaux régimes politiques nationalistes en Allemagne et en Russie. Le modernisme fut aboli au profit de conceptions plus monumentales, rappelant la Rome antique et faisant référence au symbolisme nationaliste (par exemple Albert Speer). En Italie, les idées du modernisme furent débattues à partir de 1926. Contrairement à l'Allemagne et à la Russie, le régime fasciste italien fut à l'origine plus ouvert aux idées rationalistes et modernistes, considérant la nécessité de moderniser l'architecture et les concepts d'urbanisme. Mussolini favorisa l'établissement de villes nouvelles en Italie, conçues pour être autonomes dans un contexte rural, notamment Littoria/Latina (1932), Sabaudia (1934) et Carbonia (1935) qui - par la forme et l'expression - reflètent le modernisme mais aussi la politique du régime fasciste.

Le mouvement moderne commença à se développer au début des années 1930, au moment de la première exposition d'architecture moderne qui fut organisée en Algérie (1933). Toutefois, dans les premiers temps, les principales tendances étaient liées aux installations coloniales, mélangeant les styles classiques et les compositions symétriques et faisant appel aux formes traditionnelles. En Égypte, Héliopolis (1906-1922) fut conçue sur le modèle des cités-jardins britanniques avec leurs villas et leurs jardins. En Algérie, le plan de la ville d'Alger fut approuvé en 1931, qui introduisait le concept de zonage, en partie pour reconstruire le tissu existant et en

partie pour construire de nouveaux quartiers. À Rabat au Maroc, les architectes français H. Prost et A. Laprade (1918-1920) introduisirent des formes traditionnelles dans les bâtiments contemporains. En Libye et en Somalie, les architectes italiens conçurent des villages agricoles, comme par exemple Aprilia. À Addis Abéba, de grands projets furent préparés en 1939 pour un palais impérial et des bureaux du gouvernement, mais ceux-ci restèrent dans les cartons. Les plans de nouvelle ville comprennent le centre d'Asmara en Érythrée (1935).

Tout en étant basé sur les idées développées dans le contexte européen des années 1920, Tel-Aviv s'en distingue à la fois par des aspects quantitatifs et qualitatifs. Elle est aussi différente de l'architecture coloniale et des plans de ville d'Afrique du Nord. Le terme de « style Bauhaus » souvent utilisé pour Tel-Aviv n'est pas nécessairement approprié. En effet, la ville représente une grande variété de tendances architecturales d'Europe, mélangées à des traditions architecturales locales et adaptées aux conditions climatiques locales. La ville blanche est aussi devenue par conséquent un exemple précoce de l'adaptation du mouvement moderne à un environnement socioculturel particulier.

La comparaison la plus proche que l'on puisse faire avec un site inscrit sur la Liste du patrimoine mondial est avec Brasilia (site inscrit en 1987 sur la base des critères i et iv), capitale du Brésil fondée en 1956. Toutefois, Brasilia représente un ensemble de valeurs et de critères de conception différents et n'a été construite qu'à une date postérieure. De plus, on note que la « ville blanche » de Tel-Aviv est inscrite sur la liste de DoCoMoMo en tant qu'exemple exceptionnel du mouvement moderne.

Valeur universelle exceptionnelle

Déclaration générale :

La ville blanche de Tel-Aviv peut être considérée comme la réalisation à grande échelle des nouvelles idées d'urbanisme de la première moitié du XXe siècle. Son architecture est une représentation synthétique de quelques-unes des tendances les plus significatives du mouvement moderne en architecture, tel qu'il s'est développé en Europe. La ville blanche est aussi un exemple éminent de la mise en œuvre de ces tendances qui tiennent compte aussi des traditions culturelles et des conditions climatiques locales.

Tel-Aviv fut fondée en 1909 et construite sous le mandat Britannique en Palestine. La zone de la ville blanche forme son centre, basée sur le plan d'urbanisme de Sir Patrick Geddes (1925-1927), l'un des grands théoriciens des débuts de la période moderne. Tel-Aviv est sa seule réalisation urbaine à grande échelle, non pas une « cité-jardin » mais une entité urbaine répondant à des besoins physiques, économiques, sociaux et humains sur la base d'une approche environnementale. Sir Patrick Geddes y mit en application des notions novatrices telles que « la conurbation » et « l'environnement » et fut un pionnier dans la vision qu'il avait de la nature de la ville en tant qu'organisme en constante évolution dans le temps et dans l'espace, en tant que paysage urbain et rural évolutif et homogène. Ses principes scientifiques en matière de planification urbaine, basés sur une vision nouvelle de ce qu'est un « site » et une « région », influencèrent l'urbanisme au XXe siècle au niveau mondial ; ils sont visibles dans le plan d'urbanisme de Tel-Aviv.

Les immeubles ont été dessinés par un grand nombre d'architectes qui avaient été formés et avaient pratiqué leur art dans plusieurs pays d'Europe. Dans leur travail à Tel-Aviv, ils ont manifesté la pluralité des tendances créatives du modernisme mais ils ont aussi tenu compte de la qualité culturelle locale du site. Il n'existe pas de réalisation en Europe ou en Afrique qui montre une telle synthèse du modernisme à une telle échelle. Les bâtiments de Tel-Aviv sont enrichis par les traditions locales. La conception a été adaptée aux conditions climatiques spécifiques du site, donnant aux bâtiments et à l'ensemble un caractère particulier.

Évaluations des critères :

Critère ii : Le plan directeur de la ville de Tel-Aviv, œuvre de Sir Patrick Geddes, offre une synthèse novatrice des critères de l'urbanisme de l'époque. Les conceptions architecturales représentent les principales influences du mouvement moderne en Europe et intègrent les traditions et les exigences locales traditionnelles. La ville blanche peut donc être considérée comme un exemple exceptionnel de la mise en œuvre d'une synthèse de l'architecture du mouvement moderne dans un contexte culturel nouveau. Le bien proposé pour inscription offre aussi un panorama de l'évolution historique de l'urbanisme et de l'architecture à Tel-Aviv.

Critère iv : Tel-Aviv est un exemple extraordinaire de ville nouvelle du XXe siècle, conçue selon des critères nés du mouvement moderne et reflétant les tendances architecturales majeures de cette époque. La ville blanche est exceptionnelle pas sa taille et sa cohérence, représentant une réalisation exceptionnelle d'un plan organique moderne, qui intègre des bâtiments et une organisation dans l'espace de haute qualité.

Critère vi: Selon l'État partie, Tel-Aviv reflète l'idée de création d'un nouveau lieu pour une nouvelle société. L'ICOMOS ne considère pas que cela soit suffisant pour justifier le critère vi. De plus, l'ICOMOS considère que la justification principale de sa valeur universelle exceptionnelle est basée sur les critères ii et iv.

4. RECOMMANDATIONS DE L' ICOMOS

Recommandations pour le futur

Actuellement, la législation israélienne n'autorise pas le classement du patrimoine récent ; par conséquent, la ville blanche de Tel-Aviv est essentiellement protégée par les règlements d'urbanisme. L'ICOMOS recommande qu'à l'avenir, l'État partie envisage la possibilité de prévoir une protection juridique nationale du patrimoine récent.

Considérant que la ville blanche de Tel-Aviv est au centre d'une zone métropolitaine, l'ICOMOS recommande que des efforts soit faits pour contrôler les tendances du développement et, lorsque cela est possible, pour mieux surveiller les modifications apportées au tissu existant.

Compte tenu du contexte de la ville blanche et tout en admettant la présence des hauts immeubles déjà construits dans la zone proposée pour inscription et la zone tampon, il est recommandé d'éviter toute construction nouvelle d'immeuble de cette taille.

Il est également indispensable d'intégrer le plan de gestion au plan de conservation afin de garantir son efficacité.

Recommandation concernant l'inscription

Que le bien soit inscrit sur la Liste du patrimoine mondial sur la base des ***critères ii et iv*** :

> ***Critère ii*** : La ville blanche de Tel-Aviv est la synthèse d'une valeur exceptionnelle des diverses tendances du mouvement moderne en matière d'architecture et d'urbanisme au début du XXe siècle. Ces influences ont été adaptées aux conditions culturelles et climatiques du lieu, de même qu'intégrées aux traditions locales.
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> ***Critère iv*** : La ville nouvelle de Tel-Aviv est un exemple remarquable d'urbanisme et d'architecture des villes nouvelles du début du XXe siècle, adapté aux exigences d'un contexte culturel et géographique particulier.

ICOMOS, mars 2003