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Construction in Israel

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Since the foundation of the State of Israel in 1948, the population has more than doubled. The whole country at present gives the appearance of a vast construction project. The general plan, including the planning of old cities and the creation of new cities with their outlying colonies, is taking shape with the close collaboration of architects anxious to find solutions to their problems which are at the same time artistic and functional. Their work is aided greatly by state credit and numerous other donors, and they never lose sight of the necessity of adapting to the climate and to the local geographical conditions, as well as of utilizing the materials which are furnished by the country itself. The present issue can only give a very fragmentary picture of this vast and magnificent effort.

Problems of city planning and territorial planning in Israel 114
by Artur Glikson

As early as a year after the foundation of the State of Israel, a group of planners interested in the project laid down the general lines along which the work was to proceed. There were two guiding principles in their planning: first to direct the majority of immigrants to Israel toward those areas which were newly developing (in this way decentralization of the population would be effected) and secondly to create new housing developments near the sources of still unexploited raw materials and also near the future agricultural areas. Over the past several years twenty-four new towns have sprung up, twelve in the north and twelve in the south. Concomitant with this has gone the building of a network of highways and railway lines. The flow of immigration continues, constantly conditioned by the adoption of new methods of settlement, cities are being constructed in stages, "growing houses", i.e., houses which can easily be enlarged in the future, are being put up. In addition to this, the utmost attention is being given to climatic conditions: for instance, compact units are being constructed in the desert and "microclimates" specifically suited to agricultural settlement are being built along the coast. With a view toward favoring the integration of the new immigrants, all the planning measures will end by introducing an element of permanence into the makeshift character of present planning.

The Histadrout Building in Tel-Aviv 119
Architect: Dov Karmi, Tel-Aviv

The administration building of the Confederation of Trade Unions, eighty thousand members: the main building containing eight floors, with three secondary buildings.

The "Lessin" cultural center at Tel-Aviv 120
Architect: Arie Sharon, Tel-Aviv

Built for the workers' association. The structure of the elevation, consisting of a sunbreak, etc., was designed because of the building's western exposure.

The Campus of the University of Jerusalem 122

This academic center, containing the university, the administration building, dormitories for the students, and so forth, was begun in 1954 and is designed to accommodate a student body of about ten thousand. This complex is built on a limestone hill which furnished on-the-spot materials for construction.

The administration building and the auditorium of the University of Jerusalem 122
Architect: Dov Karmi, Tel-Aviv

Both of these buildings are located at the entrance to the university campus. The administration building: constructed with six floors. The auditorium: constructed with a seating capacity of seven hundred. It also has a small stage and an underground foyer. In 1957 the State of Israel awarded the Prize for Architecture to Dov Karmi.

The auditorium of the "Weizmann Institute of Science" at Rechovoth 125
Architect: Nahum Salkind, Tel-Aviv

Located in the park of the Weizman Memorial, this institute, which was designed both for conferences and lectures, contains a large hall, a small room with a seating capacity of sixty-five and a larger hall with a seating capacity of six-hundred persons.

The Sanatorium of Kfar-Saba 126

Architect: Zeev Rechter, Tel-Aviv

Financed by the disability fund of the trade unions, which selected the plan in a competition held in 1946, this sanatorium has a capacity of four hundred beds. In addition to the rooms, there is a large common room and large installations for occupational therapy. Ramps facilitate the movement of patients from one floor to another. The surgery section alone contains forty beds.

The Kaplan Hospital at Rechovoth 129
Architect: Zeev Rechter, Tel-Aviv

Under construction from 1950 to 1953. Financed by the workers' sickness compensation fund. The construction in the form of five pavilions connected by covered galleries permitted very rapid completion.

Seaside swimming pool at Tel-Aviv 132
Architects: W. J. Wittkower and Erich W. Baumann, Tel-Aviv

These baths were built in the sea in order not to take up space on the beach. Dressing-rooms for seven thousand men and three thousand five hundred women. There is a pool for swimmers and one for non-swimmers. There is also a cafe-restaurant.

Josef Albers 135
by Max Bill

Just like Vantongerloo, born in 1886, his age (he will have his seventieth birthday this year) has not prevented Josef Albers from remaining interested in research and the experimentation of the younger generation which tends to regard the work of art as a medium of information (Max Bense). Max Bill has defined the work of art as an object for spiritual use. An early student of Kandinsky and Paul Klee in the Bauhaus movement, Albers very soon became a teacher in this institute. Having emigrated to America in 1933, he had a distinguished career at Black Mountain College and Yale University, and this does not take into account his teaching in Chile, in Mexico, in Hawaii, and at Ulm in Germany. In the recent work "Homage to the Square", Max Bill sees, as it were, "symbols of the ultimate stripping down (Abgeklärtheit) of the structural elements of the cosmos".

"The Family of Man" 139
by Hans Curjel

This justly celebrated travelling photographic exhibition, organized by the Museum of Modern Art in New York, began its Swiss itinerary at the Museum of Arts and Crafts in Zurich and, before going on to several other cities, can now be seen in Basle. The inspiration behind the exhibition came from Mr. E. J. Steichen, who was assisted by a numerous staff. The greatness of the exhibition consists essentially in the theme, Man - furnishing such an exact record of man's achievements and strivings that here, the factual document becomes a veritable work of art.

Four American sculptors in metal 143
by Werner Hofmann

The four sculptors presented here all reveal an expressive trend in sharp reaction against that pure and "classical" objectivity which Constructivism at one time believed it has established for all time. - 1. Theodore Roszak was born in Poland in 1907 but has been in America since the age of two years. This artist was most assuredly influenced by Lipchitz to create in the medium of steel a work of anti-mechanistic inspiration, heroic, nearly chaotic, in an expressionistic manner not without its affinities with the baroque. - 2. Seymour Lipton, born in New York in 1903, works especially in lead which he covers with an alloy of nickel and silver. His works envelop a hollow space, secret, hidden, as well as indications of the invisible. His sculpture seems to have something of the sacred about it. - 3. Herbert Ferber, also born in New York in 1906, is a member of the school which places special emphasis on sculpture on wood. This artist works especially with easily formed metals such as lead, tin, copper, and brass, by means of which he creates linear and elongated compositions. In relation to this special attention should be given to his counter-reliefs. - 4. David Hare, born in New York in 1917, is the most famous of the American surrealist sculptors. He collaborated at the revue "VVV" of Breton, Duchamp, and Ernst. He denies the existence of an antithesis between objectivist and abstract art.