

For Anat, Yigal, Eléonore, Sérafine,
Balthazar, Salvador and our children

Contents

6	Foreword
8	Ossip Klarwein – Life and Destiny Jacqueline Hénard
22	Berlin: Designs for a Monumental Church Johannes Cramer
32	Haifa: First Commissions in Context of the City's History Dafna Berger Shperling
42	Memorial Architecture and Sanctified Space Doron Bar
50	Nahariya: A Yekke Seaside Resort Sigal Davidi
62	The Dagon Silos – Landmark of Haifa Dafna Berger Shperling
74	Givat Ram: The Hebrew University Campus in Jerusalem Diana Dolev
82	Contested Modernism: Plans for East Jerusalem 1947–1965 Noah Hysler Rubin
94	The Kneset: Balancing Space and Democracy Talia Margalit
102	Annotated Catalog of Works Johannes Cramer
104	Germany until 1933
118	Mandate Territory 1934 to 1948
130	Israel 1948 to 1970
154	List of Abbreviations
155	Joseph Klarwein's files at the Central Zionist Archives Guy Jamo
156	Bibliography
157	Acknowledgements
159	Contributors
160	Colophon, Image Credits

OSSIP, JOSEF OR JOSEPH?

This is the first monographic exploration of the significant architect Ossip Klarwein. His life is both unique and exemplary for an entire generation from Eastern Europe.

Born in 1893 in Russian Poland, Klarwein grew up as an involuntary traveler between worlds. His family fled from Warsaw to escape the pogroms in the crumbling Tsarist empire, moving to Offenbach and Mainz. From a Polish- and Russian-speaking environment, Klarwein came to German-speaking Hesse, where he completed his education. His journey continued with studies and work in Bremen, Königsberg, Munich, Frankfurt, Berlin, Danzig and Hamburg. In 1933, he was forced to emigrate a second time, from Hamburg to Haifa, moving from well-off Charlottenburg in Berlin and the bourgeois suburbs of Hamburg along the Elbe river to the unstable British Mandate territory of Palestine. Throughout his life, Klarwein preferred to speak German, though he corresponded with his son in English. His notes were written in a mix of two or three languages.

Given such external turmoil, it is no surprise that Klarwein frequently altered his own first name, sometimes calling himself Ossip, other times Joseph; occasionally spelling it with “ph” and sometimes with “f.” Within the family, he was always known as Ossip.

Life demanded a degree of adaptability from Klarwein not everyone could muster. Family and friends remember him primarily for his “good mood”, his “lively and cheerful” disposition. A colleague wrote a poem for his 70th birthday: “What’s always appealed to me is your friendliness to all.” Klarwein was widely loved for his humor, the author adds, which helped him overcome many difficulties. However, he approached his work with the utmost seriousness, as evidenced by the extent of his output.

Although Klarwein significantly shaped the architectural landscape of the newly founded State of Israel, his oeuvre has received little recognition to date. His personal records are widely dispersed, both in archives and with family: 2.5 shelf meters of documents in the Central Zionist Archive in Jerusalem, records from archives in Germany, Poland, the United States, and a dozen removal boxes containing letters, photo albums, drawings, business documents and personal items with his descendants in Israel, Spain and France have been evaluated for the first time for this project. This has not answered all of our questions, but we hope our work will inspire further research.

The idea for this project originated in the late summer of 2022 in the a monumental church building located on Berlin’s Hohenzollern-

platz Square. The landmark building, locally known as “Powerhouse of God”, is the venue for a renowned concert series, “NoonSong,” which attracts music lovers from across the city every Saturday. Besides the music, the architecture is always impressive. The church is considered a masterpiece of German Brick Expressionism. A display board in the side aisle notes that Ossip Klarwein played a central role in its creation. This is how it all began.

With a bit of curiosity and thanks to fortunate coincidences, the foundation for a promising German-Israeli exhibition project was quickly established. The first financial backers had already been found when the events of 7 October 2023 and their aftermath threatened to derail the project. Most flight connections were suspended. Israeli society, and thus Israeli contacts, were deeply shaken. Why, under such circumstances, should they concern themselves with Ossip Klarwein, a name almost forgotten in their own country? In fact, against the backdrop of existential threats, a wonderful collaboration developed, with reciprocal visits as soon as the security situation allowed.

The Klarwein Project has no external impetus, no birthday and no anniversary. It is a collective endeavor, backed by no institution and driven by no commercial interests. It has been pursued by a passion for the subject and a great deal of personal commitment – with no one counting their hours. I am deeply grateful to all members of the team. Working together was a fantastic experience.

At this point, I would like to thank our supporters for their trust in our venture. Seed funding from the Alfred Toepfer Stiftung F.V.S. allowed us to launch the project. Shortly thereafter, the Ursula Lachnit-Fixson Stiftung made the necessary research trips possible. The Hermann Reemtsma Stiftung has consistently supported us with generous funding and valuable advice. A grant from the Ernst von Siemens Kunststiftung made this catalog possible. After a public grant fell through at short notice, they, along with the ZEIT STIFTUNG BUCERIUS, helped us out of difficult situation. To all of you, I extend my thanks not only for the financial support but also for unbureaucratic decisions and the human quality of our collaboration.

Jacqueline Hénard

BERLIN DESIGNS FOR A MONUMENTAL CHURCH

Johannes Cramer



Architectural models with a tall neogothic portal, the cross in the middle of the tower, and of the entire complex, still with flat roofs, presented to the parish council by Höger on 31 May 1928



23



Early situational studies, signed by Klarwein



Preparations to build a “Northern Church” (the official working title of the project)¹, began in the early 1920s. In 1926 the parish was finally able to purchase the Hohenzollernplatz site which was originally earmarked for an office building. The parish council was not satisfied with the outcome of a 1927 architecture competition for a church, parish hall, community centre with meeting rooms and a minister’s residence, with participation by the architectural firms of Otto Bartning, Helmuth Grisebach, Otto Kuhlmann, Leo Lottermoser and Hans Rottmayer. Grisebach, Kuhlmann and Rottmayer were asked to rework their designs but their revisions were also deemed unacceptable. Quite by chance Ernst-Erik Pfannschmidt, who was working for the Höger studio, brought a Höger lecture at the Charlottenburg Technical University in 1928 to the attention of his father, church artist Ernst-Christian Pfannschmidt, who then made contact with the parish. This led to Höger presenting his credentials and some initial designs for the “Northern Church” to the parish on 31 May 1928, who were sufficiently convinced of their merit.

On 17 September 1929, the parish council² chose “Option II, pointed arches, no gallery” out of three detailed drawings of the interior provided by the Höger firm. On 30 October 1929, Höger received the contract to begin work and, after further discussion of numerous variations, submitted his final plans on 11 February 1930. The quote, which amounted to 1,600,000 Reichsmark, was discussed on 29 April 1930³. The cornerstone ceremony took place on 30 September 1930 and the church was consecrated on 19 March 1933.

The basic structure of the church consists of 13 reinforced concrete arches of a type commonly used at that time, in commercial construction in particular. The facades of the building complex, on the other hand, consist entirely of hard-fired clinker with different decorative shapes and surface textures. Adjoining the church, which is raised above the parish hall, are the parish offices and the minister’s residence. The individual buildings were initially conceived as clean, flat-roofed cubes in a loose assembly dictated by the irregular outline of the site. Inclined roofs were only added in the course of further planning.

The church is dominated by the 60-meter-high bell tower in front of the facade with its towering cross, and by the monumental box-like nave with a flat-pitched copper roof, originally designed to be hidden by a parapet⁴. In line with the contours of the cast-concrete arches of the underlying structure, the volume tapers as the building extends

NAHARIYA

A YEKKE SEASIDE RESORT

Sigal Davidi



Beit Ettlinger under construction and when completed in 1938



As children in Nahariya in the late 1970s, my classmates and I used to watch movies on Friday at 15:00 in the Hod cinema. Those shows became our (almost) regular routine. Many of my favorite shopping spots were located in the small commercial center near the cinema: Salon Trude, Trude and Fritz Eckstein’s knitwear shop, Photo Nahariya, Dov Lazar’s photography shop, Martha’s lingerie shop, and David’s ticket agency, where you could reserve tickets for shows across Israel. In sixth grade, our summer sports lessons took place in the Galei Galil pool on the beach, whose salty sea water made our eyes burn. Only recently have I learned that the architect Joseph Klarwein had designed all these familiar childhood landmarks. Not often does the professional meet the personal, and it is a pleasure to introduce Klarwein’s Nahariya projects.

Early projects: A villa, a beach restaurant and a swimming pool

Nahariya is the northernmost town on Israel’s Mediterranean coast. It was established in 1934 as an agricultural village by Jewish German immigrants, Yekkes, most of whom arrived from Offenbach, Breslau, and other towns in Hesse and Silesia¹. They escaped Germany due to rising antisemitism and restrictions placed on Jews when Hitler came to power. As Zionists, they chose to immigrate to Mandatory Palestine². Most of them were middle-class free professionals. In Palestine, they became farmers.

Immigrants from Germany often preferred architects of German origin, who shared their language and cultural background, to design their homes in Palestine. The residents of Nahariya were no exception. Most of the architects who planned buildings in Nahariya lived and worked in Haifa, a mixed Arab-Jewish city that experienced significant development momentum in the 1930s. Among them were the renowned architects Adolf Rading and Gideon Kaminka. Klarwein, who was living in Haifa at the time, was commissioned to build a home in Nahariya for the lawyer Fritz Shlomo Ettlinger, who arrived in 1937³. Those were times when many newcomers made their homes in the little village of Nahariya in the “Lift“, a large wooden container used to transport their belongings from Germany. Others built small basic houses with tiled pitched roofs. The size and design of Ettlinger House stood out among the modest homes surrounding it. Klarwein used a distinct modernist vocabulary – square masses, a flat roof, and horizontal cornices. He also took the local terrain and climate into account.

He designed two terraces on the ground floor: one shaded by the floor above it, and the other by a large pergola. Another terrace on the first floor had a view of the sea. Unlike other buildings in Nahariya and modernist coastal buildings in Palestine, the house’s walls were clad with sawed stone slabs rather than plaster, possibly as protection against the salty sea winds. The house was nicknamed “The Palace“ for its size, design, and elegance.

MEMORIAL ARCHITECTURE AND SANCTIFIED SPACE

Doron Bar

Unveiling of the tombstone of
Chaim Arlozoroff (6 June 1934)



In many parts of the world, nations have used the tombs of visionaries, heroes, and leaders to shape national identity. Israel is no exception, with its approach reflecting the historical, cultural, and political contexts surrounding the state’s establishment in 1948. The graves of prominent figures serve not only as memorials but also as sites of collective memory, reinforcing a shared narrative and fostering a sense of belonging among citizens.

In a relatively short span of time before and after 1948, numerous “holy places“ emerged in Israel, all connected to the mythical Jewish past and Zionism. In this context, cemeteries played a crucial role, with the graves of renowned individuals becoming heritage sites and national symbols. The remains of exemplary figures were brought to Israel from the Diaspora and joined “local“ notables buried in symbolic cemeteries in Tel Aviv, Jerusalem, Degania, and Kinneret. An important part of this symbolic and heroic landscape is represented by the graves of heroes and heroines who sacrificed their lives for Israel’s independence. Their graves, along with the monuments erected nearby, have become prominent civic-Zionist pilgrimage sites.

The Jewish and the Zionist Traditions of Commemoration

Throughout the history of the Land of Israel, graves have served as a means of sanctifying space. Unlike Christianity, which often establishes holy places based on myths of miracles and revelation, Jewish believers have traditionally sanctified the land through the tombs of kings, prophets, and sages from the Mishnah and Talmud. This vertical connection allowed believers to reach back through historical layers, evoking the biblical and Talmudic eras.

Similarly, Zionism, since its emergence in the late nineteenth century, adopted this approach, consecrating space through graves and cemeteries. However, while Jewish sacred spaces developed organically from “below“ over time, the Zionist graves discussed in this article were all part of a public initiative “from above.“ Before 1948, these initiatives were driven by Zionist organizations, and following the establishment of the State of Israel, they continued under the auspices of state organizations.

The intent behind designing these graves as national holy places was clear: they were meant to occupy a central role in the emerging symbolic landscape of the State of Israel and to appropriate it as distinctly Zionist. Unlike Biblical sites such as Joseph’s Tomb or Shmuel’s Tomb, which were not claimed by the Zionists, the graves that were emphasized included those of Zionist visionaries, heroes, and politicians, as well as the graves of the fallen—individuals who sacrificed their lives in heroic battles both before and after the 1948 War of Independence.

Joseph Klarwein played a significant role in this extensive and vigorous institutional activity. Although he did not immigrate to Palestine for explicitly Zionist reasons, he quickly became engaged in Zionist efforts and actively contributed to the establishment of the State of Israel. Klarwein designed some of Israel’s most impor-

,A godforsaken neighborhood was Nahalat Shiva, which was almost completely removed. Crowded and stacked, with old buildings and dilapidated infrastructure, it was an obstacle in all urban plans from the Mandate period onwards and doomed for destruction. In its place, the planners wished to build the “City“ of Jerusalem. The one who went farthest of them all was Arch. Klarwein, whose plan was approved in 1963, and according to which the neighborhood was to be razed to the ground and replaced with office buildings, with commercial centers, a park, and roads. The first stage of the plan was carried out with the building of Beit Yoel, which brought on the destruction of about 10 of the old neighborhood buildings, including the remains of the house of Yoel Moshe Solomon, who gave the building its name. However, in the 1960s, the world and Israel saw the need for rehabilitation rising. That which had been considered a burden that must be removed turned, in time, into an asset that must be conserved and preserved. In 1986, all plans for the destruction of the neighborhood stopped, and an overall plan was prepared for its conservation and embellishment”¹.

Not many accounts have been written on the controversial rehabilitation of Nahalat Shiva, one of the earliest Jewish neighborhoods in New Jerusalem. It was established at the end of the Ottoman era. During the British Mandate period, it was considered ,slums‘ and destined for complete demolition and subsequent reconstruction. After the establishment of the State of Israel and the city’s division in 1948, it was set for rehabilitation and, finally, preserved as a historic neighborhood. In the short text quoted above, Yitzhak Yacobi, then the head of the Company for the Development of East Jerusalem, and Nahum Meltzer, the architect responsible for preserving the neighborhood in the 1980s, situate Joseph Klarwein at the heart of the controversy.

Klarwein’s detailed plan for the area, which was approved in 1960 as part of massive planning efforts for the rehabilitation and reconstruction of Jerusalem city center, stood at the epicenter of the controversy regarding Israeli urban reconstruction and preservation and perhaps marked the turning point of discourse and practice. Indeed, Klarwein’s long involvement in the area, known as ,East Jerusalem‘ between 1948 and 1967, reflects the main motivation for intervention from the beginning of the British Mandate until the late 1960s. The ideology of modernization and the identification of older urban fabrics as ,slums‘ due to their high density, traditional layout, or simply underdevelopment drew on the newly established modern planning practice and was a reaction to poor living conditions in industrial cities and to British experience throughout the Empire. It was shared by early Israeli planning authorities striving for uncompromising modernization and overall renewal. These concepts were expressed in Klarwein’s modernist architecture and cast aside all that was traditional, non-Western, and, in the case of Jerusalem, also holy.

Perhaps nowhere else was Klarwein’s work as a modernist architect more controversial, juxtaposing the universal and the local and

Klarwein's architectural and urban planning projects for "East Jerusalem" until 1967. After the founding of Israel in 1948 the area of Givat Ram far west of the Old Town had become the centre of Israeli Jerusalem. The historic Jewish suburbs west of the Old Town like Jaffa Road were considered to be "East Jerusalem" at the time. This changed after the 1967 war



CONTESTED MODERNISM PLANS FOR EAST JERUSALEM 1947–1965

Noah Hysler Rubin

evaluating urban landscape between modernist and traditional development and between conventions of the East and West. In this crucial area, Klarwein’s architectural values were initially highly sought after and later utterly disputed. First, during the mandate period and the early Israeli period, Klarwein’s plans disregarded local fabric, demanding its adaptation to universal standards and enforcing a foreign architectural language. However, it was also here that, eventually, the local prevailed over the universal. The local character was always present and dominant, and inhabitants, by way of objection, insisted on local particularities.

It is challenging to trace Klarwein’s involvement in the planning of Nahalat Shiva and his overall impact on East Jerusalem². In the absence of a unified body of information, the Klarwein-estate at the Central Zionist Archives containing valuable modernist plans for sites in the eastern tip of the new city, and documentation of the local District Planning Committee, as well as a rich public discussion in current media, serve to trace Klarwein’s critical role in shaping the area and in negotiating between the modernist architectural mainstream and the particular, historic landscape.

Early rehabilitation during the British Mandate period

Nahalat Shiva was established in 1869 by seven Jewish families from the Old City, who started the Jewish settlement westwards along Jaffa Road. Fifty years after its establishment, with the beginning of the British mandate, Jerusalem had expanded significantly. The British, who took it upon themselves to protect and conserve the Old City while modernizing and developing the growing city around it, did not appreciate the neighborhood’s ingenuity³. The master plan by Clifford Holliday in 1930 labeled most of the old Jewish neighborhoods in Jerusalem, including Nahalat Shiva, as areas for reconstruction, describing them as uninhabitable for their poor physical state, traditional layout, and cheap building materials. Detailed plan no. 549 ‘Development Scheme of Nahlat Shiva Quarter’, approved in October 1939, condemned the whole neighborhood to demolition. It proposed a large building around an inner courtyard, with a commercial ground floor and six floors of offices above⁴. It was claimed that the proposals were being assessed according to their ‘usefulness to the public’ and that the plan’s purpose was to ‘clear and develop the area’⁵.

Inhabitants, landowners, and their descendants rejected the plan. Concerns about the existing urban fabric, its heritage, and its society were all manifested in August 1939 in objections by the wardens of neighborhood synagogues, which were all condemned to be destroyed: “The main reason on which our objection is based is that the building which is to be demolished is a synagogue and a holy place. This synagogue was constructed over 70 years ago by pioneers who founded the new city. This synagogue has been a religious center for many years and is a historical place in Jerusalem outside the city walls. Therefore, we request to alter the above scheme to avoid the demolition of the synagogue or any damage caused”⁶. The negotiations yielded a plan devised by the Solomon

Land use plan for "East Jerusalem" by Henry Kendall 1944. The Old Town is hatched; districts along Jaffa Road in dark brown are designated for commercial use



family and its partners for a “House of Beit ‘Joel’” designed by the architect Abramovitz, to be built on the front of the neighborhood facing Jaffa Street, named after one of the original seven builders⁷.

While plan 549 was ratified by Henry Kendall, the urban planner of the Mandate Authority, in 1944 and later annulled, two sets of plans found in the Klarwein collection at the Central Zionist Archives attest to other British intentions for rehabilitating the area. One of them was prepared for the Sultan’s Pool (Birket es-Sultan), an ancient water basin to the west side of Mount Zion, part of an ancient water supply network for Jerusalem. It was renovated several times and received its shape at the time – a water reservoir and dam – during the Mamluk period. On 12 November 1947, a representative of Jahshan Brothers, a Jerusalem motor company, wrote to Klarwein stating that if the company were granted a concession for development of the site by the Municipal Corporation of Jerusalem, Klarwein would be asked to prepare a plan⁸. Indeed, the Central Zionist Archives hold three perspective drawings depicting a striking plan for a square pool ending in a dam, which is enlarged into a vast empty square. Flat roofs mounted on pillars are situated on both sides of the square. Arcaded platforms surround the pool itself. The organization, the order, and the emptiness, as well as the masses of the planned structure, stand in stark opposition to the ancient surroundings, which are prominent in the background: The mixed neighborhood of Sham’a, established just south of the dam in 1900 by Mizrahi Jews, and further south, Abu Tor, which was developed as a residential quarter in the late 19th century by Muslim and Christian Arabs from Jerusalem, later adjoined by a Jewish community. While Mt. Zion is adorned with white modernistic buildings, the Jewish neighborhood Yemin Moshe, established in 1892 on the west of Birket es-Sultan, is not depicted in the drawing.

OSSIP KLARWEIN

ANNOTATED CATALOG OF WORKS

Johannes Cramer

Preface

The work of Klarwein has, in light of his life’s achievements and his significance in the development of the State of Israel, remained surprisingly overlooked. There is no monographic literature. Wikipedia lists two German and one English page¹, all with contradictory, incomplete, and partly incorrect² information. In the context of the discussion on exile architecture, Myra Warhaftig³ was the first to compile information about Klarwein’s life and work in Palestine/Israel, later followed by Minta⁴. Klarwein himself repeatedly compiled lists of his works, though these are clearly focused on major buildings. Many smaller projects, especially entries to competitions, have been forgotten⁵. The buildings and projects Klarwein worked on while at the Höger office are extensively discussed by Turtenwald⁶ as designs by Höger—only occasionally mentioning Klarwein’s co-authorship. His architectural activity in Palestine/Israel can be recon-

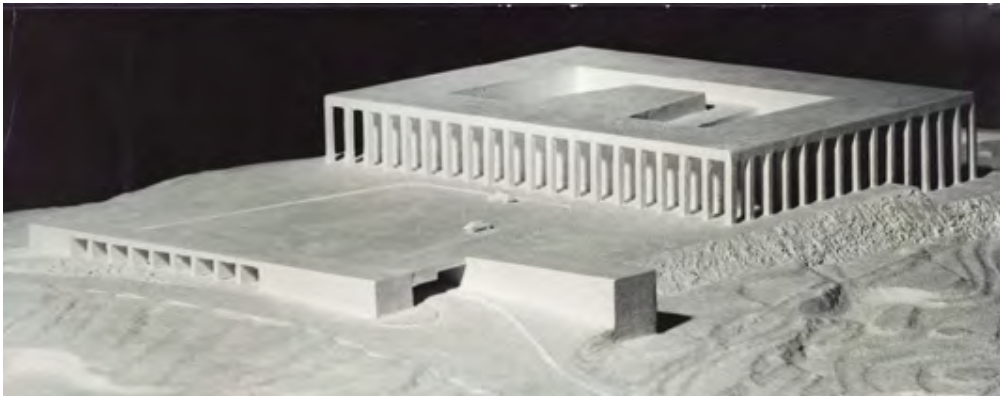
structed from building records, notes, and documents in family archives as well as Klarwein’s own estate, which is held under the reference number A 455 at the Central Zionist Archives (CZA) in Jerusalem. However, it contains only a relatively small number of fully developed architectural drawings. The collection primarily consists of sketches and (model) photographs. Israeli research, even for his major works, has so far failed to produce monographs. It focuses on the design of the memorial for Theodor Herzl (1949–60)⁷, the competition and construction of the Knesset⁸ from 1957–66, and his urban planning projects for the Hebrew University⁹ in Givat Ram and the government district Kiryat HaMemshala¹⁰. The now thoroughly researched contributions of “Bauhaus architects” to the development of Tel Aviv, for example, completely ignore Klarwein¹¹.

This body of material has been expanded through extensive personal research in German and Israeli archives and through extensive fieldwork, especially in Israel. Nonetheless, completeness cannot be expected. In the estate, there are numerous sketches and even fully rendered perspectives that have yet to be assigned to specific building projects. At times, it remains unclear whether they were created before or after emigration. Altogether, 63 constructed and 41 unrealized buildings, as well as 7 urban planning projects and 15 other works, totaling 126 projects by Ossip/Joseph Klarwein, are currently documented. In addition, there are sketches for many other buildings that cannot be clearly attributed. Of the constructed works, more than half still exist—albeit often in significantly altered form. This should suffice to bring the work of an architect, unjustly largely forgotten, back into public awareness.

1 https://de.wikipedia.org/wiki/Ossip_Klarwein (created 20 November 2012 by Ulf Heinsohn – accessed 1 Februar 2024); https://dewiki.de/Lexikon/Ossip_Klarwein; www.archinform.net (15 April 2024); https://en.wikipedia.org/wiki/Ossip_Klarwein (1 Februar 2024); as well as numerous other pages with fragmentary references. **2** For example, the ZOA (Zionist Organization of America) House in Tel Aviv is repeatedly attributed to Klarwein. In fact, it was designed by Ibn Gabirol, Rosenblum, and Dubnow (Mozes 1952). Klarwein did win the competition but did not receive the commission. Similarly, the Israeli Pavilion at the 1958 World’s Fair in Brussels was designed by Arie Sharon, B. Idelson, and Arie Elhanani. **3** Warhaftig 1996, pp. 294–99, and Warhaftig 2005. **4** Minta 2004 and 2013. **5** CZA A 455/7; comparison with Klarwein’s office cash books from 1952 to 1967 confirms that mainly small projects are not listed. **6** Turtenwald 2003. Sources cited there, as well as publicly available online information, are not listed again here. **7** Maoz 1996, Bar 2016 and 2020. **8** Hattis Rolef 2000. **9** Dolev 2006. **10** Dolev 2000. **11** Stabenow/Schüler 2018, Boness 2012, Stephan 2019.

ARCHITECTURE OF THE KNESSET 1957–66

→ Article Talia Margalit; Source: CZA A455/9; Roleff 2000; Singer 2022
Condition: extant, extended



Competition model for the Knesset by Klarwein (1957)

The open national competition for the building of the Knesset was announced on 25 July 1956. Only 35 architectural firms participated. On 24 July 1957 the jury¹ awarded first prize to the Klarwein entry. Second prize was not awarded, while third and fourth place were given jointly and without further differentiation² to the studios Aba Elhanani/M. Ben-Horin/



Ankara, Mausoleum for Atatürk by Onat/Arda (1953) as embodiment of the traditional / Brasilia, Congress Palace by Oscar Niemeyer (1960), praised by critics as a counterproposal.



Hanna Elhanani as well as Lothan/Yitzhak Moore/Otto Toren. ■ Klarwein's rectangular building is a closed block surrounded on all sides by an arcade set with tall pillars, 20 on the longer, 15 on the narrower sides. On two sides, the block is placed on the edge of the hill while the second longer side faces a large internal courtyard lined by lower building elements. The trapezoid parliamentary hall is situated in the middle of the rectangle, flanked by two inner courtyards. Offices and smaller meeting rooms face towards the outside. The entire appearance is one of monumentality and dignity radiating far into the city. ■ In contrast, those participants in the competition that are known – hardly a dozen – do not take the character of the site into account at all and assign various parliamentary functions (plenary hall, meeting rooms, offices, functional spaces) as if on a single level, in accordance with the International Style. They appear to have been influenced by capital cities being discussed and built elsewhere somewhat earlier or later such as Chandigarh (India/Le Corbusier) or Brasilia (Brazil/Oscar Niemeyer) as well as the United Nations headquarters in New York. ■ To bridge the gap between these two positions, Klarwein in collaboration with Shimon Pows-



Second redesign (model) with terraced office floors and recessed columns, around 1961

ner (1919-99) presented a redesign in 1959. The parliamentary hall was now to be clearly marked by a gently domed roof and the functional spaces were to be grouped around an inner courtyard. The colonnades were retained on the longer sides only, with twelve rounded columns. There are clear similarities in massing and grouping between this design and the competition entries no. 1, 4 and 7³. ■ Eventually, Dov and Ram Karmit together with Bill Gillit were added to the team. The joint design in 1960 reverted to one of the major structural features of Klarwein's competition entry: A building surrounded by pillars on all sides. The monumentality of the building, which had been criticized, was reduced by positioning the pillars closer to the facade, adding a projecting shade roof and especially by terracing the site to make space for further offices beneath the building. ■ The parliamentary section, which is now square, gives the impression of crowning a much more extensive building complex – similar to the New National Gallery by Mies van der Rohe in Berlin soon afterwards – and no longer has the brooding aspect of a fortress above the city. The austere impression given by Klarwein's competition entry is much reduced by placing the rectangular concrete supports – ten per side⁴ – much closer to the outer wall. After large scale models had been built, they were given almost figurative capital-like upper endings without structural function. They are placed in isolation, almost as decoration, in front of a facade clad in reddish rock and with narrow, slit-like windows. ■ The interior design was assigned in 1963 to architect Dora Gad – against Klarwein's will.



Berlin, New National Gallery by Mies van der Rohe (planned 1962-68) – square building / Athens, American Embassy by Walter Gropius (planned 1956-61) – square building, ten pillars in the front

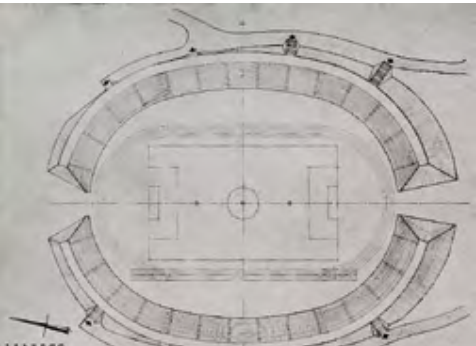


Inauguration 30 August 1966



JERUSALEM, HEBREW UNIVERSITY, SPORT CENTER AND STADIUM / NATIONAL STADIUM 1958

Source: Handassa We-Adrikhalut 4,1958, 125
Condition: substantial modernisation



Plan of the stadium from 1958 / Construction site around 1957



The stadium was a central part of the masterplan for the university. Probably due to a lack of funds, Klarwein made no plans for specially constructed stands and instead placed the stadium within the valley floor so that seating could be built into the hillside reminiscent of similar stadiums in antiquity. This resulted in a generous complex which could also be used for representative state events. The fact that spectators were seated at some distance away was a disadvantage which later led to substantial changes being made to the original complex.

DEIÀ (MALLORCA), BEIT MATI KLARWEIN 1959

Source: Private archive
Condition: largely unchanged



Klarwein's son Mati (1932-2002) had studied art in France from 1948 at the École des Beaux-Arts. He later lived part-time in Mallorca and moved there permanently in 1984. For his son, Joseph Klarwein constructed a simple house situated on a steep hillside with a view of the Mediterranean near Deià. There is a terrace facing the sea covered by a roof supported by pillars built of natural rock. The living room positioned diagonally divides the space into two halves. Towards the hillside, the building nestles against the rock-face. Many old photographs show Klarwein in this house.

JERUSALEM, HAR HAMENUCHOT CEMETERY; GRAVE SITE FOR GERSHON AND ETHEL AGRON 1959

Condition: extant



Gershon Harry Agronsky (1893-1959) was born in Ukraine. In 1906, his family emigrated to Philadelphia (USA), where Agron became an early supporter of Zionism. In 1932 he founded the newspaper “Palestine Post”, which in 1950 was renamed “Jerusalem Post”. From 1955 to his death in 1959 Gershon Agron was mayor of Jerusalem. **I** The graveside consists of two limestone blocks reminiscent of sarcophagi. Apart from the tops and their edges, they have been left roughly hewn. The lettering has been incised into the carefully smoothed upper surfaces.

JERUSALEM, HEBREW UNIVERSITY, GIVAT RAM, LAW FACULTY (TODAY ROSS BUILDING) 1959

→ Article Diana Dolev; Source: CZA A455/56
Condition: extant with minor changes



Situation after completion 1959

The building for the Law Faculty (later: Ross Building) was part of the first phase. The uncompromisingly cubic, three-storey building is placed on oversized pillars and has upright, regularly spaced window openings. The ground floor was originally left almost completely open. The facade is notable for the vertically arranged stone slabs from local quarries.

JERUSALEM, JEWISH THEOLOGICAL SEMINARY 1959–61

4 Avraham Granot Street
Source: CZA A 455/19; Schechter Institute
Condition: Modernized



The first construction phase during the recently completed restoration

The Jewish Theological Seminary of America in New York City commissioned Klarwein in 1959 with the design of its branch in Jerusalem in a prominent position close to the government and university quarter. In three phases, accommodation for 150 students was to be constructed first, followed by a second residential wing, a synagogue seating 750 and finally a specialist library housing 100'000 volumes together with a lecture building. According to correspondence and his fee income, Klarwein was actively involved in the first construction phase until 1961, which initially encompassed all the aforementioned functions. The further development of the area at the foot of the Israel Museum was then continued by others.