

## 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 20<sup>th</sup> 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 19<sup>th</sup> century had mainly come from Spain in the 16<sup>th</sup> 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 20<sup>th</sup> 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 19<sup>th</sup> 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 20<sup>th</sup> 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 20<sup>th</sup> century go back to the social-economic and industrial developments in the 19<sup>th</sup> 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 20<sup>th</sup> 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 20<sup>th</sup> 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 20<sup>th</sup> 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 20<sup>th</sup> 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 20<sup>th</sup> century, adapted to the requirements of a particular cultural and geographic context.

ICOMOS, March 2003