Katrin Keßler

"Next Year in Jerusalem …" – References to the Holy Land in Synagogue Architecture

The Holy Land, and especially the city of Jerusalem with the Temple, have always been an important point of reference for Judaism in Diaspora. Although an imitation of the Temple and its objects is forbidden according to Jewish religious law (*halacha*), echoes of the sanctuary can be found in synagogue architecture throughout history.[1] On one hand, the synagogue itself is a reminiscent of the Temple: its spatial division with the separation of the holy of holies – the Torah ark – and with its services three times a day, reminiscent of the Temple sacrifices, and much more.[2] On the other hand, architects have repeatedly sought to link their synagogue architecture with the Holy Land and the Jerusalem Temple. An early example is the Amsterdam Esnoga, built in 1671 to 1675 by building master Elias Bouman (1636–1686) for the Sephardi community. Its exterior buttresses, especially those of the eastern façade, are borrowed from Temple reconstructions by Juan Bautista Villalpando (1552–1608), a Spanish Jesuit Father and architect.[3]

Later, the scheme of the Temple was adapted by architect Friedrich Weinbrenner (1766–1826) for the ground plan of his Karlsruhe Synagogue (1798–1810).[4] In mid-nineteenth century Germany, the entrances of a number of synagogues were stressed by two columns reminiscent of the two pillars Jachin and Boaz, for example in Hamburg, Temple Poolstraße (1842–1844) or in Hildesheim (1848–1849). Less suspicious, two columns can already be found in the classicist synagogues of Nienburg/Weser (1823) and Rexingen (1837), although here they carried an architrave, while the pillars

1 See, for example, Harmen H. Thies, "Idee und Bild der Synagoge," in *Synagogenarchitektur in Deutschland. Dokumentation zur Ausstellung*, ed. Aliza Cohen-Mushlin, and Harmen H. Thies (Petersberg, 2008), 21–40, especially 21–26. For the simultaneous development in France, see Dominique Jarrassé, *Une histoire des synagogues francaises. Entre Occident et Orient* (Arles, 1997), 53–65, and on the use of the columns Jachin and Boaz in France, see 66–70.

2 See Carol Herselle Krinsky, *Synagogues of Europe. Architecture, History, Meaning* (New York, 1985), 5–10. Also Salomon Korn, *Geteilte Erinnerung* (Berlin, 1999), 35–39, starts his analysis of synagogues since 1945 with the Tabernacle and the Jerusalem Temple. He states that the synagogue building represents the idea of an absent almighty – as seen in the Tabernacle – in a better way than the Temple.

3 See Sergey Kravtsov, "Juan Bautista Villalpando and Sacred Architecture in the Seventeenth Century," *Journal of the Society of Architectural Historians* 64.3 (2005): 312–339.

4 Ulrich Knufinke, "Karlsruhe, Synagoge Kronenstraße," in: *Synagogenarchitektur in Deutschland. Dokumentation zur Ausstellung*, ed. Aliza Cohen-Mushlin, and Harmen H. Thies (Petersberg, 2008), 151–154.

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Jachin and Boaz are assumed to be free standing.[5] Finally, the names of several Reform synagogues link these buildings directly to the Jerusalem Temple, such as the Jacobstempel in Seesen or the aforementioned Temple Poolstraße.[6]

At the turn of the twentieth century, an art-historical interest in the objects of Jewish culture developed. While initially it was the Temple and its reconstructions from written sources that inspired architects in their design of synagogues, the publication of excavation results in Palestine at the beginning of the twentieth century brought ancient synagogue buildings and their decoration into focus. Although the extensive volume of Heinrich Kohl and Carl Watzinger's *Ancient Synagogues in Galilee* did not appear until 1916 in the series of the Deutsche Orientgesellschaft,[7] there had been prior reports in various journals: As early as in 1905, the *Israelitisches Familienblatt* noted that architect Heinrich Kohl from Hanover, the private lecturer and assistant to the director of the Berlin museums Dr. Carl Watzinger and Dipl.-Ing. Hiller had left to document and research the synagogue ruins of Galilee.[8] In November 1905, that expedition was accomplished and first results were expected.[9] Two years later, Kohl and Watzinger visited the region again. A description of the situation they found on site was published in *Ost und West* in 1908.[10]

Proof that such reports indeed had a direct influence on synagogue design in Germany is given in a report in the *Israelitisches Familienblatt* of 1903 that relates the restoration of the small synagogue in Gehaus/Thuringia:

> Through these means, these two sacred places [cemetery and synagogue] soon received a better appearance. Due to a treatise on 'Jewish Decorative Arts and Synagogues' by E. Joel, the coats of arms of the twelve tribes were applied as synagogue decoration, which could be used very nicely. Other Jewish symbols also adorn the interior, and thus one feels oneself to be in a Jewish house of worship, even if it is not outwardly recognizable as such.[11]

The article by Eduard Joel to which the Gehaus congregation referred had been published in the *Israelitisches Familienblatt* barely two months earlier. There, Joel recommends on one hand a decoration of synagogue rooms in the "old Jewish style,

5 Harold Hammer-Schenk, *Synagogen in Deutschland. Geschichte einer Baugattung im 19. und 20. Jahrhundert* (Hamburg, 1981), 157 (Hamburg), 175 (Hildesheim), 171 (Rexingen).

6 On the relationship between Reform synagogues and the Temple see Harmen H. Thies, "On Typologies and Architecture of Reform Synagogues," in: *Reform Judaism and Architecture*, ed. Andreas Brämer, Mirko Przystawik, and Harmen H. Thies (Petersberg, 2016), 17–34.

7 Heinrich Kohl, and Carl Watzinger, *Antike Synagogen in Galilaea (= Wissenschaftliche Veröffentlichungen der Deutschen Orientgesellschaft 29)* (Leipzig, 1916).

8 *Israelitisches Familienblatt* 27 (July 6, 1905): 4.

9 *Israelitisches Familienblatt* 45 (November 9, 1905): 5.

10 O. Ehrhard, "Die Synagogenruinen Galiläas," *Ost und West* 11 (November, 1908): columns 665–676.

11 *Israelitisches Familienblatt* 36 (September 3, 1903): 9.

which was very similar to the Phoenician and other Near Eastern styles." Instead of the usual use of coats of arms in window decorations he suggests

> [w]hy not use the twelve tribes of Israel that are so decoratively? The Duboim plant on a red background, the coat of arms of the tribe of Reuben, the city gate on green, Simon's coat of arms, are well-known heraldic ornaments. The tribe of Levi has, like the German Empire, black-white-red horizontal stripes, in the middle the breast shield of the high priest. Judah carries the lion on a blue ground, and thus the emblems of all the twelve tribes are easily used.[12]

And further he declares, "[e]verywhere now the strive to be national is visible, even the smallest little nation of the Balkan Peninsula, for example, reflects on possessing a little peculiarity, and we with our history, glorious even in the millennia of exile, should not proudly emphasize ours?" The conclusion reads like a call for the founding of the Bezalel School: "The drawing of the designs alone would not suffice, of course; they would also have to be made in metal and glass, in leather, linen and wickerwork. The good penetrates; since there is a real need for good rituals, they would also find use, i.e., be bought, and the enterprise begun for a noble purpose would become a profitable one."

Even before that publications of the excursions and later excavation results could be found in the *Mitteilungen der Deutschen Orient-Gesellschaft* (1904), or in Jewish publications like *Ost und West*, and especially in the 1920s the topic was taken up repeatedly by art historians and also architects.[13] At the same time, applications can be found in synagogue architecture, especially in the period before World War I – in Görlitz (1909–11), Essen (1911–1913), Frankfurt am Main (1908–1910) and others.

Special elements reproduced in synagogue buildings mainly concerned stylistic choices – with regard to "ancient Jewish traditions" with their symbols recurring in synagogue construction and Jewish art – above all the Star of David, lions, tablets of the law, menorah, or echoes of the twelve tribes of Israel. As expected, these can also be found in post-war synagogues – either in the form of inscriptions, like in the Stuttgart Synagogue (built in 1952 by architect Ernst Guggenheimer), in brass symbols on the entrance door in Würzburg (Fig. 1, built in 1970 by architect Hermann Zvi Guttmann) or less clearly for the visitor as twelve windows, twelve-part domes, etc.

In the post-war period, a new way of referencing the Holy Land can be observed from the 1950s. Due to improved transport possibilities, the import of building materials and, more concretely, of stone, became fashionable. In the beginning, it was marble imported from the young state of Israel that was to be used in synagogues. Perhaps the first architect who used Israeli marble in synagogues was Hermann Zvi

12 *Israelitisches Familienblatt*. 36 (September 3, 1903): 9.

13 H. Thiersch and G. Hölscher, "Reise durch Phönizien und Palästina," *Mitteilungen der Deutschen Orient-Gesellschaft zu Berlin* 23 (September 1904): 1–51. Eberhard, "Die Synagogenruinen Galiläas," see note 10, columns 663–676. Alfred Grotte, "Die Erforschung der alten Synagogen in Galiläa," *Ost und West* 3–4 (March–April 1920): columns 88–97.

Fig. 1: Würzburg Synagogue (1970), entrance doors with symbols (Photograph: Ulrich Knufinke, Bet Tfila – Research Unit for Jewish Architecture, Braunschweig, 2006).

Guttmann (1917–1977).[14] He framed the Torah ark of the Würzburg Synagogue, inaugurated in 1970, with Peki'in marble from Israel (Fig. 2).[15] With regard to the rather restricted budget for the building, the importing of marble from Israel is astonishing; that material surely would have been available for a lower price in Europe too. Guttmann had previously used the same marble for the design of the Jewish Memorial in the former Dachau Concentration Camp, designed in 1964 and inaugurated in 1967 (Fig. 3).[16] In a dark room, a light strip of marble strives into the light at the end of which is a menorah carved from the marble.

14 On Guttmann and his oeuvre, see especially Alexandra Klei, *Jüdisches Bauen in Nachkriegsdeutschland. Der Architekt Hermann Zvi Guttmann* (Berlin, 2017).

15 Klei, *Jüdisches Bauen in Nachkriegsdeutschland*, see note 14, 215 on, and Hermann Zvi Guttmann, *Vom Tempel zum Gemeindezentrum. Synagogen im Nachkriegsdeutschland* (Frankfurt am Main, 1989), 79.

16 Klei, *Jüdisches Bauen in Nachkriegsdeutschland*, see note 14, 260–270; on the marble used in Dachau, see 266 as well as https://www.kz-gedenkstaette-dachau.de/historischer-ort/virtueller-rundgang/juedische-gedenkstaette/. Accessed July 16, 2021.

Fig. 2: Würzburg Synagogue (1970), the Torah ark with the marble wall (Photograph: Ulrich Knufinke, Bet Tfila – Research Unit for Jewish Architecture, Braunschweig, 2006).

According to Guttmann, he chose Peki'in marble "because this place – Piktin [sic] – was inhabited always, even in the heaviest times, at least by one Jew and therefore symbolizes the continuity of Judaism."[17] The town of Peki'in is located in Northern Israel, about 30 km northeast of the Sea of Galilee. According to tradition, at least one Jew or Jewish family has been living there without interruption since the Second Temple Period.[18]

It is very likely that Guttmann also used marble from Israel in other synagogues – this may suggest a drawing for the Torah ark in the Offenbach Synagogue

17 Guttmann in a letter to René Wander Auwera on February 23, 1962. Quoted in Klei, *Jüdisches Bauen in Nachkriegsdeutschland*, see note 14, 268.

18 On the Peki'in site, see for example https://www.jewishvirtuallibrary.org/peki-x0027-in. Accessed October 28, 2021. According to Eli Ashkenaz (*Haaretz*, July 25, 2012) "Zinati, who was born in 1931, is the last link in the chain of a Jewish community that apparently maintained a continuous presence in Peki'in since the time of the Second Temple, when three families from the ranks of the kohenim, the priestly caste that served in the Temple, moved there. Since then, the only known break in the Jewish presence was during two years in the late 1930s, when the town's Jews fled the Arab riots of 1936–39. Most of them went to what they called the Hadera diaspora. But one family, Zinati's, returned home in 1940." Cited in https://en.wikipedia.org/wiki/Peki%27in. Accessed October 16, 2021.

Fig. 3: Dachau, Concentration Camp Memorial Site, Jewish memorial of 1967 (Photograph: Ulrich Knufinke, Bet Tfila – Research Unit for Jewish Architecture, Braunschweig, 2006).

with marble in noble red and blanche; the drawing is kept in the Guttmann collection of the Jewish Museum Berlin.[19] The same is true for the use of marble at the Torah ark of his Düsseldorf Synagogue (1956–1958, Fig. 4).[20]

Israel had exported marble from Galilee and also from other parts of the country since the early 1950s, and exports to the USA are mentioned for the first time in spring 1951. This was carried out by the Israel Marble Corporation/New York and the stone was prepared by the Lime and Stone Production Company Limited in Haifa, a subsidiary of Solel Boneh Limited, which owned quarries in Nazareth and other parts of the Galilee, Carmel and Gilboa, near Jerusalem and Eilat.[21] One of the first major shipments, about three tons, went to New York to be used for a synagogue in Brooklyn – possibly the Kingsway Jewish Center.[22] A report from 1951 states that

19 Hermann Zvi Guttmann, construction drawing of the Torah ark of the Offenbach Synagogue, Frankfurt am Main. September 1955, pencil on tracing paper, 36 x 37.8 cm; Jewish Museum Berlin, inv. no. 2017/313/595, donation of Dr. Gitta Guttmann and Dr. Rosa Guttmann, Photo: Roman März (permalink https://objekte.jmberlin.de/object/jmb-obj-653595).

20 Guttmann, *Vom Tempel zum Gemeindezentrum*, see note 15, 34.

21 *Israel Digest, A Weekly Summary of News from Israel* (May 25, 1951): 8 on.

22 *Geographic School Bulletins* (1951): n.p.

Fig. 4: Düsseldorf Synagogue (1958), Torah ark made from marble (Photograph: Ulrich Knufinke, Bet Tfila – Research Unit for Jewish Architecture, Braunschweig, 2007).

> [s]hipments of the Israel marble in four different basic colors – white, gold, grey and pink – have already been sold to several American construction, architectural, and monument firms. Great interest in Israel marble comes from houses of worship, both Jewish and Christian. The sentiment attached to Israel marble makes it a natural for use in synagogues and churches,' Mr. Doeh asserted. He said that his firm will shortly bring to the United States shipments of Israel granite from the Negev.[23]

It can be assumed that the exports did not last long, as the deposits were soon exhausted. While in 1967, they were still mentioned,[24] in 1999, the occurrence of marble was already forgotten: the journal of the German Palestine Association claims that Israel is particularly suitable for examining marble artefacts, as there are no marble deposits in the country and it can therefore be assumed that all the marble

23 *Israel Digest, A weekly Summary of News from Israel* 2.24 (June 29, 1951).
24 Erika Spiegel, *New Towns in Israel: Urban and Regional Planning and Development* (New York, 1967), 169.

Fig. 5: Darmstadt Synagogue (1988), façade from west (Photograph: Ulrich Knufinke, Bet Tfila – Research Unit for Jewish Architecture, Braunschweig, 2007).

pieces found were imported.[25] At that time, the deposits had already fallen into oblivion – or had not become widely known at all.

Instead of marble, another fashion entered synagogue architecture in the years that followed. Some architects refer to the Holy City by deliberate use of a light-coloured sand-lime stone, reminiscent of the golden Jerusalem Stone. According to British Mandatory law, introduced in 1918 under the governorship of Sir Ronald Storrs, buildings of the city of Jerusalem had to use the local – yellowish and sometimes even pink – limestone on their exteriors in order to "preserve the character of Jerusalem."[26] This most typical element of Jerusalem architecture was adapted by German architects for Jewish buildings. As early as 1988, German-Jewish architect Alfred Jacoby (* 1950) mentions such an intention for his Darmstadt Synagogue (Fig. 5):

25 *Zeitschrift des Deutschen Palästina-Vereins*. (Wiesbaden: Harrassowitz, 1999), 91.
26 Ruth Kark, and Michal Oren-Nordheim, *Jerusalem and its Environs: Quarters, Neighborhoods, Villages. 1800–1948* (Jerusalem, 2001), 187. And on modern Jerusalem architecture, see Ulrich Knufinke, *Bauhaus: Jerusalem. A Guide Book to Modern Architecture* (Tel Aviv, 2012).

Fig. 6: Jerusalem, Great Synagogue (Photograph: Martin Vines, 2009, Montreal, Wikipedia, CC BY-SA 3.0).

> The memory of Jerusalem and the Holy Temple is also kept alive by another building detail: the yellow-gold natural stone, which the Jerusalem building law prescribes for all buildings in the Holy City. It symbolically connects Darmstadt's synagogue with Jerusalem and the Holy Temple.[27]

The architect of the Wuppertal synagogue (2001–02), for which Seeberger sandstone from Thuringia was used, explains that the stone "can be reminiscent of walls in Jerusalem."[28] Often the exterior of the Dresden Synagogue too is associated with Jerusalem stone, but in fact, the intention here was instead to incorporate the building into the cityscape of Dresden, with its light sand stone used for many public buildings.[29]

Anyhow, the use of light-yellow stone was not new and surely not restricted to Jewish architecture. In his Stuttgart Synagogue (1952), Ernst Guggenheimer (1880–1973) used Kehlheim shell limestones – the building and the material also

27 Alfred Jacoby, "Solitär und Mittelpunkt jüdischen Lebens – Entwurfsbeschreibung," in *Das Darmstädter Synagogenbuch*, ed. Eva Reinhold-Postina, and Moritz Neumann (Darmstadt, 1988), 60–68, here 64 on.

28 Hans-Christof Goedeking, "Zur Architektur der neuen Synagoge in Wuppertal," in *Dies soll ein Haus des Gebets sein für alle Völker. Festschrift zur Einweihung der neuen Bergischen Synagoge in Wuppertal*, ed. Freundeskreis Neue Synagoge e.V. (Wuppertal, 2002), 36 on.

29 Interview with the architect Andrea Wandel in Hamburg on July 1, 2021.

referred to the Temple Oberstraße in Hamburg (1931, Felix Aschmann and Robert Friedmann).[30] The Synagogue Trier (1957, Alfons Leitl) used quarry stone masonry made of Eifel sandstone and the façade of the synagogue in Hagen (1960) by Karl Gerle was made from a beige natural stone too. However, it seems that at this point, the use of local stone was chosen for other reasons.

In a certain sense, those synagogue buildings that today use the original Jerusalem Stone – the light-coloured limestone from quarries in Israel – are following such exports or imports. Probably the earliest example can be found in the Duisburg Synagogue, built in 1999 by the Polish-Israeli architect Zvi Hecker (* 1931). On the exterior, the building is an exposed concrete structure that stretches out into the landscape like fingers. Jerusalem Stone was only used in the synagogue interior for the Torah ark and the women's gallery – applied in a way that can be found in Jerusalem, for example, in parks as flooring. According to the architect, he aimed to create a "biblical landscape" through the simplicity of the space and the materials (Fig. 7).[31]

In the Bochum Synagogue (2005–2007), Jerusalem Stone is used on the façade.[32] In Munich, the façades of the Jacobsplatz Synagogue, designed by Wandel, Höfer and Lorch (2003–2006), clearly refer to the Jerusalem Western Wall, although the stone (travertine) did not come from Jerusalem, but from Gauingen/Baden-Württemberg. On the other hand, upon the special wish of the Jewish community, stone imported from Jerusalem is used in the interior of the synagogue (Figs. 8 and 9).

Not directly imported from Israel, but at least from the Middle East and referring to the Temple building material, is the reddish cedar wood used for example in Stuttgart (1952) or in Munich (2006). In the Kassel Synagogue (2000, Fig. 10), cedar wood was used for the bimah and the lectern of the cantor: "While the adjoining structures are characterized by exposed concrete and plaster, the sacred space received a cladding of cedar wood, which corresponds to the requirement from the Torah to build a 'temple of the cedar of Lebanon.'"[33]

Along with the use of building material from Israel, symbolism seems to have played a greater role in synagogue construction only since the 1980s. In 1999, Salomon Korn refers to the verticality of the eastern part with the Torah ark with windows of Danzig cameo glass (*Überfangglas*) above the Torah ark of the 1963 inaugurated Hanover Synagogue. He describes it as

30 On Stuttgart, see, for example, Korn, *Geteilte Erinnerungen*, see note 2, 47. On Hamburg, see Knufinke, "Hamburg, Synagoge (Tempel) Oberstraße,", see note 1, 265–268.

31 Nicole Rinza, "Synagogenneubauten nach 1945 in Deutschland. Von den Anfängen bis zur Gegenwart," [unpublished manuskript], ca. 2007, 55.

32 Regina Meleusencova, "Die neue Synagoge der Jüdischen Gemeinde Bochum-Herne-Hattingen," in *Synagogen in Nordrhein-Westfalen. Architektur und Erinnerung*, ed. Alexandra Klei (Berlin, 2019), 130.

33 *Baunetz*, May 26, 2000: „Aus der Mitte heraus. Einweihung eines Synagogen-Neubaus in Kassel," Accessed on July 10, 2021).

Fig. 7: Duisburg Synagogue (1999), interior towards east (Photograph: Ulrich Knufinke, Bet Tfila – Research Unit for Jewish Architecture, Braunschweig, 2007).

> part of the stylised burning thorn bush, which through its emphasized verticality could also represent the pillar of fire pointing the way at night during the desert wanderings of the children of Israel. The symbolic light of fire refers to the interpretation of the Holy Scriptures kept in the Aron hakodesh as the light, teaching and guide of Judaism. This message, translated into architectural art, seems to have been Guttmann's central concern in the synagogue in Hanover.[34]

In contrast to Korn's review, Hermann Guttmann did not charge his synagogue with any symbolism in his description of 1963 – and the same can be said for his contemporary synagogue architects. He stresses the choice of material, the practicability and the division of the room. Only one sentence gives an idea of a symbolic meaning: "The purpose of this type of construction is to keep the element of fear away from a place of worship in our time, in which destruction is present almost

34 Korn, *Geteilte Erinnerungen*, see note 2, 51.

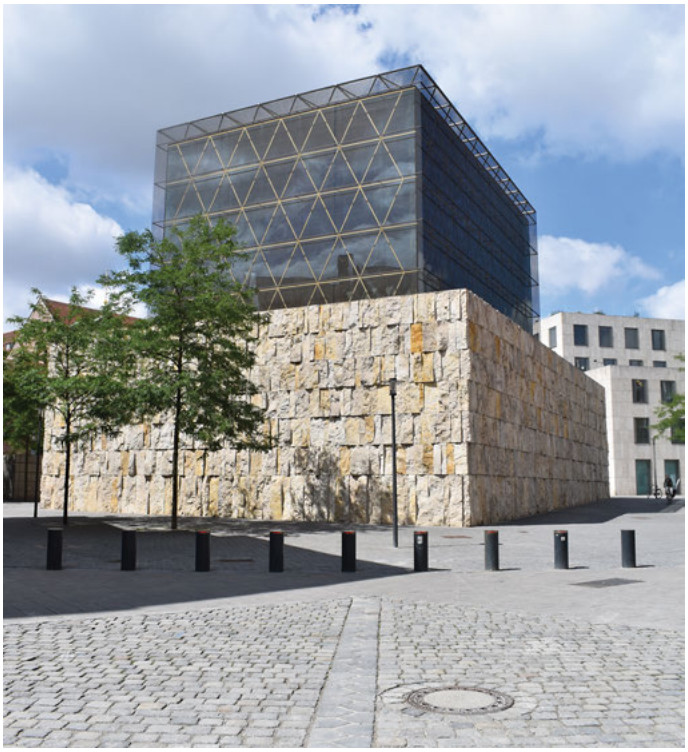

Fig. 8: Munich Synagogue (2006), façade reminding of the Jerusalem wailing wall (Photograph: Katrin Keßler, 2017).

daily, and instead to bring in the closeness to nature and great hope."[35] Light and hope seem to constitute the most important elements of his architecture.

In contrast, the 1980s buildings were full of symbols: Salomon Korn's Frankfurt Community Center (1986) strikingly shows the crack that went through German Jewry and that was still to remain palpable. On the window wall of the synagogue in Kassel (Jacoby) cracks and fractures are painted, which should be reminders of the cracks and fractures in the life of man.[36] The outer wall of the Wuppertal Synagogue shows nine narrow window slits with elevated lintels, which are supposed to be reminiscent of the

35 Hermann Guttmann, "Das Gemeindezentrum in Hannover," in *Leben und Schicksal. Zur Einweihung der Synagoge in Hannover*, ed. city of Hannover and Jewish community of Hannover (Hannover, 1963), 199–207, here 205.

36 Esther Haß, "Eine neue Synagoge für Kassels Jüdische Gemeinde," in *Synagogen in Kassel*, ed. Stadtmuseum Kassel (Marburg, 2000), 89–98, here 98.

Fig. 9: Munich Synagogue (2006), interior towards east (Photograph: Ulrich Knufinke, Bet Tfila – Research Unit for Jewish Architecture, Braunschweig, 2007).

Hanukkah candles – in memory of the re-dedication of the Jerusalem Temple after its destruction.[37] The Darmstadt synagogue, designed by Alfred Jacoby in 1988, is reminiscent of Jerusalem buildings in its cubic design with flat roofs from which domes rise, e.g. the Great Synagogue in Jerusalem built by Alexander Friedman in 1982 (Figs. 5 and 6).

Domes that were regularly found in synagogue architecture since the nineteenth century were given an additional meaning in the twenty-first century. Usually symbolizing the canopy of heaven, they were now seen as the heaven over Jerusalem. The Mannheim tapestry-lined dome, designed by artists Peter and Paul Stask, is meant to evoke the sky over Jerusalem.[38] In the small Herford Synagogue,

37 Goedeking, "Zur Architektur der neuen Synagoge in Wuppertal," see note 28, 36 on.
38 Rinza, "Synagogenneubauten nach 1945 in Deutschland," see note 31, 100.

Fig. 10: Kassel Synagogue (2000), interior with walls covered with cedar wood (Photograph: Ulrich Knufinke, Bet Tfila – Research Unit for Jewish Architecture, Braunschweig, 2007).

there was even an elaborate arrangement of 248 lights – indicating the number of commandments – in the form of the starry sky over Jerusalem on the night of Rosh Hashanah 5770 (September 19, 2009).[39]

The tent motive – remembrance of the Tabernacle in the desert – was not a new symbol in architecture. It returned to synagogue and church buildings in the early 1950s and saw a revival with the Dresden Synagogue (2006, Fig. 12). Tent constructions can already be found in the mid-1950s, for example in the buildings of Helmut Goldschmidt (Dortmund, 1956, Fig. 11) and were often applied to church buildings, for example the Protestant Apostle Church in Bonn (1955/56 by the Bonn architects

39 Tabea Schüler, "Die Herforder Synagoge," in *Synagogen in Nordrhein-Westfalen. Architektur und Erinnerung*, ed. Alexandra Klei (Berlin, 2019), 164.

Fig. 11: Dortmund Synagogue (1956), interior forming a tent-like structure (Photograph: Ulrich Knufinke, Bet Tfila – Research Unit for Jewish Architecture, Braunschweig, 2007).

H.A. Rolffs and W. Orzol). In the Münster Synagogue (1961), Goldschmidt himself describes the interior as a

> concrete frame construction (exposed concrete) and lined with red clinker bricks. In form and color, the building blends in with the local building style that is generally used today. With this new synagogue, the Jewish community in Münster has probably created a dignified and modern house of worship of which it can be proud [...].[40]

And again, there is no reference here to any symbolism. The synagogue in Dresden, with its twisting massive structure, is intended to reflect the permanence of the Temple, while in the interior a filigree light metal mesh symbolizes the provisional tabernacle (Fig. 12). These two echoes were also used by the same architects for the Munich Synagogue.

40 Rinza, "Synagogenneubauten nach 1945 in Deutschland," see note 31, 111; there after *Festschrift zur Weihe der neuen Synagoge in Münster/Westf. 12. März 1961* (Münster, 1961).

Fig. 12: Dresden Synagogue (2006), a tent-like curtain separates the women (Photograph: Ulrich Knufinke, Bet Tfila – Research Unit for Jewish Architecture, Braunschweig, 2007).

The idea was already conceived in 1988 by Salomon Korn for the design of the synagogue in Darmstadt. Korn was defeated in the competition by Alfred Jacoby, whose design was implemented. Instead, Korn published his design in the Frankfurt catalogue for the exhibition "Synagogues in Germany." His design was to be a "synagogal antinomy" of "permanent temple walls" and "provisional tabernacle canopy." However, he implemented the tent as a curved concrete ceiling.[41] Then, the jury judged Korn's design in 1986: "The monumental character and the choice of hard, forbidding materials seem out of place."[42]

The idea of firm and light structures was applied in the Regensburg Synagogue, built by architect Volker Staab (* 1957) and inaugurated in 2019, using wooden planking:

> With the firmly fixed wall at the bottom and the shimmering arcade of light with the almost textile-looking dome shell at the top, the architecture connects the two images of remembrance that are so important for Judaism: Solomon's Temple in Jerusalem and the tabernacle that served as the central meeting place during the Israelites' exodus from Egypt.[43]

41 "Kritik an Darmstadts Synagoge, eine Abrechnung unter Kollegen. Peinliches in einem Frankfurter Ausstellungskatalog," (December 3, 1988) (unclear in which newspaper it was published), in: Archives of Alfred Diamant.

42 Jury protocol of May 12, 1986, quoted in "Kritik an Darmstadts Synagoge" see note 41.

43 *db deutsche bauzeitung* 8 (2019): 33.

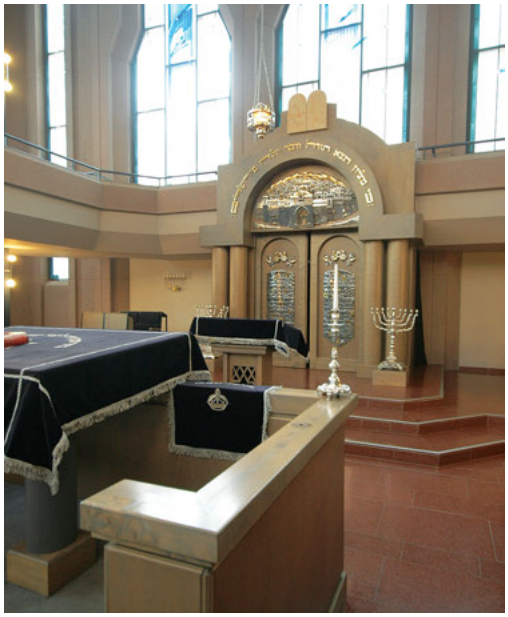

Fig. 13: Mannheim Synagoge (1987), Torah ark designed by an Israeli artist (Photograph: Ulrich Knufinke, Bet Tfila – Research Unit for Jewish Architecture, Braunschweig, 2007).

Sometimes it was not building materials that were imported from Israel, but the "software" in the form of artists or architects who were commissioned to design synagogues or furnish them. The choice was usually up to the congregations and in many cases personal contacts played a large part in it. For example, the fountain of the new Essen synagogue (1959, Dieter Knoblauch and Heinz Heise) was designed by the Israeli artist Eva Samuel, the daughter of the former Essen rabbi Salomon Samuel.[44] Kurt Lewy (1898 Essen–1963 Freiburg), an artist who emigrated to Brussels but was eventually interned in the Gurs camp and escaped from there, designed the glass surfaces in the dome.[45] Other artists commissioned for this building, however, were again not Jewish, such as Joseph Albert Sögtrop (1926–1980) from Menden, who designed the mosaic surfaces.

In Bad Nauheim, it was the artist Yehuda Azulay, who immigrated from Israel a few years earlier, who did the painting of the windows. Artist and goldsmith Alice Bloch, a Jew from Saarbrücken who emigrated to Switzerland in 1935, designed the

44 Rinza, "Synagogenneubauten nach 1945 in Deutschland," see note 31, 62.

45 Rudolf Vierhaus, *Deutsche biographische Enzyklopädie (DBE)* 6 (München, 2006), 412.

parochet of the Stuttgart Synagogue (1952, Guggenheimer).[46] The Ner Tamid as well as the Torah ark in Mannheim (1987, Fig. 13) is a work by the artist Frank Meisler from Tel Aviv, made of silver-grey glazed bird's eye maple.[47] Also, Israeli ambassador's presence at synagogue dedication ceremonies or words of greeting in commemorative publications show the close relationship to Israel.[48]

On the whole, it can be noted that although most of the commissioned artists came from Germany and were not necessarily Jewish, especially special objects – the Torah ark, its curtain (*parochet*), candelabra, etc. – were certainly more frequently given as commissions to Jewish and/or Israeli artists.

With these references or direct imports, sometimes obvious or – like the use of materials from Israel – only known to the community members, the synagogue building is charged with a special meaning, and its symbolism serves as a kind of connecting element between the Holy Land and the German communities.

46 Rinza, "Synagogenneubauten nach 1945 in Deutschland," see note 31, 130.

47 Rinza, "Synagogenneubauten nach 1945 in Deutschland," see note 31, 100.

48 For example, in *Festschrift zur Weihe der Synagoge und des jüdischen Kulturzentrums in Osnabrück 15. Siwan 5729–1. Juni 1969*, ed. Stadt Osnabrück (Osnabrück, 1969). The inauguration of the Wuppertal Synagogue (see Goedeking, "Zur Architektur der neuen Synagoge in Wuppertal," see note 28, even took place in the presence of the Israeli President Moshe Katzav. See Rinza, "Synagogenneubauten nach 1945 in Deutschland," see note 31, 135.