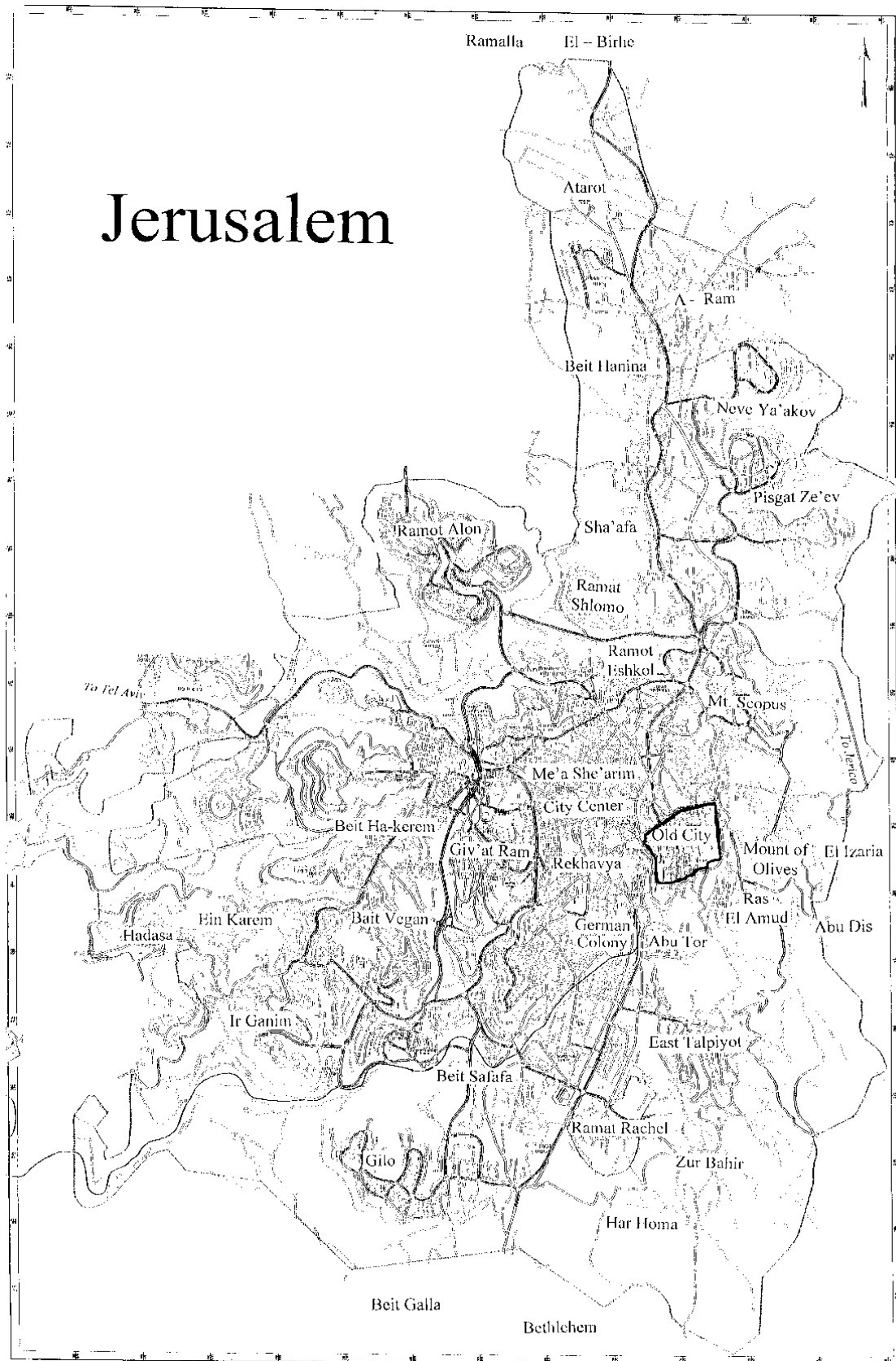


Introducción: “Memoria de la Investigación”

Por Ellen Lapidus

Jerusalem



Preludio

Jerusalem ... URBAN – ES – ZION

La ciudad de Jerusalem es una obra de arte. (1) Ella es una instalación construida entre las colinas de Judea, (2) la cual vista desde una perspectiva aérea o bien desde la distancia cuando uno se acerca a la ciudad, y pretendiendo que el observador es consciente de ella como una instalación del arte Contemporáneo, vuelve a ser uno. (3) La verdadera ciudad de Jerusalem está en el paraíso esperando por el tiempo justo para descender bajo comando, a la Tierra, a Zion. Entretanto nosotros construimos, nosotros vamos a trabajar, nosotros nos regocijamos. (4)

Este no es precisamente un ensayo de urbanización, sin embargo incluirá calles, suministros de aguas, electricidad, arquitectura, demografía, etc...Más bien es sobre urban-es-canción: Jerusalem como entidad zionista. (5)

Jerusalem! Alta en las montañas, separada en el tiempo, Jerusalem fué abandonada por siglos. Tú estas siendo reconstruida y porque esto está ocurriendo, es el tema de este ensayo. (6)

Jerusalem, como concepto abstracto, es como amor cuando no está metido en el. (7) Jerusalem, colinas del desierto, y viento.

Precisamente como una sinfonía no tiene acordes de sonidos cuando cada instrumento ejecuta su parte como solista, así las calles de Jerusalem tienen significado como crescendos y disminuendos en las vidas de las personas que habitan allí. Una calle, que podría ser cadencia, no es más importante para el total que cualquier otra. (ve mapa de calles)

Así también la arquitectura de la ciudad, ciudad moderna, es humilde en su portada. Piedras blancas, piedras blancas de Jerusalem es una exigencia legal para todas las fachadas. (8) Existen varias explosiones de cristales de colores y arcos cóncavos, pero la resonancia más fuerte es una armonía de color blanco.

Comparando los jardines que cantan a través de la ciudad en un coro, nuestra sinfonía incluye la voz humana. Nuestra ciudad está compuesta de viviendas de familias vecinas – todas las cuales están esperando que la ciudad celeste descienda cumpliendo la promesa hecha por el profeta Isaiah – y sus perros que juegan en los jardines. (9)

La instalación total puede ser vista en una disquete, una obra de arte contemporáneo. Mientras tanto nosotros ensayaremos de analizar los pasajes del modo mayor al modo menor en la gran 10º sinfonía

de Be-t'-oven, en tal forma que usted, que nunca ha estado allí pueda visualizarla en los ojos de su espíritu. (10)

El punto en el tiempo no es un accidente. Nosotros no somos más una Babetha, (11) capaz de esconder nuestros documentos en una bolsa de cuero. Israel moderno, y en consecuencia la Jerusalem moderna pueden ser dibujados (12) en un ordenador. Piedras gigantescas son transportadas en un día desde las canteras del Neguev a una nueva construcción en Jerusalem. Las carreteras están punteadas de camiones abiertos al aire que llevan las piedras. Durante las aglomeraciones regulares de tráfico uno puede meditar sobre los diferentes colores y dimensiones de los cubos gigantescos semejantes a los cantos rodados.

Greyish white stone...	mizi yehudi	piedra Pollença
------------------------	-------------	-----------------

Reddish white stone...	mizi achmar	piedra rojiza
------------------------	-------------	---------------

Calcaiea...	piedra avellanado
-------------	-------------------

En los primeros días de la ciudad, el color de los edificios de piedra fue excavado en su propio lugar. El transporte de entonces no era lo que es hoy. Una vista aérea repetirá los colores naturales de las Colinas de Judea. (13) Hoy, gracias a un esquema cuidadoso, gracias a la urbanización, gracias al concepto de la ciudad como una obra de arte Contemporáneo, hemos incorporado la consideración del color en nuestros planos.

¿Cuáles fueron las canciones populares que Babetha escuchaba? (14) ¿Qué es lo que ella cantaba? (15) Yo me imagino cabalgando Ens. Hermoso caballo, vestida con un elegante algodón Midianite. Es una pequeña hora brillante en un oscuro día del mes de noviembre. Las hojas de las higueras han todas caído. Ella se detiene frente a un desnudo árbol de higos que parece ser totalmente un gran candelabro. Los dunamos (los miles de metros cuadrados) de las palmeras de dátiles descienden hacia el Mar de Sal. La canción del Viento del Mar es su canción. La canción que nosotros cantamos todavía, hoy, cada Pesach.

El concepto abstracto de Jerusalem es quasi perfecto, o “justicia” en el pensamiento filosófico griego. (17) Es también una interpretación inglesa disminuida Ens. Calidad. (18) Para el ciudadano griego educado, Jerusalem, la ciudad judía fue una abominación. Jerusalem tenía que ser destruida no como un castigo a esos judíos rebeldes que no se prosternaban frente a los dioses griegos como los adoraban a su Dios. Sino Jerusalem abstracta, “encarnada”, tenía que ser destruida completamente, porque no podía ser integrada a la filosofía política en la cual la civilización

griega, y mas tarde romana, y aun la civilización moderna estaban fundadas.(19)

Ha sido históricamente válido el enseñar las generaciones que la víctima, el judío fué en alguna manera responsable de su propia dispersión. Este punto de vista puede prestarse como causa de innumerables injusticias repetidas. (20) Incluso los mismos judíos, no todos, no aquellos que llamamos los fanáticos, ciertamente, enseñan que si nosotros hubiéramos solamente esto o aquello, la historia hubiera sido diferente de lo que ha sido. Nosotros debemos, con la ayuda de profesionales (21) en este dominio, tratar de encontrar las verdaderas causas y desagraviar al pueblo judío de una culpa y en consecuencia obtener la libertad y no estar constantemente vigilados, (por ejemplo por los observadores de las Naciones Unidas, los diarios internacionales, etc.) lo que no es (22) apropiado.

“En la perdida es donde me has encontrado,” mi dulce Jerusalem. Yud, Resh, Vav, Shin, Lamed, Yud, Mem. Son los nombres de las letras hebreas del nombre Jerusalem. ¿Qué clase de ciudad podrá ser construida por una nación que cree que su alfabeto fue creado antes que el mundo? (23) Discutiremos el “sionismo cultural”.

En esta ciudad moderna el Sabbath es anunciado por un sonido. Una especie de largo sonido de cuerno que nos comunica que el Sabbath comienza. Un teatral llamado final antes que el telón sea levantado.

EL GUION COMIENCE.

Entre Hippodamus, (24) Patrick Abercrombie, (25) Baron Haussmann y el Profeta Isaiah. (26)

Fuga

Soprano....Hippodamus
Contralto...Abercrombie
Tenor.....Haussmann
Bajo.....Isaiah

La fuga comienza en la menor y se desarrolla con crisis explosivas hasta su culminación en Mi mayor. Hay una corta sección de la fuga en la cual la música es consciente de sus modulaciones. Sin más sutileza vuelve a la tonalidad original de la menor. Como una gran parte de la música del medio oriente el final es simplemente la repetición de los mismos temas acompañada por trinos y ornaduras.

Las notas de esta fuga interesan al agua de la ciudad bendita. El manantial de Gión no será suficiente para la población de la ciudad moderna. Tendremos que traer mas agua del Hermon, del Dan, y también del Mar de la Galilea, la Kinneret. Tendremos que colocar tubos, desviar corrientes y arroyos de agua, construir depósitos e instalar plomadas en nuestra gloriosa Jerusalem.

Y así fue hecho.

Las notas de la fuga conciernen el aire de la ciudad bendita. La antigua ciudad y los escasos vecindarios alrededor de ella no serán suficientes para albergar nuestra población en la Jerusalem moderna. ¿Dónde y como construiremos las casas, las residencias? Aire, espacio, terrenos para jugar, plazas, mercados, almacenes, tiendas, escuelas y ciertamente la belleza serán agitados y trenzados en nuestra fuga simbólica y imaginaria.

Y así fue hecho.

Las notas de la fuga conciernen el fuego de la ciudad bendita. Hace frío en Jerusalem durante los meses de invierno. Calificación, agua caliente, televisión, internet, teléfono, electricidad. ¿Cuánto? ¿Dónde? ¿Con que rapidez?

Y así fue hecho.

Las notas de la fuga conciernen la tierra, los terrenos de la ciudad bendita. Jerusalem se extiende espiritualmente desde “el mar al mar brillante”, desde el mar mediterráneo al euphrates. No se ha hecho aun. Cada pedazo de tierra esta siendo discutida internacionalmente. La fuga se ha trasformado en un enredo cacofónico. Las voces solistas separadas no pueden encontrar sus contrapuntos. No podemos escuchar más, las estrepitosas disonancias. Nos tapamos las orejas, Así solamente las explosiones son oídas. Lloramos de nuevo y nos lamentamos. El barítono, la voz bajo del profeta y sus ecos a través de las colinas de Judea, suena. Paz y armonía renace de la confusión.

Súbitamente, en el guiño del ocho, la música modula a su tónica, la menor. La fuga queda acordada. La tierra esta nuevamente plena, integra. Es el año 1967.

Y así fue hecho.

Passachalia

Intermezzo

Alegre dulce

Continuo

El judío inspirado es la obra de arte.

El judío en Jerusalem que esta viviendo un "sionismo cultural", (27) es la obra de arte. El ser humano que hace el plan de los modelos de las calles, que dibuja la biblioteca, es el objeto de valor. Vamos a tocar una passachalia en que yo les presenta los Jerusalemites, los ciudadanos, el coro.

Galia...Baruch...Sylvia...Aaron...Ruchal...Nonny...NMaya...Guy...Shula

La cortina se abre dejando ver una intensa crisis en la ciudad causada por la naturaleza. Una ola de calor o bien una tormenta de nieve, por ejemplo. El individuo esta obligado a sumirse a las fuerzas de la naturaleza, temporalmente.

Notas 1...DR.MICHAEL LEVIN and TAMAR GOLDSCHMIDT, "The City As A Museum, Modern Art and Architecture in Jerusalem", Jerusalem, 1980. op. cit., p.1. "The city of Jerusalem abounds in works of art and buildings that are both unique and artistically important. Our museum without walls also comprises sites illuminated at night. The floodlights reveal a Jerusalem different from the day-light city. The beauty of these sites is further enhanced by their being cut off from their day surroundings. This museum-city is open day and night and no admission ticket is required."

Notas 2...DAVID H.K. AMIRAN and ARIE SHACHAR and ISRAEL KIMHI, "Urban Geography of Jerusalem", Jerusalem; 1973. op.cit., p.9. "The special character of Jerusalem poses a particular challenge to the urban geographer. Jerusalem is distinguished by a unique scenic setting in the central part of the Judean Mountains."

Notas 3...Israel Museum read-out on painting interpreting the distant view of the city.

Notas 4...TEDDY KOLLEK, "For Jerusalem, A Life", New York, 1978. op.cit., p.230. "The most serious reconstruction problem is still before us – the plaza of the Western Wall. We have tried to do away with the name 'Wailing Wall'. I don't know who first changed that adjective in English, but it has always been referred to as the Western Wall in Hebrew. In addition, the very fact that the Wall is ours again for the first time in two thousand years should stop the customary wailing, although many Jews believe that the mourning will only stop when the Temple is rebuilt. Incidentally, I receive about twenty or thirty letters a year, mainly from Fundamentalist Christians of various churches, urging us to build the Temple, because they regard this as a prerequisite for the return of Christ. At press conferences I am often asked whether we plan to rebuild the Temple. I usually reply that according to Jewish tradition, the Temple already exists and will come down from heaven to its proper place when the Messiah comes - and that's a chance everyone has to take."

Notas 5...ANTHONY SUTCHIFFE, "Metropolis 1890-1940", London, 1984. op.cit., p.7, (first page)

Chapter 7

The Metropolis in Music

DAVID HAROLD COX and MICHAEL NASLAS

NO precise definition of the nature of this chapter is possible. Is it an essay? An observation of the image of the metropolis in music? A discussion on the nature of musical presentation? An analysis of the visual impact of music? The truth is that it is something of all these, without being precisely any one of them. The reader who is looking for profound, scholarly analyses may be disappointed. What he will find instead are fragments of ideas, rough outlines of thinking, suggestions that in many instances may lead to questions which are not clarified. To develop just some of the themes touched on in this chapter would have required a much greater length and, most probably, a different approach.

What we present here then is a dialogue between a Composer and a Listener. No doubt, there are instances of lack of balance, weak points, and gaps, but we did not intend to produce a treatise. Instead, we are suggesting that the device of the dialogue can usefully present the characteristic features of the metropolis, as portrayed and reflected in music. Our Composer is inspired by the metropolis and aware of contemporary trends – in his own music and in popular music. His counterpart – the Listener – is a person active in the fields of planning, architecture, and urban studies in general; he is attached to music, aware of the artistic trends in the eighteenth and nineteenth centuries, but slightly perplexed by the music of the twentieth-century composers.

All the elements necessary for a successful dialogue are present. Both the Composer and the Listener are determined to look for common ground. There is sincerity and mutual respect. The participants enter the dialogue as persons skilled in the art and practice of their respective fields, each ready to listen and learn. It is all this that makes the discussion a real dialogue, and not a search for an impossible synthesis.

The Dialogue

Why is the twentieth-century idiom so much more difficult to understand than the music of previous centuries?

Notas

6...AVRAHAM YAARI, "The Goodly Heritage",

Jerusalem, 1958. op.cit., p.6l.

The pioneer of settlement outside the city walls was Yosef Rivlin, a resident of Jerusalem. His activities are described by his grandson, Josef Yoel Rivlin, a noted Orientalist and Professor at the Hebrew University, and a present resident of Jerusalem. The first Jewish houses outside the wall were put up by the famous Anglo-Jewish philanthropist, Sir Moses Montefiore, in 1857, on a site near the present Railway Station.

Notas

7...LEO STRAUSS, "The City and Man", Chicago,

1964. op.cit., p.226.

The "eros" of the Athenian for Sicily is the peak of his "eros" for his city, and that "eros" is his full dedication to his city, the willingness to sacrifice, to forget everything private for the sake of the city, a willingness which finds an appropriate and hence no unambiguous expression."

Notas

8...DAVID KROYANKER, "Jerusalem Planning and

Development 1982-1985, New Trends", Jerusalem, 1985. op.cit.p.132.

In the Past two years, the subject of the use of stone in building in Jerusalem, has again become a hotly debated topic.

Stone has always been Jerusalem's typical building material, practically a "trade-mark" and a common denominator uniting all the building styles of the various periods from the First Temple to our own. As red brick is to London, glass to New York and mud to Sana'a, so is stone to Jerusalem. Shortly after the British conquered Jerusalem from the Turks in 1917, British Governor Sir Ronald Storrs enacted a bylaw requiring square, dressed natural stone for all Jerusalem construction. This historic bylaw determined the image of New Jerusalem more than any other law, bylaw or program devised by the authorities during the next 70 years.

Notas

9...TEDDY KOLLEK, "For Jerusalem, A Life", New

York, 1978. op.cit.p.231.

Although it is our housing program that has been the subject of headlines, the city administration has also been extremely conscious of the need to plant trees and create green spaces. One of my first actions after assuming office was to begin laying out small green areas and pocket parks all over the city.

Notas 10...MATHEW E. BAIGELL, "Jewish Artists in New York During the Holocaust Years", Washington, 2001. op. cit., p.8.

As Hitler's voice grew louder and louder..., I felt at odds with aesthetics and pure art. I had to express something with my art. (Using current styles were) escapes from my emotional entanglement with the suffering of my fellow men...a sort of betrayal of my inner self...His voice took me back to my childhood and I found no way to ignore these feelings...The Jewishness of way, way back somehow finds its way into my living moment now.

Notas 11...J.D. COHEN SHAYE, "The Jewish Family in Antiquity", Atlanta, 1993. op.cit., p.1.

The most important bit of evidence concerning the ancient Jewish family, the Babatha archive, has recently been published.

Notas 12...LEONARDO BENEVOLO, "Origenes del Urbanismo Moderno", Madrid, 1992. op.cit., p.149.

En cambio, en las novelas contemporaneas de Disraeli la misma exposición tiene una precisa intención política.

Notas 13...DAVID H.K. AMIRAN and ARIE SHACHAR and ISRAEL KIMHI, "Urban Geography of Jerusalem", Jerusalem, 1973. op.cit.,p. 33.

Construction: Forms and Materials

The stones used for building in Jerusalem are various types of limestone, some of which may be quarried on the building site in the process of digging foundations. The colors range from white through grey or pink. Since the quarries of the pink stone were in parts of the Judean Mountains which from 1948 to 1967 were under Jordanian control (particularly to the south and east of "Solomon's Pools"), new building coated in pink stone demonstrated that the building was in fact erected after 1967.

Notas

14...YIGAEEL YADIN, "The Documents From the Bar Kokhba Period In the Cave of Letters", Jerusalem; 1989. op.cit., p.5.

(Yadin's footnote 8) Yadin thought there was even a family relationship with Bar Kokhba, but that is at best only a possibility:.....(page 25) Relationship assumed by Yadin, a Yehonathan son of Be'aya being attested (Be'aya and Yonathan family of Babatha).....(page 24) Judah, her (Babatha's) second husband, owned real estate in Engedi..

Notas

15...BARRY W. HOLTZ, "Back to the Sources – Reading the Classic Jewish Texts", New York, 1984. op.cit., p. 120.

...in the "Song of Deborah," an ancient victory hymn preserved in Judges 5, we hear the poet, speaking for all Israel, implore:

(12) Awake, awake, O Deborah!

Awake, awake, "strike up the chant!"

Take your captives, O son of Abinoam!

The reference here seems to be some poem celebrating a spectacular victory of the past, to be sung before the battle and so to inspire confidence or bolster morale. One is reminded of the tradition that in 1066, at the Battle of Hastings, the heroic "Song of Roland" was recited for the benefit of William the Conqueror and his troops.

Notas

16...BARRY W. HOLTZ, "Back to the Sources – Reading the Classic Jewish Texts", New York, 1984. op.cit.,p.108.

Thus, for example, the crossing of the Sea of Reeds as recorded in the fourteenth chapter of the Book of Exodus is followed in the fifteenth chapter by the "Song of the Sea," more properly an ancient Israelite victory hymn celebrating the deliverance from Egypt.

Notas

17...E.J. OWENS, "The City in Greek and Roman World", London, 1991. op.cit., p.61.

The immediate relevance of Hippodamos to the history of fifth-century planning lies in the fact that he introduced a specific system of planning which differed in both detail and overall design from contemporary practice.

Notas

18...JOHN J. COLLINS, "Jewish Identity in the Hellenistic Diaspora", Michigan, 2000. op.cit., p. 31.

The fragments of Manetho include a derogatory account of Jewish origins which is recorded in Josephus's tract "Against Apion" at the end of the first century C.E. as initiating a long line of anti-Jewish polemic.

Notas

19...MICHAEL BRENNER, "After the Holocaust", Princeton, 1997. op. cit., p.10.

In early May 1945, the commander of the American Liberation Army announced to the survivors, "Anyone found outside the camp without a permit will be shot."

Notas

20...JILL and LEON URIS, "Jerusalem Song of Songs", London, 1981. op.cit., p.76.

During Solomon's reign Jerusalem had been thrown open to all sorts of pagan cults to mollify his foreign wives and sport the sophistication of an international city.

Notas

21...THE JERUSALEM COMMITTEE, "Proceedings of the Third Plenary Session – December 16-19, 1975", Jerusalem, 1975. op.cit., p.17.

Since 1973, the City Council has passed a regulation that limits the height of building to eight floors. Unfortunately, this is only a decision of the Local Commission and not the District Commission, but since 1973 no license has been issued in Jerusalem for a building above 8 floors.

Now, after giving a framework of our concepts for development of the City, I'll try to say what really happened in the last two years. Something happened in this country after the Yom Kippur War. I think we are less arrogant, we are more modest and we face reality. I think also that something happened to planning in this City in the sense that we stopped talking in the fashion of grand design and arte now speaking more about the process, thinking, evaluating ourselves all the time and trying to see what can be achieved and what cannot be achieved. As far as the Outline Scheme is concerned, we find the existing 1959 Outline Scheme for the core of the City, the 1948 area of the City, an extremely useful tool.

Notas

22...BARTLEY C. CRUM, "Behind the

Silken Curtain", New York, 1947. op. cit., p.8.

"There is one fact facing both the United States and Great Britain, Mr. Crum. That is the Soviet Union. It would be wise to bear that in mind when you consider the Palestine problem."by assuring me that British policy was based on the protection of British interests against Russia, and explaining that it should be in our interests to fall in with that policy.

Notas

23....RABBI MOSHE CHIAM

LUZZATTO, "Secrets of the Future Temple", Jerusalem, 1999. op.cit., p.41.

The mathematical system of "Mishkney Elyon" is what in Hebrew is known as "gematria", the "Study of Numbers" (or Torah numerology). The term "gematria" is derived from the ancient Greek word for what we call geometry. It is common knowledge that "gematria" is the study of the numerical values of the letters and words of the Hebrew Torah. What is not generally realized is that "gematria", like geometry, is also that mathematics of space.

Notas

24...LEO STRAUSS, "The City and

Man", Chicago, 1964. op.cit.,p.17-18.

The first political philosopher will then be the first man not engaged in political life who attempted to speak about the best political order. That man, Aristotle tells us, was a certain Hippodamus.....

Notas

25...GORDON E. CHERRY,

“Pioneers in British Planning”, London, 1982. op.cit., p.105.

.....Abercrombie had a clearer idea of what this involved than did most of his contemporaries: he summarized his views of the subject in his London Inaugural Lecture and in a slim volume called, simply, “Town and Country Planning” that remains as elegantly refreshing and relevant today as when it was first written more than forty years ago.

Notas

26...ARTHUR KUTCHER, “The

New Jerusalem Planning and Politics”, London, 1973. op.cit., p.9.

An old Zionist dictum says: “If you will it, it is so”. There is a choice. It lies between building the New Jerusalem according to the principles of Baron Haussmann, or according to the principles of the prophet Isaiah. The one is a city manipulated to achieve certain political and economic ends, the other is the city as an affirmation of human values,

Notas

27...AHAD HA’AM, “Selected

Essays”, Cleveland, 1964. op.cit., p.37-39. introduction by Leon Simon

.....Hence the return to Palestine must precede as well as follow the restoration of Jewish culture to its proper place in the lives of the Jews in other lands. It must be undertaken at once by the remnant in whom the national consciousness has been neither sublimated into a pious aspiration nor crushed by the weight of foreign culture. It will be a work of these pioneers to make Palestine a magnet for larger sections of those yet unborn generations to whom the “spiritual center” will give a true conception of their birthright and their destiny.

VII

Such is, in outline, Ahad Ha-‘Am’s presentment of the Jewish problem, and the solution which he offers.

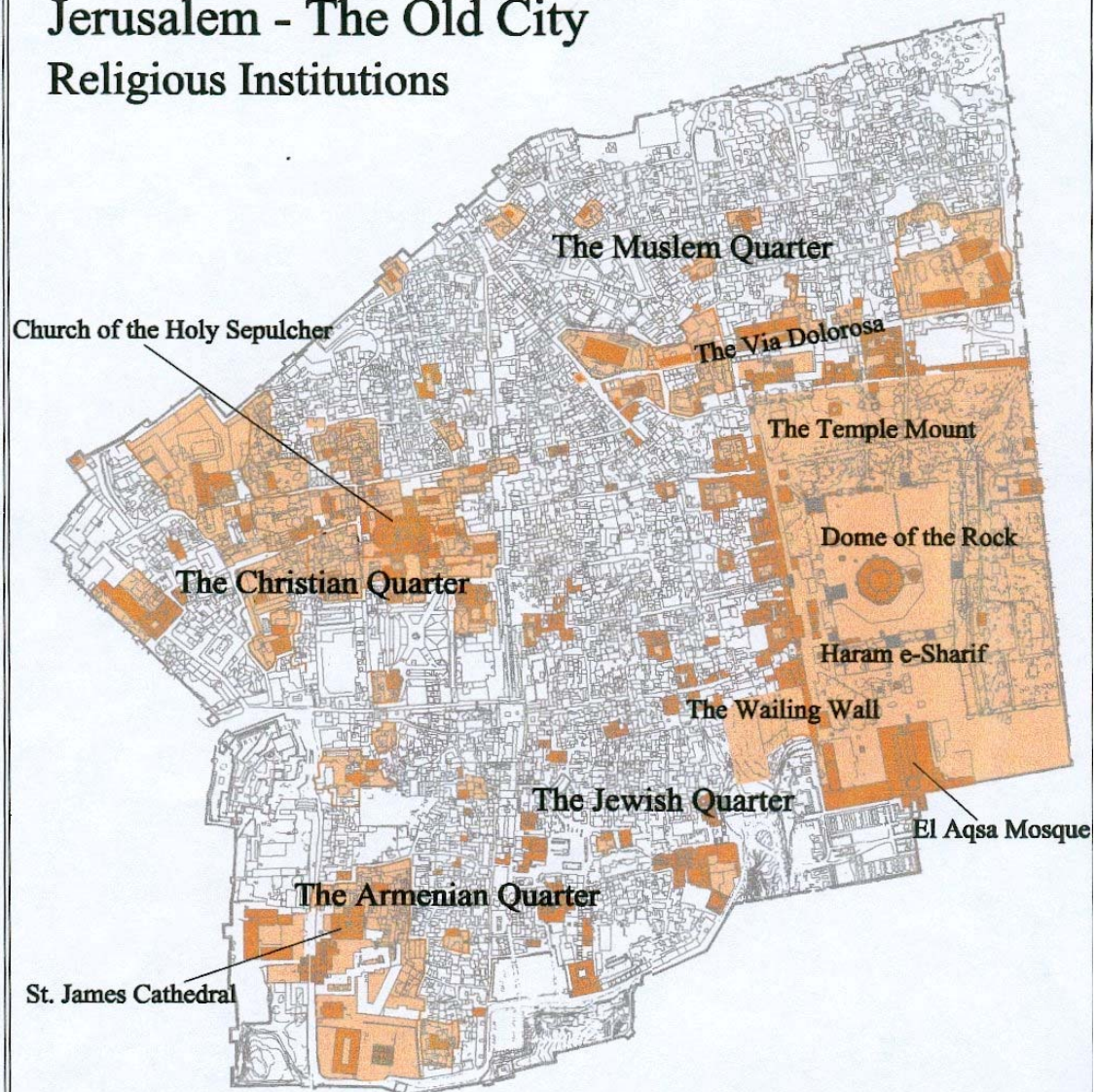
.....The “mission” postulates a spiritual separateness which can only be maintained if Jews are spiritually fed on the products of the Hebrew genius;

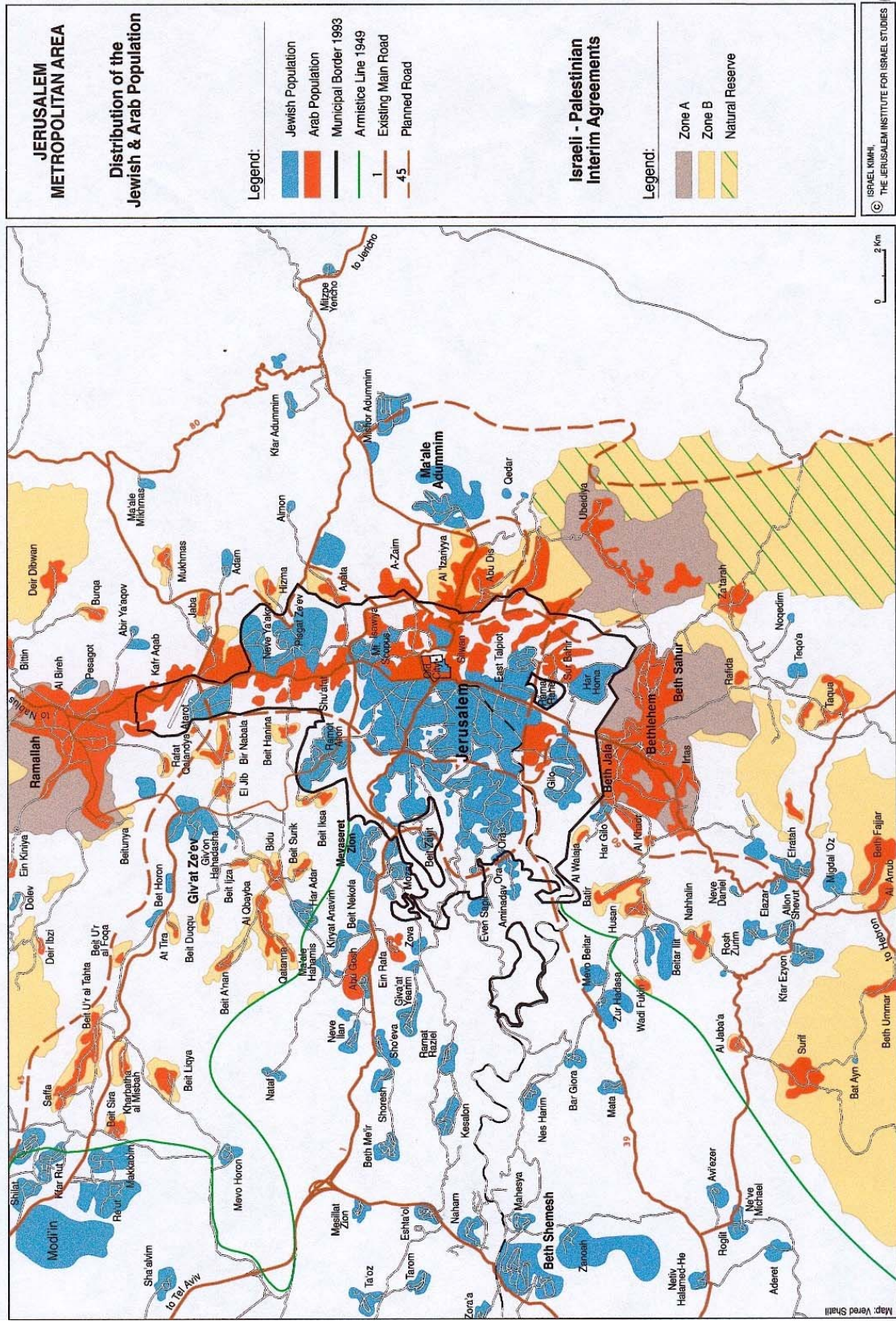
Population Growth in Jerusalem 1967 - 2000 (000)

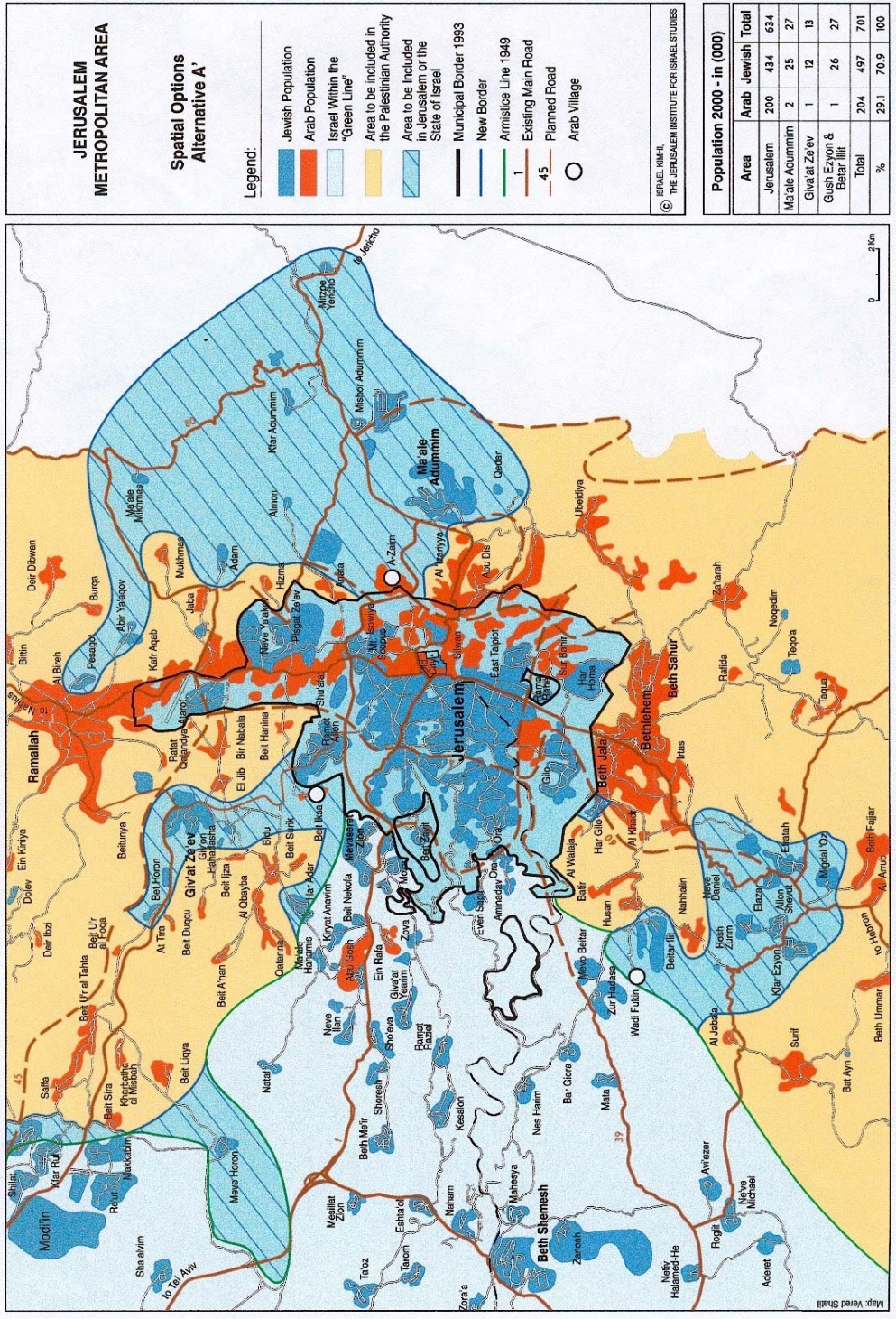
Year	1967	2000	Growth %
Jews	197.7 74%	442.0 69%	124.0
Arabs	68.6 26%	198.0 31%	197.0
Total	266.3 100%	640.0 100%	143.0

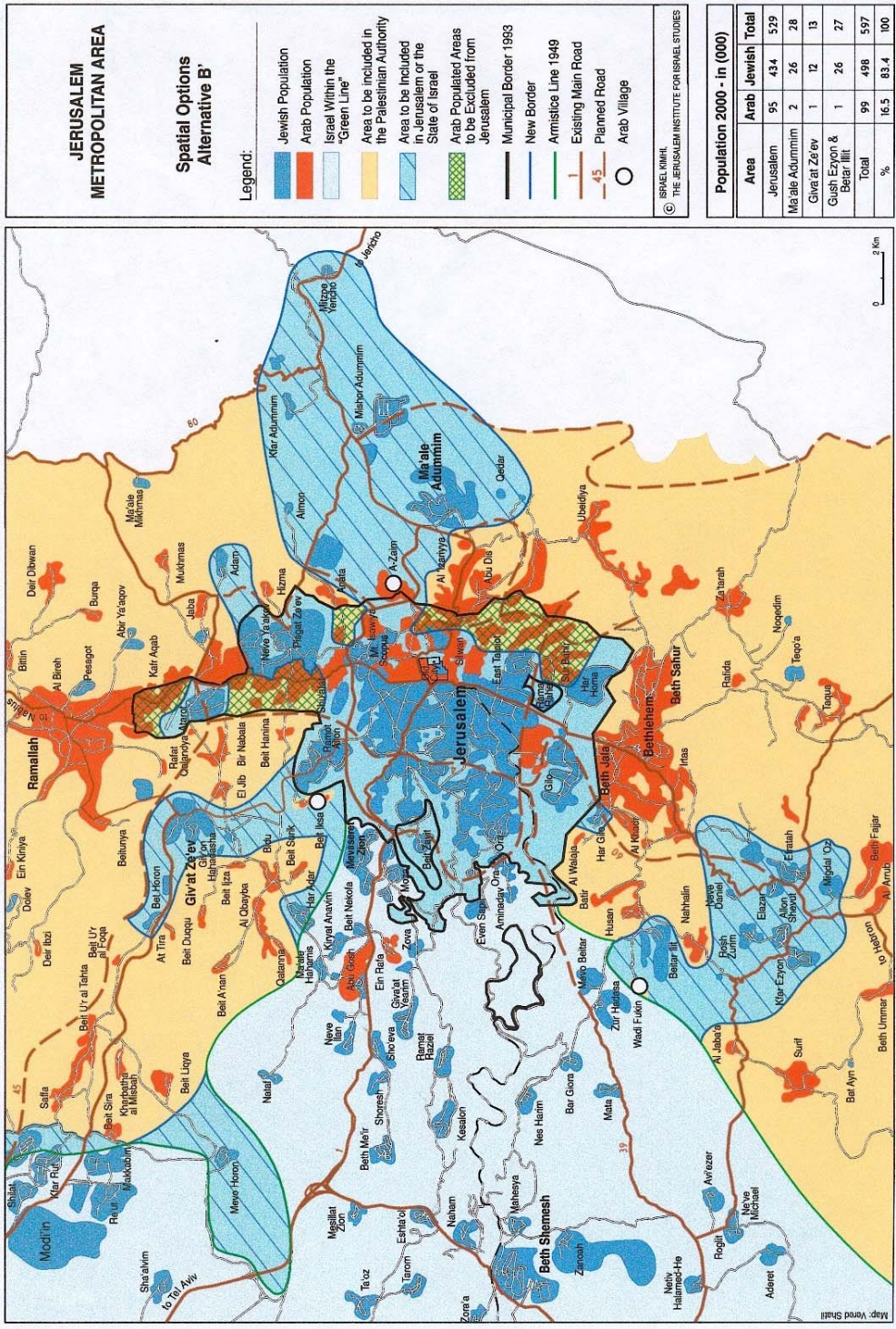
Jerusalem - The Old City

Religious Institutions









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