Gertrud Goldschmidt
Architect and Zionist

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Introduction

It was only by pure chance that I became aware of the work of architect Gertrud Goldschmidt. I was searching for information on the first women architects in pre-state Israel and contacted Ya'akov Goldschmidt because I knew that he was friendly with the family of one of these architects. When I finished describing my research to him, he said casually, "You know, my mother was also an architect in the 1930s." That was how I first learned about Gertrud Goldschmidt.

In the 1930s architecture was not acknowledged around the world as a woman's profession, and Mandatory Palestine, or Eretz Israel, was no exception.[1] Although architecture was not an obvious profession for women at that time, during the late 1930s, seventeen women architects were already practicing there. Most of them were new immigrants, graduates of German and Austrian technical universities (called *Technische Hochschule* or TH), and four had completed their studies at the Hebrew Technion in Haifa, established in 1924. Among them were Genia Averbuch, Yehudit Chlenov, Dora Gad, Anna Klapholtz, Elsa Gidoni Mandelstamm, Lotte Cohn, Gertrud Krolik, Zipora Neufeld-Cherniak, Helene Roth, Yehudit Stolzer Segall, Paula Szwif and, last but not least, Gertrud Goldschmidt.

These women architects were involved in every kind of architectural specialization and carried out projects of different scales. They designed urban

1 In the period discussed in this article, namely, from 1920 to the establishment of the State of Israel in 1948, Palestine under the British Mandate was also referred to as Palestine or Eretz Israel (Land of Israel), one of its biblical names.

quarters—new neighborhoods and city squares—as well as educational and social welfare facilities, apartment buildings, single family homes and interiors. They worked to realize the Zionist vision of developing a Jewish national home. And finally, they all played an important role in promoting modern architecture in Eretz Israel.[2]

Gertrud Goldschmidt was one of the first modern architects in Mandatory Palestine. Despite that, her name and works are missing from the local historiography of 20th century architecture. This article describes Goldschmidt's life and her work during the early 1930s, which primarily involved commissions from middle-class Zionists with a capitalist orientation.

Early life in Germany: Becoming a Zionist and an Architect

Gertrud Goldschmidt (1898-1997), daughter of Emma and Siegfried Kochmann, was born and raised in the Silesian town of Jauer, formerly in Germany, now in Poland (Jawor) (Figure 1). Her parents ran a successful business in the town where there were few Jewish families. Although she grew up in a non-Zionist environment, she later joined *Blau-Weiss*, a Jewish youth movement established in Germany in 1912.[3] The rise of the Zionist movement, which aimed to establish a national home for the Jewish People in Eretz Israel, greatly influenced the course of Goldschmidt's life. This national awakening set off several waves of Jewish immigration to Palestine, beginning in the late 19th century. The recently arrived immigrants strove to embody the "New Jew," namely a strong and robust figure, who was a farmer and a fighter. They were determined to realize that ideal in reaction to the way Jews had been perceived until then—physically weak, landless, rootless and spiritual in nature. Goldschmidt's life took a turn with the growing popularity of the Zionist Movement in Germany,

2 Davidi (2017).

3 The movement's members were children of assimilated German Jewish families who wished to enter a youth movement but, being Jewish, were rejected by the German nationalist youth movements. In 1922, the movement adopted a Zionist platform and encouraged its members to specialize in agricultural or professional work before they emigrated to Eretz Israel.

Figure 1: Gertrud Goldschmidt, 1920. Source: Courtesy of the Goldschmidt family, Ramat HaSharon, Israel.

Figure 2: Goldschmidt House, Tel Aviv, 1931. Source: Courtesy of the Goldschmidt family, Ramat HaSharon, Israel.

in particular, the ideas of the Zionist leader, Kurt Blumenfeld.[4] He was typical of the second-generation Zionists who assumed leadership positions after World War I. They had joined the movement because they had come to the realization that German society would never fully accept them. They clung to Zionism to satisfy a deep need for a modern Jewish identity. These young Jews found what they were looking for in "practical Zionism," that is, a means for living in the present and the future that was more comprehensive and engaged than Theodor Herzl's political-philanthropic, first-generation Zionism. Blumenfeld urged Zionist youths to immigrate to Eretz Israel. In 1912 he initiated a resolution at the Zionist Congress stipulating that every Zionist should strive for immigration to Eretz Israel. This idea made a great impression on Goldschmidt. Before enrolling in academic studies, she consulted Otto Warburg, the prominent Zionist leader, about the profession she should choose to assist the nascent Jewish society there.[5]

Warburg, a botanist and a researcher, was a pillar of German Zionism and president of the World Zionist Organization (1911-1921). He was a great supporter of "practical Zionism," which was becoming very popular in Germany due in part to his backing and initiatives.[6] As might be expected, Warburg told Goldschmidt that the only profession that could help develop Eretz Israel was agriculture. Despite being more inclined to study architecture, Goldschmidt decided to study botany. In 1919, she enrolled in this subject at the University of Würzburg, but her passion for architecture triumphed, and she quit after one semester.[7] In May 1920, she was accepted as an architecture student at the *Technische Hochschule* in Munich.[8]

4 Kurt Blumenfeld (1884-1963) was president of the Zionist Federation of Germany from 1924 until he immigrated to Palestine in 1933.

5 Interview with Ya'akov Goldschmidt, Ramat HaSharon, October 23, 2007.

6 Warburg went to Eretz Israel on a long research tour (1899-1900), which yielded invaluable information on ways to develop agriculture there, thus greatly assisting "practical Zionism." He emigrated to Palestine in 1920.

7 "Winter-Semester 1919/20 Personalbogen", February 11, 1920. University of Würzburg (JMU), Archive.

8 Technical University of Munich (TUM), Archive.

Goldschmidt studied under the renowned architect Professor Theodor Fischer, who had taught many of Europe's leading modernist architects, including Hugo Haring, Ernst May, Bruno Taut and Jacobs Johannes Peter Oud. The celebrated Jewish architects Richard Kauffmann and Erich Mendelsohn, both of whom later immigrated to Eretz Israel, were among his students. Beginning around 1907 the *Technische Hochschule* in Munich had accepted women as guest students in architecture, yet few female students were officially enrolled.[9] The first woman completed her diploma in 1915, and by 1924 there were a total of 5 female and 288 male students at the architecture faculty.[10] Goldschmidt received her diploma in August 1923.[11] She initially remained in Germany and worked at the Bavarian Settlement Department in Nürnberg and for an architect named Meyer.[12] In January 1924 she acted upon Blumenfeld's dictate and immigrated to Eretz Israel. Goldschmidt was the second woman architect in practice there, after Lotte Cohn who had arrived three years earlier from Berlin. They became good friends.[13]

Settling in Palestine

During her time with the *Blau-Weiss* movement, Gertrud met Martin Goldschmidt, her future husband, who was studying hydraulic engineering at the same university in Munich. Martin immigrated to Eretz Israel in 1923 and the two were married a year later. They settled in Tel Aviv, which was the modern urban center and heart of the burgeoning Jewish community. It was a middle-class stronghold and amid a public and private building boom. Upon her arrival in Mandatory Palestine, Goldschmidt immediately joined the

9 Maasberg/Prinz (2012), 637; Stratigakos (1999), Appendix 1, 389–390.

10 Maasberg/Prinz (2012), 638 footnote 34.

11 Gertrud Kochmann, Diploma, TUM. Ya'akov Goldschmidt, private archive.

12 Registration form for the "Architects' Association of Eretz Israel", 1924. Central Zionist Archives, J116/7 (Hebrew).

13 Goldschmidt carried out her first project in Mandatory Palestine in collaboration with Lotte Cohn. In 1931 Goldschmidt and Cohn won a planning competition for a workers' neighborhood in northern Tel Aviv. Eight proposals had been submitted. They shared the first prize with the office of Genia Averbuch and Sha'ag. They did not realize the project as another architect received the commission. Lavon Institute for Labour Research, IV-208-1–284A.

"Architects' Association of Eretz Israel" to make contacts and meet colleagues who shared her professional interests.[14] Many women architects worked for public planning departments after immigrating to Palestine, and she was briefly employed at the Public Works Department (PWD) of the Mandatory Government.[15] She waited until the early 1930s to establish an independent architectural office because she was raising her three children, who born in 1925, 1927 and 1929.

To understand the buildings of Gertrud Goldschmidt, it is worth taking a closer look at the local architectural context in Eretz Israel. During the 1920s and 1930s, Jewish architects in Mandatory Palestine—men and women alike—were looking to create an architectural language that would represent the young Jewish community. In the 1920s their designs covered a wide range of styles, including Orientalism, Eclecticism and even Neoclassicism. The influx of young architects, who had studied and worked in Europe in the 1920s and early 1930s, accelerated the introduction of modern architecture into Eretz Israel. These architects had an up-to-date professional education, had been exposed to Western values, and had experienced dramatic political and social upheavals. The functionalism, stylistic simplicity and freedom from historical bonds that characterized modern architecture found an echo in the Zionist's notion of the "New Jew." With the massive construction that was required to accommodate an expanding immigrant community, modern architecture gained prominence in the early 1930s. Whereas many local architects, such as Yehuda Magidovitch, Ze'ev Rechter, Josef Berlin and even Lotte Cohn, began by designing in an eclectic style and integrating elements such as arches and domes into their designs, all later embraced modernism.

In 1931 Goldschmidt carried out her first independent project, a house for her family in a new workers' neighborhood in northern Tel Aviv. (Figure 2) The small residence included an office for herself.[16] Unlike many of her fellow architects in Mandatory Palestine, Goldschmidt embraced modern architecture from the start of her career. The design of her home is typical of the early

14 The association was founded in 1923 by local Jewish architects, among them Lotte Cohn. Under the British Mandate, architects were not required to join the "Architects' Association of Eretz Israel" to become registered in Mandatory Palestine.

15 Jewish architects and engineers employed at the PWD did not plan buildings for the Mandatory government. Rather, they drafted and developed construction plans.

16 Documentation in the Tel Aviv Municipality Building Archive.

modern style that the Jewish community of Eretz Israel adopted at this time. It did not display the complexity and dynamism of the International Style that would invade Tel Aviv just a few years later. Her house was a simple composition of undecorated masses, adjusted to the local climate. The northern façade had a covered balcony accessed through the living room's wide glass door. (Figure 3) Adopting the spatial practices of the eastern Mediterranean, she installed a stairway that led to a roof terrace, where one could relax in the cool evening sea breeze in the manner of the local Arabs. To shade the western and southern windows, she designed horizontal cornices that ran the width of the building. Shading cornices were typical features of Richard Kauffmann's work, as seen in his design of the Kruskal House (1931), considered the first modern building that Kauffmann planned in Tel Aviv, and one of the city's first examples of modern architecture.[17] The similarity between these two early modernist buildings by Goldschmidt and Kauffmann, both students of Theodor Fischer, is noteworthy.

After the Nazi rise to power in 1933 and the subsequent anti-Jewish laws and persecution, immigration to Mandatory Palestine increased. Martin's parents were among the newly arrived immigrants. Gertrud Goldschmidt added a second floor to the family home, where she designed a two-room apartment accessed from the outside by external stairs. The completion of her family home marked the beginning of an intensively productive period for this architect. In the following years, she planned a factory, urban villas and an apartment building in Tel Aviv and worked in the neighboring towns of Ramat Gan, Kfar-Saba and Rehovot. Members of the German immigrant community commissioned many of these buildings, which were designed in the International Style.

An all-female factory in Tel Aviv

In 1933, Gertrud Goldschmidt received an offer to plan the Hadar-Scheflan factory in Tel Aviv which produced cardboard boxes and paper cups. In the early 1930s this was the only factory of its kind in the Middle East. It was

17 Levin (1984), 10 (Hebrew); *Tel Aviv's Modern Movement* (2004), 73.

originally established in Berlin in 1899 and moved to Tel Aviv in 1924.[18] Chaya Scheflan, the founder's widow, who was then the owner and manager of the factory, decided to construct a new facility to increase production and to provide the employees with more amenable working conditions. It is worth noting that this was an all-female project: A woman ran the factory, a woman architect designed the building and 65 women employees comprised much of the workforce. Goldschmidt arranged the spacious production halls in an L-shaped plan and included ample fenestration to provide light and ventilation. She included a separate building in the central yard with toilets, showers, dressing areas and a recreation room for the staff. The factory's logo featured a schematic representation of the building, highlighting its modern, functional design.

However, collaborative projects with women acting as both client and architect were seldom in Eretz Israel and always involved friends or relatives of the architect. Nonetheless, a few examples are worth noting. Goldschmidt also planned a residence for a female acquaintance (Rebecca Dosik House, 1934). Lotte Cohn designed the prestigious "Pension Kaete Dan" on the Mediterranean in Tel Aviv for her good friend Käte Dan in 1932 and completed the Cohn residence in Jerusalem's Rehavia neighborhood for her sisters Helene and Rosa Cohn, which became the "Helene Cohn Boardinghouse" in 1933.[19] To the best of my knowledge, Goldschmidt was the first woman architect to build a factory in Eretz Israel. Nonetheless, women architects in Mandatory Palestine, Goldschmidt included, had far greater professional opportunities than women architects elsewhere at that time. In the early 20th century, for example, many European women architects engaged mainly in domestic architecture, which was considered their "natural" domain.[20]

There is nothing trivial about the fact that women architects in Eretz Israel were able to achieve a level of professional equality with their male colleagues. Their success could be attributed in part to the special circumstances that developed in Mandatory Palestine in the 1930s. The waves of immigra-

18 Hadar-Scheflan factory. https://sites.google.com/a/tlv100.net/tlv100/old_east/shfln (Hebrew), accessed on Sept. 22, 2020.

19 The most significant collaboration was that of Lotte Cohn, Elsa Gidoni Mandelstamm and Genia Averbuch with Zionist women's organizations. It significantly contributed to the professional advancement of women architects and to their public visibility. See: Davidi (2016), 217–230.

20 Walker (2017), 11–25; Stratigakos (2001), 90–100.

tion resulted in a significant increase in construction, which offered abundant possibilities to men and women architects alike. Significantly, architecture, like many other professions, was newly established in Eretz Israel, and was not as set in its ways as it was in many European countries. This may have resulted in a less condescending attitude towards women, which enabled them to explore their talents and abilities more fully. In Eretz Israel, the drive to build a "Jewish National Home" created unique professional opportunities that proved beneficial to the immigrant women architects, expanding their scope of activity beyond the domestic sphere.

Beit Haikar – Winning an architecture competition

Goldschmidt's plan for the Miller House, a private villa in Rehovot (1933), shows her to be a mature modern architect, well versed in the International Style. (Figure 4). Rehovot was then a small town, mostly inhabited by farmers who cultivated the lands around it. Civil engineers planned most of the private houses. Yet starting in the early 1930s, modern architecture was introduced and quickly flourished. Goldschmidt's sophisticated education and her nearly decade-long acquaintance with the local climate helped her formulate a modern architectural vocabulary that was sensitive to regional conditions. For the Miller House, she designed a dynamic façade with a dominant curve, long horizontal windows with shading cornices and numerous balconies, some shaded by pergolas. Following the local trend towards home farming, she also included a vegetable patch for domestic use in the yard.[21]

Her client, Yesha'yahu Miller, was the brother of Tuvia Miller, one of the most prominent public figures in Rehovot. Without doubt, this striking building enhanced Goldschmidt's professional reputation in the town. In 1934, she was invited to take part in a prestigious architectural competition to design the farmers' administration building, *Beit Haikar* (Farmers' House), which was also to be their social and cultural center. Five architects and engineers participated, and Goldschmidt, the only woman, won.[22]

21 Site plan. Ya'akov Goldschmidt's personal archive, Ramat HaSharon, Israel.

22 Documentation in: The Farmers' Federation of Eretz Israel Archive, Rehovot, Israel.

Figure 3: Interior, Goldschmidt House, Tel Aviv, 1931. Source: Courtesy of the Goldschmidt family, Ramat HaSharon, Israel.

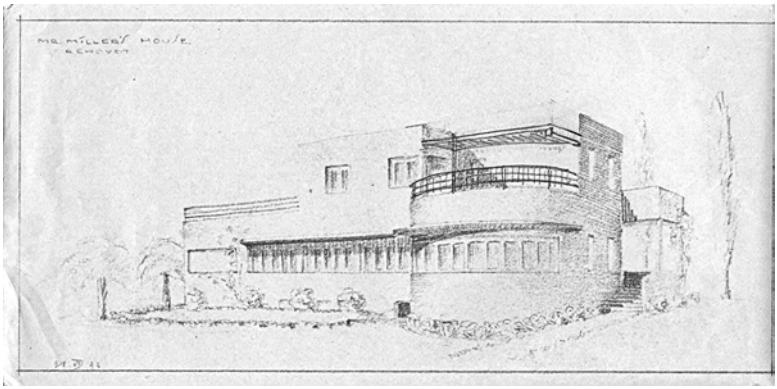

Figure 4: Miller House, Rehovot, 1933. Source: Courtesy of the Goldschmidt family, Ramat HaSharon, Israel.

Most of the women architects in Eretz Israel worked in partnership with a male colleague, either an architect or an engineer, as it was probably helpful when navigating the male-dominated architecture and construction industries. Goldschmidt was no exception. The official letterhead of her firm, which was identified as an "engineering office," displayed the names of both Gertrud and Martin. However, not all the plans that she submitted for approval to the Tel Aviv municipality bore Martin's name as the engineer of record. After winning the competition for the Farmers' House, Goldschmidt invited her cousin, the architect Chanan (Heinz) Pawel, who had just immigrated from Stuttgart, to be her associate.[23]

The Rehovot Farmers' Federation was part of the "Civil Circles," which consisted of associations of middle-class Zionists with a capitalist orientation, such as farmers, merchants, industrialists and professionals, who formed a group distinct from the workers on the left of the political spectrum and the orthodox on the right. The Farmers' House stood in the center of town, on the main road to Rishon LeZion and Tel Aviv. The competition committee's choice of a distinctly modern design reflected the farmers' desire to have their representative building stand out in the town's landscape.

Presumably, the competition committee did not have the advancement of women architects in mind when it selected Gertrud Goldschmidt.[24] As long as they could rely on her to design the building to their satisfaction, they were not concerned about entrusting the planning of such an important project to a woman architect. An overall review of the work of women architects during the 1920s and 1930s in Mandatory Palestine reveals that most of their commissions came from the "Civil Circles" and private clients, rather than from the dominant socialist organizations such as the *Histadrut* (the General Organization of Workers in Eretz Israel) and the kibbutzim. The frequent commissions given to women architects by members of the centrist middle class indicates that this segment of society greatly appreciated their professional work.

23 Chanan (Heinz) Pawel (1909-1976) was born in Stettin, Germany (now Szczecin, Poland). He studied at the *Technische Hochschule* in Stuttgart and worked there for one year before immigrating to Palestine in 1934. He was Goldschmidt's professional associate from 1934 to 1937.

24 See, documentation in: The Farmers' Federation of Eretz Israel Archive, Rehovot, Israel.

Gertrud Goldschmidt's winning design displayed the formal vocabulary of modern architecture. (Figure 5) Her plan was a composition of rectilinear forms that drew attention to a hierarchy between the different functions of the building. The management office, the most pronounced element, was prominently positioned on the front façade above the entrance. A balcony lent additional emphasis to this room and, with a flagpole placed in its middle, imparted a sense of respectability and stateliness. Goldschmidt placed a large assembly hall adjacent to the management office and along the street. The comments that she attached to the drawing reveal that she intended the hall to be very elegant and serve as the cultural center of Rehovot. In her mind, that small agricultural town was an urban center that needed a formal room for dances and celebrations, and she designed the assembly hall to serve these purposes as well. In practice, however, the assembly hall offered modest cultural activities that were quite different from her vision. It became more of a local community center than the grand space that she suggested in her notes and drawings. The Farmers' House hosted professional agricultural lectures that were attended by the region's farmers, Shabbat ceremonies and festive holiday events, as well as chamber music concerts.

The move to Jerusalem: Agriculture triumphs

During their early years in Mandatory Palestine, although Martin Goldschmidt took on freelance projects planning irrigation systems for citrus orchards, Gertrud Goldschmidt's architectural work provided the main source of income for her family. Ya'akov Goldschmidt recalled that his mother worked late and hired other women to do the household chores and care for the children during the day.[25] Tel Aviv and its environs proved to be a fortuitous place for a woman to work in architecture at this time, and even to prosper. Nevertheless, despite winning the competition for a public building, by the late 1930s Goldschmidt was unable to pursue her professional career. In 1937, the British Government offered her husband a position in Jerusalem, and the family subsequently relocated there. As a result, she was obliged to give up her architectural practice. Her final project was the family residence in Beit HaKerem, a modern garden neighborhood on the western outskirt

25 Interview with Ya'akov Goldschmidt, Ramat HaSharon October 23, 2007.

Figure 5: Beit Haikar, Rehovot, 1930s. Source: Myra Warhaftig (1996), Sie legten den Grundstein: Leben und Wirken deutschsprachiger jüdischer Architekten in Palästina, 1918-1948, Tübingen: Wasmuth. Courtesy of saai | Archiv für Architektur und Ingenieurbau am Karlsruher Institut für Technologie (KIT), Karlsruhe, Germany.

Figure 6: Goldschmidt House, Beit HaKerem neighborhood, Jerusalem, 1937. Source: Courtesy of the Goldschmidt family, Ramat HaSharon, Israel.

of Jerusalem that had been planned by Richard Kauffmann in early 1920s. (Figure 6)

Moving to Jerusalem was fatal to Gertrud Goldschmidt's career as an architect. 1936 marked the beginning of the Arab Revolt against the Mandatory Government and Jewish immigration. The local Arabs went on a general strike that escalated into an armed struggle. The journey from the mountains of Jerusalem to Tel Aviv took several hours, and the roads were unsafe. Her need to find a new circle of clients in Jerusalem coincided with the beginning of an economic depression and a slowdown in new construction. After 1939 and during the Second World War, building came to a complete halt due to a scarcity of construction materials.[26] All these circumstances combined to force Goldschmidt to abandon architecture after seven years of intensive work. She handed over her clients to her good friend Lotte Cohn, who had moved from Jerusalem to Tel Aviv in the early 1930s.

Once she stopped working as an architect, Goldschmidt dedicated her energies to her family and to agricultural work. She became an enthusiastic farmer, planting an orchard and a vegetable garden in addition to tending a chicken coop on the 4,000 square meters of land that surrounded the family home. Most of the produce was used at home, and the surplus was sold. The Goldschmidts also supported Martin's parents and sister. To increase the family's income during the Second World War, Goldschmidt prepared meals for summer vacationers in Beit Hakerem's local guesthouses, cared for their children, and designed gardens for the houses of families in the neighborhood—all traditional, domestic women's tasks. Despite her past determination to study and, most of all, to practice architecture, Goldschmidt finally realized Otto Warburg's Zionist vision, devoting the rest of her life to agriculture. The only exception came in 1949 after the establishment of the State of Israel, when she submitted a design to a prestigious competition for the Jerusalem International Convention Center, *Binyenei Ha'Umah*.[27]

26 A report from 1939 by the Jerusalem Branch of the Association of Architects and Engineers revealed that 40% of its members were unemployed with scant chances to find jobs in their profession. Lavon Institute for Labour Research, IV-250-36-1-237.

27 Ya'akov Goldschmidt, personal archive. The competition's initiator was the Jewish Agency, who wished to build a center that would host Zionist and various other conventions. Architect Ze'ev Rechter won the competition.

Forgotten architects

In researching the careers and lives of women architects in Mandatory Palestine, one must consider their personal circumstances to understand their professional success and commitment to family and home life. The traditional Jewish-conservative view of gender permeated the Zionist utopia. The Zionist movement made no effort to transform the patriarchal nature of Jewish society. It was only intent on shaking off the weak image of the diaspora Jew and proving that he could take part in building a "Jewish National Home." [28] Nevertheless, a "New Woman"—who was educated, professional and economically autonomous—emerged independently of the Zionist utopia.

First-generation women architects embraced this feminine ideal, breaking from the "female helpmate" stereotype that dominated Zionist ideology. They were educated, highly motivated and ran their own architectural firms with complete dedication. For many, this devotion to professional work involved choices that affected their private lives and their ability to commit to marriage and raising a family. It is not surprising that many women architects in Mandatory Palestine, such as Lotte Cohn, Elsa Gidoni Mandelstamm, Dora Gad, Helene Roth and Judith Stolzer Segall, remained single or, if they married, never had children. Those who did have children eventually abandoned their profession or had their working life come to a standstill, as was the case with Gertrud Goldschmidt and her colleagues Gertrud Krolik and Zipora Neufeld-Cherniak. Martin Goldschmidt pursued a successful career and was eventually appointed head of the Mandate Government's Water Commission. When the State of Israel was established, he set up the hydrological service within the Ministry of Agriculture and is regarded to this day as Israel's pioneer hydrologist. Gertrud Goldschmidt, a promising and groundbreaking architect, relinquished her architectural practice in favor of her husband's professional endeavors. She fell into oblivion.

Over the years, Gertrud Goldschmidt's name has been omitted from the historiography of architecture in Eretz Israel. Most architectural historians are not familiar with her work, which explains why she is never mentioned as one of the earliest modern architects in Israel. In 2015, a comprehensive book was published on the history of architecture in Rehovot. The book, *[One] Hun-*

28 Naveh (2007), 117–123.

dred Houses in Rehovot, was sponsored by the Rehovot municipality.[29] Both the Miller House and the Farmer's House are described in detail, but the name of Gertrud Goldschmidt is missing. Likewise, the "Tel Aviv—100 years" website that documents Tel Aviv's history initially did not mention her as the planner of the Hadar-Scheflan factory. When I commented on this omission, the website was corrected.

In documenting and researching the work of women architects in Mandatory Palestine, we are correcting a historical injustice. The inclusion of their names and buildings produces a more detailed and accurate picture of modern architecture in Eretz Israel, with its multi-faceted processes and many achievements. It broadens the accepted historical insights that have been gained so far about this period and highlights the achievements of pioneering women architects here.

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