

Jewish Museum Berlin Daniel Libeskind

Daniel Libeskind

Jewish Museum Daniel Libeskind, 2011 Designed in the second half of the 90s, the Jewish Museum in Berlin opened in September 2011. The modern architectural elements of the Libeskind building comprise the zinc façade, (described as “An irrational and invisible matrix”), the Garden of Exile (which attempts “to completely disorient the visitor [and] represents a shipwreck of history”), the three Axes of the German-Jewish experience, and the Voids (which refer to “that which can never be exhibited when it comes to Jewish Berlin history: Humanity reduced to ashes”). Together these pieces form a visual and spatial language rich with history and symbolism. In the words of the architect: “The official name of the project is ‘Jewish Museum’ but I have named it ‘Between the Lines’ because for me it is about two lines of thinking, organization, and relationship. One is a straight line, but broken into many fragments, the other is a tortuous line, but continuing indefinitely.” In some way, Libeskind imagines the continuation of both lines throughout the city of Berlin and beyond.

Daniel Libeskind Bernhard Schneider, 1999 Scarcely any other contemporary building has been the focus of so much attention and heated discussion as the Jewish Museum in Berlin. This guide to the museum's architecture sheds light on its symbolism as well as on the philosophy behind it. The historic and social significance of this museum extends far beyond the bounds of the city. Its already famous zigzag structure challenges the very way we regard architecture.

Counterpoint: Daniel Libeskind Daniel Libeskind, Paul Goldberger, 2008-10-30 Author Paul Goldberger, of international renown, documents all of Libeskind's high-profile projects such as the Jewish Museum in Berlin and the Royal Ontario Museum in Toronto. Highly attractive object with exclusive graphic design.

Mischa Kuball Gregor H. Lersch, Leontine Meijer-Van Mensch, 2019-11-26 Reflections on Mischa Kuball's site-specific light and sound installation, *res·o·nant*, at the Jewish Museum Berlin. In this book, writers and artists consider conceptual artist Mischa Kuball's site-specific light and sound installation, *res·o·nant*, on view at the Jewish Museum Berlin from November 2017 to August 2019. The contributors echo, shed light on, and reflect on Kuball's creation of a resonant space in and outside the museum space. Contributors Christoph Asendorf, Juan Atkins, Horst Bredekamp, Diedrich Diederichsen, Kathrin Dreckmann, Shelley Harten, Norman Kleeblatt, Alexander Kluge, Daniel Libeskind, Gregor H. Lersch, Léontine Meijer-van Mensch, W.J. T. Mitchell, Hans Ulrich Reck, Richard Sennett, Peter Weibel, Lawrence Weiner, John C. Welchman, Alena Williams

In the Unlikeliest of Places Annette Libeskind Berkovits, 2014-09-15 Annette Libeskind Berkovits thought her attempt to have her father record his life's story failed. But in 2004, three years after her father's death, she was going through his things and found a box of tapes—several years' worth—with his spectacular life, triumphs, and tragedies told one last time in his baritone voice. Nachman Libeskind's remarkable story is an odyssey through crucial events of the twentieth century. With an unshakable will and a few drops of luck, he survives a pre-war Polish prison; witnesses the 1939 Nazi invasion of Lodz and narrowly escapes; is imprisoned in a brutal Soviet gulag where he helps his fellow inmates survive, and upon regaining his freedom treks to the foothills of the Himalayas, where he finds and nearly loses the love of his life. Later, the crushing communist regime and a lingering postwar anti-Semitism in Poland drive Nachman and his young family to Israel, where he faces a new form of discrimination. Then, defiantly, Nachman turns a pocketful of change into a new life in New York City, where a heartbreaking promise leads to his unlikely success as a modernist painter that inspires others to pursue their dreams. With just a box of tapes, Annette Libeskind Berkovits tells more than her father's story: she builds an uncommon family saga and reimagines a turbulent past. In the process she uncovers a stubborn optimism that flourished in the unlikeliest of places.

Daniel Libeskind Daniel Libeskind, 2001 Capturing the architect at a major turning point in his career, this volume eschews the traditional monograph format, focusing instead on the underlying processes that drive his work and from which his concepts take shape.

Breaking Ground Daniel Libeskind, Sarah Crichton, 2004 Born in communist Poland to Jewish Holocaust survivors, Daniel Libeskind has designed iconic buildings around the world - including the Jewish Museum Berlin, the Imperial War Museum North in Manchester and the V&A 'Spiral'. Now he has been chosen as the Master Plan architect for New York's World Trade Center reconstruction - a city of which he has long become, since his boyhood emigration, an adopted son. This is a book about the adventure life can offer each of us if we seize it, and about the powerful forces of tragedy, memory and hope. For Daniel Libeskind, life's adventure has been through architecture, which he has found has the power to reshape human experience. Although often relating to the past, his buildings are about the future. This memoir of one man's journey brings together history, personal experience, our physical environment and a fresh international vision. The world is painfully aware of the World Trade Center tragedy; here are ideas that could form the germ of our emotional, creative and practical response to it - a response that could have truly positive implications for humanity.

At Memory's Edge James Edward Young, 2000-01-01 How should Germany commemorate the mass murder of Jews once committed in its name? In 1997, James E. Young was invited to join a German commission appointed to find an appropriate design for a national memorial in Berlin to the European Jews killed in World War II. As the only foreigner and only Jew on the panel, Young gained a unique perspective on Germany's fraught efforts to memorialize the Holocaust. In this book, he

tells for the first time the inside story of Germany's national Holocaust memorial and his own role in it. In exploring Germany's memorial crisis, Young also asks the more general question of how a generation of contemporary artists can remember an event like the Holocaust, which it never knew directly. Young examines the works of a number of vanguard artists in America and Europe--including Art Spiegelman, Shimon Attie, David Levinthal, and Rachel Whiteread--all born after the Holocaust but indelibly shaped by its memory as passed down through memoirs, film, photographs, and museums. In the context of the moral and aesthetic questions raised by these avant-garde projects, Young offers fascinating insights into the controversy surrounding Berlin's newly opened Jewish museum, designed by Daniel Libeskind, as well as Germany's soon-to-be-built national Holocaust memorial, designed by Peter Eisenman. Illustrated with striking images in color and black-and-white, *At Memory's Edge* is the first book in any language to chronicle these projects and to show how we remember the Holocaust in the after-images of its history.

Daniel Libeskind Daniel Libeskind, 1991 *Om arkitekten Daniel Libeskind født 1946*

Frederic Brenner, 2021-07-26 *Jewish life in 21st-century Berlin* French photographer Frédéric Brenner (born 1959) has spent around 40 years capturing images of Jewish life around the world. In this volume, he portrays Jewish Berliners, from hipsters to seniors and recent immigrants.

Jewish Museum Berlin Daniel Libeskind, 1999

Museums for a New Millennium Stanislaus von Moos, Friedrich Achleitner, 1999 Contemporary museum buildings are often pure manifestations of the architectural concepts of their designers, making them interesting not only as functional buildings, but as a seismograph of architectural culture as well.

Holocaust Memory Reframed Jennifer Hansen-Glucklich, 2014-03-31 Holocaust memorials and museums face a difficult task as their staffs strive to commemorate and document horror. On the one hand, the events museums represent are beyond most people's experiences. At the same time they are often portrayed by theologians, artists, and philosophers in ways that are already known by the public. Museum administrators and curators have the challenging role of finding a creative way to present Holocaust exhibits to avoid clichéd or dehumanizing portrayals of victims and their suffering. In *Holocaust Memory Reframed*, Jennifer Hansen-Glucklich examines representations in three museums: Israel's Yad Vashem in Jerusalem, Germany's Jewish Museum in Berlin, and the United States Holocaust Memorial Museum in Washington, D.C. She describes a variety of visually striking media, including architecture, photography exhibits, artifact displays, and video installations in order to explain the aesthetic techniques that the museums employ. As she interprets the exhibits, Hansen-Glucklich clarifies how museums communicate Holocaust narratives within the historical and cultural contexts specific to Germany, Israel, and the United States. In Yad Vashem, architect Moshe Safdie developed a narrative suited for Israel, rooted in a redemptive, Zionist story of homecoming to a place of mythic geography and renewal, in contrast to death and suffering in exile. In the

Jewish Museum in Berlin, Daniel Libeskind's architecture, broken lines, and voids emphasize absence. Here exhibits communicate a conflicted ideology, torn between the loss of a Jewish past and the country's current multicultural ethos. The United States Holocaust Memorial Museum presents yet another lens, conveying through its exhibits a sense of sacrifice that is part of the civil values of American democracy, and trying to overcome geographic and temporal distance. One well-known example, the pile of thousands of shoes plundered from concentration camp victims encourages the visitor to bridge the gap between viewer and victim. Hansen-Glucklich explores how each museum's concept of the sacred shapes the design and choreography of visitors' experiences within museum spaces. These spaces are sites of pilgrimage that can in turn lead to rites of passage.

Visual Culture and the Holocaust Barbie Zelizer, 2001 A book that looks at both the traditional and the unconventional ways in which the Holocaust has been visually represented. The purpose of this volume is to enhance our understanding of the visual representation of the Holocaust - in films, television, photographs, art and museum installations and cultural artifacts - and to examine the ways in which these have shaped our consciousness. The areas covered include the Eichman Trial as covered on American television, the impact of Schindler's List, the Jewish Museum in Berlin, the Israeli Heritage Museums, Women and Holocaust Photographs, Internes.

Afterlife of the Shoah in Central and Eastern European Cultures Anna Artwińska, Anja Tippner, 2022 The Afterlife of the Shoah in Central and Eastern European Cultures is a collection of essays by literary scholars from Germany and Central Eastern Europe offering insight into the specific ways of representing the Shoah and its aftereffects as well as its entanglement with other catastrophic events in the region. Introducing the conceptual frame of postcatastrophe, the collected essays explore the discursive and artistic space the Shoah occupies in the countries between Moscow and Berlin. Postcatastrophe is informed by the knowledge of other concepts of post and shares their insight into forms of transmission and latency; in contrast to them, explores the after-effects of extreme events on a collective, aesthetic, and political rather than a personal level. The articles use the concept of postcatastrophe as a key to understanding the entangled and conflicted cultures of remembrance in postsocialist literatures and the arts dealing with events, phenomena and developments that refuse to remain in the past and still continue to shape perceptions of today's societies in Eastern Europe. As a contribution to memory studies as well as to literary criticism with a special focus on Shoah remembrance after socialism, this book is of great interest to students and scholars of European history, and those interested in historical memory more broadly.

A Passage Through Silence and Light Daniel Libeskind, Raoul Bunschoten, 1997 This is a photographic study of Daniel Libeskind's extension to the Berlin Museum. It is Helene Binet's second book of architectural photographs and commentary is provided by Raoul Bunschoten.

The Buildings That Revolutionized Architecture Isabel Kuhl, Florian Heine, 2015-04-14 From Rome's Parthenon to

Istanbul's Hagia Sophia; from the ancient village of Petra to Beijing's Forbidden City; from New York's Empire State Building to the Guggenheim Museum in Bilbao, this visually stunning collection of 100 milestones of architectural history explores how they changed the course of architecture forever. Why do some buildings stand the test of time? What makes a building unique, or groundbreaking? How do function, environment, and technology impact an architect's vision? These questions and more are succinctly addressed in this wide-ranging tour of 100 of the world's most important manmade structures. This compilation spans the ancient to the modern eras and represents nearly every continent. Gorgeous photographs of each building are featured in double-page spreads, which include concise texts offering fascinating histories and contextual information, as well as biographies of the architects. The book also includes a glossary at the back of the book that explains important terms. An invaluable introduction to the world of architecture, this book guides readers through every milestone of architectural triumph—be it an ancient city, modern sports arena, cathedral, or office building.

Rebuilding the World Trade Center Site Margaret Haerens, 2011 These books provide a range of opinions on a social issue; each volume focuses on a specific issue and offers a variety of perspectives, e.g., eyewitness accounts, governmental views, scientific analysis, newspaper accounts, to illuminate the issue.; Greenhaven Press's At Issue series provides a wide range of opinions on individual social issues. Enhancing critical thinking skills, each At Issue volume is an excellent research tool to help readers understand current social issues and prepare reports.

The Memorial Ethics of Libeskind's Berlin Jewish Museum Arleen Ionescu, 2017-02-20 This book is a detailed critical study of Libeskind's Berlin Jewish Museum in its historical, architectural and philosophical context. Emphasizing how the Holocaust changed our perception of history, memory, witnessing and representation, it develops the notion of 'memorial ethics' to explore the Museum's difference from more conventional post-World War Two commemorative sites. The main focus is on the Museum as an experience of the materiality of trauma which engages the visitor in a performative duty to remember. Arleen Ionescu builds on Levinas's idea of 'ethics as optics' to show how Libeskind's Museum becomes a testimony to the unrepresentable Other. Ionescu also extends the Museum's experiential dimension by proposing her own subjective walk through Libeskind's space reimagined as a 'literary museum'. Featuring reflections on texts by Beckett, Celan, Derrida, Kafka, Blanchot, Wiesel and Selma Meerbaum-Eisinger (Celan's cousin), this virtual tour concludes with a brief account of Libeskind's analogous 'healing project' for Ground Zero.

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