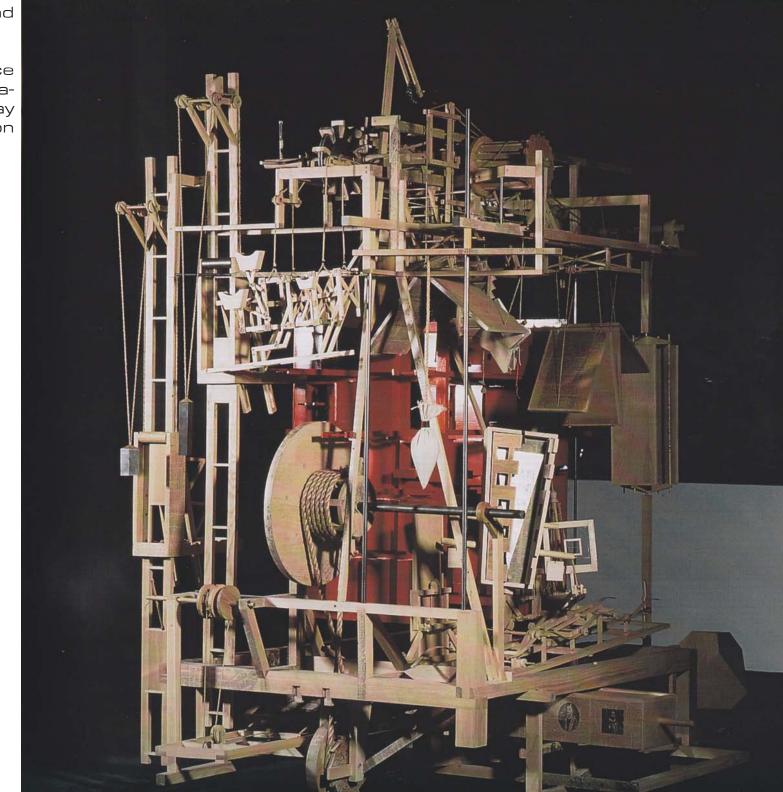
"(...) architecture has entered an end condition"

"So there (what) is the shape of space of the world wich on a permanent basis produces a destabilised, let's say an eternal movement of imperfection and difference"





sacred than the empty ritual, a formalism, the desire for salvation through Between the Lines Jewish Museum, Berlin, 1988-99 The disgrace, the evil of senseless habits, the purpose of which is to deprecate reality in the name of convention so it may become fulfilled through an image. Gods were toppled, orders broken, walls smashed, the center removed. These buildings pass the death sentence on the magic of pagan

The conclusions reached were formulated in a brief for the protectors, on the idols who protect the threshold and the health. With the breaking of the boundary of the threshold every stranger may enter; with the Berlin Senate in 1988 to participate in this competition. the removal of the hearth, the family transforms its genetics into an ethics and ethics into a look—whichever, if not considered divine—looks and in looking testifies to an ongoing construction-destruction defining responsi-bility. "Only God can save us now." Let the German philosopher ponder the acute irresponsibility in that statement. One can not reproach reality for one's own faithlessness. Is it not an evil to resign oneself to fulfility; the solar solar salar is to give credence to a human being who is free from all forms of infantile advocation and weakness. Such a human being, when he or she is an architect. dispenses between substances and void at the very moment of constructing this absence called space out of tangible materials. Such constructions do not lull one to the emptiness of conventions, but demand rather the mastery of political situations through thought and memory. Unlike those who constructed cathedrals and sacred graves, this kind of architecture seeks not to approach the other by hiding the normal face in front of the supernatural. Rather, he or she demands that human beingsin the absence of the supernatural—speak to the other without contempt (the so-called user) and without putting the other in servitude or to treat him as an object of functions. ® After all, only a personal and genuine response to reality can come to grips with the perverse manifestation of a city reduced to a violence and expressive of a justice that does not triumph. ® This temerity or chutzpah is also an acknowledgment of a deep patience opening the Bauhaus ideal, which is at once an engagement and disengagement with history [Kafka quote]. But this is not an ambivalence. It is. rather, a process of demystifying the universe, particularly of the illusion that one traverses history only by taking up its course and results. The permanent or "eternal," Bauhaus (a Bauhaus one can discover even two thousand years ago on the notion of the Art, the Book, and the tabernacle) "lives on" by judging history while refusing to accept the verdict of history that proclaims the Bauhaus as a "style" and "moment." In thus proclaiming the momentum of anonymous events as the judge of spiritual ones, the ideologization of the Bauhaus deforms and distorts its essential core: Light never shines collectively; it shines permanently, even in the darkness and as long as eternity itself. This is perhaps the real relevance of that whiteness, eternity, and purity, which refuses to compromise with history and any form of realism; a refusal that gives all these works the light of ever-present dawn (for are they not always young?). The relevance of this light might be even greater tomorrow than it was yesterday. •

- enormous intellectual, economic, and cultural contribution made by its Jewish citizens. Second, the necessity 1: to integrate physically and spiritually the meaning of the Holocaust into the consciousness and memory of the city of Berlin. Third, that only through the acknowledgment and incorporation

of this erasure and void of Jewish life

in Berlin, can the history of Berlin and Europe have a human Between the Lines, future. III The official name of the project is the "Jewish Star Matrix" Museum," but I have called it "Between the Lines." I call it this because it is a project 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. # The site is the new-old center of Berlin on Lindenstrasse, next to the distinguished Kollegienhaus, the baroque former Prussian courthouse. At the same

Between the Lines Opening Speech. stresses of this project and who flourished and Bertin, 1999 I am thrilled and honored to be grew through it; and Rachel, who was born here on the occasion of this wonderful open- exactly on the day when I started working on ing and to welcome Chancellor Schroeder, this project and gave it its luck. @ So, where Bundestag President Thierse, along with the to begin-perhaps with the visa which I many other distinguished guests who are here received in my passport to live and work in tonight. 6 I would also like to recognize my Germany, with a letter from the Senate, upon father, a survivor of the Holocaust, whose winning this competition. The visa was inninetieth birthday we've just celebrated in scribed in patient handwriting by a border offi-Israel; Nina, my wife and collaborator, who cial, and it stated that Herr Libeskind is was so integral to the spirit of this project; allowed to enter Germany in order to plan and

Noam and Lev, my sons, who endured the realize a single building, namely the Jewish

## BETWEEN THE LINES

A Museum for the City of Berlin must be a place where all citizens, those of the past, of the present and of the future, must find their common heritage and individual hope. To this end to Museum form itself must be replaceful in order to transpend the passive institutement of the passive future of the passive institutement of the

The extension of the Berlin Museum with a special emphasis of housing the Jewish Museum Department is an attempt to give voice to a common fate: common both to what is being and nart is other than being. The Museum must serve to inspire poetry, music and orake. [etc.]

The particular urban condition becomes the spiritual site wherein the nexus of Berlin's privious destiny is at once mirrored, fractured and transformed.

The second secon PA TABLE TO THE PROPERTY SHIPS PROPERTY SHIPS PROPERTY AND SCHOOLING, Faul Cales. They property state of the System and the impossibility of gring-up the search for a higher order. Trapic

Appointum (fisher), sublinated assimilation (remnagen), inaccepts idealog. (Deniamin), assimilation (refract), insufficer (particular), insufficer

The existing building is tied to the extension underground, preserving the contradictory that the property of the contradictory that the property of the contradictory that the contradictory that the contradict control is control in extranged other two indicators and Tolms which the other properties cannot be exchanged for each other.

IN urgam, architectural and functional narradox of closelforms crahlaterar contracts to be a contract to the c

## Link to the Existing Building

The link between "Collegienhous" and the new extension is made through the central spine of the first through the central spine of the first through the contral spine of the first through the collegienhous is restorated presented in the collegienhous is restorated presented in its automost, while becoming all the more interpreted with the new building.

In this way, the link itself becomes - as connection - the structural key to the full inte-ration of the underground galleries, restaurant, external Museum fragments, the extension.

Structure. Materials, and Facade Design

tructure: Pre-cast and cast-in-place concrete elements, constituting a tube with variable

Treathy: Yer.cos cladding wateriels including metal, mosaics, and glass. Special exphasis see elevations) on light quality and lumination control.

icide Design: Richly textured, visually de-naturalized, luminous surface, creating tension

on ot for Open Spaces, Parking

.T.A. Hoffman plaze whose focus in the "Mechanical Garden of Olympia" this moving image of the form of

so included in the optation, "I detent, "The goodly rising before training to determine the control of the cont

i fresh-air corridor includes the children's playground, pedestrian paths and the anticles bleycle pathway. Above-ground parking on a reinforced grass filed for 53 automobiles.

The proposal gives new value to the existing historical context by treasforming the urban field into an open, future-oriented urban selfur. The proposed extension is characterised by a parties of real and inclined treatmentation which go begind the existing from of the situal proposed existing the proposed

The .ew structure reasserts the urban importance of the "Collegienhaus" and through a series .2 contrasts appear the acisting housing and public structures in a new dialogue. Thus the contrasts appears the acisting housing and public structures in a new dialogue. Thus the contrast is the contrast in t

Organization of the Building and the Required Functions

the museum-cope with new indignit into the Collection, and in periodizing the relation and ignificance of the Dewish Department to the Museum as a whole.

The Jawish Department is closely intervoved with the nest of the collection, yet is entirely proceed in the care of the collection with the care of the collection of the care of the care

Trendard exhibition rooms and treditional public spaces have been dissolved and disseminated ling a myriad of conclex trajectories in, on, and above the ground. These trajectories for the following trajectories the conclusions of the following trajectories for the following trajectories and trajectories in the following trajectories and trajectories to the conclusions of the conclusions and trajectories to the conclusions of the conclusions and trajectories to the conclusions and the conclusions are conclusions are conclusions and the conclusions are conclusions and the conclusions are conclusions and the conclusions are conclusions are conclusions and the conclusions are conclusions and conclusions are conclusions and conclusions are co Thear structures interact to create an irregular and decisively accentuated set of displacements, providing an active path and distancing the viewer in the investigation of traiblist. These may be arranged both norizontally (plan), vertically (section), or in combi-

Delay books are disposed along the walls to become part of the exhibits themselves.

as an an extra relation to the interpretate foreign connection. It incorporately the state works in juxtaposition to the Bierstude in the 'Collegiannaus'. e Museum ensemble is thus always on the verge of <u>Becoming</u> - no longer suggestive of a final

	Between the Lines
Mhat all this amounts to is two lines: one straight but broken into fragments, the other tortwous but	competition entry or music paper
CONTINUENT INTO INTERIOR AS LIKE 1. WY	
limited-infinite "dialectic" they	
limited-infinite "dialectic", they also fall apart - become disengaged -	
and show themselves as separated so	
 that the rold centrally running	
 District Pin Control of the Control	
 materializes statif outside as ruined.	
or rather as the solid residue of	
independent structure, i.e. as a	
voided-void	
 STANDARD AND SELECTION OF THE PARTY OF	
coherence of the ensemble herause in	
has come undone in order to become	
accessible (both functionally and	
 Intel State of the same states and	
 ALLOS AND OUR DAYAR DESCRIPTION AND A	
 Systing, the separation progent seems by see missory of Derich which can	
 by the nitrory of langua ships	
	_
what is no longer there.	
 The appoints event of nistory and	
Holocaust - with its concentration	
carps and annihilation - the humanit	
of meaningful development of Berlin	
 and of humanity shootens the place	
 White personal a side of the side	
 cannot be given, the preservation of	
night-watch over absent and future	
 meaning	

Late there raises what is Early: Out of what is too Far the Near

"the invisible and irrationally connected star that shines with absent light of individual address."

(Germans and Jews)

"the cutoff of Act 2 of Moses and Aaron, wich culminates with the notmusical fulfillment of the word." (Schoenberg, Austrian composer)

"The ever-present dimension of the deported and missing Berliners." (Holocaust)

"Walter Benjamin's urban apocalypse along the One-Way Street." (German-Jewish intellectual)

yellow star

invisible & irrational

dramatic

void

urban apocalypse

missing

absence

'Between the Lines'

erasure

present & future organization

exile & emigration

cutting through dead end

matrix of connections

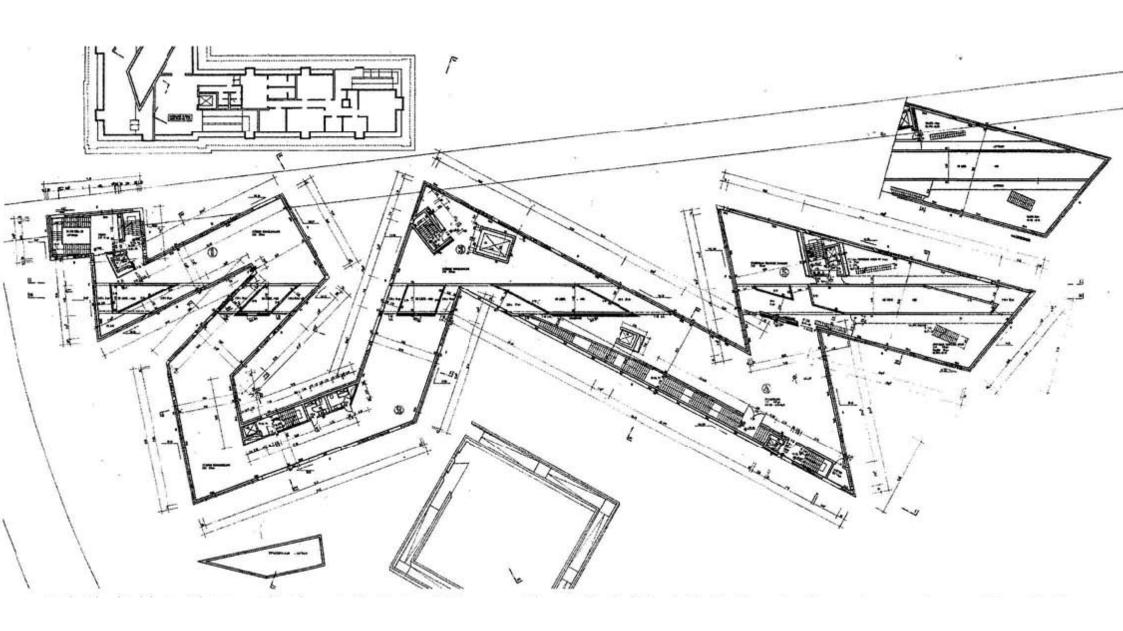
names

tortuous line, but continuing indefinitely

beginning & end

depth of time and space

descension



"I have sought to create a new architecture for a time that would reflect and understanding of history, a new understanding of museums, and a new realization of the relationship between program and architectural space. Therefore, this museum is not only a response to a particular program, but an emblem of hope."



