THE DECONSTRUCTION OF IDENTITY IN DANIEL LIBESKIND'S ARCHITECTURE

BURÇİN AKOĞLU

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THE DECONSTRUCTION OF IDENTITY IN DANIEL LIBESKIND'S ARCHITECTURE

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BURÇİN AKOĞLU

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Approval of the Graduate School of Natural and Applied Sciences

Prof. Dr. Abbas Kenan ÇİFTÇİ

Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Science in Architecture.

Master of Science in Architecture.

Assoc. Prof. Dr. Aslı Ceylan ÖNER

Head of the Department of Architecture

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Science in Architecture.

Assoc. Prof. Dr. Burkay PASİN

Supervisor

Examining Committee Members

Prof. Dr. Fehmi DOĞAN _____

Assoc. Prof. Dr. Aslı Ceylan ÖNER _____

Assoc. Prof. Dr. Burkay PASİN _____

ABSTRACT

THE DECONSTRUCTION OF IDENTITY IN DANIEL LIBESKIND'S ARCHITECTURE

Akoğlu, Burçin

Master of Science in Architecture Graduate School of Natural and Applied Sciences

Supervisor: Assoc. Prof. Dr. Burkay Pasin

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Architecture provides a concrete focus to reflect the identities of societies and authorities. One of the most important architectural structures providing such a concrete focus is the Jewish Museum in Berlin, designed by Daniel Libeskind. This museum is very important in terms of reflecting and bringing together the Jewish identity, German identity, and the identity of EU.

Libeskind, as a deconstructivist architect, is conscious of the complex identity discourses within architecture and not only in the form of the buildings, but also in the abstract meanings privileging one identity over another. Therefore, to balance the various identities, while deconstructing the forms, he simultaneously deconstructs the meanings depending on forms, as well. In this way, he carries the concept of identity into a transcendent level: universalism.

This thesis traces the fragmentation and articulation of identity concept from a devastating nationalism towards universalism and a unifying post-nationalism in the architecture of Jewish Museum Berlin.

Keywords: identity, deconstructivist architecture, Daniel Libeskind, the Jewish Museum Berlin, post-nationalism, universalism.

ÖZET

DANIEL LIBESKIND'IN MİMARLIĞINDA KİMLİĞİN YAPISÖKÜMÜ

Akoğlu, Burçin

Mimarlık Yüksek Lisans Programı
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Tez Yöneticisi: Doc. Dr. Öğr. Üyesi Burkay Pasin

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Mimarlık, toplumların ve otoritelerin kimliklerini yansıtabilmek için somut bir odaklanma sağlar. Bu tarz bir somut odaklanma sağlayan en önemli mimari yapılardan biri Daniel Libeskind tarafından tasarlanmış olan Berlin Yahudi Müzesidir. Bu müze Yahudi kimliği, Alman kimliği ve AB kimliğini yansıtması ve ortak bir paydada buluşturması açısından çok önemlidir.

Yapıbozumcu bir mimar olan Libeskind mimarlıktaki karmaşık kimlik söylemlerinin bilincinde olup yalnızca binanın yapısında değil aynı zamanda yüklediği soyut anlamlarda da bir kimliği diğerine üstün kılmaktan (sembolik olarak) kaçınır. Çeşitli kimlikleri dengelemek için formu yapıbozumuna uğratırken eşzamanlı ve forma da bağlı olarak anlamları da yapıbozumuna uğratır. Bu yolla kimlik kavramını aşkın bir seviyeye taşır: evrensellik

Bu tez, Berlin Yahudi Müzesi mimarisindeki kimlik kavramının yıkıcı ulusalcılıktan, evrenselliğe ve birleştirici ulus-öteciliğine doğru parçalanmasının ve eklemlenmesinin izini sürer.

Anahtar Kelimeler: kimlik, yapıbozumcu mimarlık, Daniel Libeskind, Yahudi Müzesi Berlin, ulus-ötecilik, evrensellik.

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CHAPTER I

INTRODUCTION

1.1. Problem Statement

Cultural distance between societies is increasingly reduced due to the effects of globalization via advanced technologies and mass media. The disappearance of cultural differences caused by globalization emerges as the visual standardization of the built environment. Iconic architecture and star architects take important positions in this process, yet being criticized in terms of their lack of social meanings and context.

However, in some cases, the construction of identity in civic buildings, museums, cultural centers, etc. gain importance due to the symbolic representation of the social identity for a society. In these cases, architecture functions as an instrument to convey a message to the society and to the new generations. The primary target of these buildings is to communicate with the society, and architects are commissioned for the construction of this communication by interpreting cultural elements in their works. Commissioned for reflecting the identity of a specific cultural group on a civic building, an architect struggles with cultural inputs, signs, and codes more than functional or economic aspects.

This thesis focuses on the de-and re-construction of Jewish minority identity in architecture and examines how it is represented in Daniel Libeskind's Jewish Museum Berlin (JMB), which is both an example of deconstructivist architectural practice and a symbol of Jewish identity. A significant aspect of this project is how the concept of identity is transformed, and how it is de- and re-constructed throughout its design process. Taking the JMB as a case study, the

thesis traces the fragmentation and articulation of identity conception from a devastating nationalism towards universalism and a unifying post-nationalism.

Daniel Libeskind is one of the deconstructivist architects who de- and re-constructs Jewish identity in his museum designs. Unlike many other architects following this approach, the deconstruction of the built form in Libeskind's designs intentionally cause the deconstruction of installed meaning. Particularly in the JMB project, identity bears a fluxional meaning, which signifies universality and humanity rather than pure nationalism. In this regard, this thesis provides a comparison between the ideological universalism, which is used to create an unstable identity by the states, and the unifying universalism in Libeskind's JMB.

1.2. Significance of the Research

This thesis investigates how minority identity is de- and re-constructed on a building and how Daniel Libeskind struggles with related issues of culture, religion, history, context, nation, etc. discursively and utilizes them as tools of design. The reflection of identity in the JMB is twofold. While it reflects the identity of Jews as a minority in Germany, it symbolizes the tendency of the changing policy of Germans' national identity against minorities. The fact that these two identities, which were once against each other, are represented within the same building creating a conciliatory space, makes the JMB project a significant case to be studied.

There are countless existing academic studies on the JMB written from different perspectives. A semiological perspective on the JMB is one of the most studied area (Eisenman 2008; Heynen 1999). For example, In Peter Eisenman's essay *Deconstruction of the Axis: Ten Canonical Building: 1950-2000*, the JMB is related to Charles Sanders Pierce's semiotics. Eisenman considers the JMB as an indexical, which is one of icon, symbol, and index in Piercian semiology. James Edward Young studies the JMB in terms of memory and counter-memory which has been another studied area after Young's work in his three books: *Writing and Rewriting the Holocaust, The Texture of Memory: Holocaust Memorials and*

Meaning, and At Memory's Edge: After-Images Of The Holocaust In Contemporary Art And Architecture (Young 1988;1993;2002). *Daniel Libeskind and the Contemporary Jewish Museum*, edited by Connie Wolf (with contributions of Daniel Libeskind, Mitchell Schwarzer and James E. Young) reveal Libeskind's Jewish museum architecture as the New Jewish architecture (Wolf 2008). The relationship between music and architecture is analyzed by Charles Jencks and other researchers (Jencks 2013; Capanna 2009). Besides these, Libeskind also shows the philosophy and design process of JMB in his book, *The Space of Encounter* (Libeskind 2000).

This thesis diversifies from those studies by bringing a socio-political point of view and elaborating on how the concept of identity is represented, utilized, and deconstructed by Libeskind.

1.3. Research Questions:

In order to analyze the de- and re-construction of identity in architecture in general, and in JMB in particular, the following research questions have been asked:

- What is the role of architecture in reflecting the identity of a particular social group?
- What could be the contribution of an architect's personal and professional identity in reflecting group identity in his/her design?
- How does Daniel Libeskind represent, de-construct and re-construct Jewish identity in his architectural discourse and in the design process of the Jewish Museum in Berlin?

1.4. Methodology

The argument of this study relies on the framework of identity and deconstruction theories that have reshaped the world since the last quarter of the 20th century. This thesis aims to concentrate on the *de- and re-construction* of *identity* in the form and meaning of Jewish Museum Berlin in relation to Libeskind's discourses by bringing a socio-political point of view.

In this process, a qualitative research methodology is used. Primarily, the theoretical background is investigated as the intersection of the concepts of identity and deconstruction in four areas: philosophy, sociology, politics, and architecture. The purpose of collecting data from these different disciplines is to evaluate the JMB through a holistic approach including different perspectives. In this process, the relevant depend on an extensive literature review. In philosophy literature, deconstruction is treated as both a concept and a literary method, while in architecture it is rather utilized as a design tool to produce unconventional forms. In this thesis, these two approaches are combined to understand the various meanings assigned to space. In sociological terms, the identity is not merely considered a fixed concept but is claimed to constitute a flexible, ever changing, and transcendental meaning in order to find out its alternative reflections on architecture, particularly in the case of JMB. The political reasons regarding the de- and re-construction of the Jewish identity are discussed both in local and national scales.

Furthermore, the JMB is explored by means of a descriptive and interpretative case study through various data collection including a literature review about the JMB as well as online newspaper articles, videos, images, which are taken from Libeskind's speeches, discourses, and writings. The JMB was visited and observed by the researcher on site in order to see whether the user experiences in physical space are consistent with these archival data. In doing so, it is tended to find out how exoteric meanings, signs, and symbols proposed by Libeskind are reflected on function, form, circulation, light, sound, interior climate, and material.

1.5. Structure of the Thesis

The structure of the thesis consists of six chapters, which have been analyzed through multiple data collections, in order to achieve from architectural as well as interdisciplinary knowledge such as political, philosophical, and sociological. These chapters are interrelated to each other in a sequence.

Chapter II entitled *Identity*, focuses on the concept of identity and theoretical studies on it. The concept of minority identity is particularly analyzed because it is related to the case of the Jewish Museum Berlin. One of the objectives of this chapter is to put forward how social identity is used for the nation-state ideology. This chapter also includes a section, entitled *De- and Re-construction of Identity*, to see the changing tendency of the state after nationalism. This chapter includes the conceptual definitions and the tendencies of the states and their institutes about identity that form the backbone of this thesis.

Chapter III reviews the Deconstruction philosophy, its effects on identity, and its reflection in the architecture with the context of the relationship between philosophy and architecture. This chapter traces the theory and the definition of deconstruction and finally its transmission to the architecture.

Chapter IV consists of the categorized architectural examples related to multiple identities including the religious and the national bonds between architecture and identity. The changes in the understanding of identity in deconstructivist architecture are defined with the examples of the religious and national buildings. This chapter examines how identity issues are reflected on architecture, and deconstructivist examples are investigated within. Besides that, EU efforts of constructing common identity in Europe are analyzed. The EU efforts, by using universality, post-nationality, and humanity as themes, allow us to see both how the architecture is used for ideology and the changing tendency about identity in the European countries, through the examples.

Chapter V consists of Libeskind's personal and professional identity, his background, drawings, and his architectural approach. This chapter includes a biography of Libeskind, which is important to understand Libeskind's sensitivity about the representation of identity in JMB because he is also a victim of the

Holocaust. The section 5.2 is about Libeskind's architectural footprint, providing a foundation for understanding the architecture of Libeskind. As a preliminary study to understand Libeskind'd deconstructivist design process, his drawings, sketches are analyzed and interpreted. Then, the conceptual sketches and drawings of the JMB are analyzed by re-drawing them to provide a thorough understanding.

Chapter VI examines the Jewish Museum Berlin as a case study. Before discussing the case study, the German authority's policy about the Holocaust is revealed as the JMB has been built as a result of this policy. Due to the representation of both this policy and the Jewish identity, the JBM functions as a conciliatory space between the German and the Jewish identities. The JMB is analyzed to reveal how the Jewish identity in Germany and its cultural traits are de- and re-constructed simultaneously through meaningful forms in the design process.

CHAPTER II
IDENTITY

2.1. The Concept of Identity

The term *identity* comes from the Latin word *identitas*, which means *the same*. The basic dictionary definition of identity is the fact of being who/what a person/a thing (Dictionary.cambridge.org, 2019). It can also be defined as the state of being unique (Chen 2009, p. 112) However, a theoretical agreement on the concept of identity is partially possible due to the multiplicity and multidimensionality of identity codes, the different meanings imposed on identity, and the different discourses produced.

Identity is generally expressed with the words *identity* and *self* in literature. John Locke was one of the first philosophers using the term *self* to discuss the problem of personal identity. Locke defines the self as that conscious thinking thing.

In his work entitled *Tarih ve Kimlik* (History and Identity), Öztürk (2007, p. 4) discusses that the term *identity* has replaced the term 'self' since the early 21st century. However, this replacement cannot be considered merely a strict one. Because, the term *self* is still used by researchers and there are no clear differences and/or similarities between the two terms in the existing researches. Relatedly, Oyserman, Elmore & Smith (2012, p. 71) makes the following statement:

> First, self and identity are sometimes used inter- changeably and other times used to refer to different things. Second, what self and identity refer to differs both across and within publications. Third, this ambiguity extends to whether the self and identity in the singular or plural; that is, whether there is one or multiple selves, identities, and self-concepts.

Oyserman and Markus (cited in Oyeserman, Elmore & Smith 2012, p. 72) explain self/identity duality by stating 'cognitive structures that can include content, attitudes, or evaluative judgments and are used to make sense of the world, focus attention on one's goals, and protect one's sense of basic worth'.

The term *identity* has diverse meanings and definitions in different disciplines such as Psychology, Philosophy, Sociology, Ethnology, Anthropology, and Political Sciences. However, the differences and the similarities between the identity and the self are even not clear within the same discipline. According to Deaux (cited in Hauge 2007, p. 46), the differences can be defined as 'Self is a concept often used in a more abstract and global context, whereas identity is linked to specific aspects of self-definition'. Therefore, these two terms are frequently encountered when conducting research on identity. In this thesis, the term identity is preferred because it refers to an identity that is formed as a conscious rather than a natural self-concept.

'Identity is also the qualities, beliefs, personality, looks, and/or expressions that make up a person (self-identity) or a group (particular social category or social group)' (Wikipedia, 2018). According to Christine Coupland (2009, p. 2210), 'Identity is a broad term incorporating notions of the individual in interaction with other individuals and with social structures'. The stress on this definition is the social interaction. Mead's dictum directly expresses this interaction: 'Self reflects society' (cited in Stryker & Burke, p. 4).

In Coupland's definition, another important stress is on the relationship between the individual and the other individuals, named as self and other. Identity is a social phenomenon and a dynamic process shaped by interaction with others. As Derrida and Prenowitz (1995, p. 50) put it: 'every other is every other other, is altogether other'. While identifying oneself, the person constitutes categorization based on the similarities and differences between identities. The concept of *otherness* emerges from the state of differentiation. One can define identity as nested within opposite identity.

2.2. Types of Identity and Intersectionality

Almost everything can be classified and assigned to some kind of identity. These might be Personal Identity, Professional Identity, Place Identity, Cultural Identity, Social Identity, National Identity, Collective Identity, Historical Identity, Ethnic Identity, Local Identity, Global Identity, Political Identity, etc. In psychology, it is a term that is used to refer to how someone thinks about, perceives, or even evaluates himself or herself. In our society, each identity is assumed unique (Fiske, Kitayama, Markus, & Nisbett, cited in Oyserman 2007).

Identity is categorized by the social psychologist John Turner as follows: '[His] analysis refers to three levels of abstraction in identity categorization, which constitute human identity, social identity, and personal identity' (Deux 1993, p. 5).

Developed by Tajfel & Turner in 1978, Social Identity Theory focuses on intergroup behavior. 'Individuals become aware of group membership and their preference for particular groups. In this way, the structure of society is reflected in the structure of the self as category memberships are internalized' (Coupland 2009, p. 2212). The self-categorization in a group maintains a notion of belonging and being a social identity. Social identity can be explained as a perception of individuals who depend on groups memberships like gender, social class, ethnic roots, etc.

Individuals in general, do not only belong to one social category but to more. For example, a woman who is both a mother and a worker - can belong to both mother’s social category and working women’s social category- at the same time. This situation is called *Intersectionality*. Deaux (2001, p. 1059) explains intersectionality as 'the condition in which a person simultaneously belongs to two or more social categories or social statuses and the unique consequences that result from that combination'.

2.3. Minority Identity

According to Cambridge dictionary (2019), the basic definition of *minority* is a minor group of people that are a part of a much larger group of people. Minority is a concept that refers to an ethnic, religious, and gender-based or another category, which is disadvantageous compared to the members of a dominant social group in society. Although the word *minority* is used to refer to ethnic, religious, linguistic diversities, there are other types of differences such as disability, skin color, sexual orientation, or political belief.

Throughout history, minority group members have often faced with and challenged by the discrimination in social life. In spite of blurring of territorial boundaries between countries and continents, as well as transformation and collapse of nation-states due to globalization, some dominant national cultures are still imposing their identity on minority groups. Minority rights are being protected by international regulations. Accordingly, the most common definition of minority was offered in 1977 by Francesco Capotorti (cited in Petricusic 2005, p. 48):

> A group numerically inferior to the rest of the population of a State, in a non-dominant position, whose members - being nationals of the State - possess ethnic, religious or linguistic characteristics differing from those of the rest of the population and show, if only implicitly, a sense of solidarity, directed towards preserving their culture, traditions, religion or language.

According to this definition, a group must have four criteria in order to be called a minority. The first criterion is the existence of a different ethnic, religious, or linguistic background that diversifies the minority group from the rest of a homogenous population, regardless of it is legal recognition by the authority or not. The second criterion is that the minority group should be fewer in population quantity. In other words, the proportion of the minority and the majority population should not be close to each other. The fact that the minority group constitutes the majority in some parts of the country does not change the

fact that this group is a minority. The minority should not be in a dominant position culturally, socially and politically. The aim is not to protect the sovereign minority, but to protect the remaining part of the population that is facing discrimination. Thirdly, people who benefit from minority rights should bear the national identity of the country in which they are located. The last criterion is about minority consciousness. A group with a different ethnic, religious, or linguistic character should have a consciousness in order to preserve these differences. Otherwise, it may be understood that the group wants to be assimilated and this group cannot be considered as a minority.

Ethnic minority members connect to each other by possessing a common language, religion, ethnicity, and life style, which act as unifying elements in an awareness. Based on the aforementioned definitions, the two distinctive features of an ethnic minority may be: (1) the emphasis on the common identity, and (2) residing in the same region for a long time.

Within the scope of this thesis, there is a controversial aspect of calling German Jews living in Germany as a minority group[1]. Although the Jewish community in Germany points out a minority in numerical[2] and ethnic terms, the Jewish community considers itself as a religious community rather than a minority, as opposed to the positioning of Jewish groups in some other countries (National minorities 2017).

The German Jews, who have been living in Germany for more than 1700 years and been subjected to various persecutions of the Germans during the Crusades, the Black Plague and the Nazi regime, have recently deconstructed their minority identities and reconstructed themselves as a religious community. Therefore, Jews in Germany have a different position than the Jewish minorities in other European countries.

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[1] In 1992, the *Bundesrat's* commission on constitutional reform positively described German Jews as "*ein entsprechendes Minderheitenselbstverständnis*," a minority group with a specific understanding of itself (Gilman 1995, p. 20).

[2] According to the census of June 16, 1933, the Jewish population of Germany was approximately 505,000 people out of a total population of 67 million, or somewhat less than 0.75 percent. The largest Jewish population centers were in Berlin (about 160,000 in 1925), representing less than 4 percent of the city's entire population (The Holocaust Encyclopedia 2019).

2.4. De-/Re-construction of Identity and Universality

The construction of identities is used for maintaining a social order by the states and this process causes a marginalization and an exclusion when the major group becomes static and concrete. A national or a social group identity is such an identity that is established through the acts of exclusion and marginalization. Throughout history, these types of identities have caused devastation to others, i.e. Holocaust.

The concept of national identity, as a dominant reference point, has been receding as a result of the emergence of new post-national and collective identities. For example, in European Union countries, post-nationalism and universality are the central criteria to define a European citizenship identity, rather than ethnocentric and historical bounds. Equality, humanity, and economy are also emphasized as common values of this unified identity. These common values are also future targets and hopes, yet not still are enough to collect different cultures entirely. Hence, 'collective identities require both a common goal for the future and common points of reference in the past' (Assmann 2007, p. 12).

The historian Dan Diner criticizes these efforts as being unnecessary because Europe already had a common unifying point of reference in the past, namely, the Holocaust. He states this as follows: 'Europe, on the fast track to integration, seems more and more to be finding a common unifying memory in the events of World War II, and - what is increasingly emerging a posteriori as its core event - the Holocaust' (Diner 2003, p. 36).

In 2000, European Parliament had already taken the steps to establish this common memory as the core of European identity in the forum of Stockholm with the leadership of Prime Minister of Sweden, Göran Persson. In this forum, they agreed that 'the murder of six million European Jews should become a common memory and, in turn, that this memory should inform the values of European civil society and serve as a reminder of the obligation to protect the rights of minorities' (Assmann 2007, p. 13). In this way, the future ideals like universalism and humanity of European Union were reinforced through the Holocaust.

In time, the European Universalization was interpreted as the homogenization of diversities and their transformation into a Western identity. The critique of the notion of identity has been interpreted by Derrida as the rejection of the homogenizing rationality of the West (Derrida 1976: Skempton 2012). The Western universalism can be interpreted as 'the domestication and incorporation of all otherness into the enclosure of the familiar' (Skempton 2012, p. 278). Therefore, universalism becomes a weapon of particular cultural ideas and the ideologies of the West. Skempton (2012, p. 278) states 'this kind of false universalism, the universalization of something particular, is the cornerstone of cultural imperialism'.

The critique of identitarian thinking, found in the works of Derrida, contains a new form of universalism, versus the West's imperialistic false universalism. In his deconstruction theory, universality is reconsidered as the transcendence of identity, thus the basis for a genuine universalism is provided. This universality should not be understood as the integration of all others into an encompassing and totalizing identity, but should be considered as an opening of a particular identity to the others. Universality emerges such as the transcendental non-identity.

As mentioned before, a national or a social group identity is established through the acts of exclusion and marginalization. A nationalist ideology depends on a major social group, which regards the colonies and minorities as merely external appendages to the national identity. Derrida calls them as *supplementary*. The others, who are a supplementary, should be domesticated and its radical otherness should be neutralized according to the Western ideology. Hence, the idea of universalism is used for a universalized projection of Western identity itself. Derridean deconstruction criticizes that 'the identitarian thinking is that the West sees the world in its own image' (Skempton 2012, p. 281). Deconstruction, which offers the starting point for a genuine universalism through its critique of Western universalism, is an effective transcendental critique of identity. This is a true universalism because it consists of the transcendence of all particularity and identity.

CHAPTER III

DECONSTRUCTION AND ARCHITECTURE

3.1. The Concept of Deconstruction

Jacques Derrida derived the term *Deconstruction* from the German philosopher Martin Heidegger's (1889-1976) concept of *Destruktion* or *Abbau*, a German term meaning "de-structuration". Jacques Derrida (1930 –2004) (1988, p. 3) defines "Deconstruction" as follows:

> … deconstruction is neither an analysis nor a critique and its translation would have to take that into consideration. It is not an analysis in particular because the dismantling of a structure is not a regression toward a simple element, toward an indissoluble origin. These values, like that of analysis, are themselves philosophemes subject to deconstruction. No more is it a critique, in a general sense or in Kantian sense. The instance of krinein or of krisis (decision, choice, judgment, discernment) is itself, as is all the apparatus of transcendental critique, one of the essential *themes* or *objects* of deconstruction.… Deconstruction is not a method and cannot be transformed into one.

Above, instead of explaining what deconstruction is, Derrida explains what it is not. There is no common definition of what deconstruction is. Papadakis (1991, p. 167) interpreted it as 'Deconstruction does not simply demarcate a framework. Its critique is continual. Above all, Deconstruction is an activity, an open-ended practice, rather than a method conceived of its own correct reasoning'.

Neil Leach (1997, p. 300) gives another definition of Deconstruction in *Rethinking Architecture*:

> Broadly speaking, deconstruction in philosophy is a project, which seeks to expose the paradoxes and value-laden hierarchies, which exist within the discourse of Western metaphysics. In opposition to structuralism, it stresses the 'differal'—the play and slippage of meaning—that is always at work in the process of signification.

According to Nicolas Royles (cited in Royles 2003, p. 24) the definition of Deconstruction is as follows:

> Deconstruction: not what you think: the experience of the impossible: what remains to be thought: a logic of destabilization always already on the move in 'things themselves': what makes every identity at once itself and different from itself: a logic of spectrality: a theoretical and practical parasitism or virology: what is happening today in what is called society, politics, diplomacy, economics, historical reality, and so on: the opening of the future itself.

Deducing from these definitions, deconstruction can be described as a theory or an opposition process, which aims to explore contradictions and tensions between the texts and discourses of the West. 'Jacques Derrida proposed it as a strategy for challenging some of the taken-for-granted ideas in the Western tradition' (Maden 2008, p. 59). The breakdown of the hierarchical order of a text reveals internal contradictions of Western metaphysics.

Since the 1980s, this philosophy has inspired a range of different disciplines such as law, anthropology, historiography, linguistics, sociolinguistics, psychoanalysis, LGBT studies, the feminist school of thought, art, music, and architecture. After dealing with the philosophy of Deconstruction and its relation to identity, and its translation into in architecture will be examined in this chapter.

3.2. Philosophy of Deconstruction

Derrida's philosophy of Deconstruction requires deep research of the conceptual orderings and distinctions in the texts, which have been constructed under the domination of Western Philosophy. Deconstruction can be seen as an attempt to dismantle Western metaphysics. Derrida developed this philosophy between 1966 and 1976 in his three books: Writing & Difference, Of Grammatology, and Voice & Phenomenon. In his influential work of Grammatology (1976), he deconstructed texts by Plato, Kant, Hegel, Freud, Heidegger, Lévi-Strauss, Rousseau, and Saussure.

Derrida's strategy of reading queries textual meanings, assumptions, limitations, and reveals polarities, and dominant identities, which have constructed as a privileged of ideas and values above others. Some of the most important concepts, that deconstruction struggles with, are summarized as follows:

- Metaphysics of Presence and Trace
- Phonocentrism
- Différance
- Binary Oppositions and Center

3.2.1. Metaphysics of Presence and Trace

From Plato to Hegel, Western metaphysics was dependent on the centrum of existence and deconstruction queries the logic of Western metaphysics, which was renamed "*Metaphysics of Presence"* by Derrida. Derrida accuse Western metaphysics of being untruthful, groundless, and involving violence. According to Derrida, Western metaphysics is based on the fundamental and determinant sense of *presence*. Present moment indicates the presence. Contrarily, the past and future indicate the absence because the past has already ended, and the future has not started yet (Derrida cited in Hoteit 2015). On the

other hand, Derrida both the past and the present depend on the presence of the present. Derrida links the notions of past, future and present with metaphysics using presence. According to Derrida, the past is a previous presence, whereas the future as an anticipated presence. In this way, the privilege of presence over absence is deconstructed and the philosophy of presence is inseparably connected with absence. Derrida's aim was not putting absence over presence; he defined the *trace* as a link to presence from absence.

3.2.2. Phonocentrism

According to Derrida, the most effective and decisive hierarchical structure of the metaphysics of existence that works with the conceptual hierarchies is the duality between language and writing. Thus, Derrida defines the logic of Western metaphysics as a *phonocentric* structure.

Derrida deconstructs the idea of speech over writing, which comes from ancient philosophy of Plato and extends to the Romantic philosophy Jean Jacques Rousseau and even the modern linguistics Ferdinand de Saussure and the anthropology of Cloud Levi-Straus. Derrida calls this as a *phonocentrism*. Derrida's deconstructivist reading technique shows that these thinkers believed that writing was in a secondary position representing spoken language. In Western philosophy, priority was given to primarily spoken language. As a result, he reveals that the idea of *phonocentrism* is dominant in Western tradition as a spoken language; speech is central and natural, on the contrary, writing is unnatural and marginalized in the Western philosophy. Giving priority to the speech was related to *existence* or *presence*, in the origin of Western philosophical thought. While the speech is interpreted as presence, the writing is interpreted as absence because writing stands for the circumstances of the absence of the writer. Derrida tried to deconstruct phonocentrism using the concept of *Difference*.

3.2.3. Différance

The word *Différance* was first created by Derrida by misspelling a French word *différence*. Différance means difference which originates from the word *differ*, meaning deferment, and as a whole *difference* means distinction. There is no obvious phonetic difference between them when pronounced but distinction can obviously be seen in writing. This situation breaks the privilege of language over writing. Written text always works in the absence of existence thus postpones the meaning. Derrida (1976, p. 93) defines the différance in Of Grammatology as follows:

> First, différance refers to the (active and passive) movement that consists of deferring by means of delay, delegation, reprieve, referral, detour, postponement, reserving. […] Second, the movement of différance, as that which produces different things, that which differentiates, is the common root of all the oppositional concepts that mark our language, such as, to take a few examples, sensible/intelligible, intuition/ signification, nature/culture.

Therefore, the term différance means both defer and difference in deconstruction philosophy. According to Derrida, the logic of difference is useful to uncover and reveal hidden meaning within texts, cultural structures, and institutions of the West.

3.2.4. Binary Oppositions and Center

The basic error in logic of Western civilization is that every structure is dependent on the central idea and is dominated by centers. Derrida states that centers involving violence and excluding their opposites should be uncovered by decentering. In line with this objective, the aim is to highlight all the elements (others) that are ignored, shifted, marginalized, and excluded within the assumption of the metaphysics of presence's centers. This thinking logic has a

dualist structure and works for constructing conceptual hierarchies and conceptual opposites. These metaphysical structures are dominated by the idea of existence, while they are actively involved in the production process (Derrida 1982, p. 32). The center defines the *binary opposites* as one term central and its opposite marginal. For example, in male-dominated societies, a man is considered as central, natural, and privileged over a woman, who repressed, ignored, and marginalized. The other binary instances are; the ones who are privileged over others in the West like white vs. black, Christians vs. Jews/Muslim/Buddhist etc. Derrida created a system of free play to challenge and deconstruct the center. The free play attempts to subvert the central term so that the marginalized term can become central. The marginalized term temporarily overthrows the hierarchy. Derrida points out that free play must be continued forever to prevent marginalized positions to become new centers.

3.3. Deconstructivism in Architecture

Philosophy of deconstruction and its reflection to the architecture has a key point in this concept. The term ‘deconstruction’ has become viral throughout other fields but most importantly; it has taken important positions in architectural theory.

The term *deconstructivism* was first used at the end of the 1980s in the architectural field. The first scale forum for Deconstructivism in architecture was the Parc de la Villette competition in Paris in 1982 (Figure 1). Deconstructivism came to public notice with this forum. Specifically, Bernard Tschumi’s winning entry in the competition, on which he collaborated with Jacques Derrida and Peter Eisenman, brought questions about movement, time, and events in architectural design. 'These architects were beginning to rethink architecture, breaking down structures and the discipline itself, thereby creating an ambiguity in the field' (Gross 2016, p. 59).

Figure 1 - Bernhard Tschumi, Parc de la Villette, Paris, 1982
(*New Age Architecture* 2015)

The second was an exhibition, entitled *Deconstructivist Architecture* organized by Philip Johnson and Mark Wigley in 1988 (Figure 2). The exhibition displayed the works of Peter Eisenman, Daniel Libeskind, Frank Gehry, Zaha Hadid, Reem Kolhas, Coop Hemmelbue, and Bernard Tschumi. Deconstructivist Architecture was declared as 'the latest developments in architecture, effectively claiming a style as the future of the world's architecture' and was introduced as an architectural language (Gross 2016, p. 59).

Figure 2 - Exhibition view of Deconstructivist Architecture at MoMA, New York, 1988.
(Photograph by Mali Olatunji, 1988)

The exhibition catalog clearly demonstrated how these architects appropriated the principles of deconstruction to create a new visual language as follows:

> A Deconstructive architect is therefore not one who dismantles buildings, but one who locates the inherent dilemmas within buildings. The deconstructive architect puts the pure forms of the architectural tradition on the couch and identifies the symptoms of a repressed impurity. The impurity is drawn to the surface by a combination of gentle coaxing and violet torture: the form is interrogated. (Wigley 1988, p. 11)

Albeit the projects of the exhibition were selected according to two main criteria: disturbed thoughts and dismantlement of the idea of total and pure form, 'there were no clear criteria that defined a work as deconstructive architecture' (Hoteit 2015, p. 122). Derrida (cited in Leach 1997, p. 300) defines the deconstruction technique in architecture as follows:

> It is not simply the technique of an architect who knows how to deconstruct what has been constructed but a probing which touches upon the technique itself, upon the authority of the architectural metaphor and thereby constitutes its own architectural rhetoric.

Derridan deconstructivist philosophy questions the Western Metaphysics and the metaphysics of the presence and dismantles these. The reflection of this idea to architecture is that the Euclidian geometric principles, Cartesian coordinate systems and the relationship between interior and exterior, between function and form are queried, dismantled and distorted. In this way compatibility, stability, unity, classical aesthetics, and the relation between function and form are deconstructed. According to Deconstructivism, old concepts must be questioned to create new forms and spaces.

Although the approaches of ‘Presence/Absence’, ‘Decentering’, ‘Trace’ and ‘Différance’ translate in architecture as the main criteria, somehow it differs from language. Every element of architecture is about presence and indicates the presence. Eisenman states this 'In architecture there is no such thing as the sign of

a column or a window without the actual presence of a column or a window' (Eisenman 2008, p. 39). The deconstruction of presence can only be performed through the breaking of the strong bond between form and function. This ideology can be seen in Peter Eisenman's Guardiola House, Holocaust Memorial, and Libeskind's Jewish Museum Berlin. The concepts of trace and presence/absence are closely related. The concept of trace includes the discourse of absence. Absence and presence can be considered as the interwoven concepts and the concept of trace connects them to each other. There is always a trace of the presence and the absence. Deconstructivist architects find the traces and residues of the past presence and their projects are based on these traces. The concept of 'trace' can clearly be seen in the projects; Jewish Museum Berlin, Maya Lin's Vietnam Veterans' Memorial and the Memorial to the Murdered Jews of Europe. In this context, a site, which occurs from trace, plays important role for a project. Many architects focus on the materialistic and archaeological layers of the site and dig deep into the near and distant past to follow a trace. Decentering and playing free are the ideas coming from deconstruction philosophy and some architects such as Libeskind, Bernard Tschumi and Eisenman, superimpose layers that depend on the findings of trace and erasing. Thus, one element or a thought never has a central position and its opposite is never marginalized. Mark Wigley (cited in Broadbent 1991, p. 17) explains superimposition as follows: 'Series of ambiguous intersections between systems … in which the status of ideal forms and traditional composition is challenged. Ideas of purity, perfection, and order, become sources of impurity, imperfection, and disorder'.

The most known piece of Deconstructivist architecture, Bernard Tschumi's Parc de la Villette project in Paris has three layers (points, lines, and surfaces) and is one of best examples of superimposition (Figure 3). The first layer is the points that are intersected horizontally and vertically. The second layer is the surface that includes activities like sports and other games. The third one is the lines that determine the sidewalks. These layers are superimposed and an interaction among them is created. 'Rejecting the idea of the park as either an aspect of the city or pastoral landscape, he developed it as a place without singular meaning' (Maden 2008, p. 76).

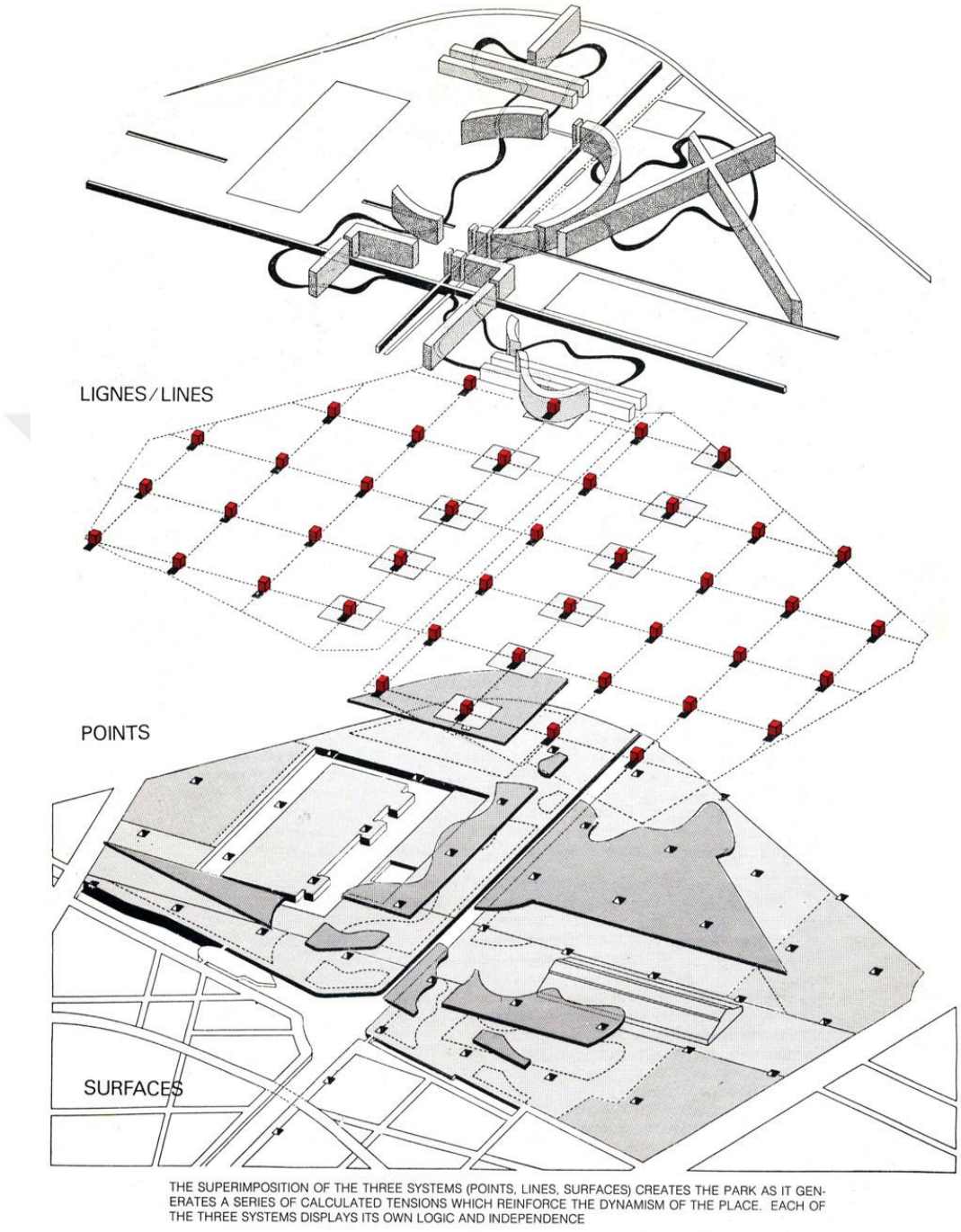


Figure 3 - Bernhard Tschumi, Parc de la Villette, Superimposition of System, Points and Surfaces, Paris, 1982

(*New Age Architecture* 2015)

‘Difference’ in architecture is represented by constructing a structure, which is independent of function, program, and is used without center and hierarchy. This idea is also related with the deconstruction of binary oppositions like function/structure, beauty/ugliness, interior/exterior, cause/effect, interior/exterior, open/close form/function, and form/program. These concepts are independent from their opposites and all conventional materials and approaches are questioned through this philosophy.

The pioneer architects of deconstructivism, Zaha Hadid, Frank O Gehry, Daniel Libeskind, and Peter Eisenman all reject the Euclidian geometric principles and Cartesian coordinate systems. Daniel Libeskind and Peter Eisenman differ from the others, as their works are not only related with the form, but also related with the meaning and the deconstruction philosophy. Peter Eisenman primarily concentrates on the notions of presence and trace, whereas Daniel Libeskind focuses on the notions of absence and trace. However, these architects have consciously rejected the label of being *Deconstructivists* to distance themselves from any sort of mainstream art movements. Relatedly, deconstructivism in architecture is criticized as being a formal exercise with little multi-social and multi-sensory significance. Kenneth Frampton (1992, p. 313) names it 'elitist and detached'. Nikos Salingaros (2008, p. 11) calls deconstructivism as a 'viral expression'. These labels show us that philosophical side of deconstructivism have been reduced to a visual style.

The biggest important dilemma between the philosophy of deconstruction and its reflection to the architecture is the domination of Western. The philosophy of deconstruction challenges and rejects the Western ideology, whereas, in architecture, deconstructivist works can have Western ideology, and can dominate the architecture from the East to the West, in the Eastern side of world. Derridan deconstructivist philosophy questions the Western Metaphysics and this is perceived in architecture as examines the traditional norms inherited from the past rather than the Western ideology.

CHAPTER IV

DE- AND RE-CONSTRUCTION OF IDENTITIES THROUGH ARCHITECTURE

Identity can be directly or indirectly linked to architecture. Most commonly, architecture is used as a powerful symbolic reflection of collective, political, cultural, national, religious, and minority identities. According to Popescu (2006, p. 189), 'Perceived as a symbol of the world and experienced as a powerful frame that shapes the cognitive process, architecture is intimately related to identity. It embodies a narrative that can be appropriated and turned into a reflective discourse'. Architects embody the narrative and the discourse via various design approaches to reflect identities. Especially, public buildings such as museums and religious buildings have symbolic power to convey different groups' identities and ideologies.

In this process, the emphasized ideologies or beliefs are brought forward through the literary or formal in a natural way or purposely by architects and authorities. In this chapter, the building examples, which are related to the social concerns, especially in terms of historical, national, transnational bonds, and how these concerns are used by authorities, will be examined.

4.1. National, Post-national and Historical Bonds

Identity is an inclusive concept, containing culture, history, language, religion, and worldview. Architecture is also related to culture and this relation can be complex and ideological. In other words, although a building's purpose can be seen as a shelter, a functional performance, aesthetic or physical well-being in the narrowest sense, a building can also have a collective impact and a meaning

related to culture, politics, nation, universality, or a particular community. Buildings, which carry the trace or identity of a specific community like memories, desires, and histories, become a society's symbol and convey these ideas to new generations.

The mimetic form of the Qatar Towers can be highlighted as an example of symbolic nationalism. This tower was planned to be constructed as a product of Qatar National Vision 2030 as emphasized by Katara Hospitality's Chief Executive Officer Hamad Abdulla al-Mulla (cited in Gulf times, 2018). The tower, which is a multipurpose building containing two hotels, luxury apartments, restaurants and entertainment, and recreation facilities, was designed by the German civil engineering and design firm, King Consult. The tower's curves mimetically resemble the crossed swords of the seal of Qatar and the tower is expected to become a national symbol (Figure 4-5). Symbolically intertwined with Qatar's heritage, the design of this iconic tower is an architectural translation of Qatar's national seal, representing the traditional scimitar swords.

Figure 4 - Qatar's National seal

(Wikipedia n.d.)

Figure 5 - Qatar's Tower, Qatar
(Staff 2012)

Buildings become a concrete evidence of identity by 'the structuring of meaning' as well as 'the layering of time'. Politicians and institutions, throughout human history, have frequently used this power of architecture.

> Ulrich Beck asserts that 'architecture is politics with bricks and mortar' (1998, p.115) an undoubtedly from the perspectives of social theory we can see that architecture has an important role to play in the shaping of social and political imaginations. It is because architecture offers society the capacity to transcend pure functionality and reflexively reconstitute space that gives architecture a privileged role in reflecting cultural identities (Delanty & Jones 2002, p. 464).

Hence, architecture is used as a concrete and timeless repertoire of social groups to transmit ideas, beliefs, and identities of communities to new generations and other societies. Trobi and Brahman (cited in Jashari-Kajtazi & Jakupi 2017, p. 481) emphasize that 'Architecture serves a certificate and from the identity perspective, represents the thoughts of its own people, thereby creating distinctive architecture in various periods and locations'. Identity is an important component of architecture that represents its society, intentions, ideas, own periods and

locations. The role of architecture can be used to convey community's ideas or states. 'A building can symbolize a region (in the general sense), a cultural identity, an ethnic group or an identity, and even the identity of the architect' (Jashari-Kajtazi & Jakupi, 2017, p. 480). Like individuals, buildings also have *intersectionality*. They can symbolize more than one notion.

> Hence, architecture appears as a privileged medium of expression, representing both an instrument and a vehicle that conveys identity. Time brings a perspectival understanding of tradition, and thereby transforms history into a major referent (Popescu 2006, p. 189).

Architecture is both able to stabilize the time and represent the different eras. In this perspective, architecture can represent history by connecting reference points even if some of them are absent.

> Addressing itself to the mind, architecture embodies a narrative not only does it tell a story, but it is also able to symbolize history: '[Architecture] connects forgotten and following ages with each other, and half constitutes the identity (Ruskin cited in Popescu 2006, p. 190).

Thus, architecture has been characterized as a repertoire of politics and power due to its strong and unbreakable bond with community. States and authorities mobilize architecture as a concrete evidence and signs of their ideology. Paul Jones (2011, p. 2) defines how architecture is mobilized in The Sociology of Architecture as follows:

> Categories such as collective identities are constructed and maintained through social action, with the cultural forms and discourses - such as those emerging from/centering on architecture-crucial to sustaining, and giving meaning to, these relations. As states continue to mobilize architecture as part of a repertoire of cultural symbols that serve to present the category of the nation as a natural and inevitable social category, then traditionally understood 'sociological' concerns addressed to the relationships between culture, politics and ideology become highly relevant.

One of the examples reflecting both the states policy and the different time layers together is the Reichstag in Berlin. The first layering of time is the period of monarch (Figure 6). When the construction began in 1884, the Reichstag building had been seen as the symbol of the empire. 'Indeed, the parliamentary rule of the late 19th century was subsuming the control of the monarch, and the Reichstag became an imposing symbol of this fact' (Cichanowicz 2016).

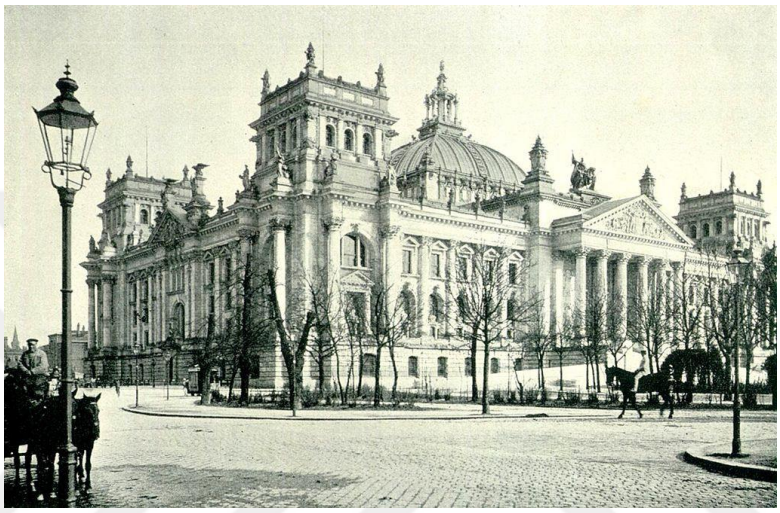


Figure 6 - Reichstag, Berlin, 1895
(Cichanowicz 2016)

Figure 7 - Reichstag in fire, Berlin, 1933
(Cichanowicz 2016)

The second layer symbolizes the Weimar Republic starting from 1919 until the Nazi's Regime. During this time, the Reichstag served as the Parliament of Republic. The third layer symbolizes Hitler's era. After Hitler's rise, the Reichstag building was destroyed in a suspicious fire on February 27, 1933 and it was further destroyed during the World War II (Figure 7).

After all, architect Paul Baumgarten designed the reconstruction from 1961 to 1964 without a dome. After this, Norman Foster constructed the renovation of Reichstag with its new dome until 1999. The Parliament took a seat for the first time on April 19, 1999.

Norman Foster's dome design for the Reichstag is important because the dome both conveys the democratic idea of administration, which changes in time, and the architect's identity in form (Figure 8). The dome is different from the rest of the building in terms of style, material, and technology. Reichstag building plays an important role in German history as a monument and Foster attempted to codify the complicated and contested German identity through this building. The main theme of the extension of Reichstag is that 'the building should not keep any secrets' (Delanty & Jones 2002, p. 457). For that reason, the cultural discourse of this building is the accessibility, democracy and the transparency and to reflect some of the dominant motifs in the contemporary European culture. Although this building is a symbol of German identity, the extension project is 'based on a contested, ambiguous identity that makes it representative of post-national sentiments and identity' (Delanty & Jones 2002, p. 457).

When identity is considered as a concrete symbol in the architectural field, a building can reflect an architect's identity, a group's identity, as well as cultural, social, historical, environment, corporate, religious, regional, national, ethnic, universal identities, etc. In this thesis, an architectural work is not merely considered as a symbolic and literal representation of an identity, but also as a catalyst, that enables the de- and re-construction of identity. In the Reichstag's dome design, de- and re-construction of identity can be seen as a literary form, which is installed by the architect, like the extension of the Military History Museum in Dresden, Germany designed by Libeskind (Figure 9).

Figure 8 - Norman Foster, The Reichstag Dome, Berlin, 1999

(Nicepik 2017)

Figure 9 - Daniel Libeskind, The Military History Museum, Dresden, 2011

(Libeskind Studio 2014)

The historical old building was cut with a triangular transparent form that represents the triangulation of the area, where the fire bombing began in Dresden in World War II. While the old building indicates the authoritarian past, the extension represents the transparency of the military in a democratic society. 'The interplay between these perspectives forms the character of the new Military History Museum' (*Libeskind Studio* 2014). These two examples give a clue about how the ideology and the politics of societies dominate architecture and how states use architecture to transmit their political views and histories. These are also the examples that show the ability of architects in diverging the meaning from the target and how the architect's professional style and worldview shape the meaning.

Figure 10 - Enric Miralles, The Scottish Parliement Building, Edinburg, 2004 (Langdon 2011)

The Scottish Parliament Building, which is designed by Enric Miralles in 2004 with a deconstructive approach, represents the Scottish nationalism (Figure 10).

> The desire for a Scottish parliamentary home emerged with the political resurgence of Scottish nationalism in the latter half of the twentieth century…… Much of the appeal of Miralles' proposal was his

> articulate incorporation of Scottish heritage into a radically adventurous design. Drawing inspiration from the Scottish landscape, he borrowed the forms of upturned boats from a nearby shoreline, as well as motifs from the flower paintings of Charles Rennie Mackintosh, Scotland's architect-turned-national hero. These became the basis for the massing of the building, as well as the form of the iconic canoe-shaped skylight apertures in the Garden Lobby. In addition, Miralles keenly invoked allusions to the Saltire, or the Scottish cross, in ceiling impressions and other details (Langdon 2011).

Although the project had begun with the intention of constructing the national identity and becoming a symbol, such a relationship between the project and society was never realized despite the architectural success of the architect. Rather, the public reacted to the project due to the increased budget and saw it as 'a symbol of government excess, mismanagement, and irresponsibility' (Langdon 2011).

Like currencies and flags, architecture is a part of symbolic construction of culture and communities. The architectural theorist Kenneth Frampton (cited in Jones 2011, p. 23) points out 'relative to other forms of cultural production, architecture is the least autonomous... conditioned not only by its own technical methods but also by productive forces lying outside itself'. Hence, architecture is a concrete form of beliefs, ideologies, politics, and religions as represented in churches, mosques, and synagogues. Undoubtedly, architecture has a strong symbolic meaning for communities.

4.2. Bonds shaping EU Identity

As defined in section 2.4, the European Union uses architecture as a tool to unify different countries, coming from similar or different roots. This tendency of EU is well analyzed in the work of *European Identity and Architecture* written by Delanty and Jones. It summarizes the effort of EU to bring states, which include different ethnic communities together under the same identity through

architecture as European, which is universal and post-national, without discriminating according to the notion of nation, ethnic, race, or religion.

> On the whole, ethnocentric conceptions of European identity dominate contemporary debates. In these discourses, Europe is typically equated with the Christian heritage and thus with a notion of civilization that would tend to be highly exclusive of the many ethnic and secular cultures that now exist in Europe. Obviously, European Jews and Muslims cannot too easily identify with a Europe that looks to such an ethnocentric version of the European heritage. It would appear that such codifications of European identity are fraught with even more problems than is national culture. The counter-view, which is two-fold, is that European identity must abandon cultural reference points because these will always be divisive or will be inappropriate to the context of a multicultural, polynational Europe (Delanty & Jones 2002, p. 455).

The European Union was formed with the participation of 28 countries. It is very clear that the concept of nation cannot be used to strengthen this unity, because it consists of different ethnics, religions, and cultures. Instead of this, the sense of universalization is adopted. The idea of universalized identity was represented through the images of currency. The images were purposely selected and they represented architectural style instead of a specific place that is also the common identity of the European Union rather than an identity indicating a nation. The abstract styles on the currency are intended to codify the European identity via spatial designs in which historical memory without national or ethnic content. Delanty and Jones explain this as follows:

> The seven Euro banknotes all display an architectural style of a period in European cultural history. These designs are non-representational in that they do not refer to a particular building but to what are obviously symbols of openness and access, bridges, windows and gateways. The central motif, however, is a bridge – and not one of the famous bridges that might be suggestive of a national culture – but a universalistic one that is devoid of history and removed from particularistic national contexts. The designs for the seven banknotes reflect the seven ages of

> European art and architectural history. The classical style is displayed on the Euro 5 note; Romanesque and the hint of a Norman bridge on the Euro 10; Gothic on the Euro 20; Renaissance on the Euro 50; Baroque and Rococo on the Euro 100; iron for the industrial age on the Euro 200; and, for the Euro 500 – one of the highest value notes ever printed – the minimalist glassy modern style with a suggestion of the postmodern age. (Delanty and Jones, 2002, p. 461)

In addition, Europeanization of architecture emphasizes the idea of universalism and post-nationalism to unify different ethnic roots. Albeit architecture had a central role in creating and codifying national cultures also in the past, the concept of nation in architecture has played an increasingly ambivalent role as in European Architecture as of 1970.

European Union has taken various actions to create common history by aiming to reinforce the bonds among the member states such as *The House of European History Museum* (Figure 11) and *European Sites of Memory*.

Figure 11 - Atelier Chaix & Morel, The House of European History Museum, Brussels, 2017 *(Redirect Notice* 2019*)*

The idea of creating a museum dedicated to European history was first launched on February 13, 2007 by President Hans-Gert Pöttering in his inaugural speech as the president of the European Parliament. The European Parliament decided to convert the former Eastman Dental Hospital in Brussels, Belgium for the House of European History and launched an international architectural competition in July 2009. In 2011, Chaix & Morel's project won the competition, and with their partners, they were commissioned to carry out the building renovation and extension project. The House of European History was opened on May 6, 2017. The speech of the European Parliament President Antonio Tajani at the ribbon cutting ceremony has revealed the ideology of this museum as follows: 'This house is about the things we have in common, the events we have lived through together. This is indeed not only the House of European History, it is also the Home of European identity and European memory' (Daniel 2017). The intention of this action was to reinforce the consciousness of a transnational European identity among the citizens within the EU by providing a historical narrative and giving it a concrete and visible shape via architecture.

The second act of European Parliament is the *European Sites of Memory*. It was inspired from Pierre Nora's project, Lieux de mémoire (1984–1992) for France and was imitated by many European countries such as Germany, Spain, and Netherlands. The aim of this work was to move history and memory to a transnational level for Europe (Assmann 2007).

Finally, as a common identity Holocaust Museums opened throughout the Europe as Dinner recommended (Section 2.4): *Auschwitz I and Auschwitz II-Birkenau Camps in Oswiecim, Poland*, *Memorial to the Murdered Jews of Europe in Berlin, Germany* (Figure 12), *Anne Frank House in Amsterdam, Netherlands*, *Memorial de la Shoah in Paris, France.*

Figure 12 - Peter Eisenman, The Memorial to the Murdered Jews of Europe, Berlin, 2005 (Photograph by the author, January 2019)

CHAPTER V

DANIEL LIBESKIND

5.1. Biography

Daniel Libeskind was born in Lodz, Poland, on May 12, 1946, the year after the World War II (1939–45) ended. His parents were a Jewish couple living under the Nazi's regime and had emigrated from Poland when the war began. After the war, they returned to Lodz to find their relative, who had been killed during the Holocaust. Libeskind's family confronted an ongoing anti-Semitism and Jews' hostility in Poland like many Jews did in the postwar Eastern Europe. They bought Daniel an accordion, so he met music. When Libeskind was eleven, his family immigrated to Tel Aviv, Israel in 1957. Upon moving to Israel, he began playing the piano instead of the accordion. Two years later, he won an American-Israel Cultural Foundation scholarship. Hence, their family moved to New York City.

> I arrived by ship to New York as a teenager, an immigrant, and like millions of others before me, my first sight was the Statue of Liberty and the amazing skyline of Manhattan. I have never forgotten that sight or what it stands for (Dreyfus 2014).

Libeskind wanted to study more abstract and intellectual concepts than music. He stated this in the interview with Paul Goldberger of the New Yorker, as 'Music was not about abstract, intellectual thought— it was about playing. I did not find it interesting enough. I could not see spending my life on a stage' (cited in *Encyclopedia of World Biography* 2019). Libeskind enrolled in the Bronx High

School of Science. Libeskind became an American citizen after completing high school in 1965, and he chose to study architecture at the Cooper Union as a student of Peter Eisenman and John Hejduk. Libeskind and Nina Lewis got married in his college years. In the upcoming years, they had three children.

After graduating from Cooper Union in 1970, Libeskind studied the history and theory of architecture at Essex University in England and earned his master's degree in 1970. He taught at the University of Kentucky, and at other universities in Toronto, Canada, and London. He became a director of the Cranbrook Academy of Art in Michigan at the age of thirty-two. He worked there for seven years. Afterwards, he moved to Milan, Italy, and taught in a small school, called Architecture Intermundium.

Libeskind established his architectural studio in Berlin, Germany, in 1989 after winning the competition of the Jewish Museum in Berlin. In February 2003, Daniel Libeskind moved his studio from Berlin to New York City for the reconstruction of the World Trade Center. Libeskind’s studio is now an internationally well-known architecture office. The studio has completed many projects including museums, concert halls, monuments, convention centers, university buildings, hotels, shopping centers, and residential towers until today. Libeskind's name has become associated with counter-memory architecture and Jewish architecture. A list of his well-known works is given below:

- The Jewish Museum in Berlin
- The Military History Museum in Dresden
- The Imperial War Museum North in London
- Ground Zero in New York
- Dutch Holocaust Memorial of names in Amsterdam
- National Holocaust Monument in Ottawa
- Royal Ontario Museum in Toronto
- Contemporary Jewish Museum in San Francisco
- Felix Nussbaum Haus in Osnabruck
- Danish Jewish Museum in Copenhagen
- Memoria E Luce, 9/11 Memorial in Padua
- Ohio Statehouse Holocaust Memorial, in Ohio

5.2. Libeskind's Architecture

Libeskind is both a thinker and a practitioner in deconstructivist architecture, although he never calls himself as a deconstructivist. He came from a tradition seeking to completely reimagine the way we think about architecture (Gross 2016). His name is mentioned with Peter Eisenman, Bernard Tschumi, Frank O Gerry, and Zaha Hadid who are the representatives of the deconstructivist architecture movement in the world. Libeskind was one of the seven architects who participated in the Moma's Deconstructivist Architecture Exhibition where they were promoted as the founders of this movement.

Libeskind is particularly known for his critical discourses and his complex architectural designs on architecture, which are closely related with other disciplines such as music, literature, mathematics, and philosophy. His complex designs do not depend simply on intersecting and distorted geometries but on historical and abstract concepts such as loss, absence, and memory.

Peter Eisenman (2008, p. 233) defines Daniel Libeskind's works as *indexical projects* as follows: 'The logic of such indexical signs seeks to undermine the iconic and the symbolic, yet the index can easily be transformed into an icon of its own indexicality. Daniel Libeskind's Jewish Museum in Berlin is just such a project'.

Charles Jencks (2002, p. 160) emphasizes in *New Paradigms in Architecture* that Daniel Libeskind's architectural approaches separate him from other architects as follows:

> I believe it is the job of architects to take responsibility for the public and esoteric meanings of a civic building, whether enigmatic or not, but this is an especially difficult task in a global culture without a shared value system. The temptation is to hide behind social and technical requirements, to use supposed determinants to suppress symbolism. Perhaps the only architect of the new paradigm who admits to both larger spiritual concerns and a public symbolism is Daniel Libeskind.

From this perspective, Libeskind's works can be considered as unique in terms of codifying, and reproducing social identities. Almost all of his museum projects, including the first built one, The JMB, the Imperial War Museum in Manchester, as well as the Ground Zero in New York, incorporate social concerns and public symbolisms.

Having received the first prize in a competition in 1989, the JMB was completed in 1999 and attracted the attention of the whole world in terms of its unique deconstructivist architecture, philosophy lying behind its form and the reflection of Jewish identity. As a Jewish architect, Libeskind's ethnical identity played an important role in reflecting the de-and re-construction of minority identity of Jews, in addition to his professional identity as a deconstructivist architect. After the JMB became a symbol of Jewish identity, he was commissioned for the National Holocaust Monument in Canada, the Contemporary Jewish Museum in USA, and the Danish Jewish Museum in Denmark and some other projects in other Diasporas of Jews. Afterward, his architecture became identical with Jewish contemporary architecture.

5.2.1. Metaphor

As an academician, Libeskind constructed a project, entitled *Three Lessons in Architecture*, which each of these lessons represented by three machines as metaphorically for the Venice Biennale of 1985. These were the Reading Machine, the Remembering Machine, and the Writing Machine.

The Reading Machine and The Memory Machine were both based on the 16th century proposals: the former is a design for a multi-book Reading Wheel by Agostino Ramelli, and the latter is a complete reimagining of the backstage apparatus for Giulio Camillo's Memory Theatre. The Writing Machine is the realization of the Raymond Roussel's Impressions of Africa.

Libeskind constructed a prototype of a Reading Machine (Figure 20), designed by Agostino Ramelli (1531-1600) for the first lesson, entitled Reading Architecture, which teaches an almost forgotten medieval process of building.

Libeskind's Reading Machine (Figure 13) consists of a rotary reading desk and a seat, which are made from wood. Libeskind explains this as follows 'Executed in a *medieval* manner, with glue less joints and using no energy of contemporary kind, this machine represents the triumph of spirit over matter, of candlelight over darkness. It is made solely from wood, as are the books' (*Libeskind Studio* 2014). Libeskind placed eight books (as seen in Figure 13), made by hand as the monks did, into the wheel. 'Each book contains just one word or phrase repeated anagrammatically: idea, spirit, subject, power, will to power, energia, being, created being' which represent the power of the word (Ioannidou 2017).

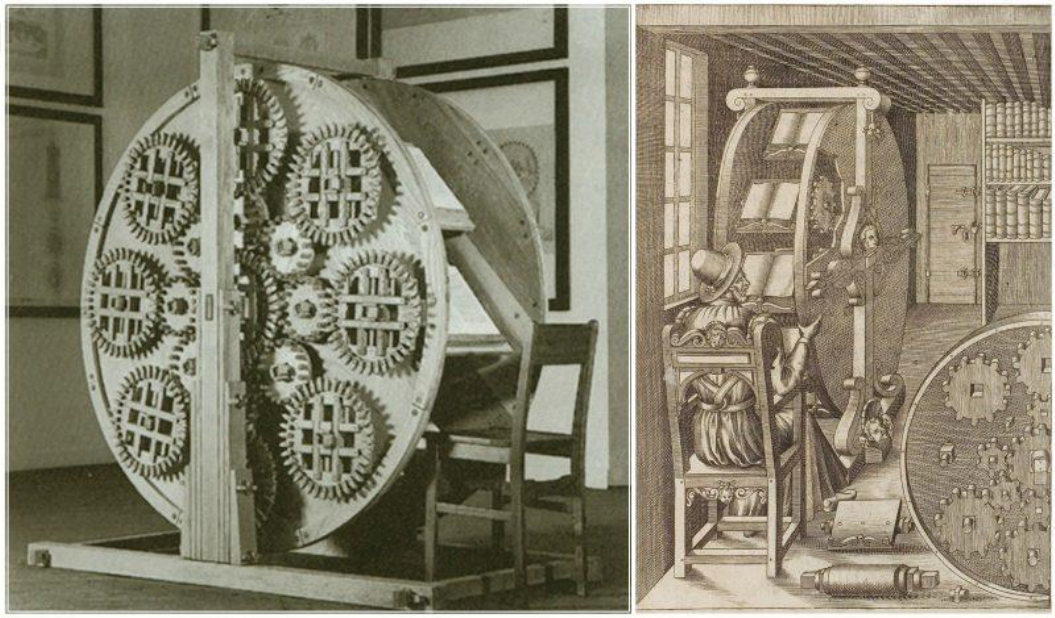


Figure 13 - The left side: Daniel Libeskind, The Reading Machine, 1985-The right side: Reading Wheel, Agostino Ramelli, 1588
(Smithfield 2016)

The Reading Machine represents an 'almost forgotten process of building', namely, handicraft: a method of construction and a technique of understanding (Ioannidou 2017).

He made The Memory Machine (Figure 14), which is an interpretation of the backstage mechanism of a Renaissance theater, the Memory Theater of Giulio Camillo (1480-1544), for the second lesson, entitled Remembering Architecture, which represent memory. Libeskind explains that 'this theater represents the

workings of a Renaissance mind and shows its internal equipment and the arrangement it reveals' (*Libeskind Studio* 2014). The Memory Machine teaches a lesson that can still be remembered; that is, 'creating architecture by being politically astute, through measurement and discussion' (Libeskind 2000, p. 193).

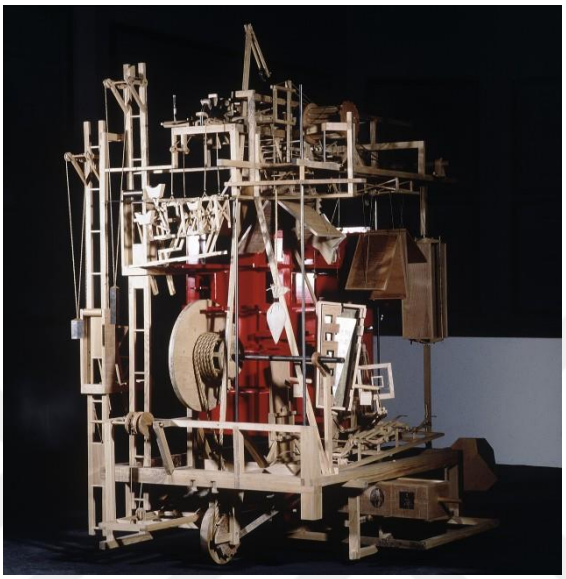


Figure 14 - Daniel Libeskind, The Memory Machine, 1985
(*Libeskind studio* 2014)

Libeskind designed a Writing Machine (Figure 15), which consists of both memory and reading for the final lesson, entitled Writing Architecture. This machine teaches the artless and science-less making of architecture. Without art, architecture would become a problem of putting the nail in the right place, like shoemaking (*Libeskind Studio* 2014). As Libeskind has pointed out, this machine was made 'to write a single text. The single text that it seeks to write is a text that has already been written' (cited in Maden 2008, p. 99).

The Writing Machine is a heavy printing press made to write just one text, the Raymond Roussel's Impressions of Africa (1910). Taking Raymond Roussel's text as a starting point, he designed this wooden machine, which represents the 'unstable' architectural text of modernity.

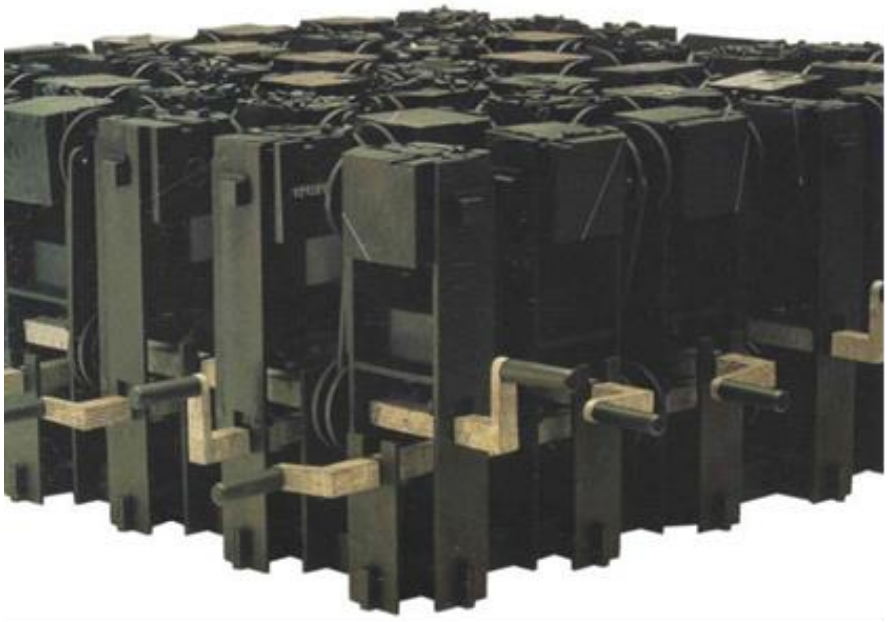


Figure 15 - Daniel Libeskind, The Writing Machine, 1985
(*Libeskind Studio* 2014)

There is a similarity between the Writing Machine and the Garden of Exile and Emigration in Libeskind's Berlin Jewish Museum, as will be seen in the next chapter. Both of them consist of forty-nine cubes.

> Libeskind drew it into the plans of the competition submission in the spring of 1989. The Writing Architecture Machine and the Garden relate directly to each other, in that each turn and return of a surface connects itself with the dynamic of an invisible city (cited in Maden 2008, p. 101).

If we summarize Libeskind's Three Lessons in Architecture, the machine becomes an architectural metaphor for architecture. Libeskind uses these machines as narrative devices to query to the present state of architecture by investigating its past. These machines also represent 'the non-existence of architecture on the one hand and the non-existence of the architect on the other' (Libeskind 2000, p. 182). According to Libeskind, 'the three machines propose a fundamental recollection of the historical vicissitude, in particular of Western architecture' (Libeskind 2000, p. 187).

5.2.2. Drawing

Daniel Libeskind produced many abstract drawings with reference to art, literature, music, and architecture, such as Micromegas: The Architecture of End Space (1979) and Chamberworks: Architectural Meditations of the Themes of Heraclitus (1983).

These drawings go beyond conventional architectural drawings; they can rather be considered as the critique of traditional drawings in architecture. Libeskind challenged traditional architectural drawing and modernity by using his unusual drawing and collage techniques. Kipnis (cited in Maden 2008, p.104) states this as 'Libeskind does reject the *modern* way of making architecture as the Three Lessons, among others, show us and his drawings are particularly noteworthy as they can indeed not be *simulated* on the computer'.

Libeskind rejected the modernist approach in architectural drawing by reversing the relationship between the building and its drawing. Libeskind reverses this relationship in a way that a drawing must be the representation of a building. The building begins to represent the drawing as Peter Eisenman (cited in Maden 2008, p.102) mentioned below:

> ….a narrative and often literal representation of a building or its parts. It achieves its status as architectural through the use of a conventional, well-defined vocabulary: windows, doors, walls, etc. But Libeskind's drawings are a critique of this tradition of drawing in architecture. Within the realm of orthodox architectural drawing perhaps only Aldo Rossi has achieved such a critique of drawing in architecture today—an inversion of the mode of representation wherein a realized building becomes a representation of a drawing.

The drawing series Micromegas: The Architecture of End Space were produced in 1979, as ten drawings (Figure 16-17), which are almost the same: The Garden, The Sections, Leakage, Little Universe, Arctic Flowers, The Burrow Laws, Dance Sounds, Maldoror's Equation, Vertical Horizon and Dream

Calculus. Micromegas took its name from a short story written by the eighteenth-century French historian and philosopher Voltaire.

As we discussed above, Libeskind rejected the traditional drawing techniques with these drawings, besides that each of them are based on history, literature, and music as metaphorically and allegorically. These drawings can be defined as the use of lines as both a geometric element and a metaphor, illustrating not a specific moment but referring to events both in the past and in the future.

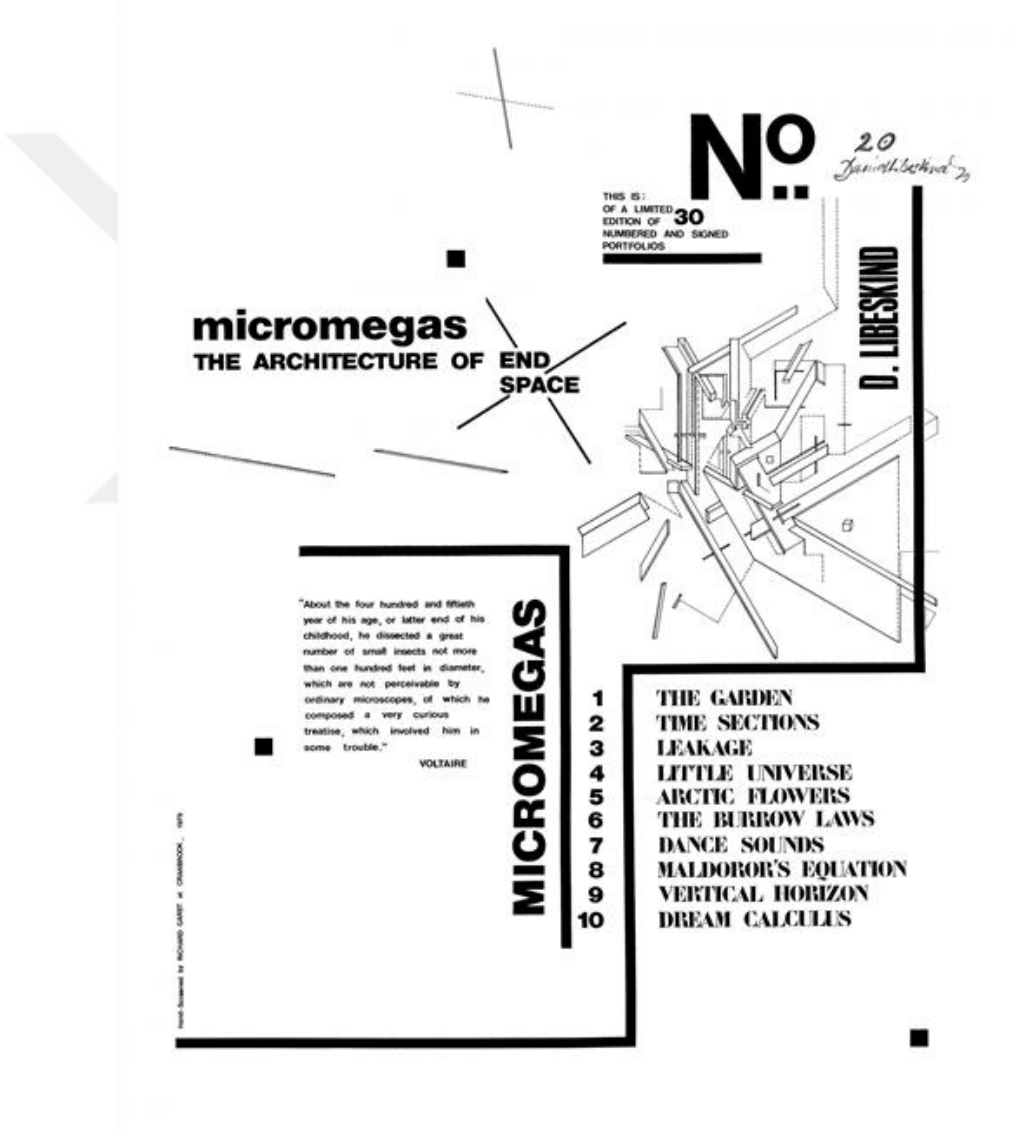


Figure 16 - Daniel Libeskind, Poster of Micromegas series, 1979

(*Libeskind studio* 2014)

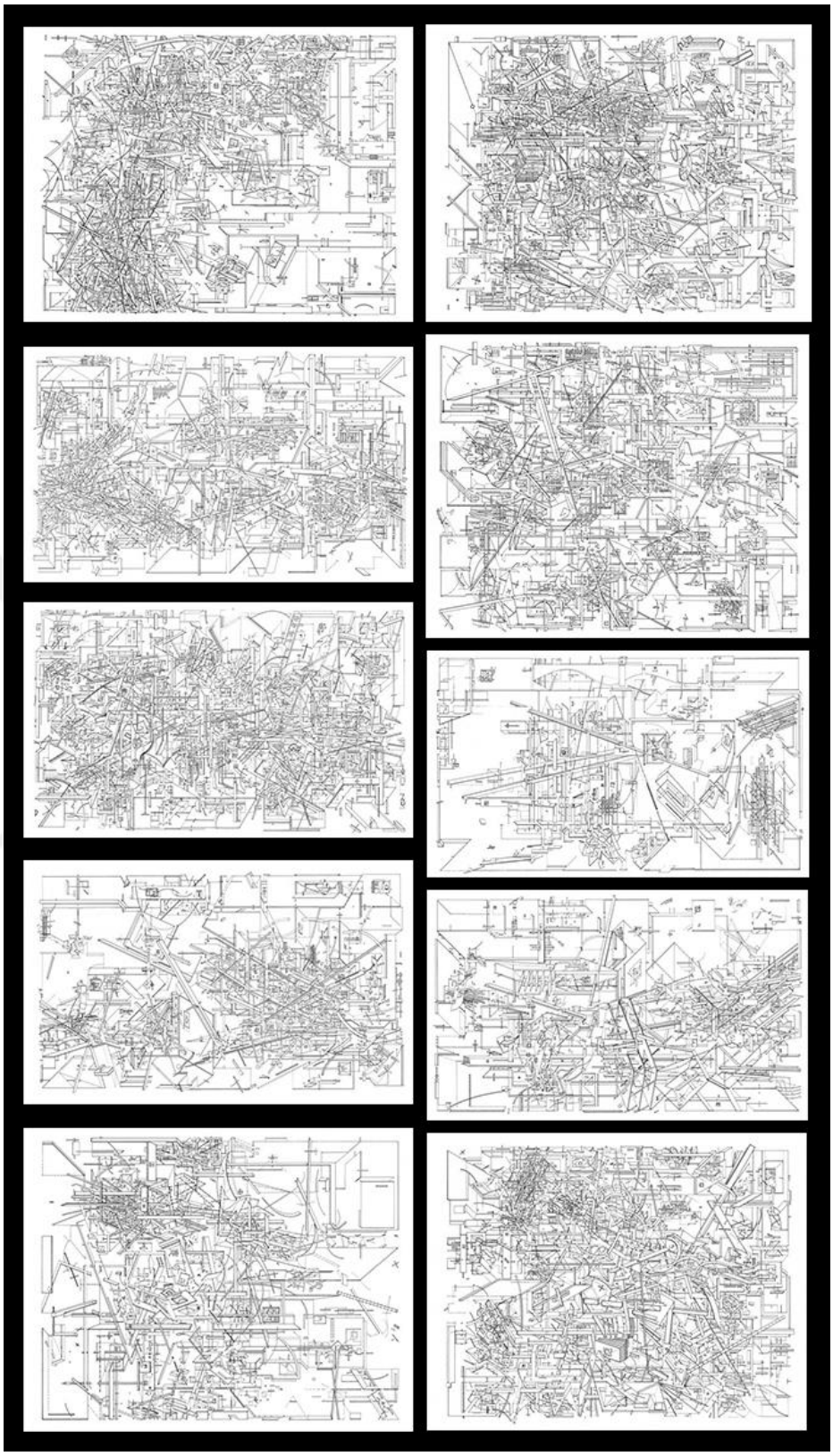


Figure 17 - Daniel Libeskind, Micromegas drawings, 1979

Brought together by the author (*Libeskind Studio* 2014)

'*Chamberworks: Architectural Meditations on the Themes from Heraclitus'* occurs from a series of twenty-eight drawings created by Libeskind during the years at Cranbrook Academy of Art. Chamber Works was the reflection of the Libeskind's multidisciplinary approach closely related with music. W. Kurt Forster (cited in Maden 2008, p. 112) summarizes the relationship between architecture and music with regard to the Chamberworks:

> What relates Libeskind's drawings most directly to musical composition is their axial structure: a double hinge connects horizontal and vertical, every element exists melody as melody and/or as chord. But this affinity to music does not remove the drawings from the realm of architecture at all; horizontal and vertical also constitute the framework of architecture and their rapport needs to be equally well 'composed.'

Chamberworks and Micromegas created a fragmentation of an architectural approach. They were evaluated as third path as an alternative to neo avant-garde modernism and postmodernism by many critics such as Aldo Rossi, John Hejduk, Hal Foster, Alvin Boyarsky, and Juhani Pallasmaa. Peter Eisenman criticized these drawings as a non-architectural, because they did not represent constructible spaces. On the contrary, many architects saw them as the spirit of possible architecture. Both Micromegas and Chamberworks drawings clearly show his querier approach and vision, which is the basis of Libeskind's geometrically complex architecture and realized buildings and their meanings. The most important aspects of these drawings are the drawing techniques. It criticized the modernism's reductive drawing approach, which turned architectural drawing into a representational tool having only an economic value and the signs of the building that is lack of external reference. Some of architects produced this kind of 'paper architecture' before the construction such as Peter Eisenman and Daniel Libeskind (Dehghan 2018, p. 13). Antonello Marotta described the paper architecture as the argument on the visual meaning of architecture at the end of the 70s and the 80s (Marotta cited in Dehghan 2018, p. 13). These projects were generally utopian, dystopian, or fantastic without bearing a concern to be built. Rather, the paper design was used for rethinking the architectural theories and principles before the crystallization of form (Dehghan 2018, p. 14). Libeskind

(Cited in Maden 2008, p. 123) explains rejection of modern drawing techniques as follows:

> Architectural drawings have in modern times assumed the identity of signs; they have become the fixed and silent accomplices in the overwhelming endeavour of building and construction. In this way, their own open and unknowable horizon has been reduced to a level, which proclaims the a priori coherence of technique. In considering them as mere technical adjuncts, collaborating in the execution of a series made up of self-evident steps, they have appeared as either self-effacing materials or as pure formulations cut off from every external reference.

He also uses the sketching techniques, rather than the computer design, at the beginning of a project. Libeskind states this in an interview with William Feuerman (2018) as follows:

> I work in a very traditional way even though we have the latest technological equipment and so on. Architecture is a poetic profession despite the fact that it is also a science, so you start by connecting the hand, the eye, and the mind, to a place, with a sketch.

The sketch and model made from clay or cardboard are the tools to start a project. He still thinks that hand and eye are the key instruments for architecture, without those, one could not really do anything. Later these works have been transformed to more complex drawings and digital modelings via computers. Libeskind (cited in Feuerman 2018) states this as follows:

> Importantly, we don't use the models purely as representational devices. Many architects use models to sell a client on ideas, but we use the models as a quick part of the process. Architecture is also sculpture. It has to work as a massing, with the light of the sky and the earth, it has to be understood as a space. For that you can use cardboard, metal or timber [which are] traditional materials used since the Renaissance, even the Baroque era, and I think they're irreplaceable. A computer can show you many things, but in many ways it's just an illusion. Maybe you can build an aeroplane in a computer, but not architecture.

As mentioned before, Libeskind's drawings differentiate from the conventions of representational drawings by the drawing and collage techniques. The Berlin City Edge was such a project, whose drawings consist of clippings cut from journals, books, and maps.

Libeskind's unrealized project, the City Edge, was awarded the first prize in the IBA (Internationale Bauausstellung) City Edge competition in 1987 (Figure 18-19). 'The City Edge project is an office and residential development for the Tiergarten district of Berlin. İt is a colossal bar angled up from the ground so that one end floats ten stories high, looking over the Berlin Wall' (Johnson & Wigley, 1988, p. 34). Libeskind's (1992, p. 65) defines as follows:

> The Project seeks to demonstrate, in terms of planning, the possibility of utilizing the traditional block structure of Berlin, while at the same time transcending its physical limitations. The aim is to create a new scale and a new type of living for the Berlin of tomorrow.

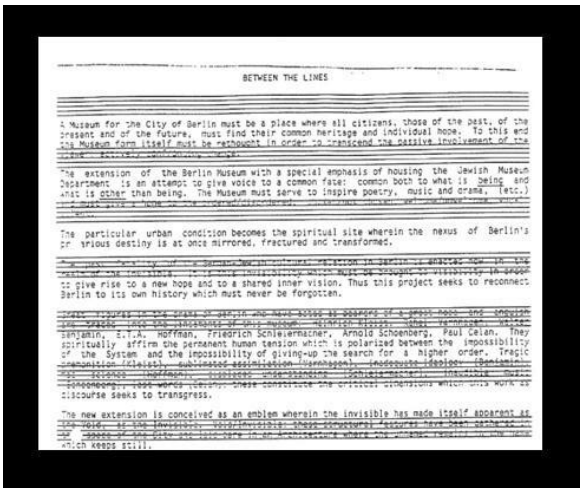
The Berlin City Edge project, which Libeskind both dismantled the rules for technical drawings and also dismantled the Berlin Wall trajectory by rising higher level than the Wall. In this way, Libeskind was attached this project to the history of Berlin.

Figure 18 - Daniel Libeskind, The City Edge project, Berlin, 1987

(Nur foto n.d)

Figure 19 - Daniel Libeskind, The City Edge project, Berlin, 1987
(Atelier Iota n.d.)

Another example of the architectural representation of the technics and the multidisciplinary approaches is the JMB project's proposal. He submitted his proposal on a music paper as a creative and effective way to demonstrate his concept (Figure 20).


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 the Museum form itself must be rethought in order to transcend the passive involvement 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 what is other than being. The Museum must serve to inspire poetry, music and drama, (etc.)

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

to give rise to a new hope and to a shared inner vision. Thus this project seeks to reconnect Berlin to its own history which must never be forgotten.

Benjamin, E.T.A. Hoffman, Friedrich Schleiermacher, Arnold Schoenberg, Paul Celan. They spiritually affirm the permanent human tension which is polarized between the impossibility of the System and the impossibility of giving-up the search for a higher order. Tragic

discourse seeks to transgress.

The new extension is conceived as an emblem wherein the invisible has made itself apparent as

which keeps still.

Figure 20 - Daniel Libeskind, The competition proposal written on a music paper, 1989
(Libeskind 2000)

5.2.3. Narrative

The most known discourse of Daniel Libeskind is that *Architecture is a language.* This approach is the query of the doctrine of 'form follows function' of modern architecture, which is lack of social context.

In this perspective, architecture is considered a narrative, which contains historical and cultural references. Libeskind states this in an interview with William Feuerman (2018) as follows:

> Building is a narrative, it's a story, being told through light, materials and acoustics. I was one of the first people to do this in the Jewish Museum, which I was highly criticized for. Oh my god, architecture is not a story, it's just about abstraction and metals and spaces and so on,… but for me architecture is a narrative, it's a storytelling profession, because every building has a story of memory, it's a story of where it comes from, and often that story is a deep one, not so easily accessible. Every place has a story, every place has a sense of the future. And I think that's what the story of architecture is. It has to be able to link itself with a deep past and offer a new perspective on what it's going to be.

Libeskind's architecture, especially in his memorials, focuses on the social context rather than the function. The design of his memorial architecture focuses on remembering someone or an important historical event rather than the function or the economic side. The narrative turns into reflective space by Libeskind. Hence, it is not surprising that Libeskind mostly designs memorial buildings.

The Jewish Museum Berlin, The Millitary History Museum in Dresden, Dutch Holocaust Memorial in Amsterdam, National Holocaust Monument in Ottawa, Felix Nussbaum Haus in Osnabrück, and Danish Jewish Museum in Copenhagen have a reflective memory of Jewish history, narrative and identity. At the Fashion Institute of Technology's 13th annual Holocaust Remembrance Day event, Libeskind told that 'a building is a place where voices whisper…. When you listen closely, structures speak,—they even sing' (Dreyfus 2014). Libeskind also emphasized the historical bonds with these words, 'Nothing in history is

disconnected' (Dreyfus 2014). His two memorial projects connect to each other in a strange way. The Jewish Museum Berlin opened for the first time on September 11, 2001, on the date of terrorist attacks to the twin towers of the World Trade Center in New York City. After the attacks, it was immediately closed. 'The opening day of Libeskind's commemoration of the twentieth century's act of horror par excellence then, was also the day of the twenty-first century's most iconic terrorist act' (Libeskind 2013). In 2002, he became a master planner and architect of the Ground Zero project with a competition. Paul Jones defines The Ground Zero project as follows: 'The symbolic nationalization of the architecture at the Ground Zero site has, in part, been achieved by the narrative, highly symbolic links between the buildings there and an 'American' collective identity' (Jones 2006, p. 549).

The construction of narrative in Libeskind's architecture depends on the collective memories and identities, the historical events, the urban context, and culture (literature, music, philosophy, etc.). These narratives turn to the symbolic spaces and the spatial narration in Libeskind's architecture.

5.2.4. Deconstructivism

Although Libeskind has been classified as a deconstructivist in architectural field by many critics, Libeskind thinks that he is a contemporary architecture. However, as mentioned in Section 3.3, Libeskind is one of the seven pioneers that were promoted by Deconstructivist Architecture Exhibition in 1988, who struggles with forms, dilemmas, and meaning in architecture through the act of deconstruction. Compared to the other six pioneers, deconstructivism in Libeskind's architecture works in a different way. Libeskind states that he is closely interested in philosophy but he does not consider architecture as a translation or a projection of any philosophy. He has problems with producing relationship with language because what is built is a translation. Like all other translations, it is something else. Libeskind (cited in Leach 1999, p. 135) defines this as follows:

> So what is the relationship between philosophy and architecture? ... The viewer might have it, but even when the viewer thinks about it, he can't change the architecture. That is the main point. You can change the interpretation of a text, this is what Derrida actually told me, you can always read the text differently, you can also interpret it differently, but it would not make any difference, because it would be there, just as you encountered it at first, with the same stairs, the same windows, the same roof, the same walls, the same flowers. So you can interpret it in a hundred different ways, yet it would remain.... After that interpretations take over, but architecture is oblivious to any interpretations. You can see how buildings in different times have a different role, and yet their actual structure continues to be oblivious. Like the ruins of Greek temples...

Libeskind interprets architecture as more concrete and permanent than philosophy and even if it is open to the subject's interpretation, she/he cannot change the structure. Notwithstanding, his works are closely related with the Deconstruction philosophy. He challenges the traditional forms like harmony, unity, and stability and purposes instead a different view of structure. His projects also include the dilemmas with regard to the meaning, in this way the forms are interrogated. He does not only dismantle the forms in his design, rather he deconstructs the conceptual meanings such as identity. In other words, he deliberately deconstructs pure forms both geometrically and conceptually by using the ability of architecture to evoke an experimental memory and questions the term of identity itself.

Although Libeskind uses religious or cultural symbols to emphasize identity, he deconstructs these symbols geometrically and they cannot be seen explicitly in his works. The National Holocaust Monument in Canada (Figure 21) is his only project in which it is a religious symbol, the Jewish star, can be geometrically perceived even if distorted.

Figure 21 - Daniel Libeskind, The National Holocaust Monument, Ottawa, 2017

(*Libeskind Studio* 2014)

Figure 22 - Daniel Libeskind, The Royal Ontario Museum, Toronto, 2007

(*Libeskind Studio* 2014)

In Libeskind's extensions to historical buildings, the new deconstructivist structures are separated from the historical building by means of material and geometry, in which the extended structure itself dominates the historical building. This situation is criticized due to causing an alien visuality and disrespect to the built environment. In Libeskind's architecture, the respect to the built environment and site can be seen as rhetorically rather than formally. The deconstructive extensions not only reflect the time but also re-construct the historical meaning of the original building, as seen in the Military Museum, Germany (Figure 9 in section 4.1), the Royal Ontario Museum, Canada (Figure 22), and the purposal of V&A Museum Extension Competition, England (Figure 23).

Figure 23 - Daniel Libeskind, The proposal of V&A Museum Extension Competition, London, 2002

(*Libeskind Studio* 2014)

CHAPTER VI

JEWISH MUSEUM BERLIN

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. —Daniel Libeskind

6.1. The History of the Jewish Museum

In January 1933, one week before Adolph Hitler became the chancellor, the first Jewish Museum in Berlin was opened inside the Oranienberger Strasse Synagogue with an exhibition displaying the works of artists of Berlin Secessionist. The aim of the museum was to establish the institutional fact of an inseparably linked German Jewish culture and the questions of *Jewishness, Germanness,* and even *Europeanness* (Young 2000, p. 4). In spite of the increasing pressure by the Nazis during the following five years, the Jewish Museum hosted several more exhibitions of the German Jewish artists. The Nazis forbade Germans to visit the Jewish Museum and defined Jews as non-German according to the Nuremberg laws. The museum was closed in 1938 as a result of the pogrom on Kristallnacht, and the museum's collection was confiscated therewith by the Nazi authorities as a result of their racist identitarian policies.

The Berlin's Museum, also called as the Markische Museum, which would later be connected with the Jewish Museum, was established in 1876 as the museum of the city of Berlin and continued to thrive until the Berlin Wall was erected in August 1961 (Figure 24). After the construction of the Berlin Wall, the Berlin's Markische Museum remained on the East part of Berlin where the West

Berliners could not access. Therefore, the Berlin Museum was moved from the Markische Museum. Between 1962 and 1969, The Berlin Museum was moved from one place to another on the West part of the city. In 1969, The Berlin Museum found a permanent place called the Colliengenhaus, located on the Lindenstrasse Street with 2,500 square meters of exhibition space for the Berlin Museum. A Baroque style administrative building was designed and built by Philipp Gerlach for the *Soldier King* Friedrich Wilhelm I in 1735.

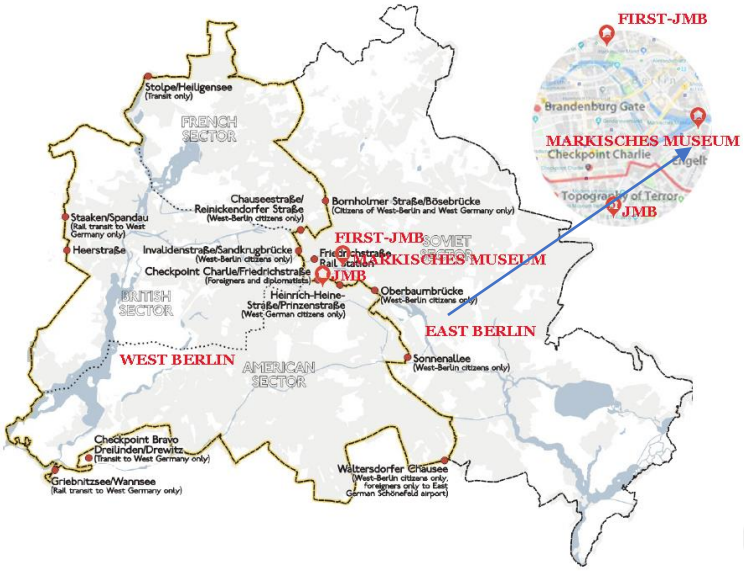


Figure 24 - The map of Berlin

(Map drawn by the author on Berlin map)

Heinz Galinski, the head of the Jewish community in West Berlin, publicly announced that the city was also obliged to build a Jewish Museum to replace the one ruined in 1938 by the Nazis (Young 2000). The first Jewish museum in Berlin, which was an extension of The Oranienburger Strasse Synagogue, had already been demolished in 1958 and it was not accessible from the West Berlin like the Markische Museum. Hence, Galinski wanted to exhibit the identity and the history of Berlin's Jews in the Berlin Museum as part of the city's own history. In 1971, the first exhibition devoted to Jewish life in Berlin, *Contribution and Fate: 300 Years of the Jewish Community in Berlin, 1671–1971*, was displayed in the Berlin Museum on the Lindenstrasse Street (Young 2000). This exhibition revealed the desire of the Jewish community and brought a chance to reconstruct the Jewish identity in an autonomous Jewish Museum as a

materialized culture within the Berlin Museum. Thereby in 1975, the '*Jewish department*' was established as a distinct section in the Berlin Museum. The aim was to promote the Jewish culture and identity within the Berlin cultural history.

In November 1986, the Jewish department of the Berlin Museum was moved temporarily to the Martin Gropius Bau. Finally, in 1988, the Berlin Senate agreed on 'a Jewish Museum Department' that would act as an autonomous building but administratively connected to the Berlin Museum. An international competition was called in December 1988 for the Jewish Museum Department for designing an autonomous building to be named *Extension of the Berlin Museum with the Jewish Museum Department*. Out of 165 contestants, Daniel Libeskind's *Between the Lines* design took the first place in 1989 and it was created a year before the Berlin Wall came down.

Following the November 1989 fall of the Berlin Wall, to create funds for other constructions, the five-year delay of the Jewish Museum Berlin project was under discussion with the attempts of Christian Democrats on the city council (Large 2000, p. 636). In fact, the delay would be a polite way of cancelling the new Jewish Museum and preventing a lawsuit by the internationally renowned architect. Libeskind and his wife Nina struggled for the delay because they did not believe see it as a matter of time. Libeskind stated this as follows: 'I don't think anyone believes this project will get built if there is a five-year delay' (Libeskind cited Large 2000, p. 636). They also challenged the idea of sewers and subway stations taking precedence over a visible, public acknowledgment of the city`s painful history.

As these political struggles were overcome, the 15,500-m2 extension was completed in 1999 with $51 million budget. It won three awards including Buber-Rosenzweig Medal from DKR (German Coordinating Council of Societies for Christian-Jewish Cooperation) (2010), The German Architecture Prize (1999), Art forum International (1998). The Jewish Museum Berlin (JMB) (Figure 25) was completed and opened to the visitors in 1999 without any exhibition. Between 1999 and 2001, the building itself served as an exhibition and 'the empty museum was visited by several hundred thousand people' (Reeh 2016, p. 1).

Figure 25 - Daniel Libeskind, The Jewish Museum, Berlin, 2001
(Photographed by the author, January 2019)

6.2. Deconstructing Identity in JMB

JMB's competition brought forward many questions related to representation of the German Jews through architecture. These questions were based on the role of Germanness in Jews' identity, the role of Jews in Germany, their representation through architecture. There were also concerns on how a building could stand for an identity that was so broken, how Jewish history could be integrated into Berlin's history and how their Germaneness could be given back to Jews in a country where so many them are obligated to convert from their identity and to conceal their true identities. While Libeskind was struggling with these kind of questions in the design process, he always considered Jewish identity with their milieu, and he reflected this approach on his design. He was also aware of the political side of the project. He decided to construct this project with highlighting three insights (Jewishness, Germaness, and Berliner) as follows:

> It is impossible to understand the history of Berlin without understanding the enormous contributions made by its Jewish citizens; the meaning of the Holocaust must be integrated into the consciousness and memory of the city of Berlin; and, finally, for its future, the City of Berlin and the

> country of Germany must acknowledge the erasure of Jewish life in its history (Libeskind 2014).

German authorities had the similar thought and German Chancellor Willy Brandt was the first to reveal it in 1970, nearly two decades earlier from the JMB competition. In Warsaw, Poland in December 7, 1970 during a visit to a monument to the German occupation-era Warsaw Ghetto Uprising, after laying down a wreath, Brandt knelt spontaneously and very surprisingly (Figure 26). He remained silent in that position for an half a minute, while surrounded by a large group of dignitaries and press photographers. This gesture, refering to humility and penance, was called as Warschauer Kniefall.

> Seeing Holocaust memory as a conciliatory device is reiterated by Jewish figures in contemporary Germany, suggesting that Holocaust memory work is popularly perceived as having a healing and normalizing effect on German society (Dekel 2014, p. 78)

Figure 26 - Willy Brandt, Warschauer Kniefall, Warsaw, 1970
(*Rare Historical Photos n.d.*)

As a consequence of this process, in 1996, German President Roman Herzog first declared on January, 27 as the official day of remembrance, marking the 1945 liberation of the Auschwitz concentration camp. As of 2004, twelve countries including Britain, France, Italy, and Scandinavian countries accepted the date of January 27 as *the Holocaust Remembrance Day*.

As of 1970, within the normalizing process of Germany, a lot of memory museums and monuments representing Holocaust and Jewish identity were built such as Holocaust Memorial, Topography of Terror, Stumbling Stone (Figure 27), Concentration Camp Sachsenhausen, Dachau Concentration Camp, Concentration Camp Buchenwald, Concentration Camp Bergen-Belsen, Neuengamme Concentration Camp, House of the Wannsee Conference, Concentration Camp Flossenbürg.

Figure 27 - The Stumbling Stone, Berlin
(Thomas 2016)

The three insights (Jewishness, Germaness, and Berliners), which were provided by Libeskind can be seen in the actions of the Berlin and Germany described above. In this process, the memory museums and monuments offer a conciliatory space between identities like JMB. Libeskind's design represents the desire of Berliners for rebuilding and reconciliation between the identities of Germans and Jews through architecture as a mediator.

This was also an issue of the relationship between the Berlin Museum and the Jewish Museum department, taken as a spatial design task by the competition committee in the competition brief, *entitled Competition for an extension to the Berlin Museum to include the Jewish Museum (project to be built): invitation to compete.* 'The brief describes the Department as an autonomous department of the Berlin Museum, yet also integrated with it' (Doğan 2003, p. 168). Some local politicians voiced the same concern as follows:

> We must make it quite clear that the creators and the products of this culture were not something "exotic", not something alienated from this city and its cultural life, but that they were and still are a part of its history ... (Young, 2000, p. 7)

The most important thing about this museum was to emphasize the integration between the Jews and the history of Berlin. In this way, the JMB became a sign of acceptance and integrations of the Jews in Berlin. This emphasis had to be also reflected and presented in the relationship between the Berlin Museum and the Jewish Department. 'The brief makes the following specific suggestions about this relationship' (Department of Cultural Affairs cited in Doğan 2003, p.170):

- The access level of the extension must link to the first floor of the existing building. There must be connections between the two buildings at least at one level, preferably at two levels. If there is only one, it must be on the first floor.
- Above all, however, what is most important is to have innovative suggestions about how to connect the two departments.
- Following the city commissioner for historic monuments, the extension should not result in any changes in the old Baroque building of the Museum, e.g., by way of proposing either extensions or bridges to the old building. The commissioner recommends an underground passage between the two buildings.

6.3. Design Tools for De- and Re-constructing Identity in JMB

Libeskind uses three tools to deconstruct identity: Structure of the museum, the language, and the text. Although the first tool is the museum structure itself which is elaborated as a subject of this thesis as the star of David, absence, axes and voids, it is not easy for the audience to decode Jewish Museum's philosophy of structure only by looking at architectural form. There are many connotational and indexical meanings, which were hidden and attributed to the Jewish Museum's form by Libeskind. This building illustrates the centrality of discourse rather than an image. Paul Jones (2011, p. 45) highlights this in The Sociology of Architecture as follows:

> While the architect has suggested that the Jewish Museum 'speaks a visible language'…, this complex architectural 'language' of form - and experience - is in need of the architect's own translations, which are often necessary to situate this building in relation to a particular social discourse of memory, loss and trauma.

The second tool is the audio guide tour. The JMB provides audio guide devices for the visitors that include the explanations with Libeskind's own voice, which lead the visitors through the museum building. He summarizes the philosophy and the story of the museum structure as well as the bonds between the signifier and the signified elements in the guide. This method can be seen as a privileging of the language over an image in Western philosophy as defined in Chapter III. The language operates in condition, where the receiver and transmitter are in the same space. Albeit the meaning is not postponed thanks to the presence of the architect in the audio as a transmitter, this phonocentric method is not enough to translate all Libeskind's architectural ideas, bonding with Jewish identity. At this point, meaning is postponed and Libeskind's texts have become the third tool. Therefore, Libeskind's texts about the JMB become privileged over language, which reflects the idea of the deconstruction. Thus, the texts in the JMB are important tools of representing identity that shed light on image and form to decode the identity signs.

A closer look at the tools of deconstructing identity in the JMB, will elucidate the way how Libeskind sought identity in architectural space and form. Prior to this, it is useful to remind insights and themes of Libeskind's design. The JMB constructed with three insights, which have been mentioned before:

- It is impossible to understand the history of Berlin without understanding the enormous contributions made by its Jewish citizens.
- The meaning of the Holocaust must be integrated into the consciousness and memory of the city of Berlin.
- The City of Berlin and the country of Germany must acknowledge the erasure of Jewish life in its history.

On top of these three insights, the design of JMB has four basic underlying themes. The Star of David is the first theme, which symbolizes the absence of prominent Jewish in Berlin. Libeskind plotted prominent Jewish addresses on a map and created a network of lines that forms the distorted Star of David. The structure of the building emerges from the Star of David as well. Other themes are as follows:

- Schönberg's unfinished opera Moses and Aaron,
- The German Federal Archive's The Memorial Book for the Victims of the Nazi Persecution of Jews in Germany (1933–1945),
- The essay *One-Way Street*, by Walter Benjamin.

The first theme, Star of David is closely related with the deconstruction of identity via the form and will be examined as one of the structural tools of designing identity. Besides that, this thesis focuses on the other three structural tools of designing identity: Absence, axis, and voids.

6.3.1. The Star of David

Libeskind recorded his first design ideas, namely the distorted Star of David and the zigzag form of the museum, in the Berlin Museum pamphlet, which was received with the competition letter on November 29, 1988 (Figure 28) (Doğan 2003, p. 163).

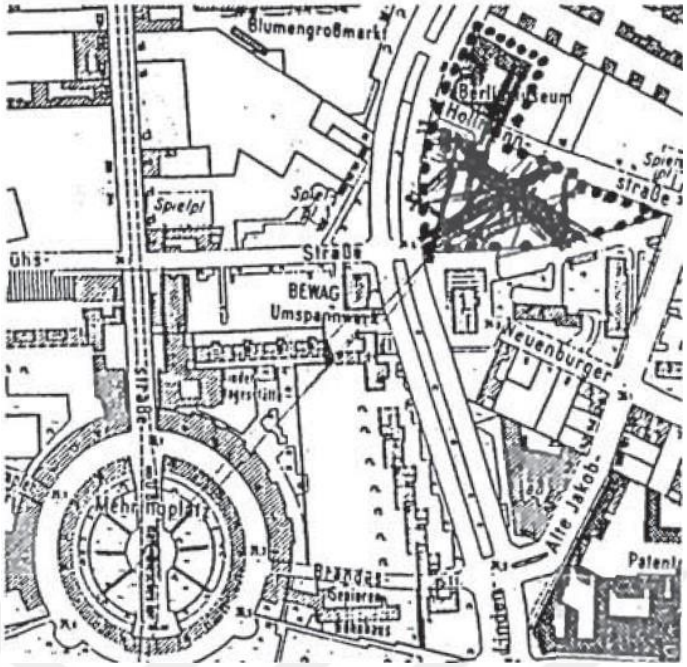


Figure 28- The distorted star on the Berlin Museum pamphlet (Doğan 2003)

As the starting point of the design, Daniel Libeskind used the distorted Star of David, which symbolizes the 'contemporary Jewish culture of Jewry' (Doğan 2003, p.162). Although the Star of David is generally known as a religious symbol of Judaism, it is rather a contemporary Jewish figure. Fehmi Doğan (2003, p. 162) explains the emergence of the symbol as follows:

> …several theology books on Jewry state that the Star emerged as a symbol of Jewish belief as late as in the 17th century (Werblowsky, Wigoder, & NetLibrary Inc., 1997). In the original Jewish theology, there are no references to the Star and in the archaeological artifacts there is hardly any evidence that the Star was a symbol of the Jewish belief as cross has been for Christianity and crescent for Islam.

This star was also used on yellow badges, which Jews were obligated to wear in public, to identify Jews during the Holocaust by Nazis. This symbol became identical with the Jewish society in a positive or negative way through recent history.

The distorted star was double-coded in Libeskind design. First code stands for the contemporary Jewish culture as a symbol of Jewry; second is the

connection of the addresses of historical German and Jewish Berliners plotted on the map of Berlin via the distorted form. Fehmi Doğan (2003, p. 162) explains this as follows:

> The distorted star is of significance for Libeskind's project first, because of its meaning in the contemporary Jewish culture as a symbol of Jewry and second, because Libeskind modified the geometry of the Star to connect the addresses of historical German and Jewish Berliners plotted on the map of Berlin. Through the configuration of the Star, Libeskind was responding to the relationship between the history of Jews and the history of Berlin as well as to that between the Jewish and German population of the city. The distorted Star of David, therefore, has a double semantic meaning: one derived from the Jewish cultural literature and the other imposed by Libeskind. The latter originates from the formal configuration of the star as well as from the role of the German and Jewish historical figures whose addresses are plotted on the Star. The Jewish Museum is part of this star. The footprint of the Museum is plotted on the lower base of the upward triangle of the Star and is very small in comparison to the scale of the Star.

When we think about the relationship between the two codes, the first can be considered as a starting design tool for Libeskind. Actually, the imposed meaning of the Star of David was written on the initial cultural meaning. In this way, while the cultural identity of this symbol was manipulated with a deconstructivist approach, the task of bringing the historical reference points together in the site was assigned to the symbol of Star of David, which was reflected in the site in a distorted form. In other words, it is a mediator to connect the both visible and invisible historical identities, in the project site. When the star is placed on the map of Berlin, it can be seen that it is formed by a section cut out of the intersection points of the map and the star (Figure 29). Gross (2016, p. 64) interpret this as follows: Upon closer examination, the Star of David is not just made of opaque lines, but of strips of the map of Berlin. Here we can see Libeskind literally inscribing the geography of Berlin into Jewish Identity. In this drawing, a dark handprint makes an imprint in the top left hand corner, perhaps a

further indication of the impression and inscription of identity that Libeskind sought to accomplish.

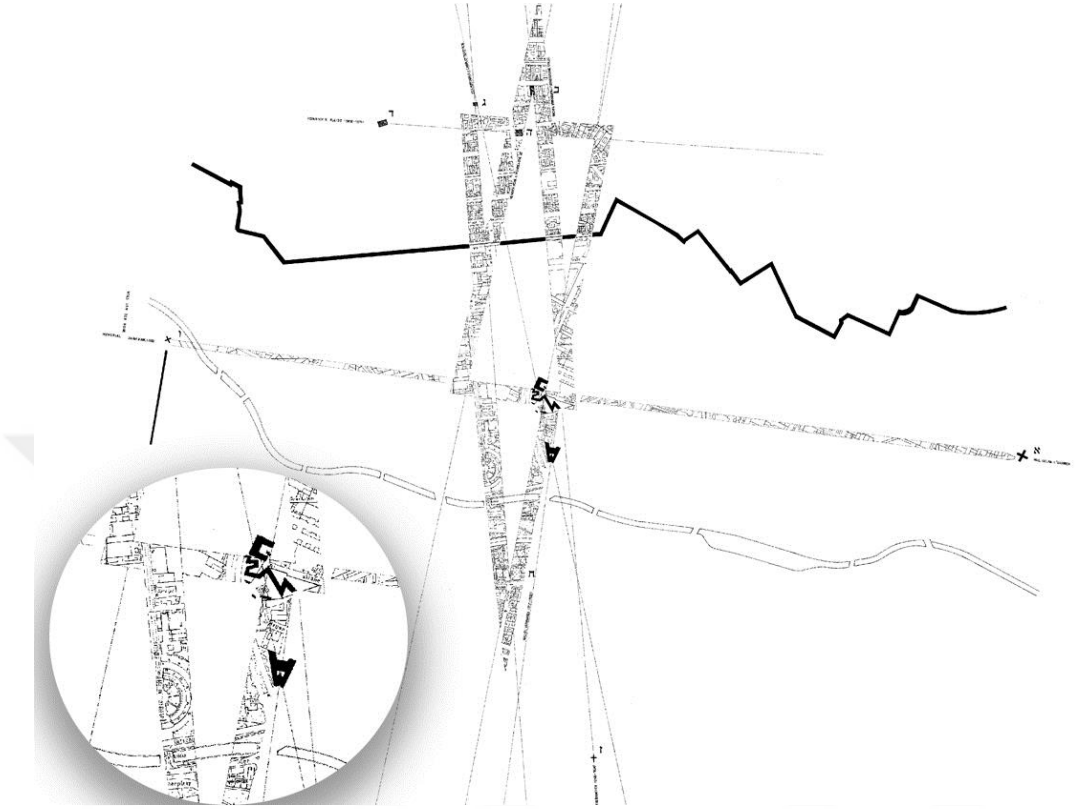


Figure 29 - The Distorted Star of David
(Image prepared by the author based on Libeskind's drawing)

The Distorted Star of David connects the city addresses of some famous representatives of a rejected Jewish culture (Figure 30): Arnold Schönberg (1874-1951), Rahel Levin Varnhagen (1771-1833), E. T. A. Hoffmann (1776-1822), Heinrich von Kleist (1777- 1811), Friedrich Schleiermacher (1768-1834), Heinrich Heine (1797-1856), Paul Celan, Walter Benjamin and Mies van der Rohe (1886-1969). The distorted Star of David does not only include addresses of the people named in it but also the contours of the Landwehrkanal and the former trajectory of the Wall. Libeskind sought to make invisible visible to reveal the repressed Jewish identity and culture. The identity of Berlin penetrates the Jewish identity with this method. Libeskind (1995, p. 30) explains this process in Traces of the Unborn:

I constructed the project on a connection between addresses east and west, and names, and places, which would implode themselves on the particular site of the museum across a tremendous void, across an abyss, which is the Holocaust. This was an event across which no connection of an obvious kind can ever be made again. I used an emblematic and distorted matrix of the Star of David, which, to me, did not shine with address, but with the absence of address. I used various methods- geometric, architectural, planning, and political- to make a tectonic intervention in Berlin.

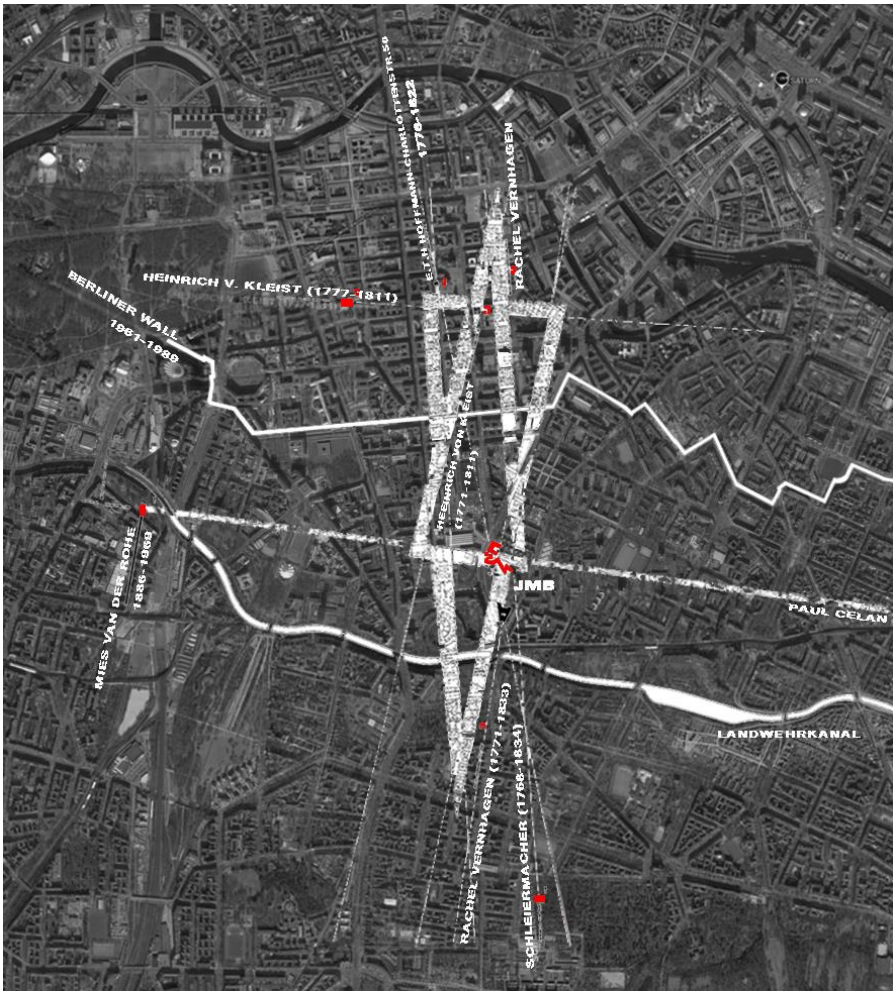


Figure 30 - The superimposition of Star of David over historical Berlin map (Prepared by the author based on Libeskind's drawing)

According to Hilde Heynen: 'By combining this selection of graphic elements, a pattern is created that makes the layout of the new building at least plausible, if not totally clear' (Heynen 1999, p. 206). This connection cannot be

visually noticed by the visitors and there is not any related explanation in the museum's audio guide either. Hence, Daniel Libeskind suggests reading the building as a sort of text (Libeskind 2000). A deep research of Libeskind's texts is need to decode these connections, which may be invisible but always there, buried beneath the surface. The Star of David, which is used as a design tool, also indicates the absence because this is already the imaginary axis, which cannot be seen by visitors.

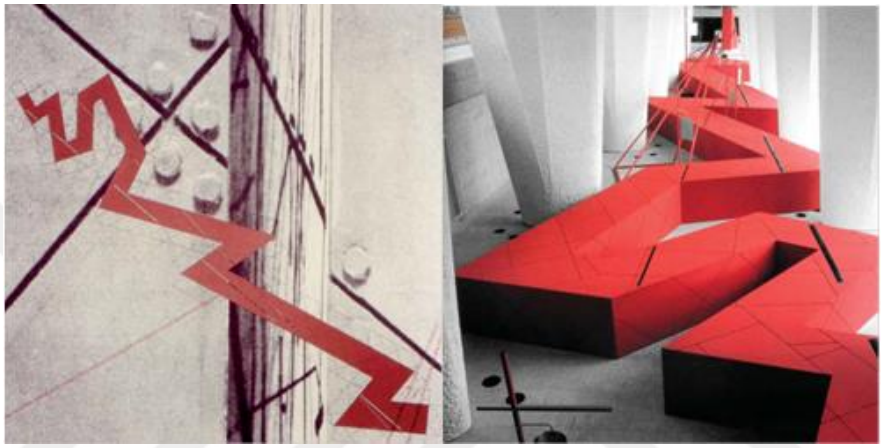


Figure 31 - Line of Fire plan and installation, Briey-en-Foret, 1988 (Eisenman, 2008)

Libeskind 'drew a zigzag, which became the final form of the building', presented on the back of the museum pamphlet (Doğan 2003, p. 196). Although the fragmented Star of David also creates the zigzag form of the building, JMB's form has a 'direct relationship to his 1988 work Line of Fire, an installation in Le Corbusier's Unité d'Habitation in Briey-en-Forêt' (Eisenman 2008, p. 234). Libeskind suggests that the Line of Fire axis (Figure 31), which is not pure and continuous, can be modified by historical circumstances and can be related with to the destinations of deported Jews in Nazi Germany. The relationship between the time of the object and the time of subjects was questioned (Eisenman 2008). Eisenman states that 'The Jewish Museum in Berlin in one sense is itself a repetition, a trace and an index of the Line of Fire exhibition' (Eisenman 2008, p. 236). In many publishing, Libeskind states that the Berlin project represents the fragmentation of a Jewish star in his comments but he does not mention the

similarity between the JMB and the Line of Fire. Actually, 'Libeskind merged the zigzag plan, derived from the Line of Fire, with the distorted star layout' (Doğan 2003, p. 196). Fehmi Doğan (2003, p.196) explains this as follows:

> Bates reports that the design team searched through all of Libeskind's previous projects including Chamberworks and Macromegas "at different scales," "in different arrangements," and decided on the zigzag of the Line of Fire project as the plan layout for the Jewish Museum. This project "made sense" and "worked on the site".In the subsequent phases, the team changed the width of the zigzag and explored ways of making the zigzag more vertical.

Libeskind forms the building using two lines, the zigzag line, which is identical to the Line of Fire and the conceptual straight line, which intersects the zigzag line in multiple points and installs voids in these intersections. In this way, the continuity of the zigzag form is distorted and the form differentiates from the line of Fire. The similarity between the Line of Fire and JMB is only visible through a bird's-eye view of the building. Stead (2000, p. 3) explains the zigzag form's design history referring to Daniel Libeskind's speech:

> Libeskind himself has described the building as an 'emblem', and on a very literal level, he presents the Star of David in the building's plan, albeit in a broken and abstracted form, as a belated answer to the swastika and the Imperial eagle. The unbroken tradition of Jewish religion and culture may have been horribly scarred by the events of the Second World War, but it was far from destroyed, and there is a grim affirmation written into the very plan of the museum.

Although Libeskind is inspired from the shape of the Star of David, having two-overlaid-triangles, the final form is completely different from the star. 'Bates puts it the Star becomes a derivation of the zigzag' (Bates cited in Doğan 2003, p. 209). Libeskind explains the fragmentation of the star as follows: 'Adjust all the angles to correspond to the star angle' (Figure 34) (Libeskind cited in Doğan 2003, p.209). Albeit the researchers explain the transforming phase of the Star of David with this method in the terms of stretching, cutting, rotating,

squeezing, distorting, and folding, as seen Libeskind's sketches (Figure 32), the basic similarity between the original star and the distorted one is that they both have twelve corners (Figure 33).

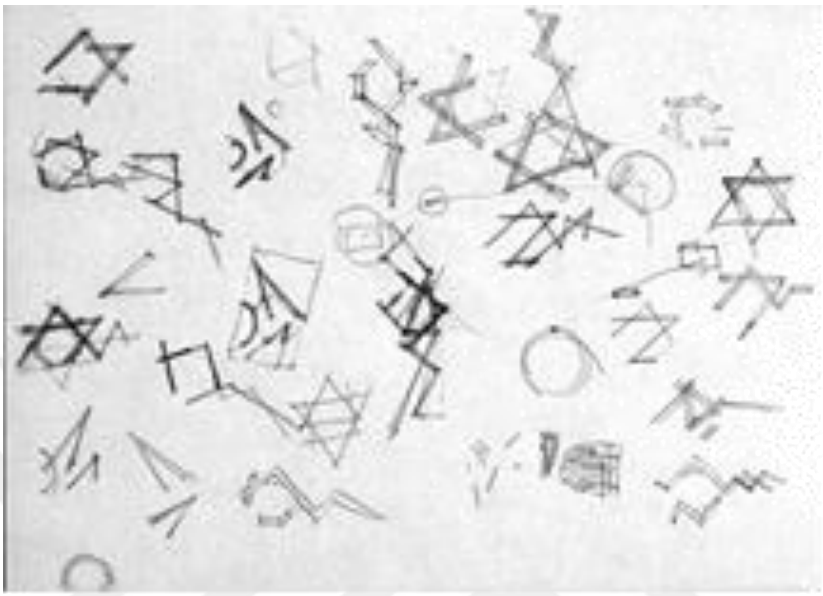


Figure 32 - Libeskind's Star of David sketch
(Dogan & Nersessian 2012)

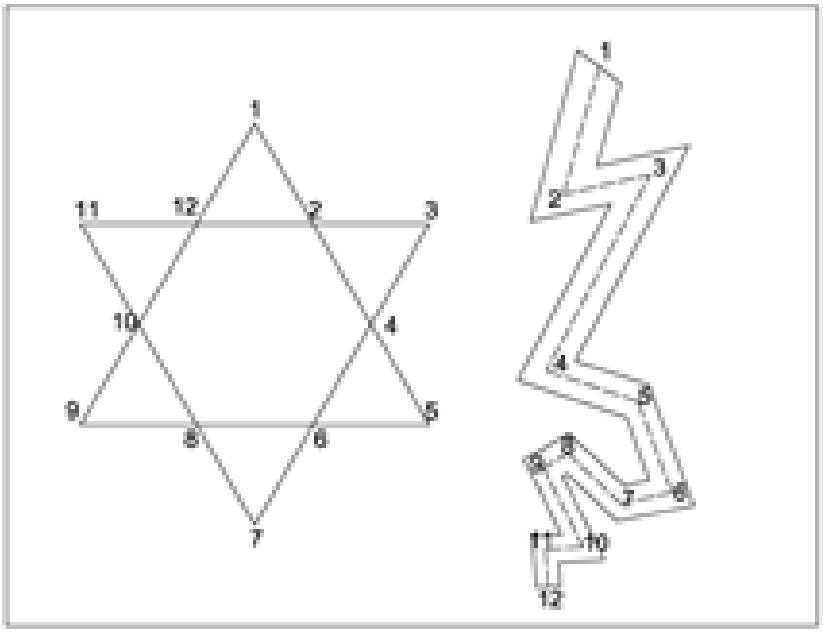


Figure 33 - The similarity between the Star of David emblem and the JMB
(Sketch by the author)

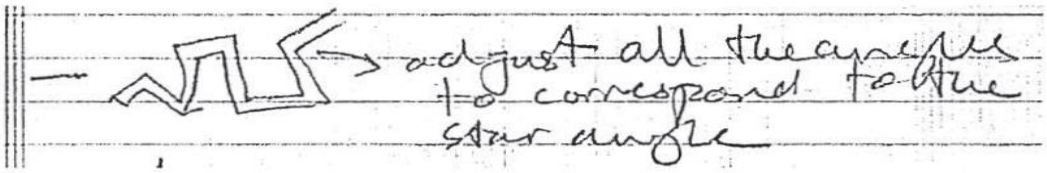


Figure 34- Libeskind adjusts his building according to the Star
(Doğan 2003, p.225)

Libeskind's form goes beyond simply being an inspiration from the iconic emblem of Jewish identity; he deconstructed not only the form but also its meaning. Even if this form emerges from the emblem of Judaism and the Jewish identity, the final form, which inscribes the topography of Berlin, does not resemble the original emblem's shape. The form of the building does not resemble the Star of David anymore and the representation of the religious identity of Jews defer and becomes esoteric, while gaining a new meaning that indicates the universalism and continuity of the Jewish history and identity.

6.3.2. Absence

The other tool used for de-/re-constructing identity is the absence of some elements such as the entrance door and flags. Looking from the outside, the JMB can be perceived as an independent building. However, in order to enter the Jewish museum one must use the main entrance, which can only be accessed through the Baroque Kollegienhaus Building, originally built as a Prussian Court House in 1735, now being used as a Berlin Museum. Libeskind wanted to emphasize that one cannot reach Jewish history without Berlin history. He explains this as follows:

> Because there is no way into Jewish history and into Berlin's history by a traditional door. You have to follow a much more complex route to understand Jewish history in Berlin, and to understand the future of Berlin. You have to go back into the depth of Berlin's history, into its Baroque period, and therefore into the Baroque building first. (Libeskind 2004, p. 98)

The absence of a main entrance door stands for the existence of the Berlin history and directs visitors into the Baroque building, which reflects the German identity. Libeskind (cited in Leach 1999, p. 135) explained this in his interview with Anne Wagner, as follows:

> I have always called for the non-identity of Germany…..You should develop the non-identity of Germany. In other words its blurred structure, which is here as well. I have never thought that nations and national architecture is of relevance any more.

Although Libeskind called Germany as the *non-identity*, Baroque building carries the traces of the German identity. Thereby, it prevents the centralization of Jewish identity via freely playing with hierarchical dualisms like presence/absence and Jewish identity / German identity. Neither Jewish nor German identities are constructed as a stable identity and are opened to resignification and recontextualization by Libeskind. In other words, they are destabilized and dismantled. The same approach applies to the absence of the flags, which are the symbols of national identity of Jews or Germans.

> The 'particularistic' architectural devices of the nation code are not suitable for this building, and accordingly the flags and overt symbols synonymous with national architecture are absent, with empty spaces in their place; Libeskind's notion of a German 'non-identity' could be recoded as a desire to move away from the particularistic forms of national identity and towards a more universal, post-national identity. (Jones 2011, p. 45)

6.3.3. Axes

Libeskind defines three axes as functional elements in the underground level of the building in order to construct a Jewish identity and history. Although the Jewish Museum Berlin Project was designed as an autonomous building, it

was integrated with the Berlin Museum via an underground level as defined in the competition brief as a suggestion (Section 6.2).

A black staircase (Figure 35) is the only access to this level and also is the only entrance to the building, leading visitors from the Baroque Building to JMB through a subterranean passageway. This is an underground bridge connecting the two buildings. The darkness of this bridge represents what happened in Berlin and the violence of the dark history.

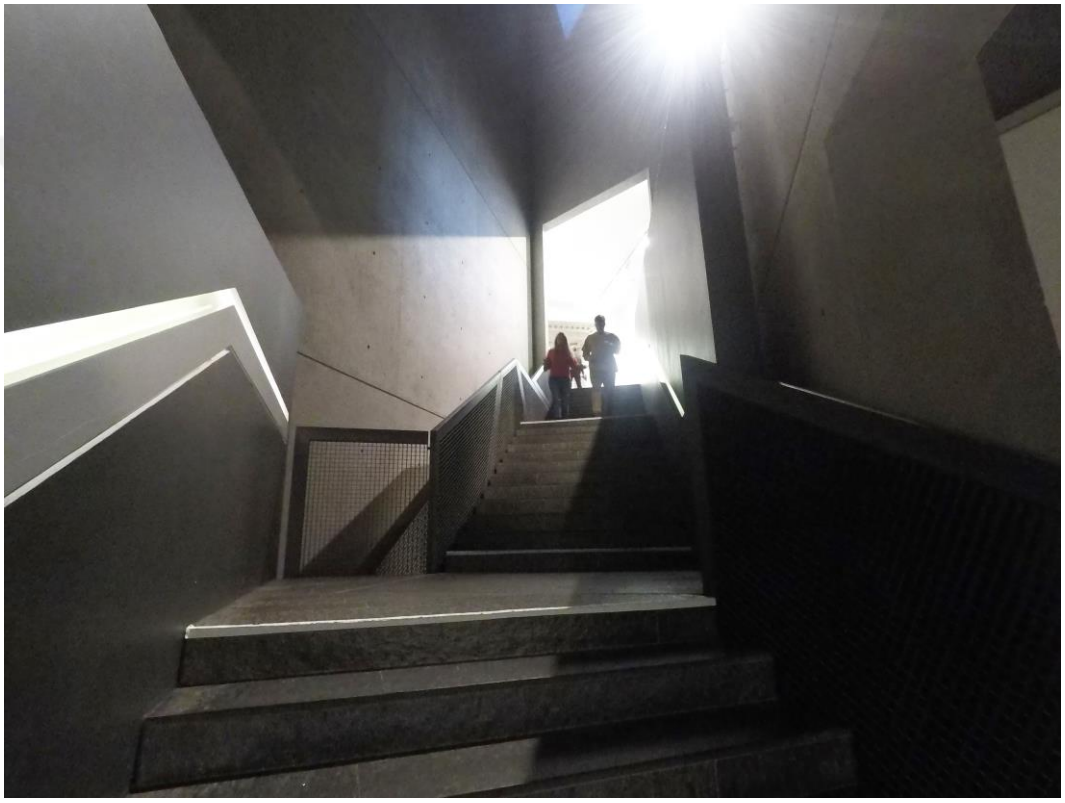


Figure 35 - A black staircase in JMB
(Photographed by the author, January 2019)

The interior experience in JMB begins with three axial paths, which represent the force on Jews under the Nazi's regime: The axis of Holocaust, The Axis of Exile, and The Axis of Continuity. The Jewish identity, which reflects Libeskind's unique architecture was crystallized and mostly presented to the visitors at this level. Each axis was constructed in a symbolic purpose. The Axis of Continuity is terminated with the Stair of Continuity, the Axis of Exile is

terminated with the Garden of Exile and Emigration, and the Axis of the Holocaust is terminated with the Holocaust Tower (Figure 36).

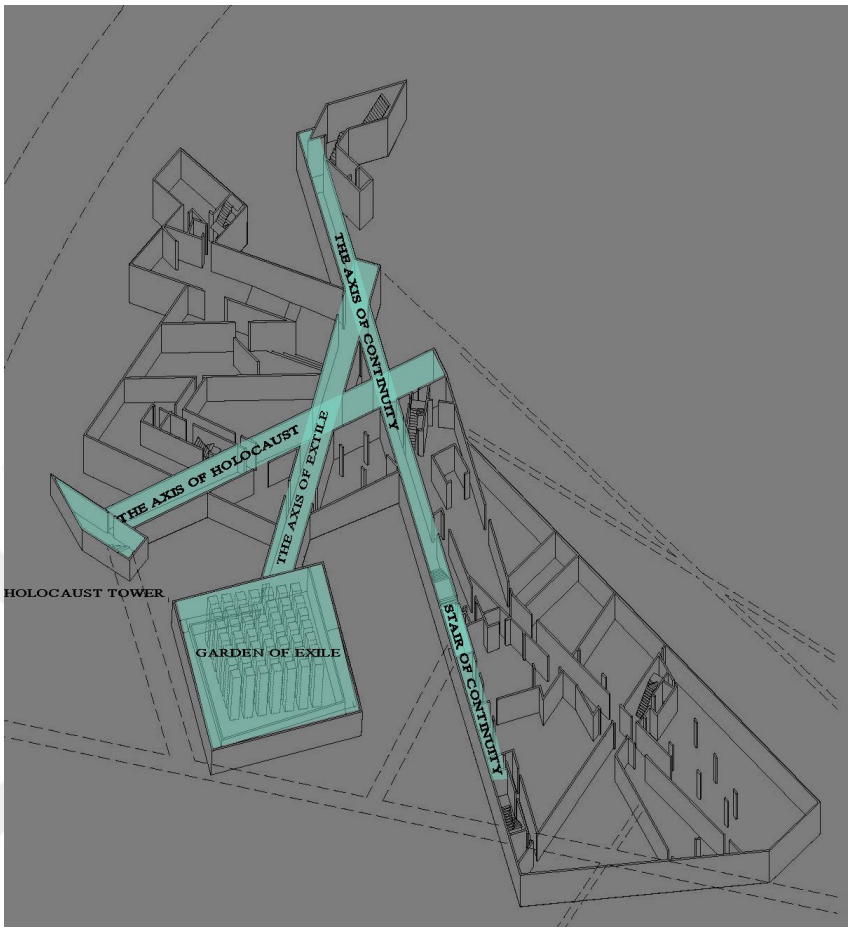


Figure 36 - Axonometric view of the JMB's underground level
(The axes are highlighted based on 'Eseinman 2008' by author)

The Axis of Holocaust indicates the people murdered by the Nazis. The walls are marked by the names of the Nazi concentration camps. This path symbolizes the mass murder of not only six millions of Jews but also the other marginalized people who were killed under the Nazi's Regime. Daniel Libeskind's aim is to create an opportunity for the visitors to engage with those murdered and to empathize, to learn something, to develop better understanding after having such a devastating experience. Libeskind tries to trigger the emotions like empathy, guilt, dehumanization, humanity, fear, solidarity, self-victimization, discomfort to reach universalism and humanity. In the end of the axis, there is the Holocaust Tower, a freestanding concrete tower, which is 24 m high (Figure 38). When visitors enter this tower, they experience emptiness by standing in the

middle of a dark, empty, very high ceiled, cold/hot, airless and humid room with the eco that stress the sense of nothingness. Libeskind named this tower as *Voided Void*, which implies 'to take part of that emptiness and to materialize it as a building' (Libeskind 1992, p. 30). *Voided Void* is an experience area (Figure 37), and its emptiness represents the many victims of Germany's mass genocide (Maden 2008, p. 161). The disorientation and proportion of space disconcert visitors in this dark and cold space, without heating in winter or cooling in summer and offers an experience that reminds holocaust.

This area does not only stand for Jewish victims, but also for all mass-murdered victims. The experience in this area gives every visitor, regardless of their background, chance to put themselves in the shoes of the victims, and try to feel what they felt. Thus, the message (meaning) becomes universal. The identity of the Jews conveys a transcendental meaning in the Holocaust Tower.

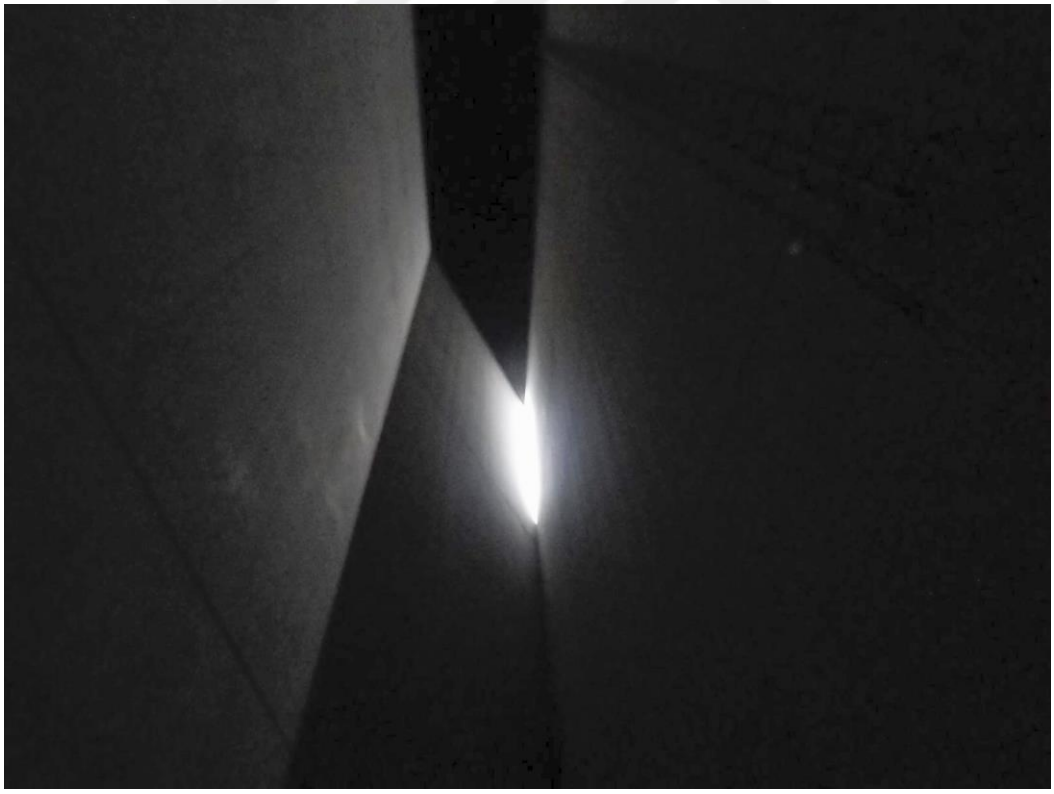


Figure 37 - The Holocaust Tower's interior view
(Photographed by the author, January 2019)

Figure 38 - The Holocaust Tower

(Photographed by the author, January 2019)

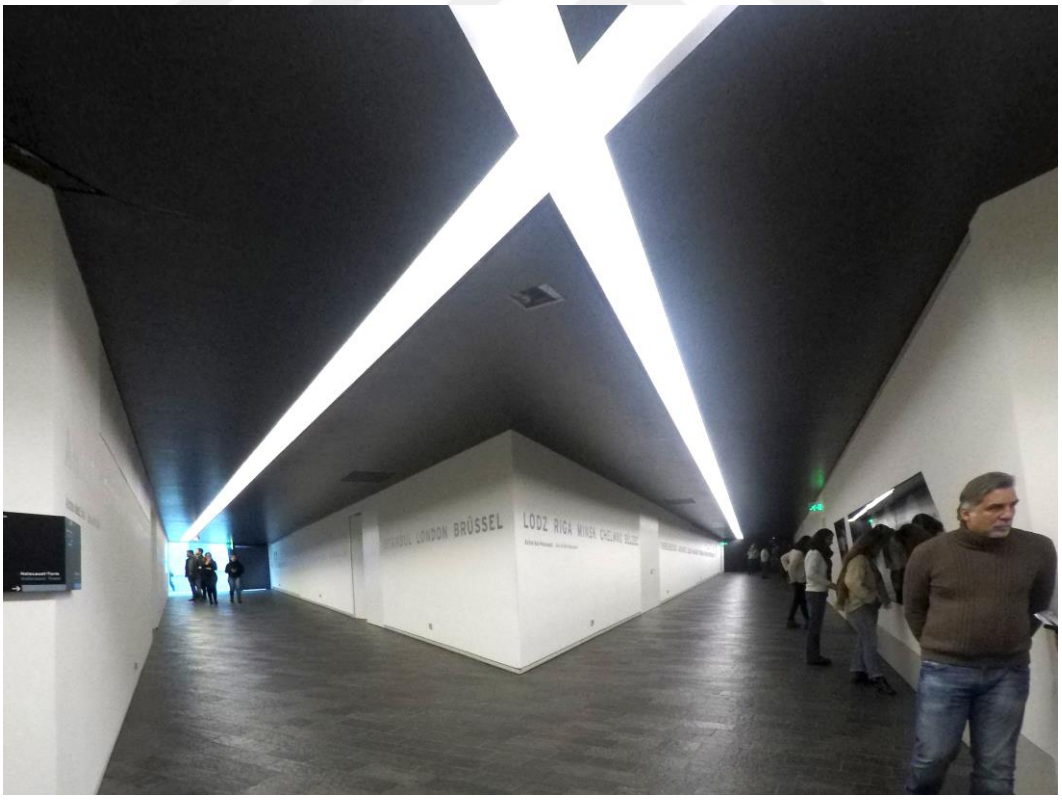


Figure 39 - The Axis of Exile

(Photographed by the author, January 2019)

The Axis of Exile (Figure 39) is represented with the corridor that slopes upward and with the high ceiling. On the walls of the Axis of Exile, various city names around the world, where Jews refuged because of the Nazi persecution, inscribed such as Cape Town, Copenhagen, and Istanbul. This axis, which opens to the Garden of Exile, symbolizes the destination and it ends with a glass door and daylight.

> Libeskind describes this space as the *'upside down' garden*, which points to his desire to flip architecture on its head in this building, to reverse our conceptions of space and time. The Garden certainly does this as it tilts upward, contorting the visitors' sense of gravity and perception. The space resembles in some ways a shrunken, slanted, gridded city of skyscrapers, a dystopia of sorts. (Gross 2016, p. 70)

Figure 40 - The Garden of Exile
(Photographed by the author, January 2019)

The Garden of Exile (Figure 40) is made of forty-nine pillars of 7 m high in a square of seven rows and seven pillars in the Cartesian coordinate system.

Forty- eight pillars among forty-nine represent the year the State of Israel was founded 1948, on the uneven ground. The last column that is filled with earth from Jerusalem stands for Berlin. While 48 columns indicate the national identity of Jews, this last column stands for Berlin and German identity. Libeskind has never created a dominant and stable national identity; rather he decentralized the binary opposites like Israel/Germany and opened the discourse from centrality to universalism.

The Axis of Continuity (Figure 41) is the narrowest and the longest axis among the three axes. This axis shows the continuity of Jews' life, represents both the present and future, and ends with the Stair of Continuity, which is made of 90 stairs leading the visitors up to the light. The stairs is also called Jacob's ladder, named after a dream the Judish Patriarch Jacob had. According to that dream, the ladder leads from earth to heaven with angels on it ascending and descending. There are many interpretations about this biblical story; however, the most common in Judaism is that it signifies the Jewish exile before coming to Messiah. The Stair of Continuity (Figure 42) is the architectural expression of that biblical story. At the end of the Stair of Continuity, there is an empty white wall representing that no one knows how history will unfold. This axis and ladder stand for 'an irreversible voyage that starts from the past and runs into the uncertain future' (Maden 2008, p. 170).

> Through the stair, one reaches the main exhibition spaces of the building, all of which are different from each other. The permanent exhibitions provide an overview of the past and present of Jewish Germans. The exhibits take the viewer from the earliest origins of Jewish people in Europe down to the Holocaust and to the present day, the materials of the exhibitions derive from a wide array. One particular contribution from Libeskind is worth mentioning as it further illustrates his inclination to conserve architectural memory in all its facets. In one of the exhibition galleries we see German street signs, which illustrate the Jewish influence on and presence in German towns and cities: Am Judenstein, Synagogengasse, Am Judenfeld, Judenhof, An der alten Synagoge, Hintere Judengasse, Jüdenstraße, Judenbühlweg, Synagogenplatz, Judengang, and so on (Maden 2008, p. 91).

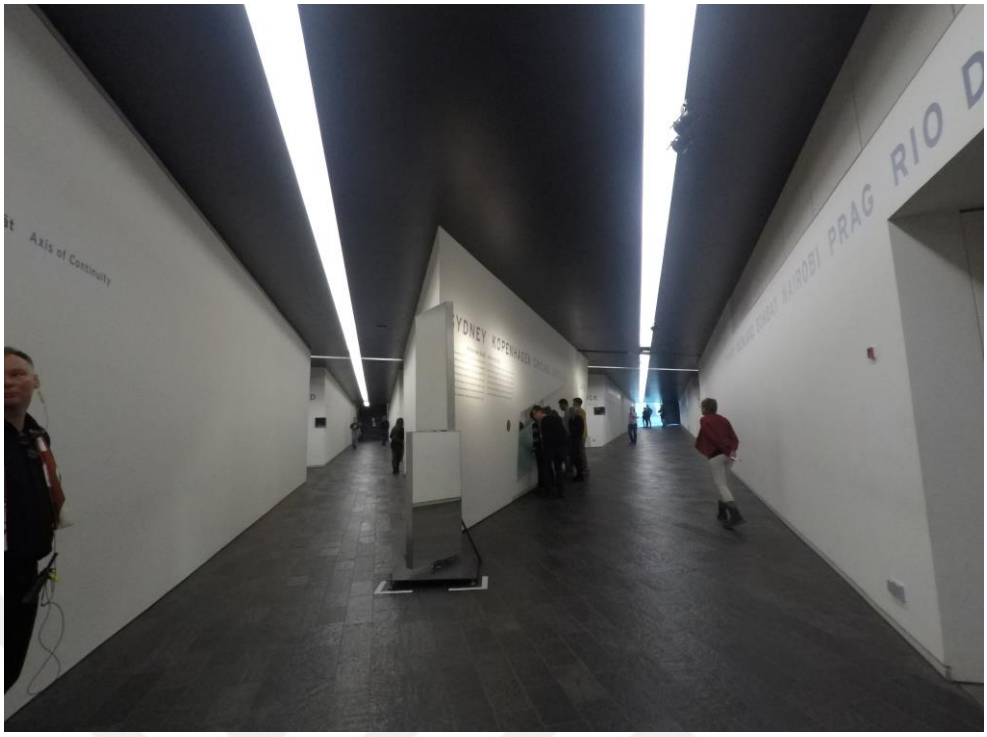


Figure 41 - The Axis of Continuity
(Photographed by the author, January 2019)

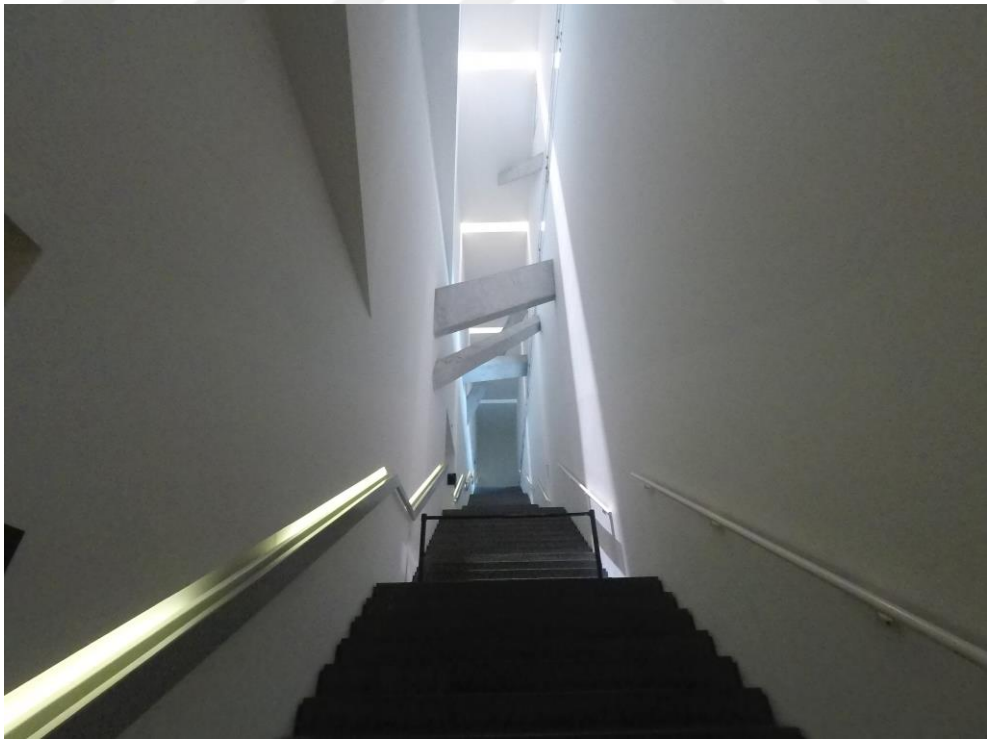


Figure 42 - The Stair of Continuity
(Photographed by the author, January 2019)

6.3.4. Voids

The meaning of the void is reversed from the definition of empty and lack of meaningfulness to something meaningful and significant such as the presence of absence of Jews in Berlin. Libeskind explains the absence of voids with the following words:

> Absence therefore serves as a way of binding in depth, and in a totally different manner, the shared hopes of people. It is a conception which does not reduce the museum or architecture to a detached memorial or to a memorable detachment. A conception, rather, which reintegrates Jewish/Berlin History through the unhealable wound of faith (Libeskind 1992, p. 45)

In other words, what is not there becomes more important than what is in voids and the voids are spaces, which are dedicated to a significant portion of the Jewish community lost in the Holocaust. Through this reversal, Libeskind asserts that the memory of a traumatic event may be recreated through space within a structure (Gross 2016).

Libeskind considered Jews as 'inseparably both German and Berliners' and the German and the Jewish culture as 'one' (Dogan & Nersessian 2012, p. 7). This idea became a manifest of the design process in opposition to the discriminative approach of anti-Semitism and the Holocaust. Libeskind calls this project as *Between the Lines* because this manifesto is assigned to the zigzag form of the building as two structural lines. One of these lines is a straight line, broken into many fragments and represents the Jewish history; the other is tortuous which represents the German history but continues indefinitely (Figure 43-44). As seen in Libeskind's sketch (Figure 44), he also adds dates to the German zigzag line to emphasize the trajectories in history (Doğan 2003, p. 190). Libeskind emphasizes the relationship between the Jewish and the German histories in his other sketches, too. In all his sketches, these two lines are used as a metaphor to both connect and separate their history.

> One is a straight line, but broken into many fragments; the other is a tortuous line, but continuing indefinitely. These two lines develop architecturally and programmatically through a limited but definite dialogue. They also fall apart, become engaged, and are seen as separated. In this way, they expose a void that runs through this museum and through architecture, a discontinuous void. (Libeskind 1997, p. 34)

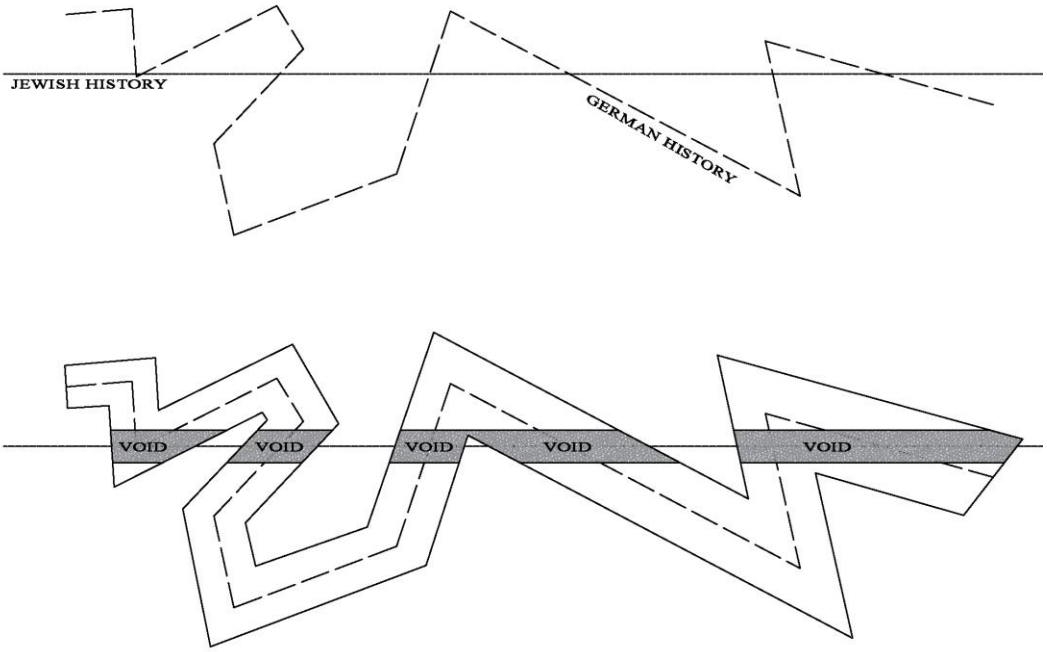


Figure 43 - The voids
(Sketch drawn by the author)

The name *Between the Lines* emphasizes a significance to be found within the *in-between* spaces. Therefore, the meaning should be researched within invisible. Libeskind states this as follows:

> The new extension is conceived as an emblem wherein the invisible, the void, has made itself apparent as such. Void/invisible: these structural features have been gathered in the space of the city and laid bare in an architecture where the unnamed remains in the name that keeps still (Libeskind 1992, p. 45).

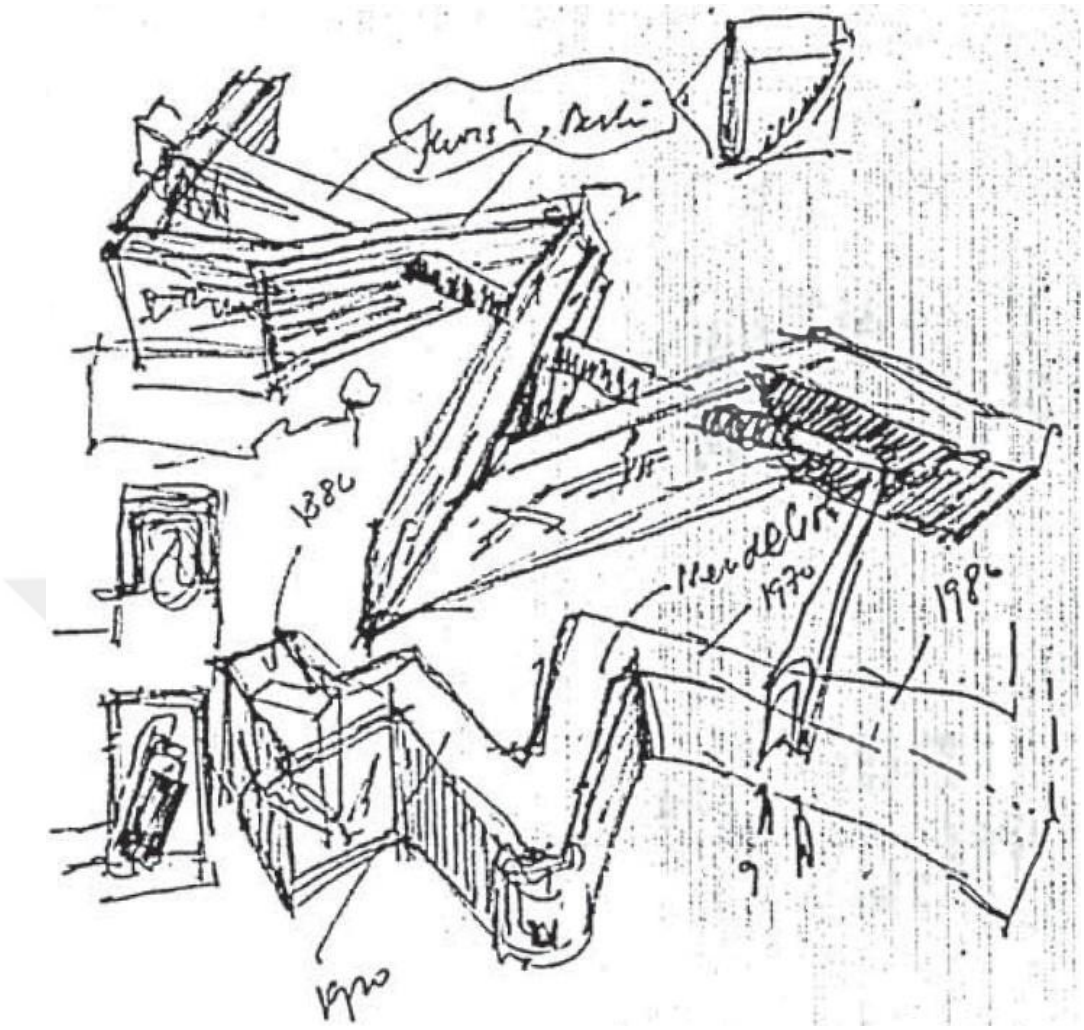


Figure 44- The Jewish and German history lines

(Doğan 2003, p. 190)

The intersection of the two lines creates several voids as cavernous, un-heated, with no air conditioning, concrete-clad spaces inside the museum (Figure 45). Libeskind describes this as a direct representation of what has been lost and will never be recovered. Voids have become meaningful places associated with the loss of Jewish identity and their community and have gained an architectural shape reminding this. 'Libeskind also makes a point here about architecture in general, arguing a reversal of its focus from the wall and the concrete elements of a building to the voided spaces of it, a fundamental rethinking of the field of architecture that only a deconstructivist architect could achieve' (Gross 2016, p. 73).

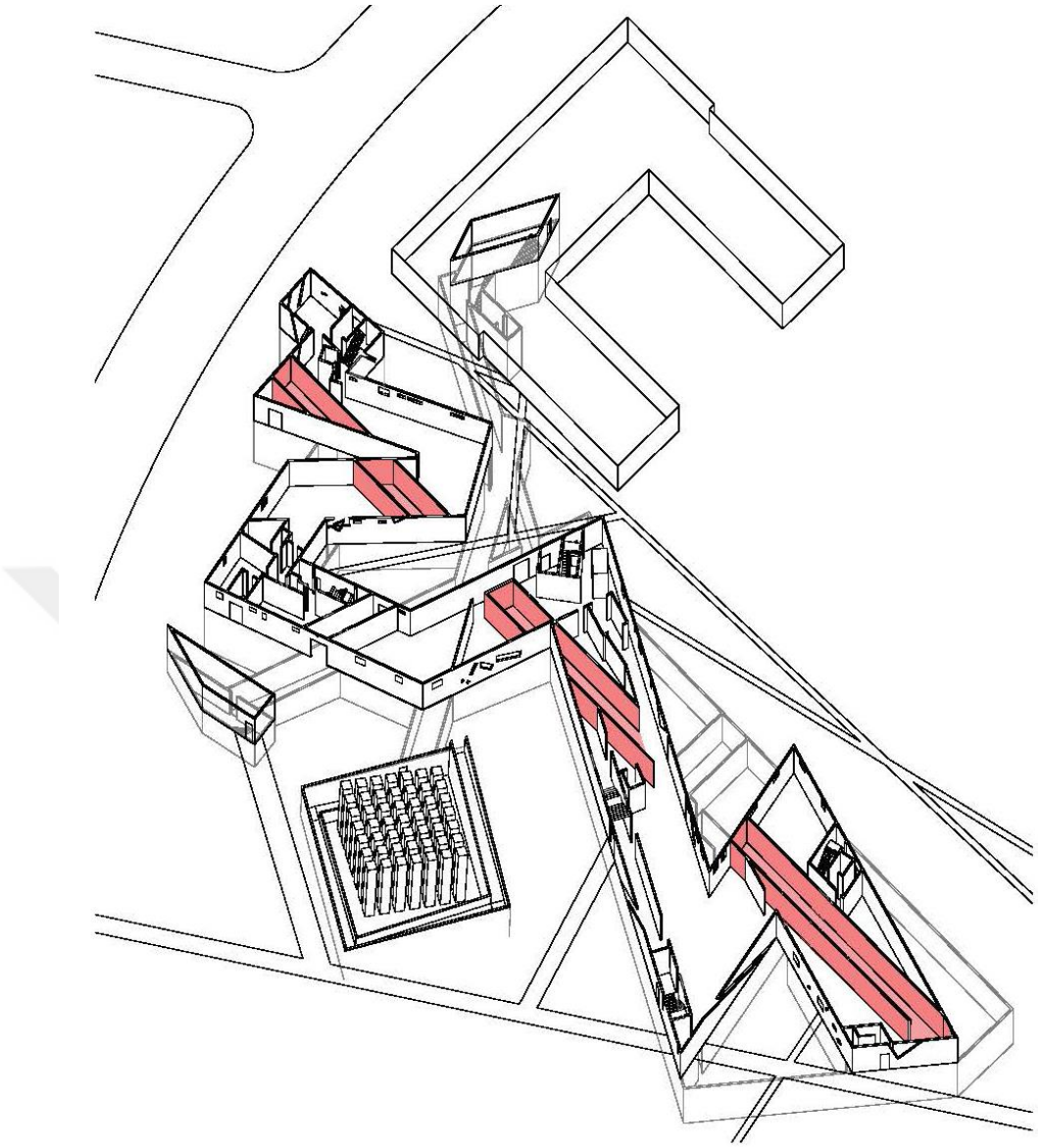


Figure 45 - The voids
(Eisenman 2008)

One of these voids, which includes an installation of the Fallen Leaves (Shalekhet) by Menashe Kadishman, is an accessible space, contrary others (Figure 46). This memory void is one of the symbolic spaces on the ground level of the JMB. More than 10.000 faces with open mouths, which were cut from iron plates and each of them symbolizing one unique face, covering the floor of memory void. Visitors experience this area while walking on metal faces. During the walk on the metal faces, the metallic sound of the faces contacting each other makes echo in this memorial area, representing the cries of the oppressed people.

Briefly, it represents what has been lost. Unlike Libeskind, Menashe Kadisman uses presence to make what has been lost visible.

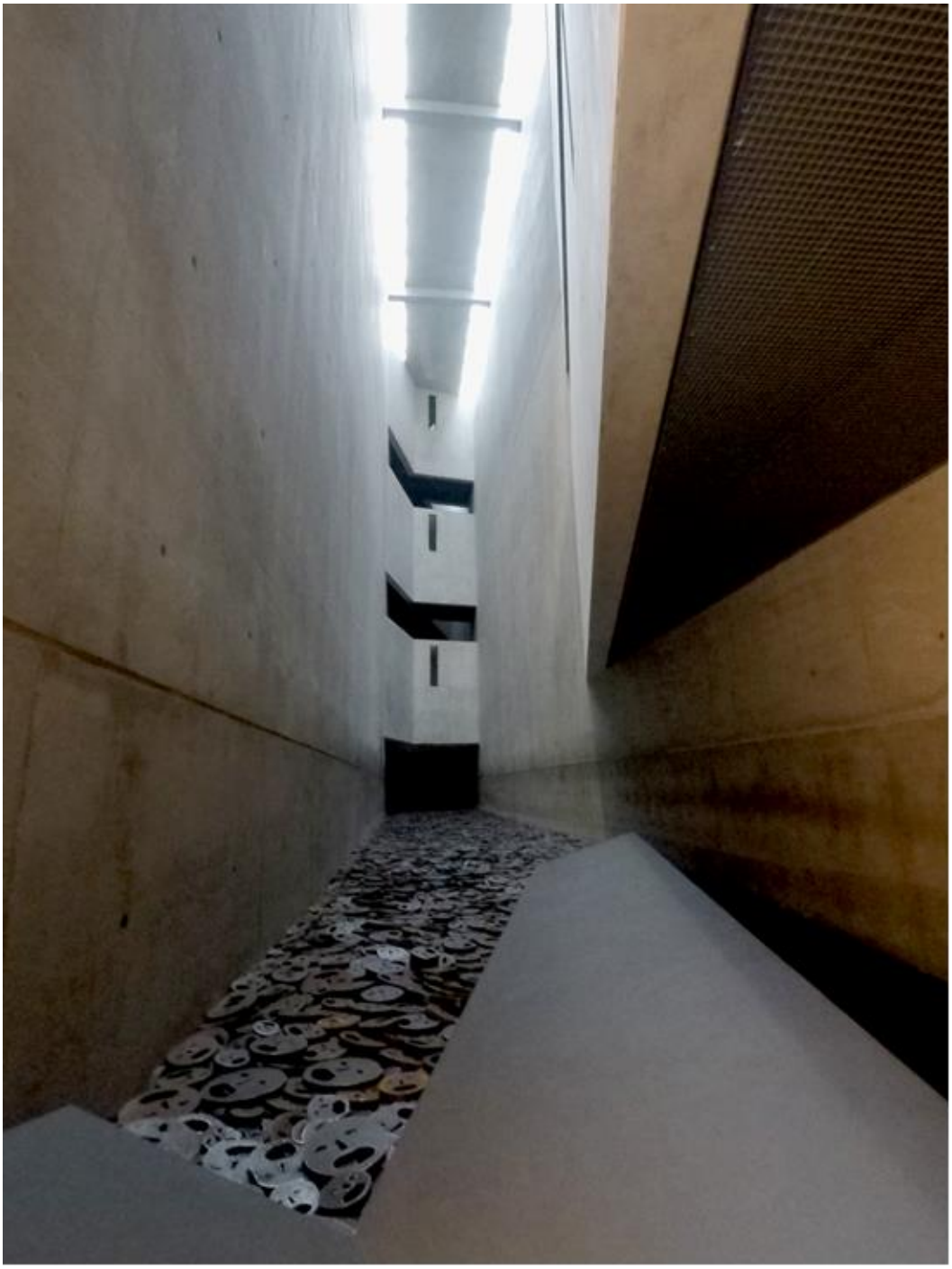


Figure 46 - The Fallen Leaves

(Photographed by the author, January 2019)

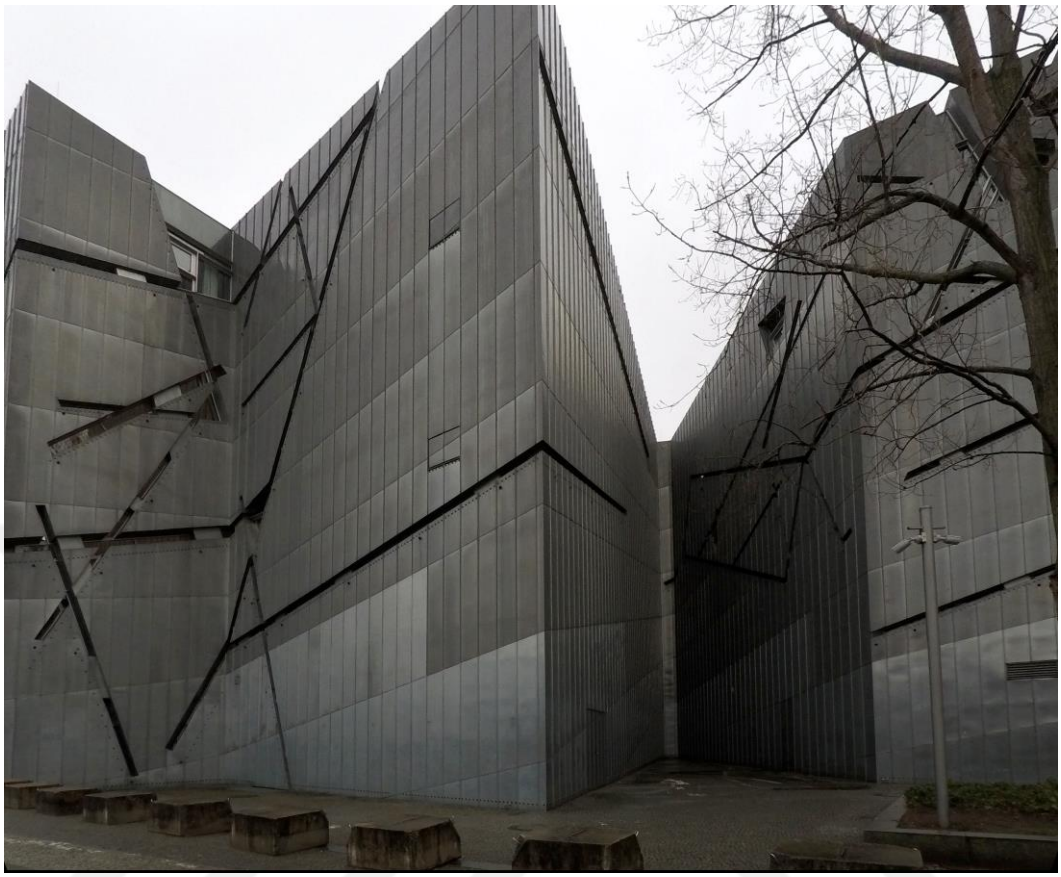


Figure 47 - The fenestration of JMB
(Photography by the author, January 2019)

Another void is the fenestration, where Libeskind attempts to inscribe Jewish identity into the architecture and the facade of the museum (Figure 47). Libeskind scattered lines of the windows as a reference to the addresses of significant Jewish people on the map of Berlin, such as Mies van der Rohe, Heinrich Heine, and Walter Benjamin. Fehmi Doğan (2003, p. 188) emphasizes another symbolic meaning of the façade, supporting this idea with Libeskind's sketch, as follows:

> The trajectory lines on the facade drawings allude to two journeys, which were crucial in Libeskind's conception. The first is Moses and Aaron's journey from Egypt back to Israel, without a definite end, which Libeskind reads from Schoenberg's opera. The second is Walter Benjamin's journey in Berlin in his essay *One Way Street*, which wanders

in the city without a definite target. In his facade drawings, Libeskind transcribes this on the exterior of his building making the elevations highly symbolic that could be read as pages of a book. Here, the building becomes a metaphorical book on the history of Jews and their relationship with the Germans. Several of Libeskind drawings illustrate his conception of folded and inclined walls of the Museum as half-open pages of a book or as an unfolding scroll of Torah (Figure 48).

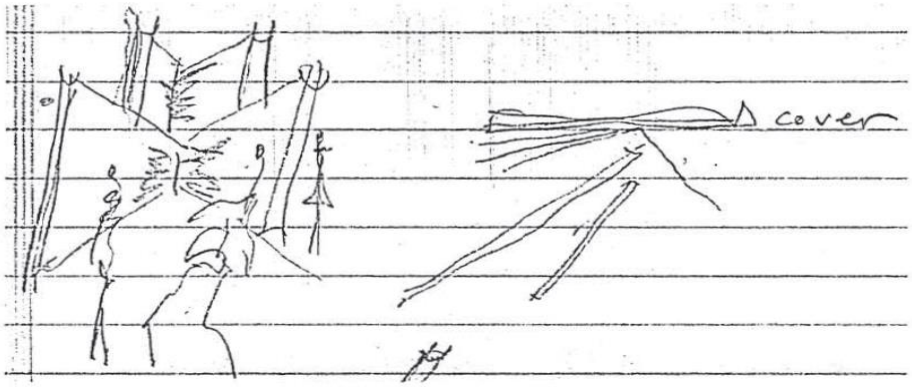


Figure 48- Inclined walls representative of half-opened pages (Doğan 2003, p. 189)

Through this arrangement, Libeskind disrupts the traditional contract between the interior and the exterior. Classical regular windows scattering according to the function of the interior space and the human scale, reflect the binary relationship between interior and exterior and give a clue about the dimension of the room. In his interview with Bates, Libeskind states this as follows:

> When I designed the windows for the Berlin Museum, all the professionals said it couldn't be done. Most likely, if I had followed the conventional route to practice, I would never have attempted 1005 windows, of which 5 are the same, and only a few are orthogonal. But I naively pursued the design with my staff, save the master carpenter's headaches and elation with the framework, developed entirely now details for such windows. […] Now I consider these windows to be one of the most important architectural elements in the Museum.(Maden 2008, p. 95)

The traditional meaning and form of these windows is de- and re-constructed to represent Jewish identity. In the JMB, the traditional relationship is fragmented by the cuts on the facade (Eisenman 2008). They exist to connote the Jewish identity and history, which links with the topography of Germany. 'Here, the building becomes an index of absence. Libeskind engraves the international Jewish community into the building, turning the structure into a geographical symbol, and rendering the intangible web of Jewish identity tangible' (Gross 2016, p. 67).

CHAPTER VII

CONCLUSION

A building can represent religious, national, universal, or ethnical identities, even the identity of the architect, or several of them together as intersectional identities. Architecture has the capacity to not only represent these identities formally, functionally and spatially, but also open them to public interpretation in ideological terms. In this way, architecture offers a potential space where identities can be contested, reflexively constituted, de-constructed, and/or re-constructed.

This capacity also enables architecture to be considered as a means of communication, a discursive domain among architects, politicians, philosophers, and different representative groups in society. For instance, thinkers such as Charles Jenks, Daniel Libeskind, Umberto Eco, Roland Barthes, interpret this power of architecture as a language peculiar to architecture. Their common manifestation is that architecture should have a language, meaning, and a strong bond with the society to be able to communicate with them.

Political authorities also agree that language of architecture should not be considered an empty jargon like the language of politics (Scheel, cited in Jones 2016, p. 554). Therefore, they have utilized architecture as an instrument to convey their ideologies to society. Until the 1940s, this ideological power of architecture has been frequently used by nation-state authorities to unify the society by combining national identity with religious and ethnic identities. After the World War II, this tendency has increasingly reduced, especially in the multinational states and institutions containing different ethnic groups. This is

mainly a result of fragmentation of identities with the effects of globalization as well as cultural communities becoming more ‘fluid’ (Jones 2006, p. 550).

Recently, the notions of post-nationalism and universality have replaced the mid-20th century concept of nationalism. These notions are more integrating in nature, in guaranteeing a community’s solidarity and avoiding racism and dissolution. However, (re-/de-)constructing and representing a minority identity in the diaspora is a more complex issue than constructing the national identity in the homeland. In this case, post-nationalism and universalism have strategic importance to provide a balance and equality between various identities, as discussed in section 5.2. EU authorities used these notions to create common future while the Holocaust has become a common past, especially in Germany. Holocaust memory is perceived as having a normalizing effect on German society by the German authorities (Dekel 2014, p. 78). In this perspective, the JMB is not autonomous and neutral.

An architect who attempts to design a project for a particular community, struggles with how to represent the collective identity of that community and searches for a designerly response to this problem. This struggle occurs in both the discourse and the design process of the project. In this context, as discussed in section 6.2, the JMB, which is a state-led project, has two dimensions regarding the representation of the deconstruction of minority identity of Jews in Germany. The first one is the Jewish identity and the other one is the politicized identity by the German state. Libeskind has struggled with these dimensions through his deconstructivist discourse and design methodology.

As seen in Chapter VI, Libeskind has connected German-Jewish Identity to the history of Berlin both conceptually and discursively. As a person constituting a heterogeneous identity associating his German, Polish, Jewish, and American backgrounds, he has avoided using the terms "German identity" and "nationalism", since he believes that these dominant identities were threats for the cities and the human beings in general. For this reason, he always called for a non-identity for Germany (Leach 1999, p. 135). Accordingly, he (re-)constructed a blurred identity in the JMB, believing that nations and national architecture are not of relevance any more. Rather, he tried to create an inclusive and unstable

identity through which he emphasized the importance of the democracy, the open world, where all humans are sharing different stories and histories.

In the JMB, Libeskind re-constructs a fluid, unstable, transcendent, and inclusive identity for the Jewish community in Berlin. To emphasize these notions, he shifted the emphasis from the displayed objects to the structure of the museum itself. The connections between architectural signifiers (voids), absence of some architectural elements and cultural signs are defined indirectly without revealing and representing a certain identity. In order to achieve a state of non-identity in the JMB, Libeskind deconstructs the direct relation between form and its meaning like in the Star of David and in the absence of national emblems such as flags. The rhetorical power of Libeskind's architecture rests on this non-identity formation (Reeh 2016, p. 8).

In this process, while Libeskind deconstructs the forms, he also deconstructs the concepts as examined in Chapter V. In other words, 'Libeskind collapses form and concept in this building, he navigates between the two fluidly—when he tortures a form, the line for example, he simultaneously tortures concepts' (Gross 2016, p. 76). Otherwise, he reconstructs new references between architectural elements and emphasized meanings such as the voids, the site, and the entry door. This deconstructive play continues during the design process. In the JMB, while Jewish identity and memory were inscribed into architectural space and the void, the concept of identity was deconstructed to the transcendental and esoteric meaning for humanity. Thus, he never allows the emergence of a dominant identity between identities. The notion of identity has reached to a transcendental and universal level.

Undoubtedly, while the JMB represents the Jewish identity, it also responds to the German state and European Union ideology as discussed in section 2.4. Libeskind’s approach to identity or non-identity creates a conciliatory space between the Jewish identity and the German identity as defined in section 6.2. The JMB represents both the Jewish history, and the changing tendency of the Germans against the Jewish minorities. The JMB is a contemporary architectural reflection of the changing identity policy of Germany, which started with the normalization process after the Nazis’ regime in the late 1930s and accelerated

after the 1970s. Consequently, the JMB represents Jewish identity, German identity, EU identity and Libeskind's identity spontaneously. None of these identities can be claimed as more privileged or more dominant than the others.

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