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The emotional experience of historical museums as seen by Daniel Libeskind's Berlin Jewish Museum

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Resumen

Los museos existentes han sido diseñados para considerar la preservación de exhibiciones, la ruta del visitante y mucho más centrado en las colecciones. No obstante, el enfoque principal de los museos judíos en Berlín de Daniel Libeskind, no es la visualización de las exhibiciones, sino en realidad considerar la relación entre los visitantes que rodean los espacios del museo. En el proceso, los elementos arquitectónicos que él empleó, indujeron mareos, malestar y vacío a los espectadores. En lugar de un diseño que es fácil de observar y una ruta que es sencilla de reconocer, derivado a través de las estructuras complejas, permite experimentar la confusión y emoción de la historia judía. Observando la diferente dirección del museo judío de Libeskind desde museos existentes, en cuanto a si fue realmente diseñado para su propósito y objetivo, y discute si el museo Judío podría verse como un diseño bien estructurado. Basándose en esta conclusión, se estudió un nuevo aspecto de los museos de historia, sobre el cuál, el diseño es visto en experiencias emotivas y discutir el impacto del diseño de museos en la manera en que se encarna la historia.

Palabras clave

Arquitectura, Exhibición, Lengua Moldeada, Judío

Abstract

Existing museums have been designed to consider the preservation of exhibits, the route of visitors and much more centering around the collections. However, Daniel Libeskind's Berlin Jewish Museum's main focus is not the viewing of the exhibits but actually considered the relationship of the visitors surrounding the museum's spaces. In the process, architectural elements he used induced dizziness, discomfort, and emptiness to the viewers. Instead of a design that is easy to view and a route easy to recognize, derived through the complex structures allows one to experience the confusion and emotion of Jewish history. Looking at the different direction of the Libeskind Jewish Museum from existing museums, as of whether it was truly designed for its purpose and goal and discusses if the Jewish Museum could be seen as a well-structured design. Based in this conclusion, I studied a new aspect of history museums about what design is seen in emotional experience and discussed the impact of museum design on the way history is embodied.

Keywords

Architecture, Exhibit, Molded Language, Jewish

Introduction

This thesis aims to study why the Daniel Libeskind Jewish Museum, (actual open date in 2001), unlike existing history museums, although it is intentionally designed to be uncomfortable with confusing routes and twisted complex structures, how it gets the attention of many visitors and what kind of architectural elements attracted and maximized the emotions of visitors¹. Especially what kind of significance the Jewish Museums architectural element has on history museums and take a look if indeed this building is a well-designed history museum and through this explore a new direction of the design of history museums.

The design of the Jewish Museum Libeskind made won in a Jewish Museum extension competition in 1989 ('Extension of the Berlin Museum with a Jewish Museum Department.') with the concept called 'between the lines', It is the first building to be constructed among the designs. So far, there are four Jewish-related museum building designed by Libeskind. He designed the Jewish Museum in Berlin, the Felix Nussbaum Museum in Osnabruck, Germany in 1998, the Jewish Museum in Denmark in 2004, and designed the Modern Jewish

Museum in San Francisco in 2006, and except this 4 museums he also designed the national Holocaust Monument in Canada in 2007. We can see why he created so many Jewish-related museums through his identity. His family and relatives were victims of the Holocaust and from his own perspective, he was able to express the tragedy of Jews to the audience in a more explicit way by building it in a more molded language than just by exhibiting it.

How one interpret history's mark and memory makes historic moments and continuous interactions.(Carr, 2015) Thus it can be understood that history is how one see's the world, Libeskind as a descendant of the Jewish victims used his own architectural language to express the Holocaust in his own point of view. To put it literally, the history museum he made used the museum itself to experience history.

A museum is a space for storing relics and works in a safe and pleasant environment to show exhibitions in the best environment. Therefore, one of the most important factors when designing museums is to identify the routes of the visitors and to divide spaces so that they can focus on the exhibits. In contrast, Daniel Libeskind' designed the space of the Jewish Museum using architectural elements to not help the routes but to disturb visitors' movements and to make the feel uncomfortable. The museum, which give inconvenience and confusion to audiences intentionally, is rather a must-visit attraction in Berlin. Thus,

¹ In 2012 on that year 720,000 people, with the opening in 2001, 8 million, two-thirds of which are foreigners visited. A news article about a must visit museum when travelling to Berlin where on average 2000 people visit daily.
<https://www.berlin.de/tourismus/nachrichten/2892665-1721038-juedisches-museum-hat-durchschnittlich-2.html>

Methodology

this study will look into the reason why Jewish Museums are attracting people despite the inconvenience.

What will be looked at in this process is the concept of the history museum and the interactions of the visitors and analyze how the building's expression was designed according to the interpretation of history. Examine whether the Libeskind's Jewish Museum is a well-designed architectural building and after answer the question of the museums design impacts on portraying history and communicating with the audiences.

To start this study, I have examined architectural elements in the Jewish Museum and looked into the first research material which are pictures and related videos on Libeskind's Jewish history museum and to increase objective indicators, I have quoted articles on the number of visitors to the museum. I have also used newspapers in this process by using comparison to analyze understanding the distinction of how the design of Libeskind's Berlin Jewish museum is different from other museums. I have references Libeskind's thesis and other thesis to figure out Libeskind's design purpose.

Founding background of the Jewish museum

To study the founding background of Daniel Libeskind's Jewish museum the history, goal, and functions has to be seen to find what kind of difference and significance it has to museum of those before the Jewish Museum. The roots of the word 'museum' is derived from the ancient Greek word 'mouseion', which means 'shrine to the muses'(house of muse). The purpose of 'mouseion' is to use its academic achievements and artistic sculptures and many more for rituals and storage. In other words, functions such as collection and preservation started with 'mouseion'. In the Renaissance period, before wealthy aristocrats collected and displayed works to show off their wealth, relics were mainly collected from the religious facilities of medieval Europe, mainly relics, with the patronage of the nobles functioned as a museum to some extent. The enthusiasm for individual collections reached in the 17th century, when they recognized the value of the collection itself and thought that it should be safely stored as relics.(Aelee, 2020, pp. 77-87) After Ashmolean constructed and showcased the first public museum, the value of public viewing began to be emphasized. Furthermore, through the French Revolution as the Louvre Palace transformed into the Louvre Museum, many art pieces were converted into the possession of the entire nation, so that everyone can enjoy it can be seen as the new mission and purpose of the museum. Before the 20th century, the passive function and purpose of museums was exhibition and preservation, but in the latter half of the 20th century, museums were extensively

expanded and played an active role with a new purpose of providing education and services to the public. (loc.cit) Therefore, it is necessary to change the direction of museum design according to the purpose and function of the museum over time. Except for originally transforming the palace into a museum, the museum must be designed and built. Therefore, the exhibition hall's were designed for education through the collection in accordance with each category, to be easily stored and to showcase the collections to the public. However Daniel Libeskind designed the museum with a new purpose for history museums.

Daniel Libeskind as a Jew built the museum to symbolically reveal the family history and background, and the disappearing traces of the Jew's. The museum that is build this way is designed to allow an individual to experience history as an emotional experience, in addition to experiencing the history of knowledge through relics and exhibits as in the conventional way. Libeskind basically designed in consideration of the memories and histories of the Jew's and it especially can be seen that he made an effort to convey the Holocaust as an architectural language. To add, through the Jewish Museum, he is showing his own way of expressing the tragedy and devastation of the Holocaust and the trauma derived from it in a direct way. What he valued in his method of expression was the trace and memories of history.(Libeskind, 2008, p. 107) The Jewish Museum presents the shock and dread of

the Holocaust in the form of spatial experience through architectural language. According to Libeskind, he set out three principles before designing the Jewish Museum. First, to reveal the economic, cultural and academic achievements of the Jews who contributed to the development of Berlin's history. Secondly, to mentally and physically combine the historical significance of the Holocaust into the memory of Berlin. Lastly, to express the healing of the Holocaust through the recognition and unification of the word void which also means null, emptiness and black space. (Libeskind, 2000, p. 23) For this principle he used three aspects of a method, First of all he got the addresses of Jews, Germans, and all Berliners who shaped the culture of "Berlin", famous contemporary Berliners like Schonberg, Walter Benjamin and Paul Celan, as well as self-evident Jewish composers, writers and philisophers. As a symbol, his efforts to make connections between the people who from Berlin's mental base have resulted in the creation of the distorted hexagonal lines that are part of the framework. (Libeskind, 1992, p. 83) It was designed with the motif of the Star of David, which is considered a symbol of Jews and Judaism.



Figure 2 Framework (Libeskind, 1990, p. 26)



Figure 1. JMB [Website].
Retrieved from <https://www.jmberlin.de/>

Also in his secondly methods, he wanted to make architecture into a music-styled mechanism². It is not simply a reproduction of culture and art, but a building that can be interpreted by walking across the space gazing through the window, through two kinds of text music and literature. (Hornstein & Jacobowitz, 2003, p. 54) In conclusion this was an attempt to architecturally complete the last chapter of the opera 'Moses and Aaron', which consists of only acts 1 and 2, and praises the Jews of Schönberg, which remained unfinished because Schönberg had to flee from Germany. (Libeskind, 2006, pp. 169-170) He thought that the museum he was designing should act like the third act of an opera. Due to the fact that people related to Berlin were wiped out due to the Holocaust, this excellent but esoteric opera work understood the complex emotions of German Jews, and brought a musical composition of dissolution and confrontation and applied it to the 'Berlin Jewish Museum'. Lastly, in the third method, the concept of 'Between the Lines' is a concept that is the root of the Jewish Museum and is applied as a kind of architectural scenario to build three axis of the museum and apply it to form, space, and relationship as the center. With the relationship between place and line, Libeskind designed through the relationship between line and unconscious, and

line and time, just as the line used for interconnected nature to connect city information and reveal the shape a building through a matrix.

4. Jewish Museum

Emotion is an aesthetic and psychological experience that occurs inside a person through perceptions caused by physical stimuli from the outside. In order to understand this sensibility in an architectural space such as a museum, it is necessary to look at it from a specific point of view according to the characteristics of each space. When analyzing architecture, the architecture in the overall context has to be analyzed by looking at the structural aspects of the building macroscopically and microscopically, additionally it is also necessary to examine the experiential factors of the emotions visitors feel as well in Libeskind's museum. Therefore the purpose of this study is to analyze whether the Berlin Jewish museum gives an emotional experience to the visitors as the physical characteristics of the architectural space gives the people through three elements: the structural aspect, which is the basis of the building, the expressive aspect for perception and perception through the five senses, and the experiential aspect felt through the action induced in the space, In addition, all architectural spaces of this museum have a semantic and symbolic aspect to the Holocaust, By examining the symbolic elements together, we want to examine the emotional experience that comes from the architecture.

² Libeskind majored in music in his youth

4.1 Structural Aspect

The beginning of the structure of this building is constructed by connecting lines between lines of culturally famous Jewish addresses. Using 2 books of the Gedenkbuch, a memorandum containing the names of German Jews who died in the Holocaust, contains a total of 160,000 Jewish names. The names were randomly selected and the location of the places where they lived on a map was marked. Libeskind then found the addresses of the people he admired, mapped them, and drew a line between their names. First, he connected Rachel Levinfarhagen and Friedrich Schleiermacher, and the line passed through street 14, where the Berlin Museum is located. Afterwards, the addresses of Paul Celan and Mies van der Rohe were lined up, E.T.A Hoffmann and Friedrich von Kleist were lined up, and the names of six people were entered and connected two by two, and a slightly distorted Star of David was drawn on the map of Berlin. According to the guidebook of this museum, the structure of the building was created by shattering the Star of David and taking the shape of the scattered pieces. Looking like a zig-zag lightning form the Berlin natives called it a lightning (blitz). And the zigzag mass constitutes the visible axis formed by fragments of the Star of David which is a space that embodies Walter Benjamin's <One Way Street>. Written by German-Jewish cultural critic and philosopher, One Way Street consists of 60 short stories depicting images of contemporary metropolis. It is continuously composed of 60 sections to represent 60 chapters of various maxims and personal reflection expressed in One Way Street.

The Jewish Museum, designed by Libeskind, was built without a main entrance as a new building. Therefore, in order to reach the building he built, one must first enter through the old baroque building and pass through three underground axes: the Axis of continuity, the Axis of Holocaust, and the Axis of exile. According to Libeskind's explanation, even though the link connecting the two histories represented by the two buildings is not clearly visible, the relationship between the two is connected by a knot that can never be untied, it is said to have been designed in the sense that they exist forever under the base of Berlin. Libeskind purposely planned for people to go into the Baroque building first, and for that a person has to go back to the Baroque period. (Libeskind, 2006, pp. 170-176)

As visitors enter through a baroque style pipe and through a underground passage, the first axis, the axis of continuity begins. On the axis, the continuity of history is emphasized through a series of stairs, and 82 stairs lead to the main exhibition space on the second floor³. Unlike the basic architectural structure, in this space, structures that are inclined at an angle can be seen. This is Libeskind's intention to deconstruct time and space, and to focus the overall elements between vertical movement lines. Through this continually connected lines he tried to express history as a tragic past, reflecting present, and bright future.

³ <https://www.jmberlin.de/en/libeskind-building>



Figure 3. A series of stairs Stuio Libeskind [Website].
Retrieved from <https://libeskind.com/work>



Figure 4. The void Stuio Libeskind [Website].
Retrieved from <https://libeskind.com/work>

The spaces between the lines of the basic concept of the Jewish Museum “between the lines” is important for its structural elements. This void space is an empty space in the ground floor of the exhibition room. The axis of the void divides from west to east, forming six large concrete atriums between the buildings. This make it seem like a well, covered with concrete, and the only components of this space are the light pouring in from the hole in the ceiling and the opening through the passage to the exhibition room on the other floor. In this void space, except for the Memory of the void, nothing exists, and no one can enter. The only place that has pieces of art and can be entered so called the Memory of the void, will be further explained in chapter 4.3. The viewer can only complete the viewing by passing through these six voids, the traces that have disappeared from history. In addition, this void space can be interpreted as a disconnected history place where the Jews left from Berlin, and humanity turned to ashes, and as an architectural element, one can feel the sense of reality throughout the building.

4.2 Expressional Aspect

The exterior of this museum has cold galvanized metal panels, and in the middle there is a gap that looks like it has been cut with a knife in the form of a sharp straight line. This sharp trace of the exterior is expressed as an architectural language expressing anger against the Nazi genocide, and furthermore, it shows the genocide of the Jews as a scar on the structure.

What is expressed like a blade in this building functions actually as an opening of the museum and window. To create this shape on the exterior wall, as we saw in Chapter 4.1. The addresses of famous Jews and non-Jews were written on the city map of Berlin and connected to form a long network, then projected the network on the wall to create another elevation. The form of this network was largely made in two forms, and the two networks were superimposed and developed to complete the exterior of the Jewish Museum. Small holes in the middle of the exterior were sculpturally transformed into addresses where celebrities lived and inserted into the network. By using the linear elements of this network and metal panels, which are the material of the exterior of the building, the viewer indirectly feels the wounds of the Jews in the past in the expression of the exterior of the building.



*Figure 5. The exterior. Stuido Libeskind [Website].
Retrieved from <https://libeskind.com/work>*



*Figure 6. The Axis of Holocaust. Stuido Libeskind [Website].
Retrieved from <https://libeskind.com/work>*

one goes along the second axis, the Axis of Holocaust, in the corridor of the axis, the belongings and photos of the massacred victims are displayed along with their own stories, and at the end of the corridor a black and heavy steel gate is displayed. As someone opens the door and goes in then closes the iron door, absolute darkness will be felt inside the 24m narrow and tightly closed Holocaust Tower. Above the dark room, only a single ray of light from outside can be entered and only a gloomy sound can be heard. There is no lighting or heating, so darkness and chills are felt, and only silence continues in the space. The story of a survivor from Yaffa Eliach's book, "Hasidic Tales of the Holocaust", was the motif for this Holocaust tower. A woman was loaded onto a

windowless train freight car and taken to a concentration camp, and when she was about to give up, the white line of the sky through the cracks in the wall felt like a revelation that she would be able to overcome all the suffering and pain. It is said that after two years of hardship in the camp she had hope that she could survive safely because she reflected on that hope. Libeskind said he wanted to apply this amazing story of power to the tower of the Holocaust and let people experience it. (Libeskind, 2006, p. 130)



Figure 8 Hoffman Garden. Studio Libeskind [Website]. Retrieved from <https://libeskind.com/work>



Figure 7 Hoffman Garden. Studio Libeskind [Website]. Retrieved from <https://libeskind.com/work>

4.3 Experiential Aspect

Following the third axis, the Axis of exile, one can reach the Hoffman Garden, a beautiful outdoor garden. According to Libeskind, 49 6-meter-tall columns were erected in the garden, and olive trees were planted on them and the space leading to the garden is said to have been designed so that the floor is inclined by 12 degrees. This intentionally confuses the spectators and makes them feel nauseous every time they turn around the pillars as the floor is inclined. As the name suggests, this garden was built to commemorate the Jews who were expelled from Berlin, and it is said that it symbolizes the shipwreck-like fate of German Jews who were suddenly and for no apparent reason pushed into a foreign

land.(Libeskind, 2006, p. 160) The 49 concrete columns are reminiscent of Jewish tombstones, and the cold metallic exterior wall of the Jewish Museum is expressed in a different material, in contrast to the spatial aspect, recognizing that it is a different space. Olive trees symbolizing peace and freedom are planted on the pillars. When looking up from the bottom, the olive tree that overlaps with the sky makes us feel the situation and emotions of the Jews, who were unable to grasp the hope, because it was in a place that was out of reach.

The interior of the Jewish Museum is closed, maze-like, complex, isolated, and induces movement in only one direction in the space, but the narrow and long corridors that continue to disperse reduce the ability of spatial perception, making it difficult to determine where one's self is. The intentionally complex and confusing design of the movement itself maximizes the fearful feeling of being lost and experiences the anxiety that Jews must have felt at the time. It is not the flow of the course to see the contents of the museum's exhibits efficiently, but rather a place of experience to feel the emotions of the Jews by guiding the viewers' movement narrowly and long.

Of the six void spaces, the only space that visitors can enter and experience is the Memory of void. On the floor of this space, 'Shalechet' (meaning fallen leaves in Hebrew), a work of Israeli contemporary artist Menashe Kadisgman, maximizes the

emotional experience of this space. About 10,000 pieces of steel, each representing the faces of the victims of the Jews, have different shapes and are irregularly stacked on the floor. In order to pass along the road, one has to step on the work through this space, and whenever the viewer steps on the steel pieces, the frictional sound of the pieces resonates in the empty void space. The frictional sounds coming from each piece of the faces made the sounds feel like the screams of the Jews and the horror they felt. By encouraging people to walk through this space and listening to scream-like sounds, it is an experiential space where the tragic history can be emotionally perceived.



Figure 9 The interior. Studio Libeskind [Website]. Retrieved from <https://libeskind.com/work>



Figure 10 Shalechet. JMB [Website].
Retrieved from <https://www.jmberlin.de/>

5. Experiential interactivity of History Museums Architecture

In discussing the design of a history museum, what purpose the history museum has and how to achieve that purpose is important. It is important to choose a method whether a history museum will choose a method of transferring knowledge based on relics and collections as an educational method, which has the purpose and mission of educating the public on history, or will a specific history give visitors a sense of feeling and commemoration through an emotional experience. As it depends on how people interpret the history when they accept it, by explaining the design on how the

audience feels the history indirectly, the new experience the audience have with the interaction will be examined. In addition, by examining the function and role of the history museum, Libeskind's Berlin Jewish Museum, which is different from that of the existing museum, on how it elevates history to the audience and how it performs the role of a history museum in terms of architecture will be looked on.

To put it simply, design can be seen as the merging of art and function, which were divided and defined in a dichotomous way due to the modern culture of the bourgeoisie. In addition, as Professor Minsu Kim expressed, design can be viewed as a social commitment to a way of life and interpretation and creation of cultural symbols.(김민수, 2016, p. 7) In other words, design should show a social promise that makes it possible to see the object to know the purpose or function of using it when making a certain object and while it is an object that is formed by interpreting culture and history, but it should be able to change culture as an ontological object. Just how can design be ontological? This can be seen in the possibility of deriving a new third meaning by interacting with things and people. This is one way to view the Jewish Museum. As visitors wander through the architectural space, even if they do not fully understand the architectural language and symbols intended by the designer, they can feel the space emotionally and look at the Jewish Museum as a design that gives visitors an opportunity to immerse themselves in thought.

As we saw in Chapter 2, the existing building of the museum is a space to store collections and show exhibits to visitors in the best possible environment. Therefore, in terms of functionality, the museum should be designed so that people can easily see the works in the exhibition space. However, Daniel Libeskind's Jewish Museum has a structure that is not suitable for viewing the exhibition because it is intentionally complicated and the movement itself is congested. This was the reason why Libeskind's design received a lot of criticism and concern even when the plans were confirmed. Structurally, there were criticisms that it was impossible to build with such a complex blueprint, and even if it was built, it could not be supported, and people would not be able to walk on it and even if it was supported there were also concerns that the exhibition would be impossible. There were many negative questions about how the Jewish soldiers who died in World War I and the German weapons used by the Jews were going to be displayed. (Libeskind, 2006, p. 161) The question can be raised as to whether this architecture, which does not perform the function of a museum well, can be said to be a well-designed design.

As an example, for comparison with Libeskind's Jewish Museum, the National Museum of Korea, which designed a museum based on its collections, can be described as an example. The museum was built with a trajectory of six permanent exhibition halls for each period and subject to

make it easier for visitors to see and understand. In addition, the special exhibition room was designed as a flexible space so that visitors can see various collections, such as highlighting specific themes or presenting newly discovered artifacts⁴. In this way, the National Museum of Korea can be viewed as a good direction for the museum from the viewpoint that visitors can study the history by viewing the collections. Then, the issue of whether historical museums should be designed in the same context to become a good museum building can be formed. A history museum is a sub-concept of a museum, and the purpose is to examine the history a little more microscopically, and to remember and honor the history. Therefore, it is important to visit the collection, which is the intellectual aspect, but it is also necessary to commemorate the history by inspiring inspiration from the emotional aspect. The Jewish Museum of Libeskind has a narrow, inclined, and intentionally inconvenient path for visitors to view the collections. However, as these elements help the audience to come to the emotional side and honor the sacrifices of the Jews, it can be seen that the purpose and function of the museum is an educational effect.

⁴ https://www.museum.go.kr/site/main/content/floor_details



Figure 11. Dongdaemun Design Plaza. DDP [Website].
Retrieved from <https://www.ddp.or.kr/>

DDP in South Korea is an example of a space that confuses visitors, along with the Jewish Museum in Libeskind. This Dongdaemun Design Plaza (DDP) is the largest atypical structure on the ground, with stairs and wall corridors all curved and the use of straight lines is minimized. The DDP, which was designed based on this, caused visitors the confusion of not being able to find an exit and optical illusions because of the streamlined structure of the white floor walls and from having no ceiling and windows made even the guide staff feel dizzy every time⁵. The DDP building and the Jewish Museum of Libeskind have something in common

in that they are complex and confusing to visitors, but there is a difference in the presence or absence of intentionality according to their purpose. While DDP was a secondary confusion to the audience by designing atypical architecture for artistry, the Jewish Museum differs in the chaos that was deliberately given to the viewer to feel the horrors of the Holocaust. In the same context of confusion, with or without purpose, it can be seen that Libeskind's Jewish Museum has a convincing design.

From a functional point of view, a museum can be viewed as a function to provide a space to view the original exhibits and to make viewing the exhibits easier. In a way, the museum is perceived as a function that exists as a tool for the act of seeing, but if one changes the perspective, the museum itself can have meaning and function. Museums originally played the role of archiving collections, but later, as they opened to the public and educational aspects were emphasized, presenting the exhibits to visitors became important. Therefore, for the purpose of a history museum, the focus was on the way in which the archived collections are presented in terms of educating the public on history. But knowledge isn't the only thing that matters when it comes

⁵ Newsis, <500 billion won spent citizens who find DDP "nauseous and lost...">, <<JTBC news>>, 2014.03.21, https://news.jtbc.joins.com/article/article.aspx?news_id=NB10450212

to telling history. Understanding the history and indirectly experiencing the situation at that time, commemorating the history from an emotional point of view, mourning and remembering it together is an effective method of delivery. In this respect, if the main function is to inspire experiential and emotional aspects through museum architecture, Daniel Libeskind's Jewish Museum can be seen to have fulfilled its functional aspects.

There are many ways to express history, but most use a method that shows historical facts without any changes. There is a large proportion in realism, in which many people depict history as it is such as painting, film, photography, or other genres. Examples of such works include the movies 'Dunkirk' and '1917' as representative works of realism. When trying to express the horror or tragedy of history through art, people have a stereotype about realism. It is impossible to express the weight of the tragedy without realistically directing the gruesome and tragic scenes of historical events by depicting them with photos, videos, or hyper-realistic drawings. However, I believe that not the expression of hyper-realism but a different approach to realism as art is to make people feel the emotions of the people of the time more intensely. In that regard, the Jewish Museum can be seen as an expression of realism that can elicit human emotions.

A sense of place. It is an inviolable thing, whether you're talking about where a person belongs or what a building should reflect. (Libeskind & Crichton, 2005, p. 42)

The various symbolic expressions that can be seen in the museum are composed of only lines, shapes, and light, and through these spaces, audiences can indirectly experience the fear and anxiety that Jews felt. Although expressed in simple architectural language, these compositions rather brought pressure, confusion, and discomfort to the audience. It can be said that the Jewish Museum has fulfilled the role of a history museum in correspondence with the audience and expresses the realism of history in its own architectural terms, which maximizes the emotions and senses felt by Jews by interacting with the visitors, rather than showing and expressing the situation at the time of the Holocaust as it is.

Conclusion

History is the historian's interpretation of historical events from his or her own point of view. The Jewish History Museum satisfies the function of a 'history' museum in that it interacts with the public by sublimating Jewish history into architectural language from Libeskind's point of view. Although there were many concerns and criticisms due to the design different from the existing history museum, Libeskind won the competition because he received high marks for his sincerity and originality in the design. Libeskind, who wanted to build a building that conveys a message through each stone using the language of architecture to reveal the truth, designed it in the form of a history museum to suit its meaning.

Presently where an individual can only directly experience the history of that time as knowledge, historical experience can be seen as a site for maximizing the emotions of the present. This museum is a new concept of history museum, which gives an experiential and emotional shock to the visitors by making them approach more intensely with concise formative language rather than realistic expressions. What the museum gives is not comfort or convenience but through the use of structural, expressive, and experiential elements the visitors can indirectly understand and commemorate a small part of the Jewish people's pain. It is because of these reasons people highly value and visit the Jewish Museum.

It can be said that the form rather storing and in the state of displaying the collections in the history museum as in the past became a watershed in the design of the museum by showing that history can be felt and learned nakedly even with the building itself.

The function, purpose, and role of the museum have changed and added according to the times, until now collection has been the main thing, and the museum has been designed in consideration of the appropriate storage and display methods.

Rather than the collections if the historical elevation of the visitors become the purpose, the design of the museum must be changed accordingly. An example of this is the Jewish Museum of Libeskind, and the fact that it was opened from 1999 to 2001 and attracted visitors despite the absence of exhibits is a result corresponding to that purpose and shows an indicator of a new purpose of the history museum. In addition to the knowledge learning of history, a correct view of history and interest is also important.

If a history museum inspires visitors with experiential and emotional inspiration, interest in its history will naturally increase and historical awareness will also be strengthened. This is the different point history museum designs must have, and it is the goal as a new history museum design.

This study is a design with a new purpose within a specific category of museums especially history museums, and from a microscopic point of view, in further studies this can give rise to the question of what kind of emotional experience can be derived through the interaction between design and people. However, this study had limitations in formative analysis and psychological analysis in the process of giving viewers an emotional experience through architectural elements. I hope that this study will be further explored in further latter studies.

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