

Appraisal of Design, Architecture, Townscape, and Visual Amenity

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Town and Country Planning Act 1990, Section 77; Town and Country Planning (Inquiries Procedure) (England) Rules 2000

Call-in Inquiry into the Proposed Development of the United Kingdom Holocaust Memorial and Learning Centre located within Victoria Tower Gardens, Millbank, London, SW1P 3YB

Local Planning Authority Reference: 19/00114/FULL

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Appraisal by Professor Robert Tavernor of Design, Architecture, Townscape, and Visual Amenity

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1.0 Appointment and Scope of Proof

Introduction

- 1.1 My name is Professor Robert Tavernor, BA, DipArch, PhD, RIBA. My qualifications and experience are set out at the end of this report (**Appendix RT1**). I am a director of the Tavernor Consultancy Limited established in 2016 with two co-directors (this has developed out of the Professor Robert Tavernor Consultancy Limited which I founded in London in 2001). We provide consultancy advice on architecture, urban design and built heritage. Our advice always focusses on achieving the highest architectural quality outcome from the design teams we advise as a specific response to the significance and visual sensitivities of the historic environment to which a site relates.
- 1.2 As an architectural and urban design practice specialising in townscape and built heritage issues, the Tavernor Consultancy advises institutions, local authorities, developers, architects and planners on large and small projects primarily in London. We are engaged early in the design process, during the pre-application stages and in the build up to the application itself. We work to contribute to the creation of high quality architectural and urban designs that relate successfully to the local urban context and the historic built environment. Our experience spans more than 17 years, during which time we have advised major clients on the design of individual tall buildings and large-scale, long-term masterplans, many of which have had potential impacts on LVMF views.
- 1.3 We have accumulated considerable experience working on Thames riverside developments in central London, in the City of Westminster, and in relation to London's World Heritage Sites (WHS), for example:
- Greenwich Maritime WHS – we advised on the outline masterplan for the development of Greenwich Peninsula and individual plots subsequently, many of which are now consented, under construction and built, which all have the potential to affect the setting of this WHS – similarly at Canary Wharf;
 - Tower of London WHS – we have provided townscape and heritage advice on the majority of the tall buildings consented or now complete in the City of London's Eastern Cluster, including the very tallest commercial towers; at the invitation of DCMS I presented to UNESCO and the ICOMOS World Heritage Committee in the autumn of 2006 regarding the impact of modern architecture in the City on the Tower of London WHS, and provided evidence at public

inquiry in favour of a new hotel in its backdrop (CitizenM), which was approved by the Inspector and is now complete; and

- The Palace of Westminster and Westminster Abbey WHS – we have advised on the majority of tall buildings running along Albert Embankment to Vauxhall and Battersea Power Station beyond, which all have the potential to affect the setting of this WHS (and Victoria Tower Gardens) – the majority of which are either consented, under construction or now complete.

1.4 My first involvement with the UK Holocaust Memorial and Learning Centre (UKHMLC) was at the competition stage in January 2017 when I was asked by Adjaye Associates to review their competition design proposals. I know and admire their work as architects and have worked with them previously on several major planning applications in London. My response at that time is set out in the attachment at **Appendix RT2**. On winning the design competition, Adjaye Associates appointed me to provide them with direct Design, Architecture, Townscape, and Visual Amenity advice as part of the package of services that they provided for the Ministry of Housing, Communities and Local Government (MHCLG). My advice was formalized in an Independent Architecture, Heritage and Townscape Statement that Adjaye Associates appended to their Design and Access Statement for the December 2018 Planning Application, and the April 2019 Planning Application Addendum. My advice was provided independently of Montagu Evans who wrote the Built Heritage, Townscape and Visual Impact Assessment (HTVIA) chapter in the ES (ES, Vol. 3; CD 6.11), and who were appointed on a direct contract with the MHCLG.

1.5 In my role as Independent Architecture, Heritage and Townscape advisor I attended four meetings with Adjaye Associates during 2018, when I was briefed on the design evolution, contributed to and commented on the selection of key townscape views and the scoping report submitted by Montagu Evans (ME) for the Built Heritage, Townscape and Visual Impact Assessment (HTVIA; CD 6.11 and CD 6.12) chapter in the ES, and reviewed and commented on the public exhibition presentation boards. I did not contribute to or attend any meetings with statutory consultees.

Scope of Proof

1.6 As an extension of my Independent Architecture, Heritage and Townscape Statement for Adjaye Associates, I was appointed by MHCLG to write an Independent Appraisal of the Design, Architecture, Townscape, and Visual Amenity of the Call-in Scheme. This appraisal is based on the information I have received from the design and

planning team, from reviewing the HTVIA prepared by Montagu Evans (ME), and my extensive experience gained from advising on townscape and built heritage for many major developments in central London during the last 20 years.

- 1.7 I will not repeat here the work of ME in relation to their HTVIA. Having read their separate HTVIA (the key views component of which is abridged in Section 6.1 of the DAS) I can state simply and directly that I concur with their townscape conclusions, principally that the visual effects of the Call-in Scheme will be beneficial to Victoria Tower Gardens and the assets it contains and that surround it.
- 1.8 Adjaye Associates' 2018 DAS (CD 6.11 and 6.12) provides a comprehensive account of the proposals, and clearly sets out their response to the Site, the evolution of the design, its detail design and materiality: this is updated in their 2019 Addendum (CD 6.15). Sir David Adjaye and Asa Bruno's architectural design evidence for the present inquiry (on behalf of Adjaye Architects and Ron Arad Architects, respectively), and Donncha O'Shea's landscape design evidence (on behalf of Gustafson Porter + Bowman) set out their responses to the brief in great detail, and I will simply introduce the main elements of the Call-in Scheme in section 3 of my proof before presenting the illustrated kinetic sequences in section 4. I am in no doubt, from having studied their documents that the proposed design will be an appropriate – indeed, world-class – architectural and landscape intervention within the Grade II Registered Victoria Tower Gardens. More completely, as I will conclude in section 5 of my proof, I firmly believe the Call-in Scheme – through its design and architecture, and responses to townscape, and visual amenity – will enhance in townscape terms the settings of the adjacent WHS and Palace of Westminster, and will increase the opportunity for existing and proposed new users of Victoria Tower Gardens to enjoy and appreciate the cherished artefacts already sited within it.
- 1.9 To explain my positive conclusions regarding the Call-in Scheme and its effects, I will firstly describe my experience of the Application Site in relation to the memorials of Victoria Tower Gardens and their setting (section 2), before appraising the character and qualities of the Call-in Scheme's design and architecture (section 3), and – by referring to key kinetic experiences through Victoria Tower Gardens – the proposed townscape effects and amenities (section 4). I should emphasise that in describing these aspects of the Call-in Scheme I am not adopting an industry defined methodological approach, which I would adopt as a professional townscape and built heritage consultant, as that is provided by Montagu Evans in the HTVIA written to accord with ES methodology (set out in CDs 6.11 and 6.12 (2018), and 6.28 and 6.29

(2019 Addendum): and see also the evidence of Dr Chris Miele. Instead, my appraisal is broader in its approach, and based on my 40 years' experience as an academic, architectural and urban historian, critic and author, who has been privileged to work directly in the last 20 years on many significant architectural and urban developments – large and small – in London. This proof is written to explain why I believe this is an appropriate site for the Call-in Scheme, and why I am convinced it will be a world-class and thoroughly worthwhile addition to the experience of the adjacent WHS and this specific part of central London.

2.0 Victoria Tower Gardens, the memorials and their setting

2.1 Victoria Tower Gardens represents a welcome public release from the heavily trafficked streets around Parliament Square and the southern approach to it along Millbank and Abington Street. However, apart from the memorials placed within it, which I will turn to shortly, the space is unremarkable, and 'Gardens' something of a misnomer. It is a long triangular level space laid to level lawn, interrupted only by paths, and bordered by mature London Plane trees – like the many hundreds that line the Victorian embankment courtesy of Joseph Bazalgette's brilliant engineering. The trees filter seasonal sunshine from eastern and southerly directions more effectively than those along its western edge deflect the noise and fumes of vehicles. Its perimeter paths provide contrasting views outwards – to the considerable openness of the River Thames to the east and the historic Lambeth Palace opposite, to the narrow glimpses of the historic streets of Great College Street, Great St Peter Street and St John's Smith Square to the west, set between the solidity of mainly anonymous but large buildings.

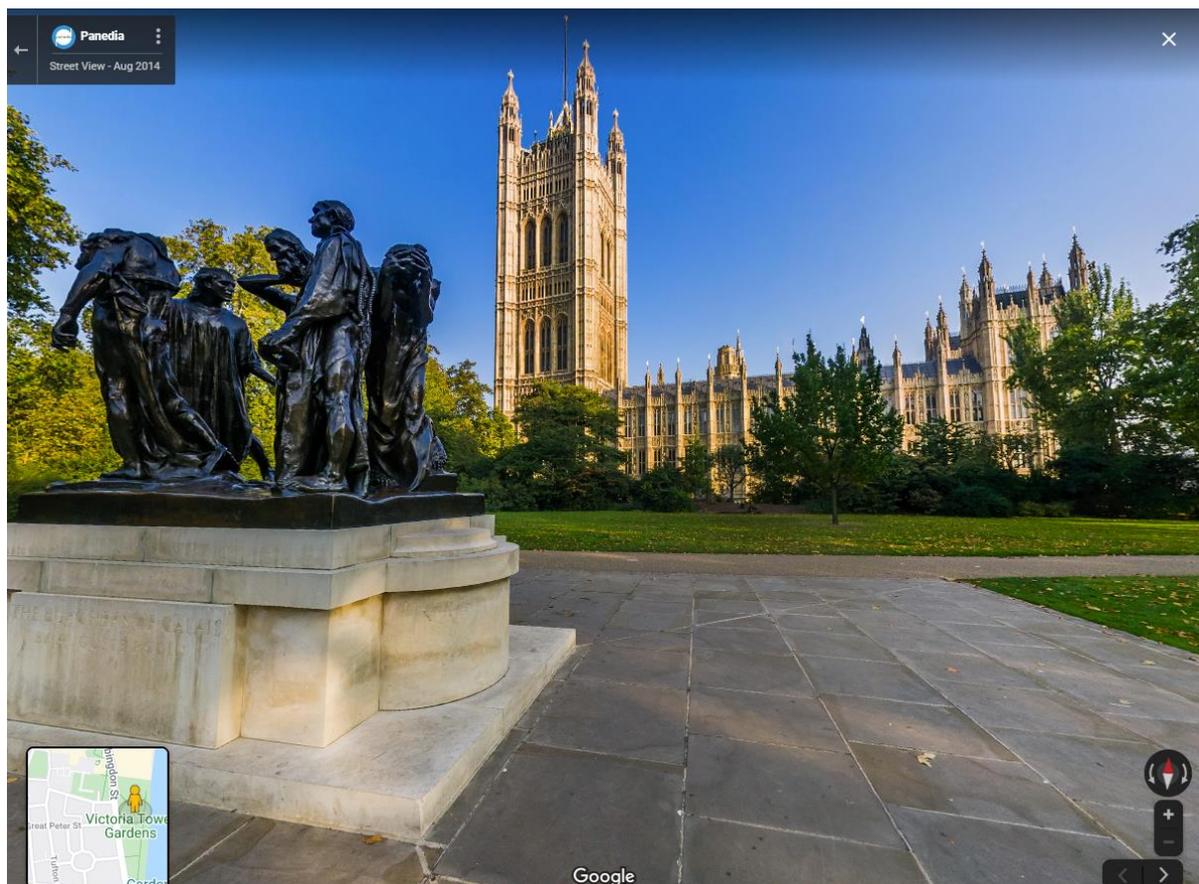


Fig. 1: Google Streetview looking north from Rodin's 'The Burghers of Calais'

2.2 The northern base of this triangular space is defined by one of the most exceptional buildings of the Western world, the southern elevation of the Palace of Westminster, which is lit by direct light for much of the day. The London Planes are absent here and there is a mix of lower trees and shrubs instead allowing Barry and Pugin's extraordinary architecture to be better appreciated. The huge Victoria Tower dominates close to, but by moving south across the lawn towards the apex of the Gardens the other romantic array of towers gradually reveal themselves: first, over the middle of the Palace stands the octagonal Central Tower, then from further south the Elizabeth Tower (housing Big Ben) comes into view. The combination of towers, the numerous pinnacles that articulate the tops of the elevations, and the honey-coloured limestone (that now largely replaces the original sand-coloured limestone) provides a warm glow in the sunshine and render the Gardens highly remarkable.

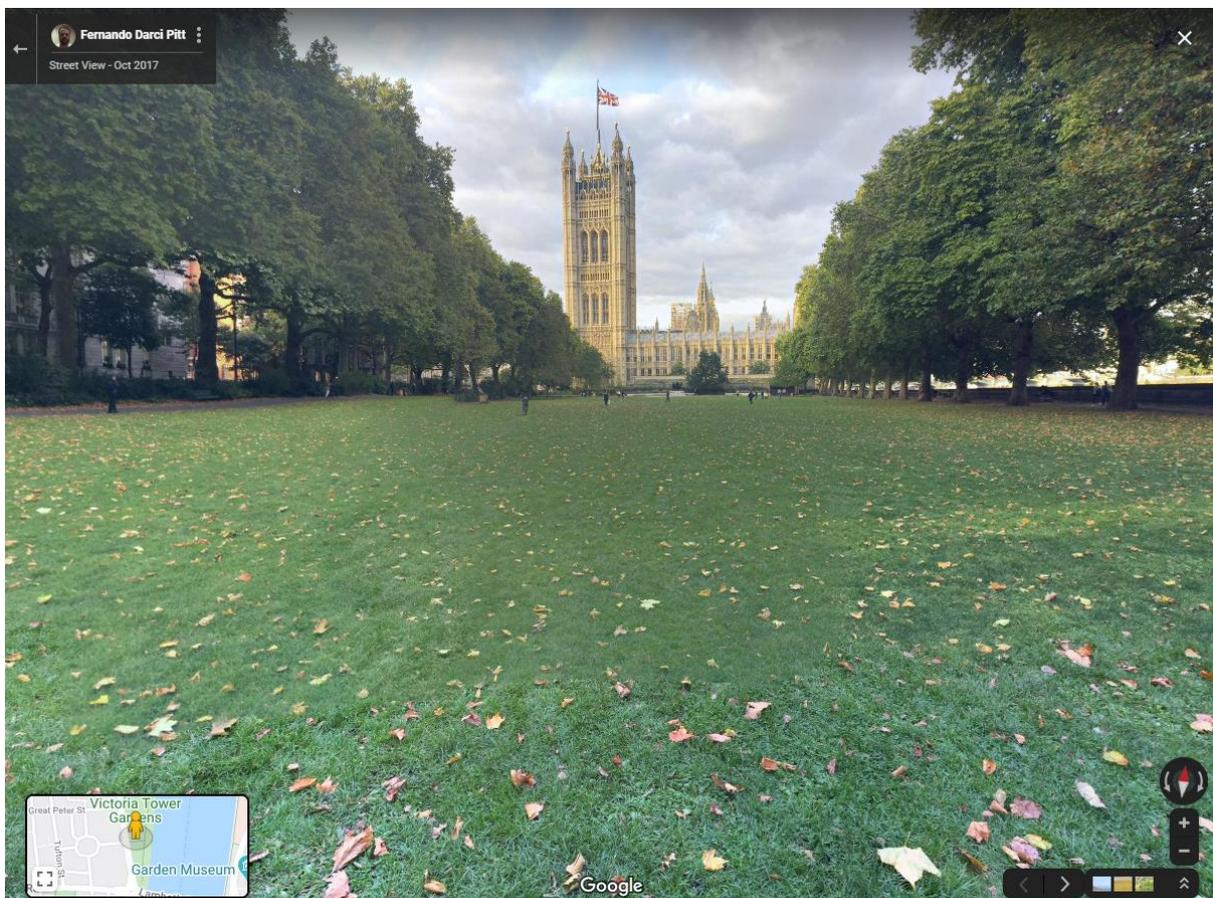


Fig. 2: Google Streetview looking north from adjacent to the Buxton Memorial Fountain

2.3 Entry from Parliament Square into the Gardens is landmarked by the Victoria Tower, and from here visitors are directed immediately southwards to look down the long lawn. The distant southern apex of the lawn is framed by a narrow opening between the London Planes, beyond which the granite obelisks that flank the bridgehead of

Lambeth Bridge draw the eye. Standing centrally at the north end by Rodin's 'The Burghers of Calais', looking directly south, the top of Millbank Tower rises clear above the trees to the centre right, and distant partial views of the tall buildings of the emerging Vauxhall cluster of tall buildings is ahead. In the middle ground left of the view is the Victorian Gothic Revival polychromed Buxton Memorial Fountain, which provides a point of visual interest – colour and pure geometry – against the otherwise open expanse of plain green lawn.

- 2.4 The memorials and facilities within the Gardens are key definers of its neutral space and follow a theme connected to parliamentary democracy, liberation and equality – ultimately, of humanity versus inhumanity. This theme differs from Parliament Square with its statues of political leaders, and Trafalgar Square with its military heroes. The 1930 memorial to suffragettes' leader Emmeline Pankhurst (1858-1928) by Arthur George Walker, RA (1861-1939) is the first to greet visitors on entering Victoria Tower Gardens from Abingdon Street, close to Victoria Tower. The path from this memorial to universal suffrage for women curves round to Auguste Rodin's powerful statue of 'The Burghers of Calais' (late 19th century bronze cast, installed after 1911), representing freedom from oppression (paradoxically English oppression of the French!). In the northeast corner of the Gardens is Feilden & Mawson's architects' Parliamentary Education Centre, which opened in 2015 to inspire and connect young people with Parliament and democracy.
- 2.5 The Buxton Memorial Fountain commemorates the Parliamentary Acts to abolish the slave-trade, and the significant contributions made to their enactment by British politicians, from William Wilberforce (1759-1833) to Thomas Fowell Buxton (1786-1845), after whom it is named. Designed by Samuel Sanders Teulon (1812-1873), the Memorial was originally installed in 1865 on the approach to Parliament Square from St James's Park, but was removed in 1949 to make way for the remodelling of the square: after a period in storage it was re-erected in its current location in 1957.

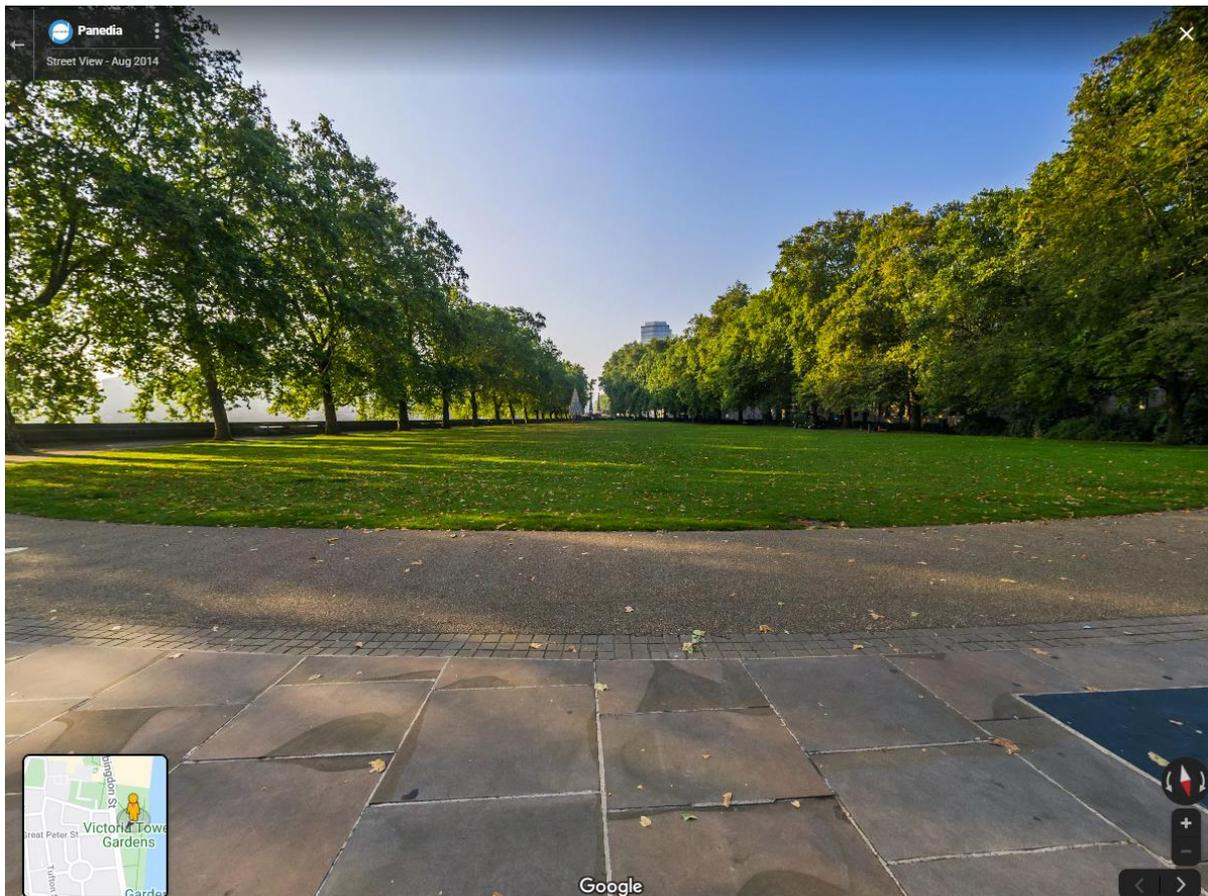


Fig. 3: Google Streetview looking south from Rodin's 'The Burghers of Calais'

2.6 At the southern apex of the triangular Gardens, adjacent to a large flight of steps leading up to Lambeth Bridge is the Horseferry Playground, established in 1923 as a large sandpit for local children – particularly for children from poorer local communities: a place for social liberation and of course pleasure. It was funded by local philanthropist and politician, Henry Spicer (1837-1915). The memorial to Spicer was relocated at the northern end of the space in 2015, when the play area underwent the second of two phases of refurbishment. As well as a sandpit it now includes modern play equipment, additional seating and a refreshment kiosk, with refurbished toilets adjacent.



Fig. 4: Google Streetview looking south from from adjacent to the Buxton Memorial Fountain



Fig. 5: Aerial view of Victoria Tower Gardens as existing

3.0 Appraisal of the proposed design and architecture

- 3.1 The installation of the United Kingdom Holocaust Memorial and Learning Centre (UKHMLC) – the Call-in Scheme – has the learning centre located in a newly excavated basement and basement mezzanine, and a single storey entrance pavilion above ground. The Horseferry Playground and refreshments kiosk will be enhanced, and the Spicer Memorial repositioned again. The greatest visual change to Victoria Tower Gardens proposed by the Call-in Scheme will be the landform that will rise gently towards the narrow southern end of the Gardens between the two lines of perimeter Plane trees. As Figures 11 and 22-24 below illustrate, it will provide a memorable new landscape focus to the Gardens when entering from the northwest by Victoria Tower – a naturalistic and elegantly designed counterpoint to the spectacular architecture of the Palace of Westminster.
- 3.2 Adjaye Associates' planning application DAS provides a comprehensive account of the proposals, and clearly sets out their response to the Site, the evolution of the design, its detail design and materiality. Sir David Adjaye and Asa Bruno's architectural design evidence for the present inquiry (on behalf of Adjaye Architects and Ron Arad Architects, respectively), and Donncha O'Shea's landscape design evidence (on behalf of Gustafson Porter + Bowman) set out their responses to the brief in great detail, and I will simply introduce the main elements of the Call-in Scheme here before presenting the illustrated kinetic sequences in section 4 of my proof.
- 3.3 The Call-in Scheme comprises the following principal elements: Entrance Pavilion; Memorial Courtyard; Holocaust Memorial; Learning Centre; the re-provision of Horseferry Playground and refreshments kiosk; relocation of the Spicer Memorial; and landscaping and public realm works.

Entrance Pavilion



Fig. 6: Proposed Entrance Pavilion

- 3.4 The Entrance Pavilion will be a single storey building located at the south of the Site. The entrance pavilion provides a space where tickets can be checked and where visitor storage lockers are located. The Entrance Pavilion will assist with pedestrian flow to the Memorial and Learning Centre in addition to providing safety and security screening.
- 3.5 This is a simple elegant structure, of minimal scale, and the vertical slats that form its enclosure serve to fragment its surface and form creating deep shadows that work well the dense canopy of trees which converge on both sides here. The dark coloration complements its setting and has a sombre character that anticipates the entry sequence that follows.

Memorial Courtyard



Fig. 7: Proposed Memorial Courtyard

- 3.6 The Memorial Courtyard is intended as a contemplative space that defines the relationship between the Entrance Pavilion and the Memorial and Learning Centre. The Memorial Courtyard will be paved in stone, creating a visual continuity from the Entrance Pavilion, while the terrace railings and gates are specified as bronze.
- 3.7 The perimeter between the Gardens and Courtyard will become an integral part of Victoria Tower Gardens, with layers of planting and hedges providing interest and character to those passing along the perimeter pathway. The courtyard will be enclosed by a series of bronze rails, decorative hedges/vegetation and elements of glazing. The verticality of the railing slats resembles the larger slats of the Entrance Pavilion, and they permit views through and allow planting to merge with them softening their character.
- 3.8 The simple, regular verticality of the railing slats contrasts with the brighter and distorted bronze fins of the Memorial Entrance ahead, which filter visitors between them. The Buxton Memorial Fountain to the right, and the towers of the Palace of Westminster beyond provide a powerful visual contrast to the Memorial fins: the familiar qualities of pure geometry and solid permanence of the world above ground

flooded with light, providing a reassuring counterpoint through the fins into a darker lit and unfamiliar – perhaps even foreboding – underworld.

The Memorial

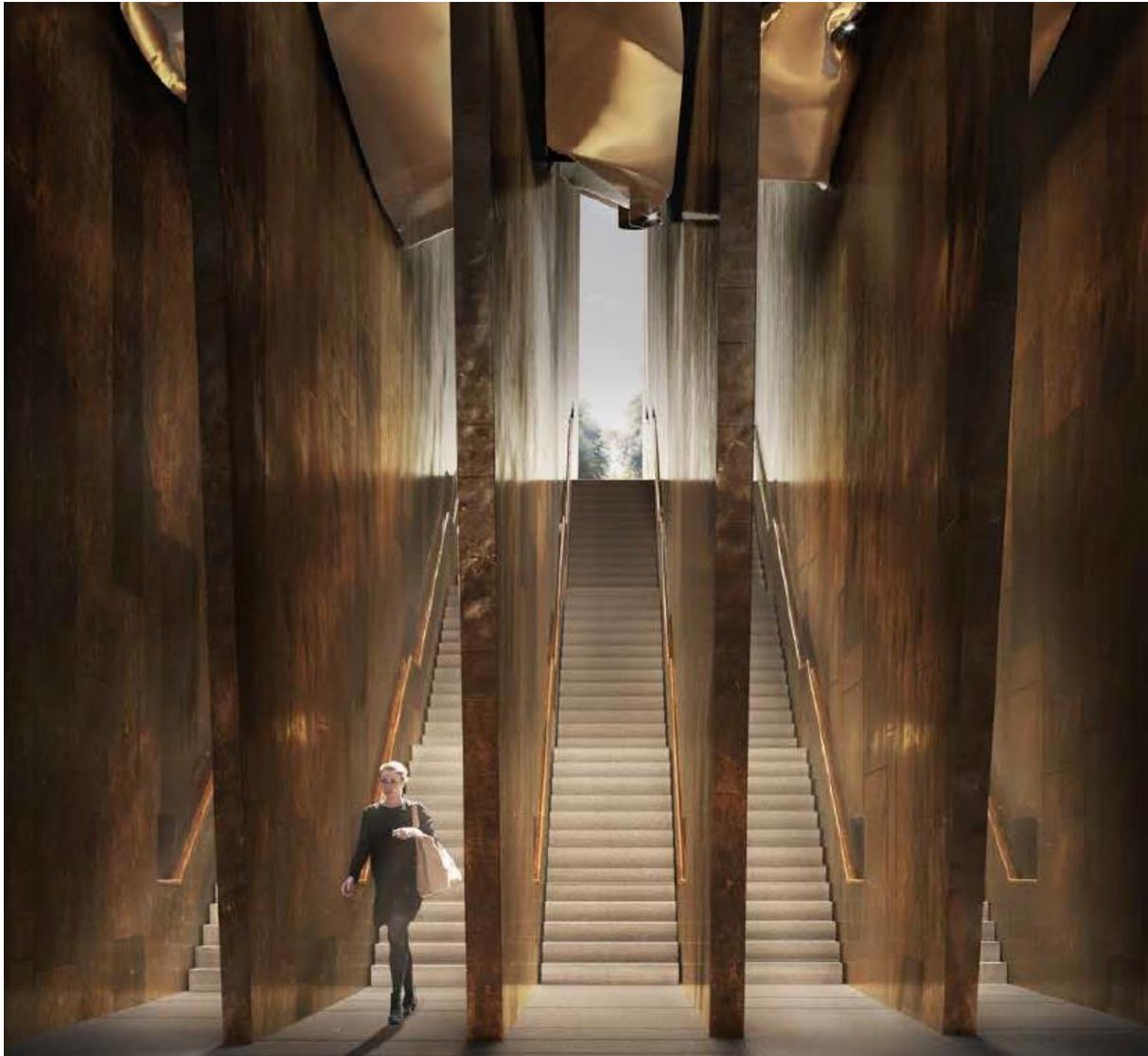


Fig. 8: Proposed Memorial stairs

- 3.9 The Memorial will be comprised of 23 bronze fins honouring the millions of Jewish men, women and children who lost their lives in the Holocaust, and all other victims of Nazi persecution, including Roma, gay and disabled people. The bronze fins will create 22 pathways into the Learning Centre below, representing each country in which Jewish communities were destroyed during the Holocaust.
- 3.10 The Memorial will be faced in bronze, stainless steel and stone. The fins will be clad in bronze panels of varying thicknesses, employing a living material that changes through its lifetime and reacts to its surroundings. The undercroft in-between the fin walls and beneath the landform will be clad in elongated panels of polished stainless

steel. The Memorial stairs and the threshold floor below will be clad with silver-grey gneiss or granite stone.

The Learning Centre



Figs. 9 and 10: Proposed Memorial undercroft and main Learning Centre space

3.11 The Learning Centre will be constructed below ground with basement and basement mezzanine levels. Through careful sequencing and curating of well-designed spaces, the Learning Centre will inform visitors of the events of the Holocaust from a distinctly

British perspective. Commemoration of the victims of the Holocaust and subsequent genocides will be supported by historical analysis and the aim of reinforcing civilised society's commitment that such atrocities should never be repeated.

Landscaping and Public Realm



Fig. 11: Proposed aerial view of raised landform and memorial beyond

- 3.12 Landscaping forms an integral component of the Call-in Scheme. The UKHMLC has been conceived as intrinsically linked to the surrounding context of Victoria Tower Gardens. The Memorial and landscape will be unified, and will wrap over the fins, and around and down through the Courtyard, providing a complementary experience for visitors to the existing Gardens.
- 3.13 The form of the landscape will respect key views in and out of the Application Site and will support the existing activities already enjoyed by local residents and users of the Gardens. It will remain a place that can be enjoyed and experienced by all.
- 3.14 The overall landscaping concept incorporates the Horseferry Playground and Spicer Memorial at the southern end of the Site. The new design will respect the playground's history, retaining a sandpit as its central element. The playground will

be redesigned to make more efficient use of the existing space, compensated by a more active play environment.

Horseferry Playground/Refreshments Kiosk/Spicer Memorial



Figs. 12-14: Proposed refreshments kiosk and redesigned Horseferry Playground

3.15 A new and improved refreshments kiosk located at the southernmost end of the playground will replace the existing kiosk. A covered seating area associated with the refreshments' kiosk will provide a breakout space for parents and children so that play will be a natural extension of an enhanced setting for socialising for all ages.

Conclusions regarding the design of the UKNHMLC

- 3.16 This has been thoughtfully and carefully designed as a sequence of spaces, each with their own, but complementary characters. The beauty of the natural world, planting, sunlight, the changing seasons, the upward thrust of the familiar architecture of the Buxton Memorial Fountain and the Palace of Westminster – and the respect for humanity that they symbolise – contrasts with the unfamiliar character of the Memorial fins, and the controlled trajectory downward through the narrow Memorial stairs into the controlled gloom of the Learning Centre’s interior.
- 3.17 Buried – and mostly hidden from view from the north of Victoria Tower Gardens by the gentle rise of the grassed landform – the re-appearance of regularly shaped rooms within the Learning Centre, establishes a base point from which the enormity of the holocaust can be contemplated. Returning up through the Memorial stairs the bronze fins frame the sky beyond and reflect its light, reinforcing a sense of re-emergence, and relief.
- 3.18 The UKHMLC is a brilliant conception, a skilful response to the competition brief, which has been developed into a convincing architectural and landscape design resolution. The considerable experience and abilities of the design team, and their ability to work so well together, has resulted in a sensitive design resolution that has made the very best of the site constraints and opportunities. This will be an extraordinary memorial, which will be regarded as world-class.

4.0 Appraisal of the proposed townscape effects and amenities



Fig. 15: Proposed plan view of Victoria Tower Gardens incorporating the UKHMLC

Introduction

- 4.1 The views that illustrate this section of my proof were produced by the visualization firm HayesDavidson. They are included in the architects' DAS and ME's HTVIA that accompanied the 2018 planning application (CDs 6.11/6.12) and 2019 addendum (CDs 6.15, and 6.28/29). I have arranged them as kinetic sequences to convey the character and quality of the Call-in Scheme when moving through the Grade II Registered Victoria Tower Gardens to illustrate the potential experience of pedestrians – users and visitors to the gardens and Call-in Scheme when complete.
- 4.2 The first starts from the southern end close to Lambeth Bridge and the roundabout and is the only entrance into the Gardens which is via flights of stairs; the other four entrances on Millbank provide level access. The other kinetic sequences follow paths running from the northern end of the Gardens, close to the entrance from Parliament Square and the centre of the WHS.
- 4.3 The aerial plan view above (**Fig. 15**) illustrates the integrated character and appearance of the Grade II Registered Victoria Tower Gardens with the UKHMLC. The Victoria Tower Gardens will remain predominantly green. Paths will continue to define its edges under the existing mature trees, and Rodin's 'The Burghers of Calais' will retain its place of prominence adjacent to the Palace of Westminster. A new sinuous path will run from the entrance area closest to the heart of the WHS at the northwest corner of the Gardens and will gently curve southeast towards the Buxton Memorial Fountain adjacent to the River Walk.



Fig. 16: Aerial view showing primary route (red line) from the NW entrance by Victoria Tower across the Gardens to Buxton Memorial and the Entrance Pavilion and through the Holocaust Memorial. (DAS, p. 179)

- 4.4 The curve of the path will accentuate the rising landscape above the Learning Centre, and the grass mound created (set approximately 6m higher than its surroundings) will be held at its southern end by the tops of the bronze Memorial Fins.
- 4.5 The kinetic sequences that follow are intended to illustrate the likely experience of visitors to Victoria Tower Gardens and the UKHMLC.

The Entrance Pavilion and associated memorial courtyard

Sequence 1 (Figs. 17 – 21):

4.5 **Sequence 1** starts at the southern end of Victoria Tower Gardens at the top of the two flights of steps leading to and from Lambeth Bridge and roundabout. The approach is down two flights of steps adjacent to the Embankment, with the proposed café on the left and the Playground beyond.

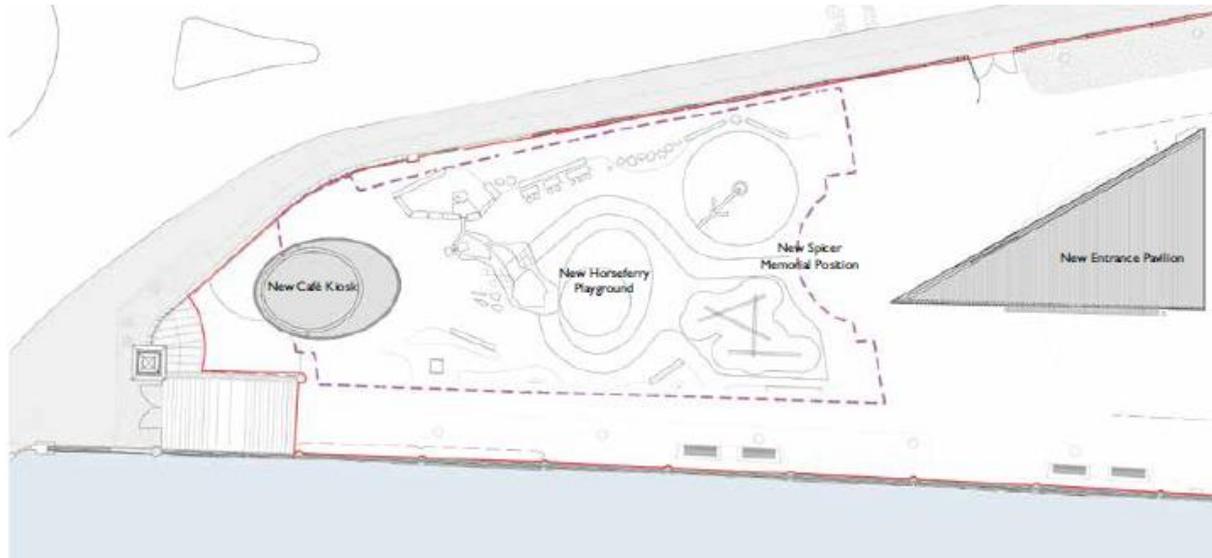


Fig. 17: plan of the café and playground with the Entrance Pavilion to the UKHMLC to right

4.6 Fig. 18 looks down Embankment steps past the proposed refreshment kiosk, Horseferry Playground to the UKHMLC Entrance Pavilion beyond. The Entrance Pavilion roof has been modelled to enable as much of the bronze Memorial Fins to be more visible beyond. The proposed Museum entrance will therefore have greater visibility in the view than the Entrance Pavilion. Similarly, in the view from the playground itself, Fig. 19 of the proposed Memorial Fins will have greater visibility as will the lower parts of the Palace of Westminster, its backdrop: the silhouette of the Memorial Fins will create a visually powerful relationship with the distant pinnacles and towers of the Palace.



Fig. 18: looking down Embankment steps past proposed café, playground and UKHMLC Entrance Pavilion beyond. Trees dominate the view particularly when in leaf.

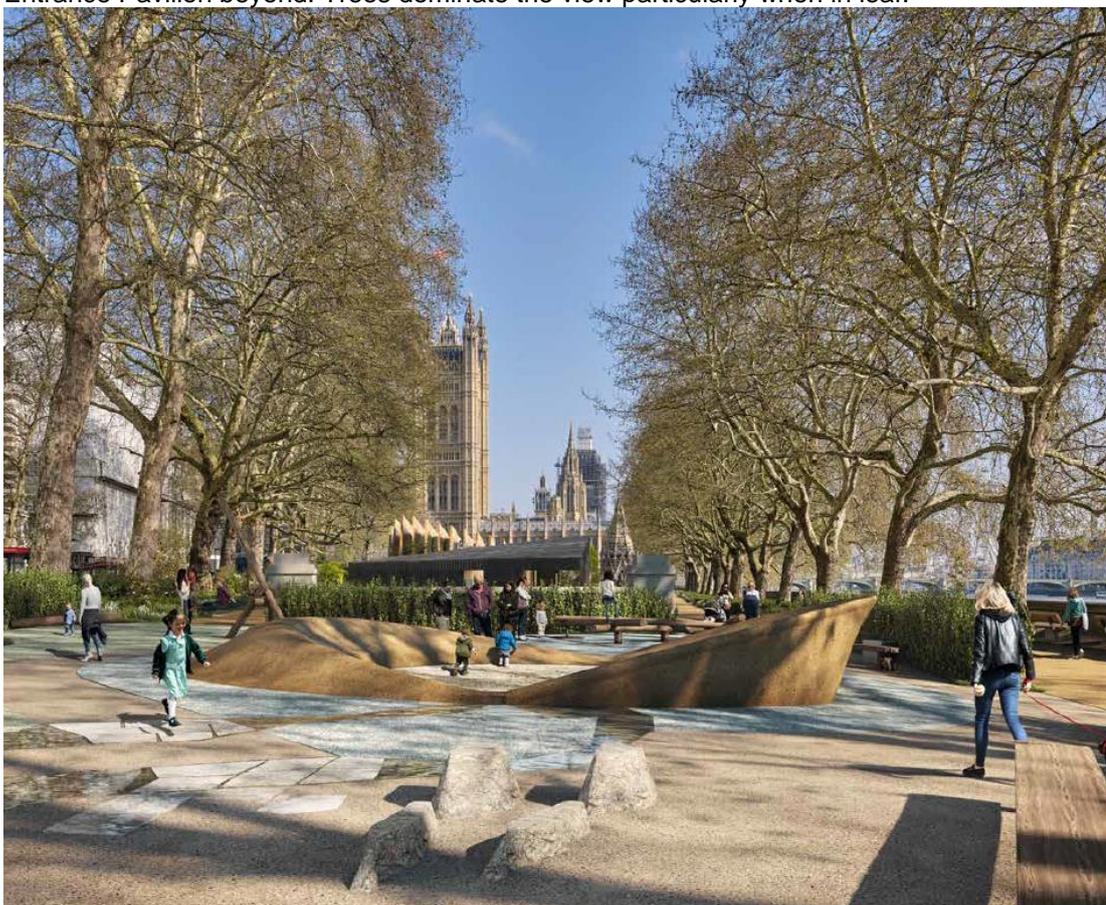


Fig. 19: looking through Playground towards UKHMLC Entrance Pavilion beyond.



Fig. 20: Looking north along River Walk towards the Memorial Fins, Buxton Memorial Fountain and Victoria Tower beyond

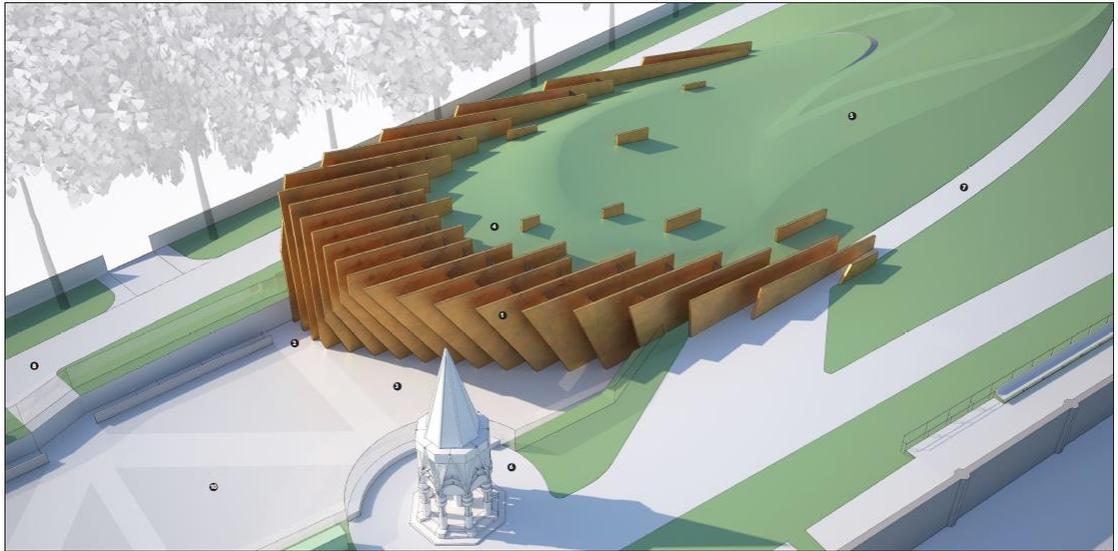


Fig. 21: Computer view showing relationship of entrance with Buxton Memorial Fountain

Sequence 2 (Figs. 22 and 23):

- 4.7 **Sequence 2** starts part way along the route beginning at the northwest entrance marked by the Emmeline Pankhurst Memorial, which continues (**Fig. 22**) as a gently sinuous but level route – with a raised seating wall – that links directly with the Buxton Memorial diametrically across the open expanse of grass. To the right of this path is a more discrete route that merges into the grass of the rising landform above the Learning Centre (**Fig. 23**) providing a new elevated view of the south front of the Palace of Westminster and WHS.



Fig. 22: sinuous path leading to Buxton Memorial with raised seating wall and mound with tops of Memorial Fins wayfinding the Memorial entrance beyond



Fig. 23: View north from top of mound, approximately 6m higher than base of Rodin sculpture in the distance, providing a new elevated view of the south front of the Palace of Westminster and WHS.

Sequence 3 (Figs. 24 – 26):

4.8 **Sequence 3** begins at the northern end of Victoria Tower Gardens adjacent to Rodin's 'The Burghers of Calais' (**Fig. 24**) and moves along the Riverside Walk looking towards Buxton Memorial Fountain, Fins and mound. **Fig. 25** is taken from close to Buxton Memorial, which will read as distinctly separate from the distant Entrance Pavilion, with a sky gap between them. Planting will be extended along the base of the railings enclosing the Memorial Courtyard and so more clearly separating that space and those within it from the Riverside Walk.



Fig. 24: View south from adjacent to Rodin's sculpture 'The Burghers of Calais' with the Buxton Memorial Fountain, Memorial Fins and proposed landform rising in the distance



Fig. 25: Riverside Walk looking towards Buxton Memorial Fountain, Fins and mound



Fig. 26: from the Riverside Walk close to Buxton Memorial Fountain and Memorial Fins

Sequence 4 (Figs. 27 – 32):

4.9 **Sequence 4** is in two parts: views 27-29 and views 30-32, which run parallel to one another on **(a)** the path within the Gardens adjacent to the boundary with Millbank, and **(b)** along the western pavement of Millbank.

4(a), views 27-29, begins midway along within the Gardens and the distant focus is of the proposed landform defined by Memorial fins adjacent to the path and above which the conical top of the Buxton Memorial is clearly visible as a vertical and geometric counterpoint to the landscape.

4(b), views 30-32, starts adjacent to Great Peter Street across Millbank, and moves to Dean Stanley Street and across through the Gardens gate coinciding with view 29. The abstract character and coloration of the slightly patinated bronze Memorial Fins read as an intermediary element between the natural vegetation of the Gardens and the polychromed and very geometric Buxton Memorial Fountain beyond the proposed Memorial Courtyard.



Sequence 4(a), Fig. 27: view along walk adjacent to Millbank – with the rising landform, Buxton Memorial cone and Memorial Fins punctuating the landscape



Fig. 28: close to Memorial Fins and rising landform, with the tip of Buxton Memorial Fountain contrasting with the metal fins beyond



Fig. 29: view on entering the Gardens gate from Millbank adjacent to the Memorial Courtyard, looking south towards the Entrance Pavilion, play area (an obelisk of the bridge and the distant Vauxhall Tower are just visible beyond)



Sequence 4(b), Fig. 30: view adjacent to Great Peter Street across Millbank to Gardens gate, with the Memorial Fins and landform beyond through the trees and to the right



Fig. 31: view across Millbank adjacent to Dean Stanley Street, with the Buxton Memorial Fountain providing a visual counterpoint to the Memorial fins.



Fig. 32: from Dean Stanley Street

Sequence 5 (Figs. 33 – 37):

4.10 **Sequence 5** illustrates the UKHMLC entry sequence. The Entrance Pavilion has been positioned and scaled to provide a clear view of the Riverwalk and the River Thames (right) and the Memorial Fins, the Buxton Memorial Fountain and the Palace of Westminster beyond. Within the Memorial Courtyard, **Fig. 34**, the stone paving of the courtyard space will be softened by additional planting and seating, as an integral part of the enclosure. The Buxton Memorial Fountain, while located outside the enclosure, will be a prominent visual component of the view – providing a powerful visual counterpoint to the bronze fins. The journey down into the Learning Centre through the Memorial Fins is illustrated in **Figs. 35-37**.



Fig. 33: Looking towards the Entrance Pavilion with the Memorial Fins, Buxton Memorial Fountain and the Palace of Westminster beyond



Fig. 34: view north across the Memorial Courtyard to the Memorial Fins

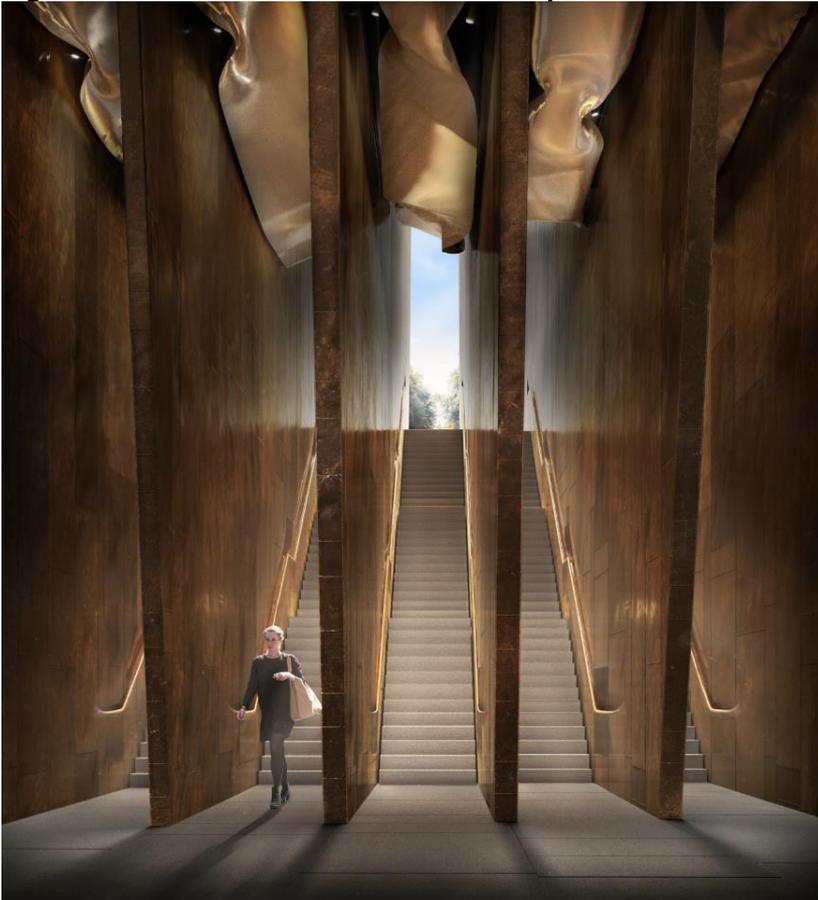


Fig. 35: looking south, up and outwards between the Memorial Fins



View of Threshold 002

Fig. 36: View across the internal space at the base of the Memorial Fins (DAS view, p. 178)

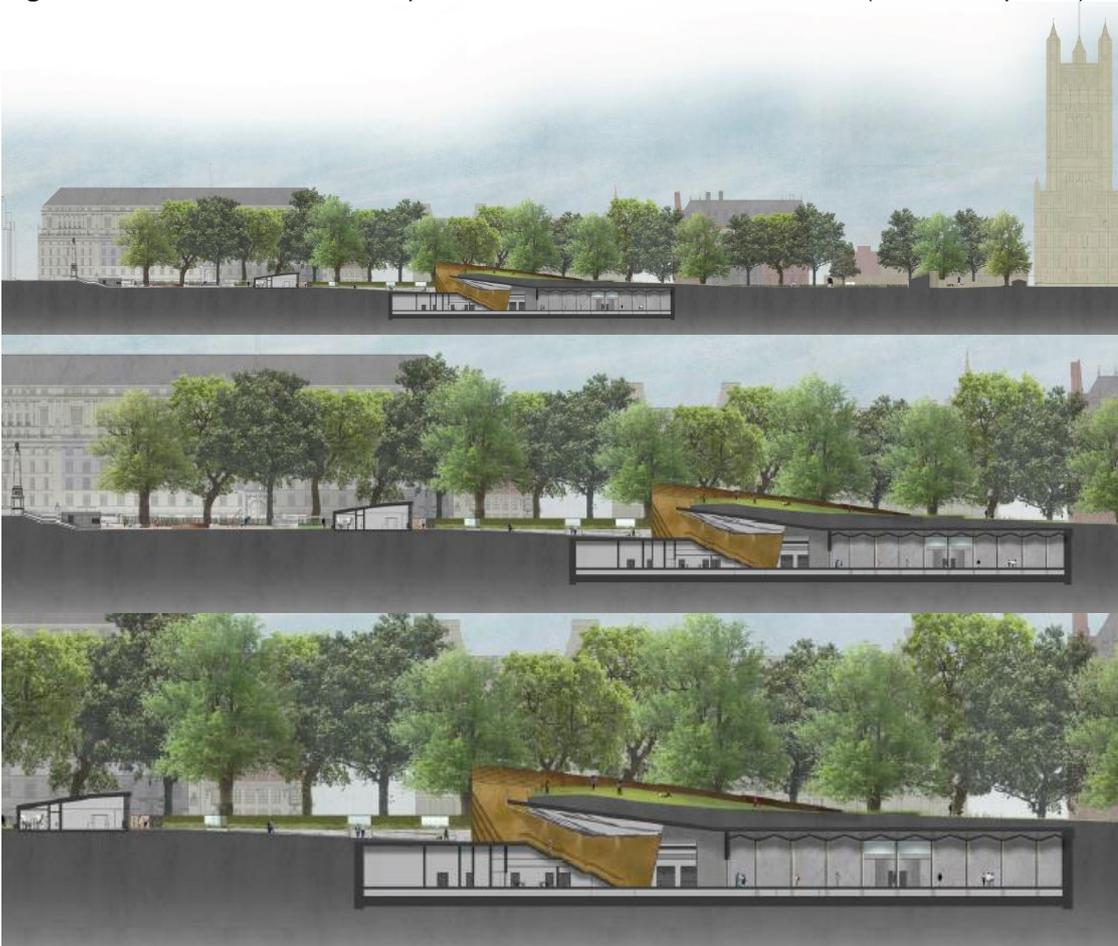


Fig. 37: Sectional views illustrating the Entrance Pavilion (left), Learning Centre (right) and the Memorial Courtyard between in the context of Victoria Tower Gardens (top), the southern tip of the Gardens (middle), and the spaces of the UKHMLC only (bottom) (extract from DAS, p. 91)

5.0 Conclusions

5.1 I have considered the potential of Victoria Tower Gardens to accommodate the proposals based on the relevant documentation and evidence received from the design and planning team, and my extensive experience gained from advising on major developments in London. The kinetic sequences illustrate the character and quality of the proposals as they are likely to be experienced by pedestrians moving around, through and into the UKHMLC.

5.2 My conclusions regarding the Call-in Scheme are that:

5.2.1 The UKHMLC will have some minor visibility on key views outside Victoria Tower Gardens – very little visibility from Lambeth Bridge and from the northern end of Millbank near the gate which leads to the Pankhurst memorial. The bronze Memorial Fins will be more visible across Millbank from adjacent to Great Peter Street and Dean Stanley Street, where the abstract character and coloration of the slightly patinated Memorial Fins will read as an intermediary element between the natural vegetation of the Gardens and the polychromed and very geometric Buxton Memorial Fountain beyond the proposed Memorial Courtyard. This relationship will be visually attractive and intriguing and is likely to draw visitors towards this part of Victoria Tower Gardens. Where visible externally, the Call-in Scheme will add positively to the character of the Gardens.

5.2.2 Within the Gardens the Call-in Scheme will enhance views south from its wider northern end: the lawn will tilt up and away from the viewer and will provide the narrowing Gardens with a powerful new landform, enhancing the setting of the adjacent Buxton Memorial Fountain bordered by the existing mature trees: the visible tops of the bronze Memorial Fins will provide a subtle visual conclusion to the lawn and their coloration and articulation will relate positively to the trees and natural vegetation of the Gardens. The setting of Buxton Memorial Fountain will be enhanced by the visual relationship with the Memorial Fins and the complementary themes they convey of 'humanity over inhumanity'.

5.2.3 The proposed playground and kiosk beyond the raised landform will be hidden from view when standing at the northern end of the Gardens and from within the Parliamentary Education Centre. As will the increased number and

activity of visitors as they converge on the proposed Entrance Pavilion and make their way through the gently sloping Memorial Courtyard towards and between the bronze Memorial Fins down into the Learning Centre concealed below ground.

- 5.2.4 Approaching Millbank from Lambeth Bridge the mature trees will continue to dominate and largely shroud Victoria Tower Gardens and the rich visual backdrop of the Palace of Westminster of the WHS will continue to provide the principal focus of views – along the river frontage and along its skyline silhouette. There will be glimpses between the mature trees bordering the Gardens of the proposed structures within – especially the kiosk, Entrance Pavilion and Memorial Fins – each with their own distinct shape and character, and with the bronze Fins also drawing the gaze due their coloration. They will serve to provide the interior of the Gardens with visual depth and interest for passers-by and passers-through, as well as providing a visual structure and hierarchy, aiding wayfinding for visitors to the UKHMLC.
- 5.2.5 The southern end of Victoria Tower Gardens will be provided with a new and powerful character and sense of place, which will be very specific to that end of the Gardens. The majority of the Gardens will have a very different character, distinctly separate from the southern end. Here, where the Gardens are their widest a carpet of grass will be maintained and subtly sloped above the proposed Learning Centre and landscaped with meandering paths. The proposed raised landform will provide visitors with a new viewing area where they can pause and appreciate the south elevation of the Palace of Westminster beyond the Parliamentary Education Centre at its base.
- 5.2.6 The settings of the existing memorials in the Gardens will also be respected and enhanced. At the northern end, the settings of the Emmeline Pankhurst Memorial by the northwest entrance to the Gardens, and Rodin's 'The Burghers of Calais' located centrally adjacent to the Parliamentary Education Centre will remain unchanged. At the southern end, the Spicer Memorial will be acknowledged by an embracing curve of the northern boundary of the proposed Playground and will have more prominence as seen by visitors entering and exiting the proposed Entrance Pavilion of the UKHMLC. The Buxton Memorial Fountain will remain visible outside the Gardens when

moving east from Smith Square down Dean Stanley Street towards Millbank and the Gardens – the Memorial Fins to its right will accentuate its visibility without detracting from its setting. In views from the north of the Gardens looking south the Buxton Memorial will be seen as integral to the proposed landscape layout, and it will mark the threshold between the larger open landscape of the majority of the Gardens closest to the WHS, and the UKHLMC entrance and Playground in the more contained area to the south.

- 5.3 Fundamental to the whole notion of the UKHMLC, the Call-in Scheme represents a complementary addition to the existing Victoria Tower Garden memorial thematic of 'humanity versus inhumanity'. I firmly believe that the Call-in Scheme will be an exemplary work of architecture and landscape design and, as such, will enhance the existing Gardens as a whole, as well as the existing memorials. I therefore fully endorse the proposed United Kingdom Holocaust Memorial and Learning Centre and commend to the Inspector its design and architecture, townscape effects and proposed amenities.

Professor Robert Tavernor, *RIBA*

Appendix RT1: Background and Experience

- A.1 I am a registered architect and a member of the Royal Institute of British Architects (since 1985). I studied architecture in London (BA and Dip. Arch with Distinction, 1973-79), Rome (Scholar in Architecture at the British School at Rome, 1979-80), and I have a doctorate from the University of Cambridge (St John's College, 1980-83, PhD awarded 1985).
- A.2 I am Emeritus Professor of Architecture and Urban Design at the London School of Economics and Political Science (LSE). I have been Forbes Professor of Architecture at the University of Edinburgh (1992-5); Professor of Architecture and Head of the Department of Architecture and Civil Engineering at the University of Bath (1995-2005); and Professor of the LSE Cities Programme (2005-11). I have held various visiting academic posts internationally, including: Visiting Professor at the University of California at Los Angeles (UCLA, 1998); European Union Visiting Scholar in planning and conservation at the University of Texas A&M (2002); and Visiting Professor in Architecture and Urbanism at the University of São Paulo, Brazil (2004); architect member the Faculty of the Arts at the British School at Rome (2009-15); and a Visiting Professor of Architecture at the University of Bath (2009-19).
- A.3 As an architectural historian and theorist I am an expert in the foundations of Italian Renaissance architecture and the transmission of associated ideas and forms to England and America. I am the author of books on *Palladio and Palladianism* (Thames & Hudson, 1991 – subsequently translated into Italian, Chinese and Korean) and *On Alberti and the Art of Building* (Yale University Press, 1998). I am co-translator of two English translations of architectural treatises: Leon Battista Alberti's 16th century *De re aedificatoria*, as *On the Art of Building in Ten Books* (The MIT Press, 1988); and Andrea Palladio's 17th century *I quattro libri dell'architettura*, as *The Four Books on Architecture* (The MIT Press, 1997). I wrote the introduction to a new edition of Vitruvius' treatise, *On Architecture*, for Penguin Classics, which was published in September 2009, and to the first English edition of Daniele Barbaro's Vitruvius of 1567 published by Birkhäuser Basel in December 2019. Other published books include *Smoot's Ear: the Measure of Humanity* (Yale UP, 2007; paperback version 2008) and I was co-editor (with G. Dodds) of *Body and Building: Essays on the changing relation of Body to Architecture* (The MIT Press, 2002; paperback edition 2005).
- A.4 I have acted as a juror and chair for national and international architectural design competitions. The Royal Fine Art Commission for Scotland commissioned me to report on *Masterplans in Scotland* (1994), which was developed into a book I edited, *Edinburgh* (in Rassegna, 1996: separate English and Italian editions). More recent essays focus on urban design issues in London and include: 'Composing London Visually' (a chapter in the book, *Visualising the City*, 2008) and 'Absorbing the Shock of the New' (a chapter in the book,

Kaleidoscope City, 2014) and I guest edited a special issue on 'The London Plan 2000-2010: A Decade of Transformation' in *City, Culture and Society* (Vol. 1 Issue 2, 2011).

Architecture and urban design experience

- A.5 As an architectural practitioner I received the 1992 and 1993 Environmental Design Awards for designs in the World Heritage City of Bath: I was a trustee of Bath Preservation Trust for a decade between 1995 and 2005 and was re-elected in June 2018. I have won prizes in international architectural competitions and exhibited work internationally.
- A.6 As an architectural and urban design consultant I provide – with my colleagues in the Tavernor Consultancy – architectural, heritage and urban planning advice to institutions, developers and architects. Most our work has related to large-scale masterplanning and building design submissions (including in London: Greenwich Peninsula, Croydon Gateway, New Wembley, Battersea Power Station and Earls Court) and the design of individual buildings, some tall and often located in or visible in relation to sensitive historic settings. We have advised on the townscape and heritage impacts of approximately 500 projects in central London during the last 20 years, which often potentially impact on the Greenwich, Tower of London and Westminster World Heritage Sites. Many have won design prizes, and the new Bloomberg HQ in the City of London, designed by Foster + Partners, won the highly prestigious Stirling Prize for best building of 2018.
- A.7 Internationally, I established the masterplanning team and provided the visual and heritage assessment principles for the Russian city of Perm (the first application of such principles in the Russian Federation), a new urban planning concept that won the Grand Prix at the Moscow Architecture Biennale 2010. My expertise in the urban development of London led to the DCMS asking me to provide evidence to the UNESCO and ICOMOS World Heritage Committee in the autumn of 2006 regarding the impact of the City of London's Eastern Cluster of tall buildings on the Tower of London WHS. At the invitation of the US Government in 2013 I provided advice regarding a strategy for tall buildings in Washington DC.
- A.8 I am frequently engaged by clients at the very outset of the project to advise on the architect appropriate for a specific site and design task, and to work with the design and planning team throughout the pre-application period helping to arrive at a design that is of the highest quality design, and which – in my judgement – will have a positive relationship with existing heritage assets.

Likely Heritage Impacts of the Proposals by Adjaye Associates

Introduction

I have reviewed the proposals by Adjaye Associates for the UK National Holocaust Museum in relation to the relevant key legislation, policy and guidance, including, in particular:

- The Planning (Listed Buildings and Conservation Areas) Act 1990, and the requirement for “*special regard to the desirability of preserving the [listed] building or its setting or any features of special architectural or historic interest which it possesses*” (Section 66(1) of the Act);
- The National Planning Policy Framework (2012) and the notion of ‘harm’ that physical changes may cause to a listed structure and its setting (paragraphs 132-135);
- The setting and integrity of the Westminster World Heritage Site (WHS) in relation to the Statement of Outstanding Universal Value (SOUV); and
- Westminster City Council’s: City Plan and Saved UDP Policies (particularly Policy S26 (Views), Policy DES15 (Metropolitan and Local Views), and Policy DES12 (Parks, Gardens and Open Spaces); the Metropolitan Views Draft SPD (October 2007) and Heritage, Views and Tall Buildings, Booklet No. 15 Westminster City Plan Revision (January 2015)

Although the Gardens are experienced kinetically, principally from the paths along its edges and across the lawns, there are two key views from within Victoria Tower Gardens:

1. Looking south from Auguste Rodin’s sculpture ‘The Burghers of Calais’, immediately to the south of the Palace of Westminster; and
2. North from the bridge head of Lambeth Bridge.

I will consider the visual impact of these proposals on each view.

View 1: Looking south from Auguste Rodin’s sculpture ‘The Burghers of Calais’, immediately to the south of the Palace of Westminster

Existing: The view is from Auguste Rodin’s sculpture ‘The Burghers of Calais’, immediately to the south of the Palace of Westminster in Victoria Tower Gardens. The Gardens are situated just outside of the Westminster World Heritage Site and are Registered Grade II. Views from within the Gardens to and away from the WHS are protected. Mature Plane trees line both sides of the Gardens and heavily obscure views of the buildings on the right and the Albert Embankment frontage in the summer. In winter, the Grade II listed Lambeth Bridge and red brick Westminster Tower are prominent to the left. The top of the Grade II listed Millbank Tower is seen

above the tree line to the right. In the centre of the view, visible against the sky in the tree gap, are the Grade II* listed Buxton Memorial Fountain and the abutment obelisks of the Grade II listed Lambeth Bridge.

Proposed: The proposed grass mound will rise gently at the far southern end of the Gardens to form an elegant crescent form around the Grade II* listed Buxton Memorial Fountain, which will remain the built focus of the view within the Gardens. The upper parts of the abutment obelisks of the Grade II listed Lambeth Bridge will remain visible beyond, and will continue to define the bridge head of Lambeth Bridge. The proposed sinuous grass mound will enhance the setting of the Grade II* listed Buxton Memorial Fountain by deferring to and partially embracing its form. The settings of the Registered Grade II Gardens and heritage assets in view will be enhanced and left unharmed.

2. Looking north from the bridge head of Lambeth Bridge

Existing: The view is from the southern end of the Gardens and the focus of the middle ground of the view is the Grade II* listed Buxton Memorial Fountain, set lower than the viewing position. The Victoria Tower of the Westminster WHS provides the distant skyline focus at the northern end of the Registered Grade II Gardens. Rodin's 'The Burghers of Calais' is set between them and its sculptural qualities cannot be appreciated at this distance. From this elevated position there are key views of the River Thames through the trees lining the embankment to the right, with glimpses of Westminster Bridge visible in the distance.

Proposed: The entrance to the proposed National Holocaust Museum and the learning centre, composed of 23 bronze blades, will address the viewer. There will be views down between these entrance blades towards the Museum's threshold space and interior. The bronze blades will cut through and hold the grass mound above. There will be tri-partite visual composition of the Museum's entrance in the foreground, the Buxton Memorial Fountain in the middle ground, and the Victoria Tower of the WHS, which will continue to dominate the skyline beyond. The settings of the Registered Grade II Gardens and heritage assets in view will be enhanced through the extraordinary visual power – and symbolism – of these three structures: they will be left unharmed.

Yours faithfully



Robert Tavernor
Professor Robert Tavernor Consultancy
January 2017

Professor Robert Tavernor, *RIBA*