

UNITED KINGDOM HOLOCAUST MEMORIAL
AND LEARNING CENTRE

PROOF OF EVIDENCE - MEMORIAL ARCHITECT

On behalf of UK Ministry for Housing, Communities and Local Government

Asa Bruno AAdipl RIBA on behalf of Ron Arad Architects Ltd.

4th September 2020

Ron Arad Architects

THE MEMORIAL

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1.0 INTRODUCTION

1.1

This Proof of Evidence has been prepared by Asa Bruno of Ron Arad Architects Ltd for the UK Holocaust Memorial Foundation (UKHMF). It is prepared in relation to the proposal to erect the UK Holocaust Memorial and Learning Centre (UKHMLC) in Westminster.

1.2

I confirm that the evidence which I have prepared and provide for this call-in reference APP/X5990/V/19/3240661 in this proof of evidence is true, and I confirm that the opinions expressed are my true and professional opinions. I am co-founder and Director of Ron Arad Architects Ltd, the architectural practice acting as Memorial Architect for the project, and I am leading the role of Memorial Architect on behalf of the practice.

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2.0 QUALIFICATIONS AND EXPERIENCE

Personal

2.1.

I am Asa Bruno, AAdipl RIBA. I am an ARB-registered architect and member of RIBA, having studied for my diploma at the Architectural Association School of Architecture, and obtained my Certificate in Professional Practice and Management in Architecture (with distinction) from UCL Bartlett School of Architecture.

2.2.

I have prior experience as a carpenter and model-maker, have worked in several design and architecture practices throughout my studies and after graduation, until 2000, when I joined Ron Arad Studio where I have spent the last 20 years. I became Director in 2007, and a year later co-founded Ron Arad Architects Ltd. - the architectural arm of the multidisciplinary studio.

2.3.

During my directorship, the growing practice has completed award-winning projects such as ToHA tower in Tel Aviv, Mediacite retail centre in Liege, Belgium, the Design Museum Holon in Israel, the Watergate Hotel refurbishment in Washington DC, as well as public art commissions including the Curtain Call at the Roundhouse (London), and the Vortext sculpture in Seoul. I am currently leading teams engaged in cultural, commercial, healthcare and residential projects in the UK, Italy, Japan, USA, and Israel, with several projects currently on site.

2.4.

I periodically teach courses at the Architectural Association and at the Sotheby's Institute of Art, and periodically act as visiting critic at institutions such as the Bartlett School of Architecture, The Technion (Haifa, Israel), Chelsea College of Art London, and Tel Aviv University. I regularly take part as guest speaker in international conferences, such as CTBUH World Congress Chicago, The International Forum for Architecture and Construction, Sao Paulo, Art Design and the City at Mori Museum of Art Tokyo, AIT Conference, Frankfurt, and more.

2.5.

I am also a photographer, with published work including Wallpaper Magazine (cover) and Mark Magazine (cover), I-D Magazine, The Guardian, The Observer, Le Monde, La Repubblica, The Telegraph, Barbican publications, Royal Academy publications, Nikon In-Frame Magazine, Laurence King publications, Braun Publishers, and street advertisement for JCDecaux.



Fig. 1.0. Ron Arad RA (left); Asa Bruno (right)

Practice and Approach

2.6.

Ron Arad Architects Ltd continues the tradition established by Ron Arad in 1981, of utilising unconventional design and the inventive use and application of materials. The experimentation with larger built forms at the limits of construction engineering, combined with the integration of leading fabrication technology and innovative materials, are key to the output of the practice.

2.7.

The multidisciplinary practice is engaged in the design of one-off studio pieces, as well as product design for leading international companies, including Vitra, Alessi, Kartell, Moroso, Swarovski, Driade, Cassina, WMF, Fiat, Nestle, LG, Kenzo, Hennessy, Ruinart, Le Coq Sportif and Samsung.

2.8.

Public art installations have in recent years included the TOTOT sculpture at St. Pancras International Station, Safe Hands in central Toronto, and Spyre at the Royal Academy in London.

2.9.

The studio's projects have been extensively exhibited in large retrospectives, including 'No Discipline' at the Pompidou Centre in Paris, and the Museum of Modern Art in NYC, and at the 'Restless' exhibition in the Barbican Centre in London. Works have also been shown more recently at Ivory Press Gallery in Madrid, the Pinacoteca Agnelli in Torino and at the Royal Academy of Arts in London.

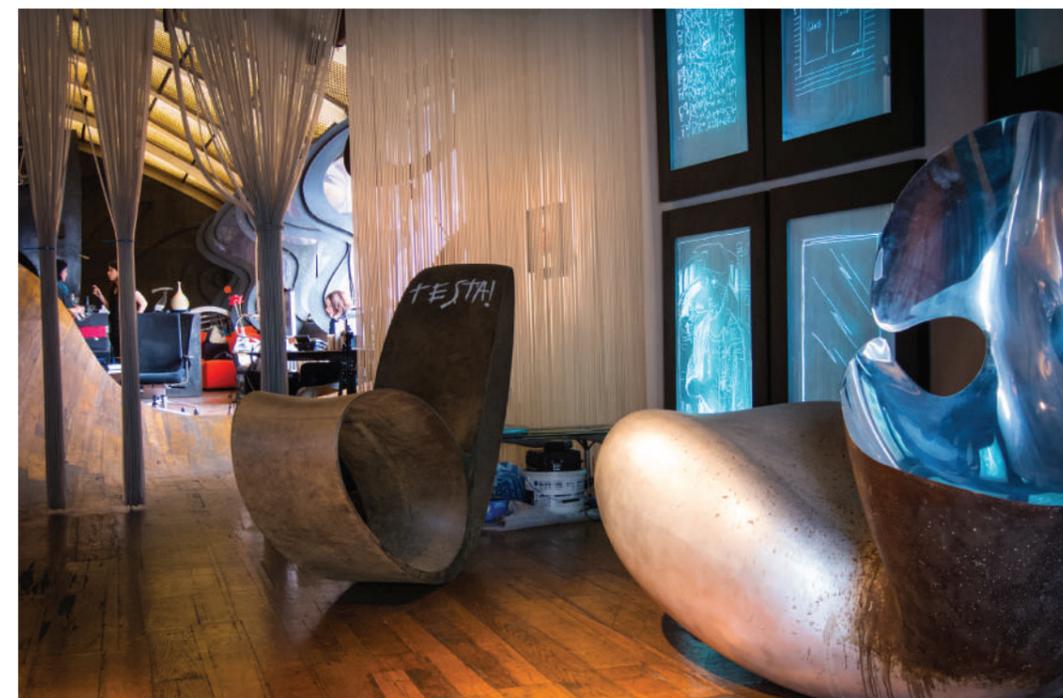
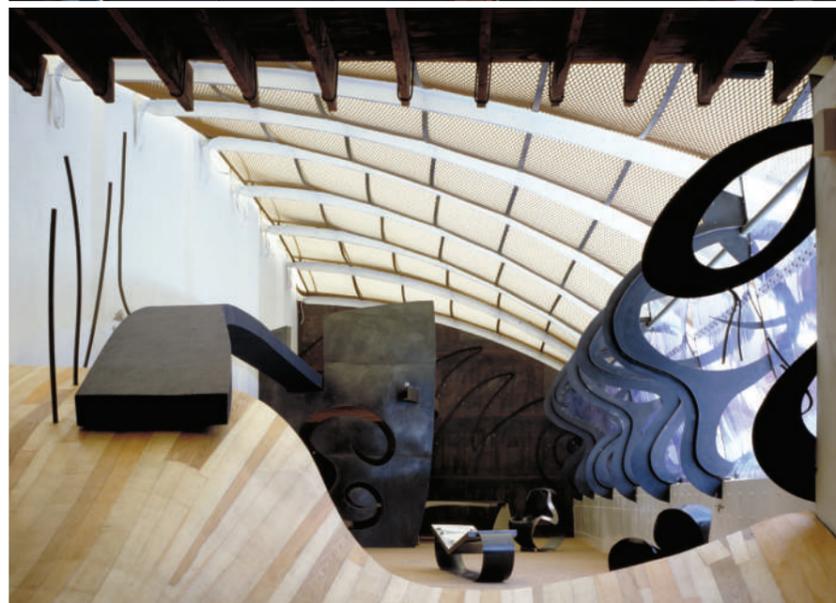


Fig. 1.1 Ron Arad Studio, London

THE MEMORIAL

Selected Projects - Design Museum Holon

2.10.

Holon, Israel - 2010

Client: Holon Municipality

Net area: 3200 m²

Executive architect: Waxman Govrin

Structural engineer: Harmel Engineering

2.10.1.

Design Museum Holon – Israel's first museum dedicated to Design – harbours the dynamic play between a series of internal, box-like gallery spaces on different levels, and six ribbons of Cor-Ten steel. These both support and flow around them, and the circulation routes and outdoor public spaces they encompass.

2.10.2.

The notion of creating and exploiting the tension between an internal arrangement of efficient box-like spaces, and the dynamic and curvaceous external envelope, is the guiding design principle for the entire museum. The greater part of the museum is shrouded by five distinct bands of Weathering Steel (Cor-Ten) structure which undulate and meander their way in, out and around the museum's internal volumes, at times in unison, at others apart; at times enclosing space, and at times notionally defining it. The bands act as a spine for the building - both supporting large parts of it structurally and dictating its posture in relation to its surroundings.

2.10.3.

The topographic horizontality of the bands is emphasised further by a gradation of treated patinas and the subsequent weathering of the steel over the lifetime of the building, both of which echo the familiar geological striations of the Israeli desert. The bands are never entirely obscured from the visitor's sight, and act as a visual thread running through the museum.



Fig. 2.0 Design Museum Holon, Israel 2010

Selected Projects - ToHa

2.11.

Tel Aviv, Israel, 2011 - Ongoing

Client: Amot & Gav-Yam

Net area: 53,000 m² (Phase 1),

110,000 m² (Phase 2)

Executive architect: Yashar Architects

Structural engineer: Buro Happold

Executive architect: Waxman Govrin

Structural engineer: Harmel Engineering

2.11.1.

The large-scale office development, a joint venture between two large investment and development companies, involves the conversion of a rarely available 1.8 hectare city-centre site into 2 office towers with an area in excess of 160,000m², extensive commercial facilities and a generous landscaped public space, across 3 levels.

2.11.2.

The office towers (28, and 63 storeys respectively) are sculpted to complement the varied site constraints, maximise solar shading, while facilitating access to natural daylight for every desk within the generous office floors.

2.11.3.

The buildings are elevated upon slim core structures within the densely planted landscape. With a minimal footprint, these 'legs' contain the majority of the building's efficient technical plant, which enables the creation of a generous public space on the roof.

2.11.4.

Construction of the 53,000m² Phase 1 building commenced in 2013, and was completed in 2019.

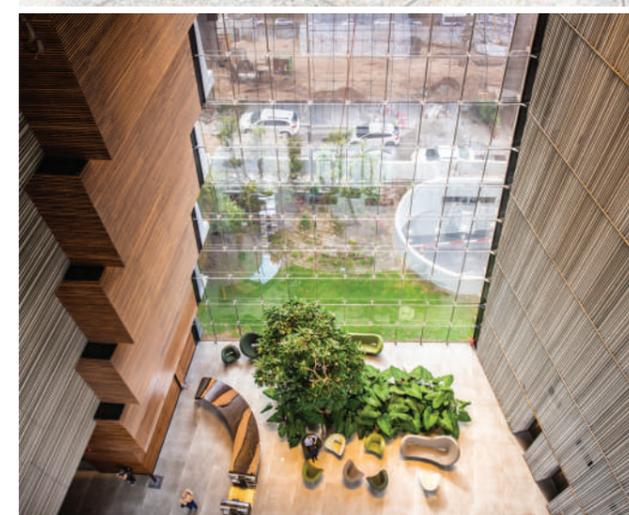
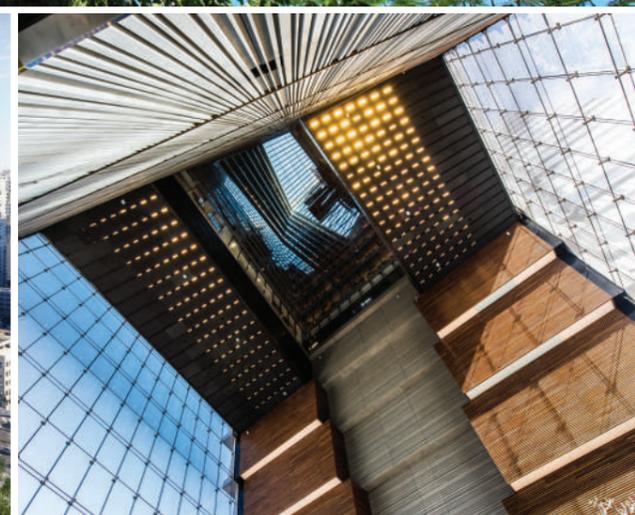


Fig. 2.1 ToHA Towers Phase 1, Tel Aviv, 2019

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Selected Projects - Médiacité Shopping Centre

2.12.

Liège, Belgium - 2009

Client: Wilhelm & Co

Net area: 9,750 m²

Executive Architect: Jasper Evers

Structural Engineer: Buro Happold

2.12.1.

Liège - a major city and municipality of Belgium, and former industrial backbone of Wallonia - is the home of Médiacité; a mixed use development of retail, cinemas and sports facilities.

2.12.2.

The most striking element of Médiacité is the 350m long mall; a free-flowing boulevard, weaving across the fabric of the refurbished old market centre, through a new two-storey building, and connecting with the new Belgian national television centre.

2.12.3.

The mall itself is modelled on the internal street of the traditional galleria, or arcade, where the strong architectural identity helps to unify proportion between the various scale of units, and creates a distinct rhythm along its length. It is capped by a naturally lit roof; a complex network of steel ribs that kiss, and cross one another, expanding and contracting to sculpt the volume of the mall beneath.

2.12.4.

The building opened in 2009, and is the first BREEAM certified building in Belgium.

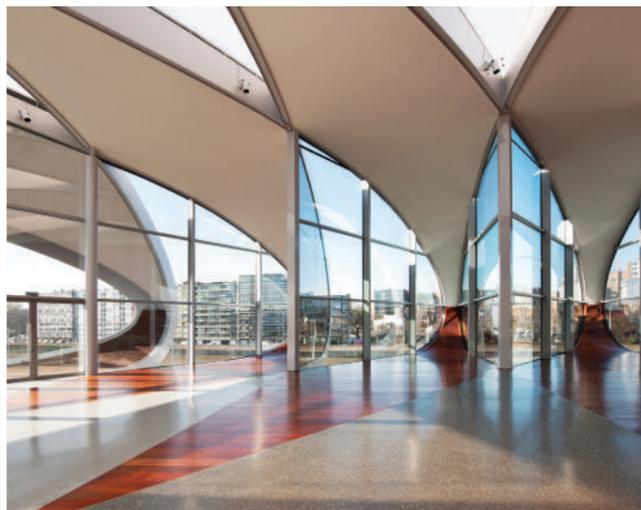


Fig. 2.2 Médiacité Retail Centre, Liège, Belgium, 2009

Selected Projects - The Watergate Hotel

2.13.

Washington DC - 2016

Client: Euro Capital Properties

Net area: 2000 m2

Executive Architect: BBGM Architects

2.13.1.

Ron Arad Architects were commissioned in March 2012 to design the public spaces for the Watergate Hotel in Washington DC.

2.13.2.

Originally built by the Italian Architect Luigi Moretti between 1960-65, the hotel is a major component in a mixed-use self-contained complex of five large buildings, landscaping and underground facilities, which include apartment buildings, offices, extensive commercial facilities, and the hotel itself. It is the only example of Moretti's work in the US, and is listed as a national monument.

2.13.3.

The public spaces are arranged over the ground and lower ground floors, and include the hotel's main lobby & reception foyer, an emblematic whisky bar, additional general bar, casual and fine dining restaurants, external terraces, and main circulation routes.

2.13.4.

The design echoes and complements Moretti's original curves, and adds a rich palette of patinated metals to the existing marble and plaster. Sinuous motifs are expressed continuously through innovative use of bent metal, layered woodwork and subtle texturing of stone surfaces, and complemented by custom-designed furniture, upholstery and rugs. The Studio was also in charge of the hotel's overall corporate identity, typography and signage design.



Fig. 2.3 The Watergate Hotel, Washington DC, 2016

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Selected Projects - Curtain Call & 720 Degrees

2.14.

London - 2011

Jerusalem - 2012

Singapore - 2016

Client: The Roundhouse

Structural Engineer: Atelier One

2.14.1.

Curtain Call used nearly 5000 platinum-cured silicone cords, in total over 37km, suspended directly from the circular loading beam of the Roundhouse roof. The curtain's content, comprising images and film, was simultaneously and seamlessly projected to be viewed both from the inside and outside of the curtain, creating an almost shadow free film that could be walked through and experienced in 360°.

2.14.2.

The artistic content of Curtain Call was produced through a series of exciting collaborations with leading artists including Mat Collishaw, Christian Marclay, Greenaway & Greenaway, SDNA, Ori Gersht, Gabriel Klasmer & Shira Klasmer, Javier Mariscal, David Shrigley, Babis Alexiadis, Universal Everything, Kutiman & Marshmallow Laser Feast.

2.14.3.

In 2012 the project travelled to Jerusalem. Renamed '720 Degrees' it was situated within the Isamu Noguchi garden of the Israel Museum, and included a series of new locally produced film pieces and live events. In 2016, the project travelled to Gardens by the Bay in Singapore.

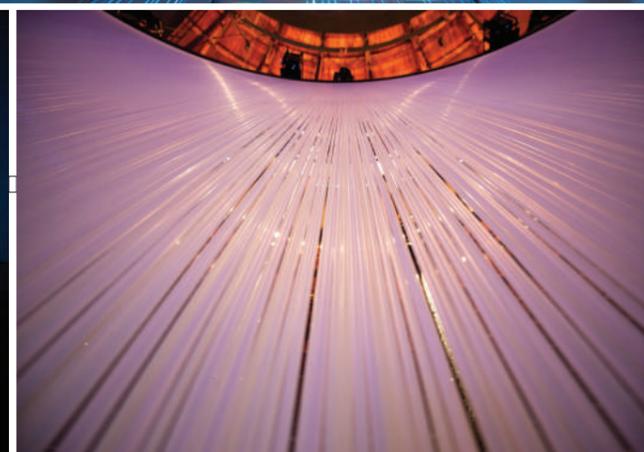


Fig. 2.4 Curtain Call / 720 Degrees - London, Jerusalem, Singapore, 2011, 2012 & 2016

Selected Projects - Spyre

2.15.

London - 2016

Client: The Royal Academy

2.15.1.

A new kinetic piece made of COR-TEN steel with 4 rotating joints which allow it to continuously morph between an infinite set of possible poses. Spyre was installed in the courtyard at the Royal Academy for the 2016 Summer Exhibition.

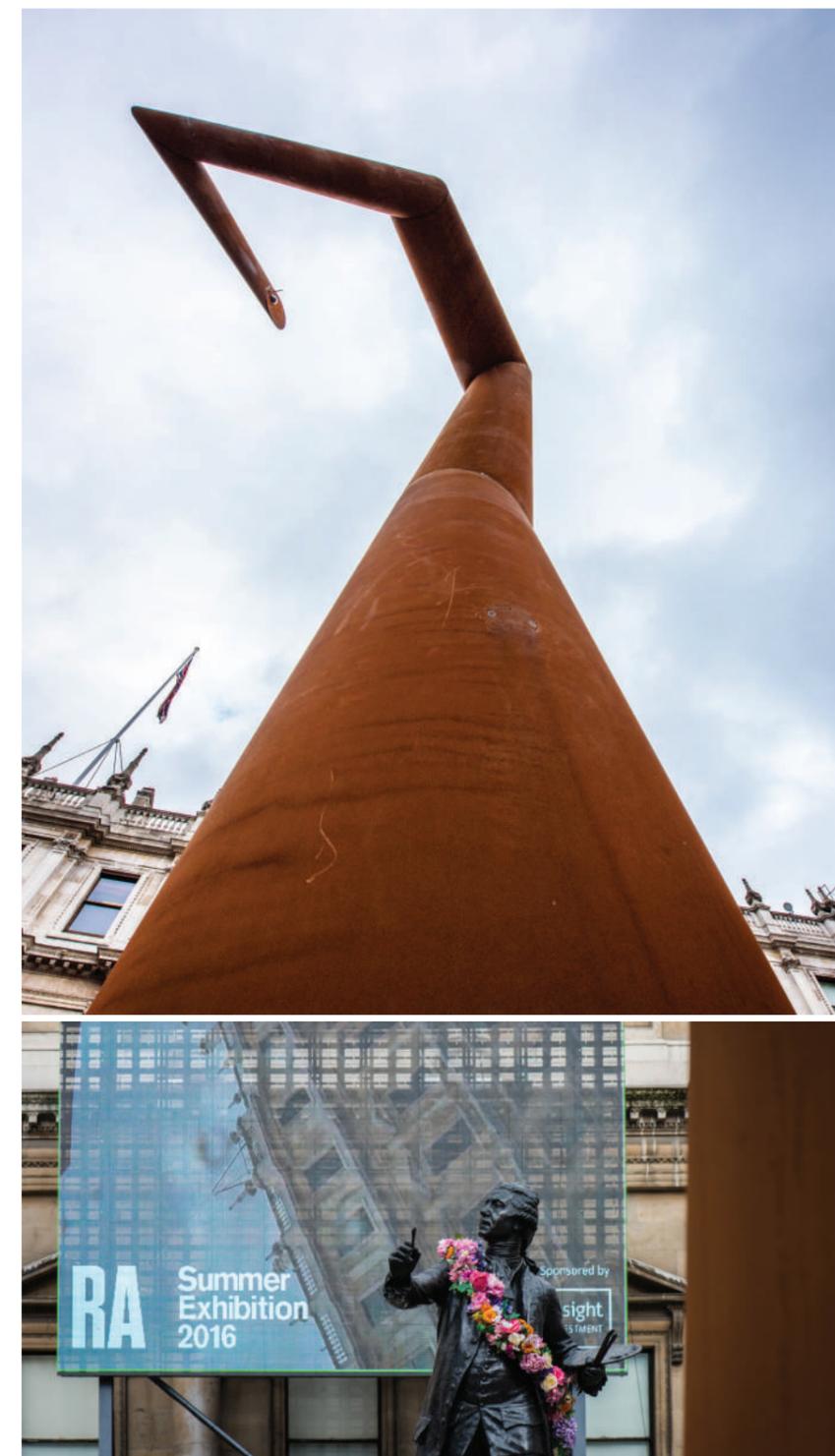


Fig. 2.5 Spyre, Royal Academy London, Summer Show 2016

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Selected Projects - TOTOT

2.16.

London - 2016

Client: HS1 - St Pancras

2.16.1.

A major site-specific installation, Thought of Train of Thought, 2016, by Royal Academician Ron Arad for Terrace Wires, the station's public commissioning programme for new artwork by leading international artists.

2.16.2.

This is the second instalment of a four year partnership between HS1 Ltd. (owners of St Pancras International station) and the Royal Academy for the station's public sculpture series, following Cornelia Parker's One More Time in 2015. This year marks the fourth year of the Terrace Wires commission at the station.

2.16.3.

Suspended on wires from St Pancras International's Grade 1 listed Barlow Shed roof, Thought of Train of Thought, comprises one 18 metre twisted blade made of aluminium which rotates slowly creating an optical illusion of wave-like movement. Terrace Wires is a highly visible programme for public art.



Fig. 2.6 TOTOT, HS1 St. Pancras, 2016

Project Background

2.17.

When the UKHMLC competition was announced in September 2016, Ron Arad and I felt that this was an incredibly important moment. We also applauded the government's choice of site, in such close proximity to the Palace of Westminster – an admirable decision and a humbling task to rise to. A memorial in the context of government is amplified, as it is often forgotten that the Holocaust was enacted by a democratically elected government.

2.18.

The guiding principle in commencing work on the competition was that a memorial by the Houses of Parliament, on the banks of the Thames, will not only remind us of a past that cannot be repaired, but also make us aware of our role in protecting the future.

2.19.

We contacted David Adjaye and Neil Porter, both acquaintances from past collaborations, and suggested we work together on this unique competition, and were delighted with their acceptance. We met for a walk around the gardens and were collectively taken by the beauty of the place, by the drama of its location by the river with the backdrop of Victoria Tower. We also felt that any proposal should be as respectful of the gardens and the local residents as possible, and this drove us to locate the Memorial as far south as possible. We knew our task was also to enhance the gardens and respect the disparate memorials that already exist within the gardens, which in one way or another stand up to historic injustices. Neil Porter's notion of the meandering path, which strings these together, combined all three components and all three teams: our Memorial, AA's Learning Centre and GP+B's landscape.



Fig. 2.7 Aerial View of Proposed Memorial in Victoria Tower Gardens

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Memorial Background

2.20.

Developing the proposal for the Memorial has been a tightrope walk between the absolute need and wish for it to be both an emotive and significant presence in the public domain, and an integral part of the gardens, peacefully co-existing within the wider context.

2.21.

We believe we have achieved this, and this has largely been reflected by the competition jury's vote, and the wide and positive public feedback we received during the competition, and after the announcement on 24th October 2017 that our team had won. The government and project team have since kept an open public engagement channel throughout the planning consultation process, and adjustments to some of the external features in the gardens were considered and made accordingly.

2.22.

One of the strongest aspects of the design, is in its ability to affect people viscerally and emotionally. We conceived of the Memorial as an experience, not an object on a plinth. We have drawn upon many contextual and symbolic references in its conception, but these are discreetly integrated into the process, rather than demarcated by letters or emblems. Visitors may or may not appreciate this, or they may understand the references the Memorial draws upon to a greater or lesser extent, but this isn't crucial for their experience – we strongly believe they are unlikely to remain unmoved by it.



Fig. 2.8 View South of Proposed Holocaust Memorial and its Proximity to the Buxton Memorial

Memorial Background cont.

2.23.

This Memorial's role is to offer different readings, associations and references - it raises difficult questions - in the present, about the past. It needs to resonate with living survivors of the Holocaust and their relatives, and with a generation that has no living memory of the Holocaust. It needs to resonate universally, with survivors and relatives of other atrocities.

2.24.

We will have succeeded if even a fraction of future visitors to the Memorial and the Learning Centre leave with an enhanced sense of their individual responsibility as citizens.

2.25.

The following document and information enclosed within it will describe the various issues and notions above in greater detail.



Fig. 2.9 East Facing View of Proposed Memorial from Millbank

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3.0 STRUCTURE OF EVIDENCE

Memorial Evidence by Asa Bruno

3.1.

The structure of my proof of evidence is as follows. As set out in the previous sections, my account opens with a general introduction in 'Section 1.0 - Introduction', followed by details of my professional qualifications, and relevant experience as Director of Ron Arad Architects, as well as a description of the practice, its approach, and selected projects in 'Section 2.0 - Qualifications and Experience'. I also describe the project background in Section 2.0, and how the wider design team was formed in order to participate in the competition, and how this led to our current team make-up shared between Memorial Architect (Ron Arad Architects), Lead Architect (Adjaye Associates) and Landscape Architect (GP+B).

3.2.

I will then set out 'Section 4.0 - Applicant's Vision for the Site and the Brief' followed by an explanation of the initial design approach in the wider physical and historic context of Victoria Tower Gardens in 'Section 5.0 - Context Appraisal'.

3.3.

The main part of my evidence 'Section 6.0 - Evolution of the Scheme' will explain the development of the Memorial proposal through the competition stage, following the announcement of our team's success in winning the competition, and into the process of development of the scheme. This will include supporting material relating to thematic, spatial and material considerations forming an integral part of the Memorial's development. It will trace the constraints imposed on the design by the competition brief and by site parameters, and how we responded to these within the Memorial design team.

3.4.

In the next part of my evidence 'Section 7.0 - Appraisal of the Scheme' I will explain how the Scheme addresses the careful balance between preserving the nature and character of a central London garden, and the impact and function of a significant Memorial of national and international importance. In the final part of my evidence 'Section 8.0 - Reponse to Objections', I will also describe the comprehensive public benefits of the design as submitted for planning to WCC in December 2018; I will then respond to some of the concerns raised by the objecting parties.

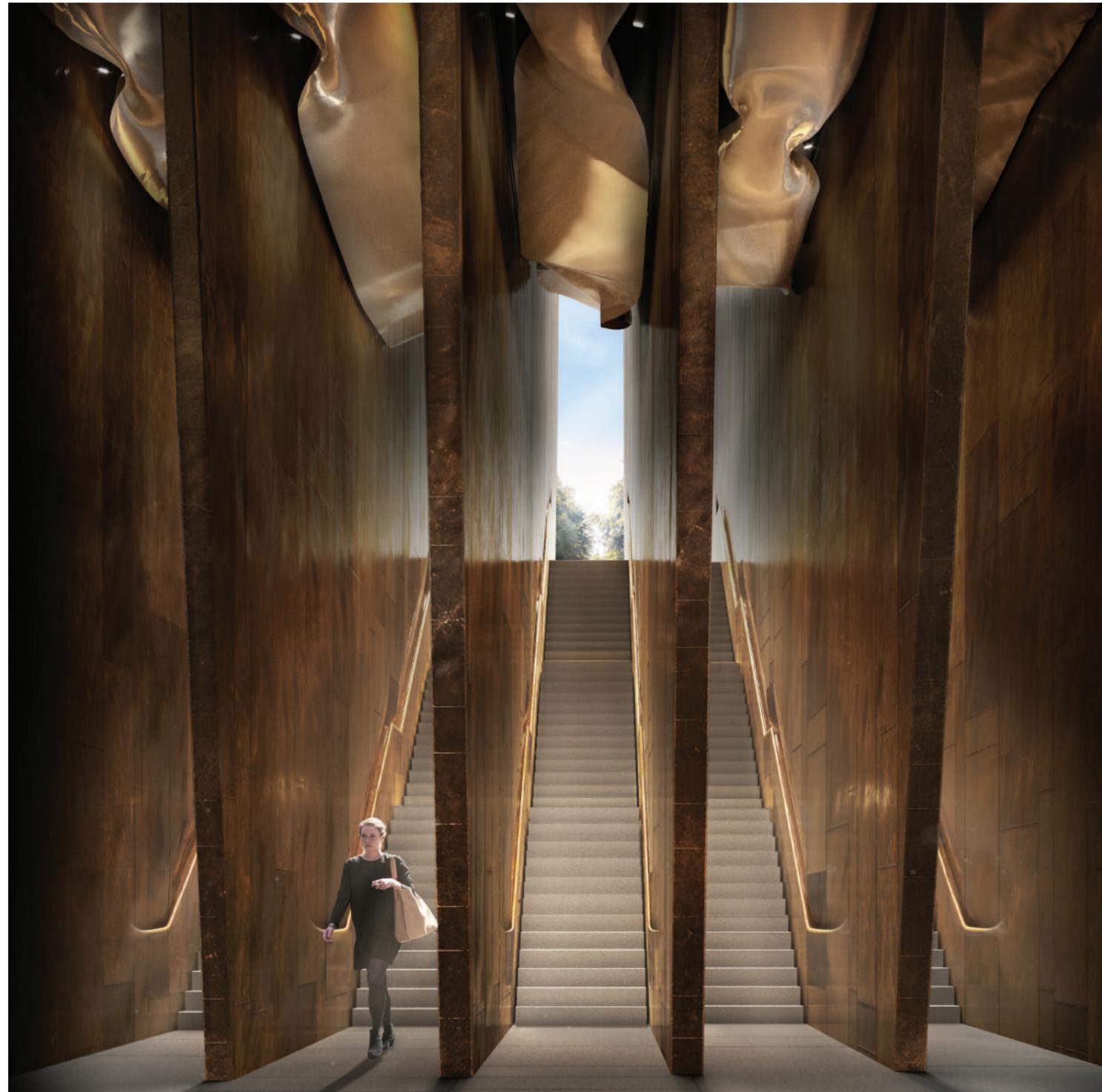


Fig. 3.0 View from basement level Threshold space looking south through Memorial

4.0 APPLICANT'S VISION FOR THE SITE AND BRIEF

4.1.

When faced with the daunting task of formulating a design proposal for a memorial to honour the victims and survivors of that most recognised of collective human travesties, we couldn't escape a fundamental conundrum - how can a monument in the public realm evoke a shared set of experiences relating to the Holocaust and its survivors – experiences which defy abstraction or simplification, by virtue of their being so specific, so traumatic and personal? Furthermore, the UK Holocaust Memorial is a British monument honouring the victims and survivors of events which predominantly took place away from British soil, and which are now reaching the edge of living memory.

4.2.

There is thus an implied responsibility to both strongly anchor the Memorial in the prominent site of Victoria Tower Gardens, and to make it inclusive, relevant and strongly resonant with any who visit it, and especially a younger and broader audience. We have been given the opportunity, the challenge, and the freedom to propose a memorial to stand as evidence of past atrocities for future generations. The very introduction of such a monument in such close proximity to the Houses of Parliament bolsters the principles of democracy and defies forgetfulness, or worse, the denial of the Holocaust.

4.3.

The site occupies an elongated, largely flat and triangular garden along a north-south axis by the Thames river wall south of the Palace of Westminster. From inception, our vision for the Memorial went hand in hand with the desire to preserve as much of the site intact as possible, and to retain much of its character and use as an urban garden. This stems from the desire to both protect and improve an important central London asset, as well as create a connotative experience of the dramatic contrast between the day-to-day routine of a safe life in a sound democracy, and the slow and insidious creep of intolerance, sedition and hatred, and where those could lead.



Fig. 4.0 Victoria Tower Gardens, View of the Tower of Westminster, 2016

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5.0 CONTEXT APPRAISAL

5.1.

During competition stage, the desire was to situate the Memorial as far south within the site as possible. The southern end of the site is both the tightest in terms of available space (due to the triangular form of the site), and the darkest, as a result of the closeness of the overhanging boughs of the London Plane trees, running alongside both edges of the park. The design team had originally agreed that in this context we could minimise the impact on the wider, open, well-lit and more frequently occupied parts of the garden to the north.

5.2.

It would also place the Memorial further away from the Palace of Westminster, thereby reducing the potential visual impact on far-reaching views of this historic building. Yet with such a backdrop, the Memorial would command a pivotal position, and provide a new vantage point from which members of the public could view the Houses of Parliament and the river Thames.

5.3.

A significant part of the site appraisal involved the exploration of how to sensitively fit what would become the Memorial fin walls into the narrower end of the site. The site's triangular layout helped shape the Memorial into a south-facing horseshoe arrangement, which allows all of its component fins, and the paths in-between them to appear integral to the newly proposed site landform.

5.4.

The relationship between the Holocaust Memorial and the Buxton Memorial – its closest neighbour – has, since competition stage, been of utmost importance to the team, and careful thought was given to immediate context of the latter within the new proposed scheme. A radial indentation in the grassy landform formed a natural amphitheatre, and was created in order to allow for peripheral lighting and a perimeter seating bench around the Buxton Memorial. In this way it was envisaged that the Buxton Memorial's colourful spire will remain on axis and in view from Dean Stanley Street and St John Smith Square, but would be given spatial significance within the park and a new setting which would allow for the first time a place of rest and reflection for visitors to the Buxton Memorial, with outward views towards the Houses of Parliament and the Thames.



Fig. 5.0 The Buxton Memorial, Victoria Tower Gardens, 2016

6.0 EVOLUTION OF THE SCHEME

Conceptual References

6.1.

From the start of the design process, we felt that the key to making the Memorial relevant and resonant with a broader, younger audience, and its message more universal in reach, is through it being experiential. We believe and hope that the immediacy of a physical, perhaps visceral, non-verbal experience offered by the Memorial, beyond its categorisation as architecture or sculpture, will serve to inspire future generations to connect the events of the Holocaust to other human tragedies of different times and places, and to take a stance on wider issues of human rights and freedoms.

6.2.

At the same time, symbolic meaning lies at the core of this Memorial, and while we wished to avoid using overtly familiar pictographic symbols such as the Star of David, or Hebrew lettering, we did infuse the Memorial with symbolic meaning, beyond the number of fins and the pathways that they inscribe.

6.3.

The passage in-between the walls, recalls a key biblical reference – the Covenant of the Pieces: a pivotal event which symbolises God’s bond with the Patriarch Abraham and his descendants, and the promise of deliverance following long-endured hardships. The Covenant was sealed by a column of smoke and fire which travelled in-between an array of sacrificed animal pieces, searing them in the process. This also resonates with the Latin meaning of the word Holocaust (Holocaustum): ‘burnt offering’ or ‘a sacrifice completely consumed by fire’.

6.4.

The pathways recall another historic reference; The Western Wall (“Kotel” in Hebrew) tunnels. These are a web of underground passages beneath the Old City of Jerusalem, excavated relatively recently, exposing the full length of the original Western Wall of Temple Mount. One of 4 foundations underpinning King Herod’s expanded complex, this edifice has been built upon over millennia, and can now only be experienced as a dark, subterranean labyrinth. Politically and spiritually charged, this offers visitors the closest physical proximity to the original location of the *Holy of Holiest* – the inner sanctuary of Temple Mount, and home to the Ark of the Covenant, until the Temple’s destruction by the Romans in 70AD. The tunnels offer visitors close proximity but no visual or physical access, to some of the holiest sites of Christianity (Church of the Holy Sepulchre) and Islam (Haram esh-Sharif) too.



Fig. 6.0 The Covenant of the Pieces, ‘Abraham’s Sacrifice’ from The Phillip Medhurst Picture Torah

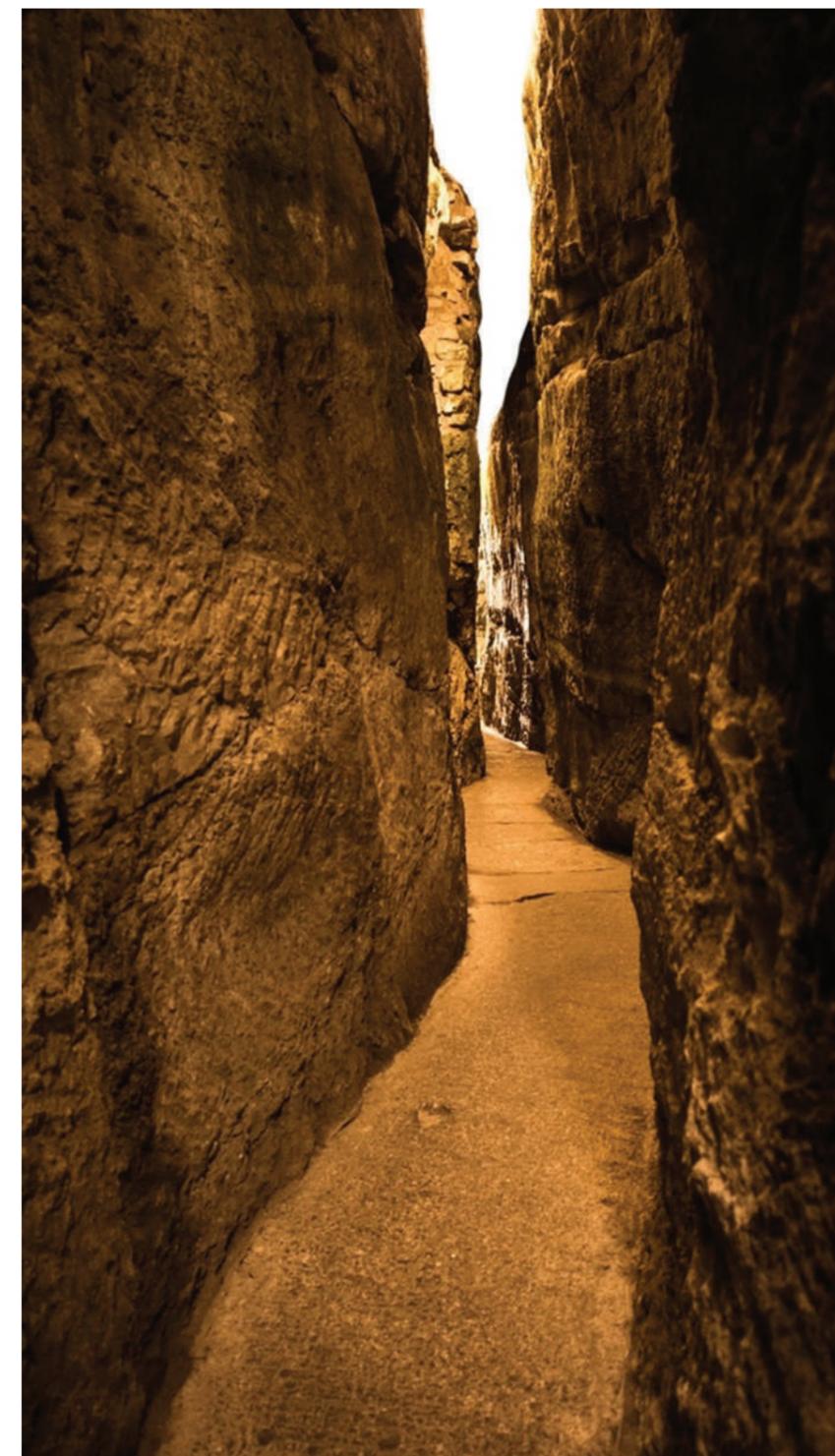


Fig. 6.1 The Western Wall, Old City of Jerusalem

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Conceptual References continued

6.5.

Finally, the choice of bronze as the principal material for the Memorial is also symbolic; the use of bronze also denotes its man-made history of over 5 millennia, which saw this copper alloy implemented in wide-ranging applications, such as the minting of coins, the fabrication of weapons, and the creation of musical instruments and sculptures. It bears evidence to some of humanity's best and worst achievements.

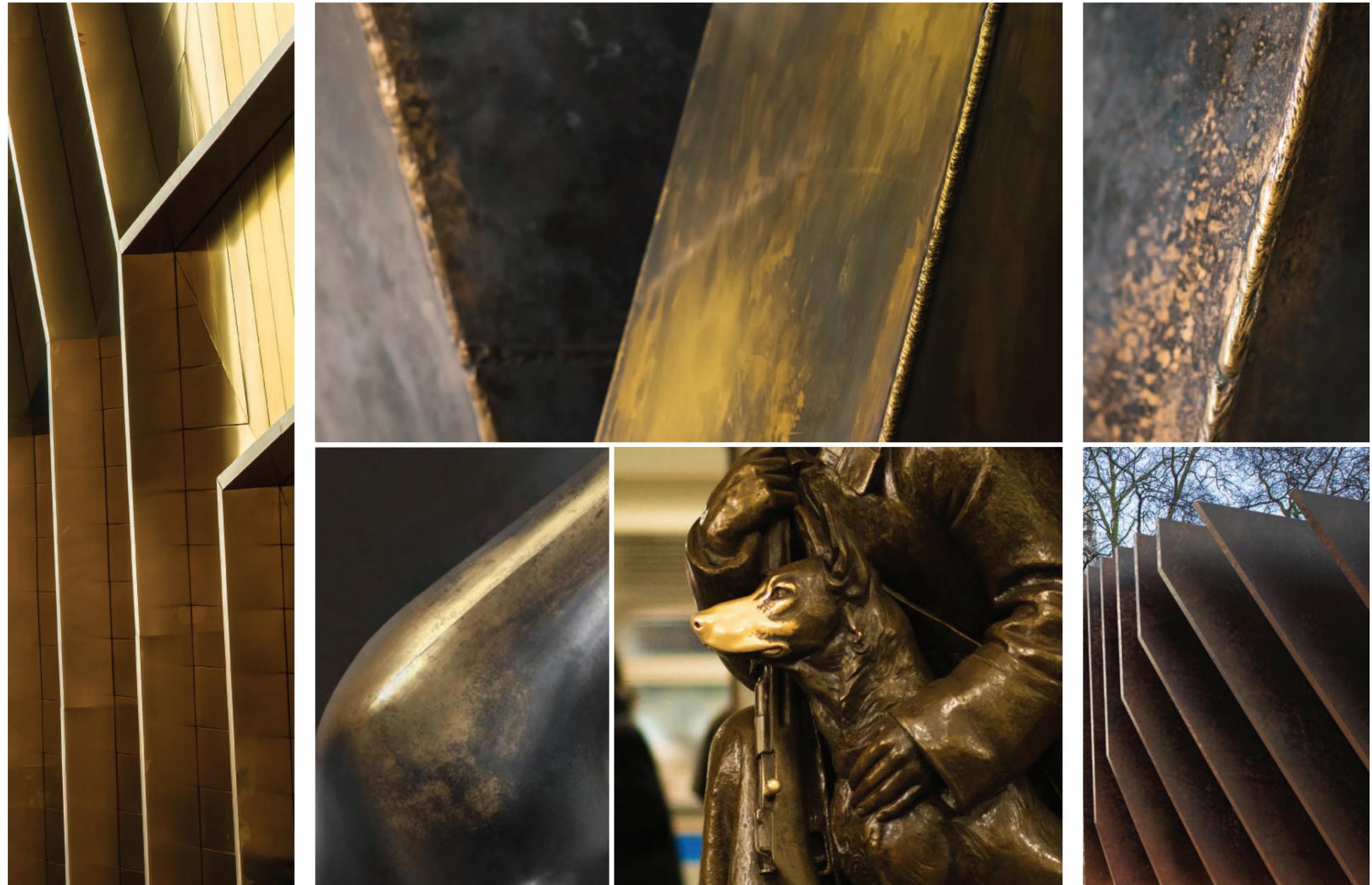
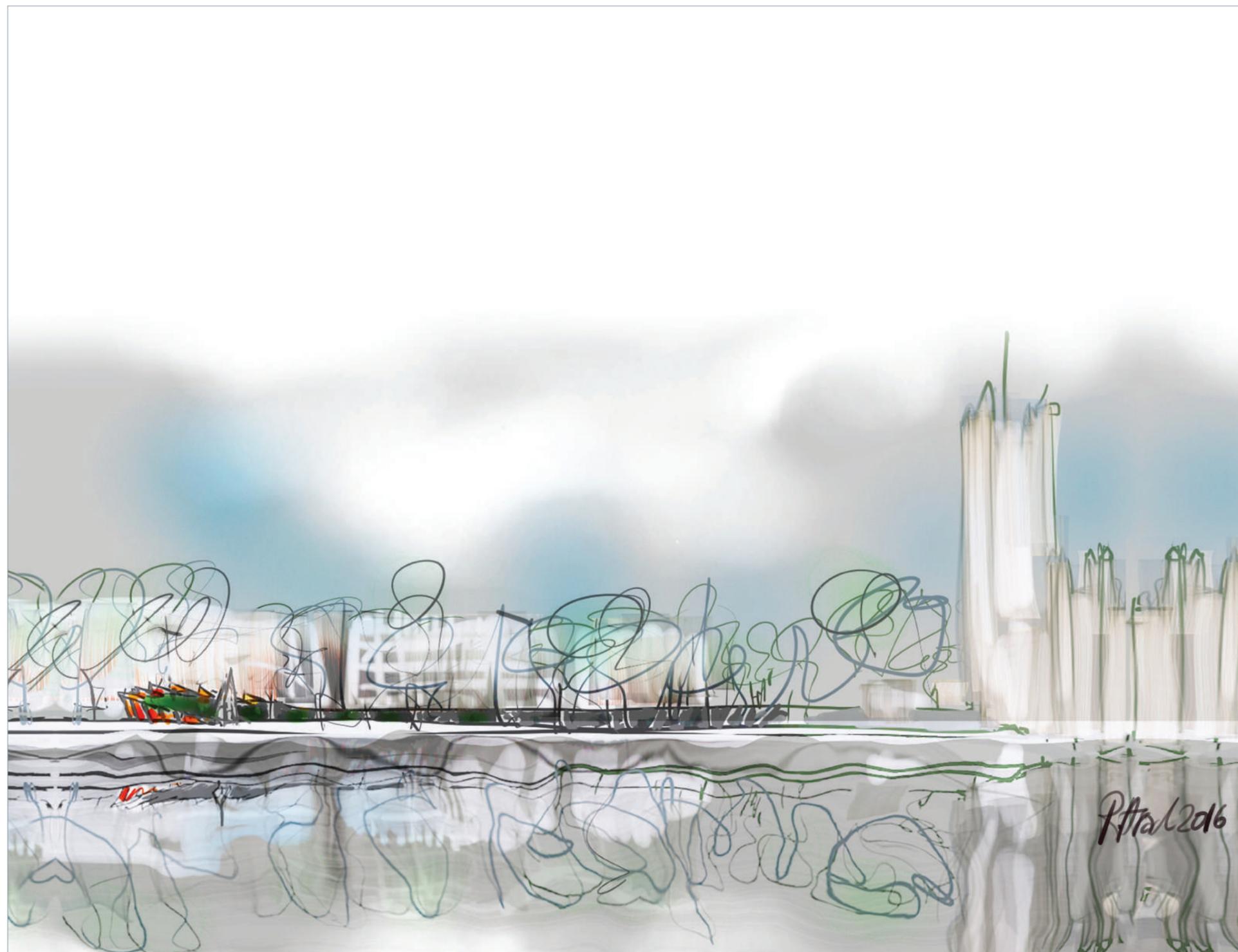


Fig 6.2 Bronze references, clockwise from left: 1. ToHA Development (Ron Arad Architects); 2. Fin Cladding Samples; 3. Bronze Weld Sample; 4. Memorial fins (CGI by RAA); 5. Detail of Matvay Manizer's Spy with Dog (1938); 6. Detail of Archer by Henry Moore (1964)

Early Design Development

6.5.1.

Concept sketch by Ron Arad, 2016 – Proposal overview looking west along the Thames Embankment, showing the Houses of Parliament, the United Kingdom Holocaust Memorial and the Buxton Memorial.



Figs. 6.5.1. Competition Stage Concept Sketch by Ron Arad, 2016

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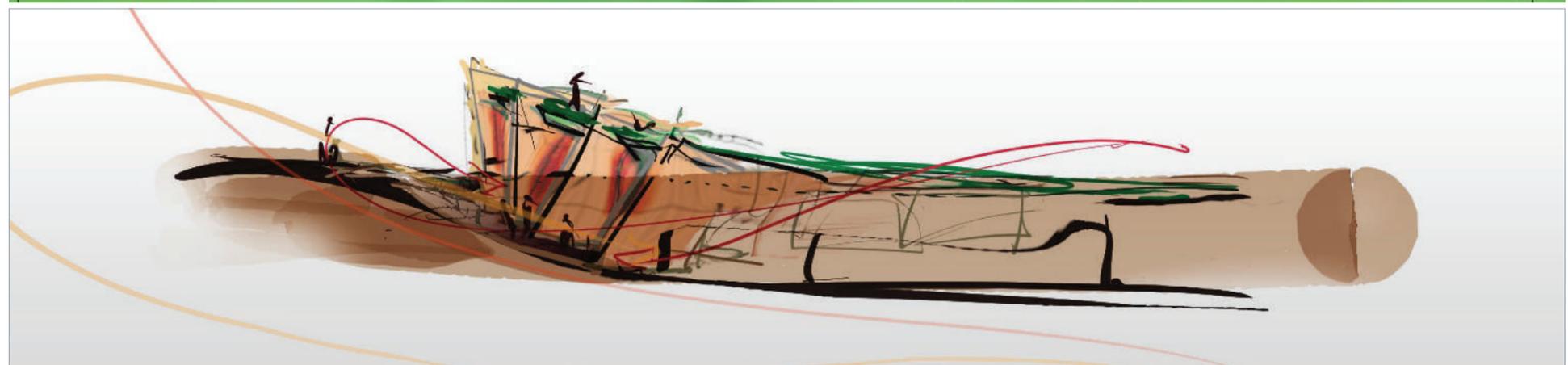
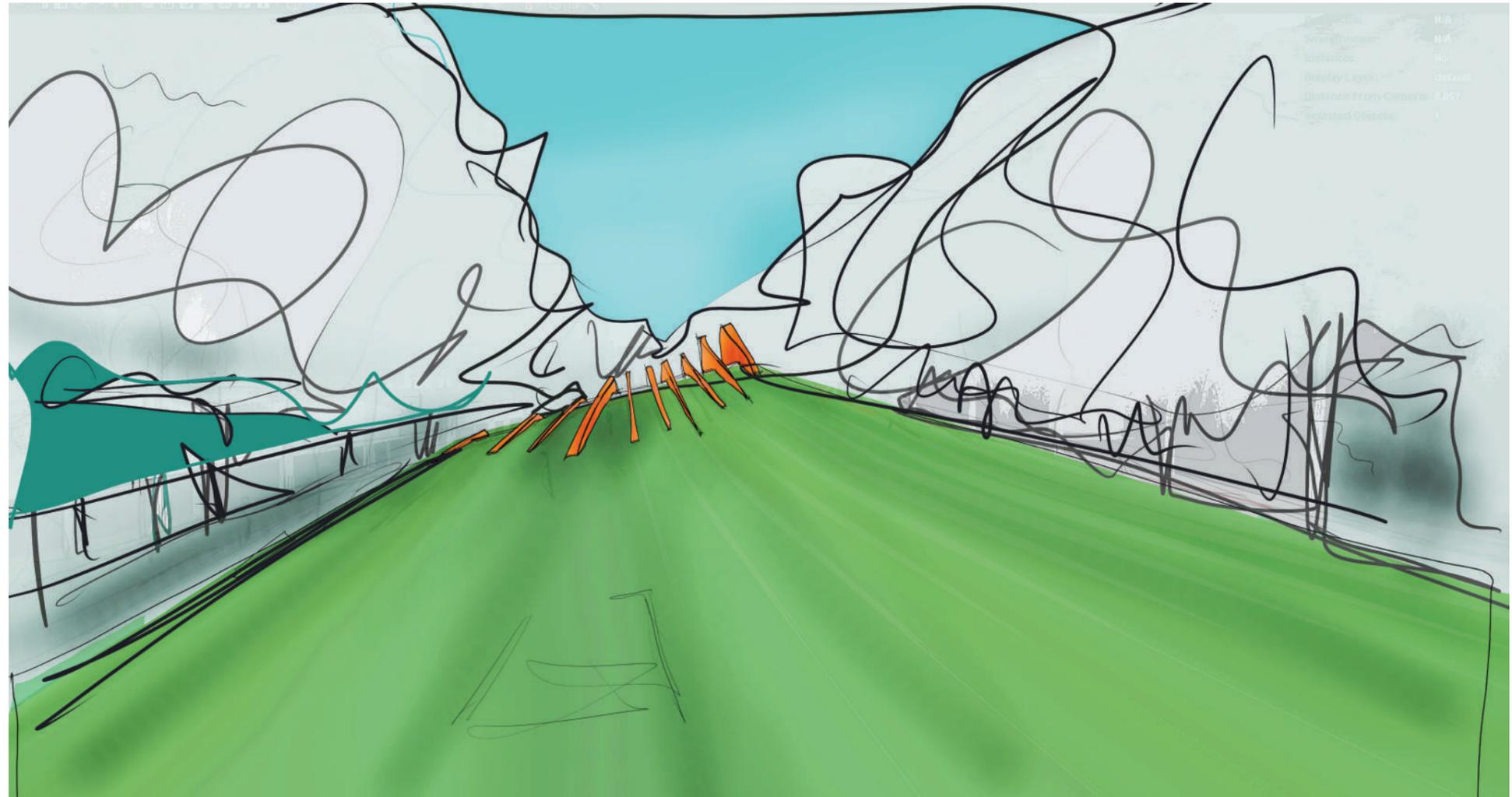
Early Design Development continued

6.5.2.

Concept sketch by Ron Arad, 2016 - View of Memorial fin edges along the raised landform, viewed south from the Houses of Parliament.

6.5.3.

Concept sketch by Ron Arad, 2016 - Design development of a typical Memorial fin and stair leading down towards the Threshold Space.



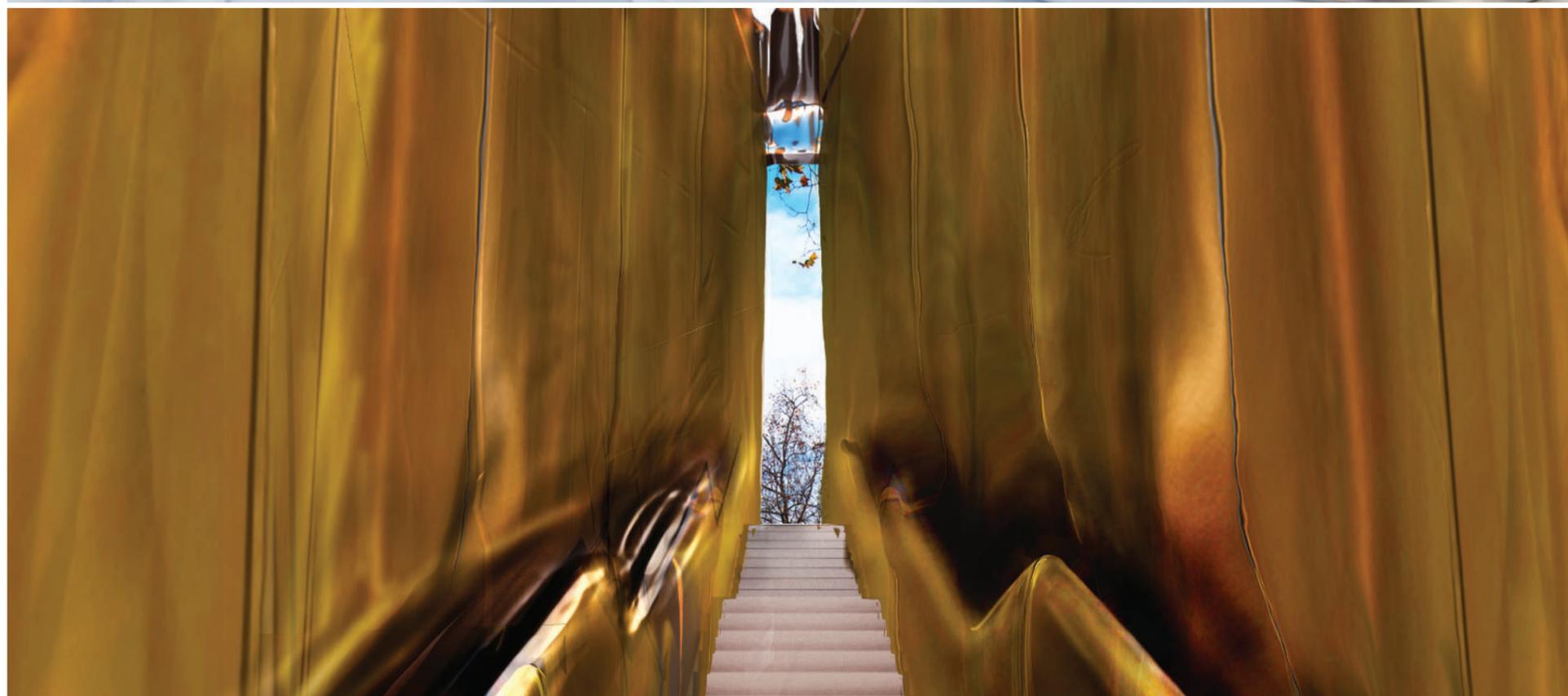
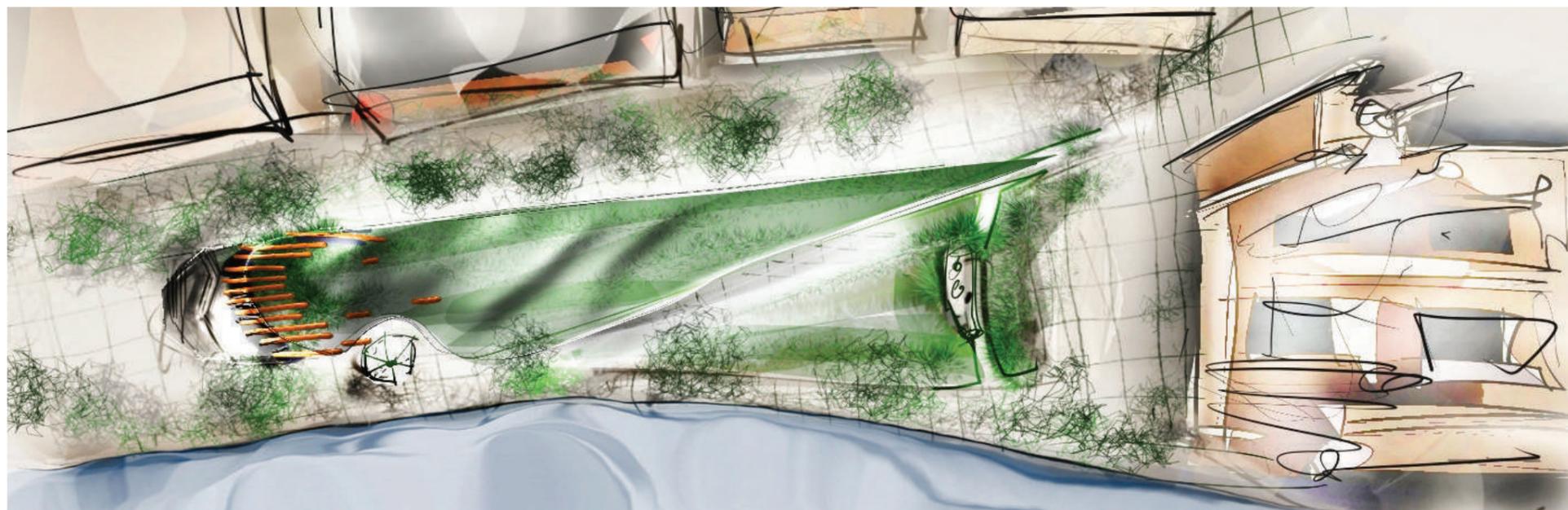
Figs. 6.5.2. and 6.5.3. Competition Stage Concept Sketches by Ron Arad, 2016

6.5.4.

Concept sketch by Ron Arad, 2016 - Conceptual site plan, showing Memorial and Memorial path in the context of Victoria Tower Gardens.

6.5.5.

Concept sketch by Ron Arad, 2016 - View looking out through a single Memorial stair, in-between two bronze fin walls.



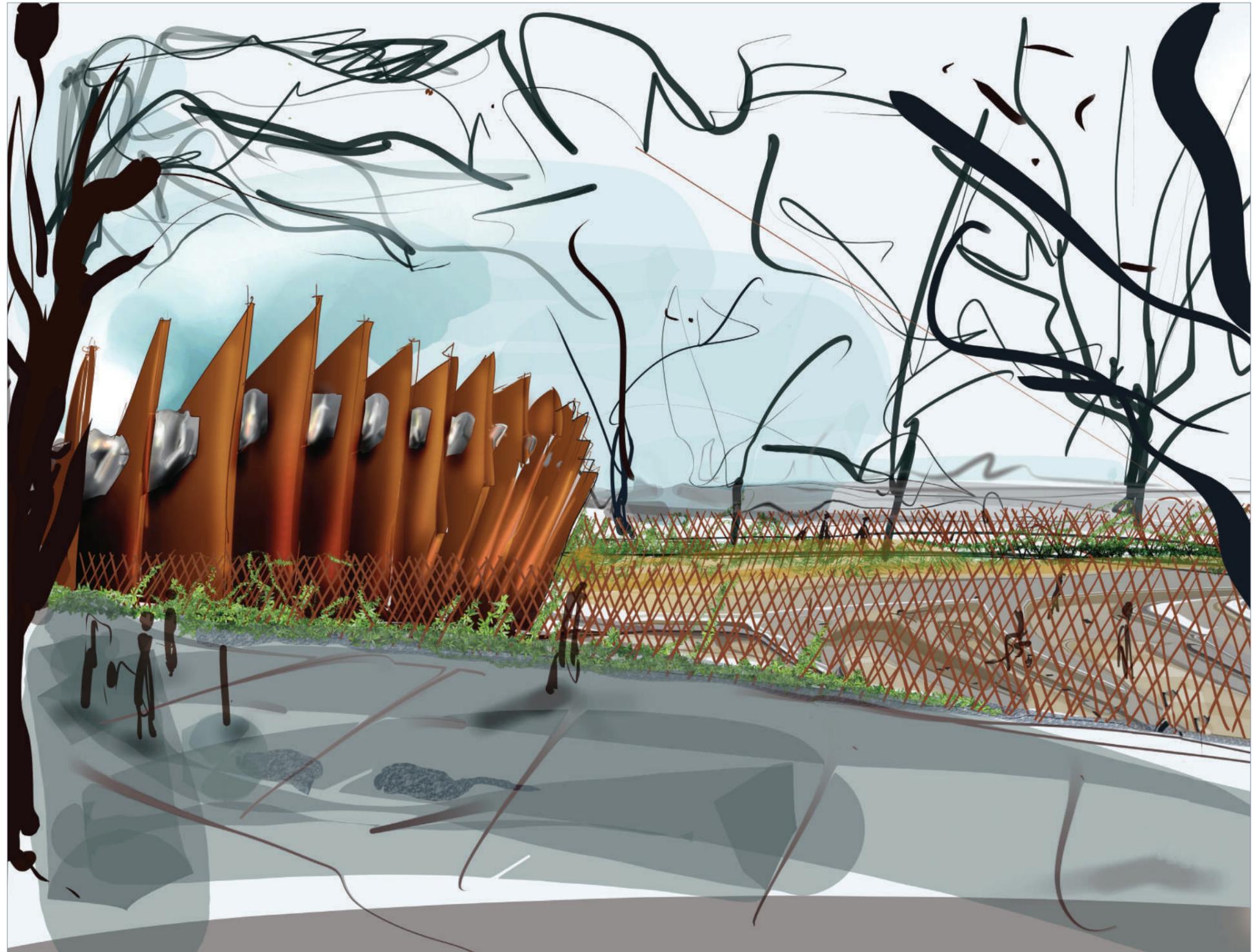
Figs. 6.5.4. and 6.5.5. Competition Stage Concept Sketches by Ron Arad, 2016

THE MEMORIAL

Early Design Development continued

6.5.6.

Design development sketch by Ron Arad, 2018 - the proposed Memorial in the context of the Memorial Courtyard and secure perimeter.



Figs. 6.5.6. Design Development Sketch by Ron Arad, 2018

Formal Concept - Overview

6.6.

The Memorial tethers most aspects of the larger site, as it interfaces with a variety of materials, forms and functions - both internal and external. The following section will describe in greater detail the conceptual development of the Memorial's design, as well the way in which it was carefully situated in and integrated within the site of Victoria Tower Gardens.



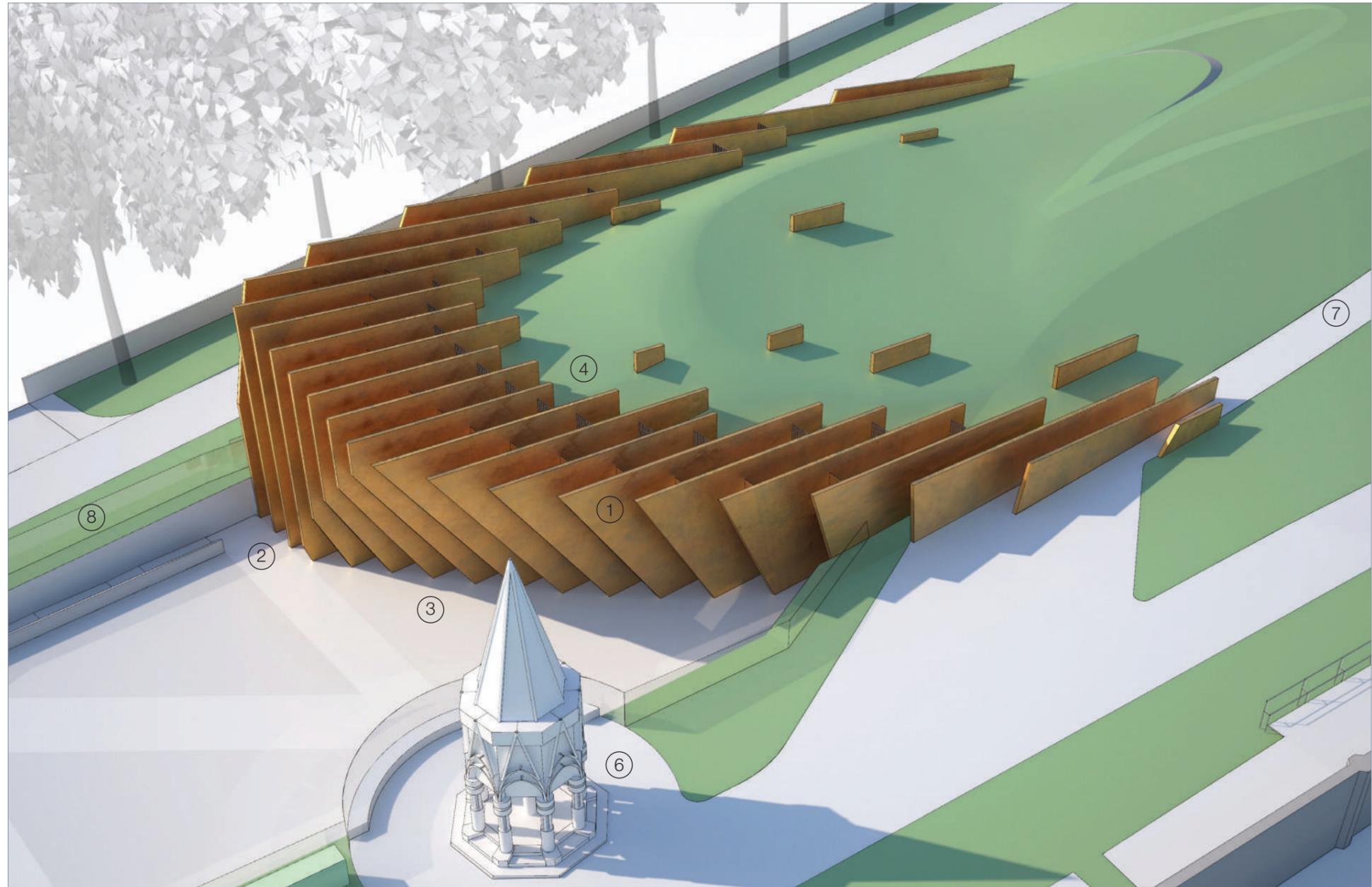
Fig. 6.6 Proposed view of Memorial Entrance

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Formal Concept - Overview continued

6.7.

The journey towards the Memorial begins with a landscaped path. The path acts both as the prominent access route to the memorial itself, and as a narrative journey which connects the Emmeline Pankhurst Memorial (at the north-western corner of the site), Rodin's *The Burghers of Calais*, the Buxton Memorial, and the Spicer Memorial. When viewed from the north-west corner by the Palace of Westminster, the Memorial is first perceived as a gradual rising hill towards the south end of the Victoria Tower Gardens. Along the journey south, the path inscribes the rising landscape, and leads along the embankment past the Buxton Memorial, after which the full scale of the memorial is revealed. The elevated land mass is both hill, and fractured landscape, and is held aloft by 23 tall bronze-clad walls. The overall volume inscribed by the walls offers an interplay between robustness and frailty; cohesiveness and fragmentation; community and individualism.



- | | | | |
|-----------------------------|----------------------------------|-----------------------|-------------------------------|
| ① 23 No. Memorial Fins | ③ Courtyard - Memorial Entrances | ⑥ The Buxton Memorial | ⑧ Courtyard Perimeter Barrier |
| ② Courtyard - Memorial Exit | ④ Hill-top security barriers | ⑦ Memorial Path | |

Fig. 6.7 Northwest-facing Aerial View of Proposed Memorial

6.8.

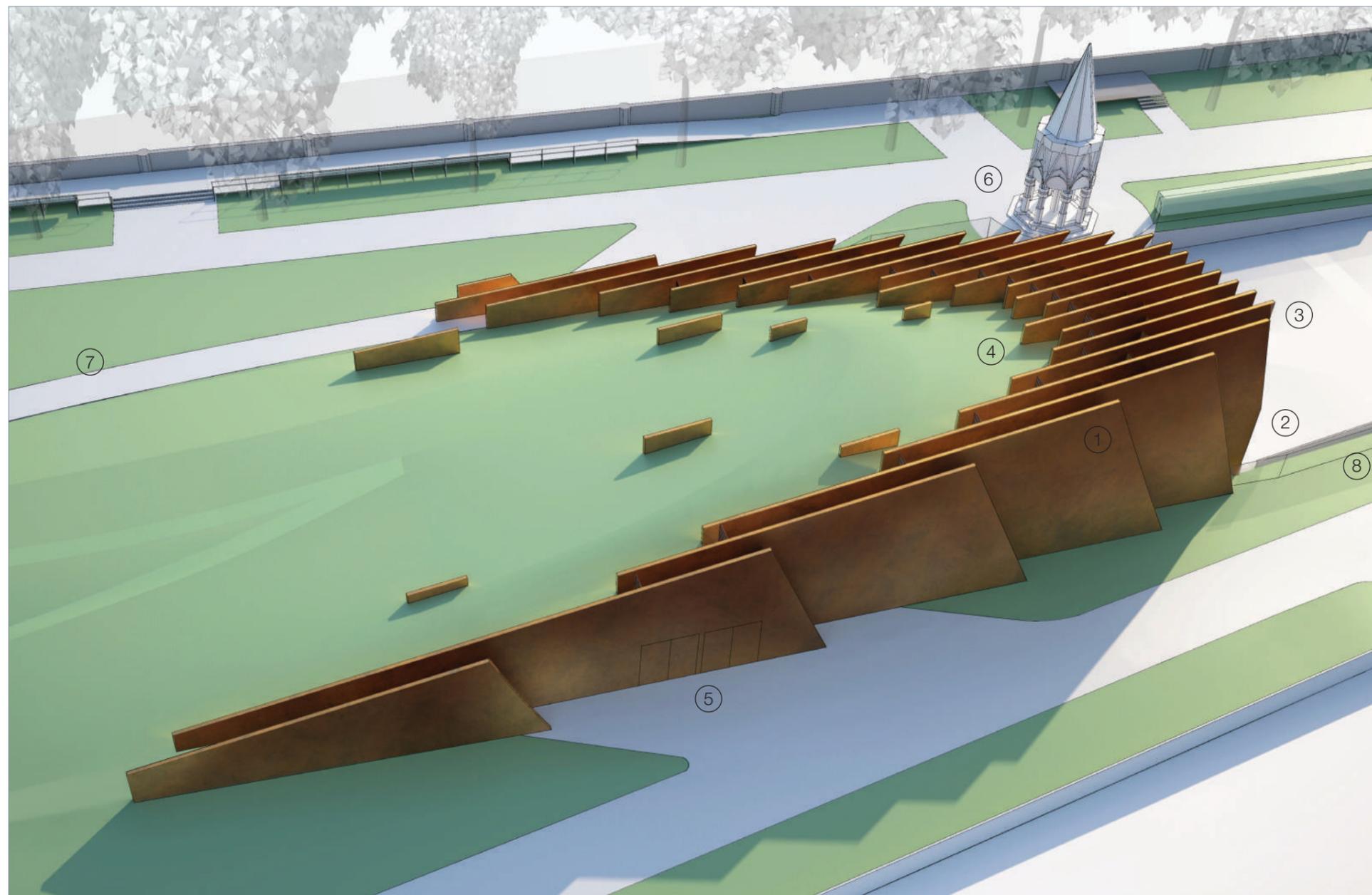
The 23 patinated bronze fins of the Memorial inscribe 22 ravine-like pathways that represent the number of countries in which Jewish communities were destroyed during the Holocaust. These pathways are wide enough apart for visitors to pass in-between in single file - the passage taken is one each visitor takes alone. It is a shared experience only from a distance. All accessible paths culminate in the Threshold space which serves as a place of contemplation and transition into the Learning Centre, but also a generous hall from which to experience the Memorial from within.

6.9.

In order to preserve the integrity of the sculptural form and monolithic aesthetic of the Memorial, various doors and service openings have been sensitively incorporated into the design, for example, by aligning openings with the expressed joints of the fin walls.

6.10.

The interfaces between bronze fins and surrounding ground planes (i.e. the hard and soft park landscapes, the stone paving of the Memorial courtyard and subterranean threshold space) have been detailed in such a way as to maintain a common shadow gap that allows the 23 bronze fins to seemingly emerge from the ground below.



- | | | | |
|-----------------------------|----------------------------------|--|---------------------------------|
| ① 23 Memorial fins | ③ Courtyard - Memorial entrances | ⑤ Concealed services entry & fire exit | ⑦ Memorial path |
| ② Courtyard - Memorial exit | ④ Hill-top security barriers | ⑥ The Buxton Memorial | ⑧ Courtyard - Perimeter barrier |

Fig. 6.8 East-facing Aerial View of Proposed Memorial

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Formal Concept - Elevations



Fig. 6.9 West Elevation of proposed Memorial

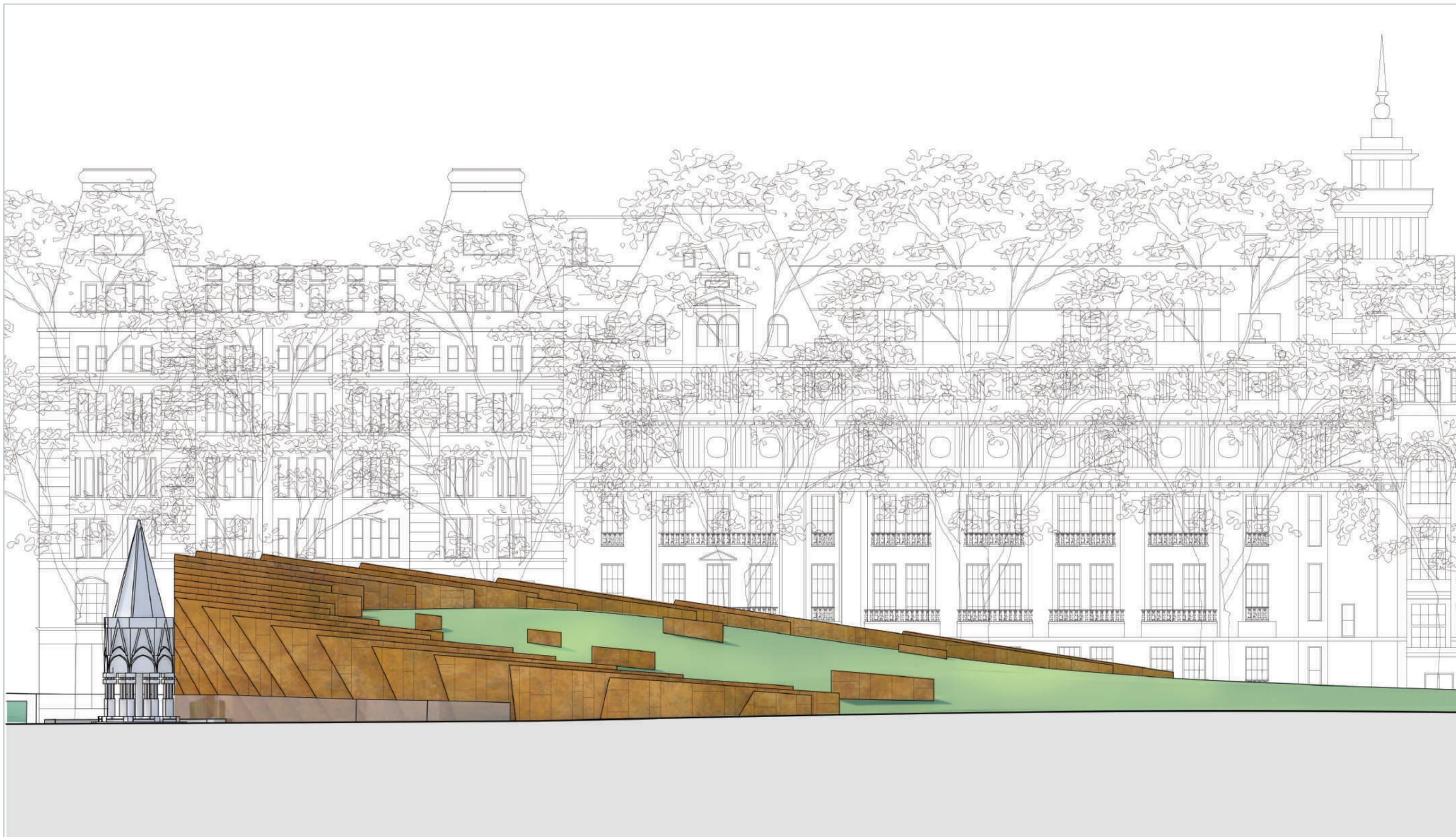


Fig. 6.10 East elevation of proposed Memorial

THE MEMORIAL

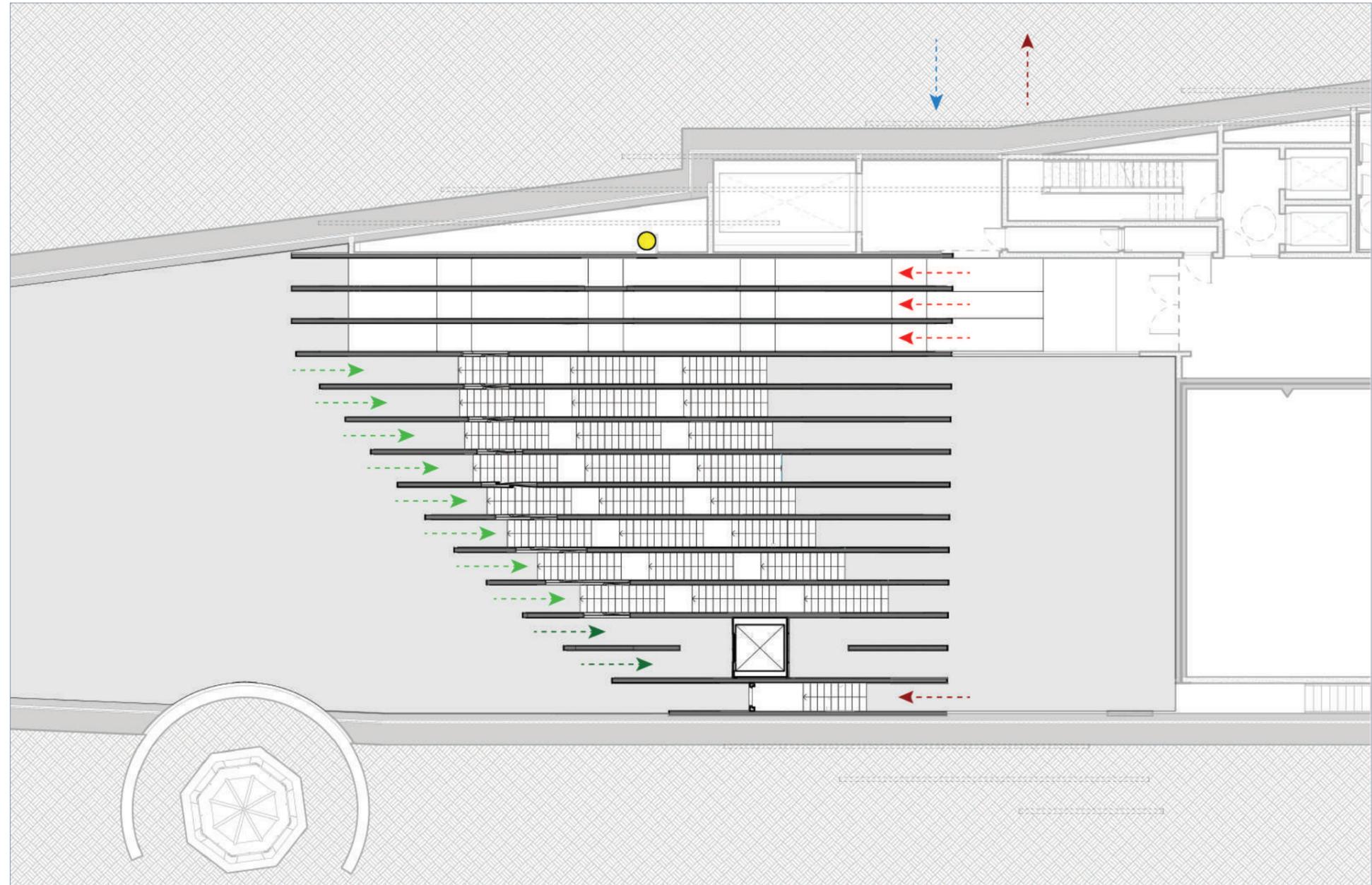
Formal Concept - Accessing the Memorial

6.11.

The Memorial has been designed to offer visitors of differing physical abilities the opportunity to experience it comfortably and safely. Most pathways through it are retained as staircases, some are allocated to a fully accessible lift route, three are retained for ramped egress from the Learning Centre below, and others for miscellaneous uses including auxiliary circulation within the gardens.

6.12.

Following receipt of the data from extensive surveys, including ground-penetrating radar surveys of the tree roots within the site's marked Root Protection Areas, it was decided to relocate the Memorial some 40m to the north. This would minimise the risk of the Memorial walls impacting the trees on site.



- Entry - 8 Stairways
- Egress - Three ramped pathways
- Service access
- Entry - 2 Paths to Memorial lift
- Emergency exit
- Door to storage cupboard

Fig. 6.11 Memorial access diagram

Formal Concept - Materiality

6.13.

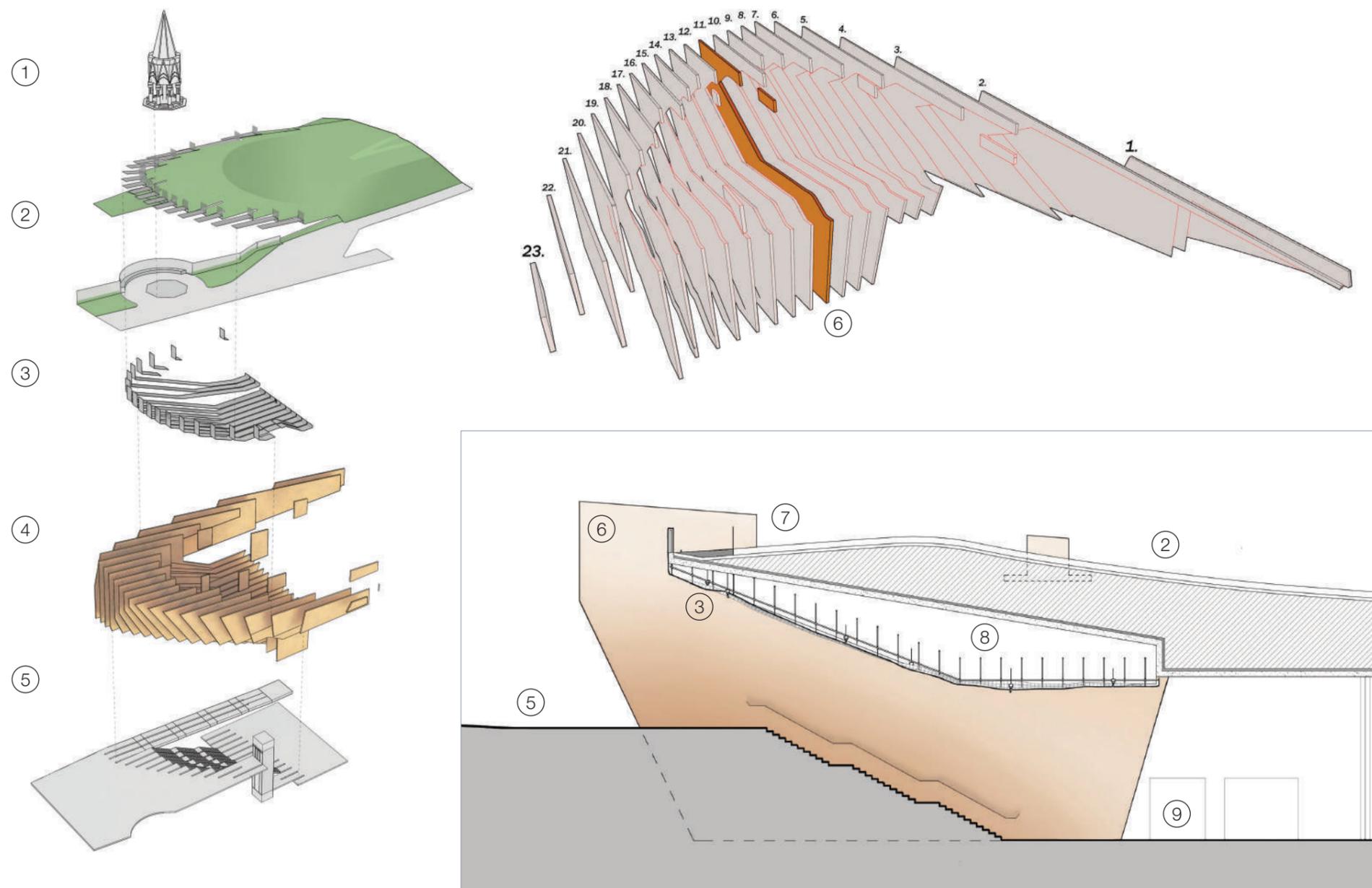
The Memorial brings together three key materials – bronze, stainless steel, and stone – which interface with both the sunken courtyard in front of it (to the south), and the organic landform above.

6.14.

The Memorial's fin walls were originally envisaged as being thin in proportion to their height. The structural engineering design provides a viable solution which both enables the walls to remain 200mm in width, and allow for recessed handrails to be successfully integrated within the modest wall thickness.

6.15.

The Memorial fin walls are to be clad in bronze panels of varying thicknesses, as a primary material. Symbolism aside, the choice of using a copper alloy for the Memorial was also led by the wish to employ a *living* material – one that changes through its lifetime and reacts to its surroundings. The bronze patina weathers well and is traced by the frequency and intensity with which visitors will interact with its surface. In places, worn through intensive touch, in others darkening to a rich hue.



- ① The Buxton Memorial
- ② Rising landform
- ③ Soffits between fins
- ④ Bronze-clad memorial fins
- ⑤ Memorial entrance / exit
- ⑥ Typical Memorial fin
- ⑦ Hill-top security barrier and ha-ha
- ⑧ Structural / MEP / Landform build-up
- ⑨ Basement level Threshold space

Fig. 6.12 Materiality breakdown for the proposed Memorial

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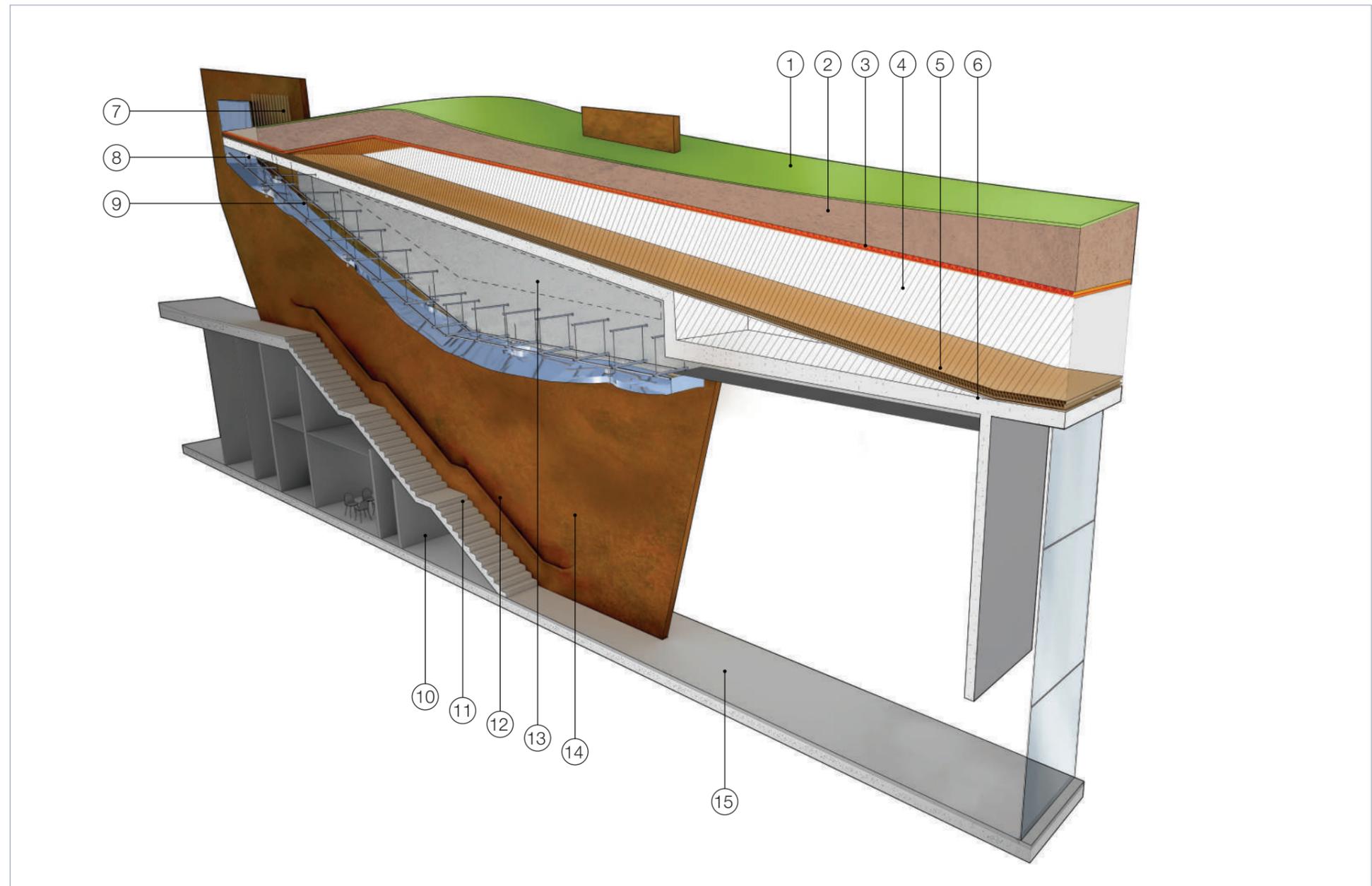
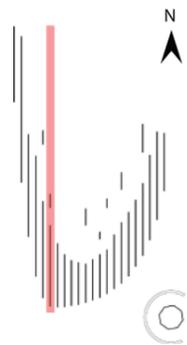
Formal Concept - Detailing

6.16.

Ron Arad Architects have explored two distinct options for the bronze manufacturing techniques: cast bronze, and bronze plate. Both are made using bronze alloy (there is a wide variety within this group, depending on the final properties desired, with aluminium, phosphorus, manganese, lead gunmetal, and other alternative constituent metals making up the alloy), providing a variation in tonality, elasticity of material and other properties.

6.17.

Bronze plates were eventually chosen as the Memorial's predominant material. These are procured in thick sheet form, then rolled or bent, cut and fashioned into final cladding panels. The homogeneity of the factory-produced raw material yields a more consistent result, in which most of the variation can be derived from the overall form, and the outer patina of the material. The average likely material thickness will be 3mm. The panelisation or tiling of the bronze panels is tailored to each fin wall individually, with some degree of repetitive and non-repetitive patterns.



- | | | | | |
|--------------------------|----------------------------|--------------------------------------|--------------------------|-----------------------------------|
| ① Turf | ④ Void former to SE spec | ⑦ Hill-top security barrier | ⑩ B.O.H. accommodation | ⑬ Steel structure to support slab |
| ② Topsoil mix | ⑤ Drainage & waterproofing | ⑧ 316L stainless steel soffit panels | ⑪ Staircase between fins | ⑭ Bronze cladding to RC walls |
| ③ Polypipe drainage cell | ⑥ RC structural slab | ⑨ External soffit hanging system | ⑫ Handrail | ⑮ Basement level Threshold space |

Fig. 6.13 Perspectival, longitudinal section through proposed Memorial

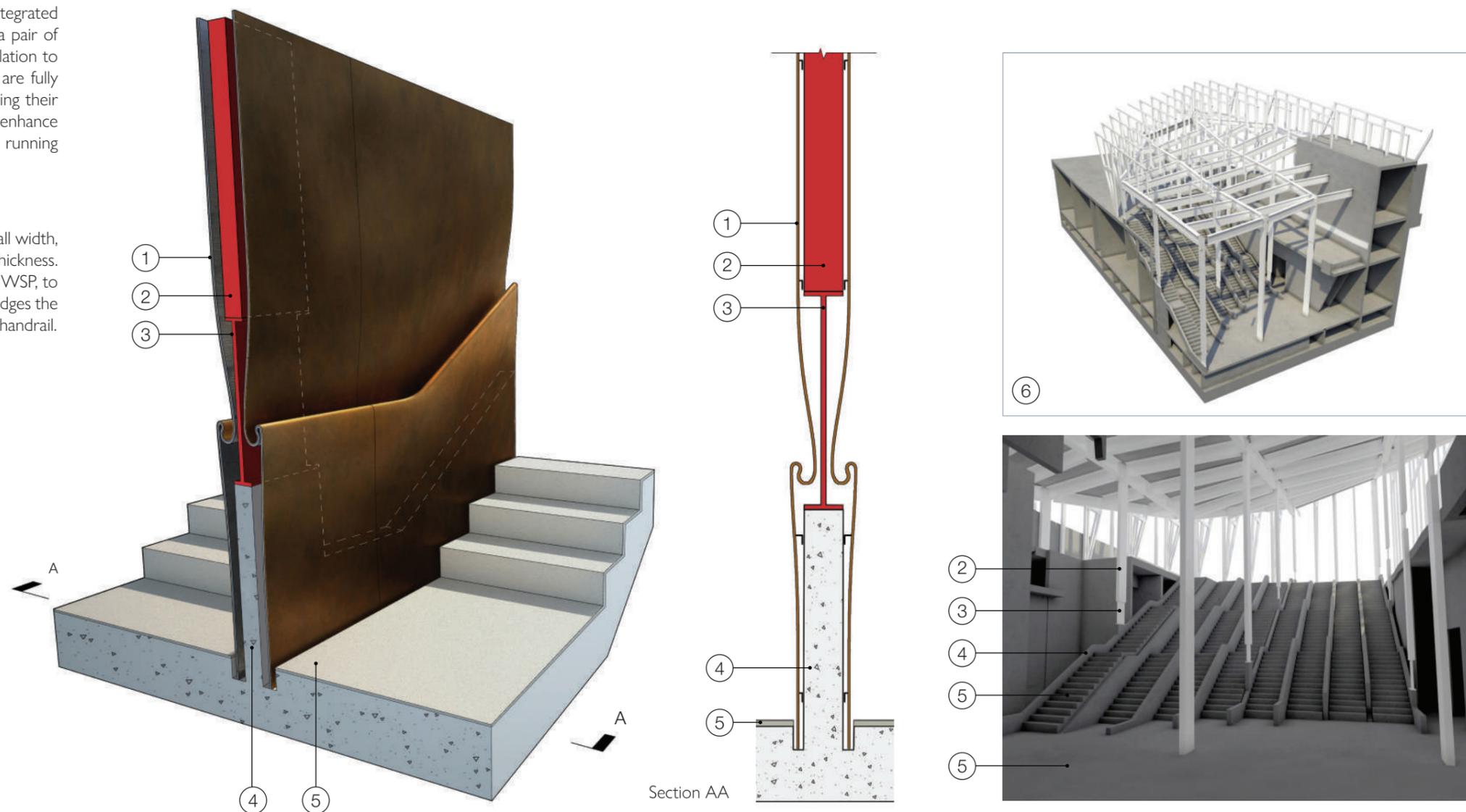
Formal Concept - Sculptural Handrail

6.18.

The stairs (and other means of access) which form an integrated part of the Memorial experience, are accompanied by a pair of handrails which meet required building regulations in relation to accessibility, safety and means of escape. The handrails are fully integrated into the bronze skin of the fin walls, minimising their appearance as a separate element. They are intended to enhance the aesthetic quality of the walls, appearing as a seam running within the wall in the form of a tear or fold.

6.19.

In order to achieve this goal without sacrificing overall wall width, the handrails are recessed within the 200mm wall thickness. Work has been carried out with the structural engineer VVSP, to accomplish this by using a steel transfer structure that bridges the gap between the structural zones above and below the handrail.



- ① Typical fin wall clad in bronze sheet
- ② Primary steel column to SE spec

- ③ Steel spreader plate at handrail interface, to SE spec
- ④ RC stair upstand at base of each fin, to SE spec

- ⑤ Natural stone finish to Memorial courtyard, stairs, landings and Threshold space
- ⑥ Memorial primary steel frame to SE spec

Fig. 6.14 Handrail detail analysis

THE MEMORIAL

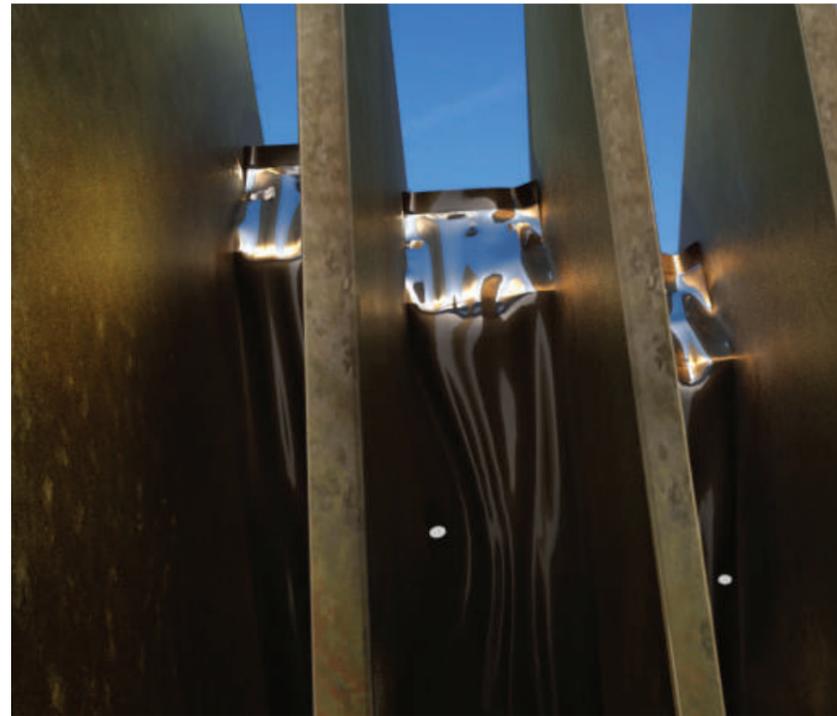
Formal Concept - Stainless Steel Soffits

6.20.

The undercroft in-between the bronze-clad fin walls and beneath the landform above, is to be clad in elongated panels of mirror-polished exterior grade (316L) stainless steel. The choice of material for use in the ceiling soffits in-between bronze fins relates both to its reflective nature, and to its durability for use outdoors. The broad indoor/outdoor ceiling array forms an area of approximately 400m² and is largely covered, but exposed to wind and moisture. These soffits are to be gently crumpled to create a distorted continuity of colour and material reflected from the bronze, stone and grass that surrounds them. The desired finish is to be irregular and non-repetitive.

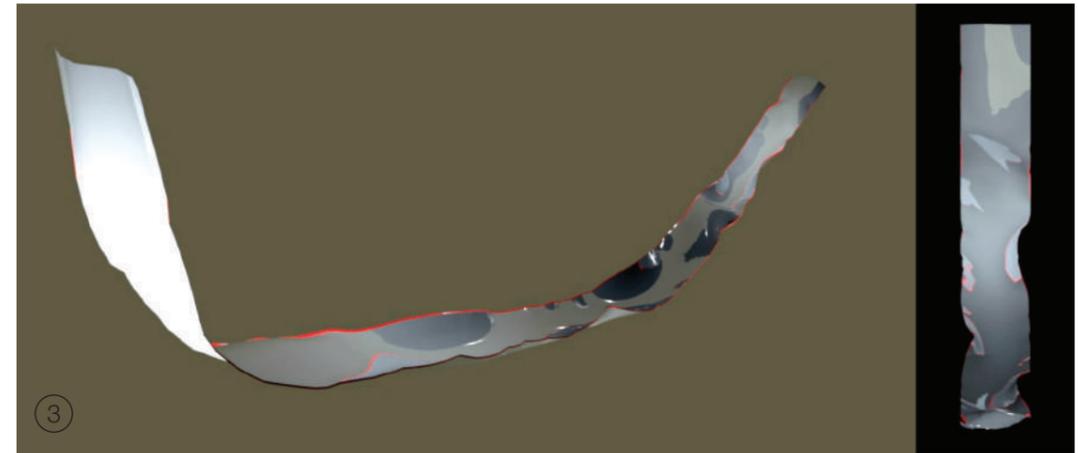
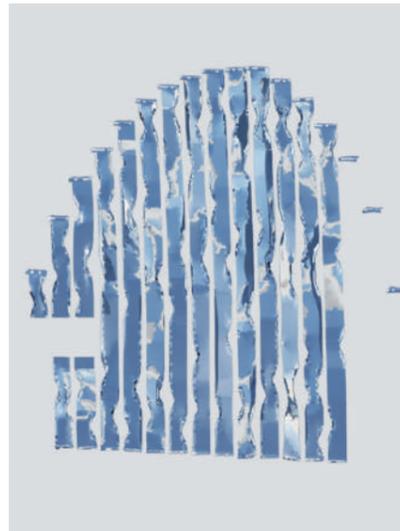
6.21.

In order to preserve the monolithic and sculptural nature of both the bronze walls and the reflective soffits, it was decided to avoid introducing surface-mounted fixtures and fittings to either. Instead, several 'crimped' bays are introduced along the sides of the steel soffits; these create widening reveals between the bronze and steel, which enable the mounting of discreet fittings including light fixtures within the darker cavity above, to illuminate the Memorial pathways below.

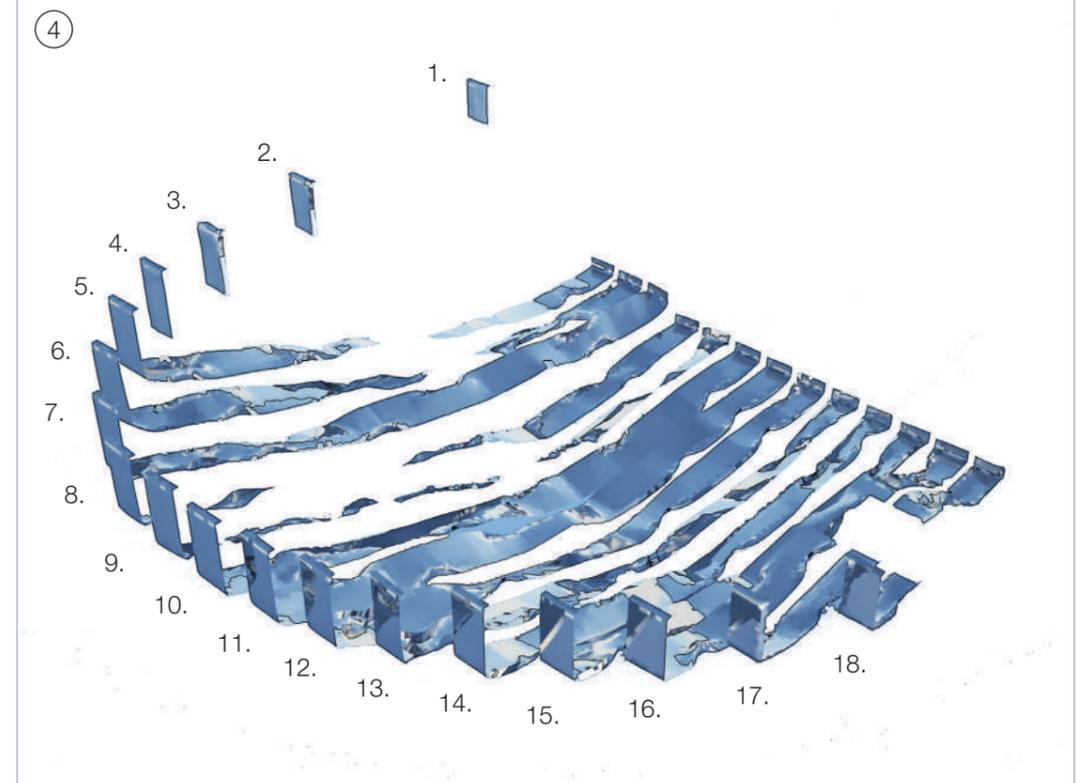


①

②



③



① Close up of crumpled stainless steel soffits

② Plan study of soffits

③ Perspective and corresponding plan view of typical crumpled soffit

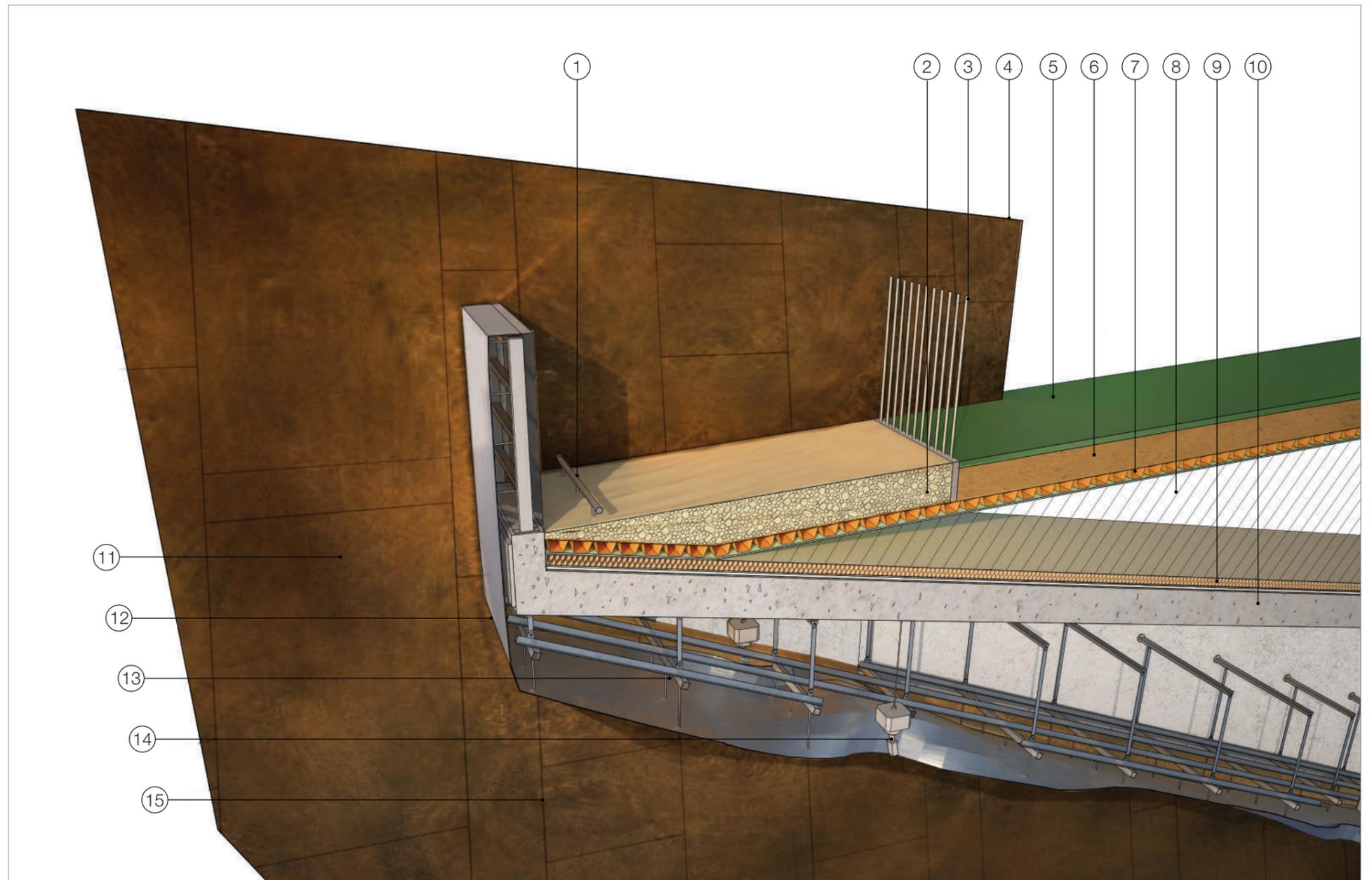
④ Perspective view - 18 no. soffits

Fig. 6.15 Stainless steel soffit analysis

Formal Concept - Ha-ha Detail

6.22.

Another key material detail addresses the interface between landscape and Memorial at its south-facing front edge, where it meets the raised landform above. The raised face of each crumpled stainless steel soffit panel forms a fascia, behind which a recessed buffer zone separates the visible edge of the Memorial from the publicly accessible limits of the landscape above. This is formed into a Ha-ha, bound at its northern edge by a security barrier. The Ha-ha provides maintenance access but will remain beyond public access. Any visible edges of the Memorial's bronze walls rising above the landscape, will do so at a minimum height of 1100mm above the grass. The sculptural free-standing fin fragments which appear further north within the landscape, may be used as benches or wall segments to lean against.



- | | | | | |
|-------------------------------|------------------------------|----------------------------|--------------------------------------|----------------------------------|
| ① Safety harness anchor point | ④ 1.1m min. height from grd. | ⑦ Polypipe drainage cell | ⑩ RC structural slab | ⑬ External soffit hanging system |
| ② Gravel | ⑤ Turf | ⑧ Void former to SE spec | ⑪ RC fin walls clad in bronze sheet | ⑭ LED light fixture |
| ③ Hill-top security barrier | ⑥ Topsoil mix | ⑨ Drainage & waterproofing | ⑫ 316L stainless steel soffit panels | ⑮ Exposed welded joint |

Fig. 6.16 Ha-Ha detail analysis

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7.0 APPRAISAL OF THE SCHEME

7.1.

In this section, I set out the key design and architectural benefits of the Memorial scheme. Planning, heritage and townscape benefits are more widely discussed in other witnesses' proofs of evidence.

7.2.

The previous sections have explained in some detail the conceptual, thematic, material and formal reasoning behind the development of the proposal for the Memorial and serve to enrich it with various layers of meaning and aesthetics. These combine to produce a proposal that is both fitting of the importance of its location and of the sensitivity of its subject matter, and which over years to come will hopefully come to be seen as an exemplary national cultural asset, and integral to the country's heritage.

Architectural Layout

7.3.1.

The use of a horseshoe-like catenary curve to generally guide the arrangement of Memorial fin walls across the site has enabled a smoother fit, better suited to the site's particular layout. The vertex, or tip of the curve, faces south into the narrower end of the site's generally triangular form. The highest point in the Memorial thus steers the farthest away from the Palace of Westminster, with all other fins tapering down in elevation as they reach northwards. In the course of design development, the geometry of this curve was evaluated through extensive computer modelling, and its sweep adjusted to ensure its relationship to every aspect of the gardens is evaluated with equal importance.

7.3.2.

The Memorial was conceived as an 'animated' part of the landscape, enabling dynamic views of its sculptural form as one travels around it in any orientation or from every direction. In this manner, it can appear subtle or dramatic, smooth or jagged, layered or compressed simultaneously. The Memorial does not have a 'front' or a 'rear' but is rather multifaceted and intended to offer diverse impressions, both visually and experientially. It occupies a narrative with many strands within a park, rather than as an object on a plinth, with a finite set of intended impressions.

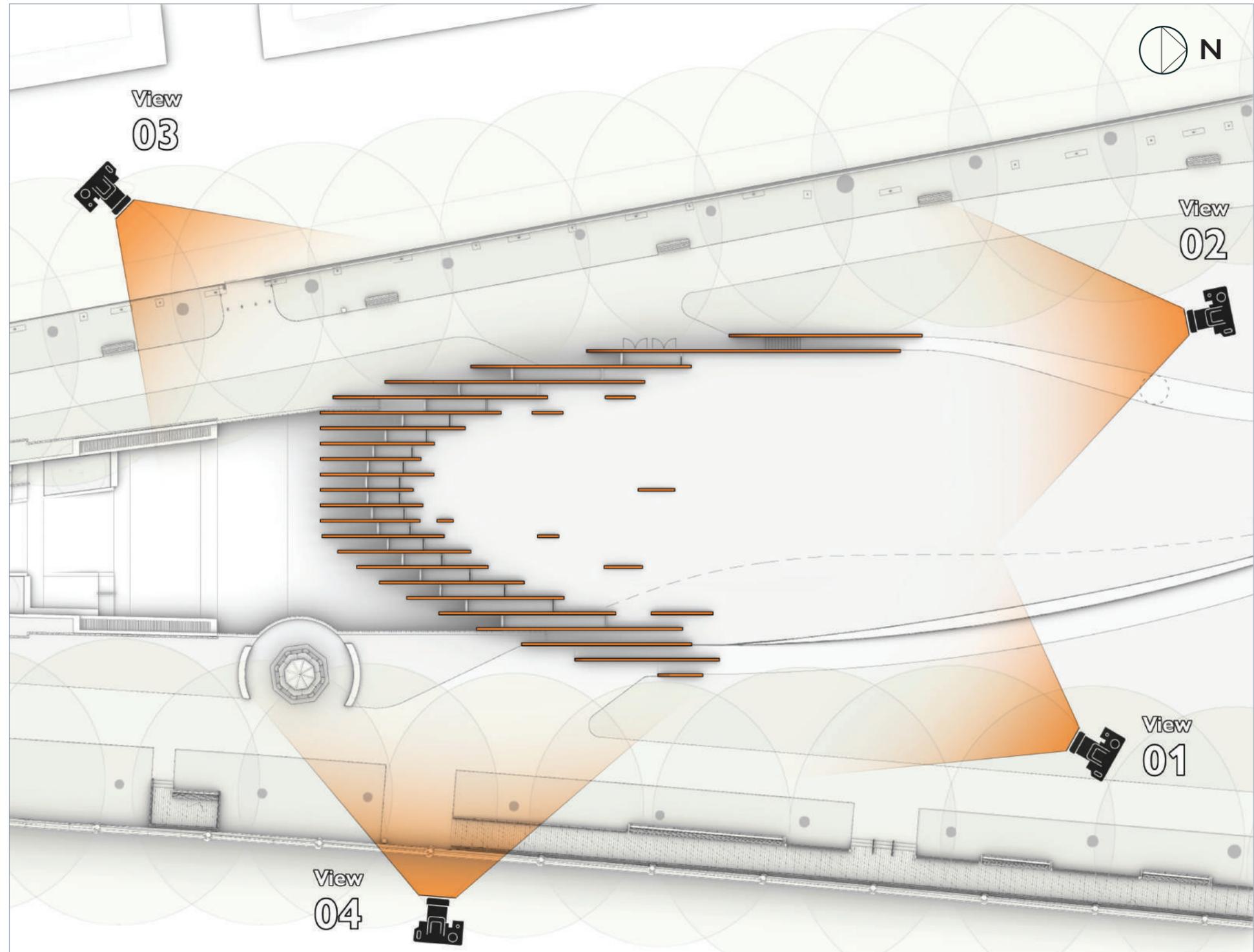
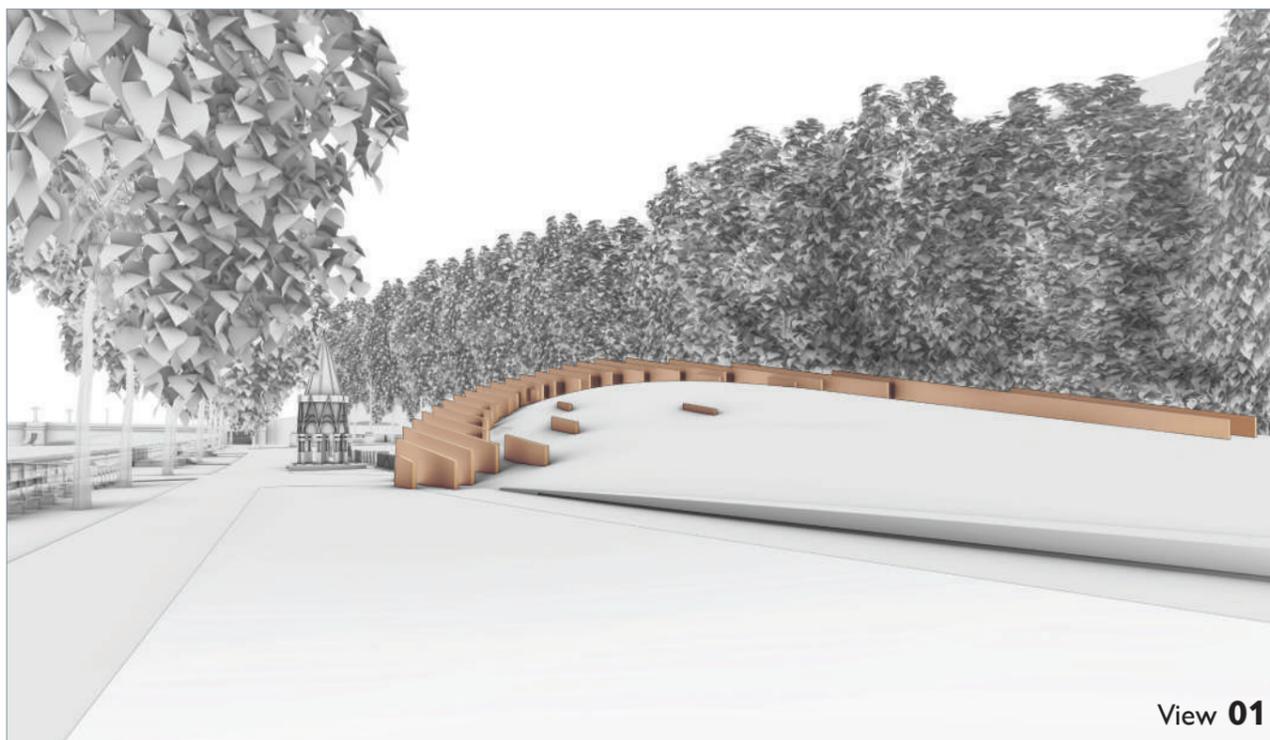


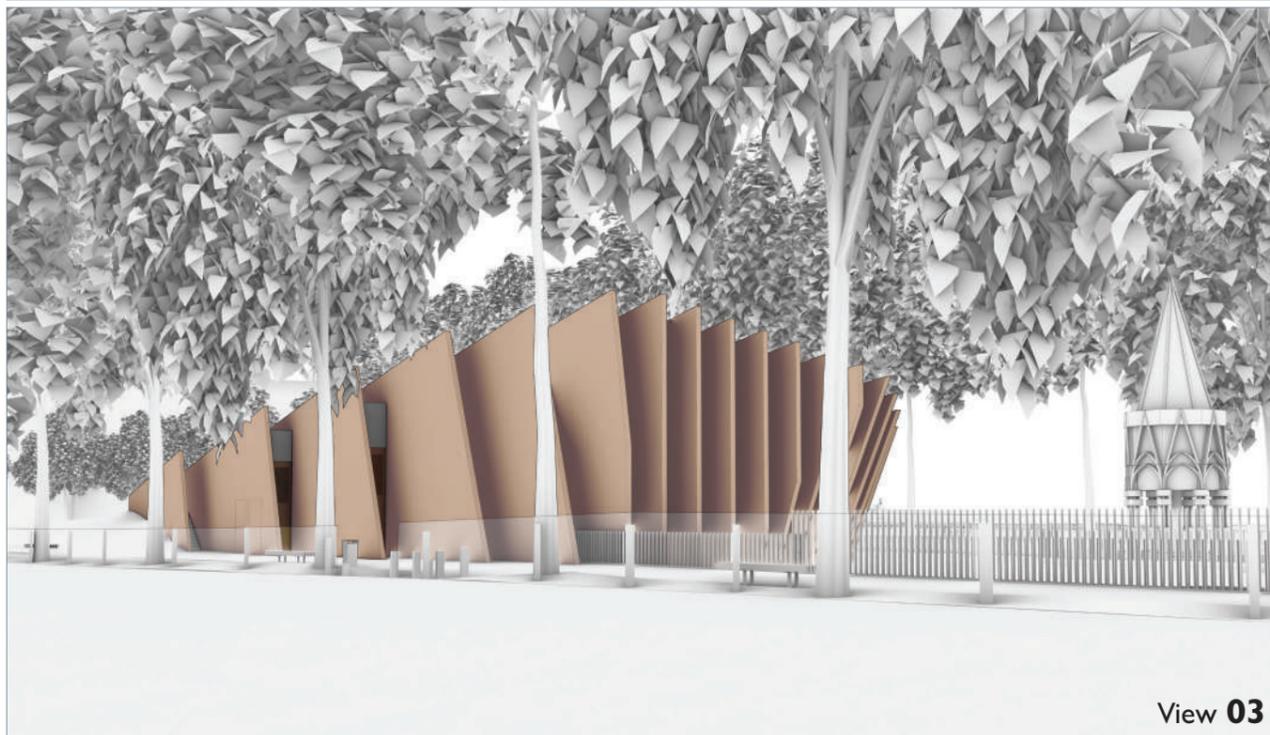
Fig. 7.0 Site Plan with camera views from around the park



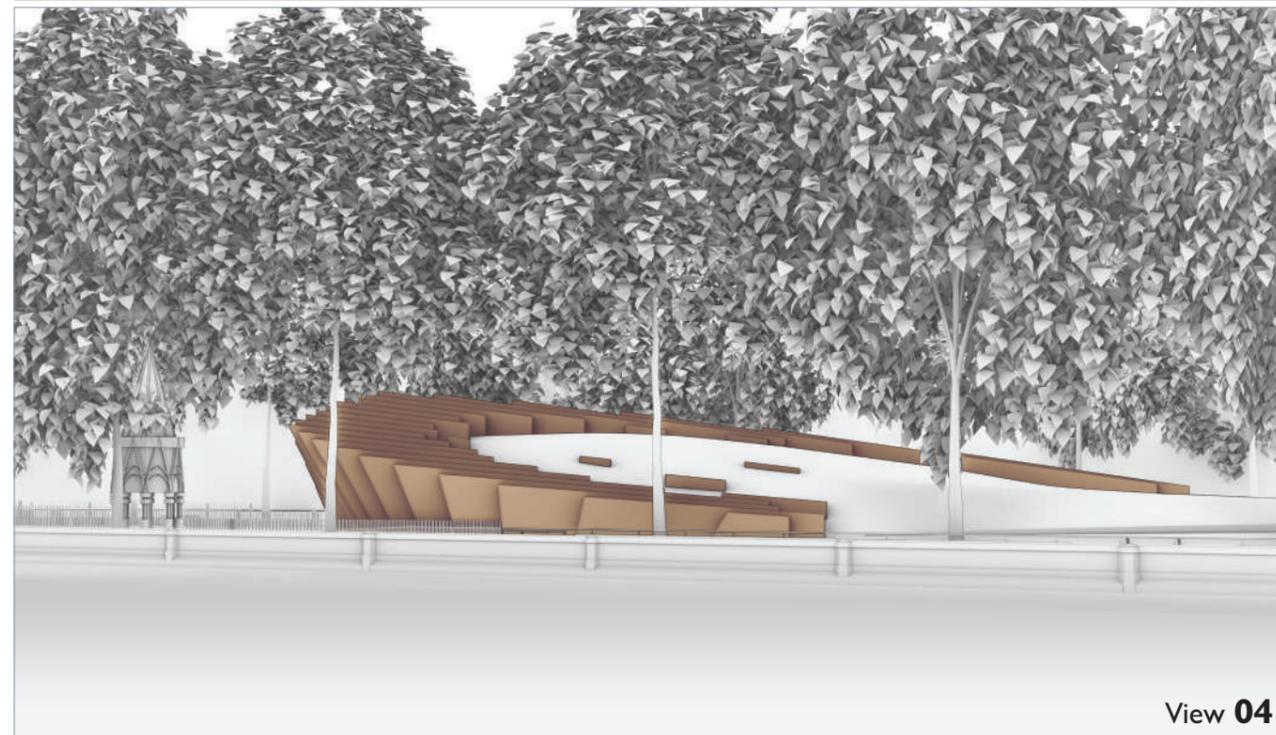
View 01



View 02



View 03



View 04

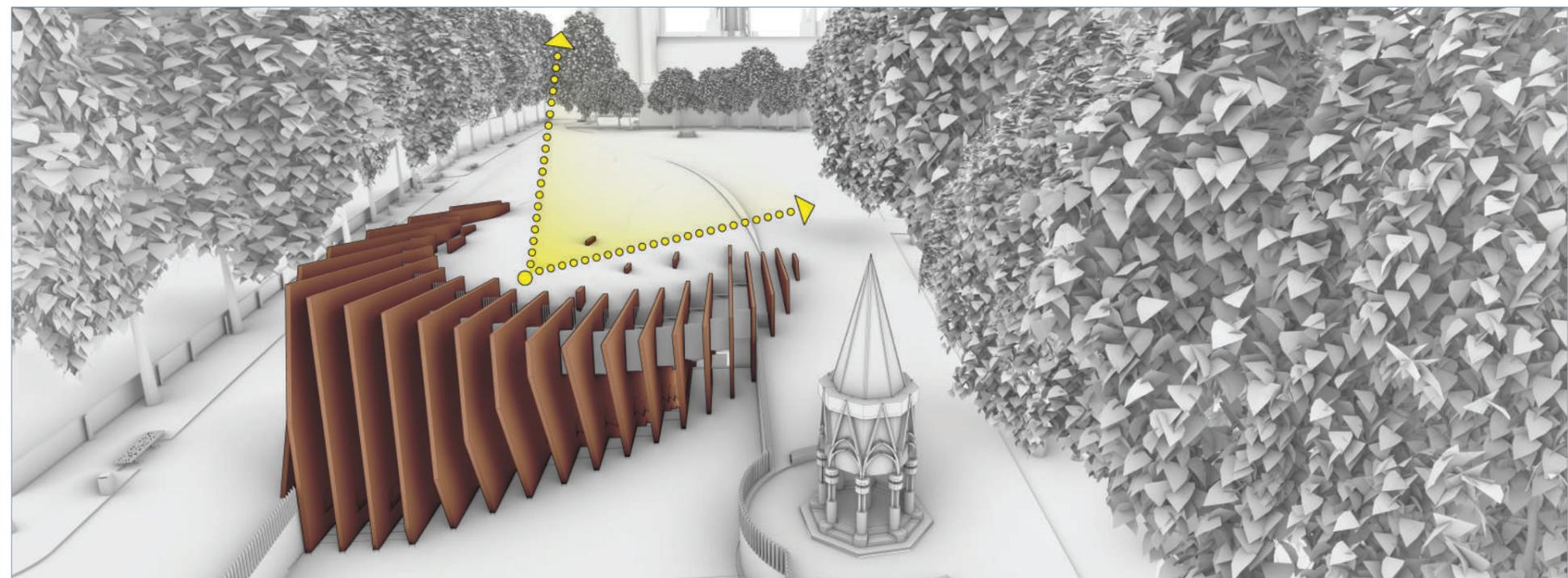
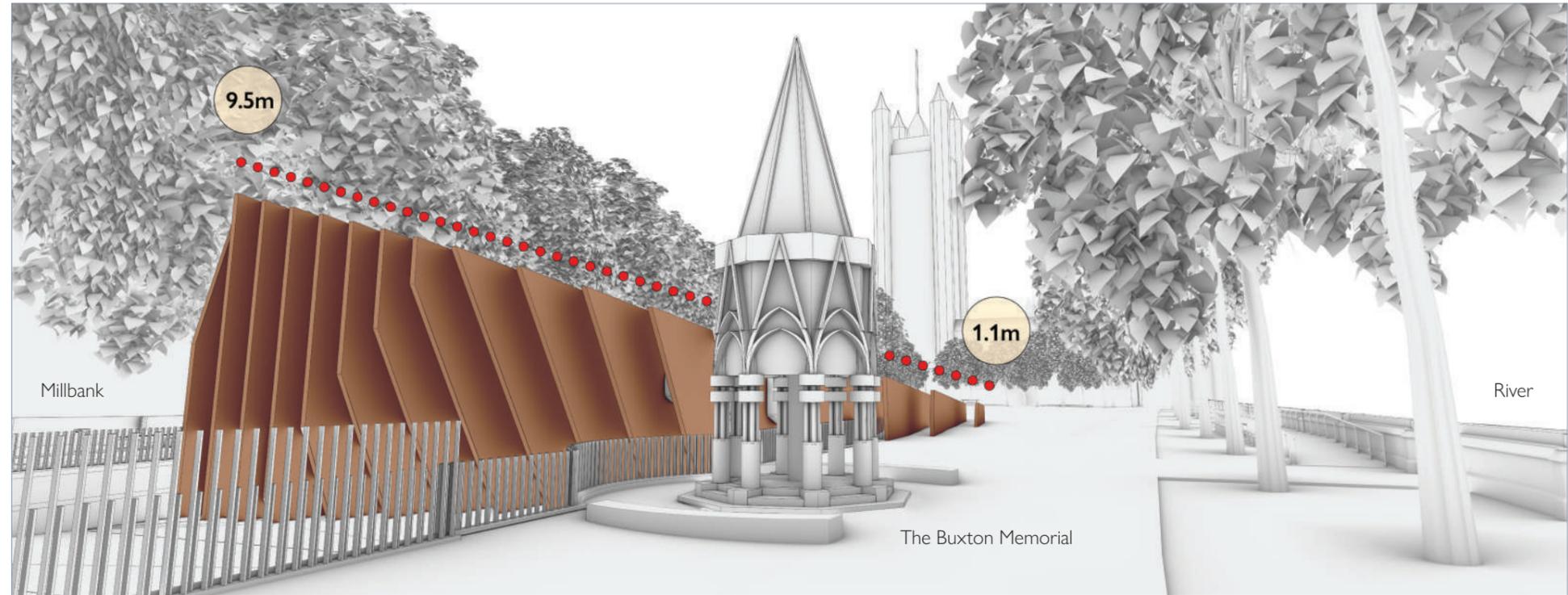
Fig. 7.1 Diagrammatic sketch views of Memorial in context

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Architectural Layout Continued

7.3.3.

Another key feature of the geometric sculpting of the Memorial is in its inclination from the highest tip of the fin walls, down along a north-easterly axis towards the Palace of Westminster and the Thames. This diagonal inclination creates a gently sloping amphitheatrical appearance to the top of the Memorial. This is a primary improvement to the existing park, and provides park visitors unprecedented views from an elevated position towards The Houses of Parliament, as well as views north over the high river wall towards the London Eye. Additionally, this inclination opens up the form of the Memorial to wider reaching views from the south bank of the Thames and from the river itself when travelling by boat.



●●●● Enhanced views from the upper landform

●●●● Perceived 'cutter' line that defines the geometric inclination

Fig. 7.2 and 7.3 Memorial Form and Sculpting

7.3.4.

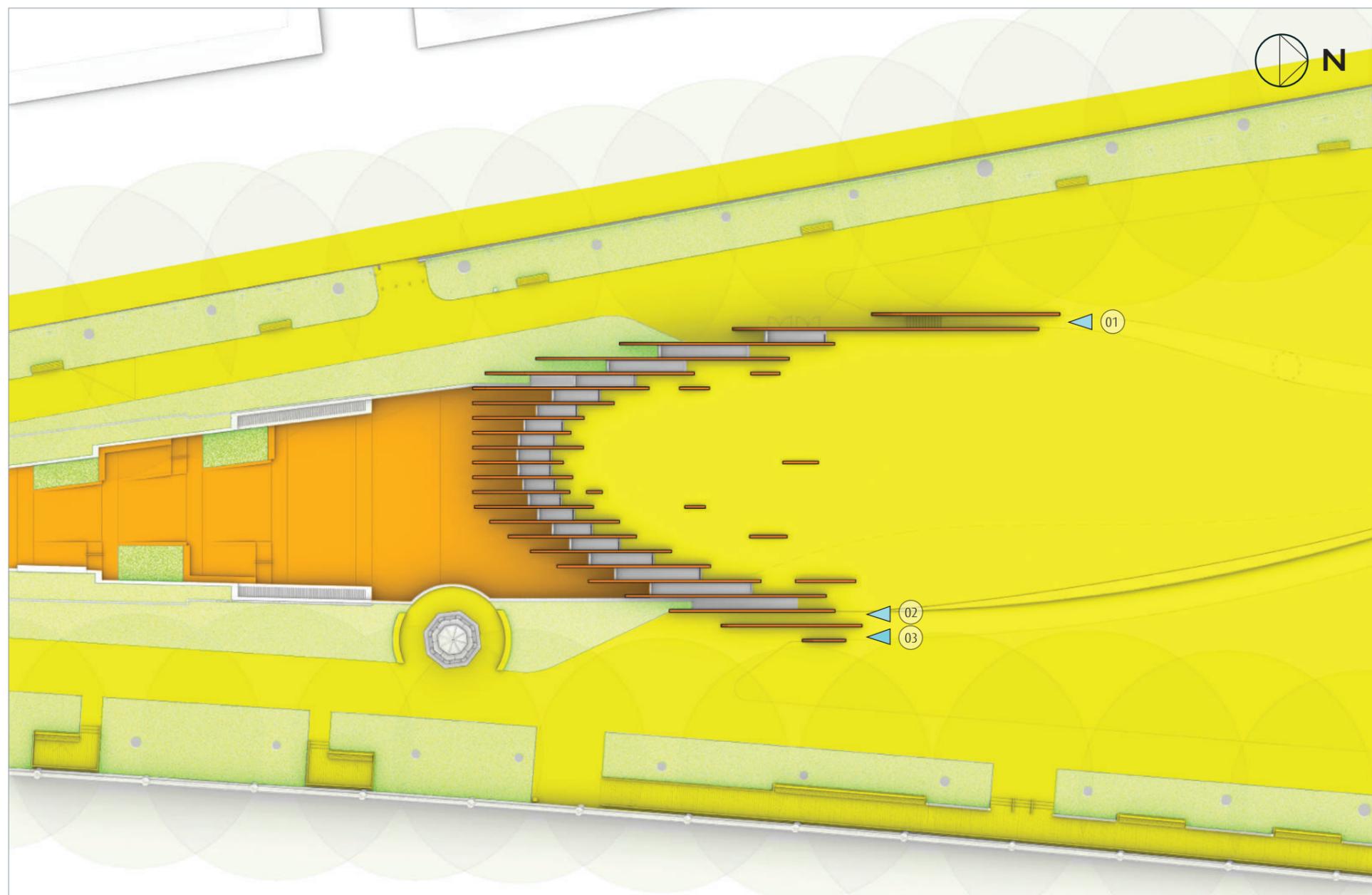
The proposed Memorial's co-existence with the gardens in which it is situated, is further emphasised by allowing it to be experienced as a subtle backdrop to many activities which are not exclusively related to visiting the Memorial or Learning Centre. As the latter is now to be accessed through a secure perimeter, it was felt that as much of the experience of the Memorial within the gardens needs to be shared, with some of the paths it contains 'liberated' to become part of the experience of a visit to the gardens. This also emphasises the notion that this is a place within the park, and part of its routine. Approached from the north, all 23 fins are visible and reachable. The two paths inscribed by the three eastern fin walls along the river wall provide full level access for park visitors. The last two fin walls on the western side of the Memorial create a path which provides stepped access to and from Millbank.

7.3.5.

Some of the Memorial's fin walls are extended as visual punctuation further north along the elevated landform. These fragments help to visually embed the Memorial further in the gardens, and as they appear to rise from the grass as elevated blocks, they can also be used as casual benches.

7.3.6.

Careful consideration was given to every interface between the Memorial and its surrounding material finish, be it grass, stone paving or gravel path. The Memorial's bronze fin walls meet the ground (see section 7.5 below) and interact with other neighbouring materials in as natural a way as possible, with subtle gaps and reveals, which help embed it further into the ground. This is done in order to emphasise its geological, rather than architectural character. The Memorial is part of a landscape, rather than an object on a plinth. At park level, the Memorial is mostly embedded in grass, with extensive areas of the secure perimeter fence around the Memorial Courtyard densely planted and treated in a manner which helps visually embed it within its context further.



- Accessible zones for general public in and around Memorial (non-ticket holders)
- Ticket holder zone
- Proposed soft landscaped zones around park
- 00 Non-ticket holder public access through 3 no. outer Memorial pathways

Fig. 7.4 Diagram to show accessibility in and around Memorial

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Height and Massing

7.4.1.

In designing the Memorial, we have aimed to balance its height and massing in the context of Victoria Tower Gardens. The use of extensive and accurate 3D modelling allowed us to interactively evaluate the roles played by trees, topography, surrounding buildings, and key views to and from the Memorial. This has also enabled us to feed ongoing data from other consultants' input into the model (such as tree root survey data). We believe that having formulated the Memorial in this manner has ensured that the proposal was not developed in isolation, but rather, as part of a rich contextual whole.

7.4.2.

One of the key design factors, which we believe has contributed greatly to the Memorial's striking appearance, and to the perceived interplay between strength and fragility, is the slenderness of its constituent elements. In order to achieve this balance, each bronze fin was designed to measure only 20cm in width - marginally thicker than a domestic plasterboard wall - yet several fins reach heights 40-50 times higher than they are wide. They are carefully engineered to allow this feat, so that seen from a distance, they seem inordinately thin, yet in-between two fins, a visitor may feel their undeniable robustness.

7.4.3

When seen lengthways, or at an angle, the succession of fin walls renders the appearance of the Memorial as a striated, geological cliff-like mass. When seen from the north, they are seen more as a crown of thin, independent fragments. Additionally, the carving and shaping of the cumulative array of bronze walls into the overall form of the Memorial has taken it away from the conventional architectural language of stone-clad concrete structures and steel and glass facades, and into the world of landscape, land art or geology.

7.4.4.

The Memorial strikes the right balance between creating an experience and creating an iconic structure in the public domain. The Memorial form appears to be indented into the ground, as if the full weight of the experience the place commemorates has affected the ground plane. This indentation means that the Memorial is perceived as being of a certain height above street or park level, but is in fact over 2 metres higher when viewed from the bottom of the Memorial Courtyard. We believe the design decision to create such a height difference, successfully serves to mitigate the scale of the Memorial when seen from Millbank, without sacrificing the impact it may have on visitors approaching it through the Memorial Courtyard.

7.4.5.

The 2016 competition brief dictated as an overall height restriction for the proposed Memorial, to not exceed the tip of the Buxton Memorial. When designing the Holocaust Memorial, we ensured that at its highest location at the apex of a single bronze fin wall, the Memorial stands some 2 metres lower than the tip of the Buxton Memorial. From that highest point, the Memorial gently cascades downwards in elevation and sweeps towards the north. The relative heights of key features and structures within Victoria Tower Gardens are shown in Fig. 7.5 in relation to The Memorial - Lambeth Bridge, the Buxton Memorial, Burghers of Calais, the Parliamentary Education Centre and The Palace of Westminster.

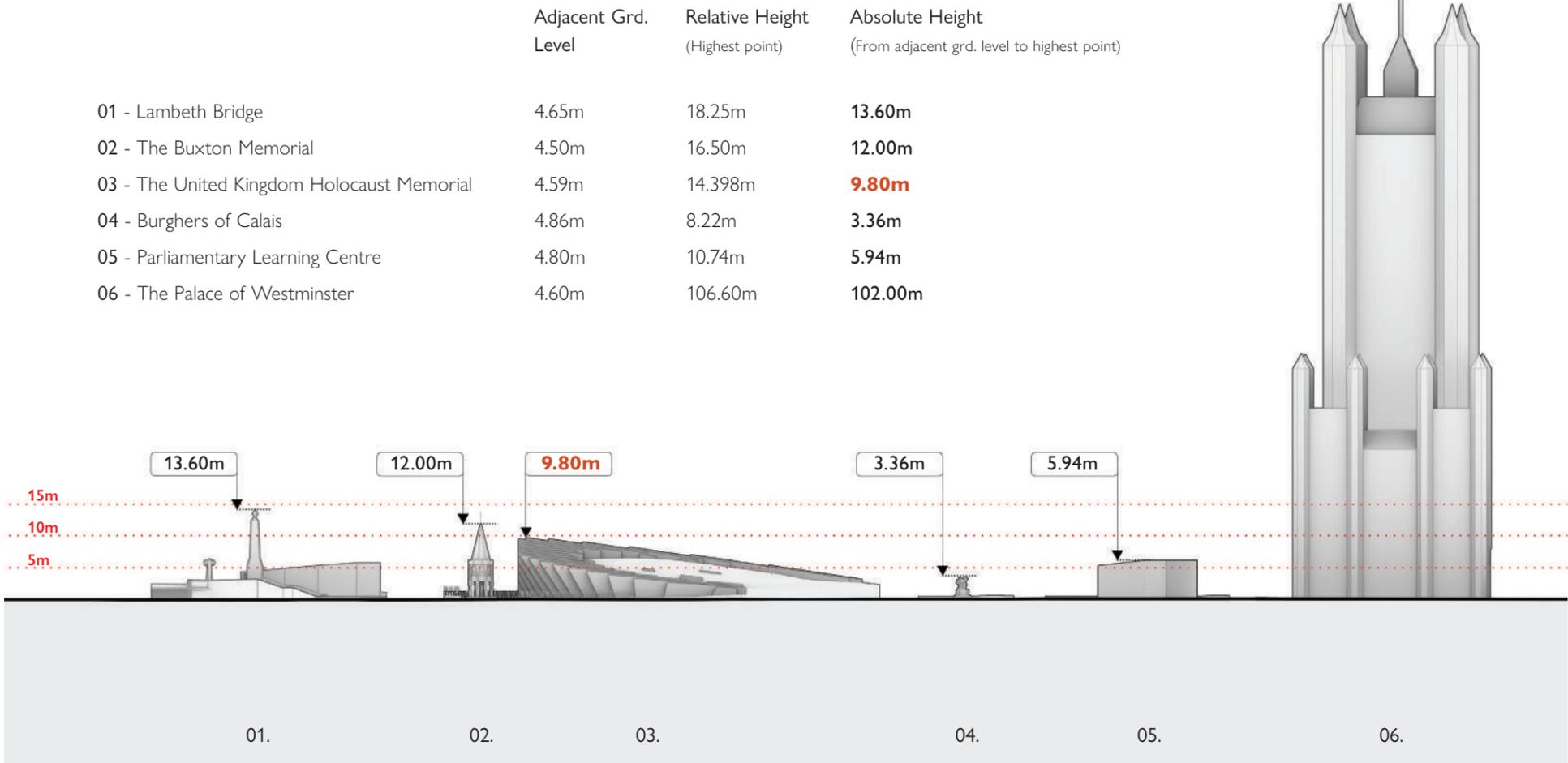


Fig. 7.5 Height comparison study

Materiality, Sustainability and Durability

7.5.1.

Bronze is widely recognised as representing longevity, durability, and quality, and is a familiar choice of material for sculptures adorning the palaces, temples and public spaces of ancient and modern civilisations. The choice of bronze for the Holocaust Memorial stems from the wish to echo this material heritage, to create a notional connection with other bronze memorials in the gardens, as well as imply the role that material plays in human enterprise.

7.5.2.

Bronze, like most non-ferrous metals, oxidises and settles into a protective patina which halts the effects of corrosion. Bronze retains some of the elastic properties of its main constituent parts – copper and tin – yet through the addition of other elements results in a stronger and more durable alloy. In that sense, the material has an exceptionally long life, and its patina serves to record the environmental effects particular to its location – temperature, moisture, solar orientation, and of course, human touch.

7.5.3

We chose this material for the Memorial mainly for these reasons, and have in the past successfully used non-ferrous metals to highlight temporal characteristics, and help embed sculptures and structures in their immediate context. We believe that the dialogue between non-ferrous metals and greenery is particularly rich and effective in this process of integration, as materials that changes over time, weather alongside their organic counterparts, and help establish this synergy. The following examples show past projects using Cor-Ten steel (Design Museum Holon), patinated brass (ToHa Towers (Phase 1), Tel Aviv) and bronze (Evergreen, Tokyo) which show this process of integration over time.

7.5.4.

With sustainability in mind, and the wish to minimise energy consumption and waste production, we have chosen to recommend the sourcing of bronze for the Memorial from one of the largest manufacturers of bronze panels in Europe, who champion the highest environmental standards. In this way, it is guaranteed that the copper for the bronze is not sourced from mining, but is rather sourced as scrap metal from manufacturing offcuts, disused electronic parts and currency. Copper scrap is characterised by its very high recyclability. In this way the return rate of construction waste is 100%.

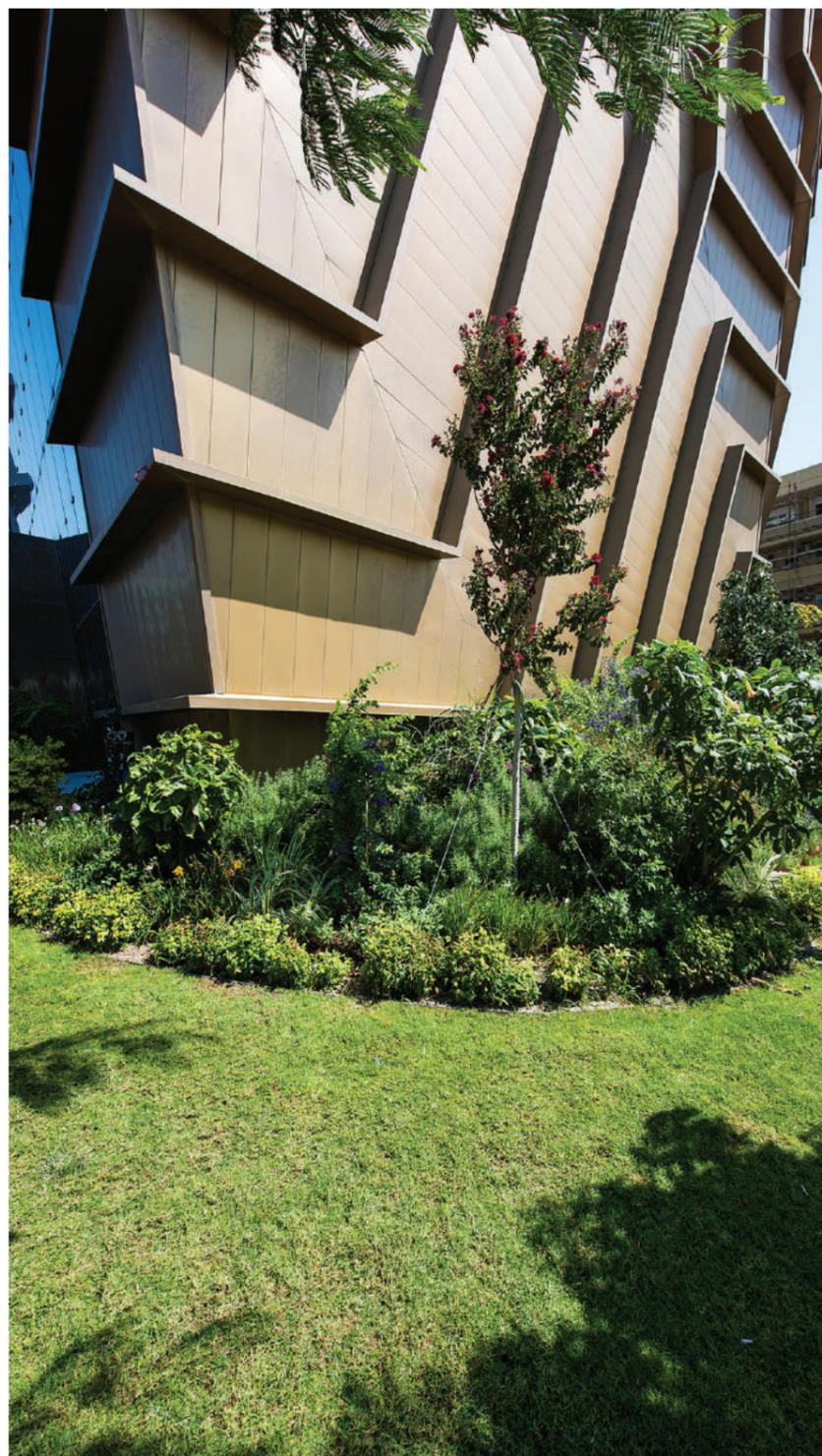


Fig. 7.6 Clockwise from left: ToHa Towers (Phase 1), Tel Aviv 2019; Evergreen, Tokyo 2003; Design Museum Holon, Israel 2010

THE MEMORIAL

8.0 RESPONSE TO OBJECTIONS

In this section, I will respond to the reasons stated for objection to the proposed scheme, particularly criticisms of the physical arrangement, size and architectural qualities of the proposed Holocaust Memorial within the wider context of the gardens and beyond.

8.1.

I am aware that it has been alleged that “*there may be a place for a sixth holocaust memorial in the UK...*” and that “*...the new holocaust memorial would have to be seen to be meeting those objectives while the existing UK memorials do not. The other major ones are:*

- o *Beth Shalom Holocaust Centre (National Holocaust Centre and Museum) in Nottinghamshire*

- o *The Holocaust Exhibition and Learning Centre, Huddersfield*

- o *The Hyde Park Holocaust memorial, in Hyde Park, London.*

- o *The Imperial War Museum Holocaust Exhibition in London*

- o *The Wiener Library for the Study of the Holocaust and Genocide (London)*” (See Section 4a, Core Document CD 5.26, opening statement).

In response I would state that only one of the above is in fact a memorial, and while that serves a particular purpose, does not meet the government’s brief for a British memorial of international importance and reach.

8.2.

It has also been alleged that “*Bearing in mind that holocaust memorials do not in themselves combat antisemitism and that proximity to government buildings has no discernible effect*” (See Section 4a, Core Document CD 5.26, page 2). In response I would state that indeed holocaust memorials themselves do not combat antisemitism, in the same manner that war memorials (such as the cenotaph) do not prevent wars. Both act, however, as containers of a larger collective grief, and permanent reminders to the dangers embodied in hatred, intolerance, state-endorsed acts of violence and racial persecution. The great power of siting a holocaust memorial in proximity to government buildings cannot be more prominently manifest than in Berlin. The Memorial to the Murdered Jews of Europe is spread out with the backdrop of the Reichstag, and has become one of the most visited memorials in the world (3.5m visitors in its first year, and over 7.5m visitors to the adjacent learning centre since its opening in 2005).

8.3.

Baroness Deech also alleges that “*The architects entered an almost identical design for the competition to design a memorial in Ottawa, in a much larger site with few neighbouring buildings. [photos attached].*

It was rejected. It has not been changed to blend with the London surroundings. The Canadian context both historical and geographical was entirely different and yet the same design notion was offered as appropriate for London” (See Section 4a, Core Document CD 5.26, Planning point 6, page 7).

In response I would state the following.

8.3.1.

The competition entry for the Canadian Holocaust Memorial in Ottawa was submitted in 2014. It was not ‘rejected’ as described, but rather didn’t win, as it had received the second highest number of votes by the jury, but ultimately a design by Daniel Libeskind was selected to win.

8.3.2.

Ron Arad Architects (RAA) designed both the Ottawa memorial and the London proposal. The two proposals are substantially different from each other in material and form, yet share the same thematic underpinning. RAA have, from inception, sought to devise an architectural symbolism that is both experiential, and of wider, universal reach, which would somehow capture the horror of the scale of the Holocaust, without dressing it in a pictographic symbol. Hence the choice of the vast number of countries in which Jewish communities were decimated, represented through paths visitors could experience.

8.3.3.

The use of culturally exclusive pictographic symbols such the Star of David, in fact led to Daniel Libeskind winning the Ottawa competition, with an extruded Star of David as the memorial’s structure. While this is a very recognisable symbol, it is a well-trodden motif in his work, and has served the plans of several of his buildings including the Jewish Museum in Berlin. These symbols, even for many in the Jewish community, carry limited emotional or transportative weight, and are certainly neither exclusive to the Holocaust, nor inclusive of non-Jewish victims of Nazi persecution.

8.3.4.

There seems to be an erroneous impression that somehow projects are born at a location, or for a location in a vacuum, in a way that every project conception is entirely unique. The truth is that no project is entirely unique, and is rather based on an accumulation of thematic, architectural and material references from the creative stable of the architect, tempered by local site constraints. In this vein, RAA conceived of the 22 paths as an architectural motif of choice, a motif which is present in the UKHMLC proposal.

8.3.5.

The two memorials differ in material (concrete (Ottawa) versus bronze (London)), form (rectangular leaves of a book (Ottawa) versus a cliff-like topography (London)), visitor experience (a flat, destination-less corridor (Ottawa), versus the stairs descending into the Threshold (London)), and many other details.

In the UKHMLC, it is intended to combine the architectural motif of the Memorial pathways, with those of the topographic landscape and the use of bronze, to encourage an empathic response in visitors to the park – in the subtle shift and placing of yourself as a visitor outside of your world of reference and into another’s.

8.4.

Baroness Deech also alleges that “*It is more representative of the architects’ unique style than the memory: to the untutored eye such as mine Adjaye designs are characterised by stripes, horizontal and vertical, and this is another example; it seems that as an afterthought explanations were sought to relate it to the Holocaust*” (See Section 4a, Core Document CD 5.26, Planning point 6, page 8).

In response I would state the following.

Baroness Deech’s comments are ill-informed, as both Memorials were in fact designed by RAA and not David Adjaye. The style she refers to can be found in many works by Ron Arad, typified by the volumetric intersection of a layered object with a ‘cutter’ (see examples small and large such as ToHa tower (Tel Aviv), or the Oh Void series), however the main aesthetic driver in this proposal was the inherent symbolism, underpinned by the numeric symbol (the paths), yet interpreted in a site-specific manner, using a very different scale, materiality, and datum.

8.5.

I am aware that it has been alleged that “*the existing monuments do not form a coherent story either of British liberties or of the nation’s conscience and will not do so if a Holocaust Memorial is added.*” (See Section 14, Core Document CD 5.29, Point 12). In response I would state that the Holocaust Memorial in isolation was not intended to form such a coherence. It is the meandering path, introduced as part of the UKHMLC proposal which aims to do so, in a subtle manner. By weaving a new non-axial path through Victoria Tower Gardens, it is envisaged that a physical narrative journey could be made possible, linking disparate monuments forming a stance against injustice. Furthermore, this coherence can be reinforced by the choice of bronze alloy for the Holocaust Memorial’s fin walls, the same material used for both the Emmeline Pankhurst Memorial and the Burghers of Calais sculpture.

8.6.

I am aware that it has been alleged that “*The protected views will be lost. The uninterrupted expanses of grass edged by trees, with Rodin’s Burghers of Calais and the Buxton Memorial carefully placed at the margins, are the result of deliberate design. Looking north, there is at present no distraction from the full-face view of the south front of the Houses of Parliament*” (See Section 7, Core Document CD 5.29, point 19). In response I would state that in responding to the government’s brief for the design competition, we have designed a memorial that is intended to be both iconic in character, visually recognisable, yet respectful of the site in which it is to be situated. The proposed overall highest point of the tallest Memorial fin wall reaches a height of +9.8m above park level, approximately 2m lower than the top of the main body of the Buxton Memorial, and over 3m below its tip, or ‘Ridge Level’ at +13.5, as recorded in the measured survey.

8.7.

I am aware that it has been alleged that “*the HMLC will loom over the Buxton Memorial and disrupt its careful placing on the axis with St John’s Smith Square*” (See Section 7, Core Document CD 5.29, point 20). In response I would state that the proposal, as submitted for planning in December 2018, incorporates the Memorial in its relocated position some 40m north of its previous location during competition submission. The Memorial’s relationship to the Buxton Memorial has thus changed to allow the latter to be viewed fully from St John’s Smith Square, as it is at present. The Holocaust Memorial is positioned a minimum distance of 8m away from the Buxton Memorial in such a way as to frame it and enhance its setting more dramatically. When viewed from the entrance pavilion looking north, the Buxton Memorial is seen with the layered backdrop of both the Holocaust Memorial and the Houses of Parliament beyond. Furthermore, the proposal allocates a new radial well-lit plinth from which to observe the Buxton Memorial as part of the enhanced park landscaping works.

8.8.

I am aware that it has been alleged that “*Visitors leaving the Learning Centre will be confronted by large residential and commercial blocks on Abingdon Street rather than the ‘Mother of Parliaments’*” (See Section 7, Core Document CD 5.29, point 22). In response I would state that the backdrop of Parliament behind the Memorial is the first welcoming image of those visiting the Memorial and the Learning Centre when arriving from the south facing north. Visitors leaving the learning centre will in fact be facing south, within the Memorial Courtyard, with a view of the perspectival rows of plane trees either side, and with very limited views of

built context outside of Victoria Tower Gardens. They will certainly not be physically able to see Abingdon Street. Upon their reaching park level again at the south end of the Courtyard (by the entrance pavilion) they will be once again immersed in the Millbank streetscape.

8.9.

Further to the point above, it is important to emphasise that the Memorial is not mono-directional. It does not 'face' south as such, but is rather multifaceted with two prominent aspects: the side facing north towards Parliament, encapsulating the slow creep of insidious hatred bubbling under the surface, and the side facing south, encapsulating the fragility of democracy and how easily, abruptly and dramatically it can break down.

8.10.

Furthermore it has been alleged that *"the design bears no clear relationship to the Holocaust either, save for the contrived and opaque relationship between the 23 fins and the 22 countries in which Jewish communities were destroyed. It is unworthy of its subject"*. In response I would state that as described in Section 6.0 above, the Memorial's design has been infused with several evocative symbolic references in mind – biblical, metaphorical (rising landform and abrupt cliff face), material (the history of the use of bronze) and mainly, numerical – a very Holocaust-specific reference. The merits of the design were debated and decided by the esteemed members of a very able competition jury panel.

8.11.

The objection as noted in 8.10. raises the notion that a visible, and direct link to the subject matter should exist in the design of a Holocaust memorial. We take the view that over time a memorial, even if only abstractly representative of the artist or architect's interpretation of the subject matter, can become a very powerful and widely recognisable place for specific memorialisation. The Cenotaph in Whitehall is perhaps the best example of this. It is a fairly simple, austere block of stone in the middle of a busy road, yet it captures the collective grief and the attention of a whole nation, beyond living age of those who experienced the war. On the 11th November 2018, its reach extended further around the world on the centenary of World War I Armistice. It does so without overt symbolism, or ornamentation in the form of tanks, soldiers or other figurative elements people might associate with the war. It is rather a much more abstract container for those memories.



Fig. 8.0 North-facing view from proposed, raised landform adjacent to the Memorial

THE MEMORIAL

9.0 CONCLUSION

9.1.

As I stated in my introduction to this Proof of Evidence, the process of developing the proposal for the UK Holocaust Memorial has been a sensitive balancing act between creating an emotive experience befitting the weight of the subject matter, and a physical insertion into Victoria Tower Gardens. This aims to strike the right balance between significance, and peaceful co-existence within the rich context, and the crucial juxtaposition of Parliament as its backdrop.

9.2.

I strongly believe we have achieved this, through a careful and considered approach to the depth of the narrative which underpins the proposal, the thorough analysis and evaluation of the gardens themselves, including all natural and man-made assets within them, and the placement and arrangement of the Memorial within this context. This process has regularly been enriched and tempered by expert advice, public engagement, and regular questioning within the design team of every aspect of the proposal.

9.3.

I believe the scheme will be appreciated in its context when seen from afar or up close, from the north, south, east or west, and will come to be seen as an integral, atemporal presence in this unique site.

9.4.

I believe the design has achieved the goals set for it, and manages to establish a unique place, iconic in nature and subtle in variation, evocative of emotions and experiences without being literal or manipulative. I also believe it will achieve the highest challenge, that of successfully resonating universally for years to come, with survivors and relatives of other atrocities.



Fig. 9.0 South-facing view of proposed Memorial in context