



# UKHM

## United Kingdom Holocaust Memorial

### PROOF OF EVIDENCE: EXHIBITION MASTERPLAN AND CONCEPT DESIGN

SECTION 77 OF THE TOWN AND COUNTRY  
PLANNING ACT 1990 (AS AMENDED)

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

PROOF OF EVIDENCE OF  
Stephen Greenberg MA (Cantab) Dip. Hons. ARB

On behalf of  
THE SECRETARY OF STATE FOR HOUSING  
COMMUNITIES AND LOCAL GOVERNMENT

TOWN AND COUNTRY PLANNING (INQUIRIES  
PROCEDURE) (ENGLAND) RULES 2000

September 2020

**metaphor**



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## 1.0 Curriculum Vitae

- 1.1 My name is Stephen Greenberg. I am a registered architect with 45 years of experience in practice. I am also a Professor in the School of Architecture, within the Faculty of the Built Environment, at the University of Reading.
- 1.2 From 1980 - 1994, I was a partner in Greenberg & Hawkes Architects; a practice that specialised in low energy, sustainable design and won numerous RIBA awards for houses and public buildings. I was also Editor of the weekly magazine, The Architects' Journal, from 1990 - 1994, before becoming a partner and director of architecture at DEGW (an international practice renowned for workplace design, regeneration and urban planning), from 1994 until 2000.
- 1.3 In 2000, I founded my practice, Metaphor (Communications Ltd); a company that specialises in the masterplanning of museums, culture and heritage projects, alongside the design of exhibitions and galleries. These projects have transformed the fortunes of many institutions and communities; many of which have received National Heritage Lottery Funding and other capital awards.
- 1.4 Metaphor has masterplanned many museums and heritage sites, including: the V&A's 'FuturePlan', the Science Museum in South Kensington, the National Railway Museum in York, The Museum of Science and Industry in Manchester, the Olympic Museum in Lausanne and the Grand Egyptian Museum in Giza.
- 1.5 I have also masterplanned UNESCO World Heritage sites including: the Sur-i-Sultani (Topkapi) Peninsula and Palace in Istanbul, and numerous National Trust properties. Alongside these larger institutions, I have also masterplanned a range of smaller museums around the United Kingdom, including: Blackpool, Grasmere, Paisley, Perth, Peterborough and Salisbury.
- 1.6 My practice has advised on major heritage sites, that hold both tangible and intangible histories, including: the St Kilda Centre on the Isle of Lewis, The Must Farm excavations and Flag Fen in Peterborough and the El Presidio de Santa Barbara in California.
- 1.7 Metaphor has also designed numerous award-winning museum exhibitions and galleries. Our clients include: the Victoria & Albert Museum, the British Museum, The Imperial War Museum, the National Museum of Scotland, the National Gallery Scotland, Winchester Cathedral and the Guggenheim in Bilbao.
- 1.8 I was also the designer of the highly acclaimed Holocaust Exhibition at the Imperial War Museum, which has been on permanent display at the Imperial War Museum since 2000.
- 1.9 I confirm that my evidence to this Inquiry has been prepared and is given in accordance with the guidance of my Professional Institutions. I also confirm that the opinions expressed in this document are my true and professional opinions.



## 2.0 Project Background

- 2.1 In August 2018, I was appointed to advise on the visitor experience and content masterplanning of the competition-winning design for the UK Holocaust Memorial and Learning Centre.
- 2.2 The former chief curator from Yad Vashem, Yehudit Shendar, and historian Martin Winstone, based at the Holocaust Education Trust, head up the learning centre's curatorial content team. In 2019 an academic advisory committee under the auspices of the former director of the Wiener Library was appointed.
- 2.3 A Content advisory sub-committee co-chaired by Lord Pickles and the Rt. Hon Ed Balls has been set up. This made a significant contribution to the development of the Learning Centre exhibition.
- 2.4 This process has taken eighteen months to complete. As a result, the Learning Centre has changed fundamentally since the competition.
- 2.5 Everything from the descent into the Threshold has changed. This is now all part of a continuous Visitor Experience; from the Threshold, through to the exhibition and back out again into the Courtyard which will be a garden of contemplation for visitors.
- 2.6 The specifics of the content are evolving, however the descriptions presented in this proof of evidence provide an overview of the current thinking, which will be further refined as the project moves through its subsequent stages of research, design, approvals, evaluation and testing and on into delivery.



## 3.0 The Learning Centre Masterplan

- 3.1 A masterplan for a museum or cultural institution must be seen as a roadmap for future development. The masterplan paints a picture of the entire project: the visitor experience and its programming, how visitors circulate and how spaces are used.
- 3.2 A masterplan is both physical and intellectual. It maps how the content is distributed across spaces. It is not set in stone; it is a roadmap and pathway for development.
- 3.3 I have worked closely with the design team, and with David Adjaye, personally, to realise a robust physical Learning Centre masterplan that will be both flexible and adaptable. Yet, at the same time, some set piece elements had to be fixed and integrated into the base-build design.
- 3.4 The key changes from the design at August 2018 to January 2020 are:
- The base-build shell, interior planning exhibition halls, and circulation are simplified, refined and reduced in area.
  - Escalators are removed.
  - Interior architecture and content are now one seamless Visitor Experience; spanning from the Threshold, through the exhibition and back out into the Garden of Contemplation.
  - The architectural components are now integral to the sequencing of the visitor journey.
  - The exhibition scenography is minimal and part of the interior architecture.
- 3.5 The re-planned Learning Centre will accommodate the exhibition that is currently envisioned but is also future-proofed for what might follow in the ensuing decades.
- 3.6 The plans have gone through numerous iterations during this 18-month period. The floor plans from August 2018 and the plan from January 2020 are shown to compare the two at the beginning and the end of this masterplanning process.



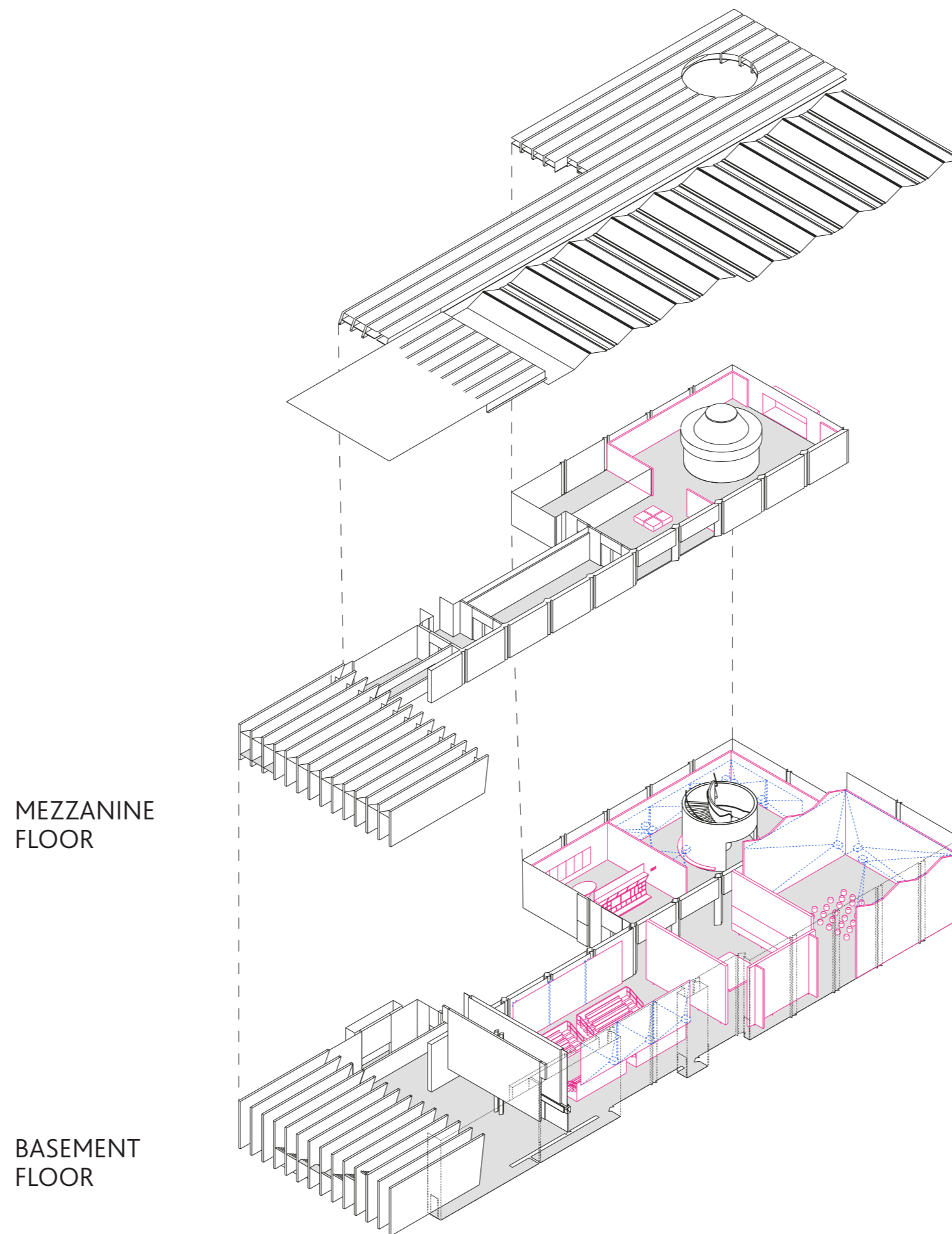


Fig 1. Axonometric view of the exhibition and public areas of the UKHMLC

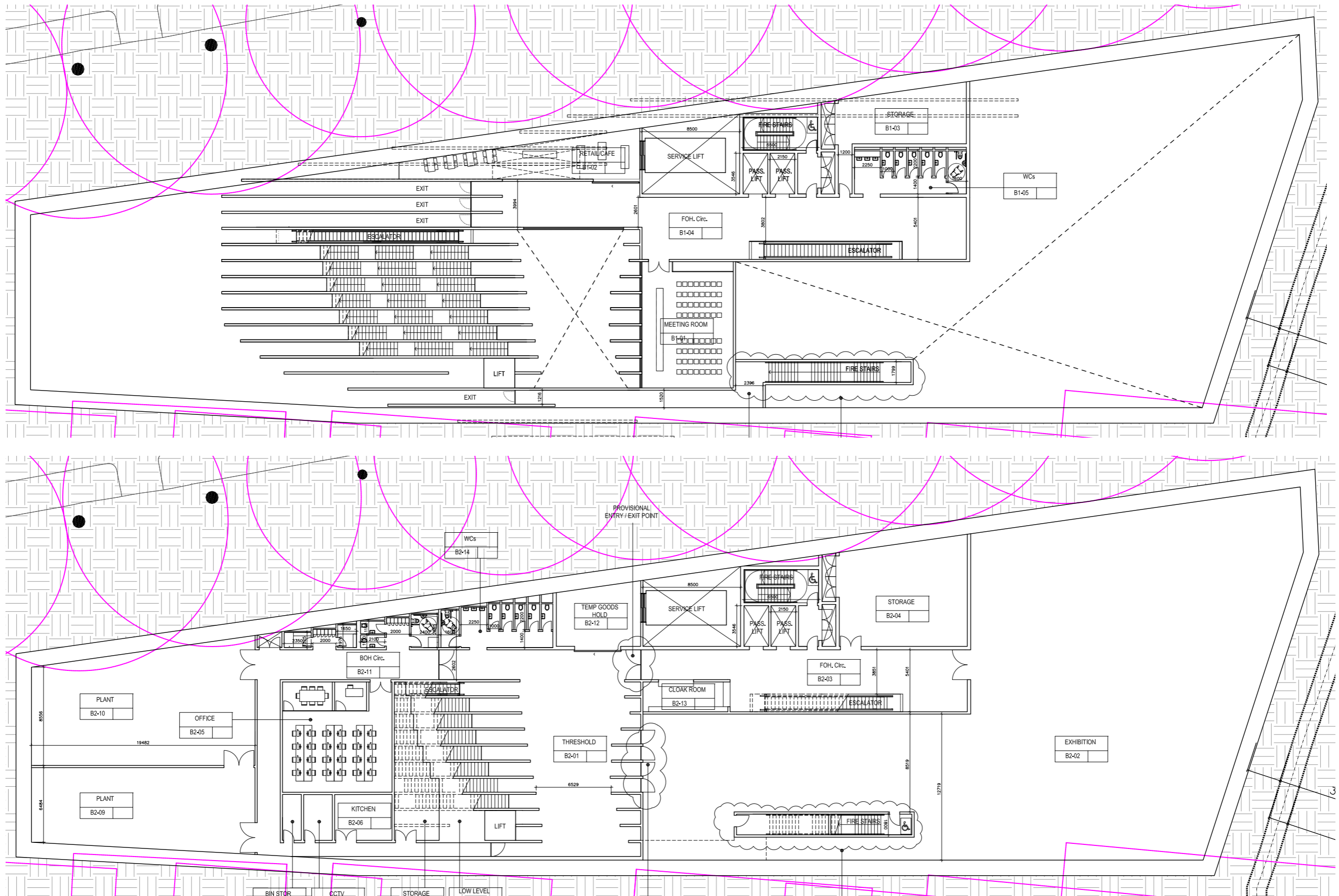
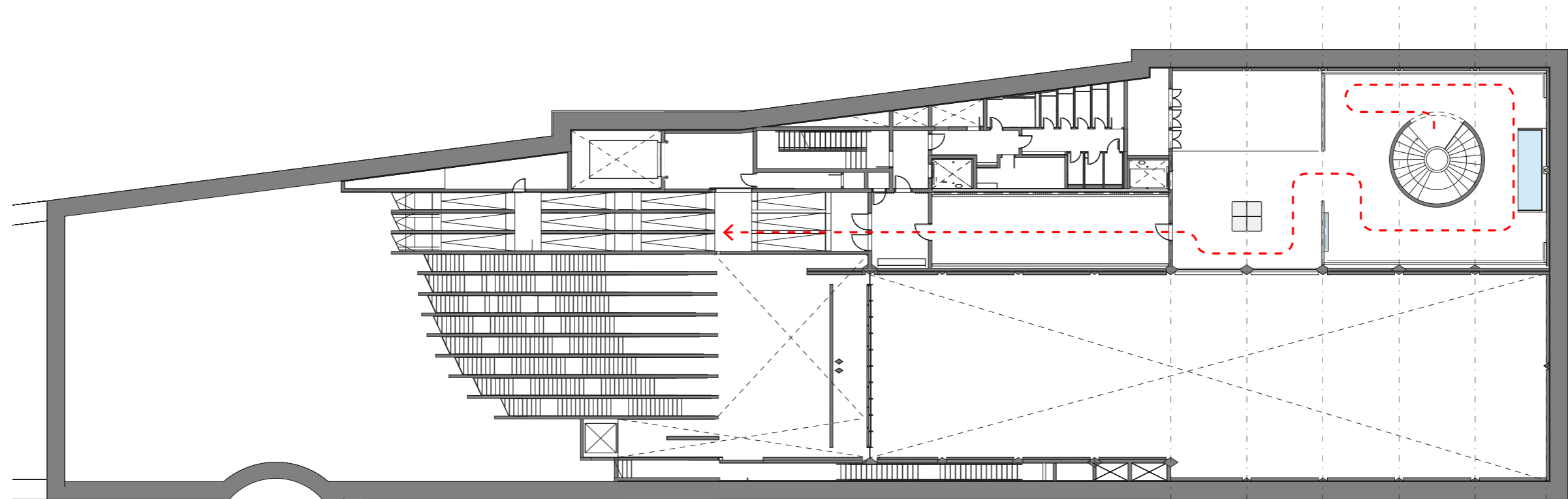
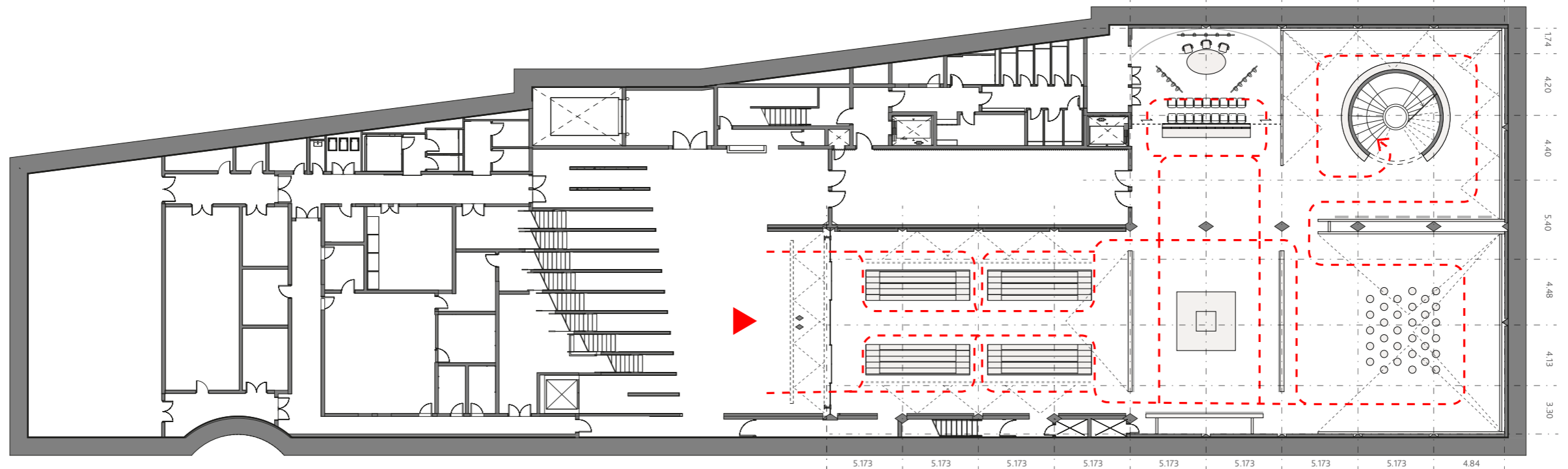


Fig 2. Mezzanine and lower ground floor plans for the UKHMLC at August 2018



MEZZANINE FLOOR



BASEMENT FLOOR

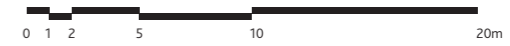


Fig 3. Mezzanine and lower ground floor plans of the UKHMLC at January 2020

## 4.0 Concept Design

- 4.1 In addition, I have taken the exhibition design to the completion equivalent to RIBA Stage 2; the Concept Design project stage.
- 4.2 Exhibition design always lags behind the base-build development and RIBA work stages and follows its own programme.
- 4.3 Concept Design (RIBA Stage 2) is an important milestone in projects of this kind; it tests whether the physical planning works. On other projects, it is also the basis for the HLF Round 1 application, alongside applications for other funding bodies.
- 4.4 A Concept Design for the exhibition now supports the base-build masterplan and the spatial layout of the Learning Centre and the exhibition. It is also a foundation document for future specialist designers and creative practitioners to tender and build upon.

## 5.0 Audiences

- 5.1 Audiences are the life-blood of any cultural institution. All institutions build their audiences over time and, in turn, the audiences build the institution. It is easy to forget, especially in a Public Inquiry about a physical entity, that we are also building an institution and developing new audience cohorts.
- 5.2 The UKHM is not starting from scratch; current audiences already exist. Every visitor to Victoria Tower Gardens becomes part of the audience cohort every time they enter the park. The existing cohorts divide into several groups:
- Local residents, office workers, dog walkers.
  - Tourists and international visitors.
  - School groups visiting the parliamentary education centre.
  - Occasional large gatherings such as the Luna outdoor cinema.
  - TV news journalists and politicians conducting interviews.
- 5.3 New visitor groups will be added with the insertion of the UKHM within Victoria Tower Gardens. Visitors to the Memorial and the Learning Centre will consist of a wide range of audiences, both visiting daily and for special events. Examples of these include:
- UK families and individuals.
  - UK schools.
  - Youth groups e.g. Scouts and Guides.
  - International tourists visitors, individuals, families and groups.
  - Civil service groups e.g. police and military.
  - Faith and interfaith groups.
  - Broadcast events, lectures, debates, 'Question Time' formats.
- Guests for ceremonies e.g. International Holocaust Day.
  - NGO's and civil society organisations.
  - Community Outreach.
- 5.4 Audiences have a wide range of needs that must be met as the project unfolds and the UKHM better understands and builds its audiences.
- 5.5 Different audience cohorts have different learning styles, including: visual, auditory, reading/writing, and kinesthetic. All exhibitions must respond to these very different ways of accessing information.
- 5.6 Audiences arrive with a wide range of access needs that are reflected in the DDA requirements.
- 5.7 Audience development plans, audience evaluation (focus groups) and activity plans are now best practice requirements for National Heritage Lottery Fund capital grants. Diversity and inclusion are now central to all cultural best practice.

## 6.0 A Multi-Media Exhibition

- 6.1 The exhibition in the Learning Centre will not be a traditional object-heavy museum-type experience.
- 6.2 The UKHMLC is not a collecting museum with staff handling acquisitions - this requires an extended search for a limited number of objects, in an already crowded field where other institutions (e.g. IWM) have been collecting for decades. This approach assumes that stories are told through objects.
- 6.3 There are fewer objects that recall the specific events in the UKHM exhibition in the Learning Centre in Westminster. There is, however, an abundant supply of film, photography, radio, newsreel and records on paper, that naturally supports the story that the UKHMLC will focus on.
- 6.4 Making the exhibition media-rich, rather than object-rich, is a natural consequence of this interpretative strategy and the shaping of an evolving narrative that responds to the historical research and evidence.
- 6.5 This is not to say that there will be no artefacts in the exhibition. There will be – just very few, very powerful objects. These objects will be carefully chosen, unique, and fit perfectly to specific points in the story. The key objects that have been earmarked for display are outstanding and fit the memorial context perfectly.
- 6.6 An exhibition such as this is known as 'multi-media', hence it incorporates:
- a. A range of media and media platforms, projected images, images on LED screens, audio and lighting.
  - b. Photography, graphics and typography, artefact display, object theatre, and curated and commissioned art.
  - c. Newsreel, documentary film, historic film footage, home movie, audio recordings, animation, info-graphics, rostrum camera and digital re-mastering.
- 6.7 These are some of the materials a multi-media exhibition will deploy. Put simply, it can be understood as a 'movie in space'; indicating the production techniques that are needed to produce the exhibition. These include: scripts, storyboards, documentary and film editing and voice over.



Fig 4. Examples of multi-media exhibition techniques

## 7.0 The Visitor Journey

- 7.1 All exhibitions take visitors on a journey, a journey through which a story unfolds. This is often sequential; visitors are taken on a set path, often laid out chronologically or geographically.
- 7.2 In this exhibition the visitor is also able to move freely between several sections as they wish.
- 7.3 The Learning Centre exhibition must be seen within a larger visitor journey. This journey begins and ends in the open air of Victoria Tower Gardens, where the Memorial is seen through the trees and the gaps in the hedges and railings. (Fig. 4)
- 7.4 Visitors approach and enter through a gatehouse pavilion. They then step down into the Garden of Contemplation, set below the level of the Gardens, where they see the powerful and moving Memorial ahead. They return to this as they leave.
- 7.5 The Memorial's iconography of 23 bronze fins is redolent with echoes and resonances. Visitors will find their own quite apart from those referenced by the designers in their Proof of Evidence. Audiences find their own responses, e.g. to having to choose an entrance; to descending into the Memorial down a long narrow stairway. (Fig. 5)
- 7.6 Visitors reach the Threshold space in the underbelly of the memorial, - from where, the story unfolds. Up ahead, they see a concrete curtain suspended like a portcullis, hovering at door height, low and brooding. The word Holocaust and a quotation are placed on the concrete surface. (Fig 6)
- 7.7 As visitors step under the Threshold curtain, they see a slowly changing array of photographs taken at the British Army liberation of Bergen Belsen. Then they enter.
- 7.8 This entrance sequence, from the first view of the Memorial through the perimeter gardens, to descending a staircase between the fins and passing under the suspended curtain, will be astounding. It will provide a series of emotional and visceral experiences that unfold for each visitor. (Fig 7)



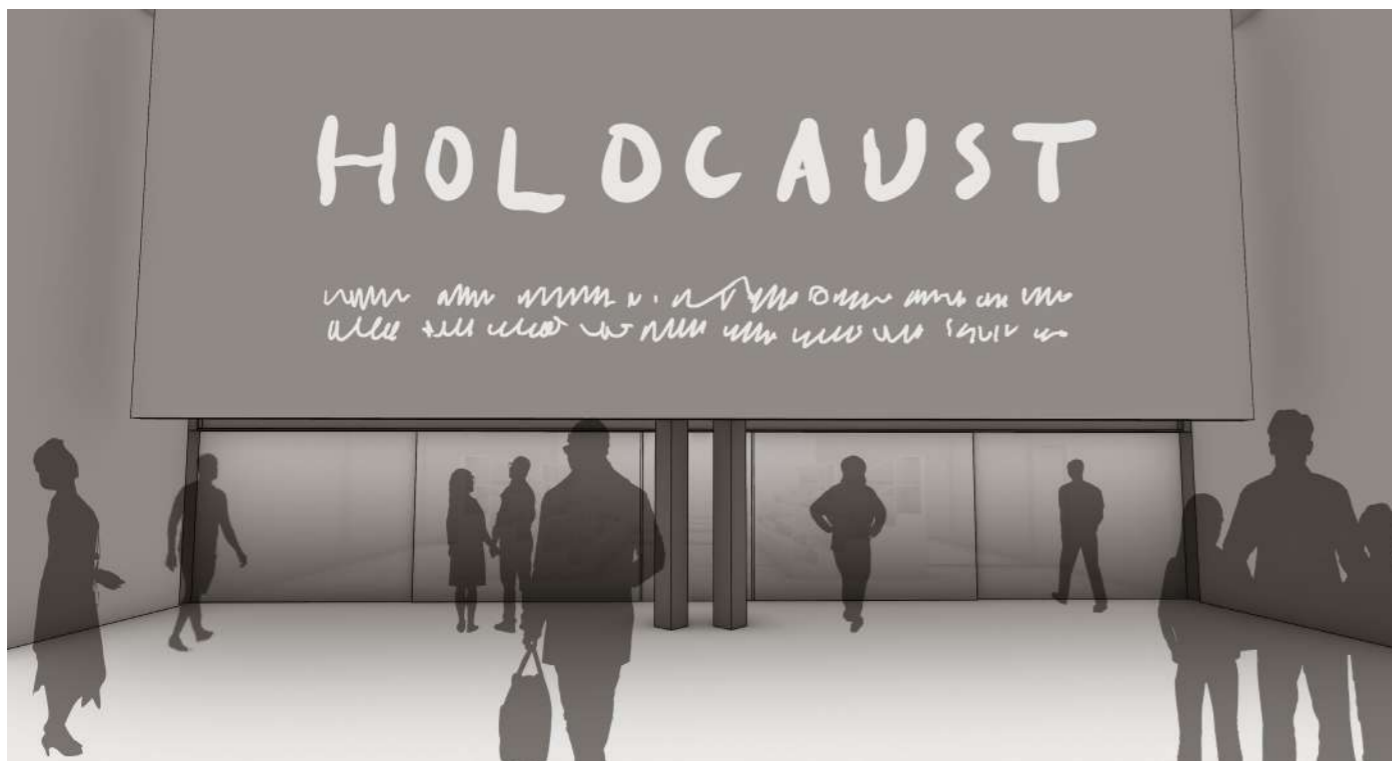
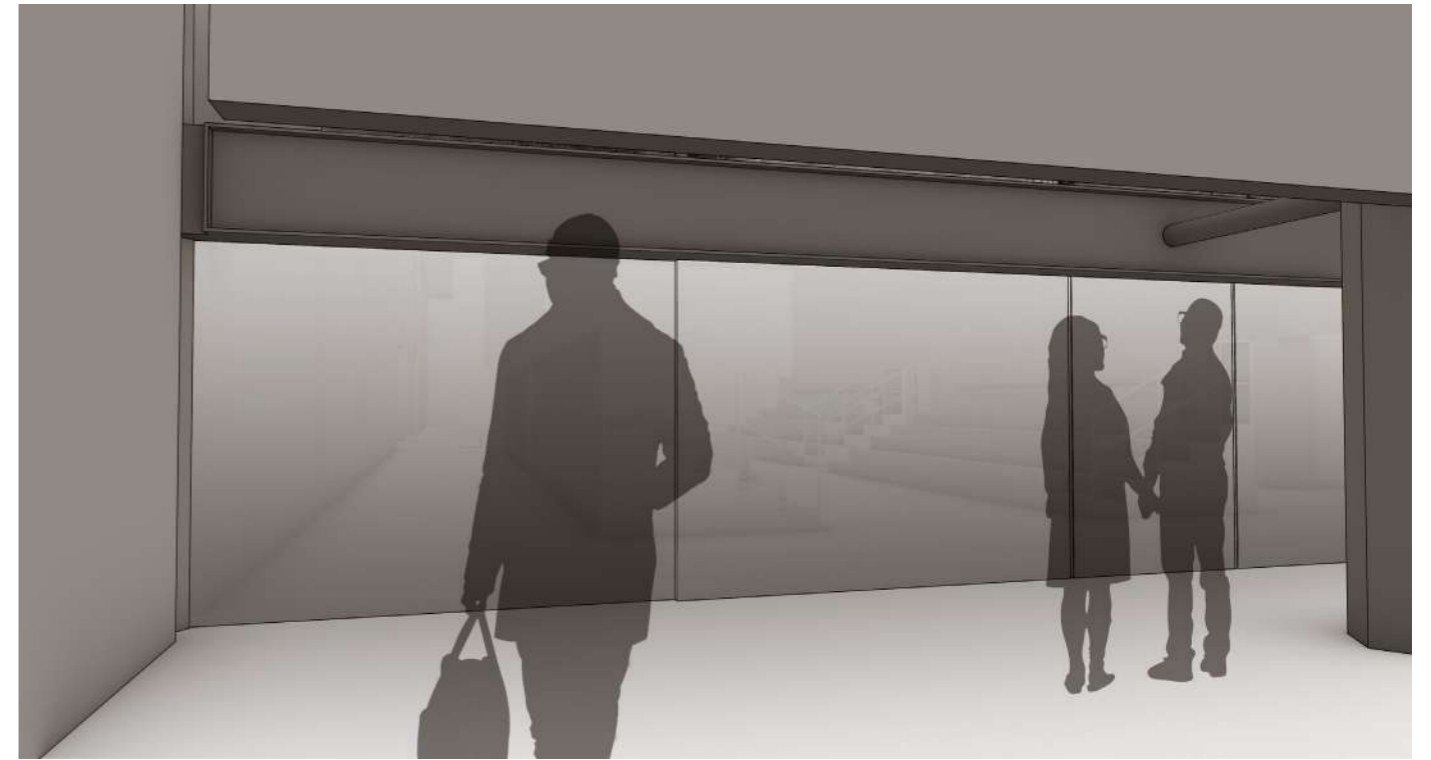


Fig 5-9. The visitor journey from inside the Memorial to the Threshold and the exhibition entrance

## 8.0 The Visitor Narrative

- 8.1 The story of the UKHM is set within the confines and genius loci of Westminster; the seat of the British Government. It is here that we construct a narrative that remembers, explores and understands the many meanings of the Holocaust, and subsequent genocides, specifically in relation to the role of governments, the British response, democratic action, accountability, what people understood and how they responded, and the influence of then-contemporary media.
- 8.2 The seven thematic sections are best thought of as scenes or chapters.
- 8.3 Each scene or chapter has its own scenography and unfolds naturally, one after the other, through large and purposeful openings between screen walls. These openings provide long views, diagonal views and cones of vision to key images in the next section. This means that visitors see the spaces unfold and can move freely back and forth between the chapters on the lower level.
- 8.4 Each scene uses media in an entirely different way; each has what can be described as a 'principal mode of delivery' that suits the subject matter and the available content. This provides pacing, sequencing, changes in atmosphere, emotional mood and intensity, as each scene is different from the rest.

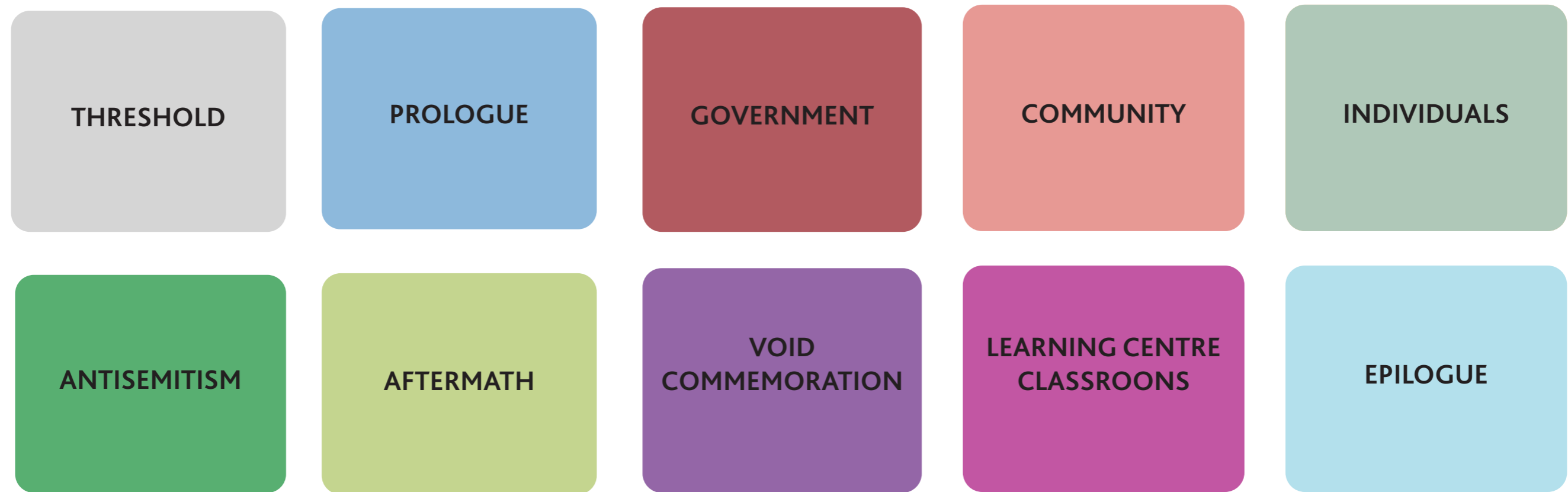
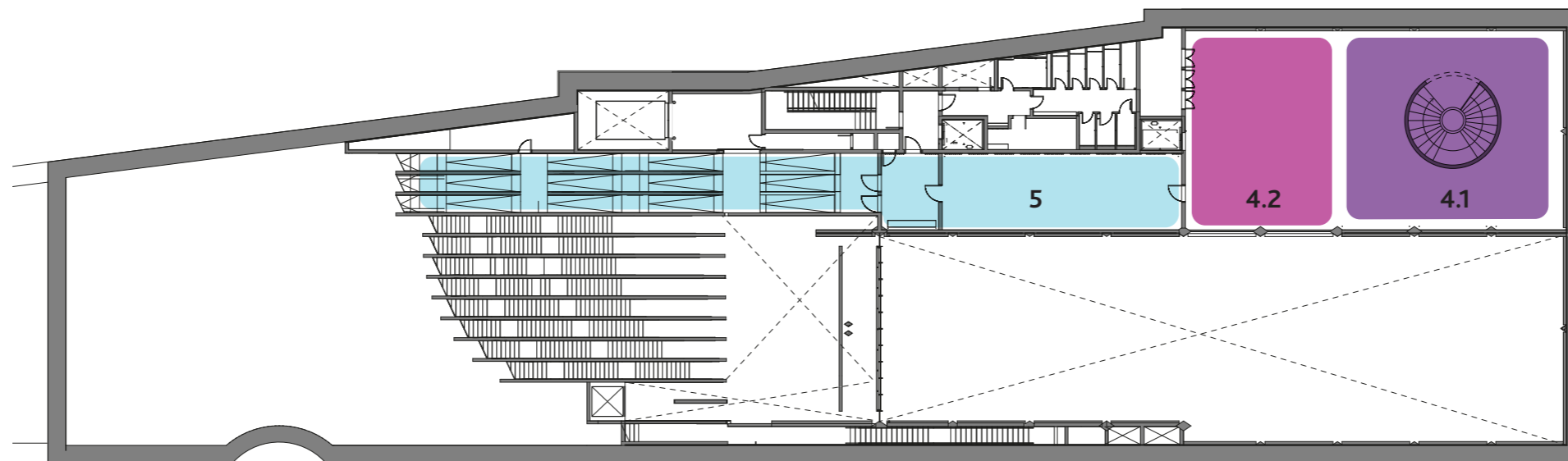
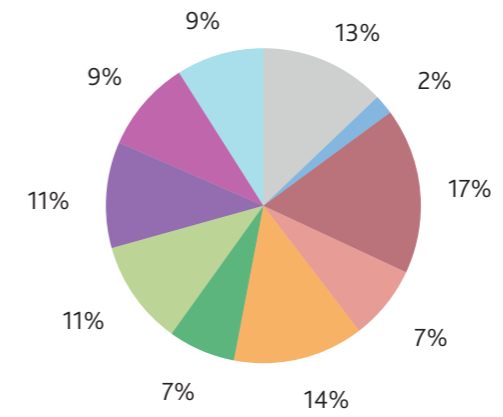


Fig 10. Thematic chapters

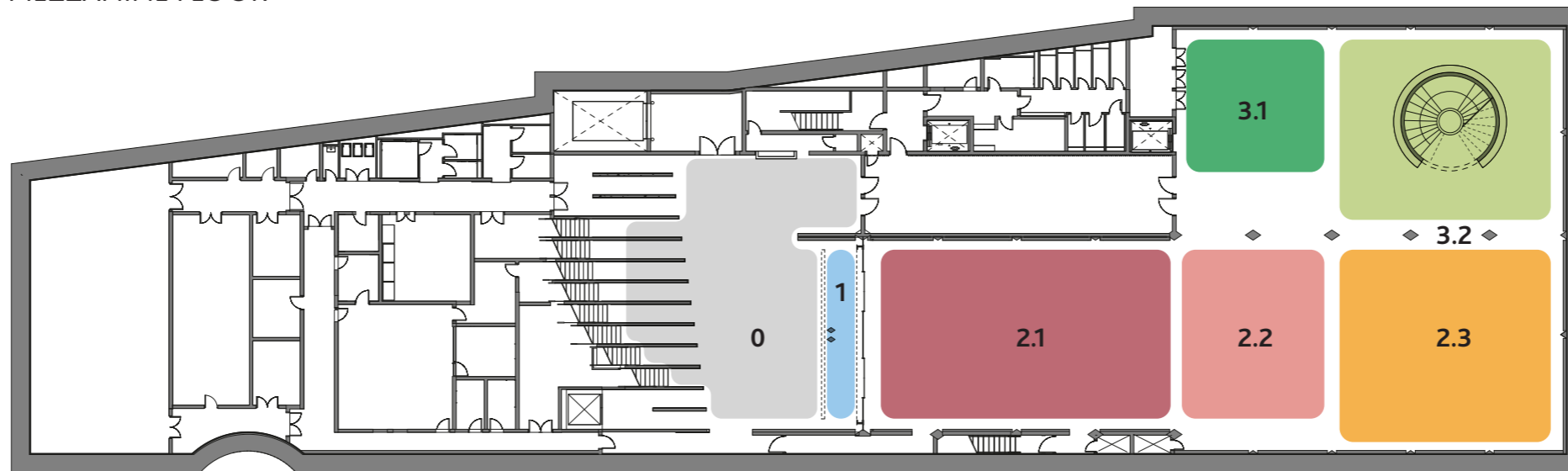
## 9.0 The Spatial Layout

- 9.1 The two exhibition spaces are now simple rectangles with strong architectural components, made of exposed concrete. These include: the entrance 'curtain', the circular staircase enclosure, a serrated ridge and furrow ceiling in the double-height space, alongside longitudinal beams in the lowered ceiling areas at both levels.
- 9.2 These elements add scenographic power to the exhibition spaces created within them and are deployed purposefully within the exhibition. (Fig 8 and 9)
- 9.3 The bulk of the exhibition is on one level with the closing scene/chapter on the upper mezzanine. The two levels interconnect via a staircase that makes the transition between two key parts of the narrative: Aftermath, addressing victims, survivors and refugees and the Void that the Holocaust left behind.
- 9.4 The stairway is the architectural pivot of the interior, gently spiralling, and the single point where light enters this entirely below ground experience. It is the key interior architectural component, a counterpoint to the Memorial. (Fig 10)
- 9.5 The story ends with the Epilogue on the Mezzanine level, in a long gallery showcasing an installation that asks the visitor, having experienced the exhibition, where they stand between being bystanders who pass on the other side, or those who respond. Getting this right will be challenging but essential.
- 9.6 A long list of options and possible combinations are already on the table, from site-specific commissioned artwork to an audio, soundscape experience, or an echo chamber that visitors walk through; hearing voices engaging with this question. (Fig 11)
- 9.7 Leaving the long gallery, visitors pass along a balcony on the mezzanine that overlooks the threshold and the concrete curtain. They read again the quotation they read before entering. Then they progress out through three of the Memorial fins and back to the Garden of Contemplation.

■	<b>0 THRESHOLD</b>	190 sqm
■	<b>1 PROLOGUE</b>	31 sqm
■	<b>2.1 GOVERNMENT</b>	252 sqm
■	<b>2.2 COMMUNITY</b>	111 sqm
■	<b>2.3 INDIVIDUALS</b>	200 sqm
■	<b>3.1 ANTISEMITISM</b>	35 + 65 sqm
■	<b>3.2 AFTERMATH</b>	160 sqm
■	<b>4.1 VOID/COMMEMORATION</b>	160 sqm
■	<b>4.2 LEARNING CENTRE CLASSROOMS</b>	140 sqm
■	<b>5 EPILOGUE</b>	73 + 24 + 35 sqm (excl. Exit fins)



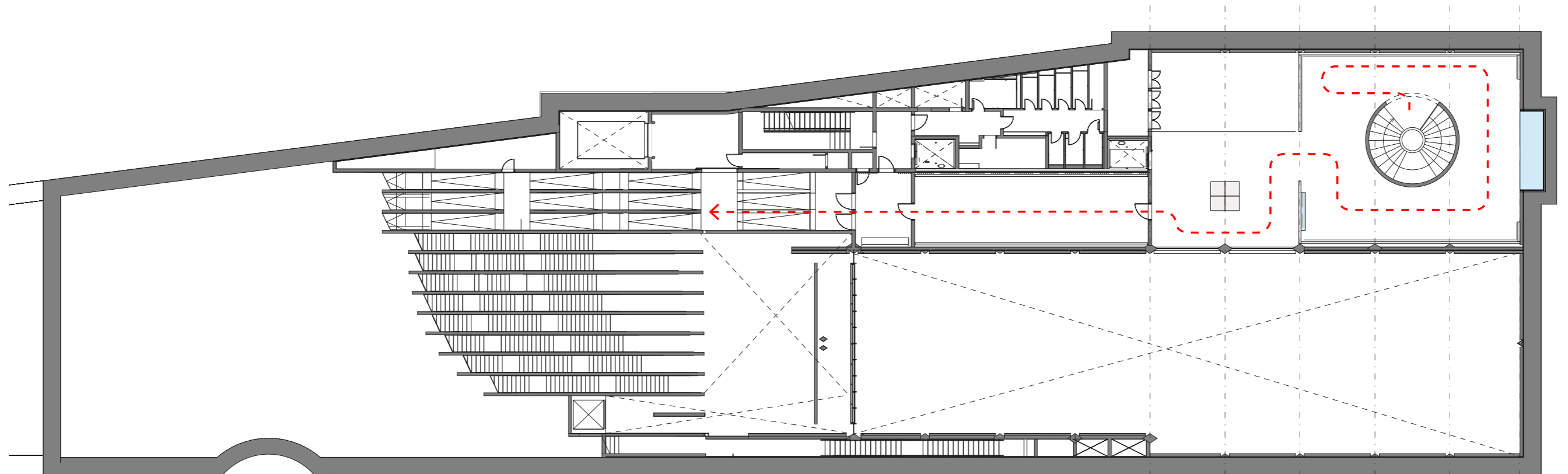
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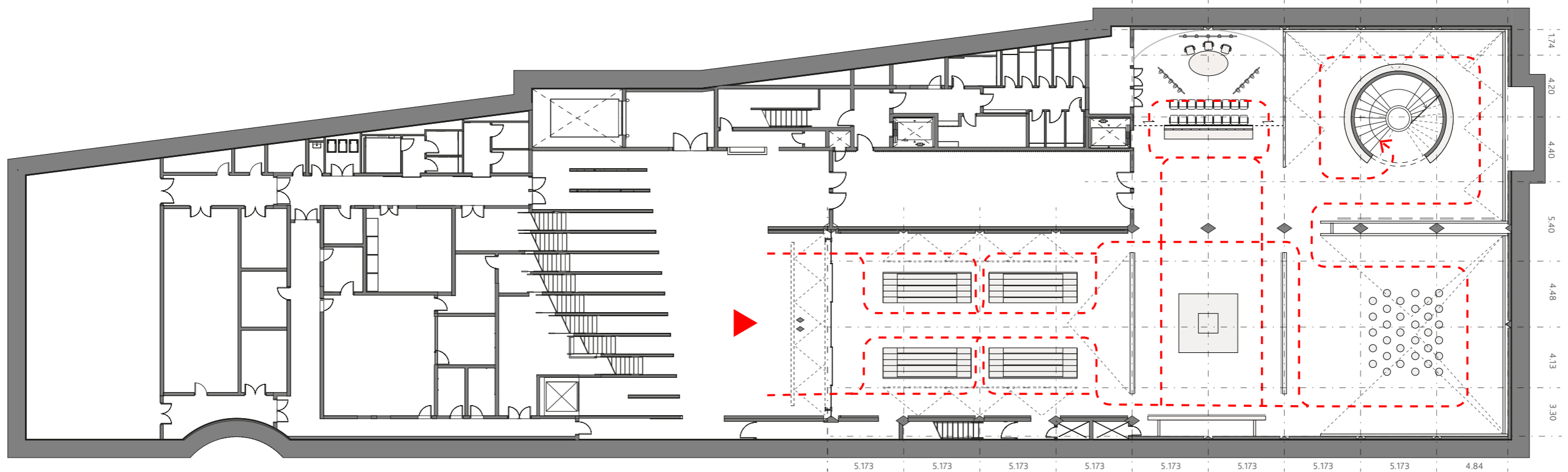
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Fig 10. Thematic layout of the exhibition with comparative areas



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Fig 11. Detailed exhibition spatial layouts

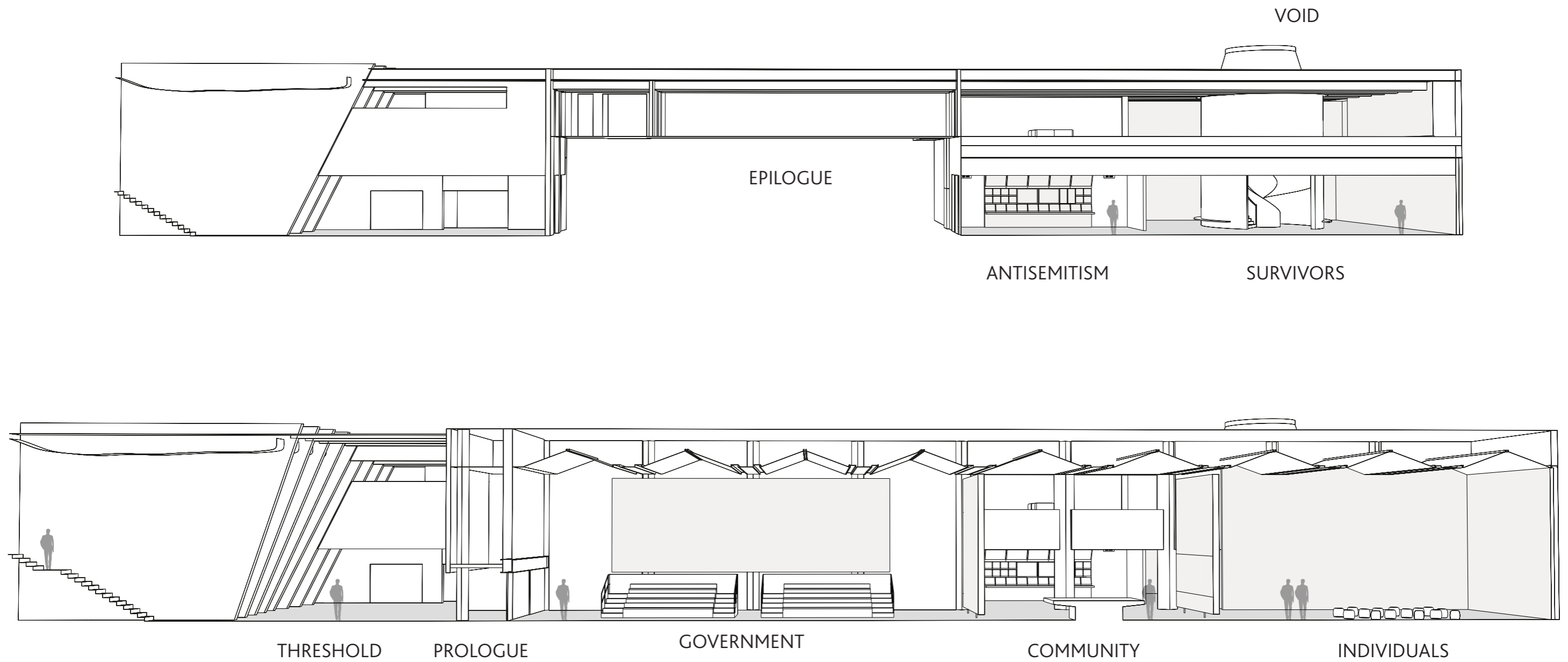
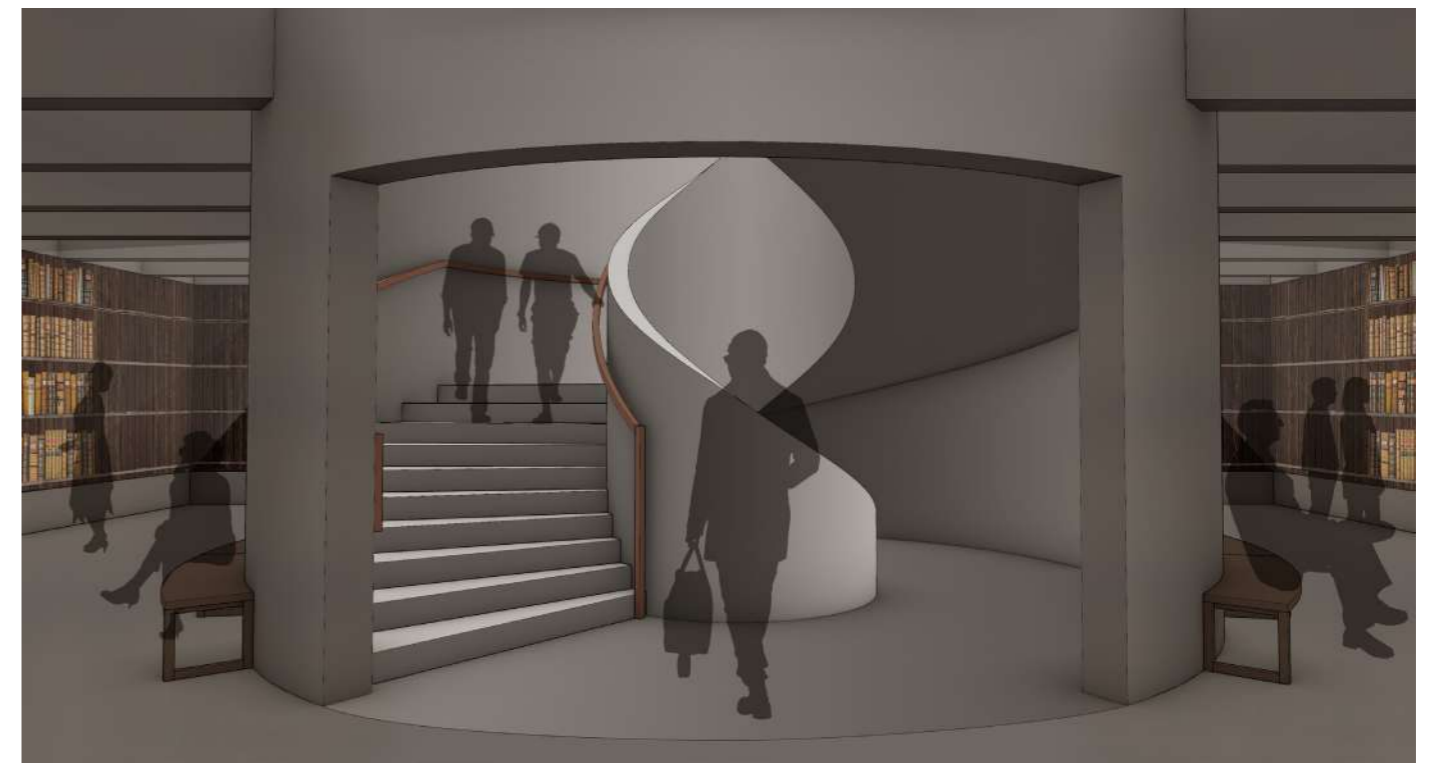
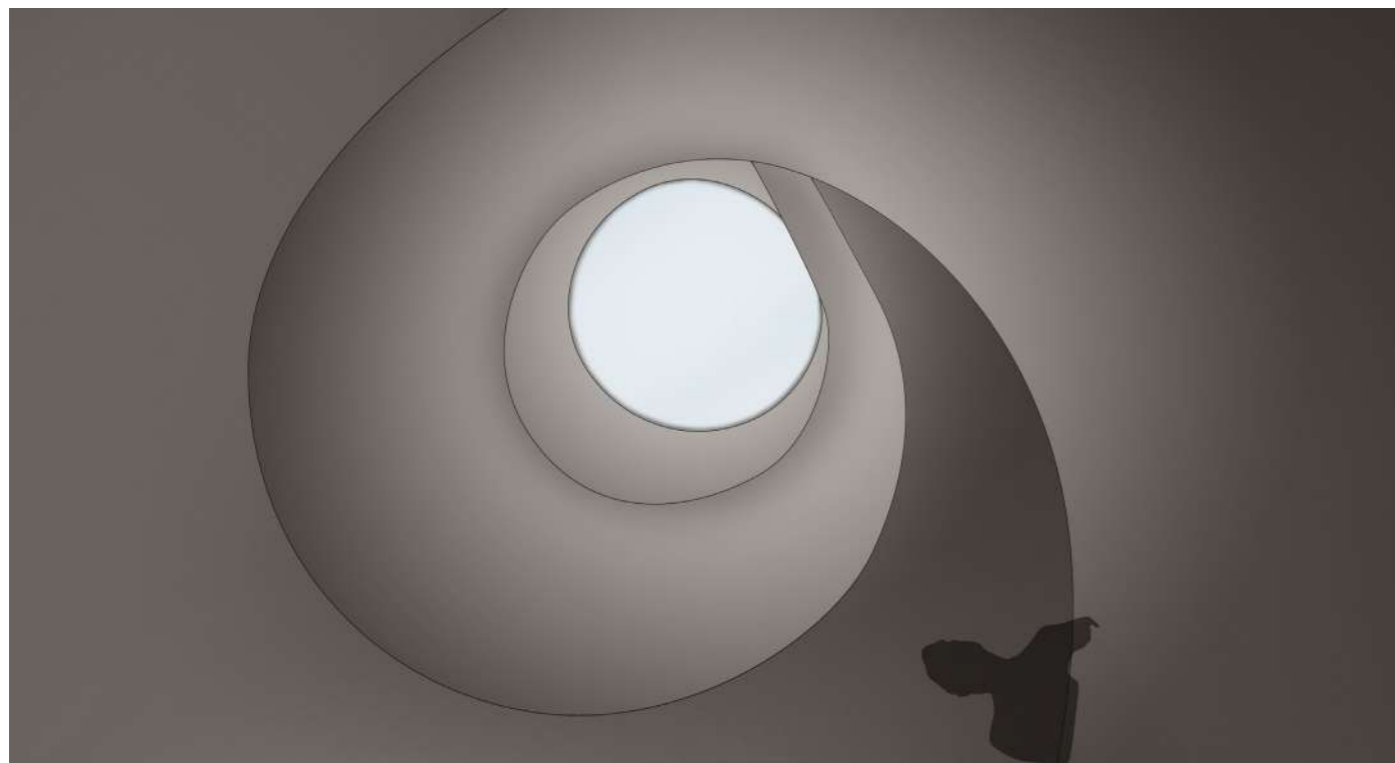


Fig 12. Perspective sections through the Learning Centre exhibition spaces



*Fig 13. Two views of the pivotal staircase connecting the two floors*





Fig 14. The long gallery in the Epilogue sequence, magenta tint marks area for a commissioned artwork

## 10.0 The Spatial Narrative

- 10.1 The spatial layout for the exhibition responds to the exhibition narrative.
- 10.2 This reflects, spatially, the narrative that Yehudit Shendar, the chief curator, and Martin Winstone, the project historian, have developed. This is still unfolding and will go through several more development stages.
- 10.3 Each scene/chapter is different in scenography, content, emotional intensity and the principle mode of delivery that is deployed. Thus, the look, feel and atmosphere of each of the scenes (Threshold, Prologue, Government, Communities, Individuals, Antisemitism, Aftermath, Void and Epilogue), are marked differently from one another.
- 10.4 The narrative construction of this exhibition is very different to Holocaust exhibitions that take visitors through a chronological sequence of events.
- 10.5 The narrative construction is one of revealing. Visitors encounter what was known at the time but with the benefit of their own hindsight. Information is revealed very much as Government, then Communities then Individuals; our three key actors, would have found out and responded.
- 10.6 Factual information about the Holocaust and subsequent genocides is, thus, revealed progressively in each section. Particular stories, of resistance fighters or British prisoners of war in Europe who reveal what was known in London as the situation developed. However, we the audience know what happened.
- 10.7 The exhibition sequencing and scenography support this approach as the vistas unfold between sections, with views focused on particular images or sequences. This is reinforced by the free-flowing nature of the central five sections of the exhibition. Visitors can both transverse and move backwards and forwards. Images and content are constantly juxtaposed in their minds as they build up their own picture of the Holocaust.
- 10.8 This requires careful planning as the scenographic experience underpins the multimedia format of the exhibition. The exhibition is conceived as a 'movie in space'. Thus, it requires many of the same strategies as filmmaking such as a script or screenplay (describing what is seen in each sequence as much as what is said in words), storyboard and a Content Matrix (appendix 1).
- 10.9 Key quotations will act as an introduction to each section creating continuity.
- 10.10 The scenes and their scenography for each chapter are now described in more detail.

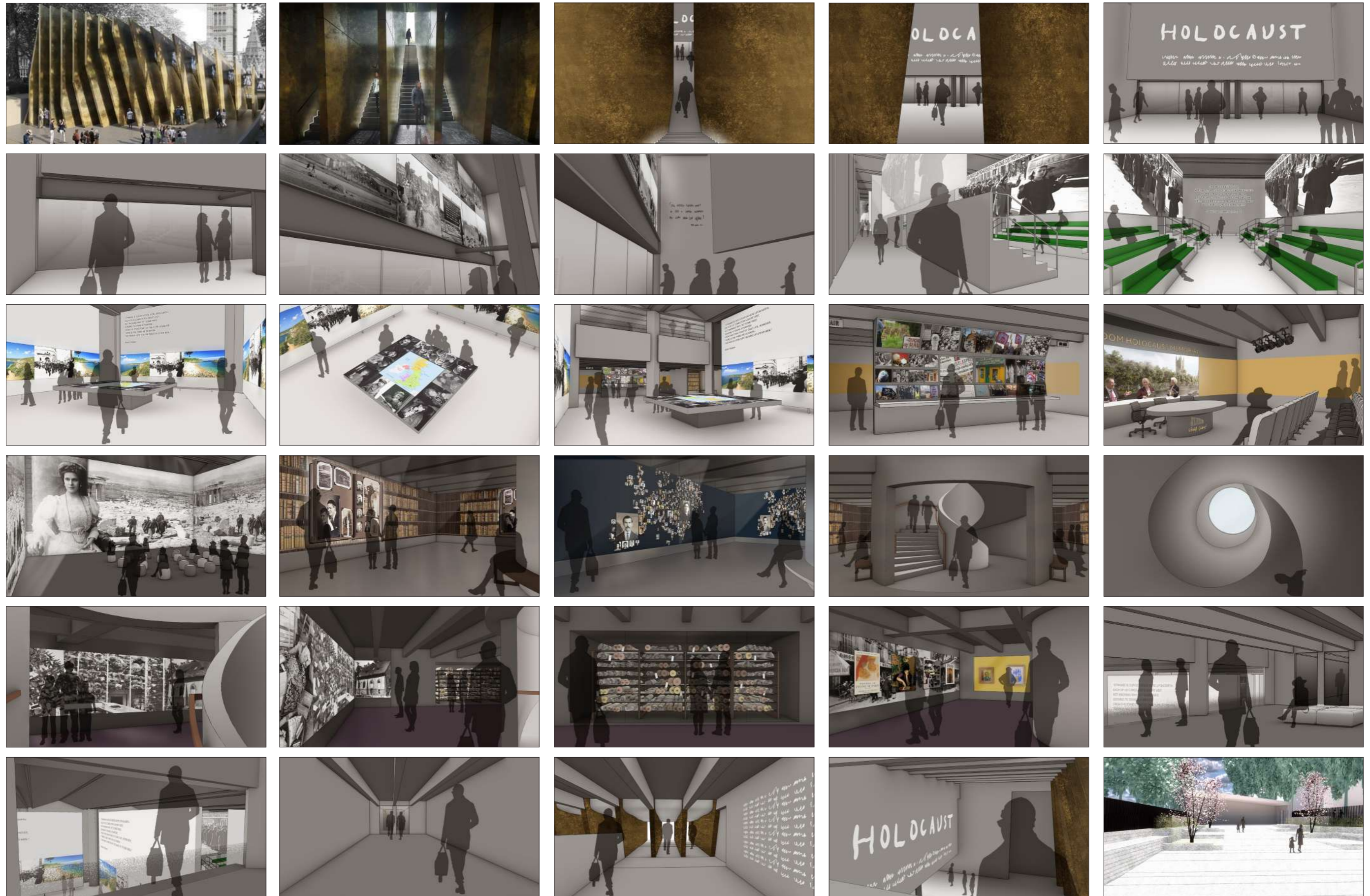


Fig 15. The storyboard of the entire visitor journey

## 11.0 The Threshold

11.1 The most obvious change to the Learning Centre is in the Threshold Space and the arrival sequence.

11.2 The vertical concrete columns that reflect the Memorial have been removed.

11.3 As visitors descend down the staircases between bronze walls, they glimpse fragments of words ahead. As they set foot in the Threshold they see the word “Holocaust”, and a quotation that introduces the exhibition. These are read on a concrete curtain that is suspended in the space, at a very low height (approximately the height of a domestic door).

11.4 The quotation (TBC) from Churchill in a letter to Anthony Eden locates us squarely in Westminster, home to the voices of governments and leaders, and sets the scene for the exhibition:

*“There is no doubt this is probably the greatest and most horrible crime ever committed in the whole history of the world.”*

11.5 The Threshold is a liminal space between the Memorial Fins and the suspended concrete curtain. It is also an ambiguous space. It looks up towards the daylight, through the multiple views between the fins, and also looks ahead to a semi-opaque glass entrance to the exhibition.

11.6 A secondary space opens up behind the suspended concrete curtain that is wide and thin and very tall. It displays, slowly, a changing sequence of images from the liberation of Bergen Belsen whilst, also, emitting the voice of Richard Dimbleby from his famous radio broadcast on Bergen Belsen. Visitors pause at this point, taking in these images and the historic commentary that place together the story and the setting.

And then they enter.

11.7 Visitors enter through a door at either side, forcing them to move toward one edge or another, beneath the Bergen Belsen tableau. Ahead of them they see the tribunes of a parliament. (Fig 15)

11.8 This is quite an entrance sequence, from arrival in the courtyard to descending through the fins; encountering the Churchill quote; entering under a concrete port cullis; seeing the Belsen images; and sitting on tribunes in a parliament where the role of Government in the Holocaust, and subsequent genocides, is explored.



Fig 16. Prologue: the Bergen Belsen tableau of changing images with Dimbleby voice over

## 12.0 The Government

12.1 This first space in the Learning Centre exhibition is set out like the House of Commons, with two parallel rows of green benches. Sitting for the first time, visitors will see a film projected opposite them in a continuous frieze with both ambient sound and sound coming from within the stepped tribunes. They hear fragments of debates from Hansard, key speeches and audio, set against a presentation of the chronology of the Holocaust and subsequent genocides. (Fig 16)

12.2 The Palace of Westminster has already hosted two temporary exhibitions that used a tribune setting to explore difficult moments in history, both designed by my practice, Metaphor.

12.3 Parliament and the British Slave Trade and the Voice and Vote exhibitions in St Stephens Hall used the dramatisation of Hansard as the main storytelling vehicle; reproducing the key debates. Both proved popular with politicians, schools, communities and interest groups, as well as the general public. (Fig 17)

12.4 Extracts from debates on the Holocaust and subsequent genocides perform the same function. Visitors are immersed in the debate and hear both sides with one key difference: the debate will be supported by visual material that MPs would not have seen first-hand.

12.5 Furthermore, creating a parliamentary setting provides other benefits. It permits the space to become an essential multi-purpose component of the Learning Centre. It can be used for lectures, film screenings, debates and concerts. It is also a perfect setting for Youth Parliament and Question Time formats.

12.6 It is also a perfect setting for Youth Parliament and Question Time formats.



Fig 17. Parliament Tribunes

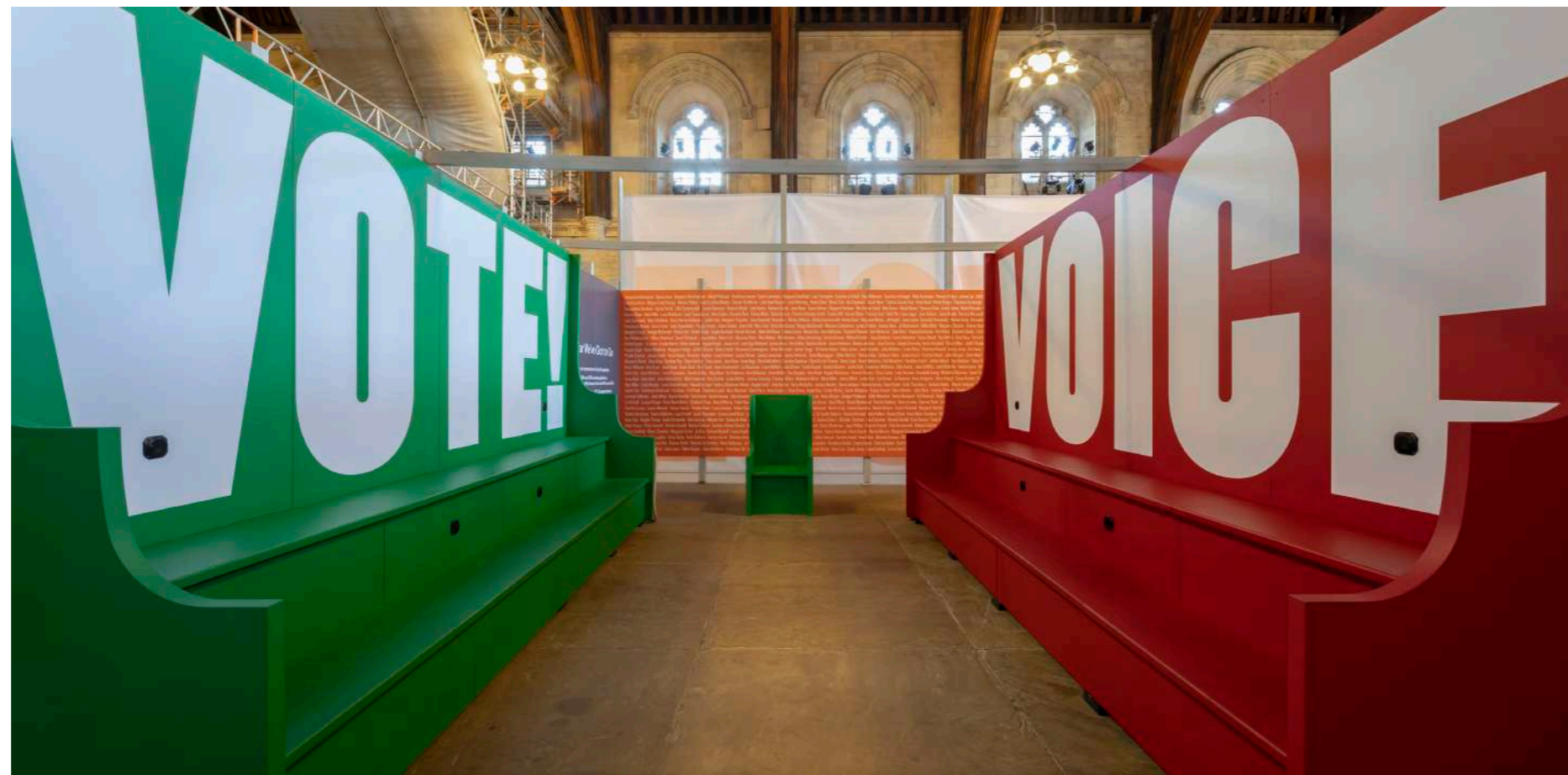


Fig 18. British Slave Trade: Abolition, parliament and people (Above); Voice and Vote: Women's Place in Parliament (Below). Two exhibitions that used a tribune setting.

## 13.0 Communities

- 13.1 The second scene in the exhibition focuses on diverse communities. This could include how the Channel Islanders, and families who took in children from the Kindertransport, responds to the Holocaust. This will also reference community responses to subsequent genocides. Decisions on which communities, and how many we select are yet to be decided. (Fig 18)
- 13.2 There is an interactive table in the centre of the space. The setting is very simple and relies on the power of the graphic design and film editing to convey each very different story.
- 13.3 For the visitor, the power of this section comes from how they develop their understanding of the Holocaust and subsequent genocides from the information that filters through to them, very much as would have been the case for government agencies.



Fig 19. Images of the Communities section with interactive elements



## 14.0 Individuals

14.1 This section is the simplest in terms of exhibition-making. It consists of large-scale projections on three walls in a documentary format frequently used in video art installations where visitors are immersed in a space with floor-to-ceiling projections.

14.2 Visitors can stand, sit, or lean against the back wall. There are two ways in and out, so it's a free-flow experience. The power is in the stories of individuals and what they did in face of the Holocaust and subsequent genocides. (Fig 19)

14.3 It will focus on Individuals – Jews and non-Jews – who, by their conduct during these challenging times, stepped out of their comfort zone to make a difference, will be the focus of this chapter.

14.4 The people chosen will illustrate a variety of aspects of the Holocaust, both thematically and geographically, and will each be contrasted with those of others in comparable situations who stood by, or were complicit in the rise of antisemitic persecution and murder.

14.5 Individuals represent different types of action, such as rescue of Jews during the Holocaust, helping refugees from Nazism, political activism, and post-Holocaust humanitarian relief work.



Fig 20. Image of the Individuals section showing the immersive audio-visual setting

## 15.0 Antisemitism - Part 1

- 15.1 Antisemitism is constantly in the news: shootings, graffiti, tweets, and hostage sieges are regular contemporary occurrences that have their antecedents in historic antisemitism.
- 15.2 This section may respond to this fact by presenting antisemitism as a news item; using the tools of the news media and applying them to both historic and contemporary examples. It could include 'Breaking News' featuring the current up-to-date manifestations of antisemitism. We are considering the option of a TV edit suite and a TV studio but not decision has been taken as yet. (Fig 20)
- 15.3 We are proposing a TV edit suite and a TV studio.
- 15.4 The edit suite will be open to the whole exhibition and form the fourth side of Communities section.
- 15.5 It will look like the ITN newsroom set behind Tom Bradby or Julie Etchingham, with screens of changing content.
- 15.6 This video wall of slowly changing film sequences, showcasing antisemitism, will hold visitors' attention as it reveals the breadth and depth of antisemitism to them.
- 15.7 It will also be interactive as well so audiences can explore what is presented.
- 15.8 The edit suite is not just a video wall for show, but could also work as a real edit suite, so that UKHMLC can make and record its own interviews and discussions that can be uploaded on the UKHM website.



Fig 21. The edit suite in Antisemitism

## 16.0 Antisemitism - Part 2

- 16.1 The images of a TV studio on the wall of screens turn out to be both real and an actual space on the other side of the video wall.
- 16.2 During normal visiting hours, the studio will be a setting for watching edited sequences of in-depth interviews on Antisemitism and Post Holocaust Issues including genocide, at the core of the exhibition. Visitors can sit down and gain an intellectual and reflective perspective on what they are experiencing. (Fig 21)
- 16.3 This will also act as a recording studio and another essential multi-purpose component of the Learning Centre and the UKHM.
- 16.4 The institution will also have its own unique channel to narrowcast content it curates and produces via its website.
- 16.5 Over time, the UKHM will build up a unique body of recorded interviews and other material. Although, it is important to point out that no decisions have been made on the exact content or mode of delivery for the antisemitism section.



Fig 22. Image of the TV studio setting in Antisemitism

## 17.0 Aftermath

- 17.1 The central feature of this space is the exposed concrete drum that contains the staircase to the mezzanine. Visitors will have glimpsed views of it as they progress through the exhibition.
- 17.2 They then arrive into a semi-enclosed rectangle with a vast concrete form at its centre that compels visitors to circulate around it. There will also be a seat around the drum.
- 17.3 This section focuses on the survivors, victims and refugees of the Holocaust and the long-term impact that this calamitous event had on families and individuals.
- 17.4 The 'staging' of this chapter is still evolving. Currently, it is divided into three scenes that the visitor experiences in sequence as they circulate around the central drum.
- 17.5 At a first glance, it is a projection of a library. On closer inspection, it is an interactive series of 'albums/books' that visitors can open with motion-sensor technology, each telling of individual survivors who came to Britain and what happened to their families. This morphs into an interactive map of Europe that is made up of survivors' faces, located geographically, revealing all the family members, victims left behind to perish. It also highlights British citizens who were victims of the Holocaust. (Fig 22, 23)



Figs. 23 (above) and Fig. 24 (below) - Images of the Aftermath section showing the mediated presentation exploring the lives of survivors, refugees and victims

## 18.0 The Void

18.1 Visitors enter the drum to ascend the staircase within. This empty cylinder is a dramatically top-lit void with the sloping sides of a cone on the inside. It offers no escape. (Fig 24)

18.2 Visitors once again circulate around the cylindrical concrete form. It has the same powerful presence both in the Survivors section where visitors enter and exit.

This is the Void.

18.3 A place where we see what the countries of Europe lost with the murder of six million murdered Jewish men, women and children, the murder of the Roma and all victims of Nazi persecution.

18.4 It is a space where we will also reflect on the murder of the millions of Cambodians by the Pol Pot regime, the millions of Rwandans murdered by the Interahamwe and the thousands of Muslim men and boys murdered in Bosnia

18.5 They find that periodically the light on the frieze dims and a large vitrine slowly lights up.

18.6 Here, they see the principal object on display. One such artefact that we are considering, very much the kind of artefact we are seeking is a collection of a hundred Torah scrolls from the Czech Scrolls Trust. (Fig 25)

18.7 The scrolls are a deeply moving and evocative display and a key moment in the Visitor Journey.

18.8 Nothing would capture the Void and loss quite like an archetypal display such as the scrolls.

17.9



Fig 25. Arriving at the top of the stairs in the Void section



Fig 26. The Czech scroll display

## 19.0 The Exit Sequence

- 19.1 As visitors leave the Void they will see a space where they can sit down and wait for friends. There will also be the seminar room that will be used for educational purposes, before or after the visit of certain groups, or as a 'swing' space for supportive events. (Fig 26, 27)
- 19.2 Visitors also see a full-height window looking down onto the Communities section of the Exhibition. Once again, Visitors can recap to earlier in their visit, re-read the large quotation and look down onto the interactive table.
- 19.3 Visitors then exit through a long gallery with a door at each end. This is an ambiguous space, long and thin, compressed with two identical concrete side walls and deep beams overhead. (Fig. 28, 29)
- 19.4 Visitors will walk through a site-specific art commission that helps frame how the experiences of the exhibition can translate into their lives. This will be image, word or music based.
- 19.5 Visitors proceed to a balcony that overlooks the Threshold where, if they pause, they see the Churchill quote again and also glimpse daylight ahead.
- 19.6 At the end of this sequence visitors will exit through one of three bronze fins into the Garden of Contemplation.
- 19.7 The visitor journey ends where it begins: in the courtyard. Those who are entering and leaving the exhibition stand in the same space. Those who have visited, pause, sit and exit in an altered state; motivated to remember the Holocaust and stand against genocide.

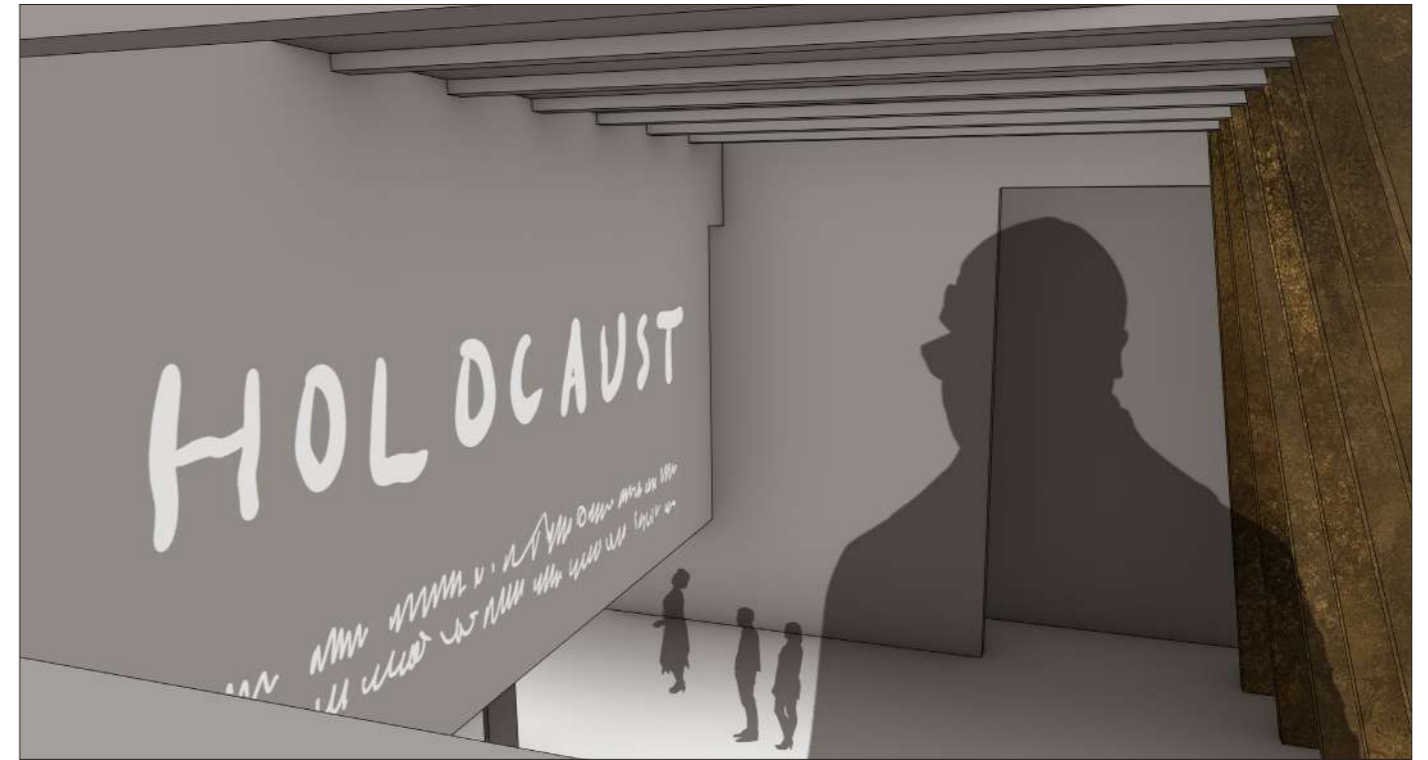


Fig 27. View from the Threshold balcony back toward the Prologue, the curtain and the Churchill quote



Fig 28. The view leaving the Void



Fig 30. The long gallery



Fig 29. The view back down into Communities



Fig 31. The view on the Threshold balcony toward the exit

## 20.0 Conclusion

20.1 The last eighteen months have seen a complete re-planning of the Exhibition spaces (Learning Centre) from the competition-winning design. Only detailed coordination between the 'base-build' and the exhibition remains.

20.2 It has been a period where we have moved from purely physical, spatial and circulation planning into content masterplanning. This is a process of blocking out sections and starting to animate them with high-level content and scenography that responds to the physical spaces.

20.3 The exhibition design has been through many iterations to reach this stage, marking the completion of the Concept Design (RIBA Stage 2).

20.4 This has been underpinned by a set of methodologies that support the overall integration of media into one seamless and holistic production. These methodologies will provide the framework for the various media providers to work with going forward.

20.5 The exhibition masterplanning has been completed to the Concept Design stage. It has addressed moving through the spaces, circulation, capacity, cones of vision, dwell times and emotional mapping. (Fig 30, 31, 32)

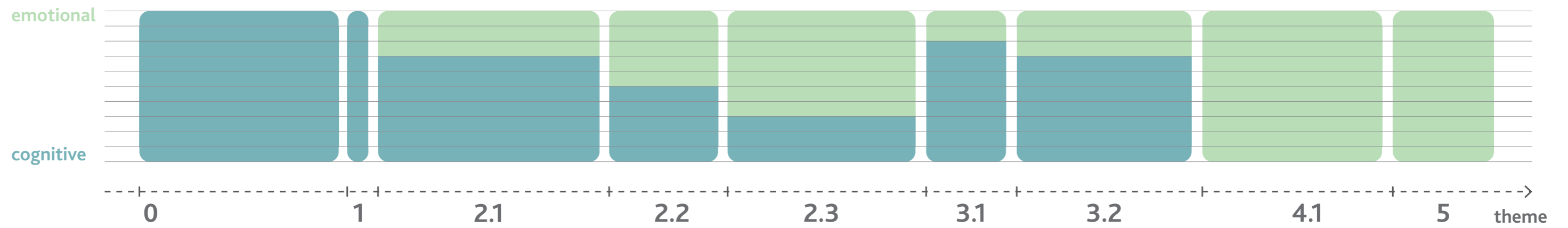
20.6 Storyboards have been a critical part of the masterplanning process from the outset. They are constantly updated. They are not frame-by-frame but view-by-view spatially. They provide a simple way of giving agency to the whole project team and project board to imagine the Visitor Experience of the Learning Centre to comment and engage with the process. (Fig 33 )

20.7 We have produced a Content Matrix that tabulates every component of the exhibition spatially, including: capacity, storylines, delivery modes,

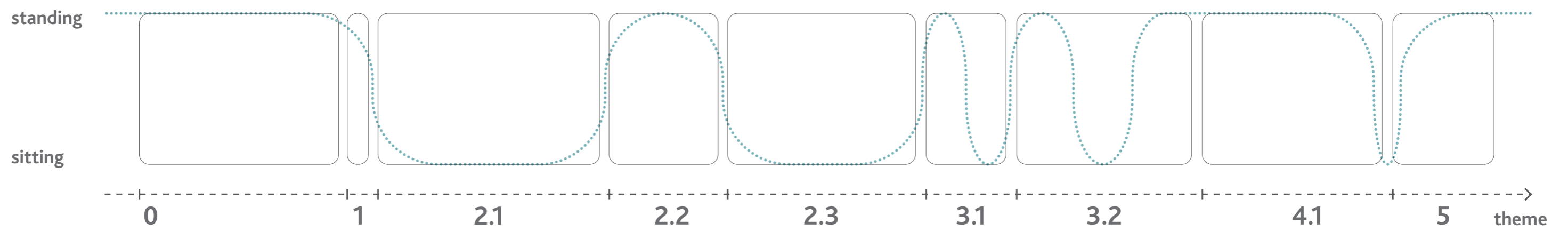
and dwell times. This provides a well-structured and firm foundation for moving forward.



- 0 THRESHOLD
- 1 PROLOGUE
- 2.1 GOVERNMENT
- 2.2 COMMUNITY
- 2.3 INDIVIDUALS
- 3.1 ANTISEMITISM
- 3.2 SURVIVORS
- 4.1 VOID
- 5 EPILOGUE

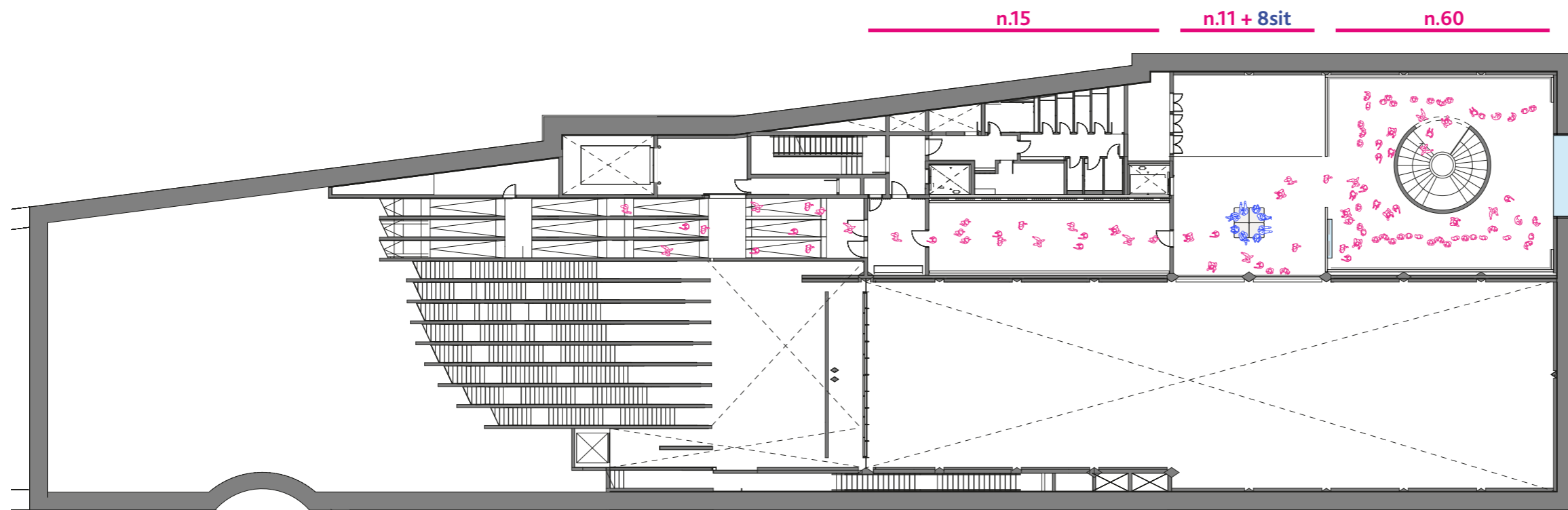


VISITOR EXPERIENCE



VISITOR MOVEMENT

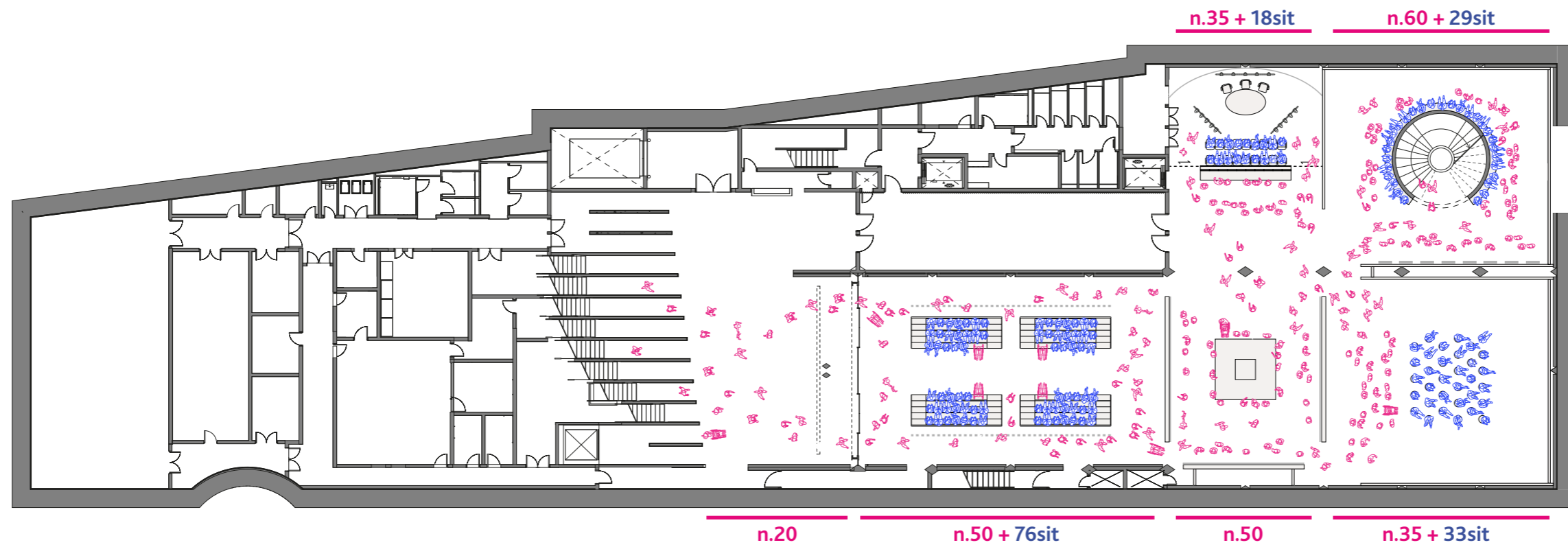
Fig. 32. Emotional mapping of the visitor journey



MEZZANINE FLOOR

	standing	sitting
PROLOGUE	20	-
GOVERNMENT	50	76
COMMUNITY	50	-
INDIVIDUALS	35	33
ANTISEMITISM	35	18
SURVIVORS	60	29
VOID	60+11	8
EPILOGUE	15	-
	336	164

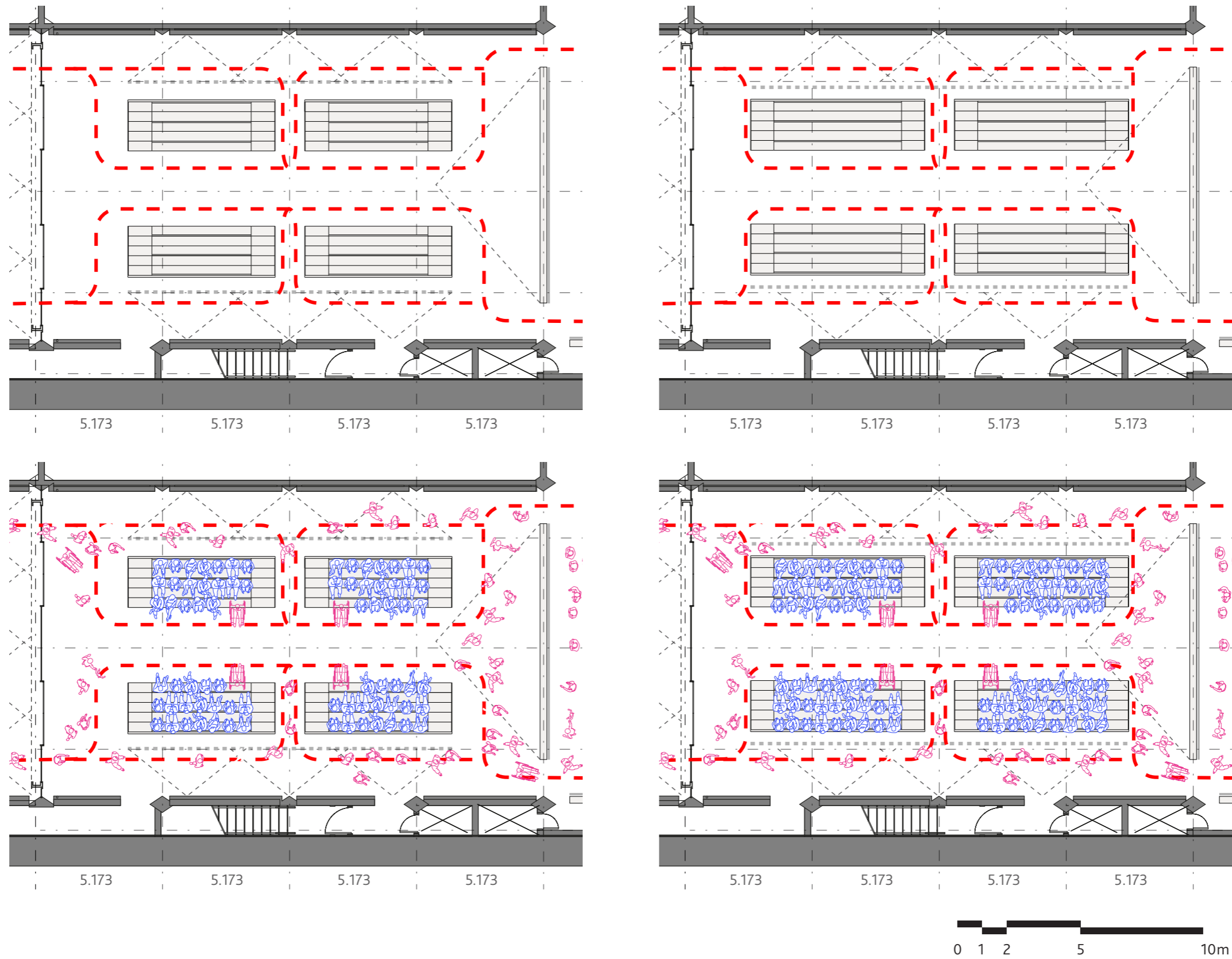
500



BASEMENT FLOOR



Fig 33. Capacity study



OPTION A: 76 sittings

OPTION B: 100 sittings

Fig 34. Capacity study options for tribunes in the Government section

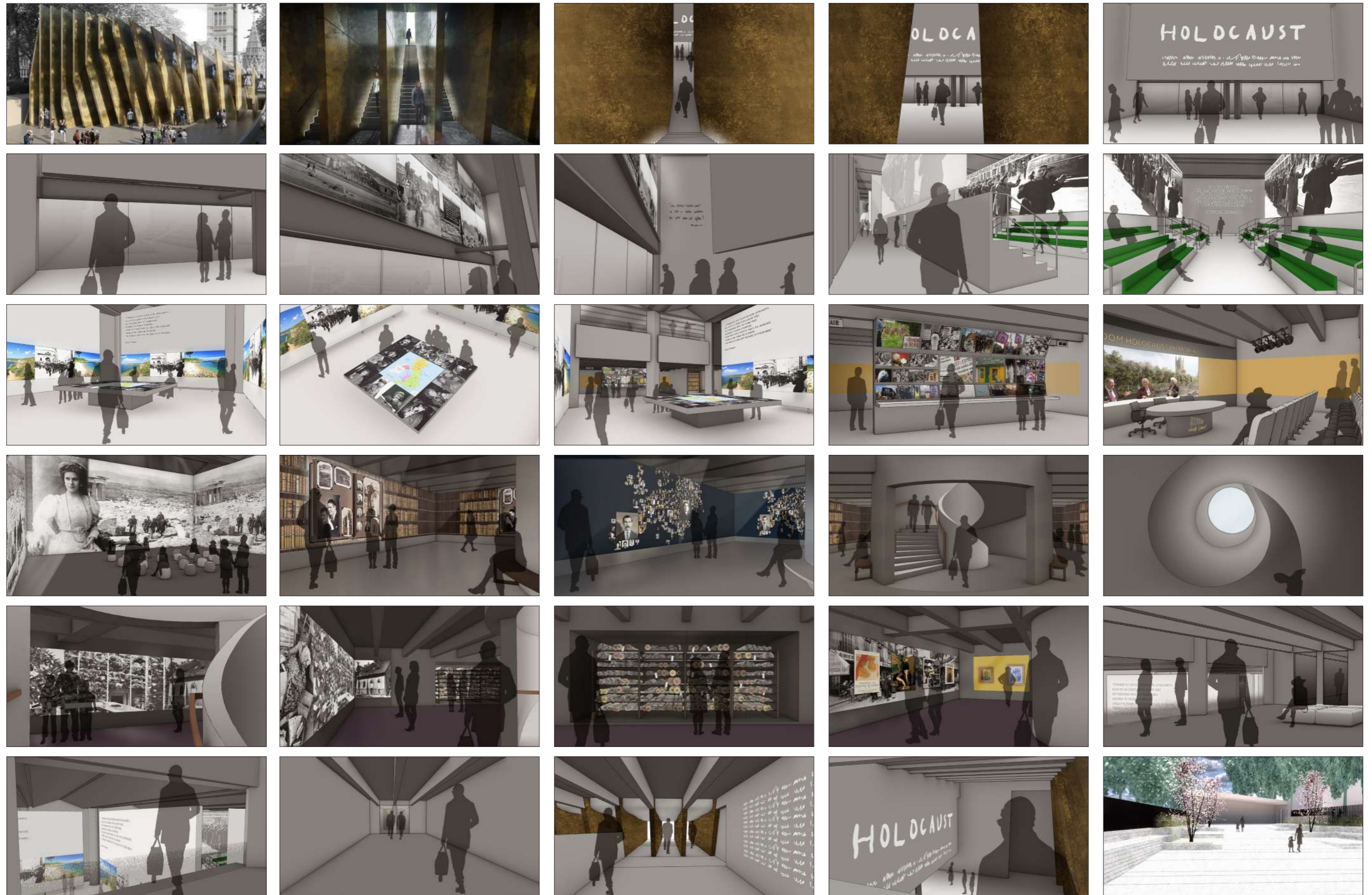


Fig 35. Storyboard of the visitor journey

# Appendix 1: Content Matrix

UNITED KINGDOM HOLOCAUST MEMORIAL

## PROJECT MATRIX - Content & Design

Yehudit Shendar - **metaphor**

21/01/2020 - version 3

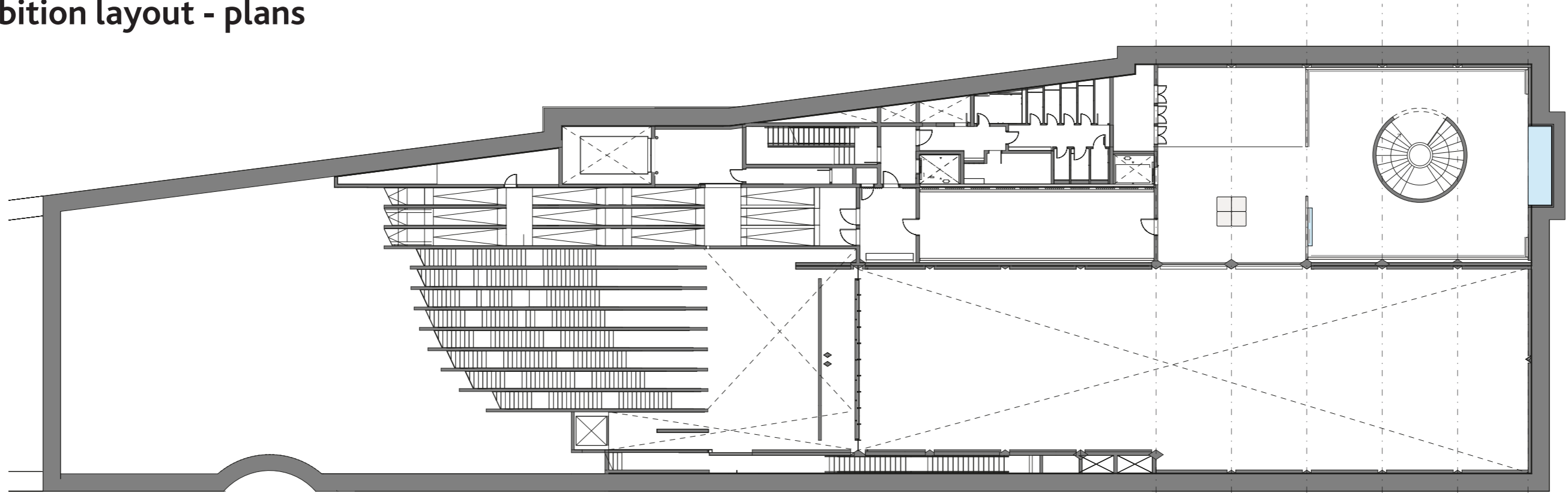
	CONTENT		DWELL TIME [mins]	DURATION OF PRESENTATION [mins]	MULTIMEDIA	DESIGN		GRAPHICS	PRODUCTION TEAM			DESIGN DATA		
	NARRATIVE	SUB THEME			MULTIMEDIA CONTENT	SETTING & DESIGN	MODE OF PRESENTATION	TEXT	MANAGING TEAM*	CONSULTANTS	APPOINTED	AREA	CAPACITY	SITTING OR STANDING
<b>0 - THRESHOLD</b>	Winston Churchill is a prime representative of the British government and WW2	Quote	1:00 - 1:30 mins	permanent	"There is no doubt this is the most horrible crime ever committed in the whole history of the world, and it has been done by scientific machinery by normally civilized men in the name of a great State." Churchill, July 1944.	Concrete suspended curtain	Quote either projected or incised on concrete curtain. Dimensions and mode of presentation TBC.	Quote Level 1 Text	Curatorial Director Masterplan Designer Project Manager / Cost Consultant	Executive Producer Multimedia consultant AV hardware consultant concrete curtain 3D Designer - Adyaje Architects	3D Designer - Adyaje Architects - concrete curtain	190 sqm	100	Standing
<b>1 - PROLOGUE</b>		Bergen Belsen was the first main concentration camp which fell into British hands. The images since have become deeply engrained in the collective consciousness of the UK. Bergen Belsen today - green with Herzog Memorial Stone.	1:00 - 1:30 mins	Approx 2:00 mins for images, Approx 2:00 mins for audio, are synchronised	Changing images of Bergen Belsen and contemporary views with Herzog Memorial Stone. Audio with selection of Richard Dimbleby BBC radio reporter.	Glazed partition, treatment of the glazed entrance screen by AA TBC	1. Bergen Belsen AV sequence 2. Dimbleby audio 3. C. Herzog audio	Level 2 Text on both side walls profiling Dimbleby and Herzog	Curatorial Director Masterplan Designer Project Manager / Cost Consultant	Executive Producer Multimedia consultant AV hardware consultant 3D Designer Media Producer Script Writer	3D Designer - Adyaje Architects - glass entry screen (fitted with vision zone)	31 sqm	30	Standing
<b>2.1 - GOVERNMENT</b>	This section will establish the core historical narrative of the Holocaust annals which will address both the escalating persecution and murder of Jews in Europe and at the same time present the responses of the British Parliament to these developments. The voices of members of Parliament in debate will convey the British narrative while visuals will constitute a comprehensive narrative of the Holocaust era from 1933 to liberation and Post-Holocaust reocides.	1. Annals of Holocaust. 2. Debates from House of Commons on major intersections on decision making 3. Post-Holocaust genocides	Flexible according to choice of visitor	8:00 mins	The AV presentation will cover the key chronology of the Holocaust - from persecution, to segregation, to ghettoization, to liquidation, and what parliament knew and didn't know, and how the UK responded.	Setting emulating the House of Commons. It accommodates multiple use: debates, Youth Parliament, lectures and films	1. Two long screens, with projections of the Holocaust imagery starting in 1933 and ending with Post-Holocaust genocides 2. Synchronized audio re-enactments of parliamentary debates pertaining to moral decision making 3. Audio speakers set in the seating	Quote Level 1 Text Moving sur-titles of events and chronology synchronized with film	Curatorial Director Masterplan Designer Project Manager / Cost Consultant	Executive Producer Multimedia consultant AV hardware consultant 3D Designer Media Producer Script Writer	3D Designer - Adyaje Architects - parliament seating	252 sqm	100	Seating
<b>2.2 - COMMUNITIES</b>	Moving from macro to micro, a focus on different communities will highlight the multiple ways in which British citizens and others resident in the UK confronted and responded to the Holocaust	The final list of communities TBC, but ones which we are considering are: government in exile, faith communities, Jews enlisting to the British army, Channel Islands and Kinder transport. Suggestion: Post-Holocaust establishment of judicial institutions confronting Genocide	Flexible according to choice of visitor	4:00 mins x 4 communities 16:00 mins in total	Selection of Communities TBC	Interactive digital table in the centre of the room, a continuous LED screen frieze on three walls, AV presentation on each community	1. Frieze format LED digital screen presentation 2. Interactive digital table	Quote Level 1 Text	Curatorial Director Masterplan Designer Project Manager / Cost Consultant	Executive Producer Multimedia consultant AV hardware consultant 3D Designer Media Producer Script Writer	3D Designer - Adyaje Architects - floating screen walls - interactive table	111 sqm	30	Standing
<b>2.3 - INDIVIDUALS</b>	This theme invites consideration of the choices made by both exceptional individuals who became proactive in their attempt to assist Jews and by those who stood by or were complicit in the rise of Antisemitic persecution and murder	Four individual stories	Flexible according to choice of visitor	5:00 mins x 4 individuals 20:00 mins in total	Stories of four individuals TBD. Potential selection: Wilfried Israel, Josiah Wedgwood, Jan Karski, Frank Foley, Princess Alice, Ben Ferencz	Black-box space	Immersive projection on three walls	Quote on forth wall Level 1 Text	Curatorial Director Masterplan Designer Project Manager / Cost Consultant	Executive Producer Multimedia consultant AV hardware consultant 3D Designer Media Producer Script Writer	3D Designer - Adyaje Architects 3D Designer - Ron Arad Associates - seats	200 sqm	30+	Seating
<b>3.1 - ANTISEMITISM</b>	<b>EDIT SUITE</b> Historic, contemporary and current manifestations of anti-semitism as the worst case racist ideology implemented	UN recognized Post-Holocaust Genocides: Es. Rwanda, Bosnia, and Cambodia	Flexible according to choice of visitor	TV - 12 screens TBC x 2:50 mins	Presentation of classical anti-semitism, European anti-semitism, British anti-semitism up to current global manifestations	Emulating a television edit suit with multiple screens each devoted to one of the sub-themes.	Interactive multi-screen newsroom edit suite format. Visitors can choose the events they encounter, and everyone else can see what they choose. Must-see features will be projected on all screens.	Quote	Curatorial Director Masterplan Designer Project Manager / Cost Consultant	Acoustic consultant TV design consultant Heating & Ventilation consultant 3D Designer Media Producer Script Writer	3D Designer - Adyaje Architects	35 sqm		Standing
<b>3.1 - ANTISEMITISM</b>	<b>RECORDING STUDIO</b> Visitors watch interviews with Holocaust, antisemitism and genocide scholars in a TV studio setting Active broadcast studio to record for UKHM channel	TBD	Flexible according to choice of visitor	Curved screen 4:00 mins x 4 interviews 16:00 mins in total	In-depth interviews giving insights into antisemitism and Post-Holocaust Genocides.	Working TV studio accommodates multiple activities, viewing, recording, teaching, student programming TV interviews by notable broadcasters.	Viewing of interviews of prominent historians, philosophers by notable interviewees		Curatorial Director Masterplan Designer Project Manager / Cost Consultant	Acoustic consultant TV design consultant Heating & Ventilation consultant 3D Designer Media Producer Script Writer	3D Designer - Adyaje Architects 3D Designer - Ron Arad Associates - interview desk - audience seating	65 sqm		Seating
<b>3.2 - SURVIVORS</b>	Presentation of personal biographies of Jewish survivors (post 1945), refugees (1933-1945), and Jewish British victims, their personal annals and their attempts to immerse themselves in the British life and culture in spite of the losses they all have endured. This is explored through an interactive library of their memoirs	1. Album library 2. A compilation of a complete as possible list of survivors and refugees who came to Britain 3. List of Jewish British victims 4. A graphic portrayal of the loss of refugees or survivors family members across Europe revealing the magnitude and geographical spread Testimonies by Post-Holocaust and Genocide survivors	Flexible according to choice of visitor	3:00 mins x 10 survivors 30:00 mins in total	AV multi-media production	Projection on the walls	Multi-media projection covering all four walls of the space - exact details TBD, including video testimonies by survivors and refugees	Quote	Curatorial Director Masterplan Designer Project Manager / Cost Consultant	Executive Producer Multimedia consultant AV hardware consultant 3D Designer Media Producer Script Writer	3D Designer - Adyaje Architects	160 sqm		Sitting and standing
<b>4.1 - VOID</b>	The visitor's experience does not end in a celebratory mood. It aims to share with the visitor the reality of living with the void. The personal for survivors, the communal with the Jewish communities, and the loss of culture for humanity	1. The Czech Scrolls and the loss of Jewish cultural and spiritual life 2. Chagall + Soutine paintings and the école de Paris	Flexible according to choice of visitor	6:00 mins	Two focal artefacts, major artworks and 100 scrolls from destroyed Czech communities	Scrolling video using music, theatre, art, dance, original works of art and significant artefacts	1. Immersive scrolling video 2. Showcases for artefacts and original artworks, Torah scrolls, Chagall and Soutine paintings		Curatorial Director Masterplan Designer Project Manager / Cost Consultant	Executive Producer Multimedia consultant AV hardware consultant 3D Designer Media Producer Script Writer	3D Designer - Adyaje Architects Metaphor: - display cases	160 sqm		Both
<b>5 - EPILOGUE</b>	TBC								Curatorial Director Masterplan Designer Project Manager / Cost Consultant	Executive Producer Multimedia consultant AV hardware consultant 3D Designer Media Producer Script Writer		73+24+35 sqm (excl Exit fins)		

**\*MANAGING TEAM ROLES AND RESPONSIBILITIES**

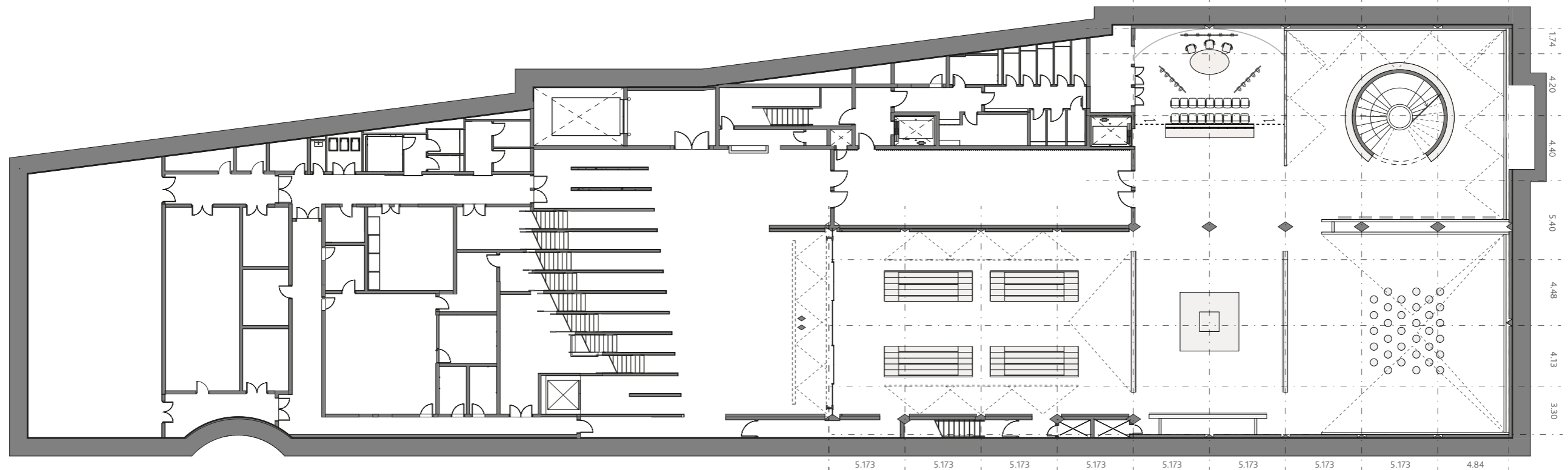
Curatorial Director	content vision and implementation, research-based informing of all media and design development
Masterplan Designer	planning, schematic design and integration of all media, 2D and 3D design
Project Manager	managing production teams from tender to handover
Cost Consultant	cost projections and review
Media Producer	overall direction and integration of film and AV creatives
Script Writer	scripts for each chapter and a 'screenplay' describing the overall mediated experience

## Appendix 2: Design Development

# Exhibition layout - plans



MEZZANINE FLOOR



BASEMENT FLOOR



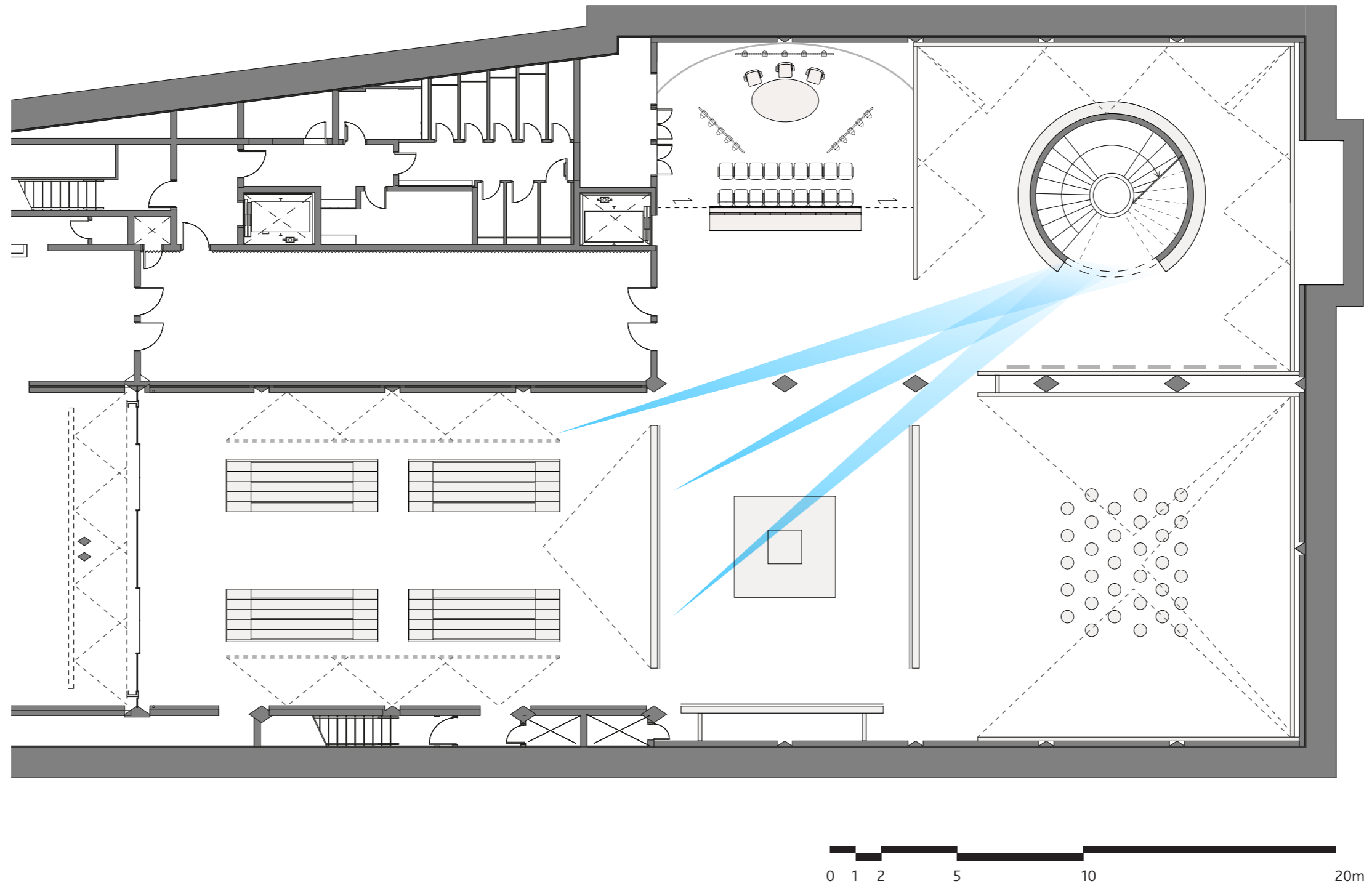
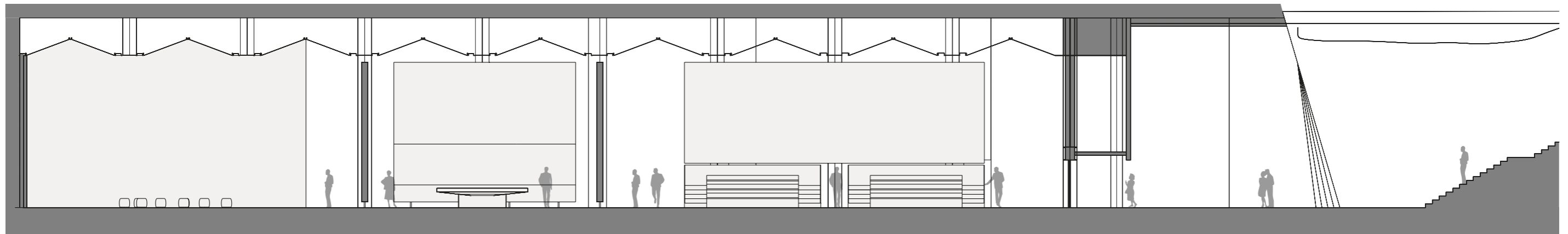
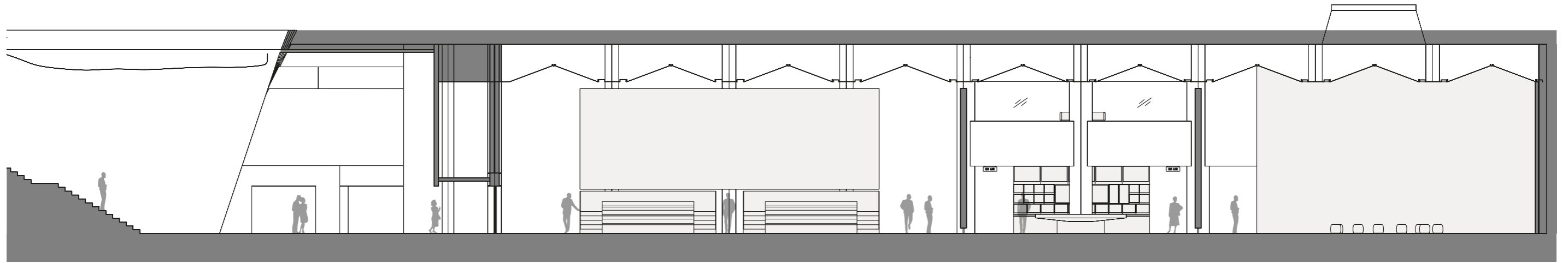


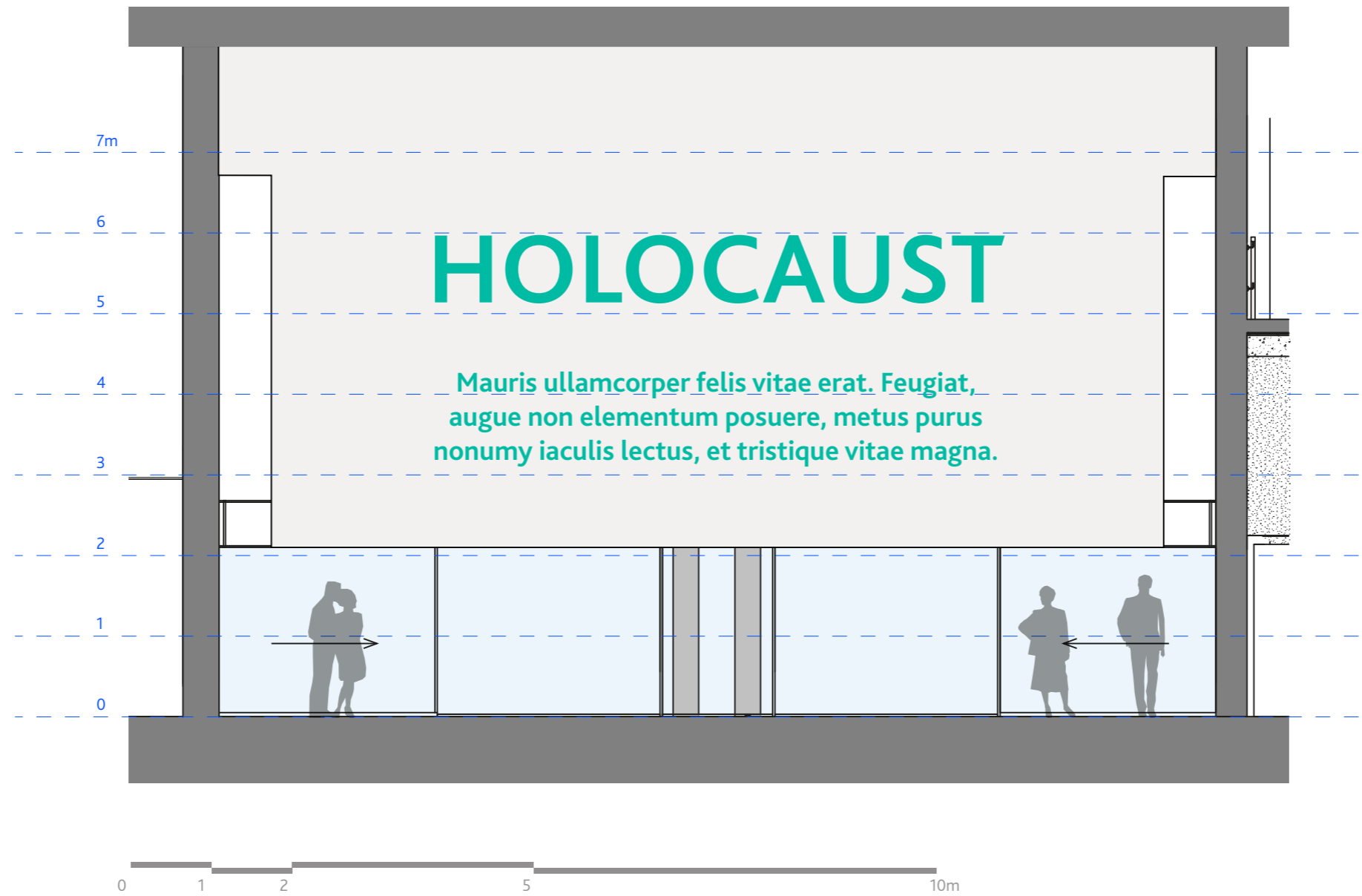
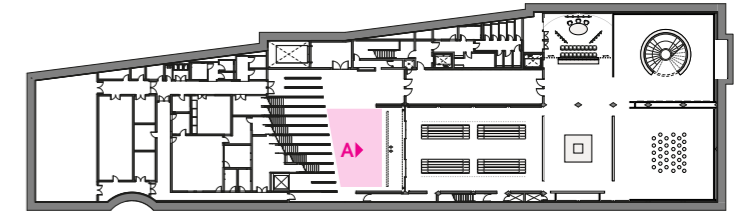
Fig. 49 - Staircase study with cones of vision



# Exhibition layout - long sections

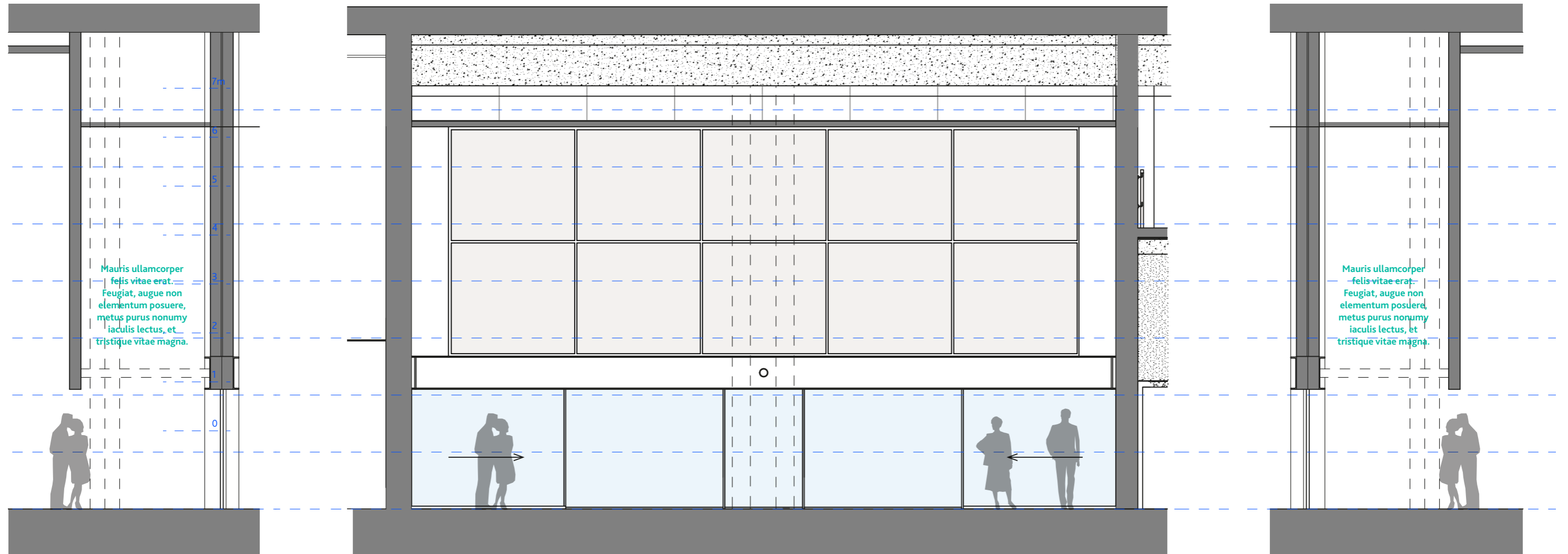
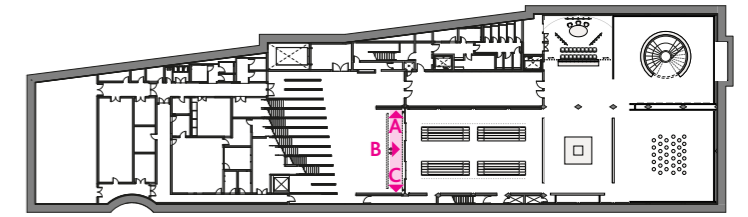


# Elevations: 0 - Threshold

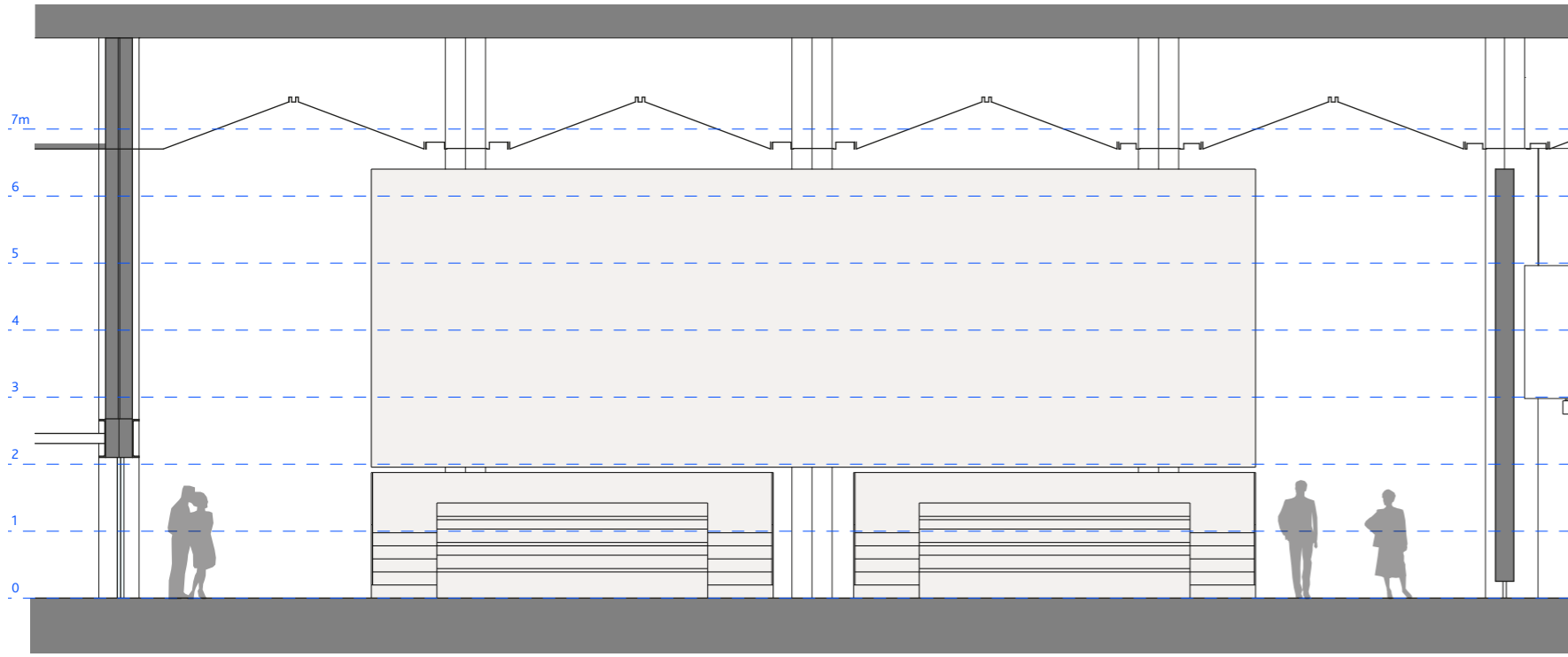
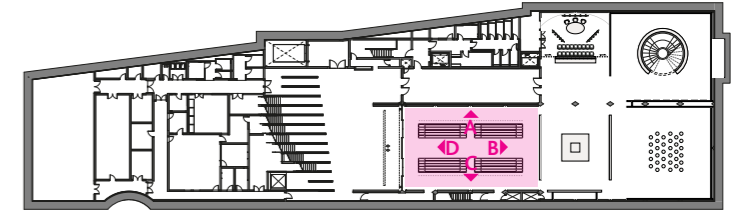


ELEVATION A

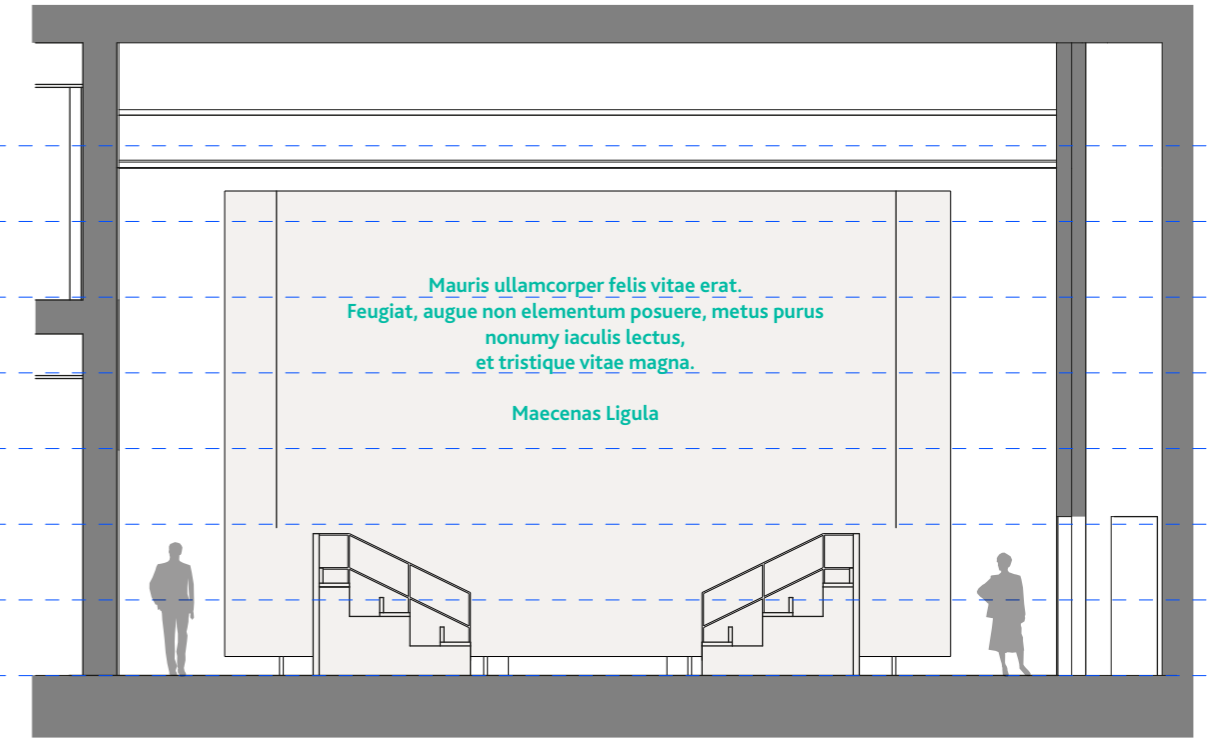
# Elevations: 1 - Prologue



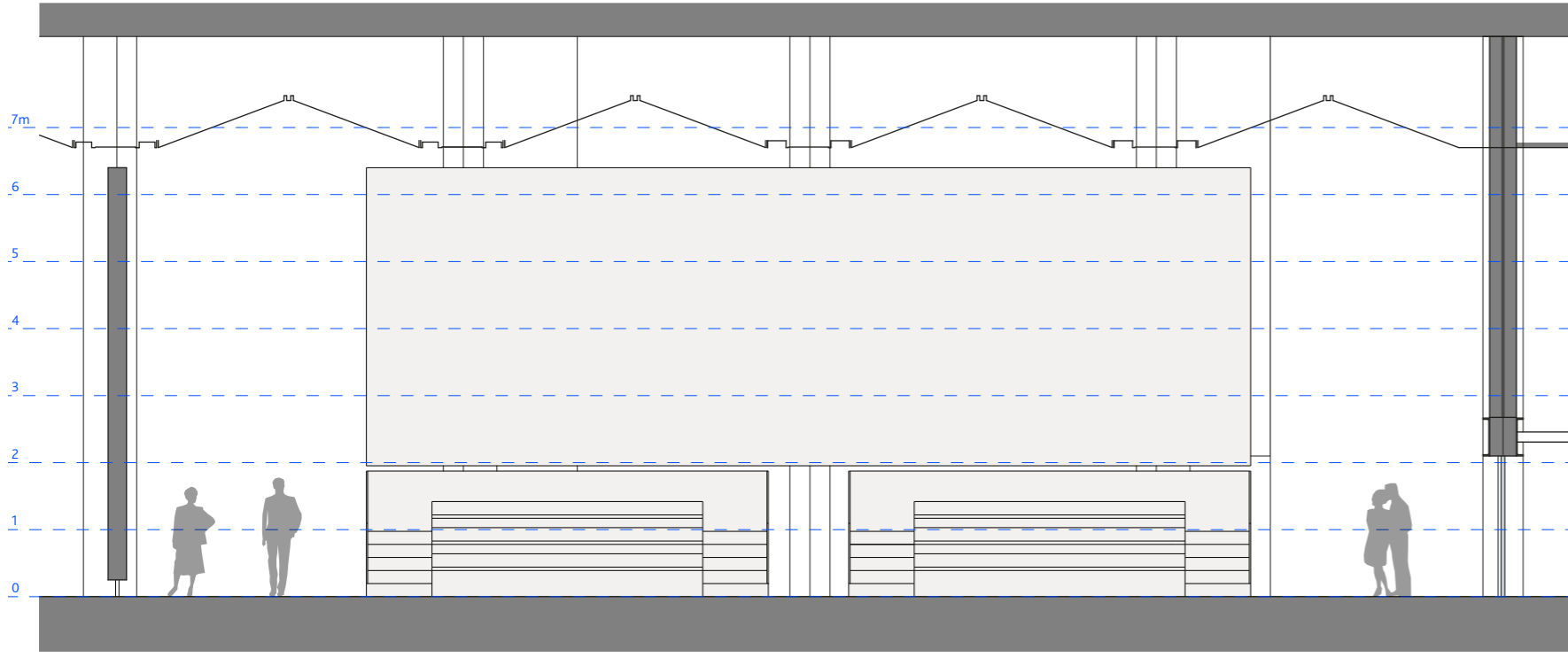
# Elevations: 2.1 - Government



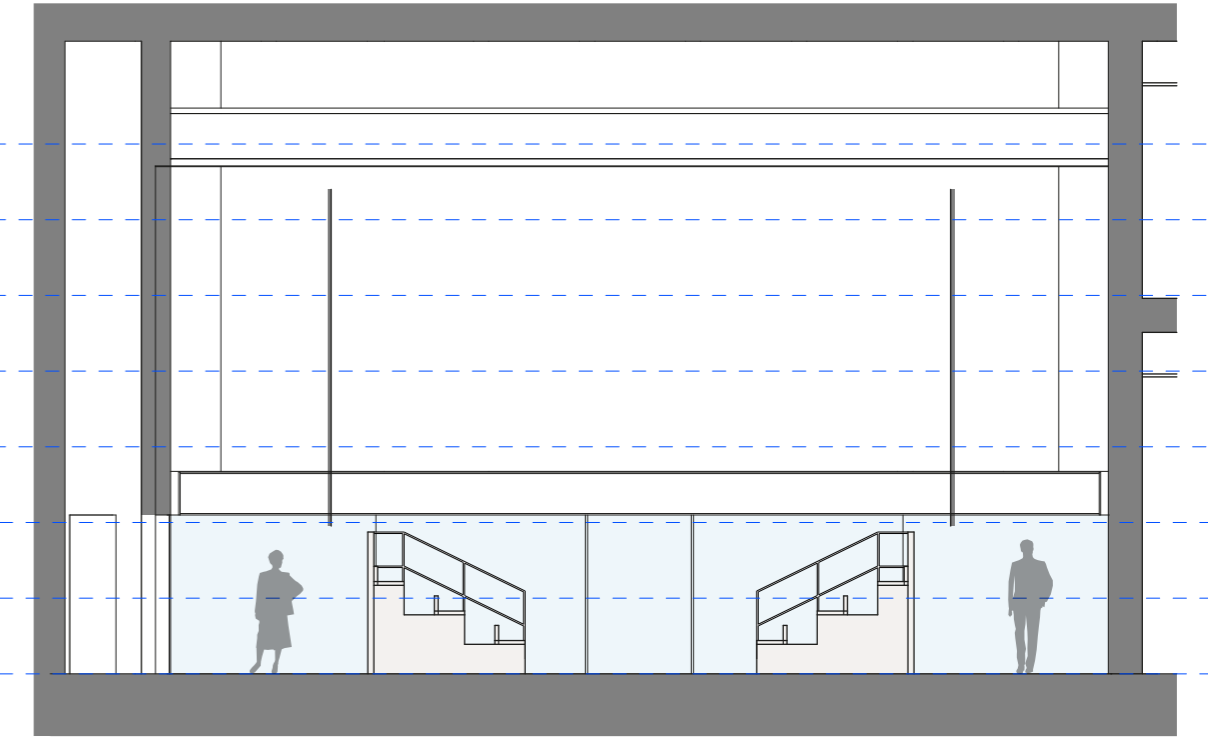
ELEVATION A



ELEVATION B



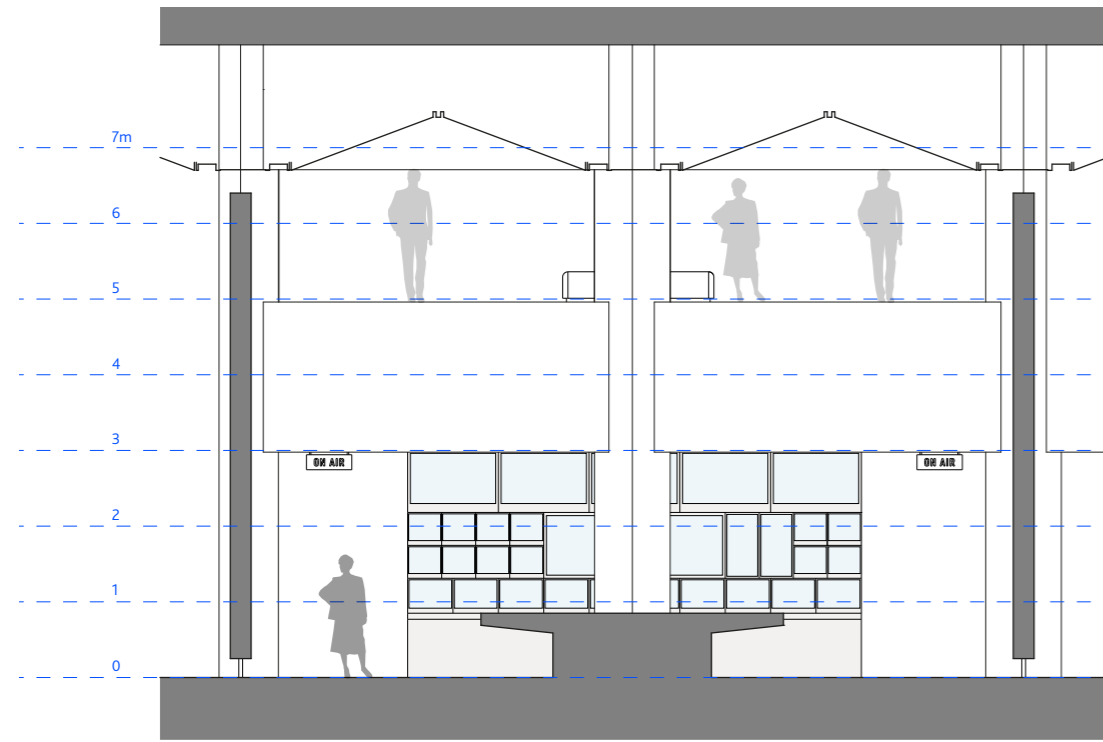
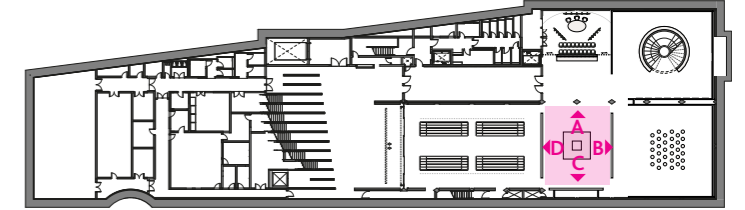
ELEVATION C



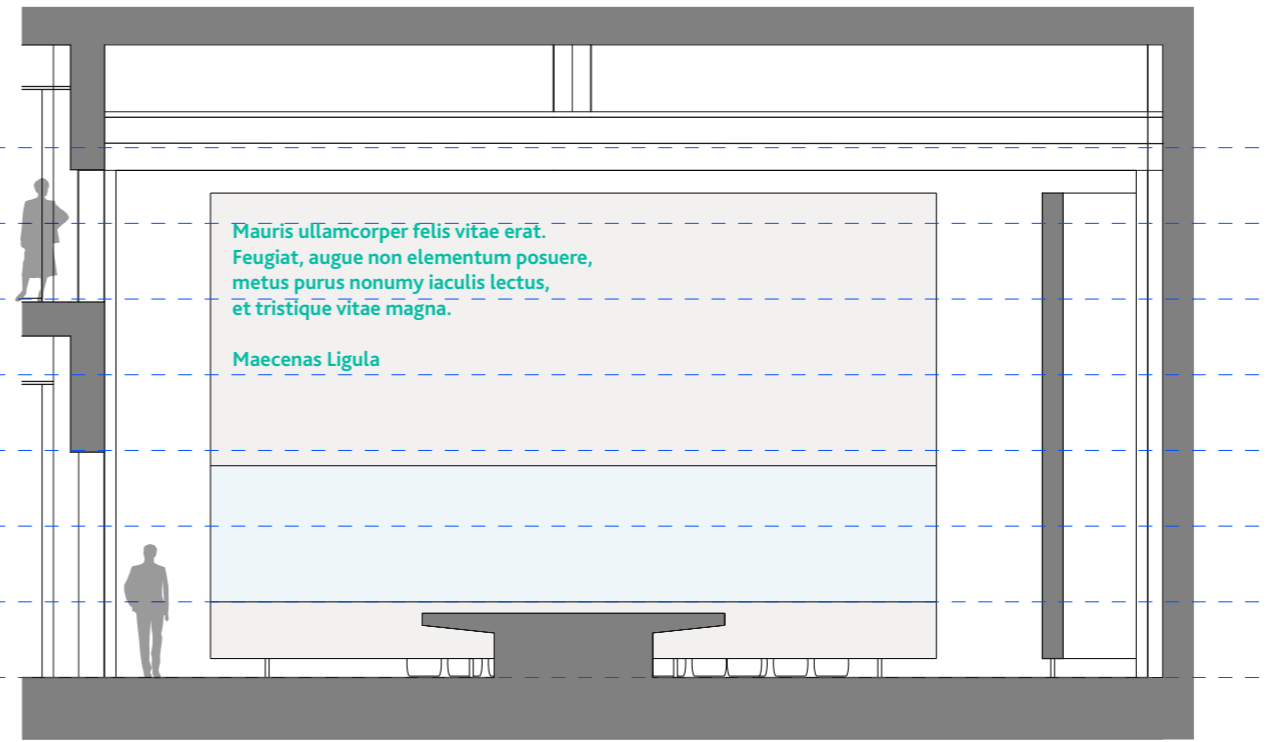
ELEVATION D



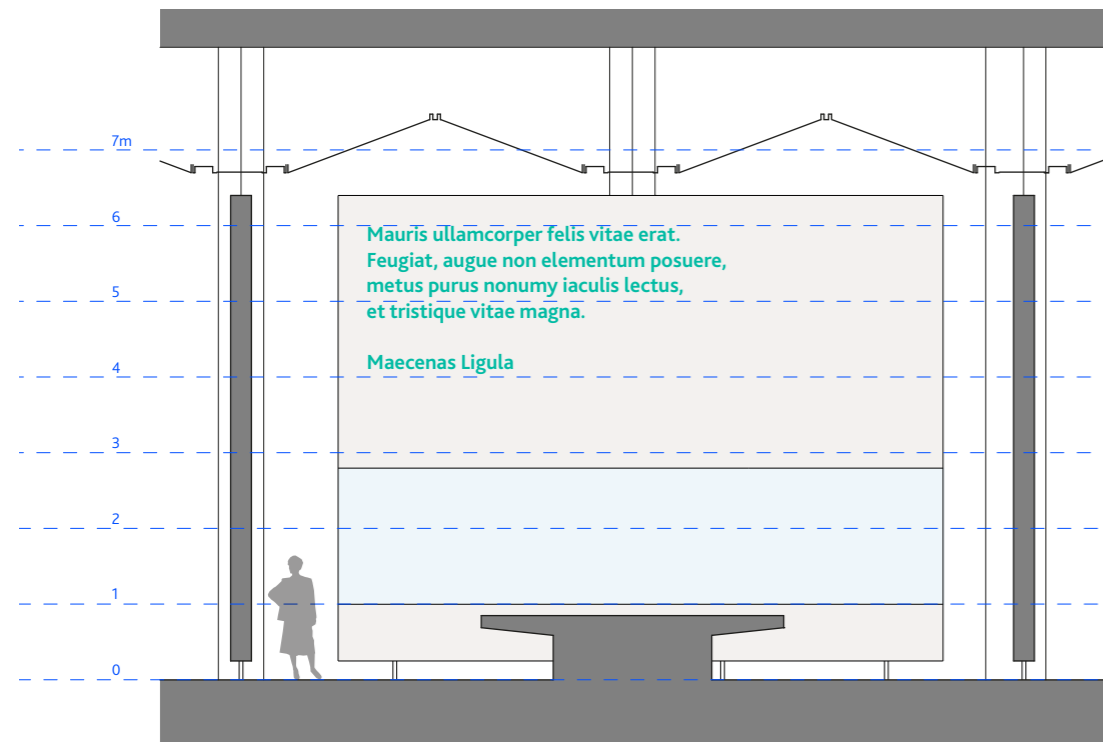
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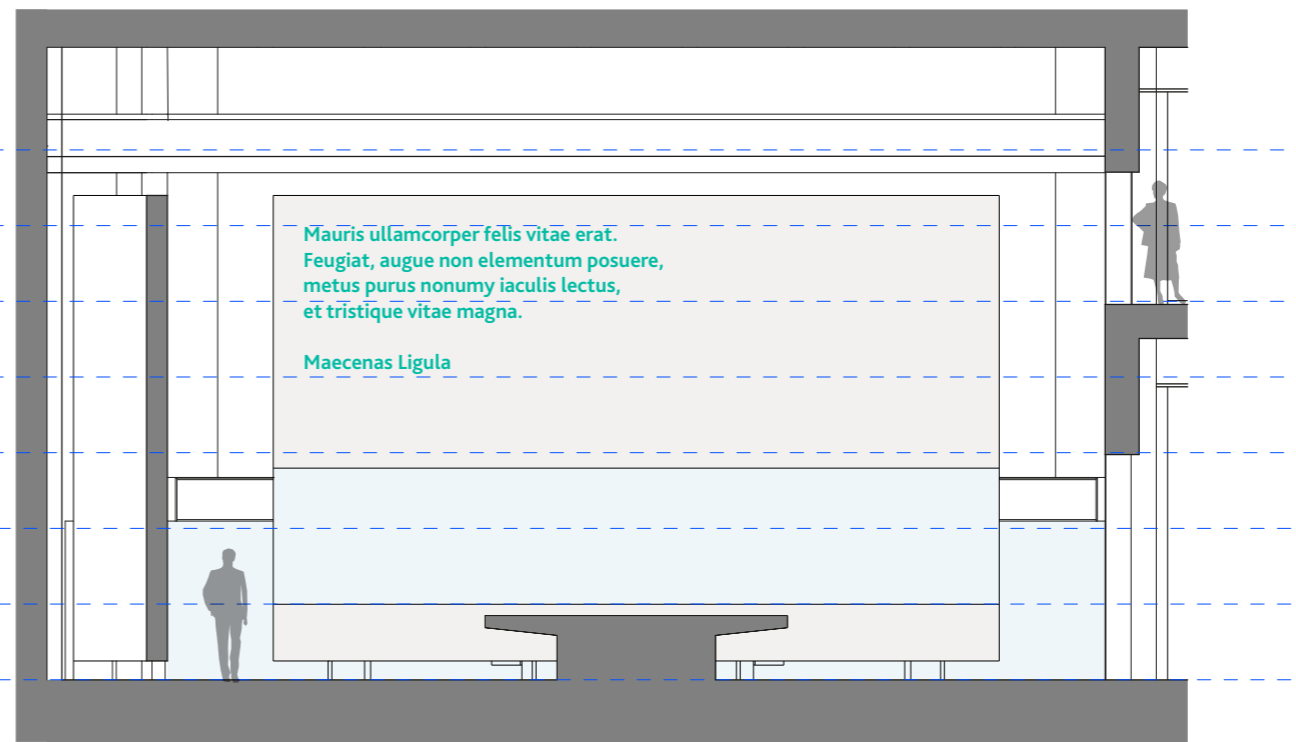
ELEVATION A



ELEVATION B

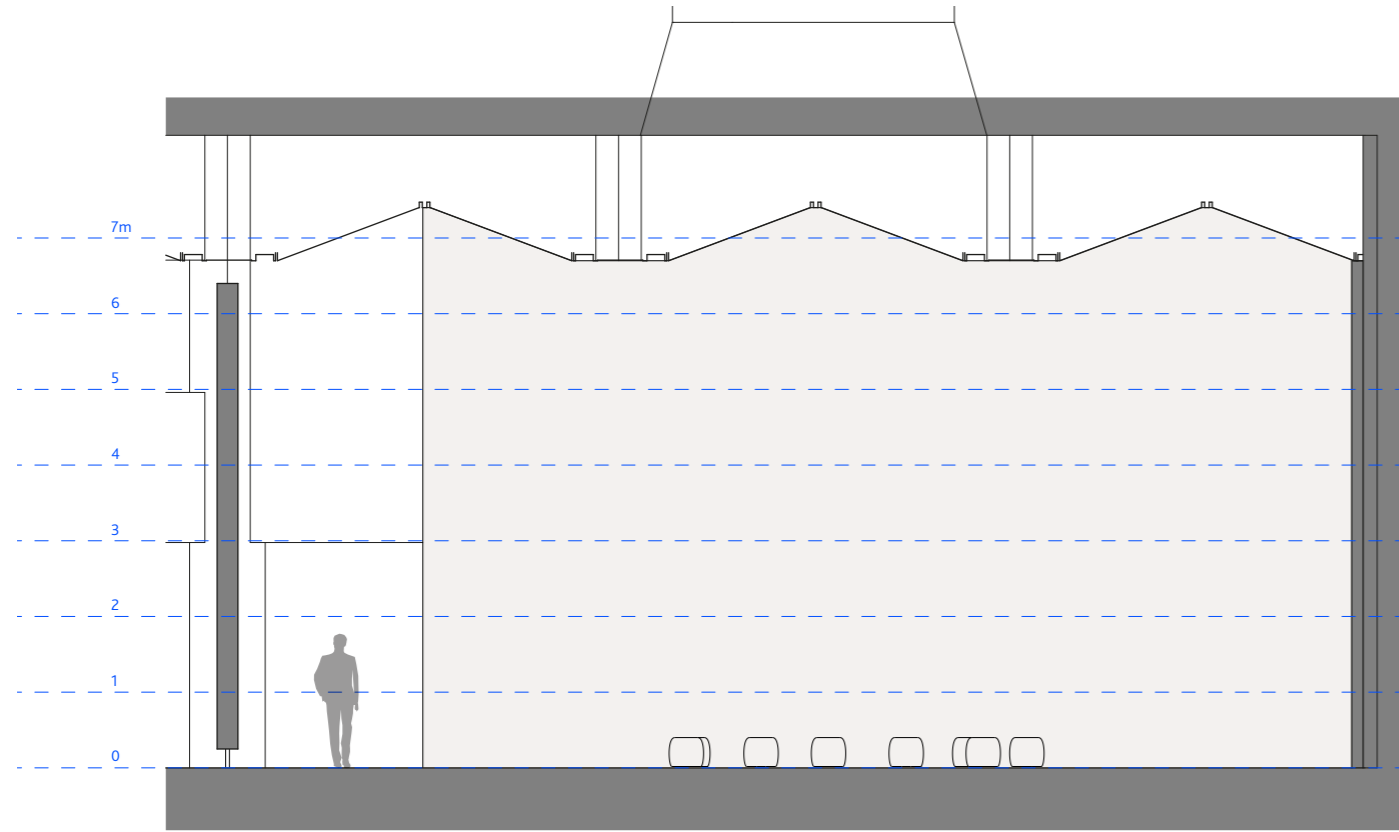
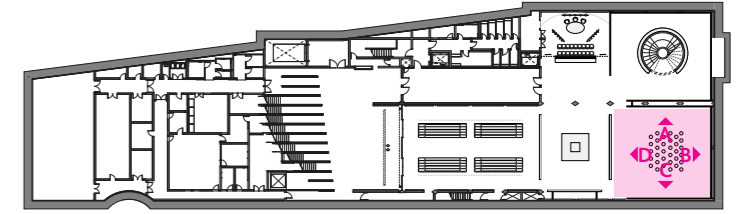


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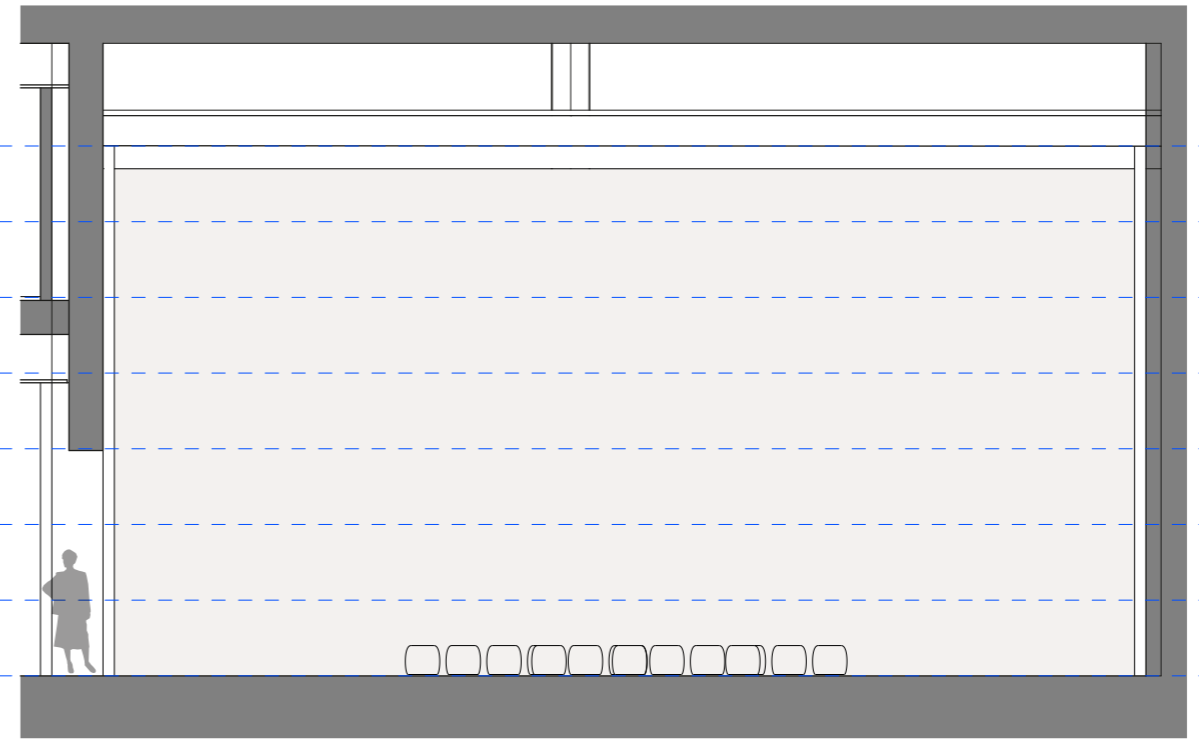


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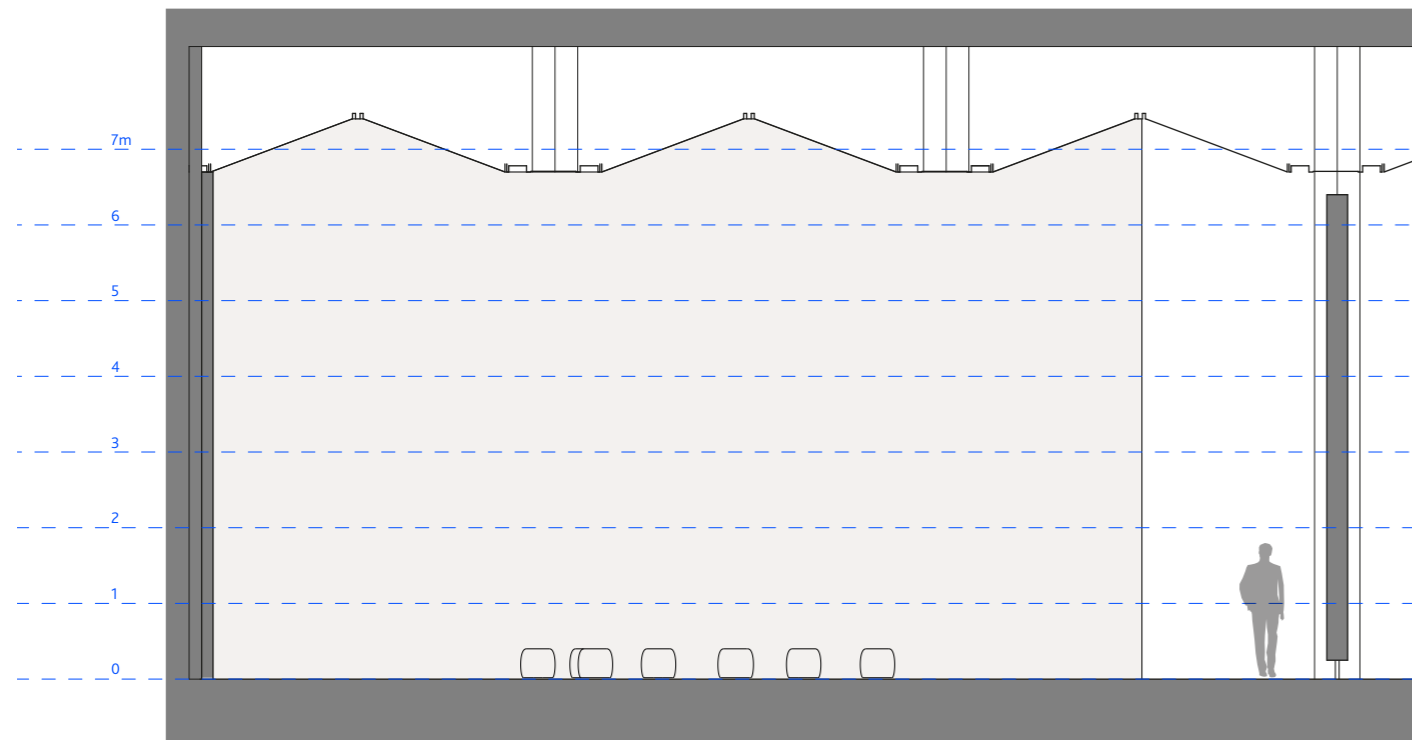
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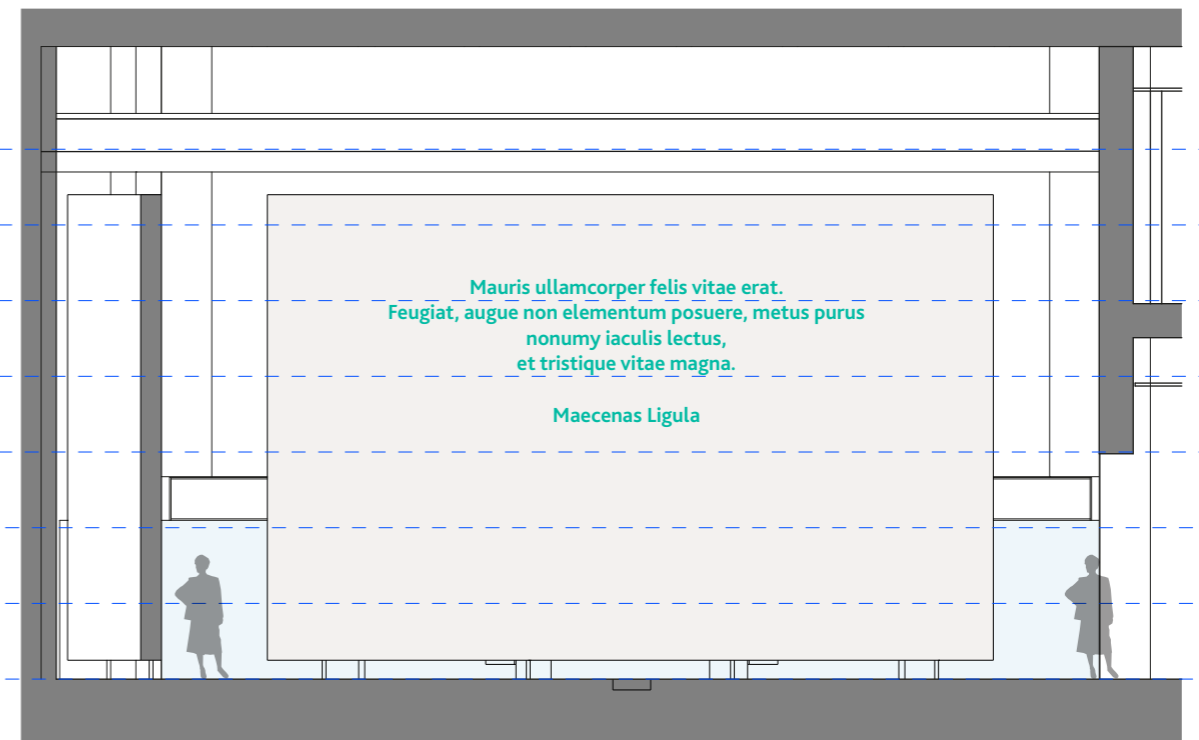
ELEVATION A



ELEVATION B



ELEVATION C

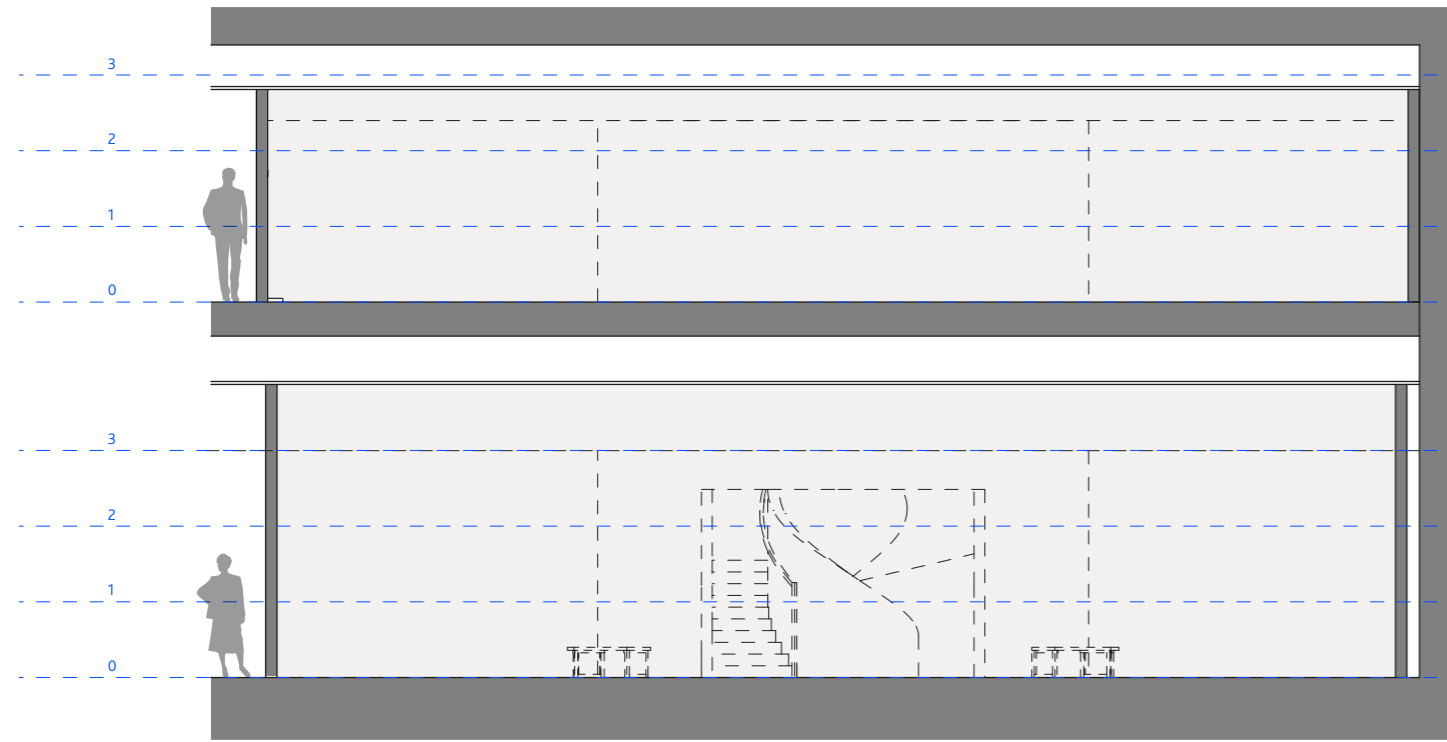
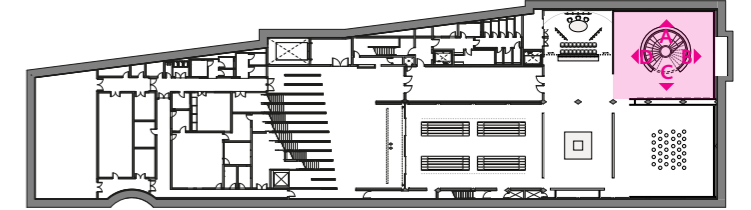


ELEVATION D

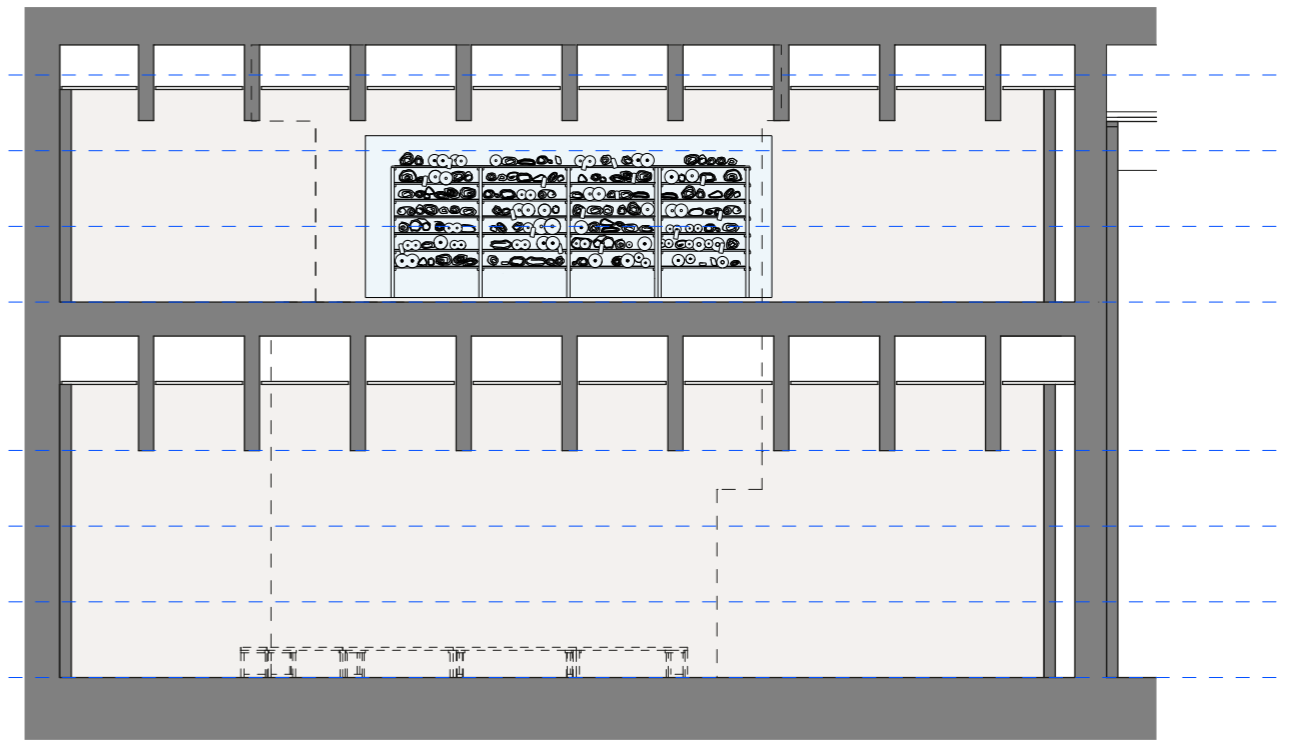
Mauris ullamcorper felis vitae erat.  
Feugiat, augue non elementum posuere, metus purus  
nonumy iaculis lectus,  
et tristique vitae magna.

Maecenas Ligula

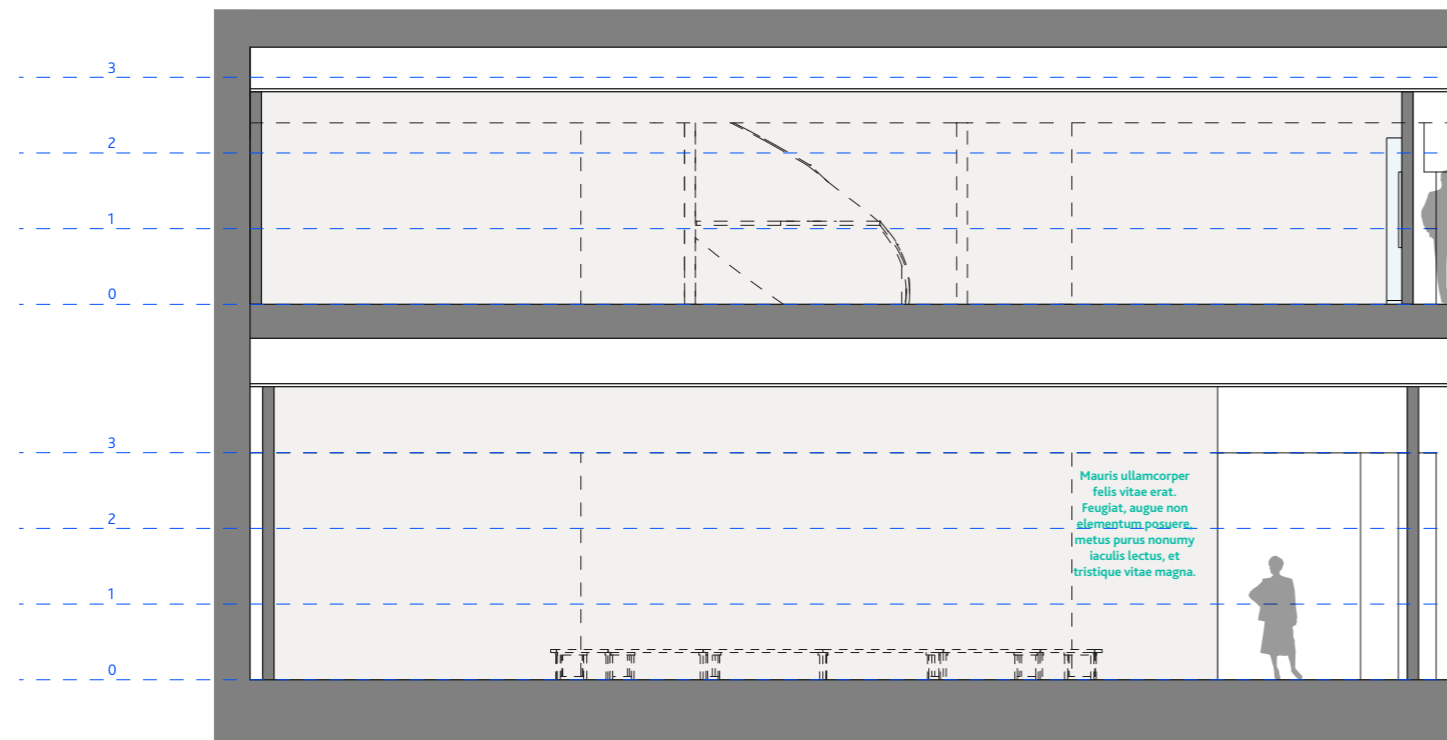
# Elevations: 3.2 Survivors + 4.1 - Void



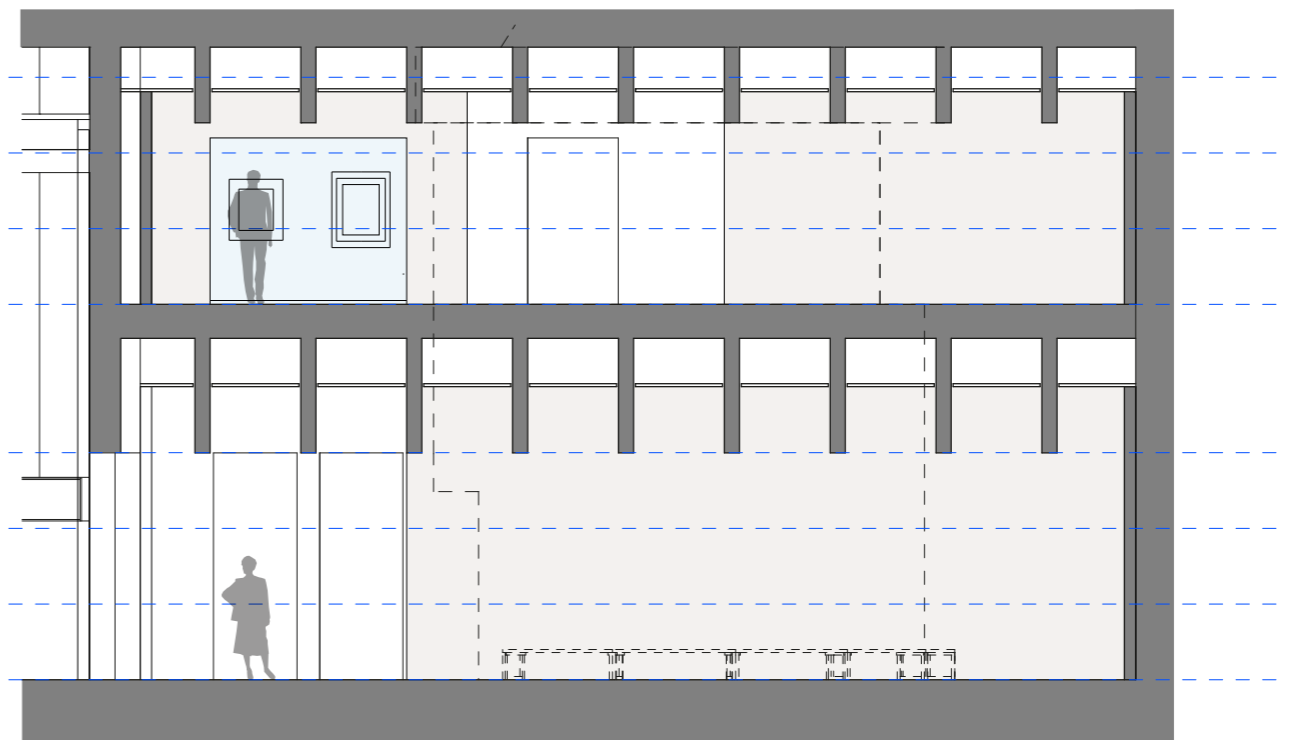
ELEVATION A



ELEVATION B



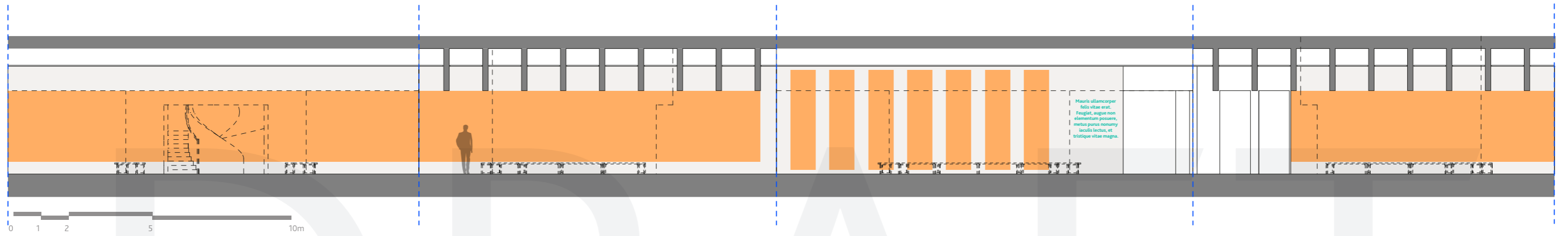
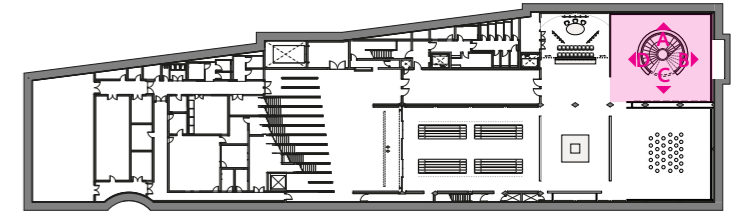
ELEVATION C



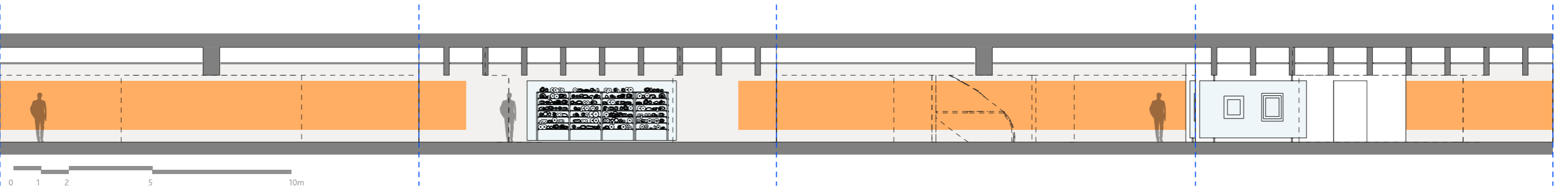
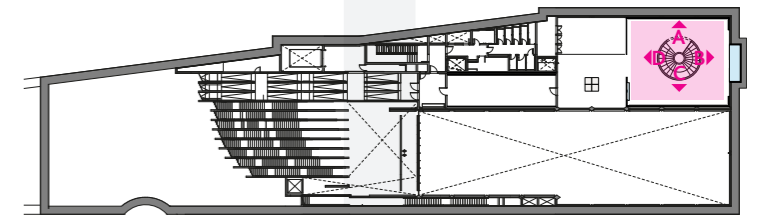
ELEVATION D

# Elevations: 3.2 Survivors + 4.1 - Void

## Media surfaces study



SURVIVORS



VOID





## metaphor

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