

a) A brief project summary

The memorial site is based on developing three main axes already present in the countryside. The three intersecting lines mirror three conceptual timelines – present, past and future – which form the frame of the memorial narrative. Each line is connected with one of three objects and therefore defines its meaning in the whole composition: the visitor centre is a place of present times, facts and discussion; the cemetery is an authentic place of troubled history and an undeniable proof of holocaust; the camp monument is a place of reconciliation, which should connect our positive ideas of the shared future.

b) A detailed project description

Visitor centre

The visitor centre is a rational house with a square floor plan sensitively situated next to a nearby biotope pond. Its neat inner organisation is safeguarded by an inserted core of small rooms for storage and administration. The square plan divides the house into two contrasting gallery spaces – a “white box” and a “black box”. The house is bordered by a wide, light surrounding gallery, which allows for traditional construction procedures. In contrast, the inside of the house offers a generous dim-lit space for new media and projecting technologies. Moreover, the inner space for multi-media expositions can also be divided by a swivel wall into a small or large auditorium for lectures and cultural events. Alternatively, the wall can also be used to further divide the exposition space. The visitor centre also includes an additional small object for maintenance purposes with a garden warehouse and toilets, which are accessible directly from the outside the whole year around. The space between the two objects forms a little square, ideal for hosting cultural events and for visitors who group together before exploring other parts of the new memorial.

The holocaust cemetery

The present holocaust cemetery with the memorial by Zdeněk Hůla is a heritage protected site, which serves its purpose perfectly well. The path among tall trees lets us into a small clearing. The large stones leading to the statue let us lay flowers underneath. Visitors approach and step back, rightly keeping the cemetery an enclosed space. Each stone is marked with two crossed lines. The coordinates form an imaginary raster of 3x3 metres. New research on the cemetery disclosed more precise knowledge of where each grave is situated. Marking the graves is therefore the most important intervention into this otherwise completed work of art. We respect the author’s project and we build up on his raster. We aim to create a new border around the cemetery, which would intentionally differ from the original borderline left behind by the victims’ prisoners. We would like to build a supporting hedge in the respective raster. We suggest a gradual earthwork on the outer edge of the new square plan, which would merge with the surroundings. It is the ambition of the plan to mark the new place of reverence while using minimal means. We achieve its natural demarcation by applying the negative form, meaning not digging inside but piling up on the outside. After all, it is the negative, empty form which seems to be an appropriate symbol of losing a whole generation – the emptiness which cannot be filled.

The camp monument

We are not trying to reconstruct the monument in any way. Even the exposition of its remnants could seem as an inappropriate glorification of the oppressors rather than a reminder of the oppressed. We wish to commemorate our victims and our guilt in our own way. The archetypal form of crossed lines frames the space of the original prison courtyard. The dynamics of visitors’ movement on purposefully designed tracks changes the long-distance views of the art object in the camp. When viewed from the visitor centre, it appears to be a monolithic monumental wall at first. However, when moving through the countryside, one discovers the artistic concept of the monument, which separates into a composition of individual elements depending on the viewer’s position. Entering the shade of these elements, the visitor is confronted with a coldness. Under the eye level, one finds inscriptions of all the victims’ names. As the font is small, anyone who wishes to read has to bow down. In an abstract way, the artwork represents the relationship of an individual to the whole. The changeable mass of the fictive wall becomes an embodiment and decay of the memento of totalitarian ideology, which reduces an individual to an anonymous mass.

The network of pathways

The basic outline of the pathway network is formed by two geometrical principles, letting us observe the dynamic concept of the camp memorial. The three intersecting axes connect the individual places of the memorial with the already existing paths and natural entrances into the site. A tour trail and an educational trail naturally demarcate the core of the place of reverence and provide an alternative experience of moving through the countryside. Both trails are of almost identical length, but at the same time, they are very different. The direct paths are designed for a comfortable, strictly formalized tour suiting greater groups of visitors, for example, during commemorative events. The tour/educational trail allows for more free movement and spontaneous discovering of individual places.

Landscape

Former agricultural landscape didn't changed since whole last century so it should stand prospering henceforward. But our proposal set ecological stability to the landscape for a not agricultural. Because of the huge size of area natural site-authentic biotopes is needed to be developed. Biotops aims to slow down interval of maintenance, minimalized artificial irrigation and just easily exist without architecture parts of the area.

The form of vegetation /landscape is in oposite to formal geometric form of architecture, so it appropriately adds to architecture. The proposal react to the borderline formed by forrest, field, pond and meadows and so on. The east border is formed by ekoton based on maintenance management. The west border in between fileds and monument areal is formed by small wood parts and meadow parts (long interval maintenanced). By the pond, the wet meadows strike up reeds. The circular pathway goes in react to wooden plant position. In small sections, it is complemented by the mature greenery of the connected draws and solitary trees, which change its character, promote cooling of the place by the shade and increase the humidity of the environment, which makes the journey user-friendly. Rest zones, set in the shade of trees, are located approximately halfway along the route and serve both rest and countryside views. The visual connection of the visitor center with the monument of the camp is especially important. The central area of the meadow in the view axis is therefore designed as a three-edged residential meadow with mosaic mowing, in which narrow unpaved paths are maintained by suitable management.

c) The description declaring the principles of sustainability, including the site maintenance and taking care of the surrounding countryside as well as water and waste management, etc – all with regard to minimal operational costs and effects on the environment.

In order to optimize the construction and operational costs, we have designed the area site in several layers, which support one another in a synergic way when reaching the optimal state. The three basic objects of the memorial can be extended in time by the space of a quarry. Also the network of pathways, based on the three intersecting axes, can be extended in the second and the third plan through a trail and a subsequent small network of unpaved paths. To achieve as low maintenance as possible on such a big site, it is important to include live raster of the surrounding countryside. A significant change of the countryside in a long term can be secured by appropriate management. The renewed meadow can later include groves, solitaires, an edge of a forest and other natural structures which could retain water better and therefore sustain the stability of the ecosystem.

The greatest item of the first phase of the project will be the new visitor centre building. Adhering to the budget should be guaranteed especially by effective and predictable construction. As a result, the building is designed as a modern ecological wooden house with a modular construction prepared for prefabrication. The outer construction should thus be to a great extent realized outside the construction site, where it should be completed within a few days. The building is designed and situated so as to naturally create pleasant atmosphere even without technology. Some of the technological aspects, which can further improve the qualities of the building, can be added in later phases of the project if necessary.

The memorial site is rationally divided in the space of a former pig farm. In the first phase of the project, we would use its remaining technological and transportation infrastructure. Also a substantial part of the inert material from the pig farm demolition can be used for levelling the future car park with the parking space. This strategy allows for a cheap preparation of a smooth and durable surface for the final car park in the second phase of the project. The subsequent hardened surfaces in the house surroundings largely copy the existing surfaces in the administrative part of the site. Apart from money saving during the realization of the planned buildings, this decision prevents us from needless taking of new land and unnecessary intervention into the countryside.

EXPERT INVESTMENT COST ESTIMATE - FIRST PHASE OF CONSTRUCTION						
			unit	number of units	cost per unit	cost in total
new building facilities						
visitor centre building						
	build up space		m3	2443	7 400 Kč	18 078 200 Kč
	chairs auditorium		pcs	40	2 037 Kč	81 480 Kč
	chairs lounge		pcs	24	1 860 Kč	44 640 Kč
	tables lounge, staff room		pcs	6	4 500 Kč	27 000 Kč
	office furniture		set	2	15 000 Kč	30 000 Kč
	kitchenette		set	1	80 000 Kč	80 000 Kč
	front desk		set	1	150 000 Kč	150 000 Kč
	cloakroom, storage boxes		pcs	8	8 750 Kč	70 000 Kč
	storage shelves		set	1	138 840 Kč	138 840 Kč
	other		set	1	100 000 Kč	100 000 Kč
landscaping and vegetation						
	terrain		m3	341	1 500 Kč	511 500 Kč
	grass		m2	4235	150 Kč	635 250 Kč
	trees, solitaires		pcs	6	12 000 Kč	72 000 Kč
	new trees		pcs	35	2 500 Kč	87 500 Kč
infrastructure						
road network						
	1.axis (existing road, reconstruction)		m2	70	800 Kč	56 000 Kč
	1.axis (luční pasáž) - gravel		m2	366	1 400 Kč	512 400 Kč
	2.axis (footbridge) - mineral concrete		m2	357	1 700 Kč	606 900 Kč
	2.axis (to the cemetery) - gravel		m2	359	1 080 Kč	387 720 Kč
	3.axis (forest pathway) - pavement		m2	621	1 400 Kč	869 400 Kč
	Footbridge (2.axis)		m2	45	4 000 Kč	180 000 Kč
	new bus parking		m2	175	1 300 Kč	227 500 Kč
	rubble infill		m2	1585	250 Kč	396 250 Kč
	infrastructure		bm	106	800 Kč	84 800 Kč
cemetery of the victims of the camp						
	cemetery framing foundation		m3	35	1 900 Kč	66 500 Kč
	cemetery wall		m3	42	3 500 Kč	147 000 Kč
	grass		m2	638	350 Kč	223 300 Kč
	vegetation		m2	300	750 Kč	225 000 Kč
reminder of the so-called Gypsy Camp						
	terrain		m3	64	1 500 Kč	96 000 Kč
	platform		m2	350	1 300 Kč	455 000 Kč
	panels		pcs	26	21 808 Kč	567 008 Kč
	brass ribbon		m2	6,5	25 000 Kč	162 500 Kč
	vegetation		m2	400	1 350 Kč	540 000 Kč
pig farm area						
	concrete posts of the fence				0 Kč	0 Kč
other not specified above						
	-					
					total	25 909 688 Kč
					+VAT 21%	31 350 722 Kč

EXPERT INVESTMENT COST ESTIMATE - SUBSEQUENT PHASES OF CONSTRUCTION						
			unit	number of units	cost per unit	cost in total
new building facilities						
maintenance facilities						
	build up space		m3	231	6 000 Kč	1 386 000
	equipment		set	1	100 000 Kč	100 000
dividing wall between parking						
	wall		m3	11	6 000 Kč	66 000
	framework		pcs	12	32 000 Kč	384 000
landscaping and vegetation						
	quarry, cleaning		m2	2140	100 Kč	214 000
	fence framework		m2	44	750 Kč	33 000
	terrain		m3	218	1 500 Kč	327 000
	vegetation		m2	1100	1 000 Kč	1 100 000
	new trees		ks	57	1 500 Kč	85 500
infrastructure						
road network						
	circular pathway		m2	960	1 500 Kč	1 440 000
	quarry footbridges		m2	313,5	2 500 Kč	783 750
parking lot						
	demolition of old parking lot		m2	448	700 Kč	313 600
	new parking - grass gravel		m2	1348	1 080 Kč	1 455 840
	new parking mineral concrete		m2	996	1 080 Kč	1 075 680
surfaces						
	surfaces around visitor centre		m2	1135	750 Kč	851 250
cemetery of the victims of the camp						
	terrain bank		m2	450	1 700 Kč	765 000
	grass		m2	450	500 Kč	225 000
reminder of the so-called Gypsy Camp						
	-				0 Kč	0
pig farm area						
	-				0 Kč	0
další výše nespecifikované						
	-				0 Kč	0
					total	10605000
					+VAT 21%	12832800

e) Answers to questions specified by the jury in the second call for competition

0. One of the axes of the overall concept is finished in the quarry - do you have an idea about the solution of this space?

Although the quarry is located outside the immediate area of the monument, it is an important part of it. Opening up such an impressive space would help capture an important moment from the horrific reality of the camp. We therefore believe that the quarry could become a suitable end to the newly reconstructed nature trail. Because of the existence of a pig farm, the existing trail bypasses the monument area from the north and thus avoids all its authentic places. Therefore, we propose a new modification of the route, which would alternatively allow visitors to walk through the individual parts of the memorial and end the tour at the site of the former quarry.

The connection to the memorial complex complicates the crossing of the I / 19 road and the morphology of the landscape further aggravates the direct access to the overgrown quarry. Based on field research, we are proposing a new trail through the forest that leads visitors to the narrow narrow corridor for mine carts. We go through a long notch in the terrain, which gradually grows to a height and culminates at the point of entry into the quarry pit. Here the space opens to both sides and on subtle footbridges we are allowed to walk through the reverent and almost without touching. The trail has blind shoulders on both sides and the only way out leads through a small gap in the quarry wall. We are emerging from the abyss and through a wide forest clearing we go back to the road to the beginning of the proposed circuit.

1. In your designs you have the possibility to submit a proposal for gradual implementation so that the limit of investment costs for the first stage of the construction of the monument is respected. The design of the monument is closely connected with the solution of the connected landscape, with the design of a new landscape. For these reasons, the proposal will change significantly over time. What will the territory look like after the implementation of 1 stage - after opening the monument? How will the proposal look after 10 and 20 years?

The original agricultural landscape has hardly changed here over the last few centuries. The remains of the burned camp and the graves of its victims remained hidden underground. Instead after the war began to succumb to succession and forgotten history in the 1970s definitely covered the construction of high-altitude. We see his demolition as an opportunity to restore stability and continuity.

The distinctive architectural component of the design will carry the landscape, which will not intensify its strong geometry, but rather soften it and go against it, just as nature with human settlements does. In the long term, we want to return the landscape to continuity and stability. So prepare her for anything that happens to her on a large scale of time. Such a way seems humble to us. In the first phase the surroundings of new buildings and roads should be solved. In the following phases, it is possible to progress gradually beyond the edge of the site. Basically, the first step before the opening of the memorial should be the return of vegetation from the time before the construction of the pig farm. However, the target state of the design will go further and the restored original meadow with fragments of fencing and altered topography may in 10, 20 years contain draws, solitaires, soft edge of the forest and other natural structures that freely interconnect with the surrounding landscape and its character.

2. The memorial project will be coordinated with the exhibition project. What is your idea of working with the team that will form the exposition of the memorial? To what extent do you consider it possible to amend the proposal on the basis of this cooperation?

History left behind urgent topics, but also the lack of physical exhibits for their consistent presentation. Therefore, contemporary exhibitions present more and more complex stories, materialized with the help of multimedia technology, in addition to individual artifacts. Therefore, we can imagine the exposition rather in an interpretative and experiential form. Man is not only confronted with an exhibit and a descriptive description, but is told a complex story. The interface between the visitor and the exhibition is oriented towards their emotional side. He works with his interest and curiosity, which through an artistically valuable and timeless form leads him to a greater depth of the topic presented. Like the film, the exhibition consists of individual carefully directed images that together form a powerful story.

From experience we see the creation of expositions as a close cooperation of a wide group of experts. We want to be a partner and support the creative process with critical thinking and quality architecture. The exhibition space also strongly influences the overall appearance of the house and significant changes imply a new design at some point. Therefore, the visitor center is designed as a spatial framework and we leave a small division of the exhibition to a specific design of expositions. Rather than form, we propose principles that provide the best possible conditions, but also the possibility of adapting the exhibition in time and space. We also try to anchor the building firmly in the context of the place with the help of composed views and thus connect the abstract space of the exhibition with the authentic memory of the surrounding landscape.

3. In which parts of the proposed solution of the territory should the individual themes of the memorial contained in the tender documentation be presented?

The memorial should become a place of stories of people that we, as a company, have forgotten and still forget. Therefore, we want to present the topics related to their authentic history at specific places in the landscape. However, the

new exhibition should primarily serve for the consistent presentation of the deepest context of the Holocaust, the social context, and the facts. We prefer a comprehensive and well-staged exhibition over a lot of fragmented information in the exterior. The visitor center is a place of presence, facts and discussion. The victim's cemetery is an authentic place of turbulent history and unquestionable evidence of the Holocaust. Its natural enclosure is achieved in a negative form, which is not created by digging the terrain inside but by raising it around. And the negative, empty form seems to be a suitable symbol of the loss of a whole generation - a void that cannot be filled.

The monument in the camp is a place of reconciliation that should unite us in a positive vision of a shared future. The dynamics of movement along purpose-built routes transforms distant views of the art object of the camp. When viewed from the visitor center, it initially appears as a continuous monumental wall. It is only through movement in the landscape that one reveals the artistic concept of the monument, which, depending on the position of the observer, visually decomposes into a composition of the individual elements of which it is composed. Gradual small changes that wastefully transform reality before our eyes. The art object thus abstractly represents the relationship of the individual to the whole. The changing mass of a fictitious wall, as the materialization of the memento of totalitarian ideology, which reduces the individual to an anonymous mass. But also the principle of collective guilt as a result of black and white vision of the world.

In addition to the foundation stones of the memorial (camp, cemetery, quarry and visitor center), we also focus on the intersection of individual paths, both of which lie in places related to the history of the camp. The first crossroad overlooks the pond and its bad history, the second at the point where victims were transported into the forest. For off-season visitors, we would like to create an application that would allow for example through the enriched reality in mobile devices to get the maximum information without viewing the exhibition. A high-quality web database would also allow individual study of the topic online.

4. When working on the project of the territory (in the phase of project preparation and implementation), the Contracting Authority will require intensive communication and close cooperation with the survivors' representatives. How do you envisage working with the survivors? Where do you see the greatest scope for cooperation with them? Which concrete elements, architectural details would you like to consult with the survivors?

We believe that a consistent confrontation of the author's design throughout its creation is necessary and vital. We realize that if the memorial is to become a place of true reconciliation, its acceptance and support from the survivors will play a crucial role both for the wider community of Czech Roma and Sinti and for the rest of the public.

As architects, we create an environment for life in its broad meaning. From the point of view of cooperation with the survivors, we would first of all be interested in their own view of the use of the memorial and the idea of the course of the reverent acts. We would also like to consult the requirement to preserve parts of the pig farm, especially because we do not see value in it. We consider the pig farm to be worthless with the exception of fencing, as a symbol of struggle for a memorial and memories of weaving flowers. However, we do not want to depict the destruction of destruction and the preservation of parts of objects in our opinion merely distracts from the much more serious tragedy of the Holocaust itself. The postwar construction of a pig farm in such a place was a mistake of stupidity and we now see greater potential in its removal. But that doesn't mean we're right. The memory and experience of these families is therefore an important source for architects and exhibitors. We would like to understand this and help interpret correctly for the next generation.

5. What is your idea of the course of the annual acts of reverence in the territory, in the light of your proposal?

The memorial in Lety will serve for a common meeting and permanent reconciliation within society. And it is precisely the absence of such social rituals that now opens space to new forms of reverent acts. However, we believe that the form of such an intimate event should not be ultimately determined solely by the architect, but also by a wider group of key actors, family representatives and survivors.

We believe, however, that the symbolic path between the individual sites of the memorial should become the central motive of the reverent acts. We would like to transform the forgotten Christian tradition of pilgrimage and calvary into a contemporary profane form of a reverent act. Rendering of the journey as an archetypal symbol of movement and time, life and its finality. We perceive the common procession of the reverent landscape to commemorate the victims as a symbolic grasp of the nomadic life that ended in Lety. The procession should be a shared experience that can be shared across society regardless of age, gender, political opinion, or skin color.

The straight paths of the intersected axes therefore constitute a formalized form of movement for the reverent procession. The dynamics of movement also change the remote views of the camp monument. When viewed from the visitor center, it forms a visually continuous wall, and only with the gradual movement in the landscape one realizes that what appears to be a single shape is in fact a composition of individual elements. The visitor center stands at the beginning of a symbolic journey. It is a place that can bear a public address to a large group of people, as well as open debate and informal expressions of contemporary culture. The longer we are on the road, the more reverent atmosphere we expect from the course of individual acts. The cemetery is an authentic place of remembrance of the victims of the camp. We expect a quiet gathering of people here with a more intimate speech by the individual community representatives. We then imagine the monument in the space of tabora as a place of individual contemplation, the culmination of a journey that encourages each of us to personally reflect.



01. Entrance along the birch alley to the visitor's center
Existing birch alley goes along the entrance road, twinkling birch's shadow of light treetop complete specific pond's atmosphere. Four trees by visitors fulfill the birch alley line. Southwestern wall hides parking zone.



02. The path to the cemetery of victims, foreground: small bridge over intermittent waterflow. The path to victim's cemetery is bordered by young oak forrest from the north side. The path goes on the edge, between forrest and hygrophilous meadow by the pond.



03. cemetery of victims
Cemetery of victims - the space of burried bodies is bordered by a low wall so common ceremony to honor victims could be easily held.



04. Crossroad by the pond
Crossroad offers break for a rest while looking at the pond scenery.



05. From oak wood to the monument
From the edge of young oak forrest we can see the monument on the end of straightforward path. Big paving dramatize last way of dead bodies, that were moved from the camp to todays cemetery.



06. Former victim camp - proposed monument
Monument to the murdered victims is formed by many segments. Each segment is placed so the view by the monument is to surrounding landscape.



07. Circular path by the meadow
Approximately in the middle of rounded path on the east there is a chance to sit and observe the landscape scenery.



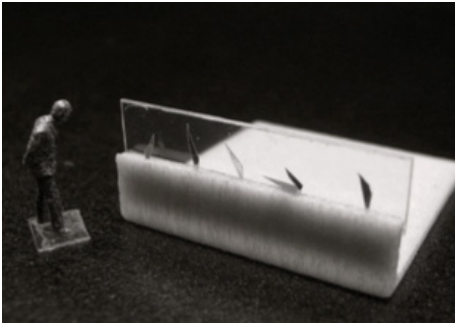
08. Circular path in the forest
As well as on the east side, there is a circular path on the western side through the forest.



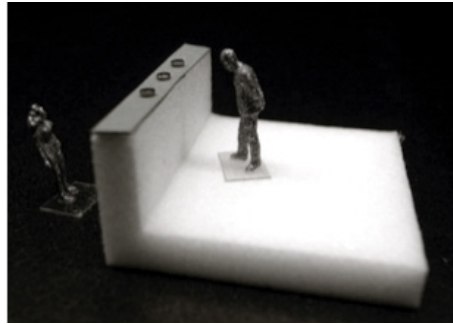
09. Entrance to the former quarry
The route of the former railway yard, which used to carry the extraction of stones, enters the quarry area.



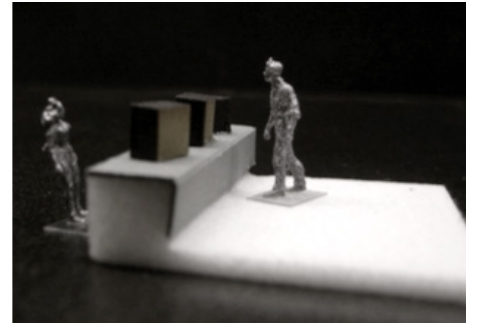
10. In the center of the quarry
Visitor can go through the lowest part of a quarry on the wooden path. Visitors so can recognize space, where victims were slaved and forced to hard labor.



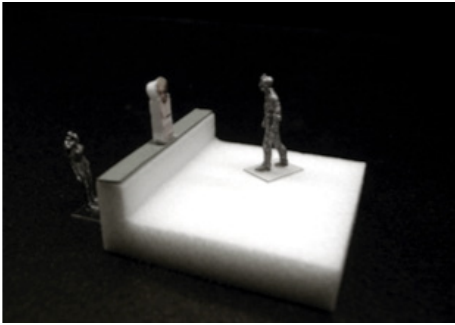
L01 - linear podium - XS objects



L02 - linear podium - S objects



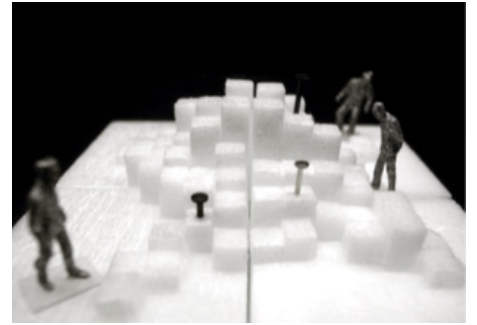
L03 - linear podium - M objects



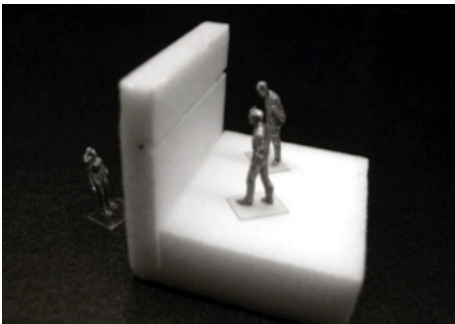
L04 - linear podium - L objects



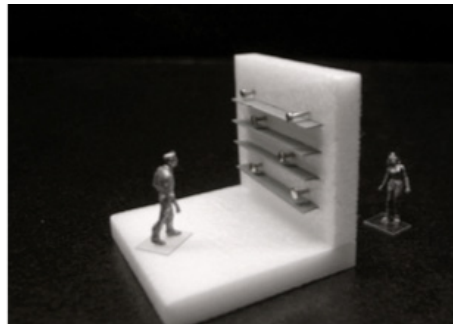
L05 - linear 4 sided podium - S,M objects



L06 - stacking podium - S objects



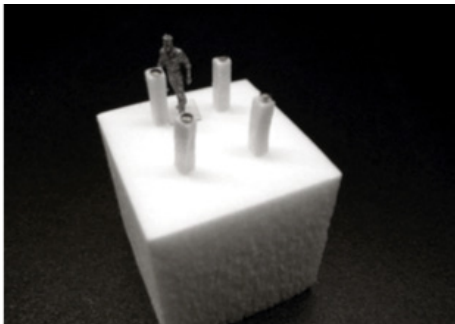
W01 - wall embedded - XXS, XS objects



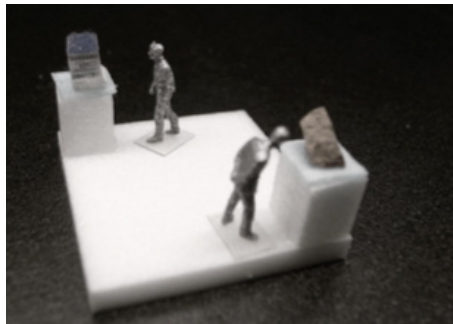
W02 - wall shelves - S objects



W03 - wall mounted panel - L objects



F01 - floor mounted podium - S objects



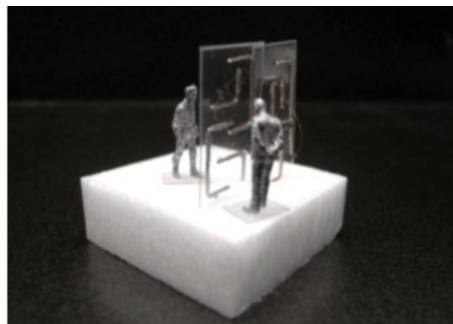
F02 - floor mounted podium - M objects



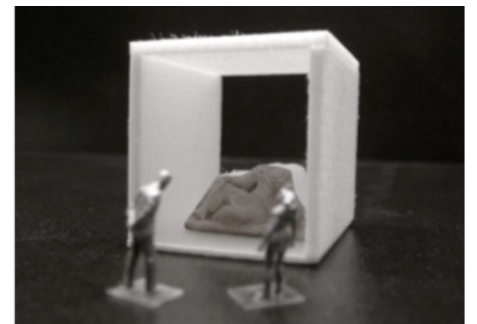
F03 - floor mounted podium - L objects



G01 - standing glass - XS objects



G02 - standing glass - S objects



I01 - interior - M,L objects

