

Text part

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a Abstract

The main element of our composition is the forest.

Forest. Its inner space. Its edge. Open space created by the edge of the forest.

Forest as a community.

Here, the most general metaphor for the Roma community.

The absence of the forest as a metaphor for the absence of those who did not survive Roma holocaust.

Memorial

The first goal of our project is to anchor the commemoration of those who suffered in this concentration camp.

Education

Our second goal is to tell this story of horrors and bring it before the eyes of the society.

Community

The third goal is to create a space of encounter: coming together as an opportunity to maintain or start friendships, to share our lives.

b Detailed description of the project

Access area

The existing tree alley lines the road to the parking lot, the access point to the memorial. The ante space is a symbolically rigid square grid (11 m), single species bosquet, a place intentionally detached from the surrounding countryside. The grid is a symbol of the unnatural, for the landscape it is a symbol of violence, intensified by the use of an alien species. The grid is a metaphor for the exclusion of everything which does not conform to its lines—metaphor for discrimination, racism. It is, however, just the beginning. The memorial begins with the world which is hidden behind the wall.

Wall

The wall blocks the view from the parking lot. We pass through and the view captures our attention: suddenly we find ourselves in a dense natural forest, the opposite of the rigid square bosquet. The simplest way of expressing contrast. The beginning of the axis which leads toward the site of the former camp is the only opening in the wall. The front side of the wall, facing the parking lot, is a canvas for artistic representations of the holocaust or for other appropriate contemporary Roma mural art.

Walkway toward camp and circle around camp

Transforming the site of the pig farm into a natural forest we return to nature what has been taken from it. Natural mixed forest is intersected by a single straight line, the axis which leads toward the camp. The axis and the lines of the bosquet are intentionally at an angle. The axis is discovered only when the visitor passes through the bosquet to the entrance and reaches its beginning. Leading uphill toward the camp the path is enclosed in the forest--a moment of pilgrimage, silence, preparation. Undisturbed walking. Suspense. From the enclosed space of the forest one steps out into the vast open area of the camp,

circumscribed by the walkway. Laid in the walkway, all around the circle, are brass rods with names of all prisoners, symbolical shining rays pointing toward the center, a subtle reference to the spoked wheel of the Roma flag. The names are inscribed in the inside margin of the circle. The central parts of the rods will be continually „cleaned“ as visitors walk on them. The site of the camp itself is a meadow—spacious, gently concaved bowl, as much as excavations and embankment of the walkway will allow. A space of silence and memories. An intentionally large space where we can be alone even when there are more people present.

Note: In the Text section we explain the details of the names inscribed in the circle and offer modifications which may be a more acceptable way of presenting the victims' names, following the wish of the bereaved.

Walkway toward burial site and site for ceremonies; burial site and site for ceremonies

The second dominant line, also straight, goes along the wall. The wall's presence thus emphasizes both main axes: in the first case by forcing us to go through it, to overcome it, in the second case by leading us, pointing us to the walkway which leads to the cemetery and the site for ceremonies. This second line is wide, allowing visitors to talk to each other as they walk. It runs along the edge of a grown forest and offers a broad view of open meadows. At the end of the wall we pass a point where we may turn toward the exhibition hall and the visitor center. Those remain intentionally in the background, eventually they will disappear in the growing forest.

We walk by the edge of the forest until we reach the site for ceremonies. We assume that the ceremonies will take place here, as they do now. We make but minimal changes here: a well trimmed lawn is an alien element in the surrounding countryside but here it functions as a pleasant gathering area, unpaved but comfortable and safe. A new simple large wooden cross is installed. Together with the memorial stone it will be part of the ceremonies and worship services, seen by all participants. The place of the graves is slightly raised and planted with perennials and ornamental grasses. In bloom for most of the year the burial site will be gently marked against the lawn where people walk. The flowers will signal to the visitors that they should not step on the graves.

Visitor center and exhibition hall

The visitor center and the exhibition hall are hidden in the forest away from the main axes. When the forest reaches maturity the buildings will not be seen in their entirety from any angle. Their purpose is to provide necessary background and comfort to the staff and visitors. Offices, storage rooms, technical room, unheated exhibition hall, unheated foyer, restrooms, heated lecture room and an outside lecture space, used in summer for video projection, discussions, educational events. All spaces connected by an airy portico where visitors can find shelter from rain even if everything else is closed. Restrooms will be accessible during day all year round and so they have a separate entrance. Both buildings will be in plain béton brut. They will age, grow darker, be overgrown with moss—gradually become part of the forest. The lecture hall will be (on the contrary) a cozy heated room, with wooden interior and views of the forest. A place to warm up, enjoy a cup of tea or coffee, watch a movie, listen to a lecture.

Prisoner's path

Against the background of the „big story“ of the circle, the site for ceremonies and their axes we open up a second scenario. We hope that this will be an effective way of making visitors, especially school children and young adults, involved, help them experience the suffering and encourage them to articulate their own attitude toward it. Besides seeing the exhibition hall with historical information, artefacts, data and research with commentary the visitors are invited to walk the „Prisoner's path.“ As they start out

they get a „ticket“ — a card with instructions for downloading an audio app in their smart phones, or they borrow a tablet or a data player with audio recordings and ear phones. The ticket has a number in large print. Everyone gets a different number. The visitor does not know what the number means. She sets off from the visitor center and walks on the path from one stop to another. The audio recordings help her experience a day in the camp. She listens to survivors tell about the suffering and brutalities, she listens to letters and stories. As she walks she passes, without commentary or explanation, the first remnants of the pig farm overgrown by forest. She comes to the site of the camp itself, sees the victims' names inscribed in the circle. She goes on to other stops, listens to Roma songs, comes to other remnants of the pig farm and learns about the recent history of the place. The path ends with the wall. Its back side, turned toward the approaching visitor, is covered with matt stainless steel plates. The surface is polished only in one place where the path reaches the wall. It is a mirror, the legendary mirror of the Romas. The path comes to the wall at right angles. The visitor—prisoner comes to her own image, to herself. Then, walking toward the visitor center, she sees victims' numbers on the wall and reads their fate. One of the numbers (names do not appear here at all) is hers, the one on her ticket—the number of the prisoner with whom she just spent a day in the camp. Here she learns her fate.

c Description of the principles of sustainability of the premises

Our design consists primarily of archetypal elements of Czech countryside: forest, solitary tree, meadow, path and pond.

The forest is designed in keeping with local conditions and respects the potential natural vegetation. We choose planting stock of the local ecotype, from the forest area of Středočeská pahorkatina, preferably of the local genotype, such as Tree nursery Orlík. We create a strong community of plants which will prosper with minimum human intervention. Our choice of woody plant species promotes natural processes as the forest changes in time according to the trees' various growth strategies. The fast growing plants prevail at first (birch, fir, alder and larch) but eventually the long living species dominate (pine, beech, oak, maple etc.). There is but minimum need for intervention because the ratio of species naturally regulates the plant numbers at individual sites. Small site-specific differences are taken into account. For example by the stream we plan a higher ratio of moisture loving trees, like alder and willow. At the edges of the forest we use a higher density of cherry and larch. We propose a density of 5,000 outplants/ha because our goal is to create a natural forest with minimum human intervention, not a forest for production. We use mycorrhizal fungi which promote the exchange of information and nutrients among trees.

Exotic woody plants, namely the honey locust (*Gleditsia triacanthos*), are used in a grid to symbolize the unnatural. We use male trees only to prevent the spreading of the species in the country.

The flowery meadow in the circle is not just an esthetic element; it contributes greatly to the biodiversity of the site. Not needing to be watered and scythe mowed but once or twice a year it is cheaper to maintain than a lawn.

Rainwater which drains from paved areas and roofs is led directly to the vegetation; it soaks into the soil straight to the roots.

We are not afraid to say that our design contributes to the environmental stability of the area.

d Expert investment cost estimate

| EXPERT INVESTMENT COSTS ESTIMATE - FIRST PHASE OF CONSTRUCTION | | | | | | |
|---|--|-------|-------|-----------------|----------------------|---------------|
| | | | unit | number of units | cost per unit | cost in total |
| new building facilities | | | | | | |
| visitor center | | | | | | |
| | architectural volume | m3 | 2169 | 10 000 Kč | 21 690 000 Kč | |
| | equipment (covered in part from the exhibition budget) | | | | | 4 000 000 Kč |
| platform by visitor center and outside lecture space | | | | | | |
| | surface area | m2 | 300 | 4 100 Kč | 1 230 000 Kč | |
| | equipment | total | | | | 80 000 Kč |
| wall separating parking lot from forest | | | | | | |
| | volume | m3 | 120 | 12 000 Kč | 1 440 000 Kč | |
| landscaping and vegetation | | | | | | |
| | landscaping | m3 | | | | * |
| | we expect that landscaping will be part of Phase 0 - see Panel 2, Phases | | | | | |
| | vegetation | | | | | |
| | planting new forest | ha | 5,5 | 118 000 Kč | 649 000 Kč | |
| | trees on parking lot - Glaeditsia grid | pc | 91 | 8 000 Kč | 728 000 Kč | |
| infrastructure | | | | | | |
| network of ways | | | | | | |
| | main ways in Phase 1 without final surface (brushed concrete) | | | | | * |
| | side ways in Phase 1 without final surface (gravel paths) | | | | | * |
| parking lot | | | | | | |
| | area of parking lot - gravel field | | | | | * |
| connection to public utilities cannot be estimated at present | | | | | | |
| cemetery of the victims of the camp | | | | | | |
| | large wooden cross | total | | | | 90 000 Kč |
| | landscaping of graves - elevation and plants | m2 | 200 | 920 Kč | 184 000 Kč | |
| reminder of the so-called Gypsy Camp | | | | | | |
| | circle with brass rays | m2 | 1508 | 2 800 Kč | 4 222 400 Kč | |
| | flowery meadow | m2 | 19380 | 67 Kč | 1 298 460 Kč | |
| | landscaping | | | | | * |
| pig farm area | | | | | | |
| | working with the remains of the pig farm | | | | | * |
| | first part in Phase 0 with demolition of the farm, remaining parts in following phases | | | | | |
| Total (except for the visitor center equipment covered from the exhibition budget) | | | | | 31 611 860 Kč | |
| * will be included in work on final surfaces connected to demolition works | | | | | | |
| Cost estimates include VAT | | | | | | |

EXPERT INVESTMENT COSTS ESTIMATE - SUBSEQUENT PHASES OF CONSTRUCTION

| | | unit | number of units | cost per unit | cost in total |
|--|---|-------|-----------------|---------------|---------------|
| new building facilities | | | | | |
| exhibition hall | | | | | |
| | architectural volume | m3 | 811 | 9 400 Kč | 7 623 400 Kč |
| | equipment (lighting and exhibition furniture) | total | | | 1 800 000 Kč |
| portico | | | | | |
| | roof area | m2 | 282 | 15 000 Kč | 4 230 000 Kč |
| landscaping | | | | | |
| | parking lot surface - gravel and grass (beyond Phase 0) | m2 | 11600 | 67 Kč | 777 200 Kč |
| infrastructure | | | | | |
| | network of ways | | | | |
| | main ways - brushed concrete | m2 | 1772 | 2 790 Kč | 4 943 880 Kč |
| | side ways - gravel | m2 | 2050 | 730 Kč | 1 496 500 Kč |
| | lighting of parking lot | total | | | 800 000 Kč |
| | lighting of access to visitor center | total | | | 350 000 Kč |
| connection to public utilities cannot be estimated at present | | | | | |
| cemetery of the victims of the camp | | | | | |
| | outside furniture | | | | 120 000 Kč |
| reminder of the so-called Gypsy Camp | | | | | |
| | Prisoner's path - exhibition | total | | | 3 900 000 Kč |
| | Roma mirror and list of numbers on wall | total | | | 700 000 Kč |
| | Prisoner's path - outside furniture | | | | 160 000 Kč |
| pig farm area | | | | | |
| | working with the remains of the pig farm | total | | | 520 000 Kč |
| | fencing, if necessary | total | | | 405 000 Kč |
| cost estimates include VAT | | | | | |

e Answers to jury's questions

e / I Jury's questions for all participants in the second round

1.

In your project you have the opportunity to propose a scheme of step-by-step construction to meet the limit of investment costs in the 1st phase. The design of the memorial is closely connected to the design of the surrounding land, a design of a new landscape. Therefore the design will change significantly over time. What will the site look like once the 1st phase is finished, when the memorial first opens? What will it look like in 10 years and in 20 years?

Answer

Changes over time are one of the main elements of the composition of our design. The forest which symbolizes the Roma and Sinti consists of a variety of trees of different sizes—half-grown and full grown trees, whips and young bare-root alley trees with trunk circumference of about 10-12 cm. These are all considerably smaller trees than the trees in the grid, which are all same-age alley trees. We can call this phase the first act.

In the second act the forest gradually gains strength until it eventually equals the grid and even outgrows it. Eventually the forest will connect to, and merge with the surrounding landscape.

The last phase will have a stable forest, connected to the surrounding land. While the forest will be permanent the tree grid will grow old and weak, slowly die and be forgotten. Naturalness will prevail and the world will be in balance once again. Future generations (approx. 150 years from now) will have to decide if the grid should be renewed. It is certain, however, that the grid will never outgrow the forest. The growth of trees over time is pictured by the scheme of forest growth on Panel 2 and documented in a table in Text section f).

2.

The project of the memorial will be coordinated with the project of the exhibition. How do you envision your cooperation with the exhibition team? To what extent do you think it will be possible to adjust your design based on this cooperation?

Answer

Our design of the exhibition hall proposes only its size and character, according to the current assignment. Changes in the project can be made upon as the size of the exhibition is finalized in cooperation with the exhibition team. We are ready to listen to the comments which the exhibition team will bring to the project. We will discuss all issues with them to reach and make necessary changes. On the other hand we expect that there will be partial changes; we do not expect to cancel and replace the fundamental idea of the project.

3.

In which parts of the premises as you design them will the individual themes of the memorial (described in the assignment) be presented?

Answer

Our design loosely narrates the abstracted story of the Roma and Sinti, with all the tensions which lie hidden in this story of the minority and its suffering. There is the wall which separates the grid—the hostile world of centrally planned decisions—and the wild, natural forest—the world of spontaneous relationships and individuals who depend on these relationships. There is the circle going around the camp. Although there are no trees the circle is not concrete or granite, it is a flowery meadow—the hope that suffering is not the end of the story. The second main axis connects the parking lot to the burial site and the site for ceremonies. All these elements, as we hope, tell the story and its themes.

Secondly, we expect that the story will be told in detail with exact information in the visitor center. The lecture/discussion room is fit for video projection. Its walls can be used to exhibit historical documents or artefacts. A second lecture/discussion „room“ is created right in the forest behind the portico. It is a concrete platform with a wall for video projection. In phase two, or depending on financial possibilities, a second building will be added which will house the permanent exhibition. Before this happens a part of the exhibition may be temporarily in the visitor center. An open-air exhibition can also be installed at the site of the future exhibition hall.

The story of the camp and the experience of the camp is captured in the small circuit, in what we call the „Prisoner's path.“ It is a pathway with marked stops, going from the visitor center through the site of the camp all the way to the wall and then back to the parking lot or to the visitor center.

4.

In the course of the work on the project documentation and construction the commissioner will demand intensive communication and close cooperation with representatives of the bereaved. How do you envisage this cooperation? Where do you see the greatest potential for the cooperation? Which particular elements and architectural details would you already like to discuss with them?

Answer

How would the bereaved like to cooperate with the winner of the competition? What would they like to say about our design, beyond the assignment and the first round of the competition? These are questions with which we would open our first meeting with the bereaved. We will be grateful to listen to the bereaved and ask them questions, ideally at the site.

We hope to use the working method which we deem best: besides presenting drawings we typically make simple physical models and place figures of people in them. It is much easier for all involved to imagine what the space will be like and they can think about it and discuss it with much greater confidence. Drawings make it much harder for people to imagine what is at stake.

As we discuss in below in Text section e) II.4 we would like to discuss the way we display the names of prisoners in the circle around the camp. It remains an open question for us. Next, we realize that the burial site and the site for ceremonies is a place for social meetings, for mass and church service, speeches, sermons, songs and music. We would like to enhance this use by making changes, if necessary, so that the site becomes a good place for such gatherings where everyone can see and hear well what is going on. We design new landscaping for the burial site. All these things are precisely what we would like to discuss in detail with the bereaved.

5.

In the project which you are proposing, what is your idea about the organization of the ceremonies which are held every year at the site?

Answer

We expect that the memorial meetings will have two parts. The first part will be the ceremony itself, including a mass, by the burial site. For this reason we propose a new wooden cross and new landscaping for the graves. Once the official part of the ceremony is concluded the informal part continues with refreshments by the visitor center. These informal meetings should take place primarily outside. In case of bad weather it is of course possible to hold the informal meeting, for example the refreshments, in the spacious portico which connects the visitor center to the exhibition hall—that is one of its possible uses. The circle around the camp is intended to be a quiet space for commemoration, a space of silence. However, because the ceremonial meetings are the main events at the memorial, if there is broad consent, some of the meetings can take place at the circle.

e / II Jury's recommendations

1.

In the second round authors must explain how their design will develop over time from completion of the project to the full maturity of the plants which form the compositional core of the design.

See Panel 2, Scheme of dynamics of forest growth, and table in Text section f.

2.

The authors must document their idea of the character of the new plant communities and how these should be connected to the surrounding woods to create a harmonious and functional whole.

See Panel 2 and Text section c.

3.

The authors must provide a general concept of land management, especially the management of wooded areas.

See Text section c.

4.

The Jury recommends the participant to reconsider the placing of the victims' names in the walkway which runs around the circular area, as the bereaved find this very inappropriate.

Answer

We understand the concern of the bereaved and we are ready to modify the design to comply with their wish. However, we would first like to explain our original proposal.

We would like to emphasize that the walkway is 3 m wide. The “belt” which contains the names of the victims takes only 50 cm out of this width; in other words, victims’ names are only in the margin of the walkway and if visitors will not wish to step on them they will not need to. The walking area itself is still 2,5 m wide.

In our project the names of victims are not placed in a general public space like a street or a city, not intended for the commemoration of and respect to victims. By the time visitors reach the circle of rays they will have had the opportunity to concentrate on the experience. They step out at the parking lot in the shade of the grid of trees. They have to enter through the wall, they feel the constriction of the natural forest, they experience the transition from the enclosed space of the forest to the open circle of the camp. We are confident that the circle with rays which point toward the center of the empty shallow grassy bowl will make a powerful impression. We want to express the emptiness which remains in our hearts when we remember those who are no longer here. We hope that most visitors will let themselves be invited into this experience. The only “problem” might be with those who will be determined not to feel respect and humility.

With each visitor every memorial becomes a witness and mediator of compassion and comfort. A pain we share is no longer hopeless. The memorial also becomes, so to speak, the other cheek, turned toward the enemy who might yet slap it one more time. We will not avoid this danger even if we place the victims’ names on a wall or not display them at all. It will always be possible to vandalize the memorial. And yet we want, even must turn this vulnerable cheek to the society. Despite this—or perhaps precisely for this reason? The memorial will always be a site of encounter of good and evil.

The circle which encompasses the site of the camp and the victims’ rays will become a place of personal commemoration. The bereaved and indeed all visitors can come and light a candle or lay a flower or a rock by the name of a victim. As soon as they begin to do this other visitors will notice. They will come closer, take a look, bend down to see the flower, read the name and the dates—and they will understand, walk around the circle, read other names.

Although we are personally convinced that our solution is appropriate we admit that what we consider respectful might not seem so to the bereaved, and it is them who are at stake here, not us. It is the commemoration of their parents and grandparents. Therefore we emphatically do not want to force the bereaved into accepting the design if they do not feel comfortable with it or feel pushed into agreeing with us. We do not want them to accept our solution with uncertainty and then perhaps regret it later. In case our design is not fully and freely accepted we propose a modification. It is a compromise in terms of usage, difficulty of construction and esthetic quality. It will also make the project more expensive.

As a modification, then, we propose that the “name belt” be laid out in gravel; see sketch in Text section f. The rest of the walkway remains unchanged, in brushed concrete. The gravel is kept in place by a flat steel profile, fastened by anchors. Rainwater drains naturally. This solution will make it clear to the visitors that they are not meant to step on the rods where the prisoners’ names are inscribed.

5.

The authors must provide a more detailed concept for the individual parts of the project, particularly the burial site of the victims and those parts of the pig farm which will stay in place.

Answer

Remnants of pig farm: see Panel 3, Prisoner’s path and visualizations. Following a future agreement

with the exhibition team the remnants of the pig farm might either be allowed to naturally deteriorate and slowly fall apart (in this case it would be necessary to put them behind a transparent fence for safety reasons) or they might be maintained and kept from falling down (in which case they could be accessible). On our part we would prefer to let the remnants of the buildings slowly fall apart.

While the empty hollow circle symbolizes the absence of the Roma and the Sinti the site where the victims are buried is raised and covered with perennials. The elevated area will be planted with flowers, such as spring-blooming bulbs, anemones and ornamental grasses. A blanket of flowers covers the dead in their eternal sleep. This will clearly mark the burial site to the visitors so that they will not step on the graves.

6.

The jury recommends the authors to deal with connections to other important places connected with the existence of the camp, namely the pond and the quarry.

Answer

See Panel 2, Site plan. Besides the new „Prisoner's path“ the existing educational path will stay in place and it will newly connect the pond and the quarry to the memorial.

e / III Additional questions from the jury

Is the Jury right in presupposing that it will be possible in the future to work with the general concept on the level of details without doing harm to its unity?

Answer

Yes, the authors presuppose the same.

f Appendixes

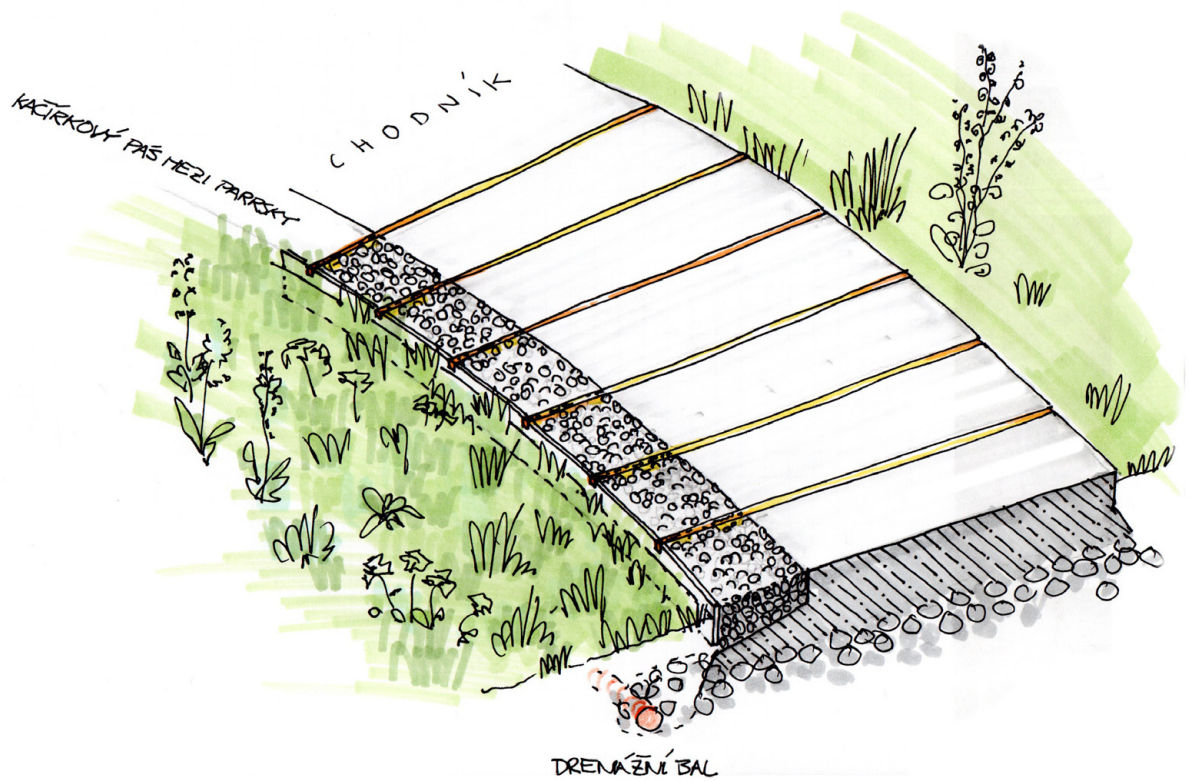
Appendix to Question e / I 1.

Table of dynamics of tree growth

| Trees – name | | percentage % | 0-10 | | 10-20 | | 20-30 | | 30-40 | | maturity | |
|-------------------|------------------------------|--------------|---------|----------|--------|----------|--------|----------|--------|----------|----------|----------|
| | | | height | diameter | height | diameter | height | diameter | height | diameter | height | diameter |
| Scots pine | <i>Pinus sylvestris</i> | 20 | 1-3 | 1-1,5 | 5-9 | 2-5 | 8-15 | 5-7 | 10-17 | 4-8 | 20-48 | 6-10 |
| Silver birch | <i>Betula pendula</i> | 3 | 5-6 | 2,5-3 | 7-16 | 6-7 | 16-22 | 7-14 | 20-26 | 13-17 | 25-30 | 15-20 |
| European beech | <i>Fagus sylvatica</i> | 3 | 0,6-0,8 | 0,3-0,4 | 3-4 | 2-3 | 4-10 | 3-6 | 12-15 | 10-12 | 20-30 | 18-25 |
| Honey locust | <i>Gleditsia triacanthos</i> | grid | 2-4 | 1,5-3 | 4-8 | 3-5 | 7-10 | 5-10 | 10-15 | 10-17 | 20-30 | 22-30 |
| English oak | <i>Quercus robur</i> | 40 | 2-4 | 1,5-2,5 | 4-6 | 2,5-3 | 6-10 | 5-10 | 10-14 | 10-16 | 30-50 | 35-50 |
| Sessile oak | <i>Quercus petraea</i> | 3 | 2-4 | 1,5-2,5 | 4-5 | 4-6 | 6-10 | 5-8 | 10-14 | 8-10 | 30-40 | 20-40 |
| Sycamore maple | <i>Acer pseudoplatanus</i> | 6 | 1,5-3 | 1-2 | 3-6 | 2-3 | 6-12 | 3-6 | 12-15 | 6-8 | 30-40 | 18-20 |
| Norway maple | <i>Acer platanooides</i> | 6 | 0,5-1 | 0,5 | 1-5 | 0,5-2 | 5-8 | 2,5-6 | 8-12,5 | 6-10 | 20-30 | 15-25 |
| Silver fir | <i>Abies alba</i> | 4 | 3-5 | 1-1,5 | 12-15 | 3-4 | 15-18 | 4-6 | 18-25 | 6-10 | 40-50 | 18-25 |
| Small-leaved lime | <i>Tilia cordata</i> | 3,5 | 1,5-3 | 1-2 | 2,5-6 | 2-5 | 5-10 | 4-8 | 10-15 | 8-12 | 25-30 | 25-30 |
| European larch | <i>Larix decidua</i> | 5 | 4-5 | 1,5-2 | 8-10 | 2,5-3,5 | 12-16 | 4,5-5,5 | 15-20 | 5,5-7,5 | 30-40 | 7-16 |
| Black alder | <i>Alnus glutinosa</i> | 1 | 6-10 | 3-5 | 10-18 | 5-10 | 15-20 | 10-14 | 20-25 | 14-17 | 25-35 | 15-28 |
| Sweet cherry | <i>Prunus avium</i> | 5 | 3-4 | 3-4 | 5-8 | 4-6 | 7-12 | 6-8 | 10-15 | 8-10 | 18-20 | 10-15 |
| Goat willow | <i>Salix caprea</i> | 0,5 | 1,5-3 | 1-2 | 2-5 | 2-4 | 3-6 | 2,5-4,5 | 4-12 | 4-8 | 5-15 | 4-12 |

Based on B. Kavka, Sadovnická dendrologie, 2 vols.

Appendix to Question e / II 4.



Sketch showing a possible response to the concern of the bereaved about prisoners' names being placed in the circular walkway. The names will be inscribed within the gravel belt, not designed for walking.

Appendix to Question e / II 4.

Examples of similar memorials which are placed directly in the pavement.



Example no. 1

The National Memorial to the Heroes of the Heydrich Terror

Street-level counterpart of the memorial to the paratroopers who assassinated Reinhard Heydrich. Plates bearing the heroes' names are placed directly in the sidewalk. A flower, a candle or a soldier bending down make it a very living memorial.



Example no. 2

Stolpersteine, "Stumbling Stones"

A commemoration of Jews and others who were deported to concentration camps by the Nazis during World War II. The name-bearing plates are placed right into the pavement by the house where the person lived.

Appendix to Question e / II 4.

Examples of similar memorials which are placed directly in the pavement.



Example no. 3

Gravestones in Oude Kerk, Amsterdam

Old gravestones make the floor of Amsterdam's Old Church.