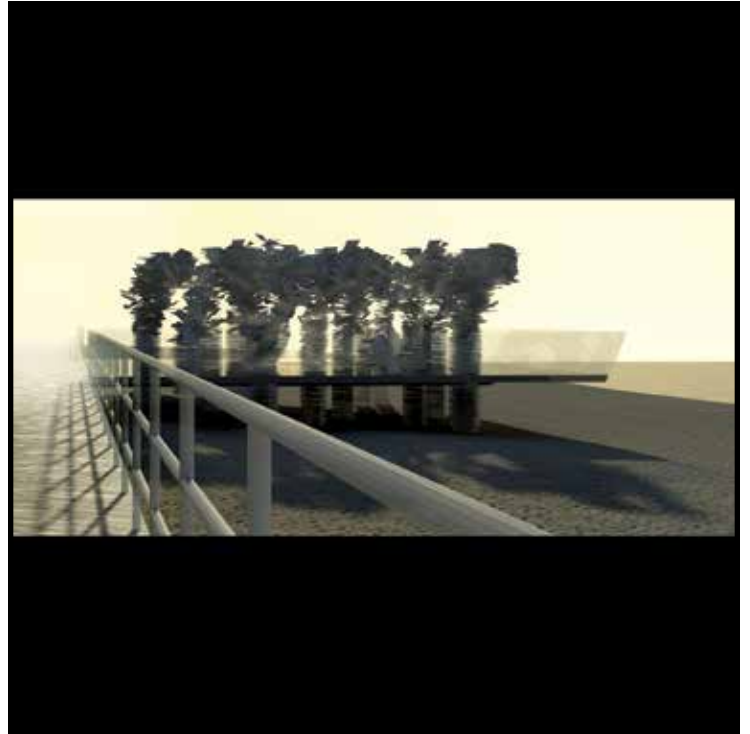


Writing of Wrongs

By Bart Shaw, AIA



Elevation rendering showing the memorial concept: in between the pages in flight, one can discern the outline of figures of those no long with us, who perished in the Holocaust.



Memorial viewed from the boardwalk reveals the figure of a woman glimpsed from only a certain angle.



Sculpture mock-up showing the composition of pages that trace the outline of a young girl walking by.

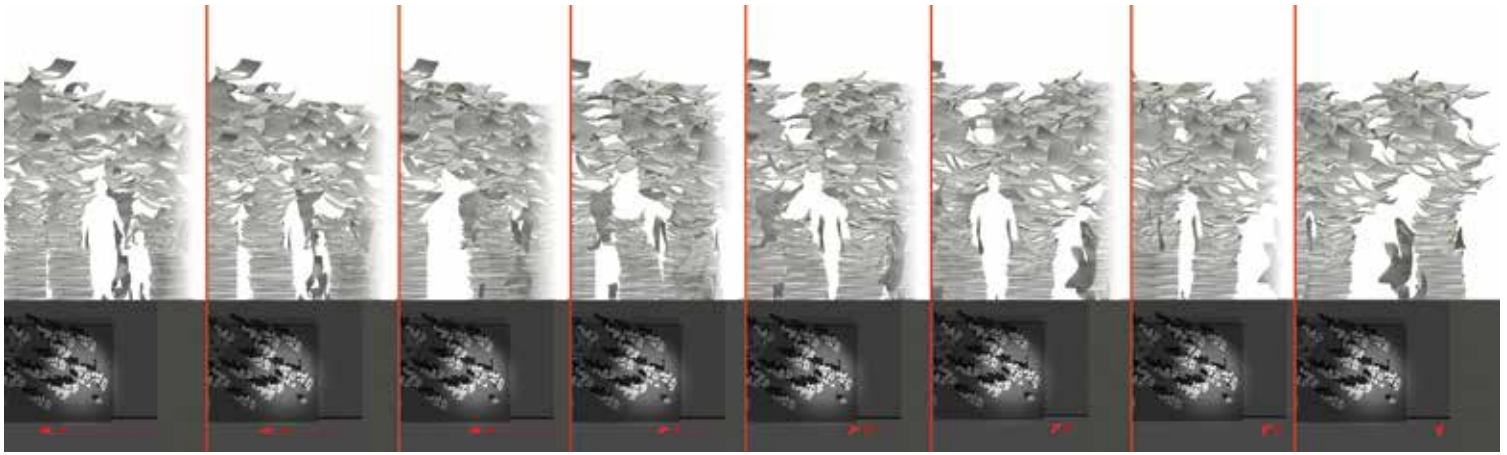


The outline of a boy walking toward or away from the viewer emerges out of the flurry of pages.

DURING THE HOLOCAUST, THERE WAS A JEWISH POET CONFINED TO A CONCENTRATION CAMP. He witnessed the loss of many of his interned brethren while he awaited the day his captors would come for him. As he

was dragged away by the Nazis, he screamed: "WRITE, JEWS, WRITE!" There are those who proclaim that the Holocaust never occurred. This anti-Semitic denial of history has been nurtured in many

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Study of vantage points around the memorial sculpture that reveal the presence of those no longer living.

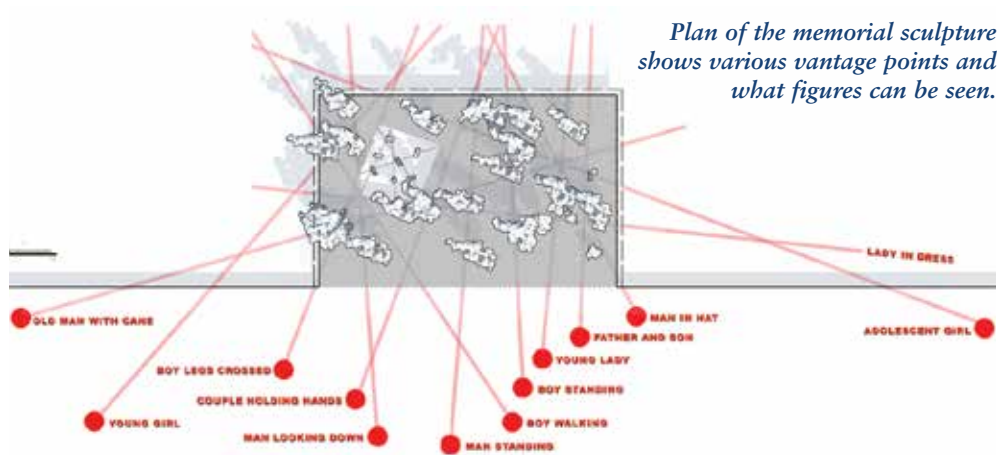
countries, some of which have even sponsored propaganda denying that the Holocaust ever existed.

But, the Jews did write. And the reality cannot be denied. They took up the pen and wrote their accounts. Their proliferation insures their longevity. The poet, through his or her craft, must have been convinced of the timeless nature of the written word and its power to reveal what transpires in the darkest places. These precious documents have become sacred pages. These pages that chronicle the stories of victims are tireless reminders not only of the atrocities of the Holocaust, but of loss. The multitudes of recorded accounts also serve as reminders of so many others that will never be recounted. Individuals were stolen from the world, and with them their descendants who should be here with us. The Holocaust accounts connect with the essence of our humanity and distill resolve in our souls.

This is the essence of what this memorial seeks to convey. The multitudes of pages that document the realities of the Holocaust are permanently enshrined, blowing in the direction of the prevailing wind, seemingly multiplying from the earth. The memorial honors these sacred pages, their proliferation, but also reveals more. They can be seen. In between the pages there are silhouettes of people, figures visible in the voids. These forms honor those who are missing, the descendants of those who should be walking around the memorial, and those whose names we shall never know, those who were wrongfully taken from the world.

There is an intriguing lecture by Richard Seymour in which he talks about the true nature of beauty. It goes beyond the aesthetic to take on a physical reaction. It is a feeling in your gut that is brought on by knowing more about what you are seeing. It is the realization of meaning that renders a deeper beauty.

It is the deepening layers of experience



Plan of the memorial sculpture shows various vantage points and what figures can be seen.



From the boardwalk, the figure of a man emerges from between the stacks of flying paper.

within this concept that make it memorable, that allow you to find beauty in the pages seeming to blow in the wind, and to begin to understand what it is about. But then, suddenly, you catch a glimpse of a figure, a silhouette that might remind you of your husband, father, son, daughter. You begin to grasp the humanness of it. The full-scale figures relay the absence created by these events that happened long ago in a situation we have a hard time imagining today. Yet, in the memorial you relate to its humanity and feel its reality.

The stacks of pages are coated steel plate supported by steel columns. A steel sculpture was constructed to test the concept and the fabrication. The steel plate and rods were

assembled at a 1:5 scale; there are three flowing stacks of paper. As you move around the sculpture it reveals the figures of a young boy and girl between the pages. It is a wonderful presentation of the viability of the concept and the beauty of the elements.

This design was entered in an international competition for a Holocaust memorial on the boardwalk in Atlantic City, New Jersey. The competition was juried by architects Daniel Liebeskind, Richard Meier, and Wendy Evans Joseph, and by Michael Berenbaum, James E. Young, and Clifford Chanin. The design was selected by jurors as a finalist from a field of 715 entries, but ultimately not the scheme selected for construction. 