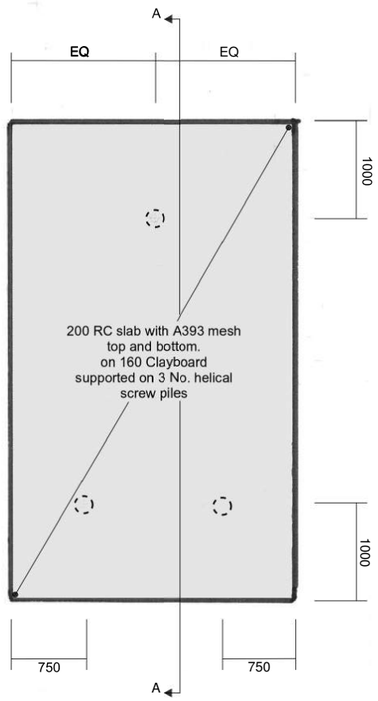


Figure 4.8a Price & Myers Foundation Design Plan

Figure 4.8d Trial pit excavation

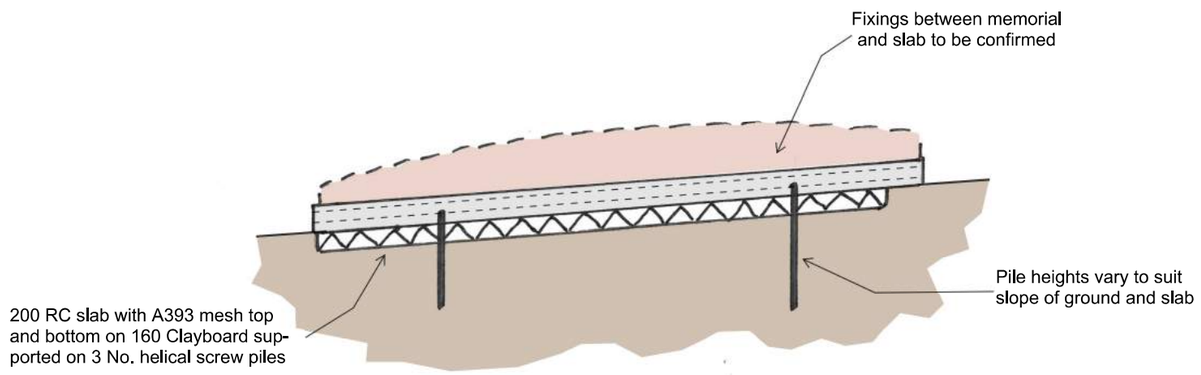


Figure 4.8b Price & Myers Foundation Design Section

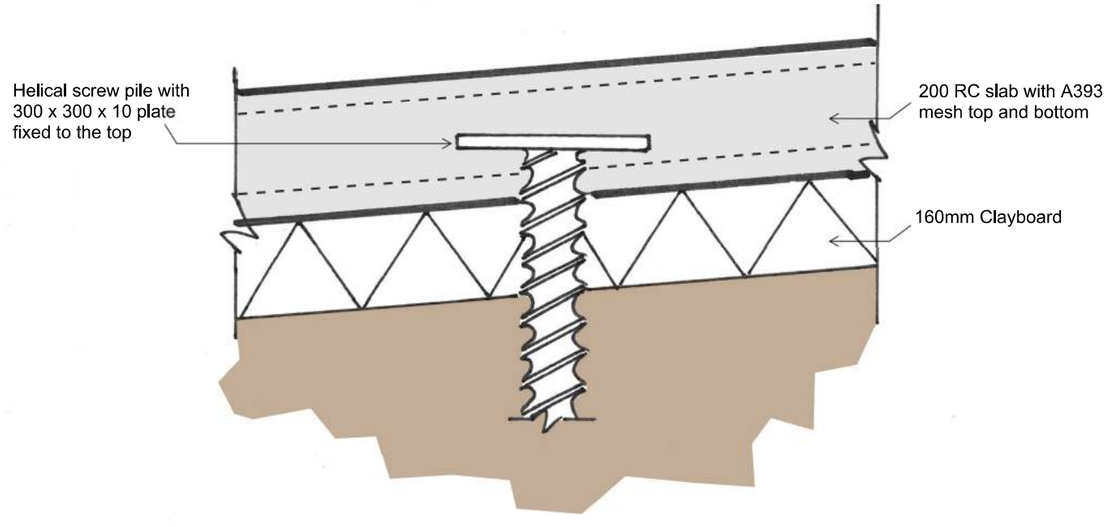


Figure 4.8c Price & Myers Foundation Design Detail

4.8 Foundation

The proposed memorial is located away from the existing mature trees in the park so as not to interfere with their root system.

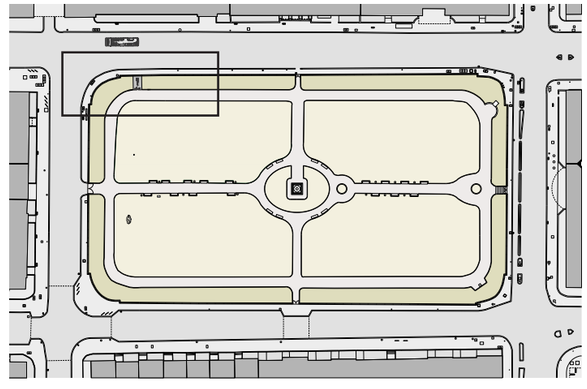
A trial pit investigation was carried out by Camden's framework contractors on the site on the 27th April 2017 to investigate the tree root layout and ground conditions in the proposed memorial location.

Camden's Aboricultural Officer, Colleen O'Sullivan, was present alongside the design team's Structural Engineer and Architect to agree on the most appropriate foundation design in the memorial's proposed location to mitigate any impact on the neighbouring plane tree.

It was agreed to use three helical screw piles in strategic locations to avoid any existing tree roots. The depth of the piles will vary to suit the slope of the ground and the slab. Camden's Aboricultural Officer supported this proposal that would mitigate any negative impact on the neighbouring tree.

Structural Engineer's Price and Myer's foundation design is shown adjacent. For more detailed information please refer to Structural Engineer drawing 26186_01.

Proposed outline construction sequence:
1. Fabrication and weathering of single cast iron piece by artisan foundry and pattern maker off site.
2. Enabling works and slab construction by Camden Framework contractor on site.
3. Specialist Artwork installer to fit single cast metal piece to slab.



4.9 Railings and Boundary Stone

Figure 4.9a Existing railings set back from kerbstone

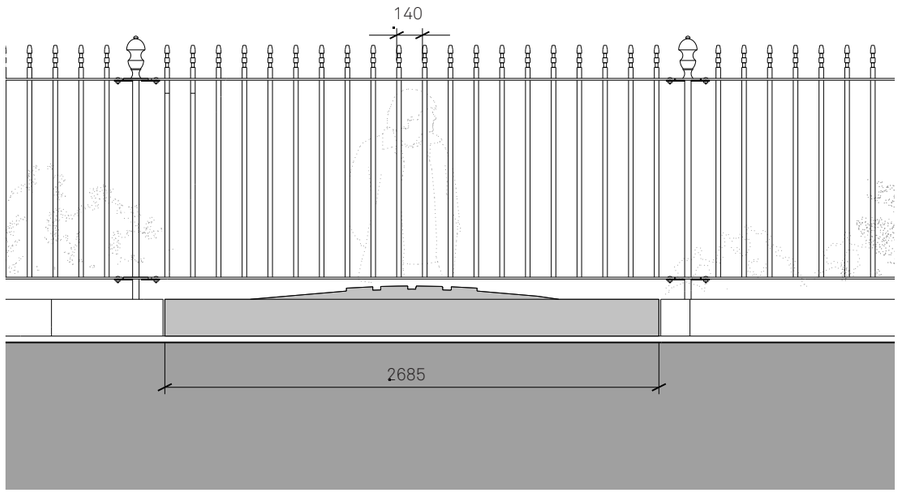


Figure 4.9b Proposed Section FF

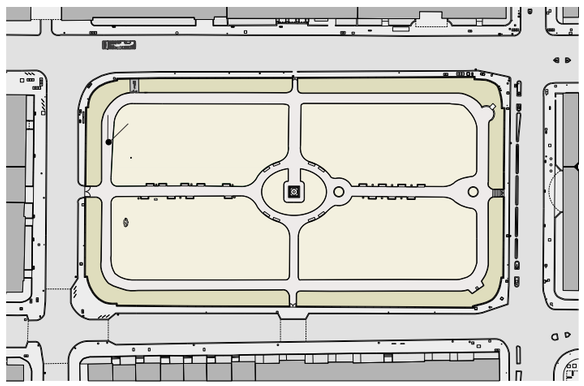
Figure 4.9c Proposed view of memorial sitting within existing kerbstone

A detailed survey of the existing railings has been undertaken to ensure that the railing stanchions remain in position. The proposed memorial sits between two railing posts at 3000mm centres. The section of railing that is bolted across these two stanchions can be easily removed for construction work and later reinstated.

The primary change to the existing boundary is the removal of a 2685mm section of the existing boundary stone. The proposed memorial that sits within this section aligns with the existing boundary stone to prevent any trip hazard.

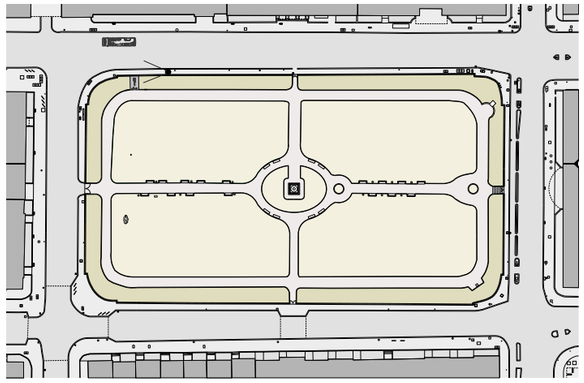
4.10 Proposed View Square Interior

Figure 4.10a Proposed view square interior



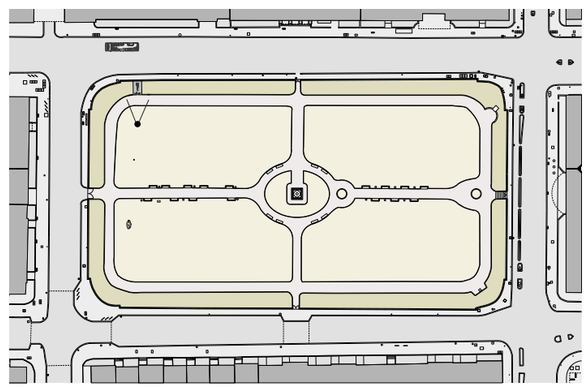
4.11 Proposed View Pavement

Figure 4.11a Proposed view pavement



4.12 Proposed View Inscription

Figure 4.12a Proposed view square interior



5.1 London Sans Serif

Figure 5.1a Medical Society of London, Chandos Street, London, 1873.

Figure 5.1b Memorial to John Lyons, Joseph Flaxman, St Mary's, Harrow-on-the-Hill, 1815.

Figure 5.1c Veglio Cafe, Oxford Street facing Tottenham Court Road, London, c.1910.

Arguably the most common type of memorials are those to the fallen of the two World Wars. The lettering associated with them is based on examples from second-century Rome, chiefly those on Trajan's Column (AD113). These, in capitals only, are characterised by thick and thin strokes, tipped with serifs (short, horizontal lines set at the top and bottom of the letters).

The 7 July 2005 Tavistock Square memorial commemorates a different kind of conflict at almost the exact location of the event. As such, the style of lettering proposed is a more everyday; a sans serif letterform which can be found in historic signage and plaques throughout London. This letterform has a long history, but developed in its modern formative period in England, particularly in London.

Figure 5.1d 'Model houses for families', Streatham Street, London, c.1850.

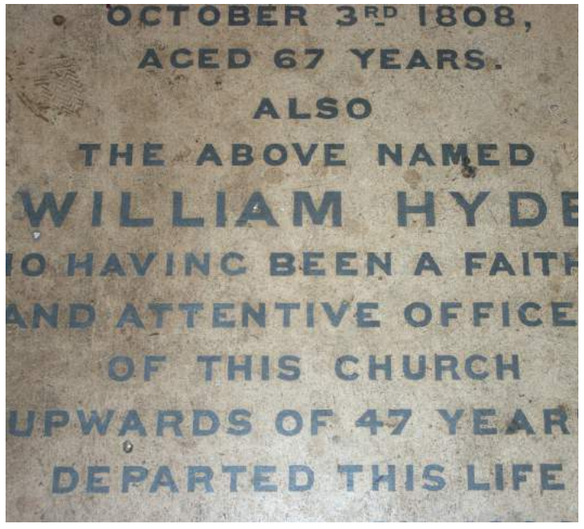


Figure 5.1e Tomb in Crypt, St Pauls Cathedral, London, 2nd half 19th C

Figure 5.1f Memorial plaque for the National 7 July Memorial, London, 2009.

5.2 Lettering

Lettering has long featured on castings. Whereas carved letters are generally incised in stone, lettering for casting is typically in relief (i.e raised) because it is easier to apply pattern letters to the basic mould. Diverse examples include 'milestones', street names and direction signs in cast iron; railway engine names in brass; and coalhole and manhole covers in ductile iron.

The form of relief lettering tends to be less complex than incised lettering, and a result the shadows create a rich visual effect. The degree of finesse achievable is dependent on the properties of the cast metal and the material used for the mould.

The design team is currently in the process of researching and developing the casting technique with an artisan foundry and pattern maker.

Figure 5.2a Proposed Inscription Artwork, Phil Baines

Figure 5.2b Royal Artillery Memorial, London

Figure 5.2b Royal Artillery Memorial, London

Figure 5.2b Finsbury Reservoir, London