

MAY 2024  
22 JULY MEMORIAL

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O U N T  
C S P A C  
E R E

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## Introduction

**A memorial after the attacks in The Government Center of Oslo and on Utoya on the 22nd of July:** A place for commemoration, learning and engagement.

This project builds on the deep knowledge developed in Norway on memorialization and democratic participation in the aftermath of July 22, 2011.

Extremism results from a protectionist perspective on identity, culture and resources. Difference is perceived as a threat. Physical and cultural distance result in fragmented social bonds. Our memorial suggests that the cultivation of a cross-cultural society is an antidote to terrorism.

We propose a memorial that is made continuously, alive with relationality, reflection, education, and art—a place that oscillates from the urban center to the neighborhood peripheries and back again, an always incomplete “becoming monument.”

The scaffold is our architectural form that symbolizes building knowledge and democratic participation. It holds up a platform above—a space for intimate, formal, changing interactions and becomes a reflective “forest” below, with changing sound works and the inscription of victims’ names.

Our embedded programming will be developed in Phase 2 if selected. It features a possible annual and a youth-led art project to develop public voice and representation.



### The Hill

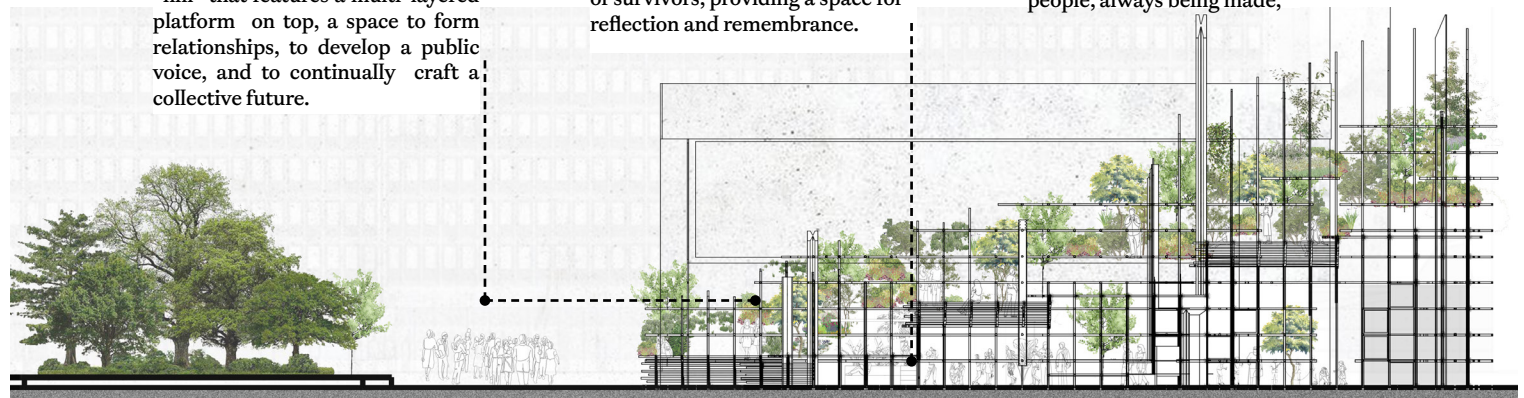
The scaffold is a gently rising “hill” that features a multi-layered platform on top, a space to form relationships, to develop a public voice, and to continually craft a collective future.

### Forest of Names:

Columns engraved with the names of survivors, providing a space for reflection and remembrance.

### Participation

Made continuously by people, always being made,



## Utoya Island, a complex and process-based monument

In Norway, attempts to create a memorial to July 22 have been beleaguered by controversy, but immediately afterwards the city was collectively mobilized in a spontaneous response to their grief. Nearly one-third of the population participated in a march carrying roses, with government representatives, political leaders, and members of the royal family joining in to deliver speeches and performances amid a sea of flowers.

Can the Government Quarter July 22 memorial galvanize this kind of public participation? What combination of spontaneous audience engagement and careful planning keeps a monument alive to the times? We suggest Utoya Island might be seen as such a monument, with structured programming and exhibitions co-existing alongside intimate and spontaneous ceremonies and improvisational memorials.

This complexity is successful on Utoya, with its specific identified constituencies. How might their processes instruct in this present endeavor? They recognized:

- the power of long-term dedicated listening,
- the need for belonging on the part of different stakeholders,
- the importance of agility and continual renewal,
- education in its broadest sense, and a
- tolerant acceptance of spontaneous creative acts by stakeholders.



spontaneous memorials  
on Utoya



Rose March

# The Hill, the Forest and the Trees

The careful consideration of stakeholders to Utoya Island causes us to consider how the Government Quarter site will expand the audience of stakeholders. Learning from their processes, we draw a metaphorical link between the two sites. The scaffold is a gently rising “hill” that features a multi-layered platform on top, a space to form relationships, to develop a public voice, and to continually craft a collective future. The scaffold displays the lush community gardens, tended to by participants and dispersed across the city.

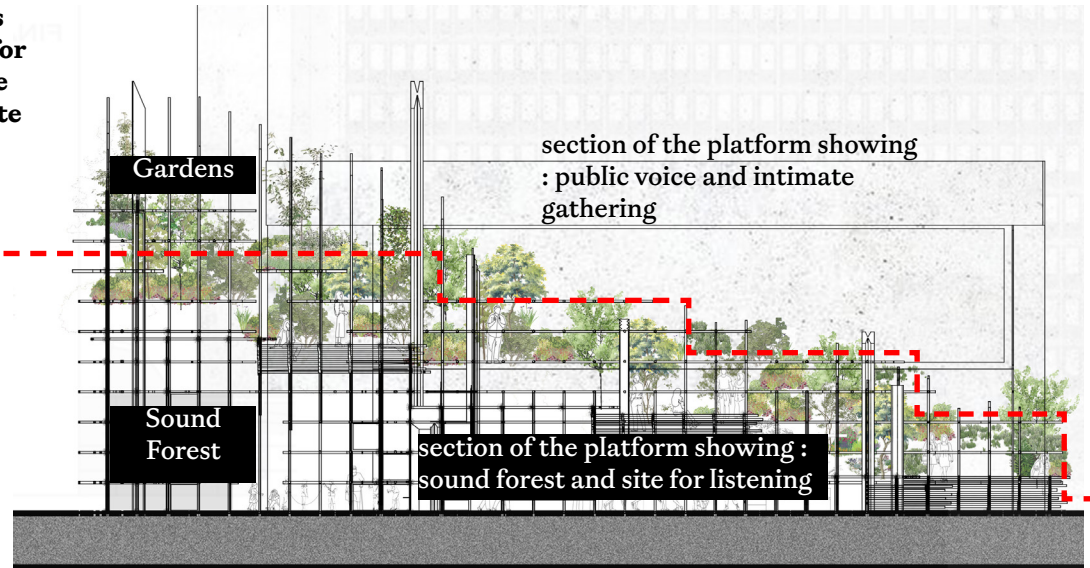
Open and incomplete, this scaffold embodies a connection to vernacular architecture of past and present Norwegian communities. A luovvi is a traditional indigenous Norwegian storage building used to store food and supplies including dried fish, meat, berries, and other foodstuffs, as well as tools and equipment. It is typically a small, elevated structure, often built on stilts or stone supports, to protect its contents from moisture and pests. The raised design allows for airflow beneath the building, helping to keep stored items dry and cool.

**“Societies flourish when old men plant trees, the shade of which they will never sit under.”**



**Treetops as metaphor for public voice and intimate gathering.**

**Tree trunks as site for listening.**



Scaffold structure



Indigenous Norwegian structure



Utoya Landscape



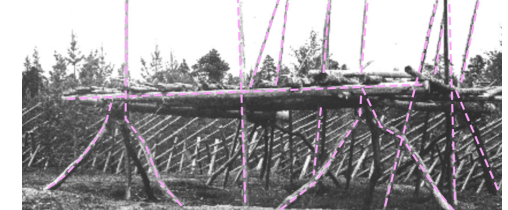
Forests in Utoya



Indigenous Norwegian structure (Luovvi)



Utoya Landscape



Above  
Below  
Indigenous Norwegian structure (Luovvi)

## The Garden

Approximately 70% of Oslo's population are Norwegian by ethnicity, but the city also has a significant immigrant population. Because fear of immigration fuels extremism, we are particularly interested including these residents of Norway in our activation plan.

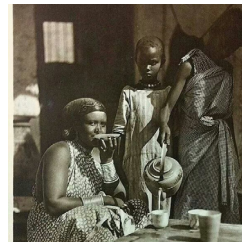
Immigrant communities all share a variation of communal gathering around food or drink as a way to foster a sense of belonging. Our garden is a place to gather, to learn new cultures and practices, to work collectively to care and maintain the plants, and to bring diverse people in relationship through collective work and socializing.

Once ripe, the harvest can serve as the basis for a communal meal, perhaps at a communal kitchen, for instance in the nearby Cathedral. This garden-to-table approach not only promotes healthy eating and sustainability but also strengthens community bonds. Through this process, the garden and kitchen become an example of communal life, reinforcing connections and a sense of belonging.

Each year "pieces" of the garden, mobile structures, are dispersed to various communities throughout the city then returned. This aspect of the project exemplifies the desire to strengthen the links between communities and the City Center.



traditional gatherings  
from Migrant  
communities



# The Garden

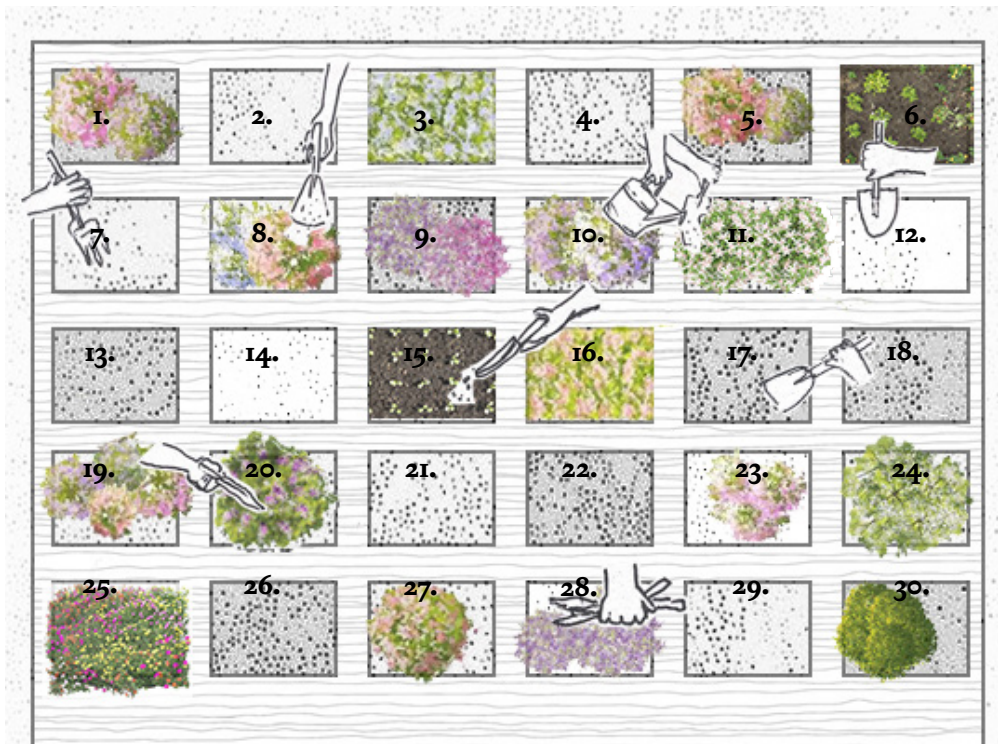
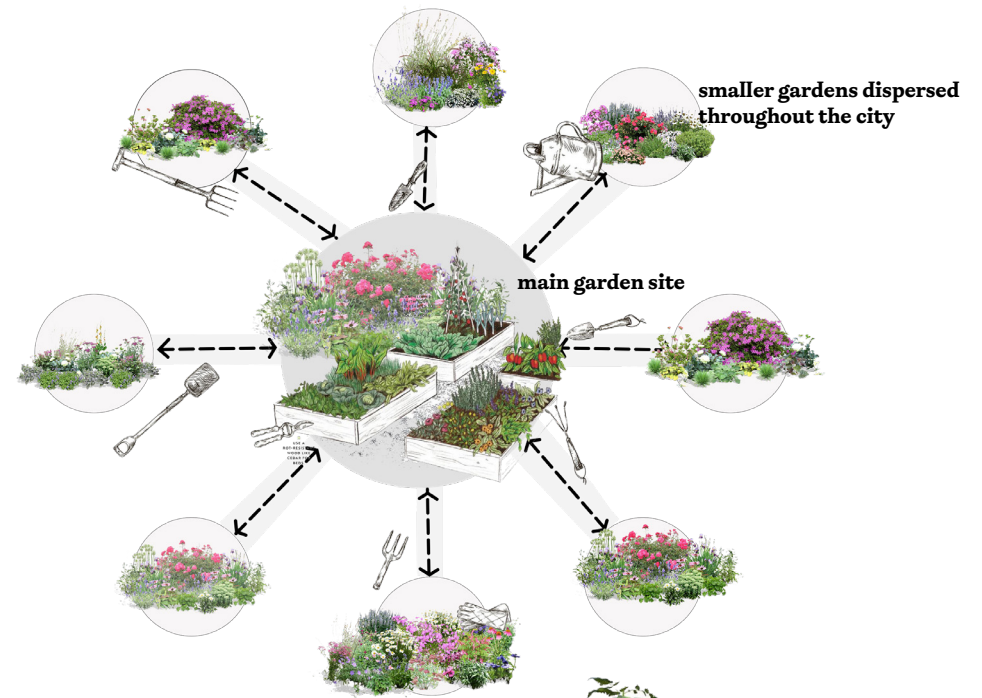


diagram showing the different allotments, where each individual allotment would be owned by separate community



**An active monument:**  
Programmatic  
Opportunities

Made continuously by  
people, always being made,



cook together

eat together



Dispersed monument and garden  
in Linderud Gård



Dispersed monument and garden  
in Furuset



Dispersed monument and garden  
in Tøyen Torg

## Dispersing the gardens: Honouring the Communities of Norway

This map below indicates the spaces around Oslo that are inhabited and utilised by various immigrant communities.

**The monuments (demonstrated on the previous page) will be scattered throughout the city and into these diverse communities.**

These monuments, distributed throughout the city, act as pollinators to rewild ecologies

Norway's culture and mythology are deeply intertwined with its natural landscapes, evident in practices like "friluftsliv" (open-air life) and folklore filled with nature spirits and gods.

### Indigenous plants of Norway



Angelica, Norway



Rose root, Norway



### Indigenous plants from migrant communities



Boswellia Serrata, Somalia



Oleander, Pakistan



Gotu Kola, Sri Lanka

- 1 Embassy of Poland
- 2 Centre for Afrikansk Kulturformidling
- 3 St. Hanshaugen Park
- 4 Birkelunden Public Park
- 5 Noor Mosque
- 6 St. Olav's Catholic Cathedral
- 7 Tøyen
- 8 Tøyen Torg
- 9 Grønland Torg
- 10 Islamic Cultural Centre
- 11 Grønland
- 12 Linderud Nærmiljøhage
- 13 Linderud Gård
- 14 Annai Poopathi Tamilsk Kultursenter Veitvet
- 15 Furuset
- 16 Muslim Senter Furuset
- 17 Furuset Forum
- 18 Stovner Moske
- 19 Stovner Tamil Sports Club
- 20 Norway Tamil Sangam
- 21 Stovner
- 22 Holmlia

**“The word diaspora comes from “dispersing seeds.””**



map showing various smaller gardens throughout the city



## Scaffold layer of names

### Forest of names

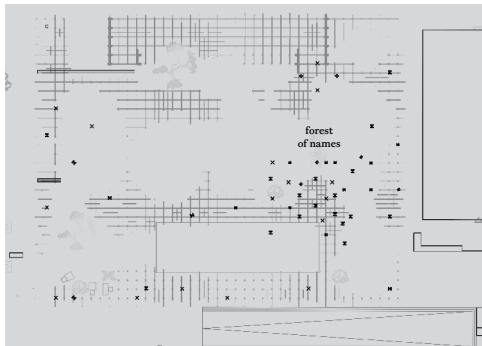
Under the seating areas and gardens there is another, quieter space. Here the scaffold's architecture becomes a forest of tree trunks, **77 of them containing the names of the victims from July 22.**

### Active Monument: Programmatic Opportunities

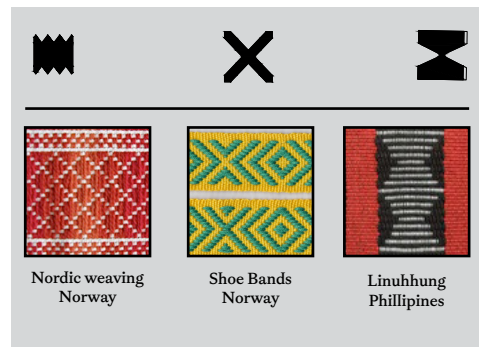
Periodically changing original sound works, selected through competitions, play softly here. For instance, a composition on wind might take note of the fact that different types of trees and the shape of their leaves make different sounds. An interview of youth could create a poetic and hopeful vision for the future of the city. Unlike the space above – the platforms where people congregate and perform – **here there is opportunity for person journeys to listen, reflect and remember.**



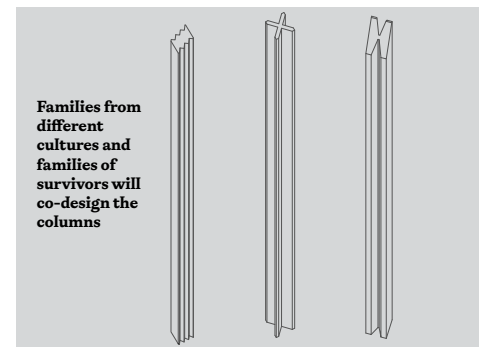
View of gardens from public square



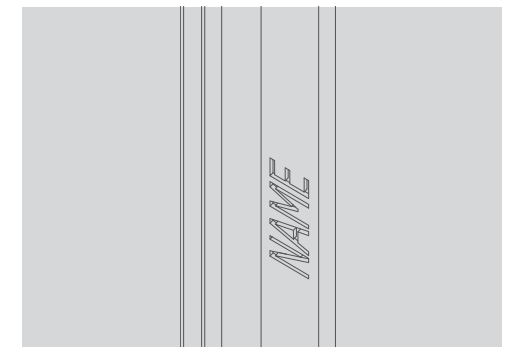
Plan of Forest



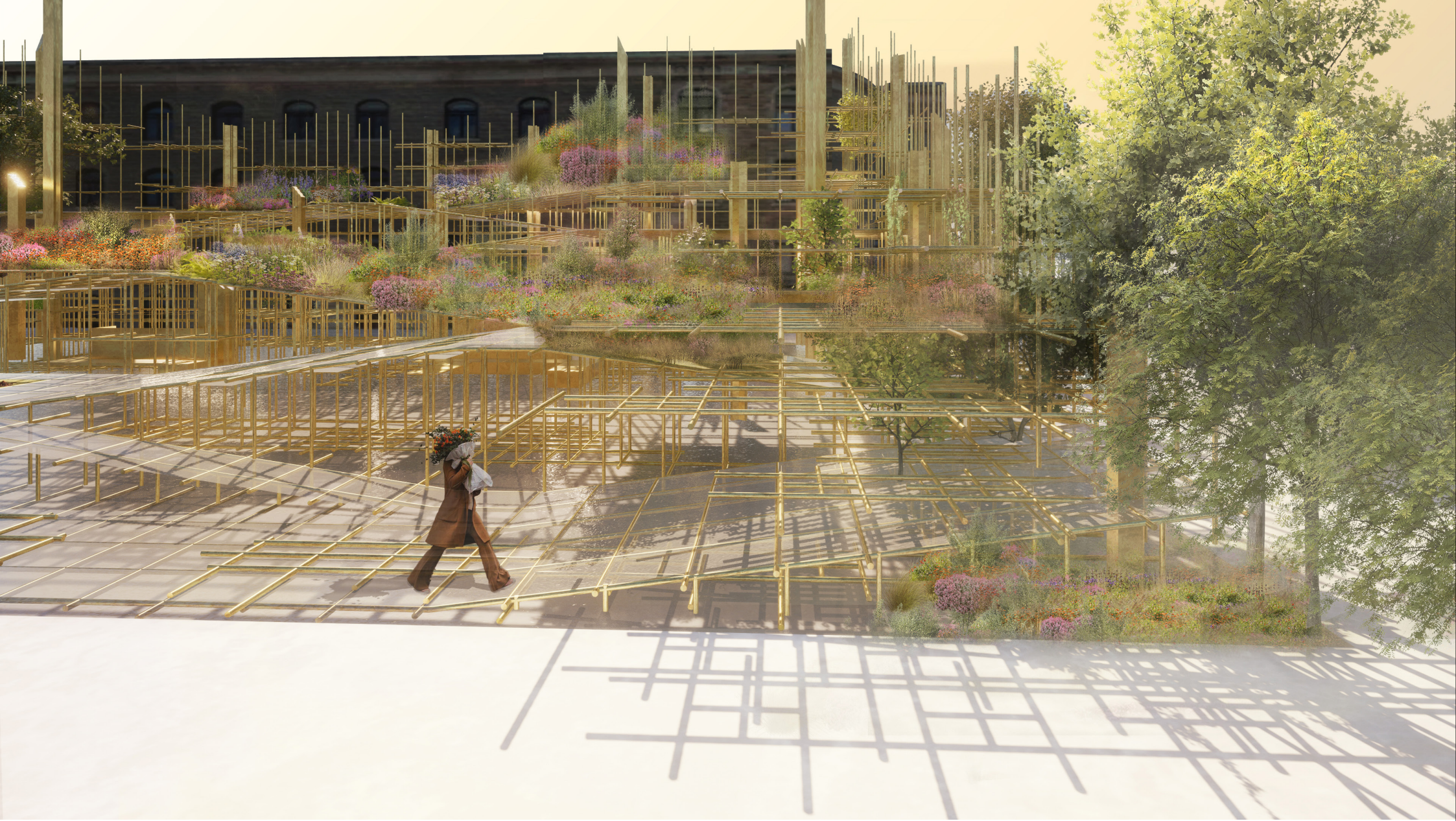
Scaffold patterns



Scaffold columns



Engraving



Overall View of structure



View from the gardens above

## Active Monument :

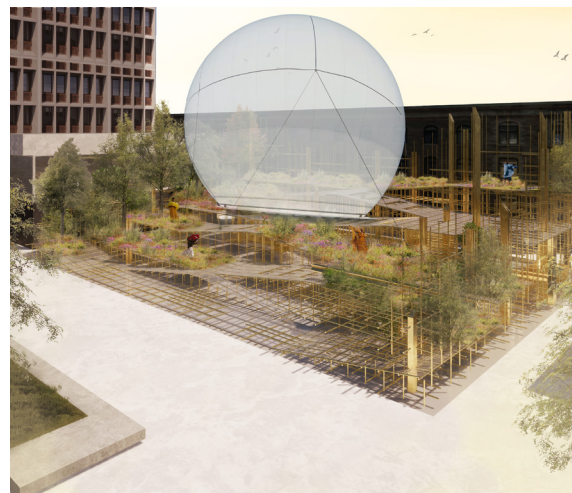
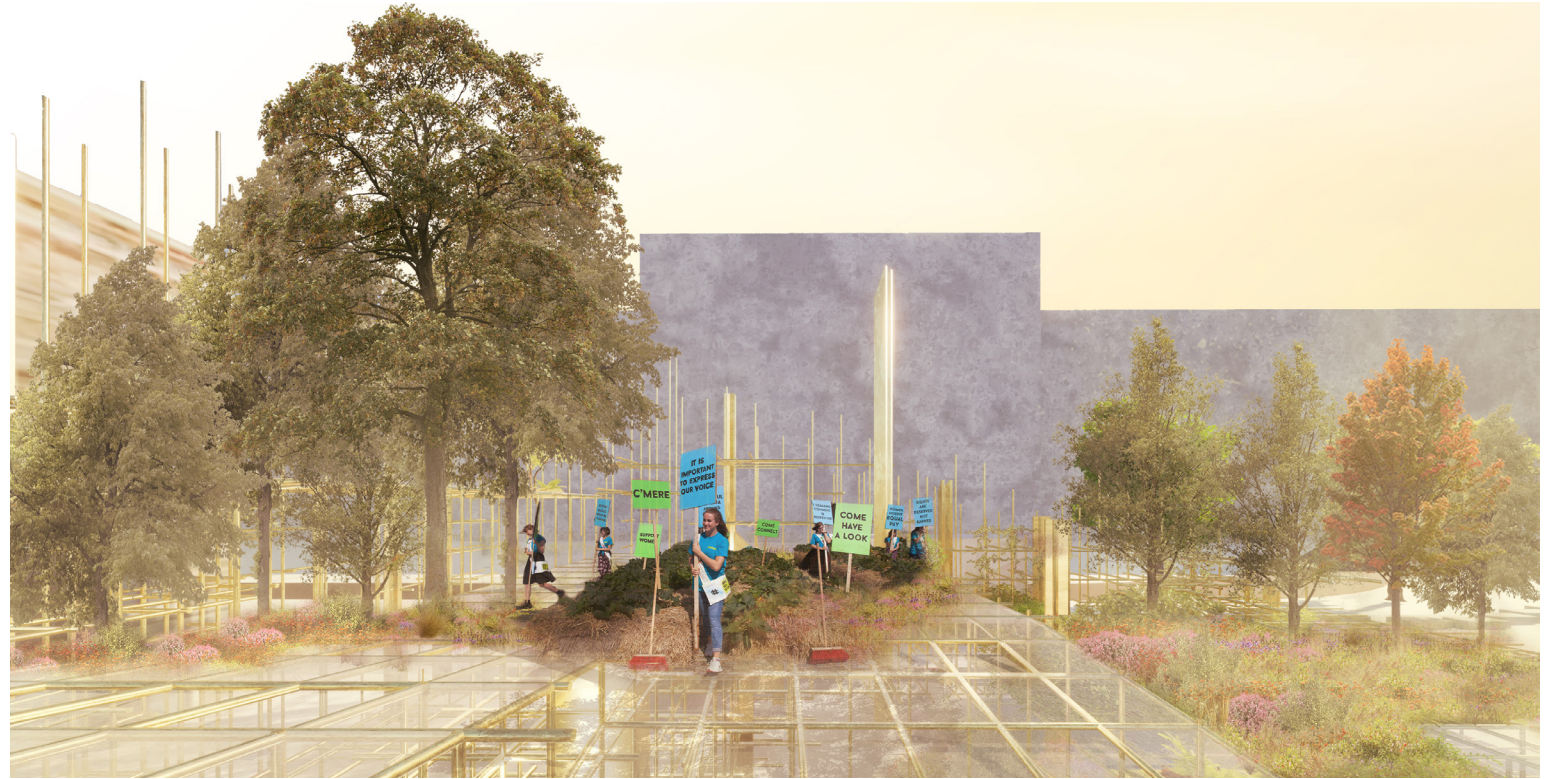
### “Programmatic Opportunities”

**Youth voice:** Our proposal offers examples of ways to participate in the continual making of this monument. Identifying key voices, constituencies and organizations will be developed in Phase 2. For example, proximate entities such as the July 22 Center might, based on its commitment to youth education, produce an annual artwork, produced by youth under the leadership of a professional artist selected through competition.

According to research on youth development through arts, there are a mix of unusual benefits to young people relating to roles, rules, and risks in highly demanding collaborative art projects. An unusually robust way to develop democratic participation, such art projects could use the memorial as the site for an annual expression of a civic youth voice.

**Sonic artwork:** As noted previously, speakers under the platform provide the opportunity for changing sound works produced by artists and selected through competitions in partnership with organizations like The Munch Museum or Ultima.

**Communal harvest meals:** Also noted earlier in this proposal we have suggested an idea for neighborhood investment through communal harvest of garden plots and shared meals, potentially sited in The Oslo Cathedral.



Installation example



Caleb Duarte



Suzanne Lacy

C O U N T E R  
S P A C E