

THE SUN

Sun behind thin sheet of
arctic marble.
H9 x B4 x D1 metres
Sketch in videoformat

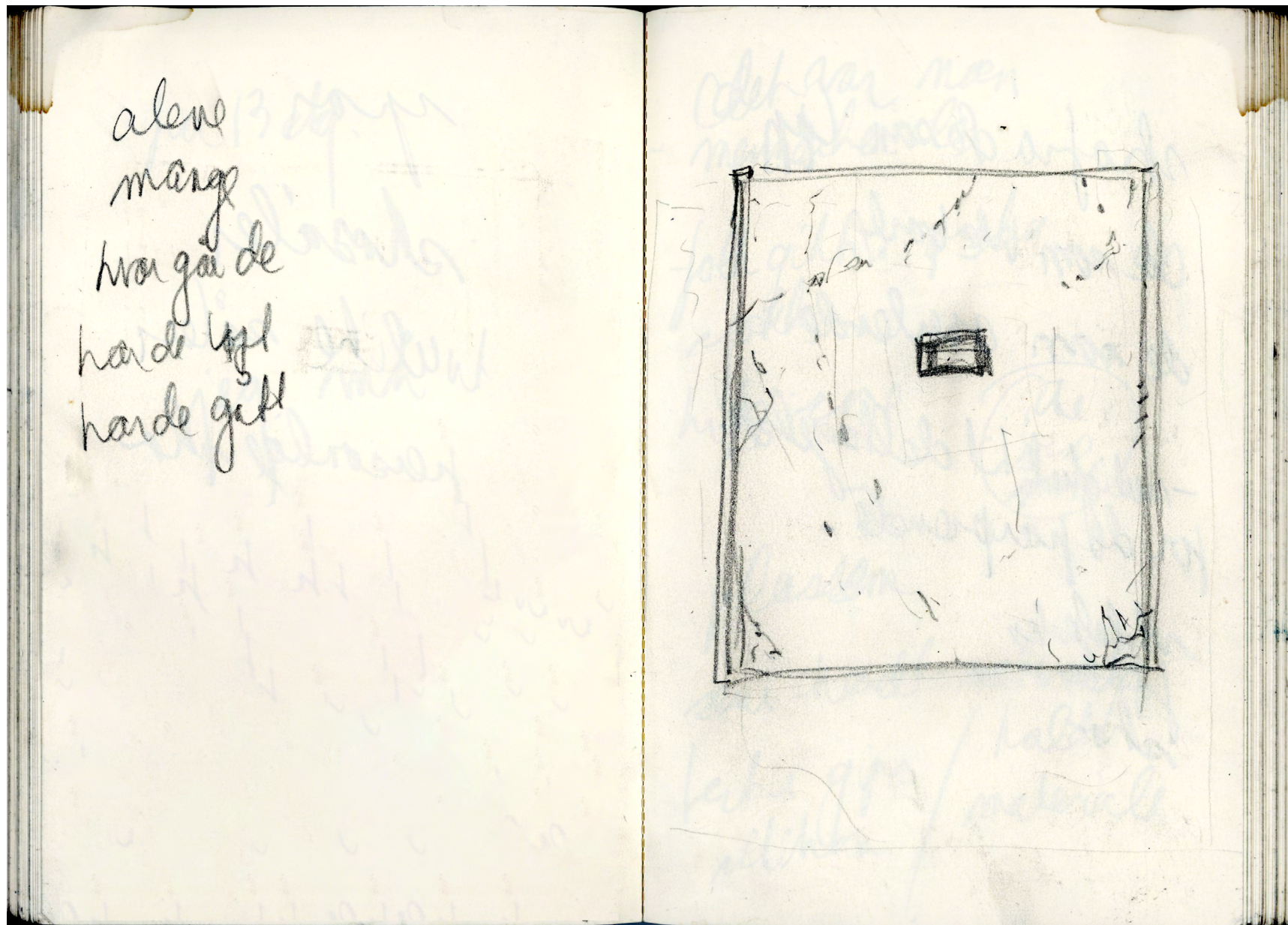
The sun has a cycle.
Please watch the video (5
min) before reading rest of
proposal.

[video link](#)



The whole square is
the work

Time and trauma are
the materials



TIME and *TRAUMA* are the backdrop of this memorial in its entirety. The work is the whole horizontal square, and the vertical sun-tower. Long 30 meter structures along the sides delimit the square and provide opportunity to rest, reflect, to just sit quietly alone or among others.

A 9 meter tall sun-tower in thin arctic marble creates a distinct cloud cover. As the sun moves behind marble, millions of years in stone meet the current instant as it slowly rises and sets again in the 22nd of July centre below ground. This slow movement is continuous, all day, year round. How long the sun will take to complete its entire path is yet to be decided.

The sun is visible from both sides, towards Høyblokka and towards Akersgata.



*From conversations
with survivors and
those affected*

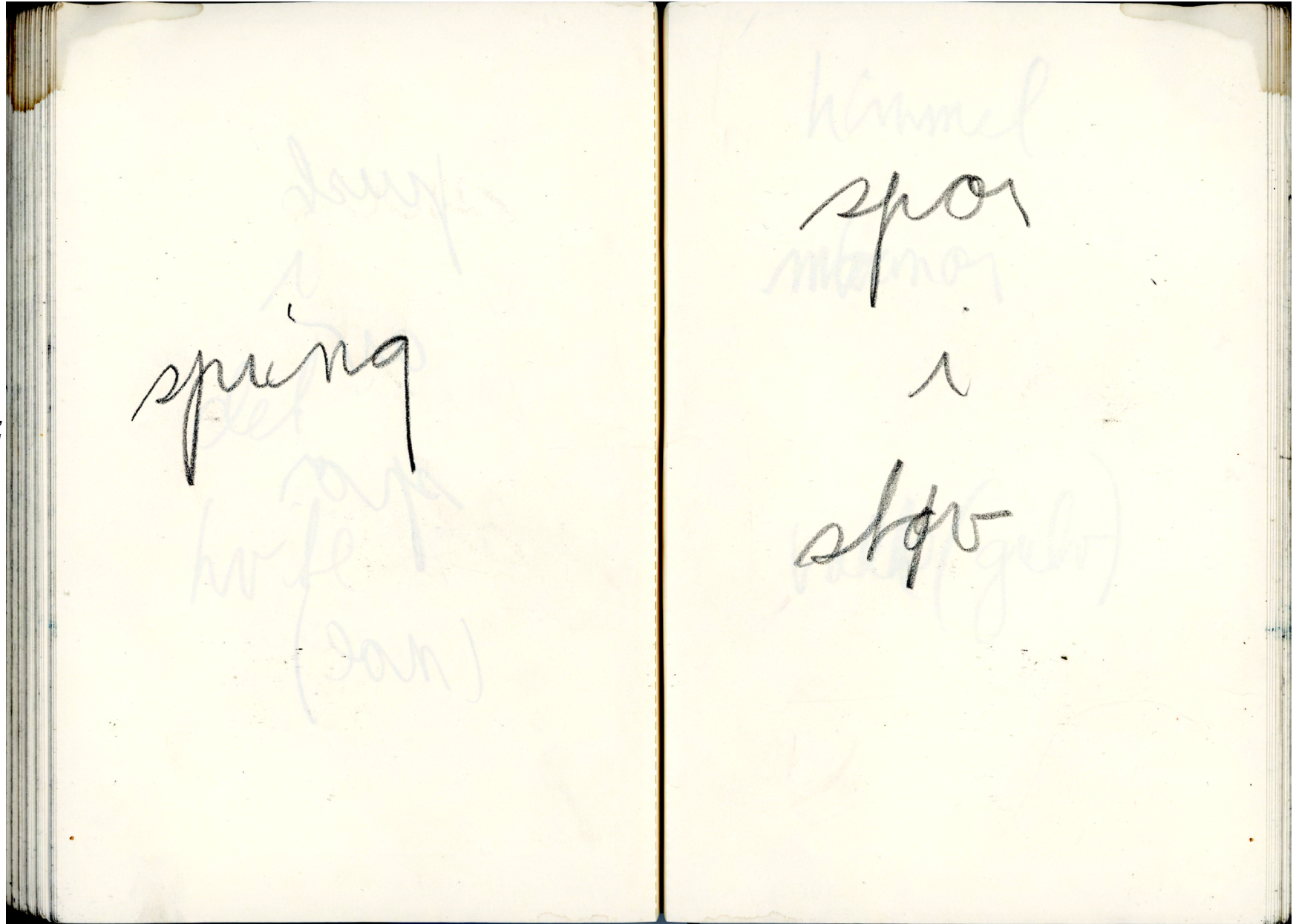
RUN is a word that quickly stood out in this process. Run became the backdrop for all work on the square, further developed through conversations with survivors from Høyblokka and Utøya.

"We ran, we just ran."

"We knew we had to run, but we didn't understand what we were running from".

"Some stopped running, we focused on staying quiet"

"One climbed up a tree, and stayed quiet there."



*"How we chose where to run,
I cannot explain"*



One early morning in April, a sudden light snowfall made a thin layer on the ground outside the studio. People of all ages walked and ran their morning paths to school and work. A found sketch material.

Some walked in opposite directions



Others slipped in loose mud on wet ground. *"It rained that day"*.



THE SQUARE

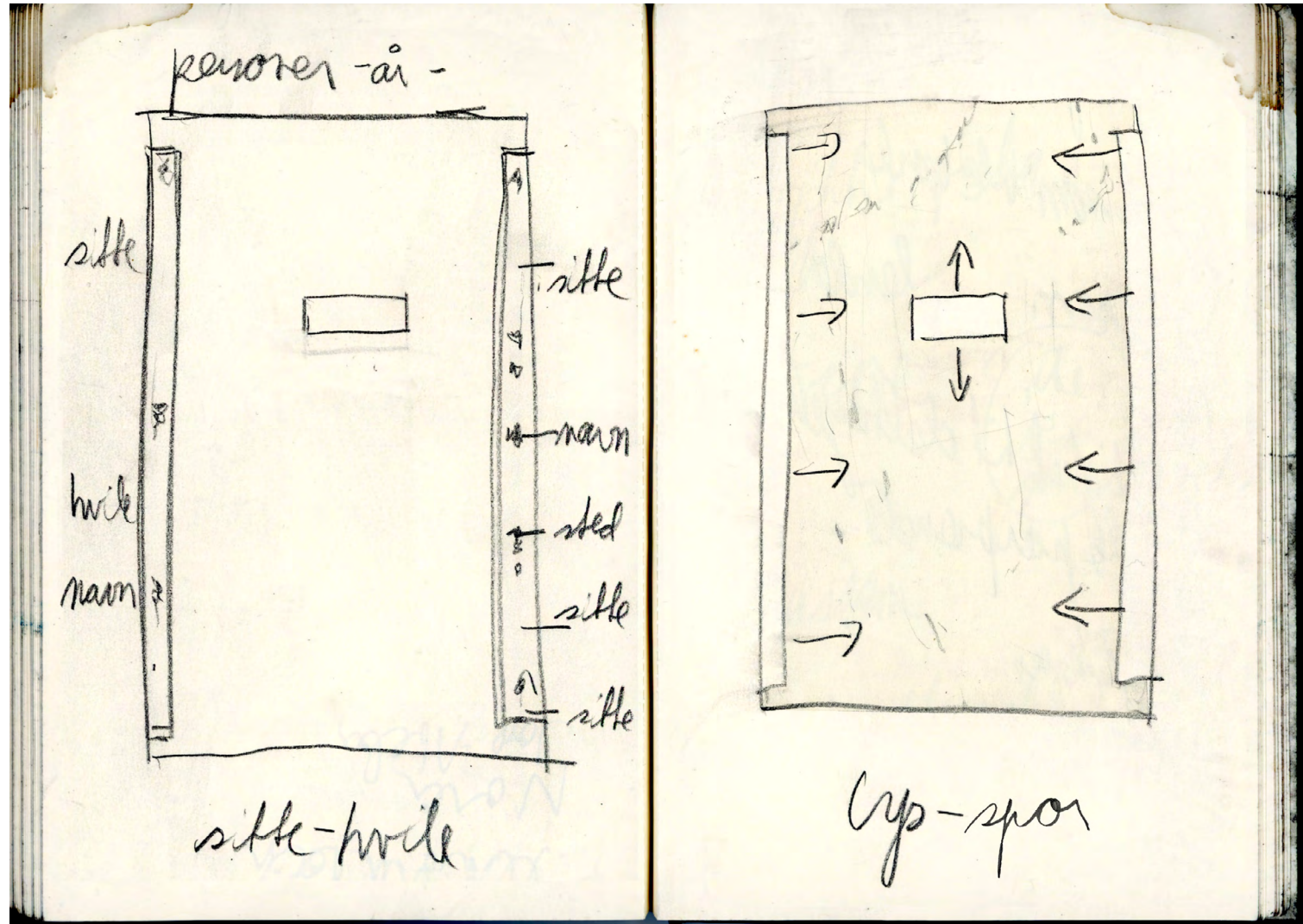
The open square is for everyone and can be used for various gatherings, as a place for public expressions, concerts and activities. It is for the public, underscoring a democracy that was placed under threat.

The square in light, raw concrete - a material already present in the government quarter - with streaks of white arctic marble, will have many subtle foot prints. Some long and short in different directions. Some imprints of soles, some bare feet, others in just socks. Some slide, others stand in place and yet others cross paths. Some alone, some in groups. Foot prints will be made in close collaboration with victims of the terror attack, a participatory project based on conversations, unity and involvement in making the physical imprints, not knowing where they might end.

Moments directly captured in concrete stay there forever. Passing time will influence the concrete in its entirety.

People - Names - A place to sit

30 meter long structures along the sides delimit the square on the government quarter floor. Together with family, siblings, friends and victims of the terror attack, we will further discuss a way to group and place peoples names, age, where they come from, or any other practical solutions this collaboration can yield. We heard a strong wish for a place to sit, to come and reflect, and these long structures can provide such rests.



There could be long and short stretches without names. A seat for one person in one place, room for a row of people to sit together in another.

Light - Traces

Hiding under the benches is a long light source, spreading light horizontally across the square alongside the moving light from the sun, making the foot prints more visible in the dark. All light sources are embedded in the work itself.

MATERIALS

Norwegian arctic marble

Concrete

Light

Time

All materials and partners come from Norway. Just as the marble originates from far north in the country, several groups of youth gathered at Utøya also came from the north.

The unique pink/white/grey striped marble comes from a small quarry off the coast of Fauske. It is a familiar material, we know its strengths and possibilities. A K Dolven has a long history with this quarry, making her first work with the material through a collaboration with Cathrine Vigander in ELEMENT architects in 2019, based on vertical cuts that brought out its distinct stripes.

The white marble comes from an inland quarry north of Fauske. It is less solid, becoming fine gravel, which can be mixed with the concrete used for the square.

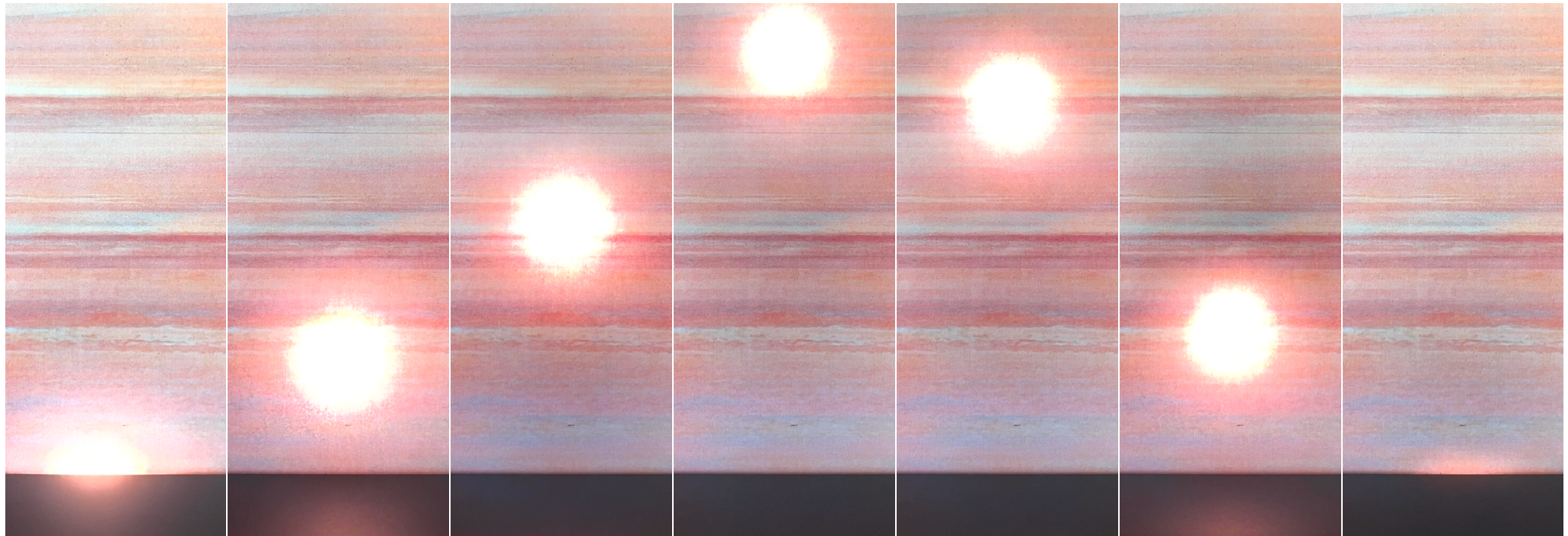


The sun behind marble

Now we take a new approach with the marble, cutting it horizontally to create a surface of color tones like a sunset, or sunrise. Layers are thin (5 - 10 mm), something we will test in collaboration with masonry Johansen Monumenthuggeri. See our list of collaborators on page 10 for technical solutions.



Test in studio with marble (10 mm) and table lamp

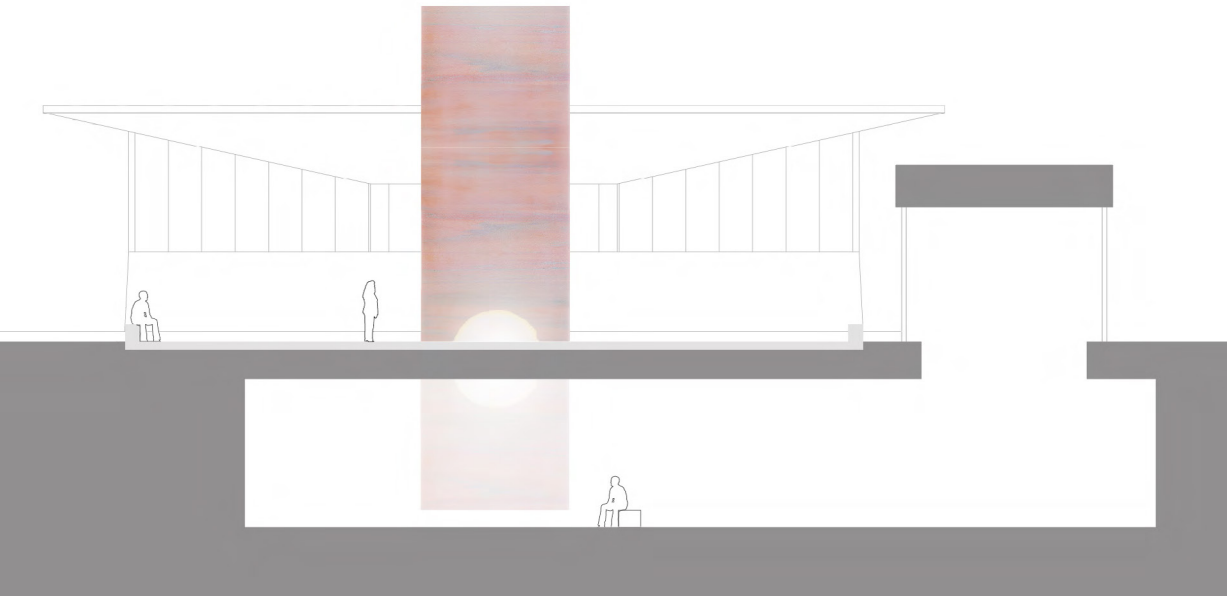


Videostills

Relation to the 22nd of July center:

Creating a strong relation between the memorial and the 22nd of July center is essential, as the public will mostly visit both at the same time. In the center, the stories presented to an audience will cut deep, be unflinching and heartbreaking. The memorial can compliment those, in many ways, overwhelming impressions, by providing a calmer situation with light and air, and a central focus point - the sun. The goal has been to create a memorial that can be at once brutal and beautiful, whilst meeting a need for calm and reflection.

To let the sun pass “through” Johan Nyrvolds square and down into the 22nd of July center’s audience and exhibition spaces, is technically and conceptually possible. This can be a powerful way to connect the memorial and center together. The sun will also be visible through the windows in the memory room, situated in the western pavilion. Its presence can create continuity through a coherent experience, a journey from the memorial, into the center, and back out again.



Collaborators and key partners:

Stone:

[Koloritt Marmorbrudd AS](#), Karl Martin Braseth, Fauske

Masonry:

[Johansen Monumenthuggeri AS](#), Vigdis Johansen, Skjeberg

Stone and glass lamination:

[Seeberger GmbH](#), Stefan Seeberger, Wallerstein, Tyskland

Reference: The Light Hall at the National Museum, Oslo

Sun, digital LED-based option:

[To-Be-More AS](#), Morten Reffhaug, Drammen

Sun, analogue and mechanical option:

[NIOS AS](#), Dag Ronny Hansen, Skje

Construction safety:

[Dipl.-Ing. Florian Kosche AS](#), Florian Kosche, Oslo

“Based on the chosen dimensions, it is expected that underlying construction can carry the proposal. The Sun’s geometry allows for fairly simple support structures, which can be made to achieve Dolvens intention of translucence, without creating shadows behind the stone”

- Florian Kosche

Concrete:

[BETONGstudio](#), Benedikte Thallaug Wedset, Oslo

“Concrete is usually cast in one piece, to fulfill a specific function and to create the desired surface. The Square lets the raw concrete create the premise for a controlled process. Dolven wants spontaneity, clarity, durability. The tracks are real. Time will influence the concrete.”

- Benedicte Thallaug Wedset

A K Dolven, Artist

Cathrine Vigander, Architect

Oslo, 29.05.2024