

National Memorial for 22 July

Jury Decision

Final Jury Decision for Competition Round 2

KO
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8 April 2025

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To the director of KORO

The jury for the National 22 July Memorial Site was appointed by KORO and tasked with deciding which proposal for a national memorial site should be realized following a multi-round competition and selection process. The jury hereby presents its decision.

Oslo, 8 April 2025




Marianne Borgen

Leder



Mohamed Abdi

Regitze Schäffer Botnen

Mathias Danbolt



Lena Fahre



Ingeborg Hjort



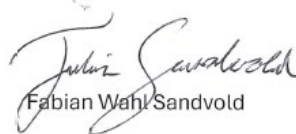
Nora Ceciliedatter Nerdrum



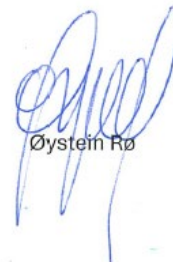
Camille Norment



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Fabian Wahl Sandvold



Øystein Rø



Mari Magnus

sekretariat

Introduction

Public Art Norway (KORO) was commissioned by the Norwegian Ministry of Digitalisation and Public Governance (DFD) to develop a preliminary project for a National 22 July Memorial Site with the aim of establishing such a site in the Government Quarter in Oslo. This commission was carried out as a competition with an open prequalification process and a subsequent closed competition that took place over two rounds.

In this document, the jury will account for its assessment of the three proposals that advanced to the second round and present the competition's winner.

The following multidisciplinary jury carried out the multi-round selection process and made the final decision:

- Marianne Borgen (jury chair, b. 1951), Oslo's mayor from 2015 to 2023
- Mohamed Abdi (b. 1986), teacher and author
- Regitze Schäffer Botnen (b. 1994), national board member of the 22 July Support Group
- Mathias Danbolt (b. 1983), professor at the University of Copenhagen
- Lena Fahre (b. 1968), director of the 22 July Centre
- Ingeborg Hjorth (b. 1977), head of research and development at the Falstad Centre
- Nora Ceciliedatter Nerdrum (b. 1978), head of section / curator at KORO
- Camille Norment (b. 1970), artist
- Trude Schjelderup Iversen (b. 1974), senior curator at KORO
- Fabian Wahl Sandvold (b. 2000), AUF national board member
- Øystein Rø (b. 1978), architect and partner at Transborder Studio¹

Mari Magnus, project manager at KORO, is the jury's secretary.



The National 22 July Memorial Site 22 July jury. Photo: Trond Isaksen

¹ Øystein Rø replaced the original jury member Hege Maria Eriksson. Eriksson became disqualified in regard to several competition participants when she left her position as a director at Statsbygg (the Norwegian Directorate of Public Construction and Property) to become an institute head at the Oslo School of Architecture and Design in April 2024.

Jury assessment and decision

The bombing in Oslo and mass killings on the island of Utøya on 22 July 2011 were the worst acts of terrorism carried out in peacetime in Norway. Eight people were killed in the Government Quarter in central Oslo, and sixty-nine people were killed at the Workers' Youth League (AUF) summer camp on Utøya. Most of the victims were teenagers and young adults. Many more people were injured and at extreme risk of losing their lives both in the Government Quarter and on Utøya. The devastation was enormous.

The terrorist attack was politically motivated and carried out by a Norwegian right-wing extremist. It targeted fundamental democratic institutions in general and the Labour Party and the politically engaged youth at the AUF summer camp in particular.

The National 22 July Memorial Site will be situated at one of the attack sites and will thus be directly connected to the terrorist attack and address a traumatic history. At the same time, the memorial site will be an integral part of a newly reconstructed Government Quarter, where civil servants will be taking care of democratic tasks every single day.

In pace with the Government Quarter's reconstruction, many of the vestiges of the terrorist bombing will disappear. Some of them will remain, however, either as the result of deliberate choices to take care of such material evidence of the nation's collective memory, or as elements whose fundamental meaning has changed in the wake of 22 July. The national memorial site will relate meaningfully to the 22 July Centre when this centre is completed in the new quarter.

During the second round of the competition, the jury has followed the further development of the three proposals that made it through the first round, before finally determining which one should be realized as the National 22 July Memorial Site. The jury has evaluated the proposals thoroughly and been informed by both oral and written feedback and reflections.

In each their own unique way, all three proposals have been carefully thought through and refined and provide highly satisfactory solutions to the task of designing the National 22 July Memorial Site. All three respond to the competition programme's criteria, requirements, and stipulations, but they do so in highly dissimilar ways. They also fulfil different needs, expectations, and desires regarding what a memorial site should be.

The jury has engaged in demanding and substantive conversations throughout this process. Every single member has sensed the importance of such a national memorial site in the wake of the 22 July terrorist attacks and felt the burden of choosing the memorial that the country needs, both in our own day and age and in the future.

After a comprehensive assessment the jury has collectively chosen ***Upholding by Matias Faldbakken as the competition's winner***. The jury's reasoning is included in the presentation of the work below.

The assessments of the proposals are predicated on the jury's collective expertise, experience, and professional opinion, the members' individual assessments, and open, joint discussions throughout the various competition rounds. The assessments have been made in accordance with the competition's goals, stipulations, requirements, and considerations, as specified in the final chapter.

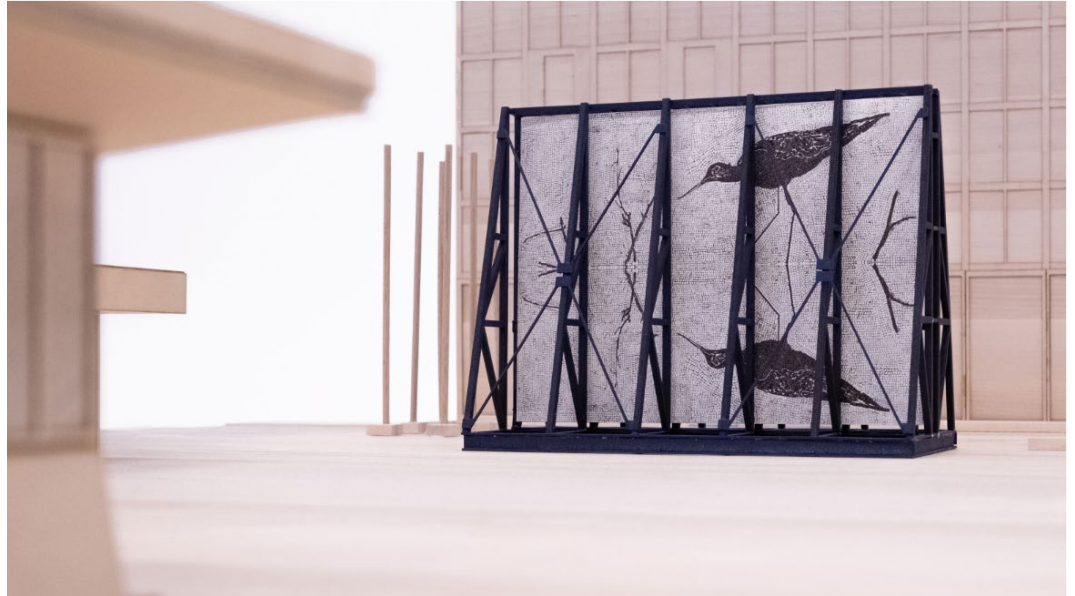
The final decision has been made in accordance with the jury's mandate and regulations and is to be regarded as final.

The jury would like to take this opportunity to thank the 220 applicants who participated in the open prequalification round. The ten excellent sketch proposals that were assessed during the first round all provided fresh insight into what a memorial site can be. Ultimately, the three finalists submitted powerful and meaningful answers to how a memorial site can contribute to society in the future. This report contains our overall assessments of all three finalists.

The jury has appreciated that so many people have wanted to discuss what a good memorial site is. We hope and believe that they will continue this discussion in the future.

The winner of the competition for the National 22 July Memorial Site

Matias Faldbakken: *Upholding*



Matias Faldbakken's *Upholding* tells a compelling story about the formation of our common values – in the present, the past, and the future alike – and about the structures we build to manage, safeguard, and negotiate these values. The proposal involves re-erecting the steel rig that was designed and custom-made to move and preserve Pablo Picasso's mural *The Fishermen* in the new Government Quarter. Inside this rig, Faldbakken will place a monumental mosaic made of stone. The mosaic's imagery features a simple line drawing of a small wader that lives in the Tyrifjord around Utøya, as surrounded by reeds, straw, and twigs, all of which are reflected in the bottom half of the mosaic. The mosaic consists of a half a million stones. The other side of the frame will show the pattern of the braced frame once used to store *The Fishermen*. The names of the victims of the 22 July terror attack will be inscribed on the rig's bottom beam, on the side facing the mosaic itself, setting up a natural place to place candles and flowers.

The mosaic's imagery is open and beautiful and sets up a direct contrast to the rig's industrial look. Something fragile and unpretentious, something that is without a voice of its own, is literally held up by the rig and becomes itself monumentalized. The reflection of the imagery is symbolically significant; it can allude to the afterlife or a conceived underworld, or to a visual articulation of the connection between the living and the dead. The sculpture is monumental and insistent, but also imbued with a profound sense of care and humility in regard to those who must live with the ramifications of the terrorist attack every single day. The work affords space for a range of conflicting emotions and marks a "before" and "after" in regard to the terrorist attack.

The sculpture will be colourful, with the colours facing Akersgata having the greatest impact. The main part of the rig will be deep blue, the braced frame will be pine green, and the steel frame that holds the mosaic in place will be bold red. The materials, imagery, and colours are linked to the terror attack itself and to the wider cityscape the sculpture is part of. The work has an iconic quality, even as it is complex and open to interpretation.

The sculpture will be positioned out towards Akersgata, opposite the H-Block, and forms an open "square" framed on its four sides by, respectively, the alley of linden trees, the H-Block / West Pavilion, the G-Block, and the sculpture itself. This arrangement defines a new space that will become the venue where the collective memory can manifest itself – that is the memorial site itself. This open, active square provides space for ceremonies, but also for the everyday activities of people working in or travelling through the Government

Quarter. Along the entire wall of the West Pavilion, a long bench will be placed facing the sculpture's mosaic side, thus affording a more sheltered experience of the memorial site.

One of the functions of terror is to create fear, which also curtails the room for expression and the free exchange of opinions. Memorial sites and monuments also run the risk of having a cementing function. Faldbakken's proposal facilitates a public conversation, and in its stylistic form it is ready to tackle the act of remembrance as a difficult process full of friction. The jury is confident that the chosen work will avoid the depoliticizing effect that characterizes many memorial sites, even as it provides space for individual grief.

It is a strength that the proposal promotes co-creation by inviting people to participate in laying the mosaic stones at Johan Nygaardsvolds Plass before the work is set up in the rig. The artist will also work with the 22 July Support Group to address their needs when inscribing the names and ages of those killed on 22 July 2011.

The jury is confident that the proposal will spur public engagement, interest, and reflection. It is an immediate, powerful work that reminds us all of the ceaseless efforts required and the responsibility we have to uphold democracy and maintain and continue democratic resilience.

Over the past forty years, the memorial genre has been characterized by an aesthetics of absence where negative traces, empty spaces, and physical absence are key traits. By virtue of its form, materials, imagery, and colourfulness, Faldbakken's proposal breaks with this engrained tradition. As a monumental square-scaled sculpture, the proposal renegotiates the idea of how a monument, memorial, and memorial site should function. The proposal is addressed to a wider collective and offers something other than a conventional memorial site that largely emphasizes the individual processing of grief.

In the jury's estimation, the proposal is a striking, courageous response to the terror of 22 July and provides a physical expression of democracy's vulnerability and strength. In tandem, the steel rig and the mosaic allude powerfully to both sites affected by the terrorist attack: the Government Quarter and Utøya. Interacting with the 22 July Centre and its more intimate spaces, the work adds a more public, monumental counterpart within the complex as a whole.

The jury is confident that the proposal has the artistic power that is needed and will thus, in a powerful manner, help process the memory of 22 July 2011 in an open and constantly engaging, confronting, and mobilizing way.

About the jury's work

The jury's remit has been to determine which proposal for the National 22 July Memorial Site will be realized after assessing the candidates in a multi-round selection process.

The competition for the memorial site has been carried out with a particular emphasis on openness and involvement throughout the process. Concurrently with this competition, KORO initiated and organized the seminar series *Memorials and Society: Expectations, Negotiations, and Artistic Articulations*, which addressed relevant questions related to contemporary memorial sites, monuments, and memorials. The series has sought to create a space for dialogue between KORO and the wider public, provide both KORO's project team and the jury itself with greater insight, and promote a public conversation that is based on knowledge, information, and awareness of the issues that characterize the field today. Several of the jury members have contributed to this series. The series has served as both a knowledge-sharing platform and a vital meeting place for relevant actors and interested parties.

Open call

On 18 September 2023, KORO called for applicants both in Norway and abroad to participate in an open round of prequalification. When the deadline expired on 1 November that year, KORO had received 220 applications to participate in the main competition. Rather than submitting proposals or ideas for the memorial site itself, the applicants were

asked to send motivational texts, descriptions of their own practice, and relevant reference projects. Applicants could participate as either an individual or a group.

Competition round 1

In December 2023, the jury convened for the first time, on Utøya. After discussing a preliminary assessment by KORO, the jury selected the ten applicants that would be invited to prepare sketch proposals for the memorial site. The ten applicants that were selected consisted of both individuals and groups, both artists and architects, and both Norwegian and international practitioners.

During the first round, the participants met with bereaved family members and survivors, employees in the various ministries, and other stakeholders. They also undertook several on-site visits together to Utøya, Sundvollen (the site of the ad hoc crisis centre that was established in the immediate aftermath of the Utøya terrorist attack), and the Government Quarter. They met with KORO while preparing their sketch proposals, and not least they also met one another. This set up a creative exchange among the participants, a form of collectivity that arose even within the competitive setting.

The ten participants submitted their sketch proposals on 31 May 2024 and presented them at a seminar at the National Museum in Oslo on 6 June. The seminar was open to the public, and 200 attendees were present in the hall while around 800 people followed the live stream. The proposals were thus presented at the same time and in the same manner to both the jury and the general public.

In the jury's estimation, all ten proposals were deemed relevant and meaningful responses to what a contemporary memorial site can be. The proposals were highly dissimilar in nature, and the jury believed that all ten in tandem helped expand their understanding of how the task could be carried out. Several participants also articulated specific ideas about how procedural and relational aspects could be integrated into the memorial site.

Competition round 2

On 30 August 2024, the jury selected three finalists from among the ten sketch proposals. Those invited to the next round were:

- Raqs Media Collective: *22nd July Memorial*
- Matias Faldbakken: *Upholding*
- Henning Sunde, Hanne Tyrmi, and Rainer Stange: *22 July Memorial Grove*

In its jury statement, the jury provided advice on how the three finalists could refine their proposals. The jury did not rank the three proposals.

During the second round, the three finalists met with representatives from various groups, such as ministry employees, the AUF, the 22 July Support Group, the 22 July Centre, Statsbygg (the Norwegian Directorate of Public Construction and Property) and KORO, and also met the jury for updates and feedback. The participants then refined their proposals on the basis of the jury's advice and after receiving input from important stakeholder and professional communities.

On 15 January 2025 the finalists submitted their ultimate proposals, and on 20 January they presented both the proposals and physical models to the jury. Two hours were allocated to each finalist.

Public presentation

Beginning on 29 January, the final proposals were made publicly available, both online and in the media. Physical models, chosen materials, and three presentational films have been shown in the 22 July Centre to help ensure the proposals were widely presented and discussed. Visitors to the centre have been encouraged to submit written feedback and reflect on the following question: What in your view represents a good memorial site?

According to the centre, there has been great interest in seeing the proposals and models, both among the general public and school classes. Several visitors have mentioned, unprompted, that it was their first time visiting the centre and that they came because they

wanted to see the proposals. The centre notes that some visitors have spent a good deal of time reading the presentations and watching the films, something that has also led to staff and visitors engaging in meaningful conversations and discussions. In total, visitors submitted 234 notes with feedback and reflections to the centre, and these notes have also been read by the jury.

Following the official presentations to the jury on 20 January, KORO's project team and several of the jury members have held presentations for and meetings with various parties and communities:

- The 22 July Support Group, along with the Ministry of Digitalisation and Public Governance (DFD), the 22 July Centre, and KORO, invited bereaved family members to participate in a gathering dedicated to them. The 22 July Support Group also ensured that all of its members have been informed via their newsletter. The proposals were presented at a gathering for the victims' siblings and to several of the support group's local and county chapters.
- At the request of the AUF, KORO presented the proposals and the films to the AUF's national board and its 22 July committee.
- Ministry employees have received direct information via their own channels and on the government's Depweb platform, and several of them have visited the 22 July Centre either on their own or during the open presentations. The proposals and the involvement of employees have been discussed with the reference group of ministry employees that was appointed for this process.
- KORO, Statsbygg, and the DFD carried out their own internal reviews in order to assess and quality-assure the budgets and implementation plans.
- KORO, Statsbygg, and the DFD also carried out their own reviews of the three proposals and inspected the models presented at the 22 July Centre together with the Norwegian Directorate for Cultural Heritage (*Riksantikvaren*) and the Cultural Heritage Management Office in the City of Oslo (*Byantikvaren*). The cultural heritage bodies have commented on the three proposals.
- Elected officials and employees in the municipality of Oslo were briefed during a separate presentation, and members of Oslo municipality's advisory youth council (*Sentralt ungdomsråd, SUR*) held a meeting with the jury chair at the 22 July Centre.
- KORO and the 22 July Centre have held open presentations.
- Separate screenings were held for the press, leading to news items on the Norwegian public broadcaster NRK and other media platforms. As far as the jury is aware, twenty-three newspaper and online articles have been published about the proposals. These articles have helped disseminate information about the proposals and also communicate the reactions to the proposals from various professional communities and the public at large.
- KORO and the jury members have also received a total of twenty-six e-mails containing feedback from individuals, in addition to the wealth of verbal feedback and responses.

Openness and transparency have been the watchwords throughout the process. The task of presenting and publicly discussing the proposals is important in itself, but the suggestions and reactions have also helped expand the jury's understanding of what the various proposals will do and how they will work.

The jurying process

After the finalists presented their proposals on 20 January, the jury held four meetings over a total of five days (6 February, 6 March, 13 March, and 20–21 March). During these meetings, the jury has engaged in additional discussions with the three finalists. The jury also revisited the area of the memorial site, with Statsbygg and its contractors providing the jury with on-site expertise. The jury also visited the permanent 22 July Centre and was given a presentation of the exhibition concept that is currently being planned.

Through its on-site visits, the jury has gained a good overview of the architectural setting there, the dimensions of the various proposals, and not least the connection between the 22 July Centre and the memorial site. The finalists have also submitted budgets and

implementation plans. These have not been made public as they are deemed to be proprietary information.

The jury convened at Sundvollen on 20–21 March to make its final decision. After thoroughly reviewing the three proposals, the jury decided on the first day to set aside the proposal from Raqs Media Collective.

After further thorough discussions, the jury decided on day two to select *Upholding* by Matias Faldbakken as the winning proposal. The jury stands collectively behind the decision.

The jury's internal deliberations are subject to permanent confidentiality.

The jury's assessment of the other two finalists

Henning Sunde, Hanne Tyrmi, and Rainer Stange: *22 July Memorial Grove*



22 July Memorial Grove

22 July Memorial Grove is an adroitly composed and comprehensive proposal that responds well to the expectations and requirements the competition programme formulated. The proposal has a clear concept, based on a sculpture group of limbless trunks surrounded by living trees and vegetation. The modelled bronze trunks symbolize the attack and stopped time, while the living vegetation symbolizes continuing life and things that are preserved. The memorial grove tells of trauma and hope in a poetic way. The proposal is immediately and intuitively comprehensible and sets up a powerful experience of the site.

The memorial grove is experienced as an intimate space to enter. Along with the monumental bronze sculptures, the living trees offer space for visitors to process their grief and carry out commemorative acts. The ground consists of gravel and a mix of cover crops, such as liverwort, wild roses, and ivy. The varying hues in the living trees and the vegetation below will interact with the bronze sculptures' gentle patination. Showing a clear understanding of seasonal variations, the finalists describe how the living plants will cause the site, and the experience of the site, to change both over time and throughout the year. The trees will grow from seeds harvested from all over Norway, and they will be planted out quite small and then gradually mature to their full size.

The bronze sculpture of a stump, inscribed with the names of those who were killed, constitutes a tactile, unyielding element, where the names are skilfully integrated as a substantive part of the whole.

In its statement after the first round, the jury encouraged the group to explore whether their proposal could better address the political dimension of 22 July, namely the causes of the terror and the values that were attacked. The proposal's strength and weakness are that symbols such as trees and nature are universal, and to a certain extent general: on the one hand, this may open up the memorial site, allowing visitors to perceive it as meaningful regardless of their prior knowledge; on the other hand, it could be argued that the naturalistic elements underplay the terrorist attack's political dimension.

The memorial grove promotes reflection and the processing of grief by creating a beautiful, poetic space that articulates not only loss and sorrow but also the life that continued after

the terror. The bronze columns express the emotional ramifications of the attack and the lives that should never be forgotten. The park and the living plants rely heavily on nature's capacity to heal and repair. The memorial grove offers a sign of relief, as a common venue to process sorrow and loss. It would perhaps above all serve as a powerful site to process individual experiences after the 22 July attacks.

Raqs Media Collective: 22nd July Memorial



Monuments and memorial sites often promote *silence* as a necessary prerequisite for contemplation, reflection, and the processing of grief. Raqs Media Collective take a different approach. With their proposal, they seek to respond to the terrorist's attempt to silence both the voices of politically engaged youth and the daily exercise of political processes. The proposal is a square, specifically a diversely designed forum, which is meant to provide space for a range of emotions and uses. The group proposes to create a site that enhances the experience of "living among many", as a direct response to the fear that terror engenders.

The group takes its cue from a highly concrete remnant of the 22 July attack: the clock that hung on the façade of the prominent Møllergata 19 building in Oslo and that the bomb damaged. The clock's face and stopped dial capture the time of the explosion, and the clock is now displayed in the 22 July Centre, both as physical testimony and as a powerful emblem of the terrorist attacks that day. By making time itself a material for remembrance, Raqs propose a composition of sculptures consisting of so-called bird-clocks. The sculptures feature various designs and functions but are all based on the same aesthetic connection to the Møllergata 19 clock face and the wingspan of a bird.

The bird-clocks are shaped as sculptures of concrete and steel at the proposed square, forming what Raqs call a "time-oasis" that will provide space for conversations, gatherings, meetings, speeches, and ceremonies. The intention to create an active square and an attractive meeting place is furthered by establishing a defined ground featuring the chromatic interaction of ochre and sky-blue hues, a palette that recurs in the sculptures. During the afternoon and the evening, lights will be turned on in some of the sculptural elements and in seventy-seven incised shapes in the concrete floor. The intention is to create a site that visitors would like to be in and around, no matter the time of day.

During the first round, the jury encouraged the group to continue exploring the materials, design, and number of elements in their proposal. In particular, they were asked to find materials that factored in durability and permanence, but that also provided room for tranquillity. Through an investigative and exploratory process, the group has refined the proposal's aesthetic expression and material palette, while remaining true to the core of their original idea.

The group regards the 22 July terrorist attack as an international event and has wanted to investigate and communicate this notion in their proposal. The international perspective, as well as the desire to address the attack's political motivation and formulate a response, is a great strength of the proposal that they have developed. At the same time, it may be difficult to understand how the forms are linked to the clock face and the birds, and it is an open question whether the sculptures themselves are powerful enough to meet the ambitions of creating the kind of meeting place the proposal describes. The proposal is highly complex, and the multiple layers of meaning are each interesting by themselves. Nevertheless, the jury is unsure whether the overall design will activate the space in accordance with the proposal's stated motivation and intention.

Goals, stipulations, requirements, and considerations

The memorial site's goals, stipulations, requirements, and considerations were specified in the document *Program for forprosjekt* ("Programme for the Preliminary Project") after a consultation process in the fall of 2023. The jury has emphasized these elements when assessing both the ten original proposals and the ultimate winning proposal.

Goals and stipulations for the memorial site

Overall goal

The national memorial site to commemorate the terrorist attacks in the Government Quarter in Oslo and on the island of Utøya on 22 July 2011 is an important place where the public, people affected by the attack, and people who lost their loved ones can gather, remember, and reflect.

The following stipulations specify the overall goal and serve as the basis of the work:

- The memorial site shall have artistic integrity, be of high quality, and contribute to how we remember and reflect on 22 July, now and in the future.
- The memorial site shall promote reflection on the causes and consequences of the terrorist attacks and on the values that were attacked on 22 July.
- The memorial site shall help preserve the memory of those who were killed or injured.
- The national memorial site shall be for everyone: the bereaved; survivors; volunteers; first responders; those who lost good friends, colleagues, or a safe workplace; and all of us, both as a society and as individuals, and both present and future generations.
- Along with the efforts made by learning centres, researchers, educators, policy makers, and public commentators, the memorial site shall form part of society's ongoing work to prevent a similar attack and counteract the ideology that fuels such attacks.
- The process leading up to the final design is part of society's management and negotiation of the memory of the 22 July attack. An inclusive and participatory process with room for reactions and public discussion is emphasized as an essential part of the work.

Requirements the memorial site must meet

The memorial site must meet the following physical requirements:

1. **The memorial site must be designed so that commemorations and ceremonies can be held there.**

A tradition has been established of commemorating the anniversary of the terrorist attack. During these commemorations, which attract several hundred people to the Government Quarter, speeches are held, names are read out loud, and wreaths are laid. The commemorations at the Government Quarter have been televised, while the event on Utøya has usually been closed to the press. It is expected that this tradition can continue and that the new memorial site will accommodate such events.

The temporary memorial site in the Government Quarter is also used for other commemorations, in connection with terrorist attacks that took place elsewhere, during state visits and similar official occasions.

The need for ceremonies and commemorations may change. The sketch proposals and the jury's assessment of these proposals should include a reflection on the site's use, rituals, and commemorative activities and be open to how also such factors may change over time.

2. **The memorial site must be accessible to all visitors around the clock.**

At a national memorial site, the state is the sender and society is the receiver. The memorial site must be able to be experienced by all visitors, regardless of their functional ability, at all times of the day, and throughout the entire year.

3. **The names of the people who were killed in the Government Quarter and on the island of Utøya must be visible.**

Seventy-seven people were killed in the terrorist attacks, and their names shall be included as part of the memorial site. Names create empathy and a sense of closeness to the consequences and losses, and there are many ways to include these names. How the memorial site *otherwise* articulates the scope of the damage and the ramifications of the terrorist attacks will be part of the response to the competition and of the sketch proposals that are submitted. The use of these names must be approved by the individual's next of kin, and the Ministry of Local Government and Regional Development (KDD) shall obtain the required consent.

Other important factors that will be emphasized

- **Context and understanding of place:** The memorial site's location entails that several considerations must be taken into account. The memorial site shall facilitate daily visits, ceremonies, and commemorations, even as it shall be part of an active Government Quarter with its daily functions, status as a workplace, and wider memorial and urban landscape.
- **Time:** The memorial's function and meaning can and will change over time. The proposals must reflect on this temporal aspect. This applies not only to the selected materials' durability and mutability, but also to possible shifts in meaning that will arise over time within the given context.
- **Feasibility:** The memorial site's design must relate to the physical conditions on the site and be possible to realize. The physical prerequisites are specified in the competition programme. Feasibility will be assessed and optimized during the second round of the competition with assistance from Statsbygg (the Norwegian Directorate of Public Construction and Property).
- **Costs:** It must be possible to realize the proposals within the given financial framework. A budget shall be drafted during the second round of the competition.