

ART PLAN FOR JULY 22 MEMORIAL SITES

OSLO, JUNE 11 2013



Photo: Thomas Winje Øijord / NTB scanpix.

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1. Introduction

In the wake of the terrorist attacks on July 22 2011 in Norway, the Ministry of Culture set up a committee to investigate memorials to commemorate the victims. The Committee was asked to present proposals for the placements and form of these memorials, and suggestions for how the process around the establishment of the memorials could be organised. The committee's suggestions were reported to the Ministry of Culture on 1 April 2012. On the basis of this report, the Government decided that two memorial sites would be established: one in the Government Quarter in Oslo, and one on the land facing the island of Utøya in Hole Council. The project was assigned to KORO - Public Art Norway, which is the Government's professional institution for public art projects. KORO then set up an Art Selection Committee, which convened in Oslo on 19 November 2012.

The Art Selection Committee has reached a common understanding of the values and principles that should characterise this public art commission. The Committee views the project as a national endeavour and has expressed that the memorial sites should be characterised by artistic and formal quality, while simultaneously having a wider relevance for the whole population. The Committee believes that the process of establishing the memorial should be transparent and include public participation as far as this is possible.

The assignment letter from the Ministry of Culture stated the following: "The Art Selection Committee and the composition of the jury will follow the guidelines for such projects, but the Labour Party Youth League (AUF), the National Support Group for the victims of the July 22 attacks, and a representative of the Norwegian Government will also sit as members of the Art Selection Committee and the jury." Beyond these representatives, KORO has also appointed two artistic consultants, an architect, and a representative for the landowner/Statsbygg.

The members of the Art Selection Committee are:

Jørn Mortensen	– artistic consultant / Chair of the Committee
Per Gunnar Eeg-Tverbakk	– artistic consultant
Bente Erichsen	– Government representative
Mari Aaby West	– representative from AUF (the Norwegian Labour Party Youth League)
John Hestnes	– representative from the National Support Group for the victims of the July 22 attacks
Magne Magler Wiggen	– architect
May Lisbeth Hølen Balkøy ¹	– Statsbygg
Jo Ulltveit-Moe	– Statsbygg (from March 2013)

The Art Selection Committee's working process has been characterised by meetings, research and investigations, reading up on the relevant literature, site visits, and exchange of information. The Committee has convened regularly to ensure a common understanding of the assignment. The members have made presentations to the rest of the Art Selection Committee. Moreover, the Committee has received input from other professionals in the field. They have conducted site visits to Hole Council and to the Government Quarter in Oslo. The Committee has also been on a research trip to Berlin. Representatives for the Committee have participated in debates and been present in different media such as TV, radio and newspapers. The Committee notes that it would be natural, due to the particular nature of the project, that the art programme is regularly reassessed in relation to changes in circumstances that may arise.

1. May Lisbeth Hølen Balkøy passed away 9 March 2013.

2. Project definition

The project was defined as following in a letter from the Ministry of Culture dated 10 July 2012:

Following the attacks on July 22 2011, the Government has decided that memorials will be established in the Government Quarter in Oslo and on the land facing the island of Utøya, which will commemorate the victims, survivors, emergency service personnel and volunteers. Until the Government Quarter is completed, a temporary memorial will be established between the Deichmanske Library, the Y-block and Grubbegata. (...) This memorial may later be incorporated into the permanent national memorial that will be established once the Government Quarter has been completed.

The memorial in Oslo will be the main memorial and will be located in the Government Quarter. The memorial must be conceived in relation to the redevelopment work for the area and must provide for public access. The names of all those killed in the attacks will be set out at this memorial site.

The names of those killed at Utøya will be set out at the memorial site in Hole. The names of all the victims will be included at the temporary memorial.

It must also be made clear that these two memorials are related. The temporary and permanent memorial in Oslo and the memorial in Hole will be commissioned from the same candidate.

The memorial in Hole and the temporary memorial in Oslo should be completed by July 22 2015, at the latest. The date of completion for the permanent memorial in Oslo will be determined by the redevelopment of the Government Quarter.

An open international prequalification stage will be held, followed by a closed competition.

The permanent memorials have a budget frame of 25 million Norwegian Krone (NOK). The temporary memorial site has a budget of 2 million NOK. The budget is set out in detail in chapter 11. The Ministry of Culture has granted the Art Selection Committee the authority to make minor changes in the allocation of these funds.



July 22 attacks, Norway, from the Government Administration Complex in Grubbegata.
Photo: Thomas Winje Øijord / Scanpix .

3. Political and historical context

The bombings and mass killings on July 22 2011 was a traumatic event with personal, local and national ramifications. The bombing of the Government Quarter in Oslo killed eight people and caused considerable material damage. The shootings at AUF's summer camp killed 69 people. 158 people suffered physical injuries as a result of the July 22 attacks.

The attacks on July 22 were the greatest assault on Norwegian society in peacetime, and were immediately met by blanket condemnation across the country. The Norwegian population as a whole rejected the extreme political and ideological views that lay behind the attacks. All political groups and factions underlined that openness, democracy, co-determination, respect and equality were the values that should continue to characterise Norwegian society in the aftermath of the attacks.

The process of coming to terms with the attacks began immediately. Initially, this process was characterised by grief, followed by political-ideological and psychological analyses, before the judicial, political and social implications began to be absorbed. Within five days of the attacks, the Norwegian Government and Parliament decided to set up a July 22 inquiry (*Gjørv-kommisjonen*), which would investigate what had happened. The inquiry presented its report on 13 August 2012. In the meantime, the judicial processing against the perpetrator had taken place and the verdict was returned in 24 August 2012.

Together with the formal, institutional proceedings in relation to July 22 (the judicial proceedings, the parliamentary hearings, resolutions etc.) the amount of media coverage the attacks generated may have contributed to a more rapid processing of the trauma. Even if the process is still ongoing and will continue on a personal level and in the media, many people saw 24 August 2012 as a point of closure. The parliamentary passing of the Government's two White Papers on national

security and preparedness for terrorism, of which the last was presented on 16 March 2013, brought the political-administrative process in the wake of the July 22 attacks to a temporary close.

Nevertheless, the nation, the survivors, the victims' families, those involved in the rescue effort and other individuals have a need for a place to remember and commemorate those affected by the July 22 attacks in the form of communal sites that society - the nation - has established. It is in this national, cultural, political and also individual context that we must understand the need for memorials to the victims of the July 22 attacks.

The attacks were also particular in that they did not affect a random group of people. It was an assault on a political segment of Norwegian society with a clearly defined target. The shootings at AUF's summer camp at the island of Utøya were an attack on a political youth group and its ideas. In many ways, the July 22 attack was, therefore, directed at an established community, where many of the victims and survivors already knew each other. This was evident in the aftermath of the tragedy when many of those affected felt a need to come together as a community, and created a setting in which much of the grieving and processing of the events could take place.

4. Audience

The Art Selection Committee believes that the memorials should be for everyone, a point that was also noted in the Ministry's assignment letter. The July 22 attacks were directed at the values and institutions that the nation as a whole cherishes, and, as a consequence, all of Norway is a potential audience for the memorial sites. One could imagine, therefore, that the memorials are being conceived both for a particular group of people and for the population as a whole.

Nevertheless, the Art Selection Committee assumes that the memorial site in Hole Council will largely address those who lost someone at Utøya, the emergency service personnel, volunteers and those connected in some way to the victims of the shootings, given the extreme situation and the horrific mass killings that took place on the island. The memorial site will become part of the landscape, presumably with Utøya as a focus, and will have a more subdued and contemplative character. The memorial site's surroundings, its geography and topography may give rise to reflective remembrance, and is likely to draw an audience that favours this aspect of the site. One factor that may be important in considering the audience for a memorial at Hole is age. The fact that there were so many young victims of the Utøya massacre means that young people attending the memorial site will want to make this 'their' place of remembrance.

One might, nevertheless, assume that those directly affected by the Utøya massacre may not necessarily visit the memorial site in Hole Council. They might be more inclined to visit Utøya directly or to seek more private gatherings where grieving and processing the events can be experienced with a familiar network of people who are dealing with a similar experience.

The two memorial sites in the Government Quarter will have a somewhat different *raison d'être*. They will address a broader public and will be visited by a number of different groups. Because of their urban setting, they will be more accessible and will form part of the urban public space around the new Government Quarter. This could make these sites the center for public remembrances and ceremonies.

These varying features of the different memorial sites will have implications for those who visit them and how they will be used.

5. The memorial sites in Hole council and Oslo

About the Government Quarter

The Government Quarter is part of the centre of Oslo, between the areas that today are called Hammersborg and Grendsen. The area currently consists of the following buildings: the G-block, Høyblokka (“the tall block”), the Y-Block, the S-block, R4, R5 and R6.

Before the bombings, the area saw a lot of traffic and pedestrian activity, both in the daytime and at night. The area has been a natural passageway for many pedestrians and cyclists. This openness and freedom of movement so close to the corridors of power suggested closeness between those parliamentary elected and the people. It was not uncommon to encounter the Prime Ministers or other Ministers walking up Akersgata from *Stortinget* (Parliament) and the Government offices. Norway’s three largest newspapers – Aftenposten, VG and Dagbladet – used to be located in Akersgata. Today, only VG remains, located next door to R5 and facing Akersgata. The main police station in Oslo was previously located at Møllergata 19, close to the Government Quarter. Important neighbours remain, including the Supreme Court and the Oslo Courthouse (*Tinghuset*).

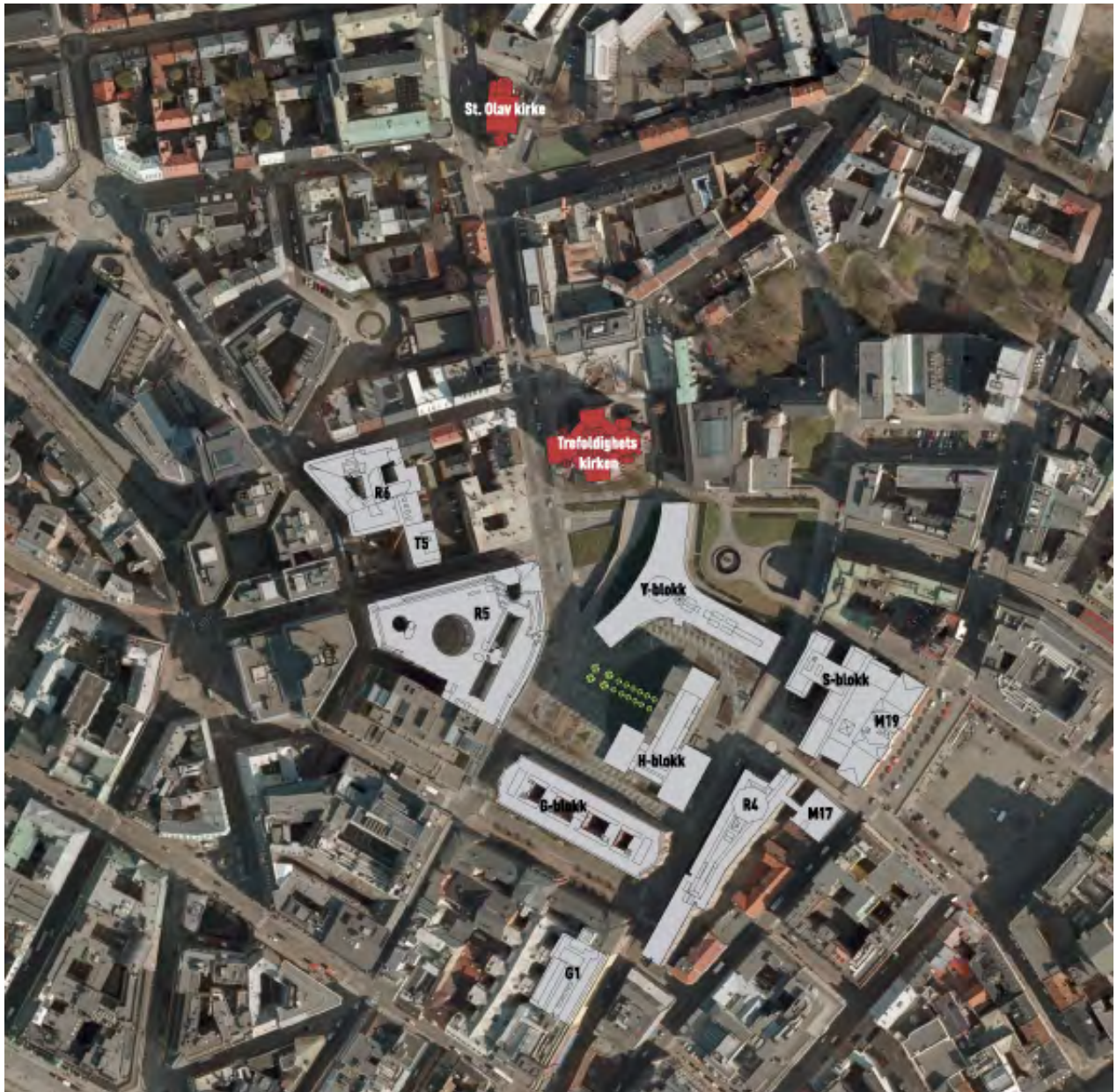
Until the July 22 attacks it was possible for cars to drive through Grubbegata, Høyesterettplass and Akersgata. Part of this area was previously referred to as the ‘Empire Quarter’ and consisted of four large Empire style buildings from the 1800s. The military hospital was completed in 1807 and *Rikshospitalet* (the State Hospital), consisting of three buildings, was completed in 1826. It was not until 1859 that the whole area of Hammersborg, as it is known, became part of the city of Christiania (as Oslo was formerly known). In the 1880s *Rikshospitalet* moved to new premises, and the Government took over the running of the Empire buildings. In 1887 an architectural competition was held to decide who would design the new government buildings at the site. Five submissions were selected and after further work, architect Stener Lenschow finally won in 1891.

Lenschow’s proposal was based on a large, H-shaped building in a neo-Renaissance style. Following illness, Lenschow had to pass the project on to the second-placed submission by the architect Henrik Bull, who completed the building in typical *Jugend/Art Nouveau* style. The ambitions and qualities of the project were not aligned with its economic realities, so that only the southern part of the H was completed, which faced what was then called Apotekergaten (currently *Høyesterettplass*). This building is today referred to as the G-block and houses the Ministry of Finance.

The dissolution of the union between Norway and Sweden, the First World War, the 1930s Depression, and a number of other events effectively halted the development of any further government buildings. The buildings plans were only taken up again in 1939, when a further architectural competition was held. This time four proposals were regarded as equally good, but no winner was designated, and the jury concluded that the site was unfit.

After the Second World War, a new jury was appointed and they awarded the commission to architect Erling Viksjø. His proposal was premised on demolishing the Empire Quarter and a heated debate ensued, which ended with the Military Hospital being disassembled and stored. In the 1980s, it was reassembled at Grev Wedelsplass, where it currently houses the Arts Council Norway, among other institutions. The remaining Empire buildings were demolished. After Viksjø had amended and redrawn the project several times, his building, known as Høyblokka (‘the tall block’) was finalized in 1958. Høyblokka was intended, like Bull’s Ministry of Finance, to stand as a monumental building with elements that invoked nation-building in the detailing of the façade and main building. Even if Viksjø himself referred to the building as only an office block, it is undoubtedly viewed today as a significant example of a national *gesamtkunstwerk*.

The natural concrete that Viksjø developed especially for this project meant that he could invite contemporary Norwegian artists to try out what they referred to as ‘concrete engraving’ – creating



The Government Quarter in the centre of Oslo.

images in the surface of the concrete using sandblasting. Both the Y-block and Høyblokka included significant works by artists such as Carl Nesjar, Inger Sitter, Kai Fjell, Odd Tandberg and Tore Haaland. Carl Nesjar invited Pablo Picasso into the project, and the two artists collaborated on the three of the friezes in this new technique.

In 1969, the Y-block was completed, also designed by Erling Viksjø. The intention behind this building process was to define three different urban spaces, each with its own iconic building: Høyblokka, the Trinity Church and the Deichmanske Library. The Y-block also has a frieze by Nesjar and Picasso, on the outer wall facing Høyblokka.

In 1978, Viksjø's architects' office, under the leadership of his son, Per Viksjø, built R3 or the S-block on the site of the old prison at Møllergata 19. A decade later R4 was built on the site of the former bar, Justisen.

In 1996, Torstein Ramberg Architects completed the fifth stage of the building of the Government Quarter: R5. The site borders on Akersgata, Teatergata and Munchsgate. The building adapts to the existing curvature of Akersgata's architecture, as required by the cultural heritage



Sørbråten and Utøya.

authorities. Toga-gården, the corner buildings of the quarter, was also restored and upgraded. In 2011, the final building R6 was completed. It was designed by BA Architects and is located on the edge of the Government Quarter, in Teatergata.

Sørbråten, Hole council, Buskerud County

On 3 April 2013 the Ministry of Government Administration, Reform and Church Affairs announced that Sørbråten had been chosen as the location for a memorial site in Hole Council.

Sørbråten Farm is located north-east of the island of Utøya and due north of Utvika Camping near highway 155. The farm, located in a small creek, consists of barn, outhouse, washhouse and main farmhouse. Behind the buildings the farmland runs northwards. A dislocation in the landscape forms a headland between the farmland and the Tyrifjorden lake. Both the vegetation and the landscape of the headland are reminiscent of Utøya. Until now, the area has been used for recreational purposes.

On behalf of the Government of Norway Statsbygg will enter into a 50-year leasehold agreement with the landowner concerning this land, which may be extended. The area this agreement comprises is about 4000 square meters. A pedestrian walkway to the memorial site will also be created. It is currently planned to run between the headland and the farmland, and will be about 300 meters long. A fence will be erected between the headland and the Sørbråten farmyard.

To get to Sørbråten by car one exits the E16 at Østbråtakollen and follows highway 155 to Utstranda. If one is arriving from the south, one will pass Utvika Camping and the Sørbråten farmyard will be on the left-hand side. The planned exit for the memorial site is north of the farm, on the eastside of the road, where there will be car and bus parking for visitors to the memorial site. Visitors will cross Utstranda and access the memorial site via a pedestrian walkway.

6. Memorial sites: definitions and limitations

The assignment letter from the Ministry of Culture provides for the establishment of memorial sites. KORO uses the following definition: “A memorial site is a place devoted to remembrance and reflecting over an event. The site may take the form of a memorial, a work of art or an architectural project. A memorial site may serve other functions beyond commemorating a specific event.”

It is not unusual for the terms monument, memorial and memorial site to be used interchangeably, despite the difference in their nature and usage. The monument is usually figurative, with a vertical, towering and centralised form that primarily addresses the viewer from a distanced position – at ground level. A memorial site, on the other hand, is a place, a horizontal area and space, which in addition to providing a location for a work of art and for information to be disseminated, is also used by people.

Monuments are authoritarian in form. They manifest commonly accepted historical facts and serve a master narrative. Memorial sites do not express an authorised monologue in the same way, but are conceived in a way that allows individuals space to experience their own memories and emotions, which may ultimately be given expression. The human presence and the utilisation of the place is, therefore, a central part of memorial sites. Memorial sites characteristically invite physical interaction, either in the form of private ceremonies or spontaneous gestures. They include both individual action and collective interaction, without prescribing how these should take place.

The memorial site for the Oklahoma bombing is such an example. The memorial site covers a large area and includes 168 bronze chairs engraved with the names of each of the victims. The architect’s intention was that the visitors could touch the chairs bearing the names of those killed (*Field of Empty Chairs*) and leave flowers and other things by or on them.

The Vietnam Veterans Memorial is another example. Here people can copy the names engraved in the granite wall and take them home as an act of remembrance. People who search and find loved ones and transfer the names to paper become part of the visual and social space of the memorial site.

Such actions turn memorial sites into places where the public and private meet, where the individual and the collective exist side by side. People use memorial sites differently in public. That way, they also become sites where democratic values are reflected and practiced. This is one aspect that the Art Selection Committee would underline, and would like to be a prominent feature of the July 22 memorial sites.

The memorial sites commemorating the victims of July 22 should, in principle, be accessible to all. They will then become public spaces used by many different people, each with their own relationship and association to the events. Like other memorial sites, they will also be used by future generations, who will approach the tragic events as a “post-memory” and establish their own understanding of July 22. It is, therefore, important that the memorial sites also ‘speak’ to the future as well as to today and open up for different interpretations and approaches.

7. Examples of memorial and memorial sites to commemorate victims of man-made tragedies

The Art Selection Committee has chosen to present examples of existing memorial sites to commemorate the victims of man-made tragedies, because these differ in form and content from memorial sites in relation to natural disasters. The process of grieving and coming to terms with intentional, made-made tragedies is often followed by a desire to understand the background to the events, and carries with it a need for information. The following examples show memorial sites with artists' commissions, which combine commemoration and poetic, spatial elements with presenting information and raising awareness.



© Antony Gormley. Photo: Stian Lysberg Solum / NTB SCANPIX.

Site of Remembrance / memorial site for deported Norwegian Jews

Location: Akershuskaia, Oslo

Inaugurated: October 2000

Artist: Antony Gormley, UK

Commissioned by: the Government of Norway

Site of Remembrance / Erindringens sted was unveiled on 25 October 2000. The memorial site is located on a lawn near the Akershus quayside where Norwegian Jews were deported on the ships SS Donau and SS Gotenland in 1942 and 1943.

The memorial consists of eight iron chairs: four placed in pairs and four standing alone, all facing the sea. The chairs are spread out over a fairly large area. The seemingly accidental placement gives rise to associations with a hurried departure. All the chairs are missing a seat, which can be interpreted as a reference to absence.

The accompanying plaque states: "From this 532 Norwegian Jews were led aboard the SS Donau on 26 November 1942 and deported to Auschwitz. On 25 February 1942 a further 158 Norwegian Jews were deported from the Filipstad Quay on the SS Gotenland. In total 772 Norwegian Jews were deported. Only 34 of them survived. 250 families were obliterated. This monument has been erected to commemorate the Jewish people who were deported and killed in this dark chapter in Norwegian history."

In its form and content *Site of Remembrance* is representative of a global culture of remembrance, in which a nation state questions and examines problematic aspects of its own history, which differs from a former, more patriotic culture of remembrance. This aspect is underlined by the fact that

the memorial site acts as a framing device for the international Holocaust Remembrance Day on 27 January. This day commemorates those groups persecuted, deported and murdered during the Second World War. On Holocaust Remembrance Day in 2012, the Jewish community for the first time received a public apology from the Norwegian Prime Minister, who emphasised the responsibility of the Norwegian State in his public address.

Such a use of a public forum is an example of what cultural theorist Aleida Assman calls “a change in the basic grammar of the construction of collective memory”, which shows a greater willingness to embrace the complexity and ambiguity of both historical events and our interpretation of them.²

The Vietnam Veterans Memorial



Foto: Mel Longhurst /
CAMERA PRESS / NTB Scanpix.



Foto: Chip Somodevilla
/ AFP / NTB Scanpix.

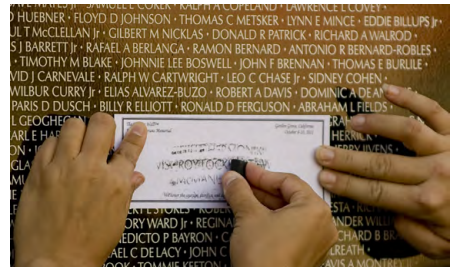


Foto: Paul Rodriguez /
ZUMA Press/Corbis / NTB Scanpix.

Location: The National Mall / 5 Henry Bacon Dr NW, Washington, USA

Inaugurated: 13 November 1982

Architect: Maya Lin

Commissioned by: Vietnam Veterans Memorial Fund, Inc. (VVMF)

The Vietnam Veterans Memorial is situated in the park of the National Mall, which also houses other national monuments and museums, such as the Lincoln Memorial and the Washington Monument.

The memorial site was created by Maya Lin and consists of two black granite walls, each with 70 panels with names inscribed on them. The polished walls of the memorial reflect its environment and visitors see themselves reflected among the names of those killed, so that past and present intertwine. The names are listed chronologically according to the date of the soldiers' death. As of 9 April 2013, the number of names stands at 58.261. The two granite walls create a V-shape that pierces the ground of a grass bank. The gentle sloping walls are highest in the middle where they meet at three meters, and only 20 cm high at the ends. The walls point in opposite directions: towards the Washington Monument and to the Lincoln Memorial, creating an historical connection between them.

Maya Lin explicitly stated that it was important for her to work with the site and not to disrupt or to enter into conflict with the existing landscape of the park.

The objects that people leave behind are saved, identified and kept in an archive. A rotating selection of these objects is displayed at the Smithsonian Museum of American History.

2. See the essay 'From monument to memorial – new approaches to public space' by Tor Einar Fagerland, Appendix 5.



Photo: Juergen Raible / AKG images / NTB Scanpix.



Photo: Wolfgang Kumm, DPA / NTB Scanpix.

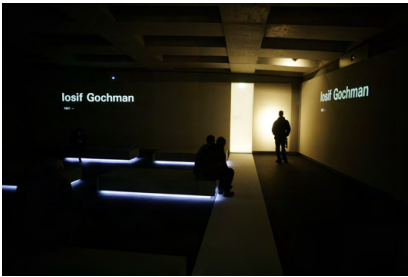


Photo: Hermann Bredehorst / Polaris / NTB Scanpix.

Holocaust-Mahnmal – Denkmal für die ermordeten Juden Europas

Location: Cora-Berliner-Straße 1, Berlin, Germany

Inaugurated: 10 May 2005

Architect: Peter Eisenman, USA

Commissioned by: the German Bundestag

<http://www.stiftung-denkmal.de/>

Holocaust-Mahnmal was inaugurated in May 2005. It covers 19.000 square meters and consists of 2711 concrete blocks of different height on gently sloping ground, arranged according to a grid pattern. According to Peter Eisenman, the idea was to create a labyrinthine, disturbing and confusing physical structure to express the notion of a system that had lost all humanity.

Eisenman was originally collaborating with the American artist Richard Serra, and their proposal won the competition for the memorial in November 1997. Serra later withdrew from the project and Eisenman presented and completed a modified version of the proposal on his own.

Holocaust-Mahnmal includes an under-ground visitor centre, which is architecturally and visually connected to the concrete blocks above through an internal ceiling construction in the visitor centre. The centre presents information regarding the Nazi persecution of European Jews in the period 1933-45. It consist of nine rooms, each with its own thematic and approach to mediation: *Auftakt*, *Raum der Dimensionen*, *Raum der Familien*, *Raum der Namen*, *Raum der Orte*, *Gedenkstättenportal*, *Yad-Vashem-Portal*, *Onlineportal des Bundesarchivs* and *Videoarchiv*. The visitor centre also includes the names of all known Jewish victims of the Holocaust, gathered in collaboration with the Yad Vashem Museum in Israel.



Photo: David Butow / Corbis / NTB Scanpix.

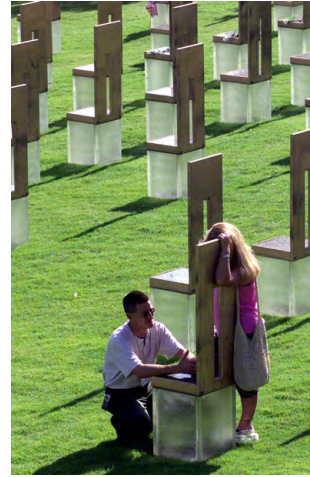


Photo: Jeff Mitchell, Reuters / NTB Scanpix.



Photo: Sue Ogrocki, AP / NTB Scanpix.



Photo: David Butow / Corbis / NTB Scanpix.

Oklahoma City National Memorial & Museum

Location: 620 North Harway, Oklahoma City, USA

Inaugurated: 19 April 2000 (memorial site) / 19 February 2001 (museum and visitor centre)

Architect: Butzer Design Partnership

Commissioned by: the government of the United States of America

The bomb attack in Oklahoma City is the event that is most similar to the terror attack in Oslo and at Utøya on July 22 2011.³ On 19 April 1995, the Alfred P. Murrah Federal Building Oklahoma City Centre was the target of a car bomb. 168 people lost their lives in the attack, including 19 children. Over 800 people were injured, and 300 surrounding buildings were damaged. The perpetrator was the right-wing extremist Timothy McVeigh, an American citizen with a military background from the Gulf War.

The memorial site after the Oklahoma bombing is located in the downtown business district of Oklahoma City, where the building originally stood. It covers an area of 13.000 square meters and consists of two monumental *Gates of Time*; 168 chairs placed on a lawn, bearing the names of all those killed (*Field of Empty Chairs*); a 97-meter long *Reflecting Pool*; a *Rescuers' Orchard*; an elm tree that survived the bombing (*The Survivor Tree*); fragments of the original building's walls with the names of the 600 survivors (*Survivors' Wall*); a Children's Area; and the Oklahoma City National Memorial Museum with a visitor centre and archive, which holds exhibitions and has a collection of objects related to the bombing with the aim of promoting knowledge production around the issue of terrorism. In addition to the memorial site and the visitor centre, the Oklahoma City National Memorial Institute for the Prevention of Terrorism was established in 2000. <http://www.mipt.org/> The Institute receives funding from the U.S. Department of Homeland Security.

3. The Art Selection Committee have chosen this as an example as the 9/11 Memorial has been described in detail in the essay 'From monument to memorial – new approaches to public space' by Tor Einar Fagerland, see Appendix 5.

The memorial sites mentioned above share certain features: they include simple, poetic forms and spaces that can be occupied by people and they combine sculptural elements and architectural constructions that could be labelled post-Minimalist. Another common denominator is that the memorial sites combine contemplative elements and spaces with an educational component in the form of providing information, a visitor centre or a museum. In some cases, this aspect is downplayed and subordinate to the sculptural element. *Site of Remembrance* at the Akershus Quay, for instance, has a QR-code engraved onto the information plaque that provides the background to the memorial and to the specific events of 1942 and 1943 that it relates to. The Vietnam Veterans Memorial includes the names of all of those killed, which is fully incorporated into the artistic project. A new, independent Education Center is planned for the Vietnam Veterans Memorial. The Holocaust-Mahnmal and Oklahoma City National Memorial & Museum both have large, separate building complexes that provide information and contribute to knowledge production around what happened. All these memorial sites provide room for the expression of grief, while simultaneously contributing to information and awareness around what happened. This combined approach invites engagement and participation and contributes to the dynamism and relevancy of the memorial sites.

Other memorials and memorial sites after July 22

In the wake of the July 22 2011 tragedy several national gatherings have been held at Utøya, including ones organised by AUF (the Norwegian Labour Party Youth League) and by the National Support Group for the victims of July 22. In connection with the national memorial ceremony in August 2011, the Norwegian Directorate for Civil Protection and Emergency Planning (DBS) invited the survivors and victims' families to visit the island of Utøya. AUF held an "Open Week" at Utøya in the Spring of 2012 to which anyone with a connection to Utøya was invited to visit the island again. AUF joined with the National Support Group in to commemorate the first year anniversary of July 22 at Utøya in 2012. AUF have said that they will not be holding their traditional annual summer camp at Utøya in the foreseeable future. It is, therefore, likely that the island will be used for memorial ceremonies on the anniversary of July 22 2011 for the years to come.

In connection with the establishment of the new "Nye Utøya" – a collaborative project between AUF, Fantastic Norway and PEAB – a memorial site has been planned to remember the victims of the terrorist attack. The placement, content and aesthetic of this memorial will be planned in close collaboration with the victims' relatives.

Below the Art Selection Committee have included an overview of other memorials to commemorate the victims of July 22 2011:

The Widerberg monuments

This private initiative included the donation of sculptures to the 56 Norwegian councils that lost one or more of their inhabitants in the July 22 attacks. The sculptures were made by the Norwegian artist Nico Widerberg. The commissioner wished to remain anonymous.



©Nico Wideberg / BONO 2013.
Photo: Ned Alley / NTB scanpix.



Photo: Ahamd Ghossein.

Relocating the Past: Ruins for the Future

Outside the VG newspaper building in Akersgata VG keeps their newspaper display case. The artist Ahmad Ghossein has, in collaboration with URO (KORO), taken this VG display case, as a point of departure for an art project. With its cracked glass and newspaper from July 22 2011 this object bore witness to the bombing of the Government Quarter. The display case will be used as the foundation for the temporary art project *Relocating the Past: Ruins for the Future*, which will be displayed at the bus shelter across the street from the original location of the display case. The work will be on view from 27 June 2013.

Since the events of July 22 2011 memorials, monuments, plaques, and memorial sites of a spontaneous and informal character have been established. They are an expression of different groups and/or individuals' needs and desires to express themselves after a traumatic incident.



Photo: Holm Morten / NTB Scanpix.

The sea of flowers

After the terror attacks of July 22, the cathedral became a site of national mourning. People left messages, candles, flags and flowers outside the cathedral and 'the sea of flowers' was created. Oslo City Council kept these flowers and conserved them as compost. The National Archives have collected over 25.000 drawings and messages.



©Tone M Karlsruud and Tobbe Malm.

Iron Rose for Norway

Blacksmiths, blacksmith students and artists in Norway and abroad have created roses that will form a memorial. The Iron Rose project was started via a Facebook page, which encouraged blacksmiths around the world to create iron roses. Survivors and victims' families were also invited to create iron roses for the project.



Photo: Morten Holm / NTB Scanpix.

The Altar

At the bus stop by Lien Farm in Utvika in Hole Council an informal memorial site has been created, commonly referred to as 'Memorial Grove' or 'The Altar'. People have placed flowers, small items and personal messages on a collection of stone slabs. These are collected and preserved by the National Archives.



Foto: Tore Meek / NTB Scanpix.

Utvika camping

A stone and a plaque have been erected on the quay at Utvika Camping in Hole Council as a memorial to the victims of July 22. The plaque bears the inscription “If one man can show so much hate, imagine how much love we can show together. On July 22 2011 we helped around 250 young people from Utøya ashore here. Love from holidaymakers and inhabitants of Utvika Camping.”

These informal memorials and memorial sites belong to the people and have a different function and significance from that the official memorial sites that are being planned and will be built as a result of formal decision-making processes. The spontaneous and official public memorial sites will exist side by side.

In addition to the examples we have cited, there are materials and objects that have been conserved by different public bodies. These include messages, letters, cards and items that the National Archives have collected, compost from the Sea of Flowers, building materials from the Government Quarter and other damaged items. Moreover, there is information material in the form of NRK Beta’s “Twitter Terror Project”, which gathers all the tweets posted immediately after the attacks (see <http://nrk.no/terrortwitter/>). Moreover, the result of the survey that the Art Selection Committee initiated is published in full at www.minnsteder.no. The Art Selection Committee notes that the availability of this material and whether it can be used as part of the official memorial sites is as yet unclear.

8. The art selection committee's approach and concept

The written assignment from the Ministry of Culture largely defines the project and its overall concept.

The main points in the assignment letter are the following:

- A permanent memorial site will be established on the headland facing the island of Utøya in Hole Council.
- A permanent memorial site will be established in the Government Quarter in Oslo.
- A temporary memorial site will be established in the Government Quarter in Oslo, between the Deichmanske Library and the Y-block, bordering on Grubbegata.
- The temporary memorial project may be incorporated into the permanent memorial site in the Government Quarter in Oslo.
- The names of all those killed in the July 22 bombing will appear as part of the permanent memorial site in the Government Quarter in Oslo.
- The names of all those killed in the massacre at Utøya will appear as part of the memorial site in Hole Council.
- All the memorial sites must be carried out by the same person/collective and they must relate to each other.
- An open, international pre-qualification stage will lead to a closed competition.
- The permanent memorial site in Hole Council and the temporary memorial site in the Government Quarter in Oslo must be completed by July 22 2015.
- The completion of the permanent memorial site in the Government Quarter is dependent on and must take into account the redevelopment of the area.

The Art Selection Committee takes these requirements as a point of departure and will expand on certain aspects. The Committee would like to start by pointing out that the two sites – the headland at Sørbråten in Hole Council and the Government Quarter Oslo – are very different.

Sørbråten in Hole Council

At Sørbråten in Hole Council the memorial will form part of the landscape, and will be surrounded by natural elements such as forest, rocks and water. It would be natural to imagine this as a remote, quiet and contemplative place that may be encountered as part of a planned visit. The time it takes to walk out to the headland and the road leading to the memorial site will become part of the experience and could potentially be incorporated into the proposed memorial project. The small hill-crest that makes up the headland has vegetation and a natural shape that are similar to the island of Utøya. It is worth noting that the terrain is uneven and it is possible to experience the site at different heights and from different levels. Even if the headland itself gives rise to associations with Utøya, the view out to the island is the most striking aspect of the site.

The fact that the headland is relatively remote also presents certain limitations. There is no institution that can provide daily maintenance and upkeep, which needs to be taken into account. The changing seasons and climate also have to be considered, along with the variations in the water levels of the Tyrifjorden lake, which may alter the experience of the site. The remote character of the place means that there is a potential danger of cults gathering or that extremists may misuse the memorial.



Sørbråten.

The Government Quarter

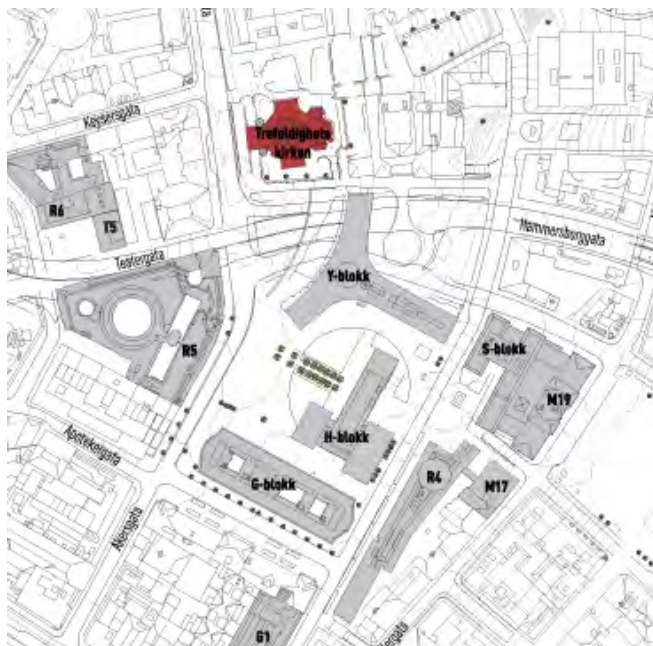
The Government Quarter is located near Oslo City Centre, in the areas that are currently referred to as Hammersborg and Grensen, and consists of the following buildings: the G-block, Høyblokka ('the tall block'), the Y-block, S-block, R4, R5 and R6. The Government Quarter houses a number of governmental offices. The Ministry of Finance uses the first purpose-built G-block, completed in 1906. Since Høyblokka was completed in 1958, an expanding government administration has seen a new building being added to the Quarter every decade. The Government Quarter is being rebuilt as a result of the July 22 bombings in 2011.

Two memorials have been planned for the Government Quarter in Oslo: one temporary and one permanent. The temporary memorial site will be located on the grass between the eastern façade of the Y-block, the main façade of the Deichmanske Library and the façade of the main Fire Station. A challenge associated with this site is the ventilation shaft and light channel down to the exit route from the Fire Station. Grubbegata will be closed.

The site for the temporary memorial will for a long time be surrounded by various building projects, which will create noise and the impression of a visually chaotic environment. The building projects will, to a large extent, affect the experience of the memorial site and create a less typical setting for a memorial. This challenge can be met by creating architectural zones or spaces that shield visitors from these disturbances. There are also other potential solutions that may involve giving the site an immaterial character, for example, through a series of regular events or activities that take place at the site or use it as a point of departure, which are durational and leave traces and/or are documented in some form or other.

At a certain time, the temporary memorial project will be disbanded and be replaced by a permanent memorial site. The timing of this transition is not yet set, but as of today the process looks like it will take ten years. The Art Selection Committee emphasises the importance of an expressed connection between the temporary and the permanent memorial project. This connection can be made in a number of ways. For example, elements or modules can be moved and incorporated into a new permanent project or this link can be made evident through documentation or archival matter that reflects the activities that took place at the temporary memorial site. How the issue of making this connection and transition is solved should form a significant part of the competition proposal.

The Art Selection Committee have made it clear to the Ministry of Government Administration, Reform and Church Affairs (FAD) that it will be necessary for the permanent memorial in the Government Quarter to be centrally placed in the various spaces and squares that will be created



The Government Quarter.

around the site where Høyblokka is located today. The fact that we currently do not know the time and the placement of the permanent memorial site creates a particular kind of challenge, which will be set out in more detail in the competition programme that the participants will receive. This is related to the form that the conceptual explanation takes and the level of detail that the submission will include. The submission should take the form of a conceptual draft project description, which can be altered in accordance with how the building of the new Government Quarter develops. The permanent memorial in the Government Quarter will ultimately become part of an urban park area, which needs to interact with the architecture of the new buildings. Many different visitors and user groups will likely be traversing the areas, both those immediately affected, and a more general audience. This is likely to become a site for public memorial services and ceremonies.

The Art Selection Committee envisages that the connection, which the assignment letter from the Ministry requires, between the memorial sites in the Government Quarter and in Hole Council can be made in a number of different ways. For example, through the use of a similar formal language, drawing on related shapes or forms for both projects, or that both sites feature corresponding stylistic devices. There is also the possibility of linking the two sites through conceptual similarities or the connection could be made via affiliated social spaces, in which people are invited to use the sites in similar ways. The requirement that there should be a link between the two memorials should, nevertheless, not preclude a site- or context specific approach. As stated above, we are dealing with two different sites, which most likely will be used by different audiences. This must also be taken into consideration when connections are made between the two places.

The form and function of the memorial sites

As the examples set out in chapter 7 indicate, it is possible to trace a tendency in modern memorial sites that involves combining a Post-Minimalist, poetic expression with an educational element. These two levels are usually physically separate. The sculptural, spatial element invites participation, experience, reflection and the expression of grief in one place, while an information centre or museum nearby provides background information and the opportunity to reflect on a more intellectual level.

The Art Selection Committee would be especially interested in solutions that combine artistic expression with knowledge production in new ways. This is particularly relevant for the permanent memorial site in the Government Quarter. Here it would be natural to imagine an art project that unites empathy and remembrance with access to information and the generation of knowledge and insight. Such an approach would create a site that engages people and promotes a consideration of the social fabric of society. This would also dovetail with the political aims after the attacks, namely greater openness and democracy. The Committee would like to add that this educational orientation, geared towards knowledge production and participation, is already a feature of many contemporary art practices. This aim, therefore, dovetails with an existing tendency within current artists' practices.

Physical parameters for Sørbråten and the Government Quarter

The necessary leasehold agreement with the landowner at Sørbråten for the memorial site in Hole has been made. A Regulation Plan for the site and its related access routes and parking areas needs to be drawn up. The Regulation Plan will be developed by Statsbygg in collaboration with Hole Council. Both the leasehold agreement and the Regulation Plan affect how the memorial site can be used. This will be specified in the competition dossier issued after the pre-qualification stage.

It is, as yet, unclear which buildings will remain and which will be demolished in the Government Quarter. By the end of June 2013, the outcome of a KVV inquiry and its subsequent report is due, which will recommend the main course of action regarding the development of the Government Quarter. This will be followed by a quality control (KS1) carried out by the Ministry of Finance. During the KS1 process, a planning-programme will start, which is the preliminary stage to a formal Regulation Plan. After KS1 and the draft planning-programme, the Government will pass a resolution to decide in the main concept behind the development of the Government Quarter. This resolution will be completed by Spring 2014, at the earliest. It will set out whether Høyblokka is to be demolished or not, and how many ministries and departments will be gathered in the Government Quarter. After this resolution, the work with the Regulation Plan and the physical layout of the whole area will begin. The process is forecast to be completed in 8-10 years' time, which is when the people can begin to inhabit the buildings. Updated information will be set out in the competition dossier, but proposals for a permanent memorial in the Government Quarter must take into account the degree of uncertainty that the whole process entails. Updated information on can be found here:

<http://www.regjeringen.no/en/dep/fad/Selected-topics/the-government-quarter.html?id=669703>

9. Mediation and participation: the survey

Since the first meeting on 19 November 2012, it has been important for the Art Selection Committee that the process is characterised by transparency and contact with the outside world. As a way to achieve this, the members of the Committee have participated in different forums (on TV, radio, at seminars and the like) to provide information on the Committee's work.

The most important strategy in the process of involving a national audience has been the creation of a survey to get input on what form the memorial sites might take. The survey was published on the national news broadcast Dagsrevyen on 24 April and during the time the survey was available online, 594 people responded to the call to put into words what they would like the memorial sites to evoke. The survey was also specifically addressed to members of AUF and the National Support Group after July 22, and included a control group of 1000 representative respondents.

The Art Selection Committee received 6183 words/expression through the survey, in which recurring themes were "solidarity", "love", "sorrow" and "hope". The survey showed the importance of both sentiments that were individually heartfelt (sorrow, love) and socially minded (solidarity, community). The analysis of the responses is set out in Appendix 6.

10. Mediation and information

The overarching aim for the Art Selection Committee is that the memorial sites should continue to be relevant and meaningful, and speak to future audiences. This involves maintaining a relevant contribution to a public discourse. Members of the Committee are prepared to participate in such a discourse for years to come.

As part of maintaining the significance of the memorial sites, the Art Selection Committee finds it natural to keep open the possibility of producing a book/publication that reflects on the meaning of the memorial sites and how they have developed.

The tragic events of July 22 received much media coverage and the memorial sites will, therefore, be presented in the local, national and art professional press. This will take place both during the creation and the opening of the memorial sites. Other forms of mediation, such as debates and discussions, will also follow from the press coverage. Further information about the memorial sites will be published on the project's own website.

11. Competition format and completion

As it is formulated in the assignment letter from the Ministry of Culture, the commission will be awarded on the basis of an open, international call for a pre-qualification stage, which will be followed by a closed competition. KORO – Public Art Norway has established a practice whereby the Art Selection Committee may invite a limited number of candidates to the closed competition, beyond those who have submitted to the pre-qualification stage. The principles underpinning the pre-qualification stage are based on the established practices for competitions used by KORO and the Norwegian Visual Artists Association (NBK).

Principles for pre-qualification

Pre-qualification can be compared to a public job application. At this stage, candidates submit an overview of previous relevant projects, a brief statement their interest in the commission, and a CV. This pre-qualification stage does not invite proposals for the actual commission.

All applications to the pre-qualification stage must be submitted electronically using the application form at www.minnester.no.

For the pre-qualification to the memorial sites commission the following criterion for suitability applies: All candidates must state the reason for their interest in the commissions, which shows that they have a relevant understanding of what the commission entails.

For the pre-qualification to the memorial sites commission the following criterion related to competency applies: All candidates must have a formal artistic or architectural competency in the form of education or relevant practical experience.

Principles for the closed competition

The Art Selection Committee are aiming for a shortlist of up to eight artists, arts and crafts practitioners, architects, landscape architects or collectives to participate in a closed competition. The Art Selection Committee retains the authority to invite up to three candidates from beyond the pre-qualification submissions.

Requirements relating to the submission of materials will be described in a separate competition dossier, which will be handed out at the initial seminar on 4 October 2013. The dossier will include details of the practical, physical and financial framework for the memorial sites.

The fee for participating in the closed competition is 100.000 NOK per candidate/collective. The fee will be paid after the submitted materials have been approved by the Art Selection Committee.

The aim is to award the commission for both memorial sites to one winner, including the temporary project in the Government Quarter. In the case of a tie, the Art Selection Committee can ask for supplementary material from up to three candidates/collectives. If one proposal is deemed most suitable to the memorial site in Hole and another one for the memorial site in the Government Quarter, the Art Selection Committee may negotiate with the candidates to reach a collaborative solution, before one winner is announced.

The framework for the commission may be subject to changes as a result of political decision-making processes.

Initial seminar and site visit

After the publication of the list of candidates for the closed competition, all candidates will be invited to attend site visits in Hole Council and in the Government Quarter. The cost of one representative for each candidate/collective will be reimbursed.

As part of the site visits, the Art Selection Committee will hold a professional forum/seminar for the candidates. The aim of this seminar is to provide the candidates with information about the sites, technical challenges and possibilities, as well as an opportunity to discuss broader artistic/architectural issues associated with the memorial sites.

12. Budget

The Norwegian Government has provided a grant of 25 million NOK to the permanent memorial sites. The temporary memorial site has been awarded 2 million NOK. The Art Selection Committee has opted to allocate the 27 million NOK as follows:⁴

Expenditure	NOK
1. Project management	2 620 000
2. Project preparations	1 015 000
3. Project costs/contingency Hole Council	5 000 000
4. Project costs/reserve Hole Council	870 000
5. Project costs/contingency temporary memorial site, Oslo	2 000 000
6. Project costs/reserve temporary memorial site, Oslo	370 000
7. Project costs/contingency, permanent memorial site, Oslo	10 000 000
8. Project costs/reserve, permanent memorial site, Oslo	1 650 000
9. Mediation	475 000
10. Reserve	3 000 000
TOTAL	27 000 000

Additional expenditure

Expenditure associated with leasing property, adaptation and building in relation to the sites, security provisions and, not least, running the sites will need to be added to the total budget of the project. The funding of this expenditure must be agreed between the Ministry of Culture and the Minister of Government Administration, Reform and Church Affairs.

⁴ Details of the budget are set out in Appendix 2.

13. Progression plan and key stages

18 June 2013

Announcement of the open call for the pre-qualification stage

15 August 2013

Round table discussion with Ed Linenthal, Tor Einar Fagerland and the Art Selection Committee.

1 September 2013

Deadline for submission to the pre-qualification

20 September 2013

Publication of the candidates invited to the closed competition.

4. October 2013

Initial seminar and site visit to Utøya with the participants in the closed competition. The seminar will include professional sessions run by James Young, Tor Einar Fagerland and others. The framework for the competition will be presented.

1 February 2014

Deadline for submission of proposals to the closed competition.

15 February 2014

Winner of the closed competition announced .

Spring 2014

Government decision taken on the main concept for the Government Quarter.

Autumn 2014/Winter 2015 (TBC)

Architectural competition (call for ideas) for the Government Quarter.

July 22 2015

Unveiling of the permanent memorial site in Hole Council and the temporary memorial site in the Government Quarter.

2015/2016 (TBC)

Contracting of the project's architects for the new Government Quarter.

2018 (TBC)

Building to begin on the Government Quarter.

2020-2025

Completion and moving into the new Government Quarter.

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Appendices

A) Members of the Art Selection Committee

Jørn Mortensen, art consultant KORO

Jørn Mortensen (b. 1964) did media studies at the University of Oslo. He has previously worked as the director of the Young Artists' Association (UKS), director of Momentum, the Nordic Biennial for Contemporary Art, the assistant director of Office for Contemporary Art Norway (OCA), and as a communication and mediation consultant for KORO - Public Art Norway. Mortensen is currently the dean of Visual Arts at the Oslo National Academy of the Arts (KHiO). As dean he has worked on establishing a new MA programme in Art and Public Space.

Per Gunnar Eeg-Tverbakk, art consultant KORO

Per Gunnar Eeg-Tverbakk (b. 1964) is an artist and curator educated at the Art Academy of Western Norway (Vestlandets Kunstakademi) in Bergen and at the Hochschule für Bildende Künste, Hamburg. Freelance curatorial projects include Lofoten International Art Festival (LIAF) in 1999, Momentum, the Nordic Biennial for Contemporary Art in 2004, and *Artistic Interruptions* in Nordland in 2003–2005. Eeg-Tverbakk has been director of Galleri Otto Plonk in Bergen, head of exhibitions at NIFCA in Helsinki, and director of Kunstneres Hus in Oslo. In the period 2005–09 Eeg-Tverbakk was a research fellow at the Oslo National Academy of the Arts (KHiO). From 2009 to 2012 he was director of Kunsthall Oslo.

Bente Erichsen, Government representative

Bente Erichsen (b. 1949) has been the director of the Nobel Peace Centre since 2005. She has extensive experience from the cultural field: as a film producer and director in the 1970s and 1980s, as head of culture for LOOC for the Lillehammer Winter Olympics, artistic director of Hedmark Teater and Riksteatret (the Norwegian touring theatre) in 1997–2005. She has also sat on several boards including the national broadcaster NRK, the Norwegian Film and TV Producers' Association, the Association of Norwegian Theatres and Orchestras (NTO), and Telemark University College. She chaired the board of Amnesty International Norway (2006–2010), and currently chairs the boards of Dansens Hus and Dramatikkens Hus.

Mari Aaby West, AUF representative

Mari Aaby West (b. 1986) has been a member of the central board the Norwegian Labour Party Youth League (AUF) since 2010, where she part of the executive committee, and responsible for AUF's work on equality and inclusion. From 2008 to 2010 she worked as a political advisor at AUF's head office, where her area of responsibility was organisation development and education. Aaby West is currently in her second term as a Labour party representative on Porsgrunn council, where she sits on the City Council and the committee for children, young people and culture.

John Hestnes, representative for the National Support Group for the victims July 22

John Hestnes (b. 1959) is the vice-chairman of the National Support Group for the victims July 22 and head of the local Support Group after July 22 for the Government Quarter. Hestenes was a member of the steering group appointed by the Ministry of Culture to examine phase one of the work on the memorial sites. Hestenes currently works as head of security in the service centre for Government Departments (DSS).

Magne Magler Wiggen, architect

Magne Magler Wiggen (b. 1965) is a certified architect, who graduated from the Oslo School of Architecture in 1993. He has worked for Bernard Tschumi Architects in New York and for Niels Torp Architects in Oslo, before setting up mmw architects in 1997. Selected projects include: Villa Bakke (2003); "Kiss the Frog! The Art of Transformation" at Tullinløkka (2005); Galleri GAD at Tøyen (2007); Drammen Station (2011); Spriten Kunsthall, Skien (2012); and Sukkerbiten, Bjørvika (2012). Wiggen is also currently professor at the Oslo School of Architecture and Design and external examiner for Diploma architects at the Norwegian University of Science and Technology.

May Holen Balkøy, Statsbygg

May Holen Balkøy (1949–2013) was an architect educated at the School of Architecture in Oslo. She worked in private practice and was in the period 1991–2001 head of planning, council director and assistant deputy mayor for Ullensaker Council, where she was acting deputy mayor during the expansion of Gardermoen Airport. She worked for Statsbygg from 2001 as director of the department for strategy and development, where her areas of responsibility included Statsbygg's research and development, and the preliminary stages of Statsbygg's work in the wake of July 22 2011, including the concept and planning phases of the building projects. She was also in charge of Statsbygg's cultural planning via the website kryss.no. May Holen Balkøy passed away while working on the memorial sites for the Art Selection Committee.

Jo Ulltveit-Moe, Statsbygg

Jo Ulltveit-Moe (b. 1964) is the director of Statsbygg's department for planning, strategy and development. Ulltveit-Moe is a certified architect, educated at the Norwegian Institute of Technology (now NTNU), and has previously headed the division for Architecture and Landscape at Asplan Viak. He was head of the Norwegian home and city planning association in the period 2002–2006, a member of the editorial board of the journal PLAN from 1999–2006, as well as a member of the board of Norwegian Architectural Firms (AiN) from 2010–2013. Ulltveit-Moe has wide-ranging experience within the areas of urban development, area planning and planning processes.

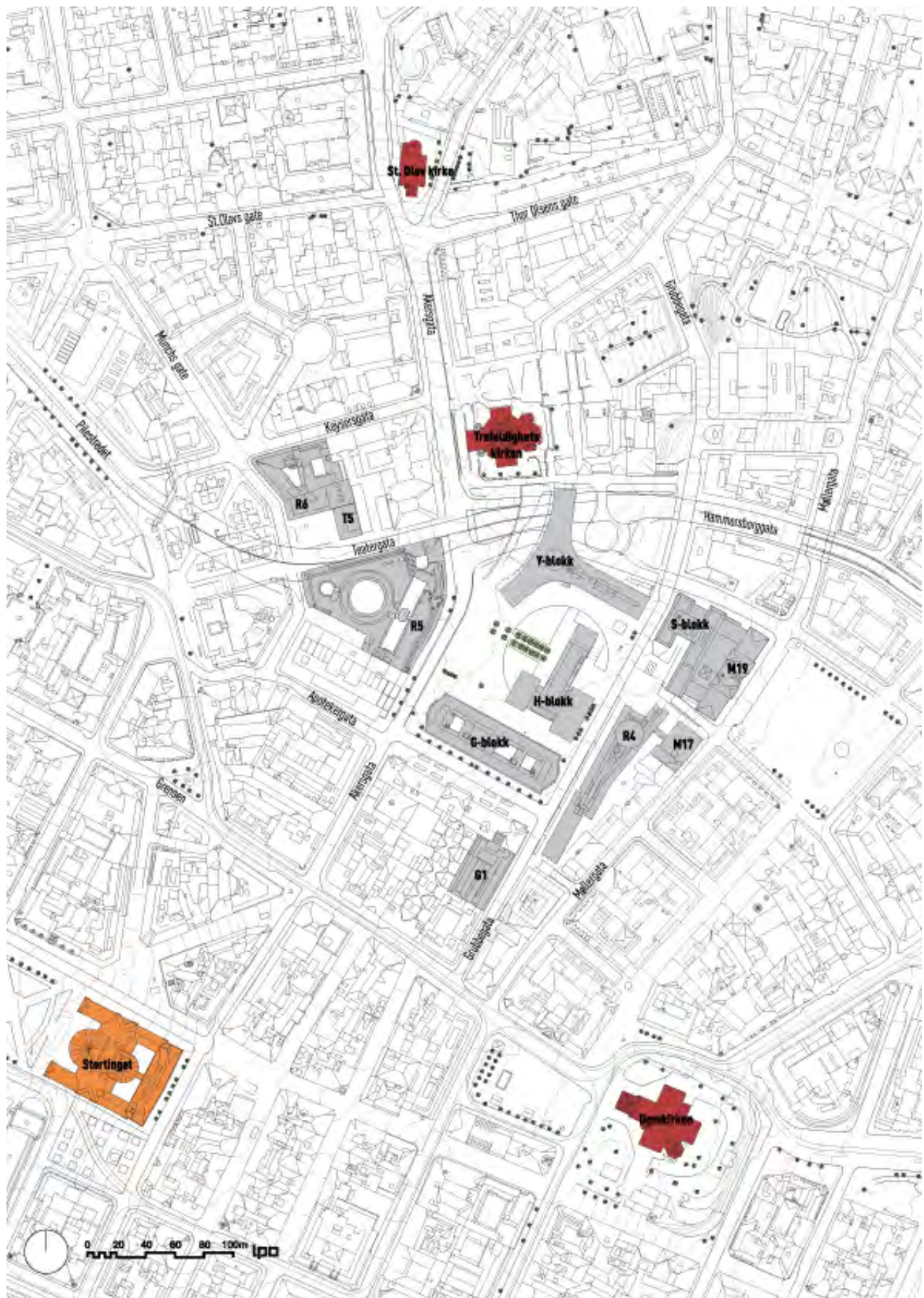
B) Budsjett

Note: the budget does not contain expenditure related to the preparation or running costs associated with the memorial sites etc

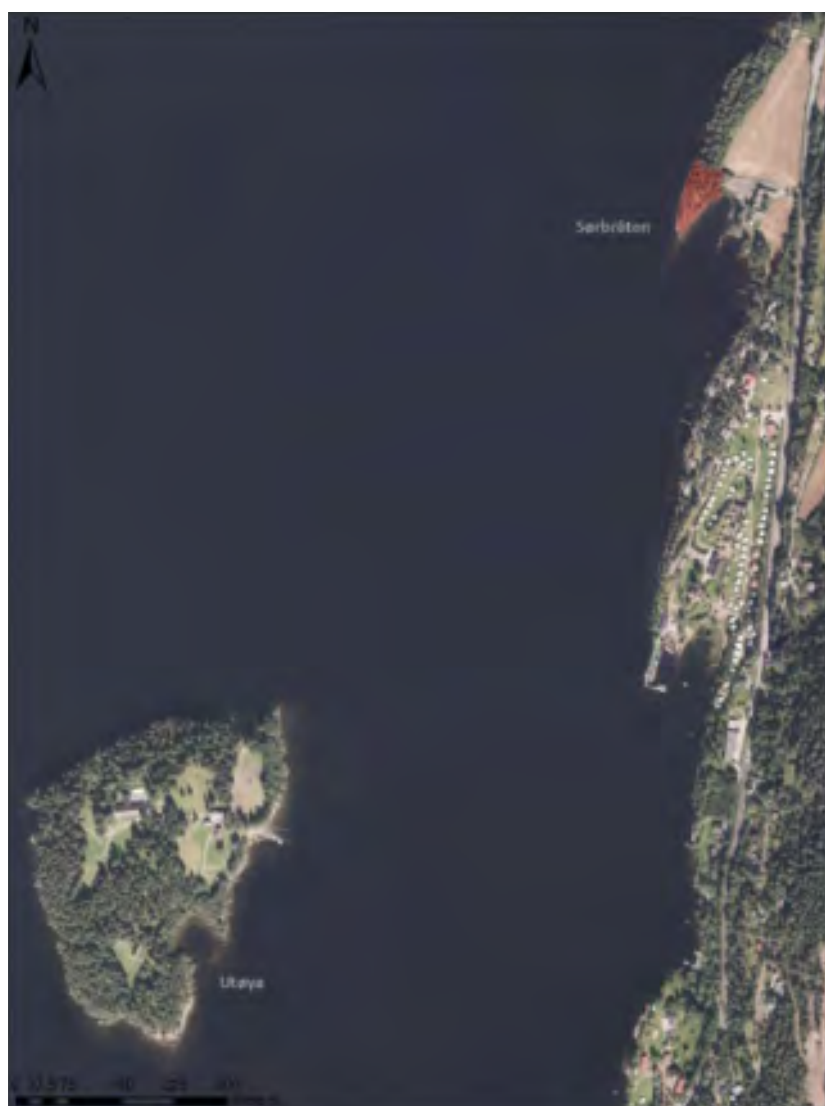
Category	Budget post	Total
		NOK
	Project management Hole/Oslo	
Project management	Consultancy fees (2 consultants)	1 000 000,00
Project management	Committee fees	600 000,00
Project management	Fees for hiring during juries, exhibition etc.	100 000,00
Project management	Employer's tax contribution	240 000,00
Project management	Travel expenses and per diem, consultants	60 000,00
Project management	Travel expenses and per diem, 7 committee members, research	150 000,00
Project management	Expenses, entertaining	50 000,00
Project management	Professional support, consultancy and others	150 000,00
Project management	Contingency (approx. 10 %)	270 000,00
	Subtotal (project management Hole/Oslo)	2 620 000,00
	Art production - preparation	
Art commission	Announcement, advertising, pre-qualification (Hole and Oslo)	85 000,00
Art commission	Site visit/seminar (location, speakers, etc.)	14 000,00
Art commission	Site visit, travel expenses for candidates (8 x 10 000)	80 000,00
Art commission	Competition fee (8 x 100 000) (Hole, Oslo temp.)	800 000,00
Art commission	Site visit, competition winner (1 x 20 000)	20 000,00
Art commission	Site visit, committee (4 x 4 000)	16 000,00
	Subtotal (art production - preparation)	1 015 000,00
	Commission Hole	
Art commission	Commission - basis for BKH 5% fund	5 000 000,00
Art commission	Fee for BLH 5% fund	250 000,00
Art commission	Professional support, preparation	100 000,00
Art commission	Transport/delivery/installation	20 000,00
Art commission	Contingency (approx. 10 %)	500 000,00
	Subtotal (commission Hole)	5 870 000,00
	Commission Oslo (temporary)	
Art commission	Commission - basis for BKH 5% fund	2 000 000,00
Art commission	Fee for BLH 5% fund	100 000,00
Art commission	Professional support, preparation	50 000,00
Art commission	Transport/delivery/installation	20 000,00
Art commission	Contingency (approx. 10 %)	200 000,00
	Subtotal (commission Oslo - temporary)	2 370 000,00
	Commission Oslo	
Art commission	Commission - basis for BKH 5% fund	10 000 000,00
Art commission	Fee for BLH 5% fund	500 000,00
Art commission	Professional support, preparation	130 000,00
Art commission	Transport/delivery/installation	20 000,00
Art commission	Contingency (approx. 10 %)	1 000 000,00
	Subtotal (commission Oslo)	11 650 000,00
	Subtotal (commission Hole, Oslo (temporary), Oslo)	19 890 000,00
	Mediation Hole/Oslo	
Mediation	Signage	50 000,00
Mediation	Entertainment / ceremony / exhibition / opening	150 000,00
Mediation	Survey	100 000,00
Mediation	Information, printing	100 000,00
Mediation	Documentation, photography	75 000,00
	Subtotal (mediation Hole/Oslo)	475 000,00
	Contingency	
	Unspent funds	3 000 000,00
	Subtotal (contingency*)	3 000 000,00
	TOTAL EXPENDITURE	27 000 000,00

*The contingency has been added due to the project's character: it spans a period of 10 years, there are a number of unknown factors relating to the building of the Government Quarter, and expenses may emerge that the Committee could not have anticipated at this stage.

c) Drawings/maps/photos – the Government Quarter



D) Drawings/maps/photo – Sørbråten



E) **From Monument to Memorial:
new approaches to public space**

av Tor Einar Fagerland⁵

"I consider the work I do memorials, not monuments;
in fact I've often thought of them as anti-monuments".⁶
Maya Lin

The tragic events of July 22 2011 created a need to come together, to seek comfort and to make some kind of sense of the senseless. In the immediate aftermath of July 22 central public spaces, particularly in Oslo, but also across the country, were transformed into spontaneous memorials, where people came together, embraced, talked, left flowers, messages and other artefacts. The character and potential of memorials as human meeting places was, therefore, particularly notable in relation to the spontaneous memorials that arose in the midst of our social lives, as was also the case in Oklahoma City in 1995; in Manhattan in 2001; in Madrid in 2004; and in Oslo in 2011.⁷ For this reason more permanent and public memorial projects seek in different ways to incorporate the early, spontaneous memorials. In the days after the bombing of the Alfred P. Murrah Federal Building in Oklahoma City, a fence, which was originally intended to cordon off the scene of the crime, gained an iconic status as thousands of people turned it into a memorial site by leaving flowers, teddy bears and messages there. Today, the fence and the material left there forms an important part of the archive of the official memorial and museum.⁸ A similar approach was taken in New York where, according to memorial jury member James E. Young, the many "missing" posters, candles and setting up of spontaneous memorials, were seen as an early, but integrated part of a long-term process of remembrance, which continues to enter new phases. The opening of the 9/11 National Memorial on 11 September 2011, therefore, represented a new stage of the memorial process, in the same way that the opening of the museum in 2014 will add another layer of meaning to the process.⁹

Memorials, spontaneous as well as official ones, are arenas for a relational dynamic in which a physical place, artistic design, social relations and practices, knowledge and emotions come together. In the case of spontaneous memorials, this dynamism will only exist as long as it serves a purpose. Once the aim disappears, the dynamism of the site soon dissipates. An official memorial, on the other hand, is set up at a later date after a formal, officially sanctioned process and is intended to be used for a longer duration, often for several generations. When establishing official memorials one, therefore, needs to consider what is being remembered, in what ways this will be achieved, whom it is for, and

5. Monument and memorial are often treated as synonymous, but in this essay 'memorial' refers to a new approach. See, for example, Erika Doss, *Memorial Mania: Public Feeling in America* (Chicago 2012), pp. 37-48 for a more detailed discussion of the terminology.

6. Quoted in Doss 2012, p. 39.

7. See Peter Jan Margry and Cristina Sánchez-Carretero (eds.), *Grassroots Memorials: The Politics of Memorializing Traumatic Death* (New York, 2011) and Erika Doss, *The Emotional Life of Contemporary Public Memorials. Towards a Theory of Contemporary Memorials* (Amsterdam, 2008) for an introduction.

8. Edward T. Linenthal, *The Unfinished Bombing: Oklahoma City in American Memory*, 2001.
See also: <http://www.oklahomacitynationalmemorial.org/>

9. James E. Young, "The Stages of Memory at Ground Zero" (Indiana University Press, 2006), p. 214.

what social, cultural and human motives underpin its establishment. The more recent thinking around memorials, which foregrounds a desire for dialogue, dynamism, and openness, makes high demands of the site. How should one, for example, design a memorial that allows space for grieving, commemoration of the victims, and for discussions of complex issues such as terrorism, extremism and democratic ideals? All processes associated with memorials basically involve negotiating between different interest groups who all want their interpretations and values to be incorporated into the site. Or, as Young puts it: "all memorial processes are exercises in disunity, even as they strive to unify memory".¹⁰

Classical monuments are placed on plinths and designed to be viewed from a distance. In a clear and unequivocal formal language the monument represents an essence of how an historical event or person should be interpreted. The monument is, therefore, a public, tactile representation of values, which transcends individual beliefs and interpretations. On its plinth, the monument looms large above the people, individually small and relatively insignificant. The purpose of monuments of this type is to remind us of the existence of something greater than ourselves. Monuments have, throughout time, been used by political regimes as a way to generate a sense of collective identity. This was particularly true during the emergence of the nation-state as a political unit in the 19th and 20th century, which is seen as the golden age of monuments.¹¹ The greater the need or desire for a unified regime, the more monuments were built. This can be seen in the vast number of monuments in dictatorships such as the Soviet Union, Iraq (under Saddam Hussein) and North Korea, compared with democratic nation-states. This does not mean that monuments are not found in democratic societies, nor that a monument cannot represent democratic ideals. The Lincoln Memorial on the Mall in Washington D.C. is a powerful and evocative example of this. In their unequivocal form and monological expressions monuments are, nevertheless, less suitable as an arena where different values and interpretations of the past, present and future can meet and be negotiated.

When then 21-year old Maya Lin in 1982 won the competition for the Vietnam Veterans Memorial, she clearly stated that she wanted to make a "site" and not a "thing". The site consists of a V-shaped wall of black granite that descends into the ground. All the names of the 52 272 of the identified American victims of the 15-year Vietnam War have been engraved into the wall. Patriotic or heroic symbols, on the other hand, are completely absent. Instead, as visitors we meet the image of ourselves and those of other visitors in the reflective surface of the polished black granite wall.

Visually, the Vietnam Veterans Memorial Wall, with its abstract form and black, horizontal and descending impression, represents a breach with the plinth-based, vertical and figurative monuments in white marble that dominate the rest of the Mall. More important is the site's dynamic ambiguity. 52 272 different names represent as many different stories, and invite reflection around the complex effect of the Vietnam War on tens of thousands of families, circles of friends, local communities and American society as a whole. It is, therefore, a space, which is open to different opinions and emotions in relation to a war that in the US was associated with sorrow, division, defeat and shame. Maya Lin succeeded in giving the site a physical form. Over 120 million people have since the opening visited the Veterans Memorial Wall, which today is regarded as an iconic "game changer" in the shift from monological monument culture to a dialogical culture of the memorial.¹²

10. Young, 2006, p. 216.

11. Doss, 2012, pp. 20-30.

12. "It is still far and away the greatest memorial of modern times—the most beautiful, the most heart-wrenching, the most subtle, and the most powerful." <http://www.vanityfair.com/politics/2012/04/maya-lin-vietnam-wall-memorial>

Only a few days after 11 September 2011, the discussion began around how the victims of this tragedy should be publicly commemorated. Two years later, 5201 architects and artists from 63 different countries participated in the competition for the commission of a memorial at the place of the terrorist attack on the World Trade Centre.¹³ The winning proposal, Michael Arad and Peter Walker's "Reflecting Absence", made all the newspaper headlines across the US in 2004, and the unveiling of what is now known as the 9/11 Memorial in 2011 was broadcast on live TV across the world, including in Norway. This event illustrates that the use of public space for the remembrance of historical events today has political, cultural and social significance on a national - as well as a global level. The short time between the tragedy and the debate around how it should be remembered also shows that this process is not primarily related to the past, but instead to what significance the event should have for whom, who we want to be and what values we wish to found our society on.¹⁴

And precisely this use of public space as a cultural and social arena for negotiating identity, for diverging opinions to be held, and for dialogue is the most prominent feature of how memorials are approached across much of the Western world today, supplementing and, in many cases, replacing the traditional approach to monuments. The formal expression of such memorial sites vary greatly, from, for example, Micha Ullman's modest, submerged spaces with empty bookshelves at Bebelplatz in Berlin to Peter Eisenman's 19 000 square meters "Denkmal für die ermordeten Juden Europas" in the same city.¹⁵ Micha Ullman's site, which recalls the Nazis' book burning of 1933, is barely visible until one gets very close, and visitors must actively seek out the small glass surface and choose to bend down to see what lies beneath it. In contrast to monuments that are designed for passive spectatorship, the memorial site is an arena to experience, act and take individual responsibility – to be counted as a citizen and as a human being among others.

When encountering Eisenman's Holocaust memorial visitors also have to make active choices. There are no clear points of beginning and end - people have to make their own way. By wandering into the sculptural landscape alone or together with others, every visitor becomes an integrated and organic part of the memorial, in the same way that people are reflected in the Vietnam Veterans Memorial Wall.

It is no coincidence that these examples of memorial sites all commemorate the victims of a traumatic, complex and/or shameful nature. While the classical monument has its force as a powerful representation of simple and unambiguous message, the strength of memorials resides in their ability to create shared spaces of experience that encourage reflection around questions that do not necessarily have such simple, straight-forward answers. It is, therefore, no coincidence that this new approach to using public space for remembrance dovetails with the more recent impacts of the Holocaust, decolonisation, the truth and reconciliation after Apartheid, the end of the Cold War, and the War on Terror. This, in turn, has led to what cultural theorist Aleida Assmann calls "a change in the basic grammar of the construction of collective memory", which signifies a shift from an unequivocal cause-and-effect model to a greater willingness to engage with the complexity and ambiguity of past events and our interpretations of them.¹⁶

13. Young 2006, p. 222.

14. Or a literary theorist Susan Suleiman puts it: "How we view ourselves, and how we represent ourselves to others, are indissociable from the stories we tell about our past." Susan Suleiman, *Crisis of Memory and the Second World War* (Harvard, 2008), p. 1.

15. See <http://www.buecherverbrennung33.de/mahnmal.html> and <https://www.holocaust-denkmal-berlin.de/>

16. Aleida Assmann, 'Memory, Individual and Collective' in Goodin and Tilly (eds.), *The Oxford Handbook of Contextual Political Analysis* (Oxford, 2008), p. 219.

Spontaneous memorials often arise as social and cultural responses to events, which are of such magnitude or character that it is difficult to understand and process them within an existing framework of interpretation. When official memorials are established, new layers of potentially diverging opinions and interpretations will have been added, and many contemporary memorials allow space for conflicting understandings to co-exist. The guiding principle behind such an approach is that remembering and commemorating is a process, and the memories can only be kept alive if this process is allowed to continue and not be fixed into a finished result. In the same way that we in democratic societies find ways to co-exist with differences, a democratic memorial will be communal space where there is room for both different contemporary needs and the memories and interpretations of coming generations.

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F) Results of the survey

2013

Memorials after July 22 2011



14.02.2013

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Background

After the July 22 attacks, the Government of Norway decided that two memorial sites will be created: in the Government Quarter in Oslo and in Hole Council. The memorial sites will commemorate those killed, the survivors, the emergency services and volunteers.

A temporary memorial site in the Government Quarter in Oslo and a permanent memorial site in Hole Council will be completed by July 22 2015. The establishment of a permanent memorial site for the Government Quarter will be dependent on the development of the building work in the area.

An Art Selection Committee has been appointed, and its members would like input as to what the memorial sites could be. A competition for the creation of the memorial sites will be held, and input will be important both for the Art Selection Committee and the participants in the competition.

Two surveys were held via QuestBack to gain input for this process of creating the memorial sites. One survey was hosted online at minnsteder.no and was published across several media, including on the national news broadcast NRK Dagsrevyen on 25 April, where Minister of Culture Hadja Tajik explained the purpose of the survey. The survey was also sent to different Government departments, the National Support Group for the victims of 22 July, and the Norwegian Labour Party Youth League (AUF). We received a total 594 responses to this survey.

The second survey was distributed among a representative selection of the Norwegian population, and we received 1000 responses. The survey itself was brief and included demographic information, as well as asking which words and associations the respondents wanted the memorial to incorporate.

<https://web.questback.com/QB2/Quests/QuestDesigner/PreviewPage.aspx?QuestID=4468324&sid=dRdDpM3lpm>

Contact at Public Art Norway (KORO): Beate Styri, head of information and communication

Contact at Advicia: Allan Slotta-Andreassen, managing partner

About KORO: Public Art Norway (KORO) is the government's professional body for art in public spaces. KORO facilitates and supports art becoming an important aspect of public spaces and buildings. Through art production, mediation conservation and professional support, KORO stimulates interest for public art. KORO's core activities are planning, carrying out and quality control of art projects.

About Advicia: Advicia AS is a strategic consultancy company, specializing in online surveys. Advicia works closely with QuestBack, a leading tool for feedback and dialogue solutions.

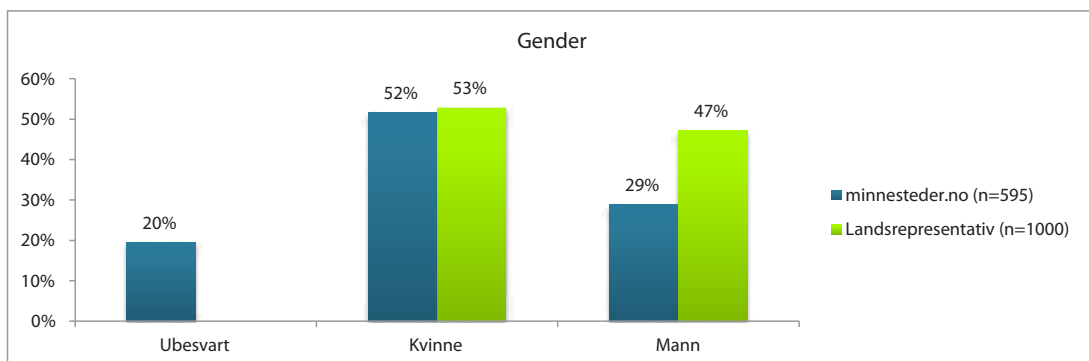




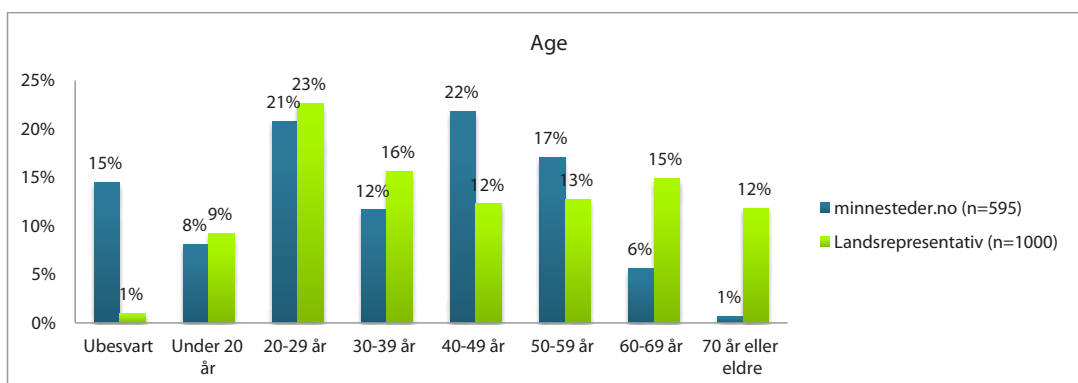
Demographic profile

3

The survey was made available online at minnester.no and gave respondents the option to leave out questions relating to demography such as age, gender, and association to the July 22 attacks. The demographic profile of the respondents to the two surveys are set out below:



1 of 5 chose to not reveal their gender on the survey at minnester.no. On the national representation survey the distribution between the genders was relatively equal. (53% women, 47% men).



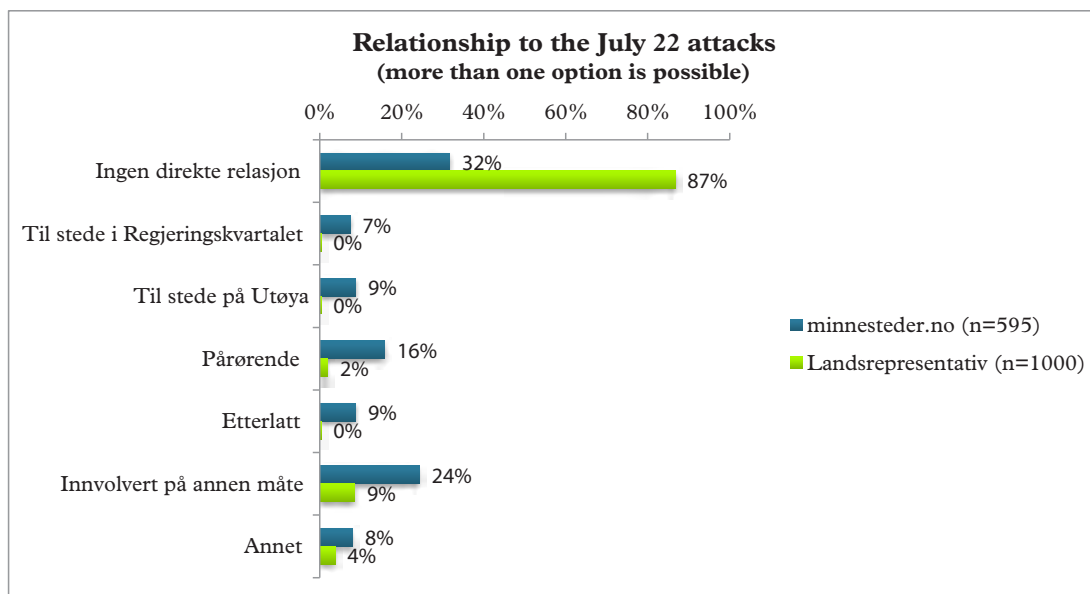
Both surveys received responses from all age groups. The survey at minnester.no had a few more responses from people under the age of 60, while national representation survey got 100 responses or more from each age group.





4

The greatest point of diversion between the two surveys was in the question of the respondent's relationship to the July 22 attacks.



This was a natural consequence of the survey at minnesteder.no being sent to the National Support Group, the different Government departments, and to AUF. There were over 500 respondents here that had a direct or indirect relationship to the July 22 attacks. From the national representation survey, we can see that nearly 9 out of 10 state that they had no direct relationship to the July 22 attacks.





5

Input to the memorial sites

Both surveys asked for input regarding what words or expressions the respondent wanted the memorial sites to be associated with. In total, we received 6183 words/expressions via the surveys. All the responses were checked and any obviously hateful responses were deleted, as were other extremist responses that this kind of open survey risks receiving. Clear spelling mistakes were corrected, but beyond these edits the responses were presented without further filtering. The responses are not weighted in any way, so that each response carries equal weight.

The figure below shows a 'word cloud' created from the responses, in which a frequently occurring word is highlighted.

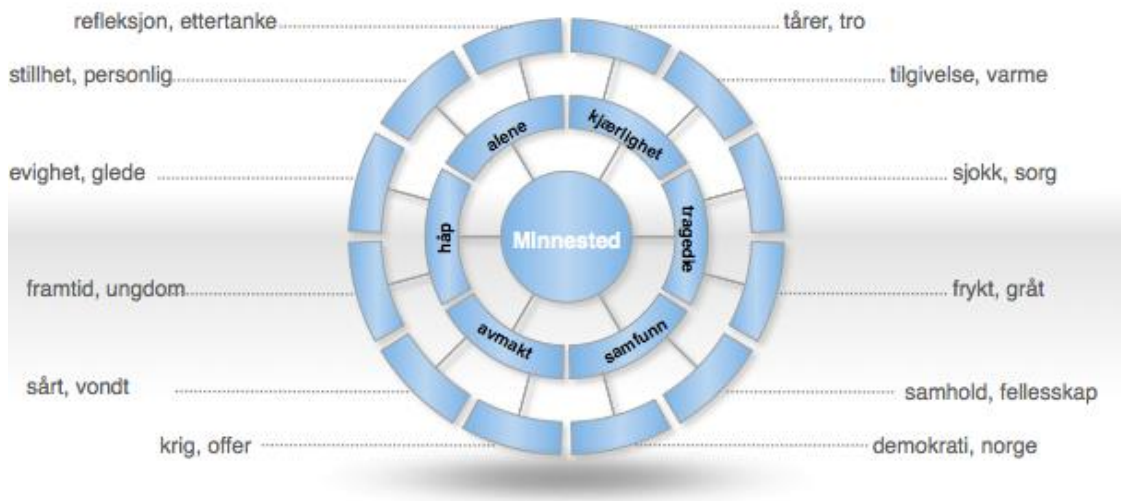


Words such as 'love', 'togetherness', 'sorrow', 'reflection', 'hope', and 'peace' were frequent and show the associations the respondents wished the memorial sites to have.



Qualitative axes

When going through the responses we can see that there are some axes that recur. To some extent, these represent contradictions, but that reflects the contradictions that a memorial site will need to incorporate. On the one hand, the memorial site should represent love for the people one is commemorating, while on the other, there was a desire to symbolise hatred towards the perpetrator's actions.



We have identified three main axes: love-powerlessness, society-alone, hope-tragedy. All three axes contain words and expressions that one can attribute to the site and which are associations the respondents have used. Within the society dimension, we can see terms such as 'togetherness', 'solidarity', 'democracy' and 'Norway'. To a certain extent, the 'alone' dimension stands as a contrast to society, and here we see words like 'reflection', 'remembrance', 'silence' and 'personal'. Diametrically, we can see that hope may include 'future', 'youth', 'eternity' and 'joy', while tragedy contains 'shock', 'sorrow', 'fear' and 'crying'. Love can incorporate 'faith', 'tears', 'forgiveness' and 'warmth', while powerlessness includes 'sorrow', 'pain', 'war' and 'victim' among other associations.





The table below sets out the number of instances of each individual word, arranged according to the number of times it figured:

7

Ord	#	Ord	#	Ord	#	Ord	#	Ord	#	Ord	#	Ord	#	Ord	#
samhold	270	smerte	17	tilgjengelig	8	fint	4	herte	3	alvor	2	grusom	2	modighet	2
kjærlighet	243	toleranse	17	galskap	7	flerkulturelt	4	haytid	3	ansvar	2	handling	2	mærke	2
sorg	211	norge	16	hat	7	følelser	4	hvorfor	3	anti-terror	2	handlingsammelse	2	møtested	2
håp	147	påminnelse	16	hvile	7	fredlig	4	hylllest	3	antrasmisme	2	håpløst	2	motstand	2
ettertanke	106	støtte	16	likeverd	7	fremtidshåp	4	informasjon	3	åpen	2	hav	2	multikultur	2
fred	94	lengsel	15	sørge	7	grusomhet	4	kampvile	3	arbeiderpartiet	2	hederlig	2	nådeløst	2
glæde	94	stille	15	tilhørighet	7	harmoni	4	kaos	3	årvakenhet	2	hedring	2	nærvar	2
ro	93	terror	15	urettferdig	7	hjelpsomhet	4	kaotisk	3	auf	2	heltar	2	nasjonal	2
savn	93	lys	14	uskyldige	7	herteskjærende	4	kirken	3	barn	2	heltemot	2	nasjonal følelse	2
styrke	90	minneverdig	14	alene	6	hvitt	4	kjempe	3	bearbeidelse	2	heltmodig	2	nasjonalistisk	2
felleskap	79	tomhet	14	åpent	6	kamp	4	krig	3	bedrag	2	hensynsløst	2	nasjonalitet	2
minner	74	ufattelig	14	dramatikk	6	leve videre	4	livsferd	3	bedring	2	heroisk	2	nød	2
respekt	70	aldri	13	evig	6	levende	4	media	3	beundringsverdig	2	historisk	2	nok	2
ungdom	68	forferdelig	13	fremtidshåp	6	medmenneske	4	medidenhet	3	blomst	2	hjelpesapparat	2	nektenet	2
rosen	56	heder	13	gripetog	6	medmenneskelig	4	minneord	3	blomstene	2	hjelpes	2	noreg	2
stillehet	56	samhørighet	13	helter	6	navn	4	natur	3	bønn	2	herteskjærende	2	nuet	2
minne	53	samlende	13	kontemplasjon	6	norsk	4	naturlig	3	breid	2	hertesles	2	omfavnende	2
verdighet	52	tap	13	kunnskap	6	personlig	4	nestekjerlighet	3	bry seg	2	herteskjærende	2	ømhet	2
demokrati	51	gråt	12	meningsløshet	6	samløst	4	ofrene	3	demokratisk	2	holde sammen	2	omtenksomhet	2
dramatisk	49	mangfold	12	roseløst	6	sang	4	oppmuntring	3	dikt	2	humanisme	2	ondskapen	2
mot	48	uforgjennelig	12	sterkt	6	søvn	4	overraskende	3	drama	2	humor	2	ondskapsfullt	2
trist	46	forsoning	11	tankevekkende	6	sjokkerende	4	politikk	3	dramatikken	2	husk	2	opplysning	2
omsorg	42	fremtid	11	ung	6	skjennhet	4	privat	3	drept	2	husket	2	oppofrende	2
solidaritet	38	godhet	11	ungdommelig	6	skremmende	4	redning	3	dypden	2	hvisket	2	ord	2
stolthet	35	huske	11	ytringsfrihet	6	skummet	4	respektfullt	3	einskap	2	idyll	2	oss	2
engasjement	33	inkluderende	11	ensom	5	sørgelig	4	sammunn	3	engier	2	ikke forgjeves	2	overgrep	2
frihet	33	liv	11	etterlatte	5	stolt	4	sårbarhet	3	enighet	2	ikke-vold	2	overlevelse	2
omtanke	33	livet	11	forferdelse	5	tanke	4	smertefullt	3	er	2	informatisk	2	påminne	2
fremtid	32	sammhold	11	fredfullt	5	tilitt	4	sommer	3	erfaring	2	kameratskap	2	pårørende	2
sammen	31	tilgivelse	11	fremover	5	tomrom	4	sterk	3	erindring	2	kirke	2	plass	2
sinne	31	blomster	10	fremtidstro	5	trygt	4	sterkere	3	etterlatt	2	kjærligheten	2	poetikk	2
ensomhet	30	død	10	håpløshet	5	uforbredt	4	stort	3	etterrettelig	2	klarhet	2	raseri	2
trøst	30	fortvilelse	10	inspirasjon	5	unødvendig	4	surrealistisk	3	evigvarende	2	konfrontasjon	2	raushet	2
vakkert	30	grusomt	10	kræft	5	uskyldig	4	svik	3	feil	2	lærdom	2	reaksjonerne	2
rose	28	hedre	10	nasjonalfølelse	5	utenkelig	4	takknemlig	3	felles verdier	2	læring	2	realitetssekk	2
åpenhet	27	meningsløst	10	offer	5	utløp	4	tapper	3	fine ungdommer	2	lammelse	2	reddesl	2
trygghet	27	menneskeverd	10	oppgitthet	5	utrygghet	4	tapre	3	feleleseladet	2	ledelse	2	redningsarbeid	2
tro	26	nestekjerlighet	10	optimisme	5	vilje	4	tilgjengelig	3	folksomt	2	ledersvikt	2	redningsshelter	2
varme	26	rettferdighet	10	redd	5	ydmuyhet	4	tilstedeværelse	3	forakt	2	lemlestelse	2	refleksjoner	2
tårer	25	ettertenksomhet	9	samløst	5	ærlig	3	ubeskrevetlig	3	forandrende	2	lengt	2	rekreasjon	2
verdig	23	nærhet	9	sannhet	5	avslutning	3	uforstående	3	forbannet	2	lev	2	respekterende	2
medfølelse	22	tanker	9	seier	5	bevegelse	3	undring	3	forbrødring	2	likhet	2	ressurser	2
sjokk	22	22. juli 2011	8	smil	5	deltakelse	3	ungdommelighet	3	forglemmeger	2	lindrende	2	retning	2
medmenneskelighet	21	enkel	8	takk	5	engasjert	3	ungdommen	3	forlesning	2	livslyst	2	romslig	2
minnes	21	forståelse	8	ubegripelig	5	enkel	3	ungt	3	forventninger	2	lykke	2	ropte	2
tragedie	20	fredelig	8	usikkerhet	5	estetikk	3	uskyldighet	3	fremtidstro	2	lyspunkt	2	ros	2
tragisk	20	historie	8	vondt	5	estetisk	3	utrolig	3	fremtidsutsikter	2	lyst	2	rosemarkeringen	2
tristhet	20	inkluderer	8	alvorlig	4	farger	3	uventet	3	frarivelse	2	massedrap	2	roseløst	2
vennskap	20	livsglede	8	angst	4	flamme	3	venner	3	fredfullt	2	medfølelsen	2	samlunnsbevisat	2
empati	19	nasjon	8	avmakt	4	fokusert	3	viktig	3	fredfylt	2	medmennesklighet	2	samlingsplass	2
redsel	19	ondskap	8	beskyttelse	4	fredfullhet	3	abstrakt	2	fremtiden	2	menneskerettigheter	2	sammenhold	2
refleksjon	19	rolig	8	bilder	4	fremgang	3	advarsel	2	frihetstanke	2	menskeliv	2	sammenkomster	2
frykt	18	rørende	8	enhet	4	frustrasjon	3	ærbødighet	2	fryktløs	2	minnemarkering	2	sammensveising	2
uforståelig	18	samarbeid	8	evighet	4	glemt	3	ærefrykt	2	fugler	2	minnested	2	samtaleplass	2
uvirkelig	18	synlig	8	fargerik	4	håpefull	3	æres	2	fuglesang	2	miste	2	sansseopplevelse	2
ære	17	tapperhet	8	felleskap	4	hjelpesløshet	3	alt	2	gruesom	2	mitt lille land	2	sikkerhet	2

Table – by number of instances – continued:

Ord	#	Ord	#	Ord	#	Ord	#
varomhet	2	blåeyd	1	flerkulturellt	1	glad jente	1
vemod	2	blomstehav	1	flertydighet	1	gladestårer	1
vemodig	2	blomstehav	1	flytende	1	glensier	1
venn	2	blomstrete	1	følelsen	1	klassisk	1
venskap	2	bombe	1	følelsemessig	1	klein	1
videreførelse	2	bomber	1	følelsesutløpende	1	kongen	1
viljestyrke	2	brannklokker	1	folk	1	kontemplativt	1
virkekraftig	2	brått	1	folkene	1	kontroll	1
virkelighetsfjern	2	broderskap	1	folket	1	koordinering	1
vold	2	brorskap	1	følsomt	1	krigssone	1
ærbart	1	brutallitet	1	for jævlige	1	kulde	1
ærefullt	1	brutalt	1	forandring	1	kunsten	1
ærlighet	1	bunntrist	1	forberedt	1	kvelende	1
ærværdig	1	dagen	1	forbrytelse	1	kynisk	1
ærværdig	1	dato	1	fordømmende	1	lære	1
agresjon	1	deling	1	fordypning	1	læreri	1
aksept	1	deltagelse	1	forevigelse	1	lamslitt	1
aldri glemme	1	demokratiet	1	forfedelig	1	landesorg	1
aldri glemte	1	djervhet	1	forferdig	1	landet	1
alle	1	domkirken	1	forklarende	1	landig	1
allegudershus	1	desangst	1	forsiktig	1	landesorg	1
allesammen	1	drap	1	forsøkkelse	1	navneplakett	1
alltid	1	dremmer	1	forsemmelser	1	navneplate	1
anger	1	dugnad	1	fortapt	1	non-figurativ	1
anerkjennelse	1	ettertanke	1	fortelinger	1	norsk folkehjelp	1
anstendig	1	egotisk	1	fortelle	1	sanitet	1
ansvarlig	1	ekstremisme	1	fortetting	1	sanitet	1
ansvarlighet	1	ekstremt	1	fortvilende	1	se	1
antidiktatur	1	elegant	1	forutseende	1	selektende	1
antirasistisk	1	elsk	1	forventning	1	selektiv	1
arbeiderbevegelse	1	elsket	1	forvirring	1	selektiv	1
autologo	1	endelig	1	forvirring	1	selektiv	1
av	1	endeløst	1	framsynt	1	selektiv	1
avbrudd	1	ending	1	framtidig	1	selektiv	1
avdøde	1	engasjerende	1	framtidig	1	selektiv	1
avstand	1	engsteli	1	framtidig	1	selektiv	1
avtrykk	1	enhetlig nasjon	1	fredfull	1	selektiv	1
balanse	1	ensomt	1	fredighet	1	selektiv	1
barn og ungdom	1	erkjennelse	1	fredsvilje	1	selektiv	1
båter	1	erobrer	1	fremmed	1	selektiv	1
båttredning	1	etterfølger	1	fremtids-ledere	1	selektiv	1
begynnelse	1	ettertanker	1	fremtidsvisjoner	1	selektiv	1
behagelig	1	ettertenksom	1	frihetsberøving	1	selektiv	1
bekjempe	1	evne	1	fritt	1	selektiv	1
beklager	1	fakta	1	frivillige	1	selektiv	1
bekymring	1	familie	1	frustrasjon	1	selektiv	1
benk	1	fattigdom	1	fryktelig	1	selektiv	1
berøring	1	feigt	1	galt	1	selektiv	1
beste	1	feilslått	1	gasehud	1	selektiv	1
bestialsk	1	felles	1	gengjeldelse	1	selektiv	1
betong	1	felleskapet	1	gjenkjennelse	1	selektiv	1
betydningsfull	1	felleskapsfølelse	1	gjenkjennende	1	selektiv	1
betydningsfullt	1	ferdig	1	gjenoppreisning	1	selektiv	1
billedmotiv	1	figurativt	1	gjenreisning	1	selektiv	1
bitterhet	1	fin	1	gjenreisningsevne	1	selektiv	1
bjørketrær	1	flerkultur	1	gladgutt	1	selektiv	1



Table – by number of instances – continued:

Ord	#	Ord	#	Ord	#	Ord	#
påminnelser	1	sneversyn	1	trestende	1	vidsyn	1
parikk	1	snillisme	1	trussel	1	viktigere	1
pent	1	sobert	1	trygg	1	viljestyrke	1
pep-talk	1	soledaritet	1	uavklart	1	vinnere	1
politi	1	sommerminner	1	ubarmhjertelig	1	virkekraftig	1
politisk	1	sorg og savn	1	ubegripelig sorg	1	virkelighetsfern	1
politiskvikt	1	sørgeleg	1	uenighetssamtalen	1	visjon	1
positivitet/optimisme	1	sorgfullt	1	ufatelig	1	vold	1
prektighet	1	sorglindring	1	ufattelig tragedie	1	voldsom	1
pustehull	1	sorgrom	1	uforklarlig	1	voldsomhet	1
rådhusplassen	1	sorglunge hjerter	1	uforståelig	1	vondskap	1
reaksjon	1	sorgutslipp	1	uforstand	1	vrient	1
realisme	1	sosialdemokrati	1	uførtjent	1	ved	1
reddet	1	sosialdemokratiskgjenreisning	1	ugjerning	1	vedlikeholdt	1
reflekterende	1	speilbilder	1	uhygge	1	vekst	1
regering	1	spektakulær	1	uhyggelig	1	vernmodighet	1
regjering	1	spor	1	ujevnheter	1	vendepunkt	1
regjeringskvartalet	1	spørrende	1	uknekkbarhet	1	vending	1
ren	1	stå sammen	1	ulykkelig	1	ventingen	1
rettssikkerhet	1	stabilit	1	umistelige	1	verdi	1
robust	1	stakkars	1	unfallenh	1	verdiertkjennelse	1
rød	1	stein	1	ung sorg	1	verdifullt	1
rom	1	sterke	1	ungdomsglede	1	videre	1
rørende	1	stilig	1	ungdomskam	1	vidsyn	1
ryddig	1	stjerneskudd	1	ungdomsøya	1	viktigere	1
rystelse	1	stor	1	unik	1	vinnere	1
saklig	1	storslutt	1	united	1	visjon	1
samfunnsengasjement	1	sterst	1	universelt	1	voldsom	1
samfunnsverdier	1	substans	1	upatriotisk	1	voldsomhet	1
samhold	1	surrealistisk	1	uprangende	1	vondskap	1
samløp	1	sykt	1	urealisme	1	vrient	1
samlingspunkt	1	symbolisk	1	uredd	1	ytring	1
sammenholdt	1	tåleranse	1	urett	1		
samlidig	1	tankefull	1	usannsynlig	1		
sammvær	1	tankefullhet	1	usansynlig	1		
sannheten	1	tankefullt	1	uslåelig	1		
sår	1	tapet uskyld	1	utfordrende	1		
sårbar	1	tekster	1	utøymassakren	1		
sårbart	1	tenkepause	1	utsikt	1		
sårhet	1	terrorisme	1	uttrykksfull	1		
sårt	1	tidgivende	1	utvikle	1		
selvforaktelse	1	tidlig	1	uvirkelig	1		
selvhvat	1	tidshet	1	uvitenhet	1		
senke skuldrene	1	tidskille	1	uvitenheten	1		
seriøst	1	tilfeldighet	1	vakker	1		
sinsro	1	tilgjeving	1	vakkerhet	1		
sint	1	tilherlighet	1	våkne	1		
skadde	1	tilstedeværende	1	våkne	1		
skade	1	tøleranse	1	vann	1		
skjermet	1	tom	1	vanvittig	1		
skjærhet	1	trær	1	var	1		
skuffelse	1	transformerende	1	varig	1		
skulptur	1	trauma	1	varm	1		
sløsing	1	traume	1	varmende	1		
sluttetthet	1	traumer	1	varmhet	1		
små	1	troskyldighet	1	varmhjertig	1		





Table – words – alphabetized:

1	2	3	4	5	6	7	8	9	10	11
22. juli 2011	antidiktatur	beste	deltakelse	engstelig	feil	forbannet	framtidshåp	fugler	håpløst	hertekjærende
abstrakt	antirasisme	bestialsk	demokrati	enhet	feilslått	forberedt	framtidsløfte	fuglesang	harmoni	herteløs
advarsel	antirasistisk	betong	demokratiet	enhetlig nasjon	felles	forbredning	framtidstro	galskap	hat	herteterom
ærbart	åpen	betydningsfull	demokratisk	enighet	felles verdier	forbrytelse	framtidssikter	galt	hav	herteskjærende
ærbødighet	åpenhet	betydningsfullt	dikt	enkel	felleskap	fordammende	frarøvelse	gåsehud	heder	herteskjærende
ære	åpent	beundringsverdig	djevnhet	enkelt	felleskap	fordypning	fred	gjengjeldelse	hedring av ofrene	holde om
ærefrykt	arbeiderbevegelse	bevegelse	død	ensom	felleskapet	forevigelse	fredelig	gjenkjennelse	hederlig	holde sammen
ærefullt	arbeiderpartiet	bilder	domkirken	ensomhet	felleskapsfølelse	forfedelig	fredfull	gjenkjennende	hedre	holdning
æres	årvåkenhet	billedmotiv	dødsangst	ensomt	ferdig	forferdelig	fredfullhet	gjenoppreising	hedres	horribelt
ærlig	auf	bitterhet	drama	er	figurativt	forferdelse	fredfullt	gjenreiseing	hedring	høyt
ærlighet	auflogo	bjørketrær	dramatikk	erfaring	fin	forferdig	fredfullt	gjenreiseingsevne	helbredelse	haytid
ærværdig	av	blåyd	dramatikken	erindring	fine ungdommer	forlemmegei	fredfylt	gladgutt	helende	hukommelse
ærværdig	avbrudd	blomst	dramatisk	erkjennelse	flint	forklarende	fredlig	gladjente	helhetlig	humanisme
aggresjon	avdøde	blomstehav	drap	erobrer	flamme	forlesning	fredlighet	glede	helicopter	humor
aksept	avmakt	blomstene	drept	estetikk	fierkultur	forsiktig	fredsvilje	gledestårer	heltar	husk
aldrig	avslutning	blomster	drømmer	estetisk	fierkulturellt	forskrekkelse	fremgang	glemme	helteedagig	huske
aldrig glemme	avstand	blomstehav	dugnad	etterfølger	fierkulturelt	forsammelser	fremmed	glemsel	heltemod	husket
aldrig glemte	avtrykk	blomstrete	dypden	etterlatt	fierthydighet	forsoning	fremover	glemt	heltemot	hverdag
alene	balanse	bombe	ettertanke	etterlatte	flytende	forståelse	fremtid	god	helter	hvil i fred
alle	barn	bomber	egoistisk	etterrettelig	fokusert	fortapt	fremtiden	godhet	heltemodig	hvile
allegudershus	barn og ungdom	bønn	einskap	ettertanke	følelsen	fortellinger	fremtids-ledere	gråt	hendelsen	hvisket
allesammen	båter	brannklokker	ekstremisme	ettertanker	følelser	fortelle	fremtidshåp	gripende	hensynsløst	hvitt
alltid	båttredning	brått	ekstremt	ettertenksom	følelsesladet	fortetting	fremtidstro	gruesom	henviseende	hvorfor
alt	bearbeidelse	bredd	elegant	ettertenksomhet	følelsesmessig	fortvilelse	fremtidsvisjoner	grundig	herosk	hvorfor?
alvor	bedrag	broderskap	elsk	evig	følelsesutløpende	fortvilende	frihet	grusom	hevn	hygge
alvorlig	bedring	brorskap	elsket	evighet	folk	fortutseende	frihetsberøving	grusomhet	historie	hyggelig
anger	begynnelse	brutalitet	empati	evigvarende	folkene	forventning	frihetstanke	grusomt	historisk	hyllst
angst	behagelig	brutalt	endelig	evne	folket	forventninger	fritt	guernica	hjelp	identitet
anerkjennelse	bekjempe	bry seg	endeløst	fakta	folksomt	forvimele	friwillige	håndavtrykk	hjelppeapparat	ideologi
anstendig	beklager	bunntrist	endring	familie	følsomt	forvirring	frustrasjon	handling	hjelpeløs	idiotisk
ansvar	bekymring	dagen	engasjement	farger	for jævlig	framsynte	frustrasjon	handlingslammelse	hjelpeløs	idyll
ansvarlig	benk	dato	engasjerende	fargerik	forakt	framtid	frykt	håp	hjelpeløshet	ikke forgleves
ansvarlighet	berøring	deling	engasjert	fattigdom	forandrende	framtiden	fryktelig	håpefull	hjelpsomhet	ikke knekke
anti-terror	beskyttelse	deltagelse	engler	feigt	forandring	framtidforventning	fryktløs	håpløshet	hjerter	ikke-religjøs

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Table – words – alphabetized – continued

12	13	14	15	16	17	18	19	20	21
ikke-vold	kjempe	lemlestelse	marentitt	minnen	nasjonal følelse	omfavelse	overgrep	redd	roser
individuell	kjemper	lengsel	markeringen	minneord	nasjonal følelse	omfavende	overkommelse	reddet	rosetog
informasjon	kjensler	lengt	martyrer	minner	nasjonalistisk	ømhøhet	overlatt	reddsel	rosetoget
informatisk	klarhet	lett	massakre	minnerik	nasjonalitet	omkommet-fokus	overlevelse	redning	ryddig
informativ	klassisk	lettelse	massedrap	minnerikt	nasjonalmerke	omkomne	overraskelse	redningsarbeid	rustelse
informativt	klem	letthet	massemord	minnes	nasjonalromantikk	omsorg	overraskende	redningshelter	saklig
inkluderende	konfrontasjon	lev	massemorder	minnested	nasjonalsorg	omsyn	overtid	redsel	samarbeid
inkluderer	kongen	leve videre	måtte	minnesten	nasjonalt	ømt	overveldende	refleksjon	samfunn
inkompetanse	kontemplasjon	levende	medfølelse	minneverdig	nasjonangrep	omtanke	pågangsmot	refleksjoner	samfunnsbevisst
inkluderende	kontemplativt	lidskap	medfølelsen	miste	natur	omtenksomhet	påminne	reflekterende	samfunnsengasjement
innlevelse	kontroll	likogylighet	media	mitt lille land	naturlig	ondskap	påminnelse	regjering	samfunnsverdier
innrømmelser	koordinering	likeverd	meditasjon	modig	navn	ondskapen	påminnelser	regjering	samhold
insiktsfullt	kraft	likeverdsforkjempere	medkjensle	modige	navneplakett	ondskapsfullt	panikk	regjeringskvartalet	samhold
inspirasjon	krig	likhet	medlidenhet	modighet	navneplate	oppfølging	påreende	rekreasjon	samhørighet
inspirerende	krigssone	lindrende	medmenneske	monumentalt	nestekjærlighet	oppgift	pent	ren	samlende
integritet	kulde	liv	medmenneskelig	merk	nestekjærlighet	oppgiftet	pep-talk	respekt	samlpunkt
internasjonalisme	kunnskap	livet	medmenneskelighet	merke	nød	oppleve	personlig	respekterende	samlst
iver	kunstneren	livets start	medmenneskelighet	mot	nok	opplevelser	plass	respektfullt	samlng
jeg elsker deg	kvelende	livlig	medmennesklighet	metested	nøktent	opplysende	poetikk	ressurser	samlingsplass
kameratskap	kynisk	livsfjern	melankoli	motgang	non-figurativ	opplysing	politi	retning	samlingspunkt
kammerater	lærdom	livsglede	meninger	motivasjon	noreg	opplysning	politikk	rettferdighet	samlmen
kamp	lære	livslyst	meningsbærende	motstand	norge	oppmuntring	politisk	rettssikkerhet	samlmenhold
kampklar	lærerikt	lojalitet	meningsløshet	motstandskraft	norsk	oppofrende	politiskvikt	ro	samlmenholdt
kampvilje	læring	luftig	meningsløst	multikultur	norsk folkehjelp	oppreisning	positivitet/optimisme	robust	samlmenkomster
kaos	lammelse	lykke	menesker	multinasjonal	nuet	oppvåkning	prektighet	rød	samlmensveising
kaotisk	lamslått	lys	meneskerettigheter	musikk	nummenhet	oppvekkende	privat	rolig	samlmhold
katastrofalt	landesorg	lyspunkt	meneskeverv	nådelaus	nytt	optimisme	pustehull	rom	samltaleplass
katastrofe	landet	lyst	menkeliv	nærhet	oase	optimistisk	rådhusplassen	romslig	samltdig
kirke	landlig	majestetisk	mer	nærkontakt	ødeleggende	ord	raseri	ropte	samlvæ
kirken	landssorg	makteløshet	mildhet	nærvar	offentlig	orientering	raushet	rørendde	samlng
kjærlighet	ledelse	mangefasettert	minne	naivitet	offer	oslo	reaksjon	rørende	samlhet
kjærlig	ledersvikt	mangfold	minnebok	nasjonal følelse	offerhedring	oslove	reaksjonsevne	ros	samlheten
kjærlighet	lederudugelighet	mangfoldig	minnedag	nasjon	ofrene	oss	realisme	rose	samlseopplevelse
kjærligheten	lege	mangler	minnemarkering	nasjonal	ekologisk	over	realitetssjekk	rosemarkeringen	sår

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Table – words – alphabetized – continued

22	23	24	25	26	27	28	29	30	31
sårbare	smerte	sperrende	takknemlighet	tilgivelse	tvil	undring	uskyldige	vamhet	voldsom
sårbarhet	smertefullt	stå sammen	taksamhet	tilgjengelig	tydelig	unfallenhet	uskyldighet	vammhjerlig	voldsomhet
sårbart	smil	stabilt	tåleranse	tilgjengelighet	uakseptabelt	ung	uskyldstap	varmt	vondskap
sårhet	sneversyn	stakkars	tålmodighet	tilgjeving	uavklart	ung sorg	uslælig	varsomhet	vondt
sårt	snillisme	stein	tanke	tilhørighet	ubarmhjerlig	ungdom	utenkelig	ved	vrient
savn	sobert	sterk	tankefull	tilhørighet	ubegripelig	ungdomm	utfordrende	vedlikeholdt	ydmukhet
savnet	søken	sterke	tankefullhet	tilitt	ubegripelig sorg	ungdommelig	utholdenhet	vekt	ytring
seier	soledaritet	sterkere	tankefullt	tilstedeværelse	ubehag	ungdommelighet	utløp	vemod	ytringsfrihet
selvforaktelse	solidaritet	sterkt	tanker	tilstedeværende	ubeskriverlig	ungdommen	utayamassakren	vemodig	
selvhat	sommer	stilfullt	tankepill	tolearranse	uendelig	ungdomsglede	utrolig	vemodighet	
senke	sommerminner	stilig	tankevekkende	toleranse	uenighet	ungdomskam	utrygghet	vendepunkt	
skuldrene		stille	tap	toleranse	uenighetssamtalen	ungdomsøya	utsikt	vending	
seriøst	sorg	stillehet	tapper	tom	ufatelig	unge	uttrykksfull	venn	
sikkerhet	sørg	stillehet	tapper	tom	ufatelig	unge	uttrykksfull	venn	
sinne	sorg og savn	stjernesudd	tapperhet	tomhet	ufattelig	ungt	utvikle	venner	
sinnro	sørge	stolt	tappe	tomrom	ufattelig tragedie	unik	uventet	vennskap	
sinsro	sørgeleg	stoltenberg	tapre	trær	uforberedt	united	uvirkelig	venskap	
sint	sørgelig	stolthet	tapet tid	tragedie	uforglemmelig	universelt	uvirkelig	ventingen	
sjelero	sørgemulighet	stor	tapet uskyld	tragisk	uforklarlig	unødvendig	uvirkelighet	verdi	
sjokk	sorgen	storslutt	tårer	transformerende	uforståelig	uovervinnelig	uvitenhet	verderkjennelse	
sjokkerende	sørgende	størst	tekster	trauma	uforståelig	upatriotisk	uvitenheten	verdifullt	
skadde	sorgfullt	stort	tenkepause	traume	uforstående	upolitisk	vakker	verdig	
skade	sorglindring	støtte	tenker	traumer	uforstand	uprangende	vakkert	verdighet	
skam	sorgrom	styrke	terror	trist	uforstått	upretensiøst	vakkerhet	videre	
skjernet	sorgtunge hjerter	substans	terrorisme	tristhet	ufortjent	urealisme	våkne	videreferens	
skjønnhet	sorgtunghet	subtilt	tidgivende	tro	ugjerning	uredd	vakre	vidsyn	
skjærhet	sorgutslipp	surrealistisk	tidkrevende	troskyldighet	uhygge	urett	vann	viktig	
skrekk	sort	surrealistisk	tidlig	trøst	uhygge	urettferdig	vantro	viktige	
skremmende	sosialdemokrati	svik	tidleshet	trøstende	ujevnheter	urettferdig	vanvidd	vile	
skuffelse	sosialdemokratiskejenreising	sykt	tidløst	trøstet	uknekkbarhet	uro	vanvittig	viljestyrke	
skulptur	søsken	symbolikk	tidsskille	trussel	ulovlig	usannsynlig	var	vinnere	
skummelt	speilbilder	symbolsk	til minne	trussler	ulykkelig	usannsynlig	varig	virkekraftig	
sløsning	spektakulær	sympati	tilbakeblikk	trygg	umenneskelig	usikkerhet	varm	virkelighetsfjern	
slutthet	spenning	synlig	tifeldig	trygghet	umistelige	uskyld	varme	visjon	
små	spor	takk	tifeldig	trygt	unavittet	uskyldig	varmende	vold	

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