

Art Plan Version 2

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Art in the New Government Quarter

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1. INTRODUCTION – TOWARDS AN ART COLLECTION IN THE NEW GOVERNMENT QUARTER

Art Plan Version 2 describes the ongoing development of artworks and art projects in the new Government Quarter of Oslo. Due to the duration and complexity of the project, it was decided at an early stage that KORO would submit several plans. The Art Plan presented here thus provides a more detailed outline of the overarching strategy presented in *Art in the New Government Quarter* (January 2021) and *Art Plan Part 1* (October 2021). This is not the last plan to be submitted; it appears at present that KORO will be involved in the development of art projects in the Government Quarter's buildings and outdoor areas for several more years.

As is frequently the case during the development of new projects, the overall picture becomes clearer as the process moves forward. We began our work in 2019 and since then have held competitions for the artistic design of the City Floor and Pyramid Room, two of the most publicly accessible areas in the new Government Quarter. We have acquired artworks and developed new plans for some of the artworks that were previously on display in government buildings. In parallel with this work, we have investigated the history of Hammersborg. Through archive searches and other research, we have found historic material that has affected the development of the art project. Additionally, both the pre-existing buildings and the new architecture, together with the existing artworks, have been important factors in the selection of locations for art, the selection of new artists and the production of new art projects.

When construction phase 1 is completed in 2025, visitors to the Government Quarter will be surrounded by a large number of artworks from the last hundred years: from the integrated reliefs in the H-block completed in the 1950s to brand-new art projects. In this document, we have elected to refer to the artworks collectively as the *art collection in the Government Quarter*. There is a long tradition of systematic art collecting for these types of symbolic public buildings, and the art often reflects the relationship between historic narratives, artistic trends and the political direction of the time. The collection may also serve as a reminder of humanist values in a bureaucracy that can be perceived as removed from humanity. Hannah Ryggen expressed this very clearly when she created her commissioned work *Vi lever på en stjerne* (*We Are Living on a Star*) for the H-block in 1958. According to her caption for the tapestry, the work was intended to remind those in power of 'the mysteries of the universe and love's essential place in our world'.¹

Fortunately, in Norway there is broad agreement regarding the natural place of art in the corridors of power. Art plays an important role in everyday life and, at its best, it can help both politicians and us as citizens to remember – and sometimes challenge – both society's values and our own. The artworks in the collection represent a Norway of both the past *and* present and encourage us to reflect on the society and times we live in. In other words: few will dismiss the idea that an art collection is a natural component of a building in a part of the city that, more than anything else, is intended to symbolise modern democracy. At the same time, a collection is not neutral. Work on *collection*, in an active sense, involves both ambitions and obligations for communication, research and systematic administration – and not least a considered strategy for future expansion. These are themes we will return to as the project moves forward; however, a clear objective of the project must be a framework that contributes to the art collection in the Government Quarter becoming an organisational fact, not merely a non-binding collective term for many individual works.

¹ Marit Paasche, *Hannah Ryggen – Threads of Defiance* (London: Thames & Hudson Ltd, 2019), 243.

2. ABOUT THE PROJECT

2.1 KORO's assignment

In November 2019, KORO was appointed the task of carrying out a preliminary project for commissioning and managing artworks for the first phase of construction of the Government Quarter. During the following year, KORO's curators surveyed all the artworks held in the ministries. The work culminated in a registry and a final report (*Registration of Art in Ministries*, October 2020). An Art Strategy was also drawn up (*Art in the New Government Quarter*, January 2021). The document specified some principal directions for the project and presented an overarching allocation of funds. Allocation took a starting point in the artworks' potential public accessibility in the new buildings and outdoor areas, and the most public spaces were identified as the most important areas for interfaces between artistic expression and broad public accessibility.

In January 2021, the art project in the Government Quarter began in earnest, and KORO's first Art Plan was approved in October 2021. In it, KORO proposed some specific curatorial actions and works; for example, the competition from which Jumana Manna's large City Floor project and Outi Pieski's monumental work in the A-block Pyramid Room emerged. Since the beginning, KORO's planning has taken place in parallel with the development of the construction project. After *Art Plan Part 1* was approved, changes were made in the architecture, which has meant that we as curators have been forced to change direction and make new proposals. In this plan we refer primarily to our intended actions; however, we also comment briefly on which actions no longer apply due to changes in the premises.

When we started this project, we were aware that it would be a lengthy process. The Art Strategy is designed as a 'superstructure' that encompasses the entire process, not simply construction phase 1. We have worked under the premise that changes that occur during the construction project will have an unavoidable impact on our work. As we write this plan, we are well informed about construction phases 1 and 2, but there is still some uncertainty about the scope of construction phase 3. Fortunately, we have encountered considerable understanding of the importance of involving professional art expertise at an early stage, and we are presently in consultations regarding C-block, which is likely to receive start-up funding in 2025. Planning of the new park has recently begun, and we have a good dialogue with both Statsbygg and Team Urbis regarding the key role of art in its design.

After the strategy and the first Art Plan were written, KORO was given two new assignments that are of great significance for planning the art project. In April 2022 KORO was appointed to develop an art project for H-block in connection with the founding of the 22 July Centre, and in May 2022 we also received an assignment from the Ministry of Local Government and Regional Development to prepare a preliminary study for a permanent 22 July 2011 memorial site. The memorial site will be located at Johan Nygaardsvolds plass between Lindealléen and the new entrance pavilion to the 22 July Centre. The memorial site and the memorial and education centre will have a strong mutual correlation, and many visitors will perceive them as a unit. This assignment will also have an active relationship to the projects described in this plan.² Jumana Manna's City Floor project, for example, is located immediately adjacent to the memorial site (see page 10).

Even though we are well on our way with the art project in the new Government Quarter, there is still quite a way to go. We have had positive, fruitful cooperation with Statsbygg, Team Urbis and participating contractors, even though it can at times be challenging and time-consuming to work on a project with strict security requirements and numerous interested parties. Four ministries and the Prime Minister's Office will relocate to the new premises in 2025. We have had good and inspiring conversations with many staff along the way, we have learnt a great deal and we have received valuable feedback on the Art Plan. We feel that the users of the buildings and public spaces are engaged in the art around them and most are looking forward to what awaits them in the new Government Quarter. This gives us inspiration for the task that awaits us!

² KORO, *Programme for preliminary study. National monument site after 22 July*, hearing draft, June 2023. <https://koro.no/content/uploads/2023/06/Nasjonalt-minnested-etter-22.-juli-Program-for-forprosjekt-Horingsutkast-1.pdf>

2.2 Organisation

KORO's internal project group

Core group

Over the course of the last year, KORO's core project group has changed. At present, KORO has four staff members, representing the project's core group. Project management responsibility has been delegated and is managed full-time by one person. This reflects the project's increasing complexity as several of the large art commissions approach completion.

Project Manager: Elise Cosme da Silva Hoedemakers

Curators: Ana María Bresciani, Nora Ceciliedatter Nerdrum, Drew Snyder

Other professional areas

Administration: Frode Løvik

Mediation: Ann Lisbeth Hemmingsen

Conservation: Satiness Eisele, Fredrik Qvale

Communications: Maria Havstam (until 30.09.2023)

Art Council

The Art Council has been established to manage interactions between the administration and the construction project team. The Art Council is an advisory body that provides input to KORO regarding design strategy, Art Plans and overarching resource deployment on the art project.

Secretary General Kristin Berge, Ministry of Culture, Head of the Art Council

Director Sigurd Sverdrup Sandmo, KORO

Project Manager Elise Cosme da Silva Hoedemakers, KORO

Government Secretary Anne Nafstad Lyftingsmo, Prime Minister's Office

Secretary General Petter Skarheim, Ministry of Local Government and Regional Development

CEO Harald V. Nikolaisen, Statsbygg

Project Director Jard Bringedal, Statsbygg

Architect Gudmund Stokke, Team Urbis

Art Historian Hanne Hammer Stien, Associate Professor in Art History, Academy of Art at the Arctic University of Norway, external art expertise

Magdalena Malm, who sat on the Art Council as a resource with external expertise, has withdrawn of her own volition. She has not been replaced.

Production committee

To manage ongoing coordination of the project, we have set up a production committee in which the project managers for Statsbygg, Team Urbis and KORO's project group meet regularly.

Team Urbis (project design group): architect John Arne Bjerknes

Statsbygg (client): project manager Synnøve Haugen and sub-project managers for sub-projects K202, K203, K204 and K205

KORO's project group

Art budget

After index adjustment in November 2022, the total budget for the first construction phase is NOK 95 800 000.

3. CURATORIAL STRATEGIES FOR ART IN THE GOVERNMENT QUARTER

The new Government Quarter in Hammersborg will be of major national and international symbolic significance. Interaction will take place here between the public and those who hold political power. Art is also included in this context, and as described in the introductory chapter, we hope that art will play a role in the important tasks that politicians and government offices manage on a daily basis.

In the Art Strategy, we established some overarching visions that apply as a basis for the art project as a whole. The subsequent Art Plans describe what we believe to be relevant actions to achieve these visions. At the same time, curatorial work is never strictly linear, and during the process we have acquired knowledge and understanding of new aspects of the location, the architecture and those who will use the buildings. This means that elements present when the project began must be replaced and will ultimately be resolved when the project is concluded in the future.

The art in the Government Quarter will represent a collection of several iconic works in Norwegian art history from the twentieth and twenty-first centuries, and will include key historical works and new commissions. Our work as curators involves ensuring that the cultural heritage value of the collection is made visible, both nationally and internationally. A thorough review of the existing artworks in ministry collections will be carried out, ensuring the artworks displayed retain their individual aesthetic characteristics whilst, at the same time, placing the entire collection in a larger historical context. New commissions and new acquisitions are part of this process. The new works are important additions to the collection and also contribute to the reading of – and story of – the historical works.

An additional dimension in this work is the story of the artists' and artworks' importance in society and the objective that staff, visitors and the general public shall encounter free artistic expression in the very 'heart' of democracy. Therefore, we are working on a collection strategy for what we presently call *the art collection in the Government Quarter*. As we have stated before, we are engaged in the administration of the collection long-term, beyond the completion of the construction project.

3.1 Curatorial principles

Four curatorial principles were established in the Art Strategy:

- Re-use and continuity
- Past, present and future
- An interdisciplinary and collaborative approach
- A conscious approach to the concept of public art and an ever-transforming art field

In the following, we describe the work carried out thus far and how the curatorial principles feature in the current plans.

3.1.1 Re-use and continuity

Even though KORO's task in the Government Quarter chiefly concerns the procurement of new artworks, the idea of a future *collection* in which old and new works appear side-by-side has always been an important premise in our work. Our aim is to create a meaningful interaction between what has previously existed and what will be included in the coming years. The historical works bring stories with them from Norwegian art history; however, there are also traces from Norwegian art and cultural politics and links to the history of the emergence of the Norwegian welfare state. We have examined the provenance of various works and we have considered their original locations in government buildings to try to understand their context within the architecture and in relation to other artworks. In addition, we have examined the works from an international perspective.

In an art context, 're-use' can mean different things: it may concern the work's intention, physical safeguarding (in professional terms: good and systematic management of the works so that they do not deteriorate) or being mindful in the selection of materials used in creating new works. Several of the artists whose work will become part of the art collection in the Government

Quarter employ re-use as a theme. Even though this principle is apparent in various ways, a common factor is social engagement in sustainability and a circular economy that helps to safeguard our common resources. Jumana Manna's (b. 1987) collage for the City Floor takes a starting point in stone varieties from all over the country. The stone has been taken from either existing buildings or suppliers of stone materials that, for various reasons, have lost their original function (see page 10). Ahmed Umar's (b. 1988) sculptures for H-block are created using objects that were at one time souvenirs and which have been taken from the animal and plant worlds. The objects have been reworked into new talismans that carry with them a potent political message about how important it is to take care of nature (see page 29). Outi Pieski's (b. 1973) monumental wall relief in A-block is a semi-profile of a woman in a Sami headdress; at the same time, it is a representation of a feminine guardian spirit that protects the earth and the resources on which humans depend (see page 20).

3.1.2 Past, present and future

The curatorial process for the art collection in the Government Quarter involves an examination of the location, the architecture, the historic city planning that has resulted in the changing character of the streets, and the consequences that the march of history has had on the people who experience this part of the city in their daily lives. We want to ensure that stories are not lost and that they are available to new generations who will utilise the area. We have started a book project (see page 36) and produced and acquired works that in various ways present and reflect on the traces of the lives that have formed, or have been formed by, the surroundings at Hammersborg. Newer acquisitions have been made, such as the GRAS group's portfolio *Grafikkmappe* (Graphic's portfolio, 1971), Arne Lindaas's sketch materials for the monumental work *Eden's Have* (Eden's garden, 1971) and Marius Engh's photographs *Kjent av mange og ingen / Poliphemus and Outis* (Known by many and none, 2013) of Arne Garborgs plass. These new works bring with them the history of a district that has undergone major changes in the last two hundred years.

In the same way that the location has historical layers, several of the older artworks in the collection are woven into the history of Norway. This 'silent' knowledge will be communicated via extensive signage, so that the public are informed of the full context of the artworks.

3.1.3 An interdisciplinary and collaborative approach

The history of public art is a history of multidisciplinary collaboration. In the initial phases of KORO's collaboration with Team Urbis and Statsbygg, a survey of the areas and locations that could be suitable for public art projects was carried out. The plan has been further developed in line with the construction project. It is KORO's continuing aim to work effectively and constructively across the professional fields of art and architecture. This will require close collaboration and mutual understanding that it is not always simple to achieve.

In the historic government buildings H-block and G-block, art and architecture are closely interwoven. In specialised literature from the mid-twentieth century, the same terminology is often used to describe both architecture and sculpture.³ Erling Viksjø's collaboration with artists Inger Sitter and Kai Fjell on the wall surfaces in H-block clearly illustrates how the artists responded to the architecture and the unique properties of concrete, whilst the architect has designed the building with various surfaces intended for artistic expression.

Sculpture and architecture will also share space in the new Government Quarter building. Both Outi Pieski's *AAhka* and Damla Kilickiran's (b. 1991) *Sites of a Breach* challenge the modernist tradition in the same way that Sitter and Fjell did over seventy years ago. Similarly, the vocabulary of the architecture has laid down the premise for artistic expression; however, here artists managed to create what modernist architects such as Viksjø himself believed was impossible: works that are autonomous whilst their existence is simultaneously wholly conditional on the architecture.

³ Penelope Curtis, *The Pliable Plane: The Wall as Surface in Sculpture and Architecture, 1945–75* (London: Mack, 2022).

3.1.4 A conscious approach to the concept of public art and an ever-transforming art field

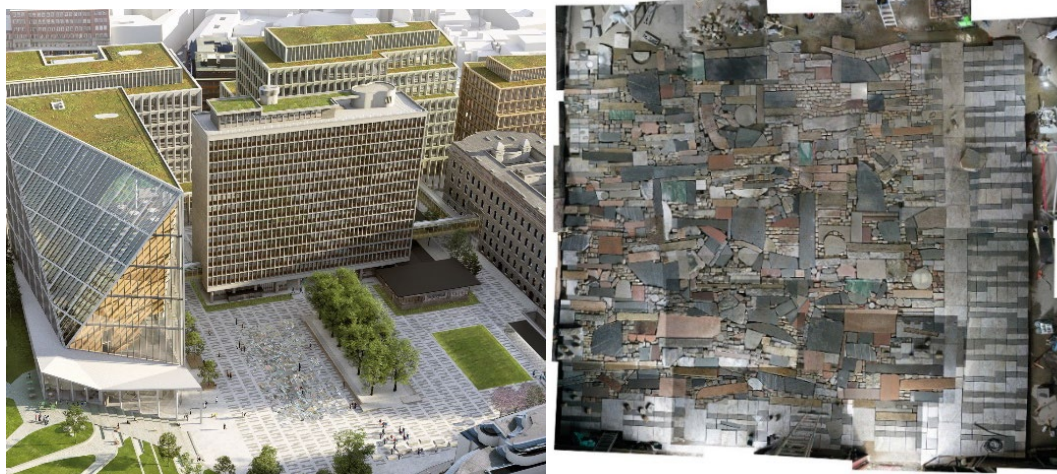
The 2020s will forever characterise the Government Quarter. Both the architecture and art bring with them distinct traces of the age in which they came to be. In the same way that G-block and H-block tell the story of the early 1900s and the 1950s, Team Urbis's architecture and the new art around the buildings will be a snapshot of the age in which we now live. Technology and the availability of materials from all over the world have contributed to radical change in the creation of both architecture and art. Additionally, both architectural and artistic discourse have changed in line with society in general. A final, significant element is a new awareness of which voices will characterise public life. The new Government Quarter will not be designed by one architect alone, as when Henrik Bull and Erling Viksjø put their signatures on historic buildings. In the same way, the selection of artists came out of a considered curatorial process, in which all selections have been justified and putting forward multiple voices is a goal.

Both Pablo Picasso's *Fishermen* (1968) and Do Ho Suh's *Grass Roots Square* (2012) give us insight into historical changes in artists' processes and use of materials; however, they also look outward to Norwegian society in different eras. Our ongoing work with artists such as Jumana Manna, Otobong Nkanga (b. 1974) and Damla Kilickiran involves new modes of art making and points toward an art field that explores other typographies and is consciously antimonumental, in line with trends in society (see pages 10, 28 and 15).

4. EXTERIOR SPACES

4.1 City Floor

Location	Urban square
Action	Jumana Manna, <i>Substitute</i> (working title)



Left: The artwork *Substitute* (working title) in the Government Quarter. Right: Ongoing work on the collage on the barn in Lier. Illustrations: Jumana Manna / Caio Amado Soares / Thomas Nikolai Olsen / Team Urbis / Statsbygg, 2023.

Location

The City Floor at Johan Nygaardsvolds plass fronting Akersgata will become one of the largest areas of publicly accessible artwork in the new Government Quarter. This place marks the entrance to the Government Quarter, but is also an important space for events and general city life.

Action

In the spring of 2021, KORO invited Sissel M. Bergh, Liv Bugge, Marius Engh, Ayşe Erkmen, Cassius Fadlabi, Ivana Franke, Damla Kilickiran, Jumana Manna, Hans Ragnar Mathisen and Olu Oguibe to submit sketches in a closed competition. The ten artists represented a broad diversity of artistic practice, nationality and age. As this concerns a unique assignment (in both prestige and scope) for an artist in a Norwegian context, artists from Norway and Sápmi naturally represented a majority. The multidisciplinary jury was composed of Elisabeth Byre, Luis Callejas, A. K. Dolven, Nora Ceciliedatter Nerdrum, Ihra Lill Scharning, Marianne Skjulhaug and Drew Snyder.

Jumana Manna was chosen to design a central part of the City Floor in the new Government Quarter with her submission *Substitute* (working title). Manna (b. 1987) grew up in Jerusalem and now lives and works in Berlin. She was educated at Oslo National Academy of the Arts and California Institute of the Arts in Los Angeles. Her films, sculptures and installations explore the history of power, language and memories. She also has previous experience of artistic exploration of the Government Quarter with the artwork *Government Quarter Study: Pillars from the High-Rise* (2013), in which she made castings of the original pillars at the entrance of the H-block. *Government Quarter Study* was shown at Henie Onstad Kunstsenter's renowned exhibition "We Are Living on a Star" in 2014. The work was later exhibited at the Nordic Pavilion during the 2017 Venice Biennale.

Manna's submission for the City Floor will cover an area of approximately 800 m² between A-block and the existing Lindealléen. At the core of the project is the idea of the re-use of stone taken from existing buildings, construction sites and depots from municipalities all over the country. The heterogenous stones will give the square a certain irregularity and spontaneity and, at the same time, denote a break from the strict architecture and the rest of the location's

design. The artwork invites reflection on Norway's historical use of stone and the space in society for diversity and disparity.

At the same time, the artist wishes for this area of the ground to function as a reminder of the Government Quarter's more recent history: both the trauma after the 2011 terror attack and the processes of rebuilding that followed. Manna's selection of recycled stone as her material can be interpreted as a clear call for a circular economy and sustainable use of natural resources.

Progress

After the competition submission was presented in the autumn of 2022, the work was further developed in close dialogue between the artist, KORO, Team Urbis, Statsbygg and Agaia. The Directorate for Cultural Heritage and Oslo Municipality Cultural Heritage Management Office have also been invited to participate. Procurement and test laying of stone has already begun, and the project will be completed in coordination with the surrounding exterior areas in 2025.

4.2 Einar Gerhardsens plass

Location	Facade on Einar Gerhardsens plass
Action	Placement of <i>Fishermen</i>



The artwork *Fishermen* in situ. Illustration: Picasso and Nesjar / Team Urbis / Statsbygg, 2022.

Location

The southwest facade of A-block faces Einar Gerhardsens plass and represents one of the square's four 'walls'. Located here are the personnel entrances for the Ministry of Industry and Fisheries and the Ministry of Climate and Environment along with a general entrance. The facade is very visible from the square and from Grubbegata, which will form an important thoroughfare between the north and south sides of the city centre.

Action

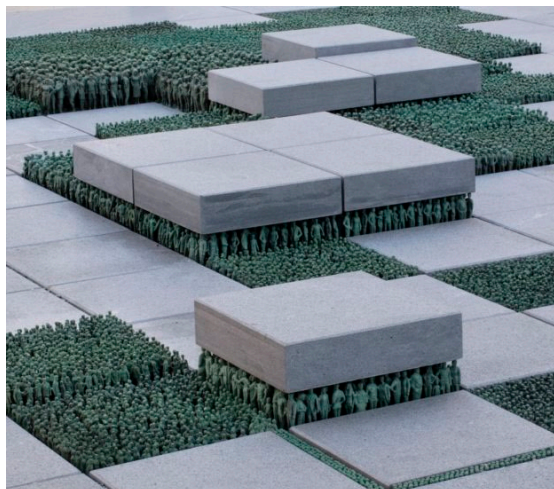
Fishermen was drawn in 1957 by Pablo Picasso (1881–1973) and produced by Carl Nesjar (1920–2015) and Erling Viksjø (1910–1971). The work covers the facade above the entrances to A-block and will be very visible to staff, visitors and passers-by. *Fishermen* will be a dominating motif in the urban space and other visual elements must be designed in accordance with the work. The placement on A-block was decided through the process led by Statsbygg and Team Urbis in 2018/19, in which KORO also took part. KORO has been appointed to re-curate the work; in this context, this means that we have managed details around the immediate reframing of the work in cooperation with Statsbygg and Team Urbis. KORO has also overseen dialogue with the estates of Picasso, Nesjar and Viksjø during the process.

In 2022 and 2023, KORO and Statsbygg arranged public meetings at Statsbygg's information centre and at the construction site. Among the themes of discussion were Erling Viksjø's visionary work in concrete in the Government Quarter and his close collaboration with the artist Carl Nesjar. It was Nesjar who contacted Picasso and instigated the historic project that resulted in the two monumental works for the Y-block (1970-2020). The number of visitors at the meetings indicated that there is huge interest in both the historic works and future artworks in the new Government Quarter.

Progress

According to plan, the work will be relocated from the temporary storage site in front of H-block in the autumn of 2023. It will be installed on the facade of A-block in the first quarter of 2024.

Location	Einar Gerhardsens plass
Action	Placement of <i>Grass Roots Square</i>



Do Ho Suh, detail from *Grass Roots Square*. Illustration: Do Ho Suh / KORO, 2023.

Location

The new Einar Gerhardsens plass will be in the centre of the Government Quarter's 'heart'. The square is encircled by H-block and three new buildings: blocks A, D and C.

Action

Do Ho Suh (b. 1962) is an internationally recognised artist who works with sculpture and installations. He is originally from South Korea but now lives and works in London. Suh's work *Grass Roots Square* was originally created for the area in front of R6 in 2012. It will be relocated to the area north of the water pool at Einar Gerhardsens plass, in front of A-block and *Fishermen*. The work is composed of around 50,000 bronze sculptures, with a repetition of 400 unique figures. The figures appear to move among themselves, under and on top of the granite slabs on the square, enhancing the motifs within *Fishermen*. The modern welfare state was created during Gerhardsen's time in government, and *Fishermen* and *Grass Roots Square* form a dialogue with this political project, each in their own particular way. At Einar Gerhardsens plass it is not the social elite (the traditional 'nobleman on a horse') being celebrated, but rather the people and a form of government that ensures that the people and their voices are heard.

Do Ho Suh's studio has created a new composition of the work adapted to the new location. The project is being planned in close dialogue with Team Urbis's landscape architects, Statsbygg and Agaia. The Directorate for Cultural Heritage and Oslo Municipality Cultural Heritage Management Office have also been involved in the relocation and support the action.

Progress

The work was taken up in the second quarter of 2023 for temporary storage and conservation. It will be installed at Einar Gerhardsens plass in the second quarter of 2024. The area in front of R6 will be refurbished and the artwork's granite slabs will be replaced with new ones. In connection with the relocation, KORO has erected a plaque where the work was originally found, next to the large tree in the middle of the square. The tree was planted as part of Do Ho Suh's work and will remain as a memorial. The plaque contains information about the history of the work along with information about where the work can be found after it has been relocated.

4.3 Johan Nygaardsvolds plass

Location	Akersgata / Johan Nygaardsvolds plass
Action	Placement of <i>Dønning</i> (Swell)



Left: John Audun Hauge, *Dønning* (Swell, 1997). Right: From the first anniversary of the bombing of the Government Quarter (2012). Photos: John Audun Hauge, 2023.

Location

The corner of Johan Nygaardsvolds plass next to the park and Akersgata will be a natural thoroughfare to A-block and the rest of the Government Quarter. The area is located just outside perimeter security.

Action

John Audun Hauge (b. 1955) created the sculpture *Dønning* following a competition in connection with the creation of Johan Nygaardsvolds plass as a place of recreation and city life. The project was carried out in close collaboration with architects Lunde & Løvseth and landscape architects Sundt & Thomassen. The motif is a segment of the ocean, a wave designed in a constructive visual expression. The sculpture is also based on the urban pathway pattern of the former surrounding square.

The sculpture was originally located in the south-west corner of the square toward G-block. It was intended to be an inviting, practical social sculpture and the area was planted with trees and bushes. In the summer of 2020, it was dismantled due to construction work and temporarily stored with Johansen Monumenthuggeri AS in Skjeberg. Several staff who had offices in the Government Quarter at the time have expressed that they have a strong connection with the sculpture. For several years after the terror attacks on 22 July 2011, it was also used as a place where flowers were laid during the annual memorial events in the square.

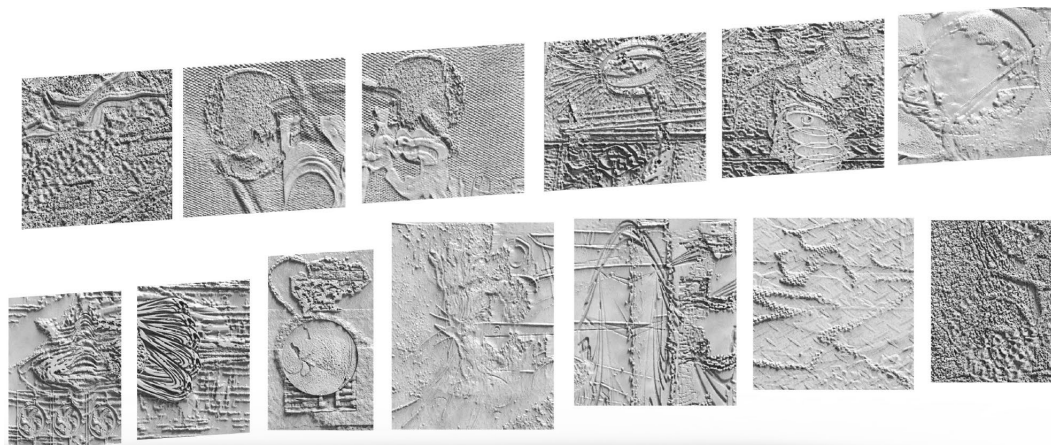
Relocation of the sculpture in the new Government Quarter will be carried out in accordance with the Art Strategy's overarching principles of re-use and continuity. In addition is the idea that the presentation of existing works alongside new works will offer an incomplete but distinctive version of Norwegian art history from the last hundred years. *Dønning* is an important part of the history of the Government Quarter and the extensive renovation project that was carried out in the 1990s, which in turn is a statement about the development of the city in the decades after the H-block was constructed in 1958. KORO's intention is that the sculpture will continue to be an important element in the new location at the outer boundary of Johan Nygaardsvolds plass.

Progress

Relocation has been planned in close collaboration with Team Urbis' landscape architects, Statsbygg and Agaia. The Directorate for Cultural Heritage and Oslo Municipality Cultural Heritage Management Office have also had the opportunity to provide input along the way and support the action. John Audun Hauge will assist in the design of a new plinth for the sculpture in connection with placement in 2025.

4.4 Government Park

Location	Friezes on the building foundation of A-block facing Grubbegata and Government Park
Action	Damla Kilickiran, <i>Sites of a Breach, Delays in a Dream; A Surface Half Asleep</i> (working title)



Damla Kilickiran's sketch submissions for motifs on the building foundations. Illustration: Damla Kilickiran / KORO, 2023.

Location

On the northern and eastern facades of A-block, the architects have designed a foundation that faces Government Park and Grubbegata. The foundations are divided into quadratic sections of varying sizes, some with narrow vertical windows. The facade material is glassfibre reinforced concrete (GRC). The foundations will be an eye-catching feature on the facade, very visible from Grubbegata and the park.

Action

KORO has been allocated ten of the sections on the foundations for an art project. The remaining sections will be covered by vegetation.

KORO has asked the artist Damla Kilickiran (b.1991) to develop drawings for the foundations. Kilickiran was one of the four finalists in the competition for the design of the City Floor. A basis for the competition submission was Kilickiran's archive of motifs and patterns from urban spaces. She has been invited to revisit this material to see how it can be integrated into the design of a new project. She is presently developing sculptural reliefs from photographic collages. The reliefs contain details from Kilickiran's own journeys in various parts of the country, partially figurative and partially abstract. Kilickiran's work moves between drawing and sculpture. She practices what she refers to as a 'spiritual language' by associating herself with specific materials and places that gradually become incorporated into artworks, expressed in calligraphic forms.

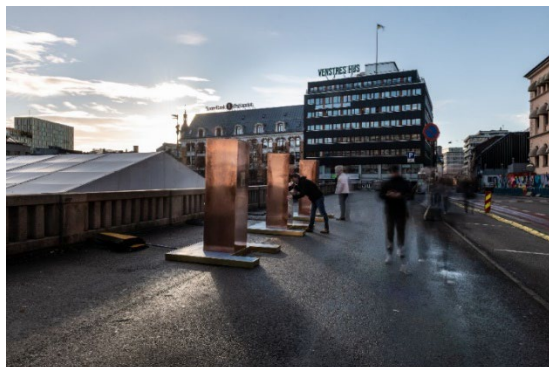
The artwork must be created in GRC. The walls will be produced in a fixed thickness of ten centimetres; however, there is some flexibility given the application of a minimal/maximum depth (five to fifteen centimetres). The artist will create digital files that will be used to produce moulds, which will be used to produce the friezes.

Progress

The project is being developed in close dialogue with Statsbygg, Team Urbis and HENT. It will be completed at the same time as A-block in 2025, but will not be unveiled before the Government Park is completed. The exception is the panels facing Grubbegata, which will be visible to the public when the building facade is completed in 2025.

4.5 Temporary projects in public spaces

Location	Market roof at Youngstorget, in front of Møllergata 19
Action	Pernille Mercury Lindstad, <i>A Trilogy of Exceptions – For Norway</i>



Left: Passers-by peer into the artwork. Right: Meeting with artist and students from Munch Secondary School. Photos: Pernille Mercury Lindstad / KORO, 2022.

Location

The market roof on Youngstorget, in front of Møllergata 19, was chosen as the site for the project, which ran from 10 November 2022 to 24 February 2023.

Action

In *Art Plan Part 1*, KORO proposed the development of a platform for temporary projects. The objective is to create vibrancy and activity and at the same time introduce new art and artists to the public while the new Government Quarter is still under construction. Statsbygg has also taken the initiative to create interesting urban life around construction sites, and together we have collaborated on realising publicly accessible, temporary art projects and events in the area.

The first assignment went to multidisciplinary artist Pernille Mercury Lindstad (b.1984), who produced the three 'performative sculptures' in front of Møllergata 19. The sculptures have as their starting point the idea of a 'peep show', and take the form of approximately-two-metre-high boxes with small openings that allow visitors to view sculptural and theatrical scenes, each with their own title: *Den første norske olje* (The first Norwegian oil), *Crack in Time* and *Norsk unntakstilstandslovbok* (Norwegian state of exception lawbook). The sculptures are lit from the inside. They were located on the market roof above Youngstorget in front of Møllergata 19 for three months and they were accessible to all passers-by. The installation was created in close collaboration between KORO, Statsbygg and Agaia (the contractor in charge of the urban space contract as part of the construction project for the new Government Quarter).

Lindstad works with themes such as democracy, legislation, natural resources, philosophy, humour, knowledge and the body, and the scenes she creates offer room for reflection and interpretation. The sculptures she has developed for the Government Quarter are a continuance of works that were first exhibited at the artist-driven exhibition location Hermetiske Skygger in Oslo in 2021. Lindstad was the in-house dramatist at Dramatikkens Hus (2022–23).

Future

KORO aims to set up several art projects in public spaces and will look into opportunities for collaboration with various parties, among them Statsbygg.

4.6 Works for future exhibition in public spaces

Several existing works that have previously been a part of the Government Quarter's public spaces will be exhibited again as the construction project develops. More specific proposals for location will be made in future Art Plans.

Knut Steen, *Aurora*, 1981



Left: *Aurora* in the Government Quarter in the late 1970s. Right: Artwork at Fornebu in 2021. Photos: KORO.

Knut Steen (1924–2011) was a Norwegian illustrator and sculptor known for his figurative, monumental works in public spaces. The oldest work in KORO's collection is *Aurora*, an abstracted female torso in bronze. The sculpture was cast in Italy for Einar Gerhardsens plass outside of S-block in the Government Quarter. It stood there until the terror attack on 22 July 2011.

The sculpture was originally covered in gold leaf, but today one side is an even, dark colour and the other side has a lighter green patina. The sculpture is of varying thicknesses and is composed of several cast parts welded together around a steel skeleton that supports the entire structure. The sculpture was struck by fragments from the explosion during the terror attack and has several holes and scars on the surface of the side exposed to the bomb blast. After the terror attack, *Aurora* was placed in storage and later temporarily relocated to Akershus Fort. In 2021 it was transported to Flytårnet Culture Centre, Fornebu. KORO's curators are undertaking various restoration measures, and the plan is that sometime in the future *Aurora* will be located in the Government Quarter, likely in the Government Park.

Kristian Blystad, *Torso*, 1999



Torso in the pool in front of the H-block in 2020. Photo: Aftenposten.

Kristian Blystad (b.1946) is a Norwegian sculptor known for his ornamental assignments in the Government Quarter, in front of the Storting and at Oslo Opera House. Blystad has often worked figuratively in materials such as stone, bronze and timber. The sculpture *Torso* (1999) was located in the water pool at Johan Nygaardsvolds plass between the H-block and Y-block. It is part of a series of iconic works in which the artist presents body parts sculpted from the stone material larvikite. Together with the curved water pools by architects Lunde & Løvseth and the landscaping by architects Sundt & Thomassen, the sculpture gave an identity to the

area for over twenty years. *Torso* was not damaged during the terror attack on 22 July; however, it has been in storage since work on the square began in 2020.

Kajsa Dahlberg, Hundre år på en arbeidsdag – en samling paroler fra den norske kvinnebevegelsen 1913–2013 (One hundred years in a workday – A collection of slogans from the women’s movement, 1913-2013)



Videostill from the work projected on the entrance wall in R6, 2013. Photo: Kajsa Dahlberg / KORO.

Kajsa Dahlberg (b.1973) is a Swedish artist. She works with video, sound and text to explore how historical stories are created and communicated because of – and despite – censorship, political representation, history and identity. Dahlberg is of a generation of artists who work on practice-based research using documentary archive materials.

Dahlberg’s art project *Hundre år på en arbeidsdag* (One hundred years in a workday) was commissioned by KORO in 2012. The work is a collection of slogans from the Norwegian feminist movement and was projected in the entrance area of the Ministry of Health and Care Services on Teatergata 9 in the Government Quarter until the work was removed in 2014. The text is animated and changes colour through a gradient. KORO is taking steps to ensure that the project can once again be shown, preferably partially or completely outdoors so that many will have the opportunity to experience it.

5. A-BLOCK

5.1 Main entrance, reception area

Location	Main entrance, reception area
Action	Placement of <i>The Seagull</i>



The Seagull in the entrance area of A-block. Illustration: Team Urbis / Statsbygg, 2022.

Location

The main entrance to A-block opens out toward Johan Nygaardsvolds plass and Akersgata and is one of the Government Quarter's two main entrances.

Action

The Seagull was drawn in 1957 by Pablo Picasso (1881–1973) and produced by Carl Nesjar (1920–2015) and Erling Viksjø (1910–1971). The work is located before the security barriers for the building. It will be accessible when the building is open and also easily visible through the facade windows. The location at A-block was decided upon in a process led by Statsbygg and Team Urbis in 2018/19. KORO also participated. In this case, we examined details around the immediate framing of the work. Picasso, Nesjar and Viksjø's estates were given the opportunity to comment on the detailed design of the surroundings during the process.

Progress

The work will be completed in the fourth quarter of 2025.

5.2 Pyramid Room

Location	Pyramid Room
Action	Outi Pieski, <i>AAhka</i>



Left: Pieski's competition submission. Right: The artwork *AAhka* in the Pyramid Room.
Illustrations: Outi Pieski / Team Urbis / Statsbygg, 2022.

Location

Within the security barriers at the main entrance to A-block is the so-called Pyramid Room. The room is designed to be a waiting area and informal meeting space with reception, toilet and cloakroom facilities for visitors.

Action

In the spring of 2022, eight artists were invited by KORO to submit sketch proposals for the Pyramid Room. The unique architectural characteristics of the Pyramid Room were a good starting point for artistic intervention and invited a broad spectrum of expression and formats. The artists Outi Pieski, Anna Daniell, Ahmed Umar, Ulla von Brandenburg, Jesse Darling, Anawana Haloba, Silje Figenschou and Hanne Tyrmi were selected based on their previous experience of working in public spaces. As with the competition for the design of the City Floor, artists from Norway and Sápmi were in the majority. A multidisciplinary jury composed of Azar Alsharif, John Arne Bjerknes, Elisabeth Byre, Beate Hølmebak, Nora Ceciliedatter Nerdrum, Synnøve Persen and Drew Snyder was brought together to evaluate submissions.

Outi Pieski was chosen to create a large integrated work, with the submission *AAhka*. Pieski (b.1973) is a Northern Sami artist who lives and works in Ohcejohka (Utsjoki) on the Finnish side of Sápmi and Numminen outside Helsinki. *AAhka* will feature in the fifty-one-metre-high Pyramid Room at the main entrance to A-block, the site's new signature building. The work will be very visible from outside the building and will be, for many, the first encounter with the new Government Quarter when it is completed in the autumn of 2025.

Pieski's artwork will be installed on the entire angled wall surface in the room and will adopt the architect's trellis wall composition from the preliminary study as a starting point. Pieski will use the surface to create an assemblage of colours, materials and craft traditions to form a large portrait of a woman in semi-profile. The portrait will be partially hidden within the wall's topography but will be visible at a distance due to the rich ornamentation. The woman is wearing a Northern Sami *ládjogahpir* (female headdress) and holds a staff with patterns taken from Southern Sami wooden carvings and ornamental traditions. *Ládjogahpir* has been emphasised by Pieski as a symbol of decolonial feminism; the walking staff is a symbol of Indigenous people's futurism, a future where their knowledge will be necessary to survive in a world affected by climate change. On her hand, the woman is wearing traditional rings made from brass. The artistic expression of the portrait has a starting point in duodji traditions as a

collective practice, and Pieski wishes to include cooperating partners in the process and realisation of the work.

In accordance with Sami tradition, *AAhka* refers to a group of female Sami goddesses. In Pieski's submission, *AAhka* shows the personification of Mother Earth. Many of the sacred mountains in Sápmi are called *Aahka* (Southern Sami) or *Áhkká* (Northern Sami), which can be translated as 'elder woman', 'grandmother' or 'guardian'. The work is also a symbol of the thirteen women who occupied the Prime Minister's office during the Alta affair in 1991 – a young warrior protecting nature and future generations, who survive through ancient knowledge.

Progress

Pieski's competition submission will be further developed in close dialogue with Statsbygg, Team Urbis and HENT, and will be completed in the fourth quarter of 2025.

5.3 Entrances from Einar Gerhardsens plass

Location	Interior walls of personnel entrance and VIP entrance
Action	Open sketch competition



The two interior walls of personell entrance and VIP entrance. Illustrations: Team Urbis 2024.

Location

Behind the security barriers at the personnel entrance in A-block (Ministry of Climate and Environment and Ministry of Trade, Industry and Fisheries) and the VIP entrance in A-block, there are wall surfaces partially visible from Einar Gerhardsens plass through the glass doors in the front facade.⁴

Action

KORO wishes to hold a national, open sketch competition for the artistic design of the walls. The artists must take into account the dimensions and materiality of the walls. Based on the submitted sketch material, KORO's curators will evaluate whether several artists will be commissioned to design individual walls or whether one single artist will design all of them.

Progress

Competition material will be designed in a close dialogue with Statsbygg and Team Urbis and the invitation will be sent out to visual artists throughout Norway. The project will be fully completed in 2025.

⁴ In D-block there are also wall surfaces behind the security barriers at the personnel entrance (entrance to the Foreign Office and Prime Minister's Office). See page 28.

5.4 Common area

Location	Common area on the second floor in A-block
Action	Placement of <i>Lenge gikk jeg tidlig til sengs</i> (For a long time I went to bed early), <i>To Everything There is a Season</i>, and <i>Lyset forsvinner – bare vi lukker øynene</i> (Light disappears – just close your eyes)



Two of the paintings in the common area. Illustrations: Vanessa Baird / Team Urbis / Statsbygg, 2022.

Location

As part of the common area in A-block, there is both a café and open work area. A great deal of the facade is made up of windows; however, there are also large wall areas – the rear side of *Fishermen* forms a large, uninterrupted surface.

Action

As a part of *Art Plan Part 1*, it was decided that Vanessa Baird's (b.1963) three wall paintings, which now hang in R6 and Arts and Culture Norway, should be brought together. The works are almost six metres high and between six and ten-and-a-half metres wide, so few places are suitable. However, in cooperation with Team Urbis, we have found ideally suitable walls on the second floor of A-block. KORO is well aware of the debate that arose in connection with the works in 2014 and the process that led to one of the three paintings being located in Arts and Culture Norway. At the same time, we know that the two paintings presently on display in R6 are greatly appreciated by staff.

Baird's pictures are rich in detail and there is huge room for interpretation. The artist consciously utilises ambiguity, whereby elements are very familiar yet alienating at the same time. Thus the viewer is invited to make up their own stories based on personal memories and experiences. The pictures will hang in the common area in A-block, which will be a common area for the ministries.

Progress

The works will be relocated from their current locations in 2024 and installed in A-block in the fourth quarter of 2025.

5.5 Representative Dining Room

Location	Representative Dining Room
Action	Placement of <i>I flokk letter fuglene</i> (In flocks birds search)



The most recent version of Irma Salo Jæger's model showing the artwork in the Representative Dining Room. Photo: Irma Salo Jæger / KORO.

Location

At the top of the Pyramid Room in A-block, there is what has been termed, at this early phase, the 'Representative Dining Room'. The room will be visible from Johan Nygaardsvolds plass, Government Park and Akersgata and will have a broad view across the city.

Action

In the Representative Dining Room, we plan to show the ceramic work *I flokk letter fuglene* (1985) by the Finnish-Norwegian artist Irma Salo Jæger (b.1928). Salo Jæger is a key figure in the development of abstract geometric visual expression in Norway. In the 1970s she had several decoration commissions in Norway.

I flokk letter fuglene is a ceramic work that was originally created for the state offices at Bryn. The artwork is composed of three hundred glazed stone elements. The elements are hung on the wall in a composition showing movement and flight, something that is expressed in the title of the work and in each individual element.

In collaboration with the artist, the work has been specially adapted for the room at the top of A-block. With the numerous sculptural elements installed in various formations, the artwork will enhance the architectural dynamics of the angled surface.

Progress

Detailed design work will take place in a dialogue between KORO, the artist, Statsbygg and Team Urbis. The artwork will be completed in the fourth quarter of 2025.

6. D-BLOCK

6.1 Foyer, Prime Minister's Office

Location	Foyer, Prime Minister's Office
Action	Placement of <i>We Are Living on a Star</i>



Hannah Ryggen's artwork in the press foyer. Illustration: Team Urbis / Statsbygg, 2022.

Location

The foyer within the entrance of the Prime Minister's Office will be a room with a high level of activity. It is here that the Prime Minister will meet foreign guests, and the Prime Minister and the government will use the foyer as an entrance to Cabinet chambers. As it is immediately outside the Prime Minister's press room, the foyer will also be used for photography of the Prime Minister and guests. The foyer is one of the areas to which Team Urbis has given high priority in respect of material selection and design.

Action

Hannah Ryggen's work *We Are Living on a Star* (1958) originally hung in the foyer in the H-block. After an overall evaluation, it was decided that the work would be placed in the foyer in D-block. Here, the historical connections to the Prime Minister's office and Cabinet Room will be maintained, a significant element in Erling Viksjø's commission and Hannah Ryggen's intention behind the artwork. Placement here will also give the work more public exposure than it would have had in H-block, where opportunities to see it would be extremely limited.

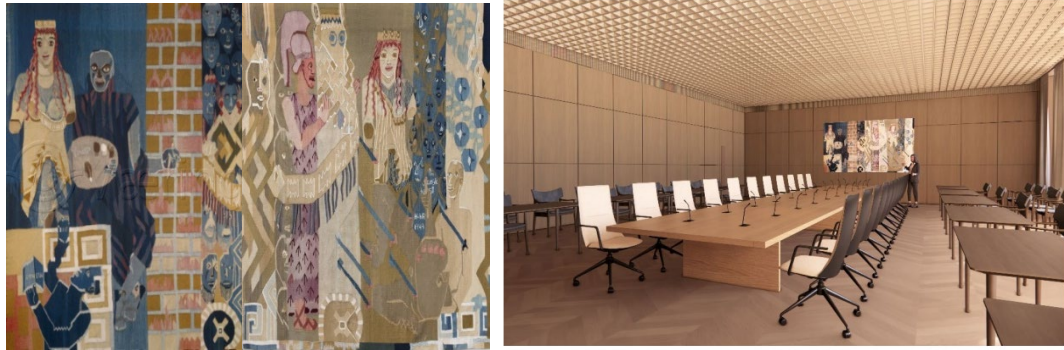
We Are Living on a Star was visibly damaged during the terror attack of 22 July 2011. Like H-block, it has become a symbol of what remains standing. The attack is an important part of the tapestry's symbolic expression, which, at the same time, represents the complex original vision of Hannah Ryggen and Erling Viksjø (see further description in *Art Plan Part 1*). Its placement in D-block will ensure that both the work and the new building will become powerful symbols of the nation's ability to rebuild and stand together after a brutal attack.

Progress

KORO's administration section is drawing up plans for permanent placement in the new Government Quarter. Installation in the Government Quarter, according to the plan, will be in the latter half of 2025.

6.2 Cabinet Room

Location	Cabinet Room, Prime Minister's office
Action	Placement of <i>Trojansk hest / Picasso-teppet (Trojan Horse / Picasso Tapestry)</i>



Left: Hannah Ryggen, *Trojansk hest / Picassoteppet (Trojan Horse / Picasso Tapestry)*. Right: Hanging in the Cabinet Room. Illustrations: Team Urbis / Statsbygg, 2022.

Location

When the new Government Quarter is established, the Cabinet Room will be relocated from H-block to D-block. The Cabinet Room is the central meeting room in the Prime Minister's office.

Grep

Trojansk hest / Picasso-teppet (1949–56) by Hannah Ryggen, unlike *We Are Living on a Star*, was not created specifically for the government building. For the Cabinet Room, Ryggen instead presented two tapestries she had already created and brought them together into one single work. The work hung in the H-block until 22 July 2011 and has since then accompanied the government to the temporary premises accommodating the Prime Minister's office.

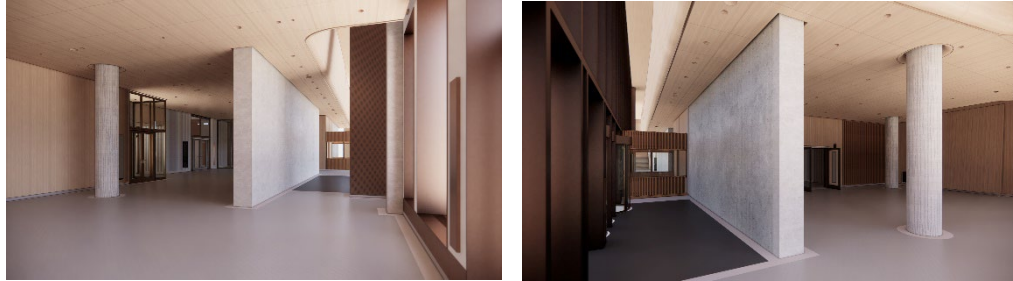
It has been decided the historic line should be followed and the work will be placed in the new Cabinet Room in D-block. This proposal underlines the significance of the work as a bearer of identity for the space in which the government meets. Placement here also safeguards the symbolic value of the work as a historic constant through changing governments and locations over many decades. Hannah Ryggen chose precisely these two tapestries for the Cabinet Room because she believed that the message about the course of history would be an important reminder to the government as it makes its decisions.

Progress

Plans for installation, display and lighting are being developed in cooperation with Statsbygg and Team Urbis. The work will be installed in the fourth quarter of 2025.

6.3 Entrances from Einar Gerhardsens plass

Location	Entrance walls of personnel entrances
Action	Open sketch competition



Entrance walls of personnel entrances. Illustrations: Team Urbis 2024.

Location

Behind the security barriers in the personnel entrances in D-block (entrance for Ministry of Foreign Affairs and Prime Minister's Office) there are large wall surfaces visible from Einar Gerhardsens plass through the glass doors in the front facade.⁵

Action

KORO wishes to conduct a national open sketch competition for the artistic design of the walls. The artists must take into account the dimensions and materiality of the walls. Based on the submitted sketch material, KORO's curators will evaluate whether several artists will be commissioned to design individual walls or whether one single artist will design all of them. This competition is in context with the other described in Chapter 5.3, and the two competitions will take place in parallel.

Progress

Competition material will be designed in a close dialogue with Statsbygg and Team Urbis and the invitation will be sent out to artists and craft designers throughout Norway. The project will be fully completed in 2025.

⁵ There are also wall surfaces behind the security barriers in A-block (Ministry of Climate and Environment and Ministry of Trade, Industry and Fisheries) and the VIP entrance in A-block. See page 22.

7. H-BLOCK

7.1 Entrance area, Ministry of Justice and Public Security

Location	Entrance area / personnel entrance in the Ministry of Justice and Public Security, facing Einar Gerhardsens plass
Action	Preliminary study: Otobong Nkanga



Entrance area. Illustration: Team Urbis / Statsbygg, 2023.

Location

Staff in the Ministry of Justice and Public Security, which will have its offices in H-block, have an entrance in the eastern pavilion facing Einar Gerhardsens plass. The space is highly visible from the outside.

Action

In the previous Art Plan, it was decided that KORO would continue seeking submissions for art in the entrance area. In the autumn of 2022, an agreement was reached with artist Otobong Nkanga, who will submit a sketch for a preliminary study for the entrance area. After the preliminary study, a decision will be made about whether to continue with the commission.

Otobong Nkanga (b.1974) is originally from Nigeria but lives and works in Antwerp, Belgium. She works with illustration, textiles, sculpture and performance. In 2020/21 she was the first recipient of the Lise Wilhelmsen Award Programme and was presented in a major solo exhibition at Henie Onstad Kunstsenter. At the core of Nkanga's artistry is the exploration of the complexity of the presence and impact of human beings on nature and the global economy, themes that are highly relevant at present but that also reference the activity of the Government Quarter. In addition, they are relevant to the interpretation of Picasso's work *Fishermen*, which will hang on the other side of Einar Gerhardsens plass. Nkanga's submission will likely involve a textile work for the rear wall and a sculptural element in the 'empty space' on the east side of the entrance area.

Progress

After a visit to the construction site and meetings with staff at the Ministry of Justice in the winter of 2022, Nkanga will deliver sketches for the preliminary study in the third quarter of 2023. The preliminary study will be concluded in the fourth quarter of 2023. If the preliminary study is approved, the project will commence in the first quarter of 2024 and will be completed in the fourth quarter of 2025.

7.2 Common area

Location	Wall spaces in the common area in H-block
Action	Placement of <i>Glowing Phalanges</i>



The artworks *Glowing Phalanges* #12, #23, #44, #47, #51, #57, #59, #64, #66, #68, #70, #71, #79, #88, #97. Photos: Ahmed Umar, 2023.

Location

This part of the common area in H-block will stand out from the rest, both because the roof height is significantly lower and because Viksjø's architecture is so clearly articulated. This part of the building will largely be open, without dividing walls, and the characteristic horizontal strip windows on the north and south walls will be an important part of the experience within the space.

Action

For the common area in H-block, KORO has acquired fifteen sculptures by Norwegian-Sudanese artist Ahmed Umar (b.1988). Umar came to Norway as a political asylum seeker in 2008 and has since lived in Oslo. He was educated at Oslo National Academy of the Arts and works with, among other mediums, sculpture, ceramics, installations, performance and photography.

Umar's family have created and made sacred amulets through several generations. The amulets are associated with Sufi religious practices and have traditionally been used for prayer. Umar himself is nonreligious but recognises that he is from a family with the inherited right of benediction. This is realised through sculptures – amulets – which Umar creates by working with combinations of Norwegian raw materials, such as larvikite, minke whale tooth, oak and souvenirs that reflect white colonialists' view of African tribespeople. The use of various objects in religious practices is a tradition that is no longer permitted for many Muslims in Sudan.

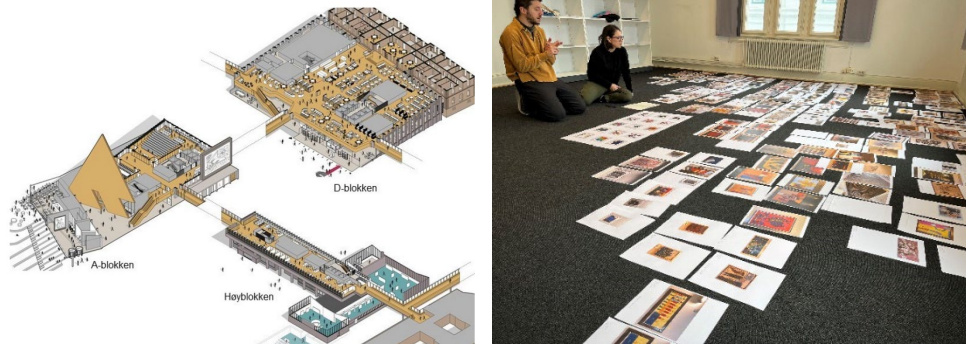
Progress

The works will be installed in 2025.

8. COMMON SPACES

8.1 Common areas

Location	Common areas in blocks A, D and H
Action	Works from ministry collection



Left: Axonometry of the common areas. Right: Ongoing curatorial work on the collection. Illustrations: Team Urbis / Statsbygg / KORO.

Location

On the second floor of the A-, D- and H-block buildings, architects have designed 'common areas'. To function effectively, the ministry community is dependent on an infrastructure that facilitates interaction within each ministry as best as possible and – just as importantly – *between* ministries. The common areas connect the buildings via bridges and provide access to all common services, elevators and stairs. They will have good daylight and views across urban spaces. The common areas are 'neutral ground' not designated for specific ministries or their staff. This ensures good interaction and covers the needs of all of the ministries.

Action

As part of KORO's preliminary study in 2020, 3,291 artworks were surveyed in sixteen different existing ministry offices (including the Government Security and Service Organisation and the Prime Minister's Office). We consider the common areas to be the most suitable places to present a selection of the works from the ministries. The artworks will be relocated from the ministries' old premises to the new common areas, which will contribute to recognition and continuity for staff when they move into the new office buildings. Artwork that both staff and visitors viewed in the old buildings will be experienced in a new context, and new groupings of artworks can provide alternative understandings of, and perspectives on, their stories.

After a comprehensive review, approximately 250 works were selected. The selection does not reflect the number of works in each individual ministry; however, all of the ministries will be able to recognise works from their collections. We have evaluated all the registered works and made a selection based on two main criteria:

- Art-historical value (artwork that for various reasons is significant and part of Norwegian art history)
- Association (works that are associated with Hammersborg as a place)

A common feature of the artwork in the ministries is that, with very few exceptions, they have been created by Norwegian artists born in the twentieth century. Some artists are represented by several works; this largely applies to male artists born in the first half of the twentieth century. In the selection we have made, we have rather prioritised the promotion of additional voices instead of a concentration on few artists.

Of the 3,291 works found in the ministries today, as many as 1,915 are graphic art. This finding is not surprising. Even though graphic art has been a widespread practice among Norwegian artists, from Edvard Munch through to the present day, it has traditionally been considered 'less worthy' than, for example, painting. This is because graphic art often appears in series and is not normally unique. It is therefore often more reasonably priced. For purely practical and

pragmatic reasons such as saleability, graphic art is often created in manageable dimensions. It can easily be placed above an office desk or on a wall in a meeting room.

In our selection process, we have chosen to value the various techniques equally. Firstly, our desire has been to communicate this clear, historic tendency in the ministries' work with, and procurement of, art. Secondly, we have aimed to break away from a hierarchy that has devalued an important aspect of artwork in Norway for the last two hundred years.

Placement of art

For the last two years, KORO has had a close dialogue with Team Urbis and Statsbygg to determine the capacity of the walls and to survey potential locations for presenting artworks. It is an accepted principle that modern construction favours transparency, i.e. glass, and few expansive wall surfaces. However, there are a few areas in the common ministry areas that are ideally suitable for art. As the walls are spread over a large area, the works will not all be displayed together and therefore will not create a 'museum experience' in which each artwork is connected to the next, either thematically or chronologically. Our display proposal is that a few major works will be hung alone, whilst others will be presented in groups that communicate themes within the collection.

Progress

In connection with KORO's survey, a condition assessment of the artworks in the ministry collections was also carried out. KORO will contact all the ministries over the course of the third and fourth quarters of 2023 to begin the process of obtaining the relevant works. The works will thereafter be taken to a warehouse where the condition assessment (and curatorial work, if required) will be carried out. During 2024, several of the works will also be re-framed before being installed in the Government Quarter. The works will be fully installed in the fourth quarter of 2025. Curatorial work can be extended to the common area in future construction phases when architects' plans are available.

8.2 New acquisitions

To supplement existing works, KORO has made new acquisitions. Three of the acquired works are associated with the Government Quarter's and Hammersborg's history, and one is associated with graphic art and its importance in Norwegian art history. Ahmed Umar's acquired work, described in chapter 7.2, can be considered within this context also.

Arne Lindaas, sketch submission for *Edens Hage* (Eden's garden), 1971



Left: The artwork in the tunnel close to Arne Garborgs plass. Right: Sketch submission for Eden's garden, 1971.

In 1971, an initiative was undertaken to commission a public artwork for the long wall surfaces beneath the Deichman Library and the government building at Arne Garborgs plass. The Young Artists' Society was invited to compete, on assignment from Oslo municipality, and Arne Lindaas (1924–2011) won with his submission *Eden's garden*. The wall painting was a frieze stretching over six hundred square metres.

The motif was inspired by the place in which the artist lived – Rømskog – and was composed of naivist interpretations of people, animals and nature in black silhouette against the white brick wall. *Eden's garden* quickly became a popular artwork that was exhibited together with Picasso's and Nesjar's *Fishermen* when Oslo municipality arranged the guided tour *Kjenn din by* (Know your city) in 1973. It was never intended that the work should be permanent; however, after a few years, when removal was proposed, the public objected so strongly that it was retained. Eventually, however, it became severely damaged due to dampness, and despite intense criticism of Oslo municipality, the work was neglected for many years before it was completely removed in 2010. The work had then been thoroughly documented. In addition, we have Arne Lindaas' sketches – the competition submissions with which he won forty years before. They tell the story of a place no longer found and an artwork that was totally definitive for that place.

KORO has acquired the sketches for *Eden's garden* from Lindaas' estate through Blomqvist. The sketches were reviewed by KORO's administrative section and mounted appropriately.

GRAS, *Grafikkmappe* (Graphic portfolio), 1971



Illustration of several graphic works in the folder.

GRAS was a group of Norwegian artists active from the turn of the year 1969/70 to the autumn of 1974. The principal members were Siri Aurdal, Øivind Brune, Bjørn Melbye Gulliksen, Anders Kjær, Per Kleiva, Morten Krohg, Bjørn Krogstad, Eva Lange, Victor Lind, Olav Orud, Jan Radlgruber, Asle Raaen, Egil Storeide, Willibald Storn, Arne Sørensen and Marit Wiklund. GRAS was never a clearly defined group of artists with a common manifesto; however, they shared political ideals and were passionate about reaching out to the public with their political message.

An art and culture workshop brought together the artists in a community in which they made demonstration placards and graphics with a silkscreen press. With revolutionary slogans and symbols, they used art in the fight against the ongoing Vietnam War, imperialism and the European Economic Community, and in environmental and workers' rights campaigns. In 1971, the artists exhibited a graphics folder to which they each contributed their own silkscreen print. The folder was exhibited in several places throughout the country whilst the artists campaigned for change in artists' professional political rights and democratisation of the field of art.

KORO has acquired the folder, which contains a total of sixteen silkscreen prints. The prints were reviewed by a curator and are being prepared for framing.

Marius Engh, *Known by Many and None / Polyphemus and Outis (Arne Garborg's Square)*, 2013



The six images *Known by Many and None / Polyphemus and Outis (Arne Garborg's Square)*, 2013. Photos: Marius Engh / KORO.

Marius Engh (b.1974) was educated at the National Academy of Fine Arts and the Royal Danish Academy of Fine Arts in Copenhagen. Engh has extensive experience in major art productions in public spaces. He works across mediums, spanning sculpture, installations, textiles, publications, photography and painting.

The six photographs in the series *Known by Many and None / Polyphemus and Outis (Arne Garborg's Square)* were created for the exhibition "We Are Living on a Star", which was shown at Henie Onstad Kunstsenter in 2014. The works were part of the project *Echo Chamber / A Meeting Place for Bootleggers, Pimps, Homosexuals, and Others* (Marius Engh, Martin Braathen, Even Smith Wergeland, Superunion Architects), who attempted to uncover some of the stories from Arne Garborgs plass. The square stood in between three important institutions: Diechman Library, the main fire station and the Government Quarter. It was a lush, planted urban space that was used by both the public and staff for parades, games and lunch breaks – and as a meeting place for gay people. The area disappeared during the construction of Y-block, but reappeared many years later at a bus stop between Akersgata and Møllergata, down in the tunnel system.

Through his photographs, Marius Engh documents part of the city's and Hammersborg's history that will no longer exist when the new Government Quarter is finished.

9. CHANGES FROM ART PLAN PART 1

As stated in Chapter 2: 'About the project', there have been some changes in the construction project after we developed the first Art Plan. This in turn has meant that some of the work we proposed in the first Art Plan will not go ahead or has been placed on hold.

9.1 A-block: Café: Open call competition

The café in A-block will be easily accessible to the public and we wanted to use the location as the basis for an open call competition for artists that are resident in, or have an association with, Norway. However, the café will not open before 2030, after work on Ring 1 has been completed. We are postponing the competition until we get closer to the opening date.

9.2 A-block: Rear wall, inside the representative main entrance facing Einar Gerhardsens plass: open competition for new works to interact with *Fishermen*

We wanted to hold an open call competition for a work that could interact with *Fishermen* from a contemporary perspective. How does *Fishermen* fit in today's Norway, sixty years after it was completed? How does the new context affect the significance of the work? What characterises Norway as a country today, and which voices should be allowed to express their perspectives? When we presented this project, we anticipated that the wall inside the representative main entrance in A-block would be visible from Einar Gerhardsens plass; however, changes in the area's plans have meant that the wall will no longer be visible to anyone other than those immediately nearby. At the same time, we see that several of the other artists who have received commissions in the Government Quarter are also helping to shed light on the issues we wish to examine about the legacies of modernist artwork and its impact on the area. As this is still an important wall for display in the space, we will propose an acquisition or, if applicable, use an existing work.

9.3 H-block: first floor, new wall facing the passage: direct commission of work on new wall

One of the walls in the room has been entirely devoted to Inger Sitter's work since the building's construction in 1958. The other wall, which will be visible through the door opening from the elevator room, is new. Here, we propose a new, commissioned work. The future function of the room is not yet clear. It is also unclear who will have access to the room.

9.4 Urban spaces: invited competitions and direct commissions

In the previous Art Plan, we highlighted the portals and passages that mark the entrance to the Government Quarter as an urban area. We proposed a wide range of projects, including sculptures with a recognisable signature placed at the entrance areas of the Government Quarter; works of a more immaterial nature (for example, light and sound); text-based works; and concepts that develop over time (i.e., so-called 'procedural works'). KORO wishes to hold a competition for direct commissions for projects in urban spaces. As there is still some uncertainty regarding the construction phases and therefore the nature of these urban spaces in the future, we will postpone this until we know more. Placement of John Audun Hauge's *Dønning* at the junction between Akersgata and the government Park (see page 14) can, however, be seen as part of this action.

10. PUBLICATIONS

10.1 Hammersborg book



From left to right: Sorgenfri (1908–23); Kurbadet (1930); Research lab at Hammersborg school (1976); Dam at Hammersborg (1956); Worker’s home (1851); Sami occupation of H-block (1981).

In an extension of the site survey carried out in connection with the art project in the new Government Quarter, we have reviewed a large amount of archive material to find sources that can provide us with insight into Hammersborg’s rich history. We wish to invite authors and artists to reflect and to expand further on our findings. The book will be given as a gift to all staff who move into the new Government Quarter in the first construction phase. Hammersborg was originally a ridge on the edge of the city, and it has been referred to both as ‘Oslo’s Acropolis’ and as a ‘Norwegian Montmartre’. The analogies refer to two very different city ideals; however, both hint at a longing to connect the local to wider European culture.

Hammersborg’s history is rich and deep. Sausage makers and fortune tellers lived here. Artists and artisans – such as Sigrun Berg (1901–82), Christian Krogh (1852–1925), and Gustav Vigeland (1869–1943) – had their studios and workshops here. Here you would find a hospital, prison, cemeteries and schools. Hammersborg carries with it many stories of dissent, from college uprisings and architect proclamations and demonstrations to government struggles and conflicts concerning Indigenous peoples’ rights and women’s liberation. One ambition of the book is to use the conflicts and incidents that occurred around Hammersborg to make a statement about Norway (the welfare state and democracy); another is that Hammersborg as a district should have its own stories highlighted. The area has a national identity; however, it is also a specific urban space with its own history. The book will reflect this double perspective. The new Government Quarter will give new character to the area and it will also add new layers to the story, given its regulations and security measures.

Progress

The selection of authors and artists will take place in the first quarter of 2024. Designs will be obtained in 2024. According to the plan, the publication will be sent to print during the autumn of 2025 so that it is ready for presentation upon the move into the building.

11. ADMINISTRATION

KORO's art administration section is very much involved in all ongoing art production projects. The section is an adviser in connection with new acquisitions and the re-curation of existing artworks. It also contributes administrative expertise for the selection of materials and placement of artworks in larger productions. The section offers recommendations for presentation opportunities, climatic conditions and lighting, and has an ongoing dialogue with internal and external project agencies – including Statsbygg, architects and material suppliers – when additional expertise is required. Purchased artworks are condition-assessed, registered and photographed. The data is stored in KORO's art database and photographic archive. Works are provisionally stored in KORO's art warehouse prior to installation in a new building.

The extensive registration of artworks in the ministries carried out by KORO in 2020 has been a valuable source for the art project and the work on the common areas in particular. Works that will be re-curated for the new Government Quarter will be taken in for conservation, repair, framing, etc. in 2024.

This work will be led by KORO's administration section. Some of the artworks present special challenges regarding relocation and reinstallation in the new Government Quarter, chiefly due to their large dimensions, weights and fragile materials or compositions. The Administration has extensive experience in this field and will contribute to the planning and assist with monitoring where necessary. All relocation, conservation and other measures are documented with text and images and the data is stored in KORO's archive.

It is possible that KORO's administration section will also be involved in future contingency plans in regard to art in the new Government Quarter and will provide direct input for specific individual works or groups of artworks. The administration section is involved in the ongoing contingency work for art in Norway, coordinated by the Director General for Cultural Heritage, and has direct experience in the salvage of art, emergency measures and conservation after the terror attack in the Government Quarter in 2011.

The objective for KORO's administration work throughout the project period is to ensure the longest possible lifetime for artworks and to ensure that current and future curators have access to comprehensive information about the production, provenance, exhibition history and restoration history of the works. Systematic administration work and good documentation routines will also allow future decision-makers to make choices based on documentation and knowledge.

12. STRATEGY FOR PARTICIPATION, ENGAGEMENT AND COMMUNICATION

In the following section, we will provide an overview of how KORO will work on participation, engagement and communication, and which communication channels we will use for the art project in the New Government Quarter. The project will run over several years and our approach will have to be adapted along the way.

It is worth noting that we differentiate between the concepts of *engagement* and *participation*. *Engagement* means that those in charge of the relevant area will be in control of decision-making related to the project. When we promote *participation*, we invite specific additional groups because we feel that their voices are particularly important to certain aspects of the art project. After a participation process, respondents can recognise elements of their input in the final decisions.

Participation processes demand a great deal of time and resources; however, we believe that it is appropriate to give priority to these processes in some areas of the project. KORO's approach to engagement and participation is developed in close cooperation with already established agencies.

Arts Council

In the Royal Decree, it is a premise that the implementation of art projects takes place in close dialogue with the institutions that will house the art, so that professional and resource-related choices are well founded. There is no ambition to achieve complete agreement on all decisions; however, it is important to ensure that the processes applied as a basis for the decisions are sound. To maintain close relations between the management of the ministries and the construction project, an Art Council has been formed. The Art Council is an advisory body that will provide guidance to KORO's management on the development of the Art Strategy, Art Plans and overarching resource allocation in the project. The Art Council is an important link between the political and administrative leadership in the government system. The Ministry of Local Government and Regional Development has been responsible for appointing the Art Council and drawing up the council's mandate.

Fora for user participation

Project Council

The Project Council is composed of the Ministry of Local Government and Regional Development (as principal), Statsbygg (as client), the Prime Minister's Office, all the ministries (apart from the Ministry of Defence), the Government Security and Service Organisation and staff representatives. Members are chiefly undersecretaries in the ministries' administration departments. The Project Council carries out quality assurance of decisions and user participation processes and is an advisory body for the Ministry of Local Government and Regional Development as the project owner. The Project Council will be kept continually informed about the art project and will be involved verbally and in written form before the Art Plans are finalised by KORO. Additionally, written input regarding the Art Plans can be coordinated by the Ministry of Local Government and Regional Development before it is sent on to KORO.

User Council

KORO's work on engagement processes in the Government Quarter will be coordinated with corresponding processes in the construction project. The User Council for construction phase 1 is composed of representatives from the Ministry of Local Government and Regional Development (as project owner for the Government Quarter), ministries (as future users of the building), the Government Security and Service Organisation, a new IT organisation (as a provider of services) and Statsbygg (as client and future administrator of the buildings).

The User Council is the Ministry of Local Government and Regional Development's advisory group for construction phase 1. User councils will also be set up for construction phases 2 and 3. Proposals for Art Plans are presented to the User Councils involved in the plans.

In 2021, 2022 and 2023, KORO held meetings with representatives from the ministries (including the ministries that have not yet been allocated space in the new Government Quarter and therefore have not yet set up User Councils) and discussed the art projects planned thus far. Other important active partners in the process are the production committee, contractors,

Director General for Cultural Heritage, Director of Cultural Heritage Management, 22 July Centre, the reference group for the 22 July Centre in the Government Quarter and the National Support Group after 22 July.

Fora for engagement

Several groups are directly affected by both the construction project and the art project in the Government Quarter. The new urban space will affect the everyday lives of future generations in Oslo. Oslo municipality has five central User Councils. The task of the councils is to ensure broad, open and accessible participation in the municipality. It is particularly important to listen to younger voices. In the autumn of 2021, work seminars, meetings and city tours were held with the Youth Council to obtain feedback regarding 'good' and 'bad' urban areas. The Council is composed of youth aged twelve to eighteen, selected from various schools, youth clubs and organisations. Contact has also been established with other advisory groups: the Council for Persons with Physical Impairment and the Council for Diversity and Inclusion.

KORO's work on ownership of the art project is closely associated with promotion and communication. The aim of KORO's promotion and communication is to enhance interest in, and knowledge of, art in public spaces and to make art universal, relevant, visible and meaningful.

Communication

A separate communication strategy has been drawn up for art in the new Government Quarter. The strategy relates to Statsbygg's communication strategy for the construction project and the Ministry of Local Government and Regional Development's communication channel in the Government Quarter, which is aimed at ministry staff. Additionally, the communication strategy relates to the general national communication principles. For art projects of a certain scope and public interest, separate communication plans will be drawn up to ensure good information exchange with the general public.

Promotion

Promotion is associated with engagement and can contribute to a positive reputation for the the project and the owners – both in relation to the art and to the overarching project. However, promotion can take many forms, and it will vary depending on whether it is best to connect promotion projects to user participation fora or to established promotion channels.

A promotion strategy has been drawn up for art in the new Government Quarter in which promotion objectives, target groups, interested parties, promotion types and principles have been defined. A gallery signage manual will be drawn up for indoor and outdoor signs, along with a language manual governing the use of Norwegian, Sami and English in written promotions.

Current and future users, neighbours and other interested parties will be given the opportunity to obtain information in the visitor centre and via various promotion initiatives and events in the area, including those currently underway and others after completion of the project.

The general public will be reached via KORO's website, social media and promotional initiatives.

KORO is considering the possibility of cooperation with other operators in the art field in order to draw up national promotional initiatives aimed at various groups.

13. BUDGET FOR CONSTRUCTION PHASE 1

The budget is allocated in accordance with the five categories described in the overarching Art Strategy. The categories are summarised in the table below.

In accordance with *Art Plan Part 1*, the percentage for each category has been adjusted somewhat. Art projects are still undergoing development and we presume that some percentages will fluctuate slightly when art projects are further developed and future Art Plans are drawn up. As described in the overarching Art Strategy, we plan to prioritise the most public spaces.

An updated approximate allocation of the art budget by location for art (in percent):

1) Outdoor spaces	48 %
2) Inside/outside, main entrances	32 %
3) Common area, social zones, official representation room	17 %
4) Office areas with restricted access	1 %
5) Temporary projects and publications	2 %

Project management (approx. 15 %)	Total budget
Personnel costs for internal project team throughout the project period	13 147 000
Other operational costs	1 214 000
Total, project management	14 361 000
Art-related costs (85 %)	
1) Outdoor spaces	
Government Park (A-block) and Johan Nygaardsvolds plass, direct commission	6 665 560
City Floor, competition	20 612 218
Einar Gerhardsens Plass, re-curation	5 033 000
Outdoor spaces, temporary projects	2 103 070
1) Total, art – outdoor spaces	34 413 848
2) Inside/outside, main entrances	
A-block, Pyramid Room, competition	13 833 000
Inside/outside art for future placement	510 000
Main entrances for blocks A, D and H	7 155 000
Inside/outside, re-curation	1 370 000
2) Total, art – inside/outside, main entrances	22 868 000
3) Common area, social zones, official representation room	
Common area	2 666 250
Social zones	3 360 000
Official representation room	5 745 000
3) Total, art – common area, social zones, official representation room	11 771 250
4) Office areas with restricted access	965 000
5) Temporary projects and publications	1 560 000
Promotion	2 650 000
Administration	2 265 000
Reserve	4 945 902

Total art-related costs	81 439 000
Overall total for art project	95 800 000

Notes to the budget

Budgeting in connection with the various construction phases

When construction phases 2 and 3 are realised, KORO will be granted further funds to implement art projects. KORO has naturally not made any decisions regarding allocations associated with further construction phases at this time, and some projects undergoing planning in the first construction phase will run over into later construction phases. This applies, for example, to projects in urban spaces and roadways and the friezes on the building foundations of A-block facing the Government Park. In the budget above, a reserve of approximately MNOK 4.9 has been allocated to retain flexibility for transfers of funds from the first to subsequent construction phases. The budget will be further developed together with future Art Plans.

14. PROGRESS SCHEDULE FOR ART IN CONSTRUCTION PHASE 1

In principle, the art project for the new Government Quarter follows the construction project's plans for construction phase 1, which are due for completion in 2025. Changes will be introduced during the construction project's various phases that will affect the progress schedule and influence the design of art projects. Among other things, plans for outdoor areas, courtyards and roadways may be changed due to enhanced security measures. Price adjustments may impact selections of materials and design, and user participation processes may lead to changes in space development plans.

KORO holds regular meetings with construction project managers for each building, and from there develops a progress schedule for each action described in this Art Plan. The following plan is therefore presented with reservations:

Spring 2023	
	Coordination meeting with sub-project managers for each building
	Foundation meeting with User Councils
	Conclusion of outdoor space ephemeral project: Pernille Mercury Lindstad, <i>A Trilogy of Exceptions – For Norway (2022)</i>
	Start-up of production on the City Floor: Jumana Manna, <i>Substitute</i> (working title)
	Invitation to municipalities to donate stone for the City Floor
	Re-curation and disassembly of Do Ho Suh's <i>Grass Roots Square</i> and Audun Hauge's <i>Dønning</i> in cooperation with Team Urbis
	Overarching plan for re-curation of ministry collections and existing works
	Re-curation of Irma Salo Jæger's <i>I flokk letter fuglene</i> for A-block in cooperation with Team Urbis
	Conclusion of preliminary study for Pyramid Room, A-block: Outi Pieski, <i>AahkA</i>
	Conclusion of preliminary study for foundations, A-block: Damla Kilickiran, <i>Sites of a Breach</i>
Autumn 2023	
	Presentation of <i>Art Plan Version 2</i> in Art Council
	Approval of Art Plan Version 2
	Coordination meetings with sub-project managers for each building
	Production of Jumana Manna's work <i>Substitute</i> (working title)
	Restoration of Do Ho Suh's <i>Grass Roots Square</i>
	Conclusion of preliminary study for entrance area, H-block, with artist Otobong Nkanga
	Preparation of competition material for walls in Blocks A & D
	Start-up of production for Pyramid Room, A-block: Outi Pieski, <i>AahkA</i>
	Conclusion of preliminary study for foundations, A-block: Damla Kilickiran, <i>Sites of a Breach</i>
	Letter to ministries concerning collection of works in ministry collection to common area
	Development of programme for ephemeral projects
	Development of the publication 'Hammersborg book'
Vår 2024	
	Coordination meetings with sub-project managers for each building
	Installation of Jumana Manna's work <i>Substitute</i> (working title) at Johan Nygaardsvolds plass
	Installation of Do Ho Suh's artwork <i>Grass Roots Square</i> at Einar Gerhardsens plass
	Collection, restoration and preparation of works in ministry collection
	Evaluation of competition submissions for walls in A- & D-block and decision
	Production phase, Pyramid Room, A-block: Outi Pieski, <i>AahkA</i>
	Production phase, foundations, A-block: Damla Kilickiran, <i>Sites of a Breach</i>

	Presentation of <i>Art Plan Version 3</i> in Art Council
	Approval of <i>Art Plan Version 3</i>
Autumn 2024	
	Collection, restoration and preparation of works in ministry collection
	Production phase, artwork for walls in A- & D-block
	Production phase, Pyramid Room, A-block: Outi Pieski, <i>AAhKA</i>
	Production phase, foundations, A-block: Damla Kilickiran, <i>Sites of a Breach</i>
	Restoration and preparation of works in ministry collection for common area
	Final installation phase, City Floor: Jumana Manna, <i>Substitute</i> (working title)
Spring 2025	
	Coordination meetings with sub-project managers for each building
	Final production phase, Pyramid Room, A-block: Outi Pieski, <i>AAhKA</i>
	Final production phase, foundations, A-block: Damla Kilickiran, <i>Sites of a Breach</i>
	Final production phase, artwork for walls in A- & D-block
Autumn 2025	
	Coordination meetings with sub-project managers for each building
	Installation and hanging of ministry collection in common area
	Installation, A-block, Pyramid Room: Outi Pieski, <i>AahKA</i>
	Installation, A-block, representative dining room: Irma Salo Jæger, <i>I flokk letter fuglene</i>
	Publication of 'Hammersborg book'
	Completion of art projects for construction phase 1

15. FUTURE PLANS FOR ART

There are several places that we already know are ideal for art projects; however, we will not elaborate on these here. This is because we have not progressed enough in drafting the various actions for these places, or construction plans lie too far in the future. However, we would like to mention some places, actions and works that we are already considering for upcoming Art Plans:

A-BLOCK	Representative lounge outside of dining room
	Cabinet minister sections
	Office areas
D-BLOCK	Prime Minister's office and meeting room
	Wall adjacent to gym room
	Meeting room
	Cabinet minister sections
	Office areas
	End wall in elevator room, floors 3–9
H-BLOCK	Cabinet minister sections
	Office areas
UTE	Government park
	Ephemeral projects & publications