

National 22 July Memorial Site

Jury Decision, Competition Round 1

Selection of Three Proposals for Competition Round 2

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Introduction

Public Art Norway (KORO) has been commissioned by the Norwegian Ministry of Digitalisation and Public Governance (DFD) to develop a preliminary project for a permanent national 22 July memorial site with the aim of establishing such a site in the Government Quarter in Oslo. This commission is being carried out as an art competition with an open pre-qualification process and a subsequent closed competition in two rounds.

This document presents the jury's evaluations and decisions regarding the three participants that will be invited to participate in round 2 of the competition, as well as the jury's recommendations on how these three proposals should be refined. The report also contains the jury's reviews of the other seven proposals for the national memorial site.

The selection has been made by the following multidisciplinary jury:

- Marianne Borgen (jury chair, b. 1951), Oslo's mayor from 2015 to 2023
- Mohamed Abdi (b. 1986), teacher and author
- Regitze Schäffer Botnen (b. 1994), national board member of the 22 July Support Group
- Mathias Danbolt (b. 1983), professor at the University of Copenhagen
- Lena Fahre (b. 1968), director of the 22 July Centre
- Ingeborg Hjorth (b. 1977), head of research and development at the Falstad Centre
- Nora Ceciliedatter Nerdrum (b. 1978), head of section / curator at KORO
- Camille Norment (b. 1970), artist
- Øystein Rø (b. 1978), architect and partner at Transborder Studio (from April 2024)
- Trude Schjelderup Iversen (b. 1974), senior curator at KORO
- Fabian Wahl Sandvold (b. 2000), national board member of AUF

About the jury's work

The jury's task is to decide which proposal for a national 22 July memorial site will be realized after assessing the candidates in a multi-round selection process.

In the competition for the national memorial site in the Government Quarter, openness and involvement will be an ongoing point of emphasis. It is beneficial that the jury knows what affected parties, future users, and the general public think about the proposals.

In December 2023, the jury selected ten participants from the 220 original entries and invited them to prepare sketch proposals for a national 22 July memorial site. The ten participants submitted their proposals on 31 May 2024 and then presented them at an open seminar held at the National Museum in Oslo on 6 June. The submitted materials and a recording of the seminar are available at <http://koro.no>.

The jury convened for its initial review of these ten proposals on 7 June. During the meeting, the jury discussed all the proposals and posed certain questions to KORO's project team.

A total of twenty-three newspaper/online articles have been published about the proposals, and these have been shared with the jury. The articles have helped not only to disseminate information about the proposals, but also to show how the various proposals have been received in various professional circles and by the general public.

After the 6 June launch, KORO's project team has held meetings with representatives from the 22 July Centre, the 22 July Support Group, ministry staff, Statsbygg (the Norwegian Directorate of Public Construction and Property), and AUF (the Workers' Youth League, the target of the terror attack at Utøya). The perspectives of these groups have been conveyed to the jury.

KORO has also received written feedback from a few individuals, and this feedback has been shared with the jury.

The jury had the opportunity to ask the participants follow-up questions and invited six of the participants for a conversation. These conversations took place digitally and served to supplement the submitted materials and presentations.

The process has emphasized openness and discussions, and the jury is aware of how various groups and individuals have reacted to the ten proposals. Nevertheless, the jury has had the final say when deciding which three proposals to invite for further development and refinement.

The judging of the proposals has been based on the jury's overall competence, experience, and professional acumen, on the various jury members' own individual assessments, and on an open, joint discussion at the jury's internal meetings.

Jury assessment and decision

All the participants have submitted sketch proposals in line with the competition programme and the submission requirements. All ten proposals have been deemed to be relevant and meaningful proposals that respond to the question of what a contemporary memorial site can be. The ten proposals differ greatly in their essence, and as a collective they are considered to have broadened the understanding of how the task can be carried out. Several of the participants have also included specific ideas about how processual and relational aspects can be incorporated into the memorial site.

The jury has been moved by the participants' engagement, sincerity, and respectful approach to the task. Hearing the various artists/architects present their proposals themselves was of great importance and provided unique insight into the ongoing process.

The jury has evaluated all the proposals thoroughly and has held meaningful discussions over the course of several jury meetings. The quality of the entries made it difficult to reach a final decision.

Following an overall assessment, the jury has decided to choose the following proposals to advance to round 2 of the competition:

- **Matias Faldbakken, *A Continuation***
- **Henning Sunde, Hanne Tyrmi, and Rainer Stange, *22 July Memorial Grove***
- **Raqs Media Collective, *22 July National Memorial***

This list is not ranked.

In each their own unique way, the three proposals reflect not only on the loss of the victims and the sorrow that comes with living on without them, but also on how 22 July was a deliberate political attack whose consequences still impact us today. The jury is confident that the three proposals, both taken as a whole and in their own way, will be further developed and become meaningful, substantive answers to the task of a national memorial site to commemorate 22 July.

The further process and competition round 2 involve interacting with important user groups and professional communities, so that the participants can refine their proposals with knowledge and insight. The jury hopes many such groups and communities will participate in the conversation about how this may most productively be done. The jury's assessment of each of the proposals is provided below, along with its recommendations on how each proposal can be developed.

The decision has been made on the basis of the stated competition criteria and the jury's overall competence, experience, and professional acumen. The jury's decision has been made in line with the jury's mandate and current regulations and is to be regarded as final.

Matias Faldbakken *A Continuation*



Faldbakken's proposal for a memorial site is infused with a powerful narrative about the formation of our values – current, historical, and future – as well as the structures we build in order to uphold, convey, and negotiate these values.

The steel rig, similar to the one used to hold Picasso's mural *The Fishermen* when it was being moved from the Y Block, serves as a potent reference to the Government Quarter as the given location. Using the common greenshank a motif, the mosaic inside the rig monumentally thematizes the fragile, the humble, the essential, even as it serves as a window to Utøya.

The sculpture Faldbakken proposes as the memorial site *A Continuation*, scaled for the dimensions of a town square, is a reply to expectations that the site should arouse engagement and examine the traces of our collective negotiations and formation of meaning.

The proposal is highly site-specific and renegotiates the very notion and purpose of monuments and memorial sites alike. The proposal enquires into what a work of art in the form of such a large-scale sculpture can contribute, and what Faldbakken as an artist can add: Can the artistic idea at the heart of this proposal fulfil the obligations required of a memorial site?

Instead of responding to the expectations, this is a proposal that offers something else. It challenges – in classic artistic fashion – our ideas about what a memorial site can be, saying in essence that “this will fill some (other) needs in a meaningful way”. There is reason to believe that the proposal will arouse engagement, interest, and wonder. It is both immediate and striking, with a youthful radicality that contrasts with its surroundings. The proposal can also be understood as a reminder of the never-ending work and responsibility of safeguarding democracy and maintaining democratic resiliency.

Recommendations on how to develop the proposal

In his proposal, Faldbakken explores various motifs for the image inside the rig and presents both glass and mosaic as possible materials. The jury is particularly confident in the direction staked out by the greenshank motif and the mosaic technique, both of which add profundity to the work. The jury recommends that this exploration take place in a dialogue with involved parties, as Faldbakken himself suggests. This also applies to the placement of the names of the victims.

Central questions for the further development revolve around the location of the large-scale sculpture, its interaction with the surroundings, and the design of the square or place itself. A refinement of the proposal should also clarify how the memorial site can be used and how the place will be experienced by different visitors, both on weekdays and at ceremonies.

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



22 July Memorial Grove is a well-composed and coherent memorial site proposal that responds directly to the expectations and obligations laid forth in the original call for submissions. Tyrmi's constellation of bronze sculptures of felled trees, along with mountain-ashes and rowans at human height, create a memorial grove or a clearing that people can walk into. The bronze sculptures and the trees will both be experienced in different ways during the day and throughout the various seasons. Together, these variations and elements form a coherent structure that constitutes the memorial site.

The terrorist attack – or rather, the ramifications of the terrorist attack (disrupted lives, disrupted universes) – is surrounded by symbols of life and growth, but also healing, sorrow, and contemplation. Taken together, this mix of painful, hard, and beautiful elements represents a response to a certain societal need: How to speak the truth, how to go on living, by remembering, by not forgetting? The memorial grove offers the promise of healing and of the notion that it is possible to bear grief and loss.

The sense of loss is not downplayed, however. Rather, it is reinforced during winter, only to be alleviated during the spring and summer when the leaves on the trees grow forth and articulate a sense of hope and new beginnings. It is a powerful proposal that encapsulates the individual experience of 22 July.

The bronze sculpture of a tree stump with the names of those who were killed constitutes a tactile and unyielding experience. The way the names are included as meaningful elements within the totality of the work is a highly effective solution.

Uniting art and landscape architecture in a successful interaction, the proposal is a good example of what different professional traditions (and strong professionals working within these traditions) can create together.

Recommendations on how to develop the proposal

When further developing their proposal, the group is encouraged to further explore the political aspect of 22 July: the causes of the terror and the values that were attacked. Sunde, Tyrmi, and Stange include a lantern lighter in their proposal, describing it as a metaphor for interaction and participation, and the jury is interested in seeing the group develop ideas about collaborating with the 22 July Centre as well as other types of rituals or actions with the potential to create ownership and participation. Perhaps this is also where the political dimension can be integrated more strongly?

How the place can be used by different visitors – both during everyday life and in connection with various commemorations, throughout the year, both upon completion and over time – are important considerations that should be further clarified when developing the proposal.

Raqs Media Collective 22 July National Memorial



Monuments and memorial sites often encourage *silence* as a necessary prerequisite for contemplation, reflection, and the processing of grief. This proposal for a memorial site takes a different approach. The terrorist attack was itself an attempt to silence both the voices of active and engaged youth and the everyday routine of political processes.

By making time itself a material of remembrance, Raqs suggests a composition of sculptures consisting of so-called *bird-clocks*. The sculptures are given different designs and functions, but are based on the same aesthetic link to clockwork and a bird's wingspan. The clockwork is a specific allusion to the clock that hung outside on the façade of Møllergata 19 and was physically destroyed on 22 July 2011. The wingspan is inspired by Norway's national bird, the white-throated dipper, and the composition as a whole alludes to the Persian epic poem *The Conference of the Birds*.

The bird-clocks that will make up the square's sculptures create an oasis that will provide space for conversations, gatherings, social interactions, speeches, and ceremonies. The proposal has a scenography that may evoke a sense of chaos and broken structures, thereby challenging our expectations to a memorial site's aesthetics, materials, and durability.

The group has been interested in exploring 22 July as an international incident. The proposal is powerful and emotionally engaging, on both a personal and political level.

Recommendations on how to develop the proposal

The proposal from Raqs Media Collective is somewhat more sketchy than the other two. This is in line with the nature of this competition and the call to submit sketch proposals that could be further developed. At the same time, it also means that the jury has less specific material to consider.

When developing their proposal, it will be essential for the group to explore the proposal's materiality, design, and number of elements, and then balance these factors against expectations and requirements concerning the site's artistic expression, long-term durability, and viability throughout the year. In particular, the proposal's use of technological elements must be carefully thought through. The jury also wants the group to study in greater detail how the memorial site can relate to the 22 July Centre's programme and activities.

Moreover, the jury wants the group to explore how the place can also respond to the need for commemorations and ceremonies, for contemplation and serenity.

Goals, stipulations, requirements, and considerations

When assessing the ten proposals and selecting three sketch proposals for the next round, the jury has emphasized the relevant goals, stipulations, requirements, and considerations in regard to the memorial site. These elements will serve as the basis when the three selected proposals are to be developed further, and they will be emphasized by the jury when they are to decide on the winning proposal.

Goals and stipulations for the memorial site

Overall goal

The national memorial site to commemorate the terrorist attacks in the Government Quarter in Oslo and on the island of Utøya on 22 July 2011 is an important place where the public, the affected parties, and the bereaved can gather, remember, and reflect.

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

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

Requirements the memorial site must meet

The memorial site must meet the following physical requirements.

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

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

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

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

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

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

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

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

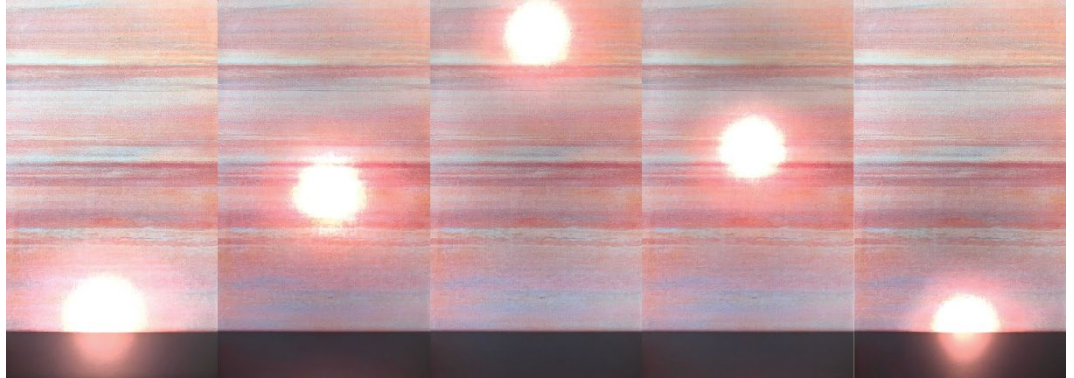
Other important factors that will be emphasized

- **Context and understanding of place:** The memorial site's location entails that several considerations must be taken into account. The memorial site shall facilitate daily visits, ceremonies, and commemorations, even as it shall be part of an active Government Quarter with its daily functions, status as a workplace, and wider memorial and urban landscape.
- **Time:** The memorial's function and meaning can and will change over time. The proposals must reflect on this temporal aspect. This applies not only to the selected materials' durability and mutability, but also to possible shifts in meaning that will arise over time within the given context.
- **Feasibility:** The memorial site's design must relate to the physical conditions on the site and be possible to realize. The physical prerequisites are stated here in the appendix and will be communicated during the start-up meeting. Feasibility will be assessed and optimized during round 2 of the competition with assistance from Statsbygg (the Norwegian Directorate of Public Construction and Property).
- **Costs:** It must be possible to realize the proposals within the given financial framework. A budget will be drafted during round 2 of the competition.

Review of the other seven sketch proposals

A K Dolven and Cathrine Vigander

The Square and the Sun



The proposal *The Square and the Sun* combines powerful visual effects that relate directly to the day of the terrorist attack. The vertical solar sculpture, made of Fauske marble, encourages contemplation and a process of mourning, while the surrounding area, marked by signs of fleeing, recalls the day, the fear, the chaos, the very consequences and brutality of the terrorist act.

These two primary components respond to the expectations and obligations (formal and informal) a memorial site can be said to have: to commemorate, to understand, to go on living.

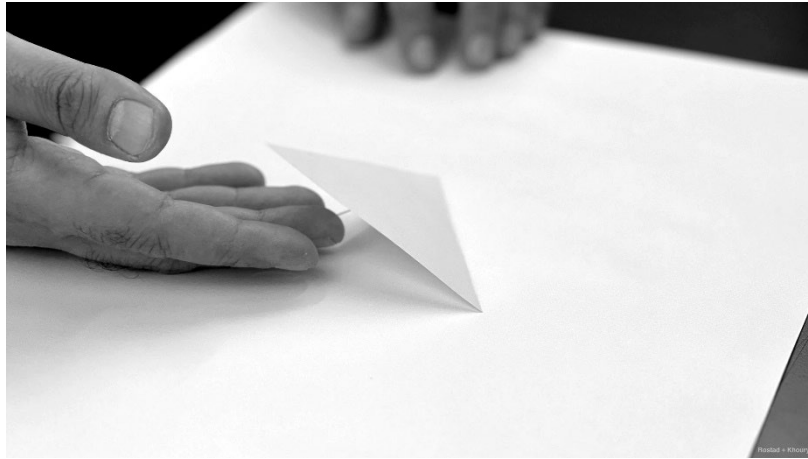
The signs of fleeing in the square involves the bereaved and other affected parties in a well-thought-out way. This invitation to become involved manifests itself as a specific form and not just a process, in what then becomes a type of co-creation. This depends on the process being managed in a meaningful way.

The solar sculpture works differently at different times of the day and different seasons. Adding a pleasing element of light to the memorial site – the intriguing and partly contradictory qualities of a luminous stone – seems to be a good choice. The sun recurs as a heavily symbolic motif in the history of Norwegian art, but various experiences and connotations are also related to the sun. The two main components of *The Square and the Sun* entail different challenges to their success: the solar sculpture must be perceived as being central enough so that it does not get lost among the architecture and the surroundings, while the square must be clearly perceived as such, year after year, which requires a deliberate expression that stands the test of time.

The proposal has a subdued, aesthetically pleasing form.

Merete Røstad and Jad El Khoury

Fold



Fold is a consistent and complex proposal for a memorial site that responds in earnest to the expectations of a meaningful connection between the site and the 22 July Centre.

Taking the entrance to the 22 July Centre as its physical starting point, the proposal creates a structure and aesthetic form above, next to, and around the centre's entrance pavilion, even as it actively relates to the centre's content. This merging of the memorial site and the entrance creates a pronounced and surprising form that sets itself apart from the rest of the architecture, a form that also erases the difference between memorial site and entrance pavilion. The form will be perceived as the entrance, inviting further explorations of and visits to the 22 July Centre.

The interstice at the entrance is conceived as a contemplative space and will be experienced as a parallel, and perhaps a doubling, of the interior memorial space.

The proposed memorial site is presented as a blank sheet that is to be filled with content. The upper side of the fold alludes to Bakken – a small grass hill on the island of Utøya, both in form and function. The small grass hill, facing the H-Block, is envisaged as a place for various gatherings and usages and a site for changing programmes. The proposal thus necessitates that someone will take responsibility and fill the site with content.

The proposal is conceptually well articulated and presents a coherent programme.

Marianne Heier

Earth



The proposal is divided into two functions: a building/structure that will serve as a workplace for midwives, and an exterior part in the form of a publicly accessible garden that will include elements such as paths, benches, plants, and space for the names of the

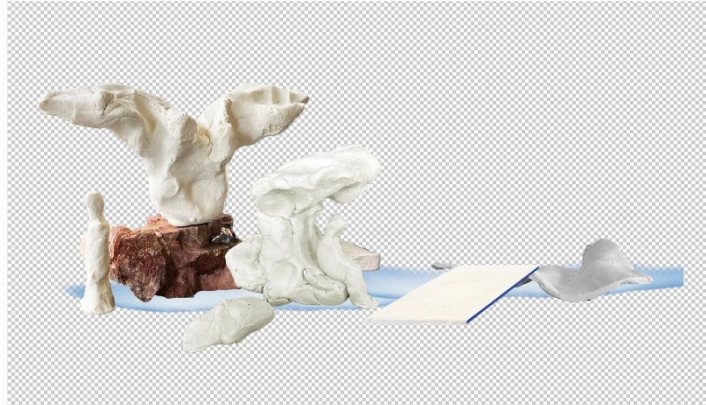
victims of the terrorist attack. The overall complex is set at an angle in order to break from the grid architecture of the surroundings. This slanted positioning is envisioned as following the cyclic axis system of nature.

An important intention of the proposal is not “to go toe to toe” with terror, but to suggest an independent starting point, namely life, which the terrorist wanted to extinguish. The outdoor vegetation will consist of pioneer plants such as raspberries, but also chamomiles, marigolds, and black-eyed Susans, planted in earth made from the compost from roses used in later processions commemorating the terrorist attacks. While this part emphasizes contemplation and space to process grief, the building part is characterized by a politically motivated structure and practice, namely the practice of midwifery (the proposal’s title, *Jord* or *Earth*, alludes in part to the Norwegian word for midwife, *jordmor*, which literally means “earth-mother”). With her proposal, Heier adds further depth to the memorial site with an activist and political component. Together, the site is meant to offer space for contemplation and space for thinking and not forgetting, but also for taking action.

The proposal creates friction by providing physical space for a specific occupation. For Heier, the midwife, as figure and symbol, represents not only life and the vulnerable, life-threatening aspect of giving birth and being born, but also the knowledge and know-how concerning this experience that we all share.

The proposal is an artistically powerful contribution that challenges the idea of what a memorial site can be. It responds to a general criticism that memorial sites often emphasize the processing of grief and do not mobilize against the forces that inspired the terror.

Anna Daniell ***A Cairn for Our Children***



Exploring how a memorial site can incorporate various forms of co-creation and collectiveness, the proposal is stringently based on the idea of a *cairn* as an assemblage of accumulated, different, and individual pieces that support one another. As an idea, a cairn (when used as a beacon) is also linked to warning, awareness, and interactions in regard to protection, something that is perceived as a relevant aspect here.

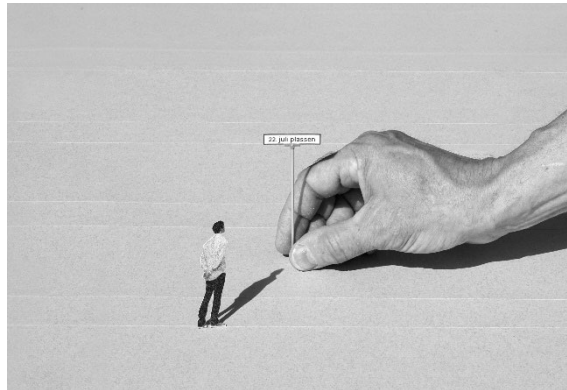
With her proposal, Daniell arouses a sense of engagement and provides space for co-creation and participation. At the same time, this is an aesthetically steered process where Daniell’s sculptural practice will shape the process the final result, namely an artistic, distinctive expression characterized by playfulness, humour, humanity, and colourfulness. The proposal, such as it has been presented, challenges an established aesthetic and thus perhaps also expectations to the memorial site. This is a topic that Daniell is well aware of and reflects on in her proposal.

There is reason to believe that the proposal would have attracted interest through its act of co-creation and through the exercise of democratic values entailed in asking seventy-

seven artists from different fields to contribute. Also inviting people who were directly impacted to participate and co-create would probably have responded to existing expectations and wishes.

In an interesting way, the proposal challenges the idea of what a successful memorial site can be and constitutes a coherent, yet diverse artistic landscape with a subtle aesthetic expression.

Beate Hølmekbakk and Per Tamsen ***22 July Square***



The proposal *22 July Square* is based on the premise that, as a method for dealing with issues in the wake of the 22 July terrorist attacks, conversations require participation and that everyone's voice is heard. The proposal is thus a direct formal response to contemporary expectations about what a memorial site can do, and not just be.

The renaming of parts of the square as 22. Juli Plass ("22 July Square") is a gesture that is meant to prevent the attacks from being forgotten and to ensure that its story is told. This is an effective strategy that meets the expectations of "not forgetting".

The bronze circle includes an inner space with enough room for a school class to gather and where the design muffles outside noises, even is at allows anyone talking on the inside to be clearly heard. The circular design is a departure from the right angles that otherwise dominate the area, thus setting up a good contrast. As a sculptural form, the circle stands almost a bit naked in the spacious square, completely in line with the architects' intent. The pattern of the area's tiling is reworked in such a way that it accentuates the form and highlights the area's function as a memorial site.

The "Speaking and Listening" sculpture, the renaming of the square, and the modifications of the tiling are envisaged as adding meaning to the site and providing space for the democratic conversation that must take place. At the same time, the proposal's vulnerability is that the site will need to be filled with meaning: the programming is open, and it is we who must do the work of keeping the conversation alive. The proposal is conceptually strong, and with a clear message.

Sumayya Vally and Suzanne Lacy *22 July Memorial*



The proposal is based on an understanding that Utøya today functions as a successful memorial site, in that it serves as an educational venue, maintains the island as the site of the terrorist attack, and continues the political activity that was the target of the attack on 22 July 2011.

The Scaffold is a structure that aims to facilitate a programmed activity and participation, proposing an annual youth-led art project to develop and support democratic participation and engagement.

Consisting of various elements, *The Scaffold* is conceived as an unfinished and open work, drawing inspiration from a *luovvi*, a Sami storage structure that stands on a trestle. The trestle or scaffolding will have different levels and provide space for different activities. The dispersed components of the scaffold garden will serve as satellites that both spread and gather. Using cultivation and living plants and vegetation as important materials, the proposed memorial site will change its nature over the course of the year.

The Scaffold will require extensive local maintenance in order to achieve its aims. The artists themselves emphasize that the programming must be locally grounded in order to succeed, and it is the structures that themselves will facilitate these activities that constitute this proposal.

The proposal has an important multicultural and inclusive dimension that facilitates participation.

Kjetil Trædal Thorsen and Jorunn Sannes *22 July National Memorial Site*



The proposal is based on how a sculpture can make up an entire site, here a memorial site. The form of the hemisphere serves as a starting point for redesigning the entrance pavilion to the 22 July Centre by setting up a hollow hemisphere as a roof or vault above the entrance, while a second hemisphere, lying down, serves as an inviting bowl sculpture that visitors can step into.

The proposal connects the memorial site more closely to the 22 July Centre's entrance. The vault above this entrance focuses the experience of both a memorial site and a learning centre and ties these two elements together through its aesthetic expression. The vault can also be regarded as a protective form.

When visitors step into the bowl, the orientation that is ensured by the ground's verticality is suspended, allowing the surrounding architecture and the sky to become the new points of orientation. This act of stepping into the bowl is also something that school classes visiting the 22 July Centre could end their visit with. The bowl can thereby provide a striking and memorable bodily experience that responds to the expectations that the memorial site should further remembrance. The proposal takes into account the experience throughout the various seasons and the lighting conditions throughout the day.

Even as the bowl/vault sculpture is a general and universal form, its size and scale make it eye-catching and arouses interest. By means of its powerful form, the proposal ties the acts of remembering and learning inextricably together.