

OTHER ENTRIES:



Jeremy Deller & Vogt Landscape Ltd. (UK)

Estudio SIC (ES)

Goksøyr & Martens and Snøhetta Architects (NO)

Olav Christopher Jenssen and LPO Architects (NO)

Haugen/Zohar Architects (NO)

Paul Murdoch Architects (US)

NLÉ & Kunlé Adeyemi (NL/NG)

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JEREMY DELLER & VOGT LANDSCAPE Ltd. (UK)



Jeremy Deller is a British artist, who works conceptually across a range of different mediums, often beyond the traditional confines of the gallery. His work transcends the distinction between work of art and audience, and viewers are invited to immerse themselves in his work and consider it from the inside. Deller's projects include *Acid Brass* (1997) and *The Battle of Orgreave* (2001). Recent exhibitions include *Joy in People*, Hayward Gallery, London (2012) and *English Magic* the British Pavilion at the 55th Venice Biennale (2013).

INTRODUCTION

Concept Description

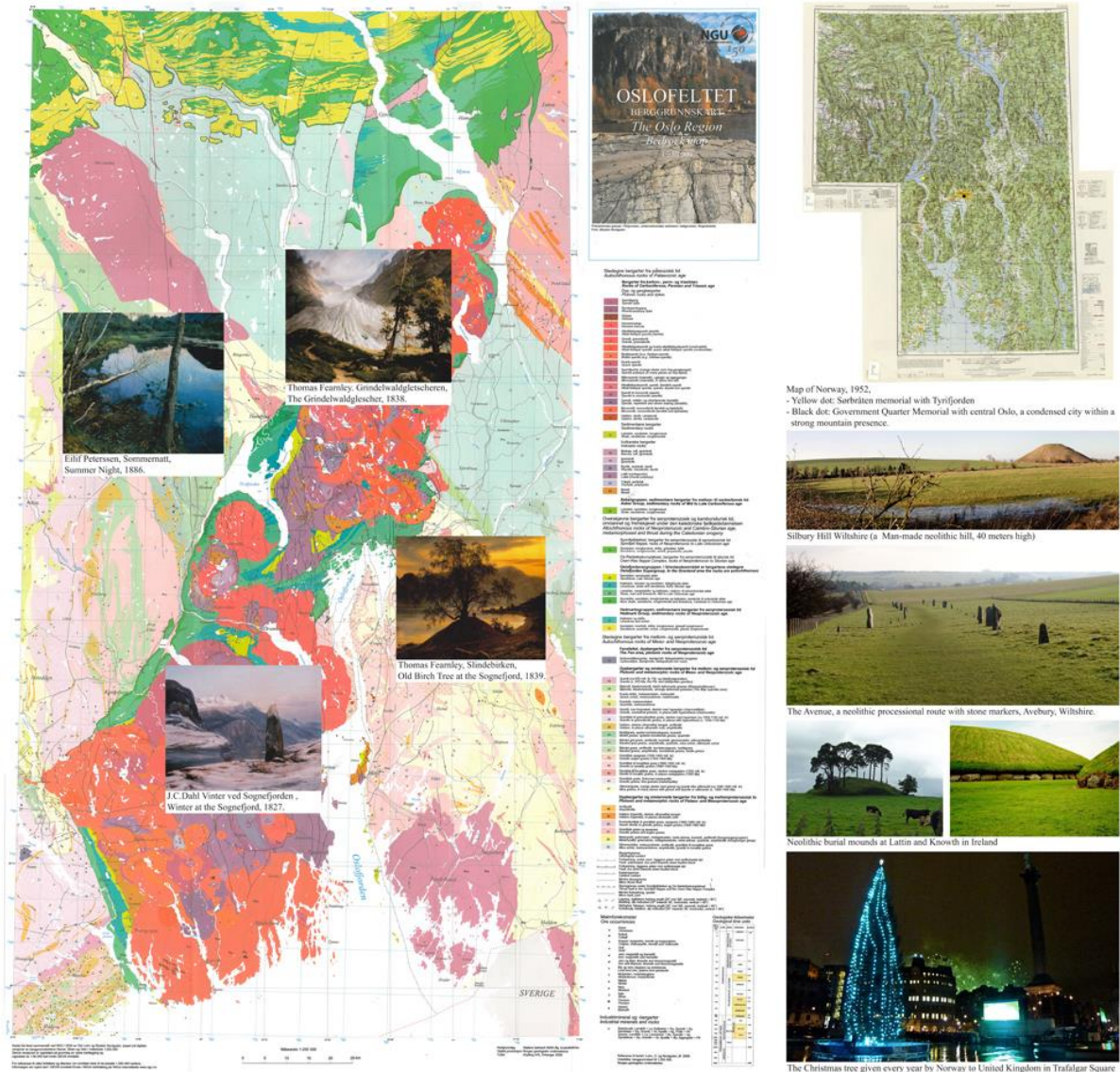
The concept for these memorials is based strongly around our relationship to the natural environment and its ability to articulate and reflect our emotional states.

This is what we have been looking at and thinking about in relation to these proposals. The relationship between people and nature in Norway is clearly a strong one and this bond is a very important consideration in our presentation.

Recently I went to the National Gallery in Oslo where I saw paintings by Romantic artists that powerfully depicted the Norwegian landscape in all its raw beauty. It's an almost mystical approach to the landscape that differs from attempts to tame and control nature through art. I have long been drawn to and interested in the construction of Neolithic monuments, they are possibly the first examples of public art and their simplicity still has an attraction for us in the 21st century. Maybe because they are often carefully situated in places of great beauty and significance, and often involve a journey or pilgrimage to reach the site.

A distant relation to these monuments is the act of installing seating in public areas to commemorate people, they are often situated in places with a specific view or meaning for the individual to be remembered. It's a simple but poignant idea that connects an individual to a place.

Lastly the Christmas tree that every year is given to the people of the UK from the Norwegian people, is an interesting use of nature as a symbolic gift as well as a way of marking an historical event.



SØRBRÅTEN

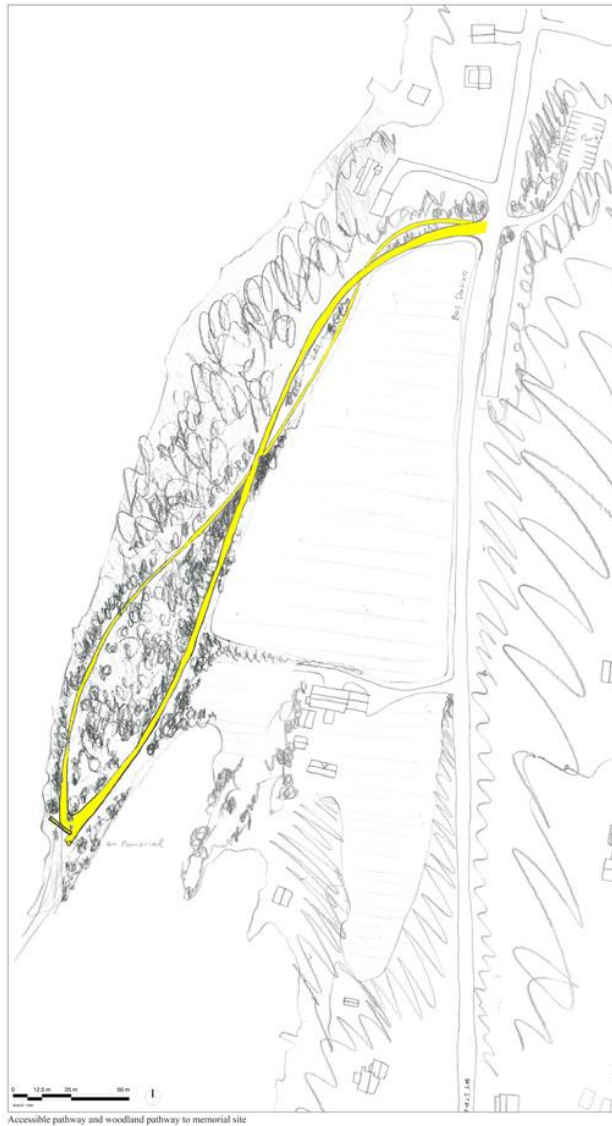
The site at Sørbråten in Hole is like a gift from nature, the elements are already there. Nature itself is the memorial, from the walk through the light woodland, the sudden sight of the island and then the rocky area for contemplation the experience is almost complete.

So I think the less we intervene the less there is to detract from the situation. Our idea for the site is therefore quite simple.

The memorial starts with the path through the wood, a time for thought and acclimatization, a time to forget the car journey to get there. The wood is soft underfoot and so acoustically muted. On arriving at the ridge you see the island for the first time, it is a dramatic but natural reveal.

Our only addition to the site is a long bench facing the island possibly made out of a single tree where all can sit together to take in the view.

The names of those to be remembered will be engraved into a rock nearby. It will have the appearance of an ancient menhir and be cut out of the ground and upended so visible in all weathers, it will be situated to the left of the bench and so fully accessible to those who come along the flat path.



July 22 Memorials / Jeremy Deller & VOGT



Memorial bench with view on Hamstead Heath, London.



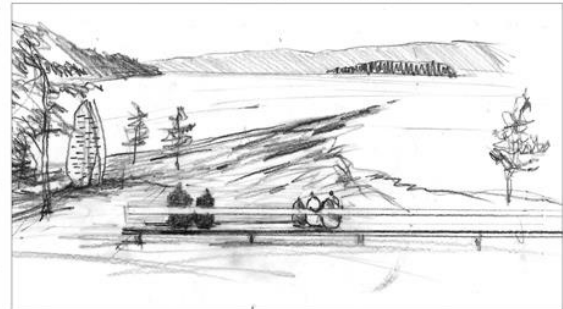
Artist's impression of the Memorial from the fjord.



Site boundary.



The approach to the Memorial through the woodland.



The memorial is the view to Utøya Island



Geographical relationship between Sorbråten and Utøya Island



Model pictures of the Sorbråten Memorial and long bench (around 10 meters).

Sorbråten Memorial / Minnested Sorbråten 2

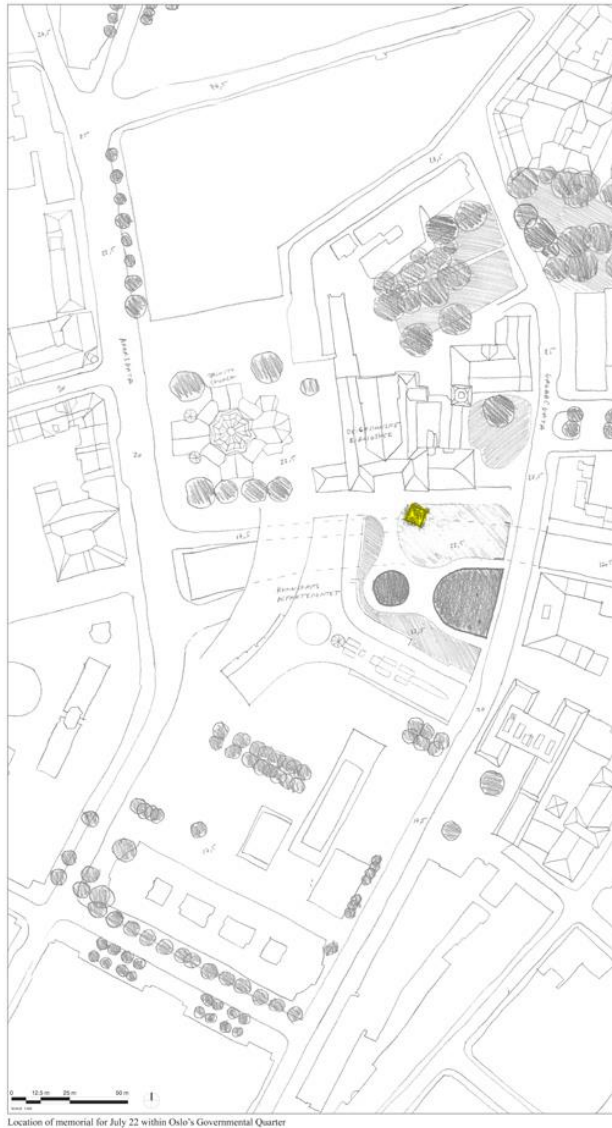
TEMPORARY / PERMANENT OSLO

Government Quarter Proposal: Text below board 3

In Oslo the environment could not be more different. Here is a man-made site in a state of flux and uncertainty, so we look to the wildness of nature to give some calm, clarity and focus.

Here we intend to make a hillside that emerges from the ground to find itself in the city. It will be densely planted with native species, especially fir and birch trees. It is a monument that is to be looked at rather than visited. Seating would be provided around the monument for reflection.

So as in Sørbråten nature is at the heart of the memorial. The names of those killed will be engraved into the stone that supports the structure. This is an environment that we are confident can be relocated if or when is necessary.



July 22 Memorials / Jeremy Deller & VOGT



Picture of geological strata at Utøya island



Artificial embankment at the Novartis Campus, Basel (by VOGT)



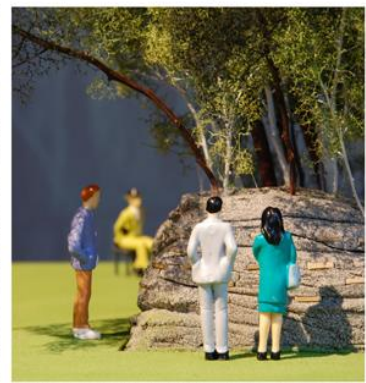
View of the site from the Deichman library



Artist's impression of the Government Quarter Memorial looking North towards the Deichman library



Memorials' siting within possible future scenarios for the Governmental Quarter



Detail of the Government Quarter Memorial, a cut-out landscape, an island of wilderness as a focus point to reflect with moveable sitting provided

Government Quarter Memorial / Minnested Regjeringskvartalet 3

ESTUDIO SIC (ES)



Estudio SIC is an architectural office based in Madrid, Spain. Estudio SIC is an architectural practice that develops its designs while paying particular attention to the creation of public space. This approach enters many spheres: the domestic, urban, landscape and territorial. Projects include the 11th March Memorial, Madrid (2007), Rehabilitation Espacio Vlas, León (2010) and the Biotechnology Headquarters, Armunia (work in progress).

CONCEPT

Memory is life

Collective memory is built day by day from dialogue, a search for common ground and agreements. This system of equilibrium was fractured, fragmented, separated and atomized on the 22J. The attack was a direct assault on the values Norwegian society has built from diversity, multiculturalism and difference. An action that threatens politics, institutions and citizenship was produced from a position that lacks sense and breaks all the rules society has constructed.

Memory is life. Open to the dialectics of remembering and forgetting but also Vulnerable to manipulation and appropriation. Memory roots itself in the specific, in gestures, objects, images and spaces. It is actively exercised in society in a personal, collective and plural way. Collective memory is not universal. There is no dichotomy between individual and collective memory. It is built in the same way we build our societies: from individuals that form communities, which are connected to one another. Norwegian citizens are configuring their collective memory through their experiences, opinions, emotions and the informal citizen's memorials. In other words: It is permanently active. How then can we present a living place for the construction of Norwegian society's collective memory?

We suggest spaces as parliaments. Places that form a plural and diverse perspective, based on differences, would be able to maintain that political and social acts can continue to be multiple. Favoring new ideas of people who are often unrepresented.

These informal, temporal and ubiquitous parliaments of the day-to-day would enable the citizen to develop new activities. We propose a space where memory can be exercised. Surroundings that allow each day to foster: new stories, more identities, and different perspectives. A location that is alive.

We understand these parliaments as spaces open to constant interpretation. Where memories between individuals enter into dialogue with what has been built to create a semantic and a new symbolism, empowered thus with its continual redefinition. In this way, architecture continues to be the material mediator in the collective exercise that is a memorial. A mediating architecture that does not direct the visitor and allows for individual associations of groups in disagreement, or if it were the case, of great consensus. Therefore, we propose a system to support the construction of collective memory through the interaction of parliaments that would allow the interaction between humans and living environmental elements such as water and forest: symbols of what is common.

Gathering topologies

Traditionally the debates and agreements on issues that affect us all have been carried out in formal parliaments of the government quarter, in closed and protected meeting rooms. But the attack of 22J was an assault on Norwegian society from someone who belonged to the same society, from within. Therefore, increasing the capacity of the gatherings at Utøya, the project intends to offer places for deep thought about this condition and foster spaces where subjects that affect us all can be discussed and spoken about without taboos, to build a collective memory. It is not easy to talk about what happened, we do not know how to do it, but it is necessary to do so without hiding the

difficulties. This will advance the construction of our societies, so that in a global condition it can serve others as an example of talking about the things we find it hardest to talk about.

The proposals are articulated in various parliaments, surroundings in which the gathering is empowered through different strategies. We are talking about mediating infrastructures that support the exchange of ideas, opinions and positions. To this extent we use concave surfaces, symbolizing the unions and gatherings, which have been deformed and adjusted to each place according to different spatial-temporal conditions. Nevertheless, all of them can be understood as 'gathering topologies', as having come from the same origins they are geometrically related. It is geometry understood as an optimal relationship between resources and economy that enables us to reach the social, historical and cultural dimensions of a memorial. Geometry brings the different memorials together to show us the poetical reasoning in each surrounding.

The gathering topologies begin by geometrizing Utøya Island with three arcs that form a concave or convex surface, depending on how it is seen. The different cuts of this generative sheet reveal different presences and absences that interrelate the three memorials that are being proposed:

- The sheet at the Sørbråten memorial includes the presence of Utøya in its geometry.
- The sheet-like surface of the temporary proposal for Oslo is generated as a continuation of the Sørbråten geometry, but with an interior emptiness of the same dimension. In this case the absence allows us to be in Oslo, yet in surroundings that have the same dimensions as Sørbråten.
- The third sheet, the one that configures the permanent memorial in Oslo, closes the process by presenting the same surface as the previous memorial, but positioned convexly, as protection. As such, we achieve an entrance of light in the same space that forms the memorial of Sørbråten. It is this play of geometric generation, cuts, turns and emptied surfaces, which displays the spatial and symbolical conditions of interrelated memory places.

Appropriation and interaction in memory places

The appropriation of sites of memory by means of everyday acts is a tool for looking to the future through action and conversation. The progressive study of the parliament-sheet as a meeting point, via the investigation of its intrinsic properties such as concavity, its gradients, its visuals, the staying component, the dimensions and scale of the place, permit us to deploy a series of spatial conditions in which to interact. They enable multiple ephemeral associations, in big groups and small, in individual or isolated ways. These are places where citizens can exchange their positions in an informal way, yet fostered by an inclusive and open architecture for the many.

This exchange materializes in language as a living medium of collective expression. Different temporalities exist in the process, associated with the representation of language through written messages. In Utøya we propose showing the most repeated concepts gathered in the surveys carried out during the months after the attack. In the Oslo memorial people will be able to leave new messages in the ten year time period leading up to the building of the permanent memorial, which will preserve the messages chosen from the temporal memorial. We can read all this as a temporal atlas of the reflections of society as a whole that materially represents the thoughts in the places of memory.

The memory sites are therefore different at each instant, paying attention to the idea that the construction of memory is not stable and permanent, but temporal. We propose sites in which to reflect and debate in society about new ways to be together.

SØRBRÅTEN

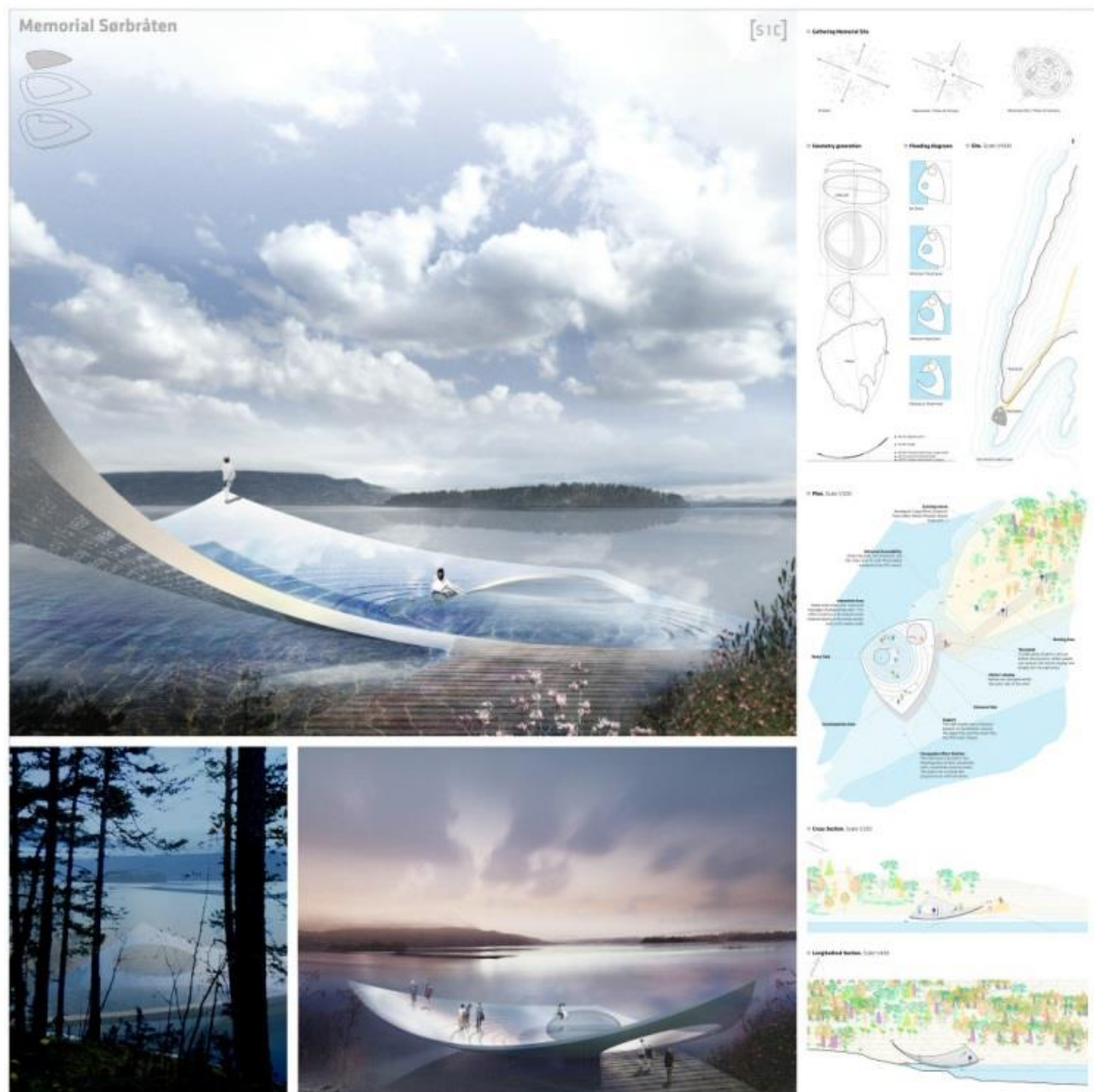
Mediating with the environment for the gatherings

We cannot see the island of Utøya without projecting our knowledge of the attack upon it. The space already exists there: dynamic, in constant flux. The different water levels of the Tyrifjorden, the changing skies and light in accordance to seasons, the varied material states of water, rain, ice, forest and shore. These are the dynamic limits forming an environment with which to interact.

Sørbråten is the first of our proposed global geometric operations. A curved sheet in every direction that produces variable sections in all its points and situates itself on the most southern point of the small existing peninsula. The open surface incorporates the climate and the surroundings the space creates, which intends to function as a minimal support that reveals the essence of the place. This sheet, which originally comes from Utøya Island's geometrized footprint abstracted in three arcs, rises slightly above the land. Its position between the maximum and minimum water levels of the Tyrifjorden permits the latter to directly interact with them. During the maximum growths the sheet is isolated on the shore, giving place to a new island that is accessed through a platform that saves the surrounding waters.

The curve of the average sheet is very slight, so that its surface can be easily traversed. Its concavity provokes ascending and descending movements within it. The lowest point being the most stable in contact with water and the higher points, being more contemplative and of an 'unstable equilibrium'. Two spaces exist in the memorial: the first is a vertical space of access that connects the passage with the small peninsula. Because access is produced at the concave mid-point, through gravity, the natural descent toward the lowest point connects the space with the existing water.

The whole sheet is marked by a concentric messaging system that expresses the gradual rising water. Those messages are located in concentric ellipses that draw the water's flood lines. At the same time the messages carve themselves on the sheet's surface. When these form a differential fissure in the surface, they allow water to penetrate more quickly and easily, drawing the messages with the water during the brief instances before completely sinking. This image repeats itself with each line of messages, with each ascent of the water, each station, each day of the year. The natural interaction of the water, the natural movements that reveal the messages when wet (when dry they are hardly perceivable) is complemented by the actions of visitors, who can collect water from the lake with small ladles and pour it over the lines of the messages, producing the effect previously described. The memory place is formed by what has always been there, but has not yet been revealed in this way. A new context for the surroundings wrapped up in clouds, light, water, the carved messages on the sheets and all their reflections.



OSLO TEMPORAL

Building memory from the day to day

Memory is built day by day from the interactions of individuals, communities and society as a whole. This construction needs spaces for gatherings and debates. Discourse located not only in institutions but also in public spaces. In Oslo we propose a place that could give space to these multiple and simultaneous processes. Open and closed at the same time, distributed and not centralized. Generated as part of the 'gathering topologies', it adapts to both spatial-temporal situations that are being proposed. If in Utoya it is the water and the changing climate that link memory and place as a mediating surface, in Oslo it is the growth of a new nature that mediates the temporality of the memorials.

Once again, the open surface resulting from the previous one situates itself in the space proposed by the organization, intensifying the places with the greatest flows and connections in the plaza. This sheet surface covers a meeting space that dilutes its limits with the existing space. A soft and artificial topography acts as a transition by providing a continuity of the existing spaces that allows them to be traversed, used and enjoyed up until the interior concavity. This concavity works as a meeting point protected from the urban environment by the growth of a surrounding forest. The trees that make it, typical species of the Norwegian taiga, are planted in the artificially generated topography. This forest presents also a vegetal barrier that helps isolate the interior space from the exterior, reducing visibility and noise, allowing us to create an 'emptiness' in the meeting space when the growing forest is crossed. The gradual growth of said elements allow the temporal memorial to express itself through the growth of natural elements that have been planted in their youth, developing to later be transplanted to the permanent memorial. The growth of the living elements can be followed and supported by Norwegian society.

In its interior we propose an accumulation of letters so that citizens and visitors can be the ones who form reflections, words, ideas and points of view that permit the generations of future messages that will be carved in the place of permanent memory. These messages, as part of the temporal atlas of common reflections, will reveal other thoughts from those already produced in the months of the aftermath of the attack.

The generated topography can be explored on every level. This artificial topography is built lightening the filling as much as possible so as not to compromise the structural security of the platform on which it is set. For this it conforms to the same topography with very light elements such as large blocks of expanded polyester which will eventually be doted with a layer of vegetal earth and the corresponding vegetation. The thin metallic sheet will lean on the generated slopes, closed off by an interior natural space. The carvings will facilitate easy transport, storage and dismantling for their reutilization in the permanent memorial.



OSLO PERMANENT

An atlas of common reflections

If the temporality of the Oslo memorial is joined to the idea of an open and quotidian space, permanence seeks to enclose and protect the congregation by keeping it alive. The permanent place of memory is opened and closed at the same time. The sheet that comes from the temporal memorial encloses and isolates the gathering with a horizontal dialogue that opens up to Oslo's sky and atmospheric agents. Whilst in Sørbråten water, its movement and the scenery are the contextual elements to be incorporated and exalted, in Oslo it is the light and sky that become framed and seen through a vegetal filter, like the living elements, growing and being cared for across time. The Oslo sky, isolated, without an artificial setting, is protected and 'encapsulated' so that it can be contemplated from all of the space generated in its surroundings, a calm and serene environment.

Trees that have been nurtured and developed at the Temporal Memorial are arranged in the interior space. Thus nature, previously free, is now captured and presented in a controlled way inside the Permanent Memorial. From being amongst recognized and developed vegetation for some years, free and exposed, she now finds herself closed down, the only marked direction being towards the sky. The interaction between the spectators' isolation and the vegetal isolation, and the dialogue of the framed setting visualized through the sheet, generate a space that continues to develop the construction of memory.

The messages collected during the years of the temporal memorial that are fixed on the interior surface of the permanent memorial, to preserve their memory in a different temporality from the reactions of the first few months, which are inaugurated by history into a new temporal space. The messages as material proof of collective thoughts remain immersed in the interior space giving it meaning so that new gatherings happen in a new space inaugurated by the city of Oslo.

If the place of temporal memory is made up of a sheet generated from the Sørbråten memorial, it is this same sheet turned 180° that forms the gathering place in the permanent memory. In this way the permanent memorial unites and integrates the whole topological process spread over the previous memorials in Sørbråten like in the temporal memorial in Oslo. The sheet of the temporal one itself serves as a framework and a constructive guide in the building of the sheet of the permanent memorial. Therefore, the temporal memorial forms as a 'frozen' and 'revealed' moment in the ulterior construction process, which is the formalization of the permanent memorial. In this case the surface is an extremely thin large sheet that leans on three points of the horizontal level of the Plaza. This sheet supports itself and offers vast internal light without intervening supports, making the interior space a clear unit.

In sum, memory is a medium through which we can relate to the past and the present, which is appropriable and participative and is practiced from GATHERINGS PLACES.



GOKSØYR & MARTENS AND SNØHETTA ARCHITECTS (NO)



Goksøyr & Martens is an Oslo-based performance project, established in 1997 by Toril Goksøyr and Camilla Martens. Together they have produced participatory art projects and performances for galleries, museums and theatre stages within and outside Norway. Projects include Palestinian Embassy, Oslo (2009)/Liverpool (2012), This is no dream, Johannesburg Art Gallery, Johannesburg (2008), It would be nice to do something political, the Nordic Pavilion, Venice Biennale, Venice (2007). Goksøyr & Martens work in team with Snøhetta, an architecture, landscape architecture, and interior design office, based in Oslo and New York City. Projects include Bibliotheca Alexandrina, Alexandria (2002), the Oslo

Opera House, Oslo (2008) and the National September 11 Memorial Museum Pavilion, New York (2011).

INTRODUCTION

THE PATH OF LOVE - KJÆRLIGHETSSTIEN (650 m3)

A QUIET JOURNEY

Memorial to the victims of 22 July 2011, by Goksøyr & Martens with SNØHETTA.

We have chosen to include a specific site at Utøya in the development of the memorials to the victims of the 22 July 2011 atrocities. Our reasoning is that the attacks at Utøya and at the Government Quarter are inextricably linked, and that the shaping and concept behind the memorial sites should reflect this.



"This becomes a part of life," says the mother who lost her schoolgirl. "The grief and longing for her has become part of me. It is infinite and always present. I wish I could express the horror, but it is as if the catastrophe has taken my voice."

CONCEPT

Utøya

A 650 cubic meter part of the Path of Love (Kjærlighetsstien) will be removed from Utøya and transferred to the Government Quarter. An empty void will remain at Utøya. This void will become the memorial to the victims of the attacks that took place there on 22 July 2011. A silent place for contemplation and grief, but also a site for political conversations.

The Government Quarter

The part of the Path of Love transferred to the Government Quarter will be somewhere one can walk. A beautiful part of nature that sets up a contrast with the urban environment, and provides the space to wander quietly through a landscape of tall pine trees, heath, briar roses and forest flowers.

Sørbråten and the temporary memorial site in the Government Quarter

A quiet journey will also be the aim of the memorial site at Sørbråten and at the temporary memorial site in the Government Quarter. A simple and easily accessible pedestrian pathway brings you close to nature. If you take the time, you will find yellow trefoil, blood geranium and linnéa borealis, but also the name of the person you still love.

SØRBRÅTEN

A simple footpath takes you out to the headland at Sørbråten. The pathway has been gently created in the undulating terrain, so that the vegetation along the way and on the headland itself is barely disturbed. On the way out to the headland, you move through a landscape of tall pine trees and a forest floor dotted with wild flowers.

The concrete footpath will wind its way between the trees and extend at the selected points, so that spaces open up with views towards different vistas. At the memorial site you can sit on a bench and gaze out over the fjord, look into a lush and wild forest or let the eyes travel to the tops of the trees, where they open up towards the sky above.

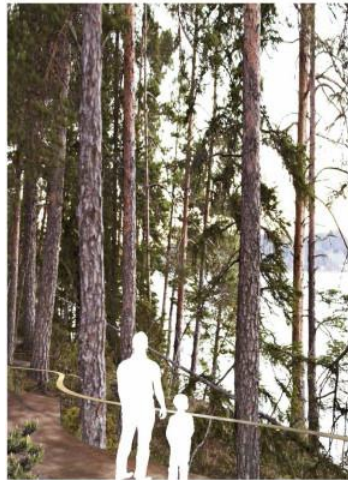
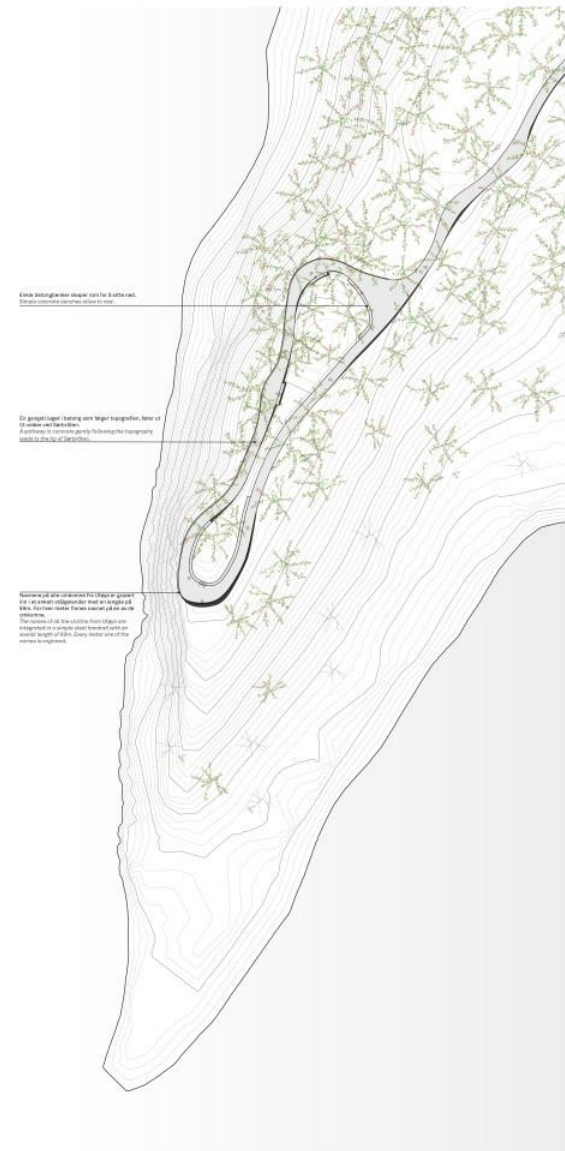
Along the pathway, a simple railing has been erected, consisting of steel wire with a broader section of flat steel on top, where all the names of the victims of the Utøya attacks have been engraved.

The concrete footpath runs from the parking area at the Fv 155 main road, which will be created in collaboration with Hole Council. We recommend that the area is subject to a cohesive overall plan with a consistent choice of materials. The pathway will ensure universal access to the memorial site.

KJÆRLIGHETSSTENEN (850m) - Minnested 22.Juli - July 22nd Memorial



GOKSDYR & MARTENS with SINBHETTA

Permanent minnested på Serbråken - 1:200
Permanent memorial site at Serbråken - 1:200Snitt permanent minnested på Serbråken - 1:200
Section permanent memorial site at Serbråken - 1:200Permanent minnested på Serbråken
Permanent memorial site at SerbråkenUtsikt fra gangsti i skogen mot Østga
View from the forest path towards ØstgaTrekanten skaper en barriere mot naturen
View towards the path framed by the tree crownsNavnene på alle omkomne er gravert inn i graner
The names of all victims are engraved into the forestPermanent minnested på Serbråken
Permanent memorial site at SerbråkenElev antagelsen skaper ro for de døde.
Elev antagelsen skaper ro for de døde.De grønne lagene skaper en barriere mot naturen, men et
et øyeblikk vil de bli borte.
Barriere mot naturen skaper en barriere mot naturen.Navnene på alle omkomne er gravert inn i graner
et øyeblikk vil de bli borte.
Barriere mot naturen skaper en barriere mot naturen.Permanent minnested på Serbråken - 1:200
Permanent memorial site at Serbråken - 1:200

OSLO TEMPORARY

A school garden

In the green area outside the Deichmanske Library, a temporary memorial site will be established and take the form of a lush school garden, in which all the plants, herbs and flowers all stem from Utøya.

The school garden will be surrounded by a gravel path, so that you can walk closely to the lavish vegetation. The plant beds will be bounded by a railing, engraved with the names of all the victims of the attacks at Utøya and the Government Quarter. The steel railings will have the same shape as the railings at Sørbråten and will be 77 meters long.

Along the gravel footpath there will be benches where you can rest.

Gathering and sowing

In order to establish the temporary memorial site, seeds from wild flowers and plants will be collected from Utøya. The gathering will take place in collaboration with a biologist.

On the opening day, the seeds will be sown at the temporary memorial site by adults and young people, who were closely affected by the 22 July attacks.

Compost from the roses left spontaneously by adults and children at the Cathedral, other sites in Oslo, and in Hole Council in the summer of 2011 will be used for the seedbeds. The compost is today stored in the central warehouse of the Renovation department of the City of Oslo.

Caring for the memorial site

Pupils from local high schools in Oslo will care for the Garden. As trial, each school will be responsible for one year of maintenance of the site. We envisage that pupils in the ninth grade will look after the site together with a gardener from the Environment department of the City of Oslo (Bymiljøetaten).

When the memorial site needs new seeds or plants, the pupils will go to Utøya to collect these, accompanied by a biologist. We believe that such a journey will be significant for the young people's ability to talk about the 22 July attacks.

The temporary memorial site throughout the year

The School Garden will consist of lavish vegetation from Utøya, including herbs, flowers, undergrowth and small juniper and rose bushes. The Garden will naturally change with the seasons.

▪ *Spring*

In the springtime, the memorial site will be characterised by wood and blue anemones, heath, moss and juniper bushes.

▪ *Summer*

In the summertime, the garden will be dominated by briar rose, juniper and wild raspberry bushes, wild strawberries, bloody geraniums, royal hellebores, yellow trefoil, bluebells, northern dragonheads, oxeye daisies, Arctic starflowers, linnéa borealis and heath.

▪ *Autumn*

In the autumn, the vegetation in the garden will consist of lingonberries, blueberries, northern bilberries, briar roses, heath, moss, ferns and juniper bushes.

- **Winter**

In the wintertime, briar rose bushes, heath, grass and juniper bushes will prevail at the memorial site.

OPENING DAY CEREMONY, 22 JULY 2015

A SILENT JOURNEY:

"It is no coincidence that the term 'journey' can be prefaced by words like mental, spiritual or emotional. It is an experience that is almost physiological; as we move we open up for other thoughts, beyond those that come when we are sitting still. The mind is connected to the body. We don't take in the world by sitting and thinking about it, we absorb it through bodily experience: if you move your body, you move your mind, in some way." Finn Skårderud, February 2014.

On 22 July 2015 around three hundred people – young people and adults* – closely affected by the events of 22 July 2011 will set out on a silent journey from Sørbråten, through Krokskogen and Nordmarka to the centre of Oslo. The journey will take the whole day, and when they arrive at the Government Quarter, the wanderers will plant the seeds from Utøya.

PROGRAMME FOR 22.07.2015:

- 08:00 The permanent memorial site at Sørbråten will be opened.
- 08:30 Bags of seeds gathered from Utøya will be distributed among those making the journey to Oslo.
- 09:00 Silent journey to the Government Quarter in Oslo. There will be many resting points along the way, where soup, bread, fruit and drink will be served.
- 21:00 Arrival in Oslo. A musical piece will be performed. Sowing and planting will be carried out.
- 22:00 The temporary memorial site will be officially opened.

**All the victims, their families and others closely affected by the attacks will be invited to take part. There is no limitation on the number of people who can take part in the journey. Those who are not capable of making the full journey can join up near the Government Quarter.*

KJÆRLIGHETSSTIEN (500m) - Minnedag 22. Juli / July 22nd Memorial

P3

GOKSDYR & MARTENS with SINDET



Åpningsseremoni den 22. juli 2015. En stille vandring fra Sorbråten til Regjeringskvartalet i Oslo
Opening ceremony on July 22nd 2015. A silent walk from Sorbråten to the Government Quarter in Oslo



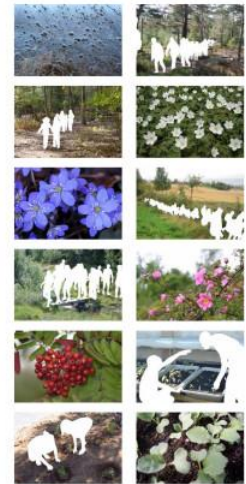
Snitt midlertidig minnedag i Regjeringskvartalet i Oslo - 1:200
Section temporary memorial in the Government Quarter in Oslo - 1:200



Midlertidig minnedag i Regjeringskvartalet i Oslo - 1:200
Temporary Memorial in the Government Quarter in Oslo - 1:200



Midlertidig minnedag i Regjeringskvartalet - Skolehagen
The temporary memorial garden in the Government Quarter



Vegetasjonen gjennom årstidene / planting i skolehagen
The vegetation during the seasons / planting in the garden



Beplantning av Skolehagen i Regjeringskvartalet
Planting of the temporary memorial garden in the Government Quarter

PERMANENT MEMORIAL SITE AT UTØYA AND FOR THE GOVERNMENT QUARTER

Utøya

A 650 cubic metre section of the Path of Love (Kjærlighetsstien) at Utøya is removed from the island and transported to the Government Quarter in Oslo.

The removal will create an empty crater on the island. This crater will function as a memorial to the victims of the 22 July attacks there. The path is broken; the void in the landscape forces you to stop. It is a quiet place you can visit alone or with others – a space for contemplation and grief.

At the same time, this void is conceived as somewhere to converse. The crater forms a sunken amphitheatre with seating covered with soft undergrowth, where many people can gather for political discussions, as a working community.

We suggest that the names of all those who were killed at Utøya are carved into the highest stone wall on the inside of the empty space. The exact placement and the shaping of the memorial site will be decided in close dialogue with AUF and the National Support Group for the victims of the 22 July attacks.

The Government Quarter

The part of the Path of Love that is removed from Utøya will be rebuilt in the Government Quarter, and have a central place in the new building complex. It will be a beautify part of nature that contrasts with the urban environment it is located in. This landscape will be open to anyone who would like to make a silent journey through the tall pine trees.

The journey will function as a ritual you can carry out on your own or together with a loved one. If you are holding a child's hand you should be able to recount both the catastrophe and the beauty that this site has witnessed.

On the highest sidewall, the names of all those killed in the 22 July attacks at Utøya and at the Government Quarter will be engraved. A bench will be placed in front of this memorial plaque.

EPILOGUE

"The gravel road makes a turn, and just here the landscape opens up on both sides; a meadow of wild flowers and grass, which grows in waves right down to the sea. The path takes off to the right, through a wood, you cross an electric fence and suddenly find yourself in a clearing, you have to stop; I am brought to a halt by the sudden, soft light and the stillness which is more marked here than at other points along the route. A clearing, it surprises me every time, perhaps because of the absence or the emptiness that strikes you in such a place; there's nothing here but moss and heather, bilberry bushes and fallen leaves. The path is soft, it follows the tracks of horses, they churn up the ground, an expanse of mud, this is the enclosure itself, and here are the horses, each usually standing under its own tree, it's raining. A mild transparent rain, imperceptible, almost". Tomas Espedal, 2006



OLAV CHRISTOPHER JENSSEN AND LPO ARCHITECTS (NO)



Olav Christopher Jenssen is a Norwegian artist known internationally for his abstract paintings and sculptures. Since 2007, Jenssen has held a professorship at the Hochschule für Bildende Künste Braunschweig, Germany. His work features in several collections, including the Museum of Modern Art, New York, Moderna Museet, Stockholm and the Centre Pompidou, Paris. Olav Christopher Jenssen works in team with LPO, a Norwegian architectural firm based in Oslo. LPO have been responsible for a number of Norwegian and international projects, and their portfolio includes Oslo Spektrum, Oslo (1991), The Norwegian Pavilion at the World's Fair, EXPO 92, Sevilla (1992) and Le Prix de la Liberté, Arromanches (1994).

INTRODUCTION

The warm mountain

*The desire that this submission is dedicated to,
Is the desire to reach a place
– a place that greets you with peace and quietness
Where the mountain rests
In a contemplative calm
Reliably and serenely
The mountain has found its place*

*The mountain safeguards the memory
– protects the memories
The mountain listens confidentially
The mountain rests in its own security
The mountain is there forever*

*If you touch the mountain, it feels warm
It is as warm as the earth upon which it rests
It is the heat of the earth*

The warm mountain is intended as a place for contemplation, a place one can seek out alone without feeling lonely, or a place where you can be together.

The mountain is an archetype, an image of presence and holiness in many cultures across the world. The mountain is naturally associated with our picture of Norwegian landscape.

This mountain is a monument to achieving universal understanding, independent of our own time and culture. At the same time, the mountain forms ties with the landscape – in the big city and at Utøya – and with what took place there. A mountain will never change. It will remain. As will The warm mountain.

The intention is to mediate a symbolism free of intellectual complications.

That touching the mountain provides unexpected heat, which also is the human dimension – that one meets a memory to take away, a possible reconciliation – that one can leave the memorial safe in the knowledge that the mountain still will remain warm. That the mountain forever is warm.

Modelling in full scale will involve sensitive invitation to – and inclusion of – the survivors who would like to take part in the physical creation of The warm mountain. Without the presence of the media, and at a discrete location in Norway or in Berlin.

The warm mountain is conceived with the following dimensions: (h) 380 x (l) 700 x (w) 350 cm. Two identical bronze versions will be cast at the Herman Noack foundry in Berlin, perhaps Europe's leading facility. The choice of bronze is based on the traditional signification of the material, and on the fact that one can guarantee its durability as time passes by.

Berlin / Oslo February 2014

Olav Christopher Jenssen with LPO architects

SØRBRÅTEN

The warm mountain – at Sørbråten

The headland at Sørbråten is a good location for the memorial. The undisturbed view of Utøya. Its visibility from the road. A beautiful and distinctive fragment of landscape.

Placement

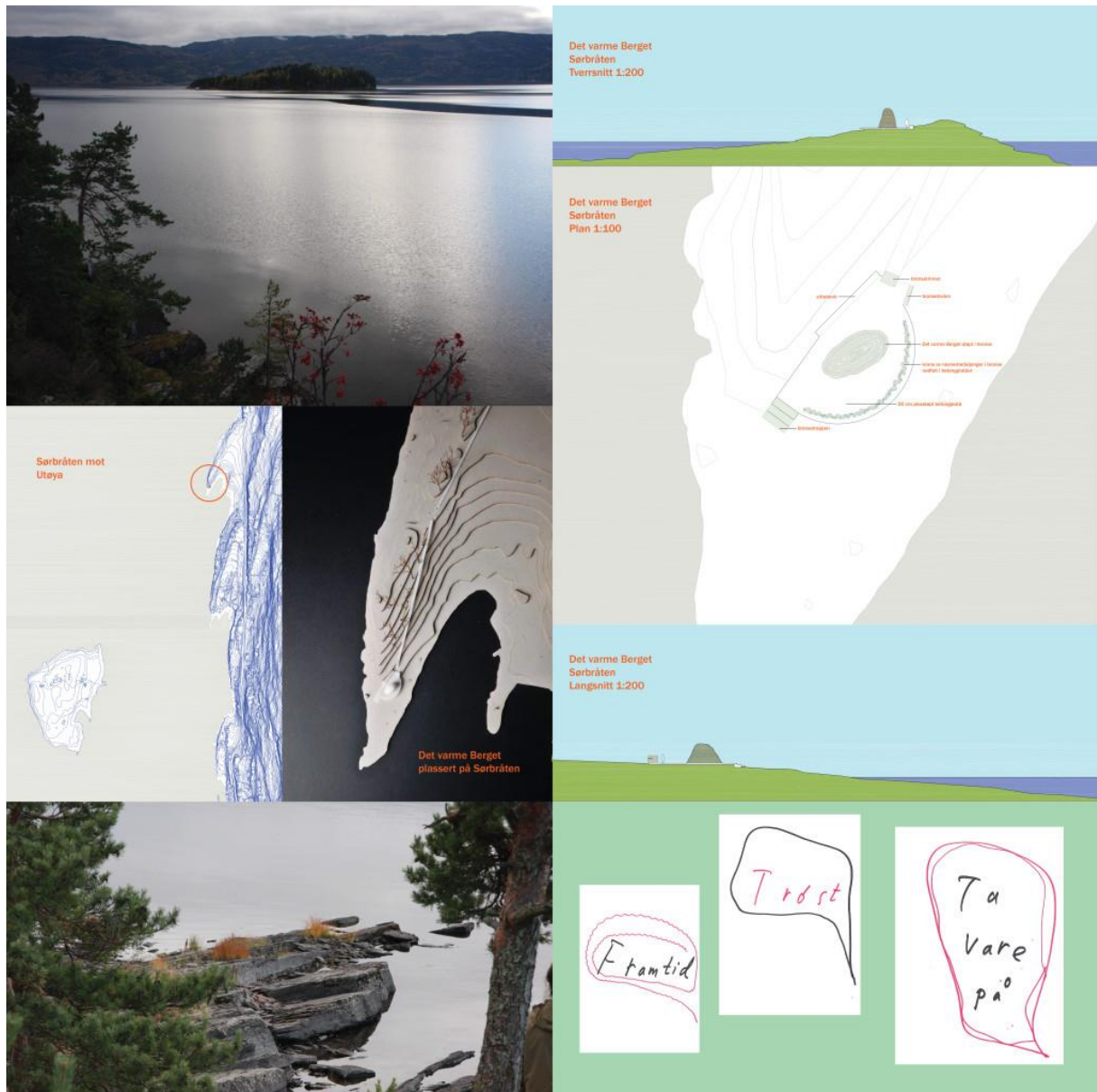
At the transition between the flat headland and the shale mountain formation that rises up and provides protection against the water. A pathway will be created, in two straight stretches, from parking area in the north to the memorial site. The meeting point between the two pathways creates a viewing point towards the west and out across Tyrifjorden.

The primary elements

The plateau of concrete will be placed horizontally in the terrain, over the highest watermark. It will face Utøya. The plateau also includes a low bench towards the terrain.

The warm mountain, cast in bronze, will be placed centrally on the plateau. The southern part of the plateau creates a contemplative space, facing Utøya.

The bronze medallions with the names of the 69 victims are set into the concrete platform on the eastern side, towards the water. A bronze step provides access from the north. This will also be the location of the vertical bronze plaque that sets out what happened on 22. of July 2011.



TEMPORARY OSLO

The warm mountain – could be temporary, but should be permanent.

The memorial in the Government Quarter should be permanent, even if it is to be erected before the building process has been completed. From what we currently know about the overall future plan for the area it is possible to find a permanent location that will not be affected by the building process.

We, therefore, suggest that memorial will be permanent, both at Sørbråten and at the Government Quarter, even though it is possible to relocate The warm mountain.

Materials:

There are two materials. Concrete to establish the plateaus at the memorial sites. Bronze that will be cast based on the pieces that are handmade.

The primary elements both places:

The warm mountain will be cast in two identical versions – for Sørbråten and the Government Quarter – based on the modelling in full scale. The measurements are: 3, 80 meters high, 3, 50 meters broad and 7, 00 meters long.

The plateau of concrete, cast on site, will create the horizontal level for the placement of The warm mountain and the other bronze elements. The plateau in the Government Quarter is larger than that at Sørbråten due to the scale of its surroundings.

The bronze medallions are individually cast and contain the name of each of the victims. The medallions are laid down in a cohesive bronze relief, set into the concrete plateau.

The bronze plaque sets out what happened on 22 July 2011. The plaque is placed vertically at the entrance, as an introduction to the memorial site.

The bronze step marks the entrance from the terrain to the plateau. It allows access in accordance with the requirements of the memorial site.

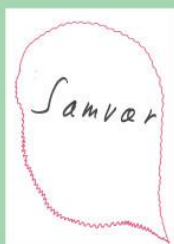
The heat and the light:

The heat that radiates from The warm mountain is water/fluid based. At Sørbråten heat is locally sourced from the earth. In the Government Quarter it is supplied by the remote heating of the city. The heat is also distributed in the plateau to keep it dry and free of ice.

The light is provided by fiber optics. It will, therefore, derive from one light source and no lights can be turned off individually. At Sørbråten, the light source will most likely be placed by the access/parking to the north, together with the source of the earth heating. At the Government Quarter, it will be placed in a technical room, which is also where the heat will be taken from.

At Sørbråten there will be 69 lights that illuminate the plaque, medallions, step and The warm mountain. In the Government Quarter there will be 77 lights.

Det varme Berget
380 x 700 x 350 cm
Patinert bronse
Utført hos Hermann Noack i Berlin



PERMANENT OSLO

The warm mountain – in the Government Quarter

The permanent memorial will be placed on the western side of the Government Quarter. Between Høyblokka and Akersgata. This area will not be disturbed by heavy building works. Because the preservations of buildings and vegetation will be a central issue here. All other areas will be affected by the work of rebuilding. In this location, we border freely accessible public space. This is the memorial site.

Placement:

Between Akersgata and Høyblokka. On the south side of the preserved avenue of trees dating back to the time of the Military Hospital's location here. The history will be strengthened by the addition of the memorial site. We envisage that the memorial site will have access from the avenue of trees and will be surrounded by green spaces.

The primary elements:

The plateau of concrete will be placed on the green surface and follow the direction of the city plan. The surface of the plateau is slightly levelled from the green that surrounds it.

The warm mountain, cast in bronze, will be placed on the plateau, towards Akersgata. The memorial site will face the public space. This way, a contemplative space will be established between The warm mountain and Høyblokka.

The bronze step marks the entrance from the avenue of threes. vertical bronze plaque that sets out what happened on 22 July 2011 will also be placed here.

The bronze medallions with the names of the 77 victims will be inserted into the concrete plateau, along the eastern and southern edge. Facing Høyblokka.



HAUGEN/ZOHAR ARCHITECTS (NO)



Haugen/Zohar Arkitekter (HZA) is an Oslo-based practice, established in 2006 by architect and artist Marit Justine Haugen and architect Dan Zohar. The office operates in a field between art and architecture, and emphasizes sustainability through its use of materials, areas of applicability and recycling practices. Projects include 'Fireplace for Children', Trondheim (2009), 'Cave for Kids', Breidablikk Kindergarten, Trondheim (2012) and 'Diamond for the Elderly', the Health Care Centre, Askøy Municipality (2012).

INTRODUCTION

A SOCIETY

Author: Haugen/Zohar Arkitekter AS

In our work on the memorial sites for the 22 July attacks, we acknowledge that memorials have had and will continue to have varying forms and express different meanings. The work leading up to this proposal has been demanding, since the formulated task involves unknown variables, such as usage, duration, location, and future changes in urban planning. This proposal, therefore, invites a broad reading, in which the sites we introduce are susceptible to change and should include an open working process, involving the survivors of the attacks, the art selection committee, and other interested parties.

To remember 22 July is, first and foremost, to honour the victims, survivors, emergency personnel, and volunteers, but it is also to honour fundamental values in our society, such as openness, democracy, diversity and tolerance. The events 22 July are still so close to our time. Our proposal, entitled 'A Society', therefore, provides a physical framework for continuous social processes of remembrance, in which participation, mediation and informal acts can take place side by side with more formal memorial ceremonies. The proposal for 'A Society' is process-based and open to change over time.

The question 'when will we be able to adopt a permanent public memorial to the victims of 22 July?' has been recurring throughout our work, and the answer is still not clear to us. The sites set out in the competition have different characters. At Sørbråten in Hole Council we find an open and beautiful natural landscape, while the Government Quarter is a symbolically charged place in a tight, urban setting. This duality has been interesting, but challenging, as we have continued to seek to link the two sites.

Conditions for the memorial sites

In the shaping of the memorial sites, human presence and experience have been central to our process. The proposal for 'A Society' introduces three sites that are accessible 24 hours a day. They are public places that will be used by a range of different people, each with their own frame of reference and relationship to what happened. The memorial sites will, therefore, not express a monologue, but be shaped in a way that gives visitors the opportunity to experience the sites in their own way. The memorial sites are generous and open in terms of different usages and interpretations, refraining from dominating or dictating human actions.

Like other memorials across the world, the sites at Hole and in Oslo will be visited and used by future generations. These generations will establish their own understanding of the events of 22 July, and an important point in our discussions has been that the memorial sites must also be relevant in the future and open up for different interpretations as time passes.

Three memorial sites

Our approach towards the task, when broken down into its constituent parts, has been characterized by continuity, documentation and structure. At the Sørbråten, the focus has been the experience of

landscape and how the landscape constantly changes over time. The temporary memorial site in the Government Quarter invites mapping, mediation and archiving. The permanent memorial site in the Government Quarter will involve manifesting a site, generating insight and permanent use.

We have sought to create three memorial sites that each will have a suitable framework for contemplation of the events of 22 July. Our intention is that they should reflect optimism towards the future and encourage human participation and spontaneous acts through personal and communal rituals. We have worked on giving the memorials a timeless expression, but our aim remains to make all three resonate with a society that is constantly changing.

THE MEMORIAL SITE AT SØRBRÅTEN

Sørbråten is a beautiful, lush site, idyllically situated by Tyrifjorden with a view out towards Utøya. The area is already an open, quiet and place, close to nature, and can be made universally accessible from main road 155. The source of inspiration for the memorial site at Sørbråten is the simple Norwegian stone beacon (varde). These beacons contain broad historical, cultural and visual associations, both as markers in the landscape and as constructions that change over time.

The memorial site is defined as starting at the pathway by the 155 main road and stretching out to the furthestmost tip of the headland, which is the point closest to Utøya. 69 illuminating steel beacons will be added to the most evocative sequence of the site. The beacons are of varying height and will be created from thin, horizontal sections of steel that provide shelves for more stones. The beacons can be seen as silhouettes against the sky or against the landscape in the background. They encourage spontaneous participation or rituals – alone or together – and will, in constant interaction with people and stones, change their shape over time.

At the extreme southern point of the site there will be a large open area, free of vegetation. The area will consist of limestone surfaces, which slope east/west, layered with different breaks and displacements. The area, therefore, stands as a natural ceremonial place and has a clear orientation towards Utøya.

A steel construction with universal access will run between the beacons, down to the water and culminate in a 45 square meter steel platform. This will create a simple and robust ceremonial space for naming and lighting of beacons.

MINNESTED SØRBRÅTEN



Belysning

Belysningen er en viktig del av minnet. Den skal gi et trykkløst og trygt uttrykk for de som har gått bort. Den skal også gi et trykkløst og trygt uttrykk for de som er igjen. Den skal også gi et trykkløst og trygt uttrykk for de som er igjen.

Føringsplaner

Føringsplanene er viktig for å sikre at minnet er trygt. De skal gi et trykkløst og trygt uttrykk for de som har gått bort. De skal også gi et trykkløst og trygt uttrykk for de som er igjen. De skal også gi et trykkløst og trygt uttrykk for de som er igjen.

Utsyn

Utsynet er viktig for å sikre at minnet er trygt. Det skal gi et trykkløst og trygt uttrykk for de som har gått bort. Det skal også gi et trykkløst og trygt uttrykk for de som er igjen. Det skal også gi et trykkløst og trygt uttrykk for de som er igjen.



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LANDSCHAFTSPLEKKE LANDS STEN



TEMPORARY MEMORIAL SITE – THE GOVERNMENT QUARTER

The terror attacks on 22 July 2011 affected the whole of Norway and created a need to come together, to seek consolation and to make sense of the senseless. In the immediate aftermath of 22 July, central public spaces – not just in Oslo but also across the country – were transformed into spontaneous memorial sites where people came together, talked and left flowers, messages and other items.

The short period of time between the events of 22 July to debates around how the victims should be commemorated reflects the fact that these national processes do not primarily concern the past, but, rather, the significance of the tragedy for who we are, who we want to be, and the values we want to base our society on.

The temporary memorial site has been translated into an artistic gesture that binds Norway together in a process. We have defined the shape of the traditional Norwegian brick or building block (dimensions: 23 x 11 x 6,5) as the basic formal unit to archive the human processes, knowledge, colours and physical parts of Norway. The building blocks we are working with are tailor-made, and cast in tempered glass.

Throughout the collaboration process a long list of social groups, both directly and indirectly affected by the events, will provide their imprint on the casting of the glass through variations in colour, hue, transparency, nuance, saturation and sand type. Over time, we will have accumulated a map of Norway in colour, content and material. Hadeland Glassverk will be responsible for the glass casting and the production.

At the Government Quarter the process will be publicly revealed as these glass building blocks will be displayed one by one, month by month, and will form the prototypes for the permanent memorial when the time is ready.

We will introduce a gently sloping, circular concrete surface, eight meters in diameter. The casting method used is natural concrete and its traces will be made visible through sandblasting. This technique was developed for the facades, pillars and integrated works of art in the Government Quarter, and was originally patented as a collaboration between the artist Carl Nesjar, the architect Erling Viksjø, and the engineer Sverre Jystad.

In the centre of the sloping surface there will be a pillar that supports the glass building block. The pillar has the same dimension as Viksjø's pillars in the vestibule of Regjeringsblokka, 800mm. The pillar has been constructed from thin, horizontal sections of steel, which dissolve it. The names have been etched into the top steel plate.

Reflections from the glass building block on the concrete will provide the installation with a temporal dimension. With the changing of the seasons and variations in clouds and sunlight, the stone will reflect different patterns and let in varying degrees of light. A new stone will be exposed over time. Through the stone one can read who made it and what it consists of. The temporary memorial combines empathy and sensitivity with access to information and knowledge production. The temporary memorial is, therefore, a continuous revelation of collaboration between people across

Norway. This collaboration will be physically manifest through colour, form and production technique.

The axis in Akersgata between the Parliament building and the Government Quarter has been called 'the axis of democracy' and has symbolic value in the capital. In the urban planning for the area spaces in the landscape were used consciously to underline the importance of each individual building and the connection between them. We, therefore, suggest that the stones that have been exposed are moved to the interior concourse of the Parliament building (Vandrehallen), or alternatively that a process book that shows the origin of the stones is displayed there.

The proposal sets out two alternative locations for the temporary memorial site. We believe that the memorial sites in Oslo, as far as it is possible with regards to the future building plans, should physically overlap.

DET TEMPORÆRE MINNESTEDET

KONSEPT

BESKRIVELSE PROSESS

FINNE VALORER RUNDT OM I NORGE

VED Å INTERVJU LOKALE AKTØRER TIL ET FELLES PROJEKT



POTENSIELLE BIKRAGSYTYRE

- 77 steder som de er berørte
- 19 fyrtår
- ogensassprer
- regjering
- vandringsnettverk
- helsepersonell
- frivillige
- barnemenn
- Løst er utformelig

PROSESS SOM KJØPER NORGE SAMMEN

Templeprosjektet (2014-2015) er et samarbeid mellom KORO og flere av de største aktørene i Norge, for å skape et felles minne og et felles ansvar for de som har vært berørt av terrorangrepene. Prosjektet er et samarbeid mellom KORO og flere av de største aktørene i Norge, for å skape et felles minne og et felles ansvar for de som har vært berørt av terrorangrepene.

PRODUSERE PROTOTYPER

PRODUKSJON AV GLASTEREN MED FARBEVALGENE SOM GJØRER EN



PRODUKSJON AV GLASTEREN

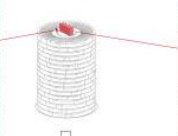


DEN TRADISJONELLE NORSE MURSTENDOMMEN

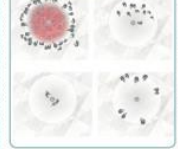
Det tradisjonelle norske murstendommen er et viktig element i norsk arkitektur. Den er bygget av murstein og har en lang historie. Den er bygget av murstein og har en lang historie. Den er bygget av murstein og har en lang historie.

VISE FREM FARBEVALGENE

PÅ DET TEMPORÆRE MINNESTEDET VISES STEINENE ETTER EN OG SAMLES UPTIL ET FELLES MINNE



BRUK AV BYROMMET



EKSPONERING I ET BYROM

Det tradisjonelle norske murstendommen er et viktig element i norsk arkitektur. Den er bygget av murstein og har en lang historie. Den er bygget av murstein og har en lang historie. Den er bygget av murstein og har en lang historie.

LAGRE STEINENE

FOR DET PERMANENTE MINNESTEDET



KARTOTEK VANDREHALL

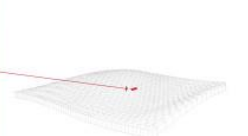


GI ET EKSEMPLAR AV

Det tradisjonelle norske murstendommen er et viktig element i norsk arkitektur. Den er bygget av murstein og har en lang historie. Den er bygget av murstein og har en lang historie. Den er bygget av murstein og har en lang historie.

BYGG OPP ET PERMANENT MINNESTED

AV ALLE FARBEVALGENE SOM ER SAMLET I LØPET AV ALLE ÅR

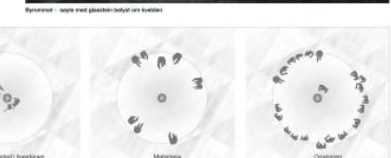
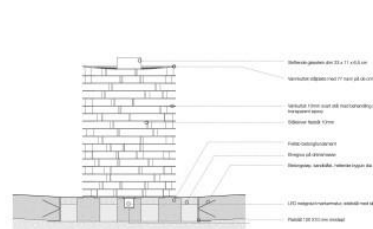


ET EKSEMPLAR GIBS TILBARE TIL BIKRAGSYTYRE. STEINEN



GJENNOMFØRING AV DET PERMANENTE MINNESTEDET

Det tradisjonelle norske murstendommen er et viktig element i norsk arkitektur. Den er bygget av murstein og har en lang historie. Den er bygget av murstein og har en lang historie. Den er bygget av murstein og har en lang historie.



PERMANENT MEMORIAL SITE – THE GOVERNMENT QUARTER

The Government Quarter is the result of architectural interpretation, post-war history with the development of the welfare state, and the current situation, with the traces of the 22 July terror attacks.

The avenue of Linden trees (Lindealléen) that runs up to Høyblokka remains as an important physical trace of the Empire Quarter, one of Norway's foremost building projects from the 1880s. After long and hard-fought preservation battle, the Empire Quarter gave way for the building of Høyblokka in 1958. In a regional perspective, Lindealléen is a significant reminder of historical events and functions as a memorial to how local and regional values had to make way for the demands of the greater good of society. Lindealléen is an element in the development of the square in front of Høyblokka, which opened in 1995 and was designed by the architects Lunde & Løvseth and the landscape architects Sundt & Thomassen AS. Lindealléen and the front square between Akersgata and Høyblokka have an important preservation value for the area, related to both its historical and urban qualities.

The intention behind the proposal for 'A Society' is to manifest these qualities in the form of an expanded preservation strategy that transforms Lindealléen from a beautiful green passageway into a colourful and unique place to reside and contemplate. In this way, the proposal extends the preservation value of Lindealléen and adds a new dimension to the historical developments of the park in the Government Quarter (Regjeringsparken). The usage of Lindealléen will also be altered: from movement to stillness, from speed to slowness. It is about being in a place, as opposed to moving through it. Another intention behind this proposal is to preserve existing elements in the park and continue to build on the historical foundation of the urban square. The glass tapestry will, therefore, not compete in that sense with the pools of water or other features in the park.

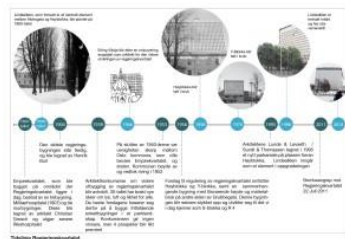
The inspiration for the permanent memorial is the tapestry. The tapestry contains both references to culture and craftsmanship, and can also evoke the growing rose beds in cities across Norway after the events of 22 July. The tapestry is democratic in form: it is open, horizontal and invites people to gather.

A 150 square meter tapestry, created from the glass building blocks from the temporary memorial, will be placed in Lindealléen. The tapestry is shaped as a undulating curve, and fills the whole passageway between the 10 trees closest to Høyblokka in Lindealléen. The four trees that face Akersgata will remain untouched. The dimensions of the glass tapestry will be approximately 30 x 5 meters, and its low height will invite people to congregate there. Passage between Høyblokka and Akersgata will remain open through the establishment of two pathways on either side of the tapestry, so that access in the Akersgata – Høyblokka axis is maintained, and one can walk under the Linden trees, between the pools of water and the tapestry. The trees will cast shadows reflected in the surface of the water pools and on the surface of the glass. Changes in the leaves on the trees with the seasons and the varying reflections of the sun will give the glass tapestry continued variations.

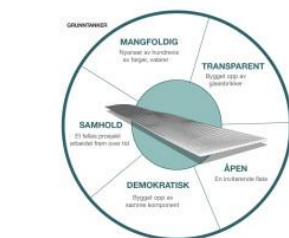
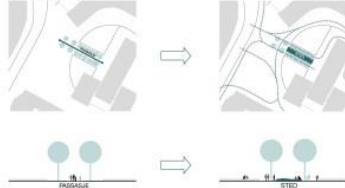
The glass tapestry consists a number of different colour nuances and hues from across Norway, which means that everyone can feel a connection with it, regardless of where in the country they live.

The intention behind the permanent memorial site is to add a unique place to the existing park area, which will engage visitors. Moreover, the intention is to create a formal manifestation of the complex and diverse social fabric of our society. The glass tapestry is meant as a beautiful and unique public project for the community that unites empathy with memory, while generating knowledge and renewed insight.

DET PERMANENTE MINNESTEDET



Utvalgte Prosjekter



Planlagt Permanent Minneste - Glassblokker i Høstingsparken i Oslo



Det permanente minneste - Høstingsparken

Høstingsparken er et av de mest sentrale og mest populære minneste i Oslo. Det er et minneste for de som døde i andre verdenskrig.

Utvalgte Prosjekter - Høstingsparken

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Utvalgte Prosjekter - Høstingsparken



GLASSBLOKKER - et minneste for de som døde i andre verdenskrig

PLAN TIL PERMANENT MINNESTED



Tilsvarende Permanent Minneste - Glassblokker

PAUL MURDOCH ARCHITECTS (US)



Paul Murdoch Architects is a professional corporation based in Beverly Hills, California, specializing in architecture, urban design and interiors for higher education, governmental and cultural institutions. The firm focuses primarily on large and mid-sized projects in public spaces. Projects include the Flight 93 National Memorial, Shanksville, PA (2005 to present), the Central Avenue Constituent Services Center, South Los Angeles (2010) and Monterey Park Bruggemeyer Library, Monterey Park, CA (2010).

INTRODUCTION

Immersive Reflection

Simple, contrasting elements reflect nature in its mysterious, ever changing variety.

Reflections of Nature

Immersed in mysterious darkness.

Approaching my own reflection to, or from, Utøya.

Island madness beyond and a black square's narrow aperture.

Aligned with lacquered names.

Suspended in sky and foliage, seasonal ice and warmth of sun through pine.

Before Norway was, we are life reflected; evolving with those remembered.

Immersed in endless reflection, midnight liquid walls frame ancient Oslo alley.

Names face names and join aged linden rows, alive with change.

Rain on dark stone, reflecting pools of city light; mystery is in our nature.

Healing and destroying through time, Nature is ongoing life.

Polished stainless steel reflects loss through denial and absence where the living and departed merge.

Reflections of Loss

Utøya immersed in absence, passage denied; dark death gateway merged with a blue water sky.

Part of me is gone. Coldly severed in black steel, like a bullet cutting soft life.

Laughter of youthful joy silenced. In painful forest, white names floating.

Walls disappear; gray with cloud, harsh in cold, frozen in grief, no triumphant sorrow.

Oslo, immersed in shock, abruptly broken lives—

Bereaved reflections named in glowing white, gone now among the trees.

Confronting cold-hearted oblivion, we mourn in this reverberating void.

Can only absence evoke memory?

Silver and blue-black mirrors reflect Norway in its diversity of place and people who remember.

Reflections of Norway

Immersed in blue-black reflection, among the reshaped land.

The dead recorded in Nordic script on silver mirror woods.

Vanishing wall with these many faces, look past my image, deeply, into myself, and yourself.

It could have been me. Who do I bring to these fallen?

Immersed in silver city reflections, trust shaken.

Together we inhabit, openly, united, different, connected, strong; we remember.

Tall, standing silver and blue-black mottled walls, reflecting us, where there is no hiding.

Is this how we overcome and heal?

Precisely machined walls reflect mind opened from isolated delusion to interactive dialogue.

Reflections of Mind

Immersed in delusion, real seems unreal and illusion real to the mirrored mind.

Cold-blooded steel, pure and polished–

Relentless in length, recording the dead–

An unforgiving line of the deliberate trail; bending for nowhere.

How then always changing?

Reflecting light to darkness: purity's illusion revealed.

Immersed in dialogue, the mechanical mind uncompromising opens from isolation.

Among ever changing reflections, within planes of infinite memory, where identity is fleeting.

Machined precision, polished and pure, reveals unlimited color, movement, sky and light.

Animating reality, where nothing is still, except in mind.

Facing allee and polished surfaces reflect love through the remembrance of a vibrant, infinite community.

Reflections of Love

Immersed in freedom, eternally simple, a quiet calm.

Only names and memories in our continuous now, beyond time in presence–

Our lives ongoing, bound together by who is remembered.

Lives lost, lives changed; whose deaths we mourn and lives we celebrate with ours, reflected.

Immersed in open remembrance, reflections of reflections.

What happened and what could have been– and who is loved.

Ephemeral and mysterious, allee of boundless memory–

Where nature expands through compassion.

In an infinite community, reflecting in dignity.

*Open air, at library's threshold, a book of names faces stalwart city tower, still standing
With a cloud of feelings, about what should be in remembering*

A MEMORIAL AT SØRBRÅTEN

The permanent memorial design at Sørbråten is comprised of two simple elements situated on a straight, public trail that extends on axis with the island along the ridge of the peninsula and ending at its high point. Parallel to the trail, a 1.8m high by 27m long stainless steel wall features sixty-nine names of those killed on Utøya. At the end of the trail a square, blue-black polished stainless steel gate offers a cropped view of the island through a 5 cm high, horizontal aperture. It is a cohesive memorial landscape where the memory of names merges with the site's history as witness in the island, sky, lake and forest.

Open to its natural surroundings, but also in stark contrast, the long, polished silver wall features the names in a straight line of etched letters beginning with the oldest and ending with the youngest victim nearest the gate. The letters are stained with white lacquer, using a contemporary Nordic font created in Norway, Satyr Italics. The wall's mirrored finish merges the names of the departed with reflections of the site and what people bring to it. It is alive with light, landscape, and the movement of visitors. It is also abrupt, blunt and slices through the land. It nearly disappears as an object, providing a passage focused on the relationship of the names and the island.

Aligned with the row of names is a narrow, horizontal cut across a polished, blue-black stainless steel gate. The gate provides a tightly controlled view of Utøya, opened only on July 22 each year for a full view of the island. The memorial does not offer a tourist overlook with a sweeping view, but provides a singular, focused moment connecting the names and island through the aperture. Throughout the year, the portal offers a poignant moment of contrast and tension in the otherwise expansive landscape. It is a space of ambiguity, deception and illusion where all is not what it seems. Reflected in the gate, visitors approach Utøya as they seem to walk from it, on a trail that connects across the water.

While the design of the trail is not part of this competition, as a procession to the memorial it will be an important part of the experience. To reinforce the character of the memorial expression, we recommend it be straight through the trees and on axis with the island. Edged in stainless steel, it would be only slightly sloped to allow disabled access, cutting through mounds of earth where the elevations are high, and raised above lower grades. This straight treatment will save as many trees as possible, give the desired effect of the path cutting through the land, and minimize disruption to adjacent farms. A signage wall could occur at the beginning of the trail. The trail could be lit with a surface coating that absorbs ambient light (UV rays) during the day and releases this energy at night to become luminous.

Eight stone benches, unnamed but recalling those killed in Oslo, are placed around the site, three across from the wall of names, two along a secondary trail leading to the water, and three among the rocks at the end of the peninsula.



A TEMPORARY MEMORIAL FOR THE GOVERNMENT QUARTER

The temporary memorial is comprised of two elements, one intimate to recognize the names of the dead and the other urban in scale to promote reflection on the attack and memorials.

A freestanding Book of Names is located in front of the Deichmanske Library entrance in Arne Garborgs Plass, the open space north of the Y-shaped building. It is oriented towards the government Highrise Tower that withstood the terrorist bomb blast. Two sheets of bent, translucent white urethane rise from the ground to form a pair of book leaves, one with the names and time of those killed at the Government Quarter and the other with the names and time of those killed at Utøya. The names are engraved in the leaves and filled with silver lacquer. A thin, illuminated LED sheet laminated to the underside of each leaf evenly lights the Book leaves from below.

A silver-gray vinyl scrim mounted to the west facade of the Highrise Tower features a graphic word cloud in reflective metallic white letters. The graphic is created from responses to a public survey in Norway of what words or expressions the memorial sites should convey. The most frequently occurring words are enlarged to form the graphic composition of the cloud. If the tower will be renovated in the future, the scrim could be relocated to construction scaffolding. If the tower will be removed in the future as part of the redevelopment of the Government Quarter, the scrim could be cut, recomposed and relocated to construction fencing.



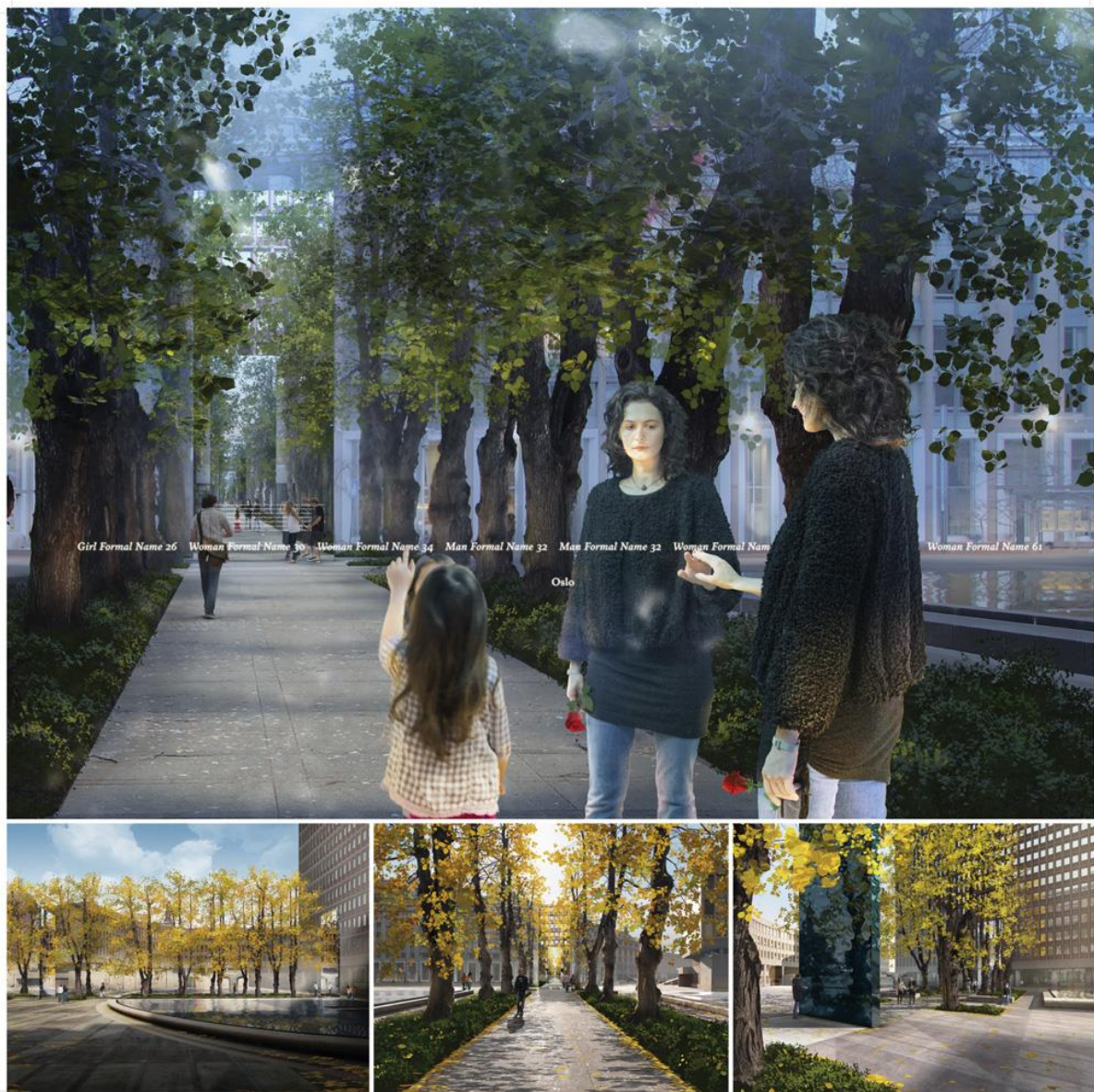
A PERMANENT MEMORIAL FOR THE GOVERNMENT QUARTER

The allee of linden trees in Johan Nygaardsvolds Plass pre-dates both the Government Quarter and July 22nd terrorist attack. These trees are living witness to the history of the place and can survive for hundreds of years. Whatever the outcome of the Government Quarter redevelopment, we believe the linden trees should remain at the heart of the government center. The proposed design locates the memorial with these trees to carry the memory of the persons lost in the July 22nd attack in a historic continuity of what preceded it and what will follow. It is a cohesive memorial landscape where the memory of names merges with the site's history as witnessed by the trees. Here as the seasons cycle and change the natural landscape, so too can the city continue to heal. The stability of historic continuity was shaken. It is now made ephemeral in mystery and life amplified eternally.

The memorial features a pair of 10m high by 3.8 m wide walls, one located at the end of the allee nearest the Highrise Tower and the other between the four trees closest to Akersgata. The wall surfaces facing each other are stainless steel polished silver. The eight names of those killed in Oslo are cut out of the eastern wall closest to the bomb location and the sixty-nine names of those killed at Utøya are cut out of the western wall. The cutouts are filled with a translucent white resin and backlit from within each wall. The mirror walls, as wide as the paved walkway between tree rows, reflect each other so the facing names will endlessly interpenetrate with images of the linden trees and public visitors. Through an immersive experience, this allee of infinite memory is meant to overcome the violent explosion with its harmonic reverberation of limitless, ever changing reflections. Through ongoing memory we will always remember as an infinite community.

The outside of each wall is clad in polished, blue-black stainless steel with an undulating, dimpled surface similar in shape to the old, gnarled trunks of the adjacent linden trees and recalling the lake's liquid surface around Utøya. This finish reflects its surroundings in a complex multiplicity of forms. Dark stone paving is extended between the walls to define the memorial domain. The pool bench ends and paved curbs are modified to allow passage on each side of the allee. Stone benches flank each end of the tree planters to offer seating close to the walls. Lights mounted in the trees precisely illuminate the path between walls.

The trees and walls define a peaceful place in the city, still allowing passage through the plaza, a space for public memorial services and offering an area of quiet and immersive reflection. If, for some reason, a decision will be made to demolish the linden tree allee, we would recommend a location for a new allee in the redeveloped Government Quarter.



NLÉ & KUNLÉ ADEYEMI (NL/NG)



NLÉ is an acclaimed international and multidisciplinary practice with a portfolio of work that includes architecture, design, urban planning and public arts projects, based in Amsterdam, the Netherlands. NLÉ was founded by Nigerian architect, urbanist and researcher Kunlé Adeyemi. Projects include Queensday Lagos, Amsterdam (2011), the Makoko Floating School, Lagos (2012) and the Lagos Water Communities Project, Lagos (2012).

INTRODUCTION

Nature and Nature

“The bombings and mass killings on July 22, 2011 was a traumatic event with personal, local and national ramifications. The attacks were directed at the values and institutions that the nation as a whole cherishes...”

Our proposals for the July 22 Memorial sites are sensitive and responsive interventions within natural and manmade environments. They create a multi-dimensional, transformative and twinned experience that embodies solidarity, sorrow, love and, ultimately, victory. In doing so, it answers the diverse yet cohesive values and expectations of the Norwegian people, while at the same time embodying the fundamental principles of NLÉ practice to:

1. Addressing social, physical, or political challenges.
2. Being inherently connected to nature – earth.
3. And being transformative in itself or of its environment.

Both memorial sites commemorate every single victim through arboreal representations of the age of the victims – age rings in Hole and timber tablets in Oslo. The arboreal theme linking the sites reflects the Norwegian love of nature as a space for personal and communal reflection. It embodies the natural world as a place of both eternity and renewal. For every tree that falls, another one takes its place. And just as July 22 marked an ending for many, it also generated the conditions to reassure the nation's values.

The Sorbraten memorial in Hole is conceived as a static and contemplative place in nature – a frozen moment in time – an abstraction of the environment and narrative of the event on Utøya Island. On the other hand, the Oslo memorial is a dynamic and reactive place in an urban environment – in perpetual motion – reflecting and registering the diverse values and moods of its users. While the Oslo memorial is designed as a space that can be configured and adapted for multiple purposes and expressions of public and private feelings, the Hole memorial takes people through the events in time, before bringing them face-to-face with the site of the event.

SØRBRÅTEN

Timeline and lost time

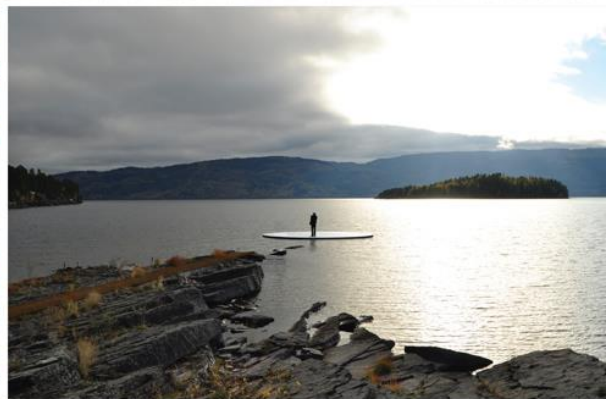
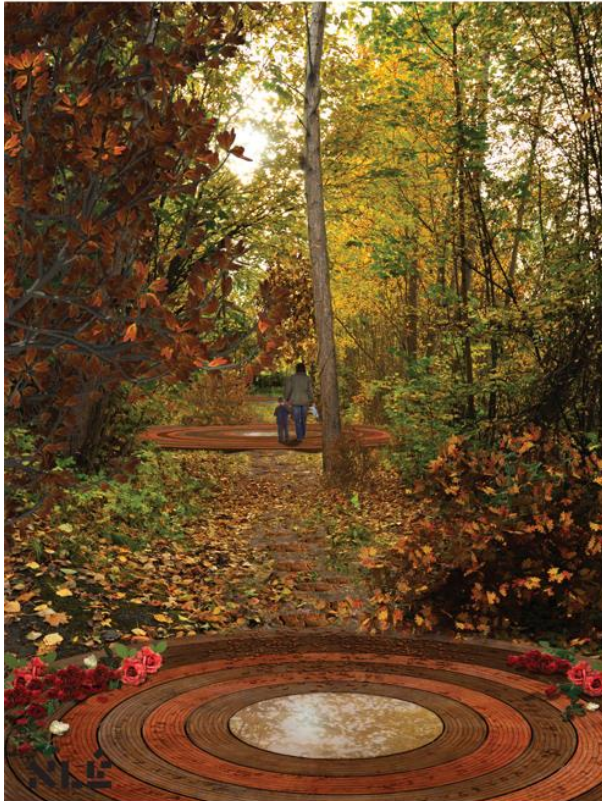
"To those who fell"

The Hole memorial takes advantage of the entire natural pathway and 400m walk through the farm and trees leading up to the spectacular view of Utøya Island. The pathway provides a narrative timeline of the events of July 22 on Utøya Island and is represented by felled tree trunks – each trunk disc representing the group of victims brutally attacked in the different locations, by the number of age rings on each disc of varying sizes.

The memorial is based on precise details of July 22 to provide an educative and immersive experience for visitors, families, friends, future generations and all who come to learn or remember. A contemplative journey of remembrance that encompasses both distance and time, in which the past and present merge to provoke both memory and thought.

The age rings are scaled and made from wood or durable corten steel. They have the appearance of wood and intricate engravings of fine art and text. At night the discs are illuminated with a soft warm glow, ideal for camp sites.

The pathway leads to the hills edge, where further an upright (plexi) glass disc frames a peaceful and reflective view of Utøya Island in the background – and in the foreground the names, poems and other literature of the 69 victims are etched on the glass. The narrative continues down a ramp that leads up to the waterfront and unto a mobile, anchored floating disc, which can be boarded – almost a physical manifestation of, and link to, Utøya island itself.



TEMPORARY OSLO

A memorial with memory

"If one man can show so much hate, imagine how much love we can show together"

The Oslo site commemorates every single victim of July 22 with 77 upright tablets and stools for visitors made from local timber. Each victim has their own tablet on to which their name is engraved, with the height of the tablet proportional to the age of the victim.

Let's listen to the voice of the people (see word cloud).

In the spirit of true democracy, we take the 3 most popular Norwegian expectations and values for the memorial – 'solidarity', 'sorrow' & 'love' and in the spirit of inclusiveness we add to these the least popular value – 'victory'. To respond to these diverse social needs, the Oslo memorial is designed to be a transformative space to show solidarity, to heal sorrow, to feel love... and last but not least, a place to celebrate victory! These scenarios provide an armature for countless other transformations and social conditions imaginable within the space, like an iconic, primitive time dial.

The timber tablets and stools are organized into eight rings but they don't simply remain static. Instead, they can all be moved easily and rearranged by users via a rail system. Thus the site is a flexible concept that can be reconfigured for different moods and purposes: solemn reflections, public engagement, intimate interactions, and a commemorative/performance space – A memorial with memory.

With the varying sizes of the timber tablets and diverse configurations possible in the installation, the memorial generates new relationships between the tablets themselves. The memorial also acquires different characters ranging from very dispersed and uniform tombstones to a very dense and monumental stage. The memorial is therefore not predetermined in character but only registers functions, assigned meanings or symbols.

Importantly, this capability builds on the way in which public spaces were spontaneously appropriated and became forums for meeting, grieving and socialising in the aftermath of July 22, 2011. The memorial can become a place of laughter and love, knowledge and information, as well as a place of rest and reflection. A uniquely democratic site that the people of Norway can engage with and make their own as and when they please.

While the event aimed at bisecting people, its memorial becomes a place of collective social and intellectual processes – and there is no better memorial than the collective human memory.



PERMANENT OSLO

Permanence and impermanence

We have carefully considered the diverse issues and challenges for locating the Oslo memorial within the Government Quarters. The issues include the ideal location, accessibility, cost, security, proposed urban redevelopment concepts and much more. Our conclusion and proposal is to make the temporary site the permanent site.

The open park of the temporary site is an ideal location within the urban context for several reasons. Although slightly disconnected from the main road, the site provides substantial incidental traffic adequate for the regular use of the space and the security requirements of the Government quarters. Our proposal continues with a recommendation to retain the iconic and historic Y building by preserving the branched arms and re-developing the leg into an efficient tower block that compliments the original form. The branched arm leading to the park will be gutted out and its columns retained to create a colonaded entrance pavilion and visitors' center – giving more visibility and accessibility to the memorial site.

The ventilation shafts and light wells to the underpass can be rerouted to other parts of the site or landscape. During major/occasional public events, access to the underpass can be closed for increased security.

A first step in this development process is of course the production of the 77 large free-standing tablets, which will be an incredible work of art and craft in themselves. These can be placed around the site until the completion of the grounds and the government quarters redevelopment. The cost of both the temporary and permanent memorials can be consolidated to avoid waste and for greater purpose.

Finally, we also feel that the complete relocation of a memorial may upset the fundamental ideology of the memorial – a place of rest and of closure.



NLÉ