

Programme for preliminary project

September 2023

National memorial for 22 July

Please note:

This is a draft translation which may contain certain imprecise formulations. KORO will update the document if necessary.

Many of the links and bookmarks refers to literature and websites in Norwegian that are not translated to English,

Please take contact if any questions.

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1. Introduction

Norway's Ministry of Local Government and Regional Development (KDD) has commissioned KORO to develop a preliminary project for the permanent national memorial in the Government Quarter in central Oslo. Norway's Ministry of Local Government and Regional Development has commissioned KORO to develop a preliminary project for the permanent national monument in the Government Quarter in Central Oslo, to the terrorist attacks of 22 July 2011. This commission shall be implemented as a competition consisting of an open call for expressions of interest, followed by a subsequent invited competition consisting of two stages.

The national memorial shall be a meaningful place to gather, remember and reflect for Norway as a society, for all those affected and for those who lost loved ones. The memorial shall be located on Johan Nygaardsvolds Plaza next to the new entry pavilion to the 22 July Centre.

The bombing in Oslo and mass-murder on the island of Utøya on 22 July 2011 is the worst terrorist atrocity in Norway during peacetime. Eight people were killed in the Government Quarter, and 69 people were killed at the AUF summer camp on Utøya, most of whom were children and young people. Many more at both the Government Quarter and on Utøya were injured and put in life-threatening conditions. The devastation was enormous.

The attacks were politically motivated and carried out by a far-right, Norwegian terrorist. They were targeted against fundamental democratic institutions, against the Norwegian Labour Party in particular and against politically engaged young people at the AUF's summer camp. The cruelty of the terrorist's actions is unparalleled in Norwegian history.

The 22 July terrorist attack affected us as a nation, and many were also directly impacted as survivors of or the bereaved from the attacks. A memorial for 22 July is of concern to everyone, though in different ways, and to some more than others.

This means that the national memorial will have a site-specific connection to the terrorist attack and focus on a traumatic episode in Norwegian history. At the same time, the memorial will be an integrated part of the renovated Government Quarter where government employees will manage the day-to-day democratic functions of the country. Once the renovation of the Government Quarter has been completed, many of the traces of the terrorist attack will be lost. However, some will remain, either as a consequence of an active decision to leave these traces, or as elements that have had their meaning changed after 22 July.

In 2012, the government decided that an official memorial should be placed in Hole Municipality and in the Government Quarter. A temporary memorial was unveiled in the Government Quarter in 2018. The memorial at Utøyakaia in Hole Municipality was completed in spring 2022.

The history of the national memorials has shown us that this task is not just about one work of art or expression, but also about a process that involves the public's reaction and relationship to the work.

KORO's way of working on this commission will be based on dialogue and involvement, with a specific ambition for openness and mutual knowledge sharing with a range of stakeholders and the public.

In this commission, KORO's work will be based on experiences with national memorials and shared and gathered knowledge from other relevant and heritage work. KORO's way of working will be based on dialogue and involvement, with a specific ambition for openness and mutual knowledge sharing with a range of stakeholders and the public. The process is constructed around the conviction that artists, architects and designers have a particular sensibility for working with cultural and historical memory, and the competition aims to facilitate a diverse range of artistic ideas.

In working on the memorial, we want to ensure a process and reach a result that holds legitimacy for those directly affected and for the wider population. Our goal is to create a memorial that will be seen as meaningful and be a relevant contribution to how we can all remember and reflect on 22 July – now and in the future.

1.1. About this document

The project is in the start-up phase, and this document lays out the framework for how KORO will implement the commission we have received. The purpose of the programme is to:

- **designate a direction and act as a governing tool for decisions taken during the process.** The framework provided by the Ministry of Local Government and Regional Development, can be found in Chapter 2.
- **specify the overall framework for dialogue, involvement and communication,** as described in Chapter 3.
- **be a base of knowledge for everyone involved** (competition participants, jury members, KORO, experts, employers, reference groups and all interested parties). In Chapter 4, the commission is placed in a historical context. In Chapter 5, we examine the artistic context that monuments and memorials are a part of in more detail. In Chapter 6, we highlight relevant examples of meaningful memorials, and in Chapter 7, we describe the physical context. Taken together, these form the backdrop of the commission.
- **specify the conditions, frameworks and prerequisites of the competition that will take place,** as described in Chapters 8 and 9.
- **be a document that is an object for involvement.** The document (only in Norwegian language) has been circulated for review, and the feedback has resulted in changes.

In the same way that the national memorial affects many people, this document has many relevant recipients and readers. This document is aimed at those who were directly impacted by the terrorist attacks, the general public and various expert communities that will be important during the process. KORO has therefore released the document for public consultation and requested feedback for the planned process to implement this commission.

The consultation period ran from 26 June to 1 September 2023. Input has been collected in a separate document. This programme was translated to English after the public consultation.

Do you have questions?

Questions about this document or the project can be sent to Mari Magnus, Project Manager, by telephone: +47 41 46 28 49 or email: mm@koro.no

Please also refer to KORO's project website, which will be updated regularly as the project progresses.

<https://koro.no/prosjekter/a-national-memorial-for-22-july/>

The figure below shows the link between this document and important deliverables later in the process. The foundation of competition will be based on this programme, but also expand on and further specify the framework for the competition that will be carried out.

Alongside the competition stages, KORO shall arrange a knowledge series for the project's jury and competition participants. Through the series, we will share the knowledge provided with the wider world and all interested parties.

KORO has also received an independent commission from the Norwegian Directorate of Public Construction and Property (cf. Chapters 1.2 and 7.2) for art in the 22 July Centre, and a separate art plan for this commission will be developed at a later date. This commission is shown in the dotted outline in the figure below. Design proposals and the knowledge series related to the memorial may provide valuable contributions to the art project for the 22 July Centre and are regarded as relevant deliverables for both commissions.

The preliminary project will be developed based on the winning proposal and is the final deliverable from KORO for this commission from the Ministry of Local Government and Regional Development. The implementation and construction of the memorial (Phase 2) is not a part of the commission and is therefore also shown with a dotted outline in the figure.

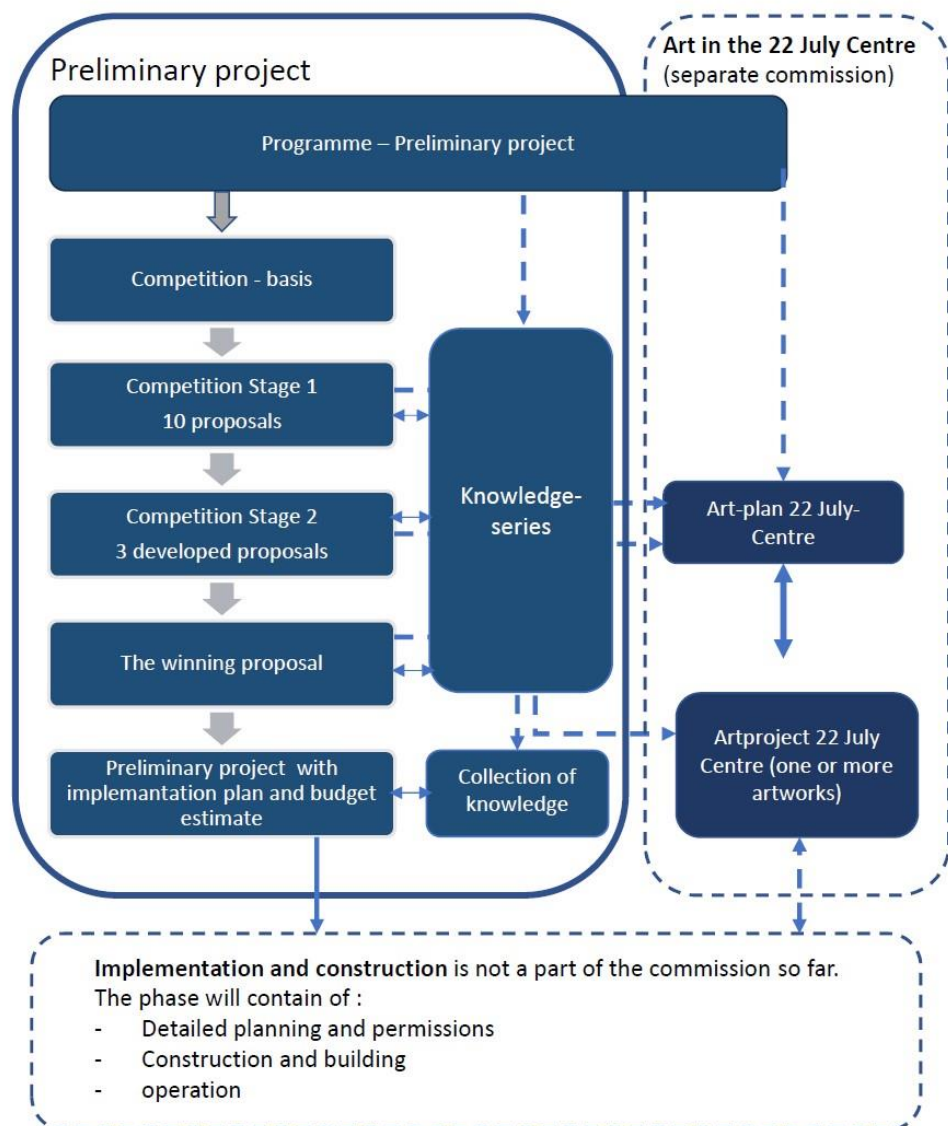


Figure: Documents, deliverables and the relationship between these.

1.2. Interface with other projects

New Government Quarter

The memorial project is closely related to the ongoing construction and rehabilitation project in the new Government Quarter. Norwegian government's building commissioner, property manager and developer "Statsbygg" (from here) are responsible for the construction and KORO is commissioned for the related art projects. The memorial will be an integrated part of the Government Quarter as an important public space for the democratic and political Norway. The memorial is a direct commission to KORO from the Ministry of Local Government and Regional Development, and progress for the memorial is independent from the progress of rebuilding the Government Quarter. The memorial will be built after the urban space at Johan Nygaardsvolds Plaza is complete, and after employees are back and work in multiple buildings. For the time being, there are no requirements for an opening date of the new memorial, and the temporary memorial in Lindealleen will remain in place until the permanent one is complete.

22 July Centre

Statsbygg is working under commission from the Ministry of Education and Research to build and restore the premises of the 22 July Centre in connection with the Highrise building ("Høyblokken"). The memorial will be in close physical proximity and relation to the learning centre. In many ways, the two sites will complement each other in managing the nation's memory of 22 July and will be regarded by many visitors as a single unit.

The relationship between the Government Quarter and the 22 July Centre is described in more detail in Chapter 7.



Illustration of the new Government Quarter, as seen from Akersgata. The memorial will sit between Lindealleen (behind the flagpole in the image) at Johan Nygaardsvolds plass and the entry pavilion to the 22 July Centre (on the right). Illustration: Norwegian Directorate of Public Construction and Property / Team Urbis / Nordic Office of Architecture

2. Commission received by KORO

2.1. Allocation letter from the Ministry of Local Government and Regional Development

On 6 May 2022, KORO was commissioned by the Ministry of Local Government and Regional Development to carry out a competition process and develop a preliminary project for the purposes of creating the national memorial in the Government Quarter. The memorial shall be located on Johan Nygaardsvolds Plaza next to the new entry pavilion to the 22 July Centre. On 28 June 2023, KORO received an updated allocation letter describing the goals, guidelines, and preliminary cost framework.

The work on the memorial has been divided into two phases, with Phase 1 being the development of the preliminary project, and Phase 2 being the further work on the detailed design and construction. KORO has been commissioned to implement **Phase 1** by holding a competition with an open call and a subsequent closed round consisting of two stages. The winning proposal will be chosen by a multi-disciplinary jury that will consist of heritage experts and artistic specialists as well as relevant interest and impacted groups. See the description of the competition implementation in more detail in Chapter 9.

The implementation and construction of the memorial is not currently a part of this commission. It has also not been decided whether KORO or the Norwegian Directorate of Public Construction and Property will be responsible for realising the memorial.

The following goals and guidelines apply to this work:

Overall goal for the memorial:

The national memorial to the terrorist attacks in the Government Quarter and on Utøya on 22 July 2011 shall be a meaningful place to gather, remember and reflect for Norway as a society, for all those affected and for those who lost loved ones.

The following guidelines expand on the overall goal and form the basis of the work:

1. The memorial shall have artistic integrity, be of high quality and contribute to how we remember and reflect on 22 July, now and in the future.
2. The memorial shall contribute to reflections on the causes and consequences of the terrorist attacks and the values that were attacked on 22 July.
3. The memorial shall contribute to a lasting memory of those who were killed or injured.
4. The national memorial is for everyone: the bereaved, survivors, volunteers, emergency service workers, those who lost good friends, colleagues or a safe workplace, us as a society and as individuals, and current and future generations.
5. Together with the work of the learning centre, research and educational systems, the political apparatus and the critical public, the memorial will be part of society's continuous work on preventing similar attacks and counteracting the ideas behind them.
6. The process leading up to the final design decision is a part of society's management and processing of memories after 22 July. An inclusive and involved process with space for reactions and public conversations are emphasised as an important part of the work.

The Ministry of Local Government and Regional Development has provided guidelines that the memorial be open at all times, and that commemorative events should be able to be held there. The Ministry requires that the names of the 77 people killed on 22 July 2011 be displayed on the memorial. The Norwegian Ministry of Local Government and Regional Development will obtain consent from the bereaved to use these names. Requirements, guidelines and considerations are described in more detail in Chapter 8.

2.2. Organisation, anchoring and involvement

In the allocation letter from the Ministry of Local Government and Regional Development, it states that: “While the national memorial in the capital is being established, it is of vital importance that thorough and purposeful involvement and anchoring work take place. The process will be a part of informing future generations of the nation’s reactions to 22 July 2011. The process shall be carried out in such a way that it contributes to us having a national memorial in the Government Quarter that has high legitimacy amongst the populace.”

KORO will facilitate the work on the memorial being an inclusive and involved process with space for reactions and public conversations. The Norwegian support group after the July 22 attacks and the AUF shall be adequately involved along the way. KORO will be in close contact with employees in the Government Quarter throughout the entire process. Plan for involvement and anchoring is laid out in the next chapter (Chapter 3).

In the allocation letter, it also states that the work on the memorial shall be viewed in relation to the construction of the 22 July Centre and the new Government Quarter, in particular the urban construction contract and development of Johan Nygaardsvolds plass. KORO must therefore stay in close dialogue with the Norwegian Directorate of Public Construction and Property. The Norwegian Directorate of Public Construction and Property and its advisors are to be engaged in an advisory capacity, and these stakeholders will play a particularly important role in relation to the development of designs, further development and planning of the implementation – including budgets and progress planning. The Ministry will revert to the matter of the organisation of Phase 2 at a later date. If the Norwegian Directorate of Public Construction and Property is given responsibility for the implementation/construction of the memorial, KORO will in all likelihood have a corresponding advisory role in the next phase.

The 22 July Centre has competencies within cultural heritage in general, and has specific competencies regarding 22 July and on sharing knowledge, particularly to younger generations. The Centre shall be involved in an adequate manner and has an advisory role in KORO’s commission for the memorial.

The commission is organised internally in KORO with a core group with skills within the areas of project management, curation and art production, architecture, promotion and communication. The core group consists of:

Project Manager: Mari Magnus, mm@koro.no
Curator: Trude Schjelderup Iversen, ti@koro.no
Promotion: André Gali, ag@koro.no

In addition, KORO has internal resources such as peers, administration skills and an internal management group made up of managers for the art division, promotion and communication as well as the Director. The Norwegian Directorate of Public Construction and Property and the 22 July Centre will be closely involved throughout the entire project.

2.3. Jury and jury support

The jury has been appointed by KORO’s Director according to the mandate and composition discussed with the Ministry of Local Government and Regional Development. The jury will follow the process from the open call, through screening proposals, and to

selecting the winner.

The jury consists of the following people:

Name	Year of birth	
Marianne Borgen,	1951	outgoing Mayor of Oslo, Chair of the Jury
Mohamed Abdi	1986	Teacher and writer
Regitze Schäffer Botnen	1994	Appointed by the National support group
Mathias Danbolt	1983	Professor of Art History, University of Copenhagen
Hege Maria Eriksson	1969	Department director in Statsbygg
Lena Fahre	1968	Director of the 22 July Centre
Ingeborg Hjorth	1977	Head of Research at the Falstad Centre
Trude Schjelderup Iversen	1974	Curator of the memorial, KORO
Nora Ceciliedatter Nerdrum	1978	Head of the Art Section, KORO
Camille Norment	1970	Artist
Fabian Wahl Sandvold	2000	appointed by the AUF

In addition to the members of the jury, a group shall be established to provide what we refer to as *jury support*. Jury support will consist of relevant expertise that will contribute to assessments with the fields of architecture, landscape architecture, economics, construction and cultural heritage management. Jury support may also provide supplementary artistic and cultural heritage competencies to the work of the jury. The jury support shall also consist of people with perspectives the jury themselves do not hold – a jury has a limited number of participants and in itself will not cover all perspectives. The bereaved, survivors, employees and others directly affected will be involved as jury support. The same applies to representatives of different groups such as children, young people, the disabled and others.

2.4. Economic conditions

In the updated allocation letter from the Ministry of Local Government and Regional Development (28.06.2023), a preliminary financial framework of NOK 65 million was set for the entire project, i.e. Phases 1 and 2. The Ministry has requested that KORO use this as the upper limit for the entire project. A proposal for the final framework will be included in the national budget after more precise assessments of the costs have been made.

Phase 1 has a budget of NOK 14.5 million. This includes project management, administration, remuneration for competition participants and the jury, purchase of advisory services and measures related to communication and promotion up to the completion of the preliminary project.

The remaining NOK 50 million shall cover Phase 2 of the project, that is, the construction of the memorial. Design proposal and further developed proposals must stick to this framework. The framework will apply to all costs related to Phase 2, including the detailed design, remuneration, rig, operation, administration and all construction costs.

A budget shall be drawn up for the three further developed proposals. There may be a need to adjust and optimise the proposals as a part of the further development. The preliminary project (based on the winning proposal) shall be developed with a detailed budget and must be realisable within the NOK 50 million framework.

Interface between the memorial and outdoor works for the new Government Quarter (urban construction contract)

The updated allocation letter states: "The memorial shall be built at the interface between the building of the 22 July Centre and the new Government Quarter and will be an integrated part of the urban environment and Johan Nygaardsvolds plass. In particular, the memorial and the development of the outdoor space in the new Government Quarter (urban construction contract) must be viewed together. The interface between the costs that need to be covered by the memorial and the new Government Quarter project must be defined in the preliminary project in collaboration between the Norwegian Directorate of Public Construction and Property, KORO and the Ministry."

3. Plan for involvement, dialogue and communication

The national memorial for 22 July is a unique task for KORO. It shall give shape to a memorial to a national trauma. The work on anchoring, involvement, communication and promotion will take into consideration the fact that many were impacted, and that there may be strong feelings related to the project. The completed memorial will be for everyone – including future generations. The memorial will fulfil various functions and needs for both groups and individual, and this must be reflected in the communication work.

In KORO's [Strategy 2020-2024](#), it states that "KORO's communication and promotion efforts will increase interest in and knowledge about art in public spaces by making the art universal, relevant, visible and meaningful." The following principles have been put forward for communication efforts:

- KORO shall develop and implement engaging and accurate communication strategies.
- KORO shall communicate with and pass on information to a Norwegian and international public.
- KORO's communication and promotion shall have clearly defined target groups and work based on the relevant target groups' perspectives.
- KORO shall be a clear voice in the field and public media forum.

The uniqueness of this task requires sensitivity, including in press, communication and promotion work. Based on experience, public debate, which is characterised by conflict or strong differences, can be viewed as challenging for those directly impacted. Through this project, KORO wants to emphasise openness and dialogue with a wider public in particular, but must also be aware of these challenges, and be considerate of them in the communication and promotion work. The communication strategy for the project shall be developed in dialogue with the Norwegian Directorate of Public Construction and Property and the Ministry, cf. commission from the Ministry of Local Government and Regional Development.

KORO's aim will be to contribute to creating public knowledge and conversation regarding the national memorial for 22 July, and contribute to creating good relationships with the bereaved, employees in the Government Quarter and other impact people. The public shall be kept well informed of the ongoing processes of programmes, competition and the jury's work.

KORO has so far found that there are engagement and opinions among interested parties, but also that there is a large need for good *information* during the process. The most important channel for sharing and publishing information will be the [project page](#) on KORO's website. Up-to-date information on the project shall be published here. The website interacts with social media and our newsletter. We want the distance between KORO and the public to be short, and that the threshold for getting in contact with KORO with questions, comments and input to the memorial be low.

3.1. Involvement and dialogue with the interested parties

Anchoring means that key stakeholders are given ownership and give their approval to a process or decision, while involvement means that select groups will be invited to participate in whole or parts of a process because their voices are important. For this commission, we want to have both anchoring and involvement. This means that KORO has a particular responsibility to involve interested parties such as the bereaved, survivors and those impacted, the Norwegian support group after the July 22 attacks, the AUF, ministries, employees and neighbours.

KORO's contact with the Norwegian support group takes place through board member Regitze Schäffer Botnen, who has been appointed to the jury, manager Lisbeth Røyneland

and General Secretary Gro Lindstad. The support group is formed of a board and multiple county teams. KORO participates in board meetings and county events as needed and will be in dialogue with the support group continuously on this.

Not all of the bereaved are a part of the Norwegian support group or get information through its channels. KORO will, in collaboration with the Ministry of Local Government and Regional Development, ensure that all those bereaved get information about the work through milestones.

KORO's contact people at the AUF have appointed jury member Fabian Wahl Sandvold and General Secretary Halvor Endrerud. Sandvold is on the central board, and he is the leader of the AUF's 22 July Committee. KORO's contact with AUF is agreed with contact people. As a basis, it has been agreed that there will be briefings every six months, but these and other activities will be agreed as we go.

Ministries, employees and the Norwegian Government Security and Service Organisation are primarily contacted through established channels for the new Government Quarter such as the project council, user council and contact group for main representatives. The Ministries' intranet, "depweb", can be used as channel to reach all employees with written information. Large events and general meetings will be assessed on an ongoing basis to reach those who desire them.

When it comes to neighbours, KORO responds primarily to farm and land owners, but may also have direct contact with renters who desire this.

KORO's art projects are carried out through various forms of procurements: often through purchases or directly commissioning artists. In this case, the procurement is being carried out as a competition. This allows us to explore further options than would be the case if one single artist or team were commissioned to design a proposal. The competition will bring forward ideas and alternatives from different environments, and jury will choose the idea, concept or work they have the most faith in as the solution to the commission. At the same time, the competition as a form is a process with limited opportunities for external involvement. To ensure involvement in the competition, some important phases and principles have been decided upon:

- **Listening phase:** Competition participants shall meet important stakeholders (including interested parties named above) at the start of the process in order to gain a good understanding of the task.
- **Openness and a wider public:** The ten design proposals shall be made public, and there shall be space for public reactions and discussions about the proposals.
- **Jury support** (cf. Chapter 2.3): The jury's vote shall be sovereign, and a condition for the implementation of the competition is that the jury's decision is final. However, the jury shall receive input from different areas, so that different voices are heard when the jury is carrying out its assessments.
- **Further development phase:** Three proposals shall be chosen by the jury for further development before a winner is chosen. The further development phase will include input from different user communities, as well as collaboration with the Norwegian Directorate of Public Construction and Property to make sure they remain within the framework and to optimise the proposals.

The implementation and competition phases are described in more detail in Chapter 9.

3.2. Knowledge series and other communication strategies

Appropriate communication strategies will be developed for the memorial. The aim is to disseminate knowledge about the work on the National Monument to 22 July in particular, and memorial and commemoration work in general.

KORO shall have a clear voice in the field and in public as a producer of knowledge and as a facilitator for sharing knowledge. To achieve this, one of the communication strategies will be a lecture and discussion series (referred to as the “knowledge series”), where we will collect and share knowledge regarded as open and relevant for the public and field of art. The knowledge series will constitute a public “exterior” for the project, and at the same time will contribute important knowledge to the project, competition participants and the jury. Relevant specialists within the field of cultural heritage will be invited to share their work and thus strengthen public awareness and discussions as to what a memorial can be in the 21st century. The knowledge series is a part of the curatory efforts and its content and issues are discussed in more detail in Chapter 5.3.

The ten design proposals will be presented through the knowledge series. In addition, KORO will assess whether exhibitions and/or digital presentations are most appropriate for showing the competition proposals to the public.

KORO also wants communication strategies directed in particular at children and young people. These will be developed in dialogue with the 22 July Centre, which is a vital actor and mediator of educational events for schools.

Other appropriate communication strategies will be assessed during the process, and KORO would like input for good arenas for this.

3.3. Press work and other channels

KORO shall be open and broad-minded in responding to external enquiries and contribute to the public debate by showing a large degree of transparency in our projects, including the work on the competition and with the jury, knowledge production and professional decision criteria.

KORO’s Head of Communication will facilitate, coordinate and manage media enquiries and media initiatives in collaboration with the Ministry of Local Government and Regional Development.

KORO will use pre-defined channels for communication and promotion such as the project page, newsletter and social media in its work on the project. The Ministry has its own channels that may be relevant, particularly for reaching employees. These will be used in consultation with the Ministry of Local Government and Regional Development where relevant.

Time perspective

Communication on and the promotion of the memorial are related to milestones (as stated in Chapter 9.5), and communication points will be particularly relevant in relation to the announcement of the open announcement, publication of jury members, the launching of the knowledge series, publication of the artists/architects in the competition and presentation of design proposals, and then which proposals are moving to stage two of the competition, and finally the publication of the winning proposal.

Each communication point will receive a separate communication plan and associated progress plan and identified target group based on the principles described here, and the general communication principles of the state.

4. Historical context

4.1. The terrorist attacks of 22 July

On Friday 22 July 2011 at 15.25, a bomb exploded in the Government Quarter in Oslo.¹ It went off outside of the Highrise, where the offices of the Prime Minister and Ministry of Justice and Public Security were located. At that time, 3,100 people were working in the Government Quarter, and a further 500 people were in the area where the bomb exploded and were thus also in danger.

Eight people were killed in the explosion, and nine were seriously injured. At least 200 other people sustained physical injuries and experienced mental health issues of varying degrees of severity. After the explosion, dead and injured people lay amongst the chaos of broken glass, paper and rubble. The explosion caused extensive material damage primarily to the Prime Minister's office and the premises of government ministries in the Government Quarter, though also to surrounding buildings.

Later that same day from around 17.21, the second part of the attack began: the mass murder at the AUF (Workers' Youth League) summer camp on Utøya in Hole Municipality. 564 people were on the island, mostly young people participating at the summer camp. Armed and dressed as a police officer, the terrorist landed on Utøya and killed a total of 69 people. Panic and a fear of being killed spread through the children, young people and adults during the shooting, heightened by the fact there were few options for them to escape or hide. 33 young people were injured as a result of the shooting, and a number of other people on Utøya received physical injuries such as fractures and cuts in their attempts to save themselves and others. In addition, a large number of people who were on the island, the bereaved and relatives, as well as those who came to help in boats and in other ways have suffered psychological issues.

The bombing was targeted against the central government administration and thus also against the country's democratic institutions. The attacks led to 77 people losing their lives, most of whom were young people who were shot without mercy at point-blank range. A large number of people were left in a critical condition. Many of those affected suffered significant physical and/or psychological issues. The bereaved and relatives were left in unfathomable grief. The material destruction was enormous. The cruelty of the events was unparalleled in Norwegian history.

The terrorist attacks of 22 July are the worst in Norway during peacetime, and they were planned and carried out by a far-right terrorist who was sentenced to 21 years in prison without any eligibility for parole for at least 10 years on 24.08.2012. According to the judgement, he believed that "ethnic Norwegians have been under attack in the form of ethnic «deconstruction» since the Labour Party opened up for mass immigration in the 1960s" The reason for the attack was a defence against a politically controlled and secret "multicultural project".² He wanted to attack the democratically appointed government, and brutally targeted the Workers Youth League's (AUF) summer camp at Utøya to stop recruitment to the Labour party.³

¹ The descriptions in this chapter are primarily based on the *22 July judgement* from Oslo District Court 2012: <https://lovdata.no/static/file/1276/toslo-2011-188627-24.pdf>

² From the *22 July judgement* from Oslo District Court 2012: <https://lovdata.no/static/file/1276/toslo-2011-188627-24.pdf>

³ The last sentence in the chapter is taken from the 22 July Centre's website: <https://www.22juliseret.no>



Grubbegata and Government Building 4, 22 July 2011. Photo: Fartein Rudjord



Utøya, 22 July at 22.33. Photo: Kyrre Lien, VG



Flowers laid outside Oslo Cathedral. Photo: Henrik Lied / NRK beta

4.2. History – national memorials

In the period following the attacks, spontaneous memorials and commemorative ceremonies were held across the entire country with people laying flowers, leaving pictures and small gifts as a memorial to the dead. In 2012, the second Stoltenberg government decided that an official memorial should be established to honour the dead, survivors, emergency service workers and volunteers after the attacks.⁴

It was decided that the national memorials should be built on the mainland of Hole Municipality (the location at Sørbråten, a headland just north of Utøya, was chosen in 2013). In the Government Quarter, it was decided that a temporary (during the construction period) and a permanent memorial should be built.

In 2012, KORO, through its commission from the Ministry of Culture, took responsibility for the work on the national memorials. KORO carried out a competition process that covered all three memorial sites. Almost 300 artists and architects from 46 countries registered their interesting after the announcement. In February 2014, Swedish artist Jonas Dahlberg won the competition for the three memorials. Dahlberg's proposal for a memorial at Sørbråten, *Memory Wound*, is physical cut, a wound in the natural landscape, reflecting in a concrete and brutal way the loss of the young people murdered on Utøya.

The work received both national and international attention, though also a strong and negative reaction, particularly locally in Hole. The plans received particular opposition from neighbours in the area regarding the physical placement, lack of involvement and the design itself. Many neighbours were themselves heavily involved in the rescue efforts of 22 July. Strong differences of opinions, feelings and discussions meant that the process in Hole was temporarily postponed. Amongst other things, supplementary reports on the psycho-social consequences for the neighbouring area (Norwegian Centre for Violence and Traumatic Stress Studies, 2015) were developed on behalf of the Ministry of Local Government and Regional Development.

The development plan for Sørbråten was approved as a government plan in 2016. In the same year, a group of neighbours from Hole sued the state for having changed the decision regarding a memorial at Sørbråten.



Memory Wound by Jonas Dahlberg. The proposal for a memorial at the Sørbråten headland was never realised. Illustration: Dahlberg studio

⁴ The events up to June 2017 are summarised in the document 'Fakta, Minnesteder etter 22. juli 2011'. https://koro.no/content/uploads/2016/09/Fakta_Minnesteder.pdf

In June 2017, the Solberg Government decided on a new placement of the national monument in Hole. After a proposal from AUF and the Norwegian support group after the July 22 attacks, it was decided to relocate the memorial to Utøyakaia, the AUF's ferry terminal on the mainland. Behind the proposal was both a desire to resolve a conflict, and the logic that the quay was an important "22 July location".⁵

The Ministry of Culture decided to cancel Dahlberg's contract to design the three memorials, and KORO's commission for the memorials was terminated. Ministry of Local Government and Regional Development assumed responsibility for the memorial from the Ministry of Culture. While this was going on, a major public debate on Dahlberg's proposals was taking place that contributed to providing nuance and expanding the public's notions of what a memorial can be. Against a background of the great attention around the work, it could be argued that the work served an important function in the memorialisation efforts, even though it was never realised.

The Norwegian Directorate of Public Construction and Property was commissioned by the Ministry of Local Government and Regional Development to build a temporary memorial in the Government Quarter. This was finished on 22 July 2018. The Norwegian Directorate of Public Construction and Property was also commissioned to develop a design project and development plan for a memorial at Utøyakaia. The memorial would not be selected through an art competition, and the Norwegian Directorate of Public Construction and Property carried out a procurement process in spring 2018. The teams competing for the commission should not submit proposals for a solution or design of the memorial, but be assessed based on their composition and understanding of the task.

The commission was awarded to a team consisting of Norwegian architect Manthey Kula and the Belgian landscape architect Bas Smets in collaboration with the architect Mattias Ekman. The design phase began after the team was chosen, and took place from June 2018 to June 2019. During the design of the memorial and the area, the involvement of the Norwegian support group after the July 22 attacks, the AUF, the local community and Hole Municipality was an important precondition. The development plan was approved by Hole Municipality in 2019.

The memorial at Utøyakaia was also controversial and was met with deeply divided opinions locally. It faced strong opposition from many neighbours and the residents' association, while other neighbours expressed their support for it. At the same time as the start of construction, a group of neighbours sued the government and AUF for a breach of the Neighbourhood Act and the European Convention on Human Rights. The case went to Ringerike District Court in the winter of 2020/2021. The neighbours bringing the case against the government and AUF were not successful.

In June 2022, the memorial at Utøyakaia was completed. The memorial consists of 77 bronze columns with names on the first step of a granite stair. The stairs' geometry is related to the position of the sun in the sky when the bomb exploded in Oslo and when the terrorist attack took place on Utøya. The end of the stairs creates a quay in Tyrifjorden that connects the memorial to the boat quay and the quay for the ferry to Utøya, MS Torbjørn.

⁵ The events from June 2017, process and design are summarised in the [plan description](#) for the development plan, Norwegian Directorate of Public Construction and Property, 14.05.2020 and fact sheet <https://dok.statsbygg.no/wp-content/uploads/2020/05/minnestedFakta.pdf>



The national memorial at Utøyakaia, opening ceremony June 2022. Photo: Fredrik Ahlsen / Maverix Media AS (source: regjeringen.no)

In May 2022, KORO was commissioned by the Ministry of Local Government and Regional Development to implement a preliminary project phase for the permanent memorial in the Government Quarter. This will replace the temporary memorial that was set up in 2018.

The history of national memorials is long and has included controversies and strong differences of opinion, cancelled projects and court cases. The Ministry of Local Government and Regional Development, KORO and the Norwegian Directorate of Public Construction and Property have gained a lot of experience through these processes. KORO is building further on these experiences in the commission we have now been given. In advance of the allocation letter from the Ministry of Local Government and Regional Development, KORO has, with input from the Norwegian Directorate of Public Construction and Property, developed a tentative implementation plan based on previous experiences, including the work on the memorial at Utøyakaia. Both the art section manager and the project manager at KORO have experience from processes involving national memorials and are bringing this knowledge with them into this commission.⁶

Ingeborg Hjort, Head of Research at the Falstad Centre, describes in an article how “the shelved memorial at Sørbråten and [...] the memorial at Utøyakaia are linked together in a conversation or bargaining process” and thus “constitute links in the same chain of expressions where various actors attempt to articulate the content, form and function of the memory of 22 July”. The same can be said of the new commission for the permanent memorial in the Government Quarter. It will, as Hjort describes, form a link in the same chain. At the same time, the time that has passed since the terrorist attacks took place has created space for different conversations about and answers to what a relevant national memorial in the capital could be. It is also significant that alongside the national memorials, a number of processes have taken place after 22 July that are significant to this commission.⁷

⁶ Art section manager, Nora C. Nerdrum, was responsible for KORO’s commissions for memorials from 2015–2017. Mari Magnus was project leader for the Norwegian Directorate of Public Construction and Property’s commission for a memorial in Hole during the design and development phase.

⁷ Legal proceedings, commission’s reports, AUF’s rebuilding of Utøya, publications and debates (such as around the ten-year anniversary on narratives and a lack of political settlement).

5. General ideas for the memorial: curator reflections

Monuments, commemorations and memorials can be seen as creating an infrastructure for how collective and individual memories can be created and work together. Raising a monument is an attempt to say: “This should be honoured; this is important.” Creating a memorial might be to say: “This event must not be forgotten, the victims must be remembered.” Memorials to terrorist attacks also emphasise prevention. By creating a memory to something concrete and material (scene of the event, traces of it), there is also a desire to counteract conspiracy theories, false memories or alternative truths. In academic literature, the difference between a monument and memorial is often described through the heroic character of the former, which tends to be used to honour an individual or an event, and the latter’s memory and grief processing ability. Memorials shall, in contrast to monuments, preferably succeed in “creating a shared experiential space for reflection around issues that do not necessarily have simple, clear answers.”⁸

We are closer to the start than the end of this commission, which gives us space to reflect over the nature of the commission and the different expectations pinned on it. “The user group” is made up of and articulates different views of the functions a national memorial in the Government Quarter can fulfil. In the introductory meetings we have had with people, organisations and institutions affected by the attack, some clear lines have been drawn. There is a need to “not forget” and “speak frankly” about the terrorist’s attack and to understand the motives behind them and the consequences they had. There is a further need for healing and processing grief, and there is a need to keep on going. This breakdown is not exhaustive. These needs may be complex and changing, and they are not mutually exclusive.

The artists are extremely aware that once a piece of art is made public, it is a political statement. The physical and social space surrounding the work is a part of forming how we understand its meaning. We often lend weight to the artist’s intentions for the work, but once the public sees the art, the meaning of the work is created by the different assumptions the public brings with it. Theorists Wimsatt Jr. and Beardsley believe that understanding the meaning of a work as (exclusively) identical with the artist’s intention is a pitfall.⁹ The artwork should be understood in the context of other people in a society, and the materials used in the work, which also carries meanings that may change over time and from place to place.

In his book *Art as Experience* (1934), theorist John Dewey points out the viewer’s role in the artwork. He believes that the artwork is created by the viewer in the sense that the viewer is an active subject who, through experiencing the artwork, is a co-creator of its meaning. Dewey believes that the process the viewer goes through when they experience the work is not unlike the process the artist goes through when they create it. Dewey’s theories have had a major influence on artists and curators and has particularly inspired artists working with art as social practice, where the public is actively invited into the artistic process. An example of this is what is called “New genre public art”, a term that was coined by American artist Suzanne Lacy at the start of the 1990s to describe art in the public space that are not sculptures placed in public parks or squares. The term is used to describe art that often has an activist element, and which is created outside of the confines of institutions in order to actively engage the public. Key to this now widespread artistic practice is thus involvement, something which thus leads to the role of the artist changing. In social artistic practices, the artist’s task is more to act as a facilitator and create the framework for interaction than one as a creator of a single, defined and completed work in a studio which is then placed in the public space. Examples of artistic practices that

⁸ Tor Einar Fagerland, ‘Fra monumenter og minnesmerker til minnested: ny bruk av det offentlige rom’, appendix to the *Kunstplan for minnested etter 22. juli*, 2013 <https://koro.no/content/uploads/2015/12/Minnsteder-Kunstplan.pdf>.

⁹ Wimsatt Jr. and M.C. Beardsley in the article ‘Intentional Fallacy’, in *The Verbal Icon* (1946). You can also read about this in Trude Schjelderup Iversen: *Å korrigere bildet*, in Per Gunnar and Camilla Eeg-Tverbakk (eds.): *Turisten*, Orkana forlag 2023

Revisions and debates around what the meaning of the work is normally occur in museums and in research – for example, in the recent debate on colonial art in the National Museum of Norway's collection. If a work is placed outside of the traditional artistic space, these discussions often get more intense, and not infrequently the debates become positional and reductive. The academic and architectural context that museums and galleries constitute creates and entrenches valid readings of works of art, while negotiations of a work's meaning(s) take place continuously when the work is outside of the traditional artistic space. In the public space, it is therefore more common to establish – even temporarily – authoritative meanings of works. Memorials act in a more direct way when we encounter them. The artist loses control of the layers of meaning that can and will arise when it encounters the society it is erected in. We might say: People who visit the memorial play a key role in this. John Dewey would have said: The people *create* it.

5.2. Art and 22 July

The start of work on a new, permanent 22 July memorial represents, in many ways and from a curatory perspective, the continued exploration, on the one hand, of the complex field of popular memory and, on the other hand, the role contemporary art can have in relation to this. This presumes an openness on what might occur (in the form of artistic ideas), and a professional trust in the artists and architects' sensibility, reflective capacity and social abilities. Turning to practicing artists and architects to solve the task of creating a national memorial concerns, in other words, that society has faith that the artist can offer a community, be a place for grief processing and contribute to reflections on the consequences of the terrorist attacks.

In this introductory phase, the work will involve facilitating and searching for what may be a shared foundation for dialogue, experience exchanges and knowledge sharing. It is becoming clearer that neither the art committee nor jury alone can create such a shared understanding.

The many debates around the artistic processing that was created in the wake of 22 July often focussed, though not exclusively, on different views as to what the meaning of the works were. Was Jonas Dahlberg's winning proposal a thoughtful and considerate memorial that embodies the loss and thus identifies itself with the victims and bereaved of the events, or was it a hard articulation of an open wound that never healed? Dahlberg's intention was to create the former, while some critics believed that the meaning of the work was closer to the latter.

The disagreements that were described in the media in the wake of 22 July have some common characteristics. According to Kåre Bulie, critic for Klassekampen, the disagreement often showed how experts and the wider public relate differently to art – particularly contemporary art. According to Bulie, contemporary art does not have a strong position amongst the Norwegian public, and it has correspondingly weak defences when it is faced with an extreme event that a terrorist attack represents. In many ways, this is nothing new: major political events (the Holocaust, world wars, the Vietnam War, etc.) have changed both the expression of art and the role of art. Current political issues and movements are expressed in art as aesthetic challenges in form, that then contribute to a change of meaning and explorations of new working methods and material uses.

What art created today has in common is that its meaning is not decided once and for all. The German philosopher Theodor W. Adorno described this as the "double character" of art, characterised by processuality and becoming¹⁴. For Adorno, this means that art is in a dependent relationship with interpretation and language (art criticism, philosophy and research) step forward as art. For Dewey, the viewer completes the work through their own experience (configuration).

Over the last 20 years, a major shift has occurred in how art is produced and curated, and in art literature, there are discussions around how the role of the artist is executed today. The American art historian Grant Kester describes in their work *Conversation Pieces*

¹⁴ Theodor W. Adorno: *Estetisk teori (Aesthetic Theory)* (1970), translated by Arild Linneberg, Vidarforlaget 2021.

(2013) the transition from thinking of art as something imagined in advance (by the artist), which is then presented to a public, to the idea of art as a process of mutual (co-)creation. The field of art today is, however, still dominated by the production of traditional artistic objects. Co-creation is increasingly common, but has in no way overtaken the production and position of the artist subject.

5.3. Knowledge series

The debates around memorials in Norway has been loud and varied, but a systematic, expert discussion around the changed conditions today for artistic commemoration management have not occurred to a sufficient extent. After 2011, many expert environments that research the steadily increasing amount of artistic processing of memory after 22 July. We want to facilitate and establish a forum for dialogue, exchanges of opinions and reflections between artists, researchers, experts and a general public.

A series of lectures on relevant issues related to memorials, monuments and current artistic memorial works can contribute to the public conversation building on knowledge, information and the sharing of the issues that characterise the field today. The knowledge series, which will be organised parallel to the stages of the competition, will build on KORO's international lecture series *Critical Issues in Public Art*, which took place between 2013 and 2016. In it, we examined the conditions for art in the public space and the contexts art finds itself in.¹⁵

Relevant stakeholders and leading experts in the field will be invited to discuss how both historical memorials and memorials that are built with contemporary artists and architects can process existing memories and create historical awareness, insight, knowledge and new memories. The events may focus on the following issues: How do so-called multidirectional memorials differ from more classical memorial-monuments that want to create a more stable intended meaning? How have performative memorials created a more open space for emotions and the role of the body in memorial processing? How do performative memorials differ from social and relational monuments and memorials? And how have anti-monuments and counter-monuments renewed artistic memory expression with emphasis on the aesthetics of absence and the articulation of loss? Can ongoing monument activism be seen as a desire to include and express democratic practices and a more inclusive and pluralistic telling of history? How will competition participants interpret a permanent memorial in the Government Quarter for this task, and what kind of answers will they provide?

¹⁵*Critical Issues in Public Art* invited Hans Haacke, Eirin Støen, Magdalena Malm, Goksøyr/Martens, Camille Norment, Grant Kester, Nato Thompson, Apolonija Šušteršič, Oslo Pilot with Eva Gonzales-Sancho and Per Gunnar Eeg-Tverbakk, Suzanne Lacy, Maria Lind, Andrea Phillips, Mary Jane Jacob, Jasmina Cibic, Mechtilid Widrich, Paul O'Neill, Per Gunnar Eeg-Tverbakk, Knut Åsdam, Thomas Hirschhorn, Rosalyn Deutsche, Marianne Heier, and Claire Doherty. Individual lectures can be found here: <https://vimeo.com/showcase/3640358>.

Once the design proposals have been submitted, the ten participants will be invited to present their proposals. This will mean that not just the winning proposal, but all proposals, will contribute to exploring what a memorial can be today.

The knowledge series will primarily take place in Oslo, but other locations will also be considered. The memorial is a matter of national concern. The events will be filmed and made available through digital platform.

Working title: *Memorials and society: Expectations, Negotiations and Formations in the 21st Century.*



Thomas Hirschhorn at Critical Issues in Public Art. Photo: KORO

6. Examples and reference works

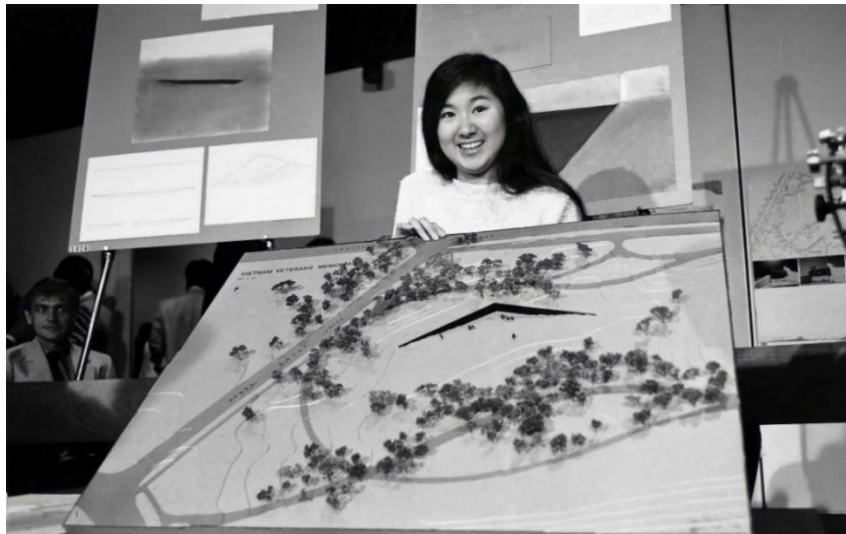
6.1. Examples of memorials

There are a range of memorials from different societies and countries that can be seen as relevant points of reference for the national memorial in the Government Quarter. In this chapter, a small selection of memorials is presented showing a diversity of expression, form, scope and themes, and which are relevant to this commission. Common to the examples is that they relate to the man-made, traumatic events, whether that be terrorism carried out against a society or a society or ruling authorities themselves that have initiated and carried out violence or attacks on the populace. Processing man-made tragedies often involves a desire to understand the backdrop to the event, a need for information or knowledge and a requirement to prevent similar events. Memorials to man-made tragedies thus often build on a preventative attitude or intention that is often expressed as “never again”. Four of the examples we have chosen are memorials or works that, like the memorial in the Government Quarter, are closely related to a learning and information centre. For many more modern memorials, participation and co-creation have had an impact on both the work and the process. This is also regarded as being extremely relevant for a memorial of our time, and many of the examples demonstrate this. Not all of the works are defined as memorials, though they are still relevant and contribute to showing the tension this commission operates in. The following works are presented on the next page:

- Maya Lin: *The Vietnam Veterans Memorial*, Washington (1982).
- Michael Arad and Peter Walker: *Reflecting Absence*, New York (2011).
- Doris Salcedo: *Fragmentos*, Bogota (2018).
- Peter Eisenman: *Holocaust-Mahnmal – Denkmal für die ermordeten Juden Europas*, Berlin (2005).
- Micha Ullman: *The Empty Library*, Berlin (1995).
- Dani Karavan: *Passages, Homage to Walter Benjamin* (Walter Benjamin Memorial) Portbou, Spain, (1990–1994).
- Camille Norment: *Sekvensielt fremført lydinstallasjon basert på klangen fra DS Donaus skipsklokke*, Oslo (2021).
- Jumana Manna: *Substitute* (working title), (set to be completed 2025) Oslo.

Maya Lin: *The Vietnam Veterans Memorial, Washington (1982)*

Maya Lin was 21 years old and an architecture student when she won the open competition to create a memorial that would honour the fallen of the Vietnam War in the park along The National Mall in Washington, D.C. *The Vietnam Veterans Memorial* consists of two black granite walls, each with 70 panels with names inscribed on them. The walls are polished smooth and reflect their surroundings so that visitors to the memorial can see their own reflection in the more than 5,800 names of the fallen. The loss the deaths entail is given shape as something private, personal and irrevocable. One wall points towards the Washington Monument and the other points towards the Lincoln Memorial, creating a V shape that is cut into the ground of a grassy knoll. Maya Lin's *The Vietnam Veterans Memorial* is regarded as the first memorial that articulates and gives form to a so-called aesthetic of absence, where "negative form" is an important ingredient. Lin imagined that she was cutting a deep gash in the earth in the park with a knife, and she let the wound be dressed in granite. Maya Lin's memorial has set the tone for more recent memorials and anti-monuments.¹⁶

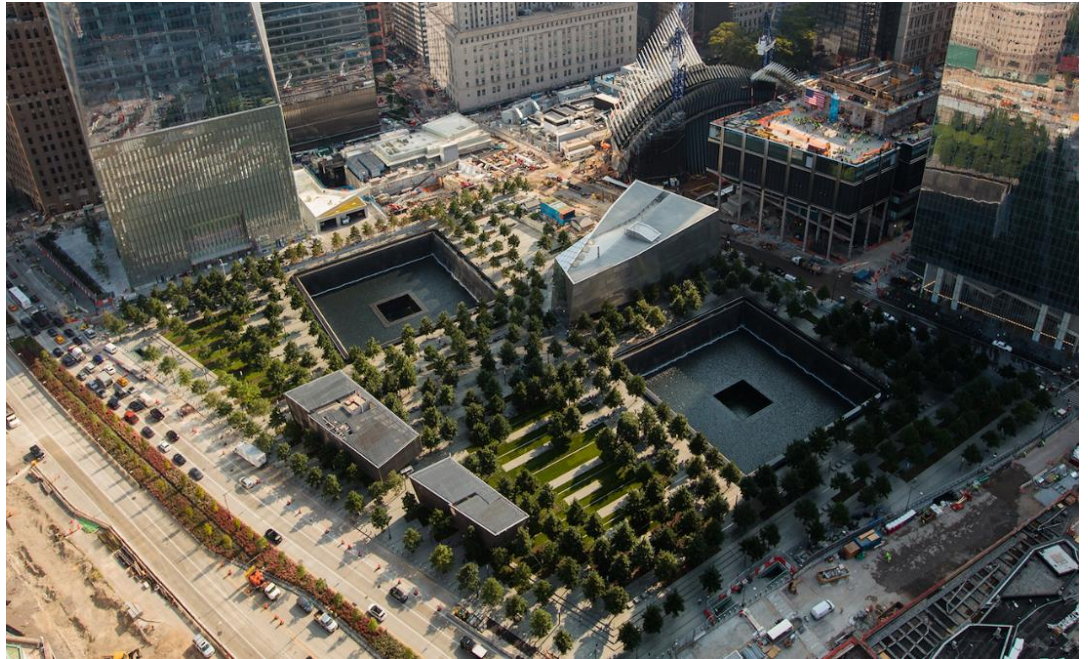


The Vietnam Veterans Memorial by Maya Lin. Photo: Maya Lin Studio

¹⁶ Anti-monuments, or counter-monuments, as James Young called them in 1993, have in common that they reject the three main elements of classic monuments: realistic and figurative representations, ambition for visibility and permanence. James E. Young: "The Counter-Monument: Memory against Itself in Germany Today", *Critical Inquiry*, Vol. 18, No. 2 (Winter, 1992), pp. 267–296, The University of Chicago Press.

Michael Arad and Peter Walker: *Reflecting Absence*, New York (2011)

The aesthetic of absence is also a running theme in Michael Arad and Peter Walker's design for *Reflecting Absence*, the memorial to the September 11 terrorist attacks. Two recessed pools were placed on the former sites of the North and South Towers of the World Trade Center. At first glance, the design may appear like a traditional artistic "grand gesture", that is, a strong, direct design dominating the aesthetic expression, yet Arad and Walker have stated that they were focussed on recreating the camaraderie they experienced in the days after the attacks. For Arad and Walker, public space was a highly tangible democratic space of opportunity. The design is therefore an attempt to create a substantial place for reflection, by not isolating the reflective function that some separated from the remaining public space with its many different functions. Central to the idea was thus that the new public space should have space for "play and work" in addition to a memorial function. Arad and Walker's considerations are relevant for the memorial in the Government Quarter, which will be placed in a newly re-constructed Government Quarter and a new public space that will house many composite functions.



Reflecting Absence by Michael Arad and Peter Walker. Photo: PWP Landscape Architecture

Doris Salcedo: *Fragmentos*, Bogotá (2018)

The Colombian artist Doris Salcedo describes her installation *Fragmentos* (2018) as a counter-monument. The work consists of 1,300 specially-made tiles that create a floor in a new exhibition space for contemporary art in the ruins of a colonial-style house in Bogotá. Salcedo melted 37 tonnes of weapons that had been handed over to by FARC rebels (Revolutionary Armed Forces of Colombia) as a part of the peace agreement between Colombian authorities and FARC. She began a collaboration with some of the uncountable number of women who were subject to sexual violence during the conflict, and together they turned the metal into 1,300 tiles. *Fragmentos* is partly a structure (the floor) for an exhibition space for contemporary art, and partly a piece of conceptual art. It is viewed as a successful co-creational and relational memorial to the wrongs committed during the 52-year-long war, where hundreds of thousands were killed and millions were displaced.

Salcedo's work shows that artists can achieve something meaningful even when a commission has strict limitations. In the competition, it emerged that the weapons handed over would be used as materials for the memorial. If there were expectations that the monument would signify a triumph, this was shown to be false through the artist's and the co-creating women's handling of it in a far more moderated language. Co-creation and the processual are central parts of Salcedo's work. An important part of the project is the ambition to promote more artistic manifestations in the new memorial through changing exhibitions. Salcedo has created a memorial that allows for new observations, activities and processes without detracting from the underlying manifestation (i.e. the weapons) – and thus the fairly literal processing – of a national trauma.¹⁷



Fragmentos by Doris

Salcedo. Photo: Doris Salcedo Studio

¹⁷ https://www.youtube.com/watch?v=d7rAb2O0JV8&ab_channel=MuseoNacionaldeColombia

Peter Eisenman: *Holocaust-Mahnmal – Denkmal für die ermordeten Juden Europas, Berlin (2005)*

The Denkmal – Memorial to the Murdered Jews of Europe – was unveiled in May 2005 to commemorate the six million Jewish victims of the Holocaust. The Denkmal covers an area of 19,000 square metres in the middle of Berlin. It consists of 2,711 concrete slabs of varying heights, arranged in a grid, placed on a sloping field.

According to Peter Eisenman, the idea was to create a disorienting, troubling and confusing physical structure that represented a system that had lost all humanity. The unique shape was first developed in collaboration with the American artist Richard Serra, but Serra stepped back from the competition, and Eisenman developed the final modified version on his own.

The Denkmal is located closely to an information centre below ground level, and the centre's interior roof construction reflects the exterior shape of the memorial. In this way, the necessary and inseparable relationship between memory and history, experience and information is thematised. The information centre shares knowledge on the National Socialist terror directed against European Jews between 1933-1945. The centre also has the names of all known Jewish victims of the Holocaust, produced in collaboration with the Yad Vashem museum in Israel.



Field of stelae above the ground and *Room of dimensions* in the information centre below. Photo: Marko Priske / Stiftung Denkmal

Micha Ullman: *Bibliothek / The Empty Library*, Berlin (1995)

In the same city, we also find another memorial related to the Holocaust, but with a completely different expression. The memorial *The Empty Library* by Micha Ullman consists at first glance of a sheet of glass, or a window sunk into the ground, and a brass plate informing the reader that on this square, Bebelplatz, in 1933 National Socialist students and professors burnt books that they deemed unacceptable.

Alongside the information text, there is a single quote from Heinrich Heine, written in 1821: "Das war ein Vorspiel nur, dort wo man Bücher verbrennt, verbrennt man auch am Ende Menschen." ("That was only a prelude; where they burn books, they will in the end also burn people.")

Visitors need to peer right into the sheet of glass, ideally by bending down to look through the sheet. They can then see a room under the square. The walls consist of empty, white bookshelves. The public must therefore actively seek and bend down to take in the void and absence. The fact that book burnings took place right here, on this square, only strengthens the message. At the same time, the quote, written more than one hundred years before the Nazi book burnings, calls attention to the other Holocaust memorials in Berlin.



Bibliothek / The Empty Library by Micha Ullmann, Bebelplatz, Berlin by Micha Ullmann. Photo: Aaron Sirila (CCBY-SA2.5)

Dani Karavan: *Passages, Homage to Walter Benjamin (Walter Benjamin Memorial)* Portbou, Spain (1990–1994)

Dani Karavan's monument to the Jewish philosopher Walter Benjamin (1892–1940) is located in the Spanish border town of Portbou, where Benjamin ended his life while fleeing from the Nazis in 1940. The personal flight is an important starting point for the artist, particularly in the memorial's primary structure: A steep, enclosed passage that is cut into the rock side by the sea allows the visitor to experience a harsh transition from light to dark, from freedom to coercion and loss of hope. The stairs open out to open air above the sea and cliffs.

It is typical of Karavan's work that he uses separate elements in a landscape installation, here carefully placed around the local church where Benjamin is buried. The sculptural choices made by Karavan create a memorial where one must go from element to element. The steep, narrow tunnel is marked by an entrance shaped in a triangle made of weathering steel. The same material is found again on a staircase with a view towards an old olive tree that you can reach after a fairly strenuous hike. The last element is a platform that creates a viewing space with a single, cubed seat. Together, the steel elements, olive tree, an Arabian cactus and finally Benjamin's gravestone in the cemetery form a memorial landscape that also expresses Benjamin's own philosophy of memory, put down in the book we know as *The Arcades Project*, published unfinished and posthumously (1982).

Karavan's tunnel has a spectacular artistic style that is found in many memorials from recent times, perhaps most prominently in Maya Lin's work. Here, the less known (and photographed) part of the memorial is thought to be more important: The creation of a memorial landscape that encourages movement between the artistically created elements of steel and what these point to, elaborate on and strengthen.



Passages by Dani Karavan. Photo: Dani Karavan Studio



Camille Norment: *Sekvensielt fremført lydinstallasjon basert på klangen fra DS Donaus skipsklokke, Oslo (2021)*

Camille Norment's installation is an artwork for the Holocaust Centre in Oslo that was created in connection with the expansion of the Centre. The installation was completed in 2021. Even though the work was not designed as a memorial, it has many of the same qualities that are regarded as relevant for the memorial in the Government Quarter.

The work consists of a number of parts: A bench placed in the space that creates a transition between Villa Grande and the new extension is the first you will come across. From the bench, you can see across a reflecting pool that lies between the new and original buildings. An acoustic piece or a composition based on the sound from the Danube ship bell rings sequentially. The sound of the bell creates both vibrations in the bench and a vibration on the water that creates rings in the water.

Visitors to the Centre have likely seen the ongoing exhibitions filled with information and facts before coming here, and can the experience the almost contemplative work from Norment. The Holocaust Centre says the piece works extremely well as a place for reflection for pupils visiting the centre.



Sekvensielt fremført lydinstallasjon basert på klangen fra DS Donaus skipsklokke by Camille Norment. Photo: Niklas Hart

Jumana Manna: *Substitute* (working title), Oslo

Jumana Manna's work of art is currently under production and will be a part of the new Government Quarter. The work will be a part of the public space at Johan Nygaardsvolds plass and will cover an area of around 800 m² between the newly built A Block and the existing Lindealleen. The artwork is the winning proposal from KORO's competition for the public space of the new Government Quarter. The work is not a memorial, but is regarded as a relevant reference nonetheless. In addition, the work is significant because, given its placement, it will likely be in direct dialogue with the memorial.

At the heart of the project is the idea of reusing stone taken from existing buildings, building sites and landfills across the entire country, and Manna has invited all municipalities and counties to contribute to the work. The non-uniform stones will add an element of irregularity and spontaneity to the ground, as well as marking a break with the strict architecture and the design of the rest of the square. The artwork will allow for reflections around societies space for diversity and difference. At the same time, the artist wants it to also be able to function as a reminder of the Government Quarter's recent history: both the trauma after the terrorist attack and the processing and rebuilding that followed. The choice of recycled stones as the raw material can be understood as a clear invitation to get involved in the circular economy and sustainable use of natural resources. The final design of the artwork and its meaning will not be clear before all the stones are gathered together and put into the larger whole and context of the surroundings. This work is currently ongoing in collaboration with experienced pavers.¹⁸

Jumana Manna's artwork may express what Mechtild Widrich has termed as a new "ethics of care" in public art.¹⁹ Manna has proceeded literally: Through the desire not to mine new stones, instead reusing stones from across the country, it has also become an involved process, a co-creational participation, that will result in a larger ownership of the work once it is finished.



Detailed illustration of how the work *Substitute* (working title) will be part of the public space at Johan Nygaardsvolds plass. Illustrations: Jumana Manna / Norwegian Directorate of Public Construction and Property / Team Urbis.

¹⁸ Agaia AS is the Norwegian Directorate of Public Construction and Property contractor for the urban construction contract and is working with KORO on the practical design of the work.

¹⁹ Mechtild Widrich: *Monumental Cares: Sites of history and contemporary art*. Manchester University Press, 2023.

7. The meaning of the site and relationship with surroundings

7.1. An integrated part of the rebuilt Government Quarter

The 22 July terrorist attacks were an attack directed against the sitting government, the Norwegian Labour Party and the AUF. The terrorist attacks had enormous consequences for many people and affected us all as fellow citizens.

The bombing in the Government Quarter was targeted against the central government administration and the country's democratic institutions. This led to a number of government offices, including the offices of the Prime Minister, the Ministry of Justice and Public Security, the Ministry of Trade, Industry and Fisheries, the Ministry of Petroleum and Energy, the Ministry of Health and Care Services, the Ministry of Labour and Social Inclusion, the Ministry of Education and Research and parts of the Ministry of Finance becoming unusable. Since 2011, the offices of the Prime Minister, four ministries and parts of the Norwegian Government Security and Service Organisation have been located elsewhere in the city at varying distances from the Government Quarter in Hammersborg.

The year after the terrorist attacks, the Stoltenberg II Government decided that the majority of the government ministries should remain centred at the Government Quarter.²⁰ In 2014, after several studies were carried out and the government chose the concept, the decision was made to also move the Ministry of Foreign Affairs and the Ministry of Climate and Environment to the Government Quarter so that all government ministries (with the exception of the Ministry of Defence) would be gathered together at Hammersborg.²¹



Overview of the buildings and construction phases of the new Government Quarter. Construction phase 3 (B and E Blocks, as well as the renovation of G Block, are not yet settled.) Illustration: Norwegian Directorate of Public Construction and Property / Team Urbis

²⁰ <https://www.regjeringen.no/no/dokumentarkiv/stoltenberg-ii/fad/taler-og-artikler/2012/regjeringskvartalets-framtid/id670601/>

²¹ In 2011, the Ministry of Foreign Affairs, the Ministry of Defence and the Ministry of Climate and Environment were not located in the Government Quarter
<https://www.regjeringen.no/contentassets/e53b807bbb1e450383f21e87a8515689/no/pdfs/stm201820190021000dddpdfs.pdf>

The new Government Quarter is dimensioned for 4,100 employees.²² In addition, it will see around 130,000 visitors per year, which means at least 600 registered visitors per regular working day. A number of other businesses are located nearby, including VG, Trinity Church and the Supreme Court of Norway. Some party offices and unions are also nearby.

Preparations are being made for the design of the new Government Quarter to contribute to “a significantly improved east-west walkway”, and it is assumed that there will be an increased flow of walkers and cyclers in the area. In Construction Phase 2, the planned government park will also contribute to the area being able to be used for recreational purposes. The Government Quarter and the memorial will be a place that should appeal to all the inhabitants of Oslo, as well as domestic and international travellers. See the [Norwegian Directorate of Public Construction and Property project page](#) for more information on the construction project.

This means that, on the one hand, the national memorial will have a site-specific connection to the terrorist attack and focus on a traumatic episode in Norwegian history. On the other hand, the memorial will be an integrated part of the new Government Quarter where government employees will manage the day-to-day democratic functions of the country.

Experiences from the AUF's rebuilding at Utøya and the national memorial in Hole has shown us that there must be a dynamic balance between memory, history and life moving on. These different parts should not be in opposition to each other, but be connected in a meaningful way. The memorial will not stand alone, instead being directly connected to the 22 July Centre, right in the heart of Norway's government administration, side-by-side with an active ministerial community, in a public urban space for people, in the middle of a living city. The administration of the memorial will thus form a part of a larger whole today and in the future.

7.2. Connection to the memorial and learning centre

The memorial will be located on Johan Nygaardsvolds plass between Lindealleen and the new entry pavilion to the 22 July Centre. The memorial will thus be built opposite and close to the 22 July Centre. The memorial and memorial and learning centre shall have a mutual connection to each other and will be regarded by many visitors as a single unit.

Such a connection place is it in a long tradition where memory, reflection, knowledge and engagement are closely connected, as shown in the examples in Chapter 6. Much of the guidance for work on the memorial (cf. Chapter 2.1) also closely links the memorial and memorial and learning centre together. The new memorial will create and memorial and educational axis between the Government Quarter and Utøya, and become part of this landscape.

The 22 July Centre has a clear social responsibility and clear informational mandate

The 22 July Centre was provisionally established by the Ministry of Local Government and Regional Development in 2015, on the first floor of the damaged Highrise. The Centre's activities have, since 1 July 2019, been under the auspices of the Ministry of Education and Research. Since its establishment, the Centre has developed a clear and permanent social responsibility, expressed through the Centre's mandate:

- The 22 July Centre shall share knowledge about the terrorist attacks in the Government Quarter and on Utøya on 22 July 2011.
- Through exhibitions, classes and documentation, the 22 July Centre shall contribute to a historically aware management of memory around the terrorist attack for the educational system and the general public.
- The Centre shall facilitate discussion and reflection around 22 July 2011 and related themes in light of historical, contemporary, national and global issues.

²² Decision of the government through the revised national budget (RNB) 2022 <https://www.regjeringen.no/no/dokumenter/prop.-115-s-20212022/id2912723/?q=regjeringskvartalet&ch=3>

- Through classes that emphasise pupil participation, the 22 July Centre shall contribute to strengthening pupils' democratic skills and historical awareness, and contribute to knowledge on, causes and consequences of 22 July 2011 being passed on to new generations.

The establishment in 2015 was temporary, however in 2019, the Storting unanimously voted to demand the government ensure that, "as far as possible, the 22 July Centre as it stands today be preserved and be an important part of the new Government Quarter". The government decided later in the year that the Centre would be located permanently in the new Government Quarter, and decided at the same time that the offices of the Prime Minister should not return to the Highrise once it is full refurbished, instead it should be moved to D Block for safety reasons. The Norwegian Directorate of Public Construction and Property is working under commission from the Ministry of Education and Research to build and renovate the premises of the new 22 July Centre in the Highrise and the Centre's activities have been moved to Teatergata for the duration of construction.

The temporary Centre (2015-2019) was located in two pavilions and partially under the Highrise. As the Highrise will once again be used for ministerial purposes, the Centre's premises can no longer be located directly underneath or surrounded by ministerial functions due to safety concerns. The Centre will therefore lose some of the rooms it had when it was established. In order to have sufficient room, a new bottom storey is being built under Johan Nygaardsvolds plass, and a new entry pavilion on street level. The new bottom storey will be right under the area that is set for the permanent national memorial to 22 July. The new 22 July Centre shall be described in more detail in the competition basis.

As a part of the construction project, KORO has received a commission for art for the new 22 July Centre (according to a government scheme), and the commission should be viewed (for the time being) in connection with the commission for the memorial. We want to keep the possibility open that one artist or one team of artists will receive both commissions. The competition for the memorial will therefore allow for artists to put forward proposals that also have a specific connection to the 22 July Centre, either as physical works or as a social, performative or relation work, and which can thus also meet the need for art in the 22 July Centre. The competition will not require this, merely highlight the option. It will be possible to decide later as to whether to complete the two projects as separate, but coordinated projects. With the exception of the art projects in the public outdoor spaces, this will be the only art project in the new Government Quarter that will be accessible to the public.



Sketch of the new planned entrance pavilion on Johan Nygaardsvolds plass. The memorial will be between the entrance pavilion and Lindealleen. Illustration: Team Urbis / Statsbygg

7.3. 22 July landscape and art in the Government Quarter

The Government Quarter received extensive damage as a result of the explosion, and the traces were on display for a long time. The crater from the bomb was quickly filled and replaced with concrete and asphalt because there was a desire to get the area back into use. Now that the Quarter is being rebuilt and is going from having empty, destroyed offices to newly-renovated workplaces, many of these traces of the attack will be lost. However, some will remain, either as a consequence of an active decision to leave these traces, or as elements that have had their meaning changed after 22 July. The Norwegian Directorate of Public Construction and Property was commissioned by the Ministry of Local Government and Regional Development to map the traces left in the Government Quarter.²³ This material will be communicated to the competition participants at the start of the process.

One example is the **VG newspaper display** at Akersgata 55. The pressure wave from the bomb destroyed it, and for two years the rack stood undisturbed with legible newspaper pages from that tragic Friday behind the cracked glass. When time came to remove it in 2013, the artist Ahmad Ghossein began a campaign to save the rack through the art project *Relocating the past: ruins for the future*. The newspaper display was moved to a bus shelter by the VG building in 2013, where it stood until July 2020. Now the rack is back in its original position, and thanks to his project Ahmad Ghossein has got us to preserve a physical trace, or footprint, for posterity. Inside the rack, the pages of the newspapers still hang there informing us of the summer weather and rainy weekend right before Norway was changed forever.

The memorial will also form a part of a landscape in the Government Quarter with many other pieces of art, both historical and new productions that have varying relationships to 22 July. One of the defining pieces of Hannah Ryggen's artistic career, *Vi lever på en stjerne* (1958), was damaged in the terrorist attack, and left it with clear scars, bearing witness to the atrocity. The textile work is located in the lobby at the Prime Minister's office. Knut Steen's *Aurora* was also damaged in the attack, and has been in a temporary location since 2011. According to the plan, *Aurora* will return to the Government Quarter and placed in the park once it is finished. Picasso's murals *The Seagull* and *The Fisherman*, which were originally designed for the now demolished Y Block, will be placed at new spots in the Government Quarter. *Grass Root Square* by Do Ho Suh will also receive a new home when it is moved from Teaterplassen outside R6 to a central spot on Einar Gerhardsen plass.

Dønning (1997) by John Audun Hauge was originally located on the corner of Johan Nygaardsvolds plass by G Block. It was imagined as a social sculpture made of stone that would invite people to use it and the area had trees and hedges planted in it. For many years after the attacks, *Dønning* was used as a place to lay flowers during the annual commemoration on the square. In summer 2020, it was removed due to construction work and sent into storage. As a part of the art project in the new Government Quarter, the work will be returned to Johan Nygaardsvolds plass, between the new government park and Akersgata.

As for newer works, Jumana Manna's *Substitute* was mentioned in the previous chapter as a reference and is a work that will be clearly connected to the memorial. Another important new work is Outi Pieskis work *Ahka*, which will be realised as a monumental piece of wall art across several storeys at the entrance to the new A Block. KORO's commission for [art in the new Government Quarter](#) and work in relation to 22 July²⁴ will be communicated to the competition participants at the start of the process.

²³ The reports *Kartlegging av minnespor i regjeringskvartalet etter terrorhendelsen 22. juli 2011*, Team Urbis, 26.4.2019 and *Spor etter 22. juli – kategorisering og vurdering av synlige spor i Høyblokkas første etasje*, Team Urbis, 18.03.22 (carried out by the Norwegian Institute for Cultural Heritage Research (NIKU))

²⁴ Many works such as Hanna Ryggen's *Vi lever på en stjerne* (1958) and Knut Steen's *Aurora* (1982) were clearly damaged on 22 July.



Relocating the past by Ahmed Ghossein. The VG newspaper display's glass cracked as a result of the explosion. The rack still has the pages from 22 July. Photo: Niklas Hart / KORØ

7.4. 22 July locations and other commemorative works

The rebuilding of Utøya was a key part of the memorialisation work after 22 July. In the years after 2011, the AUF and Utøya had an almost impossible balancing act between different considerations and needs to be respectfully remembered, but also to “take back Utøya”. Four years after the attack on Utøya, work began on the physical reconstruction and renovation of the island after exhaustive dialogue with relatives and impacted parties. Utøya is owned by the AUF, but is also an open, accessible space for engagement, learning and memory. Democratic workshops for children and young people are held on the island, and there is space for political engagement, debate and participation.²⁵

Lysningen on Utøya is a memorial for those affected. The memorial was created for and together with those affected themselves through voluntary work, amongst other things. Visits to Utøya, and knowledge about what Utøya is today, and the rebuilding process will be a part of the programme for the start of the process for competition participants. (See Chapter 9.2 and the description of the listening phase).

²⁵ Utøya AS is a not-for-profit enterprise, with profits going back to Utøya with the aim of putting on events and activities that promote democracy and human rights, further developing Utøya as an important camp, course and meeting place for the AUF and labour movement, as well as maintaining Utøya as a memorial and learning centre for current and future generations. Source: Brønnøysund Register Centre



Hegnhuset is the learning centre on Utøya and is also called one of the world's most important teaching buildings. Arkitekt: Erlend Blakstad Haffner, Photo: Jon Olav Nesvold / NTB Scanpix

In the time that has passed since 22 July 2011, there have been many memorials and commemorations. These arose on the background of different initiatives but differ from the state processes in that many were started from the bottom up, either by those directly affected or private individuals. Examples of this are laid out below because they are a part of the national memorial landscape and because many of the examples hold an important place for the bereaved and those affected.

The memorial ***Samlet*** (2012) was designed by Nico Widerberg and was initiated and financed by an anonymous donor. It was offered as a gift to the 56 municipalities that lost someone during the terrorist attacks of 22 July 2011. The memorial is designed as a simple column made of Iddefjord granite with a cavity in the shape of a person. Parts of the poem "samle ditt lys" by Lars Saabye Christensen is engraved, and some of the memorials have the names of the dead on them. 53 of the municipalities said yes to the memorial. In many places, the memorial acts as a gathering point for the bereaved and those affected during local anniversaries.

Trondheim was one of the municipalities that rejected *Samlet*. They wanted to build their own memorial park. ***Den hvite plassen*** in Trondheim City Centre opened in 2016. The park is designed as a white landscape, where visitors move over white gravel between concrete islands with text engraved on them. The municipality wanted a process characterised by involvement and open to input, particularly from young people. Texts from young people are a part of the memorial. 77 lights in a reflecting pool act as a reminder for the victims of the terror.

The IronRoses (2019) is a memorial that came about through a collaboration between the City of Oslo, the Norwegian support group, the Church of Norway and Tobbe Malm and Tone Mørk Karlsrud. The memorial was established outside of Oslo Cathedral, where the rose garden to the terrorist attacks grew in the days after 22 July. The initiators are blacksmiths who invited those affected to the workshop to speak together, process their grief and smith their own roses. The IronRoses is made up of around 1,000 forged roses enclosed by white concrete edges to sit on. Many of the roses were forged by the bereaved, survivors and those affected. The memorial opened in September 2019.

8. Criteria, requirements, and opportunities for the competition

The overall aim of the memorial and the five guidelines in Chapter 2.1 apply to the competition. The goals and guidelines and their respective requirements, considerations and physical conditions are expanded on in this chapter. Together, these constitute the assessment criteria for the competition. They will be clearly stated in the competition basis and shall be emphasised by the jury.

8.1. Requirements the memorial must fulfil

The commission from the Ministry of Local Government and Regional Development sets three physical requirements that the memorial must fulfil.

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

A tradition has arisen that commemorations are held on the anniversary of the attacks. The commemorations see several hundred people gather in the Government Quarter to hear speeches, the list of names read out and the laying of wreaths. The commemorations from the Government Quarter have been aired on TV, while the events on Utøya have typically been closed to the press. There is an expectation that this tradition will continue, and that the new memorial will allow for such arrangements.

The temporary memorial in the Government Quarter will also be used for commemorations in connection with terrorist attacks in other places, for state visits and similar official occasions.

The need for ceremonies and commemorations may change. The design proposals and the jury's assessment of these should allow for a reflection on the use, rituals and memorial work and have an openness that this may change over time.



Ceremony to honor the victims of terrorism and extremism, Oslo, 31 May 2023. Photo: NATO

2. The memorial must be accessible to everyone at all times.

A national memorial has the state as the sender and society as the recipient. The memorial must be able to be experienced by everyone, regardless of their ability, at all times of day, all year round.

3. The names of those killed in the Government Quarter and on Utøya must be on display.

77 people were killed in the attacks, and their names must be a part of the memorial. Names inspire empathy and closeness to the consequences and loss, and there are many ways of including them. How the memorial *otherwise* articulates the scale of the loss and the consequences of the attacks will be a part of the response to the competition and design proposals submitted.

The use of names must be agreed upon by relatives. The Ministry of Local Government and Regional Development will obtain consent for this.

8.2. Other important considerations that will be given weight

- **Context and understanding of place:** The memorial's placement means that many considerations must be kept in mind. The memorial shall facilitate daily visits, ceremonies and commemorations, and at the same time be part of an active Government Quarter with its daily functions, employees' work lives and a wider memorial and city landscape (see description in Chapter 7).
- **Time:** The function and meaning of the memorial can and will change over time. The proposals must reflect on the time aspect. This applies not only to the changes and durability of the materials, but also potential shifts in meaning that will arise over time in the given context (cf. Chapter 5).
- **Feasibility:** The design of the memorial must account for the physical conditions on site and be realisable (cf. Chapter 8.3). Physical conditions will be stated in the competition material, and feasibility will be assessed and optimised with assistance from the Norwegian Directorate of Public Construction and Property.
- **Cost:** The proposals must be realisable within the finance framework decided on (cf. Chapter 2.4). A budget will be developed in stage two of the competition.

8.3. Physical conditions

The memorial shall be located on Johan Nygaardsvolds Plaza, within zone #15 as stated in the development plan (1,350 m²). The entry pavilion to the 22 July Centre will also be built within the same area. The illustration on the next page shows Johan Nygaardsvolds Plaza with the zone in question highlighted with a dotted outline. The illustration is based on the Norwegian Directorate of Public Construction and Property's framework application, which is attached.

Johan Nygaardsvolds Plaza will be developed in line with the illustration/framework application and is a part of the Norwegian Directorate of Public Construction and Property's outdoor area construction contract.

In the Norwegian Directorate of Public Construction and Property's preliminary project, there was a plan to have a large reflecting pool at Johan Nygaardsvolds pPlaza. This was removed from the project to provide space and wiggle room for the memorial. The Norwegian Directorate of Public Construction and Property will prepare wells/connections (right outside of provision area #15) for water and electricity and leads with good capacity. This means that water can be a part of the final memorial. Using water as a part of the design is also possible, but not a requirement. A lawn is being built (of approximately 500 m²) where the plan previously was to have a reflecting pool. The lawn is regarded as temporary and can be removed once the memorial has been built.

The exhibition space at the new 22 July Centre is being built in the basement right underneath the memorial. This gives it a strong physical proximity, but also a limiting

factor. It will vary, but due to limitations on roof height at the Centre, there will also be limits to interventions at ground level. This must be taken into consideration when it comes to the foundations of elements, planting trees etc. Because the memorial will be built on the roof of the 22 July Centre, there are also weight limitations. However, this will not be a hugely limiting factor as it is dimensioned for the equivalent weight of a fire truck (several tonnes). Vehicles should not be driven over the square with the exception of light operational vehicles.

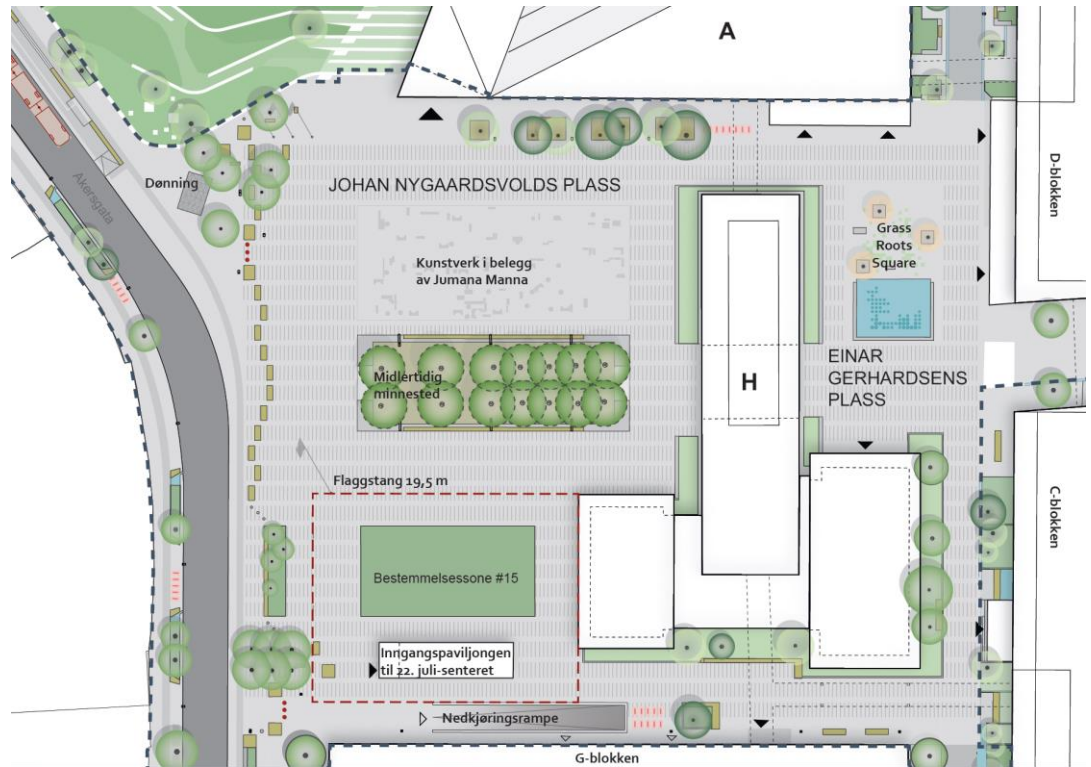


Illustration of the development plan/framework application for the new Government Quarter. The zone is highlighted with a red, dotted outline. Illustration: Norwegian Directorate of Public Construction and Property / Team Urbis



Sketch of the area where the memorial will be located between Lindealleen, the Highrise and the entry pavilion to the 22 July Centre. Sketch: Norwegian Directorate of Public Construction and Property / Team Urbis

As stated in Chapter 7.2, the competition will be open to proposals with a specific connection to the 22 July Centre, or that the same artist/team of artists will receive the commission for both the memorial and art in the 22 July Centre.

The Centre has limited space for art in a comprehensive informational and promotional programme. The Highrise and eastern pavilion have clear traces of the terrorist attack, which shall be retained. Moreover, both the pavilion and the Highrise are of great

architectural historical and cultural heritage value, something which may limit the measures that will be permitted. The progress of the construction project means that it is not relevant to have artwork integrated into the building. Proposals with a connection to the Centre, either as a physical, social or relational work (cf. Chapter 7.2) must not be in the way of the Centre's exhibitions/programme/activities, and any design must be well anchored with the Centre's expert employees.

Other elements:

The surface of the ground in the zone in question for the memorial should be covered with the same design and material (granite) as the rest of the square (see illustration below). The stone surface will be set in sand, and can thus be removed or replaced, and, if necessary, reused in later stages of construction. Accessibility requirements must be adhered to regardless of the flooring used. At the edge of the zone in question (south of the entrance pavilion), there is an emergency access road for fire trucks that must be maintained, and there is important run-off drainage between the temporary lawn and flower bed outside the western pavilion, which must be kept. To maintain its functionality, the area must continue to have a solid structural floor and the movement of water must not be hindered.

There are strict security requirements in the new Government Quarter, and perimeter security is being built outside of the zone under consideration on Akersgata. These are designed as 60 cm high granite blocks, see illustration below. In addition to the lawn, the area will have flowerbeds (perennials/low hedges) under eaves along the western pavilion. The perimeter at Akersgata will have trees planted on it, and new trees will be planted on Akersgata to replace old trees.

Streetlights will be placed on Lindealleen and along the facade of G Block facing the memorial. In addition, the facade along the Highrise and the western pavilion will be lit with uplights. The 22 July Centre will also be illuminated. An 18 metre high flagpole for the national flag fly will be erected on the square between the memorial and Lindealleen. The relationship is described in more detail and illustrated in the competition basis, and there will be close dialogue with the Norwegian Directorate of Public Construction and Property regarding the physical conditions and the relationship between the memorial and the urban space in general.

Unclarified elements:

Earth from the rose garden

The City of Oslo took care of the rose garden that emerged after 22 July 2011, and has composted it. Approximately seven pallets of earth will likely be available for use as a part of the design if vegetation will be planted. The relationship must be clarified between the City of Oslo and the Ministry of Local Government and Regional Development, and between the Norwegian Directorate of Public Construction and Property and KORO.

Survivor tree

The government and Utøya have each received a tree from the 9/11 Memorial & Museum in New York. The trees were grafted from a pear tree that survived the terrorist attacks in New York and were presented as a symbol of solidarity after the terrorist attacks of 22 July. Any imports must be cleared by the Norwegian Food Safety Authority (imports of foreign species).²⁶

²⁶ <https://www.regjeringen.no/no/dokumentarkiv/regjeringen-solberg/aktuelt-regjeringen-solberg/smk/pressemeldinger/2021/et-symbol-pa-kampen-mot-terror-og-intoleranse/id2871170/>

9. Implementation of a step-by-step competition

The competition phase consists of an open call and then competition in two stages. These are described in more detail below.

9.1. Open announcement and open call

When the programme for the preliminary project is settled, KORO will announce an open call for the commission. This announcement is planned for September 2023. The invitation will open for qualified applicants. KORO will seek diversity and a range of ages, and wants both newly qualified and strong, experienced participants. International applicants are also welcome to participate. It will be possible to participate as either an individual or a team.

KORO may encourage participants to apply for the open call, and may also invite a small number of specific participants to the competition.

The application for the open call should not contain the design proposal or any form of proposed idea. Participants should submit a motivational text showing that the candidate has the relevant understanding of the task, CV/detailing of skills and a limited number of relevant reference projects. To qualify, participants must have formal artistic or architectural skills from an educational institution or sufficient relevant practice.

KORO will assess the incoming applications to the open call and will place emphasis of understanding of the task show through the motivational text, as well as practical experience and relevant references. After reviewing the application, KORO will put forward its recommendation to the jury. Relevant expert advisors can be brought in for support. Based on KORO's recommendation, the jury will decide on up to ten participants/teams that will qualify for the competition. The competition participants will be announced publicly.

9.2. Closed competition stage 1 (up to ten participants)

The competition phase will begin with a listening phase: Competition participants will meet important stakeholders at the start of the process in order to gain a good understanding of the commission. This phase will include site visits to the Government Quarter, a visit to the 22 July Centre and Utøya, as well as meetings with key stakeholders such as the AUF, support group and representatives of employees, ministries and relevant experts. Dialogue with the Norwegian Directorate of Public Construction and Property and discussions of physical and location-based conditions will also be included. Based on this, the participants will develop their design proposals. The material submitted in this phase should be basic sketch materials but must nevertheless be able to communicate the idea. Everyone who submits sufficient material will receive remuneration.

The ten design proposals will be published as presentations at a public event, on KORO's website and potentially through an exhibition. Evaluation of the design proposals will be done by the jury with input from relevant fields and subject areas. (See description of jury support in Chapter 2.3.) The jury will choose a limited number of design proposals (three) to go on to part two of the competition. They jury may provide input for the improvement of the proposals chosen.

There will be space for openness and discussions about the ten proposals, however the jury will be sovereign in its choice of which three proposals are taken further. The decision shall be published openly.

9.3. Closed competition stage 2 (up to three participants)

The three proposals the jury has chosen will move on to stage 2. In this phase, dialogue with key stakeholders and contributions from the Norwegian Directorate of Public Construction and Property and relevant expert advisors will be included so that the proposals can be developed, matured and remain within the framework set out. The Norwegian Directorate of Public Construction and Property shall provide insight from operations and administration so that the operations phase is assessed together with other considerations of a civil engineering nature. KORO will facilitate input from various affected parties, user communities, ministries and the Norwegian Government Security and Service Organisation in order to assess the need for changes and adjustments. It is not a given that all input will be considered, but all shall be assessed.

Participants will submit a revised/further developed proposal. The implementation plan and budget estimate shall follow the proposals, and this shall be developed in collaboration with the Norwegian Directorate of Public Construction and Property.

Everyone who submits a proposal shall receive remuneration.

The evaluation and ranking of the proposals shall be done by the jury with input and jury support from relevant subject areas. The jury will select the winning proposal, and the decision shall be made public.

9.4. Hand-over of the preliminary project Conclusion of the commission

The selected winning proposal shall be further refined into a preliminary project that includes a cost estimate and progress plan. This will be done in close collaboration with the Norwegian Directorate of Public Construction and Property. The preliminary project shall be handed over to the Ministry of Local Government and Regional Development with a recommendation on further process for how the national memorial in the Government Quarter shall be realised. Upon hand-over, the commission will be completed.

9.5. Milestones

The overview below shows the most important milestones in the implementation of Phase 1: Development of the preliminary project.

A good process is a prerequisite for successful memorial, and the milestones below will facilitate this. Situations may also arise that require broader anchoring or other process that take time, and which mean that there is a need to adjust forward progress. The milestones must therefore be understood as tentative.

Alongside the milestones below, work related to communication and promotion will take place, including the knowledge series (cf. Chapter 3 and Chapter 5.3).

2023	Mid-September 2023	Open announcement of the commission (cf. Chapter 9.1)
	1 November 2023	Deadline for registering for the open call
	Mid-December 2023	Jury decision on pre-qualification
2024	8 January 2024	Start of competition stage one (cf. Chapter 9.2)
	January 2024	Listening phase
	January – May 2024	Design phase

	30 May 2024	Deadline for submission of design proposals (ten pieces)
	June – August 2024	Publication of the ten design proposals
	30 August 2024	Jury's decision on the three finalists
	2 September 2024	Start of competition stage two (three participants)
	September – December 2024	Further development and collaboration phase
2025	15 January 2025	Deadline for submission of further developed proposal (three pieces)
	1 March 2025	Jury's decision on winning proposal
	March – mid-June 2025	Development of the preliminary project
	Mid-June 2025	Hand-over of the preliminary project to the Ministry of Local Government and Regional Development

Start of construction and progress for Phase 2 has not been decided on. Progress plan for Phase 2 and proposed implementation model will be submitted together with the preliminary project in June 2025

10. References and literature

Public documents

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