

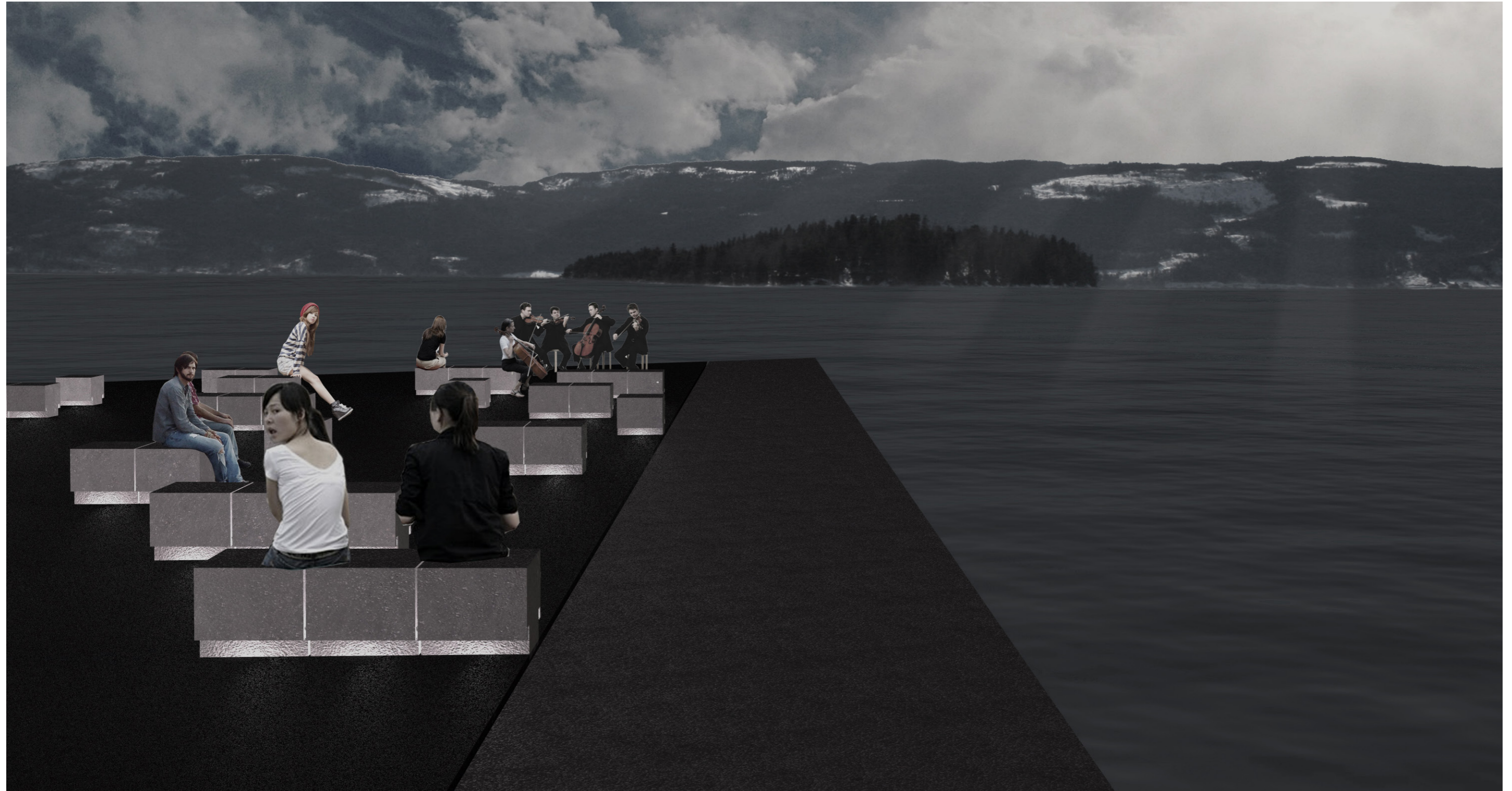
THE ART OF REMEMBERING

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& Kristin Ulrikke Rønnestad

What did we want our memorial to be? What did we not want it to be? There are many different ways of remembering, different things a memorial wants you to remember.

More than anything this was a learning process. From being convinced that a representation and story about each victim should be the most important, to developing an understanding and desire to project an honest and timeless message about what actually happened.

This project is a journey in order to understand the art of remembering July 22nd.



SITE VISITS



Visiting New York

On September 11th 2001 two planes crashed in to the World Trade Centre and killed 3000 people, about 1400 of them were never found. In early February we visited New York in order to do studies on the memorial for 9/11 and do some interviews with both visitors at the memorial and with Craig Dykers, head of Snøhetta NY. Dykers had a lot of interesting things to say about the process of designing the pavilion at the memorial, for example that they tried to connect with all kinds of visitors through things like natural light, acoustics, materials etc, also he was clear that one needs to develop a feeling of what one stands up for when designing. We also interviewed 10 visitors at the memorial, amongst them two stewardess whom lost their colleagues in the attack. Read more about the interviews in the "Interviews" booklet.

We also completed a self designed phenomenological examination in order to map the different instruments that are used to provoke certain emotion. The memorial consist of two large pools that highlights the void in the foundation of the twin towers, we learned that the voids were very powerful, however we felt and received feedback that it was too "fancy" or artificial. Also we felt slightly like we wandered around without direction where we were supposed to feel something. The pavilion which is not yet open embraces the interesting light that is projected in-between the NY skyline. Read more about the site studies in the "Site Studies" booklet.

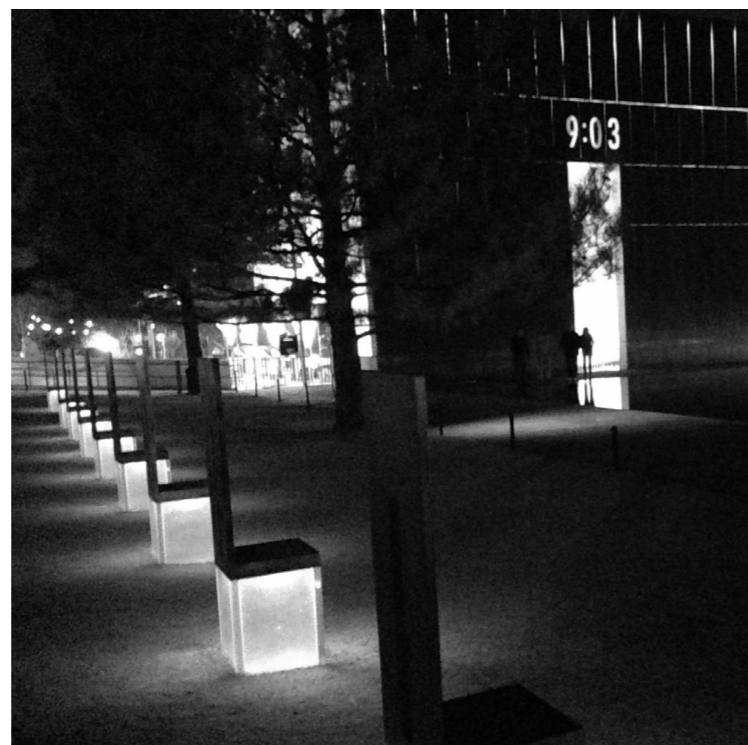




Visiting Oklahoma

On April 19th 1995 a bomb blew up outside the federal building in Oklahoma City, the bomb was situated in a van which was made by two right winged terrorists. The attack killed 168 people, of whom 19 children due to a kindergarten on the ground floor. We felt a lot of similarities to the attack in Oslo so it was interesting in terms of how the memorial functions 18 years down the line. We did the same interviews as in New York of random visitors, but we also scheduled longer interviews with a survivor, Susan Walton, and a family member of a victim; Deb Ferrel Lynn. The interviews are all in the "Interviews" booklet.

The memorial uses a lot of different instruments in order to provoke different emotions. While there we were overwhelmed by how they had "thought of everything", however when we did the phenomenological examination we were struggling to find the true emotion, and felt more obliged to fulfil the emotion that was expected. There were areas for remembering the victims, honouring the survivors, reflecting on what happened and remember when it happened. The museum had 3 floors all about the attack and what happened in the cooling water in terms of the trial and investigation. Perhaps 18 years down the line one could change the focus of the memorial towards the future, maybe educating about democracy or even terror...? Though it must be said that Oklahoma is a friendly city where everyone was open to tell stories and we grew to love the city and feel compassion for what happened in 1995. Read more about the visit in the "Site Studies" booklet.



INTERVIEWS



Interviews

Throughout the process we have done multiple interviews with people whom we find relevant in terms of wishes for a memorial, how they could be experienced, made and used. Here are some extracts of the interviews we did:

Interview with Craig Dykers, head of office at Snøhetta NYC:

I always say as a kind of a joke, if you really want to memorialize something don't build a memorial. It's the wrong thing. Because all memorials do is kind of create in a concrete way an attitude, it's hard to really make a memorial that opens the mind... With that being said, you shouldn't have to predict everything I don't think.

Interview with Susan Walton, survivor from the Oklahoma City Bombing:

Sometimes people don't get it, they say it's been 15 years-get over it. But it's changed your life. How do you do that? You go on every day you live and try to find joy. I don't think that there is really such a thing as closure; it really makes me mad when people use that word.

Interview with Steffan Iman, visitor at Ground Zero:

It might be a little bit too cool to lavish, but it's a very good idea, very ingenious, so I'm impressed by this site. I encourage a simplicity, like the one by the opera house in Berlin about the burning of books.

Interview with Justin, visitor at the Oklahoma City Memorial:

My emotions are just mixed I guess, I remember seeing this all over the news when I was a kid and I still remember seeing all the bodies and all the people coming out of here. So I just try to imagine what it would be like being here.

Interview with Mads Monsen, survivor from Utøya:

Samhold egentlig, det var liksom det ordet som gikk igjen mye mellom oss. Etter det som skjedde sto vi fortsatt sammen, hadde vi et veldig sterkt samhold vi tenkte at vi ikke ville gi slipp på. Vi visste at vi alltid hadde hverandre der

Interview with Hanne Kvam Ødegård:

Det var etterlatte jeg snakket med som reagerte på det. Jeg synes at for meg var det helt på sin plass. Det er jo en rå beskrivelse av det som faktisk skjedde. Hvis konferansieren bare fokuserer på det søte tegninger og lignende er det med på å fargelegge det som har så stor grad av svar.

All the interviews are logged in the "Interviews" booklet.

SØRBRÅTEN



Choosing Sørbråten

Sørbråten is a 40 minute drive from the centre of Oslo and on the north side about 850 metres from the northern part of Utøya, "Stoltenberget". Both the sides are shaped like a spine that disappear in to Tyrifjorden which make it seem like they have a hidden connection. This and the fact that it has sufficient space for a memorial and that it would only be disturbing one residency is the reason why we chose this site.

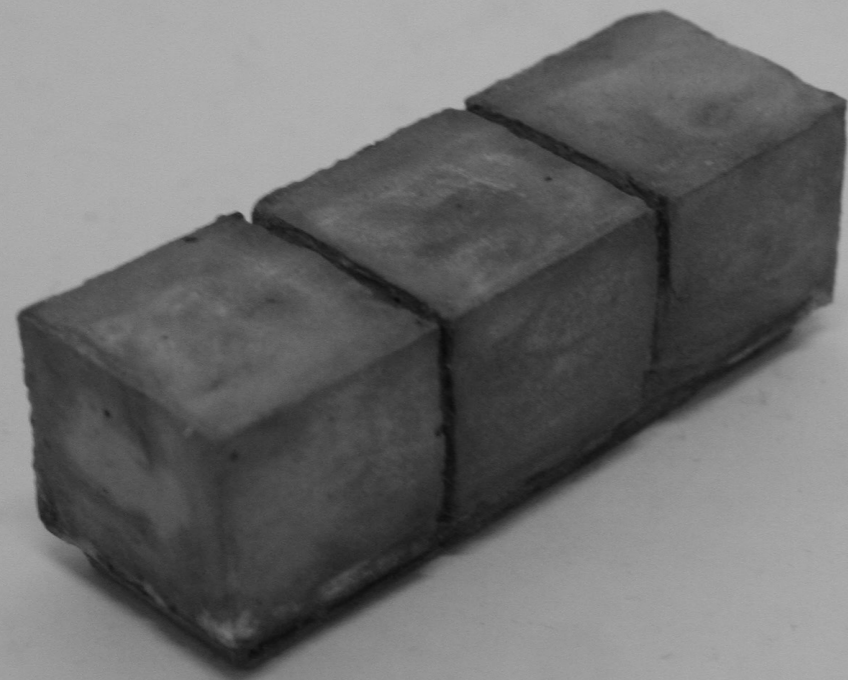


The site is owned by the farmhouse on the field, however the farm is not in use due to renovation and the field on site hardly provides an income due to its small size. We decided on the site before it also was the conclusion of the government, so a re-regulation is most probable.

Read more about the choices on our site in our "Site Analysis" booklet.

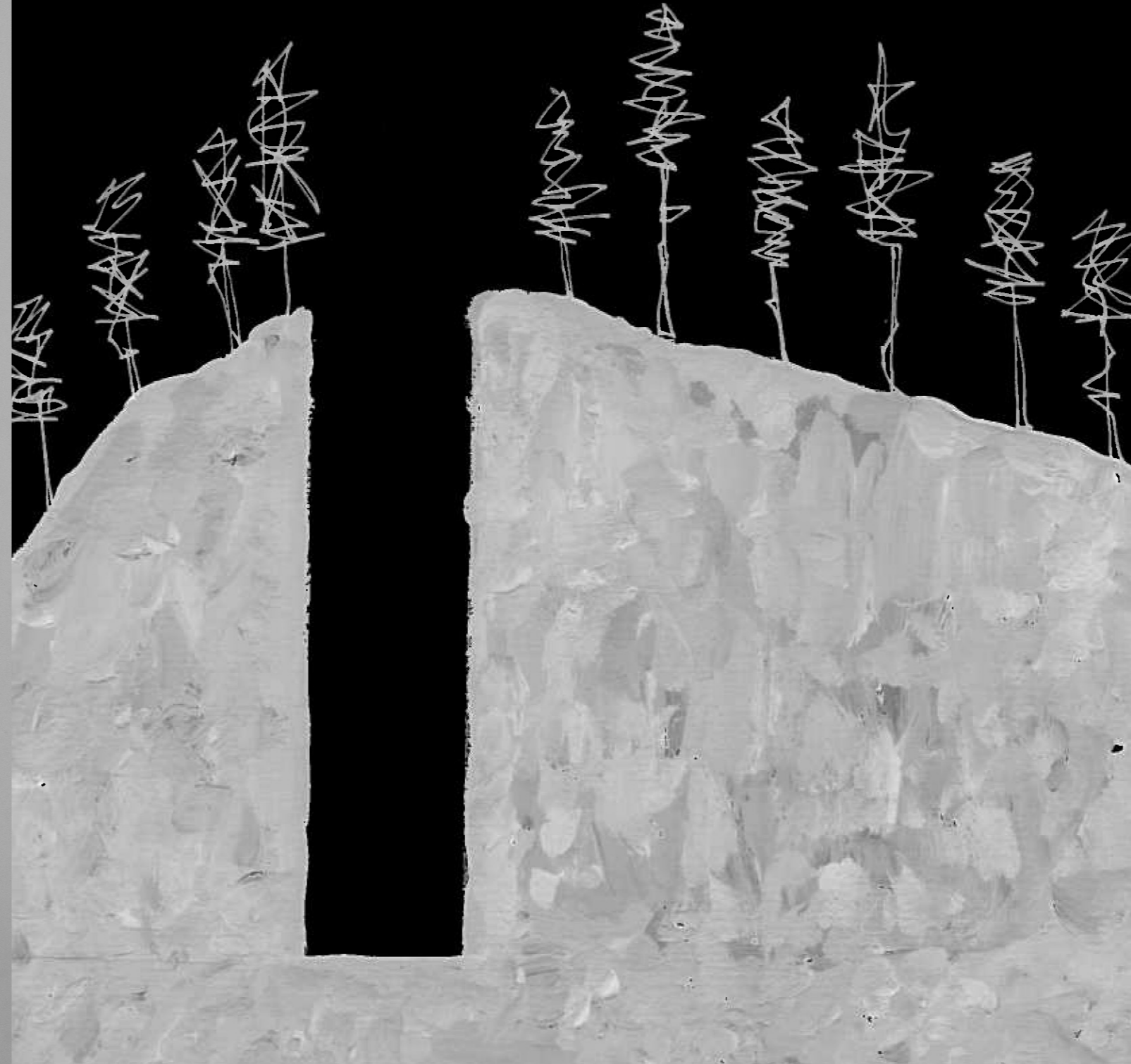


ELEMENTS



The Benches:

The memorial needs an informal place for gathering, or even sitting by yourself where one has the presence of Utøya. At first we designed 69 benches, one for each victim, but then we overcrowded the space and did not leave room for different kinds of gathering. By designing 3 different benches, a one-seater, two-seater and three-seater the seats all add up to 69. A discrete reminder which few will notice, but is one searches for it one can find it.



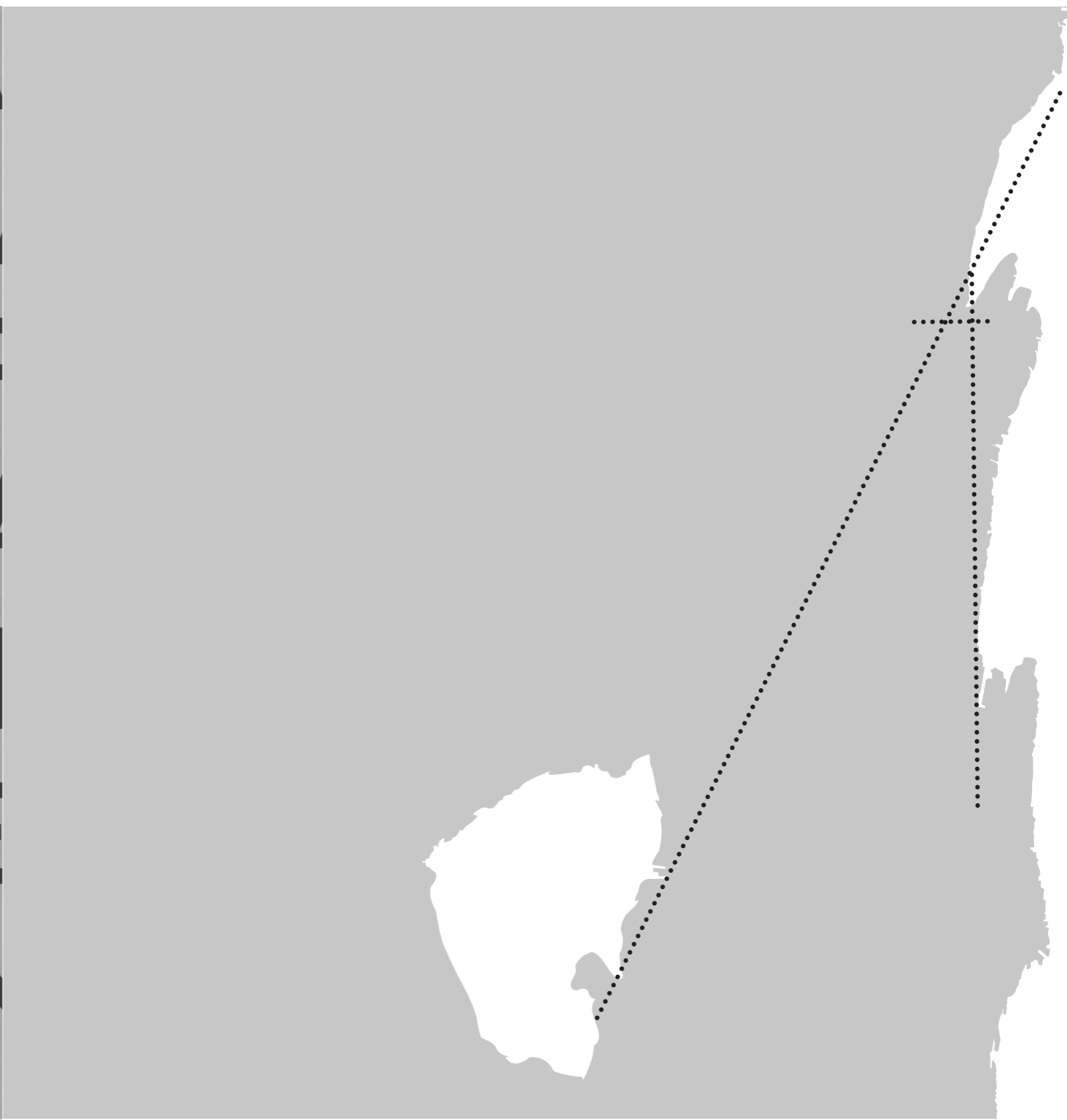
The Cut:

The main idea of the memorial. After visiting Utøya we reflected on the beauty of the island and how it was so brutally destroyed. How such precious young lives, an historic democracy and freedom of speech was so recklessly attacked. Some see it as a wound that will never heal, some see it as an attack on the Norwegian nature- the nature of youth, democracy and freedom of speech and some may even see it as a continuous void in their daily lives. It could also feel like a long dark path one has to go through, and at the end reach a perspective, or maybe feel all of the above. Of course we are conscious on our signal, but we want there to be openness around whatever you might want to feel, no symbolism that you have to pick up in order for the memorial to "work", we are just inviting you to hear your own thought and highlight a place where 69 people were murdered.

ELEMENTS

KARAR MUSTA
ANDREAS EDVA
RONJA SØTTA
EMIL OKKENHA
BIRGITTE SMET
ÅSTA SOFIE HE
MONICA ISELIN
DUNE LAAVDA

The names
As the final consequence of the attack, at the final dry spot of the cut, the names of the victims are imprinted. We felt it was natural to connect the names with the water and stretch them towards Utøya. After the attack people left roses on Tyrifjorden as a gesture to honour the victims. The names are hollowed out so one can also insert a flower in the name as well. It was important to not create an order or chronology, so the names are all vertical so one does not need to step on top of one to reach another.



The pier
The end of the cut grows in to a triangle where the axes embrace the distance between Utøya and the mainland. The area of the pier is 430m², which we feel is an appropriate size for gatherings where one might have about 700 people, if there would be more visitors for a certain event the audience could gather on the terrain or the field. The tip of the concrete pier is without benches in case one wants to arrange a speech, theatre or perhaps a piece of music.

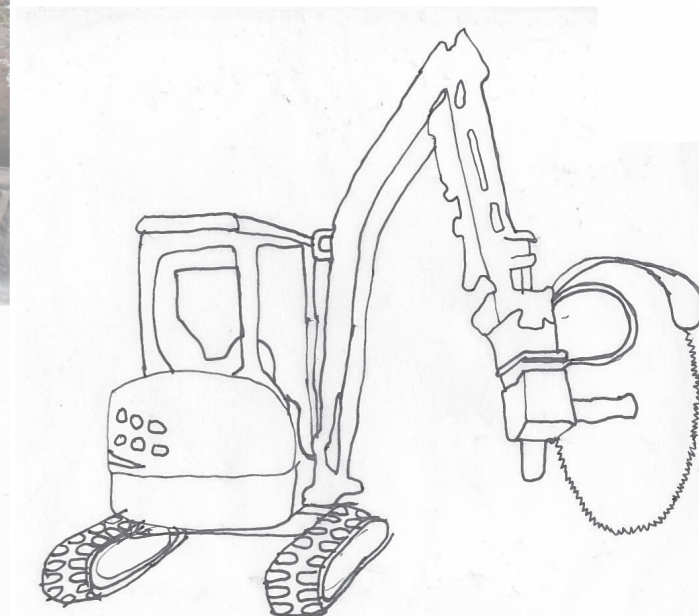
CUTTING STONE



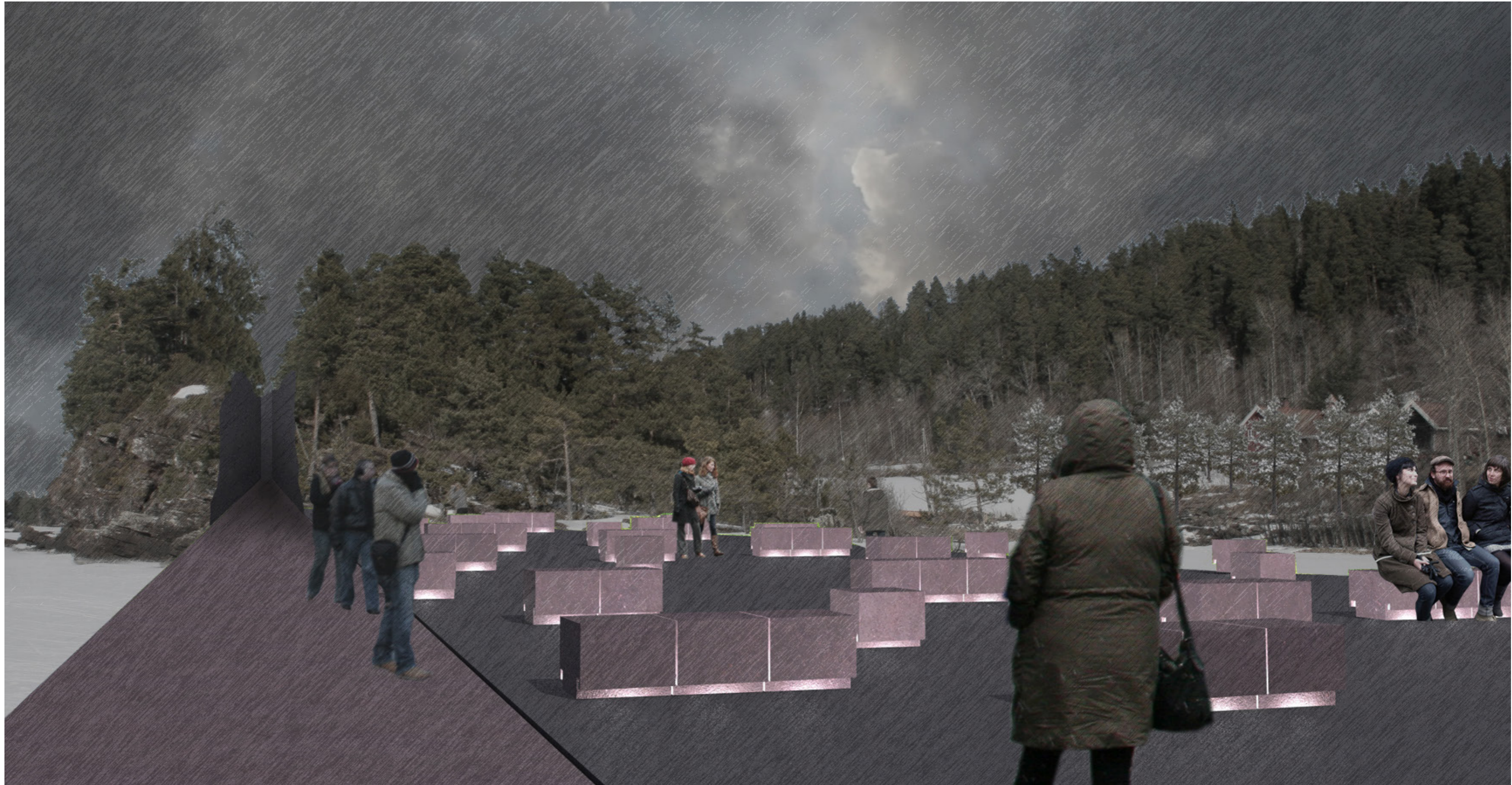
The stone on site is a typical red-brown sandstone layered and curved by the glaciers 15 000 years ago, and is about 500 metres thick. The stone is sand held together so it is not that difficult to cut in it. The colour normally varies between grey-white to red-brown.

The terrain around the cut is challenging so a method that did not ruin the surrounding nature, but could still cut 11 metres deep. A diamond tipped rock-saw is perfect for rock extraction, it could be attached to excavators or similar and both cuts and polishes. It uses vibration to cut and polish so it will not be of too much disturbance.

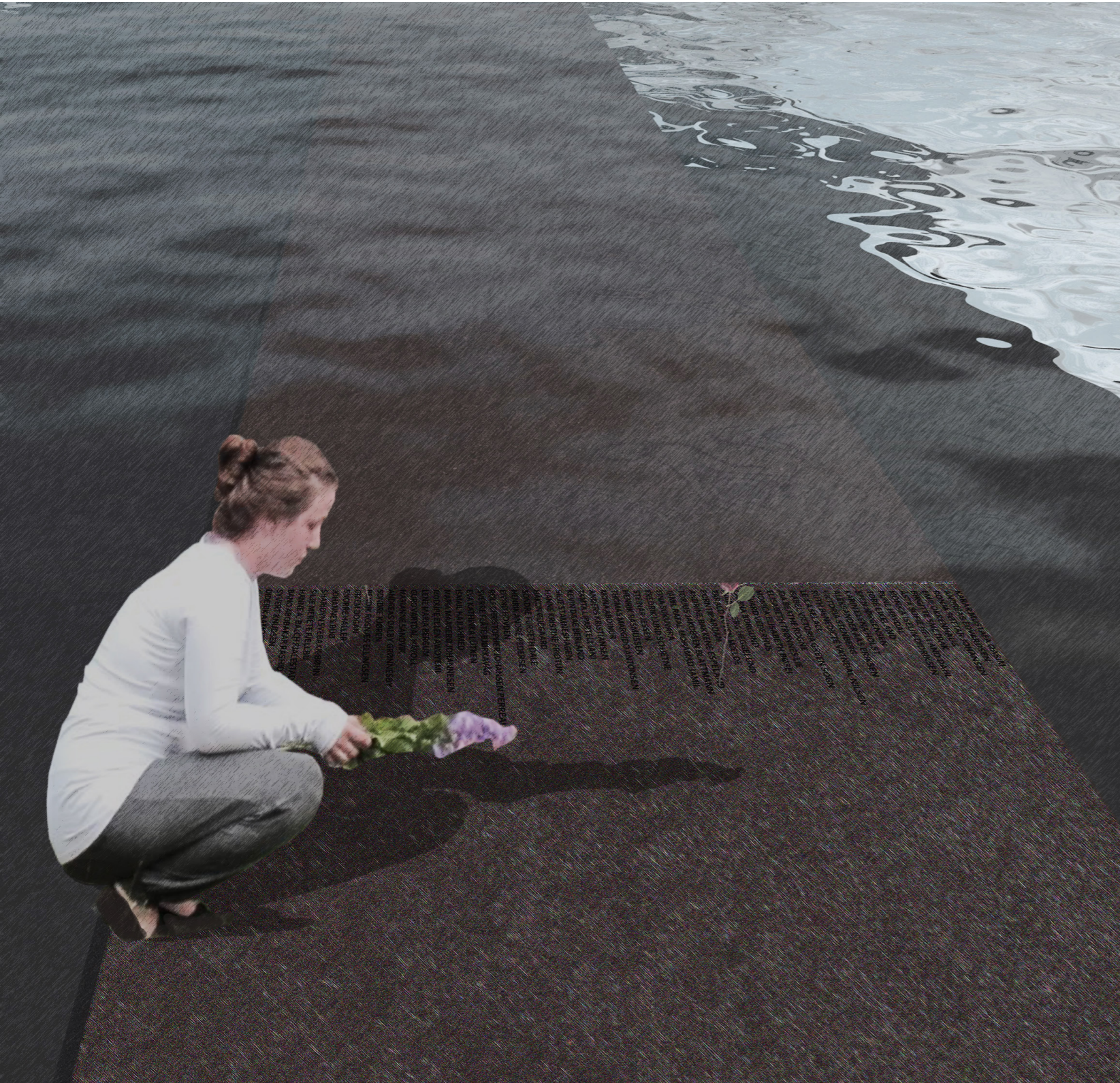
The layers of the stone will be more transparent with the straight cut, so in some ways it is a discovery as well.



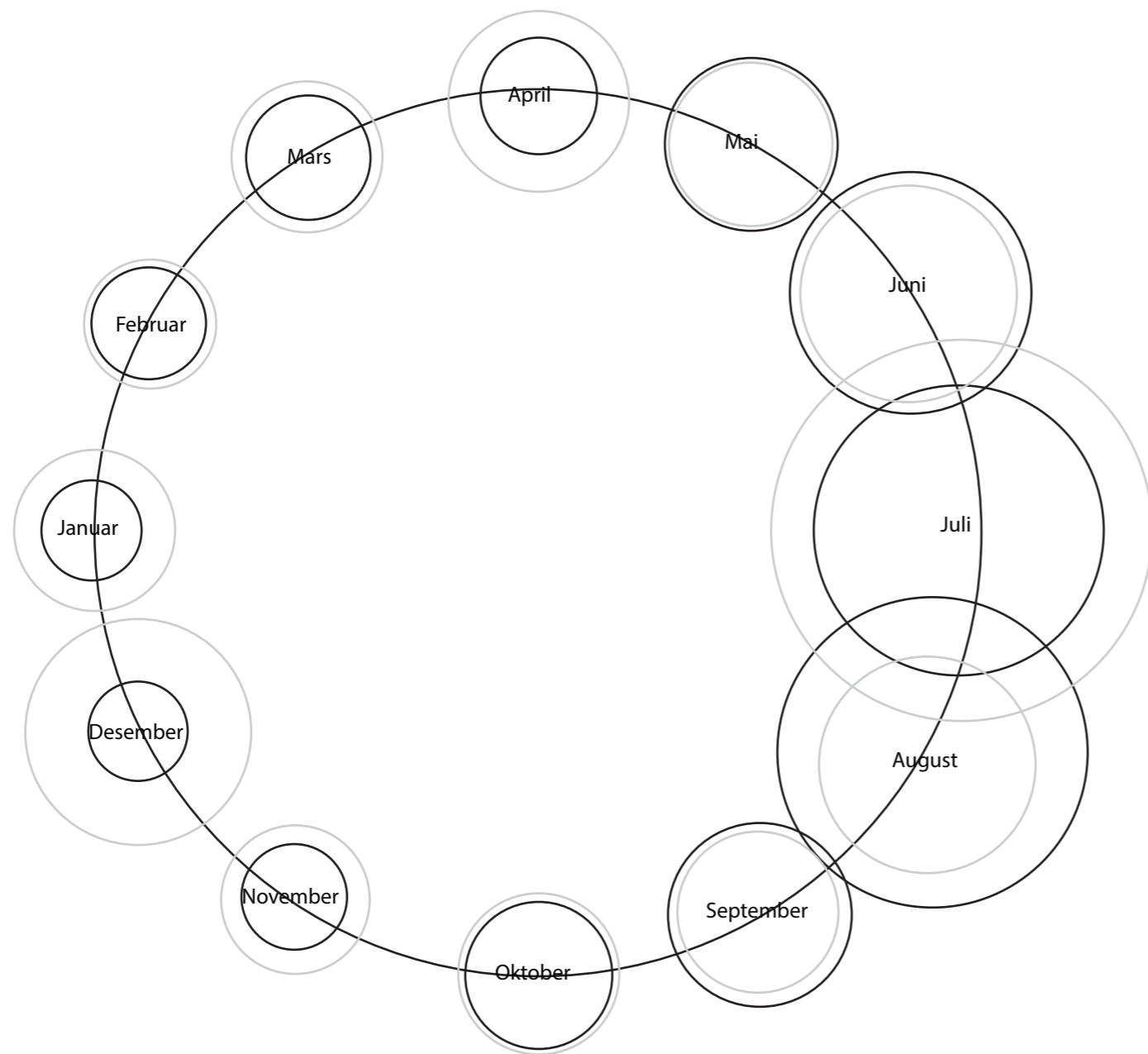
IMAGINE



Left: The weather would give variety to the experience, there is something special about feeling rain inside a small mountain.
Right: The cut descends in to Tyrifjorden where the names are hollowed out in between the meeting of water and ground.
Far right: According to literature on psychology the way back from a bad experience is individual, therefore we only suggested one path, but one is free to explore the surrounding areas without us making you by making pathways.



ESTIMATIONS



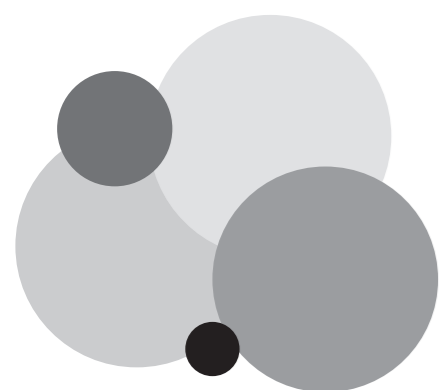
□ SSB's numbers on monthly amount of tourists in Oslo. This diagram shows the number in relation to each other, where Oslo in August have 214 000 visitors.

□ An estimation of the amount of visitors at different times of the year. The season will probably effect the numbers as well as the AUF-camp season, July 22nd, birthdays and Christmas is when one would probably commemorate.

By doing these estimation we realised the need for a larger common space especially at events, but also made us aware of the quality of visit during the winter season.

Estimating the relationship between user groups in the years to come. By trying to predict the visitor groups whom will visit the memorial during the next 100 (or even 1000) years we gain a confidence in terms of the needs of the user and perhaps thoughts on development. For example we feel like it would be appropriate to make a museum if the memorial is popular, a museum about democracy or freedom of speech will help us look forward and appreciate what was attacked.

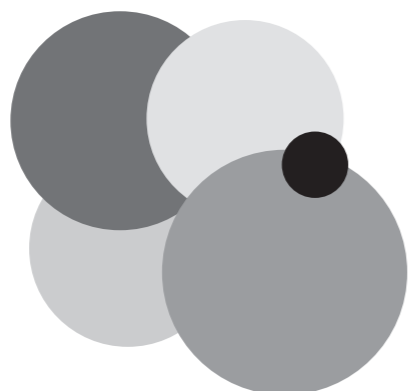
2015



If the memorial open is year 2015 we expect an urge in the people most closely affected by the massacre to have the desire to meet there and commemorate.

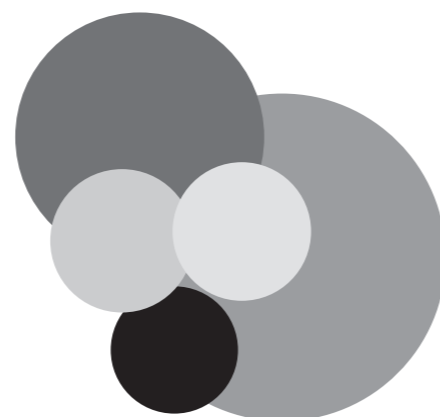
We see the first five years as a period of curiosity, especially people whom live closely to Utøya, perhaps in Oslo, might take a few hours to come and see the memorial and then tell acquaintances about it whom then also come and visit. Tourists may not have heard about the memorial yet, and it might be too soon for educational trips.

2020



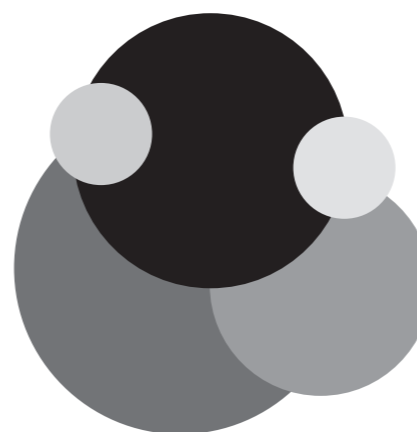
By 2020 we expect perhaps a reduction in the number of visitors whom are bereaved, probably because the gatherings among them will be decreased in terms of frequency. The same could apply to the Survivors. The interest amongst Norwegians may increase as the word spreads about the memorial and people get curious. Also the tourism may increase if the memorial would get recognized like the others we have visited.

2030



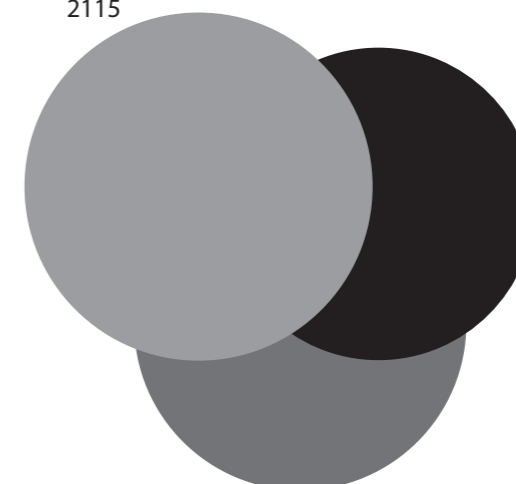
In 2030 it's been almost 20 years since Utøya, we visited Oklahoma City Memorial 18 years after the bombing there and most of the visitors were American, and the bereaved and survivors admitted to not visit the memorial as often. Perhaps tourists will have caught serious interest at this point too. Or perhaps it is not visited that often at this time, by anyone. There is probably a void between when it feels fresh in terms of time and when it feels like history.

2050



In 2050 we expect a significant decrease of the bereaved and survivors, for those whom are still living it is probably not something one visits frequently. However the Norwegians whom are alive probably all remember it and it could be something one stops by when driving in the neighbourhood. When looking at the statistics for Auschwitz the numbers of visitors have increased from 400 000 to about 1.4 million during the past decade, perhaps due to the popularity of necro-tourism, but also it could be that people find it educational.

2115

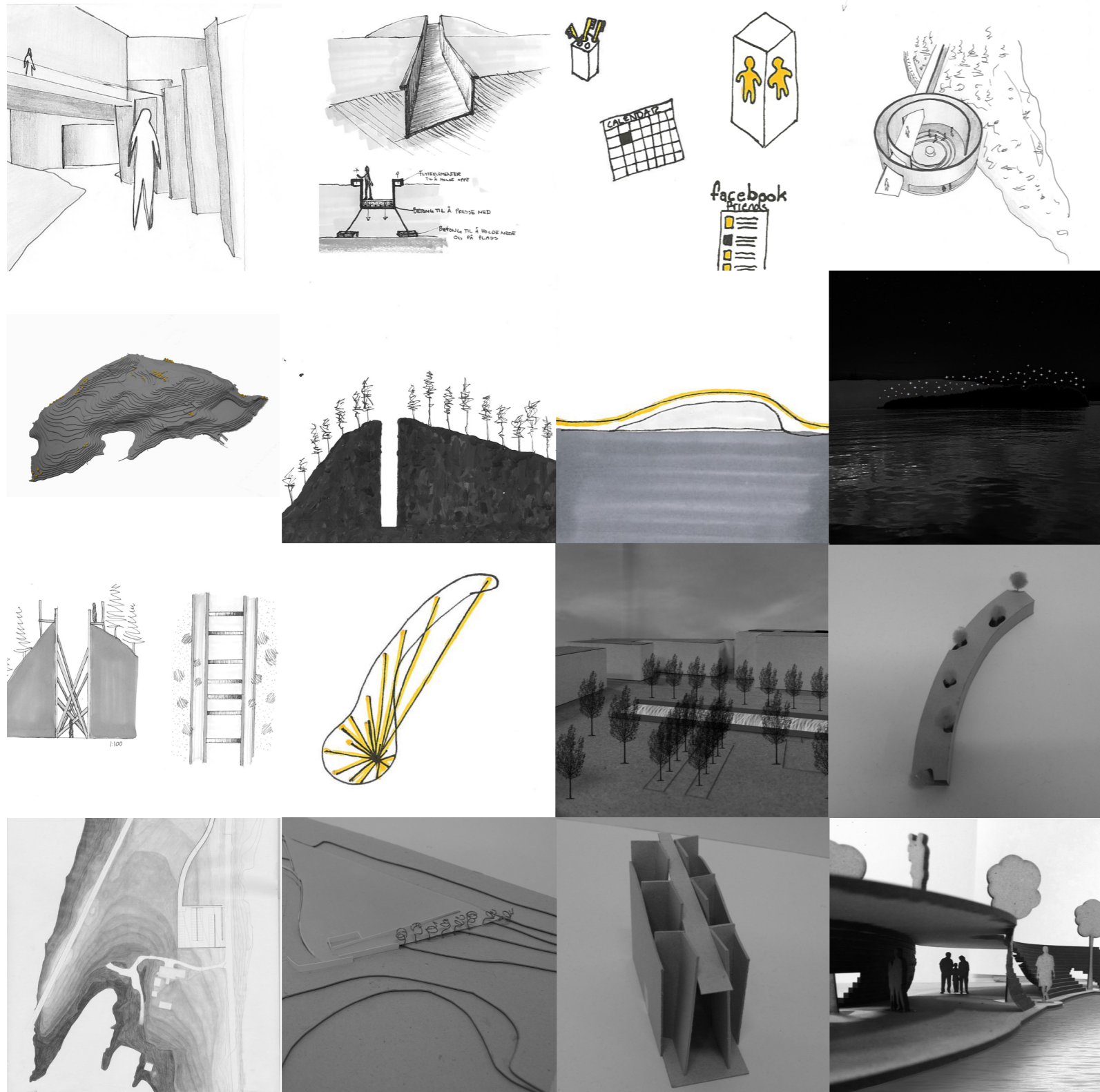


In 2115 there will be no survivors left from Utøya nor friends or family members of the victims. The main groups will then be Tourists, Norwegians and perhaps younger people whom are visiting for educational purposes. At older memorials today, like Auschwitz, the visitors are about 40% Polish and the rest are tourists and young students. Therefore we estimate the same statistics for this memorial. Many Norwegians in 2115 did not experience July 22nd and are probably curious, hence the expected increase in visitors from Norwegians.

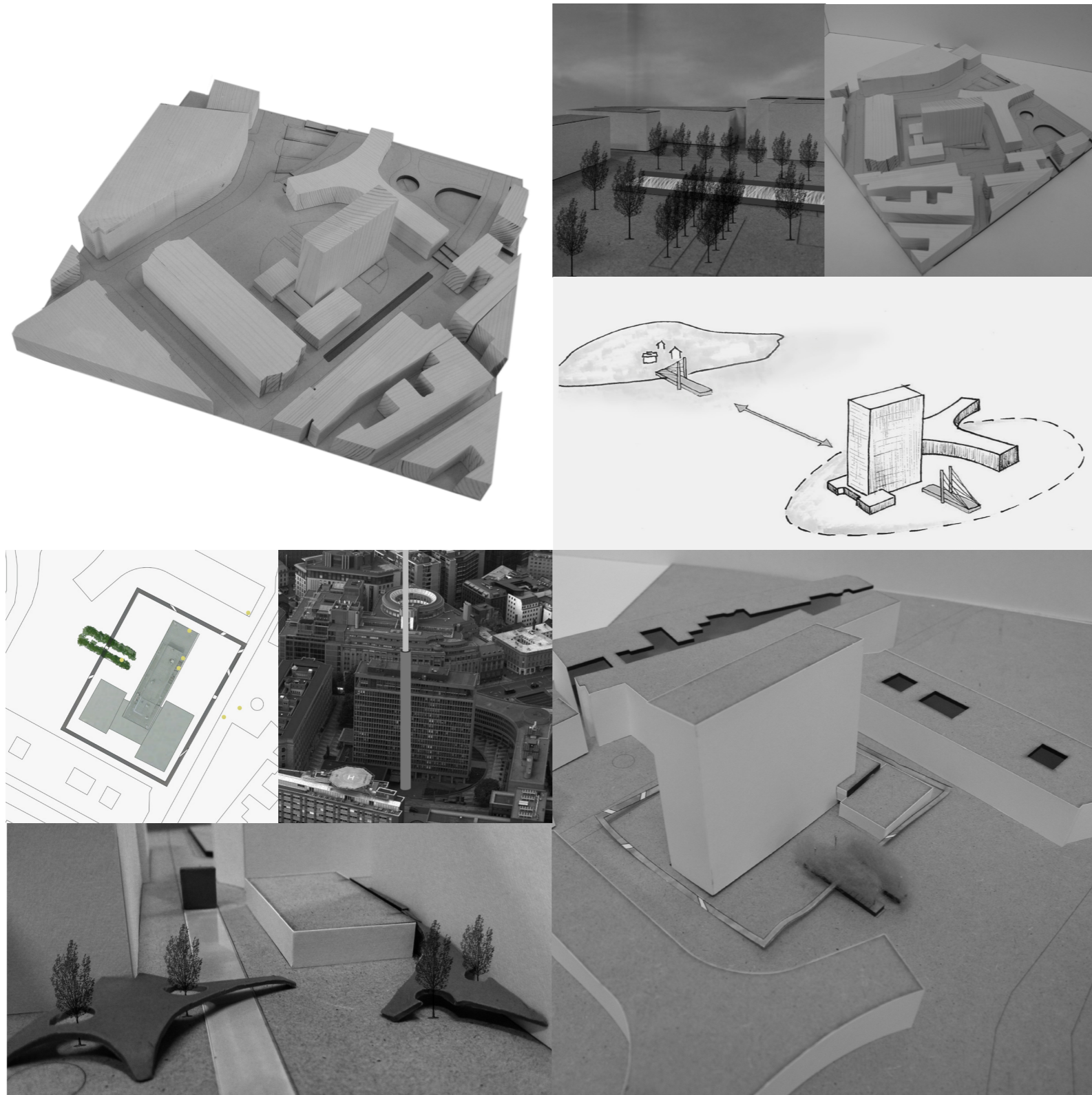
The stones that are at Sørbråten have been there for thousands of years. We were imagining that perhaps in year 3000 archeologists would find this cut and write about how humans grieved a terror attack in 2011; "by embracing the pain, void and incomprehensible by making a bizarre and almost violent cut in to a landscape." Perhaps they would think it was a ritual for us to walk through the darkness, to feel the dark emotions or to feel close to nature. There are many ways of interpreting our design.



IDEAS

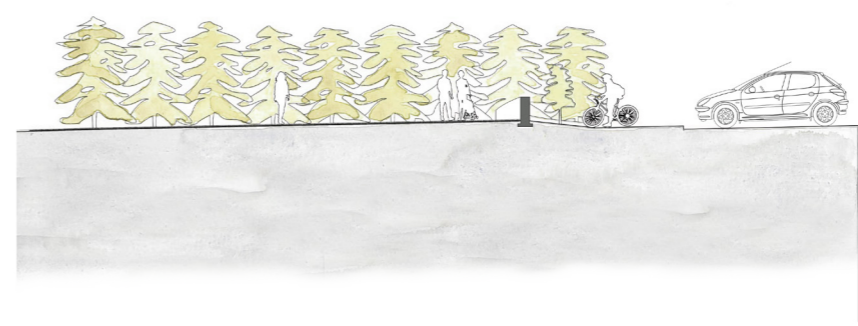
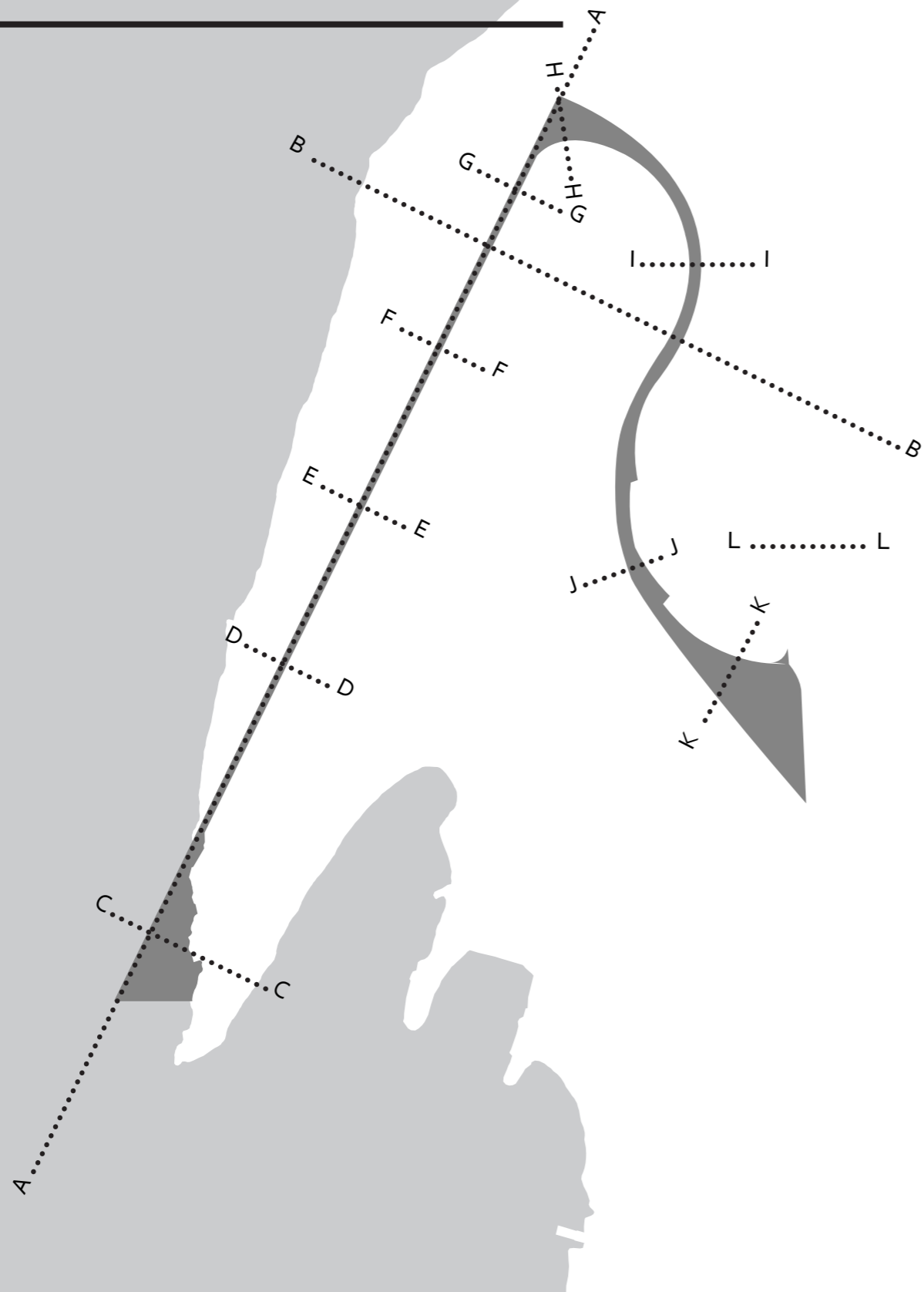


As a documentation of process we have made two booklets about the ideas we got during this project and the thoughts on the quality of the idea in today's perspective. It was important for us to go far out in terms of exaggeration, and also explore multiple different ideas in order to find the idea we felt could tell the story we wanted to tell. We did not know where to search or what direction to go in, but by testing out extremities we got more confident with the direction we wanted to pursue. The ideas are described in the "Idea" booklet.



We believe in making a memorial in the Government District, that being said that area is under careful consideration in terms of rebuilding the whole district, parts of it or renovating everything. We played with some ideas on a memorial in that area considering how it is today, trying to give a reply to the memorial at Sørbråten. However we kept it on the idea stage because it was impossible to predict the development in the area. You can read more on our thoughts on the area and a suitable design in the booklet "Government District".

THE JOURNEY



For a closer look at the sections and plans we recommend that you check out the large poster.

