

The Art of

REMEMBERING

Designing a memorial for July 22.



MEMORIAL

Choosing and studying memorials

What we are doing?:

Designing a memorial for 22 of July somewhere in Norway.

Why we are doing it?:

It is a vulnerable subject which one might not be lucky enough to interfere with in studies or in work life, a golden opportunity. We believe that we can learn a lot by doing thorough research on psychology and phenomenology parallel with site studies, enough to gain a greater confidence and skill when creating a memorial.

How are we doing it?:

Being constantly inspired while constantly sketching out different ideas will keep both the creativity going and put the information inspiration in to design. The inspiration comes from literature about psychology, phenomenology, architecture etc, but mainly comes from visiting and researching other memorials.

There are endless options when choosing memorials for a closer study. But in order to get more than skin deep it requires a closer research not only in terms of use and the idea behind it, but also on how the memorial is perceived and used by different user groups. The resident of the city affected may use the memorial in a completely different way than families left behind or perhaps survivors. The literature we have chosen is supposed to illuminate us about psychology after trauma and loss and about the phenomenological tools one can use to provoke certain emotions. By achieving a confidence to recognize the instruments used in the memorial we hope to achieve both a professional and objective way to observe the elements, but still leave room for personal perception. We believe there is a lot to learn from different kinds of memorials, even the ones that we before our studies might not have an immediate appeal. It is difficult to categorize the memorials as they might have very different qualities, but also share some.

SITE STUDIES

Choosing and studying memorials

Before starting our more thorough studies we have made different categories to help analyse them.

Private/public or exposed/ intimate. Some memorials are very exposed to the public by being situated in the middle of a city, while some hide away in a more modest landscape. There is also a connection between a private and public visit, how one is exposed while perhaps exploring internal grief or curiosity. **Scale:** there are many reasons behind a scale; the site, the economy, the message behind the memorial and perhaps the nature of the tragedy.

Accessibility: Some memorials will be the destination of a journey while some will be a reminder in a day-to-day life.

Victims: Some memorials have a strong focus on the victims and may even go in detail to describe them, while some expose victims nearly as a number. It could depend on the number of deceased, wish for private or similar but in order to figure out what would be the more correct way of doing it, we wish to examine different examples.

Information: Some memorials have a strong focus on informing their visitors, where the opposite may be a stronger focus on the feeling from a memorial.

Symbolism: A strong focus on symbolism. Connected to information.

Use: How often, and by whom is the memorial used.

Politics: To which extent is the message of the memorial political, or avoiding a political point of view.

Controversy: Of course connected to some of the categories above some memorials create more debate or are more controversial than others. By studying the origin of the controversy and whether it is avoidable or perhaps healthy one could keep a better understanding while designing a memorial which would definitely have to handle debate and controversy.

Exposed/intimate: The memorial may feel secluded and intimate or perhaps a visitor feels like one is on display. As the close up studies of the different memorials is a part of the thesis, it is hard to imagine all the different aspects. However we believe these subjects are a starting point for a closer examination.

METHOD

Outlined programme analysis

In our eyes this is a unique project because whether it is successful or not it is so subjective and the process is about finding a personal expression for the best solution.

We did not want a forced process where the learning and inspiration are set to specific dates, while the production and designing starts at another. We believe in a more natural process, but in order to gain some structure we chose a process called outlined programme analysis. This method encourages you to develop different options and then compare them, by using different tools many suggestions are made to highlight the different options. We believe that by following up the different tendencies we read during our site studies, and develop an extremity in that direction, it will help us to enlighten the qualities of a design within a specific direction. After time some options may appear more suitable while others are struggling against our criticism, then we imagine an elimination process, and perhaps a merging process that may develop the idea further, or create a new approach by melting several ideas together.

The research process is parallel to the design process, so the literature about phenomenology, psychology, memorials etc will function as inspirations and motivations throughout the process.

The time plan on the following pages we have made an attempt to plan the process, but it stays quite diffuse as we do not wish to limit any aspects of the process.

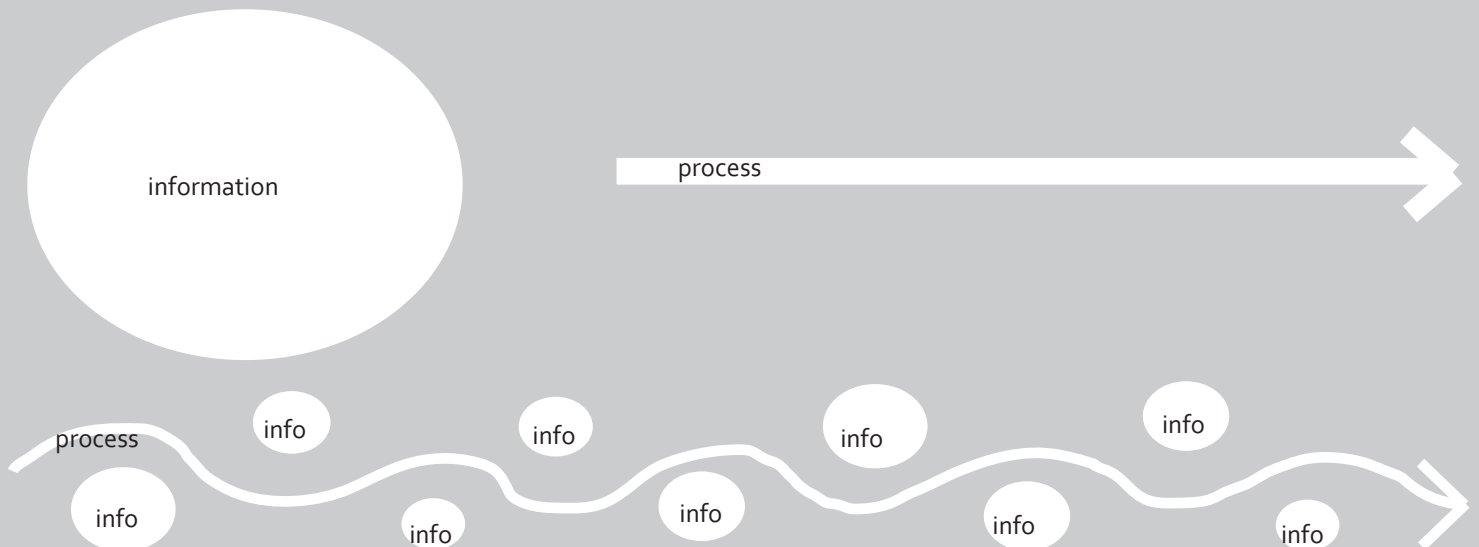
However we have marked a date for when we have to choose a site for our project and when we start with production of our chosen design. It is natural that the researching and site visits are completed when we start producing our design.

METHOD

Outlined programme analysis

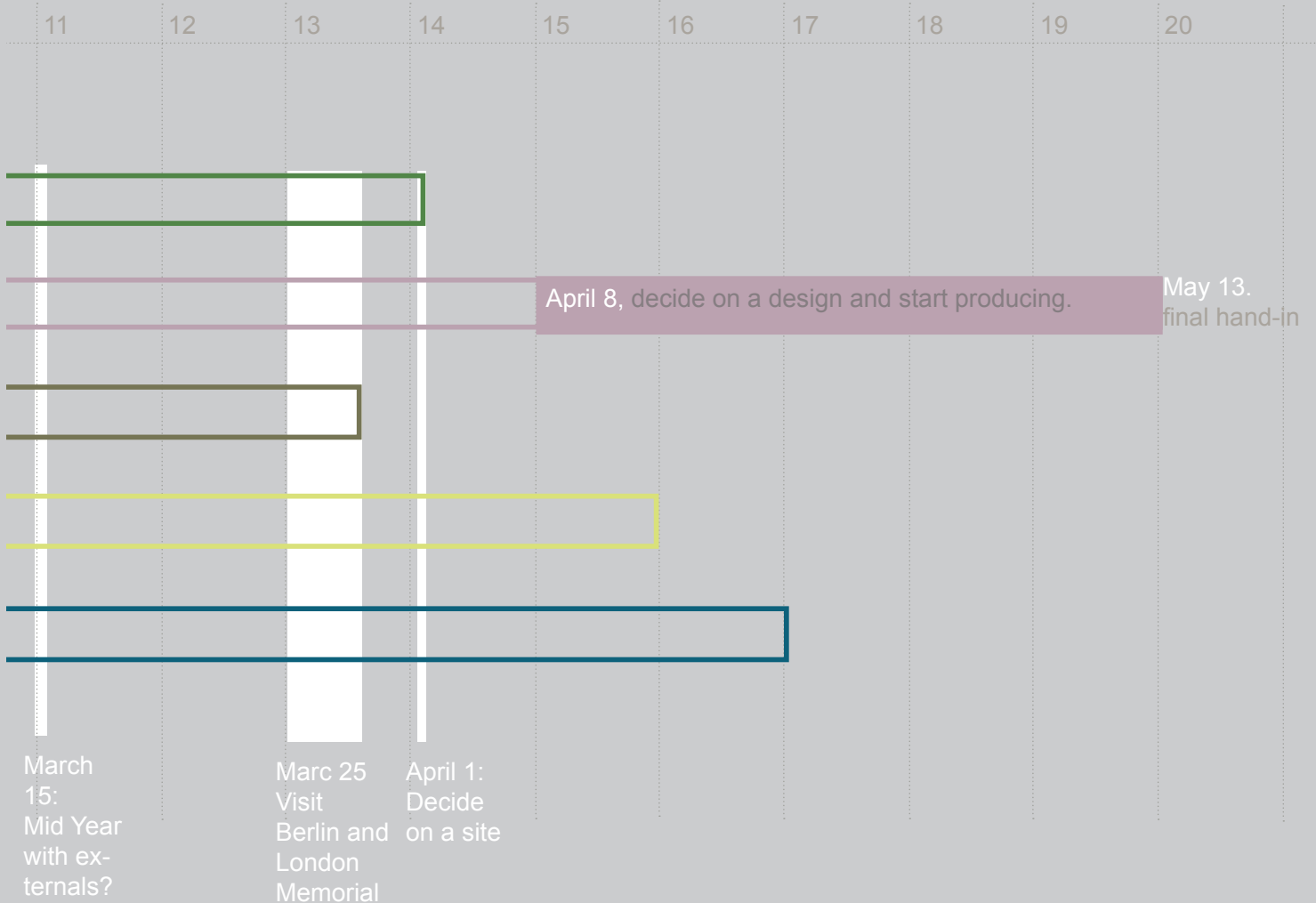
We are prepared to get stuck when trying to find solutions or making decisions, therefore we have put together a list of methods that will give a new approach.

- Change tools (work with drawing instead of model, or text instead of drawing etc)
- Change inspiration (perhaps don't get stuck in literature, but let yourself be inspired by art, people, discussions, projects etc).
- "Kill your darlings"- think completely outside the box and what you have imagined.
- Hat-roleplay (someone uses the yes hat, the informative hat, negative hat, intuitive hat and the process control overview hat)
- invite outsiders to discuss your project.
- Of course discuss it with our "supervisor/counsellor", we are lucky to have two very different personalities, each with their expertise.
- Travel and see more memorials.
- Read new books and articles.
- Change level of abstraction.
- Make diagrams.



METHOD

Outlined programme analysis



GUIDANCE

Who will inspire and guide us

We would like to use the criticism not only from professionals within architecture, but also professionals within psychology and the average Joe. Perhaps it would be possible to arrange a meeting with representatives from the different user groups giving their criticism on the design, in this case we should consider how it is presented so that perhaps people who are not familiar with architectural presentations are introduced to an idea rather than blinded and/or distracted by what design one may find (un)/attractive.

EXAMINATION

Thoughts on a professional examination

When comparing different memorials it is important that the professional examination is kept as objective as possible. The emotions connected to the experience of one particular memorial may vary due to mood, weather, associations etc. Therefore we believe making an array where one explains and replies to different aspects of the memorial would be the more justified examination.

Suggestions to how we wish to examine a memorial could start with basic facts on how it is used, f.example numbers of visitors, accessibility, scale, size etc.

We would also like to go in depth on how the victims are represented in the memorial, and perhaps the representation of the survivors or other important roles.

The subjects mentioned above requires research but it has a correct answer, but then there are the more subjective aspects like "what emotions are evoked by the memorial" or "how is it used by the families left behind". This requires a complete examination of a couple of days, and a thorough research on the facts of the memorial before the visit.

However we wish to make it clear that we do not want to exclude our own personal response, after all the phenomenological concepts has roots in personal conception.

USER GROUPS

Analysis of user groups.

It has been made very clear in the media that July 22 is a sore subject, whatever the intention we find evidence that someone finds it offensive and hurting. Before starting the design we find it is impossible not to provoke anyone, but we do hope it is possible to make a memorial with elements that can please each user groups.

Before doing any close-up site studies we divide the user groups into the following categories:

The Bereaved families and friends.

The Survivors of the accident/tragedy.

The Volunteers rescue workers.

The Norwegians, the curious and/or grieving.

The Tourist.

One can imagine the different interests of the different user groups, which is why we wish to not make any assumptions in our preliminary work but to study it further during our thesis.

Also it is important to do studies and a hypothesis on how these user groups will develop over time, for example in 50 years the memorial might be used merely by people who are curious of the event, not grieving.

Our intention is not only to do impulsive examinations on the sites of the memorials and interview the users, but hopefully also get in touch with friends and families of the victims to analyse how they feel about the memorial and how they use it. After all, it is the users experience of a design that determines whether it is successful or not.

SITE

Choosing a site.

We believe that a site for the memorial has to be chosen through careful research and an outlined program analysis. The site can really make a huge difference in terms of the total experience of a memorial and there are thousands of examples out there where the site has no relevance to the actual event. We will make this process a part of our thesis work itself and we have chosen the due date to be in week 13. This gives us time enough to choose the site with the strongest potential through the outlined program analysis. Through this process we get to test the different sites that we have come up with ourselves and from "Styringsgruppe-rapporten" which is an analysis report of different sites worked out by a group managing the establishment of memorial(s) for the 22. of July.

SITE STUDIES

The memorials we have chosen for thorough studies.



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Ground Zero, after the attack on World Trade Centre on the September 11th 2001 The city of New York was filled with a void that got the name "Ground Zero". In 2012 a large monument and park complemented with a museum was erected on the site, designed by Davis Brody Bond, Snohetta, Peter Walker & Partners and Michael Arad. Two holes representing the prints of the foundation are covered with running water and the names of the victims of the attacks in both 1993 and 2001.

Interesting because it is a memorial that claims a lot of space in a dense city, which may be an option in Oslo. It was a terror attack that changed not only a whole city, but also a country- which one today can compare to July 22. The memorial has been patient in its planning, and perhaps even unorthodox when a lot of people imagined two even larger towers to re-erect. This memorial is also accompanied by a museum, and plays with elements like water and stone, and ideas like imprints and nature. Here the names are represented with only that, but by using a website one is able to retrieve more information and the memorial reaches for a sustainable profile. We wish to look into the different agents and figure out if they are (un)successful and what makes them just that.

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Oklahoma City National Memorial and Museum, On April 19, 1995 a truck exploded outside a federal building killing 168 people and injuring hundreds. In 2001 a memorial which was designed by Butzer Design Partnership was erected consciously using several features to provoke empathy, reflection, hope and perhaps memories. A large bronze gate symbolizes the past, future and the moment of the bombing, while a large pool is used for reflection and 168 chairs symbolize the victims.

We wish to see this memorial not only because of the amount of literature we have managed to retrieve on the memorial and its psychological means, but also because it uses a lot of instruments to provoke different emotions. It is also closely connected to a museum, an information centre, a function we are curious about. The individuals murdered by the attack are also individually represented by special chairs, we would like to interview friends or family that are left behind and see how they use this memorial. It is also interesting that of all the memorials, this is the happening that is related to July 22 in terms of the perpetrator and his visions and actions.

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The memorials we have chosen for thorough studies.

Tsunami Memorial, "Inteferens", Finished in 2007 to remember the 84 Norwegians who lost their lives during the Tsunami around the Indian Ocean the 26th of December 2004. The monument is made by the sculptor John Audun Hauge and is situated at Bygdøy 40 minutes walk from the centre of Oslo. The memorial which is initiated by the Norwegian Government, is meant to be a meeting point for everyone who suffers with the grief of feeling a loss.

One of the largest tragedies to happen to Norway between WW2 and July 22 is probably the tsunami, even though this is not due to an ignorance or evil within humans. This memorial tries to leave room for many emotions by emphasising its simplicity, a tool we are curious about. Especially in this case it is important to figure out how the families and friends of the victims are using this memorial, because today it seems like a forgotten sculpture within a distant landscape. Also there is an exciting debate that could be triggered by this memorial, is it better to keep the memorials out of sight to prevent a daily evocative effect?

SITE STUDIES

The memorials we have chosen for thorough studies.



SITE STUDIES

Memorials we keep as references.

A large amount of memorials that we found of interest were not chosen as we prefer quality over quantity in our site studies. We have chosen to keep our library of interesting memorials as references and inspiration, but through images and literature. Although we will not exclude the possibility of a visit if we are in need of inspiration.

Memorial to the Murdered Jews of Europe, by Architects Peter Eisenman and engineer Buro Happold. 2711 concrete slabs form a park on a sloping field with an aim to create a confusing atmosphere representing the happenings that lost touch with human reason. There is controversy around the fact that there is no clear symbolism in the monument, some claim it is unnecessary, also there has been bad press about a manufacturer which was involved in producing gas for the chambers during WW2. This memorial is interesting because it claims to have only one agenda, to evoke an unpleasant feeling. The use of such a large piece of land, and such a large investment can only make you wonder "does the state announce and plan memorials simply to tick the box, or is there a genuine wish for a function for the citizens?" Whether the simplicity in terms of message makes the memorial stronger in terms of empathy is also an interesting subject.

Steilneset minnested, Vardø, 2012, Peter Zumthor & artist Louise Bourgeois. In memory of the 91 people who were executed accused for witchcraft. Zumthor designed a cocoon-shaped monument on the site of most of the executions, (that were performed on mostly Sami people) displays 91 small windows next to a text about the victim. Bourgeois designed a chair on constant fire which is distorted through 3 mirrors in a glass structure. An interesting memorial not only because it is Norwegian and an original of its kind, but the design is a collaboration between the godmother of confessional arts Louise Bourgeois and the master of phenomenological architecture; Peter Zumthor. Although the tragedy happened 400 years ago, it is interesting to examine the memorial as it uses more artistic tools to convey a story. Inside Zumthor's installation there are small light bulbs and small texts describing each of the victims and what happened to them. It is interesting to look at the debate and engagement from the government, and discuss why they suddenly started to engage in a guilty conscious with an origin in the 17th century.

7 July Memorial, Erected 4 years after the London Bombings in 2005. The memorial consists of 52 pillars to represent each of the victims. The stainless steel of the pillars all have an individual finish from the casting process making them unique. An interactive memorial in the sense that you can walk through it, touch the finishes and read the facts on the pillars. It was designed by a team including architects Carmody Groarke, in close consultation with representatives of the families of the victims.

Memorial for the Sleipner Accident, A memorial stone for the Boat accident on the 26th of November in 1999 where 16 Norwegians lost their lives. The memorial stone is situated on the coastline with a view towards the site of the accident. The painter Arne Mæland designed the sculpture, and had a clear intention that the site is used for contemplation rather than guilt.

SITE STUDIES

Memorials we keep as references.

Atocha Station Memorial, For the 191 victims of the Madrid Train bombings on 11th of March, 2004. At the Atocha Station there is an 11 meter tall tower is printed with the thousands of messages of condolence made in the days after the attack. It is visible from the outside and by booking an appointment one can visit a dark blue chamber underneath it and experience the light from the transparent tower. Designed by Estudio de Arquitectura Fam.

Memorial to Homosexuals Persecuted Under Nazism Opened in 2008 the concrete box-looking memorial displays a video of homosexuals kissing. It is designed by the artists Michael Elmgreen and Ingar Dragset (from Trondheim). There was a lot of controversies in after the design competition was won, where for example lesbians felt the memorial was only for gay men, also the memorial was vandalised months after its opening probably by homophobic activists. The discussion of these forgotten victims was recognized until the 1980's.

Flight 93 Memorial, On September 11th the terrorists had plans of the fourth plane to crash into The White House, but because of the determination of the staff and passengers the flight crashed on a field in Shanksville. Today the "slogan" of the Memorial park is "A Common Field One Day, A Field of Honor Forever". The memorial, designed by Paul Murdoch Architects, is still under construction and when finished will have several different features such as "Tower of Voices", "40 Memorial Groves", "Field of Honor", Visitor Center etc.

The Pentagon Memorial, On September 11th a third plane crashed into the Pentagon in Washington. 184 lives were lost which are represented on the 1,9 acres of land within view of the crash site by benches with a particular design. The benches are arranged by the age of the victim, from 3 to 71 years and the direction of the bench determine if the victim was killed on the flight or in the Pentagon. The design is by architects Julie Beckman and Keith Kaseman and was finished in 2008.

Columbine Memorial, On the 20th of April 1999 two students shot and killed 12 students and injured 21 of their fellow student in Columbine High School in Colorado . The memorial is a Ring of Remembrance designed by the parents of a victim, where parts display a personal reflection on a victim made by their families and "The Wall of Hearing" was designed to honor all those who were injured, all though not everyone wanted to be recognized on this wall.

Diana Memoriak Fountain, A Memorial for the tragic death of Lady Diana in 1997 was opened in 2004. Designed by the American landscape artist Kathryn Gustafson it was made with an innovative and precise way of cutting granite. The memorial aims to represent the inclusive personality of Lady Di by allowing the visitor to walk in and over thw water and by locating it to one of the most accessible parts of Hyde Park.

LITTERATURE

Litterature we will read or keep as inspirational library

A collection we use as a startingpoint to learn from and refer to, we expect the collection to change and grow as we figure out what is relevant.

Martin Heidegger : Key Concepts.

Martin Heidegger : Phenomenology of intuition and expression : theory of philosophical concept formation.

Paul Gibbs: Heidegger's Contribution to the Understanding of Work-Based studies

Hans Rainer Sepp: Handbook of phenomenological aesthetics.

Joseph D. Parry: Art and phenomenology. - London : Routledge, 2011

Metin Basoglu and Ebru Salcioglu: A Mental Health Care Model for Mass Trauma Survivors : Control-Focused Behavioral Treatment of Earthquake, War, and Torture Trauma.

Liv Helene Willumsen: Steilneset : Memorial to the Victims of the Finnmark Witchcraft Trials.

William Kidd and Brian Murdoch: Memory and Memorials : The commemorative century.

Lars Bjørklund: Tid til trøst- Om de vanskelige møtene. (Sykehusprest)

Beata Sirowy: Phenomenological Concepts in Architecture

Cultures of Commemoration- War Memorials, Ancient and Modern.

Laila Haugan med fler: Minnested over Tsunamiofrene.

Tadao Ando: Sketches. (Om regissert bevegelse)

Anne Marit Vagstein: Stedet det stemte rom- Sammenheng mellom sted og arkitektur.

Anders Michelsen and Fredrik Stjernefelt: Rum og Fænomenologi.

Peter Zumthor: Thinking Architecture.

Louise Bourgeois: The Return of The Repressed Psychoanalytic Writings.

Juhani Pallasmaa: Eyes of The Skin.

Shaun Gallagher and Dan Zahavi: The Phenomenological Mind.

Carolyn Ambler Walter and Judith L. M. McCoyd: Grief and Loss Across the Lifespan; A biopsychosocial Perspective.

Allan Hugh Cole Jr: Good Mourning; Getting through Your Grief.

Ruth Woods: Shopping with Art; How Art Creates its Role in Public Places.

Dr J. Shep Jeffreys: Helping Grieving People - When tears are not enough; A Handbook for Care Providers.

Anders Michelsen and Frederik Stjernefelt: Rum og Fænomenologi.

ARTICLES

Articles and essays we will read as research.

A collection we use as a startingpoint to learn from and refer to, we expect the collection to change and grow as we figure out what is relevant.

- Psychoanalytic Dialogues: The international Journal of Relational Perspectives, Dynamics of -"Commemorative Ritual. By Joyce Slochower.
- Bereavement and Mental Health after Sudden and Violent Losses: A review. By Pål Kristensen, Lars Weisæth, and Trond Heir
- Best Practices in counseling Grief and Loss: Finding Benefit from Trauma. By Elisabeth M. Altmaier
- Enacting Remembrance: Turning Toward Memorializing September 11th. By Billie A. Pivnick
- Memorializing Crisis: The Oklahoma City National Memorial as Renewal Discourse. By Shari R. Veil, Timothy L. Sellnow, Megan Heald
- The artist and the architect have collaborated to magic up a memorial..., in: Wallpaper (London), 2008, october, S. 349-35. By Lovell, Sophie: Bourgeois & Zumthor.
- Past Perfect, Four Freedoms Park. By Belmont Freeman
- Steilneset minnested. Til minne om de trolldomsdømte i Finnmark / Steilneset Memorial. To the victims of the Finnmark witchcraft trials. Louise Bourgeois, Peter Zumthor, publ. in cooperation with the Norwegian Public Roads Administration, National Tourist Routes in Norway, Oslo: Forlaget Press, 2011

PERSONAL

Our individual fascination with the subject

By looking through optional subjects, it was clear that working with something so intricate and poetic as memorials was a common fascination. As individuals we have different starting points and a education from two different countries. We believe the similarities in our opinion will give the project direction while the disagreements and individual perspective will make the design stronger.

Kristin Rønnestad

Born in Ålesund, raised in Oslo. I did my bachelor in London, where the subjects I chose were closely connected to phenomenology and site visits. There was a focus on slow processes on my courses, where I one time stayed in a tool shed in a forgotten Tuscan village for a week to let the spirit of the village soak in, of course while doing research like visiting old libraries, councils and interviewing Italians. I liked that way of working a lot. Back in London we had a small debate group that discussed important texts from architects and philosophers which I found intriguing as it encouraged an individual opinion. My confidence is also probably higher in terms of writing than drawing, and probably what I am more comfortable doing. Personally I am very interested in music and blogs/forums, and with the right project I can become nearly obsessed with finding information. Also I am probably better at thinking and talking than being practical, Hildegunn is the definition of practical and also a very good partner in discussion so I believe we are a dream team.

Designing a memorial for 22 of July is something I am afraid of, mostly because I am so critical of memorials myself but also because this design could give the architect a stronger role within art with the common Norwegian but mostly because it is so vulnerable and important that it is successful. It is not a design where one can test something and if it does not work make it different the next time around.

After choosing the subject for our thesis I wrote an essay where I discussed my thoughts about memorials and empathy, it is hard to conclude it in a short paragraph, but I noticed my scepticism for restless processes and strictly informational memorials.

I have been able to read phenomenological aspects of buildings for some time, but my knowledge about phenomenology in design is something I have yet to master. I hope this thesis will give a stronger confidence in terms of recognizing and using different instruments in buildings that requires more than mere practicality.

PERSONAL

Our individual fascination with the subject

Hildegunn Slotnæs

I started at NTNU the autumn of 2011 after finishing my Bachelor of Architecture at Curtin University, Perth, Australia. Originally I am born and raised on a farm not far from Mjøsa in the middle of Hedmark, but when finishing my studies at NTNU, I will be moving to Oslo. I love using my creative side and architecture was a natural choice when I had to decide five years ago. I am born a perfectionist and have through the years found that this can be a positive thing but also a negative in terms of time management. I am not a big writer and find myself avoiding it as much as possible, but what I do love is making models, -both in 3D programs and in physical form and become like a little child when the laser cutter beeps that it is finished so I can put all the pieces together. It is a triggering feeling to see a project take form! When the time was up for choosing a theme for the diploma, I had a bunch of ideas on the table and they varied from transformation of an old barn, small city/town planning, container architecture, a new government quarter and arty architecture in the forest. The small city/town planning and a new government quarter were quickly out of the question as I like to take a closer look at the details and the poetics of architecture. At Curtin they taught with an even focus on both poetical and technical aspects, and when I started at NTNU I found that they have a much stronger focus on the technical parts of architecture. This has made me even more motivated at looking at the poetics of architecture. And this is why the theme; a memorial for the 22. of July became a natural choice. The theme has so many things to be looked into and I like the thought of creating something that is supposed to help people in their mourning with phenomenology in focus. The theme is also a very current matter today and we hope that we as future architects can contribute to make a memorial stronger and more personal with feelings in focus.

