

INTERVIEWS

& Conversations



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To grasp a better understanding on how memorials are used, what impressions we get from them and why we seek them we put together a small questionnaire to ask 10 random visitor at the 9/11 memorial and the Oklahoma City memorial. The questions we asked were the following:

- 1: What's your name and where are you from?
- 2: Why are you here today?
- 3: What do you think of the design of the memorial?
- 4: What emotions have you experienced during this visit?
- 6: Did anything stand out to you during this visit?

To the people whom were closely affected we added a few questions.

We also scheduled some interviews with people whom were relevant for our understanding. Those questions are developed for that specific interview.

(Whatever is highlighted in white are quotes by us, Hildegunn or Kristin)

We have recorded and typed the following interviews:

New York, February 2nd-6th

- 10 random visitors at Ground Zero
- Craig Dykers, Snøhetta NY

Oklahoma: February 7th-10th

- 10 random visitors at the memorial
- Susan Walton, survivor
- Deb Ferrel Lynn, lost her cousin

Trondheim:

- Wenche Vist, overseer at the support group for people affected by July 22nd in Sør Trøndelag (in Norwegian)
- Mads Monsen, was at Utøya on July 22nd.
- Hanne Kvam Ødegård, lost her son at Utøya.

NEW YORK

Shanise Johnson

1: Shanice Johnson from New York, been working here for over a year.

2: I have to say that it is one of a kind, a lot people who come here say that it's bigger than they expected. It's so much bigger in person. And they say, oh my gosh it's so beautiful, especially in the evening time, when the sun sets when you are able to see how the light illuminates the water is just so beautiful.

3: Its both tourists and families of the victims. There are those who definitely grieve, you see them on a daily basis. And you'll have the tourist, people from all around the world come here because this is certainly one of the most important places to give tribute.

4: It's an amazing experience pleasure to work here, its an honor. Truly a blessing for me to be here, I am so grateful. It's good to be here, you know it's history. I guess you could say I'm part of history.

5: Overall I have to say that people, they are respectful. I have to keep in mind that it is a memorial you know, but sometimes you'll see someone smile or maybe be reminded of someone who dies and you could say "you know, that person reminds smiles just like her or him, or has a walk just like him" and bring back peaceful memories so I know that all things work together.



NEW YORK

Christina Fernandes

1: Christina Fernandes, San Diego California.

2: It's something that has impacted me all the way from across the country and it's just kind of surreal being here. sorry, I'm starting to get emotional. It was just a life change for people you didn't even notice, or know personally and how it affects you. Personally I feel...I guess that you're a victim as well with everybody else. No, I've never been here before, first time.

3: I think it's gorgeous what they did. It's so simplistic and beautiful all at the same time. It's really overwhelming.

4: Somber but hopeful at the same time, I would say.

5: Overwhelming... I don't know.. It very emotional to actually be here where it all happened. To kind of be connected to it. Hope for the future and seeing all the building and the progression coming along and moving on from it.

6: I guess it would just be the emotions and the reactions of everybody else that is here as well. Experiencing that was just.. Of course the pools the both the north and the south are beautiful in gesture themselves, but seeing how everybody reacts to it is really a lot more than what I expected.



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Steffan Iman

1: Steffan Iman, Germany

2: Out of general interest. It's my last day in NY so I thought it would be nice to see the progress of the WTC site.

3: So, I think what is open to the public is amazing, I'm stunned.

4: I like the design, the way the water comes down, the flickering elements, it's a little bit too modernistic, in a way for a memorial site. It's a little bit too cool.

5: Well of course this is one of the most important memorial sites of the world. I remember the moment when the attack was announced on the radio, I remember exactly what I was doing, so I knew instantly that this is going to be a very tragic moment in world history. So indirectly I think everyone is involved although I don't know anyone personally who has been affected by these attacks but of course I am impacted by the solitude of the site.

6: 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. There is a bike chained to a tree in Brooklyn which is painted white which is an unofficial memorial of someone who was hit in traffic on a bike. That made a bigger impression on me because it was about the person and I could imagine that person on the bike when it happened.



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Christina Fernandes

1: Hanna and Gustaf, Germany

2: We are just tourists and we wanted to come here and see the memorial again as we were here once before when it was still under construction.

3: We just came in, but it is quite impressive if you look at the water because.. I think it's made very good because the waterfall is down and you can imagine how everything was really high and falling down. I think it's really good. But that's just the first impression. And you don't see the end of the water where it stops falling. And they've used a lot of space even though it's a really expensive area. It's nice, lots of space for tourists and people that have lost someone. And if the family members come here it's very important for them to read the name of their lost one. So every person that died has their name written down and that's very good for the families.

4: We don't really know yet as we just arrived, we only know how to come here and just saw this part and now we want to go over to the other pool.

5: It's very interesting to come to a spot where you really realise the history, because we all saw that, we were all in the age where we were looking at the television when it happened, and so it's very important to just look at it and see it and then you have more the... you see where it happened which is very interesting

6: Not yet as we just arrived, but in general we really like the place.



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Barbara

1: My name is Barbara and I'm from Italy, well I'm born in the states but I live in Italy.

2: I'm here today to pay homage to the victims of the attack.

3: I like it very much, its beautiful, It's simple, it's to the point. It's very moving, it's beautiful, I think it's a great idea: the pools where the two towers stood. The pavilion is beautiful, that I have yet to look inside. Very moving and well done.

4: I think it's very appropriate cause it makes you think and it's silent and the water flowing, it's as if life keep going on anyway because water is life and then there it goes down and there you feel it. And there is the atmosphere with the sky above, I think it's done very well. It's better than statues and all those kind of heavy things.

5: I want to cry, and you think of all the families and the lives, not only the ones who lost their lives but also the firemen. But then the families so it's constant pain. And then the unfairness you know, why this had to happen. I mean in any tragedy of this sort.

6: The way it was done, and the sound of the water. Because it is life, you block the other sounds out. But the water keeps going, its life (cries).



NEW YORK

Andre & Nathan

1: My name is Andre (with friend Nathan),

2: We're both second attendants in the air force in Australia and just came to visit and have a look at the environment and see what it was like. Just wanted to have a look. We're mesmerized by the place.

3: I think it's spectacular. The way they designed the pools from the craters the buildings were in is spectacular, it gives real depth to it. Having a look at everything it really expands the environment and shows you the damage of everything else as well. It's really deep.

3: (Nathan): It's humbling. I'm looking at the pools and imagining where the buildings were and I think it's a great design. It's simple but very effective.

4: Atmosphere, very somber, no one talks, very respectful, everyone's appreciation of why they are here, what it means to be here. And very appreciate of what we have.

4: (Nathan): I think everyone is very respectful of the whole thing, I don't think I have heard anyone shout or raise their voice. It's just whispering- respectful.

5: Shock, shock was a big one. It's totally different than looking at it on the TV, coming here witnessing it first hand is just one of the biggest things for me at the moment, still quite blown away by it.

5: (Nathan) Feel very humbled by the whole experience. Andre, the sacrifice is amazing, the firemen, policeman.

6: Nothing in particular (both).



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James Xian Yow

1: James Xian Yow, from Connecticut.

2: I retired when I was 42 and therefore I have time to come here once a week as a volunteer worker, travelling 3 hours each way from where I live. I knew someone myself that lost their life here and I think of this as my way of giving something back.

3: I think it's absolutely gorgeous! It's so simple but yet so beautiful! There's a piece we'll never get back after the attacks and I think the voids where the towers once stood really reflects that in a somber but beautiful way. All the names inscribed around the perimeters of the pools are arranged after where they were at the day of the attack and after families request to be close to their friends. It's gonna be a beautiful plaza over 16 acres of land in the middle of the city and 8 of those acres are used for this memorial shared with a museum to tribute the victims, rescuers and survivors.

4: I find it very peaceful. I often go over to where my friends name is inscribed and reflect over my thoughts. I see family members and relatives of the victims come here all the time showing true emotions and reflecting over their lost one. They don't seem to care that it is a very public place.. -you know this is actually the grave for a lot of them, as 40% of the bodies were never found. They don't have an actual grave to go to.

5: Like I talked about earlier I see a lot of emotions around the memorial every time I'm here, and I've seen people gazing and staying here for hours crying. There's so many stories and so much grief, but I do believe that this place has the ability to heal.



6: You know, I come here every week now so it's hard to say, but I think the whole place is just so beautiful all together. So simple but so beautiful.

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Elaine

1: Elaine, Korea

2: I wanted to see the Ground Zero, and no I haven't been here before.

3: I was actually thinking about that and it's enormous!

4: Why falling water? I read about it and the fallingwater -the waterfall is natural but I don't think the symbolism of what they describe is coming through in their design. Can't feel it.

5: Sad, especially after visiting the Tribute Museum.

6: No, not really.



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Jeffrey Atkins

1: Jeffrey Atkins, Ireland

2: I'm actually in Washington DC but flew in this morning. It's my second time back in New York so I came back to see the memorial and that's my main objective of coming here today and I'm leaving again in a few hours. I wanted to come back here to see the new World Trade Centre being built and as well and everything like that. I've been here once before in 2004, and that's why I came back to see the memorial finished.

3: I think it's absolutely magnificent, it's my first time seeing it now and I think it's spectacular, I can't stop taking pictures of it, you know the symbolism. Absolutely magnificent. Great architecture I have to say!

4: The security in advance of the visit was very intense, but I wouldn't blame them either. And atmosphere is very like.... ..no one likes to say a word kind of thing, so much has happened here and everyone wants to keep quiet and respect all those who have passed away. Other than that walking around here taking a few photographs. It's very peaceful. Great remembrance place. People can find hope here as well.

5: Well, I'm getting to it, haven't gotten there yet, but I've lost a few family members myself due to unforeseen circumstances, and just seeing all this now is bringing them back up, bringing them all back up, yeah. I'm not saying that I'm crying my eyes out, but it is bringing all those emotions back again, but it's nice to remember as well I've been thinking.



6: Looking down into that (pointing at the pool) I mean it's hard to believe that the two towers were actually standing here and it's been my dream to come and see them, but it really does, to me anyways a site I'll never forget. The whole thing stands out to me, especially the new high buildings being built as well.

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Marci Jacobs

1: Marci Jacobs Lows from Denver Colorado

2: United Crew member and come here to honour my crewmembers that were affected..that died.

3: I knew some of them. We are intermixed crews so we get to meet people from all different places so you know people. But not super close to them but you've worked with them so we.. you know..they are our family cause we interchange crews. I was London based the day of and watched it unfold in LA on the trip so I was flying that day.

4: Well it's my first time of seeing it, well I did see it from my hotel room cause we stay right here. So I had an area view so that helped me to see it from the areal view because it is so big and so much to take in. But it seems very peaceful so far and just a good place to mourn and very respectful.

5 Well this is my first time seeing it and seeing the names and each step of it is powerful. You know seeing the names and it's a finality to it for me cause I was like I said in LA on a layover and critical incident response trained Employment assistance programme so I was put in to straight work and I handled 92 crew members at the hotel and their process of grief through this . And so this is my actual letting go of that grief cause I havent really... you know... I held them for six days helping them getting through their stuff and getting home cause each crew was dispatched in different to go back home and that process of watching that. So this is really my time to process that. and a place to come and process and to reflect and I think it's beautiful how they did that with the reflecting pools. It just says that this is a place to reflect and it's not overdone and it's not too much so far.And we're going over to see the other crew members, we lost two airplanes so we're going over there now.



6: It's not a graveyard. It's a final resting place just says that this is a place to reflect and it's not overdone and it's not too much so far. And we're going over to see the other crew members, we lost two airplanes so we're going over there now.

7: Why did you visit today? Well we are on a layover here and I thought I would take this time to do that and do it again later in the month. So this is my first initial look and I wanna use it cause I wanna heal. Cause it's a continuous healing process and this is part of it for me.

8: How does it feel that there are so many people here that are not as closely related to what happened as you are? For you its personal and for others it may be more informative? I don't feel that: this happened to America, this happened to all of us. I didn't just happen

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Craig Dykers

Craig Dykers is the head of office at Snøhetta New York. Snøhetta designed the pavilion for Ground Zero.

K: You see our master thesis is to design a hypothetical memorial for the 22 of July, and its a very open process so we haven't decided on a site- we thought it would be wrong to do that at this time, so we're visiting this memorial and we're going to Oklahoma on Wednesday.

C: Oh, you know that memorial was designed by a former student of mine, or he wasn't my student, but he went to the same school as me and I think I reviewed a couple of his projects. I think, I just know him from school. Are you going to meet them?

K: I hope so, because we contacted the memorial director and they are arranging meetings with survivors and bereaved.

C: The architects live in Oklahoma, their name is Butzers. He and his wife are a couple, very easy to talk to. Now I remember. He wasn't a student of mine, I just know him from school. They're very easy to talk to.

K: So we are trying to examine, or keep a special focus on the user groups and also the means or instruments in terms of provoking emotion with architecture. Is that conscious and how individual is it?... So we're doing interviews at the memorials as well.

C: Have you talked to or made contact with Alice Greenwald? You should do that, I'll try to get you her information. She's the museum director for the memorial museum here. She has an infinity for Norway. She'll



be happy to talk to you, she works for the memorial foundation.

K: We are really interested if you were conscious about this, the different user groups, what kind of needs they have. Cause you have the by-passer, the tourist, the survivors and the families of the victims and you know there is so much compromise- did you just decide to find a "middle solution" or how did you do that?

C: Well the word compromise is an interesting one because I consider it, and I'm in a relatively small minority, I consider compromise a powerful force, rather than a negative one. In architecture that's been seen in a negative way- and it still is. In fact it's and interesting article in the New York review of books that just came out

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and it accused us of being too friendly. In other words we make too many compromises, and the example I often give when I talk to students, is that I say, when you for example get married get married, or join a union or whatever you want to call it, you essentially make some compromise. You'll lose some of your individual liberties, and you'll gain the strength of a union between two people. The compromises are meant to strengthen your living condition otherwise people wouldn't really get married I don't think. And I'm not saying that marriage is all that super important, but as an example it suggests that compromises can be made to strengthen something, potentially more powerful. You make compromise, you make because you are approaching things that are different than you, or the existence of something that is not in line, that we're aligned with your own motivations and directions in life. So I think that it's interesting that you are willing to release some of yourself in order to acquire something from someone else. And in this case that's true also your empathetic with different viewpoints and trying to make a place where they can all coexist. In my opinion, in great public buildings, you are always providing a canvas or a backdrop for people's own feelings to be projected upon. That doesn't suggest that you don't have your own ego and your own sense of self, of course you do and if you didn't thing would get very weak, but it does suggest that other egos and other sensibilities and other living conditions are valuable. **We try to find those connections through things like natural light, acoustics, qualities of reflectivity in**

materials, things that are common amongst many many people, no matter what your background is or what your personal heritage is, or what your immediate connection to the site is and so on. The project could have been a little bit different and I might have pleased more people, so in retrospect I might have done something a little different. But it's funny, I do have people though who come up to me, at the building site, you tell them who you are and they are just so happy and I see people at the building crying and things like that so I know that people... I mean I don't think they're crying out of despair, I think they're crying out of a sense of connection and joy, so I believe that it has been very successful amongst large groups of people, but there are definitely groups that are unhappy with the design because it reminds them too much of the event.

K: Cause I read that the connection between the facades of the WTC and this pavilion, that you try to design it not so obvious so you can pull your own kind of connections in-between, and it's interesting because in the "styringsgruppe rapport" for the 22nd of July Memorial they say it's very important not only to remember but to be reminded. So it seems like a very clear intention that you remind the whole city picture constantly, also considering the slottparken site, of what happened.

C: The fact is that when you're in this location it is impossible, or very very difficult to be there and not have some aspect of your psyche aware of what happened there, even 50 years in the future. I mean there is a spot around the corner here where the Titanic passengers were

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brought to, the ones who survived. They were picked up by rescue boats and taken to lower Manhattan so there's a memorial there. And actually just on the other side of that wall, literally, is the main administrator room for the white star, so when the Titanic was struck by the iceberg the message was first sent to this room directly on the other side of that wall. And people crowded out here cause these were all boat lines, this is the canard and the white star. And so, when I was there I was thinking its 100 years ago, and I felt that when I was there, imagining all of this. I think that a hundred years from now, while you'll feel it a lot less, it will still be some part of your psychology of that place, so to pretend it was not there at all would also be wrong. But it wasn't our role to make it the primary focus of your experience, the memorial pools do that. And the skyscrapers that are built around the memorial, they don't have any connection what so ever and if you see them from any direction you would not think immediately about the WTC site in particular. Physically they have no connection. Our kind of sits in between so some of the time it doesn't and some of the time it does. And there are those people that don't want to be reminded at all or just want the thing to be very very beautiful and I appreciate that, and I think that our building at times can be very beautiful, but I think that at times its more aggressive and suggestive and some people simply don't like that and those are the people that have spoken out negatively about the project. But you know, I believe we made the right choice, a kind of a connector between the past and the future. It is the present, the present isn't always

beautiful.

K: That's the impression we got from the interviews as well. Cause some people say the pools can be morbid cause I don't think they necessarily think about the foundation but of like a tomb, or a grave.

C: Yeah,

K: And then you see al of these buildings arising and your building is really like a connection, so it becomes... I think its easier to relate to, that building, for some reason.

C: Well you know, the problem I have is that people are judging the site and its constructions at least five to ten years before its going to be finished, and I also find a problem with the fact that the building was designed to work with the surrounding landscape which is not yet mature and its hard to really judge the site for quite some time. And that's interesting to me because I think that things moved too quickly after the tragedies, people worked to quickly to start everything and everyone was complaining sort of that it was going to quickly at times, and then they complained that it went too slow. ...Sense of time is extremely challenged in this kind of context. And I think that's the same is true in Oslo in Norway, where one is always questioning what the right timing is.

K: Because there's is a thirst, you know, for having something. I remember, I think it was just a year ago, this artist created this statue in stone with a hollowed out person in the middle and he sold it to about 27 municipalities and this anonymous guy donated all of these statues and it was really about getting something there quick. There was no process where one would

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consider what would go into public space or anything like that, it was just “we need to do something right now”, that seemed to be the attitude. Later it’s been very criticized.

C: yeah, I think it’s important to do something right away, I just don’t know why it has to be made of stone and permanent. I mean, you could do something right away that needs tending to, maybe a living thing or something that has to be worked with over time.

K: So you must have got a lot of criticism and reactions through the whole process, and I am really curious especially about the families of the victims and the survivors.

C: well, criticism actually was fairly limited from the people we interacted directly with. So family members, the clients, the city, I would say majority of the time there was no criticism, in fact people enjoyed what we were doing, they understood our discussions. So we didn’t really have a lot of push back, there were a couple of people but I would say it was relatively small. For example the city council meeting here which was filmed in the Norwegian television show, that’s a council of nine people, and only one of the nine was negative, that was the only one that they showed in the film. So you might get the impression that it was worse than it really was, in fact everyone was very supportive of our work. The family members said that they liked the architecture and they liked the design. They had a problem with the programming of the building, that was their main issue. So the original building didn’t have a museum dedicated to the tragedies on the site, whereas it was more oriented towards art and culture, the

original museum. And they didn’t like that, so that was their negative stand, and it really didn’t have anything to do with us, in fact when they talked to us they were always very supportive. The negative criticism we got, and the negative pressure came from outside the groups that we dealt with directly. They tend to be academics, or architects and designers that felt that the site was too politically charged. So there were large numbers of architects and professionals who felt that cause we were designing it at the WTC site we were arms of the political administration of the time, which was a republican and conservative administration which was under 2nd George Bush, so we were portrayed as some sort of mouthpiece for that administration cause we were working down there and also we were portrayed as people who were too friendly to the conservative forces that were guiding the public opinion at the time, that we were architects who were only interested in the job, we set aside our political beliefs. There were people who felt that anybody who would be working at the WTC site would be weak or not having a solid architectural foundation because we would be easily manipulated, and the only reason we were there as apposed to many other big named architects is because we are easier to push around than other architects. So those were the negative criticisms, and they literally did not come from anyone we worked with directly, it came from people who weren’t a part of the process, who didn’t understand fully what was happening here, who had their own agendas in my opinion of what should happen here but somehow felt left out or felt set aside by what

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happened. I don't think the process was good here, I don't think there was carried out well, there was too much secrecy, and meeting behind veils and smoky rooms sort of thing, it was a lot of that happening, so it was enough transparency. I don't believe the transparency challenge came from a deep seeded belief that we should be secretive or the people should be secretive, I think it was more a sense of fear. Everyone was so afraid that they would do the wrong thing or that the wrong message would get out, and in NYC the smallest little spark can become an explosion in an instant, so everyone was afraid that all these people that were out there being extremely negative, who were very far-out of the process, who were pushing their own agendas would take information and use it for their own purposes, so people were afraid of that. I was very much against that process, I always said that the more open you are, the more transparent you are, no matter what you have to say, the smoother the process will be. Even if it creates bombshells that go off along the way. If you are committed to your own system of beliefs, then you will survive. If your beliefs are wrong, or you are not committed to them you'll get kicked to the side and you deserve to be I suppose, when there are other people that have more commitment than you do. So I don't know if there's any way to have solved that, I think more courageous leadership, people who understand that they are not actually there to finish the job, they are actually there to carry out something, and I think everyone here was so focused on finishing that anything could get done to finish. And I think that that's the wrong attitude

also.

K: So you cope with all this criticism, did you talk about it or...?

C: Yeah, we even had it internally, there were people inside the office who were also questioning why we would want to be here doing this, because it is a very very high risk project it could undermine your standing in the professional world, so how did we deal with that. I suppose just out of sheer desire to want to do something positive and try to be as open and as sensitive as you possibly can. I don't know if there is any real coping.

K: There's been a lot of debate, especially in Norway about architects not being able to translate their language in to the language of the people...

C: Yes, it's a big problem.

K: We were thinking in the process of designing something so important that if you have an open process people would interfere a lot, but then the positive is that people could at least try to understand architecture, feel like they understand it.

C: My personal opinion is that architects have been going through a transitional period, where in the past quarter century, maybe more, maybe 50 years, since the end of WW2. After WW2 there was a kind of a push by engineering to rebuild after the war, there was an enormous need for housing, places were bombed down so... in large parts of Europe. There was so much so architects alone couldn't really rebuild quick enough. Even in Scandinavia there was challenge to how to rebuild train lines and go on, cities that were bombed or other places

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during the time that Germans left. So the engineers took over a lot of power from the architects. Then that slowed down and the architect started to gain some momentum and there was some great works done ten years after the war, but a lot of these works were extremely heroic and sometimes not always built to the quality that they should have been because the architect sort of lost touch with technical skills. So slowly in that period, until the 80's the architects lost power again to project managers and client organizations who said we like you but don't get too out of control because we don't trust architects. So what the architects did when they lost control again is that they started to build their own world of values and importance. Make their own language, make their own systems of development, sort of become self important and they developed their own journals and made a situation so whatever they did no one else could understand, the architect were the only ones who could control this kind of value in society. They had built that attitude for at least 25 years. I think some architects are recognizing that it is a problem and trying to relearn how to speak with people, how to converse and be empathetic with larger groups of society. How to understand your role in a society that diminishes control. And I always joke cause I say that architects generally are liberal thinkers, not all, but many architects think of them selves as liberal in society, left leaning social thinkers, but if you walk in to their office they're the most right wing conservative places you'll ever walk in to, more right winged than any political party you know. I'm sure if you walked in to the right winged

Christian party they'll be far more democratic than an architects office.

K: I even feel like that in our drawing studio.

C: So we have built up organizations where we give even more power to a few individuals internally and externally. These kinds of events force architects to step outside of that and its very challenging for many architects. That's why, as I said earlier, came from academic circles that power that architects have, that control that architects have is getting diminished because it is getting distributed amongst larger groups of people. How to carry on? I firmly believe that it is important in architecture. I firmly believe that architects have to understand how to connect to larger groups of people and still do interesting work.

K: We've been doing a lot of studies on phenomenology because we feel like that's the connection we draw between emotion and design, if we'd manage to master it anyway.. And also studies on psychology and seeing what emotions one goes through after catastrophe or trauma and what needs the people have afterwards. Did you do that kind of user groups analysis and divide it in to different emotions, you know like we need to display the notion of hope?

C: Not an extensive rigid analysis like you mention, there was no time to do any, in any case you can't do analysis in real time because you cant say what's going to happen in two weeks from now, and by the time two weeks from now comes along you've already changed your insight, the frame of reference so its really hard to do that analysis while you're working. It's easier to do it like you're doing

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it now. Lets just say that September 11 never occurred, the only terrible disaster that happened was in Oslo and you had to understand it. You know, it's a different kind of situation. While there have been terrible tragedies in the world, more so even than September 11 tragedy. This one was unique in terms of how it occurred in relationship to the media. And so on. But I can say we had a lot of talks, internal discussion with friends and people about what was important, and that didn't come right away. We looked at defining the present. So the general talk around the table was how do we **find something that relates to commonality**, how do we find something that connects people rather than divides and what sorts of context are we really trying to work in? So we had a lot of discussions. We talked a lot before we started to draw.

K: When we were walking there the other day by the north pool there's a lot of wind, and when you walk behind it you get water splashed in you face. We were almost alone at the memorial because it was about to close. And it was really a powerful experience, you get touched from something below. And when we entered another day when it was very sunny, from your building there was a line..

C: spark?!

K: yes a spark! It really is about, also the blinding part of it would not show what's behind it, and the reflection is about hope, and the trees about the growth. And I was wondering how much of this is done consciously, or is it more like a canvas, like it can happen?

C: no no, well, it's a little of both. Consciously we did develop the folds and the reflections to change with the atmosphere as time progressed, and that was always the issue. However that being said, we did not calculate, and couldn't imagine, how many changes in the context the building would provide. I'm looking for a picture (on his phone), we were there very early in the morning, and we were standing looking at the building. And suddenly a reflection off another building, it wasn't even that direct sunlight. It was the sunlight hitting one building, bouncing off to our building and creating another reflection so it was a second generation reflection and it happened almost in an instant and it went away nearly as fast as it came. It cut across the shadows of the trees; it completely changed the character of the place. But the trees shadows were going from east to west because it was early in the morning, but the light from our building was going from north to south cutting directly across the shadows and it was beautiful. If you stand there long enough you see these were not predicable. With that being said, **YOU shouldn't have to predict everything I don't think**. You have to be understanding of the consequences, but knowing every single quality of natural light as it's occurring would be a mistake. When you work with sculpture, or even two dimensional art; painting and so forth, you're in control of the medium. But once the medium has been provided, then it becomes a partner with its environment around it and you cant always control that.

K: There's been articles about memorials being almost

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condescending because its like “here we created a space where you’re supposed to feel empathy, and here you supposed to feel fear, or remember or supposed to learn”. Its almost provocative because it feels like you’re directed through something.

C: Yes, it’s an absolute valid comment and 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, its hard to really make a memorial that opens the mind. That being said, there are extremely powerful memorials I’ve been to where I am very glad that they were made. In the US obviously there is the Vietnam memorial, but I would also say that there is sometimes hard for me to go to such a memorial and understand why I am being moved, because I am being very moved there. But in my particular case; My father was in the US army, he was a medical nurse and hospital coordinator in Vietnam. So when I was very small I had a direct connection to the war because every Sunday they would list all the names of the dead at the local food store and you have to scurry down because you’d never know. The newspapers got the names of the people who died before the military would ever notify you. So before you get the call, or someone shows up at your door, the newspaper would have it posted. You’d run down and look through the list and hope to God your fathers name wouldn’t be there and then you’d go home and wait for the next week and you know there was a lot of people dying in that war, it was a terrible war. So you know when

I went there I always break down because I remember that. I still think it’s a good piece of architecture, but I wonder how I would feel about it if I didn’t have that direct connection. So its sometimes hard to judge. I have been to the Lincoln memorial, that memorial I like, again it’s about a person and their life, and not about an event or tragedy, although he had a tragic life. When I was in Germany I remember going to the opera in by the war, and they didn’t sort of rebuild, and I remember as a child looking at this blown out hulk and it didn’t have signs or anything on it, it was just left. That was a pretty powerful memorial. You know, should it have been there, would Darmstadt be a better city if it didn’t leave a hole in the middle of the city? That much. I think the city grew anyway memorial is a challenge, like any social spaces. I always complaint when cities try to create social space that has a single use, like an amfi theatre, in an urban context always seems lonely. Its great when they’re having a show, but having a show is maybe 8 hours of a year, but the rest of the year it just sits there lonely and waiting for something to happen. A memorial can be like that, they’re sort of too focused on one idea which is why I think that the master plan of this memorial included so many other activities that its not solely providing a memorial, its providing a number of other activates. I personally preferred our building when it housed an art museum and a museum for politics and human rights, to me I liked that mix. That’s why we came. In a way there was a moment when we thought we should leave, on the other hand we felt that it was important tat a cultural institution would be imbedded in the memorial,

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and while I'm not necessarily I'm not excited about the fact that it is a museum dedicated to the tragedies, although I understand its value and importance. I do believe that in time museums function will change, it will be less focused on and while it continues to provide information about those events, it will also be more open for the community activity, community life, people will become more comfortable there and we will have made a building that has a auditorium and place for relaxation that wouldn't be there otherwise. And that's why I guess we stayed with it.

K: When you talk about memorials, the ones that you seem more closely connected to are the ones that are personal to you, and I think yesterday I had an interview with someone at ground zero. And he said "its very fancy and its very big, and its part of history but you know what I was in Brooklyn a few days ago and I saw this bike that was painted in white and chained to a tree and I could see that person and it was powerful to me that it almost brought me to tears. But here the numbers are so big that you are a name".

C: I cant remember who said that but they said that **one person that dies is a tragedy, and when a million people die they're statistics.** That tends to be the case. I agree and I suppose if maybe if your interest is what I would have done it I would have preferred something living, alive, not something fixed in any way. I mean the pools despite their dynamism because water is very dynamic, they're static and theoretically supposed to be like that from now until eternity. I would have preferred a park with trees and more living things.

There are trees there, but they're very rigid, I don't consider it a park, I consider it a memorial park which is what it is. It memorializes something in a very static way. So I would have preferred a more organic, softer place, that didn't, as you say, announce exactly all the names. And maybe as you move through the park you discover names in places that you wouldn't expect, and in that sense you would bring the significance of each of those individuals more to life instead of having them in these long list. So it would have been more like a secret garden kind of. That I would have liked more, and of course the plants would have changed over time and it wouldn't be a very powerful symbol. It wouldn't be symbolic and architectonic. **I think architecture could have had a more powerful role in the development of a memorial.** When I go to places like Gettysburg, where so many people died, I prefer to walk across the landscape and feel things, rather than read signs and look at names.

K: We've been to Auschwitz, and there are a lot of names you know and you feel like you're on the set of a movie. There is this one room where they have a lot of hair that's from the Jews. And there are these two little blonde pigtailed, and that kind of personal representation is when we both felt something.

C: You'll get that eventually when this site opens, you'll find that in the museum. There's a number of very moving artefacts. There's one thing that's very challenging emotionally which I've seen a several times and usually I get a little weak kneed... there's a giant ball of concrete, about 2 meters high and 3 meters long, a huge ball of

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concrete. And as you approach it you don't think anything about it, its just a chunk of concrete like at a construction site. But the closer you get to it the more you see that this isn't just concrete, its filled with details of things. What it is is seven floors of the building which collapsed on top of each other under so much pressure that everything, all seven floors are compressed in to this ball. Everything that was on those floors, desks, chairs, people, whatever that was in those floors is smashed so on things sticking out like a piece of paper, or a plumbing pipe or a piece of chair. Its just filled with everything that existed smashed in to this mass. It happened so quickly that the things that stick out that weren't smashed are in perfect condition. Like a copper pipe that is just perfect and once it meets the concrete it's smashed in to nothing. You see that and you feel the enormous power and the enormity of the tragedy and its very hard to escape. And there are other things like the bikes for example, its funny you should mention that, one of the most moving artefacts for me is there were a set of bicycles that were locked up outside the building and after the rescue effort there were a few of these bikes and "you can come and get your bike now" and nobody came to get them which implies that they didn't live, or they didn't want they bike. That somebody rode their bike to work and it just sat there and a couple of them were all smashed up. So when you see those bikes I have the same feeling as when you see the white bike tied to the tree, you immediate sense that there's a real person connected here. So that's still not finished, so again its difficult to judge the site until everything is there and in its place.

K: That's why the interview is more about the intention rather than the effect. In Oklahoma it's interesting to know how it is used today compared to how when it was just built. How people feel using it.

C: See I'd be interested to hear how you feel about that memorial because it took the proposition of the bike persons thing, there are individual chairs and theoretically each of those chairs are supposed to make you think more powerfully about that individual. I find that all of these memorials, because they are politically sensitive, the main challenge is that you're not able to interact with things directly. At least the last time I was in Oklahoma they have little chains along the sidewalk so you cant walk up to the chairs, you cant walk on the grass, there are people there to secure the area. So there's always a segregation. So if you took that same white bicycle that was tied to a telephone pole, and put a chain around it and a garden next to it I bet the guy wouldn't have the same feeling. So a lot of it has to do with programming, sometimes even more than it does the physical object itself. And that is something that people gravely overlook in these sites is how will they actually be managed on a day to day basis. What are the actual things that people will have to interact with that is separate to the architecture and the landscape and all of that. Nobody talks about that.

K: In terms of politics and religion, of course its involved in this memorial, and almost even more so in Oslo because the attack on a political party. But one tries to avoid it it seems, so neutral, and I was wondering how you went about that?

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C: Well it's really unusual, when the first client had to leave the art museum there was no function for the building and everyone asked me what I think should be in the building and my reaction was, you really want to make a political statement, not only to the rest of the world but to yourselves; fill it with children and young people. Make it in to a youth centre that's managed and organized by young people, high school teenagers. These kinds of things. A: It suggest a certain degree of courage to place young people in the heart of such a tragic condition. B; It releases the future to people who actually will be involved in it, and C: It shows respect to the broadest range of individuals. Because if you think about these things, I'm not talking about Oslo, they tend to be made for adults by adults. Rarely are there young people involved and we always think "Oh we have to shield them from this". Now that being said, and the events in Oslo had not occurred yet, when I said that. Later this occurred and it was ALL related to young people. The tragedy was 90% related to people of a young age, and so politically that thinking that I had doesn't exactly translate to a site that is so closely connected to youth. But I do believe you need to have a feeling of what you think is correct politically, yes, and I think it should be a part of the site. While you may not recognize it yet, because again you can't really judge the site yet, it's not finished, but when it's finished it wont be the security check point that you have to go through. Now I wish it weren't there, its only there because it's a construction site. And the site is not fully complete in terms of its security control which will be hidden. So

when its finished you can walk in from any direction on any side and there wont be any guards, or any police. Its going to be more "natural". The cameras, there are going to be many security cameras, are integrated in to things so you cant see them, there aren't fences or walls around the edge to keep you from walking in. All of the pedestrian control is made by vegetation that is lower than your knee so you could theoretically walk over if you wanted to but sensible people will walk around it. So the theory anyway is that when people do walk across it, they are seen as a challenge so you can question why they're there. So that's a political stand to **keep it open and democratic**, which people don't recognize today because it's not open and democratic at all. Even when you stand on the grass people come over and ask you why you're standing on the grass, at least the theory is, the way its designed, and I'm hopeful that when its done all that goes away.

K: I was saying to her its almost like they've done it on purpose cause I'm so stressed out at the security check,

C: I know, its horrifying...

K: And then the notion of being so peaceful afterwards. It really emphasizes that "Wow this is so peaceful, so quiet and so nice to think and not be pushed around"

C: Well in the future as I say you'll be able to go directly on to the site. And that took a lot of fighting. I mean there were groups that came in that wanted to surround the entire building with a wall, with only 2 entrances in the corner and you would have to go through magnetometer like in the airport to get in. Then there were people who

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wanted to have it completely surrounded with an enclosed tube you'd have to walk through that was the only place you could walk and be checked by magnetometer, that way if something blew up the tube would contain it or some bullshit like that. That pressure was there, so there is a political viewpoint of openness to the site, it's just that you can't get it yet cause its not finished.

K: Cause that would be emphasizing the negative thing that came out of September 11th.

C: Yes, and you can imagine that was a huge part of the discussion around the design. Nobody wanted that.

You need to have a feeling for what you stand up for, lets hope that what you believe in has a nonviolent way of expressing itself.

K: I think that's it, thank you so much. It was really helpful. You're like a book when you're talking.

C: I mean I was on a plane; I was actually flying from Oslo to the US on September 11th. To Texas from Oslo, stopped in London to change planes, then the plane was going to change at JFK and then I was going to go on to Texas so as we were flying in so it was like 9 o'clock in the morning arrival time so I was actually in an air plane flying over long island, well I was in the air when the first plane hit but we were over the Atlantic, and by the time we got over Long Island the plane was already being diverted after the first plane hit. And as we were being diverted, out the window, the second plane hit. I saw the smoke in the distance, but we had no idea what happened. So we went to Canada and were in Canada for several days waiting news and trying to determine what would happen and eventually I

flew back to Oslo from Canada, which was very unusual.

K: Everyone remembers where they were when it happened, but your story is very unique.

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Susan Walton

Susan Walton is a survivor from the Oklahoma City bombing

Well, I'm probably one of the most fortunate people to have walked out of the building alive because I have no memory of that day. Over the years, in meeting some of the survivors and family members, the memories of what they saw I think has been more paralyzing than my injuries. Even though I was critically injured, I had a sculp fracture, nerve damage behind both eyes, my nose was broken, my jaw was fractured in six places, I lost six teeth, I had a ruptured spleen and both legs were crushed from the knees down. Well when they brought me out of the building... I kind of put his story together after talking to the rescue workers, my doctors and people who helped me through that time, because of the fact that I don't have a memory. But they tell me that they got me out of the building early on, they took me around to triage, the doctor who helped me there said he broke all rules of triage to even mess with me, that's how far gone I was. And he said he had the time and equipment to intubate me, so that's what he did and failed. The second time he said "I closed my eyes, and stuck my finger down your throat and the tube went in". So the last time he saw me, they were loading me in to the ambulance and he said "I didn't think you'd make it, and if you did I didn't think you'd keep your left foot". But I still have both legs, and if you're familiar with anatomy; my talus bone, the bone in your foot that makes it go up and down, broke in to three pieces and fell out, so they didn't even try to replace it so they got an



orthopaedic surgeon and used pins and wires they put my legs back together. There was a bolt that had to be turned every six hours to pull the bone down to the ankle area, so that way my legs are the same length so I can walk pretty well. So it was quite a process, I was in the hospital for five weeks, and in rehab for three, and then I could go home, and then there was just about five years of recovery; physical therapy multiple times a week, and different things. But they put me back together pretty well (giggles). So I have implants and I tell people, "My implants are held together by 24karat gold spikes, my teeth have better jewellery than I do!". But, like I said, it's been a long process. I was a Jane Doe for about ten hours that day so my family was out searching for me, it was very dramatic for them,

but finally they found me and my husband loves to tell the story; he said "I came in to the hospital and my head was all swollen and I looked a mess," but he said "I knew it was you because I sat down and I said – sweetheart, we're here, and you smiled, and I knew it was you because of the wrinkle by your eyes". And I said "that's what every woman wants to hear". She has these laugh lines.

K: Finally they were useful you know...

S: That's a good point!

Well one thing is, since I went in as a Jane Doe, I had been taking interpreting for the deaf and that was kind of how I was able to communicate to them who I was by signing my name. And I say no matter how old we are, when we're sick we want our mamas, I gave them my mothers home number instead of my home phone. But they said that's a good thing cause my husband was out looking for me. Pretty smart on my part even though I didn't know what I was doing. That's kind of my story, from early on. As part of the memorial process, the one thing that I am thankful for here is that they included everybody in this memorial process.

Those who lost their lives, those who survived and those changed forever

and I think it touched a lot of people all over the world when this happened. How old were you when, 3 or 4?

K: I was 8, so thank you!

S: Do you remember hearing about it at all?

K: I don't know if I remember when it happened, but I've always known about it. So when it happened in Oslo, the parallel was very strong.

S: Yeah, just one crazy man.

K: He was inspired by McVeigh as well. Same kind of bomb, same kind of building. The shooting is different though.

S: Yes, that's... I try to encourage people and say that the pen is mightier than the sword. If you're not happy with things, write your congressman or the newspaper or something. Anything but go out and take out their lives, it's just not a good thing.

K: But you must have known a lot of people who lost their lives as well, so were you also grieving?

S: Well, I didn't work in the building; I was a customer in the credit union. So the people that I did business with regularly I grieved for them. And I knew one of the men on the first floor and went back in to help people, Michael Loudenslager. He lost his life. Kind of after the fact but... And he was a good friend. Early on when all the funerals and things were happening I was kind of out of it. I was going through multiple surgeries every two or three days and they were keeping me sedated. I went in, and I didn't even... I say five day and I'm not even sure how long it was time wise, but that's what it seemed like to me at the time. I didn't know a thing; it was kind of a crazy time.

H: Do you find help in coming to the memorial?

S: I do.

H: Do you come here often?

S: I'm on the committee, and my husband's in the finance committee so we come to every anniversary and then I come whenever I can and asked to come. I like to talk to the school kids and tell them my story. I think they say if we forget our history we're doomed to repeat it. So I

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try to tell the story. And too because I have no memory of that day it is not as painful for me. Sometimes it is for other who have the memory to talk about it. I have a friend, we've become friends, I didn't know her at the time. But she came out of the building, she wasn't harmed or injured at all but she remembers seeing all the horrible sites, the dead bodies and different things and I think she was probably for years more paralyzed by it than I was so. That's why I feel very fortunate and I'm willing to talk about it. At least what I know. I did get to testify at both the McVeigh trials and the Nichols trial because of the injuries on my legs looked very painful. If you've ever seen anyone with external fixators on their legs, its drilled so you just know how painful it is. Well it looks that way. After time it doesn't hurt too much I was kind of there for show and tell because the jury could actually see that I had been in pain for years because of what happened so. The part of the trial was the part where they tried to prove that they deserved the ultimate penalty. I felt like he kind of gave me a nod, that he knew that I was looking at him. I was struck by his youth. How someone so young could be driven to this?

I take great comfort in that old tree out there, that's my tree, that's the survivor-tree. They've really brought it back, I mean if you would have seen it before. Where this tree is, there was an old parking lot, old bumpy gravel parking lot. And the tree was out there in the corner and you often wondered how it survived, because of no care, and it was kind of scraggily. But they have brought it back after the bombing and it beautiful. I relate to that tree, it's kind of

the way I feel about myself.

K: At what times do you feel like using the memorial? Do you sometimes feel an urge to go see it?

S: Well, It's comforting to know that it is here, and I urge people to come. And I, you know, when I'm downtown in the area I always look at it and I think "Oh great, there's people here enjoying it and learning" and that pleases me. I don't always stop. When were here for meetings and stuff its good to know that it is here and the people on this staff are just such amazing people,, they take such good care of it. So I'm very grateful to them for that.

K: What do you think of the design?

S: Well, I don't think they could have picked a better one. It has a part that honors everyone. I guess you've seen it at night, its beautiful. And my name is on the wall over there. The people who lost their lives have their area, the people who survived have their area and the rescue workers have their area and we have the pool for reflections of hope. So I hope that's what people take away from this is that we can overcome. Being an "Okie" were pretty proud of that when it happened the rescue workers came from all over the country and they were so taken care of. Now it's the Oklahoma standard.

H: How would you describe the atmosphere at the memorial, at the different elements of design?

S: Well I think the word is surreal, its beautiful and comforting. As far as I know most people show it the respect that it deserves. It's holy ground now.

H: What emotions do you experience when visiting?

S: It depends on when we are in the year. The closer we

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get to April the more worries and anxiety that we kind of have maybe. After its over its kind of a relief for a while. It's probably different for everyone. I think probably there's sadness at that time of year, a concern that we all go through.

H: Has anything stood out to you when visiting the memorial?

S: Well it's been interesting, and maybe more when the memorial was new, there would be people from all the country to be with us on that day. I think its, although it causes a lot of trouble for everybody with blockades and stuff because of the president being with us on that day. I'm a member of a group that we call 4:19 outreach, it's a group of mainly survivors, we do have a first responder. We would love to have more people on our group. We try to reach out and support other areas that have been touched by terrorism. In fact we have a group that we bring down every year from NYC, then we try to go up there and support them because you can empathetic, but we've experienced the same things. Sometimes people don't get it, they say its 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. The people that were lost were a part of our lives. The people; the things that affected us. You know I'll never be 100% again, I'm not in a bad place but over the years there are things that I've missed out on because of this. You know I couldn't stand or walk. I was having grandchildren born

and when you cant hold them and love them and carry them around, or get on the floor and crawl around with them. You know it...you have to be grateful for the things that you can do. So I try to always look at the positive, and very seldom at the negative. But there have been a few of those so.

K: Compared to when it was recently built, how do you use the memorial today?

S: It evolves, thanks to the leadership here. They always have new exhibits that you can come to. I think the first person segment of this is something that is very good for people to hear. Every now and then they'll have a survivor, rescue worker or family member come in and tell their stories to the people who come to visit and I think that's very important. And they're getting ready now to remodel some important pieces that weren't available before. They're going to put in a viewpoint for their chairs and the pool. And I think they'll even get McVeighs car to be a part of the exhibit. If it's a secret don't tell that! Its always in motion here, because the people and how they care for this museum. The care is amazing, Joanne, they reach out to the schools all over the country. I don't know if you'd have the chance to watch the tapestry? That was done on the one-year anniversary. Of course I was the star of the whole thing (laughs) along with a lot of other people. If you get a chance to watch it you should check it out. They just keep doing new things and keeping peoples interest. I think recently we had a millionth visitor. They always reach out to kids all over the country and from watching that video, sometimes I get letters from children who watched

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it. I try to respond to them. Its been quite a journey these past 17, almost 18 years I think.

K: Have you ever felt like not using the memorial, perhaps you felt exposed in your grief, or has it never been an obstacle?

S: For me its not, I know for other people, especially the first responders wont come here. I wish they would because it probably would help them because the structure and because it is such a quiet place that honors the lives of the people lost that day. When I was in the hospital there were two rescue workers looking for people who had lived because it was so much death that day. I think they'd feel differently if they saw it.

H: What does this memorial mean to you?

S: *It's a place that I can come to remember* those that were lost and especially when I'm with here with my groups of friends that were here with me its good to celebrate the lives that were saved and to be thankful to those that were willing to risk their own lives to help save us. When all the crowds are gone and you're sitting there you can kind of reflect on your own life and the water running and its very calming to hear the pool Just kind of sit there in silence for a while and reflect on the day and life. It just makes you thank God that he was here. There were people who said they saw angels that day, and I kind of believe it. You have to be thankful for the small things. I try to express to people when I try to motivate them, When something major happens, be happy with the small steps.

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Deb Ferrel-Lynn

Deb lost her cousin in the Oklahoma City Bombing.

Do you use the memorial often?

Not as much as in the past, but I've never missed a ceremony on April 19th. That's kind of become a family obligation. There are easier and sometimes they're difficult. The trick is to never predict how you're gonna react because you never know what you're gonna see or never know what you're gonna hear. I think it was last year or the year before some boys scouts had made some reeds that they wanted to put on the chairs, which was really a lovely gesture. And I was fine until they saluted my cousins chair, and then I kind of got very emotional. And then one year, a woman who was on my team in New York, she had lost her daughter in the bombing. And we kind of had a little bond anyway. It was the day that McVeigh was executed, she and I were both here at the memorial and the CNC wanted to interview me about that, and I was being interviewed during the execution process which was a really strange thing cause when they told me, ok, we've been.. we've been informed that the execution had begun. I was like "ump" -hitting me in the face. And so I finished that, and they said; "what are you gonna do now?" and I just said I have to sit by my cousins chair. And I'm walking back and I start hearing a recording of James Brown singing "America the Beautiful". And I look over at this chair, there's two women and one of them is wearing an american flag bandanna. And she is sitting sort of cross legged with her head in her hands and the other one was comforting her. Well, I had no idea who these people were,



but they had obviously lost somebody, they're sitting by a chair. And so, just on impulse... I went over and hugged her and started crying cause.. I'm kind of feeling it now actually.. And my sister calls me from Dallas and says that you're on the front page of the Dallas Morning News. I said why. She goes, just go get a copy, and there is the picture of Constance Favorite and I, at the chair hugging each other. And she and I turned out to be the last team that went to New York City, together. I learned a lot about her. She's a really gracious lady, um, neat neat girl. And so, you know these bonds kind of form in very unusual ways. So you just never know what's gonna happen. So at an anniversary a couple of years ago, -she's from Louisiana, so she doesn't come to everyone of them. She was here, with

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her daughter's family. And they all had t-shirts and they all had a picture on the t-shirt and I just saw her and we had a good cry together. So you know, one of the things I can offer is; *Don't assume how you know how you're gonna feel.* Cause, you'll either beat yourself up and go; Oh I should be over it by now and you're going you know, that's a process. And you're never gonna completely get over it because it's part of who you are. The trick is not to get over it, the trick is to learn how to put it in your life, as something you are now doing something about. Amy Petty which is a survivor said; "The bombing is part of my life, the bombing doesn't define my life, there's so much more into it". But I really think those of us that, -whether it was helping the memorial or doing something, make change, as a relation, as a result of the bombing. Or people who just said you know I don't have time, I have family. Whatever, people that walked out of there say; How has this changed me in a way that makes me wanna make some part of my life better and more constructive. I think those folks generally did better. -In terms of saying; Closure's not an issue, you never close the book on that. You just say, ok, it's a chapter. It's an important chapter, but it's not gonna decide for me what my life's been about and.. Yes, it's sad I mean. But that's key to this memorial. I'll tell you originally; People were like; *"I want the world to know how much this hurt"*. In fact for the first anniversary, -The original idea, presented by the mayor office, was to go to the convention centre and have a memorial service and we were all of the family, survivors and rescue workers at committee meeting that we met once a month. It's the only time I've been in the situation

that I said; "oh God, I have to go that meeting!" and "thank God I'm going to that meeting". Because it was therapy in a way to be with people that, you said something "nutty" like "I had this dream last night" someone said; "I had a dream too". You were among people that were not gonna judge you just on your reaction. I once heard someone say something terrible like "rob a bank". But it made you feel better. It was all about "I'm feeling painful, I'm having thoughts I've never thought of before". Why am I feeling this way?"

And so at this meeting we're told we're going to meet at



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the convention centre, and it's dead silence. I was just one part of this, and I remember barely raising my hand and said; "I'm sorry but my day starts at the bomb site! That's where I want to be at 9:02. It's there." And they said; How will we get everybody to the convention centre? "We'll walk!" I want people to see the human face of this and if we go back and see the march, the footage from the memorial to the convention centre; It's a sea of people. I worked for the Oklahoma City at the time so I knew fire, police and some other folks. And again this is one of those you can never predict how you will react. Because I'm walking down the street with my family, my husband is holding my hand and I look up and I see a fire unit standing here. And a lot of times we're walking people with applause. Just a quiet respectful applause. And I saw some firefighters I knew. And the next thing I knew I was just crying. It felt good to be with "my people". These are Oklahomans that I work with, people that I knew. It's Oklahomans that want's to pay their respects. Sometimes these things just happens.

Do you come here often?

I do come here for the memorial marathon that we do every year.

Do you use the memorial differently today than from when it was new?

I come here for meetings, I come here for the anniversaries, for the marathon. If we have people in town, every once now and then we have friends that come to town that

would like to see it, so we come down with them. I was here a lot more in the beginning. -I think because that was part of my healing, in lack of a better word. Now I don't come as often. It's not because I don't want to be here, but it's in a place right now that I'm coping with it.

What emotions did you go through then compared to today?

Well, If you've ever suffered a tragic loss, you got that pain, that sucking pain in your gut. I was downtown the day that the bombing occurred. I worked in the city centre which is a few blocks from here. And my office was in the basement. The bomb went off and I remember the walls crackling like they expanded, which is bizarre being underground. And I thought, my office was right under the stage of the civic centre and I thought one of the backdrops had fallen. I remember saying; "What the hell was that?" And then a coworker said; "They've bombed the courthouse!" My husband is an attorney, and he said he had court that morning. My immediate thought was "Oh my God!" Like everybody else I ran upstairs, and I see the smoke was further north than the County Court House, and I said; "The Federal Courthouse?" I went "Oh my god", I wonder if there's a drug trafficking trial or something. I tried calling my cousin. Because her office was directly north of that. No answer. And I noticed paper floating in the air. Some of them landed in front of me and I picked it up and it was a department of agriculture paper. Why would there be an apartment of agriculture paper at The Federal Courthouse? It didn't click. I wish now that I had

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picked up more papers, because it would have helped at that time. Then I went to my husbands office, he was alive. He asked me where was Susans office, and I said on the north side, because she had a window. His face goes white "the north side of the building is gone." "What do you mean?" "It's gone!" Then I saw the helicopter shots of the building, and I saw that if she was in her office there's no way she would have survived. It turned out later she was in an elevator on her way up to a training session on the ninth floor. Everyone that was on the training session survived. If she had gotten up to the training session she would have survived. We're joking about being late in our family, "late Ferrels". In my family we have a reputation for not arriving on time, but why did she have to be late that day. That day was weird. First of all we had no news about what was going on. An impact of terror is that people are terrified, and I was! I was afraid of getting in the car. What if they'd put a bomb in my car. It's suppose to scare the heck out of you. People were running down the streets. Looking around seeing glass, people. I saw a slender woman with blond hair, and I thought is that Susan? Those first days were just bizarre, but then we got it in our mind that she's not coming out. So I mean if I started crying it turned into weeping. I went to ceremonies where I would just start wailing almost, which is something I've never done before. I went and put a picture of susan on the fence in one of the early days. It was really important for us to see a human face, you know. I'll be honest with you, I can't remember a single face of the people whom lost their lives from what happened in your country, that's bad. I can tell

you names and faces from 9/11 cause I know their family members. We communicate with each other. But even if you don't remember names it was really important for us to remember what they looked like and connect a little. So I went to put the picture on the fence and it was of course a lot of people taking pictures. And I put it on the fence and stepped back saying a little prayer, and the next thing was on my knees just wailing. My husband came up to get me and I turned around and people just looking at me like "oh my God, this is what this looks like". So over time it's gotten a little easier to deal with it. It's been a long time. But things still happen, you know. You might be watching a documentary and they'll say something about Oklahoma City bombing, and I'm like "page back". I'm ok with where I am, but for a long time you just feel that again, that pain right here and you can't eat, you can't sleep, you can't take yourself away from the tv. You keep trying to make sense of it, and the more information, trying to get my arms around this. And then after a while it gets better. But you know, my cousins niece got married this past summer. She wasn't there. Her nice was an outstanding dancer. Susan was an outstanding dancer, and she never saw Rachel dance. Her only sibling Cindy was elected district judge last year. Susan couldn't be there celebrating that, so you just.. It's always there. We keep pictures of her around. I got her last christmas card, I always put it out. You do things like that to say ok, you're a part of this too, you're not here, but you're a part of it.

-When you talk about the understanding, -that you're trying to understand. It's interesting because we've had

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court like a year after and it's lasted for so many months. It was really about how the terrorist was mentally ill or not. Cause he confessed everything. And then we're all trying to understand, he must have been abused. It must have been something that happened to him. Nearly trying to victimise him cause we don't understand how anybody could do something like that.

-Maybe he was just a bad guy?

-That's what it turned out; that he was just a bad guy.

-When I went up to New York. One of the reasons for being there was not just the presence but it started throwing some things out. Am I going nut having these thoughts? This one woman says "I just don't understand how anyone could do this!" And I said, well it's been over fifty years since WW2, we still can't figure out how educated, cultured good Christian Germans could go slaughter millions of people. We still haven't figured that out. If I spend all my time trying to figure out Timothy McVeigh, how he could park a truck in front of the building and walk away from it. I'm more interested in helping people to have strength to deal with this kind of insensitive and different evil.

What do you think of the design of the memorial? How would you describe it?

I have to tell you, when I first looked at the displays and I saw the once that they'd picked, I didn't care for it. I know now why the once that appealed to me where the once that focused on the pain and grief. I grew to really like the design, the empty chair is very profound. One thing I found really interesting was that among us family and

survivors we looked at all the designs and the general response to this design was "they get it." Once I started looking at this design, I remember looking at Richard Williams whom survived the bombing, we both looked at it the same time, and at the same time we said "they get it". Which I thought is serendipity. Proof-positive, let me tell you how the memorial work: A couple of days after getting back from New York City, the memorial decided to do a special exhibit. They asked if I had something they could use, so I brought a couple of things over. When I went back to my car I noticed a car with New York plates. I went "Oh my gosh, what are the chances". So I thought I'm going to write this person a little note telling I just came back from New York and that I was so heartbroken about your city having to deal with this, but you're going to be ok. I hope coming here helped. And as I'm finishing composing this, the driver of the car pops up. A young woman, probably in her mid thirties. And I got out of my car and I said; "Miss can I talk to you?" And in true New York form, she backed away. You know: "Who are you and why are you talking to me?". You do that in Oklahoma. It's different, 8 000 000 people vs 650 000. So I said "No no, it's just that I just came back from New York, I was up there and told her a little about what happened. And said; "why are you here?" And she said; "I just had to come here". And I said: "Do you know someone?" she goes "no, I just had to come here". I said; "did you get to go to the museum?" And she said; " yes. I asked; "do you have family here?" "No". I said; "you mean you just came here?" "Yes, I packed up my car and came here". Ok, so she drives all the way from New York, takes

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a stop and drives all the way here. Spends 3 hours here. I said; "Now what are you going to do?" "I'm going to go home". I said; "did it help?" And she goes "I can't tell you how much it helped". And then we gave each other a big hug. I had an Oklahoma pin, I gave it to her, and I said; "you guys are going to be ok." Then she took off, and I thought, we did it! It's not just about us, but it's about anybody who comes here, from wherever. We want them to feel that this is the place to say "ok, I can do this". And that's what we hear again and again from people. How do you top that?

Everybody needs a shoulder, and we can be that shoulder now. It really matters, for you, and it matters to do it right and people are going to disagree. There were people who were upset that it wasn't more of a religious theme. We said, because it's federal property we can't. The catholic church across the street did a beautiful memorial. Jesus weeps, "beautiful memorial"! There's nothing wrong with anybody putting a religious symbol on the chairs. We have prayers at the anniversary, we've been invited.. When we have ceremonies, we have representatives from all fates. Because you know this is The United States. I feel really badly for the people of New York, because their moralization has been so fought with controversy. Our controversy was what we do with unidentified tissue, we can't bury it here, because then some fates in American tribes can not come here. Because of their religious beliefs. So we have a memorial out on the State Capital with some oak trees that were donated by the citizens of Iowa. It's 168, small ones for the children and large ones

for the adults. The man who came up with the idea died right before the trees were planted. But people from Iowa came here and donated them and it was a really beautiful ceremony.

In New York that's valuable property. It's a totally different thing. Much more bureaucracy. They went through the thing "well we don't wanna have the victims names up but put them down below, because we don't want to be defined by this". Some of the family members from New York were bitter about that. They said; "Why are you hiding my sons name, why are you hiding my husbands name?" And I said; "Fight for that! Because if you put those names underground it's like you bury them. So you fight and say no! Put them above ground, that's where they need to be!" You know if someone is just there for just a few minutes and they wanna go by and see those names, you put them there. And that's what they ended up doing. A coalition of families up there fought really hard and said "this is not about all people will be traumatized, I'm already traumatized. This is about "This was my loved one." People need to see those names. It's part of it. If you can't walk out of a memorial.. If I walk out of there and go "hey where do you wanna go for lunch" then I didn't get anything out of that. *So expect to feel bad, and that's ok.* It's something really wrong with you if you go a place where people were murdered and you don't walk out of there going "I feel a little uneasy, and that makes me sad".

How would you compare the visit to the memorial compared to the grave of Susan?

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Well, of course it's more personal and intimate. She was cremated, and she was buried in the town where she spent most of her childhood. And her family still lives there. It's been awhile since I went to the gravesite, Chandler. Mostly because 90% of the time I go there it's winter, -holiday gatherings and so. I just don't go out there. I know it's always there, but I can't go to Chandler without knowing as we're driving in that it's there. It is peaceful and a little unsettling. But you know it's home, it's nice to know she's home. And I know for a lot of the 9/11 families, they never got anything, there was nothing. Here we can relate to it. Her tombstone says "I will always celebrate life, the joy and the pain, the happiness and the pain, two sides of a point."

Do you use the memorial more frequently the grave?
More frequently just because of proximity challenge being just a few minutes from where I live. I have more opportunities to come here.

Have you ever felt like not using the memorial?
Oh, no! I've always felt that I could come here. Not every member of my family has. My father have a real hard time coming down here. He was a rescue pilot in Vietnam. In New York, a woman asked me if I'd ever thought about the reason for him not going to the memorial was that he couldn't rescue my cousin? And I thought "that makes sense". It helped me get the grip of it. But other members of my family has been kinda cold, but you go there when you feel like it.

Do you think they feel exposed, I'm always thinking about memorials if you feel like really grieving, is it like you don't care if you're crying, or do you feel like almost a tourist attraction?

I don't care. It's really bizarre, but sometimes, I think when you fall apart, you're almost a part of the memorial yourself. And what it shows other people is.. I mean, I'm not talking about.. I think that tells people it's ok for them to feel something. And secondly, that you would be so open, you know you go "oh I don't wanna cry". I mean that you would feel so comfortable and not worry about what people around you are thinking. If you're going to go to someplace like this, you never know what you're going to see. For a while there were people that would put American flags out. Various of families put American flags out on 4th of July, memorial day or other days of this nature.

I remember this man typical old guy from this part of the country, cowboy boots, hat, belt buckle. Stereotypical cowboy look. And he's probably in his seventies, and he's crying. And I said "are you gonna be ok?" And he goes; "I just.. I don't get it!" So when you see someone who's feeling comfortable enough to deal with their emotions, you know that's a good thing. And that's really what a memorial should do. It should let people deal with something that is so abnormal. You know I'm sure that man was fine, but he needed to get that of his chest. So that was the opportunity to do it with someone that could say; "it's going to be ok."

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One of the things that I would suggest, Oklahoma City solicited input from people. We had a survey done at the State Fair that people could complete. They talked to the family members and survivors. Because they really wanted people to embrace the memorial and see it as not an imposition. And still we have a hard time to get Oklahomans to come here. Because they just can't be here. Either they were in the downtown area, they lost someone or knew someone or it's still just very painful. Some people still don't understand why we do what we do. And they go "you need to get over it on and on and on... We are over it, but over it is not the right word. This is a significant amount of American history, it happened here. We are making sense out of senselessness of what we're doing. And maybe you're feeling pain which is why you're asking the rest of us to get over it. Or you're just a jerk. But you don't say that, but you may be just a jerk. You got bigger problems than what we do.

"What do we want this to be?" And that's what we decided; What do we want this to be? How do we deal with the crime in the memorial without glorifying the perpetrator? For a long time none of us could say McVeigh's name. We just couldn't say it. In the memorial making process, be really clear how you want to say what you wanna say. And realize there's going to be different things. I give you a little example; When we talked about the memorial and the prevention of terrorism. There were a group of us that were asked to participate in that. And the person that was leading us said; "can I propose reject violence for the purpose of change?" I said; "just a minute!

how would you describe the American Revolution? How would you describe the allied, concurring fascism? That was violence!" And to totally reject it is I think has to do with the services that people who were willing to put their lives on the line to stop something that only could be stopped by violence. I understood his idea, and we'd love it if we lived in a peaceful world and no one ever got hurt and no violence. But that's just not the human condition. One more thing; When we looked at the design drawings of the ones that were selected. I think one of the reasons Hans and Torrey were able to get it is they stopped looking at it as "I have to impress you with my skill." I think they looked at it as "we know we have the skill to do it, but I want to tell you I feel it.

OKLAHOMA

Justin

1: Justin from Kansas

2: Just because I was a kid when it happened and I still remember it and I thought it was neat to come by and see it. Been here once before.

3: I think it's neat, I like the reflecting pool, I've only been here once and it was quick so I wanted to come and spend more time here.

4: Humble I guess. Quiet.

5: 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.

6: Like I said the reflecting pool, I really liked that. That's what caught my attention the last time I was here.



OKLAHOMA

Paul Wenzl

1: Paul Wenzl from Oklahoma, student with the park service.

2: I'm very impressed. December 13th the year 2000 Time magazine awarded it top ten contemporary designs for memorials, and it still holds that today. It was over 624 entrants, an application process of all the United States and 23 countries. There was a board meeting, it came down to five. The Butzers out of the University of Texas were the winning couple. They actually went on to Harvard, and they were in Germany when they submitted their application and they were awarded the design. Again it was comprised of a board of the survivors and family members...So I thought it was pretty interesting.

3: Well if you take note the gates of time, they actually are double walled. So when you come in you don't come in exactly up a staircase, you gotta come in at a zig zag pace. That's to slow you down, that's to have your mind escape the "hussle and bussle" on the outside of the wall and prepare you for more or less the setting for when you come in through the park. So it's very nice.

4: Well, it's almost hard not to. Because it's a location where not only did we just loose 168 people, lives perished, we lost 19 children that day. 30 children became orphan that day, 219 children lost at least one parent. It's what I call the aftermath of the bombing. A lot of different angles people were affected.

5: Well, with the survivors wall, which is on the east end, there's over 600 names on that granite piece. Which that piece comes out of the actual lobby of the building. And it's the last standing piece of the building. But not only the survivors, but the survivors tree. And this orchid that has



symbolic features. Not just this orchid but the effort that everyone's shown, and when I say effort on everyone's part. The whole community showed how it came together and everyone has that same feeling today. When you come from Oklahoma City and you go out about the town you get that cohesiveness among the people, willing to help, everywhere you go in Oklahoma. And that message is passed every time a visitor comes through. I don't know if that answers you question... But the effort, I mean, the moral support all the way down to the children, there's a children's section that sits on the other side of the museum on the front, which as far as that moral support, everyone wanted to help, of course not everyone could. The moral support of the children was reflected on the tiles they had submitted in 1995 which is displayed. On each tile there's a message, and a symbol, it could be just a hand.

OKLAHOMA

Dale

1: Dale from Colorado, live in Oklahoma and been working here for 3 months.

2: it's really hard to describe in just a couple words but I think it's a fitting memorial. It shows they put a lot of thought in to it. If you know some of the history behind it then get input from several different kinds of people.

3: The chairs is really sombering because it actually gives you an idea of how many people were killed here. I see the empty chair and it's people who are no longer with us. The water, for me its more about the sound. The running water, that just...growing up in Colorado and the mountain streams has a calming effect. So I think it just fits together really well.

4: It's, you know, one that definitely brings sombre feelings is when I think about what happened. You know, a lot of people will mention the children but to me 168 people in total were killed. Each life is just as valuable, so it's quite sombre.

5: I wouldn't say one specific event. I would say what struck me the most; The first time I came here was I believe in 1998. The news just focused on the federal building, but coming to the memorial, and actual I was here before the memorial, and saw the collateral damage. It wasn't just the federal building...



OKLAHOMA

Glenn Miller

- 1: Glenn Miller from Ohio.
- 2: I wanted to see the memorial.
- 3: I think it's very nice and appropriate and that it's fitting for the cause that it is for.
- 4: Solemn, it's very sad.
- 5: Like I said it is sad, and I just feel sorry for the people who lost their lives.
- 6: I like the chair monuments that were set up, that's nice for the people who were killed.



OKLAHOMA

Devon McGrannahan

1: Devon McGrannahan from Sewanee, Tennessee

2: I was in town for a conference and we had time to come here and see the memorial, so we came over here.

3: I think it's pretty interesting, it seems like they have a small space to work with but they have done a pretty good job. Fitting it in to downtown would be too obstructive I guess, it's more quiet here.

4: It seems like it is pretty prone to reflection, and quiet. It's within a small space so it's still pretty open. I could see there being a lot of people here and still not having it feel very crowded. I think it's very open.

5: Hmm.. hasn't been too emotional, it was mostly just kind of reconstruct the way things were in my mind I guess. So it's more curiosity cause I was young when this happened and thinking of images in the media and stuff and try to orient myself with the way I saw the building and vehicles in the street. So it's more just trying to reconstruct all that while sitting here.

6: Ehm... quite honestly; the lawn. I don't know if they could get a different species of grass but the lawn looks kind of bad when it's all just dead, but I guess that's just February so...



OKLAHOMA

Jacob Bresman

1: Jacob Bresman, Kansas City

2: Actually I'm visiting someone in the hospital and just thought I'd swing by and see this.

3: I think it's great. For my first time being here it's just.. I don't know.. I like the whole layout. The brochure as well, it's easy to tell where everything was. It's very nice.

4: Solemn.. very solemn.

5: eh.. Had a little bit of sadness. Definitely.

6: Do you know, I think the chairs. Probably the one that she showed me, with the mother.. the pregnant mother. That one stood out the most.



OKLAHOMA

Dana Lengley

- 1: Dana Lengley from Festus Missouri
- 2: We were in texas visiting my son, and we wanted to stop and see this on the way home.
- 3: I think it's very beautiful. I like it, it's very nice.
- 4: We just got here... I guess it's... I don't know if you wanna use the word sombre. But respectful.
- 5: Yes! Sadness...
- 6: I guess the little chairs (teared up)



OKLAHOMA

Rhonda Bowman

- 1: Rhonda Bowman, I'm from Tulsa Oklahoma
- 2: Our friends are here from Missouri and we brought them here to see the memorial.
- 3: I think the design is wonderful. You get to see and feel, you know, what the building used to look like, or where it stood. And it shows, you know, the people that had to be subjected to this persons fury. So it's a beautiful design, the pool all the way down to the chairs is beautiful.
- 4: Calm, peaceful, serene.
- 5: It's sad to know this happened, but it's also good to know that you know can still move on.
- 6: Just the ehm, the chairs and reflecting pool. The chairs because at night you can tell that they float when they light up, and they'll look like angels floating in the air. So you can kind of see that those people are at peace, or hopefully they are at peace.



TRONDHEIM

TRONDHEIM

Wenche Vist

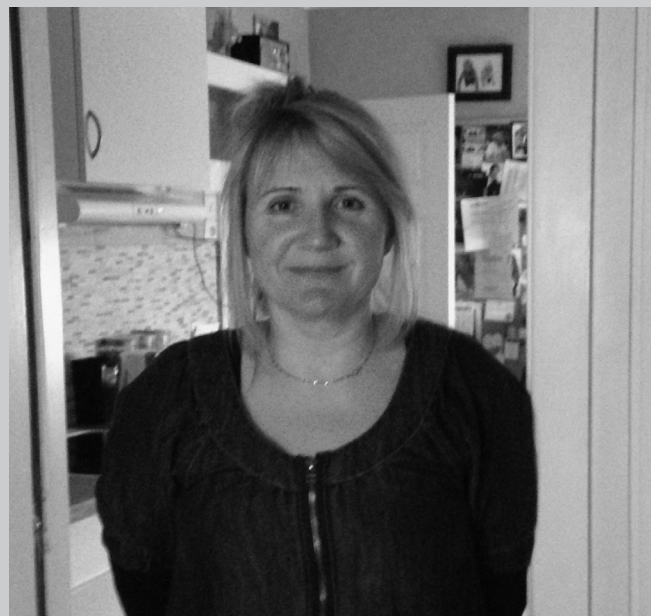
Wenche Vist er nestformann for støttegruppen etter 22 juli hendelsene avd. Sør Trøndelag. Sønnen hennes, Mats Monsen, var på Utøya 22 juli.

Hvordan forventer du å bruke minnesmerket? Ville være naturlig å besøke det. Ville være naturlig å oppsøke det tror jeg. Jeg vet ikke, jeg har vel ikke tenkt så mye på det egentlig. Jeg tror jo at det blir viktig å få opp da, viktigere enn her. Det er noe med geografi. Jeg tror det er viktig for ungdommen og, de kommer til å oppsøke der det skjedde. Jeg tenker at det må være en logisk beliggenhet og at det blir noe annet når det er her (Trondheim), det er jo på Utøya det skjedde. En venninne var på avdukingen på Levanger av en Wideberg statue. Det var en familie som mistet sønnen sin der og hun fortalte at hun følte at det var en begravelse nummer to og offentligheten liksom sto å kikket inn i det private.

I Oklahoma merket vi at mange brukte minnesmerket mer enn gravstedet fordi det var det siste hvilestedet til den de var glad i og satt pris på følelsene det stedet kunne bringe frem.

Noe av problematikken rundt nye Utøya er rundt når man skal tilbake og de nye planene for øya. Jeg tenker at Utøya er ikke noen gravplass, men jeg kan ikke sette meg inn i de som har mistet ungene sine, for jeg fikk jo hjem mine. Men jeg skjønner jo det at folk har vanskelig for å se for seg at den skal brukes igjen på det tidspunktet det var snakk om det og, kun ett år etterpå. Det er klart det er tidlig.

Vi har vært der to ganger, vi forventet en trykkende, skummel og trist energi. Men skjønnheten til øya overgår det. Vi var ved pumpehuset og alle disse stedene vi kjenner til det vonde som har skjedd og gått og sett gjemmestedene. Men det er jo en idyllisk plass, det er kjempefint der. Da tenker man og at man kanskje ikke



vil bygge et kjempestort minnesmerke på øya for det kan endre identiteten Utøya har. Det er derfor vi valgte Sørbråten, den har jo en visuell forbindelse, i stedet for å velge noe som er konstant tilstede på øya og la det prege alt som skjer på øya. En minnelund eller sten er nok riktigere da.

Nå har jeg en sønn som er veldig engasjert i AUF som mistet mange venner 22 juli, men de tenker jo det at *"selvfølgelig skal vi tilbake"*. Det er noe spesielt med ungdommer, det sier jo Dyregrov og, at ungdommer tåler det på en måte bedre enn voksne. Så da syns jeg det er tragisk hvis voksne skal legge seg opp i og har meninger om alt. La de få gjøre det de som har greie på det. Det er en del av terapien for ungdommen

TRONDHEIM

Wenche Vist

å komme tilbake til øya også. Ikke la den stå der som et skremselsmonument.

Det hadde jo vært en seiersdag den dagen man tok øya tilbake, det er nok en større bragd enn hva et minnesmerke kan utrette. Vi tenkte jo på å lage en bro ut dit som et minnesmerke men var redd det kunne både stjele identiteten til øya og gi et arrogant inntrykk om at man tror man fikser problemet.

Men sønnen din er fortsatt engasjert?

Ja han var veldig bestemt på at han skulle fortsette med politikken, nå sitter han i bystyret. Han er nok langt over gjennomsnittet engasjert. Han var klar på det at han måtte engasjere seg når han så hva det betydde. Så har han hatt veldig godt av det samholdet.

Snakker man mye seg imellom, de som var på Utøya, om det som skjedde tror du?

Jeg tror ikke de snakker så mye, men det er vel mer om det at man er sammen. Det er jo også en del av de som ikke var med i AUF og. Det er ikke en naturlig gruppe å samle egentlig, så nå har vi fått penger til å bruke på aktiviteter og gjøre ting sammen.

Er det noe spesielt du synes det burde være fokus på?

Angående budskap så må huske på at det var jo ikke alle på Utøya som var politisk engasjert. Mye bekjente eller kjærester av de som var der som ikke var opptatt av politikk. **Det handler mye om angrep på demokratiet og krenkelse av menneskeverdet.**

Det å tro at du kan ta livet av noen.

Ja for det er vel forskjell på å være politisk nøytralt og budskaps-nøytralt.

Ungdommen har masse gode innspill på ting, som ikke alltid voksne tenker på.

TRONDHEIM

Mats Monsen

Mats Monsen var på Utøya 22 juli.

Hvordan forventer du å bruke minnesmerket?

Ser for meg bruke det selvfølgelig, hvis jeg skulle dratt dit ville jeg ikke dratt alene. Mest sannsynlig sammen med kompisene jeg var der med. For det er jo på en måte noe man har opplevd sammen og noe man skal gå gjennom sammen og. Så hadde vært godt å gå dit sammen og.

Over tid, hvordan tror du at du kommer til å bruke minnesmerket?

Jeg tror bruken kommer til å gå ned, man har kanskje ikke alltid tiden til å være med på sånt, men det er jo rundt når vi har sommerleir vi drar ned dit, så jeg ser for meg at det blir naturlig at etter sommerleir så drar man ned og legger ned noen roser. Jeg kommer helt garantert til å dra dit noen gang, men vanskelig å si om det blir masse eller en gang i blant.

Er det noe spesielt du synes det burde være fokus på?

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. Det var det jo med de vi mistet og, det var jo kjempe-gode venner som vi hadde et sterkt samhold med. Så hvis det skulle vært et minnesmerket så er det det ordet jeg ville skrevet inn.



Hvilken sammenheng ser du for deg at du kunne besøkt et slikt minnesmerke?

Det er nok rundt når vi er på sommerleir, og på 22 juli. Så jeg tror liksom ikke at jeg hadde dratt dit på vinteren, det er kaldt og jævlig og liksom ikke det samme. Det var på sommeren det skjedde så...

Noe annet du har tenkt angående et minnesmerke?

Ellers så har jeg egentlig ikke tenkt så mye på det, jeg synes det er fint å få det. Jeg har sett minnesmerket i Hommelvika. *Folk kan komme dit å legge ned roser og ha en markering og det synes jeg er veldig fint.*

TRONDHEIM

Hanne Kvam Ødegaard

Hanne mistet sønnen sin, Haakon, på Utøya 22 Juli.

1. Hvordan forventer du at du skal bruke et minnesmerke? Sammen med noen? Alene, hvor ofte og i hvilken sammenheng ser du for deg at du kommer til å besøke minnesmerket?

Jeg tenker at når du sier at du har spurt flere og de sier at de ikke har tenkt på det, så tenker jeg at det er nettopp ett sånt type spørsmål det er vanskelig å forholde seg til for den som er direkte berørt. Det er jo noe med at vårt tap, vi har jo vårt sted, og det er jo på kirkegården. Men samtidig er det jo veldig viktig for oss at det blir ivarettatt, selvfølgelig, på nasjonalt og lokalt nivå. Jeg har jo både mistet en sønn og fått hjem en datter, så det er på en måte dobbelt der, så det er masse som jeg tenker at er viktig. Det med Utøya er jo en viktig plass, også fordi at dattera mi er jo 23 år og hun har vært der i mange år og hun er veldig opptatt av at det stedet skal bestå og at man har et minnested der. Nå er det vel snakk om et minnesmerke i Hole kommune på fastlandet og hvordan man skal gjøre det på Utøya med AUF. Hva tenker dere om det?

Vi har valgt å fokusere på fastlandet og det som er det nasjonale anliggende, det som er på Utøya føler vi er AUF's anliggende.

For oss også, plassen ved domkirka har betydning med tanke på at der ble det lagt ned blomster. Det er veldig god ting å kunne gå dit å se at andre bryr seg, at det er så mange som tenker på og legger ned blomster. Det er på en måte sentralt da. Gjennom et minnesmerke vise man veldig tydelig at vi skal ikke glemme det her, og hva det handler om. Det er jo også litt vanskelig, for i den situasjonen våres, vi får refleksjoner rundt at vi får så mye oppmerksomhet i forhold til andre som har mistet i andre situasjoner. Det er også en vanskelig sak å forholde seg



til kjenner jeg. Men jeg har jo kommet til det at jeg har lovt for dattera og sønnen min at jeg aldri skal glemme at Håkon ble jaget i døden. Og det er på en måte det som krever noe mer, et minnesmerke sånn sett.

Hva slags behov har du i et minnesmerke?

Det var jo snakk om det minnesmerke, Widerberg sitt, som de fleste kommunene i Norge har tatt i mot. Der var vi i kommunikasjon med Trondheim kommune. Trondheim kommune var veldig i tvil for de hadde ikke en plass klar og det var et spørsmål om "er det har hva vi vil ha", og der var vi veldig tydelige på at man ikke bare skulle si ja. Vi var veldig tydelige på det. Det er ikke slik at en by på størrelse med Trondheim må skynde seg å finne en plass. Jeg synes det er viktigere at man bruker tid. Og for oss så var det ikke viktig at det minnesmerke var på plass på årsdagen. Det er

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viktigere at man tar seg tid til å få en god plass og et godt minnesmerke som er riktig. Vi, mannen min og meg, har uttalt oss til Trondheim kommune og hva vi føler om dette. Det er et sårbart tema, men vi var klare på at man ikke må presse igjennom selv om det er en god tanke bak. Jeg var på avdukinga i Hommelvika, det var veldig flott det altså, men jeg tror Trondheim kommune setter pris på at vi tok oss tid.

Vi har også tenkt en del på dette og ser artikler hvor det har vært vanskeligheter i kjølvannet av at man forhaster den prosessen, spesielt med tanke på sted. Det er kanskje bedre om man følger de prosessene og systemet man vanligvis bruker når man skal plassere noe i det offentlige rom... At man ikke lar rastløsheten ta overhånd.

Ja absolutt. Men samtidig er det jo viktig for oss å vite at den prosessen er i gang.

Hvilke signaler føler du at minnesmerke burde sende ut? Og er det noe du mener burde ha spesielt stort fokus?

Det er jo klart at det er demokratiske verdier.

Jeg tenker også unges deltagelse og meningsberettigelse. Engasjement det har man fått veldig svar på hva det gjelder i ettertid også, særlig gjennom de unges engasjement og stemme som har vært så tydelig. Det er viktig. Det er noe med, for de fleste som var på utøya handlet det om å være med. De aller fleste var ikke der for de hadde bestemt seg for å bli politikere, det handlet mer om deltagelse.

Hva syns du om minnesmerke som forteller en historie, en tung og vanskelig historie, som blir tydelig flere tiår frem i tid?

Ja jeg er opptatt av det, man det reflekterer over hvordan det ble truet. Det blir litt, for å dra en parallell, den 22 juli konserten i fjor, så var det mange som reagerte på den

Lars Lillo Stenberg sangen

"Han tok med seg kuler ut på en øy, og skjøt barn som om det var gøy"

Ja, og det var etterlatte jeg snakket med som reagerte på det. Jeg syns 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*

svart. Jeg tenker jo også på det i forhold til bruken av ord, jeg reagerer på det når det brukes ord som "tragedien", en tragedie var det selvfølgelig for alle som opplevde det, men det var også et eller annet med å si at det var terror. Ikke en tragisk hendelse, det var en handling med vilje, en terroraksjon. det er viktig.

Vi tenker jo også at det kan fortelle en historie til en skoleklasse om 50-100 år, ikke bare en plansje med navn. Selv om det nå er provoserende og vanskelig, er det kanskje mer provoserende om 10 år å ha dekket over alt som har skjedd. At man skulle sagt det slik det egentlig var.

Til hvilken grad ønsker du at ofrene blir hedret?

Akkurat det i forhold til bruken av navn. Vi har jo opprettet et minnefond for Håkon drev mye med musikk, så det var laget et musikkstykke som vi har fremført og laget på en cd. Vi har vært veldig opptatt av at det er ikke bare for Haakon, det er for alle de andre, det er for alle. Også for de som kom der ifra, et sånt minnesmerke skal også være for de andre som ble truet. Det har jeg tenkt mye på, i forhold til unge, de har et veldig direkte forhold til Haakon. Hans venner, de som opplever hva som ble gjort. Og de som sto på sidelinja og kanskje skulle være der den dagen. Det er så mange. Så tenker jeg at det er noe med å signalisere om hva det faktisk tok, det er større og flere. Det er liksom

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ikke bare om at den og den og den. Det er lett at etterlatte får et fokus på sin og sitt, det er forståelig. Vi har jo også fått en igjen, så vi har opplevd begge deler, så vi ser at det handler om mer enn bare de navnene. Så når jeg tenker på hva et minnesmerke skal være for så tenker jeg at det er noe med det. Men så var det jo noen som mistet livet, så det blir feil å ikke ha med det. Men pass på å balansere det. For det er jo sånn at det er jo tilfeldigheter her.

Vi har jo laget design hvor det er fokus på hvert enkelt, hvor de får hvert sitt rom hvor man kan minnes og sørge over det individet.. Men så ser vi at det kan ta fokus vekk fra det det egentlig handler om for alt blir veldig distraherende. Vi er jo veldig redde for å trække noen på tærne.

Det må gå litt tid før diskusjonene kan tas opp, men for meg er det viktig at de gjør det. Et minnesmerke kan reflektere nettopp det.

Vi mener at man kan påvirke alle sansene med arkitektur, en skulptur kan være riktig det og, men det er vel laget mer på en intuisjon. Vi prøver å bruke det vi har lært på en måte vi ikke har brukt det før.

For med hadde det vært fint om det kunne vært en musikkinstallasjon, for oss har musikken så mye å si. I forhold til mange andre har musikken vært viktig. For meg sier det noe om hva de var der for, musikken, samholdet.. Det kan gi noe annet, det kan gi kraft. Det er det mye av i det musikkstykke av Jan Magne Førde, flere versjoner av det stykket. Den skal dere få!

Vi er opptatt av fenomenologi, at arkitektur skal brukes på en sanselig måte, i forhold til en mer konvensjonell teknisk måte. Materialer, rytmen, stemning, å vekke følelser osv. Man kan sammenligne en opplevelse sånn sett av arkitektur og musikk.

Vi er lettet for du sier mye av det vi har resonert oss frem

til.

Det vanskeligste er fastlåst diskusjon, veldig aggresjon om hva som gikk feil og selvfølgelig evalueringer.

Mye konfrontasjon som rives løs fra det som faktisk skjedde. For meg og familien er det det vanskeligste å forholde seg til, så å gjøre det prosjektet vi har holdt på med, bruke musikk og det kreative har vært veldig viktig. Det kan kanskje et minnested fylle.

Jeg var på minnekonserten og tenkte at det var en fin hyllest fra Lars Lillo Stenberg å fortelle det faktisk skjedde, og jeg tenkte på ofrene at de sikkert hadde ønsket en åpenhet rundt det som skjedde, og at hvis man mister den åpenheten så lærer ikke kanskje fra det og klarer å bære det med seg. Det er jo helt individuelt. Men det å fortelle hva som faktisk har skjedd er kanskje den beste måten å vise respekt på.

