

# **OSLO STORIES**

Learning centre of 22. July

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## Story of 22.July

The 2011 Norway attacks, referred to the date of the events, were two sequential lone wolf terrorist attacks by Anders Behring Breivik against the government, the civilian population, and a Workers' Youth League (AUF)-run summer camp. The attacks claimed a total of 77 lives.

The first attack was a car bomb explosion in Oslo within Regjeringskvartalet, the executive government quarter of Norway. The explosion killed eight people and injured at least 209 people, twelve of them seriously. The second attack occurred less than two hours later at a summer camp on the island of Utøya in Tyrifjorden, Buskerud. Breivik, dressed in a homemade police uniform and opened fire at the participants, killing 68 of them outright, and injuring at least 110 people, 55 of them seriously; the 69th victim died in a hospital two days after the massacre.

It was the deadliest attack in Norway since World War II, and a survey found that one in four Norwegians knew "someone affected by the attacks". The European Union, NATO and several countries around the world expressed their support for Norway and condemned the attacks.



## Learning centre of 22.July



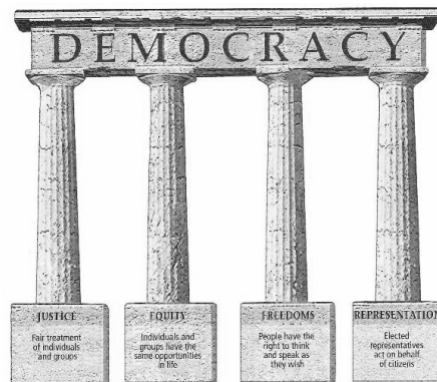
Such stories are often be treated as sensitive topics in the moment, and their revelation comes from the wakefulness brought on by pain. However, by time progresses, the wound will eventually heal, the topic will be lift on a public level which is more gentle and educational. My project will be an experience-oriented learning center for the story about 22.July. On the way of exploring, I would also discusses the transformation of public identity, architectural potential, and common value in the process of urban evolution.

## The Site



On the edge of the urban fabric The site on Akershusstranda is situated at the end of Kvadraturen facing Bispevika. The site, which is partly on top of the Oslofjord tunnel, has an area of approximately 1 700m<sup>2</sup>. As one part of the Harbour Upgrade Program and it has the responsibility to extend the green belt to the waterside.

## Interpretation of idea



As a Learning Center, its duty is to describe events, preserve memories, and then play an educational role through display. The essence is the collection telling story, structure and space make up the theme. The existing learning center emphasized the theme by presenting the event and using its specific location (where the attack happened). When the new site moves away from the government square, where does the architectural potential come from to contribute to this topic?

Looking back at the event, the assaulter killed people to attack the government, but the essence is to threaten the Democracy. The new site is located in the Oslo harbor, an area where has city-card-meaning that requires an inclusive, future-oriented energy. That is democracy, which comes from the city and then feeds back to the city. By interpreting the characteristics of democracy, a series of concrete architectural codes are translated as initial sources of inspiration for design.

## matrix of democracy

### Politics

*Political characteristic*

### Architecture

*Architectural features*

### Elements

*Language*

### Images

*Specific sense*

Established Citizen Rule

Minimize hierarchy

Position

Provide an open space or plaza on the site for the public

Majority rule

Shadowless & uniform bright

Light

Softly introduce the light through the roof or skin

Individual rights

Independent load

Bearing structure

Each column/roof works collectively to form the hat which sheltering the space.

Free and fair elections

Spatial Continuity

Separation structure

Minimize the number of walls

Citizen participation

Transparency

Access

Visible to the public, accessibility should be easy and straight forward without any security check.

Cooperation & compromise

Localization

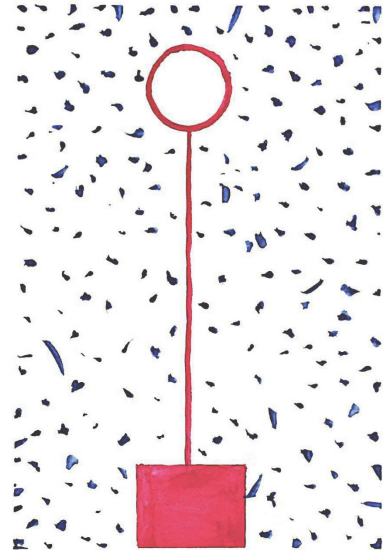
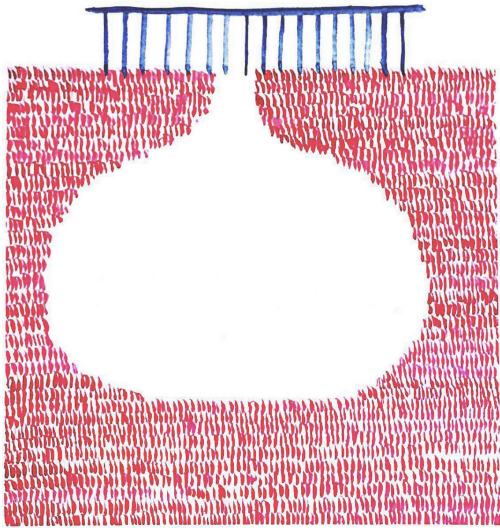
Material

Local materials work interactively





The original model made in the early stage, which was derived from the matrix of democracy, drawing on many spatial prototypes of the public building in Greek period. The model is intended to visualize the democratic quality which can be developed.



Early watercolor hand-painted, began to think about the relationship between commemorative identity and contemporary life.

## Redistribution of program

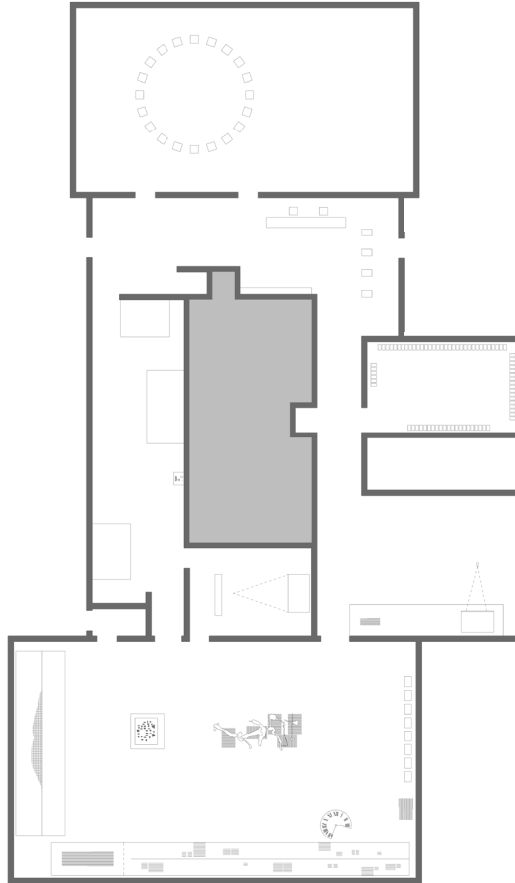
Architecture is redistributionist or egalitarian.

--- Louis Sullivan

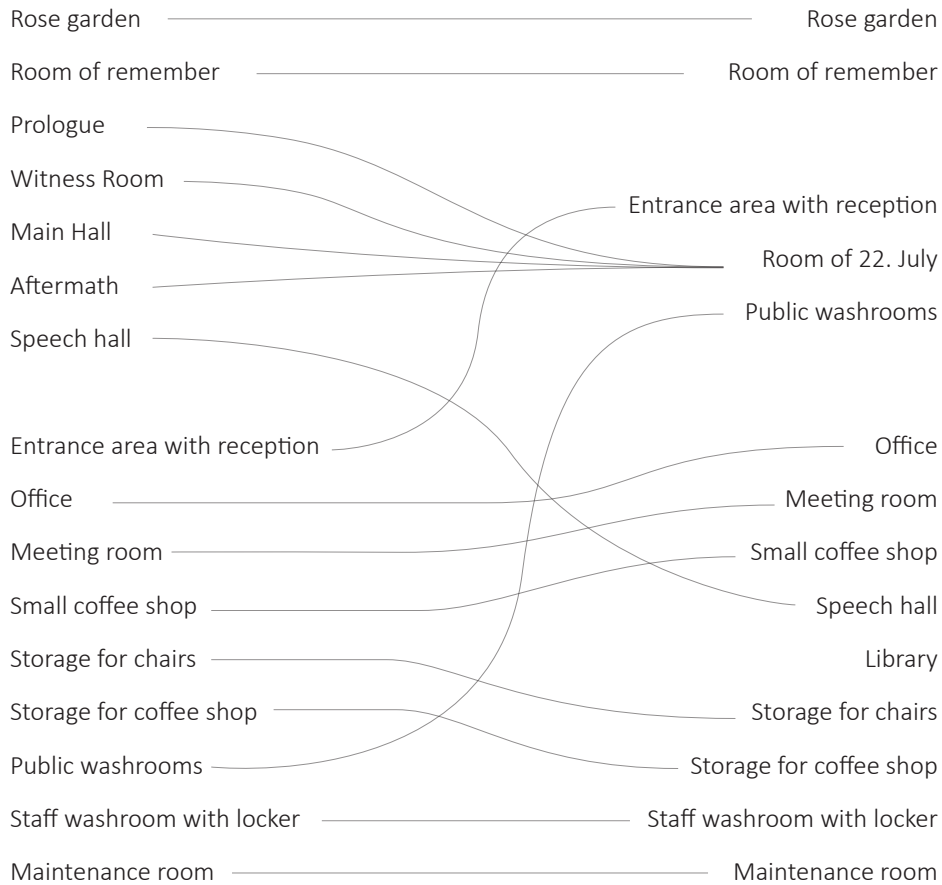
Now, There is already a 22 Juli Center in Oslo which opened in 2015. The exhibition deals with the terrorist attacks that took place in central Oslo and on Utøya Island on the 22 July 2011. The story is told in the very place that the attacks first began: The Government High Rise Building. The effects of the bomb blast can still be clearly seen on both the interior and exterior of the building. The event area presented chronologically through pictures, text, film sequences and artefacts. Relevant books and publications are also available in the exhibition.

However, the center has not been well designed. The impression seems come from the specific location and scars from the bomb blast, and the entire exhibition still relied on furnished narrative sequences.

So, reorganizing the program is the necessary work before I get into the form. It also helped me to clarify my desire of the experience of the new building. As a result, the new learning center is divided into three parts, the exhibition s “The room of 22 July”, the learning department, and the memorial cloister.



The existing Learning center of 22 July.



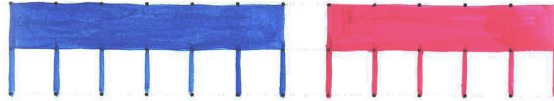
## Proposal Test



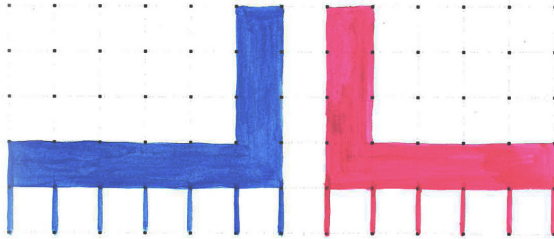
When the concept sit on site, the constraint from the context is a double-edged sword, which draws a frame for inspiration but also becomes the driving force for the design. The urban fabric, traffic separation, and the new development, work together to find out a reasonable and poetic position, which is the key what I was looking for at this stage.

Finally, the building found a balance. It has something to do with leaving that which needs to be dignified calm and letting that which has to do with contemporary life have it's own expression.

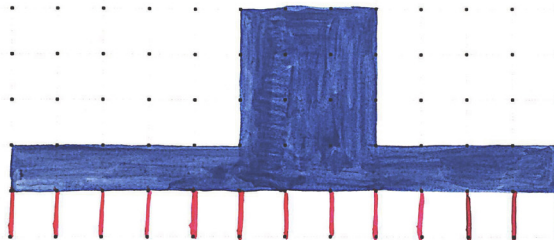
balance

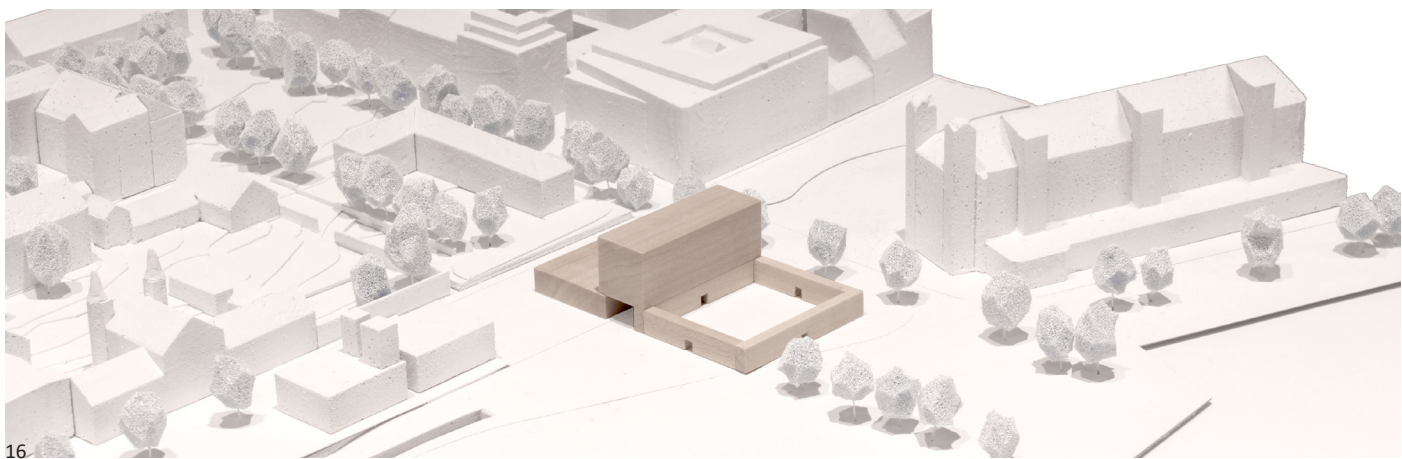
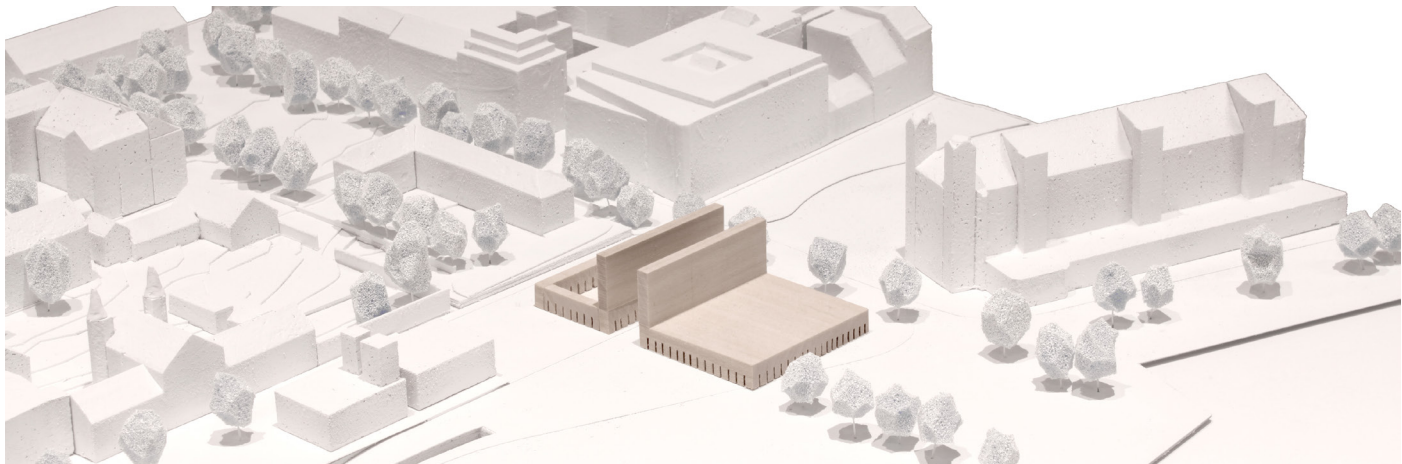
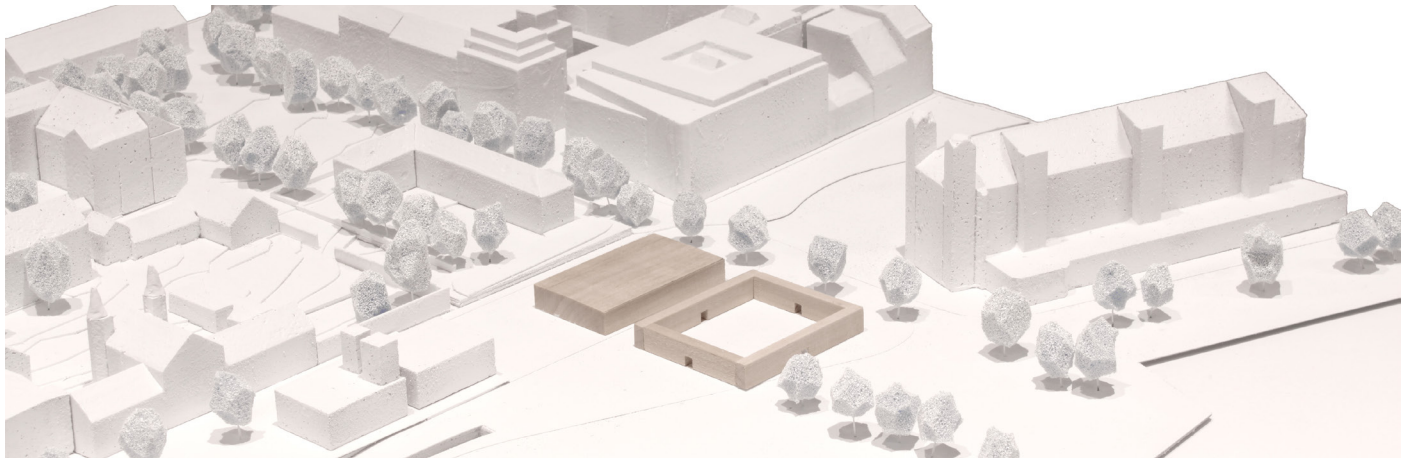


opposition



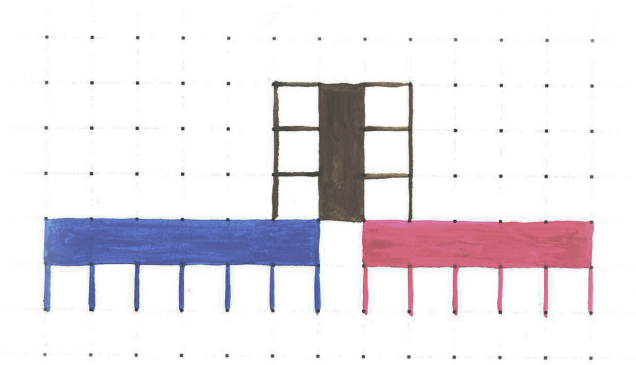
combination



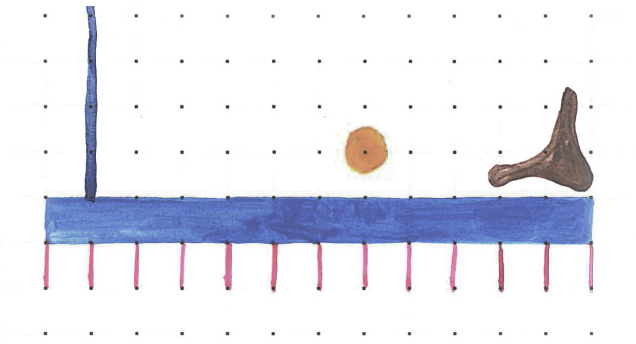




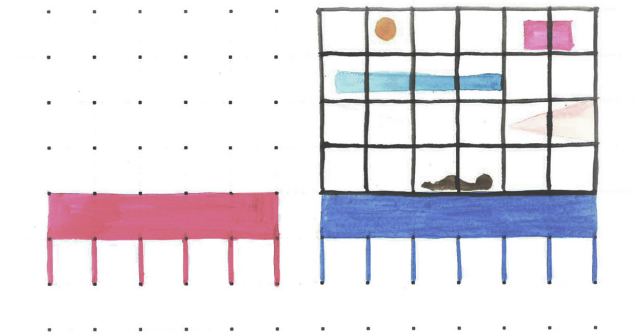
city hall

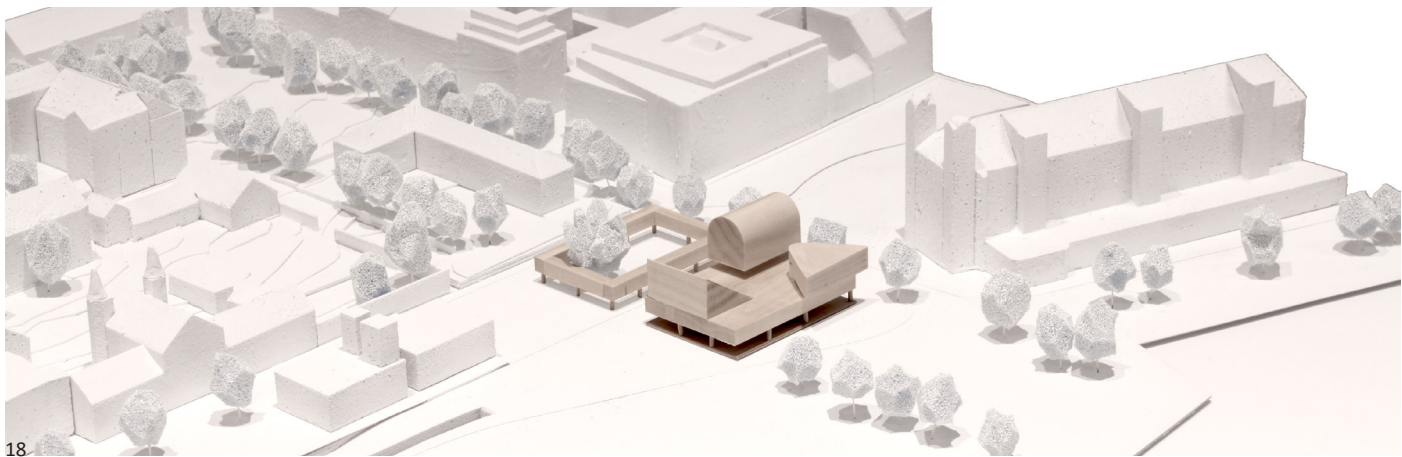
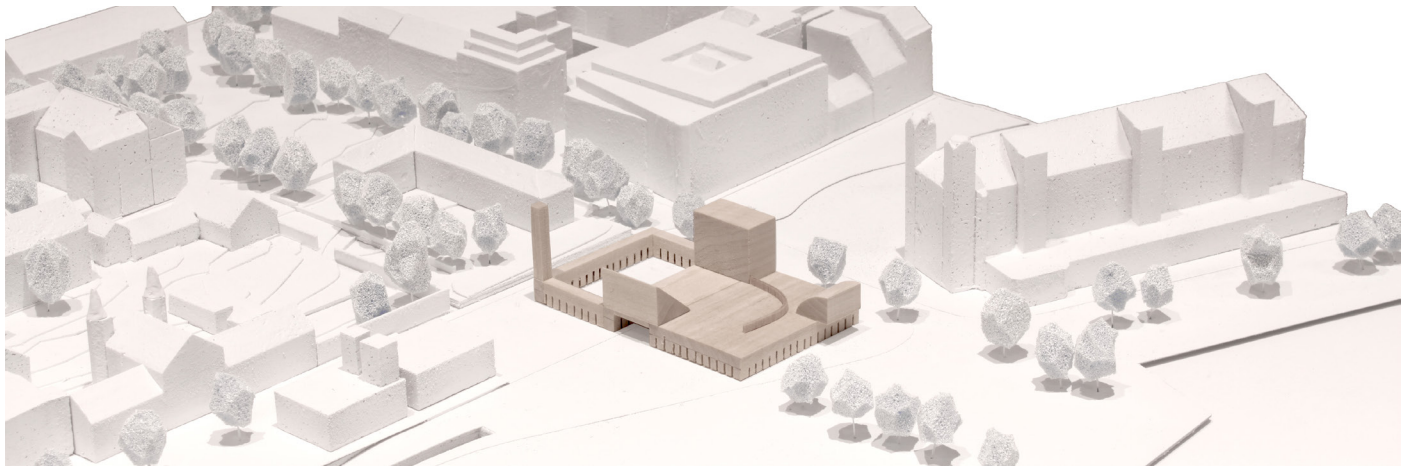
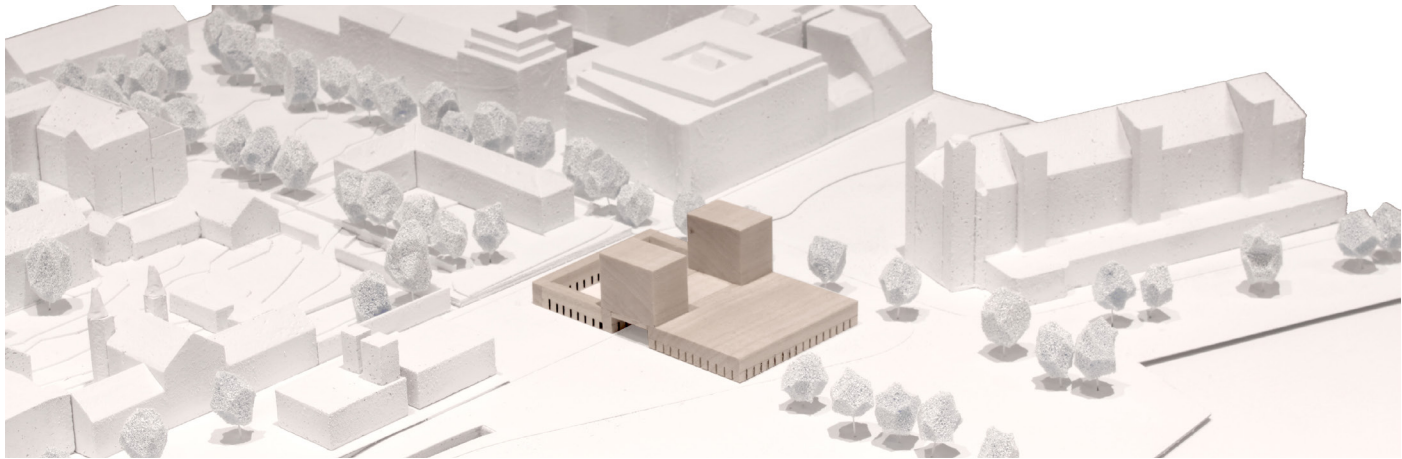


diversity



democracy







Ferry Terminal  
22. Juli senter

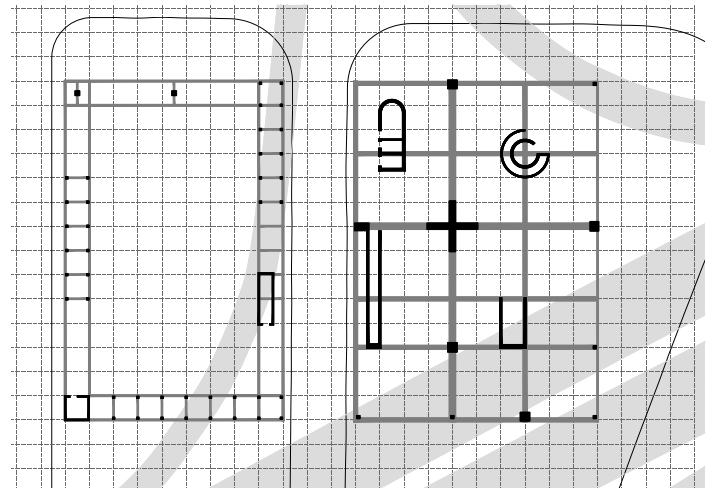
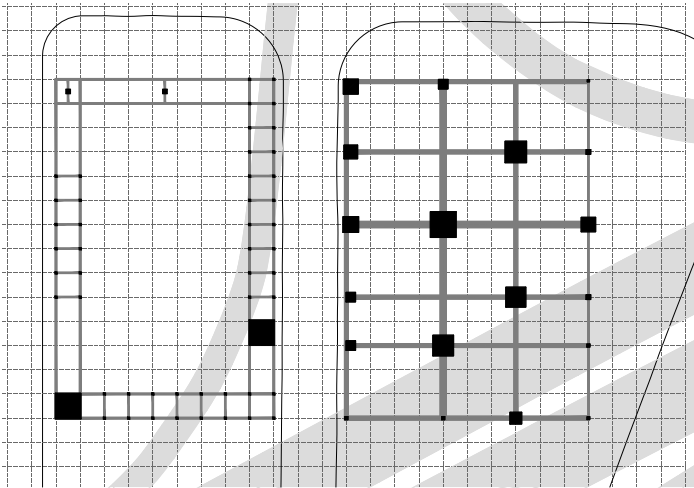
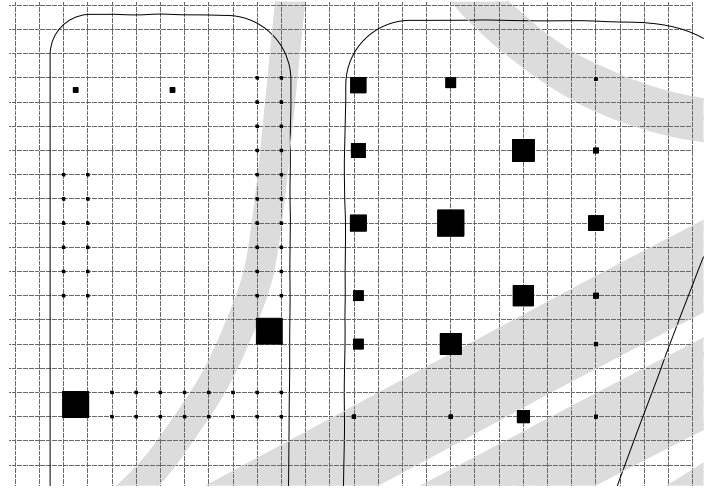
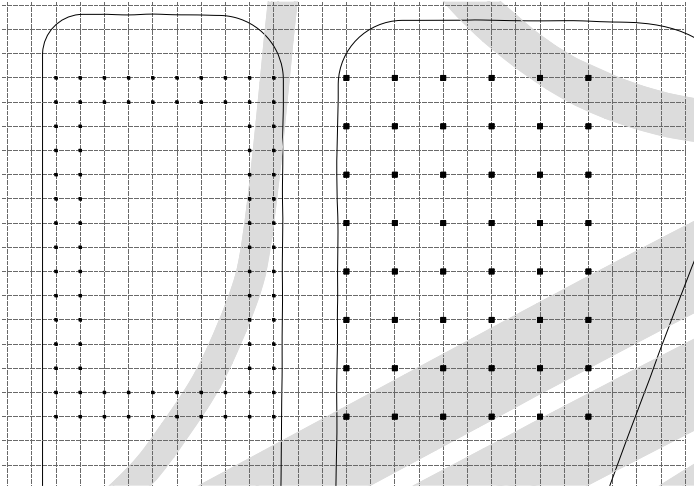


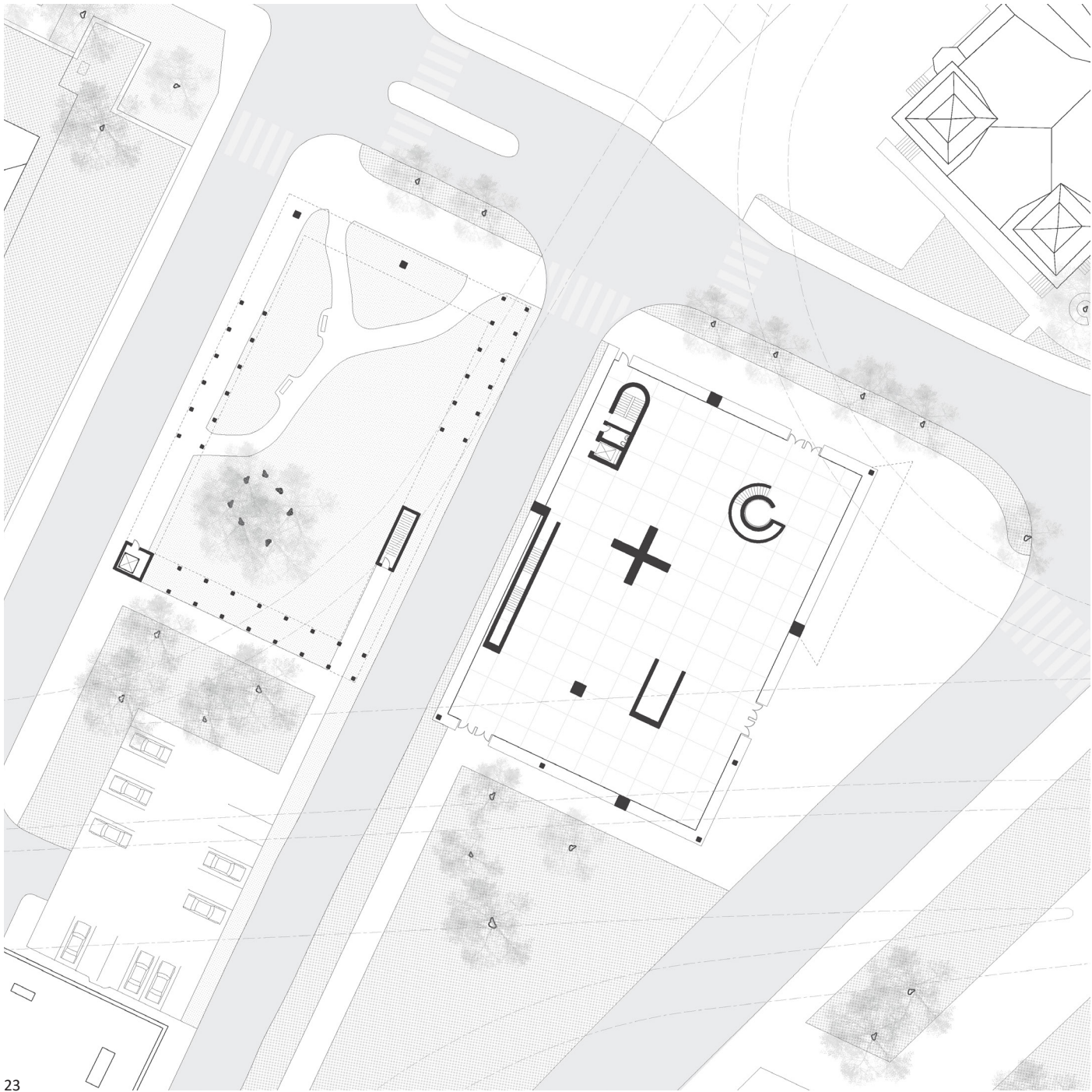
## Construction



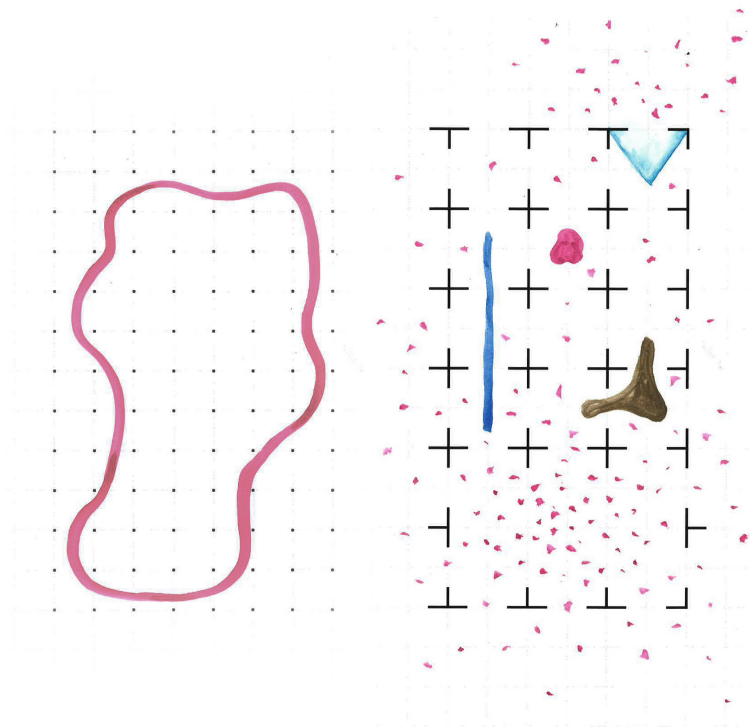
The tunnels underneath the site are the most difficult challenge for the practice. How to transfer the load while avoiding touching the tunnel construction becomes the main task at this stage. Redistributing the load is also a manifestation of the topic of democracy.

In the end of this chapter, the building found a way out in the grid system which against the restriction and also defined space.



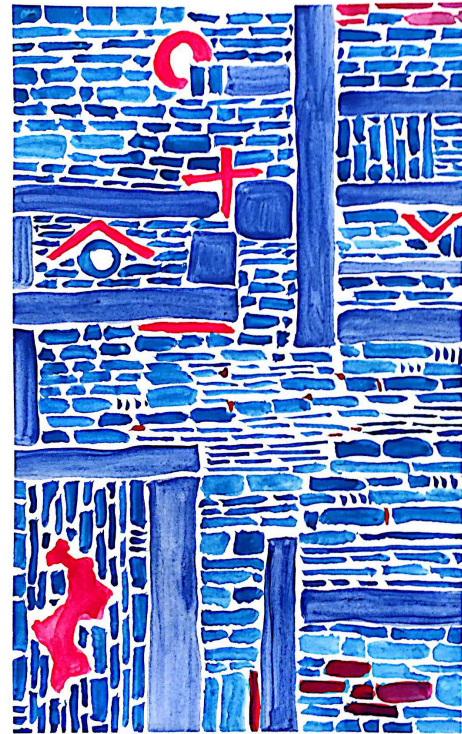
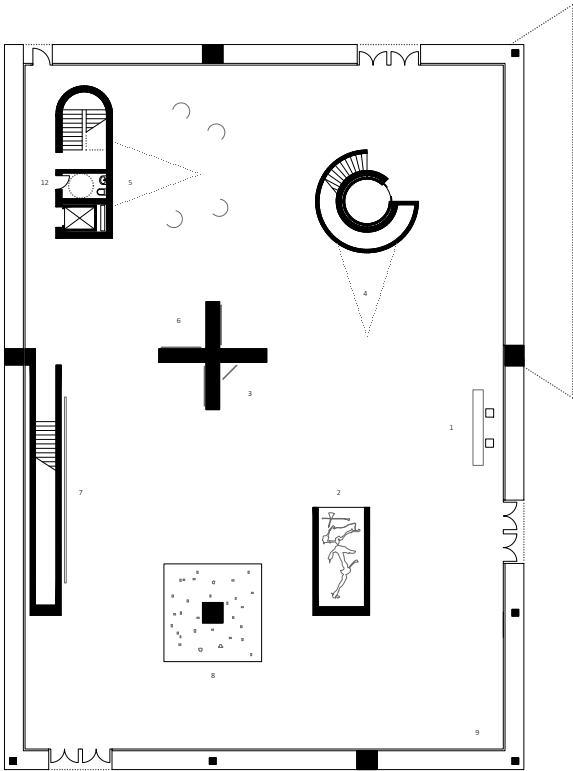


## democracy with grid

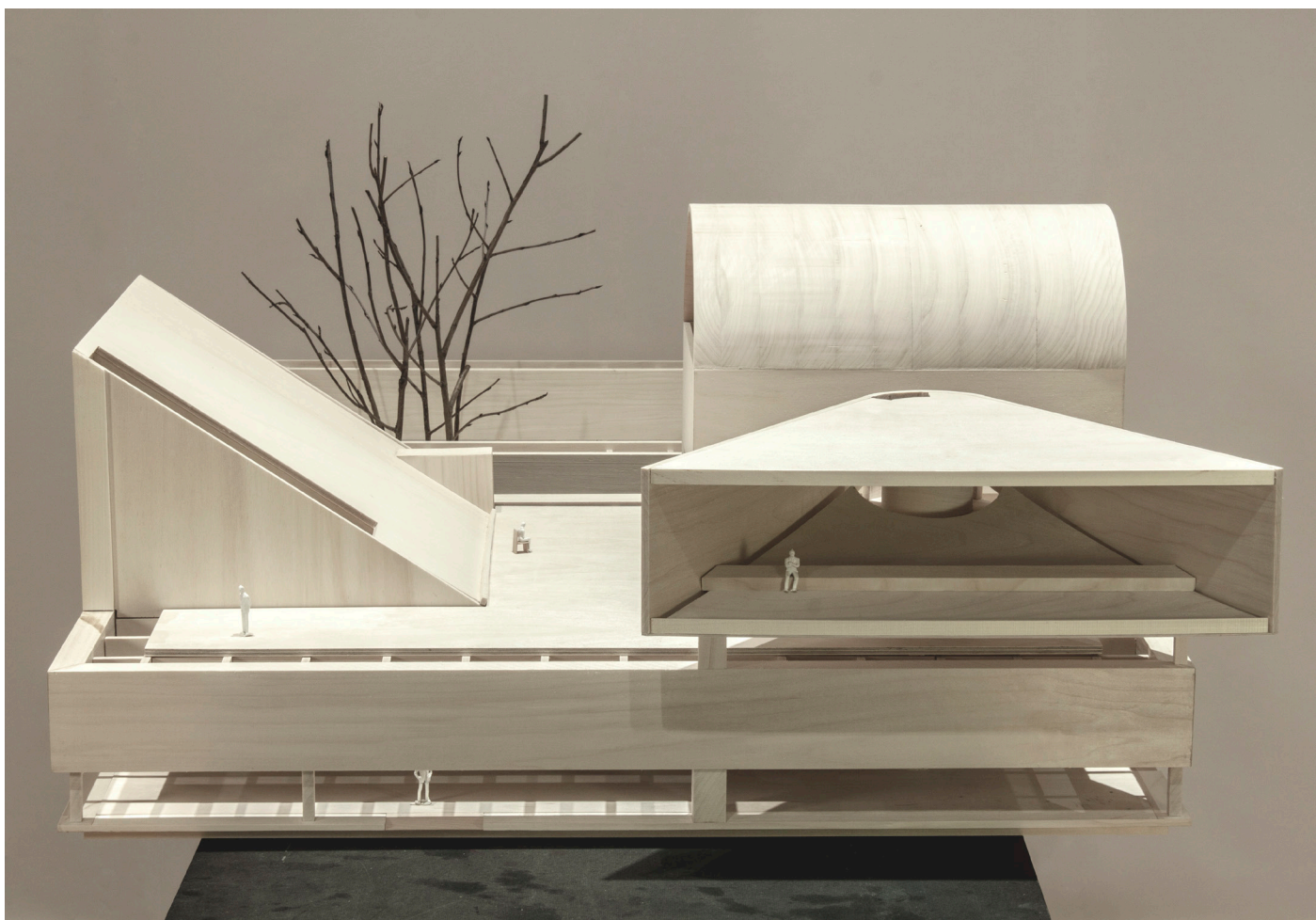


The grid structure opened a window but also closed one. Its strong sense of sequence rigged the space. However I prefer to get a free and transparent space instead of being enslaved by the structure. I began to emphasize the geometric diversity of the support structure, which helps to add the space more democratic flavor.





watercolor, inspired by Greek architect Dimitris Pikionis





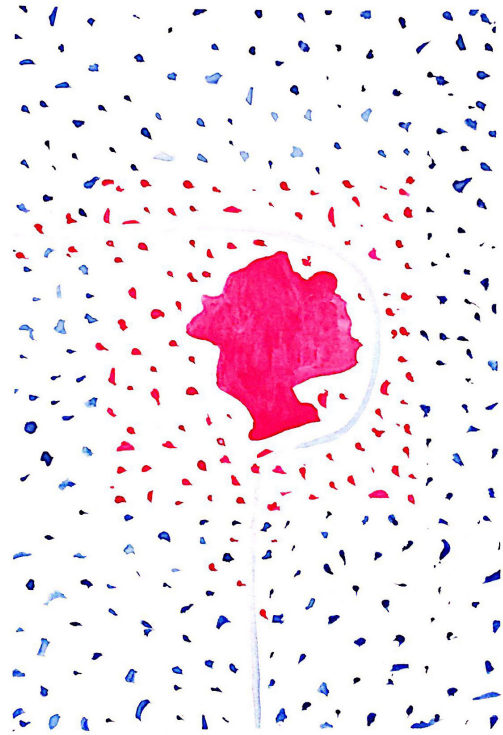
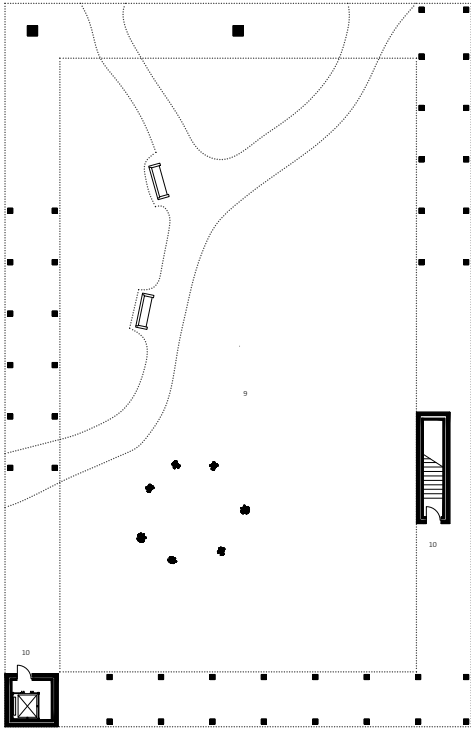
room of 22 July



poetry stoa



car werkage



watercolor, about gravitation

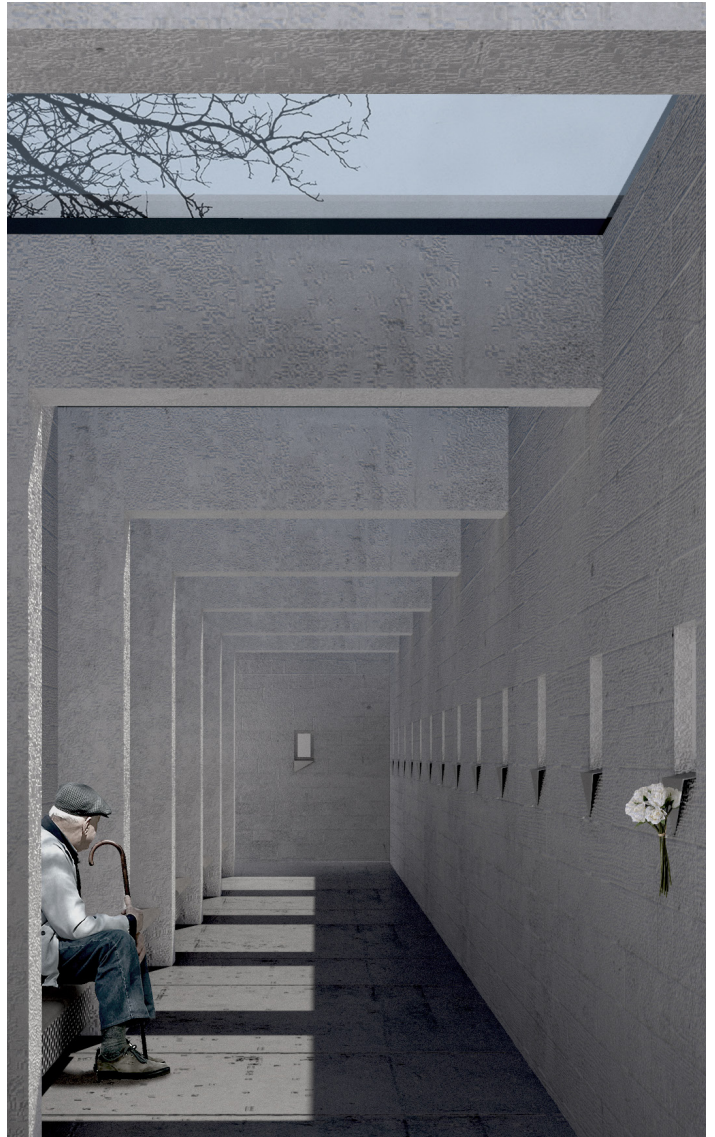
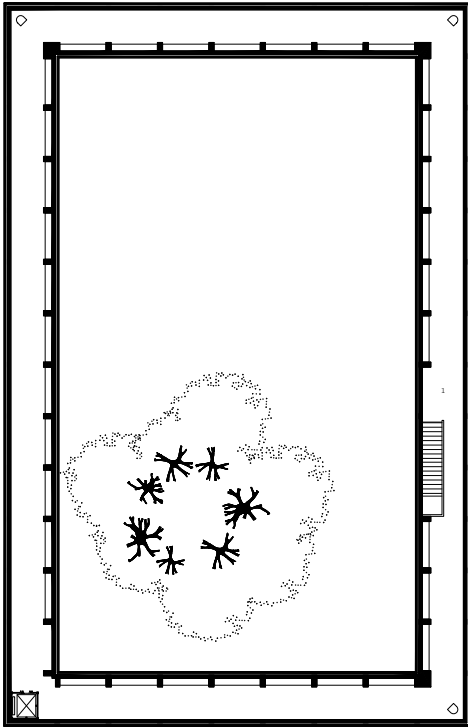








memorial plaza



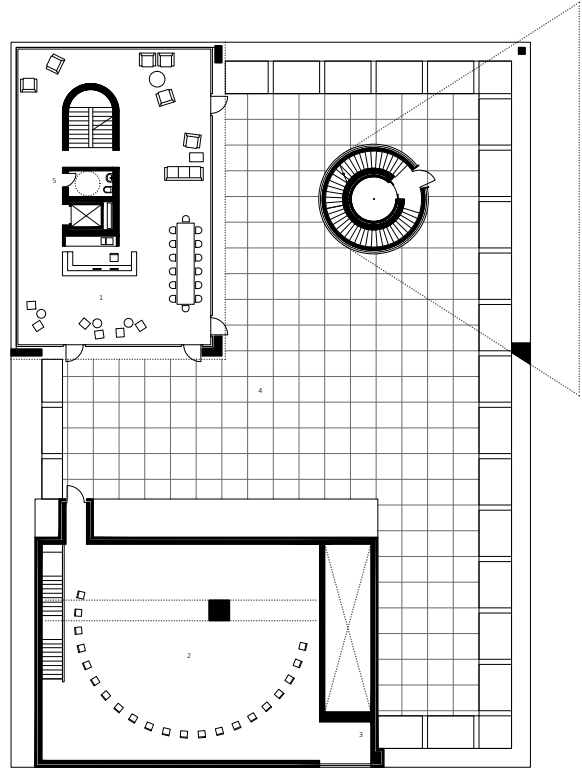
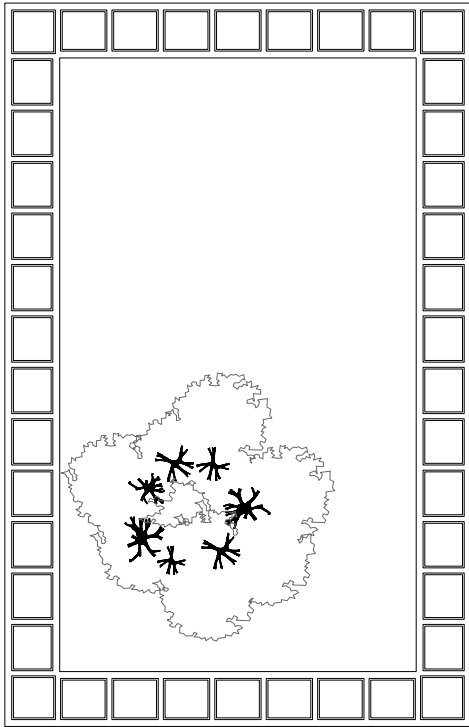
room of remember

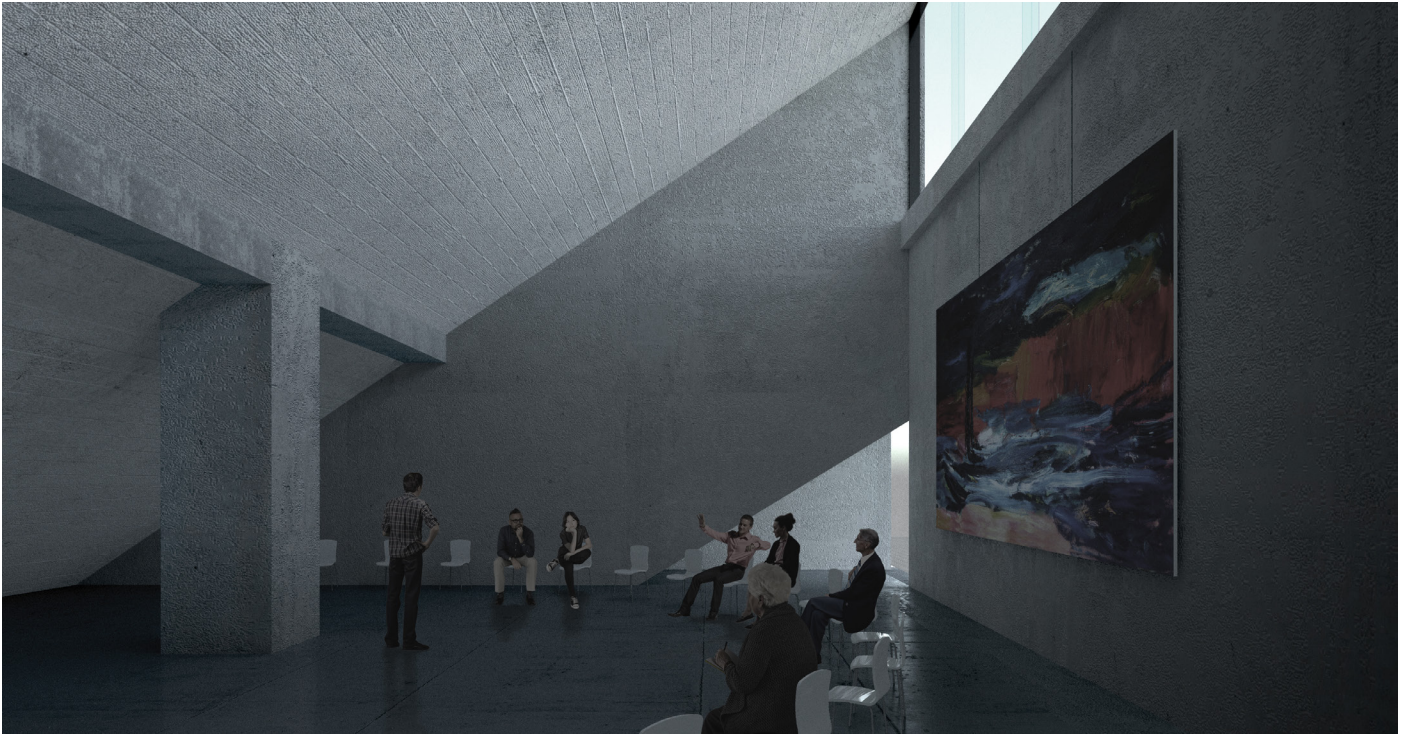
## geometry carries metaphor



portrait of oslo government building

Geometry, the basic language of the form. From outside, the strong spatial impression will appeal communication. As a building with a strong identity, it needs a temperament to mobilize people's desires. When you see it in the corner of the city, this desire will catch you and guide you to the place. From inside, the spatial impression conveys a metaphor that creates the mood which match the ceremony.



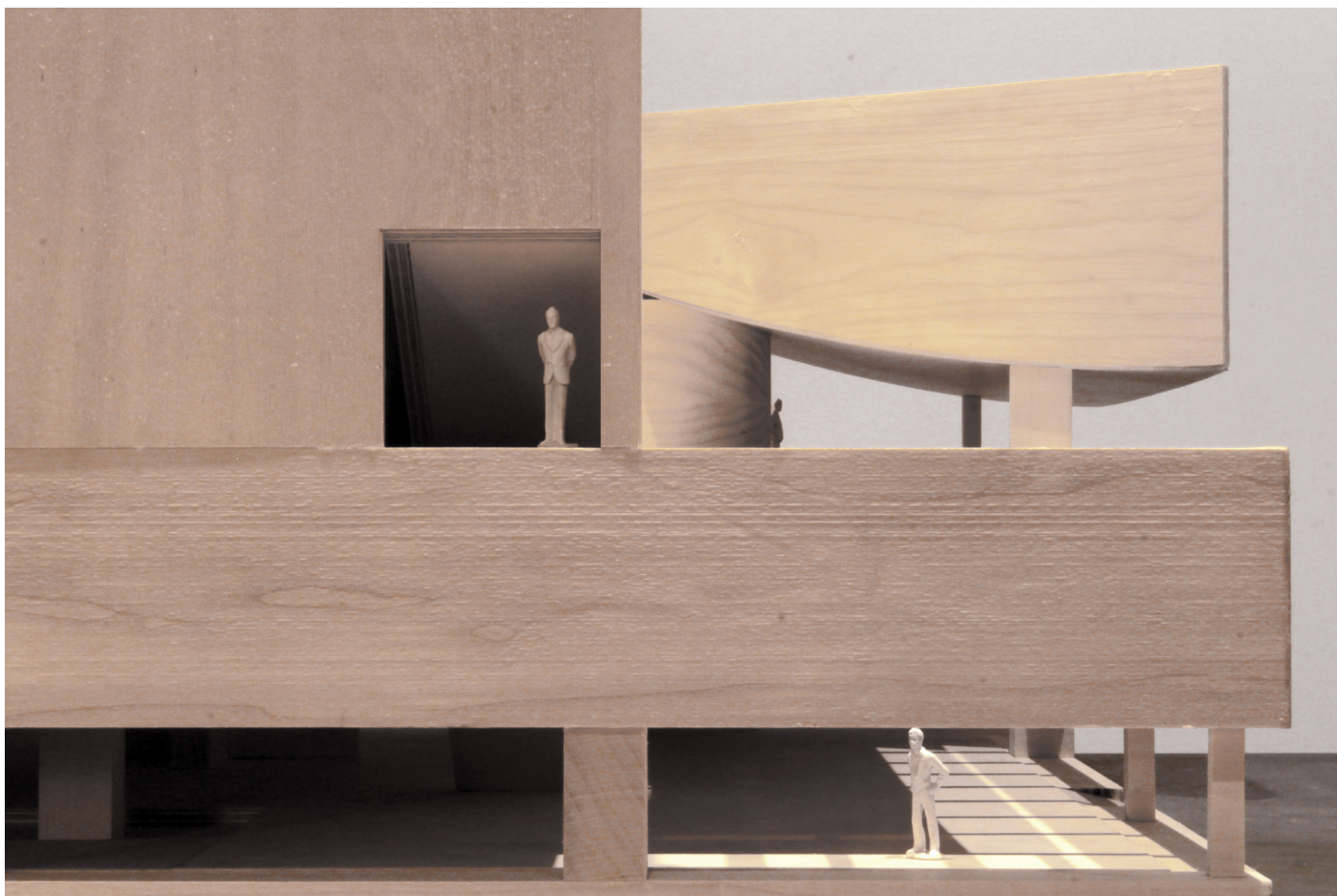


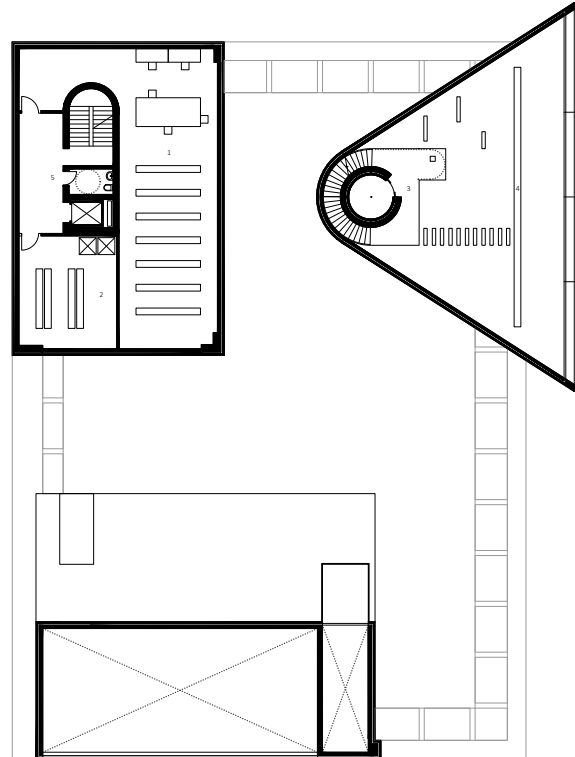
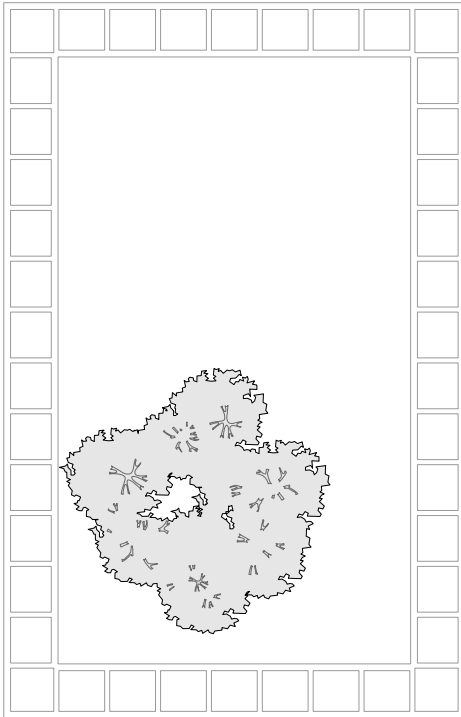
speaking hall

support



roof caffee



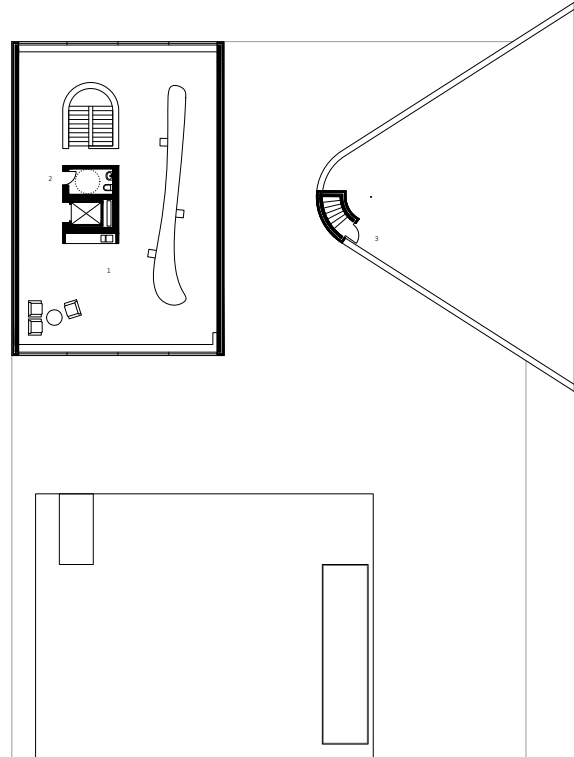
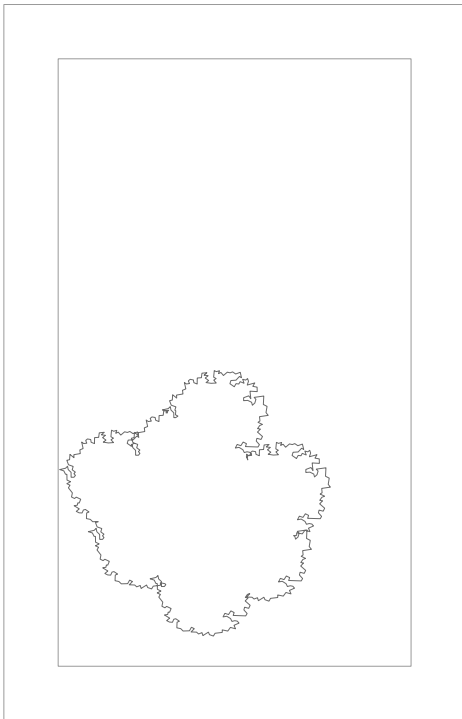






library

confort after strive





office

protection

