



Working title:

Place for the commemoration and
acceptance of diversity in gender and
sexuality

Version of 11 February 2019

CALL FOR ENTRIES

to the two-phase, anonymous competition by invitation

Public art

Kunstkommission Düsseldorf

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1 PROCEDURE

1.1 Kunstkommission Düsseldorf

To safeguard artistic quality and to facilitate a new planning culture and active participation of art in the public discourse, the council of the state capital Düsseldorf has installed the Kunstkommission (art commission), the majority of which is composed of art experts. Based on an ever-changing concept of art, fundamentally all artistic genres and methods are accepted for new creations of art in architecture (Kunst am Bau) and public art. The aim is art in architecture and public art that reflects the city's state and the processes of change and helps to improve.

The commission advises the council and other responsible bodies of the state capital Düsseldorf regarding new purchases, relocations and removals of works of art connected to planning and construction measures and, independent from this, regarding projects of public art.

1.2 Developing and awarding authority

The developing and awarding authority is the state capital Düsseldorf, represented by the Kunstkommission in cooperation with the Forum Düsseldorfer LSBT* Gruppen (Forum of Düsseldorf LGBT* groups).

1.3 Coordination and realisation of the competition

The competition is coordinated and realised by the Kunstkommission Düsseldorf, represented by:

Geschäftsstelle der Kunstkommission

Zollhof 13, D-40200 Düsseldorf

E-mail: kunstkommission@duesseldorf.de

Phone +49 (0)211 / 89-24161

1.4 Type of competition

The competition is advertised as a two-phase, anonymous realisation competition by invitation. In phase one, around 15 participants will be invited. For phase two, 3-5 participants are selected. The governing language of the competition will be German. Upon request, the competition documents (see 1.10) will also be provided in English language. The procedure will be anonymous up until its conclusion.

1.5 Principles and guidelines

By participating in/contributing to the procedure, participants, judges, consultants and preliminary reviewers agree to the terms and conditions. Statements of any nature regarding content and process before and during the term of the procedure including publication of the results may only be made through the awarding authority exclusively.

By participating in/contributing to the procedure, participants, judges, consultants and preliminary reviewers consent to the recording of personal data in connection with the aforementioned competition by the awarding authority in the form of an automatic computer file.

1.6 Preliminary review and jury

1.6.1 Preliminary review

The Kunstkommission in cooperation with the specialist departments of the state capital Düsseldorf (urban planning department, department for traffic management, monument authority, garden department, embankment supervision authority) review whether or not the idea sketches and designs submitted comply with the competition requirements and can fundamentally be realised within the specified budget.

1.6.2 Jury

The designs submitted are judged by the Kunstkommission, which consists of the following voting members:

Prof. Yezim Akdeniz, artist

Jörg-Thomas Alvermann, artist, chairman of the commission

Johannes Bendzulla, artist

Oliver Gather, artist

Katharina Sieverding, artist

Stefan Sous, artist

Via Lewandowsky, artist

Stephan Machac, artist

Noemi Weber, artist

Peter Knäpper, deputy chairman of the commission (SPD)

Clara Gerlach (Bündnis 90/DIE GRÜNEN)

Marcus Münter (CDU)

Daniela Dauner (DIE LINKE)

Ulf Montanus (FDP)

Ulrike Park (Tierschutzpartei / Freie Wähler)

Dr. Falk Wolf, art scholar

Ruth Reuter, urban planner

Gabriele Bischoff, Dr. Guido Schlimbach, Forum Düsseldorfer LSBT*

Gruppen (one vote)

Should any of the aforementioned voting members of the Kunstkommission be unable to participate, a substitute from the Kunstkommission will assume the voting right.

Advisory members without voting rights:

Dr. Bastian Fleermann (Mahn- und Gedenkstätte [memorial hall])

Katharina Monka (artist)

Christoph Westermeier (artist)

Jana Hansjürgen (diversity manager)

The Kunstkommission reserves the right to consult further non-voting advisers.

1.7 Competition compensation

Competition participants of phase 1 shall receive a development fee to the amount of Euro 1,500 (incl. VAT).

For the selected participants of phase 2, a development fee to the amount of Euro 2,500 (incl. VAT) is intended. Travel expenses can be reimbursed in addition upon coordination with the office and providing documentation.

On principle, the costs of the lowest transportation class will be borne in case of train journeys and flights. The use of a car is reimbursed at 30 ct/km with a maximum of Euro 150.

1.8 Project budget

A total of Euro 200,000 (incl. VAT) is available for the realisation of the art design. This sum includes: the artist's fee, production, material,

transportation and erection costs as well as all additional costs. Possibly developing additional changes such as separate lighting or planning efforts and static documentation must also be covered by this budget and have to be budgeted for and itemised accordingly in the cost estimate of phase 2. When the order is commissioned, the respective development remuneration is offset against the fee as long as the competition design is used as the basis for further processing substantially unchanged.

1.9 Code number, anonymity/participant declaration

To ensure anonymity, participants shall only mark the entirety of their competition work with a code number. The code number must consist of six different Arabic numerals and must be affixed to the upper right corner of any sheet or written document as well as to any model. The code number shall be no higher than 1 cm and no longer than 6 cm.

In case of a failure to uphold anonymity, the work cannot be approved for assessment.

The participants undertake to submit work that was prepared specifically for the competition. With their signature, participants of the competition affirm that they are the originators of their competition work and that they agree to a commission for further processing based on the call for

entries and are authorised and capable of executing the order (authorship statement).

1.10 Competition documents

Competition documents may only be used as a foundation for this competition exclusively.

Competition documents include:

1. the present invitation text and the following attachments:
2. specialist department remarks (see 4 Annex);
3. authorship statement phase 1;
4. index of documents submitted in phase 1.

In phase 2, additional documents, forms and possible recommendations of the jury will be communicated to the selected participants.

It is intended that all documents will be available for download upon release and assignment of individual, password-protected access by the office at the following address:

<https://duesseldorf.it-nr.de/projekte/Kunstkommission/SitePages/Homepage.aspx>

1.11 Competition requirements phase 1

The following competition activities are required in phase one:

1. presentation of the idea in sketch form to visually illustrate the work of art, possibly with dimensions and placement on the layout plan;
2. short explanatory text (2 DIN A4 pages max.) with statements regarding:
 - content and artistic concept,
 - materials used, dimensions, surfaces and other information relevant for an assessment of the idea,
 - estimated overall costs;
3. digital image: the digital image serves to clearly visualise the design and is used for the preliminary review report and documentation;
4. all plans, presentations and texts as well as the digital image and all forms must also be submitted in digital form as pdf, jpg or tiff files;
5. an authorship statement (form) featuring a signature and a six-figure code number in a closed envelope;
6. index of documents submitted (form).

In phase 1, an area of 1.15 m width x 1.45 m height each is available for submitted work to present competition activities. Plans exceeding this format or plans hoisted onto boards cannot be hanged up.

Output exceeding the maximum permissible dimensions will be excluded from preliminary review. A smaller format can be elected. For the

presentation to the jury, the competition plans are attached using needles and/or adhesive strips.

1.12 Competition requirements phase 2

Upon conclusion of phase 1, a selection of ca. 3-5 artists for phase 2 is intended. The following competition activities are required:

1. explanatory report (2 DIN A4 pages max.):
 - detailed explanation and reasoning regarding the design concept for the artistic treatment of the competition assignment described in part 2;
 - list of materials, dimensions, surfaces and weights suggested for use as well as statements on lifespan and maintenance effort;
 - description of maintenance, vandalism protection as well as other possible information relevant for the assessment and realisation of the work of art.
2. Presentation of the artistic concept (available hanging surface 1.15 m width x 1.45 m height) as a footprint on the respective layout plan as well as sections deemed necessary using a scale of the artists' choosing
3. Model and material samples: submission optional
4. Costs
Gross total costs itemised by:

- a) fee "artistic idea" as well as possible third-party fees;
- b) additional costs;
- c) material and manufacturing costs;
- d) transportation and erection costs;
- e) follow-up costs, operating costs, maintenance.

5. Schedule (information on required time for realisation)
6. An authorship statement (form) featuring a signature and a six-figure code number in a closed envelope
7. Index of documents submitted (form)
8. All plans, presentations and texts as well as the forms must also be submitted in digital form as pdf, jpg or tiff files. An upload facility is also intended to be provided at <https://duesseldorf.it-nr.de/projekte/Kunstkommission/SitePages/Homepage.aspx>.

1.13 Colloquium and further enquiries

The assignment as well as the spatial situation will be explained to the participants in a colloquium on 8 April 2019 with representatives of involved specialist departments and institutes as well as FORUM and Mahn- und Gedenkstätte being present. The precise date and location will be communicated in due time.

Further enquiries regarding phase one as well as phase two can be made in writing to Kunstkommission@duesseldorf.de or via the

Kunstkommission website at <https://duesseldorf.it-nr.de/projekte/Kunstkommission/SitePages/Homepage.aspx>. The chapters/part numbers of the call for entries to which the enquiries are related must be specified.

Please note that due to the open assignment, no questions on concrete technical framework conditions exceeding the generally applicable information specified in the call for entries documents (see 4 Annex) can be answered.

Further enquiries regarding phase 1 can be made up until 17 May 2019.

After that, the enquiry forum will be closed.

Answers will be gathered and grouped as required and answered in writing via e-mail or on the aforementioned website. The grouping of the questions as well as the answers will be coordinated with the jury as necessary. The enquiry log will become part of the call for entries.

The colloquium on 8 April 2019 serves as a topical introduction as well as to provide explanations regarding the coordinated call for entries documents and enables the participants to make initial enquiries. Participation is mandatory.

1.14 Submission of works

The designs for competition phase 1 must be submitted to the Kunstkommission office by 12h00 (noon) on 14 June 2019.

The designs for competition phase 2 must be submitted to the Kunstkommission office by 12h00 (noon) on 18 October 2019.

The submission must be free of duty, postage or charge upon delivery for the recipient. The documents can also be delivered to the office in person or anonymously via messenger during usual office hours. The **receipt stamp of the state capital Düsseldorf** shall be determining as to the observance of the deadline.

1.15 Assessment criteria

Submitted works will be assessed according to the following assessment criteria:

- A Completion of the competition assignment
- Artistic quality/design idea/guiding idea
- Creative realisation and spatial quality
- Technical feasibility
- Investment costs within the budget (phase 2)
- Acceptability of follow-up costs (phase 2)

- Sustainability and environmental compatibility as well as robustness in use
- B Fulfilment of formal competition requirements
- Integrity of competition documents
- Fulfilment of specifications
- Congruence of all plans among each other and with the model, if applicable
- Comprehensibility of parameters, costs

1.16 Announcement of competition results and exhibition, further processing, ownership, publication, copyright, liability

1.16.1 Announcement of competition results and exhibition

Upon conclusion of competition phase 2, the result of the competition will be communicated to all participants via jury records. The public will also be informed via the press.

The awarding authority intends to publish the works submitted and approved for assessment.

1.16.2 Further processing

The jury will make recommendations for the further realisation of the competition assignment. The awarding authority, honouring the recommendation of the jury, intends to commission the first-prize winner with the further realisation unless there is a major obstacle.

As required, the artist commissioned with the realisation must amend his/her design according to the recommendations and review notes of the jury or to technical requirements.

1.16.3 Ownership, publication, copyright

All documents and models submitted shall become the property of the awarding authority.

The awarding authority shall have the right to publish the artistic works of the competition participants free of charge in its own publications with mention of the author's name and the year of origin and to use them for the intended purpose. The awarding authority reserves the right to initial publication. The copyright remains with the artist.

The artist and his/her successor in title shall permit changes within the limitations of para. 14 of the Urheberrechtsgesetz [German copyright law]. This applies to the competition work as well as the realised work. Before any significant change is made to the realised work, the artist shall be

heard. Suggestions made by the artist shall be considered unless the awarding authority identifies economic, functional or construction-related concerns conflicting with them, which must be communicated to the artist.

In case it is seen necessary the Kunstkommission will also hold a colloquium for phase 2.

The originator of the work of art must ensure that no third-party rights of ownership are violated. Before commissioning, the participant shall bequeath the copyright to the city in case of death.

1.16.4 Liability

The awarding authority shall only be liable for cost reimbursement in case of damage to or loss of the competition design to the extent of repair or recovery of damaged or lost documents if it failed to apply the diligence it routinely applies to its own matters.

1.17 Overview of deadlines

Provision of the call for entries documents	mid-February 2019
Colloquium phase 1	8 April 2019
Closing of the enquiry forum	17 May 2019
Submission of competition works phase 1	14 June 2019
Jury phase 1	10 July 2019
Notification of selected participants	end of July 2019
Submission of competition works phase 2	18 October 2019
Jury phase 2	27 November 2019

2 COMPETITION ASSIGNMENT

2.1 Assignment

The artistic solution in content is to relate to the acceptance of diversity in gender and sexuality. For the awarding authority it is important that the discrimination and persecution of individual groups are regarded in an integrative manner. The artistic presentation is at the artist's discretion. Artistic formulation and choice of location/locations or spaces in the area between the Rheinknie bridge and the Oberkassel bridge are supposed to provide room for the commemoration of victims regarding intolerance and persecution. At the same time the artistic work should create an impetus for future acceptance of diversity in gender and sexuality. Besides artistic expressiveness, the integration of the work of art into the urban and contemporary situation will be an important criterion for the assessment of the artistic design. Close cooperation between the artist and the city of Düsseldorf is required. The competition assignment is kept open deliberately to allow for a maximum of artistic freedom of creation. For this reason, the enquiry colloquium on 8 April 2019 is an essential component of the procedure.

2.2 Realisation space

As requested by the Forum of LGBT* groups, the competition area is located on one of Düsseldorf's most popular promenades. In selecting the realisation space, a conscious effort was made to abstain from favouring a concrete, historically relevant or even charged place. The desire between people which had been relegated to private spaces and was not allowed to occur in public is intended to be broached right in the middle of Düsseldorf's people's day-to-day life. The Rhine bank promenade ("Rheinuferpromenade") is a lively meeting point of high recreational value. The bank, which is ca. 2 km long, sees diverse uses of the promenade and the adjacent Burgplatz throughout the year, from festivals and events to other temporary uses (e.g. France festival, Japan Day).

By opening up and turning towards the river bank, the city of Düsseldorf has achieved added value in terms of quality of life and leisure time that has become an integral part. This was made possible by placing the highly frequented Rhine bank road ("Rheinuferstraße") underground. In a process lasting from 1990 to 1997, a 1,928 m stretch of the inner-city north-south route was relocated underground, as planned by architect Niklaus Fritschi. On top of the tunnel's upper shell, the promenade stretching from the Oberkassel bridge along the old town front down to the Landtag building was created. 600 plane trees border its pedestrian and cycle paths like a green ribbon.

To the south, directly at the Rhine bank promenade and in close proximity to the Rheinknie bridge, lies the Apollo Variété theatre. Further to the north, the promenade has been housing the KIT museum (Kunst im Tunnel) since 2007, as well as the Akademie-Galerie. The old harbour is home to the Hetjens ceramic museum as well as the film museum, followed by the historic Burgplatz and the shipping museum. The northern end of the realisation space is formed by the art college (Kunstakademie) Düsseldorf and the Oberkassel bridge access driveway.

Currently, there is a debate going on in Düsseldorf regarding the possible installation of a city beach at the Rhine bank. Locations discussed for this are the Rheinterrasse at the lower Rhine shipyard and the Tonhalle bank (“Tonhallenufer”), the Robert-Lehr-Ufer, the green area in front of the KIT at the Rhine bank promenade as well as the Kesselstraße in the MedienHafen.

Within the outlined area, the location for three-dimensional designs can be chosen freely as long as there are no limitations in terms of urban development, traffic, monument protection or green area planning. Any realisation outside of this area is subject to special justification. Since the selection of the concrete location and the choice of artistic expression is part of the design, concrete framework conditions cannot be listed at this time.

Performance-based designs must adhere to the regulations for public assemblies and feature a dedicated time and cost schedule; for three-dimensional designs, the following must be observed:

- the elaborate design of the Rhine bank promenade as well as all specially designed areas in the application zone must fundamentally be preserved in terms of surface, equipment and green structure and treated with respect.
- Path connections, intersections, visual connections, historic installations, signage etc. must be treated in the same fashion.
- It must be ensured that it remains possible for vehicles to pass through, for traffic to flow, for safety ladders to be deployed and for the area to be made accessible anywhere at all times.
- Placements on the Burgtreppe or other stairways are not possible.
- The protection of the work of art “Rivertime” by Prof. Hermann-Josef Kuhna at the Burgplatz perron as well as all existing artistic placements in the application zone takes precedence. Any spatial approach requires special artistic justification.
- The monument protection status of the Rhine bank wall must be observed; planned interventions must be approved by the municipal monument authority (“Untere Denkmalpflege”).
- The guard rail and the Rhine embankment must be excluded; the same applies to all areas below the flood line at 36.70 m above sea level.
- Gastronomy areas subject to lease agreements as well as all temporary events of the state capital Düsseldorf must be taken

into account regarding artistic evaluation; such areas or the use thereof may only be curtailed in coordination with the parties affected, if at all.

- Drilling or installations into flood protection surfaces or bridge structures are not permitted, exterior appearances must not be changed fundamentally.
- Further specific framework conditions provided by the affected agencies/institutes are attached in the annex.

3 BACKGROUND

3.1 Idea provider Forum Düsseldorfer LSBT* Gruppen

The Forum Düsseldorfer Lesben-, Schwulen-, Bi- und Trans*-Gruppen (forum of Düsseldorf's lesbian, gay, bi and trans* groups) is a working group which has been convening regularly for information transfer and exchange for over 20 years. The Forum has been demanding appropriate commemoration of the discrimination and persecution of lesbian, gay, bisexual and trans* people in Düsseldorf for more than 10 years. As a part of urban society, this demand is now to be realised in coordination with policy makers. The aim is to commemorate that there have been people and associations in Düsseldorf for over 150 years who have been advocating for an open and emancipated society without discrimination or persecution of lesbian, gay, bisexual and trans* people. (www.forumlstduesseldorf.de).

The Mahn- und Gedenkstätte Düsseldorf für die Opfer nationalsozialistischer Gewaltherrschaft [Düsseldorf memorial hall for the victims of National Socialist tyranny] has been accompanying the Forum LSBT*-Gruppen in its considerations for more than 10 years. As a cultural institute of the state capital Düsseldorf, the Mahn- und Gedenkstätte is a museum, research institution and an archive. It is dedicated to interviewing contemporary witnesses and documenting as well as analysing the era of National Socialism in Düsseldorf. It features an extensive archive and collection

inventory as well as a reference library with more than 8,000 volumes on contemporary history (www.gedenk-dus.de).

3.2 LGBT* workshop day

Prior to the call for competition entries, a workshop day on the topic was held in March 2018 at the Mahn- und Gedenkstätte to reach an open and creative exchange via initial wishes and ideas for a memorial site.

Following aspects were developed as well as wishes expressed on said workshop day:

- The dismantling of taboos surrounding diversity in sexuality and gender remains a necessary challenge and task for society as a whole to this day.
- The desired outcome is an artistic formulation which is to be found through a competition held by the Kunstkommission Düsseldorf.
- The desired outcome is a memorial site which engages, provokes and invites the visitor to linger, contemplate and commemorate.
- The desired outcome is a living space which integrates day-to-day life and can be used by all citizens alike.
- The desired outcome is a place or space in the lively centre of the city at the Rhine bank which is not historically charged and has no past history of being a meeting point.
- The desired outcome is also an appropriate consideration of the singular particularity of National Socialist persecution, oppression

and violence in Düsseldorf, which extends to the time before 1933 and after 1945.

- This place is not intended to exclusively examine discrimination and persecution, but also the creation of positive subcultures within this restrictive environment.
- However, the place should not be overdone either. A website and/or app or social media presence is intended to provide accompanying information and different opportunities for access.

Provided by the Forum LSBT*-Gruppen an active support for the artistic solution is planned. The Forum will participate in organising and financing the necessary communication and publicity activities for future handling of the work. Many representatives of urban society have promised their support, such as the Jüdische Gemeinde Düsseldorf [Jewish Community of Düsseldorf], the Arbeiterwohlfahrt Düsseldorf (AWO Düsseldorf [national workers' welfare association]), the Diakonie Düsseldorf [Düsseldorf deaconship], the municipal DGB association [Confederation of German Trade Unions], the University of Düsseldorf, the Düsseldorfer Jonges [Düsseldorf conservation society], the Stadtjugendring [municipal youths' association], Fortuna Düsseldorf [sports club] and others.

3.3 History

The origins of modern homosexual identity are generally located in the 19th century. Since the publication of the first volume of Michel Foucault's "Sexuality and Truth" in 1976, many historians have been arguing that a binary of heterosexuality and homosexuality only developed after the term "homosexuality" was first coined starting in 1869, when it appeared in a pamphlet which polemised against the Prussian sodomy law. The term became established as a permanent designation for same-sex erotic love. Historian Robert Beachy illustrated in his 2014 book "Gay Berlin. Birthplace of a Modern Identity" that the invention of homosexuality is a German story that formed through the cooperation of medical scientists and sexual minorities. In a paper from 1847 for instance, a Berlin police inspector defined "Schwule" ["gays"] as crooks "with a predilection for certain indecencies".

In a medical study, a psychiatrist in 1899 stated that the members of the homosexual subculture in Berlin (men and women alike) used the expression "schwul" ["gay"] to describe themselves. (Source: Robert Beachy: Das andere Berlin. Die Erfindung der Homosexualität. Eine deutsche Geschichte 1867 - 1933), Munich 2015) [German translation of "Gay Berlin. Birthplace of a Modern Identity"].

The idea of constructing a memorial site for the persecution of homosexuals in Düsseldorf during the era of National Socialism has been in talks for a long time. Besides Berlin and Hamburg, no other city in the

German Reich saw as many men arrested for homosexual offences during the NS era as Düsseldorf. As an example, the Gestapo alone arrested roughly 400 men on the basis of para. 175 Reichstrafgesetzbuch [German Reich Criminal Code] up until August of 1938. This made Düsseldorf the city with the most arrests based on para. 175 RStGB in all of West Germany. “Sodomy” among women, however, was never subject to criminal prosecution in Germany and consequently there is little data available on the matter in Düsseldorf. Due to their subordinate status in both state and society, no importance was attached to women’s sexuality. On the other hand, women-loving women were considered grave moral threats luring women away from marriage. The fact that para. 175 and later para. 175a did not apply to women was falsely used to construe that there had not been any persecution of lesbians under National Socialism and afterwards. Regarding the treatment of intersex people during the NS era, there is no substantiated documentation.

With the liberation from National Socialism, the persecution of homosexuals in Germany was not over. The Federal Republic of Germany adopted para. 175 StGB [German Criminal Code] in its drastically aggravated Nazi form and the so-called moral law ensured that lesbian and gay people could not live their lives as they wanted. Only in 1969, the NS version was mitigated in the Federal Republic of Germany. In the course of Germany’s reunification and

legal harmonisation, para. 175 was finally abolished in 1994. After the millennium, the state finally brought itself to voiding the sentences from the era of National Socialism, and in the recent past also those from the postwar period and to vindicate those concerned.

Only as late as 1990, the World Health Organization WHO removed homosexuality from its list of diseases. Trans* people are pathologised to this day and were forced to divorce until 2008 and to undergo sterilisation until 2011 according to transsexual laws. To date, conversion therapy for lesbian, gay and trans* people has not been made illegal and victims of medical violence have yet to be rehabilitated or compensated.

The Mahn- und Gedenkstätte has repeatedly picked up the memory of the persecution of homosexuals in Düsseldorf as a topic. In 1987, a stele was erected in its exhibition rooms; in the 1990s a dedicated exhibition devised in cooperation with historian Frank Sparing was held, and not least, the Stolpersteine [“stumbling stones”] are visible markers of commemorative culture.

4 ANNEX

Specialist department remarks

4.1 Department for planning, construction, mobility and real estate matters

Planning tasks relevant to urban development in and around the application zone for the LGBT* memorial site

4.1.1 Competition “Blaugrüner Ring” [“Blue-green ring”]

The state capital Düsseldorf intends to connect its many and diverse art and culture establishments more clearly to form a holistic overall experience and simultaneously intends to develop its instances of landscape design as well as the Rhine landscape into an attractive and palpable cultural and urban landscape of the future with an overall concept.

The council of the state capital Düsseldorf therefore resolved to call for entries to an international, visionary competition regarding urban development, landscaping and artistic design in an area spanning ca. 158 ha. In preparation, comprehensive civic participation online and city tours took place, and on 14 September 2018, a great symposium was held at the Kunstakademie. Information regarding the process and the competition can be viewed at <https://blaugruener-ring.de>.

The application zone is intended to range from the Rhine in the West over the Rhine bank promenade towards the North roughly up to the Rheinterrassen/to the Rheinpark and further across the Hofgarten up to the Königsallee in the East and to Graf-Adolf-Platz, Ständehauspark and the Rheinknie bridge in the South. The focal point of the competition zone is a closer examination of the area surrounding the Kunstakademie Düsseldorf. There, the cultural heavyweights Akademie, Tonhalle and Ehrenhof encounter the Hofgarten and the Rhine. However, it is also important to consider the art and culture establishments immediately surrounding the application zone.

In phase one (January to April 2019) the city of Düsseldorf expects a vision on the topic of art and culture city in the “Blaugrüner Ring”, a topic with guiding ideas, areas of action and inspirations. This superordinate idea is intended to be projected onto a focal area for illustration as early as phase one. Exemplary, the guiding idea for another stepping stone within the “Blaugrüner Ring” outside of the immediate surroundings of an art or culture establishment is supposed to be demonstrated. Over a second phase (July-November 2019), the connecting focal point of ideas is supposed to be elaborated on and one or two idea components are supposed to be fleshed out either spatially or thematically. In December 2019, the winning designs will be selected.

Since the results of the competition “Blaugrüner Ring” will not be finalised when the competition in the present call for entries is concluded, it is possible that artworks of the participants in the competition “Erinnerungsort für die LSBT” located inside the application zone of “Blaugrüner Ring” either cannot be realised, or can only be realised in modified form at a later time or at another location if they conflict with the urban development ideas of the “Blaugrüner Ring”. Consequently, the realisation of the winning artwork cannot be guaranteed in this case.

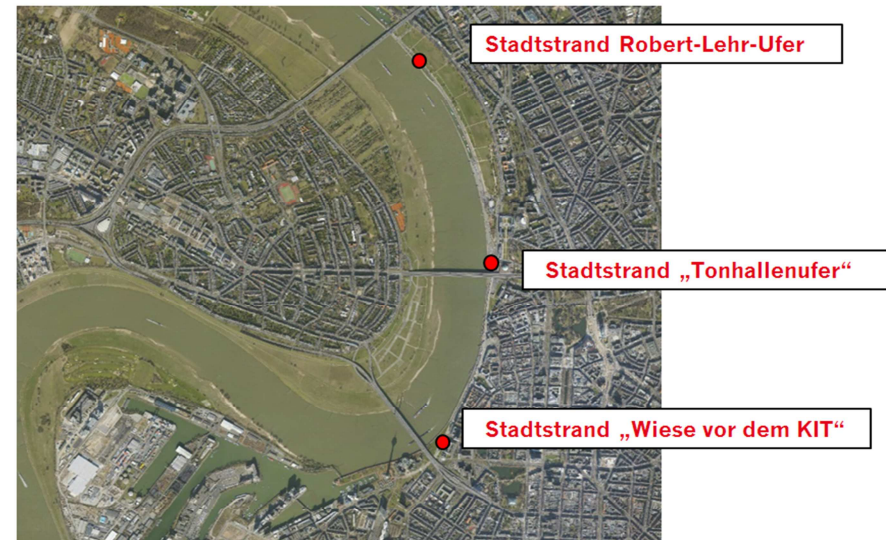
4.1.2 City beach

The city of Düsseldorf has resolved to install three city beaches along the Rhine. The locations are: “Robert-Lehr-Ufer”, “Tonhallenufer” and “lawn in front of the KIT”. For these locations, use and operation concepts were submitted, assessed and selected to be realised starting in the spring of 2019 (map depiction see annex).

The intended concepts are supposed to set themselves apart from classic city beach concepts and reinterpret the concept of a beach. For this purpose, existing areas will be reused and redesigned. The infrastructure will be provided, a gastronomy offering will be held available. At the “Tonhallenufer” location with its limited space, diverse events from the realms of sports and culture are supposed to be held, with special consideration to the neighbouring Tonhalle.

In the long term, the city of Düsseldorf will lease the public areas required for the city beaches to external leaseholders. In view of this, art installations on these areas are only possible upon agreement of the leaseholder and the city. Any adverse effect on the realisation of the concept must be excluded on principle.

I./II. Stadtstrand Düsseldorf Übersicht der ausgewählten Standorte

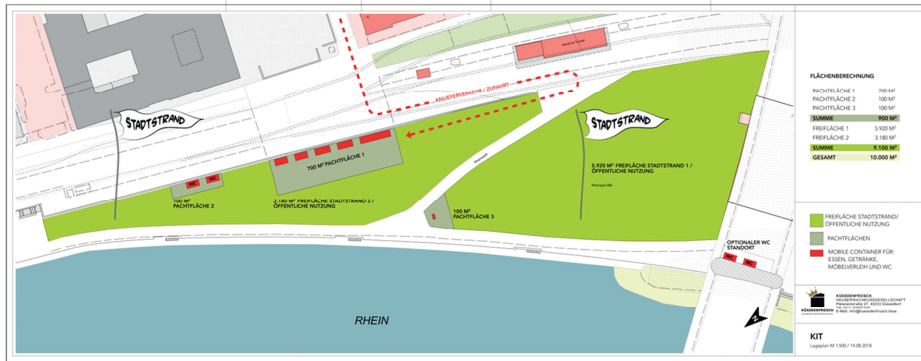


5 Dezernat für Planen, Bauen, Mobilität und Grundstückswesen

I. Stadtstrand Düsseldorf

Rang 1 „Der geheimnisvolle Stadtstrand – Urlaub in Düsseldorf“

- Bereich: „Wiese vor dem KIT“



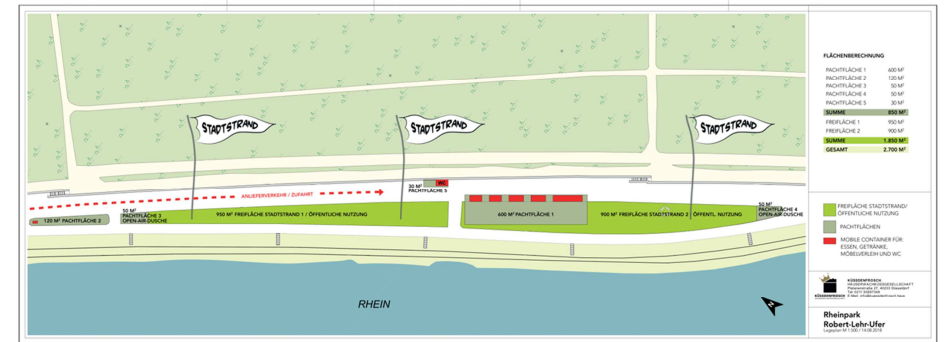
2 Dezernat für Planen, Bauen, Mobilität und Grundstückswesen

Düsseldorf Nähe trifft Freiheit

I. Stadtstrand Düsseldorf

Rang 1 „Der geheimnisvolle Stadtstrand – Urlaub in Düsseldorf“

Bereich: „Robert-Lehr-Ufer“



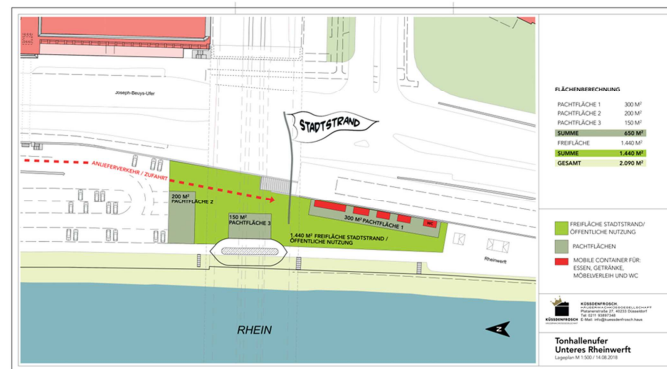
4 Dezernat für Planen, Bauen, Mobilität und Grundstückswesen

Düsseldorf Nähe trifft Freiheit

I. Stadtstrand Düsseldorf

Rang 1 „Der geheimnisvolle Stadtstrand – Urlaub in Düsseldorf“

Bereich: „Tonhallenufer“



3 Dezernat für Planen, Bauen, Mobilität und Grundstückswesen

Düsseldorf Nähe trifft Freiheit

4.2. Department 67 – Flood protection

The project zone includes areas which go underwater in case of floods and thus are located in the Rhine flood area. The lower shipyard (e.g. level of the bars in the Kasematten, parking lot) goes underwater in a flood ca. every 5 to 10 years. The attached flood hazard map shows the flooded areas in a 100-year-flood. Construction in the areas marked blue is only possible in exceptions according to para. 78 Wasserhaushaltsgesetz [Water Resources Law].

The upper promenade (level Rheinpark, Burgplatz) is protected against flooding by the flood protection wall. The flood protection wall (wall between upper promenade and lower shipyard) as well as the 1-m

superimposed wall in the upper promenade area constitute flood protection structures. Construction measures or interventions in the ground in the wall area are subject to approval.

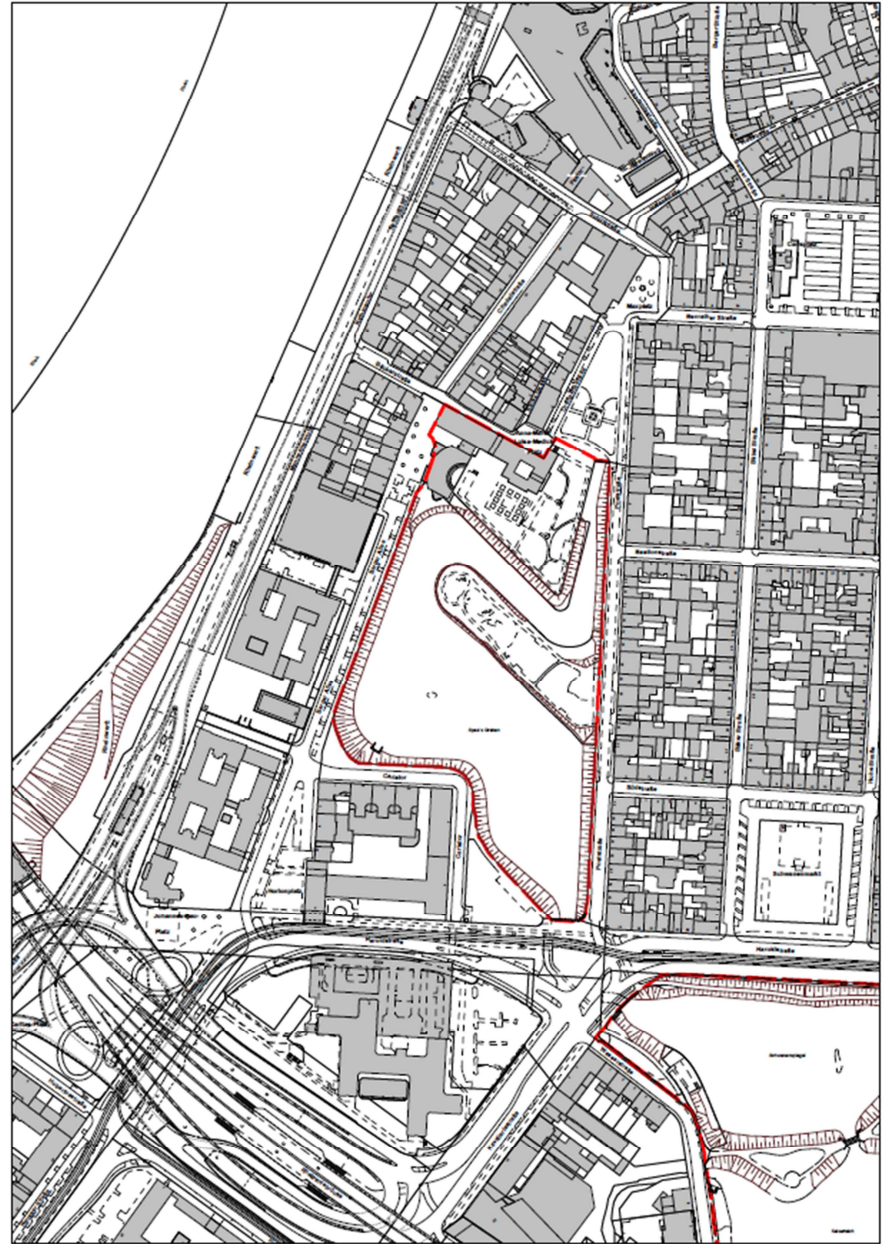
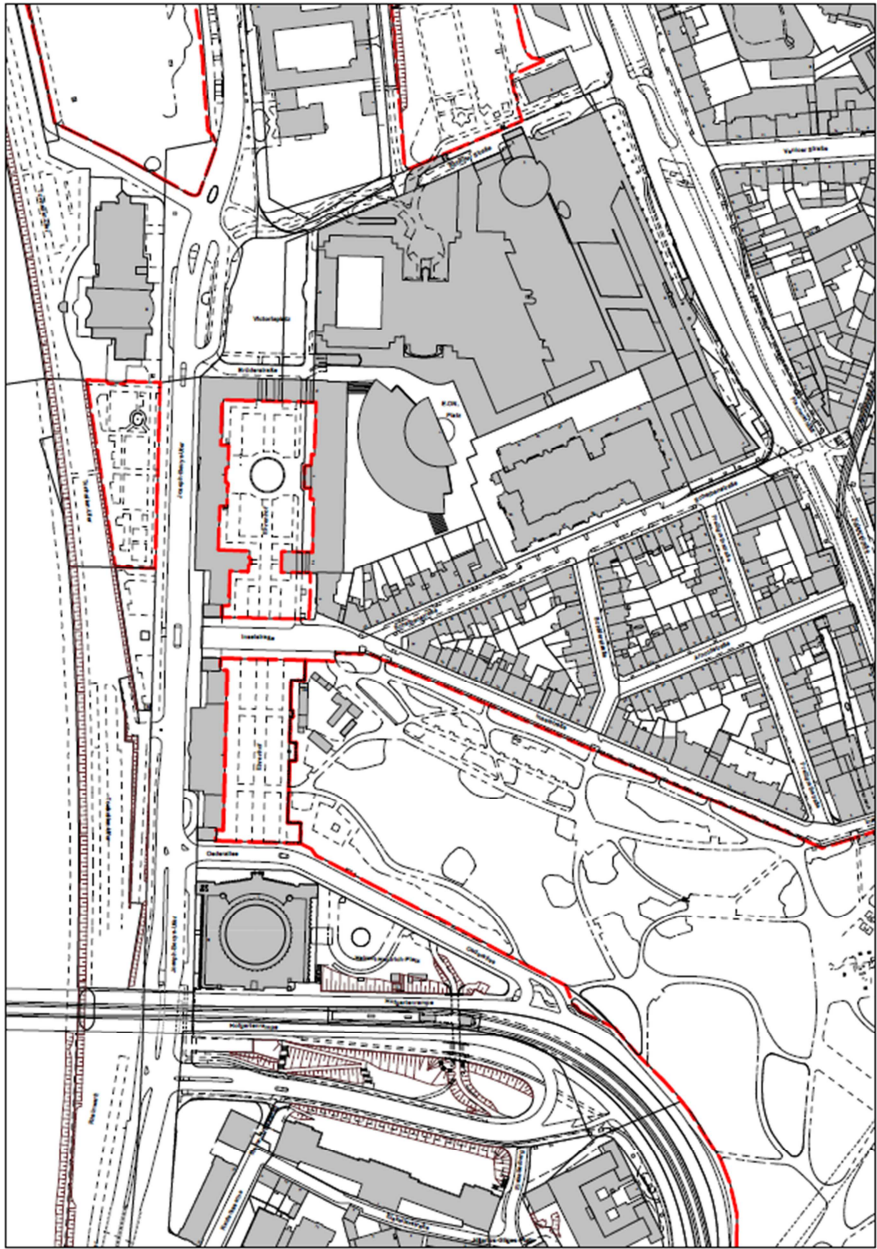
Construction measures to the lower shipyard must not hinder the Rhine's outflow in case of flooding and/or are at risk in case of flooding due to stream pressure or larger floating debris (e.g. twigs, branches, tree trunks). Installations must either be built in a way that keeps them out of the Rhine stream or that allows for disassembly in case of flooding. When flooding occurs, the gate from the lower shipyard to the old harbour is closed and the ca. 40-m stream guide wall is assembled below and South of the Theodor-Heuss bridge. The foundation elements of the stream guide wall are well-visible at the location. In this area, structural installations are not permitted. The guard rail as well as the embankment structures in front of it at the water side are also not available as a space. In case of installations at the flood protection wall, it must be considered that the wall needs regular evaluation and possible renovation. In such cases, flood protection takes precedence over artists' rights. Everything is subject to the district government's approval which decides in individual cases whether or not an installation will be approved.

4.3. Department 68 – Garden department

The extended realisation space contains four historic garden and park facilities which are registered in the state capital Düsseldorf's monument list as garden monuments. They are Rheingärtchen, Ehrenhof, Hofgarten and Spee'scher Graben (cf. layout plans with boundaries of listed garden and park facilities below).

The aforementioned garden and park facilities along with Königsallee and Ständehauspark significantly shape the inner-city layout of Düsseldorf. They are vital components of the green space supply of Düsseldorf and adjacent city quarters. With diverse use by Düsseldorf's population they fulfil significant social functions. In addition, they are of importance regarding urban ecology and climate and of national relevance as tourism destinations. These garden and park facilities are important works of horticultural art whose listed areas and monument substance must be safeguarded and maintained in the future. A garden monument is a sensitive cultural heritage site. Its characteristic location, topography and structural as well as vegetal substance make it unique and irreplaceable. Any change or addition requires approval in terms of monument status. This includes a review as to whether or not the inherited original substance and thus the documenting artistic expressive value of the creative components is affected or disturbed. Should the LGBT* memorial site be positioned in one of the aforementioned garden or park facilities, it

is important to ensure that it integrates into the spatial context and does not obstruct the superordinate creative aspects.

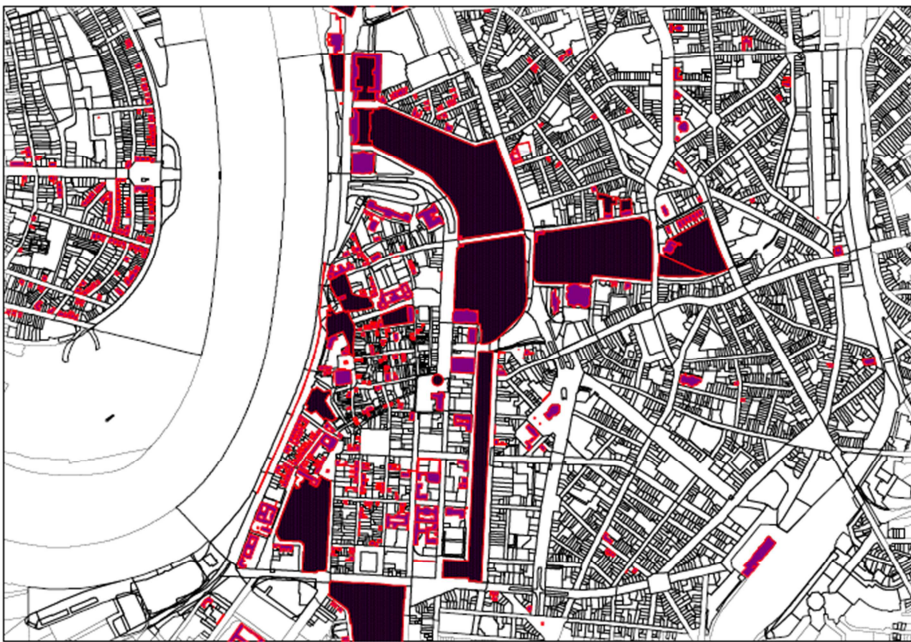


4.4. Department 63 – Monument authority

As a general rule, measures to building and ground monuments or in their vicinity are subject to approval in terms of monument protection. This includes measures concerning the appearance of the monument areas Karlstadt/the extended Karlstadt.

The map shows an overview of building monuments and open areas in the planning zone.

Denkmalgeschützte Gebäude und Flächen im Planungsgebiet (Stand. 10-2018)



Since the planning zone is mostly located in the former fortress area of the city of Düsseldorf, ground monuments can generally be affected when it comes to ground interventions. The fortress map can be provided by Department 62 as needed, since it holds the copyright.

The areas subject to monument area statutes can be gathered from the statutes' annexes which can be accessed online.

<https://www.duesseldorf.de/stadtrecht/6/63-4/63-4-108.html>

4.5. “Public sphere” properties

All artistic works must fundamentally take place in the public sphere of the state capital of Düsseldorf. The public sphere is colour-coded. The different colours indicate the different responsibilities of the specialist departments.

