



**MINUTES of the on-site inspection sub-threshold two-stage project competition for the artistic design of a “Memorial to the Men and Women Victimized by the Persecution of Homosexuals in the Nazi Era” in the Resselpark, 1040 Vienna**

Friday, October 15, 2021

Site inspection began at 10 a.m.

Location: Resselpark, 1040 Vienna

**PRESENT** (no title)

**Voting jury members**

Doris Haidvogel, landscape planner

Franz Kobermaier, Municipal Dept. 19 – Architecture and Urban Design

Cordula Loidl-Reisch, landscape architect

Kathrin Rhomberg, curator (10.45 – 11.15 a.m.)

Hannes Sulzenbacher, co-director, QWIEN Vienna Center for Queer History

**Advisory board, non-voting jury members**

Katrin Berger, City of Vienna, MD 42 – Parks and Gardens

Andreas Brunner, co-director, QWIEN Vienna Center for Queer History

Gerhard Dully, City of Vienna, MD 33 - Public Lighting

Hermann Halbauer, City of Vienna, MD 28 – Road Management and Construction

Elisabeth Irschik, City of Vienna, MD 19 – Architecture and Urban Design

Peter Melichar, karlsplatz.org

Peter Peternell, Vienna Public Transport

Franz Roth, City of Vienna, MD 46 - Traffic Management and Organization

Martin Scherer, City of Vienna, MD 34 - Building and Facility Management

Michael Schilcher, City of Vienna, MD 42 – Parks and Gardens

Marianne Taferner, City of Vienna, Municipal Dept. 7 - Cultural Affairs (Department of Cultural Heritage)

Martina Taig, Kunst im öffentlichen Raum/Public Art GmbH

Monika Trimmel, preliminary examiner, Werkraum Ingenieure ZT GmbH

Wolfgang Wilhelm, director, WAST

**Committee Members, non-voting members of the Assessment Board and Organization**

Cornelia Offergeld, KÖR curatorial director

Franziska Figerl, KÖR project assistant & office (written minutes)

**EXCUSED** (no title)

Sonja Moissl, City of Vienna, MD 37 – Building Inspection

Markus Steup, HOSI – Homosexual Initiative Vienna, member of the anti-fascist committee



### Start of site inspection: 10:00 a.m.

Martina Taig welcomes the participants and briefly introduces the project competition, the procedure, as well as the consultant experts and jury members present.

The possible designable area is indicated. It was outlined in chalk on the pavement. Also, the maximum height of the design—2.99 m—is indicated with a chalk mark on the lamppost.

Participants are informed that additional questions about technical givens and conditions as well as about substantive and thematic issues may be posed in writing by November 8. All questions and answers will be shared with all participants through the KÖR homepage, provided they do not allow an insight into any planned design.

The following issues were discussed on site:

### Reasons for selecting this particular site

It was important to find a central location for this memorial. Resselpark was the site that the communities preferred and the Wieden District Administration had suggested this specific site. The special importance of this location is highlighted by the surrounding buildings: the Karlskirche (St. Charles Church) with the pond in front of it, museums, a Protestant school, and the campus of the Vienna University of Technology, as well as a centrally located subway station. Since the park is frequented by a large number of people, it is a very visible site in Vienna. It also lends itself to the purpose for various constructional reasons—other sites considered with respect to a potential implementation offered far less possibilities for an artistic design. Upon inquiry, it is stated for the record that no proposal for a memorial was ever made by the interested communities, an NGO or similar associations but that they developed and formulated requirements to be made of an artistic memorial design.

### Development of today's appearance

Cordula Loidl-Reisch explains the design concept of Swedish Sven-Ingvar Andersson, which was developed in the 1970s and had the conservation of existing trees as one of its main goals. The Karlsplatz site was originally level and only took on its present appearance when the subway station was constructed. Attempts were made at the time to preserve the large stock of trees by creating elevated tree islands, based on an elliptical shape. During a restoration that took place in 2006 the 'turtle-neck' shaped edgings were added. Further information can be found in Annex 7 of the competition brief.

### Lighting

The lamppost cannot be moved or relocated but may be given a new color design.

In principle, additional lighting is possible. Illumination of the lamps from the ground up is not allowed at all because of the possible glare effect. Lighting in one direction or from the side at a height similar to the existing park lamps is only possible if there is no glare for other pedestrians. A pure light installation is not possible.

Gerhard Dully provides the following additional information not mentioned in the site inspection:

It is imperative that there be unhindered access to the existing light pole to carry out maintenance work or to replace the pole if there is a technical problem. This also applies for three-dimensional projects. The project must be designed so that a crane can move over it without damaging it or it must be possible to disassemble the work. The base of the pole measures 80 × 80 cm and an area with a diameter of 1.5 m must be easily accessible.

The freely visible length (height) of the mast is 4.8 m, the luminaire is mounted at 4.5 m, and the luminaire bracket has a length of 0.75 m.

Constant and rapid dynamic lighting (flickering light) is not allowed, while static light with changing color in longer, e.g., half-hour intervals with smooth transitions or daily intervals, is.



For self-luminous artworks we recommend dimming which can be set to permissible luminance values according to the applicable specifications RVS 05.06.12 ( $L_{max} = 250 \text{ cd/m}^2$ ).

Additional flood lamps for the artwork or built-in lighting elements are seen as effect lighting and cannot be used to replace existing lighting. However, standard lamps similar to the existing ones can be integrated in the artwork as long as they are mounted to provide standard illumination of the pathways.

A light pole with two lamps on either side, for instance, is conceivable. A homogenous illumination level of 5 Lux as well as accessibility and easy maintenance must be ensured in any case.

### Design of the surface area

It was explicitly stated that a three-dimensional artwork is only possible on the surface that was marked in red (see Annex 2 of the competition brief) and in yellow during the site inspection. The surface dimensions are approx. 15.65 x 4.30 meters and slopes with a 3-4% inclination towards the entrance of the subway station.

The so-called 'turtle necks' are the upward-curving rows of cobblestones that form the edgings of the greened ellipses offsetting the grade differential between green tree-planted patches and the lower paved walkways. These should not be touched since they protect the roots and have a supportive function. Any change would endanger the stability of the trees.

Additional planting is possible. If this is considered by the artists, MA 42 asks for timely coordination in this regard.

If, for example, a flowerbed is considered, it would have to be made sure that no earth can be washed out during rainfall. Any such edging or enclosure must not in any case entail a tripping hazard. It is also pointed out that the site is under high "user pressure" and new plants must therefore be well-protected. Michael Schilcher adds the information that low metal fencing would be used for plant protection, 38 cm in height and of graphite-gray color (RAL-7024).

Works using water are seen as extremely problematic, since maintenance would be very labor-intensive and costly.

Going below grade level is possible in principle, the pavement over the designable area can be removed. Working downward is possible to a depth of approximately 80 cm, a foundation therefore is practicable. One would have to gradually approach the admissible depth by manual excavation. Monika Trimmel makes the point that working to greater depths might involve having to call in municipal archeological services which would lead to a massive delay in time. The maximum soil bearing capacity is 500 kg/m<sup>2</sup>.

Here it must be ensured that the pavement is secured to avoid slipping, in particular against falling. Precautions must also be taken to ensure that there is no danger of stumbling, especially for individuals with impaired vision. Both the blind and persons with physical disabilities must be taken into account. In a three-dimensional artwork there should be no pointed objects sticking out up to a height of 2.5 m and projecting elements should be secured and made visible by a large step or a base with a striking contrast of color on the upper edge so that it is visible even for persons with limited vision. Projecting parts that stand out more than 15 cm from what is tactually detectable must be secured with their own tactile ground surface indicators (detectable warnings), e.g. plinths, tactile bars or the like, to warrant the safety of visually impaired persons. ÖNORM B 1600 applies. Projections at a height of more than 2.5 m are not possible to keep the area accessible for machines.

Projections extending into green areas are not possible in order not to interfere with tree care.

Walkable areas must be anti-slip. It must also be made sure that fallen leaves and litter cannot get easily caught in sculpturally structures surfaces. It was also pointed out that any recesses in the ground could fill with water, leaves, etc. that would not be removed by normal street cleaning services. The ground layer is composed of about 15 cm of asphalt over a bed of gravel. The underground is sandy clay soil.



Cleaning must be possible. Avoiding injury hazards must be an essential consideration. The area is characterized by heavy “user pressure.” It is advised to clarify any such issues with Monika Trimmel already at an early stage. Questions relating to the first competition stage must be submitted in writing by November 8.

Whether a design is safe and sufficiently high-contrast will be assessed and decided in each individual case. A detailed project elaboration is not yet requested in the first competition stage but may as well be considered. Should questions or problems arise, any such issues may—time and personal availability permitting— already be discussed with the artists upon submission of the proposal and prior to the first-stage jury meeting.

At the edge of the area projected for the artwork, a power line is located which may, however, be overbuilt.

A maximum height of 2.99 meters was stipulated, as the park is first and foremost a recreation area. This maximum height also applied to plants placed on top of an object.

Current municipal policy does not allow for public seating in the area, which can therefore not be part of the design.

#### Information plaque

A plaque with information in German and English is planned to provide visitors with important information. This plaque should be part of the artist’s design and may also be integrated in the artwork. In any case, it is highly recommended to keep the plaque close to the artwork to make the work more easily accessible and readable for viewers.

#### Snow removal

Katrin Berger explains that the artwork will not be damaged by snow clearing but that snowdrifts may pile up in front of it.

#### Maintenance

The design is intended to be permanent. Maintenance falls to Vienna municipal authorities with regular checkups and, if necessary, repair and restoration. Maintenance costs should be kept low.

#### Title and subject

Wolfgang Wilhelm explains the title-finding process which is also included in the competition brief, with explicit reference to the publication “Zu spät” [“Too Late”]. He also mentions expressly that the trans community consciously refused to be included in the groups of victims as this would have been historically inaccurate.

Any design may also be given an additional artistic title.

Andreas Brunner reports that victim names cannot be published for data privacy reasons. The publication “Zu spät” may be picked up from QWIEN upon prior appointment at [andreas.brunner@qwien.at](mailto:andreas.brunner@qwien.at).

Questions related to subject and content may be directed by November 8 either directly to Andreas Brunner or KÖR ([office@koer.or.at](mailto:office@koer.or.at)).

#### Project history “Pink Triangle”

Wolfgang Wilhelm and Monika Trimmel explain the history of the design by Kuppelwieser, which was eventually not implemented. It was planned to be a pool of pink water, but the colorant turned out to pose a health hazard and would have been released into the air due to the construction as an open pool. After many attempts to find a different way of implementation, the design eventually had to be discarded as alternative technical solutions no longer were in line with the artist’s intent.



### 1st stage design

No detailed design proposal is required in the first competition stage but the concept should include a reasonable cost estimate. Of course, the first design may already go into specific detail.

### Style of competition

Dialogue with the artists is very important to KÖR and essential particularly when it comes to works in the public realm; therefore, this is not an anonymous competition. It is emphasized as a matter of course that the jury will be making its decisions independently and exclusively on the basis of the assessment criteria and defined in the competition brief. The goal of everybody involved is to find the best possible design. The expert advisory board also includes NGOs such as HOSI [Homosexual Initiative] or Rosa-Lila-Villa [a queer community center] who will also be involved in the discussion process during jury meetings.

### Budget

It is stated that, compared to the previous invited competition, the budget has remained the same and is € 150,000–185.000 for the implementation of the artwork including the artist's fee.

### End of site inspection: 11:15 a.m.

Addition: In order to ensure the technical implementability and because great importance is attached to the possibility to ask questions, Monika Trimmel offers to be able to ask technical questions until the end of the question period: [monika.trimmel@werkraum.com](mailto:monika.trimmel@werkraum.com)

### Remaining schedule for the 1st competition stage:

- Deadline for written inquiries: November 8, 2021
- Deadline for answers to questions (KÖR+WASSt homepages): November 30, 2021
- Deadline for concept submission/upload: January 17, 2022, no later than 3:00 p.m.
- Preliminary technical examination: starts with submission of entries
- 1st stage jury meeting/project selection: February 15 and 16, 2022, from 9:00 a.m.
- Notification of participants chosen for 2nd stage: shortly after jury session

Martina Taig and Wolfgang Wilhelm thank everybody for their attendance.

Attachments to competition brief are available for download at: <https://we.tl/t-cQ2QRQuIby>

Minutes: Franziska Figerl, KÖR GmbH

Vienna, November 5, 2021