

Questions answered about the two-stage artistic project competition:

## **“Monument to the Men and Women Victimized by the Persecution of Homosexuals in the Nazi Era” in 1040 Vienna**

### **Procedural questions**

Will it be possible to ask clarifying questions after the deadline, in case new questions arise as a result of an answer?

The last opportunity to ask questions regarding stage 1 was December 2, 2021.

Should a proposal submitted in stage 1 be considered “problematic” in the technical examination, will there be a notification prior to the jury meeting?

As recorded in the site inspection minutes, this will be done as time and personnel permits but cannot be guaranteed.

### **Competition materials**

What materials must be submitted in stage 1?

This is specified in detail under point A.11.1.

What categories should be covered in the enclosed biography? The brief stipulates a maximum of one A4 page—does that mean per person?

A brief resumé enclosed should include a survey of artistic works and the previous professional career. It is one page per person.

How should the design be represented?

Under A.11.1, it says that “Sketches and ground plans to illustrate the design idea must be at a scale commensurate with the character of the competition entry.”

How will the data be reviewed by jurors?

Regarding the reviewing in the jury meeting: documents made available will be presented in printed form; there may also be projections of documents. Document formats (portrait or landscape) can be chosen freely by participants.

Is there a specific scale required or is it freely choosable? Will a general dimensioning do?

This is freely choosable.

Is it possible to receive from the jury a check list for stage 2 with respect to the selected design, detailing which technical details must be already be fully accounted for in stage 2, and in what form, and which may be left open until the negotiations/ implementation stage?

The necessary materials to be submitted are specified in detail under point A.11.2 in the brief. In case of uncertainty, specific inquiries will be possible during stage 2 of the competition

You are asking for a rough cost estimate broken down into a number of aspects. Is it possible that you publish an Excel sheet or another form containing fields to enter the exact data? This will ensure a level playing field for all participants and might also help to make the technical preliminary examination and the work of the jury more “objective”.

Since we have no idea of the concept you are developing, it does not make sense to provide a sheet. Please include all the costs of the sculpture(s)/intervention/materials and all the necessary work to get it there (transport, on-site preparatory works like pedestal, etc., civil engineering to prove the stability, artist’s fee, team for installation, foundation, etc.)

Can return shipment be made by the organizers, provided the competition entry is delivered in transport packaging suited for back shipment and a shipment note is furnished at a suitable date?  
As mentioned under A.5.12, there will be no return shipment of competition materials.

Is it possible to upload as many drawings or drawings as wanted? May these be uploaded individually, or must they be compiled in a PDF document?

As this is about how you feel you can best present your contribution, it is entirely left up to you so that you can introduce your design in the best possible way. We would ask you to bring everything together in a PDF document to make sure that nothing gets lost.

How many pages of illustration of a design are necessary to make sure that a first assessment does justice to the design? How many pages are needed for details, technical drawings, etc.?

It depends on the respective design; given that there will be a large number of submissions, the general request is to include only what is necessary to illustrate the idea.

Is there a maximum number of pages that the A4-size PDF document may have?

As there will be many entries, we would ask participants send only what is needed to visualize their ideas. Please confine yourself to five to ten pages.

### **Cost estimate**

For artists who do not live in the region or are foreign residents making a cost estimate for Vienna takes much of an effort. Is it possible to have a basic estimate made by the highly experienced jurors or experts?

A cost estimate is an absolute necessity. At stage 1, a rough-and-ready estimate will do, itemized into artist's fee, outside services, and material cost. To help you with the calculation: hourly rates for tradesmen in Vienna are between €55 and €85.

Do expectable constructional measures (that are not included in the cost estimate for the artwork), e.g. structural engineering, controlling, local site supervision, and maintenance, also have to be accounted for by the artists, or will those be provided by the organizers, the city, or other partners?  
Any such necessary measures do not have to be provided for by the artists, but must be accounted for in the planning and the cost estimate.

Should foundation works, if necessary, also be accounted for in the budget for the artwork?

Yes, they also have to be accounted for in the calculation.

### **Collaborators**

Do collaborators as defined in point A.6.3 have to be identified by name for each competition stage?  
Does this include outside firms or planning consultants?

Collaborators must be identified by name for each competition stage. Information about outside firms or planning consultant need not be provided in the 1st competition stage.

In the brief, the wish is expressed for project partners/planning consultants to be present at the 2nd stage jury meeting? Does reimbursement for travel expenses also relate to those team members?

No, travel expenses for project partners/planning consultants cannot be covered. This is why the brief says that "It would be helpful if the planned implementation team would also be available for questions at the project presentation." This does not necessarily require presence in person but can also be done by phone, video feed, or online.

## Implementation

Is it possible for the organizing municipal authorities to act as the client who contracts outside firms, so that the artists may, as is customary in other design projects, appear as planners and planning consultants?

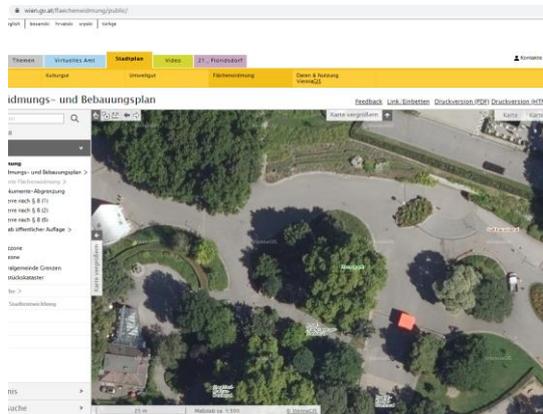
KÖR has repeatedly acted as the project client and may well assume this role again for this present project. The approach and process will be discussed in detail with the competition winner(s) and decided upon in consultation with them.

## Plans

Is there a smaller detail view available of the area plan provided as a dwg file which would be easier to handle and work with? The detail should just show the park and the surrounding buildings.

Participants are advised to consult the digital city map at

<https://www.wien.gv.at/flaechenwidmung/public/>; by choosing the “Luftbild” [aerial view] option on the top right corner, you can easily survey the area and freely choose, and zoom in on, any desired detail.



## Technical issues

Is it possible to go above the maximum permissible height of 2.99 m if it is rather thin and delicate elements?

The maximum permissible height is limited to 2.99 m für each and every element; no exceptions.

Is it possible to make excavations for plants in the designable area, or is the entire designable area within the tree crown perimeter so that new plants are only possible in planters (raised beds)? And if excavations are allowed, will it also be possible to have small concrete plinths as bases for plants?

A bush should be possible, provided it is far enough from the crown area; after consultation with the city administration, excavations down to 80 cm below grade are considered feasible. Excavations extending into the root zone of trees will have to be done by hand in order not to injure larger roots. Small concrete plinths as bases are a possibility.

Will a standard lightning rod as is used in private houses be sufficient für lightning protection?

Lightning protection must be made of stainless steel since leakage currents from the subway are rather strong and other materials would corrode or disintegrate.

From what, and up to what, height does a plinth count as a seating element?

That largely depends on the design of the plinth; normally, 'sittable' heights go from slightly under 20 cm to approximately 60 cm.

### **Why should no seating be provided?**

Karlsplatz users are a very diverse group, from young skateboarders to students, pupils of the nearby Protestant school, recreation seekers, and tourists; however, Karlsplatz also has a history as a drug-dealing place, which has led to calls for more amenity value and safety for average citizens.

At the moment, the square (particularly the area around the fountain) is also used as a place for getting together and partying by young people who miss the locked-down club scene and have their beers etc. on evenings and nights on Karlsplatz; the city has to clear out up to 12 m<sup>3</sup> of garbage after a single night on the weekend.

This information may perhaps help you get a better picture of what a durable and doable intervention in line with the city's urban design objectives might look like to make it a welcome contribution to the urban fabric.

### **Can the lamp post be replaced provided that the normative requirements of public lighting are still met?**

The competition brief, under B.3.2, says, "Also possible is a modification of existing public lighting, although it must be ensured that the normative requirements of public lighting are still met after the redesigning."

If a new source of illumination is an integral part of the work, maintenance of any such lighting element must be provided for; the design must pay attention to anti-glare quality, reduction of light pollution, and compatibility with the existing lighting system; going this way really takes an effort.

### **Where would a power connection for a potential light installation be, is it the lamp post that is closest to the designable area for the artistic intervention?**

Low-level power-consuming facilities, e.g. a spotlight, may be mounted on the existing street lamp; larger power draws would make it necessary to dig up the park at a length of 100 meters, which would use up the entire project budget.

### **Could a light source (floodlight, spotlight, etc.) be mounted on the post of the existing street lamp in the designable area of the artistic intervention?**

A spotlight could be attached to the lamp post; the additional power draw of a spotlight would also be okay.

### **At what point should consultation with Municipal Department 42 (or other departments) start? Prior to stage 1 submission? Does one have to contact Municipal Department 42 (or other departments) on one's own?**

If a project is chosen for implementation, statements from Municipal Department 42 (Parks and Gardens) must be considered. In the case of a floor design, it must be ensured that it can be driven on with a snowplow (no curbs) or a truck, except if the entire designed surface is raised.

Please do not use EPDM rubber which, according to experience, is neither resistant nor durable enough for the purpose.

The competition brief says under B.3.1, "If a floor work not completely flush with the surface is considered, adequate measures (e.g. raised surface level, enclosure, etc.) must be taken to prevent driving, bicycle riding, roller-skating, etc. on the surface. The area will not be cleared of snow in winter. For newly created walk-on surfaces, Municipal Dept. 28 directives for surfaces in the public space (anti-slip, no tripping hazards, safety, etc.) must be observed."

The site inspection minutes say, "The artwork must be so designed that a crane or excavator boom can reach across it without damaging or destroying it, or it must be dismantlable." Can a crane or excavator boom reach across the maximum permissible height of 2.99 m?

Yes, it can.

**What does it mean that a radius of 1.5 m around the lamp post must be freely accessible? How much space is then left for the artwork (the lamppost is situated in the center of the hatched designable area)?**

A radius of 1.5 m around the post must remain clear, which leaves the hatched parts outside this circle as the designable area.

**Is there a possibility of power supply for the memorial?**

Power for low-level electric fixtures may be drawn from the lamp post; larger power draws would make it necessary to dig up the park at a length of 100 meters, which would use up the entire project budget.

**Is it possible to create a raised surface in the designable area designated in the plan? What must be considered with regard to safety and the aesthetic concept of ellipses that informs the park layout as well as to visual axes?**

A raised area is possible; the aesthetic concept of the ellipses is a given; it is up to you what you want to make of it. Safety: if the height is more than 60 cm it can be assumed that the surface will not be walked on; for lower heights, the surface of the raised area must be anti-slip and also in conformity with the requirements for outdoor surfaces.

**What size are the large stones ("turtleneck" border around the lawn areas in front of the memorial site)?**

The granite blocks are roughly 18 by 18 by 18 cm; they are called Viennese cubes. As they are hand-hewn, the measurements may sometimes vary considerably.

**What does it mean that pedestrian routes must not be impeded?**

Pedestrian routes are those slightly curved pathways created by walkers themselves, if, e.g. there are no "official" footpaths across a lawn area and people find their paths for themselves. People always look for the most efficient, more or less direct connection between two points, without running against obstacles or having to zigzag.

**In the movement analysis of the area, the center appears as two empty triangles; could this be another possibility instead of the site next to the ellipse, or is the given site the only possibility?**

The given site is the only possibility. The area is used in multiple other ways as well, for Christmas fairs, events, etc. The plans do not show all the things that take place here.

**What are the climbability guidelines that are in place for the public space in Vienna, or Austria?**

Creating hand or footholds like ladder-like steps or stairs must be avoided. For example, low-hanging branches are removed from trees to prevent climbing on them.

In normal lamp posts it can be assumed that their movability prevents climbing (the bases of the park lamps are only buried in sand, which makes them sway considerably if climbed on).

Applicable standards include OIB-4 (user safety and barrier freedom), ÖNORM; B 1600 (user safety), playground safety standards ...

The central goal is to make climbing as difficult as possible or to provide falling protection to prevent injuries from climbing accidents.

## **Content**

**The competition brief and attached/linked texts use both the terms monument and memorial. Is there a distinction to be made? Is there room for personal interpretation? Or must the artwork explicitly be understood as a "monument"?**

Unfortunately, the terms memorial and monuments were sometimes used indistinctly and in parallel. The agreed official title is monument because this is the preferred aspect.

Can the names of victims be included in the design or the finished memorial or are they supposed to remain anonymous? What is the policy here?

Victims' names should not be given. Under archival law, persons' names are also privacy-protected. Generally, research is far from having a "complete list" of victims. Using only a selection—with or without recurring additions—would raise many tricky issues.

The trans community does not wish to be named as a special victim group but welcomes the competition. Is there anything to be observed—apart from texts and information materials—to make sure that the trans community does not feel involuntarily co-opted? (symbols)

No, there are no specific trans symbols to handle with care or to avoid.

### **Information plaque**

Should the dedication—"Monument to the Men and Women Victimized by the Persecution of Homosexuals in the Nazi Era"—or anything similar be integrated in the monument?

There will be a plaque that includes this information; the dedication need not be part of the artwork itself.

What text will the information plaque mentioned in the inspection minutes contain? Is it just the dedication (see above) or also additional information, e.g. about the history of the persecution of homosexuals? In other words: How much text should fit on the plaque?

This is currently being worked on in collaboration with a historian; it is suggested to provide for a plaque sized A2 (42×59.4 cm) or a little larger, the text can then be adapted to fit in.

What would be the optimal clearance between the object and the lawn border edging, or what is the clear width needed by a street sweeper?

You can leave between 2 and 2.5 m clear width for a street sweeper.