




STIFTUNG
HISTORISCHE MUSEEN
HAMBURG

RETHINKING BISMARCK

INTERNATIONAL OPEN IDEAS COMPETITION
TO CONTEXTUALISE THE BISMARCK MONUMENT
IN THE ALTER ELBPARK IN HAMBURG.

shmh.de

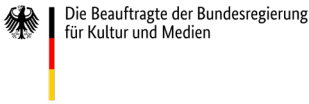

Hamburg | Behörde für
Kultur und Medien

COMPETITION SPONSOR

Stiftung Historische Museen Hamburg
Holstenwall 24 | 20355 Hamburg

in cooperation with the
Freie und Hansestadt Hamburg
represented by the
Behörde für Kultur und Medien
Hohe Bleichen 22 | 20354 Hamburg
and
Bezirksamt Hamburg-Mitte
Caffamacherreihe 1-3 | 20355 Hamburg

This international open competition is part of the project “Decolonize Hamburg! Initiative to address the city’s colonial heritage” – a project of the Stiftung Historische Museen Hamburg in cooperation with and funded by the Behörde für Kultur und Medien Hamburg. Funded by the Kulturstiftung des Bundes (German Federal Cultural Foundation). The Kulturstiftung des Bundes is funded by the Beauftragte der Bundesregierung für Kultur und Medien (Federal Government Commissioner for Culture and Media).



TENDER PROCEDURE COORDINATION

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Hamburg, January 2023

RETHINKING BISMARCK
INTERNATIONAL OPEN IDEAS COMPETITION

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01 | Rationale for the competition

The worldwide debates and protests on how to deal with monuments in the context of colonialism or racism have now also reached Hamburg's Bismarck Monument in the Alter Elbpark and stimulated discussion concerning its future. The critique of the ongoing restoration of the monument formulated by various campaign groups within civil society has highlighted the need for a recontextualisation of this massive statue which is highly visible from a great distance and whose location, usage and significance harbour a complex array of intertwined references to colonialism, the Nazi era, discrimination and questions of social justice.

As a result, in 2020 the Behörde für Kultur und Medien (Ministry of Culture and Media) Hamburg – hereafter BKM – initiated a multi-tiered participatory process towards achieving a recontextualization of the monument on the basis of an artistic ideas competition. The process will be structured as follows:

- Phase 1 (2020–2021): a series of public and transnational workshops as preparation for the competition's assignment. Participants will critically explore the figure of Otto von Bismarck, the history of the monument, the problems and challenges in dealing with the monument and possible artistic approaches towards addressing the issues of colonial heritage.
- Phase 2 (2023): an open, international ideas competition aimed at recontextualising the Bismarck Monument in the Alter Elbpark in Hamburg in cooperation with the Stiftung Historische Museen Hamburg as the competition sponsor.
- Phase 3 (from 2023 onwards): decision by Hamburg's Senat and Bürgerschaft about implementing the results of the competition.
- Phase 4: realisation of the project based on the decision of Hamburg's Senat and Bürgerschaft.

Otto von Bismarck's actions had consequences that were felt not only on national and European levels, but also in global respect. Consequently, since the competition seeks to reflect all aspects of the monument's history it is being advertised internationally.

02 | Aim of the competition

Based on the results of the workshop series, the Stiftung Historische Museen Hamburg (hereafter: SHMH), in cooperation with the Free and Hanseatic City of Hamburg as represented by the BKM and the Hamburg-Mitte district office, is launching an open, two-stage, international ideas competition to recontextualise the Bismarck Monument, in order to give as many people as possible from the fields of art, architecture and civil society the opportunity to formulate approaches and design strategies for dealing with this monument and to contribute these to the public debate. Information and artistic intervention should aim to promote a critical reappraisal of the monument's history, context and reception, and to open up new views of and ways of seeing the statue.

The call for entries for the ideas competition pursues several objectives:

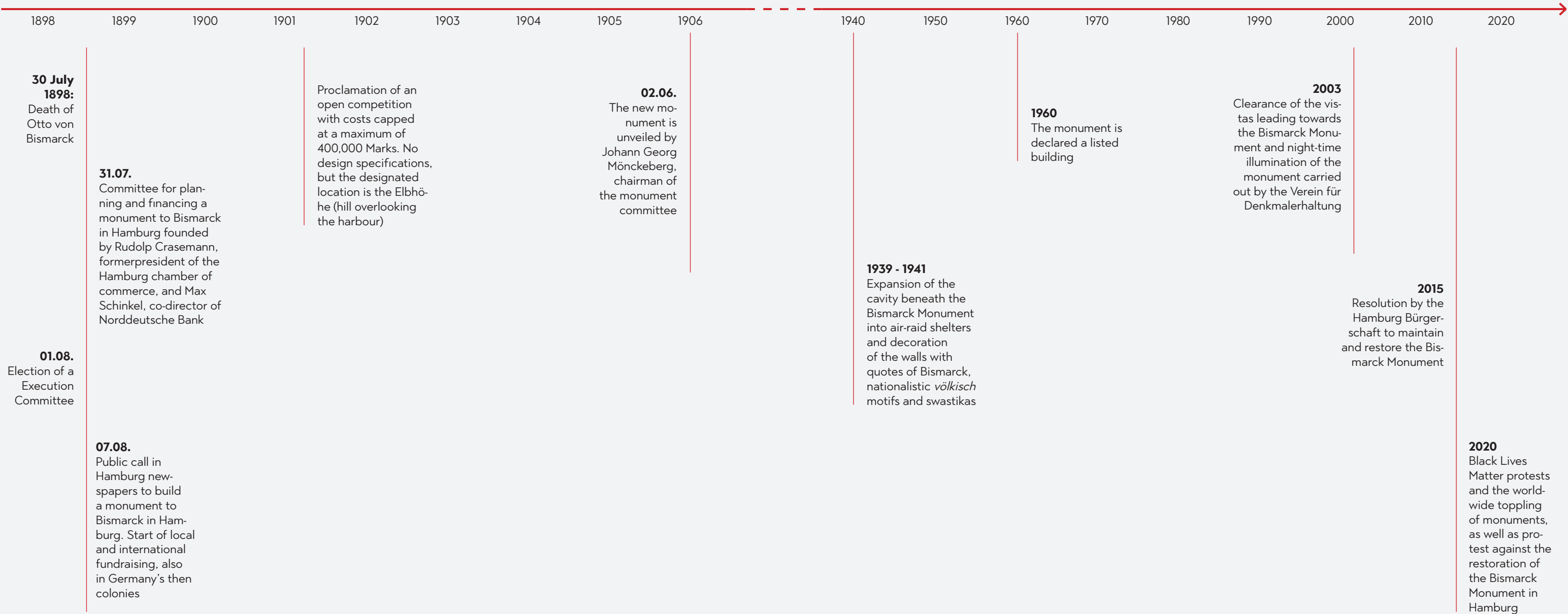
- The creation of a sensorially perceptible artistic intervention designed to stimulate critical engagement with the monument.
- Production of new context systems that offer a low-threshold introduction to the monument's history, bring it to light and make it a subject of discussion on intersectional and multidirectional levels.
- Development of a forum for encounter and dialogue that encourages Hamburg's urban society to critically engage with the city's history, values and norms, as well as its own self-image as a whole.



Figure 01: View. © Markus Dorf Müller, 2021

03 | The Bismarck Monument in the Alter Elbepark

3.1 | KEY EVENTS IN THE HISTORY OF THE BISMARCK MONUMENT



See also: Kim Sebastian Todzi and Jürgen Zimmerer, “Bismarck in Hamburg. Deutschlands höchstes Kolonialdenkmal”, in: idem (eds.), Hamburg: Tor zur Welt, Göttingen: Wallstein Verlag, 2021, pp. 445–461.

3.2 | THE DESIGN OF THE MONUMENT

The Bismarck Monument in the Alter Elbpark in Hamburg was erected in honour of the first German Chancellor, Otto von Bismarck (1815–1898). Immediately after Bismarck’s death, a committee of individuals from Hamburg’s upper classes, among them senators, bankers, merchants, shipowners, architects and museum directors, began campaigning for a commemorative monument in Hamburg. A public collection raised the sum of 453,000 Marks, and in a highly prominent competition that was open to all German artists the design by the architect Emil Schaudt and sculptor Hugo Lederer won first prize in 1902. With a few adjustments this design was realised between 1902 and 1906, while the wall reliefs adorning the rotunda were not accomplished until 1908 after renewed fundraising. Between 1939 and 1941, the hollow space of the circular building beneath the statue was extended to accommodate an air-raid shelter for 900 people, with its walls and ceilings then adorned with unusual paintings ranging from quotes by Bismarck, his family’s coat of arms as well as nationalistic völkisch ornaments and Nazi emblems (trees of life, oak leaves, swords, Prussian and Nazi Reich eagles, swastikas).

The monument held a commanding position on the former Casparus Bastion, part of Hamburg’s early modern ramparts near the Elbe that are visible from all around (s. annex 3.1). With its enormous dimensions of 34 metres, it was and still is the largest Bismarck monument ever built. It was integrated into the general redevelopment of this area which, started in 1893, already included the Deutsche Seewarte (German Naval Observatory), the Sternwarte (Hamburg Observatory) and the harbour hospital.

Later, these were added to by new buildings for the Institute for Ship and Tropical Diseases, the piers at St. Pauli Landungsbrücken and the Museum of Hamburg History.

The monument stands on top of a podium accessed by broad steps. It consists of an imposing, multi-tiered rotunda clad in granite and supported by eight buttresses. The fronts of the pillars bear male relief figures which are intended to represent the “German tribes”. Above this substructure rises the colossal figure of Bismarck made of concrete and blocks of granite, standing on a round base supported by sturdy half-columns. Bareheaded, armoured and with a long cloak falling from his back, Bismarck stands upright without contrapposto, his hands resting on the upright sword centrally supported at his feet. His gaze is directed straight ahead to the west, his back turned towards the city. The figure is flanked by two seated eagles. In iconographic terms, the statue bears close correspondence to the late medieval figures of Roland, which were particularly widespread in northern and eastern Germany and considered a token of civic independence.

From an art-historical perspective, the monument represents a break in monument art and commemorative culture, as was already noted by contemporaries, in that it integrates architecture and sculpture in a novel way. The design relies on formal simplification, monumentalisation and quasi-timeless mythicisation as a means of commemorating Bismarck. Typically for large-scale monuments in the nineteenth and early twentieth centuries, this was a project that was essentially supported by the bourgeois classes. In view of the persecution of the workers’ movement under Bismarck only a few years

earlier, the left-wing press responded with derision. The same could also be said of the established Catholic milieu that still remembered the earlier acrimonious Kulturkampf. After the First World War at the latest, the monument became a rallying point for völkisch-nationalist circles, who used it as a logo for their publications or as a venue for demonstrations. This tradition of pronounced veneration, at least within the conservative and right-wing spectrum, has continued to the present day.

From a socio-political perspective, the monument calls for an in-depth reappraisal with regard to the debate on colonialism: the reason for this lies in Otto von Bismarck as an individual and politician, who convened the Berlin Conference in 1884/85, thereby contributing to the partition of the African continent among European colonial powers, but also in the patrons of the monument, who as shipowners and merchants often came from the same circles that profited from colonial exploitation. These personal connections are also expressed in the geographical proximity of the monument to the port of Hamburg and to the nearby facilities mentioned above, which at least partially served colonial exploitation and are occasionally manifested in their architectural decoration. These are just a few aspects relevant to the monument; given the controversial and complex figure of Bismarck, numerous other approaches are possible.

3.3 | THE ALTER ELBPARK

The Alter Elbpark (Old Elbe Park) was once part of Hamburg’s former fortifications which, from the seventeenth century onwards, extended in a wide arc from the Elbe across the Alster Lake at today’s Lombardsbrücke and back to the Elbe. Originally, the only way past the fortifications, which consisted of ramparts embedded with 22 bastions and a moat, was to enter through one of the city’s six gates. The Alter Elbpark was built on the former Casparus Bastion, like all the bastions named after one of the city’s seventeenth-century councillors.

As early as 1806, a simple refreshment stall was erected there, which ten years later was converted into a permanent Elbe-side pavilion. After the ramparts finally lost their defensive function they were dismantled between 1820 and 1837 and transformed into parks.

In 1869, Hamburg’s first International Horticultural Exhibition was held on the site of what later became the Elbpark and on the adjacent “Stintfang” (the hill overlooking the harbour also known as the Elbhöhe). Over eleven days, eleven nations presented their latest garden art to thousands of visitors. This marked the start of a long tradition of garden exhibitions in the former “Wallanlagen” (ramparts), which were later transferred to the northern park areas.

The park itself is an important garden monument. The current concept for its maintenance and development is the basis for restoring lost qualities, also taking ecological concerns into account. The grounds directly surrounding the Bismarck Monument will be redesigned in 2023 as part of the third construction phase called “Revitalisation of the Alter Elbpark”, as also will the eastern side of the bastion

04 | The assignment

The object of the ideas competition is to challenge the monument in terms of its symbolic connotations, to recontextualise it and to develop aesthetic as well as didactic approaches that will foster an up-to-the-moment debate among the general public – in Hamburg and far beyond. By means of establishing a critical distance to the monument, the aim is to formulate a new perspective on the many aspects related to Otto von Bismarck's impact, as well as to the people and institutions that initiated this monument and used it for their own purposes.

The terms of the assignment for preparing a competition entry can be divided into three task fields:

4.1 | CHALLENGE! RESEARCH! TAKE A STANCE!

The announced competition has given a rough outline of background and information so as to set out a framework and suggest thematic areas. A closer examination of the complex connotational dimensions of the Bismarck Monument is required, not only for the eventual realisation of an awarded artistic design, but also for the development of a competition submission that paves the way for this. Participants are called upon to undertake their own research, to investigate and evaluate specific aspects in order to form their own picture and to formulate their own stance towards the monument and its history, and thereby evolve their idea for the monument's re-design. The appended list of further reading offers an important starting point for in-depth exploration of the dimensions listed below:

- The history of the monument
 - Social, political and cultural backgrounds regarding the position of the monument and the intentions of its builders
 - The monument's conversion and decoration during the Nazi period
 - Treatment of the monument after World War II
 - Reception of the monument over the course of time
- The monument as an example of architecture and art
 - The monument's visual statement and aesthetics
 - Architectural motifs and quotes
 - Symbolism and impact of the monument over the course of time
 - The monument's status within contemporary memorial art

- The monument in the context of remembrance culture
 - In the context of remembrance culture over the course of time
 - In the context of current debates on how to deal with historic monuments, especially those that are considered problematically loaded or controversial
 - In the context of current debates on how to deal with historic monuments celebrating colonial protagonists and events
 - In the context of its topographic position
- The monument as a starting point for critical reflection on
 - Bismarck's politics, giving visibility to aspects that have so far been underrepresented in collective historical memory, such as his role in European colonial politics and the persecution of socialists, homosexuals, etc.
 - The significance of Otto von Bismarck as a figure of identification or negative association over the course of time
 - Local relevance of these aspects specifically in Hamburg: supporters, profiteers and opponents of Bismarck
 - The consequences of Bismarck's policies

4.2 | SPARK DEBATE!

In the didactic section of the assignment emphasis is given to conveying the complexity of Hamburg's Bismarck Monument in a broadly comprehensible manner. This complexity is due to the interplay of realisation, of impact, of Bismarck as a historical figure and of the myths surrounding him, but also of the monument's diverse manifestations as a work of art, landmark, memorial, National Socialist air-raid shelter, as well as its various other forms of instrumentalisation over the course of history.

In the framework of the competition it should be discussed whether and, if required, how the monument might be enriched by investing it with a contemporary and pro-democracy statement. What the competition is seeking are interventions that constructively facilitate and promote discourse and dialogue on different levels – about imperialism, colonialism, National Socialism, anti-democratic attitudes, discrimination against minorities, war as a political instrument and so on, with repercussions that continue to be felt unto the present day. What we are looking for are concepts that are conceived as a permanent interrogation of the monument and its history, that embrace contradictions and are by no means ideologically biased. Consequently, the didactic approach that needs to be developed here ought not be limited to information and communication alone; interaction and participation should be treated as essential aspects of the didactic programme for the monument.

4.3 | ARTISTIC INTERVENTION!

Information and education in the form of exhibitions or explanatory text panels are common practice and undoubtedly important when dealing with complex monuments and places of remembrance, but they are unable to check the force of a building as highly charged with colonial, nationalistically ethnicised connotation as is the Bismarck Monument. To counter this “authority” an artistic-aesthetic approach is required. Artistic interventions that appeal to the senses are of crucial importance for the future development of the reception of monuments. Any artistic strategy being developed here will need to be congruous with the didactic concept. To promote a true artistic competition of ideas we deliberately decided against making any design specifications. The competition seeks artistic reinterpretations that do justice to the complexity of the questions and issues involved, while displaying an open, dynamic, flexible and integrative approach towards currently ongoing debates. The task here is to find contemporary forms of counter-monuments, post-monuments or interventions that formulate a response to the massive presence and emotional force of this monumental memorial. If for no other reason, this is why the immediate surroundings of the Bismarck statue must also be included in the concept.

All interventions must comply with the binding requirement that the material substance of the monument, protected by law since 1960, may not be altered or damaged, so that scrutiny of the authentic object also remains possible in the future.

4.4 | SPHERE OF ACTIVITY

The intervention must relate directly to the Bismarck Monument. Nonetheless, being an element of urban space suggests that the intervention’s “sphere of activity” should adopt a broader spatial radius. Conceptual considerations could, for example, also incorporate the Alter Elbpark as an immediately adjacent public park, or the aforementioned facilities in the wider neighbourhood of the Bismarck Monument which likewise manifest a colonial context. Competition participants are free to choose the spaces and locations of their interventions; solely the Bismarck Monument must always act as the conceptual starting point and point of reference. Hence we have deliberately refrained from specifying a spatially defined “delimited planning area”.

Interventions that extend into the Alter Elbpark are required to manifest respectful treatment of this garden monument. Its lawns should be given preference as spaces of activity. The existing tree population must be preserved and taken into account, while maintaining sufficient distance from pathways and protected trees. Where areas of the park are incorporated into the concept, the intervention is required to produce its own sufficiently dimensioned ground area of construction to avoid colliding with maintenance measures for the green spaces. The small multifunctional playing field to the east of the Bismarck Monument and the car park adjoining it to the south are not available for intervention.



Figure 02: Cleaning the monument. © Kärcher, 2020

05 | Literature and further information on the introduction to the topic

5.1 | ON THE BISMARCK MONUMENT

- Grunert, Heino; Schilling, Jörg; Schwarzkopf, Christoph: Das Bismarck-Denkmal im Alten Elbpark; hamburger bauhefte 02, Hamburg: Schaff-Verlag, 2., erweiterte Auflage, 2017
- Initiative Decolonize Bismarck: Dekolonisierung des öffentlichen Raums. Das Hamburger Bismarck-Denkmal ist auch ein Kolonialdenkmal; afrika-hamburg.de, 2020
- Lindner, Jörn: Das Bismarck-Denkmal. Koloss auf hohlen Füßen, Hamburg: unter hamburg e.V., 2011
- Schilling, Jörg: „Distanz halten“. Das Hamburger Bismarckdenkmal und die Monumentalität der Moderne, Göttingen: Wallstein Verlag, 2006
- Schilling, Jörg (Bearb.): Das Bismarckdenkmal in Hamburg 1906-2006. Beiträge zum Symposium „‘Distanz halten.’ 100 Jahre Hamburger Bismarckdenkmal, hrsg. von der Kulturbehörde Hamburg / Denkmalschutzamt, Heide: Boyens, [2008] (Arbeitshefte zur Denkmalpflege in Hamburg; 24)
- Todzi, Kim Sebastian; Zimmerer, Jürgen: Bismarck in Hamburg. Deutschlands höchstes Kolonialdenkmal; in: Kim Sebastian Todzi und Jürgen Zimmerer (Hg.): Hamburg: Tor zur kolonialen Welt. Erinnerungsorte der (post-)kolonialen Globalisierung, Göttingen: Wallstein Verlag, 2021, S. 445-461

5.2 | ON THE PROCESS OF RECONTEXTUALISATION

Overview of the series of public workshops on recontextualising the Bismarck Monument. Links to the individual workshops with video documentation and abstracts of the participating experts.

- **Workshop No. 1:** Bismarck. Bismarck? Who actually is being celebrated here? Different perspectives on the political figure of Otto von Bismarck.
 - <https://www.hamburg.de/bkm/koloniales-erbe/15177680/bismarck-denkmal-workshop-1/>
 - <https://www.youtube.com/watch?v=6Cp6omgW-is> [Video]
- **Workshop No. 2:** What makes monuments so difficult? Examples for ways of dealing with colonial heritage and ideas for the Bismarck Monument in the Alter Elbpark.
 - <https://www.hamburg.de/bkm/koloniales-erbe/15307368/bismarck-denkmal-workshop-2/>
 - <https://www.youtube.com/watch?v=nGuchV5eutU> [Video]
- **Workshop No. 3:** Postcolonial Deconstruction: Artistic Interventions in the context of a complex monument. What kinds of artistic-didactic interventions are possible, necessary and appropriate?
 - <https://www.hamburg.de/bkm/koloniales-erbe/15377328/bismarck-denkmal-workshop-3/>
 - https://www.youtube.com/watch?v=hRFzASv_ea4 [Video]

5.3 | ON THE FIGURE OF OTTO VON BISMARCK AND HIS POLITICS

- Aus Politik und Zeitgeschichte (ApuZ): Bismarck; Bundeszentrale für politische Bildung/bpb, 65. Jahrgang, 13/2015, 23. März 2015
- Epkenhans, Michael; Lappenküper, Ulrich; von Seggern, Andreas: Otto von Bismarck. Aufbruch in die Moderne, München: Bucher 2015
- Informationen zur politischen Bildung (izpB): Das Deutsche Kaiserreich 1871-1918; Bundeszentrale für politische Bildung/bpb, Nr. 329/2016, 1/2016
- Kolb, Eberhard: Bismarck, München: C. H. Beck, 2014
- Nonn, Christoph: Bismarck. Ein Preuße und sein Jahrhundert, München: C.H. Beck, 2015
- Steinberg, Jonathan: Bismarck. A Life, Oxford: Oxford University Press, 2011

5.4 | ON THE COLONIAL HISTORY OF GERMANY AND HAMBURG

- Conrad, Sebastian: Deutsche Kolonialgeschichte, München: C.H. Beck, 4. Auflage 2019
- Möhle, Heiko: Branntwein, Bibeln und Bananen. Der deutsche Kolonialismus in Afrika. Eine Spurensuche, Berlin / Hamburg: Assoziation A, 5. Auflage 2017
- Todzi, Kim Sebastian; Zimmerer, Jürgen: Hamburg. Tor zur kolonialen Welt. Erinnerungsorte der (post-)kolonialen Globalisierung, Göttingen: Wallstein-Verlag, 2021

5.5 | ON THEORIES OF THE MONUMENT AND ARTISTIC APPROACHES

- All Monuments Must Fall. A Collaboratively Produced Syllabus, Stand Juli 2020.
 - <http://www.allmonumentsmustfall.com/>
- de Vries, Ben: Sensitive Heritage in Europe. Beladen, umstritten, gecontesteerd, controversé, en conflicto, sensitive, in: Die Denkmalpflege, 78. Jg., 2020, Heft 1, S. 23-28
- Jochmann, Herbert: Öffentliche Kunst als Denkmalkritik. Studien zur Spezifik zeitgenössischer Kunst in Bezugnahme auf öffentliche Erinnerungszeichen, Weimar: VDG, 2001
- Jokinen, Hannimari; Manase, Flower; Zeller, Joachim: Stand und Fall. Das Wissmann-Denkmal zwischen kolonialer Weihestätte und postkolonialer Dekonstruktion, Berlin: Metropol Verlag, 2022
- Kern, Margit: Visual Scepticism and the Bismarck Monument in Hamburg; Vortrag im Rahmen des 3. Workshops zur Neukontextualisierung des Bismarck-Denkmal in Hamburg, 2021.
 - https://www.youtube.com/watch?v=hRFzASv_ea4 [Video]
- Melián, Michaela; Sternfeld, Nora (Hg.): Counter-Monuments and Para-Monuments; in: Lerchenfeld, Nr. 59, Dezember 2021
 - https://www.hfbk-hamburg.de/documents/840/Lerchenfeld_Ausgabe_59_HFBK_Hamburg_P6iRrAl.pdf
- Tomberger, Corinna: Das Gegendenkmal. Avantgardekunst, Geschichtspolitik und Geschlecht in der bundesdeutschen Erinnerungskultur, Bielefeld: transcript, 2007
- Wijsenbeek, Dinah: Denkmal und Gegendenkmal. Über den kritischen Umgang mit der Vergangenheit auf dem Gebiet der bildenden Kunst, München: Meidenbauer, 2010

This list represents an excerpt from the extensive literature on Otto von Bismarck, German and Hamburg colonial history as well as the theory and approaches of monuments as an introduction to the topic and does not claim to be complete.

All links provided were last checked on January 20th, 2023.

Pictures of the monument and the surroundings



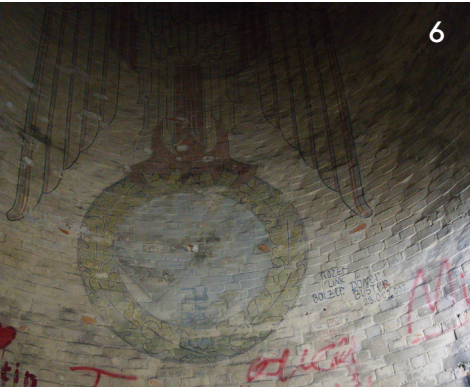
Front view. © Markus Dorf Müller, 2021



Landungsbrücken. © Mediaserver Hamburg / Joerg Modrow, 2014



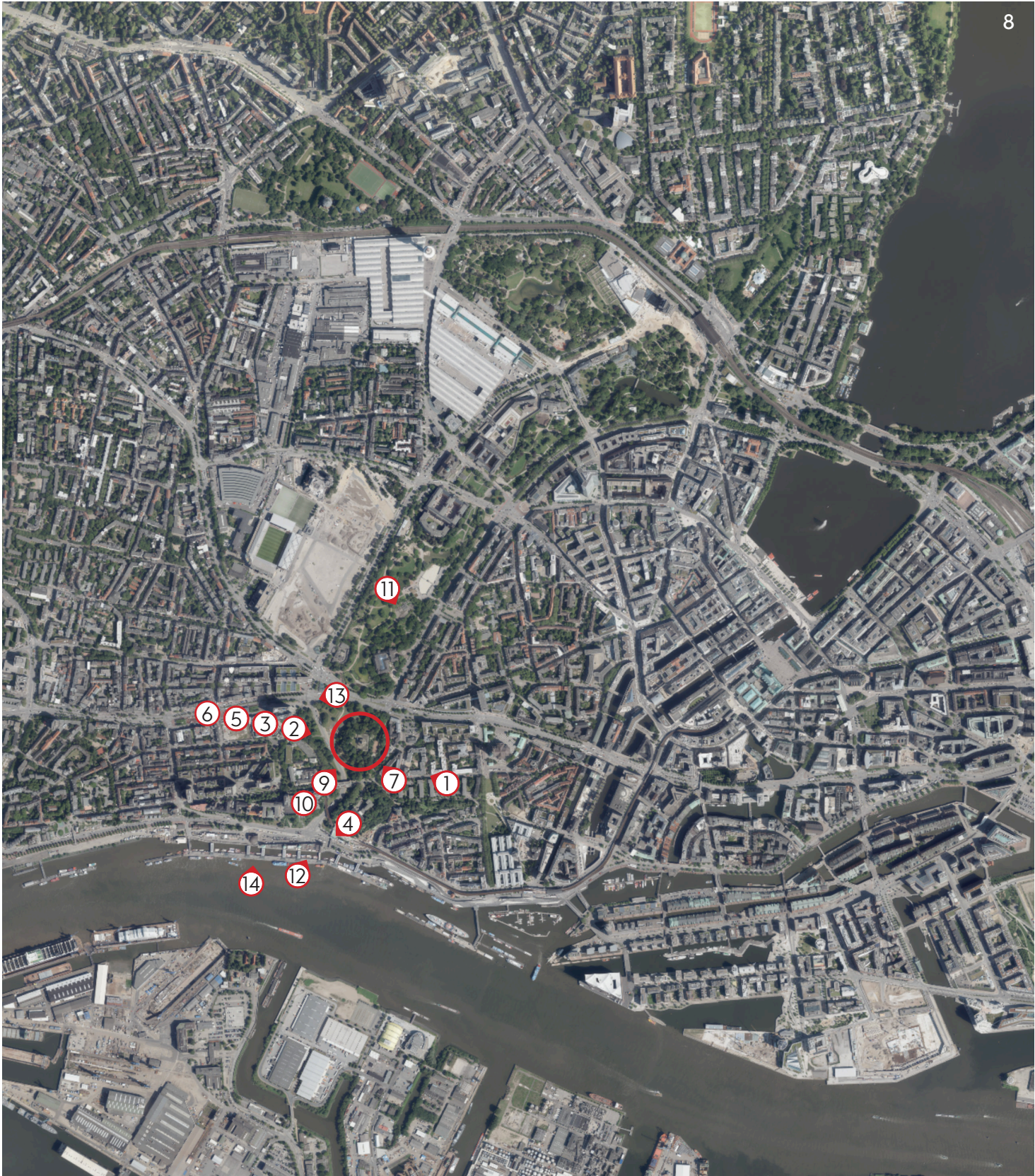
View. © Kärcher, 2020



View into the dome © büro lucherhandt & partner, 2022



Back view © büro lucherhandt & partner, 2022



Aerial view. © Geoportal Hamburg, 2023.

Pictures of the monument and the surroundings



Alter Elbpark © MUHS Landschaftsarchitekten, 2019



View from Kersten-Miles-Bridge © büro lucherhandt & partner, 2022



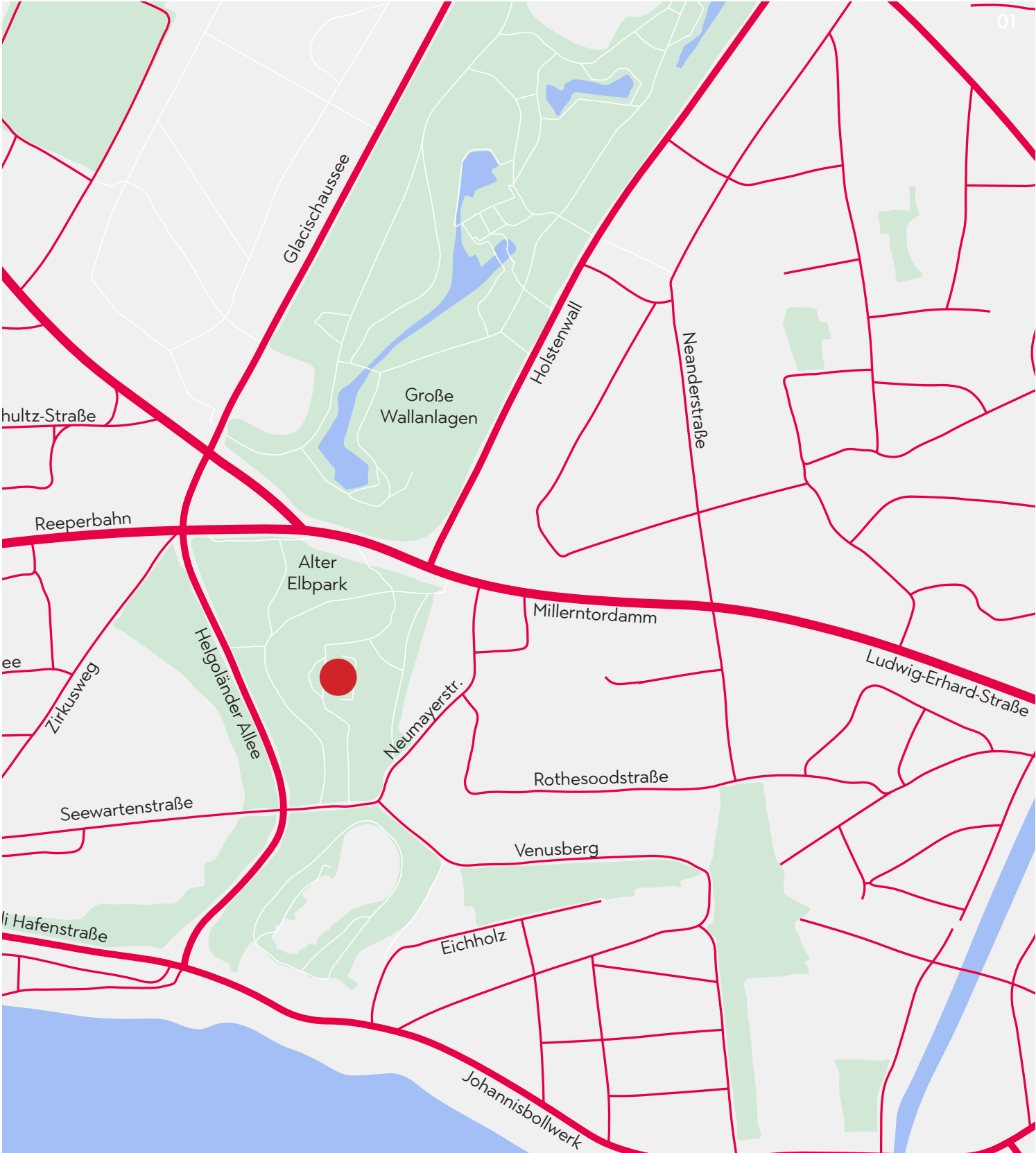
Große Wallanlagen © C. Bellin, o.J.



Tanzende Türme. © Mediaserver Hamburg / K. Bock, 2019



View of the Bernhard-Nocht-Institut (center) © Christoph Bellin, o.J.



Map 01: Location. © büro lucherhandt & partner. Based on Geoportal Hamburg, 2023

06 | Competition procedure

6.1 | INVOLVED PARTIES

6.1.1 | Competition sponsor

Stiftung Historische Museen Hamburg
Holstenwall 24
20355 Hamburg

in cooperation with the

Freie und Hansestadt Hamburg

represented by the
Behörde für Kultur und Medien
Hohe Bleichen 22
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and the
Bezirksamt Hamburg-Mitte
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6.1.2 | Tender procedure coordination

büro luchterhandt & partner
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6.1.3 | Communication

Enquiries about the procedure are to be addressed exclusively in written form via the bidder communication of the competition tender platform DTVP (s. below). The competition languages are English and German. All correspondence is to be conducted in English or German. All submissions must be made in English or German. The participants should please refrain from seeking individual consultation with the respective government agencies, the competition sponsor, the panel judges or luchterhandt & partner, the office supervising the procedure. Participants’ personal data will be used solely for the purpose of participation in the tender procedure. Once this data is no longer required for the procedure it will be immediately destroyed or deleted.

All those interested in the procedure are asked to register at the following link:
<https://www.dtvp.de/Satellite/notice/CXP4YNV6YBX/documents>

All available documents can be downloaded free of charge under this link. After registration, the drafts can also be submitted electronically. Please note that the submissions for the first phase can only be submitted electronically. No documents are to be sent by post or email.

6.1.4 | Eligibility

The competition will be held as an international open competition in two phases. All natural and legal persons are eligible to participate.

Members of bidding consortia are excluded from additional individual participation. Violations of this provision will result in the exclusion of all works from the participants. Participation is at the participant’s own risk. When submitting competition entries, the author’s declaration must also name all staff, collaborators or assistants involved in the competition entry with their first and last names. Each competition participant may enter only one design in the competition.

The same advisors can also be consulted by several participants. Anyone who, on the day when the competition is launched, is employed by a participant or otherwise participates as a collaborator or assistant in the corresponding competition project, will be excluded from independently participating themselves.

6.1.5 | Jury

Members entitled to vote

- Hans-Jörg Czech, director of the Stiftung Historische Museen Hamburg
- Zandile Darko, Beirat zur Dekolonisierung Hamburgs (Advisory Council on Decolonisation)
- Detlef Garbe, Former head of the Foundation of Hamburg Memorials and Learning Centres Commemorating the Victims of Nazi Crimes
- Julia Grosse, C&, Berlin
- Flower Manase, curator, National Museum of Tanzania, Dar es Salaam, Tanzania
- Bisrat Negassi, M.Bassy Hamburg
- Eliphas Nyamogo, editorial board of “Zeitgeister”, Goethe-Institut
- Jan-Philipp Reemtsma, literary scholar and arts patron, Hamburg
- Christoph Schäfer, Artist, Kunstkommission (Art commission) Hamburg
- Christina Weiss, former Minister of State for Culture and Media and publicist

The awarding authority will expand the jury. The final composition of the jury will be determined at the latest with the minutes of the queries colloquium. Should a member of the jury be unable to attend, the awarding authority is entitled to appoint a substitute.

The preliminary examination of the submitted works is carried out by the office coordinating the Tender procedure as well as experts. The competition sponsor reserves the right to appoint additional preliminary examiners, experts and guests.

6.2 | DOCUMENTS

Within the framework of the competition the following documents with basic digital maps as well as all materials in digitalised form will be made available to the participants:

- Competition brochure (pdf)
- Forms, guidelines
 - Author’s declaration (pdf)
- File structure for digital data
- Details of the planning area
 - Site map (pdf)
 - Historical maps (jpg)
 - Aerial image (pdf)
 - Land register map (pdf)
- Documents on the citizen participation process on the Alter Elbpark (pdf)
- Design for the Alter Elbpark by MUHS Landschafts-Architekten (pdf)
- Basic plan
 - 2-D basis for drawings (dwg)
- Photographic documentation (jpg)

6.3 | PROCEDURE MODALITIES

6.3.1 | Type of procedure

The competition is to be announced as an international open ideas competition in two procedural phases. The sequence of the procedure is based on § 78 section 2 VgV and § 3 (2) of the “Richtlinien für Planungswettbewerbe” (Guidelines for Planning Competitions) (RPW 2013). The competition’s execution is based on the provisions detailed in RPW 2013.

6.3.2 | Competition language

The competition languages are English and German.

6.3.3 | Judging criteria

The selection of designs deemed eligible for evaluation by the jury will be based on the following criteria: quality of the draft idea and the central artistic motif

- quality of the design
- quality of spatial integration
- functionality (technical feasibility, sustainability)
- economic efficiency of the concept’s construction and maintenance

The order of the above criteria bears no influence on their value. The jury is responsible for a responsible evaluation that meets the precepts and intentions of the general conditions formulated by the competition sponsor in the competition statement. The jury has the right to add to, change or modify the above evaluation criteria. In the course of the jury session in the first competition phase the jury will select works to be invited to participate in the second competition phase and will formulate recommendations for their further development.

6.3.4 | Binding requirements

With the exception of non-compliance with the formal preconditions for admission (observance of the delivery modalities, observance of submission deadlines; violation of anonymity) and the requirement that the monument’s substance be preserved intact, any “binding requirements” that would lead to the exclusion of a work from the jury’s assessment have been forgone. Text passages contained in this competition statement that might be understood as mandatory requirements but are not explicitly listed as “binding requirements”, should be regarded as essential objectives of the competition statement; failure to comply with them would not lead to the exclusion of the works in question, but is subject to the usual assessment by the jury. The same applies to clarifying or supplementary formulations in the written response to queries. Only if these are explicitly marked as “binding requirements” will failure to comply with them lead to exclusion from the jury’s assessment.

6.3.5 | Total competition money, prizes and expense allowance

A total of 50,000 euros (gross) is available for the competition. It is planned to admit up to eleven entries to the competition’s 2nd phase. For all entries that are invited to the 2nd competition phase and have submitted the required services completely and on time, there is an expense allowance totalling 20,000 euros (gross), which will be distributed in equal shares. The prize money for the best three designs is distributed as follows:

- 1st prize 15,000 Euros
- 2nd prize 8,000 Euros
- 3rd prize 5,000 Euros

The jury may unanimously decide on a different division of the competition sum.

6.3.6 | Intellectual property and copyright

The competition entries that are awarded prizes or possible acknowledgements will become the property of the organiser. The competition sponsor is entitled to transfer the award-winning works and their rights of use to third parties. The right to publish the drafts also remains with their authors. Publication is only possible once the competition procedure has been completed.

The competition sponsor is entitled to document, exhibit and also publish the awarded drafts via third parties after the conclusion of the procedure without further remuneration. The names of their authors must be mentioned.

Works submitted for the competition that are awarded prizes or possible acknowledgements may be used by the competition sponsor for an unlimited period and without further remuneration, even after the conclusion of the competition. The competition sponsor shall receive the simple right of use, unlimited in space and time. The rights of use are granted for all types of use known and unknown at the time of the competition, in particular also for any digital exploitation. The awarding authority is entitled to use the competition entries in excerpts or extracts. This provision also applies to any duplication and distribution of the drafts necessary for these purposes as well as transfer to third parties required to the same end.

All image and plan material as well as all other documents submitted by participants must be free of third-party rights upon submission. Participants shall be exclusively liable in the event of any infringement of the copyrights of third parties due to the unlawful use of materials in the process of the competition, or such use for documentation, exhibition, publication or information of the public.

6.3.7 | Announcement of the competition result and exhibition

The results of the competition will be announced to the participants and the members of the jury. The competition sponsor will publicise all competition entries on the website *www.ausstellungen.luchterhandt.de*, also disclosing the names of the respective authors. Publication or disclosure of any information (text, image or word) is subject to the competition sponsor’s right of first publication. Hence all those involved in the procedure are required to maintain silence about the result of the competition until it has been published by the competition sponsor.

6.3.8 | Returning submitted works

Insofar as the works have not become the property of the competition sponsor, they can be collected or their return requested from büro luchterhandt & partner within two weeks of the end of the exhibition. The place where works can be collected will be announced. Works that are not collected will be destroyed unless their return is requested within one week after the end of the exhibition.

In this case, these works will be returned by the procedure’s supervising body. No liability is accepted in the event of loss or damage.

6.3.9 | Implementation and further commissions

The competition is being held as an ideas competition. Implementation – even of the prize-winning entries – cannot be promised.

6.3.10 | Invoice address for prize money etc.

Invoice recipients:
Invoices for the awarded prize money and, where applicable, for acknowledgements can be submitted to the competition sponsor once the competition procedure has been concluded. Please submit invoices through büro luchterhandt & partner. There can be no further entitlement to reimbursement of other expenses and outgoings (e.g. travel expenses).

Stiftung Historische Museen Hamburg
Holstenwall 24 | 20355 Hamburg

through:
büro luchterhandt & partner
Luchterhandt Senger Stadtplaner PartGmbH
Versmannstraße 32 | 20457 Hamburg

6.4 | DELIVERABLES PHASE 1

Plans

Contents

- Representation of the overall concept
 - in the ground plan of the site map, scale 1:200
 - sketch-like depictions to clearly outline the artistic idea
- Further explanatory depictions of the overall artistic concept to give a better understanding and an overall spatial impression as perspectives and vistas on a scale of your own choice
- Exemplary expository and sufficiently comprehensible presentation of how information can be conveyed (including sequence of text and illustrations)

Formal requirements

- Max. 1 plan in A0 (upright) format in adequate quality for a presentation, to be submitted digitally
- Explanatory account detailing the artistic concept (max. 3 pages A4)

Forms

Contents

- Author’s declaration

Formal requirements

- Submission must be made electronically (.pdf).

Data packet – digital submission

Contents

- Provision of all documents stipulated in chapter 6.4 in the specified folder structure (enclosure 02) with anonymous identification of the data (code number/file name):
- Presentation plans (pdf and tiff, 150 dpi, CMYK mode, in original size)
 - Explanatory account (doc and pdf)
 - Image and presentation data (sketches, free depictions) (pdf and tiff, 300 dpi, CMYK mode)
 - Author’s statement as an additional zip file within the given folder structure

Formal requirements

- Digital data must also be allocated the six-digit code number
- Upload a zipped folder (folder name=code number). Do not upload individual subfolders one by one. Please optimise the data into an appropriate data volume
- Uploads can be made until the final submission deadline of 16.03.2023, 13:00 (CEST)
- Allow sufficient time to upload your zipped folder on time; avoid uploading at the last minute to give yourself enough time to resolve any eventual complications

6.5 | DELIVERABLES PHASE 2

Plans

Contents

- Representation of the overall concept
 - in the ground plan of the site map, scale 1:100
 - in sections and views considered necessary on a scale of your choice
- Further explanatory depictions of the overall artistic concept to give a better understanding and an overall spatial impression as sketches, perspectives and vistas on a scale of your own choice
- Representation of overall concept of artistic treatment and design
- Description of the necessary technical and constructional details (with lists of materials) for implementing the concept
- Exemplary expository and sufficiently comprehensible presentation of how information can be conveyed (including sequence of text and illustrations)
- Visualisation

Formal requirements

- Max. 2 plans in A0 (upright) format, rolled, in adequate quality for a presentation, to be submitted in duplicate
- 1 set of plans in A3 reduced size
- Explanatory account detailing the artistic concept (max. 3 pages A4)

Forms

Contents

- Author’s declaration
- Rough estimate of projected costs

Formal requirements

- Author’s registration declaration in a sealed, opaque envelope labelled with the relevant identification number

Data packet – digital submission

Contents

- Provision of all documents stipulated in chapter 6.5 in the specified folder structure (enclosure 02) with anonymous identification of the data (code number_file name):
- Presentation plans (pdf and tiff, 150 dpi, CMYK mode, in original size)
- Explanatory account (doc and pdf)
- Digital test plans (floor plan, sections and views) (dwg/dxf 2000), if available
- Image and presentation data (sketches, free depictions) (pdf and tiff, 300 dpi, CMYK mode)

Formal requirements

- Digital data must also be allocated the six-digit code number
- Upload a zipped folder (folder name=code number). Do not upload individual subfolders one by one. Please optimise the data into an appropriate data volume
- Uploads can be made until the final submission deadline of 25.05.2023, 13:00 (CET)
- Allow sufficient time to upload your zipped folder on time; avoid uploading at the last minute to give yourself enough time to resolve any eventual complications.

6.6 | IDENTIFICATION OF SUBMITTED WORKS

In both competition phases competition entries are to be submitted anonymously via the competition portal. The plans and all other submitted documents must be marked with a six-digit code (on A0 plans: inside a box measuring max. 6 cm wide and 2 cm high) in the top right corner or entered in the field provided. The author’s registration declaration is also to be submitted as a PDF file, marked with the code number, via the competition platform.

6.7 | SCHEDULE AND DEADLINES

20.01.2023	Dispatch of call for submission
16.02.2023	Queries colloquium
16.03.2023	Submission of documents Phase 1
27./28.03.2023	Jury session Phase 1
25.05.2023	Submission of documents Phase 2
05.07.2023	Jury session Phase 2

An exhibition of the results will follow.

6.8 | QUERIES

In the first phase of the competition queries regarding the competition task can be submitted digitally via the competition portal until 10.02.2023, 12:00 (CEST).

6.9 | QUERIES COLLOQUIUM

Queries will be answered during the queries colloquium on 16.02.2023, at ca. 14:00 - 17:00 (CEST) in Hamburg. The colloquium will be held as a digital event. In-person, on-site participation in Hamburg is not possible. The link for online participation will be sent, at the latest, two days prior to the event via the “Communication” section of the portal. The colloquium will be held in German and will be provided with a translation. A protocol of the queries with the written answers to the questions will be included as part of the award process.

6.10 | PRELIMINARY MEETING OF THE JURY

The preliminary meeting of the jury will take place on the day of the queries colloquium at 10:00 (CEST) in Hamburg. The time is still to be confirmed and the exact location announced by invitation.

6.11 | SUBMISSION DEADLINES FOR PHYSICAL DOCUMENTATION IN PHASE 2

No physical deliverables are required for Phase 1. The required deliverables for Phase 2 are to be submitted in full by 25.05.2023 to the office of büro luchterhandt & partner, Versmannstrasse 32, 20457 Hamburg, Germany, or posted in due time. Items can only be received in person during office hours (Monday to Friday from 09.00 to 17.00 (CET)).

Plans sent by post, rail or other transport companies will be considered to have been submitted on time if the date stamp on the consignment corresponds to the respective date (regardless of the time of day) mentioned above. Participants are required to keep the postal receipt until the announcement of the jury’s decision and present it on request. If there are doubts regarding whether the entry was submitted on time – because the date stamp is missing, illegible or incomplete – the eligibility of this work will be assessed depending on the participant providing proof of on-schedule posting. Competition entries received after the jury session has already begun can no longer be considered even if they were submitted to the transport company in due time. To ensure anonymity, the above-stated delivery address of the competition sponsor must be entered as the sender.

Plan documents that are being submitted, including all related documents, must be submitted in a sealed condition and without any indication of the author. The submission must be free of charges (postage, customs duty and delivery) for the recipient.

Special provisions for participants from abroad: Regarding consignments from countries that are not members of the EU, the contents must be designated as „DOX“ (documents) on the customs declaration form and the value declared „0“ (zero; of no commercial value).

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01 | FORMS

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01.2 | [Estimated costs](#)

02 | FOLDER STRUCTURE

Digitally available

03 | DOCUMENTS

03.1 | [Historical maps](#)

03.2 | [Site plans](#)

03.3 | [Presentation of the SHMH](#)

03.4 | [Documents on the citizen participation process on the Alter Elbpark](#)

03.5 | [Design for the Alter Elbpark by MUHS Landschaftsarchitekten](#)

04 | BASIC PLAN

Digitally available

05 | PHOTO DOCUMENTATION

Digitally available

06 | OTHERS

Geodata of the monument and its environment (2014-2022) available at:

- <https://suche.transparenz.hamburg.de/dataset/3d-stadtmodell-lod1-de-hamburg9?forceWeb=true>
- In order to open CITYGML files, additional software is needed, which can be downloaded free of charges. If such data is used, the source must be cited in the format specified on the website, in accordance with the licence.

The following link gives a location of the tiles to be downloaded:

- https://metaver.de/kartendienste?lang=de&topic=themen&bgLayer=sgx_geodatenzen-trum_de_web_light_grau_EU_EPSG_25832_TOPPLUS&E=562522.58&N=5934697.58&zoom=12&layers=146a81e2587f335015befff020a1ab4d

Further data and maps are available at the following link (available in English):

- <https://geoportal-hamburg.de/geo-online>

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Figure 4 [Landungsbrücken](#). S.16, Mediaserver Hamburg / Joerg Modrow, 2014

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Figure 6 [View into the dome](#). S.16, büro luchterhandt & partner, 2022

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Figure 9 [Alter Elbpark](#). S.18, MUHS Landschaftsarchitekten, 2019

Figure 10 [View from the Kersten-Miles-Bridge](#). S.18, büro luchterhandt & partner, 2022

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MAPS

Map 01 [Location](#). S. 19, büro luchterhandt & partner. Auf Grundlage Geoportal Hamburg, 2023.

All images used in this document are attached digitally as illustrative material (under 03.4 | Images). Please note that no further use is permitted.

DATES

Phase 1

Deadline for written queries 10.02.2023

Queries colloquium 16.02.2023

Submission of documents 16.03.2023

Selection session 27./28.03.2023

Phase 2

Submission of documents 25.05.2023

Award jury 05.07.2023