



DENK-ORT FOR SEXUAL AND GENDER DIVERSITY

**Restricted, single-phase art competition
with preliminary international open application procedure**

Minutes of the jury meeting on 17 July 2024

Awarding authority

Free and Hanseatic City of Hamburg

Represented by

Ministry of Culture and Media (BKM)

Hohe Bleichen 22

20354 Hamburg

Competition administration

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Hamburg, 22 August 2024



Hamburg

Behörde für
Kultur und Medien

Minutes of the jury meeting

1. Constitution of the jury, opening of the jury meeting

The jury meets on 17 July 2024 at 10:00 a.m. in the inner courtyard of the Museum of Hamburg History in 20355 Hamburg.

Dr Sebastian Justke welcomes all those present to the jury meeting on behalf of the awarding authority, expresses the thanks of Senator Dr Carsten Brosda to all those present and, on his behalf, wishes the meeting a successful outcome. Dr Sebastian Justke adds his special thanks to the LGBTIQ* communitys, without whose commitment and dedication to a place of reflection today's meeting could not take place. Their input was and is invaluable for this process.

Prof Dr Hans-Jörg Czech, Director and Chairman of the Hamburg Historical Museums Foundation, followed with a welcome address, wishing all those present a successful meeting.

Dorothea Strube from the office organising the proceedings then welcomes all those present and provides an overview of the day's agenda. After a brief round of introductions, attendance was established.

The jury is composed as follows:

Expert judges with voting rights

Tobias Peper, Künstlerischer Leiter Kunstverein Harburger Bahnhof

Eske Schlüters, Künstlerin

Ute Vorkoeper, Künstlerin

Judges from the LGBTIQ* communitys with voting rights

Dr. Martin Eichenlaub, Initiative Denk.mal sexuelle Vielfalt

Karin Klipp, Intervention e.V.

Anjo Kumst, Intergeschlechtliche Menschen e. V.

Technical judges with voting rights

Dipl.-Ing. Franz-Josef Höing, Oberbaudirektor, Behörde für Stadtentwicklung und Wohnen, Hamburg

Eva Henze, Bezirk Hamburg-Mitte, Abteilungsleiterin Stadtgrün

Dr. Anna Joss, Leiterin Amt für Denkmalschutz, Behörde für Kultur und Medien, Hamburg

Dr. Annette Busse, ehem. Behörde für Kultur und Medien, Hamburg

Deputy expert judge

Inga Wellmann, Kunst und Kreativwirtschaft, Behörde für Kultur und Medien, Hamburg

Deputy judges from the LGBTIQ* communitys

Dr. Gottfried Lorenz, Initiative Denk.mal sexuelle Vielfalt

Barbara Mansberg, LSVD Landesverband Hamburg e.V.

Deputy technical judge

Dirk Hertrampf, Behörde für Kultur und Medien, Hamburg

Experts

Iris Carius, Behörde für Stadtentwicklung und Wohnen, Hamburg

Jens Beck, Behörde für Kultur und Medien, Denkmalschutzamt, Hamburg (bis 17:15 Uhr)

Eva Jean Jakobeit, Behörde für Kultur und Medien, Hamburg (ab 15:00 Uhr)

Dr. Sebastian Justke, Behörde für Kultur und Medien, Referatsleiter Erinnerungskultur, Planetarium

Mirjam Lenzen, Behörde für Stadtentwicklung und Wohnen, Hamburg

Arne Ries, Bezirksamt Hamburg-Mitte, Abschnittleiter Verkehrsplanung (von 11:00 bis 15:30 Uhr)

Michael Rump, Bezirksamt Hamburg-Mitte, Abschnittsleiter Grünunterhaltung

Franka Vögel, Behörde für Kultur und Medien, Hamburg (ab 15:00 Uhr)

Preliminary examination

Liesa Andres, Kunsthistorikerin

Dr. Bastian Beyer, Architekt

Dorothea Strube, Kunstvermittlung

Guests

Ilknur Berktaş, Behörde für Kultur und Medien, Hamburg

Lisa Bolten, Fotografin

Luisa Brinkmann, Behörde für Stadtentwicklung und Wohnen, Hamburg

Donata Langenbacher, Behörde für Kultur und Medien, Hamburg

It is established that the jury is quorate.

The competition procedure and the course of the jury meeting will be explained by Dorothea Strube, competition management.

Chairmanship election

Dr Martin Eichenlaub is unanimously elected Chairman of the jury at 10:20 a.m. with one abstention. He accepts the election, thanks for the trust placed in him and is assured by those present that

- they have not exchanged opinions with competition participants about the competition task and its solution outside of colloquia
- and will not do so during the duration of the jury,
- they have not received any knowledge of the competition entries prior to the meeting of the jury, unless they have participated in the preliminary examination,
- they maintain the confidentiality of the consultation,
- the anonymity of all entries is guaranteed and
- that they will refrain from making assumptions about the authors of a competition entry.

The Chairman points out that the judges are personally committed to an objective judgement based solely on the competition brief.

The Chairman then briefly explains the further procedure and asks for the report of the preliminary examination.

2. Presentation of the pre-examination report

Dorothea Strube begins at 10.30 a.m. with the general report on the preliminary review.

A total of 14 works were received on time or were clearly submitted on time and were essentially complete and verifiable.

The works labelled by the authors with a six-digit code were replaced by cover numbers with the digits 1001 to 1014. Any references to authors were removed by the preliminary review. The preliminary review took place from 8 July 2024 to 15 July 2024 at the competition management office, Danziger Straße 52 in Berlin. All entries were pre-examined in the same way on the basis of the competition documents, the minutes of the colloquium and the answers to the written questions.

An inspection with the experts from the Hamburg authorities and the district of Hamburg-Mitte named in the tender text took place on 10 July 2024 as a video conference. On 17 July 2024 from 17:00 to 19:30, the expert tour of the LGBTIQ* communitys took place at the Museum of Hamburg History, Holstenwall 24, in which 12 people from the communitys took part.

The comments of the experts were included in the preliminary review report and - in the case of comments received by the competition management team after 15 July 2024 - presented orally to the jury at its meeting. The results of the expert tour conducted on the evening of 15 July 2024 with the representatives of the communitys are pinned under the individual designs in the form of handwritten comments.

3. Information round and approval of the submission

In the information round, the preliminary examination presents all 14 works in detail and without judgement. The competition entries are presented as originals with the submitted models and material samples.

Questions of understanding will be clarified by the preliminary examiners and experts for each work in discussion. The information tour ends at 13:15. The chairman thanks the preliminary examiner for the comprehensive presentation of the designs.

Subsequently, all submitted works are unanimously approved for judgement by the jury.

This is followed by a joint lunch break.

4. Examination rounds

First examination round

After the lunch break, the jury will reconvene in plenary session at 2.00 pm and start with the first round of judging. The jury recognises each work on the basis of the main design idea. One member of the jury notes that the handwritten comments and votes from the communitys expert tour could affect the personal and purely professional judgement of the judges. Others point out that the assessment of the competition entries must be based solely on the competition brief.

One vote in favour in the 1st round is sufficient for a work to remain in the competition. The following works were eliminated by unanimous decision of the jury in the 1st round, as the jury did not consider them to be convincing solutions for the task at hand:

1005 1006 1009

The following works therefore remain in the procedure:

1001 1002 1003 1004 1007 1008 1010 1011 1012 1013 1014

Second examination round

In the second evaluation round, the remaining eleven competition entries are discussed in detail with regard to the evaluation criteria. The jury unanimously decides that at least 5 votes in favour are required to remain in the procedure and votes with the following result (yes/no):

1001 (9:1)	remain
1002 (0:10)	out
1003 (6:4)	remain
1004 (0:10)	out
1007 (0:10)	out
1008 (3:7)	out
1010 (1:9)	out
1011 (2:8)	out
1012 (0:10)	out
1013 (2:8)	out
1014 (0:10)	out

The following works are therefore excluded:

1002 1004 1007 1008 1010 1011 1012 1013 1014

The following works therefore remain in the procedure:

1001 und 1003.

This is followed by a coffee break from 16:15 to 16:40.

5. Formation of the shortlist and awarding of prizes

After the lunch break, the works 1001 and 1003 were once again discussed in detail with regard to the chosen symbolism, the effect in the space, references to the urban environment and the quality of stay on site. The discussion also addressed the extent to which the visualisations provided by the authors are realistic and whether the proposed measures appear feasible within the specified budget. In particular, the possibility of identification for the diversity of the LGBTIQ* communities was discussed controversially.

The chairman repeatedly emphasised how important it is that the new memorial site is also accepted and revitalised by the LGBTIQ* communities.

The jury unanimously decided that works 1001 and 1003 should be shortlisted and that the prize money should be divided as follows: 1st prize money €3,000 gross, 2nd prize money €2,000 gross and 2 honourable mentions of €500 gross each.

The jury decides to first vote on whether design 1001 should be awarded first prize and then, in the knowledge of the result of this vote, whether design 1003 should be awarded second prize.

The prizes and honourable mentions are awarded with the following result:

1st prize for für 1001 (6:4)

2nd prize for 1003 (10:0)

honourable mention for 1002 (8:2)

honourable mention for 1008 (6:4)

6. Recommendations and conclusion of the jury meeting

In conclusion, the jury recommends to the awarding authority by 9:1 votes that the author(s) of the first prize-winning work be commissioned with the further planning, taking into account the following notes, the comments in the written assessment, the preliminary report and the experts involved in the process.

Revision notes:

- The title of the artwork 'For Capri and Roxi. Denk-Ort des Verwandelns und Resignifizierens' (For Capri and Roxi: A place of thought for transformation and resignification) is to be reviewed and revised accordingly as necessary. Experts from the communities should be contacted for this purpose.
- It is recommended that the dimensions of the object be enlarged.
- An information plaque should be installed at an appropriate distance from the artwork to contextualise the object and the "Debk-Ort".

The jury chairman is authorised by the voting members of the jury to prepare the minutes of the jury meeting on the basis of the recorded decisions and findings (see attachment).

The envelopes with the authors' declarations are opened and anonymity is lifted:

1st prize (3.000 €)

1001 Franziska Opel and Hannah Rath

2st prize (2.000 €)

1003 Studio Other Spaces, Olafur Eliasson and Sebastian Behmann

(Assistance: Eva Maria Mikkelsen, Lauren Gemmo)

honourable mentions (je 500 €)

1002 Niclas Riepshoff, Juan Barcia Mas, He Shen

1008 Kunstverein St. Pauli (Axel Loytved, Franziska Nast, Malte Struck and Sebastian Rohrbeck)

Second examination round

1004 Marte Eknæs (Assistance: Michael Amstad, Nicolau Vergueiro)

1007 Fadi Aljabour

1010 Selma Gültoprak

1011 Stefan Kern

1012 Phillip Zach

1013 Viron Erol Vert (Assistance: Uzay Dogan)

1014 Toni Schmale

First examination round

1005 Philipp Gufler (Assistance: Stefan Gruhne)

1006 Adam Nathaniel Furman + Transit Architektinnen (Laura Brache, Diana Felber)

1009 Lena Henke

Dr Martin Eichenlaub discharges the preliminary examination with thanks and hands the chairmanship back to the awarding authority.

On behalf of the awarding authority, Dr Sebastian Justke thanks all participants for their constructive contributions to the discussion and thanks Dr Martin Eichenlaub for his competent chairmanship of the meeting.

Finally, reference is made to the confidentiality of the meeting and the right of first publication of the results by the awarding authority.

The exhibition of the competition entries is expected to take place after the summer break.

Um 17:45 Uhr wird die Sitzung geschlossen.

Signed in the original

Dr Martin Eichenlaub, Chairman of the jury

Attachments

Assessment of the submissions

Attendance list and authorisation to take minutes

Assesment of submission 1001

Für Capri und Roxi. Denk-Ort des Verwandelns und Resignifizierens

1st price and realisation recommendation

The processing area is to be redefined and visually opened up so that it can be actively used as a meeting and assembly point.

As a point of attraction, a sculpture shimmering between bluish and violet stretches across the memorial site like an oversized stream of air, which is illuminated in the evening by floor spotlights. The result is a living symbol in the spirit of 'Protest for Care'. In terms of content,

the proposal refers to the so-called dance ban issued by the Mitte district authority in 1960. From then on, it was forbidden for men to dance with each other in the local scene clubs. A Hamburg speciality, as there was no comparable ban anywhere else. 'For Capri and Roxi' symbolises the repression of the LGBTIQ* communities in the social and legal sphere and aims to send a visible signal against it.



The majority of the jury recognised the lightness, apparent fragility and solemn character of the object as a strong approach. The simple and timeless form in the best sense of the word won over numerous judges, with the uniqueness and mysteriousness of the object being particularly appreciated. The association with an air snake/gift ribbon was recognised as a fresh symbol that carries no historical baggage.

Visitors can walk through the object or even lie down in it, which is viewed positively by individual judges as a physical act of appropriation against any standardisation.

The sculpture becomes part of the city and marks the memorial site. It functions both from a distance as an inviting object and on site. Without forming a barrier, the object engages in a special dialogue with the Windsbraut and constantly provides new perspectives on the backdrop of the Inner Alster.

Some members of the jury criticised both the colour scheme and the title of the artwork, as these do not provide sufficient identification for the diversity of the LGBTIQ* communities and therefore do not correspond to the competition text. It is therefore suggested that the artwork be contextualised, e.g. in the form of a text panel. The historical reference in the title needs to be corrected because the ban on dancing related solely to the Bohème locale.

Some judges consider the artwork to be rather arbitrary in relation to the task set, see the use of the location as a meeting and event space restricted and the competition task thus not comprehensively fulfilled. Individual judges expressed their perception that the sculpture 'cuts up' the site visually and in terms of its use.

Assessment of submission 1003
Pavillon der Stimmen
2nd price

The authors describe the intense and controversial brainstorming process that led to the decision that the proposal should include a physical space for gatherings, commemoration and celebration of togetherness as well as a digital platform to give visibility and co-authorship to the 'LGBTQIA+' communities.

A stainless steel pavilion with a roof covered in coloured glass tiles will be built on the uniformly designed square. The glass shows a colour wheel as an abstraction of all the colours from existing Pride flags. The glass ring casts a colourful shadow on the ground. Audio content from the planned website is played via outdoor loudspeakers at certain times of the day.

The digital platform has two levels: On the one hand, visitors can navigate through the audio content currently playing in the pavilion and read descriptions; on the other, they can access the archive of voices. The audio content is created in conversations between the authors and advisors from LGBTQIA+ communities - moderated and curated by the BKM and the Initiative for a Monument to Sexual and Gender Diversity. Additional funds will probably need to be raised for the continued operation of the platform and a sponsor will need to be found. The edge of the bank is to be set in a uniform dark stone and partly designed as a bench to match the level of the terrain.



The process of brainstorming was recognised by the jury. The proposal creates a clearly defined, radiant and inclusive place for the communities and impresses with its reference to the present and future as well as the possibility of remembering and commemorating. The new design of the square and the edge of the riverbank frame the memorial site and create sufficient seating and places to stay. The design also appeals to passers-by who are not interested in art and creates an attractive place to linger.

The audio installation also enlivens the site with a variety of voices from the communities, which appeal to all visitors and can convey a wide range of content. This design was clearly favoured during the tour with the group of experts from the communities.

Some members of the jury questioned the visualisation and missed the installation's long-distance effect. It was criticised that the potential polyphony of the audio content was not presented in an exemplary manner. Considerable additional costs are to be expected for the realisation of the bank edge. The ongoing operation of the memorial site must be ensured. It is also problematised that the glass colour wheel is not a unique piece created especially for the new Denk-Ort and that the shape of the pavilion could be in visual competition with the planned construction of a pavilion on the neighbouring site.

Assessment of submission 1002
HEISSE PLATTE: DANCING TO REMEMBER
honourable mention

The proposal is for a walk-in artistic intervention that is intended to represent a stage or dance floor. The idea for the object is derived from the Alsterpavillon, which was known as the 'Heisse Platte' from the 1920s onwards and was also a meeting place for the queer community to dance boogie-woogie, jazz and swing.

The space consists of 600 illuminated glass panels that are programmed so that dance steps are visualised by the flashing of the square tiles. Visitors are invited to follow the light trails and replay the dance patterns.

The Denk-Ort should be understood as a place where contemplation takes place in motion.



Individual judges rated the presence of the object, which does not dominate the space, the cheerful aura due to its multicolour and changeability as very positive. The theme of dance opens up the space to the entire urban community and the playable light installation could become a centre of attraction for many people and also a potential memorial/gathering place. The design of the object, which does not follow any specific queer symbolism, was also recognised by individual judges for its openness.

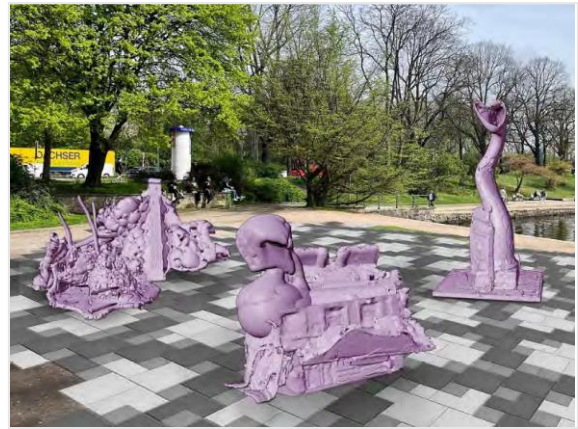
The jury considers the support effort to be high. The members of the jury missed more detailed statements on the colour/lighting concept. It was noted that a flashing object in the area of the Binnenalster is less appropriate in terms of urban space. Individual judges noted that users could feel remote-controlled when following the flashing dance steps and rated this association rather negatively.

With regard to operational processes, the implementation of this design is viewed critically. In the overall assessment, the artistic idea stands out in particular, which is honoured in one acknowledgement but recognised as impractical.

Assessment of submission 1008
EIN JUBELN UND JAUCHZEN DRINGT AUS DEN BÜSCHEN
honourable mention

Three pink-coloured concrete sculptures are positioned on a pixel-like paved surface, forming assemblages 'from places of memory': Objects and architecture from private and public spaces merge into sculptural bodies. The existing furniture is also to be designed in a pink colour.

'The selection [of elements] for the design is provisional.' During implementation, these will be expanded to include additional perspectives in dialogue with members of the community: 'This is not about completeness, but about exemplary recurring motifs that are intended to refer to a variety of narratives.' The AR extension also offers the opportunity to 'digitally connect the memorial site with other LGBTQI communities and Hamburg's city history.'

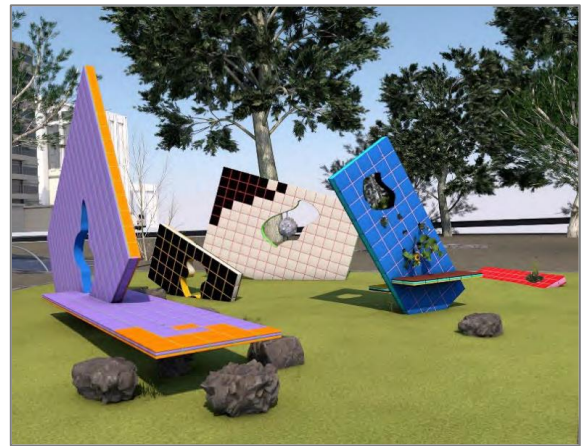


The approach of detemporalising the virtual, the gesture of collecting and accumulating, the 'printing' of stories as well as the colliding forms and the strong materiality of the design are seen as an outstanding and forward-looking proposal.

Even though some members of the jury missed a reference to the diversity of the communities and the proposal is hardly able to develop any urban impact, the design fulfils such high artistic standards that it should be honoured with recognition.

Assessment of submission 1004
BREAKTHROUGH – DURCHBRUCH
Second examination round

Five wall-like installations with openings are proposed to create an inviting, protective communal space. The diagonally mounted modular structures made of reinforced concrete with irregularly shaped window cut-outs and clad with ceramic tiles are designed to form seating, tables and window-like openings that stimulate exchange between visitors and enable the space to be used as a place of thought. The materials used refer to a moment of queer resistance (Corny Littmann) and the colour of the tiles is borrowed from the Progress Pride Flag. Eight boulders accompany the installation and show that „sexual and gender diversity is an integrated part of humanity from its origins“.



The jury recognised the sculptural approach and the comprehensive thematic and historical references, which also include a universal gesture of resistance. Overall, however, the design seems rather self-referential and the reference to the gay community too strong. The association with toilets and swimming pools has negative connotations for parts of the community.

**Assessment of submission 1007
(untitled)**

Second examination round

A rectangle of differently dimensioned, coloured and transparent glass panels with an entrance is created on the western side of the square. Twelve objects of different dimensions and shapes are installed in the space between the glass walls, which appear to have been broken out of a large concrete block that has the same shape as the glass rectangle. The rectangle is illuminated via light rails at the foot of the long walls.

„...the viewer transcends the passive role of recipient to become an active participant in the creation of the experience. The use of transparent glass, imbued with a spectrum of colors drawn from various LGBTQ+ flags, showcases the diverse perspectives present within each individual's reality. As viewers navigate the spatial dimensions of the artwork, they engage in a reciprocal exchange with light and color reflections, forging a connection between elements of the external environment and the artistic work through the transparency of the colored glass, which integrates interior boundaries with the exterior.”



The work arouses the curiosity of visitors. Spending time inside the glass body promises an immersive and lasting experience. However, the building cuts through the space and harbours the risk of misuse. Only a few people can be inside at the same time. The single entrance/exit can turn negative and turn the space into a space of fear.

Assessment of submission 1010
We Know A Place
Second examination round

Vier Four organically shaped bronze sculptures invite visitors to linger, lie down, explore and feel. On the surfaces of the differently coloured 'island bodies' are different cloths and multilingual lettering. One 'cloth is a collage of tiny sections of folds in statues of Greek goddesses, whose mythologies reveal different spectrums of queerness.' On one of the side walls, the lettering 'Diversity is Our Superpower' can be felt as an enlarged Braille font 'from an accumulation of 4x4 cm large, gender-free nipples'. On the surface of another 'island', bilingual ribbons and Braille are to be transferred. The slogans come from the 'context of LGBTQI+ protest movements in different countries and at different times'. A bandana with a recessed paisley pattern with a roughened surface will be installed on the side walls of the black 'island', taking up the folds of Donatello's Amore-Attis: 'The cloth is reminiscent of another time, when people signalled their preferences and sexual inclinations through other signs; here through the hanky code of the typical cloth worn on certain parts of the body to communicate even more specifically what they want and who they are.' Another 'island' is to be created in a participatory process in which 'different queer scenes, communities, groups and organisations' are invited to shape the surface.



The jury judged the proposal to be inviting and of great presence without appearing dominant. The haptic approach was judged favourably. The extreme charging of the objects with different codes and the camouflage-like forms of the sculptural objects were controversially discussed. It is feared that many people will use the site without realising that this is a place to think about sexual and gender diversity. In extreme weather, the objects also either get very hot very quickly or are very cold and therefore not suitable for seating.

Assessment of submission 1011
NONFINITO

Second examination round

The proposal is for a sculpture in the form of a large-format chain of 14 interconnected links with a total diameter of six metres. It is made of aluminium and painted in 'light pink'. 'Symbolically, the chain ... stands not only for connection and communication, but also for dependence and power. Relationships that have to be constantly rebalanced. The injuries of the past are therefore not embellished or hidden by the sculpture. The scars left by the struggle and resistance remain visible and thus remind us of the pain of the past.



The colour pink, as the colour of flesh, underlines this vulnerability. The title of the work also refers to this ongoing struggle - NONFINITO - meaning unfinished, fluid, still in process, like the identity of the human being, which is never completely defined or finalised, in its infinite variety of identities, the inexhaustibility of the definition of a human being in its multifaceted and non-binary form, a sign of freedom.'

The effect of the object creates a large (mental) space and keeps it ambivalent in its heaviness. The ambivalent symbolism of the chain is controversial. Large parts of the jury criticised the fact that the unfixed chain links are not suitable as a seating object and that the space can only be used as a meeting place to a limited extent.

**Assessment of submission 1012
(untitled)**

Second examination round

The artistic intervention comprises irregularly shaped, sculptural elements at the foot of a mound of earth, accompanied by several erratic blocks. The polished stainless steel sculptures are intended to resemble simplified stone forms: 'Stones serve as a reference here, as no two stones are the same, just like us humans.' The surfaces are to be 'so highly polished that they resemble mirrors in their materiality, absorbing their entire surroundings and reflecting them back to them.' The number of individual sculptures is determined by the eight LGBTQIA+ signs.

An association is to be founded with members of the community to curate the planting of the hill.



The jury praised the design as a living and changeable work of art that beautifully realises the idea of community. However, the proposal requires intensive maintenance and can quickly turn into a less attractive desert landscape. Some members of the jury also considered the proposal to be rather inappropriate with regard to the competition brief.

Assessment of submission 1013

We Are Here

Second examination round

The proposal is to design a new 'piazza' as a place of shared awareness, exchange, respect and coexistence. The design of the installation is inspired by the geometry of swan wings. This design motif refers to the diverse history of meaning of the swan in mythology, sexuality and its historical connection with Hamburg.

The installation has a diameter of 17 metres and a height of up to five metres and is therefore intended to be both visible in the cityscape and provide sufficient space for use as a meeting point.

At the foot of the installation and the outermost tip of the ground triangle is a full-size sculpture of a sleeping swan.



Discussions about the proposal were controversial. Some members of the jury rated the architecture as aesthetically very appealing, inviting and of high quality. The new space attracts attention and creates a protective atmosphere. However, the majority of the jury judged the design to be oversized for the location and artistically unconvincing. Moreover, realisation within the specified budget does not appear possible.

**Assessment of submission 1014
leuchtturm***

Second examination round

A tall and inclined sculptural object whose shape is reminiscent of a lighthouse is to be installed at the Denk-Ort: 'Through its design, leuchtturm* irritates and reflects our perception of straight and slanted, of open structures and fixed architectures, signals and positions. While the function of lighthouses is to provide orientation, leuchtturm* queers this by pointing to queer spaces of possibility on the horizon.'

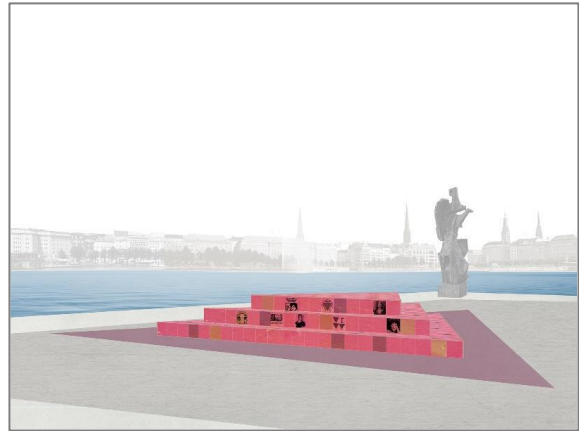
The work is planned as a steel construction with an 'iron mica coating'. 'Delicate' light signals are to be emitted from the top of the tower. The colour of the light will change every evening. In consultation with the communities, specific colours can be defined for certain occasions 'e.g. World Aids Day or the Transgender Day of Remembrance.'



The proposal creates a clearly visible eye-catcher and corresponds with the towers of the urban landscape. However, the jury misses a clearer reference to the task at hand and considers the symbolism of the inclined tower and its design to be unconvincing.

Assessment of submission 1005
Pink Futurity (Rosa Winkel)
First examination round

A platform with two steps in the shape of a triangle is proposed, which is to be used as a seating area and stage. The seating steps and the surface are covered with triangular and square tiles handmade by the authors. Screen-printed on individual tiles are 26 portraits and documents 'by and about LGBTIQ+ personalities from Hamburg and Germany', 'which have little or no place in the historical canon.' The selection is intended to represent 'as many aspects of the LGBTIQ+ community as possible'. The artistic work, the 26 portraits and documents will also be documented and communicated via a website (QR code on site) and an 'artists' book'.



The jury appreciates the design approach of naming people in the public space who are not known to many people outside the community and at the same time thematising the history of the appropriation of a symbol. However, the proposal is read less as a place of remembrance than as a memorial and symbol of remembrance and therefore does not represent a convincing solution to the task at hand.

Assessment of submission 1006
To Be Everything We Can Be
First examination round

The parabolic-shaped building with four arched openings and a dome will be covered with mosaics. The exterior mosaic is to be designed in a 'complex pattern whose colours are borrowed from the Progress Pride flag'. There are four seats and several flag holders on the outer walls.

The interior walls are to be designed as a mirror mosaic, creating a kind of 'shimmering cave full of reflections': 'This space is intended to remind us of this journey to self-realisation, while at the same time appearing as solemn as a disco ball.'

At the centre of the floor mosaic is a quote that speaks to 'the past, present and future of the LGBTQIA+ community'.



The design approach is understood as a solemn anti-memorial, but in principle does not represent a convincing solution to the task at hand.

Assessment of submission 1009
Kreuzfahrt der Jeanne d'Arc
First examination round

Die Installation „Kreuzfahrt der Jeanne d'Arc“ („Cruising Jean of Arc“) besteht aus einer etwa drei Meter hohen Metallskulptur auf einer hölzernen Plattform. Die Bearbeitung des industriell gefertigten Metallprofils durch den Schmiedeprozess „erzeugt eine Spannung mit einer feinen, handschriftlichen Linie, die zu einem Kontrast von Form, Farbe und Material führt.“ Das Dreieck wird sowohl im Profilquerschnitt als auch punktuell als Form der „Brustwarzen“ wiederholt und zur Referenz an das „rosa Dreieck“.



In die Plattform, die formal auf eine Boot Typologie anspielt, werden Bilder gefräst, die ein Lexikon der Queer-Ikonografie abbilden. Sie zeigt Symbole wie Veilchen und grüne Nelken, die für Queer-Romantik stehen, sowie das „Lavendel-Nashorn“, ein bekanntes Zeichen für queere Sichtbarkeit. Die Anordnung kombiniert „exklusives und inklusives Vokabular“ des Queer-Aktivismus und soll die Skulptur zu einem „Gefäß, das Zeichen aus der Tradition der visuellen LGBTQI+-Kultur trägt“ machen.


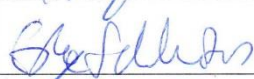

Das eingereichte Modell vermittelt einen ersten Eindruck der Plattform. Die Skulptur kann für Trans- und Inter-Personen möglicherweise problematisch sein. Der Entwurf stellt im Grundsatz keine überzeugende Lösung für die gestellte Aufgabe dar.

Nicht-offener künstlerischer Gestaltungswettbewerb
Denk-Ort sexuelle und geschlechtliche Vielfalt

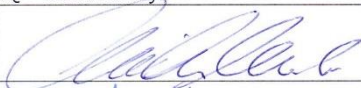
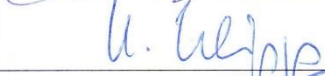

Sitzung des Preisgerichts am Mittwoch, 17. Juli 2024
 Ort: Museum für Hamburgische Geschichte
 Holstenwall 24, 20355 Hamburg (Innenhof EG)

Anwesenheit

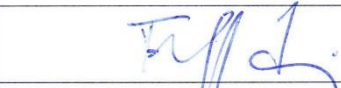
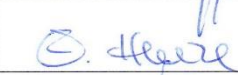


Stimmberechtigte Fachpreisrichter*innen

Tobias Peper Künstlerischer Leiter Kunstverein Harburger Bahnhof	
Eske Schlüters Künstlerin	
Ute Vorkoeper Künstlerin	

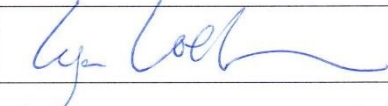
Stimmberechtigte Preisrichter*innen der LGBTIQ*-Communitys

Dr. Martin Eichenlaub Initiative Denk.mal sexuelle Vielfalt	
Karin Klipp Intervention e.V.	
Anjo Kunst Intergeschlechtliche Menschen e. V.	

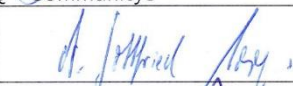

Stimmberechtigte Sachpreisrichter*innen

Dipl.-Ing. Franz-Josef Höing Oberbaudirektor, Behörde für Stadtentwicklung und Wohnen, Hamburg	
Eva Henze Bezirk Hamburg-Mitte, Abteilungsleiterin Stadtgrün	
Dr. Anna Joss Leiterin Amt für Denkmalschutz, Behörde für Kultur und Medien, Hamburg	
Dr. Annette Busse ehem. Behörde für Kultur und Medien, Hamburg	

Stellvertretende Fachpreisrichterin

Inga Wellmann Kunst und Kreativwirtschaft, Behörde für Kultur und Medien, Hamburg	
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Stellvertretende Preisrichter*innen der LGBTIQ*-Communitys

Dr. Gottfried Lorenz Initiative Denk.mal sexuelle Vielfalt	
Barbara Mansberg LSVD Landesverband Hamburg e.V.	


Nicht-offener künstlerischer Gestaltungswettbewerb
Denk-Ort sexuelle und geschlechtliche Vielfalt

Sitzung des Preisgerichts am Mittwoch, 17. Juli 2024

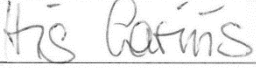

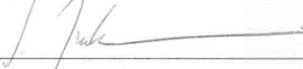


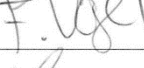
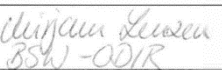
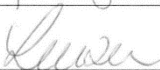
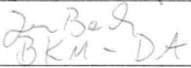
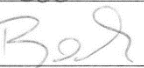
Ort: Museum für Hamburgische Geschichte
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Anwesenheit

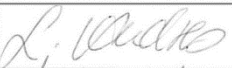


Stellvertretende Sachpreisrichter*innen

Tobias Goewert Behörde für Stadtentwicklung und Wohnen, Hamburg	nicht anwesend
Dirk Hertrampf Behörde für Kultur und Medien, Hamburg	

Sachverständige

Iris Carius Behörde für Stadtentwicklung und Wohnen, Hamburg	
Eva Jean Jakobeit Behörde für Kultur und Medien, Hamburg	
Dr. Sebastian Justke Behörde für Kultur und Medien, Hamburg Referatsleiter Erinnerungskultur, Planetarium	
Arne Ries Bezirksamt Hamburg-Mitte, Abschnittleiter Verkehrsplanung	
Michael Rump Bezirksamt Hamburg-Mitte, Abschnittsleiter Grünunterhaltung	
Franka Vögel Behörde für Kultur und Medien, Hamburg	
 BSW - ODIR	
 BKM - DA	

Vorprüfung

Liesa Andres Kunsthistorikerin	
Dr. Bastian Beyer Architekt	
Dorothea Strube Kunstvermittlung	

Gästinnen

Ilknur Bertaş Behörde für Kultur und Medien, Hamburg	
Donata Langenbacher Behörde für Kultur und Medien, Hamburg	

Lisa Brinkmann (BSW)



Lisa Botten (Fotografie)



Nicht-offener künstlerischer Gestaltungswettbewerb
Denk-Ort sexuelle und geschlechtliche Vielfalt

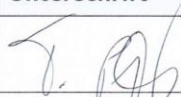



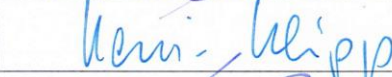


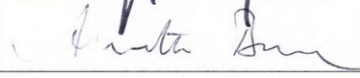

Protokollermächtigung

zur Sitzung des Preisgerichts am Mittwoch, 17. Juli 2024

Hiermit wird der Vorsitz des Preisgerichts durch Unterschrift aller stimmberechtigten Preisrichter*innen ermächtigt, die Niederschrift der Preisgerichtssitzung auf der Grundlage der protokollierten Beschlüsse und Erkenntnisse zu fertigen.

Zugleich wird die folgende Entscheidung von allen stimmberechtigten Preisrichter*innen bestätigt:

Preis	Preissumme (inkl. MwSt.)	Tarnnummer
1. Preis	3000,-	1001
2. Preis	2000,-	1003
3. Preis		
Aushebung	500,-	1002
Aushebung	500,-	1008

Stimmberechtigte*r Preisrichter*in	Unterschrift
Tobias Peper	
Eske Schlüters	
Ute Vorkoeper	
Dr. Martin Eichenlaub	
Karin Klipp	
Anjo Kumst	
Dipl.-Ing. Franz-Josef Höing	
Dr. Annette Busse	
Eva Henze	
Dr. Anna Joss	