

ART-IN-ARCHITECTURE in Rhineland-Palatinate

Europe-wide, two-phase open competition for art-in-architecture with the aim of acquiring designs for the artistic embellishment of the new building for the “Römisch-Germanisches Zentralmuseum, Leibniz Research Institute for Archaeology” on the City of Mainz’s southeast fringe

Contents

Reason and objective for the art-in-architecture competition

1. Process

- 1.1. General conditions of the competition and points of information
- 1.2. Organizer
- 1.3. Process
 - 1.3.1. Draft concept – phase 1
 - 1.3.2. Competition design proposal – phase 2
- 1.4. Eligibility to participate
- 1.5. Compensation for expenses, realization costs and further development
 - 1.5.1. Draft concept – phase 1
 - 1.5.2. Competition design proposal – phase 2
 - 1.5.3. Realization costs and further development
- 1.6. Preliminary review, jury meeting
 - 1.6.1 Preliminary review
 - 1.6.2 Jury meeting
- 1.7. Documents
 - 1.7.1 Draft concept – phase 1
 - 1.7.2 Competition design proposal – phase 2
- 1.8. Requirements
 - 1.8.1. Draft concept – phase 1
 - 1.8.2. Competition design proposal – phase 2
- 1.9. Questions/colloquium
 - 1.9.1. Draft concept – phase 1
 - 1.9.2. Competition design proposal – phase 2
- 1.10. Examination criteria
 - 1.10.1. Draft concept – phase 1
 - 1.10.2. Competition design proposal – phase 2
- 1.11. Submission of works
 - 1.11.1. Draft concept – phase 1
 - 1.11.2. Competition design proposal – phase 2
- 1.12. Liability/returns
 - 1.12.1. Draft concept – phase 1
 - 1.12.2. Competition design proposal – phase 2
- 1.13. Copyright/exploitation rights
- 1.14. Conclusion of the process
- 1.15. Further points of information

2. Framework conditions

- 2.1. Explanation of the building’s purpose
- 2.2. Situation within the urban fabric
- 2.3. Explanation of the construction project
- 2.4. Technical specifications

- 2.4.1. Existing structural elements and materials
- 2.4.2. Further points of information

3. Task

- 3.1. Competition task
- 3.2. Location for the art-in-architecture

4. Annex

- 4.1. List of the digital infrastructure
- 4.2. Schedule of dates

Reason and objective for the art-in-architecture competition

In Mainz, the capital of the Rhineland-Palatinate region, the Römisch-Germanisches Zentralmuseum (RGZM), one of the largest archaeological research institutions in Europe, is erecting new headquarters – a new center for archaeology located in the immediate vicinity of the Roman theater and the Museum of Ancient Seafaring. With the new building for the RGZM, Mainz is gaining not only an academic, but also a new cultural center in a redeveloped district on the edge of the city. The aim of the art-in-architecture competition is to create an identity-defining feature for the RGZM that will fit into this key location within the urban fabric and exhibits a clear reference to the work of the RGZM in its substance.

The competition task is outlined in detail in part three of the call for entries. Details of the construction project, purpose and situation within the urban fabric are provided in detail in part two of the call for entries.

1. Competition process

1.1 General conditions of the competition and points of information

Through their participation or involvement in the process, all those involved declare themselves to be in agreement with the terms of participation. Through their participation or involvement, they consent to their personal data being managed by the organizer for the purposes of the competition in the form of digital documentation and in accordance with the GDPR. After conclusion of the competition process, these data will be deleted on request.

Announcements on the content and sequence before and during the period of the competition, including publication of the results, may only be made through the organizer.

The use of image material and plans provided with this call for entries is not permitted outside of the competition process.

1.2. Organizer

The organizer is the State of Rhineland-Palatinate, represented by the Landesbetrieb Liegenschafts- und Baubetreuung (the federal state's estate and construction management body) in Mainz (hereinafter: LBB Mainz Office), Fritz-Kohl-Strasse 9, 55122 Mainz, Germany.

1.3. Competition process

This is to be an open, Europe-wide competition that will take place in two phases. The language of the competition is German.

1.3.1. Draft concept – phase 1

In the jury meeting for phase 1, a maximum of ten participants will be selected for participation in phase 2 based on the draft concepts submitted for the task presented. The procedure in this phase will be open and anonymous.

1.3.2. Competition design proposal – phase 2

The competition will take place with a maximum of ten participants. The process is anonymous.

1.4. Eligibility to participate

Participation is open to all professional artists domiciled or working in the area covered by the call for entries as stated in 1.3. Groups of artists and artist collectives are also permitted and will be considered as one individual participant. For collectives, the primary member must be eligible to participate, while for groups all members must be eligible.

Proof of professional status must be supplied; please fill in annex 2 to this end. Professional status must be proven with a résumé **and** documentation (copies are sufficient) of at least one of the following:

- Higher education degree in the field of fine art
- Membership of a recognized vocational or artists' association
- Membership of an artists' social security benefits scheme
- An art object realized in a public place
- Three presentations of the participant's own artworks in established exhibition venues.

The above-mentioned criteria will be checked in the preliminary review, or, in the case of a very high number of draft concepts, possibly following the jury meeting for phase 1. If this is the case, the jury will designate reserves for the shortlist.

Groups of artists and creative collectives must name a leading member. This individual will represent all the members of the group or the collective vis-à-vis the organizer.

Artists may only apply once, either individually or as part of a group of artists or a collective. Multiple entries from any individual members of a group of artists or a collective will lead to the exclusion of all members.

In the case of an entry being commissioned as a result of the competition, the members of a group of artists or a collective will commit to such membership until execution of the assignment is complete.

1.5. Compensation for expenses, realization costs and further development

1.5.1. Draft concept – phase 1

The participants in phase 1 will not receive any compensation for costs.

1.5.2. Competition design proposal – phase 2

The participants selected for phase 2 of the competition process will receive a development fee of € 1,500.00 (gross) for timely submission of a design in line with the call for entries.

The organizer also plans to bestow prize money on the three best entries:

1. First prize: € 6,000.00 (gross)
2. Second prize: € 4,000.00 (gross)
3. Third prize: € 2,000.00 (gross)

The organizer retains the right to adjust the structure of the prizes awarded depending on the results of the competition.

In the case of an entry being commissioned, the full fee will be paid after netting it against the development fee of € 1,500.00 (gross) and the prize money.

1.5.3. Realization costs and further development

For realization of the creative design, a maximum of € 230,500.00 (gross) will be available.

This sum shall include the artist's fee, the prize money and development fee, the materials, production/installation and delivery costs, costs for any necessary planning and construction work, any technical structural certification, technical and artistic project management, etc., as well as any other additional costs, where not stated otherwise in paragraph 2.4.2.

The submitted design must not exceed the budget.

The LBB-Niederlassung Mainz intends to commission the person who created the design recommended for execution by the jury with its subsequent realization. However, the organizer is under no obligation with regard to execution if there is an important reason not to do so.

Any small alterations to the design chosen for execution must be undertaken by the entrant who submitted it without any separate charges for this.

Completion of the artwork is scheduled for the end of 2021.

1.6. Preliminary review, jury meeting

1.6.1. Preliminary review

The preliminary review will be carried out by the LBB Mainz Office.

1.6.2. Jury meeting

The jury will be composed of the following in phases one and two:

1	Sabine Gross, engineer	Ministry of Finance
2	Dr. Ariane Fellbach-Stein	Ministry of Education, Science and Culture
3	Prof. Dr. Alexandra Busch	Director-General of the RGZM
4	Martin Henatsch	Kunsthochschule Mainz, City of Mainz Advisory Council on Art
5	Prof. Franziska Nori	Director of Frankfurter Kunstverein
6	Prof (retd.) Franz Kluge	Trier University of Applied Sciences, Faculty of Design
7	Markus Rank, engineer	LBB Mainz Office
8	Ulla Windheuser-Schwarz	German Federal Association of Artists (BBK)
9	Manfred Bernhardt, engineer	Bernhardt + Partner Architekten, Darmstadt

Guests:

1	Heinrich Bassler, economist	Administrative Director of the RGZM
2	Robert Jenner, engineer	Bernhardt + Partner Architekten, Darmstadt

The jury meeting for phase 1 will be on **February 25, 2021**.

The jury meeting for phase 2 will be on **September 8, 2021**.

A record will be kept of the jury's assessment and recommendation and sent to the competition participants.

Any legal right of objection to the assessment and recommendation is excluded. The members of the jury listed above are entitled to appoint a proxy if they are unable to attend.

1.7. Documents

The following documents are attached to the call for entries and can be downloaded at www.kunstundbau.rlp.de/de/wettbewerbe/aktuelle-wettbewerbe. All of the documents made available may only be used within the context of the competition.

1.7.1. Draft concept – phase 1

- Explanation of fulfilment of the criteria for participation (annex 1)
- Explanatory text on the conceptual idea (annex 2)
- Artist's declaration for phase 1 (annex 3)
- Perspective (not to scale) with red marking showing the space available for the artistic design (annex 4)
- Site plan (not to scale) with red marking showing the space available for artistic design (annex 5)
- Southeast and northeast views (not to scale) with red marking showing the space available for artistic design (annex 6)
- South and northeast views, scale: 1:100 (annex 7)
- West, southeast and northwest views, scale: 1:100 (annex 8)
- Plan of outdoor installations, scale: 1:200 (annex 9)
- Coordinated plan of construction services for the area of the space available for artistic design, scale: 1:250 (annex 10)
- Floor plan for top story, scale: 1:100 (annex 11)
- Typical profile of faced brickwork façade, scale: 1:50 (annex 12)
- Typical detail of roof border-finishing element with emergency drain, scale: 1:10 (annex 13)
- Opinion on basic structural conditions (annex 14)
- Exhibition concept of the RGZM (annex 15)

1.7.2. Competition design proposal – phase 2 (in addition to the documents from 1.7.1)

- Explanatory text on the competition design proposal (annex 16)
- Binding cost quotation (annex 17)
- Artist's declaration for phase 2 (annex 18)

1.8. Services

Please use only the documents outlined below and submit all attachments required. Additional documents not requested will not be accepted and will therefore not be taken into consideration in the subsequent process.

1.8.1. Draft concept – phase 1

In phase 1 entrants are not expected to submit fully developed designs, but rather conceptual approaches and ideas for a creative interpretation of the task. Participants may only submit one draft concept without variations, and it must be produced specially for the competition task. The entry should be submitted digitally as a PDF document.

All the documents must be named with a six-digit numerical designation and must not include the name or identity of the entrant. The designation must be written in the upper right corner of every page. It must not be taller than 1 cm or wider than 4 cm. The submitted documents, presentation of the idea and explanatory report must not contain any reference to the identity of the artist submitting the entry.

Elements required (digital):

- 1 Presentation of the idea in sketch form in a suitable scale on a maximum of two pages of A3 in landscape format. Due to the prominent setting in the urban fabric, importance will be attached to an artist's impression of the design seen in the setting from a more distant perspective. In addition, the specific location of the installation, depending on the concept, should be clearly identifiable from an impression and/or site plan. The idea should be conveyed in a way that is concise and comprehensible.
- 2 An explanatory text in line with annex 2 to help convey the idea, with statements on the substance and artistic concept as well as other details that are relevant to assessment of the artwork. There should also be an initial statement on materials. The text must be limited to one page of A4 in a font of a minimum size 11.
- 3 Artist's declaration, annex 3, as a separate PDF file.
- 4 Declaration of fulfilment of the criteria for participation, annex 1, as a separate PDF file.
- 5 A visually expressive image file for the draft concept.

1.8.2. Competition design proposal – phase 2

The selected participants must only submit one design each. These must be produced specially for this competition.

All the documents must be named with a six-digit numerical designation and must not include the name or logo of the entrant. The designation must be written in the upper right corner of every page. It must not be taller than 1 cm or wider than 4 cm. The designation should also be displayed on the envelope with annex 18. Aside from the closed envelope, the submitted documents must not include any references to the identity of the artist; otherwise the design will be excluded.

The scope of the documents submitted must be tailored so that the design is described completely and comprehensively.

Elements required:

- 1 Presentation of the design in a suitable scale on a maximum of two pages of A0 in landscape format, unfolded, glued to cardboard or another rigid backing material.
In addition, the specific location of the installation, depending on the concept, should be clearly identifiable from an impression and/or site plan.
- 2 A brief explanatory text in line with annex 16 with statements on the substance and artistic concept and on the execution. The explanatory text must include all the proposed materials, measurements, surfaces and other details relevant to assessment of the design, as well as statements on construction, lifespan and maintenance costs.
The text must be limited to no more than two pages of A4 in a font of a minimum of size 11. Explanatory texts covering more than two pages cannot be taken into consideration.
- 3 A model in a suitable scale, maximum size 60 cm x 60 cm x 60 cm, maximum weight 5 kg. Additional multimedia presentations are also permitted (but these must be compatible with Microsoft Windows 10 standard programs). The proposed colors, materials and in situ impact / appearance must be readily comprehensible from the model.
- 4 A binding cost quotation according to annex 17, broken down into the design fee, production of the artwork including installation costs, and any other additional costs.
- 5 Artist's declaration, annex 18, in a non-transparent, sealed envelope bearing the designation number.
- 6 A visually expressive image file of the artistic design for digital publication.

The above-mentioned elements must be submitted on paper and also on a suitable data medium. In order to ensure anonymity, the file names must consist solely of the six-digit designation number and the content of the file.

For example: 123456_concept_plans
123456_explanatory_report
123456_image_file

1.9. Questions/colloquium

1.9.1. Draft concept – phase 1

No questions may be submitted during the course of phase 1.

1.9.2. Competition design proposal – phase 2

During the course of phase 2, questions may be submitted in writing up until March 24, 2021, to this address:

Kunst-und-Bau-Wettbewerb Neubau RGZM
Spartenleitung Hochbau, Kirstin Volmer
Landesbetrieb Liegenschafts- und Baubetreuung
Niederlassung Mainz
Fritz-Kohl-Strasse 9, 55122 Mainz, Germany

or by e-mail to:

KunstAZM.Mainz@LBBnet.de

Questions and answers will be collated and distributed to participants. Once the stated deadline has passed, inquiries will no longer be answered.

There will be a colloquium on **April 7, 2021**.

The location will be disclosed along with the invitation to enter the competition.

Participation in the colloquium is optional but is nevertheless recommended. Expenses will not be reimbursed.

1.10. Review criteria

1.10.1. Draft concept – phase 1

- 1 Preliminary review, phase 1
 - Submission by the deadline
 - Completeness of the competition documents
 - Fulfilment of the formal prerequisites
- 2 Jury meeting, phase 1
 - Quality and persuasive power of the idea submitted
 - Impact on the urban fabric
 - Creative statement
 - Scale, materials and colors

1.10.2. Competition design proposal – phase 2

- 1 Preliminary review, phase 2
 - Submission by the deadline
 - Completeness of the competition documents
 - Fulfilment of the formal prerequisites
 - In-budget costs
- 2 Jury meeting, phase 2
 - Draft concept/creative statement
 - Impact on the urban fabric
 - Alignment of the design to the thrust of the building's use
 - Artistic, creative and spatial quality in proportion, scale, materials and colors
 - Maintenance costs

1.11. Submission of documents

1.11.1. Draft concept – phase 1

The documents must be submitted at the entrant's own expense via e-mail to:

KunstAZM.Mainz@LBBnet.de

The size of the data sent must not exceed 10 MB.

Alternatively, the documents can also be submitted on a CD or USB stick to:

Kunst-und-Bau-Wettbewerb Neubau RGZM
Spartenleitung Hochbau, Kirstin Volmer
Landesbetrieb Liegenschafts- und Baubetreuung
Niederlassung Mainz
Fritz-Kohl-Strasse 9, 55122 Mainz, Germany

In the case of forwarding by post, by rail, or via a courier service, the submission deadline will be considered met if the postmark date corresponds to that of the deadline and the submission reaches the above address no more than seven calendar days after the deadline.

Participants themselves bear responsibility for the legibility of the postmark. Proof of postage should be kept in a safe place until the competition process has been concluded.

In the case of in-person submissions or submissions by appointees, proof of receipt will be issued.

Submission date for the draft concept – phase 1: **January 31, 2021**

1.11.2. Competition design proposal – phase 2

The documents must be submitted at the entrant's own expense to:

Kunst-und-Bau-Wettbewerb Neubau RGZM
Spartenleitung Hochbau, Kirstin Volmer
Landesbetrieb Liegenschafts- und Baubetreuung
Niederlassung Mainz
Fritz-Kohl-Strasse 9, 55122 Mainz, Germany

In the case of forwarding by post, by rail, or via a courier service, the submission deadline will be considered met if the postmark date corresponds to that of the deadline and the submission reaches the above address no more than seven calendar days after the deadline.

Participants themselves bear responsibility for the legibility of the postmark stamp. Proof of postage should be kept in a safe place until the competition process has been concluded.

In the case of in-person submissions or submissions by appointees, proof of receipt will be issued.

Submission deadline for the Competition design proposal – phase 2: **July 9, 2021**

1.12. Liability and returns

1.12.1. Draft concept – phase 1

All the documents remain with the organizer and will not be returned.

1.12.1. Competition design proposal – phase 2

The organizer will only accept liability for any loss or damage to the submitted designs where fault on its part can be proven.

After the conclusion of the competition process, the user plans to hold a public presentation of the draft concepts and competition design proposals. During this presentation, no liability will be accepted for the loss of or any damage to the submitted designs.

The submitted designs can only be collected after the public presentation has come to an end. Participants will be notified of times and the location for collection. If the submitted designs are not collected three weeks after the designated date, the organizer will assume that the artists have surrendered ownership of the submitted designs and that it can then deal with them as it sees fit.

In individual cases, it may be possible to return the designs via a courier or using a postpaid return slip in agreement with the organizer and paid for by the participant.

1.13. Copyright/exploitation rights

Binding copyright as enshrined in the German Copyright Act will be safeguarded.

The organizer most probably intends to publish the draft concepts and competition design proposals and publicly present all draft concepts and competition design proposals following the decision of the jury. The copyright-holder grants the organizer permission to display his/her relevant draft concept and/or his/her relevant competition entry in a public presentation and/or in documentation, and to use them for advertising the presentation (with no commercial intent) on websites and in the press, with no entitlement to additional remuneration. A limited number of photographs may be taken for such purposes.

Furthermore, the State of Rhineland-Palatinate also most probably intends to publish the artworks it commissions for documentation purposes. The copyright-holder grants the organizer the right to take a limited number of photographs to be used for statistical, archiving and documenting purposes without commercial intent, including on the website kunstundbau.rlp, with no entitlement to additional remuneration. To this end, the artist will provide the organizer with biographical data, image material and an explanatory text for the publication.

On the matter of these exploitation rights and the forwarding of personal data, consent is given by means of annex 3 and annex 18, see 1.8.

1.14. Conclusion of the process

Participants will be informed of the result of the competition by telephone or via e-mail. The prizewinner will be announced on the website www.kunstundbau.rlp among other channels. Here, the date and location of the planned presentation will also be announced.

1.15. Further points of information

Dates are subject to change.

In the case of a commission, the artist who has produced the design is obliged to provide proof of professional liability insurance for this project. Likewise, the artist must be present on the installation site to a sufficient extent, particularly for overseeing the work and the handover of the artwork.

Instructions for care and maintenance must be provided upon the completion of installation/handover of the artwork to the commissioning party.

Other modalities for production, payment and handover are governed in a contract to be signed separately.

2. Framework conditions

2.1. Explanation of the building's purpose

The Römisch-Germanische Zentralmuseum (RGZM) is an internationally active research institute for archaeologists dedicated to investigation of the material legacies of humans from 2.6 million years of history. The research carried out by the RGZM aims to interpret human behavior and action, humans' impact and their thinking, as well as the development and changes in societies from the beginning of the history of humanity to the High Middle Ages. Scholars in interdisciplinary and diachronic fields of research study a broad spectrum of fundamental questions of human history, ranging from the evolution of our behavior to complex social systems and human-environment relationships. Hence, the RGZM makes a substantial contribution to better understanding of human beings as well as complex social dynamics and processes. As a research museum that is part of the Leibniz Association, the RGZM is a place both for study and for dialogue with the general public: Modern research and an educational mandate go hand in hand here, whereby the aim and the object of the research are paramount and determine the content and objectives of the knowledge transfer.

The educational goal of the RGZM is to use the foundation of its object-based, archaeological research to enable people of different backgrounds, ages and levels of education to reflect on their own natures as well as on their own and society's values systems, bodies of rules and changes. In the spirit of a conceptual change, the RGZM thus aims to foster more profound awareness for the individual epistemic value of archaeology and to position it – including in a way that is visible/tangible for the wider public – in the canon of disciplines dedicated to the study of human beings. Thus, the RGZM not only contributes to “Public Understanding of Science and Humanities” (PUSH) and “Public Understanding of Research” (PUR), but also creates new perspectives going beyond this by conveying an unexpected facet of the personal and social relevance of archaeology. Here, the museums of the RGZM are the key locations for the communication of research results to the general public. They offer visitors experiences that potentially enable them to grasp cultural heritage and the research derived from this not merely as a static stock of knowledge but rather as a resource for their lives in the present day and for shaping the future. With its new educational approach and visitor-oriented communication, the RGZM aims to highlight the relevance of archaeology for the present and the future, to change perceptions of archaeology within society, and to establish new standards in education in the museum context. When relocating to the new building, the RGZM will also be changing its name and thus taking a further, visible step into the future.

2.2. Situation within the urban fabric

The RGZM's premises in the Electoral Palace and in a building from the 1970s located on Ernst-Ludwig-Platz are no longer adequate for a modern museum of high-level archaeological research. Hence, the Germany Federal Government, the State of Rhineland-Palatinate and the City of Mainz have agreed on the construction of a new building with modern research laboratories and workshops. The location on the southern fringe of the city is in the immediate vicinity of the Roman theater excavation site as well as the Museum of Ancient Seafaring, which is another of the RGZM's sites. The RGZM's relocation to the new building with its enhanced facilities for museum-based education is the most important milestone for the implementation of the afore-mentioned approach to reposition the Leibniz research institute and museum. With extensive spaces for permanent and special exhibitions as well as facilities for education and communication, and with its proximity to the Museum of Ancient Seafaring (MufAS), the new building provides the optimum foundations for realizing the theory and practice of museum communication in one location and for a wide variety of target groups, and also provides the RGZM with entirely new possibilities for knowledge transfer. The construction efforts offer the RGZM the one-off opportunity to present its new overall concept and the unique position it is thus striving to attain to a broader public and hence to reposition itself nationally and internationally.



Photo: Carsten Costard

The new building also offers the opportunity for redefinition of the structural prelude to Mainz city center.

2.3. Explanation of the construction project

Architecture of the new building

The main body of the institute with four full stories and one basement level follows the approximate form of a right-angled triangle. The three-story exhibition wing is located at the end of the institution building pointing away from the city center and also takes its cue from a triangular shape. On what used to be Neutorstrasse, the institution and exhibition wing adjoins an open public square now taking shape. This is the location for the museum's main entrance.



Photo: Carsten Costard

Construction and internal division

The new building is divided into public areas and areas dedicated to research. In the exhibition wing, all three floors will be dedicated to the RGZM's permanent exhibition, while an area for special exhibitions is being created on the ground floor of the institution building. Here, there is to be a main entrance area with foyer, a function room, a bistro and a museum shop. On the first floor, there are plans for an academic library with reading rooms, while on the second floor, further spaces are planned for the library along with rooms for the museum's education programs. Workshops and laboratories are to be located on the basement level, the ground floor



Photo: Carsten Costard



Photo: Carsten Costard



Perspective: Bernhardt + Partner Architekten

and the first floor of the institution, while the second and third floors will house office spaces for research and administration. The building will be a reinforced concrete structure with a partially greened flat roof.

Exterior design

The new building will have a brick curtain façade. The chosen texture of the bricks references models of Roman brickwork used in Mainz in ancient times, including for the Roman theater. In addition, as part of the research field of “technology and trade”, the RGZM scholars are researching Roman brick production and architecture in Rome and the northwest provinces of the Roman Empire. The coloring has been tailored to the façades of the Museum of Ancient Seafaring and the heritage-listed Neutorschule, whereby the Neutorschule is due for renovation that will revive its original red color. The façade is to be structured by bright elements and large glazed sections. These will provide glimpses into the exhibition as well as a visual connection between the interior and exterior. Behind extensive glass façades adjoining Rheinstrasse and the new square will be the reading areas of the library. The soaring space of the foyer and the permanent exhibition area will enjoy ample daylight thanks to their glass roofs. On the front of the building, a large LED wall will create a connection between the content of the new permanent exhibition inside the building and the general public outside.



Photo: Carsten Costard

Outdoor space

The new “Archäologische Platz” will be clearly enclosed by the new building and the former Neutorschule. Its design picks up on the routes into the old town, the newly developing Winterhafen area and the upper town. The plane trees that dominate the square will be preserved and integrated into the design concept. Since they have developed roots very close to the surface, the level of the ground is to be raised. The design of the square makes use of this and provides for seating levels that form the edge of the square beneath the plane trees. This results in a “lower” part of the square dominated by thoroughfares and an “upper” part that invites you to sit for a while.



Perspective: Bernhard + Partner Architekten

Structural challenges

The ground beneath the construction site in the area of what was formerly Neutorstrasse contains all the supply pipelines (electricity, gas, water, communication) for the old town, which had to be re-laid in advance since the exhibition wing was to be erected over the pipeline routes. The exhibition wing was built on auger piles, which were placed in the immediate vicinity of the pipeline routes. The historical defensive walls hidden in the earth of the plot were excavated and documented by the archaeologists of the General Directorate for Cultural Heritage (GDKE) over a period of 15 months.

2.4. Technical specifications

2.4.1. Existing structural elements and materials

The shell and the façade of the new building as well as its roof covering have already been completed. Now, the interior structural work is underway. There is a power connection available for the roof structures. The cost of the supply line to the power connection of the building as well as all additional connection measures must be factored into the budget for the artwork.

2.4.2. Further points of information

With regard to the surrounding traffic, it is important that the artwork does not present any kind of dazzle risk (particularly with the use of artificial light and reflective material). The accident prevention guidelines must be adhered to. The ground-level area at the front of the building refers only to the greened space. The artwork must be positioned at a minimum distance of 30 cm from the paved surface. That means that on the façade adjoining Rheinstrasse, any artwork that hangs over the public pathway must be at a minimum height of 2.50 m.

With regard to the expected maintenance costs in particular, the organizer is looking for an economical and long-lasting solution. Protection against vandalism and intentional destruction or damage or any kind must also be taken into account. Important assessment criteria are longevity, quality and a low level of maintenance for the materials and structures used.

For the planned artwork, fire prevention considerations mean that the external surfaces or coating of external elements as well as insulating materials and substructures must be designed so that any spread of fire on and in these structural elements is sufficiently delayed. This means that any rapid spread of fire via the façade, particularly into other fire sections or stories, can be prevented. Pursuant to section 28 of the state building regulations for Rhineland-Palatinate (LBauO), the coating, insulating materials and substructures must comply with at least B1 level (low flammability) for this building class. The Regulation on Places of Assembly (Versammlungsstättenverordnung) introduced in Rhineland-Palatinate in 2018 tightens the requirements of the LBauO to the effect that the external walls, including coatings, insulating materials and substructures of multi-story places of assembly must not consist of flammable building materials. Hence, the following considerations must be taken into account:

- Wherever possible non-flammable materials must be used.
- Where flammable materials cannot be avoided, then they should at least conform with B1 level (low flammability). These materials must not start to drip when burning.
- Necessary flammable materials (minimum B1) can also be protected from burning with edging/coating, for example, made of non-flammable materials; encasing the edges can be particularly effective.
- To ensure that a fire cannot spread from floor to floor, any flammable materials that have had to be used (minimum B1) must not be close to openings/windows or must be kept at a sufficient distance from the openings (windows). In case of a hostile fire where flames extend out of the windows, it is important to prevent the fire from spreading to an opening on another floor via the wall cladding.
- Flammable material must be kept as far as possible from sources of ignition, e.g. electrical installations which, by their nature, may serve as sources of ignition, so that these are not able to ignite the material.
- Furthermore, in the area of the green space, which is also available for the artwork, there are several cable routes and pipes (see also annex 10). Deep foundations are not possible here.

2.5. Technical feasibility

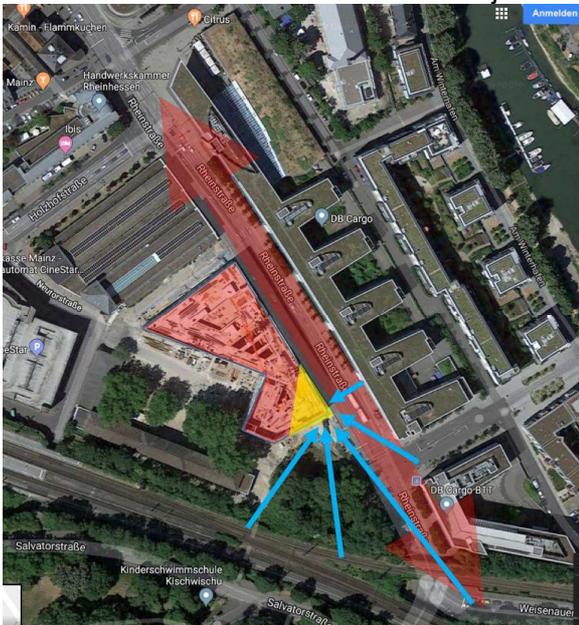
The stability and functionality of the artwork must be guaranteed. The call for entries includes an attachment in the form of an opinion from engineering consultants Mathes

Beratende Ingenieure GmbH dated February 10, 2020, which outlines the structural constraints for the artwork. These relate particularly to load and attachment. Structural certification is to be provided before execution, and the installation should be designed in such a way that follow-up costs are kept as low as possible.

3. Task

3.1. Competition task

The RGZM is an innovative museum in which new formats of communication and interaction with the general public are to be put into practice (see also 2.1). The RGZM is to be a publicly high-profile site not merely in terms of its content, but also with regard to its significant location at a busy entry point to the city of Mainz. Encompassed by the elongated arc of DB Cargo to the right and the AZM complex on the left, the elegantly curved entrance to the center of Mainz creates a deep spatial suction effect. Here, the opportunity arises to adorn the corner formation of the RGZM as presented above with an artwork to make it a feature that defines the building and the entrance to the city and forms a visual point of reference. With the execution of this art-in-architecture task, the organizer aims to send a strong signal with a major outward impact for the museum's content and ambitious educational objectives.



Source: maps.google.de

Coming from Weisenauerstrasse or Salvatorstrasse, after passing under the railway bridge those entering the city are met with an impulse of movement reaching deep into the space. The RGZM goes some way to countering this dynamism and, supported by the large-format openings in the wall, draws glances from all different directions. It is here that the potential for an artistic signature feature lies within the architecture of the space.



Photo: Carsten Costard

The area marked in red (including the windows and the green space in front of the building) is available as scope for the art-in-architecture project. The spaces can be designed selectively or as an ensemble. Applications on the wall surfaces are possible, as are overhangs or interweaving modelling incorporating the roof and wall.

The big window reveals large archaeological exhibits and thus offers insights into the new themed permanent exhibition that represents an interesting point of reflection for the art-in-

architecture. To the left of the big window the new name of the institutions will be attached to the facade in five upper-case letters. Alongside elaboration of the wall surfaces, it is also possible to incorporate the window, i.e. to connect the art with the exhibits or create a link to them from the exterior. Measures only visible from a Google Earth perspective are also possible by way of supplementation.

What the organizer is looking for is an artistic statement derived from the content of the Leibniz research institution and museum's research and educational work, which can be linked up to this in its content, and which at the same time stimulates discussion thanks to a calculated openness to different interpretations. The work should invite reflection, both on the exposure of a specific place in terms of architecture and urban development, and on the objectives of the RGZM. The tension between the past, present and future, between the worlds of yesterday, today and tomorrow, and the depiction and derivation of individual and social forms of existence in spatial and temporal structures underpinned by archaeology give rise to associative fields and sequential narratives that can be condensed into artistic formations.

In order to ensure the greatest possible chance of getting an artistic signature piece that defines the RGZM outwardly too, the techniques and means of design employed need by no means be limited to painting and surface interventions, semi-sculptural relief depictions, texts and textures, sculptural figurations, or space-consuming structures and installations that may serve as technical light- and media-based forms of expression too. In any case, the longevity of the artwork will play a key role.

3.2. Location for the art-in-architecture

The space designated for the art-in-architecture project is marked in red in the attached documents, although artistic elaborations that extend beyond this area will not necessarily be discounted.

4. Annex

4.1. List of the digital infrastructure

- Explanation of fulfilment of the criteria for participation (annex 1)
- Explanatory text on the concept idea (annex 2)
- Artist's declaration on phase 1 (annex 3)
- Perspective (not to scale) with red marking showing the space available for artistic elaboration (annex 4)
- Site plan (not to scale) with red marking showing the space available for artistic elaboration (annex 5)
- Southeast and northeast views (not to scale) with red marking showing the space available for artistic elaboration (annex 6)
- South and northeast views, scale: 1:100 (annex 7)
- West, southeast and northwest views, scale: 1:100 (annex 8)
- Plan of outdoor installations, scale: 1:200 (annex 9)
- plan of construction services in the area of the space available for artistic elaboration, scale: 1:250 (annex 10)
- Floor plan of top story, scale: 1:100 (annex 11)
- Typical profile of faced brickwork façade, scale: 1:50 (annex 12)
- Typical detail of roof border-finishing element with emergency drain, scale: 1:10 (annex 13)
- Opinion on basic structural conditions (annex 14)
- Exhibition concept of the RGZM (annex 15)
- Explanatory text to the competition design proposal (annex 16)
- Binding quotation of costs (annex 17)
- Artist's declaration on phase 2 (annex 18)
- Photo in perspective of the RGZM new build, status as at March 2020 (annex 19)
- Data privacy guidelines as per section 13 and 14, EU General Data Protection Regulation GDPR (annex 20)

4.2. Schedule of dates

<i>Publication of the call for entries</i>	October 2020
<i>Submission of draft concept – phase 1</i>	January 31, 2021
<i>Jury meeting – phase 1</i>	February 25, 2021
<i>Questions on the competition to be submitted in writing – phase 2</i>	March 24, 2021
<i>Competition colloquium – phase 2</i>	April 7, 2021
<i>Submission of competition design proposals – phase 2</i>	July 9, 2021
<i>Jury meeting – phase 2</i>	September 8, 2021
<i>Presentation of draft concepts and competition design proposals</i>	Provisionally September/October 2021
<i>Completion of artwork</i>	End of 2021

Compiled:

Mainz, October 12, 2020

gez. i.V. Kirstin Volmer, Baudirektorin