

WHAT'S

Art Competition for a
Permanent Monument in
Dortmund's Public Space

"Monument to Guest
Workers."

MISSING?

Stadt Dortmund
Kulturbetriebe



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Call for entries for the "Monument to guest workers"

"The monument should emotionally charge and inspire courage and strength. It can be conceived outside of the box, abstract, crazy and radical."

Lütfiye Güzel, Dortmund 2024

The monument should meet the following criteria:

- The monument must take a physical form and be suitable for permanent installation at one of the possible sites. It could be a three-dimensional piece, for example, but also a multimedia installation.
- The monument should respectfully depict the history and contributions of guest workers in Germany.
- The monument should honour the influence of guest workers on German society and culture.
- The monument should not only commemorate the first generation of guest workers, but also build a bridge to the present day.
- The monument should be inclusive and foster dialogue.

1. Motive and goal

On 16 December 2021, the Dortmund City Council approved the initiative "Creating a monument to guest workers in Dortmund" (document no. 22780-21) in the context of an art competition. It is intended to honour the cultural, social, political and economic achievements of people who came to Germany in the mid-20th century to live and work under labour recruitment agreements. Many of them have found a new place to call home in the Ruhr area. The monument is intended to celebrate these people and showcase a variety of very personal experiences related to arriving at and staying in Dortmund.

The decision envisaged an upstream participatory process to involve the migrant communities and interested members of the public. A number of public events have taken place since March 2024, with several hundred people taking part. In this context initial ideas were developed regarding the message, form, appearance and, in particular, the location of the planned monument. You can find a transcription of statements from the first events accompanying the "Monument to Guest Workers" in Appendix 3. Furthermore, you can access the documentation of the kick-off event via this link: <https://www.youtube.com/watch?v=E4EafO9qnKg>

The present call for entries for a "Monument to Guest Workers" was developed by an advisory board composed of experts, politicians and citizens. The voting members of the advisory board will constitute the jury responsible for reviewing and selecting the concepts to implement the monument. They have also spoken out in favour of erecting the monument on Katharinenstraße, a major traffic artery connecting the central train station with the city centre. Please refer to Appendix 2 for the two possible sites.

2. Organiser

The City of Dortmund is organising the "Monument to Guest Workers" competition. Organisational responsibility for the competition lies with Eigenbetrieb Kulturbetriebe.

Dr. Jacques Heinrich Toussaint, consultant for art in public spaces, is coordinating the competition.

Applications from people with an
immigrant background and BIPOC
are expressly welcome.

3. Procedure

The competition is an open, two-stage arts competition for artists and groups with a proven track record of professional work.

German and English are the languages of the competition. The award documents are only available in German and English. All required documents should be submitted in German or English.

In the first phase, participants are asked to develop basic artistic solutions in the form of an idea sketch with conceptual considerations for the monument. The jury will select up to ten participants for the second phase, in which a detailed elaboration of the proposal for realisation is expected. The jury will be made up of the same members in both phases. In the second phase, the jury is authorised to seek advice from external experts regarding the realisability of the submitted proposals.

The jury will rank the projects at the close of jury deliberations in the second phase and submit a written recommendation for implementation. The Dortmund City Council will then decide on their implementation.

Access to the competition and the procedure will be the same for all participants. All participants are subject to the same conditions and deadlines. They will receive the same information at the same time.

4. Remuneration for participation in the competition

Participation in the first phase of the competition is not remunerated. Participation in the second phase of the competition is remunerated with a gross sum of **€2,400** upon submission of a verifiable proposal that fulfils the competition requirements.

5. Budget for implementing the winning proposal

The production costs and artist's fee for implementing the winning proposal may not exceed **€200,000**.

6. Jury

The voting members of the advisory board appointed by the Committee for Culture, Sport and Leisure on 21 November 2023 will sit on the jury.

Mr. Amir Aletic, Citizen of the City of Dortmund

Mr. Dominik De Marco, Member of the Committee for Culture, Sport and Leisure of the City of Dortmund

Mr. José Antonio Sanchez Diaz, Member of the Integration Council of the City of Dortmund

Mr. Matthias Dudde, Member of the Committee for Culture, Sport and Leisure of the City of Dortmund

Mrs. Nezaket Ekici, Artist, Berlin

Mr. Ilias Erchargui, Member of the Integration Council of the City of Dortmund

Mrs. Assia Fillal, Citizen of the City of Dortmund

Mr. Dr. Manuel Gogos, Literature scholar, Bonn

Mrs. Lütfiye Güzel, Writer, Duisburg

Mr. Sascha Mader, Chair of the Committee for Culture, Sport and Leisure of the City of Dortmund

Mrs. Prof. Claudia Mann, Deputy Professor of Sculpture, TU Dortmund

Mrs. Hatice Sarikaya, Citizen of the City of Dortmund

Mrs. Prof. Dr. Renée Tribble, Professor of Urban Planning, TU Dortmund

Mr. Prof. Dr. Haci-Halil Uslucan, Professor of Modern Turkish Studies and Integration Research, Essen

7. Procedure, deadlines and services of the first phase

The jury held a preliminary meeting on 30 August 2024, during which the call for submissions was fully discussed and approved.

The call for submissions with all documents takes place online. Postal delivery is not possible.

Any further questions regarding the call for submissions during the first phase can be submitted by 18 December 2024, via email to denkmal.kior@stadt.do.de. If you have any further questions, please refer to the relevant item in the call for submissions.

Your contact person is: **Dr. Jacques Heinrich Toussaint**

The following documents are available for the first phase of the competition:

→ **Application form** (*Attachment 1*)

→ **Land registry extract and photographs describing the possible locations (depiction of the built environment)** (*Attachment 2*)

→ **Transcription of particularly striking statements from the first accompanying events on the "Monument to Guest Workers"** (*Attachment 3*)

In the first phase, submissions will only be accepted digitally by email to denkmal.kior@stadt.do.de. Proposals must be submitted by 10 January 2025 24.00 CET.

The jury panel meeting for the first phase is expected to convene on 14 February 2025. A total of up to ten participants will be selected to continue developing their proposals in the second phase. Participants are expected to be notified on 17 February 2025.

Each participant may only submit one proposal without variants.

8. Documents to be submitted in the first phase

- a) Completed application form, as a PDF.
- b) CV incl. proof of professional artistic experience (e.g. degree from an art academy, participation in exhibitions) max. three A4 pages, as a PDF.
- c) Proposal idea as a JPG or PDF, 300 dpi, max. 10 MB.
No personal data must be provided.
- d) Written concept explaining the artistic approach as well as the proposed materials, dimensions, surfaces and other relevant information required to evaluate the proposal and its construction. The explanatory report must be submitted as a maximum of two A4 pages in portrait format (with a font size corresponding to Arial, at least 11 point) and saved as a PDF, without providing any personal data,

- e) List of submitted documents.

Additional services, such as models, CDs and videos, will not be considered in the evaluation.

9. Procedure, deadlines and provided documents of the second phase

The required entries must be submitted digitally by e-mail to denkmal.kior@stadt.do.de and analogue by post/courier/in person (by appointment).

The expected deadline for submissions is 17 April 2025, 24.00 CET.

The following documents will be provided for the second phase of the competition:

→ Form

→ Floor plan and sectional view of the sites

Address:

Stadt Dortmund,
Geschäftsbereich Museen
Ressort Kunst im öffentlichen Raum
Herr Dr. Jacques Heinrich Toussaint
Hansastr. 3, 44137 Dortmund

10. Documents to be submitted in the second phase

- a) A depiction of the site and the artistic approach in the site plan, floor plan and elevation plan at an appropriate scale.
- b) A depiction of the proposal and mounting of the artwork on an open scale with dimensions.
- c) Proposal in the form of drawings, photomontages and models for visual explanation. Digital submissions should be sent as JPG or PDF files, 300 dpi, max. 10 MB.
- d) Written explanation of the proposal, max. two pages A4 in portrait format (using a min. 11-point Arial type font) and as a PDF.
- e) A description of the proposed materials, dimensions, surfaces, and, if necessary, weight and other information relevant to an evaluation of the artwork to be drawn up on a maximum of two A4 pages in portrait format (using a min. 11-point Arial type font) and as a PDF.
- f) A cost breakdown for the implementation of the proposal; itemised into fees including incidental costs and VAT, material, labour, structural analysis, transport, installation, fabrication of the artwork, including the necessary supporting structure and technical equipment.
If necessary, anonymised cost breakdown of companies for services that must be commissioned externally. If operating costs are expected to exceed the usual maintenance costs, then a corresponding cost estimate must be attached.
- g) A timetable with details of the time required for implementation.

Furthermore, a signed author's declaration with address, e-mail address, telephone and bank details on the attached form and a list of the submitted documents must be enclosed. All documents and models must be marked with the name of the author.

The City of Dortmund intends to hold a public exhibition of the proposals selected in the second phase, at a location and time yet to be determined. The participants agree to have their submitted materials exhibited.

11. Criteria for disqualification

All submissions will be prescreened in both phases. Incomplete submissions will not be passed on to the jury. Submissions that do not reference the designated location of the monument will automatically be disqualified from the competition.

12. Insurance, liability and return

The submitted documents will not be insured by the organiser. Participants are responsible for insuring their submissions.

The organiser is only liable for damage to or loss of competition entries in the event of demonstrably culpable behaviour.

Non-winning entries from the second phase will be available for pick-up for two weeks after the procedure. Works from the second phase can only be returned if they are submitted in fully transportable and reusable packaging and the recipient assumes the shipping costs. The City of Dortmund does not accept any liability for damage caused during the return shipment.

Appendix 1 – Registration form

I would hereby like to announce my binding registration for the art competition "Monument to Guest Workers". The City of Dortmund intends to publicly exhibit the designs from the second phase of the competition at a place and time to be determined. I agree to the exhibition of the submitted materials.

Name

Address

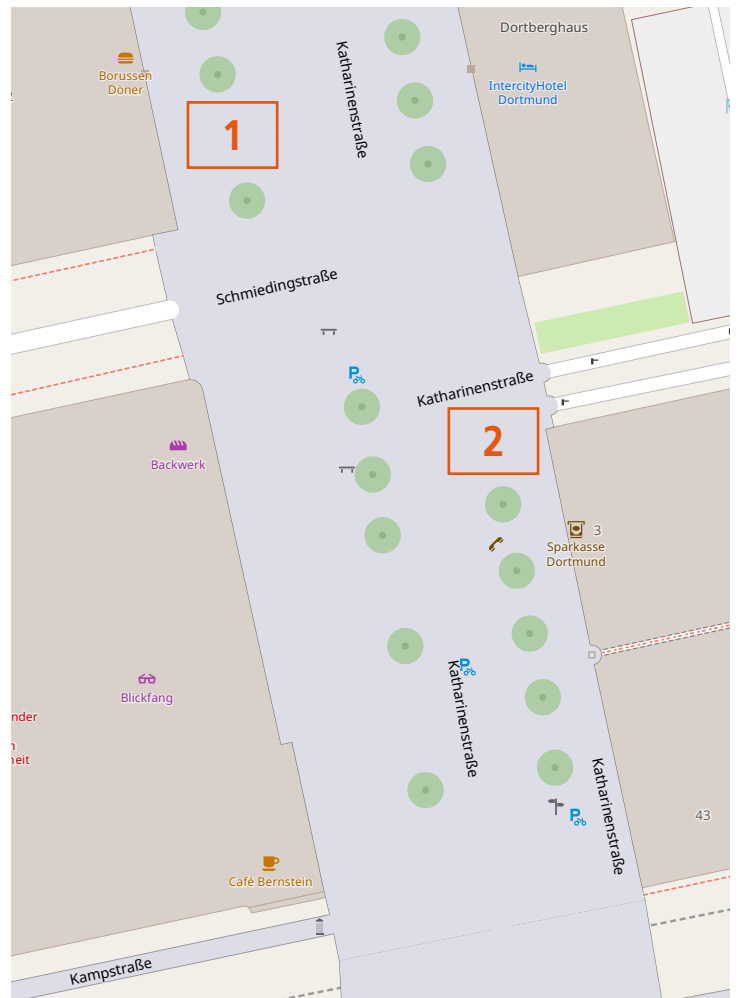
Telephone number

E-mail address

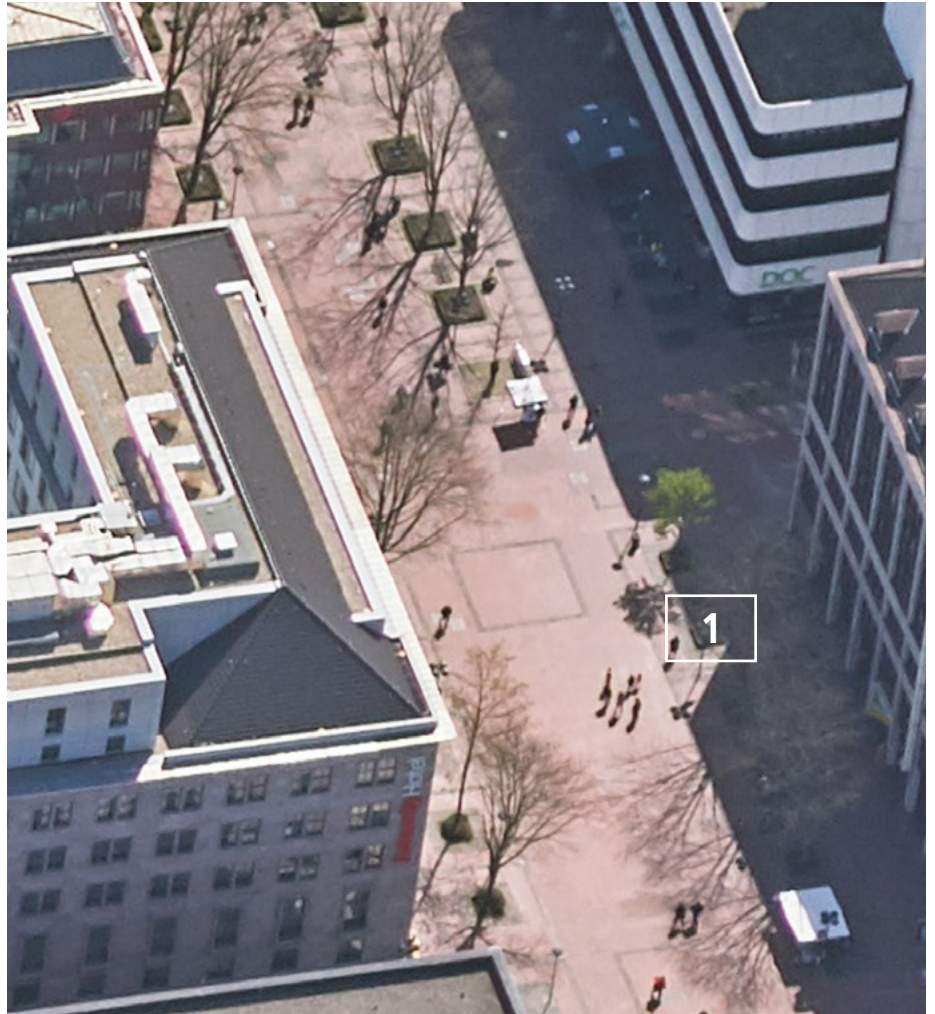
I agree with the terms and conditions

Signature of the artist

Appendix 2 – Location 1 and 2

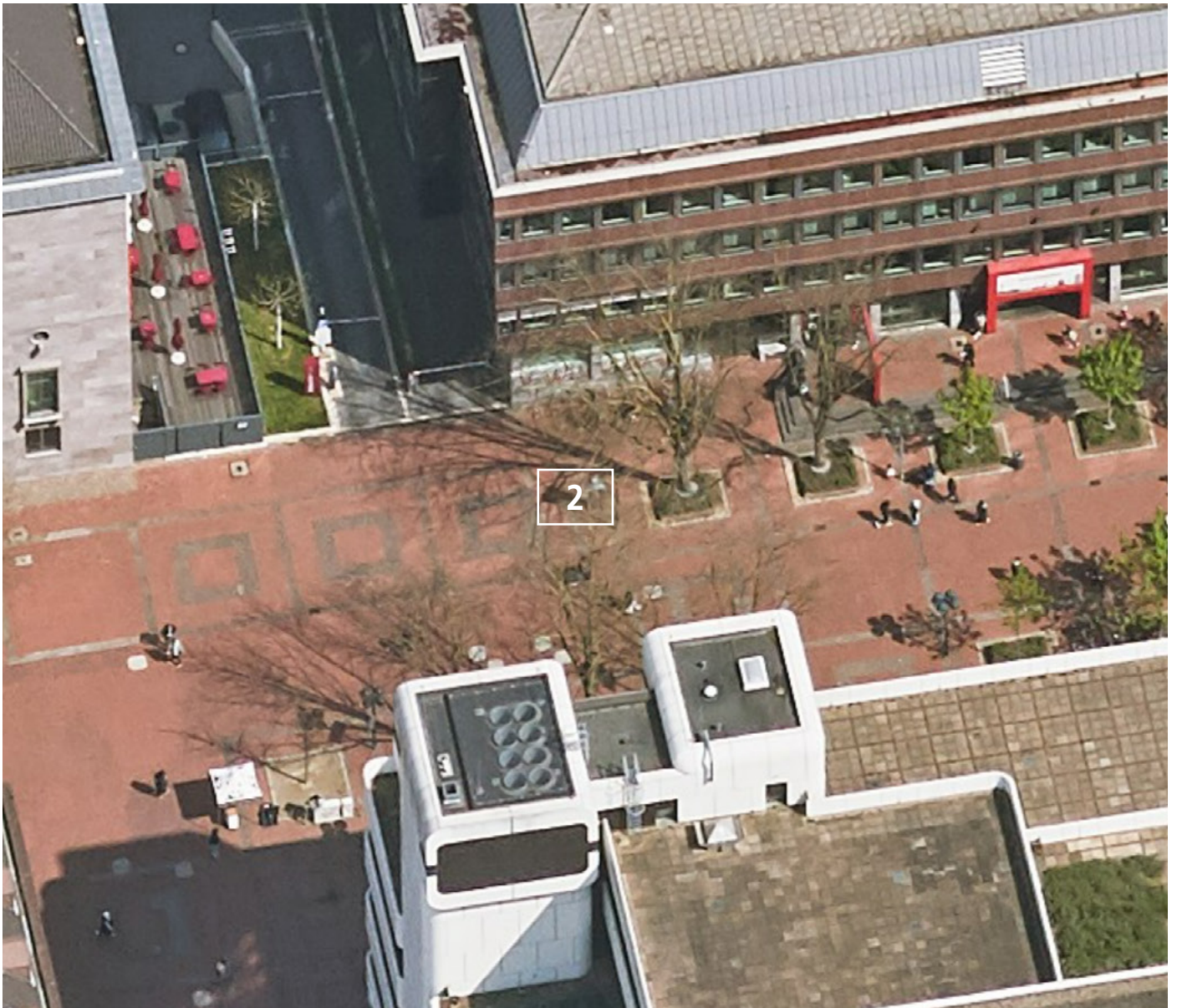


Appendix 2 – Location 1

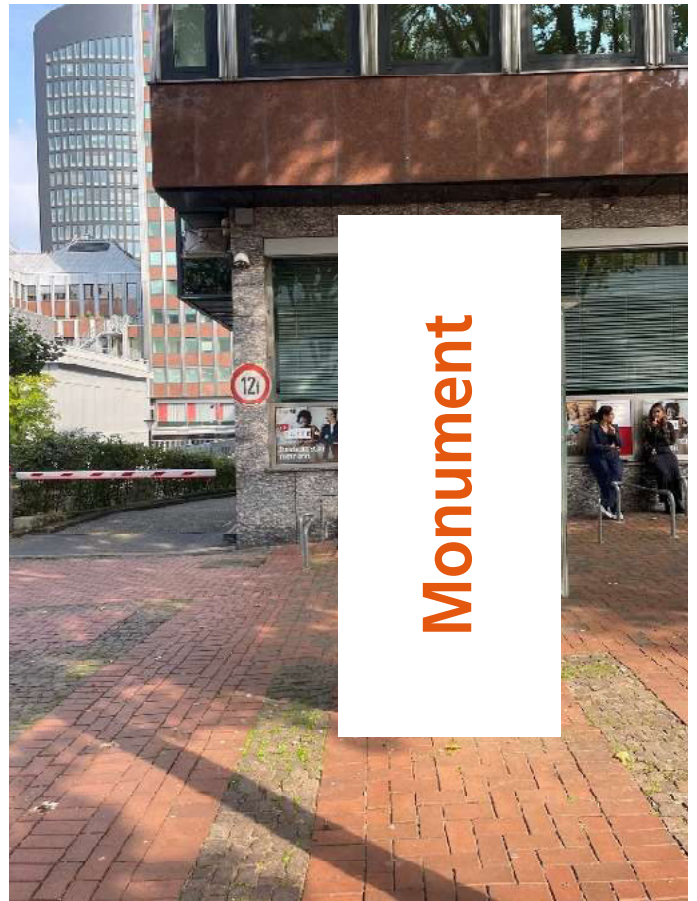
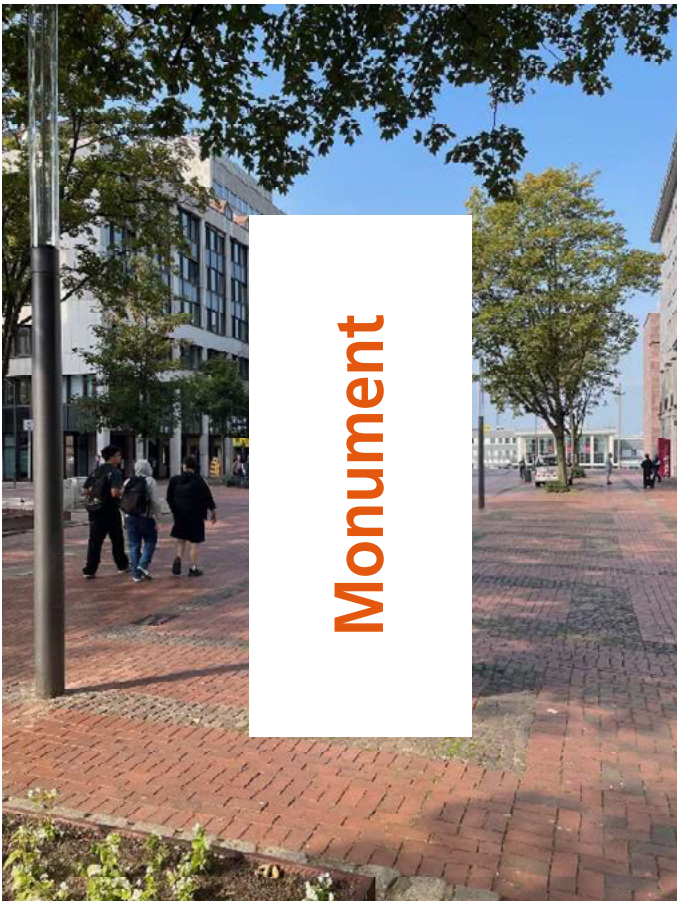
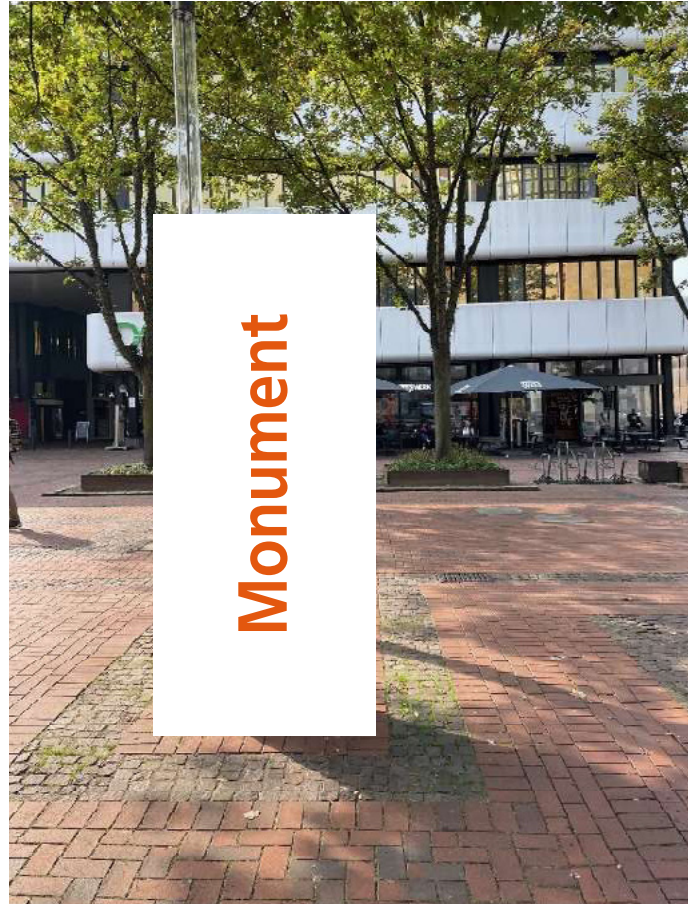




Appendix 2 – Location 2



Appendix 2 – Location 2, *side view*



**Kick-off for the
"Monument to Guest
Workers", 5 March 2024,
Dietrich-Keuning-Haus**

Appendix 3 – Statements from the first accompanying events

"We need to tell people our stories. The achievements of the guest workers must be honoured, also for the younger generations."

"I think it's just a first step to say: we're building a monument. I see it as a first step towards developing an overall awareness of this history. It's important to pass this on to our children and our children's children."

"The crucial question is: What exactly do I want to honour? Do I honour the courage of young people in different countries who agreed to be recruited to live and work here under difficult conditions? Do I make that the focus? Or do I focus on the life's work of families who have achieved an incredible number of things here? Or do I pay tribute to resilience, in other words: How much resilience does it take to stay in a society that was not very welcoming at the time?"

"The central train station is an important place. Many people arrived there. Maybe you could do something in a park, too. Or in the city centre, where there are lots of people."

"There are three dimensions to remembrance culture: There is a material dimension, mental dimension and social dimension. These dimensions have been scientifically researched. This includes institutions and educational organisations. There really is something for archives to collect, and my heart bleeds at how empty these institutions are, that they are not able to collect this heritage that is truly out there on the street. That is the task of the institutions. Politics can only send a signal."

"The female perspective in particular is given far too little attention regarding the history of immigration."

"The term 'guest worker' is politically very contradictory. I reject this term."

"One story I would like to tell is that we are caught between two worlds: here in Germany we are never part of the German population. In Turkey, for example, you are never part of the Turkish population. There you are a German, here you are a Turk."

"Actually, the whole story hasn't even been explored yet. Let's enter into an open exchange between the generations."

"I wish that the migrant associations and parents' initiatives in schools would call for this: Our immigration history must be portrayed and examined, and it must be examined with us, as experts on everyday life and as supervising researchers. We have 60 or 70% of children in schools who come from immigrant families. They find nothing [in the institutions] about their grandparents' generation, other than in their own family. This is a process that is long overdue."

"Our history should be taught in schools. I think that's very important."

**Oral History Gathering
and film screening of
“The Colours of Stay-
ing”, April 24, 2024,
Dietrich-Keuning-Haus**

“When talking about the working class, we usually talk from the male perspective. We hardly find anything about female perspectives in the archives. We think it’s important to say: We also want to present the female perspective. Because, de facto, it’s like this: Women arrived as well.”

“You still don’t really feel welcome.”

“It was important for me to see my own history from my own perspective – not through the eyes of my parents – and to construct my own identity. It inspired me to see how much has taken place in the migrant communities in terms of organising themselves.”

“Everything I am involved with comes from my identity. I can’t do otherwise. That’s not a choice. It’s about: who’s going to tell these stories? Will these stories be told at all?”

“Back then at school, I actually had an identity crisis because I didn’t know who I was. I grew up here in Germany, in Dortmund. I feel like a Dortmundener. But everyone wants to tell me that I’m not from Dortmund. So then you start to think: Who am I now actually? At some point at university, I realised: It’s OK to be searching. It’s OK to have both identities. It’s OK to have both a German and a Moroccan identity. And it’s even better when both are maintained because both make me a strong woman.”

“I always have to explain that my parents came from Morocco in 1971. I have to explain again and again that I was born in Dortmund. I have to explain again and again that I speak German with my parents. I have to explain again and again that this is our life. That Germany is our home. And that’s tedious. It’s unacceptable that people who have lived here for 40 or 50 years have to go through the experience of being verbally abused at the doctor’s office, for example.”

“I believe that we generally have to learn how to listen in our society. This also has something to do with privilege, power structures and visibility: Why do we see one perspective but not the other? Also with patriarchal structures, in which we live in Germany as well. Which stories should we be hearing over and over again and which ones get lost? We need more empathy and more access for the respective actors to allow other perspectives as well.”

“We should have had a monument the day before yesterday.”

“I can’t imagine what it’ll be. Most of the monuments I know are made of stone and are static. I think it would be interesting if it was something creative that could also reflect these persons [who came].”

“I think about how many monuments and street names in Germany have a colonial origin and how difficult it is to build something new. I think it’s definitely time.”

“I think it’s totally important to historically record what exactly happened. I would like to see even more archive work. It’s still very under-reported. I’d be pleased to have discussions with the parents, regardless of the community. You’ll miss these stories at some time or other. They’re a part of German history.”

"Guest worker monument is a negative term for me and will always remain a negative term for me. My father lived here for over 60 years and we still talk about guest workers. A guest is someone who's visiting for three days. If I want to honour and value these people, I first don't call them guest workers, but people that Germany needed in order to rebuild this country after the Second World War. Today, we're asking for caregivers from abroad in order to maintain our standard of living here. You can't capture that in a monument. It's not possible. You can't capture that in a monument, it's not possible. [I wonder] how people who have achieved something special are honoured in other countries? You can't do that with a sculpture, definitely not."

"The monument definitely needs faces and names. A sculpture is not enough. Much more is needed. I was thinking about a permanent exhibition. This could portray the names and faces and stories. I suggest setting up an immigrant centre in Dortmund, similar to the Emigration Centre in Bremerhaven, where the stories of German emigrants are described and shown. There could be a permanent exhibition that could be continually expanded and supplemented with opportunities for social interaction and education. All this could be bundled in a centre like this, which would be a really good thing. That way, you wouldn't just be placing something that people walk past, but you would create a place where people are honoured and where people can meet each other."

"These people didn't immigrate, they were recruited. There needs to be a clear education here, also for German society, which always has this foreignness in mind. I like the idea of an immigration centre where people can talk and ask questions, but also where individual stories and fates can be told. There are a lot of traumas behind them. This could be an access to themselves for the older generation and a communication channel for their children."

"The main theme is always work. Actually, it's always been about work. Perhaps the monument should have a connection to the industries that benefited from this work, made of the materials that people worked with back then."

Oral History Gathering
on the 45th anniversary
of Taranta Babu
(bookshop & café),
21 May 2024

"There used to be just us and the Germans. When our children went to school together with the German children, a new generation emerged."

"We were underground. Up there, they're babbling and don't even know what it's like down here. We had a common fate there [regardless of origin]."

"We experienced marginalisation in terms of wages. You never received a higher pay grade."

**Oral History Gathering
and rebetiko music,
13 June 2024,
at Taverne Epsilon**

"I think a monument is not a bad thing – for the older people who came back then, it's a tribute. But for the young people who are coming now or who are here now, I don't think it's such a good thing. Perhaps the monument could look like a suitcase with a suit over it."

"I'd propose exactly the same thing, too: Our parents came here back then with a suitcase and a good garment. That's how I imagine a monument, in the city centre, so that everyone can see it – for example, on the Katharinentreppe [opposite the central train station]."

"I would place a human figure on two chairs. These are the two cultures that we are acting in. This also applies to the second and third generation. I've always seen myself as sitting on two chairs."

"I was properly checked in Athens. The doctors examined everything, even my fingernails. I couldn't speak a word, I was 17 years old. One suitcase and 50 DM. In Italy we got a bread roll and an orange juice. [In Germany] I always got the worst work. Nine months later, my husband arrived with a work permit. I then worked in a company and after that I started cleaning. After 54 years, we're still here. We thought we'd go back when we retired, but that's no longer possible because of illness."

"I suggest a female figure with a big hammer as a monument."

"I only rejoined my parents [in Germany] when I was eight years old. It was a difficult time back then. My parents had a history of suffering, which was painful."

"I feel at home here and in Greece, too. Sometimes it's not a nice feeling, you don't really feel at home. Many ask me: Why don't you have German citizenship? I reply: Does that make me more German? I'm thinking about going back to Greece at some point, but my heart feels attached to Dortmund. I'm a native of two countries."

"I can say this about the monument: These stories must not be forgotten."

"The monument is a very beautiful thing. I always think of the Hellasexpress [a train] and a young but old-looking man with a suitcase. The men were always sad. They had left their families behind and many were in debt. They died here. That'd be my monument."

"My mother was not allowed to come to Germany because my father was labelled a communist."

**Oral History Gathering
in the Bosnian
community,
30 June 2024**

“Perhaps the monument comes a little too late because many people have already passed away. But better now than never. I envisage that the stories will be written down, not so much a sculpture, but perhaps a plaque with some text.”

“The educational path has always been a bit more difficult for someone from an immigrant family.”

*“I’m proud that my parents helped rebuild Germany.
My heart beats twice as hard.”*

“Until recently, I worked as an integration manager in a hospital and wanted to add that the guest workers have not ceased to be guest workers, but that they’re still here. Namely because we have a shortage of skilled labour in Germany that we can’t overcome on our own. There is the figure of 350,000 people missing in the nursing sector alone.”
