

**TAPESTRY
DESIGN PRIZE
FOR ARCHITECTS
2023**







LOCATION

Shoalhaven, New South Wales, Australia
Traditional Custodians of the land Dharawal and Dhurga language groups

SELECTED AWARDS

Sir Zelman Cowen Award for Public Architecture, National Australian Architecture Awards 2022
Sir Zelman Cowen Award for Public Architecture, National Australian Architecture Awards 1999

LINKS TO FURTHER INFORMATION

<https://www.bundanon.com.au/our-stories/architecture/>
<https://kerstinthompson.com/index.php?id=428>
<https://www.dezeen.com/2022/07/22/pta-bundanon-art-museum-australia-architecture/#>

Design Site

BUNDANON ART MUSEUM

The site for the Tapestry Design Prize for Architects (TDPA) 2023 design challenge is the multi-award winning Bundanon Art Museum designed by Kerstin Thompson Architects.

The Bundanon Art Museum is situated on the 1100-hectare property gifted to the Australian people by Arthur and Yvonne Boyd in 1993. It includes a world-class creative learning centre for school students, a contemporary visitor hub, accommodation and a light filled contemporary art gallery- partially buried into the landscape.

Sensitively embracing the existing landscape and its ecology, the design responds to current and future climatic conditions with inspiration drawn from rural Australia's trestle flood bridges. The facilities are housed within a new 140-metre-long by 9-metre-wide structure that at one end abuts the Art Museum within the sloping hillside, continuing along to bridge an existing gully. A counterpoint to the bridge structure the new gallery is subterranean, buried within the reinstated hill.

The new Kerstin Thompson Architects designed facilities are intended to re-establish the historic Boyd cluster of buildings as the heart of the experience.

'The design concept both preserves and transforms, is equal parts subtle and dramatic. Renown aspects of the current setting are maintained, and their presence enhanced with an array of new and compelling visitor experiences.'

It integrates architecture and landscape within the broader continuum of the sites ecology and environmental systems.

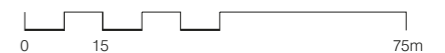
Applicants may submit a tapestry design in response to the following site:

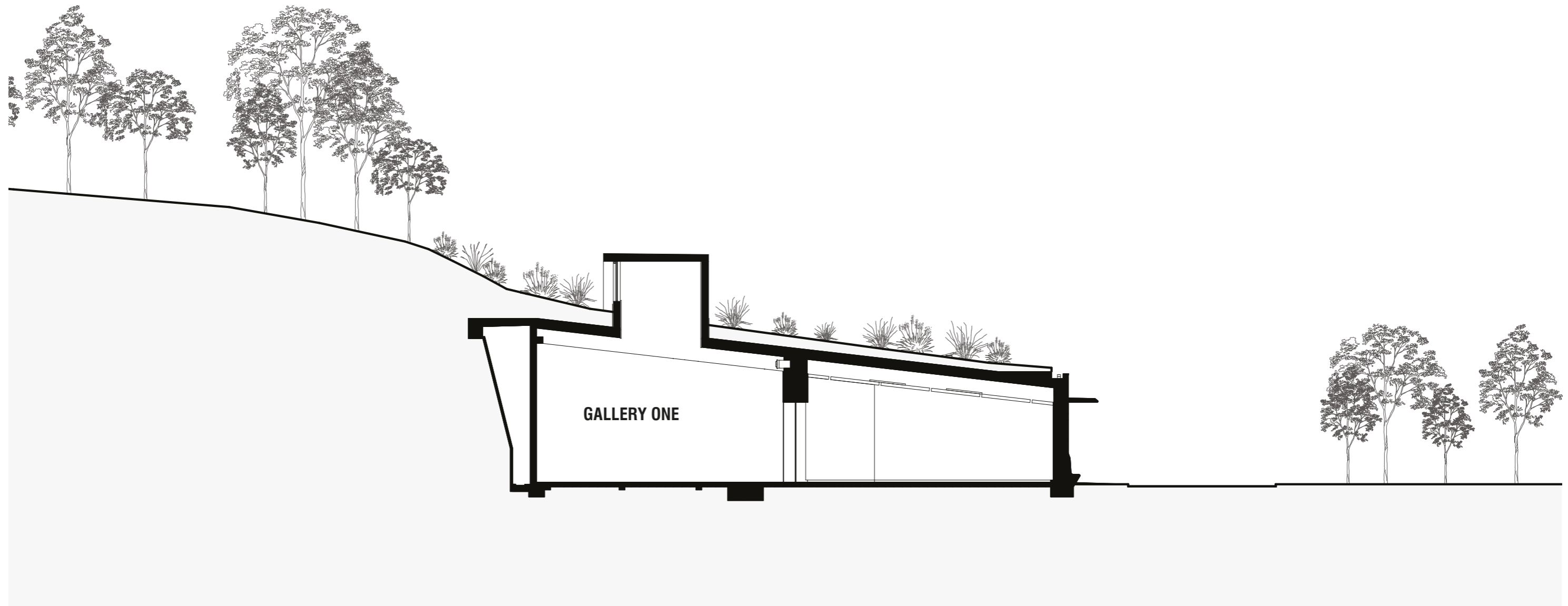
Bundanon Art Museum
Gallery One, end wall



GALLERY ONE

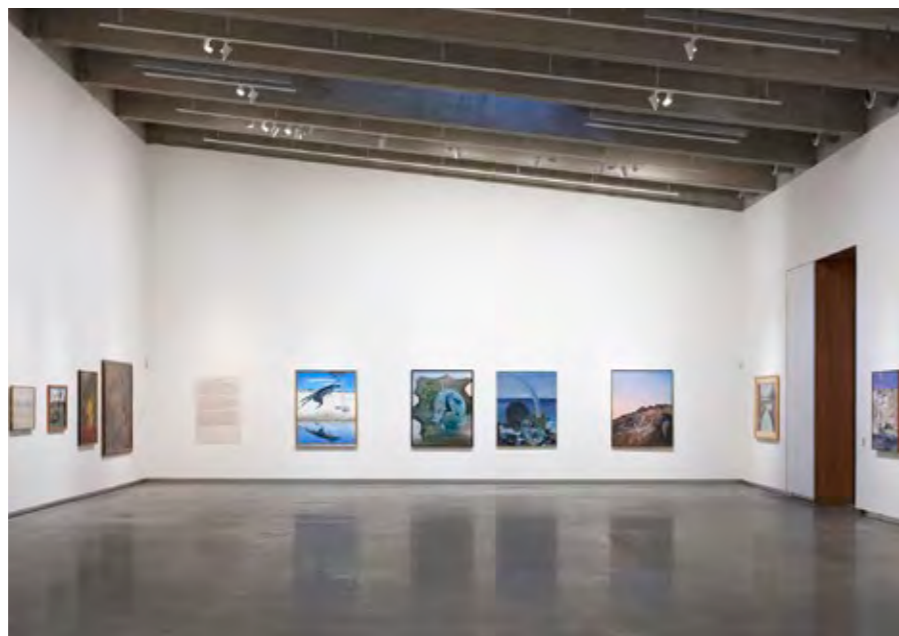
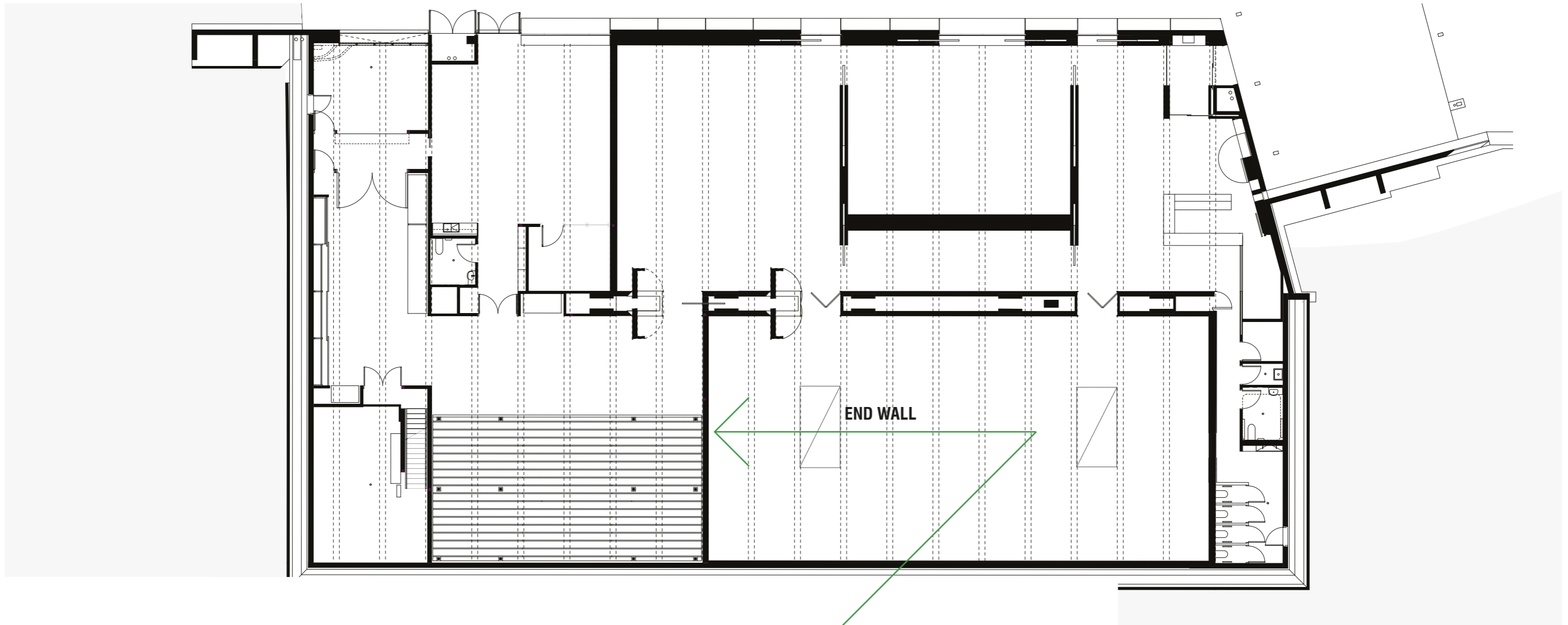
Scale 1:1500 @ A3





Scale 1:200 @ A3





GALLERY ONE



E N D W A L L

5585

6953

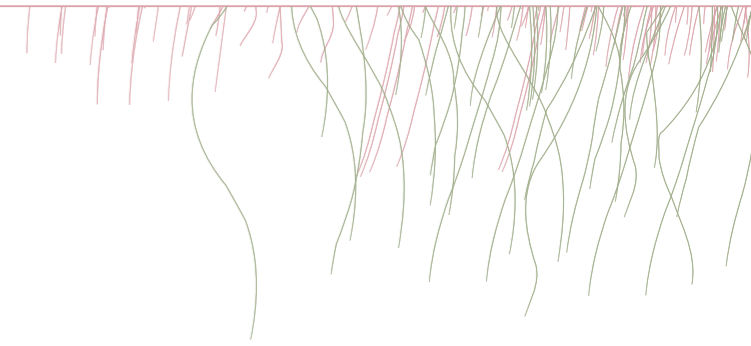
12 180

ALL MEASUREMENTS SHOWN IN MILLIMETRES



Information for Applicants

TDPA 2023



PRIZE

FIRST PRIZE	\$10,000
PEOPLE'S CHOICE AWARD	\$1,000

KEY DATES

PRIZE LAUNCHED AND DESIGN SITE ANNOUNCED:

Wednesday 26 April 2023

ENTRIES OPEN:

Wednesday 26 April 2023, 8pm

ENTRIES CLOSE:

Friday 23 June 2023, 5pm

WINNER ANNOUNCEMENT:

Wednesday 6 September 2023, 6 to 8pm

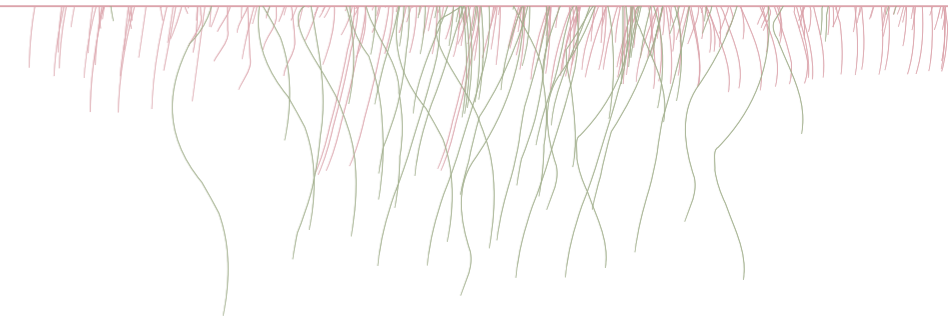
ENQUIRIES

contact@austapestry.com.au
Telephone +613 9699 7885

www.tapestrydesignprize.org
www.austapestry.com.au

PARTNERS





Entries will be judged on the following criteria:



1

Artistic merit



2

The design must be a new design not presented or shown before



3

The responsiveness to the design to hang in-situ at Bundanon Art Museum. Gallery one, end wall



4

The ability to design an artwork that responds and celebrates tapestry in an architectural space



5

A considered understanding of Country, the geomorphology/site context and the selected space should influence the design



6

Practical elements:
The tapestry design must be able to be woven at the ATW using the Gobelin technique (please refer to ATW website for further information)

Practical aspects such as materials, technicalities, and construction are to be considered



Judging Process and Announcements

TDPA 2023

All applications will be judged blind against the Criteria by the TDPA 2023 Judging Panel:

JEFA GREENAWAY CHAIR

CAMILLA BLOCK

JUSTIN HILL

ADRIAN IREDALE

CHRISTINA NA-HEON CHO

JOSE DA SILVA

KERSTIN THOMPSON

JUDGING PROCESS

Judges will choose approximately 10-15 entries to form a finalist shortlist, from this finalist shortlist a Winner will be determined by the Judging Panel.

The Winner will be announced at the TDPA 2023 Winners Announcement on Wednesday 6 September 2023 at the Australian Tapestry Workshop, South Melbourne.

Judges' decision making will be final and binding in all matters relating to the awarding of the TDPA 2023.

ANNOUNCEMENT

Shortlisted finalists will be announced and voting for the People's Choice Award will open online at

www.tapestrydesignprize.org.au.

Voting for the People's Choice Award will close on Wednesday 6 September 2023

Judges

TDPA 2023



JEFA GREENAWAY CHAIR
Wailwan, Kamilaroi + Dharawal

Jefa Greenaway is a founding Director of Greenaway Architects, an Honorary Fellow of Design at Deakin University and an AILA National Cultural Ambassador. He's championed Indigenous led design thinking for three decades as a registered architect in NSW/VIC/ACT, as founding Director of *Indigenous Architecture + Design Australia (IADA)*, and as a co-author of the *International Indigenous Design Charter*, with a particular interest in design equity and Country-centred design.

His current projects include the \$11B North East Link Project, the Marvel Stadium Upgrade and Stage I+II of the Koorie Heritage Trust at Federation Square. He was a 2020 *Design Institute of Australia's (DIA) 'Hall of Fame'* inductee, signifying an outstanding contribution to Australian design and was recently named in the *Qantas 100 Inspiring Australians*, celebrating their centenary and was included within the INDE.Awards 2023 'The Luminary' (special prize) recognising an individual whose entire portfolio represents a lifetime of design finesse and distinction.

Greenaway was a co-creative director (with Tristan Wong) of the Australian exhibition titled 'Inbetween' at 17th *Venice Architecture Biennale* and proudly joined the Australian Tapestry Workshop (ATW) Board in 2021.



CAMILLA BLOCK

VICTORIA

Camilla Block graduated from the University of Sydney with a Bachelor of Architecture (Hons) in 1991 and joined Neil Durbach in practice in 1992. In 1998, the office of Durbach Block Architects was established. Camilla has been a design principal in all the major projects of Durbach Block.

Block has taught, lectured, exhibited, judged awards and been published both nationally and internationally.

In 2014, she received an Honorary Appointment as Adjunct Professor from UTS: University of Technology, Faculty Design Architecture and Building.

Most recently Durbach Block Jagers were awarded the 2021 World Architecture Festival Cultural Building of the year for the Phoenix Central Park Performance Space and Gallery with John Wardle Architects. The project also won the 2020 National Harry Seidler Award for commercial Architecture and the Emil Sodersten Award for interior architecture, the NSW Architecture Medallion, the Sir G. Stephenson Award for Commercial Architecture, the John Verge Award for Interior Architecture, Dezeen Cultural Building of the year and the Horbury Hunt award for brickwork in the commercial category. DBJ have received the Robin Boyd Award three times for the best residential project in Australia, as well as State and National Architecture Awards across all building types, including public, education, commercial, residential, heritage and urban design.



JUSTIN HILL

SINGAPORE

Justin Hill is currently based in Singapore, where he has worked for the past 40 years with Kerry Hill Architects (KHA). Hill co-founded the practice's Fremantle WA studio in 1995 and has recently retired.

Hill is currently the Chair of the International Chapter of the Australian Institute of Architects and Vice President (Pacific region) of the Commonwealth Association of Architects.

He has extensive experience in masterplanning, architectural and interior design, design competitions and practice management. He is a member of the Singapore Institute of Architects and a life fellow of the Australian Institute of Architects, for which he has served on national and state juries. Hill has a longstanding association with theatre, having worked on more than 30 major stage productions across Australia and Asia. In 2016, he designed the winning entry for the Australian Tapestry Design Prize for Architects, titled *22 Temenggong Road, Twilight*.



ADRIAN IREDALE

VICTORIA

Over the past 30 years Adrian Iredale has made a significant and sustained contribution to the profession of architecture at a State and National level. His participation in AIA juries both as a member and Chair across Australia have maintained a high level of critical discourse and clear advocacy for the impact that quality architecture can have in our community.

Iredale is a Design Architect in its purest form, clearly thinking through drawing to translate ideas into clear communication. Educated in Perth (Curtin University), Melbourne (MArch Research RMIT) and Frankfurt (Staatliche Hochschule fur Bildende Kunste-Stadelschule). Iredale's experience in practice and lecturing and his extensive travels provide him with a truly global perspective.

He has specific experience in urban design, education, aged care, custodial, sport and recreation and innovative, low cost, sustainable housing for both public and private clients. These projects have been highly rewarded and published and continue to set benchmarks for West Australian housing.



CHRISTINA NA-HEON CHO

QUEENSLAND

Christina Na-Heon Cho is a third-generation architect, born in Seoul and raised in Brisbane. She has been fortunate to have lived on the crossroads of two unique and wonderful societies. Her Korean-Australian heritage has significantly shaped the way she perceives the world and consequently her practice in architecture.

Cho is a registered architect in Queensland and Director of Cox Architecture. She was the recipient of the Australian Institute of Architects (AIA) National Emerging Architect Prize and selected as one of Australian Financial Review's BOSS Young Executives.

Cho currently holds positions on the board of the Institute of Modern Art, Property Council of Australia's Social infrastructure committee, as well as the advisory board and Adjunct Professor at University of Queensland School of Architecture. She studied architecture at the University of California, Berkeley, and University of Queensland graduating as Valedictorian with first class honours.



KERSTIN THOMPSON AM

VICTORIA

Kerstin Thompson is Principal and Design Director of Kerstin Thompson Architects. Committed to design-based research and education, she is also Adjunct Professor at RMIT and Monash Universities. Thompson plays an active role not only within the profession, but also in promoting quality design in the wider community through her role as Panel Member on the Office of the Victorian Government Architect's Design Review Panel.

Located in Melbourne Australia, KTA was founded by Kerstin in 1994 and has established itself as a significant and innovative reference point in Australian architecture and urban design. The practice focus is on architecture as a civic endeavour with an emphasis on user experience and enjoyment of place.

Thompson is a writer and lecturer with close links to schools of architecture and professional institutes in Australia and overseas. She was Creative Director for the 2005 RAIA National Conference and the 2008 Venice Biennale and a member of the Federal Government's Built Environment Industry Innovation Council. Kerstin has also been an elected National Councillor for the Australian Institute of Architects and was elevated to Life Fellow by the Institute in 2017. In recognition for the work of her practice, contribution to the profession and tertiary education, Kerstin was appointed Member of the Order of Australia (AM) in 2022.



JOSÉ DA SILVA

NEW SOUTH WALES

José Da Silva is a curator and writer and currently Director of UNSW Galleries, Sydney where he has developed a dynamic program of contemporary Australian art and design since 2018. He holds a Master of Arts (Research) and Bachelor of Visual Arts (Honours) from the Queensland University of Technology, and Bachelor of Fine Arts from the University of Western Sydney – Nepean.

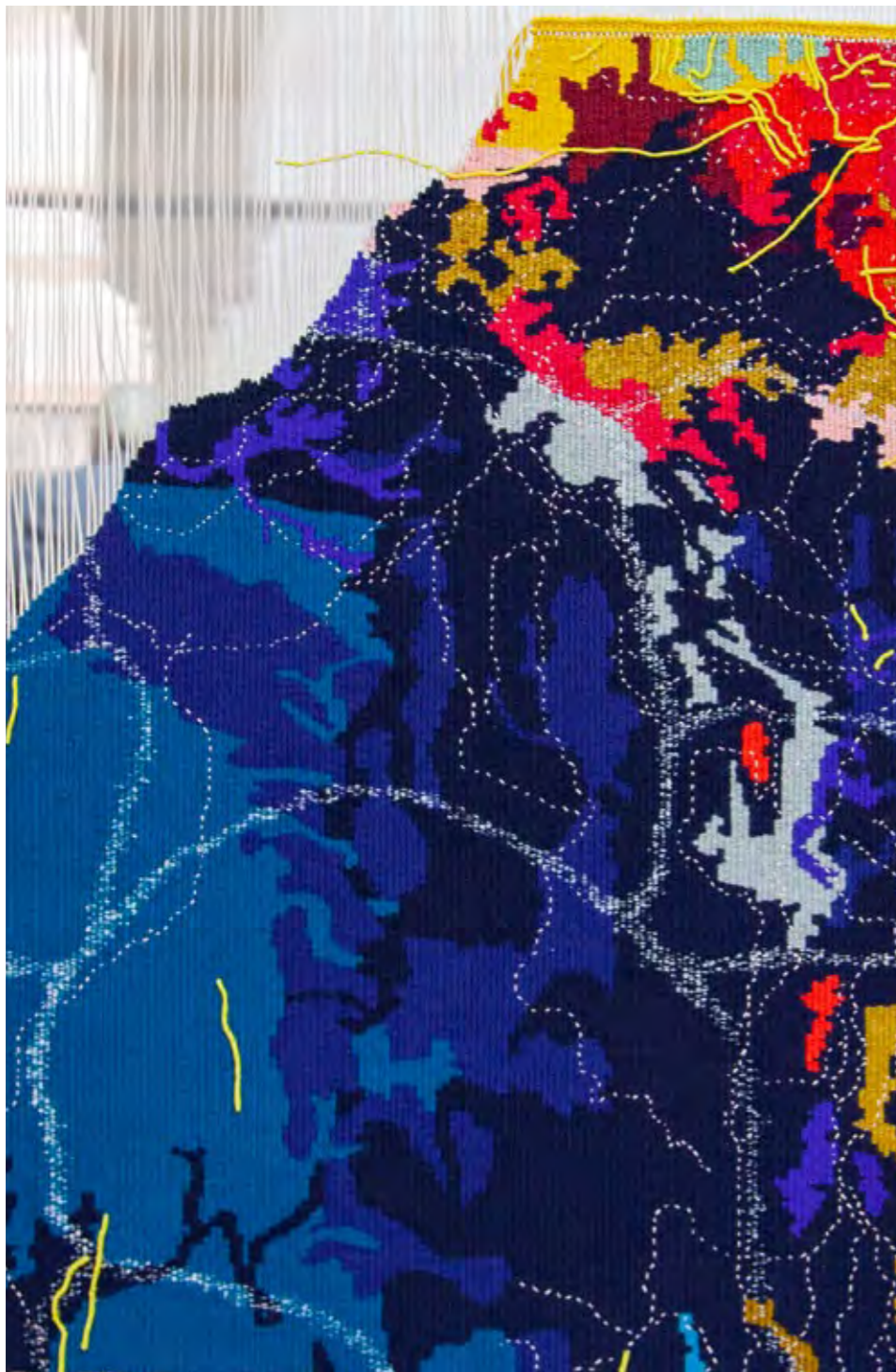
Previously he led the Australian Cinémathèque – an international market leader for the presentation of moving-image and media art, he is also the curator of the 2024 Adelaide Biennial of Contemporary Art. Between 2006 and 2018, he contributed to an ambitious program of exhibitions, commissions, acquisitions and projects at the Queensland Art Gallery | Gallery of Modern Art, including a key role in the curatoriums for five editions of the *Asia Pacific Triennial of Contemporary Art*. Selected curatorial projects include *Gordon Hookey: A MURRIALITY 2022-24*, (with Liz Nowell); *Jacobus Capone: Orisons (2022)*; *Sam Smith: Capture (2021)*; *The Colour Line: W. E. B Du Bois and Archie Moore (2021)*; *Friendship as a Way of Life (2020, with Kelly Doley)*; *Wansolwara: One Salt Water (2020, with Mikala Tai)*, and *Gemma Smith: Rhythm Sequence (2019)*.



TDPA 2016 award winner, '22 Temenggong Road, Twilight,' designed by Justin Hill, woven in 2018 by Karlie Hawking, Sue Batten, Chris Cochius, Pamela Joyce, Leith Maguire, Sophie Morris and Cheryl Thornton, wool, cotton, 2.35 x 3.54m.

Tapestry Design Prize for Architects

BACKGROUND



On the loom, sample TDPA 2021 award winning design, 'Time Shouts' by Ground Under Repair woven by Saffron Gordon. Photograph Marie-Luise Skibbe

HISTORY

Since 2015 the prize has received over 500 tapestry design entries and has fostered exciting new creative dialogues between architects and tapestry weavers. The initiative of architect and former ATW Board Chair, Peter Williams AM, the prize celebrates the rich historical connection between architectural space and tapestry design.

Previous sites for the TDPA include:

- Phoenix Central Park (2021) – winner Ground Under Repair
- Pharos Wing, Museum of Old and New Art, Hobart (MONA) (2018) – winner Pop Architecture + Hotham Street Ladies
- National Gallery of Australia, Canberra (2016) – winner Justin Hill
- Australian Pavilion in the Giardini, Venice (2015) – joint winner John Wardle Architects (2015) + Kristin Green Architects + Michelle Hamer

Two TDPA winners have been woven by the Australian Tapestry Workshop.

- *22 Temenggong Road, Twilight* designed by Justin Hill, woven in 2018
- *Perspectives on a Flat Surface* designed by John Wardle Architects, commissioned by Judith Neilson AM, woven 2016. NGV Collection.

AUSTRALIAN TAPESTRY WORKSHOP

Since 1976, the Australian Tapestry Workshop (ATW) has built a global reputation for creating contemporary tapestries in collaboration with living artists and architects. Over 47 years the ATW has woven more than 500 tapestries for significant public and private collections nationally and internationally.

The ATW is unique to Australia, and one of only a few workshops in the world dedicated to hand-weaving contemporary tapestries. The ATW's tapestry weavers experiment with interpretation, colour and technique to realise a design into a tapestry form. The outcome being one of innovation and technical accomplishment – these hallmarks have established the ATW's reputation as a centre of tapestry excellence.

ATW tapestries are in many public and private collections in Australia and internationally.

- Parliament House Canberra, Australia
- National Gallery of Australia Canberra, Australia
- National Portrait Gallery and National Library Canberra, Australia
- Sydney Opera House Sydney, Australia
- Melbourne Recital Centre Melbourne, Australia
- Arts Centre Melbourne Melbourne, Australia
- National Gallery of Victoria Melbourne, Australia
- Queensland Gallery of Modern Art Brisbane, Australia
- Australian War Memorial Canberra, Australia
- Sir John Monash Centre Villers- Bretonneux, France
- Esplanade Theatres on the Bay Singapore
- Aotea Centre Auckland, New Zealand
- National Centre for the Performing Arts Bombay, India
- Ministry of Foreign Affairs Singapore
- Nanjing Library China

TAPESTRY X ARCHITECTURE

'Significant wall hangings have been created around the world and used in a myriad of configurations for functional, decorative, celebratory and didactic purposes, with a clear knowledge of their 'other' underlying capacity to modify thermal and acoustic conditions within interior built space. Tapestries have ranged from monumental formats in great public and private buildings down to small-scale, intimate works for personal enjoyment. Often underpinned by great wealth, they have been traded and presented as gifts to leaders for hundreds of years across countries and societies. They show enormous scope, having been used for traditional designs employing historical and mythical themes, to being utilised as a preferred medium by avant-garde architects and artists at the beginnings of the modern movement in Europe.'
Peter Williams AM, 2015

Modernist masters led the revival of tapestries to decorate the new architecture around the world. With that came a vigorous study and newly focused appreciation of the historical and technical craftsmanship of tapestry. Le Corbusier called tapestry 'the mural of the modern age' and incorporated them into many of his buildings, such as the striking Palace of Justice in Chandigarh, India. National legislatures in Canberra and Brasilia feature monumental tapestries. In 1973, Oscar Niemeyer collaborated with landscape architect Roberto Burle Marx for a tapestry in Brazil's Congresso Nacional. Mitchell Giurgola Thorpe worked with artist Arthur Boyd for the Great Hall tapestry woven by the ATW for Australia's Parliament House. For Australia Square, Vienne émigré modernist Harry Seidler incorporated tapestries by Le Corbusier, Calder, Miro and Olsen. When designing the Sydney Opera House, Jørn Utzon commissioned Le Corbusier's 'Les Dés Sont Jetés', but it was 55 years until the tapestry was hung as intended. In 2003, another tapestry, this time one of his own design, was realised with the ATW weaving 'Homage to Carl Philip Emmanuel Bach' for the Utzon Room.

HOW TAPESTRIES ARE WOVEN

Each ATW tapestry is hand-woven by a team of specialist weavers using the traditional Gobelin technique, by which an image forms by tightly packing layers of weft (horizontal threads) over warps (vertical thread). ATW wefts consist of multiple strands of wool or cotton of varying colour; this allows the weavers to deftly control hue and tone. The weavers use the ATW's extraordinary base range of over 368 yarns all specially formulated and dyed on-site in the Colour Laboratory. All ATW tapestries are made from high-quality Australian wool, grown using environmentally sustainable and humane animal practices.

On the commencement of a tapestry, the ATW weavers will create a series of explorative tapestry samples. During this crucial development phase, the weaving team will work with the designer to discuss colour, materiality and detail before weaving. The final placement of a tapestry also plays a vital role in interpreting a design as it will significantly influence the function of distance, light and sound in the space. With care, tapestries maintain their richness and warmth, long outlasting many other art forms.



01



02



03



04



05



06

- 01 ANA MIRCETIC-VELICKOVIC *THE IDEA*, SERBIA
- 02 NICHOLAS BUCCI *FORMWORK TARTAN*, AUSTRALIA
- 03 MULTIPLICITY, IN CONJUNCTION WITH ZOE FRAZZETTO *21:03:35*, AUSTRALIA
- 04 ABHINAY H SATAM + SHRISTI RAWAT *A PARADIGM SHIFT*, INDIA
- 05 STUDIO WW *PATTERN RECOGNITION*, AUSTRALIA
- 06 MADELEINE GALLAGHER, JULIE LEE, GEORGINA DE BEAUJEU + LIS DE VRIES, *THIS PLACE*, AUSTRALIA

ELIGIBILITY & ENTRY

The Tapestry Design Prize for Architects 2023 (TDPA 2023) is open worldwide to architects and multidisciplinary design groups.

- Entries may be submitted by registered individuals, registered individuals working within companies and small groups of collaborators – there must be at least one registered architect in a collaborative entry.
- The Applicant/s may only submit one tapestry design.
- All Applicants listed on an Entry must be 18 years of age or over at the date of entry.
- Employees and relatives of the Organisers (Australian Tapestry Workshop) or Judges are ineligible to enter.
- In order to be eligible, the Applicant/s must submit their Entry via the online portal located here by 5.00 pm AEST Monday 23 June, 2023.

Each Entry must be completed with true and accurate information. The Australian Tapestry Workshop may reject any Entry on the grounds of incomplete or inaccurate information. The Australian Tapestry Workshop is not responsible for lost, late, or misdirected entries, for technical, hardware or software failures of any kind, for lost or unavailable network connections, or for failed, incomplete, garbled or delayed computer transmissions or any human error which may occur in the receipt or processing of the entries.

First Nations peoples are encouraged to apply.

Contact the ATW contact@austapestry.com.au or +61 3 9699 7885 for assistance with your entry if required.

PRIZE MONIES

All cash prizes will be awarded by direct bank transfer, to the company, partnership, or individual person listed as the Applicant/s on the Entry. The Australian Tapestry Workshop will not split payment of prize monies. The Australian Tapestry Workshop makes no representations or warranties in relation to winning applicants' tax liability. The Winner is responsible for the payment of any applicable taxes on the prize, and for any and all other expenses that may be associated with receiving the prize. We encourage you seek independent advice.

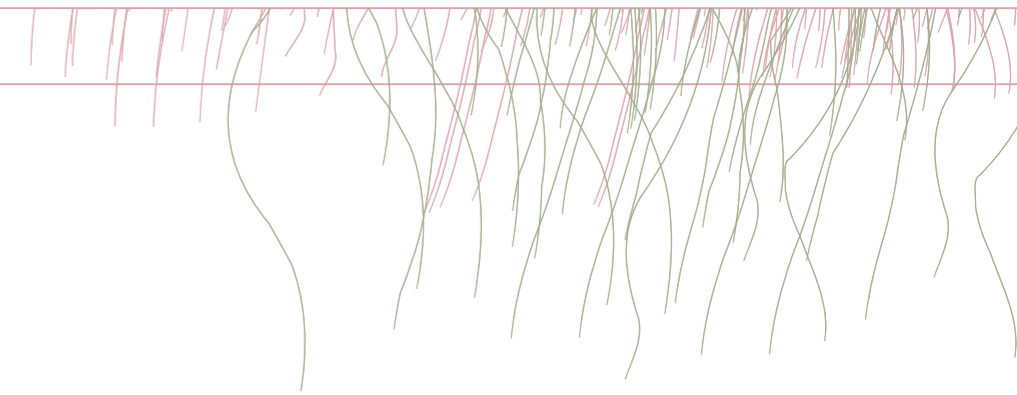
RIGHTS GRANTED

Upon submission of an Entry the Applicant/s warrants and grants to the Australian Tapestry Workshop in connection to Tapestry Design Prize for Architects and generally:

- the non-exclusive, perpetual, worldwide and irrevocable right to reproduce, distribute, publish, exhibit, communicate or broadcast the Images, as well as any other materials supplied by the Applicant/s in connection with their Entry, including but not limited to the Australian Tapestry Workshop, Tapestry Design Prize for Architects and ArchitectureAU websites and social media pages, as well as through third party media organisations and Prize sponsors;
- the right to use the Applicant/s name, likeness, biography or other information in connection with the Entry for the purpose of promoting the Tapestry Design Prize for Architects and generally;
- the right to photograph, record, and otherwise capture the image and likeness of the Applicant/s at the TDPA 2023 Winners Announcement for the purpose of promoting the Tapestry Design Prize for Architects and generally.

Conditions of Entry

TDPA 2023



The Applicant/s acknowledges and agrees that it is not entitled to any payments or fees in connection with the use of the Entry as above. Wherever Images and other materials supplied by the Applicant/s in connection with their Entry are published, to the extent that the Australian Tapestry Workshop can exert editorial control the Applicant/s will be acknowledged.

Copyright of submitted Entries remains the property of the Applicant/s.

All personal information collected by the Organisers will be used solely for the purpose of the Tapestry Design Prize for Architects 2023.

WARRANTIES

The Applicant/s indemnifies and agrees to keep indemnified the Australian Tapestry Workshop and its affiliated entities against any claims, actions, suits, proceedings, causes of action, costs, losses or demands made against the Australian Tapestry Workshop or an affiliated entity arising out of, directly or indirectly, any breach by the Applicant/s of any warranty, representation or agreement made by the Applicant/s in connection with its Entry or otherwise.

DECLARATION

- You warrant on behalf of the Applicant/s acknowledgement of the Tapestry Design Prize for Architects Conditions of Entry.
- You warrant that the Entry is an original work of the Applicant/s and does not infringe upon nor violate any intellectual property rights, privacy, publicity, property, proprietary, contractual, or other right of any third party.
- You warrant that the Applicant/s own all rights, title and interest into any uploaded Images, or have otherwise obtained all necessary rights to grant a licence to Australian Tapestry Workshop to use the Images and other materials supplied in connection with The Tapestry Design Prize for Architects and generally. Failure to obtain these consents may result in rejection of your application.
- You warrant the Applicant/s indemnifies and agrees to keep indemnified the Australian Tapestry Workshop and its affiliated entities against any claims, actions, suits, proceedings, causes of action, costs, losses or demands made against the Australian Tapestry Workshop or an affiliated entity arising out of, directly or indirectly, any breach by the Applicant/s of any warranty, representation or agreement made by the Applicant/s in connection with its Entry or otherwise.

