

TAPESTRY DESIGN PRIZE FOR ARCHITECTS 2018 INFORMATION FOR ENTRANTS

AUSTRALIAN
TAPESTRY
WORKSHOP

MONA



CREATIVE VICTORIA

THE TAPESTRY
FOUNDATION
OF AUSTRALIA
Through
GIVE AN INCH


ELGEE PARK
EST 1973
BAILLIEU MYER



Image courtesy of the artist and MONA Museum of Old and New Art, Hobart, Tasmania, Australia
Photo Credit: MONA/Jesse Hunniford

Established in 2015 the Tapestry Design Prize for Architects (TDPA) challenges architects to explore the possibilities of tapestry and architecture through the invitation to create a tapestry design for a hypothetical site. The TDPA 2018 is a partnership between the Australian Tapestry Workshop, the Museum of Old and New Art (MONA), Architecture Media and the Tapestry Foundation of Australia. The TDPA is the only international competition for architects to design specifically for tapestry.

The TDPA 2018 invites architects to design a tapestry for Boullée's mooted building that inspired the Pharos Wing, MONA, Tasmania, Australia. MONA was designed by Fender Katsalidis Architects to house David Walsh's extraordinary collection of old and new art.

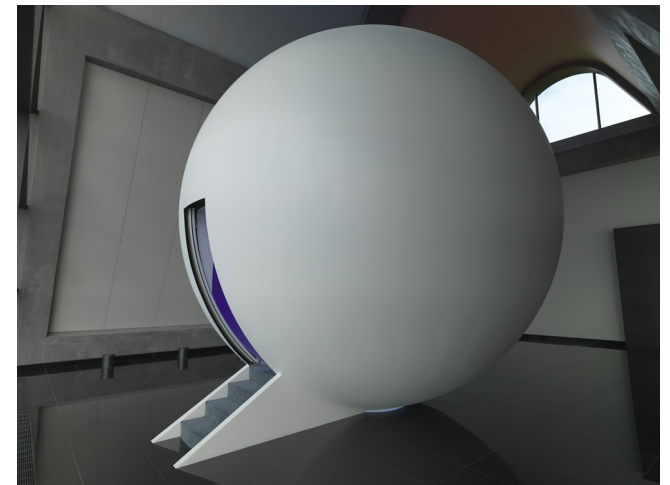
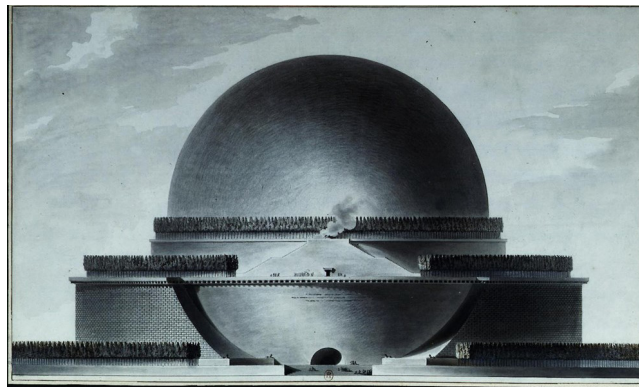
THE BRIEF

“Boullée’s fondness for grandiose designs has caused him to be characterized as both a megalomaniac and a visionary.”

That’s from the Wikipedia article on Étienne-Louis Boullée. Those around me, my staff, friends and sycophants, call me a visionary to my face and a megalomaniac to each other. Megalomaniacs have, as their biological brief, a desire to do things that can’t be done. So in Pharos, we brought some masters of caprice together. I’d like to put them in a room together.

Until Nonda and his mates started talking about Boullée I’d never heard of him. We have now built a wing of Mona called Pharos, and parts of that wing are both a paeon to, and in thrall of, Boullée’s grandiose Cenotaph for Isaac Newton.

Here’s how we ripped him off:



Images above:

Row 1, left to right: Étienne-Louis Boullée, Cenotaph for Newton; *Unseen Seen*, 2017, James Turrell

Row 2, left to right: Étienne-Louis Boullée, Cenotaph for Newton; *Unseen Seen*, 2017, James Turrell

Images courtesy of the artist and MONA Museum of Old and New Art, Hobart, Tasmania, Australia

THE BRIEF

Elsewhere in Pharos is a thrashing machine of Jean Tinguely. Tinguely also harnessed geometry, but then let it loose. Both abstracted geometrical elements for whimsy. What would have happened if they collaborated on a design that, in true Boullée style, was unconstrained by the requirement that it be constructable?

DAVID WALSH.

THE SITE

The site for the TDPA 2018 is Boullée's mooted building that was inspiration for the Pharos Wing, MONA.

The tapestry could potentially be hung on the wall behind James Turrell's *Unseen Seen*, 2017, see image on the following pages.

MORE INFORMATION ABOUT PHAROS:

<https://mona.net.au/blog/2018/01/journey>

<https://mona.net.au/museum/pharos>



Memorial to the Sacred Wind or The Tomb of a Kamikaze, 1969, Jean Tinguely
Image courtesy of the artist and MONA Museum of Old and New Art, Hobart, Tasmania, Australia

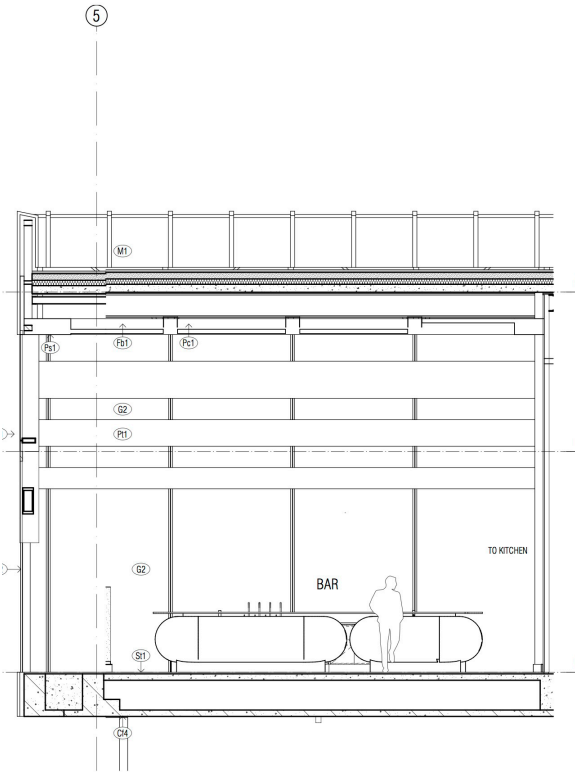
Architectural floor plan of the first floor of a building. The plan includes the following rooms and areas:

- Western Atrium**: Located at the top left, featuring a glass floor and a platform.
- Richard Wilson Oil Room**: Located below the Western Atrium.
- Mezzanine Store Room**: Located above the Richard Wilson Oil Room.
- Washroom**: Located in the center-right area.
- Kitchen**: Located at the bottom center, with a bar area.
- Bar**: Located adjacent to the kitchen.
- Meditation Space**: A circular area on the right side.
- Ganzfeld**: A large open area in the center.
- Proposed Tunnel Connection**: A vertical tunnel on the left side.
- Potential Hanging Wall for Tapestry**: A blue-shaded area on the right side.

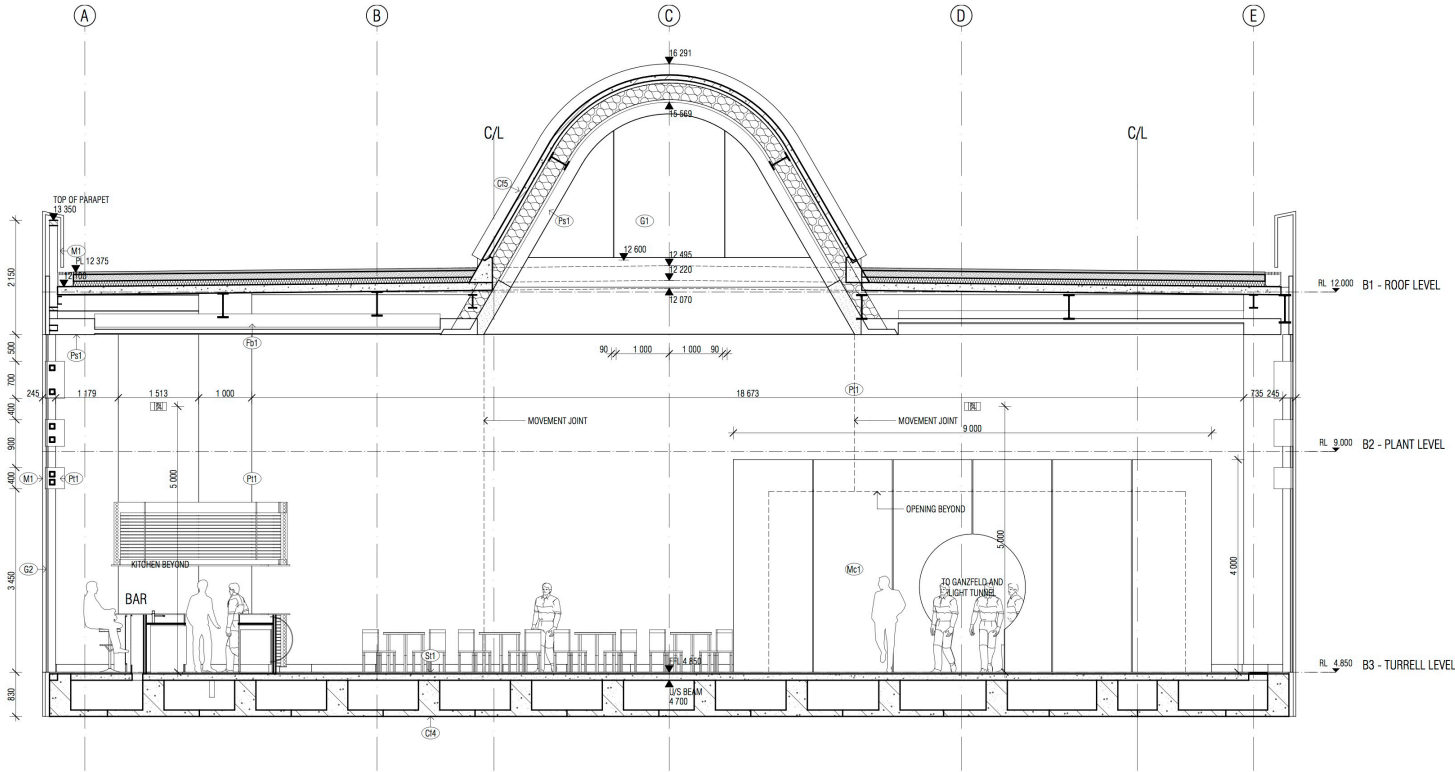
The plan is annotated with various dimensions, room numbers, and structural notes. Key features include:

- Dimensions**: Overall dimensions of 17,420 x 8,600 and 11,700 x 7,100.
- Room Numbers**: Various room numbers (e.g., 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833

THE SITE

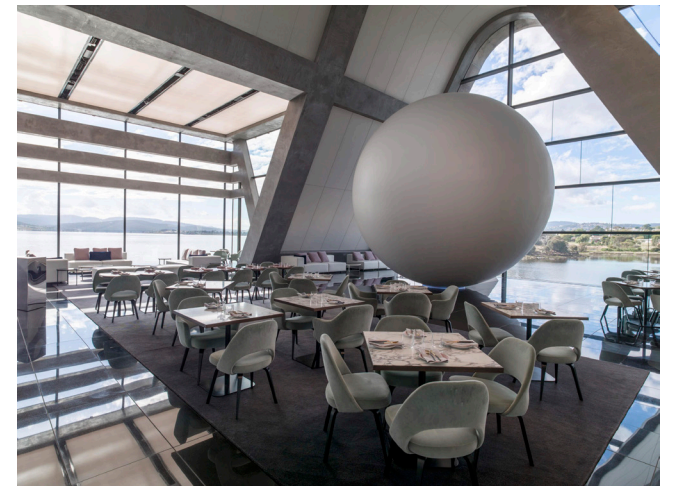


03 A104
FOYER ELEVATION
SCALE 1:500 @ A1



04 A104
FOYER ELEVATION
SCALE 1:500 @ A1

THE SITE



INFORMATION FOR ENTRANTS

PRIZES:

1st Prize:	\$5,000
2nd Prize:	\$2,500
3rd Prize:	\$1,500
People's Choice:	\$1,000

DATES:

Entries open:
20 March 2018 7pm

Entries close:
15 June 2018 5pm

Finalists announced:
July 2018

Prize winners announcement:
16 August 2018, 6pm

Finalists exhibition:
16 August – 26 October 2018

THE WINNING DESIGN WILL BE SELECTED THROUGH BLIND JUDGING BY A PANEL ON THE BASIS OF:

1. Artistic merit.
2. Ability to engage to a high degree with the unique qualities of tapestry.
3. Ability to design a major artwork that responds to the contemporary architectural space and MONA.
4. Capacity to celebrate tapestry in architecture, through understanding of materials form, design and collaborative interpretation.

ELIGIBILITY:

Each entry must be from an architect, multidisciplinary design group (featuring at least one architect) or student in the field of architecture. Entrants must be over the age of 18. Employees and relatives of the Organisers or Judges are ineligible to enter.

HOW TO SUBMIT AN ENTRY:

Entrants must complete the online entry form at www.tapestrydesignprize.org

In addition to this, entrants must submit their supporting documentation in digital format and their designs in digital or hardcopy format.

All Entrants will be notified of the outcome by email. Finalists will be required to discuss with the Organisers how best to present their original work. Please note that any return of application material is at the cost of the applicant. Please contact the ATW contact@austapestry.com.au to discuss.

ENTRY OPTION 1: FOR DIGITAL FORMAT PLEASE SUPPLY:

1. Please ZIP all the following files into one folder clearly labeled with your name and email or 'We Transfer' to: contact@austapestry.com.au
 - a. A design or designs (limit of three, JPEG, no larger than 10MB each)
 - b. A design rationale of no more than 300 words (PDF)
 - c. Evidence that at least one entrant is an architect (one of either: practice url, graduate information, student information)
 - d. Please complete the entry form online www.tapestrydesignprize.org.

ENTRY OPTION 2: FOR HARDCOPY FORMAT PLEASE SUPPLY:

1. A design or designs (limit of three). The designs can be in any form: drawing, digital image, painting, collage etc. so long as it does not exceed 600mm in the largest dimension.
2. A USB stick with:
 - a. A design rationale of no more than 300 words (PDF)
 - b. Evidence that at least one entrant is an architect (one of either: practice url, graduate information, student information)
 - c. Please complete the entry form online www.tapestrydesignprize.org.
 - d. If you chose to submit your supporting documentation in hardcopy, please deliver or post your application to:
Tapestry Design Prize for Architects c/o Australian Tapestry Workshop 262-266 Park Street South Melbourne, VIC, 3205 AUSTRALIA

2018 JUDGING PANEL



CHAIR: PROFESSOR KAY LAWRENCE AM

Kay Lawrence AM is one of Australia's most distinguished textile practitioners. She has an international profile as a tapestry weaver and has completed a number of major commissions for public spaces in Australia and overseas. Kay is currently Emeritus Professor in the School of Art, Architecture and Design at the University of South Australia. She sits on the Board of the Australian Tapestry Workshop.



ANDREW BURGES

Andrew has 25 years experience in architectural practice, including 16 years as principal of Andrew Burges Architects. Prior to forming his practice in 2001 Andrew worked in firms in Sydney, New York and Boston, developing expertise in large scale urban master planning and urban housing proposals, civic and sporting structures associated with the 2000 Sydney Olympics, and school campus planning.



ADJUNCT PROFESSOR PETER ELLIOTT AM LFRAIA

Peter Elliott is a Melbourne architect and recipient of the 2017 Gold Medal from the Australian Institute of Architects. He is currently an Adjunct Professor of Architecture Practice at the Faculty of Art, Design & Architecture at Monash University.



ALICE HAMPSON

Alice Hampson is an architect, sole practitioner, writer, architectural historian and one of a few practising Queensland architects who is a professional installation artist. She is a contributing editor of Architecture Australia, was Chair of Juries for Queensland's AIA State Awards last year and is currently a member of the Queensland Heritage Council, the Board of Architects Queensland and ORAC, The Official Residence Advisory Committee.



TIMOTHY HILL

Timothy Hill began practicing architecture in 1992 as a founding Director of Donovan Hill. He recently established Partners Hill to continue designing, researching, advocating and teaching. He is an advisor to the Detached Cultural Organisation and a member of the ABC Arts Review Panel. He has judged numerous awards including those for the Australian Institute of Architects and has previously curated the AIA National Conference as Creative Director.



DIMMITY WALKER

Dimmity Walker is a registered architect with extensive experience on award winning commercial, residential and hospitality projects. Graduating from Curtin University with honours, Dimmity joined Spaceagency architects in 1995 and since that time she has made a significant contribution to the evolution of the practice.

TAPESTRY AND ARCHITECTURE

Sydney Opera House: *Homage to Carl Emmanuel Bach*, 2003, Jørn Utzon, woven by Cheryl Thornton, Pamela Joyce, Milena Paplinska and Chris Cochius, wool and cotton, 2.67m x 14.02m. Photo credit: John Gollings.



There is a long-standing historical connection between architectural space and tapestry artefacts. Significant wall hangings have been used in a myriad of sizes to modify thermal conditions within buildings, for acoustic treatment of space and as didactic and celebratory objects.

Architect-commissioned tapestry is Modernism's fabric. National legislatures in both Canberra and Brasilia feature significant tapestries: in 1973, Oscar Niemeyer collaborated with landscape architect Roberto Burle Marx for a tapestry in Brazil's Congresso Nacional; in 1984, Mitchell Giurgola Thorpe worked with artist Arthur Boyd for the Great Hall tapestry in Australia's Parliament House. For the Sydney Opera House, Jørn Utzon commissioned *the Dice are Cast* by Le Corbusier, also using his own design (*Homage to*

CPE Bach) for the Utzon Room. For Australia Square, Vienesse émigré modernist Harry Seidler incorporated tapestries by Le Corbusier, Calder, Miro and Olsen. From the 1930s, modern art was presented in tapestry form with works by Paris-based artists Léger, Braque, Picasso and Miro. Post-war Modernist architecture – especially masters like Le Corbusier – led the charge for tapestries to decorate the new architecture and space. With that came a vigorous study and newly focussed appreciation of the historical and technical craftsmanship of tapestry.

Tapestries have been made from small-scale intimate items for personal enjoyment to monumental artworks. They have been hung singularly and in powerful groupings in great public and private buildings. They have underpinned or demonstrated great wealth and

they have been traded and presented as gifts to monarchs and leaders for many hundreds of years. They have been made using traditional designs and imagery, mystical and mythical themes and have been designed and utilised by the pioneering avant garde architects and artists at the beginnings of the modern movement in Europe, and later America.

In the Australian context the ATW has notably collaborated with Aldo Guirgola of MGT and Arthur Boyd to deliver the Boyd monumental tapestry *Untitled (Shoalhaven Landscape)* in the New Parliament House in Canberra and with Jørn Utzon to realise his tapestry *Homage to CPE Bach* for the Utzon Room at the Sydney Opera House.

HISTORY OF THE TAPESTRY DESIGN PRIZE FOR ARCHITECTS

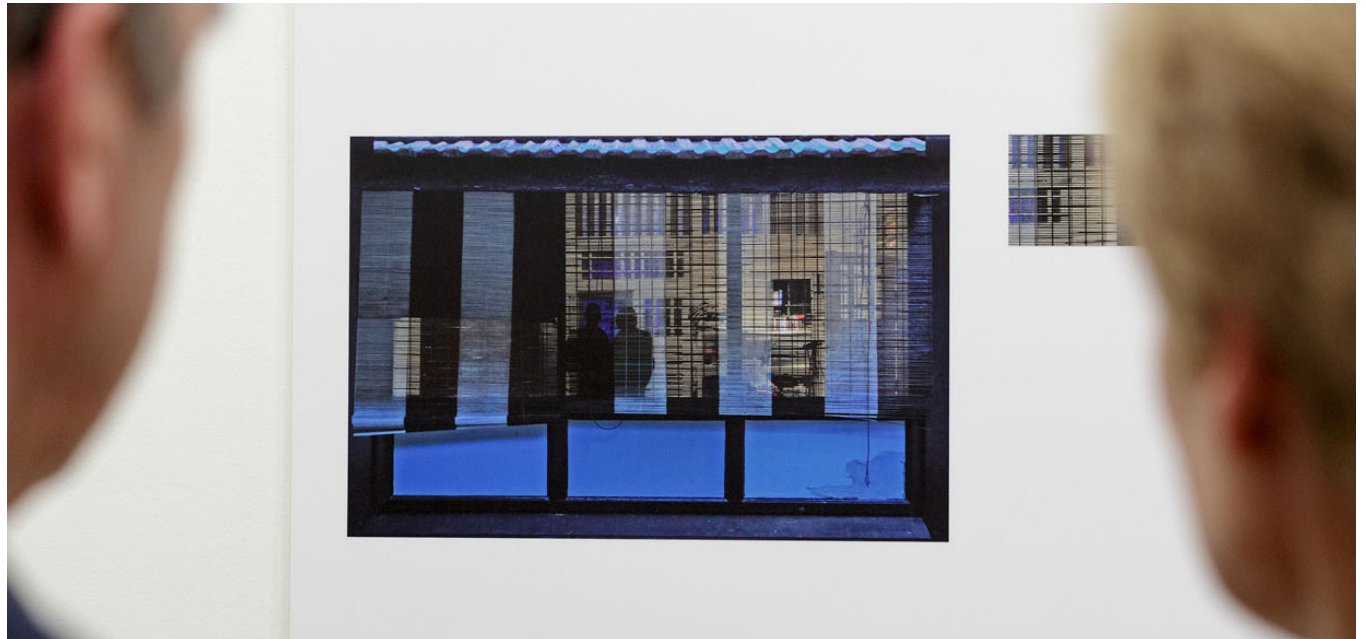
The TDPA was the initiative of former Chair of the ATW Board of Directors Peter Williams, based on the longstanding historical connection between architectural space and tapestry design. The award seeks to foster new creative dialogues between architects and contemporary weavers, and offers architects an unparalleled opportunity to consider the capacity by which tapestries can articulate, transform and enrich public and private space. The TDPA is a unique award and the only one of its kind in the world.

Two tapestries have been produced at ATW as an outcome of the TDPA. One of the 2015 joint award winners John Wardle Architect's Design *Perspectives on a Flat Surface* was commissioned by Judith Neilson AM in 2016.

TDPA 2016 winner Justin Hill's design *22 Temenggong Road, Twilight* is currently on the loom and being woven by ATW Weaver Interns under the guidance of master weaver Sue Batten and in close collaboration with Justin Hill.

Top to bottom: 2016 Tapestry Design Prize for Architects first prize winner Justin Hill's design *22 Temenggong Road, Twilight*; John Wardle speaks in front of the *Perspectives on a Flat Surface* tapestry woven to the design of his 2015 Tapestry Design Prize for Architects joint first prize winning entry. Photo credits: Jeremy Weihrauch

Images following page, clockwise from top: Work in progress: *22 Temenggong Road, Twilight*, 2017, Justin Hill, woven by weaver interns Karlie Hawking, Leith Maguire and Sophie Morris, under the guidance of master weaver Sue Batten wool and cotton, dimensions variable; At the loom, Weaver Intern Karlie Hawking works on a sample for *22 Temenggong Road, Twilight* tapestry; Mixed wool bobbins for the *Perspectives on a Flat Surface* tapestry. Photo credits: Jeremy Weihrauch



ABOUT THE AUSTRALIAN TAPESTRY WORKSHOP

In 1976 the Australian Tapestry Workshop was established with immense enthusiasm and enterprise in a country remote from the long-established centres of tapestry. Free from the constraints of tradition, ATW tapestries are known for their vibrancy and technical accomplishment, as well as their innovative experimental interpretations.

All ATW tapestries are woven in-house by our highly skilled artist-weavers. They are produced in accordance with our uncompromising standards of weaving expertise and are unique, original art works. We use the finest Australian wool, dyed on the premises, which gives limitless interpretive possibilities. On the commencement of a tapestry commission, ATW weavers collaborate closely with the designer to make all decisions regarding colour, material, density and detail, before weaving begins. The final placement of the tapestry plays a key role in these decisions as they will greatly influence the role of light and sound in the space.

As artists worldwide are discovering how this traditional medium can be used in completely new ways, the ATW remains deeply committed to its role as an international leader. Many notable Australian and international artists and architects have collaborated with ATW weavers including Arthur Boyd, Jørn Utzon, Keith Tyson, Chicks on Speed, Sally Smart, Frank Stella, Yvonne Todd, Jon Cattapan, David Noonan, Guan Wei, Imants Tillers, Angela Brennan, Janet Laurence, Sangeeta Sandrasegar, Brook Andrew, Nusra Latif Qureshi, John Young, Daisy Andrews and Nyankulya Watson. Today it is our mission to further advance as an international leader in the field of handwoven contemporary tapestries and ensure our specialist creative skills are kept alive and thriving in Australia.



ATW TAPESTRIES IN SITU



Great Hall Tapestry, 1984–1988, Arthur Boyd, woven by Leonie Bessant, Sue Carstairs, Irene Creedon, Robyn Daw, Joanne Feder, Owen Hammond, Kate Hutchinson, Pamela Joyce, Peta Meredith, Robyn Mountcastle, Jennifer Sharpe, Joy Smith, Irja West and Iain Young, in situ at Parliament House, Canberra. Photo Credit: John Gollings.



Left to right: *Wamunga – My Mother's Country*, 1997, Ginger Riley Munduwalawala, woven by Merrill Dumbrell, Claudio Lo Priore, Amanda Markey, Milena Paplinksa, Mark Thrush and Irja West; *Rising Suns over Australia Felix*, 1998, John Olsen, woven by Grazyna Bleja, Georgina Barker, Merrill Dumbrell, Owen Hammond, Claudia Lo Priore, Milena Paplinksa and Cheryl Thornton in situ at the Department of Foreign Affairs and Trade, Canberra. Photo Credit: John Gollings.



Esplanade Theatres on the Bay, Singapore: *Celebration*, 1999, David Larwill, woven by Georgina Baker, Sue Batten, Irja West and Merrill Dumbrell, wool and cotton, 2.85m x 4m. Photo credit: John Gollings.