



'Post-script on the Society of Spectacle' by Amaia Sánchez-Velasco and Jorge Valiente Oriol

Philosopher Antonio Gramsci enunciated that during any time of crisis "the old is dying and the new world struggles to be born... it is a time of monsters."

'Post-script on the Society of Spectacle' responds to the ubiquitous feeling of uncertainty derived from today's social and climatic crises and presents an urban nightscape inhabited by dreamlike monsters.

Drawing on the tradition of allegorical representation, the work aims to break traditional forms of architectural and urban representation of the urban space and their alleged 'objectivity' by introducing narrative and non-linear forms of storytelling.

The work has been designed as a large format painting(250x130cm). The techniques of execution of this co-authored painting explore the implications and possibilities of such type of collaboration in the completion of large format artistic work.

'Post-script on the Society of Spectacle' and other finalists were exhibited at the Australian Tapestry Workshop in Melbourne (Nov-Dec 2021) and will be exhibited at the Asia Pacific Architecture Festival in March 2022 in Brisbane.

**TAPESTRY
DESIGN PRIZE
FOR ARCHITECTS**





Tapestry Design Prize for Architects 2021

The \$10,000 Tapestry Design Prize for Architects is a unique international award that encourages innovation and visionary thinking by challenging architects to design contemporary tapestries. The site for the 2021 design challenge is the multi-award winning Phoenix Central Park designed by John Wardle Architects and Durbach Block Jagers.

The Tapestry Design Prize for Architects 2021 is generously supported by Metal Manufactures Limited, Architecture Media, Creative Victoria and the City of Port Phillip.

[Take me to the Tapestry Design Prize for Architects 2021 website.](#)

Winner:

Ground Under Repair (Australia)

Highly Commended:

Abhinay H Satam + Shristi D Rawat (India)

Madeleine Gallagher, Julie Lee, Georgina de Beaujeu + Lis de Vries (Australia)

Michael Chapman (Australia)

Finalists:

Amaia Sanchez-Velasco + Jorge Valiente Oriol (Australia)

Ana Mircetic-Velickovic (Serbia)

Anthony El Khoury (Lebanon)

Catherine Roden + Stephen Brameld (Australia)

Connected Dots Studio (Sweden)

Hamidreza Majnooni, Samaneh Khatamirad + Maryam Khatamirad (Australia + Iran)

multiplicity, in conjunction with Zoe Frazzetto (Australia)

Nicholas Bucci (Australia)

Original Field of Architecture + Art Bunker (UK + Australia)

Studio KaaKi (Australia)

Studio WW (Australia)

[Explore the finalist designs.](#)

Exhibition of Finalists

9 November – 17 December 2021

To be held at the Australian Tapestry Workshop. [Find out more.](#)

People's Choice Award

Voting for the \$1000 People's Choice Award has closed. The winner of the People's Choice Award will be announced on Tuesday 7 December 2021.

About the Prize

Since 2015 the Tapestry Design Prize for Architects has fostered exciting new creative dialogues between architects and tapestry weavers. From architectural students to globally recognised firms, the Prize has received over 500 tapestry design entries. 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 hypothetical design sites include the Pharos Wing, Museum of Old and New Art, Hobart (MONA) (2018); National Gallery of Australia, Canberra (2016) and the Australian Pavilion in the Giardini, Venice (2015). First prize winners include Pop Architecture + Hotham Street Ladies (2018), Justin Hill (2016), John Wardle Architects (2015) and Kristin Green Architects + Michelle Hamer (2015). In 2020, the Australian Tapestry Workshop was acknowledged for its significant contribution to architecture internationally with the Australian Institute of Architecture's International Chapter Council awarding Director, Antonia Syme AM the prestigious William J Mitchell Prize.

Two Tapestry Design Prize for Architects winners have been woven by the Australian Tapestry Workshop. 'Perspectives on a Flat Surface' designed by John Wardle Architects was commissioned by Judith Neilson AM in 2016. Justin Hill's design '22 Temenggong Road, Twilight' was woven in 2018.



FINALISTS



Tuesday, November 9, 2021 to Friday,
December 17, 2021

Architects from around the world expand the possibilities of contemporary tapestry through fifteen designs for Phoenix Central Park designed by John Wardle Architects and Durbach Block Jagers.

Winner:

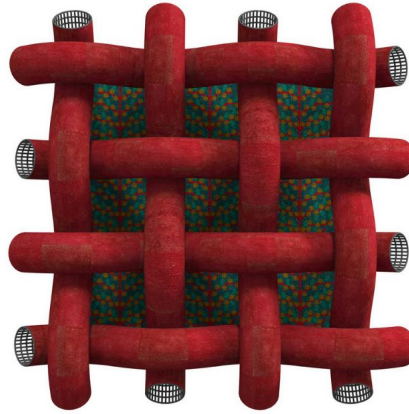
Ground Under Repair (Australia)

Highly Commended:

Abhinay H Satam + Shristi D Rawat (India)
Madeleine Gallagher, Julie Lee, Georgina de
Beaujeu + Lis de Vries (Australia)
Michael Chapman (Australia)

Finalists:

Amaia Sanchez-Velasco + Jorge Valiente Oriol
(Australia)
Ana Mircetic-Velickovic (Serbia)
Anthony El Khoury (Lebanon)
Catherine Roden + Stephen Brameld
(Australia)
Connected Dots Studio (Sweden)
Hamidreza Majnooni, Samaneh Khatamirad +
Maryam Khatamirad (Australia + Iran)
multiplicity, in conjunction with Zoe Frazzetto
(Australia)



submissions.

The fifteen finalists were selected by an expert judging panel comprising of Cameron Bruhn (chair), Brook Andrew, Diane Jones, Valerie Kirk, Dimmity Walker and John Wardle. 141 tapestry designs were received from 23 countries, including; Australia, Austria, Bangladesh, Belgium, Bosnia, Canada, Croatia, France, India, Iran, Italy, Lebanon, Mexico, Netherlands, Russia, Serbia, Singapore, Spain, Sweden, Thailand, United Kingdom and United States of America.

The TDPA 2021 is generously supported by Metal Manufactures Limited, Architecture Media, Creative Victoria, City of Port Phillip and the Envelope Group.

[Find out more](#)

PLANNING YOUR VISIT

The ATW is open Tuesday to Friday for two sessions daily (10am – 12.30pm; and 2pm – 5pm).

To ensure your visit is safe and stress-free we have implemented a range of hygiene and physical-distancing measures. Bookings are not required, but you must register your details upon entry for the purpose of contact tracing. Please check the home page for the latest COVID-19 visitor information.

[Previous](#)

[Next](#)

[DONATE](#) | [SUBSCRIBE](#)



Congratulations Ground Under Repair winner of the \$10,000 Tapestry Design Prize for Architects 2021 for their design 'Time Shouts' and Hamidreza Majnooni, Samaneh Khatamirad and Maryam Khatamirad winner of the People's Choice Award for their design 'World warp & woof: Understand the space between weaving'.

View the exhibition catalogue [here](#).

'Time Shouts' seeks to shift perceptions and values and is a beautiful and provocative entry that exemplifies and expands the agenda of the Tapestry Design Prize for Architects' says TDKA 2021 Jury Chair, Professor Cameron Bruhn.

The jury also awarded three high commendations to 'A Paradigm Shift' by Abhinay H. Satam and Shristi D. Rawat (India); 'Apocalypse' by Michael Chapman (Australia) and 'This Place' by Madeleine Gallagher, Julie Lee, Georgina de Beaujeu and Lis de Vries (Australia).

The fifteen finalists were selected by an expert judging panel comprising of Cameron Bruhn (chair), Brook Andrew, Diane Jones, Valerie Kirk, Dimmitry Walker and John Wardle. 141 tapestry designs were received from 23 countries, including; Australia, Austria, Bangladesh, Belgium, Bosnia, Canada, Croatia, France, India, Iran, Italy, Lebanon, Mexico, Netherlands, Russia, Serbia, Singapore, Spain, Sweden, Thailand, United Kingdom and United States of America.

<https://austapestry.com.au/content/tapestry-design-prize-architects-2021-finalists>

<https://architectureau.com/articles/tapestry-prize-2021-p-hoenix-central-park/>

AUSTRALIAN TAPESTRY WORKSHOP

Australian Tapestry Workshop
262–266 Park Street
South Melbourne Victoria Australia 3205
+613 9699 7885
contact@austapestry.com.au
www.austapestry.com.au
www.tapestrydesignprize.org

Partners



- 1: 'Homage to Carl Emmanuel Bach' 2003, Jeff Utzon, woven by Cheryl Thornton, Chris Cochius, Pamela Joyce and Milena Papinska, in situ at the Utzon Room, Sydney Opera House. Photo: John Golings AM.
- 2: TDPA 2012 Winner. Tapestry detail: 'Perspectives on a Flat Surface' 2016, John Wardle Architects, woven by Chris Cochius, Pamela Joyce, Jennifer Sharpe and Cheryl Thornton, wool, cotton, 1.92 x 3.84m. Photo: Jeremy Weirauch.
- 3: TDPA 2016 Winner. Tapestry detail: '22 Temenggong Road, Twilight' 2018, Justin Hill, woven by Sus Batten, Chris Cochius, Karie Hawking, Pamela Joyce, Leith Maguire, Sophie Morris and Cheryl Thornton, wool, cotton, 2.35m x 3.54m. Photo: Jeremy Weirauch.
- 4: TDPA 2018 Winner. Tapestry Sample: 'Chaos and Fertility' 2018, Pop Architecture + Hotham Street Ladies, dimensions variable. Photo: Jeremy Weirauch.

About the 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 45 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 the few workshops dedicated to hand-weaving contemporary tapestries worldwide. ATW tapestries are known for their vibrancy, innovation and technical accomplishment – these hallmarks have established ATW's reputation as a centre of tapestry excellence.

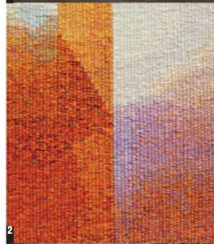
About the Tapestry Design Prize for Architects

Since 2015, the Tapestry Design Prize for Architects has fostered 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. From architectural graduates to globally recognised firms, the Prize has received over 500 tapestry design entries.

Previous hypothetical design sites include the Pharos Wing, Museum of Old and New Art, Hobart (MONA) (2018); National Gallery of Australia, Canberra (2016) and the Australian Pavilion in the Giardini, Venice (2015). First prize winners include Pop Architecture + Hotham Street Ladies (2018), Justin Hill (2016), John Wardle Architects (2015) and Kristin Green Architects + Michelle Hamer (2015).

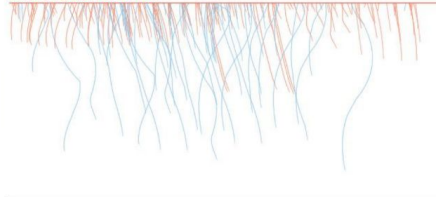
In 2020, the ATW was acknowledged for its significant contribution to architecture internationally with the Australian Institute of Architecture's International Chapter Council awarding Director, Antonia Syme AM the prestigious William J Mitchell Prize.

Two Prize winners have been woven by the ATW: 'Perspectives on a Flat Surface' designed by John Wardle Architects was commissioned by Judith Nelson AM in 2016. Justin Hill's design '22 Temenggong Road, Twilight' was woven in 2018.



Antonia Syme AM

DIRECTOR'S FORWARD



The Australian Tapestry Workshop is delighted to present the finalist's designs for the Tapestry Design Prize for Architects 2021. The Prize is one of our key programs and demonstrates the possibilities of contemporary tapestry design through architectural thinking and application.

This year we received an impressive 141 designs from around the globe — a substantial increase from the inaugural Prize. The Prize has generated a great deal of interest both in Australia and globally, and the sustained support of our media partner Architecture Media, is instrumental in promoting this competition widely. We would also like to thank Metal Manufacturers Ltd, Creative Victoria and the City of Port Phillip, as without their generous support the Prize would not be possible.

We also thank our expert judging panel, who had the challenging task of selecting the shortlist from a competitive round Professor Cameron Bruhn (Chair), Brook Andrew, Diane Jones, Emeritus Professor Valerie Kirk, Dimmy Walker and John Wardle.

We congratulate the 15 shortlisted finalists on their tapestry designs: Abhinay H Satam + Shristi D Rawat; Amaia Sanchez-Velasco + Jorge Valente Ordo; Ana Mircetic-Velickovic; Anthony El Khoury; Catherine Roden + Stephen Brameld; Connected Dots Studio; Ground Under Repair; Hamidreza Majnooni, Samaneh Khatamirad + Maryam Khatamirad; Madeleine Gallagher, Julie Lee, Georgina de Beaujeu + Lis de Vries; Michael Chapman; multiplicity in conjunction with Zoe Frazzetto; Nicholas Bucci; Original Field of Architecture + Art Bunker; Studio KaaKi; Studio WW. We warmly congratulate all entrants for their thoughtful and creative responses to the design site and their engagement with contemporary tapestry.

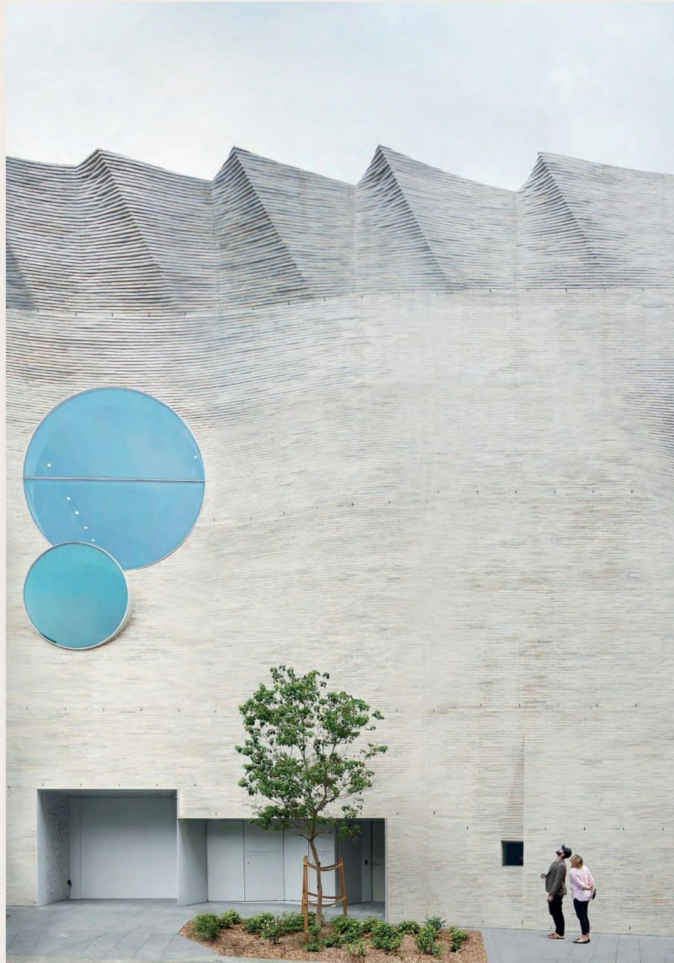
We thank everyone who has contributed to the realisation of this wonderful Prize in 2021. Thank you to Judith Nelson AM whose visionary performance and visual arts center Phoenix Central Park was the site for the 2021 design challenge as well as John Wardle Architects and Durbach Block Jaggars who designed the award-winning space. Thank you to judges Cameron and Valerie for contributing essays to this catalogue, and to the Envelope Group for the design. Particular thanks to architect Peter Williams AM, who was ATW Board Chair from 2008–2016. It was his brilliant idea to engage architects with contemporary tapestry through the Prize, and we are thrilled to continue his vision.

Design Site

PHOENIX CENTRAL PARK



The site for the Tapestry Design Prize for Architects 2021 design challenge was the multi-award-winning Phoenix Central Park designed by John Wardle Architects and Durbach Block Jagers. Applicants could submit a tapestry design in response to three locations across the inspiring site where architecture, interior design, visual and performing arts enhance and embrace the other for an immersive experience.



SITE 1
1

SITE 1: Basement Gallery,
Phoenix Central Park
Photo: Trevor Mein
Left: Phoenix Central Park
Photo: Martin Mischkulnig.

This multifaceted project, initiated by a passionate private patron, captures the vision of an integrated performance space, garden and art gallery. A collaborative project, each element is authored by a different hand — John Wardle Architects designed the gallery and Durbach Block Jagers designed the performance space.

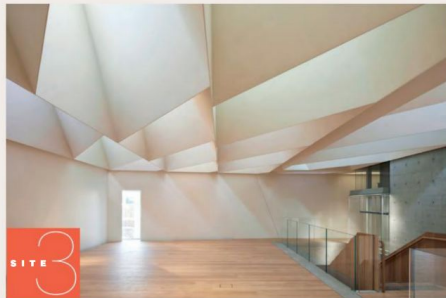
Within the gallery a minimal material palette of concrete and timber provides a setting that artworks can engage with. Large flexible spaces are paired with small, intimate and idiosyncratic spaces. A continuous external skin of brickwork encloses everything — a skin that was designed by both architects working together.

The subterranean Basement Gallery (SITE 1) provided entrants with a material-driven backdrop that reimagines the white cube gallery space. SITE 2: Double Height Gallery's striking oculus windows, accommodated designs on a grand scale and dynamic dialogues between inside and outside. Finally, an angular skylight field draws and diffuses natural light to illuminate SITE 3: Top Floor Gallery.

Jury Report

CAMERON BRUHN

SITE 2: Double-Height Gallery,
Phoenix Central Park
Photo: Martin Mischkulnig
SITE 3: Top-Floor Gallery,
Phoenix Central Park
Photo: Martin Mischkulnig



In *'The Four Elements of Architecture'*, a book published in 1851, the nineteenth century German architect, artist and educator Gottfried Semper uses anthropological methods to describe the origins of the most ancient architectural elements — the hearth, the roof, the enclosure, and the mound. For Semper, the utility of enclosure, which over thousands of years has evolved to become the wall, has its origins in the practices of textiles and weaving. This is a useful theory in framing the conversation between architecture and tapestry expressed and celebrated through the Australian Tapestry Workshop's biennial Tapestry Design Prize for Architects and connects the latest iteration of this globally unique program with the architectural setting offered to 2021 entrants.

The hypothetical site for the 2021 Tapestry Design Prize for Architects is the award-winning Phoenix Central Park, a building located in the Sydney suburb of Chippendale, and designed by John Wardle Architects and Durbah Block Jaggers. The monumental, park-side facade of philanthropist and patron Judith Nelson's artistic and cultural palazzo is an intriguing curtain wall, fashioned from creamy, white bricks, set flush and softly washed. This pleated, pressed, and scalloped drapery is a contemporary architectural textile that recalls Semper's etymological account of the language of the wall. This architecture deftly entwines provenance and metaphor in a manner that intellectually recalls the woven polychrome brickwork of William Butterfield's All Saints Margaret Street, an 1850s Anglo-Catholic Church in London, and the collage brick and stone facade of pre-postmodernist Slovenian architect Jože Plečnik's 1930s National and University Library of Slovenia in Ljubljana. John Wardle Architects designed the gallery in the east wing of Phoenix Central Park and applicants for the prize were asked to submit a tapestry design in response to one of three sites within this side of the building — the basement gallery, the double height gallery, or the top floor gallery.

The Tapestry Design Prize for Architects was established in 2015 and has garnered local and (increasingly) international participation across four iterations. Each has been hypothetically situated in an iconic architectural work — most recently the Pharos Wing at MONA in Tasmania designed by Fender Katsalidis Architects. In 2021 forty percent of entries were based outside of Australia — including Austria, Bangladesh, Belgium, Bosnia, Canada, Croatia, France, India, Iran, Italy, Lebanon, Mexico, Netherlands, Russia, Serbia, Singapore, Spain, Sweden, Thailand, United Kingdom and United States of America. The six-member 2021 jury, chaired by the author, brought together expertise from across architecture, art, and weaving practice, and comprised Brook Andrew, Diane Jones, Valerie Kirk, Dimity Walker and John Wardle (the 2015 Tapestry Design Prize for Architects joint winner for *'Perspectives on a Flat Surface'*). This group took on the responsibility of carefully reviewing 141 designs from individuals, partnerships, and collaborations and establishing consensus on the work judged to be both the most innovative and promising in representing the future trajectory of architecture and tapestry.

In 2021, the jury shortlisted fifteen proposals and highly commended three — *'A Paradigm Shift'* by Abhinav H. Satam and Shristi D. Rawat (India); *'Apocalypse'* by Michael Chapman (Australia) and

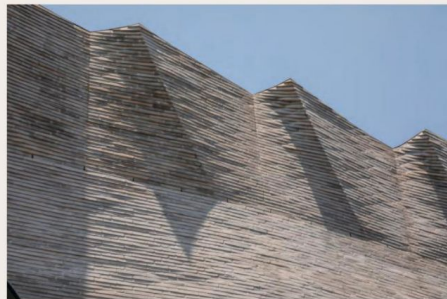
'This Place' by Madeleine Gallagher, Julie Lee, Georgina de Beaujeu and Lis de Vries (Australia).

The three highly commended entries are diverse and thought-provoking in their content and technique, each of them seeking to explore and speculate on the intersection of architecture and tapestry. The group unanimously chose an overall winner, the recipient of the \$10,000 award. Ground Under Repair is a multidisciplinary design group based in Melbourne and comprising Emma Jackson (the Program Manager of the Bachelor of Architectural Design at RMIT Architecture), Eilidh Ross, Riley Peigham-Thorman and Abigail Li Shin Lew. Titled *'Time Shouts'*, the Ground Under Repair entry is designed to be hung within the double height gallery at Phoenix. This two-part floor and wall work sets up a conversation with the interlocking oculus that connects the interior of the gallery with the urban landscape beyond. This non-rectangular tapestry design seeks to connect with country and uses thoughtful research and mapping to reveal "the story of the period of time between present day to the break-up of the ancient Gondwanan continent." *'Time Shouts'* seeks to shift perceptions and values and is a beautiful and provocative entry that exemplifies and expands the agenda of the Tapestry Design Prize for Architects.



Architecture and Tapestry — A Future Together

VALERIE KIRK



Tapestry has graced the walls of dwellings since its origins in tightly woven fabrics made to provide warmth and protection from the elements, thousands of years ago. Over the centuries, the simple weaving of weft from edge to edge progressed into mosaic-like shapes in the cloth to create designs or images. Then as weavers, designers and artists imbued the work with meaning, tapestry became highly regarded for its ability to convey ideas and information about history, religion, status, power and personal narrative. Hanging in cathedrals, palaces, and stately homes or worn as elaborate costumes, sophisticated wall coverings and fabrics communicated stories and enriched lives. People sensed and admired the dedicated and skilled work of the spinners, dyers and weavers and responded to the vibrancy of colour, pattern, light reflection, and absorption in the silks/wool/linen/camelid fibre.



Top Floor Gallery, Phoenix Central Park
Photo: Martin Machulung
External detail
Photo: Trevor Mein

In 2021, the Tapestry Design Prize for Architects provides a platform for new views on how tapestry can work with architecture to enrich our lives now. The architects entering the Prize as designers of tapestry bring their own sets of skills and knowledge to the challenge. They have a deep understanding of the built environment and how we interact with it. Particular skills they have include: aptitude for design; creativity; ability to analyse problems logically; strong written, verbal and rendering communication skills and practical understanding of materials, technologies and structures. Also, in common with tapestry weavers, they often work in collaborative teams, are thorough, pay attention to details and constantly make decisions. Architects and tapestry weavers are a match made in heaven.

The designs submitted for the Prize reflect the attributes of the architects and provide stimulating possibilities for the weavers. Highlighted by the fifteen finalists and across the 141 submissions, there are recurring themes which reveal interdisciplinary connections.

Three shortlisted designs: 'A paradigm shift' by Abhinav H Satam + Shristi D Rawat; 'A New Beginning to an Old End' by Studio KaKi; and 'Apocalypse' by Michael Chapman, explore our relationship with the past, present and future – linking to the long and enduring history of tapestry, or thinking about our place in time as we navigate extraordinary circumstances.

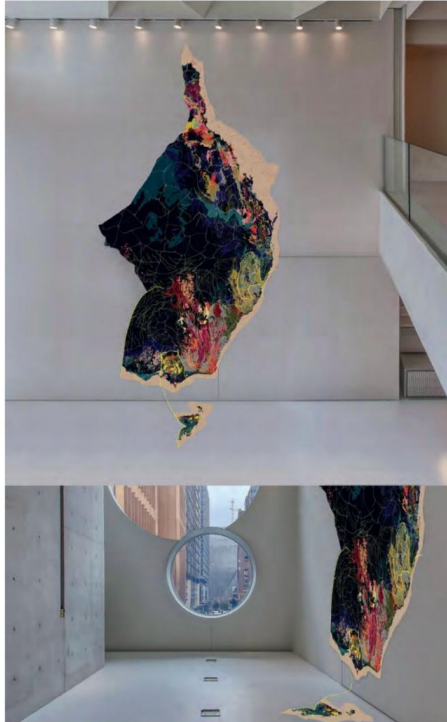
'Post-script on the Society of Spectacle' by Amaia Sanchez-Velasco + Jorge Valiente Oñal and 'Flag 2' by Catherine Roden + Stephen Brameld connect with contemporary art through painterly qualities, creations of mood or atmosphere and concerns about the environment, people and politics.

Bringing the outside in through images of nature and mapping place were designs 'Afternoon Performance of the Centennial Park Fruit Bats' by Connected Dots Studio and 'This Place' by Madeleine Gallagher, Julie Lee, Georgina de Beaujeu + Lis de Vries. Two finalists paid homage through formal designs relating to the elements of Phoenix Central Park, referencing the basement gallery's concrete wall ('Formwork Tartan' by Nicholas Bucco), the double-height gallery's oculus windows ('The Isles' by Ana Miricic-Velickovic) and the top floor gallery's angular skylight ('the ceiling that walked out of the door' by Anthony El Khoury), reflecting the architect's concerns.

Other designs such as 'World warp & wool: Understand the space between weaving' by Hamidreza Majnooni, Samaneh Khatamirad + Maryam Khatamirad and 'Note to Architect' by Original Field of Architecture + Art Bunker pulled tapestry off the wall to create interactive spaces. '21:05:35' by multiply in conjunction with Zoe Frazzetto and 'Pattern Recognition' by Studio WW combine and contrast the digital age with materiality in the texture, feel, woven structure and weight of tapestry.

These designs are innovative, offering clearly articulated visions to inspire and inform contemporary works. They show how tapestry has transformed from a thick, protective cloth in humble dwellings to now embrace and enrich Phoenix Central Park, designed by John Wardle Architects and Durbach Block Jägers.

The sophisticated solutions engage us through our hearts and intellect. We can take comfort in the soft, even weave, rejoice in the colour, texture and form and be reassured by the clear thinking of the architects. The winning entry, 'Time Shouts', by Ground Under Repair is a striking and complex image. It demands our attention through the use of colour and its non-rectangular shape. The design explores ideas about Australia's geological, environmental and cultural history, making us think about our position now. It is a triumph of contemporary design which will leave a legacy for our future.



'Time Shouts' tells the story of the period of time between present day to the break-up of the ancient Gondwanan continent. This part of Australia is often referred to by Geologists as the Tasmanides, but its exact location and even its existence is contested. It could be said that the eastern boundary of this tapestry is the mythical coastline of Gondwana.

This is the youngest part of Australia and came into existence in the last million or so years. Another perspective is that it arrived 4 billion years late. It takes its current shape after the collision of several microcontinents. These Jurassic travellers (shown in the brighter flourishes along the present-day coastline) bumped into the old coastline of Gondwana, and with great song and dance disrupted the ocean floor, forming faults, folds, and volcanic eruptions. This is a young, volatile and still active part of our continent.

Aboriginal dialects were overlaid onto this unsettled juvenile landscape to examine their relationship. The results evidence a culture that fundamentally understands the ground and its behaviour over time. 'Time Shouts' presents over 60,000 years of respectful custodianship in a clear unarguable form. At a time when the natural ecosystems of our continent are disappearing due to collective ignorance, we could question what and how we build. 'Time Shouts' calls time out; the answers hide in plain sight.

Colour plays a decisive role in the development of the tapestry design. A provocative shift to change the way we think about ground and water. The oceans and rivers are pink. Blue, the colour usually attributed to water, is the colour of the youngest sedimentary ground. The younger the ground, the darker the blue. This flies in the face of geological convention, but these maps convey cultural, not economic value. This inversion was a deliberate attempt to key into, and challenge traditional mapping representations; blue representing more fluid behaviour and pink being more mystical.

Time Shouts

Like the geological maps, there are inconsistencies between maps of Indigenous Australian groups and languages. This mapping doesn't claim to depict the exact location of either geology or culture, its intent is to reveal the relationship between the two. Boundaries between different Indigenous cultures and languages are not depicted by lines, but by a loose spray and woven in a metallic thread.

The Hi-VIZ yellow lines highlight faults and illustrate the structural behaviour of the ground over time. In the tapestry, they may continue beyond the edge, as if this part of Australia has been ripped away, not come away cleanly. It was also an attempt to give a perceptual tactile hierarchy to the different elements regardless of all being made from the same thread.

'Time Shouts' is a banner of hope that could foreground some important conversations about the way we occupy ground through time. As architects we should take the time to understand the story of the continent we are pouring footings into.

Dr. Emma Jackson is the founder of **Ground Under Repair**. Emma is the Program Manager of the Bachelor of Architectural Design at RMIT University. She completed her PhD titled 'Everywhere; dirty algorithms to agitate a more appropriate occupation of Australia', at RMIT in 2019. Emma has worked for award-winning practices, including Lyons, ARM Architecture, John Wardle Architects, and Kerry Hill Architects, and running her practice Emma Jackson Architects. **Riley Pelham-Thorman** and **Abigail Li Shin Liew** are Masters students at RMIT Architecture and are aspiring geo-cultural-architects at Ground Under Repair. **Eilish Rees** undertook some initial geological cultural mapping at GUR following graduation from RMIT Architecture in 2020.

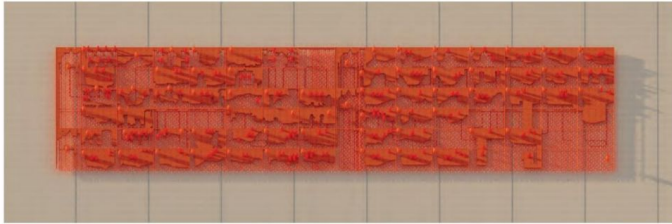


Post-script on the Society of Spectacle

Philosopher Antonio Gramsci enunciated that during any time of crisis 'the old is dying and the new world struggles to be born... it is a time of monsters.'

'Post-script on the Society of Spectacle' responds to the ubiquitous feeling of uncertainty derived from today's social and climatic crises and presents an urban night-scape inhabited by dreamlike monsters. The work has been designed as a large format tapestry with contrasted colours for the SITE 3, Top Floor Gallery. The execution should ensure the intensity of the colour and the contrast between different tones presented.

Amaia Sanchez-Velasco and Jorge Valiente Oriol are architects, co-founders of the architecture collective GRANDEZA and academics at UTS, School of Architecture, Sydney. Their work studies late-capitalist spaces and narratives to identify — through critical analysis — and neutralise — through political imagination — the mechanisms that veil and normalize neoliberal violence. They have explored forms of collaboration through painting, multimedia art installations, education and design. Their work has been exhibited in Germany, Chile, Spain, Netherlands, Italy and Australia.



Michael Chapman

AUSTRALIA

HIGHLY COMMENDED

Apocalypse

This tapestry design explores the apocalypse from a contemporary setting, creating a ruined archipelago of incomplete islands, stitched together through a sea of intertwining threads and holes. It draws its inspiration from the 138-meter long Apocalypse Tapestry, commissioned in Anjou by Louis I in 1373. Originally comprising 90 panels, only 72 have survived. The design recreates the tapestry with its 'holes' in order to expose the intricate art of weaving, as well as the imperfect and unravelling realities of the contemporary world. Telling the story of the Book of Revelations, the original tapestry is an episodic depiction of the original author/storyteller as he encounters the monsters of the apocalypse and the angels above.

The ground of the original tapestry becomes the unifying and binding element, creating an urban landscape where events take place. In the design, the author is represented by an abandoned grain silo, evoking the 'surplus' within our society that enabled the city to emerge, and also stories of its ruination. Petrochemical plants represent the monsters and lipstick canisters mark the angels.

The holes remain to not only remind us of the incompleteness of our contemporary world, but also our own agency in filling in the gaps.

The work exposes the process of tapestry by revealing its construction and deconstruction against the architectural surface of the gallery. The tapestry is designed to sit against the bare concrete wall of SITE 3, Basement Gallery, aligned to the vertical panel joints, and replicating the original tapestry at a scale of 1:15. The complete tapestry measures 9.2 metres wide, sitting comfortably on the 11 metre wall as you enter. The design uses a combination of red and orange hues and patterns to evoke both the apocalypse, and fire. These colours are intended to marry with the burnt and golden hues of the existing tapestry, but in a monochromatic frame in order to engage with both the space, and the post-industrial context of the new millennium. The design is framed in a frontal axonometric to exaggerate the depth of surfaces and to introduce woven shadows, as well as cast shadows into the composition.

Michael Chapman is Professor of Architecture at the University of Newcastle, where he has taught since 2001. He has worked in architectural practice since 2003, focussing on residential and small scale architectural projects and art collaborations. His architectural drawing and conceptual design work has been widely exhibited, including at: the Museum of Melbourne, the State Library of NSW, Lake Macquarie Regional Gallery, and published in 'Residue:Architecture as a Condition of Loss' (Melbourne: RMIT Press, 2007).



Flag 2

Within its jurisdiction, the sun visits three horizons. Migrating beacons alight the land. This image is a query of permanent architecture and mobility of place — an imagining of Australia's nationhood.

A flag's denotation is often specific, often interpretive. It is the messenger and the message. Heralding a moment of indelible change, the flag holds and withholds.

This flag is designed to project both internally and externally, commanding the architecture and signaling control of Phoenix Central Park for as long as the tapestry hangs. The intersecting circular windows are integral agents of the design.

This design endeavours to document the synthesis of painting, into digital and back to the physical tapestry. Celebrating what is gained and lost in each translation of form. Tapestry and the brickwork at Phoenix Central Park share a textural woven quality. By positioning the design against the oculous window, we are framing this comparison. It is envisioned that the tapestry will carry the horizontal rhythm of the brickwork across the plane.

Catherine Roden holds a Bachelor of Environmental Design, University of Western Australia, and graduated with a Master of Architecture from the University of Melbourne in 2020. She currently works for TCL Landscape Architecture + Urban Design and teaches at Curtin University, Perth, Australia. **Stephen Brameld** is an artist living and working in Perth, Australia. A self-taught painter, he often collaborates with other painters, sculptors, textile artists and sound artists.



Connected Dots Studio

SWEDEN

FINALIST

Afternoon Performance of the Centennial Park Fruit Bats

FRUIT BATS
RECORDING

The pockets of nature in Sydney and its urban architecture can feel disjointed, but they share a situatedness in space and time. While Gallery 12 is sometimes empty as the sun sets, the co-temporal experience of the calls and flapping of fruit bats in Centennial Park can be heard. Imagining the places as one through a merging of sound and space allows a cohesiveness of place and context to manifest. The wet and the warp, sound and vision, space and time, technology and craft, external nature and interior space meet, as a spiritual access point, facilitated by the creative act. The balance between these and other dichotomous forces through the act of creation allows everything to coexist simultaneously at the site of creation — the tapestry.

A parametric simulation was created, which resulted in the tapestry design, using an open-source recording of fruit bats in Centennial Park (taken from the Timber Festival's sounds of the forest sound map and recorded by Jon Panther). As SITE 3: Top Floor Gallery provides the most optimal site for fruit bats to naturally occupy due to its height and unique ceiling, a model of it was used with the recording. The recording and its projected acoustic

response in Gallery 12 were utilised to construct the pattern for weaving.

As the sound travels through the gallery and resonates on the ceiling and floor, the spatially-altered sound waves affect the points on the wall where the tapestry would hang. The tapestry serves as a visual archive of the performance of the sound in the space, modifying experiential acoustic conditions through its physical presence while also highlighting them through its process of creation. The sounds of Sydney's fruit bats (and their effects in space) are given tangible materiality and a human interpretation of the performance as the tapestry is woven.

Connected Dots Studio is an art and architecture studio based in Stockholm, Sweden, established by **Sebastian Geltz** and **Nicole Miller**. Sebastian holds an M.A. in architecture from The Royal Danish Academy of Fine Arts, Copenhagen, in 2017. Nicole is a visual anthropologist and artist, specialising in sculpture and ceramics, which establish a social situatedness as foundational for creation. Their work ranges from theoretical writing to everyday artistic creations to the designing and construction of physical buildings.



Hamidreza Majnooni, Samaneh Khatamirad + Maryam Khatamirad

IRAN + AUSTRALIA

FINALIST

World warp & woof: Understand the space between weaving

With the onset of the pandemic, relationships between humans around the world are minimised, yet our connections with each other are undeniable. 'World warp & woof: Understand the space between weaving' narrates the layers of human life.

The tapestry design consists of three layers. The base layer depicts the Australian National Tree, the golden wattle, as a symbol of unity. This layer represents humans who are separated but still united. Wattle is ideally suited to withstand Australia's droughts, winds and bushfires. The resilience of wattle reflects the spirit of the Australian people.

The second layer is a black welded metal structure that provides a three-dimensional skeleton for the final layer of a simple red tapestry. This interlinking of the warp and woof represents the connections between me, you and others. A relationship in which all of our human behaviour affects others. The famous Iranian poet Saeb Tabrizi says: 'The warp and woof of the universe is interconnected. The one who made a heart happy made the world happy'.

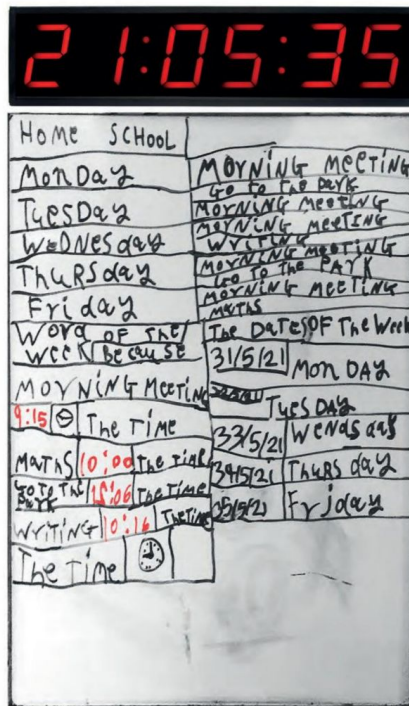
Hamidreza Majnooni and Samaneh Khatamirad graduated from Sooreh University, Tehran, Iran, with degrees in architecture. Maryam Khatamirad graduated from the University of Social Welfare and Rehabilitation Sciences, Tehran, Iran, with a degree in Social Work.

multiplicity, in conjunction with Zoe Frazzetto

AUSTRALIA

FINALIST

21:05:35



time that is moved by little fidget cells is now our time...

this is our time now, a time of times laid out in little boxes, neatly grided for a future future, day/week/month time all tagged by time, the morning of the morning meeting greeting screens, time all splits and ticks and fidgets, a month is a minute, and the word of the week is "because" because...

this year as we have worked from homes then offices then homes again, time has changed with this splitting and gathering of threads, and we caught this late moment of a child of our colleague laying out her time, drawn time, planned time, time set with flickering numbers and little fidget wheels and a month that keeps extending, and we thought how could we resist?

this is the time now...

The '21:05:35' tapestry would be woven in a range of greys from near black to near white, highlighted in a few fishes of red, and hung in SITE 1: Basement Gallery, below a large digital clock set to 21:05:35 that flickers in occasional chaos but never proceeds.

multiplicity is a design-based architecture practice founded by co-directors interior designer **Sioux Clark** and architect

Tim O'Sullivan, committed to a career as independent thinkers and individualistic designers, creating spaces and built forms that are intrinsically beautiful, highly useable, readily enjoyable, environmentally friendly and which contribute to the private endeavours and aspirations of our clients and the public domain. multiplicity team members **Sioux Clark**, **Zoe Frazzetto**, **Elen Kwok** and **Shayne Lacy** contributed to the tapestry design.

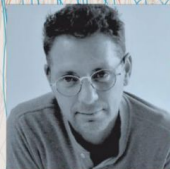


Cameron Bruhn

CHAIR

QUEENSLAND

Judging Panel Chair Professor Cameron Bruhn is the Dean and Head of School at The University of Queensland's School of Architecture. Prior to this appointment he was the editorial director of Architecture Media, this role included the custodianship of 'Architecture Australia'. In 2016 he initiated the Asia Pacific Architecture Festival. Cameron is co-editor of 'The Forever House', 'The Terrace House' and 'The Apartment House'. His most recent project is 'MXXX', a landmark volume that documents significant architecture in Australia in the first two decades of the twenty-first century. Cameron is a Fellow of the Design Institute of Australia and an Honorary Fellow of the Australian Institute of Architects. Cameron holds a Bachelor of Architecture from the University of Queensland and a practice-based PhD from RMIT University.



Brook Andrew

VICTORIA

Brook Andrew is an internationally renowned interdisciplinary artist and curator of the Wiradjuri Nation (New South Wales, Australia). In 2020, Brook was the Artistic Director of the 22nd Biennale of Sydney which he reimagined as 'NIRIN', a groundbreaking artist and First Nations led exhibition. In 2015 he collaborated with the Australian Tapestry Workshop to create the 'Catching Breath' tapestry for the Australian High Commission to Singapore, and again more recently in 2019 to create the 'Mill' Edition. Brook is Enterprise Professor in the Faculty of Fine Arts and Music at the University of Melbourne, Associate Professor of Fine Art at Monash University and DPhil Candidate in the Ruskin School of Art at the University of Oxford.



Diane Jones

NEW SOUTH WALES

Diane Jones is an executive director of PTW Architects and an Adjunct Professor in the Faculty of the Built Environment, University of New South Wales. Diane is committed to advancing the relationship between professional practice, industry and university learning and research. She sustains this interest as co-convenor of the Court of the Future (research) international network and at PTW Architects where her studio team has been a principal industry partner for five prestigious Australian Research Council Linkage grants which test the influence of architecture on people's well-being and cognitive abilities. Diane has been recognised for her significant contribution to her field as Life Fellow of the Australian Institute of Architects, and recipient of the prestigious Marion Mahony Griffin prize for a woman architect's contribution to architecture.



Valerie Kirk

AUSTRALIAN CAPITAL TERRITORY

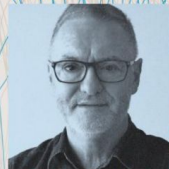
Emeritus Professor Valerie Kirk is an artist and tapestry weaver, writer and teacher who has made a significant contribution to contemporary textiles. Valerie studied art and design at Edinburgh College of Art, where she discovered woven tapestry. As a recent graduate, she came to Australia and worked at the Victorian (now Australian) Tapestry Workshop. From 1991–2017 Valerie was Senior Lecturer and Head of Textiles at the Australian National University, School of Art and Design, ACT, where she now holds the position of Emeritus Professor. Valerie joined the Australian Tapestry Workshop Board in May 2020.



Dimity Walker

WESTERN AUSTRALIA

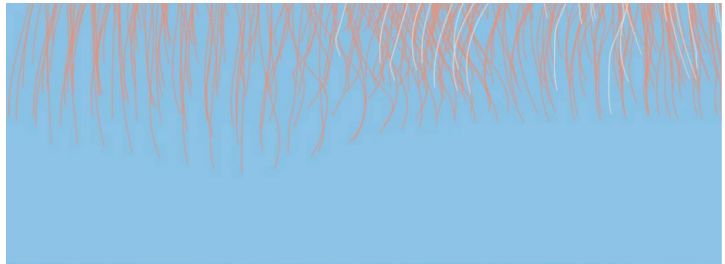
Dimity Walker is director of spaceagency architects. She joined the practice in 1995 and since that time she has made a significant contribution to the evolution of the practice. Dimity has extensive experience on award winning commercial, residential and hospitality projects. Dimity has been a key member of the design team for numerous recent projects including the Premier Mill Hotel, Katarinung; Petition hospitality venues at The State Buildings, Perth; Alex Hotel, Northbridge and Bread in Common restaurant, Fremantle all of which have been recognised at Australian Institute of Architects state and/or national awards.



John Wardle

VICTORIA

John Wardle is founder of John Wardle Architects (JWA), which has studios in Sydney and Melbourne. His process builds upon ideas that evolve from a site's topography, landscape, history and context. JWA has won coveted national and international awards for education, residential and civic design. JWA was awarded joint first prize for the Inaugural Tapestry Design Prize for Architects in 2015. In 2016 his award-winning design 'Perspectives on a Flat Surface' was woven by the Australian Tapestry Workshop. In 2016, JWA's 'Somewhere Other' was the first Australian work to be presented in the Arsenale at La Biennale di Venezia. In 2018, the practice was recognised with the RIBA Award for International Excellence. John was honoured in 2020 with the Gold Medal, the Australian Institute of Architects highest individual distinction.



TAPESTRY DESIGN PRIZE
FOR ARCHITECTS 2021



AUSTRALIAN
TAPESTRY
WORKSHOP

ASIA
PACIFIC
ARCHITECTURE
FESTIVAL

BRISBANE
12-25 MAR 22

SCHEDULE
SPEAKERS
ABOUT APAF
CURATORS
PARTNERS
AMBASSADORS

SEARCH

Tapestry Design Prize for Architects 2021 Finalists Exhibition

DETAILS

19 MAR 2022

5 pm – 7 pm (AEST)

Hassell

36 Warry Street, Fortitude Valley Qld
[Google Maps](#)

BOOKINGS

REGISTRATIONS TO OPEN IN
2022

INFO

Architects from around the world expand the possibilities of contemporary tapestry through fifteen designs for Phoenix Central Park, designed by John Wardle Architects and Durbach Block Jagers. Experimental weaving samples will be displayed with each of the designs.

The \$10,000 international Tapestry Design Prize for Architects encourages innovation and visionary thinking by challenging architects to design contemporary tapestries for contemporary architecture. Since 2015, the biennial prize has fostered exciting new creative dialogue between architects and tapestry weavers, and over 500 tapestry designs have been created.

The Tapestry Design Prize for Architects 2021 is generously supported by Metal Manufacturers Limited, Architecture Media, Creative Victoria, City of Port Phillip and the Envelope Group.

EVENT

PRESENTED BY

**AUSTRALIAN
TAPESTRY
WORKSHOP**

<https://asiapacificarchitecturefestival.com/2022/event/tapestry-design-prize-for-architects-2021-finalists-exhibition>