



JURY REPORT

21 March 2015

On 18 November 2014 the Board of Immigration Place Australia together with their Patron, Vince Sorrenti, launched an open invitation for expressions of interest for a select design competition for Immigration Place in Canberra – Australia’s National Capital.

Immigration Place aspires to be a nationally significant commemorative place in the heart of the capital: *A place where Australians and visitors to our country can reflect on and celebrate our migrant history and the contribution of immigrants and immigration to our nation’s community and culture. It will be a meeting place, a focus for collecting and sharing stories and a place of welcome for migrants and new citizens.*

Immigration Place will:

- *Provide a rich commemorative experience reflecting on Australia’s migrant past, present and future.*
- *Celebrate the continuing contribution of immigrants to Australia’s culture, values and identity.*
- *Explore the unique history of migration to Australia.*
- *Display evocative images that draw on migrant stories and memories.*
- *Stimulate interest in the Australian migrant story and build cultural awareness.*
- *Encourage interaction and dialogue to enhance knowledge.*
- *Engage the public – young and old – to foster mutual understanding and appreciation of cultural diversity and so contribute to our unity as a nation.*
- *Complement and enrich the visitor experience of cultural attractions in the Parliamentary Zone.*

Immigration Place should embrace powerful symbolism to translates and interpret:

- *Recognition of the First Australians before European migration.*
- *The crossing of oceans by many peoples from distant lands and cultures.*
- *The synergies between Australia’s development and the waves of migration.*

The Australian Government has reserved a prestigious site of 854 square metres for Immigration Place in the Parliamentary Zone in Canberra. The site is adjacent to one of Canberra’s oldest government buildings – the 1926 East Block currently occupied by the National Archives of Australia - and faces Kings Avenue which defines the eastern edge of the National Triangle.

From the 17 expressions of interest received the Jury selected five teams to prepare design ideas for Immigration Place for their consideration.

The team leaders and members selected are:

Kate Cullity	Kate Cullity (Taylor Cullity Lethlean - landscape architect); Hossein and Angela Valamaness (artists); Peter Tonkin (Tonkin Zulaikha Greer Architects); Geoff Wallbridge (Wallbridge and Gilbert - civil engineer).
Brigita Ozolins	Brigita Ozolins (artist); Jerry DeGryse (Inspiring Place - landscape architect); Elvio Brianese and Peter Heffernan (Liminal Studio - architects); Tracey Allen (designer).
Jane Irwin	Jane Irwin (JILA - landscape architect), Lindy Lee (artist); Peter McGregor (McGregor Westlake Architecture - architect); Andrew Simpson (SDA Structures - structural and civil engineer); Daniel Tobin (Urban Art Projects); Emrah Bakiulas (Steensen Varming - mechanical and electrical engineering).
Isabelle Toland	Aileen Sage Architects Isabelle Tolan, Amelia Holliday (architects); Emily Simpson Landscape Architecture; Jamie North (artist); Event Engineering - Morgan Sheehy and Jeremy Sparks (structural engineers); Sensory experts: Elliott Wheeler, Bree Van Reyk (aural), Myffy Rigby (culinary), Ewan McEoin (olfactory regional and seasonal produce); Dr Lisa Ford and Dr Ruth Balint (UNSW School of Humanities and Languages - history).
Callum Morton	Callum Morton (artist); Charlotte Day (curator); Bob Earl (Oculus - urban designer and landscape architect); Nigel Bertram (NMBW - architect); Nikos Papstergiadis (writer/thinker immigration); Paul House (Ngambri custodian); Andre Bonnice (Monash Art Projects); Peter Felicetti (structural and civil engineer); Daniella Trimboli.

THE DESIGN BRIEF

The teams were required to *convey in form, design language and substance the aspirations for Immigration Place in an interpretive rather than a literal way.*

Their proposals for Immigration Place had to demonstrate design excellence and take account of a complex suite of design and siting parameters. These included requirements to complement and enrich the Parliamentary Zone; establish a discrete visitor destination; have distinctive visual presence when viewed from Kings Avenue whilst having a form and massing that is largely transparent and maintains visibility to East Block; support the conduct of periodic ceremonies and events; provide a meeting and gathering place that gives weather protection for visitors; and include an accessible record of some 5,000 registrant names.

Pragmatic parameters included requirements for a moderate scale no greater than one storey of East Block or 4.5 metres; provision of a visual separation from the adjacent surface car park; retention of a number of trees; accommodating the existing substation with minimal disruption of in ground services; and being robust and durable with a projected life span of 100 years.

The proposals were submitted on 2 March 2015. Each of the selected teams made a presentation to the Jury in Canberra on 10 March. The presentations were conducted in the National Archives East Block building providing the Jury with the opportunity to consider the proposals in the site context.

JURY OBSERVATIONS

The Jury thanks all five teams for their submissions and for their excellent and considered presentations. The Jury was impressed by the imaginative and thoughtful ways in which all of the design teams explored and translated the aspirational intent, extended the potential for curatorial enhancement and focused on the visitor experience. The Jury commends the teams for the ways in which each engaged with the complex siting. The Jury noted the subtle balance required to create a distinctive presence for Immigration Place from Kings Avenue and a special place and setting to enhance the East Block composition.

The Jury was also impressed by the collaboration evident in all of the proposals between designers, artists and theorists. The thematic structure and content presented was rich in meaning and potential with a demonstrable level of craft warranted in construction delivery.

The submissions and presentations underscored a number of issues that require further definition by Immigration Place Australia in liaison with the National Capital Authority for the development of the design – notably: the manner in which the names will be inscribed that best supports exploration of the immigration story; the extent to which weather protection is necessary; the impact of the substation and car park on the design integrity; off-site works to enhance the potential for Immigration Place to ‘mend’ the East Block setting and make positive connections to Kings Avenue; ongoing curation protocols/guidance for events; and critical asset maintenance parameters.

The Jury encourages Immigration Place Australia to engage the winning design team to start development of the proposal at the earliest possible time.

JURY DECISION AND RECOMMENDATIONS

The Jury made the following comments on the design proposals:

Kate Cullity team: Ancient land – New Land – Home Land

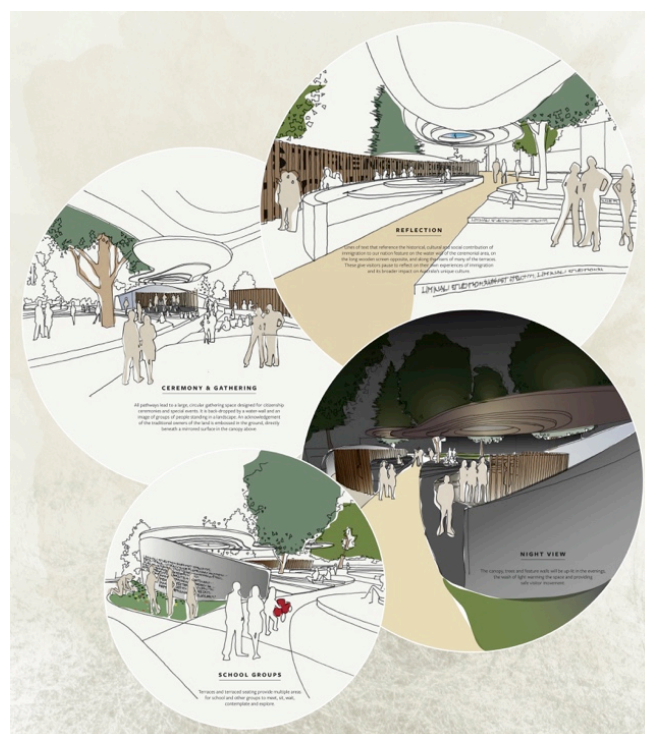
This is a strong composition with a central space embraced by a 'woven' stone commemorative wall reflecting the intersection of diverse cultures. Carefully placed abstracted cultural belongings – suitcases – 'provoke reflection on themes of memory' and 'mobility'. A sculptured water feature is presented as a 'wellspring of recognition' reflecting the 5000 names in a magical way that is



augmented with a soundscape emanating from the wall. A crafted metal 'fluttering' canopy extrapolates from the local indigenous experience to create an artful place of gathering. Plantings and furniture laid out on 'meridian lines' extend into the site. The proposal manages multiple messages related to the immigration theme and skilfully uses design metaphors and art to convey these to the visitor. Presenting as a discrete plaza from Kings Avenue it would create a formal setting for East Block.

Brigita Ozolins team: Leaving – Crossing – Arriving - Becoming

The proposal presents as a 'ritual circle' founded in notions of gathering, connection, arrival and a new becoming - 'from this time forward'. Drawing from a palette of influences inspired by migratory paths and journeys, intersections and overlays evident in nature, transition and shelter, the design generates a multi-layered spatial experience. Pedestrian desire lines underpin path connections. A ceremonial water wall and timber screen etched with images of people frames a place of celebration. The ensemble is sheltered by a whimsical floating and mirrored canopy. Public contribution opportunities have been embedded cleverly into the design to encourage active use and exploration. The proposal integrates a myriad of hard and soft landscape treatments that would extend and enhance the spirit of diversity, discovery and wonder in the quality of the meeting place.



Jane Irwin team: Spirit of Place: One + Many

A poetic expression of the individual experience, identity and the dynamic connections of people and cultures, this proposal presents a place that is at once experientially complex yet welcoming. Primary design elements interpret the local and global, time and place, the single and the many. Sited within the established treescape the core of the 'place' is delineated on Kings Avenue by a 'Street wall' – subtly cast with the 5,000 names - and a welcoming 'threshold'. An ovoid cantilevering roof with oculus protects the central gathering space in which curved seats and a communal table encourage visitor engagement. Concentric ring walls radiate from this place as collections of visual and aural stories. The colour and texture of the walls would become an artwork gallery to be explored, enjoyed and extended over time.



Isabelle Toland team: *hortus amoenus* (Garden of the Senses)

A simple arched form encircles this proposal creating a place of engagement and animation predicated on 'sensory triggers'. The arched wall provides multiple and equal points of entry and departure in homage to immigration, and broadcasts gentle musical interpretations of the 5,000 names. Within and around the wall a charming sensory environment of plantings reflects the diversity of cultures and peoples and 'seeds' opportunities for learning, celebrations and events. Biodiversity is evident in the meadows, grass planting, orchards and vines carefully selected from local indigenous plantings and exotic species for seasonal colour, texture, scent and to attract birds and insects. Witty wrapping of the substation in mirrors reflects the garden. A planted roof and trellis sheltering a central bronze platform would create a heartland place of commune and reflection.



The Jury considered that each of these proposals had merit and that all have made a significant contribution to the interpretation of the brief. After the presentations the Jury engaged in spirited discussion and determined that the one proposal that most inspired the imagination, articulated symbolism with outstanding artistic quality, and had the greatest potential for development was that presented by the Callum Morton team. This was a unanimous decision by the Jurors who attended the presentations.

WINNING DESIGN

Callum Morton team leader (artist):

Charlotte Day (curator); Bob Earl (Oculus - urban designer and landscape architect); Nigel Bertram (NMBW - architect); Nikos Papstergiadis (writer/thinker immigration); Paul House (Ngambri custodian); Andre Bonnice (Monash Art Projects); Peter Felicetti (structural and civil engineer); Daniella Trimboli.



There is an exceptionally lyrical and powerful quality to this proposal that fascinates, provokes interest and demands exploration. The sculptural expression presented interprets and melds immigration with our indigenous history and looks forward to a progressive Australian future. The form and materiality inherently suggests movement and is evocative of an ancient Australian place and time. The design team suggests that 'the changing narratives of migration...cannot easily be told in a linear way. Migration is a highly complicated and effectively fragmented experience'.

The proposal is replete with subtle symbolism – accessible from all directions, open and embracing, sinuous and with seemingly unprescribed pathways leading to new experiences and opportunities for reflection and delight. The sine wave form adopted simulates with conviction 'turbulence, ocean, vacillation and waves of migration'. In the context of the migration experience, the shape evokes the oceans that were crossed, the emotional ups and downs of this transformative experience, the ripples of change that travel down the generations, and the Australian landscape.

Speakers within the structure will ‘quietly broadcast spoken word recordings of the collected migration stories. The thin visual stacking of the forms is intentionally suggestive of archives and the whole composition is an embracing and comforting place – if somewhat strange and unknown.



The Jury considers that the creation of place and identity on Kings Avenue will have immediate positive effect, will enhance the Parliamentary Zone as ‘a place of the people’, and will draw appropriate attention to Immigration Place as a destination worthy of visit and attractive to animation with events. Of equal merit, the representative public art quality of the proposal will complement the setting for East Block rather than presenting the impression of Immigration Place as a ‘building in front of a building’.



The ground plane of paving, ephemeral ponds and fields of grasses sits comfortably within the Canberra urban landscape. There is no centre yet there will be multiple gathering places and points of focus for celebration. There is ample opportunity for light, audio and story projections on the forms and for the inscription of names within the paving or at the base of the ‘waves’.

The Jury notes that this is a design ideas competition. The Jury is cognisant of the issues that need to be resolved in design development including the materiality of the structure; resolution of the base to meet access requirements under the *Disability Discrimination Act 1992*; safety measures including to detract climbing; and determination of the extent of enclosure and openings for weather protection. The Jury is of the view that such matters can be resolved and recommends that a detailed brief be prepared for the design team by Immigration Place Australia and approved by the National Capital Authority to direct design development.

The Jury strongly supports this proposal for Immigration Place for development and construction and congratulates the Callum Morton team on their design concept.

From the entrant's submission:

Our team has produced a place (that is) simultaneously an object and a dense, dynamic and celebratory gathering place.

THE COMPETITION JURY

The honorary Jury comprised:

- Professor Kerry Clare LFRAIA Director CLARE DESIGN and Chair of the Jury
- Howard Tanner AM LFRAIA
- Graeme Dix RAIA Director Johnson Pilton Walker
- Professor Alec Tzannes AM LFRAIA Dean of UNSW Built Environment, Director Tzannes Associates
- Adrian McGregor FAILA RLA MPIA MAIH Principal McGregor Coxall (landscape architect)
- Oliver Kratzer LFDIA Creative Director Ideal Industrial
- Malcolm Snow FAILA Chief Executive of the National Capital Authority
- Imants Tillers Artist and member of the Board of Immigration Place Australia
- Graham French Vice Chairman of the Board of Immigration Place Australia.

Graeme Dix was unable to attend the presentations in Canberra. He provided his comments on all of the submissions to the Competition Adviser prior to the presentations. His views were given to the Jury to inform their final deliberations.

ON LINE PUBLICATION

All entries have been published online at immigrationplace.com.au. The Board of Immigration Place Australia intends to exhibit the entries at the Gallery of Australian Design in 2015.

COMPETITION ADVISER

Annabelle Pegrum AM LFRAIA Director PegrumJudd was the Competition Adviser. Fellow Director Elisabeth Judd supported her in the development and conduct of the competition.



Kerry Clare
Chair of the Jury