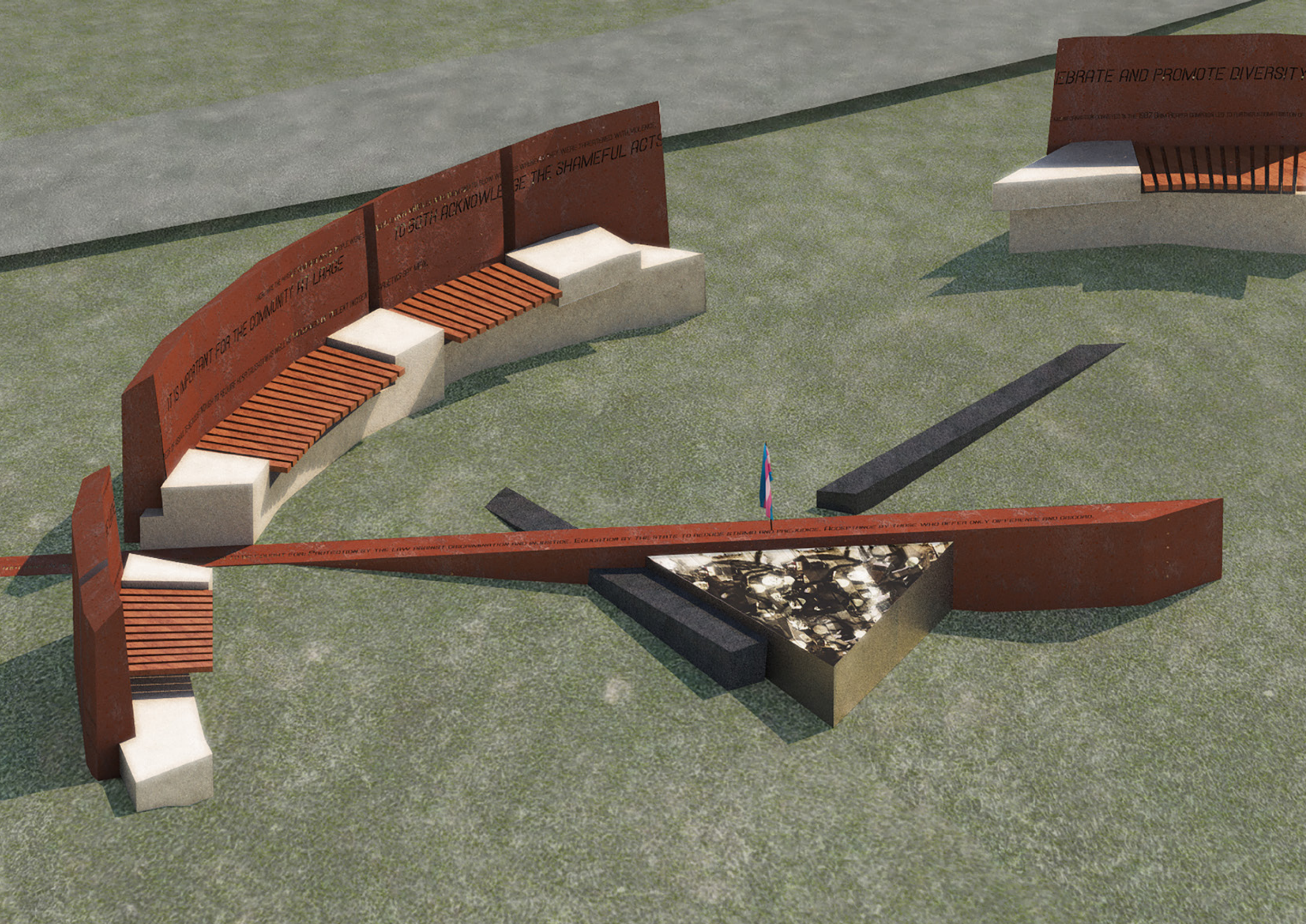




BEARING WITNESS

Vesna Trobec + Russell Rodrigo

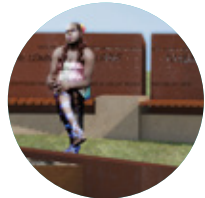


Design Principles



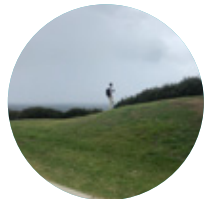
Siting

Define the transition between the public path and the memorial space



Place

Define a place for reflection and repose



Scale

Maintain the dominance of the landscape setting



Landscape

Merge built form and landscape by framing views to and from the memorial space



Iconography

Create a space that incorporates queer-specific and event-specific iconography



Materials

Use a limited palette of robust, low maintenance, vandal-resistant materials appropriate to place



Concept & Social Engagement

Bearing Witness

A place of stillness is embraced in the landscape, bearing witness to the wave of violence that swept through coastal Sydney and broader NSW between the 1970s and 1990s and claimed the lives of many gay men and transgender people. The memorial is a place of gathering and remembering between the land and sea, the communal and the intimate, the real and the virtual, the past and the future.

Between the land and sea

The memorial is designed in a gentle arc facing the sea, three curved benches of sandstone lifted from the earth, creating a quiet place of remembrance. The sandstone is sourced from the coastal parks of Sydney's eastern suburbs and embrace the existing landscape, framing views to and from the memorial space.

Corten steel walls interlock with the sandstone benches, offering different opportunities for approach and engagement with the memorial space and providing different points of gathering within the broader landscape. Entering the memorial space, visitors experience the strong protective character of the walls, symbolic of the resilience of the LGBTIQ community. The corten walls are deeply inscribed with text that bears witness to the victims of the gay hate crimes in the coastal parks in Sydney's eastern suburbs. Visitors will be drawn to sit within the walls, to leave tokens of remembrance within their embrace.

Emerging from the space enclosed by the curved walls are three horizontal corten steel and granite bars that frame the focus of the memorial, a triangular void filled with bronze whistles. These life-size artefacts make reference to the NSW Anti-Violence Project's 1991 'whistle' project in which members of the community were given a whistle to wear when going out and encouraged to attract attention if in a dangerous or threatening situation. The whistles are artefacts of the community's grassroots response to the broader wave of homophobic violence and abuse in the inner city where LGBTIQ people congregated and socialised during this time. They are both a literal and symbolic element that allows the visitor to directly engage with the meaning of the memorial. Visitors will be drawn to the triangular void, to touch the whistles and to leave mementoes of remembrance.

Between the communal and the intimate

The memorial is a place between the communal and the intimate, one that allows the potential for many cultural expressions, both physical and symbolic. The memorial enables a wide variety of experiences, from large formal dedication and anniversary ceremonies to more private visits by individuals, families and friends. It is formal enough to be recognised as a place of significance and respect, but also open and welcoming enough to become part of the everyday life of the surrounding park.

Between the real and the virtual

The physical space will also link to a virtual memorial. One where visitors can contribute photos or textual commentaries. Much as the memories of those still living exist in organic synapses, so the accumulation of thoughts and time will occupy digital synapses that overlay the physical location.

Either by recording a message or by sharing a photo, visitors can reflect and participate in acknowledging the history of the place, and the time, and the victims thereby giving a sustained voice to a community that has been silent in many parts of Australian life. The act of contributing can help heal the community trauma caused and be used to raise greater overall awareness of the events. This digital space can also provide space for communicating a deeper context into the period and to promote the continuing need for relevant information to be brought to police attention around discrimination and violence towards the LGBTQ community.

The virtual memorial will provide a continuity between past and present for the LGBTIQ community and will act as an educational device to help overcome prejudice, fear and discrimination.

Between the past and the future

The connection between historical events and future visitors makes the memorial an open- ended narrative with many stories and many voices. The memorial is completed when people occupy the spaces in-between, both physically and virtually, creating a shared narrative of identity and collective reflection.

The physical space of the memorial will change from day through to night. During the day, the space will be experienced as both a place of reflection and a quiet place of repose. At night, the whistles will glow softly, animating the space with a gentle collective presence and hope for the future.



FAMILY, FRIENDS AND COMMUNITY MEMBERS LOST

WE REMEMBER THE LOVED ONES

AND WE AIM TO SHINE A LIGHT ON OUR HISTORY

HOPING THAT HEALING AND JUSTICE WILL FOLLOW

Approach from the path - an element in the landscape that reveals the view beyond and invites you to enter



View of the interior



IT IS IMPORTANT FOR THE COMMUNITY AT LARGE

THERE WAS THE WHISTLE BLOWER WHERE PEOPLE WERE E

RAGED TO GARRY WHISTLED WITH THEM

TO BOTH ACK

HUNDREDS OF ASSAULTS SERIOUS ENOUGH TO REQUIRE HOSPITALISATION AS WELL AS THOUSANDS OF VIOLENT INCIDENTS

TARGETING GAY MEN.



Memorial Text

The corten steel walls of the memorial are inscribed with lasercut text that bears witness to the victims of the gay hate crimes in the coastal parks in Sydney's eastern suburbs. The text will be developed through consultation with the memorial organisers and stakeholders.

Dedication and introductory text is located on the corten wall surfaces facing the public path, while text sourced from recent parliamentary inquiries is located on the wall surfaces facing the sea.

Should additional construction funds be available, backlighting of the text will be incorporated into the design of the memorial.

*"We remember the loved ones,
family, friends and community members lost,
and we aim to shine a light on our history, h
oping that healing and justice will follow."*



Text (that will be developed together with the community) is laser-cut into the perforated corten steel

BEEN LARGELY ERASED FROM P

UNCONSCIOUSNESS DUE IN LARGE PART TO THE DISCRIMINATION EXPERIENCED BY GAY MEN AT THE TIME
NONE WERE TREATED SERIOUSLY AS GAY HATE CRIMES AND VERY FE

FAMILY, FRIENDS

AND COMMUNITY MEM

RESULTED IN LITTLE INTEREST AM

BERS LOS

FROM THE LATE 1970s THROUGH TO THE EARLY 1990s, MORE TH

AY MEN DISAPPEARED OR WERE M

AND WE AIM TO

AS WELL AS THOUSANDS OF VIOLENT INCIDENTS TARGETING GAY MEN

AT HEAL

AND JUSTICE WILL FOL

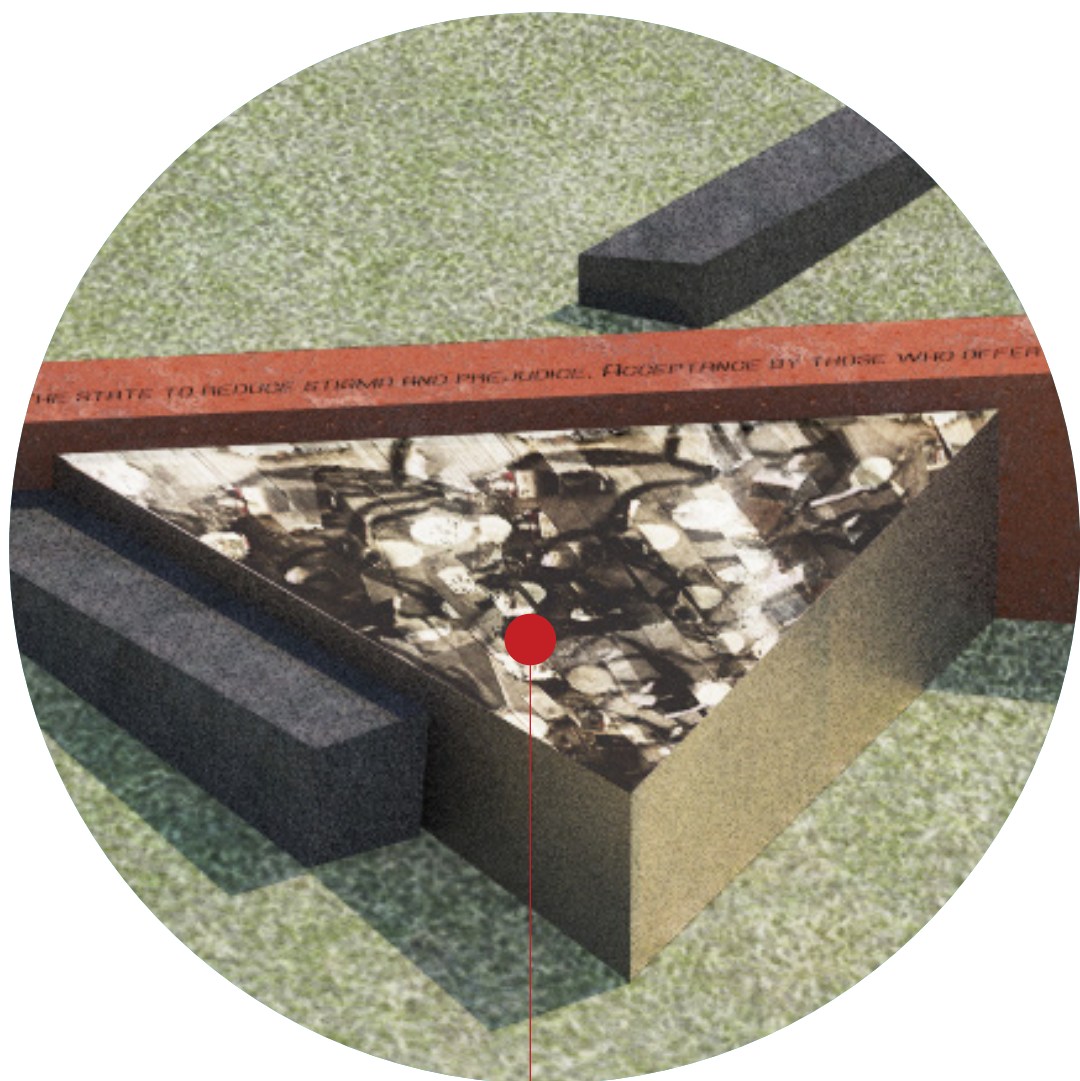
W

Iconography

The focus of the memorial is a triangular void that holds an assemblage of life-size bronze whistles. As iconographic elements, both the triangular form and the whistles establish the queer-specific and event-specific nature of the design. Visitors will be drawn to the whistles, to sit beside them, to leave tokens of remembrance around the triangular void. Over time, the bronze finish will reveal a polished surfaced where visitors have touched the whistles.

"... there was the whistle campaign where people were encouraged to carry whistles with them and to blow whistles whenever they were threatened with violence. There was an attempt by some gay men in the early 1980s to organise a pink patrol, basically to provide some sort of visual presence on the streets to help gay men feel safer when they were going out to nightclubs."

NSW Legislative Council
Standing Committee on Social Issues
"Gay and Transgender Hate Crimes Between 1970 and 2010"
February 2019



Whistles
Whistles cast out
of bronze into a large
triangle



Impression of whistles cast in bronze

Materials and Details

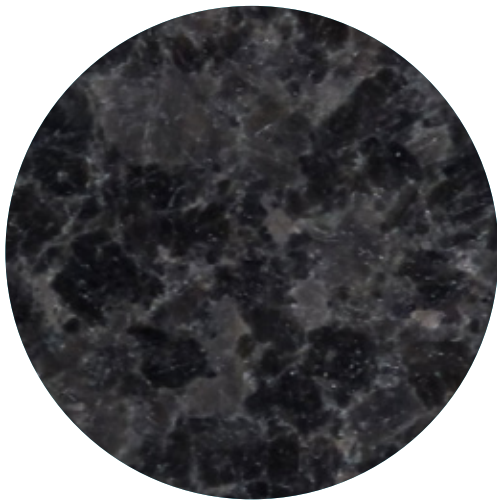
Sydney Sandstone



Corten Steel



Granite

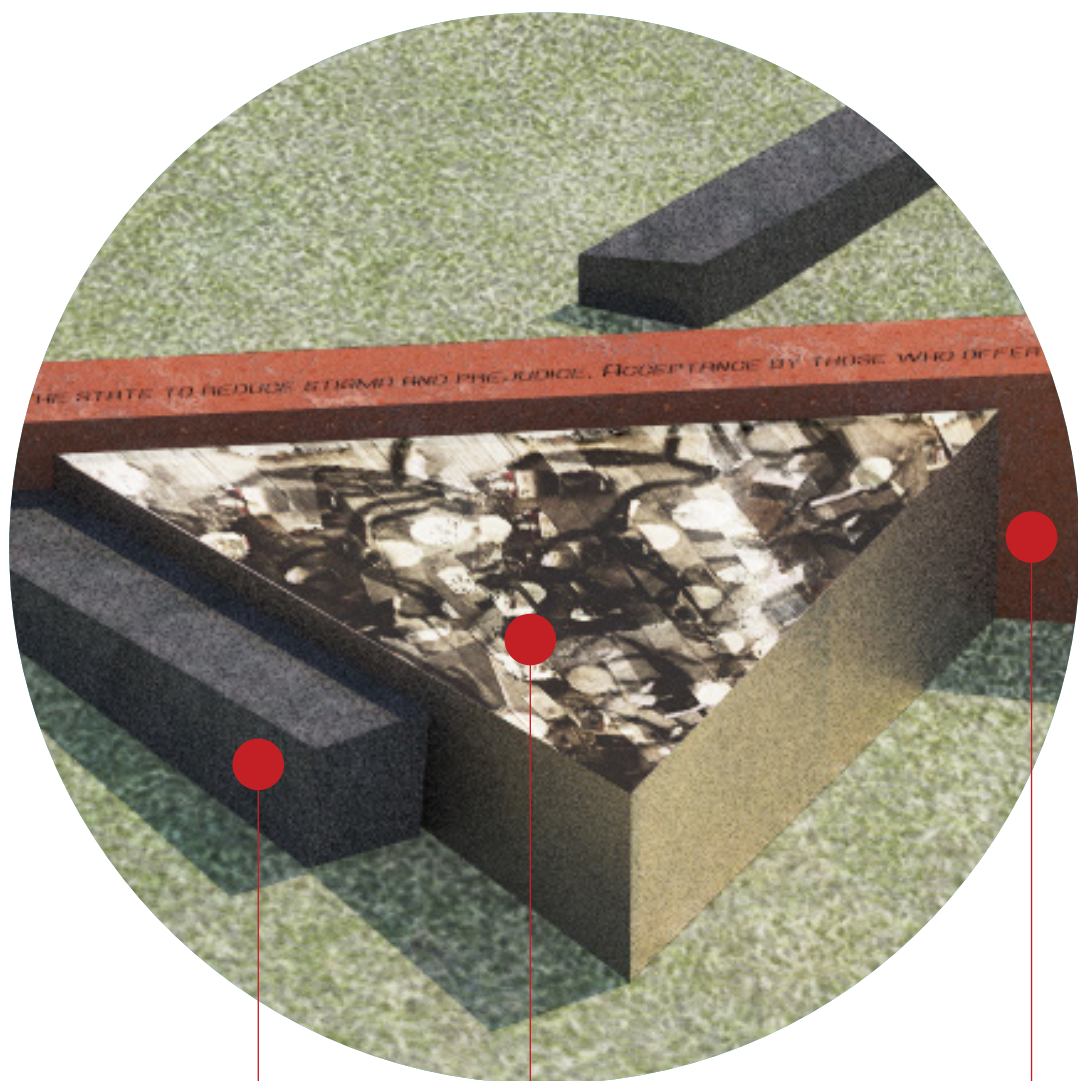


Bronze



Composite Timber

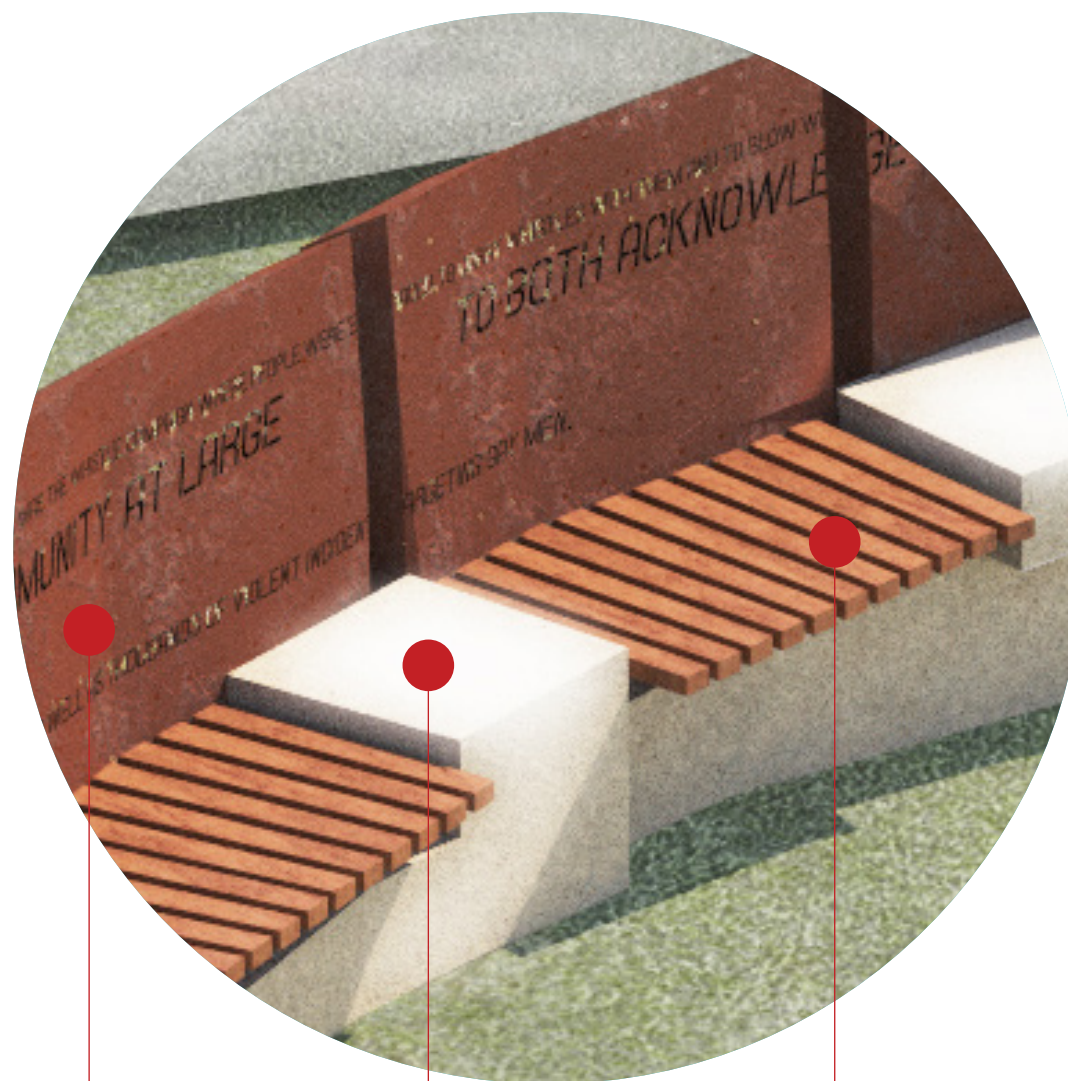




Granite

Bronze
Whistles cast out
of bronze into a large
triangle

Corten Steel
Lasercut with text
and perforations



Corten Steel
Lasercut with text
and perforations

Sydney Sandstone
Sourced from local
headlands

Composite Timber
With Australian
hardwood base

Light

THIS ASPECT OF SYDNEY'S RECENT HISTORY HAS BEEN LARGELY ERASED FROM P

FAMILY, FRIENDS AND COMMUNITY MEMBERS LOST

WISDOM DUE IN LARGE PART TO THE PERSECUTION EXPERIENCED BY GAY MEN AT THE TIME
NONE WERE TREATED SERIOUSLY AS GAY HATE CRIMES AND VERY FE
FROM THE LATE 1970S THROUGH TO THE EARLY 1990S, MADE IT

AND WE

WE AIM TO SHINE A LIGHT ON OUR HISTORY

AS WELL AS PROVIDING OF VIOLENT ACTS AGAINST GAY MEN

HOPING THAT HEALING AND JUSTICE WILL FOLLOW

Sustainability

Environmental Sustainability

Environmental sustainability measures incorporated into the design of the memorial focus on minimizing site impact, appropriate material selection, and the use of standard construction processes.

All existing vegetation on the site will be retained and incorporated into the memorial setting. The existing landform will be retained with minimal re-contouring of the site undertaken to ensure visitor accessibility.

The memorial will use a limited palette of materials appropriate to its coastal context, including sandstone, coreten steel, composite timber and bronze. The incorporation of these robust, vandal-resistant materials will minimise maintenance requirements as well as enhancing the placemaking qualities of the memorial.

The use of well-established construction methods will also contribute to the environmental sustainability of the memorial. This includes maximizing off-site pre-fabrication, minimizing on-site construction processes and the use of robust construction detailing.

Social Sustainability

Social sustainability measures incorporated into the design of the memorial focus on site accessibility, an inclusive visitor experience and the integration of the physical memorial setting with a supporting online memorial presence.

The design of the memorial is compliant with accessibility standards and has been designed with slope and surfaces allowing access to be fully integrated into the experience of the memorial.

The memorial provides a setting for a wide range of memorial experience and visitor response. The arrangement of memorial elements creates a setting that is both formal and respectful but also open and welcoming. This inclusive approach to visitor experience will allow the memorial to become a seamless part of the everyday life of the surrounding park context.

Linked to the physical memorial space is the virtual space of the memorial, an online presence that addresses the significant community trauma caused by the events being memorialised.

Artist CV's



We are queer-identifying artists and designers.

We work collaboratively.

Vesna Trobec is an architect and exhibited artist with a sensitivity to site-specificity and a commitment to design excellence.

Russell Rodrigo is an architect and scholar whose life work focuses on memorials.

Proposed consultants:

Tea Uglow leads Google Creative Lab and will be consulted on the digital memorial design.

Maren Kohlwege is a lighting designer and will be consulted on lighting to bring atmosphere to the memorial at night.

"Memorials such as the one we are dedicating today offer comfort to all people who have lost family, friends and loved ones through the scourge of discrimination and persecution; they confront naïve and small-minded people with memories and images of the horrors of mindless hatred; and they encourage our youth to think about and adopt basic social values such as tolerance, mutual respect, human rights and democracy in today's varied and multicultural world."

- The Honourable Justice Marcus Einfeld AO QC, Gay & Lesbian Memorial Dedication
February 27, 2001



Vesna Trobec

Vesna is an architect-artist with a commitment to site-specificity and design excellence. She has worked on public artworks, urban designs, master-plans, and community engagement projects. Vesna develops conceptual ideas that often arise from collaborations and are imbedded with deep design thinking to bring them into our built world through careful detailed design and construction. She has worked as both designer and builder on a World Community Architecture Award-winning series of buildings in Papua New Guinea, and she has also built concrete public furniture as a finalist in the City of Sydney's Art and About proposal.

Prior to joining Dickson Rothschild, Vesna ran a boutique architectural studio specialising in residential and civic projects collaborating with creative practitioners and cultural stakeholders. Her artworks have been exhibited internationally in Australia, France, the UK and Serbia, and she lectures at all of the major architecture universities in NSW (UTS, UNSW, USYD, UoN).

Vesna Trobec

Director
STUDIO TROBEC

Qualifications

The Univesity Of Sydney:
Masters of Architecture

NSW Architects Registration Board;
Architect 9627

Experience

Dickson Rothschild: Architect Associate
March 2018 to Present

STUDIO TROBEC: Director
2013 – **Present**

McGregor Coxall: Collaborator with
STUDIO TROBEC.
2017-18

RAW Architects & Kannfinch:
Collaborators with STUDIO TROBEC
2015

Welsh + Major: Architectural Designer
2012

Woods Bagot: Design Professional and
Urban Designer
2011

Dunn & Hillam Architects: Graduate
Architect
2008 - 2010

The Aboriginal Housing Company:
Assistant Designer

Lean Productions: Assistant Designer.
2003 - 2007

Selected Placemaking Projects

- St Peters & Newtown public spaces: led the concept design team for the design of approximately 1.5km's of additional public space due to change in road widths; managed preliminary community consultation. *STUDIO TROBEC, R.M.S., MC (2011-2017)*
- Labu Tale Hous Sik*: travelled with a migrating local community and set up a new town centre from scratch, which included extensive place-making. I was a co-project manager and on the design and construct team. The project won a World Community Architecture Award winning medical centre, maternity room, washing & bathing facilities in Labu Tale, Papua New Guinea *(2008-2009)*
- South Darling Harbour Masterplan*: design team with my role being the lead designer on street interface and public spaces. *Woods Bagot (2011)*
- City Hill, Canberra: design team for new masterplan/urban design. *Woods Bagot*
- Kiandra Courthouse and Chalet*, Kiandra NSW: lead architect. The project focus was creating an architecture that worked together with landscape. *Welsh & Major (2012)*
- New public amenities at the *Chinese Gardens*, Darling Harbour. *Welsh + Major*
- Hippo's Friends Early Education and Care* – designer and project manager for design and construct of custom outdoor playground interventions. *STUDIO TROBEC (2012)*
- Spice Room*, Circular Quay, Outdoor Seating & Urban Design. *Dickson Rothschild (2018) - Current)*

Selected Public Art

- Shift: Ecologies of Movement* - City of Sydney 'Art and About' finalist for public seating proposals. This was a collaboration with Sarah Goffman and Bronia Iwanczak. *STUDIO TROBEC (2013)*
- Talk to Talk* - public art proposal for the city of Sydney to provide seating and promote cross-generational conversations. This was a collaboration with artist Bronia Iwanczak *STUDIO TROBEC (2015)*

- 1 House = 1000 Homes* at Carriageworks, Sydney and *Melbourne Sculpture Park* and in suburban Melbourne (public domain), , artists Vesna Trobec and Mathieu Gallois were commissioned to prepare a nationally significant exhibition about housing affordability. Exhibition consisted of a large sculpture and numerous smaller installations. (2013)

Selected Exhibitions

- Great War Island: Desert Fictions*, large drawing exhibited in Belgrade, Serbia, as well as London, England. *(2018)*
- Venice Art Biennale* grand finalist with team of academics, The University of Sydney. (2018)
- Shitting, drifting, dribbling: Drifters*, larger than life drawing exhibited in Sydney, Australia, and Lyon, France. (2017)
- Hack the Collection* at the Powerhouse Museum, Sydney, Vesna was a live-in exhibit modelling 3D objects that were 3D printed and are now a part of the museum's permanent archive. (2016)

Selected Awards

- World Community Architecture Award* (2009) for a series of buildings designed and built in Labu Tale, Papua New Guinea that included a medical centre and a maternity house.
- The Australian Institute of Architects *Byera Hadley Traveling Scholarship* for 'Architectural inventiveness in the creation of successful urban and suburban public spaces'
- Ethel M Chettle Prize in Architecture*
- NSW Graduate Design Medal* (nominated on two consecutive years)
- Super Mini House*, Japan - competition international grand finalist together with Chris L Smith, Min Dark, and Langzi Chiu.
- Scholarship to *Global Studio and the World Urban Forum*, Vancouver, Canada



Russell Rodrigo

Russell is an artist/architect and academic with an interest in the architecture and philosophy of memory and place. He is the designer of the Gay and Lesbian Memorial and the NSW Police Memorial in Sydney.

Russell's work focuses on an understanding of memorialisation as an ongoing process, constructed and re-constructed through the engagement of the participant in ritualised acts of remembrance. He brings to the team a deep practical and theoretical understanding of how public and private memories, including those associated with traumatic events, are spatialized in the built environment.

Russell Rodrigo

Qualifications

PhD, University of Sydney, 2009

Master of Urban Design, University of Sydney, 2004

Bachelor of Architecture (Hons 1st Class), University of Sydney, 1994

Experience

Casual Academic
B. Interior Architecture, University of Technology, Sydney
2017 - present

Senior Lecturer
M. Architecture, UNSW
2016 - 2017

Senior Lecturer
B. Interior Architecture, UNSW
2012 - 2015

Program Director
B. Interior Architecture, UNSW
2010 - 2012

Lecturer
B. Interior Architecture, UNSW
2007 - 2009

Architect
Government Architect's Office
1995 - 2006

Selected Memorial Projects

- Winner, Gay & Lesbian Memorial Competition, 1994, Winner, Completed 2000
- NSW Police Memorial Competition, 1997, Winner, Completed 1999
- Canterbury Earthquake Memorial Competition, 2015, Finalist
- National Emergency Services Memorial Competition, 2003, Finalist
- Illawarra Coal Mining Memorial Competition, 1995, Finalist.

Selected Placemaking Projects

- Dee Why Town Centre Masterplan, Warringah Council, 2006
- Windsor Town Centre Masterplan, Hawkesbury City Council, 2006
- Gay & Lesbian Memorial, South Sydney City Council, 2000
- NSW Police Memorial, NSW Police, 1999
- George Street and Railway Square Redevelopment, Design & Documentation, Sydney City Council, 1995
- Homebush Bay Olympic Park Public Domain Strategy, Olympic Co-ordination Authority
- Central 2000 Masterplan, State Rail Authority, 1995

Selected Publications

- Rodrigo, R., 2015, "Making Public Pasts: Cultural Dialogue and Negotiation in Public Space" Landscape Review, Vol 15, No. 2, 32-42.
- Rodrigo, R., 2015, "Atmospheres of Intimacy: Spontaneous Memorials as Urban Interiors", Atmospheres Conference, University of Manchester.
- Rodrigo, R., 2014, "To Bear Witness: Sensing Justice in Contemporary Memorial Space", Architecture, Law and the Senses Symposium. UTS, Sydney.
- Rodrigo, R., 2013, "Spatialising Ritual: Acts of Remembrance in Contemporary Memorial Design", Forum (Edinburgh): 1-11.
- Rodrigo, R., 2013, "Minimalist Aesthetics and

- the Imagined and Inhabited Interiority of Peter Eisenman's Memorial to the Murdered Jews of Europe", IDEA (Interior Design/Interior Architecture Educators Association) Journal 2012, pp. 46-59
- Rodrigo, R., 2013, "Preserving Memory/ Displacing Memory: Historical Shifts in the Understanding of the Agency of Monuments and Memorials", The International Journal of the Arts in Society: Annual Review, Volume 7, pp.59-68.
- Rodrigo, R., 2012, "Narratives of Cultural Trauma: Contested Memory and the Fairfield Assyrian Genocide Monument", Historical Justice and Memory Conference, Melbourne, 14-17 February 2012.
- Rodrigo, R., 2011, "Between Recreation & Remembrance: Containing Memory in Urban Landscapes", Memory Connection Journal, Volume 1, Number 1, December 2011, <http://www.memoryconnection.org/article/between-remembrance-recreation-containing-memory-in-urbanlandscapes>
- Rodrigo, R., 2009, "Cultural Trauma and Urban Performance: Ground Zero, 'Tribute in Light' and the Spectacle of Memory", International Journal of the Arts in Society, Volume 4, Issue 2, pp.127-138.
- Rodrigo, R., 2009, "Spatializing Memory: Bodily Performance and Minimalist Aesthetics in Memorial Space", Proceedings of the Australian Council of University Art and Design Schools, Brisbane, 2009, <http://acuads.com.au/conference/2009-conference/article/spatializing-memory-bodily-performance-and-minimalist-aesthetics-in-memorial-space/>.
- Rodrigo, R., 2009, "Mediating Memory: Minimalist Aesthetics and the Memorialisation of Cultural Trauma", PhD Thesis, University of Sydney.

Selected Awards

- Fellowship, Humanities Research Centre, Australian National University, 2013
- British Council Design Researcher Award, 2009

Digital Memorial



Tea Uglow

Tea Uglow has worked at Google for 12 years and as part of Google's Creative Lab in London then Sydney. Her work consists of experimental design and culture projects that merge physical and digital properties of culture. Projects are collaborations with artists, publishers, museums and culture orgs that explore new forms of creative practice using digital tools. Her 5 year investigation into digital book forms, Editions at Play, won the 2018 Peabody award for digital storytelling. Tea speaks globally on innovation, creativity and diversity. Her 2015 TEDx talk has over 1.5 million views. She is a member of AGI (Alliance Graphique International), the ABC Arts Advisory Panel, and the Science Gallery Leonardo Group. She has sat on the board of directors for the Biennale of Sydney; D&AD; and AWARD.

Tea is an active advocate as part of the trans community, the LGBTQ+ community, Neurodiverse and Mental Health communities.

Lighting



Maren Kohlwege

Maren is a lighting designer with a passionate interest in light and its powerful ability to convey and sculpt space. Maren originally trained in Furniture Design at the London Guildhall University and upon her arrival in Australia was so awestruck by the rich visual experience of the natural light that she focussed all her creative powers on lighting design. She ran a successful design studio for many years and her work was published in several industry publications.

She went on to work with leading lighting design consultants and was involved in many award-winning lighting designs, including some major Australian landmarks such as the Art Gallery of NSW, the Sydney Opera House and the National Gallery of Victoria.

Maren's creative process for every project is driven by her ambition to take light way beyond its function of providing visibility into a less tangible realm where light evokes moods and associations, conjures memories, tells stories and subsequently enriches the experience of an environment.