

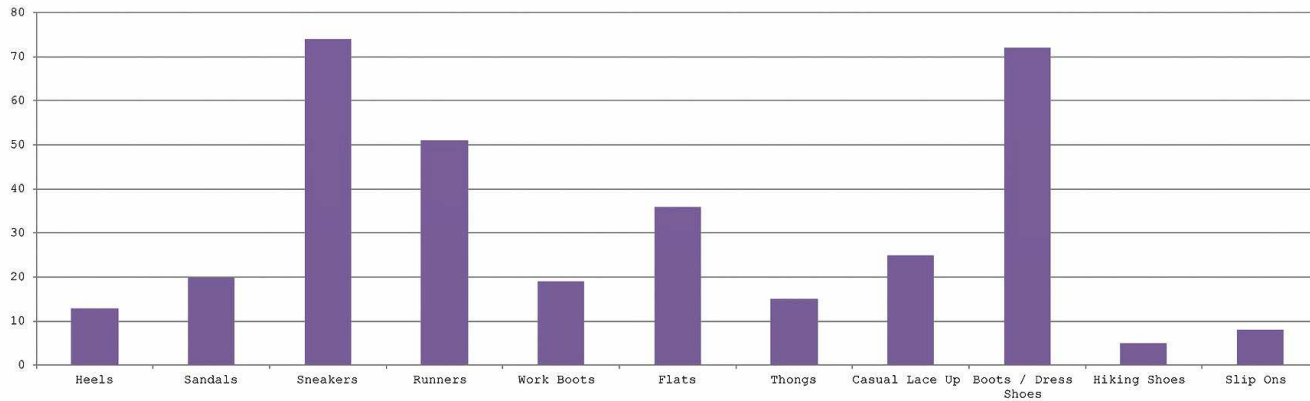


A PROPOSITION FOR THE

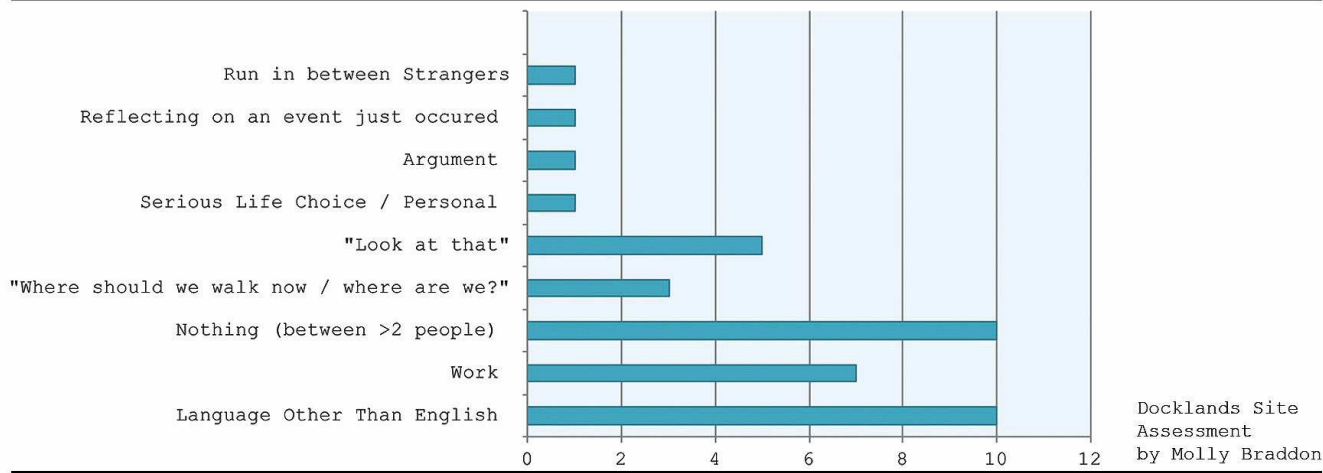
DOCKLANDS

BY RMIT MASTER OF ARTS
(ART IN PUBLIC SPACE)
CANDIDATES





Types of Shoes Pedestrians are Wearing - Harbour Esplanade, Docklands, March 2015



Docklands Site Assessment
by Molly Braddon

Topic of Conversations - Harbour Esplanade, Docklands, March 2015

A Proposition for the Docklands was run as a project for first semester Masters students doing Art in Public Space at RMIT University. Students researched the design, construction and formation of the Docklands and spent weeks analysing the ways in which the public experienced and inhabited its public spaces with a focus on Harbour Esplanade. They then created a series of site-specific propositions for these public spaces.

Public art 'propositions' differ to public art 'proposals', in that they give artists the opportunity to imagine things that have not been done, or are not yet possible. As well as helping artists to expand their practice to explore the use of new materials and technologies, this process also gives the public the opportunity to expand their understanding of public space, and the ways in which artists may interact and react to that space.

This project was kindly supported by Urbis and Pop Up Melbourne. Pop Up Melbourne brings people and places together. They work with the private, public and not-for-profit sectors to activate spaces that would otherwise go unused or unloved.

PROPOSITION ONE

Connecting to Disconnect > Disconnecting to Connect

by Molly Braddon

Connecting to Disconnect > Disconnecting to Connect is an interactive installation embedded in Harbour Esplanade's pavement that plays with ideas of disconnection. During the day, the work does this by interrupting the linear path of pedestrians. Every time a foot falls on one section of the work another section, in the distance lights up, flashes, elevates and makes a sound. Suddenly a trip from A to B becomes a game, as patterns and interactions with other pedestrians can be created. At night, when the space is under populated, the work no longer needs a human to activate it; instead it accesses the interactions of the day before and comes to life, repeating those formations until someone approaches and steps on it again.



PROPOSITION TWO

Coil

by Shu Jie Jia

Coil is an immersive installation for Harbour Esplanade. Tapping into the transport and shipping history of the site, it uses a stretched and coiled train-line to create a type of industrial arbour. Embedded in the tracks is a series of LED screens illuminating the arbour at night and filling it with colour by day. The LED screens will be filled with the abstract pattern of stacked, colourful shipping containers moving along the arbour and symbolising the movement of goods from the Docklands out into the community. Through its scale, *Coil* will create a sense of protection for pedestrians moving along the Esplanade, making them feel less exposed physically and to the elements.







PROPOSITION THREE

Inside Out

by Mingren Lu

Inside Out is a performance work for the Docklands that aims to activate and enhance the precincts public spaces through the act of cleaning. The domestic and internal spaces of the Docklands are vibrant and filled with activity. *Inside Out* taps into that activity and brings it out into the public realm. As an Australian born in China, one of the differences I noticed was the internalised nature of Australian cities. In China, it is not uncommon for people to wash their dishes on the street. Private spaces are often smaller so public spaces are far more utilised for play and socialising.



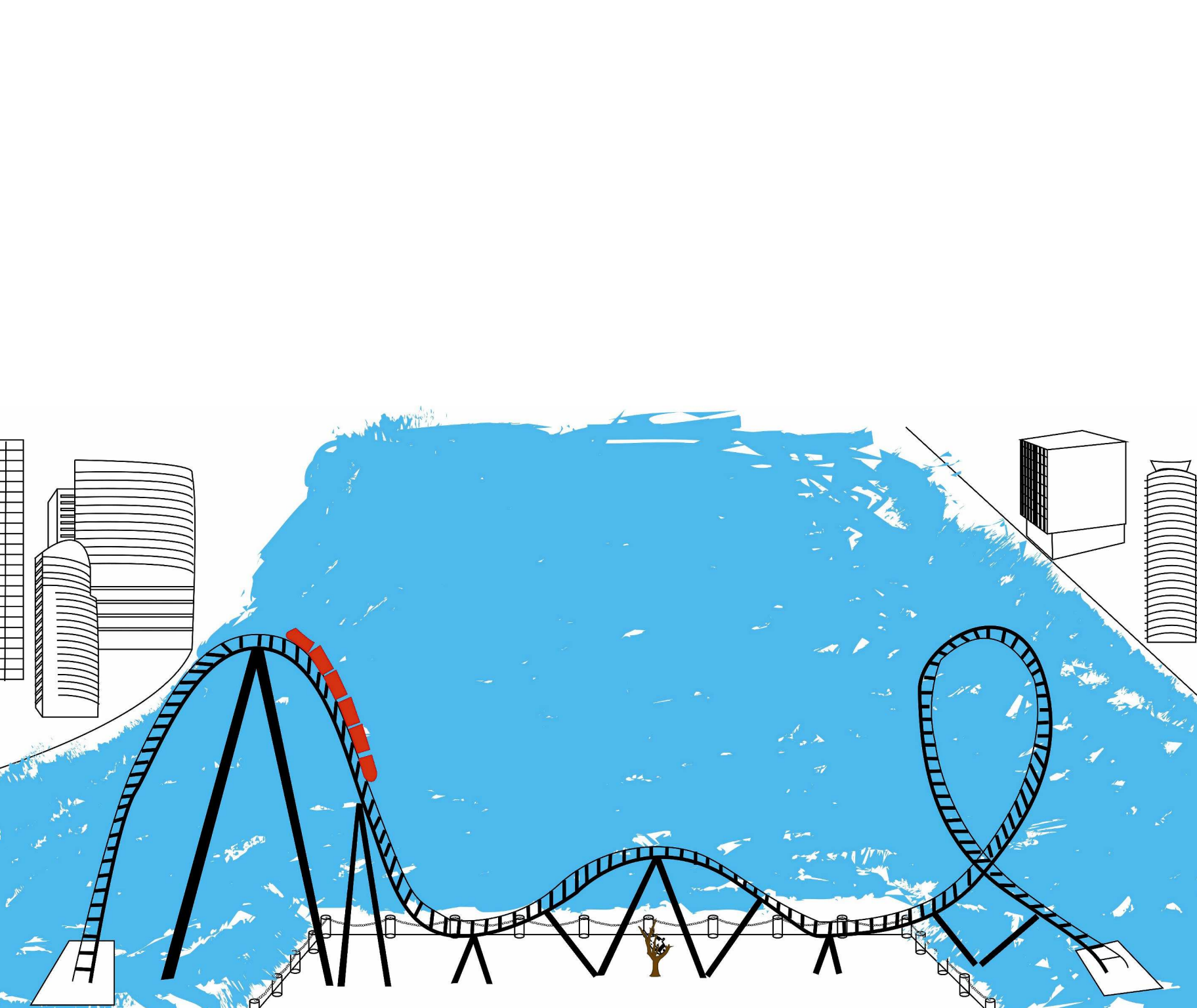
PROPOSITION FOUR

Loop-de-loop

by Peng Liu

Loop-de-loop proposes the construction of a GIANT roller coaster across the Docklands precinct. Complete with a loop-de-loop and a terrifying and exciting drop into the Bay (through an underwater tunnel) the roller coaster will provide office workers on their lunch break with a challenge, and tourists and residents with something to remember. Other fears will pale in comparison – for example, if you are having trouble with your boss it is nothing compared to the loop-de-loop! The views from the structure will be breathtaking and those that blog will really have something to write about!



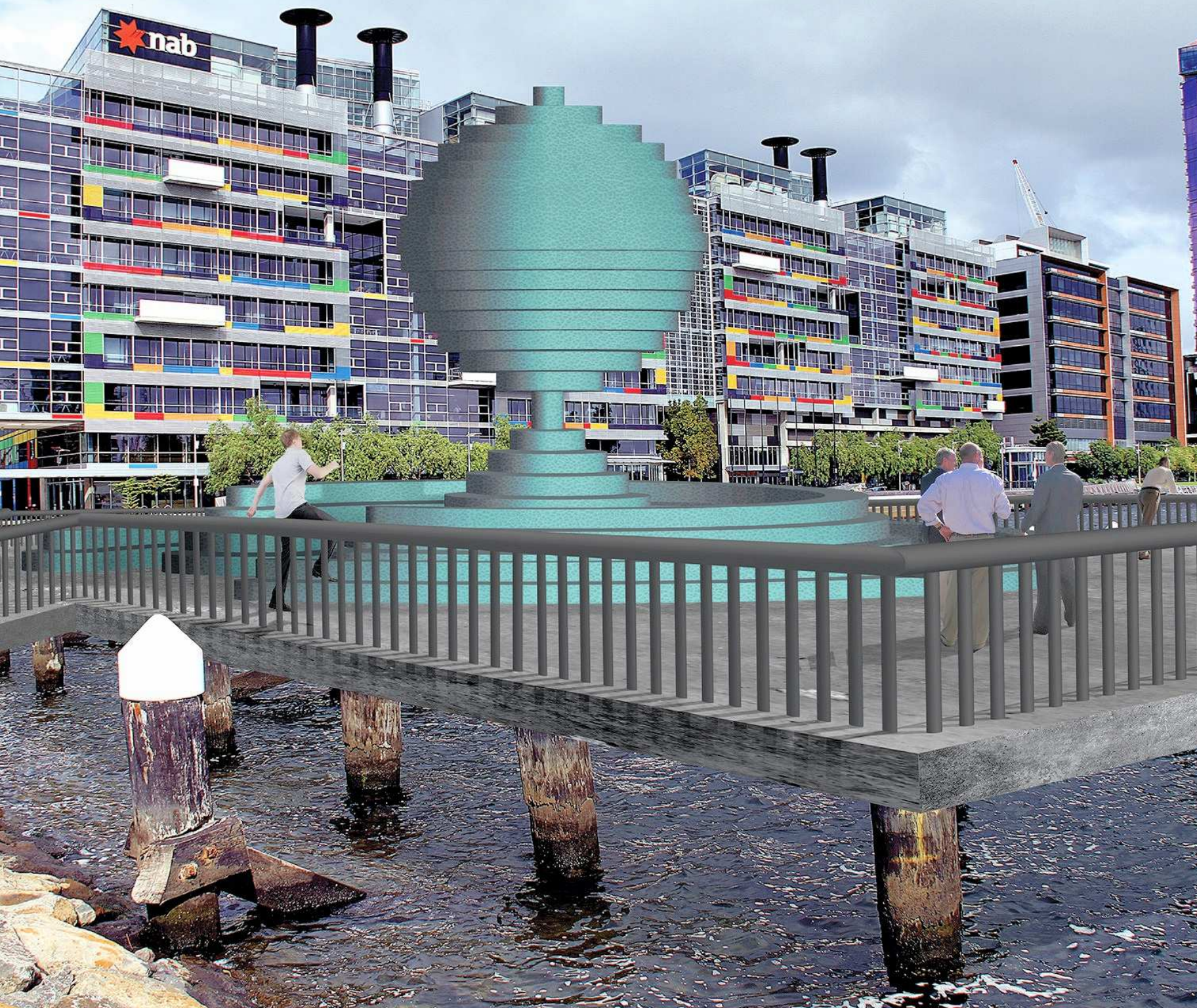


PROPOSITION FIVE

Rain Drop

by Simon Mazzei

The Harbour Esplanade is full of under utilised space that the public rarely interacts with. *Rain Drop* is an ergonomic, unique and publicly accessible artwork that functions as both a safe and interactive public sculpture and a nighttime attraction. A multi-tiered structure, layered as a building's storeys are layered, its form draws inspiration from a water drop. The surface of the structure is rubber crumb, which is derived from recycled tyres, and is commonly used as soft fill at the base of children's play equipment. This surface treatment will make it both safe to climb on but also very comfortable and insulated to sit on. Through the incorporation of a complex motion-based light display, the sculpture also absorbs the colour palate of its surroundings and emerges out of the bland concrete and darkness at night as a fantastically lit form of moving light and colour.



PROPOSITION SIX

Evolution

by Jie Shu

Does living and working at the waters edge connect us to the environmental conditions of that water? Based on conversations with those that live, work and play down at the Docklands, the condition of the water is of great importance to people. *Evolution* proposes the development of three creatures - part marine, part science fiction - which embody the impact of contaminated water on the animals that live beneath the surface. The robotic creatures would be designed to crawl out of the water onto the harbour side paths of the Docklands before resubmerging themselves. Their alarming form and sudden arrival and departure would be a constant reminder of the importance of water to life and the need to protect it from rubbish, chemicals and heavy metals. Could the creatures of *Evolution* become the Lochness monsters of the Docklands – a tourist attraction in their own right?





PROPOSITION SEVEN

Adventure Tree

by Clare Walton

Before the City of Melbourne, the Docklands was a wetland with a large salt lake and giant swamp. It was one of the hunting grounds of the Wurundjeri people, who created middens around the edge of the lake. *Adventure Tree* proposes to bring back some of this original terrain by re flooding Harbour Esplanade and replacing Paul Kelly's *Cow Up a Tree* with a majestic Apple Box Gum. This process would naturally bring back native bird and fish life but also provide the perfect platform for adventure and at risk play! With the addition of ropes, platforms, swings and tyres the river red gum would also be full of children jumping, swimming and playing.

To view an animation of Adventure Tree please visit - <https://vimeo.com/137048344>

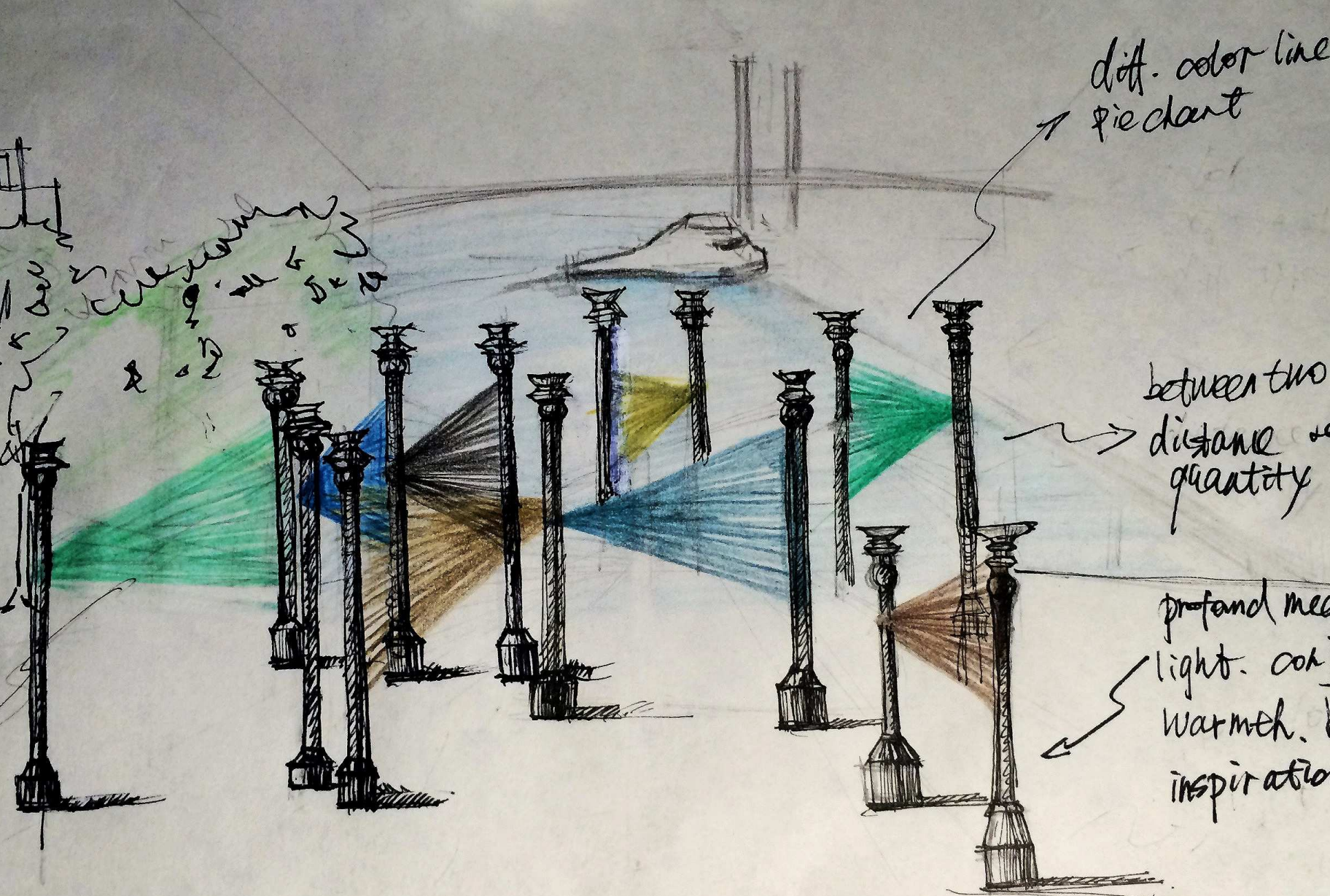


PROPOSITION EIGHT

Candlesticks

by Qiyi Wang

There is a perception that the Docklands is an under utilised and unloved precinct, however, after spending a couple of days down at the site observing and recording the people that use it, the artist realised that this perception is not accurate. *Candlesticks* uses elastic and candle-shaped poles to create a three-dimensional interpretation of the data collected down at the site – a three-dimensional pie chart. The candlesticks infuse the work with symbolic meaning, bringing to mind warmth, family and ceremony while the elastic provides an interactive piece of play equipment for passing children. By building a three-dimensional version of the data collected, *Candlesticks* could shift the perception that the space is under utilised and encourage others to use the area simply because they realise they are not alone.



diff. color line
→ pendant

between two
distance
quantity

profound med
light. cool
warmeh.
inspiration

PROPOSITION NINE

No Trees for the Forest

by Lyndall Watson

"Individuals have both lower mental distress and higher well-being when living in urban areas with more green space." (European Centre for Environment & Human Health, 2013). Currently the Docklands has a canopy cover of 6 per cent, with a planned rate of 40 per cent by 2040. However, as a former estuary for the Yarra and Maribynong Rivers, these canopy trees in no way reflect the original flora of the locale. *No Trees for the Forest* proposes a canopy of indigenous flora where a steel structure supports the native grasses and flowers that once grew in the Docklands - creating an indigenous arbour. Regionally significant species such as Coast Saltbush, Strand Edge and Hairy Spinifex will be used, along with White Correas and Coast Daisy bushes to create a floral interest.

