

Docklands Public Art Walk



Welcome

Docklands showcases the very best of Melbourne, including the city's well known creative vitality. Public art has contributed a strong sense of identity to Docklands with 42 artworks situated in the parks, promenades and built into the architecture and landscape.

Artworks by established and emerging Australian artists have been inspired by themes of history and future, land and sea, humanity and technology.

Art at Docklands is an unforgettable experience that will surprise and delight you. Enjoy a walk through Docklands with this guide and find out more about the individual artworks that comprise one of the most extensive public art programs in the world.



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1 Heavy Metal Jam Session (2009)

Louise Paramor

*Forecourt, Costco Wholesale,
383 Footscray Road*

Heavy Metal Jam Session is a striking landscape of strangely familiar objects. A shipping pallet, stools, hoops and other domestic and industrial objects have been 'jammed' together in playful combination of scale, colour and form, welcoming visitors to Costco Wholesale.

2 Walk of Stars (2006)

**Peter Cortlett and
Jamie Cooper**

*NewQuay Central,
Docklands Drive*

Walk of Stars is a Hollywood - style celebration of Australian entertainers by sculptor Peter Cortlett and muralist Jamie Cooper. Initiated by the children's charity Variety, Walk of Stars includes a mural depicting significant Australian performing artists of the stage and screen, star plaques for 100 individual performing artists and four bronze statues of celebrity artists of the last century - Dame Nellie Melba, Kylie Minogue, Graham Kennedy and John Farnham.

3 Ned and Dan (2005)

Alexander Knox

*Façade, Nolan Building,
Caravel Lane*

This three-dimensional frieze is inspired by Sidney Nolan's 1946 Ned Kelly paintings. The Australian landscape is represented by the undulating façade walls, which are treated with a unique 'pixelated' perforation method that produces complex shadow plays. The helmet-like corner nodes are references to the Kelly masks; they frame the mirrored sculptures within, reflecting a morphing vista of sunlight and sky that moves gently in silent tribute to the waves of the sea.

4 Silence (2003)

Adrian Mauriks

NewQuay Promenade

Sculptor Adrian Mauriks has described this work as "a series of forms arousing to the mind, appealing to memory, reminding you of natural things - clouds, a tree, a forest - questioning and gesturing, and at the same time promoting sustainability in all things." The work has a quiet presence, suggesting gentleness and an opposing view of the chaotic world outside.

5 Outside Inside Out (2005)

**Matthew McCarthy
and Andrew Trevillian**

*Façade, Arkley Building,
Caravel Lane*

This colossal mural by designer Matthew McCarthy and typographer Andrew Trevillian spans 45 metres and sits over four levels at the rear of NewQuay's Arkley Tower. A typographical tribute to the late Australian painter Howard Arkley, it is a raw and elegant interplay of typography, words and meaning that evokes the Australian suburban psyche. The work was recognised by the Australian Graphic Design Association in its 2006 National Biennial Awards for Creative Excellence.

6 Salt / Fresh (2010)

Jonathan Jones

Foyer, 380 Docklands Drive

Responding to the site's natural history and honouring the traditional homelands of the Kulin Nations, Salt/Fresh represents the mixing of the salt and fresh waters of the Yarra and Maribymong Rivers. In a spectacular display of linework, patterns and light, the artist pays tribute to ripples, wavelets and tidal shifts - a testimony to the water's greatness.

7 ColumnWall – hidden + revealed (2008)

Adrian Page

Foyer, 370 Docklands Drive

Six illuminated and intricately faceted columns stand like sentinels at the entrance to the building. Inscribed with numerical codes, the columns present a tantalising puzzle, and at night the lantern effect adds an other worldly atmosphere to the street.

8 Sealight Pavilion (2011)

**Monash University architecture
students and Rintala Eggertsson
architects**

*Cnr Harbour Esplanade and
La Trobe Street*

The Sealight Pavilion is a site-specific installation that responds to Docklands' past and present. Made of reclaimed timber, Sealight amplifies the natural phenomena of sea and sky – the most captivating amenities of Docklands – and poses an alternative urbanism for the area in both scale and experience. Sealight is a collaboration between Monash University, Rintala Eggertsson Architects, Grimshaw Architects and Places Victoria. In and around the pavilion, people can experience the play of light and sound of Victoria Dock. It is a place to meet, to stare into the sea and sky, to witness the passage of time, and to escape the sun, wind and rain.



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9 Colony (2008)

Troy Innocent

*Main entrance and Courtyard of
Life.lab, 198 Harbour Esplanade*

A network of 48 totems is embedded in the 'Forest Walk' environment of Digital Harbour. At night, the totems are silhouetted by a changing spectrum of light, and the forest comes alive with a cacophony of sound. This interactive landscape responds to human presence both on site and online.

10 Field of Play (2007)

Troy Innocent

*Harbour Lane,
Digital Harbour*

Walking down Harbour Lane is like walking into a virtual game world, especially at night when illuminated icons really come to life. The colourful icons are embedded under foot and in the walls at the end of the lane, like futuristic graffiti. They define a playing field that can be activated via mobile phone (using Bluetooth). If you have a phone with you, connect and join the game now or later at www.fieldofplay.net.

11 Structure of Vortices (2012)

Cameron Robbins

*Western elevation, 990 La Trobe
(viewable from dusk)*

Cameron Robbins is an artist with a deep interest in natural forces, and he naturally chose water as the subject of this video installation projected on the façade of the Melbourne Water building. It reveals the magnificent behaviour of vortex, which parallels that which appears in larger parts of the natural world such as cyclones and galaxies. Sometimes appearing like an avid dancer and a creature at another time, the vortex continually mesmerises viewers.

12 Cast IV (2012)

Antony Gormley

Lacrosse, 673 La Trobe Street

CAST IV, from Antony Gormley's series of Block Works, uses a mounting cannon of six sizes of steel block and the absolute geometry of architecture to evoke the internal state of the body beneath the skin. Each block has a unique position in the body form which evokes a lived moment of internal tension, activating the architectural space around it. Despite the sharp material clarity of the steel blocks, the sculpture betrays a sense of vulnerability and exposure. The positioning of the work is determined by its relationship to the architectural and social environment. This figure stands behind glass, the tension of its position reflecting the duality it embodies between movement and quietude, pixelated construction and the human form, the observer and the observed.

13 New Ways of Thinking (2012)

Emily Floyd

Lacrosse, 673 La Trobe Street

Education and knowledge are key themes in the work of Emily Floyd. In a wide-ranging practice that encompasses public art, sculpture, installation and prints; interaction is a fundamental part of the process of engagement for the artist. She has a long-standing interest in educational philosophies and this work innovatively explores how information is communicated and the ideas that shape who we are and who we wish to be. The artist frequently works with language and texts in unexpected ways and meticulously considers elements such as font and colour, shape and size, material and movement to create tactile works that not only engage our senses but also serve to initiate discussions about contemporary social, cultural and environmental issues.

14 Threaded Field (1999)

Simon Perry

Near Gates 1 and 6, Etihad Stadium concourse

Melbourne sculptor Simon Perry, best known for his very popular 'public purse' in the Bourke Street Mall, practices a Pop Art sensibility and explores the forces that shape our experience of public places. A giant green thread playfully loops and knots its way through the Stadium concourse, an unexpected player on the field. The sculpture has itself become a popular playground.



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15 Art Wall (2000)

Peter D. Cole

Rear of Channel Seven building, Etihad Stadium concourse

Art Wall, situated behind Channel 7, explores the relationship between television and image – the nature of television as a transmitter of electronic images, the perception of those images, and the intimacy of television as a medium. A series of small windows contain three distinct 3D installations – a diorama, a scale model of a television room with a tiny working television set and a series of printed glass elements.

16 Cow Up A Tree (1999)

John Kelly

Harbour Esplanade, opposite Etihad Stadium

The cow's distinctive shape references the portrait of Australian artist Joshua Smith by William Dobell, which won the 1943 Archibald Prize and was subject to the infamous court case during WWII where 'art' was put on trial. At that time, Dobell served as a 'camouflage' labourer, producing papier mache cows used to disguise airfields and fool Japanese pilots. Inspired by a flood that swept cattle into trees in Victoria's Gippsland area, this work imagines a flood hitting Dobell's airfield.



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17 Whitecaps (2012)

Ari Purhonen

Water Plaza

The open sky, wind and the ebb and flow of the tides are elements in Docklands that connect us to the vastness of nature. Nesting on the timber piles that once supported the old wharves, the mesmerising artwork shimmers like a shoal of fish gently moving with the winds and tides of the harbour.



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18 Aqualung (2006)

John Mead

Captain's Walk, between the NAB buildings,

800 Bourke Street
Melbourne artist John Mead's Aqualung is a sleek and abstract sculpture that is loosely based on the breathing apparatus of the human body. It has a peaceful, contemplative and timeless presence in the busy public thoroughfare in the North-South link of the NAB buildings. Appearing to emerge from underground, Aqualung quietly disrupts the breezeway and the clean, efficient architecture that surrounds it – and like much of Mead's work, has the ability to take one's breath away

19 Poise (2005)

Warren Langley

Near Bendigo Bank building, Etihad Stadium concourse

Made from toughened safety glass and LED lighting within a steel frame, Poise is shimmering and crystalline by day and glowing blue by night. Langley says "It would appear that every culture has within its mythology a sacred vessel. These vessels are variously perceived as receptacles of something precious, whether spiritual intent or otherwise. Here, the precarious position of the vessel speaks of the delicate state of balance."



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20 Anchor (2005)

Neil Dawson

Near Gate 8, above Etihad Stadium concourse

Anchor offers a tribute to the maritime crafts of the past – specifically, decorative rope work – by using the maritime technologies of the present. Dramatically changing its appearance throughout the day, the work is approximately 33 metres from the ground and secured by cables that are almost invisible, so it appears to float in the sky. New Zealander Neil Dawson is one of Australasia's most prolific artists.



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21 Aurora (2005)

Geoff Bartlett

Corner Harbour Esplanade and Bourke Street

Named after the Roman goddess of the dawn, Aurora's inverted cargo net makes a symbolic connection to Docklands' history as Victoria's most important port. The stainless steel surface is highly reflective and, at night, is lit from within to create a glowing orb floating above the street. The piece encourages pedestrians to walk through its legs and look upwards, to "focus their attention away from the everyday and to reflect upon the work and the sky beyond."

22 Civil Twilight End (2011)

Kate Daw and Stewart Russell

Corner Bourke Street and Village Street

Built with the original brick from the heritage Goods Shed that was punched through to make way for the extension of Collins Street, the bell tower stands as a reminder of the industrial and maritime past. The large brass bell tolls each day at civil twilight end – a meteorological term for the moment when the sun drops below the horizon and day turns into night. The bell is linked to a sophisticated computer program that measures the time for civil twilight end, which varies each day and location, depending on latitude and longitude.



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23 Unfurling (2008)

Andrew Rogers

Forecourt and entrance foyer, National Foods,

737 Bourke Street
Three biomorphic forms hover at the edge of the forecourt, and another appears at a distance away in the foyer. Their weathered skins unfurl and reveal a warm glowing interior.

24 On the Beach (2007)

Janet Burchill

Rooftop, Site One, 757 Bourke Street

Docklands' waterfront is reflected beautifully in this work by Melbourne artist Janet Burchill. Constructed in the quintessentially urban medium of neon, On The Beach references Nevil Shute's popular 1957 novel about the aftermath of nuclear catastrophe, which was later made into a film by Stanley Kramer and shot on location in Melbourne. At the time, lead actress Ava Gardner famously commented that it was an appropriate place to locate a film about the end of the world.



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25 It's Hard To See What This All Means (2007) 26 Continuum (2005)

Rose Nolan

*Foyer, Site One,
757 Bourke Street*

Rose Nolan works with the heritage and heroism of modernism. Here, her ribbon banner installation is suspended from the roof of the internal arcade, activating the vertical space with a wonderful sense of volume and colour. The title is a playful take on the illegibility of the text and the challenge of 'reading' art. The work follows suit, 'flying the flag for abstraction' with its references to political propaganda, cheer squads, crowds and fans.

Michael Snape

*Corner Bourke Street and
Harbour Esplanade*

Continuum is essentially about the dance of life, reflecting the human condition of being alive. The interconnected figures encircle each other and reach up to the sky, conveying a sense of community, cooperation and wellbeing. The artist was inspired by Docklands coming to life again, impacting on the community's sense of self and causing "an internal shift: this is the continuum."

27 Signature Work (2004)

Emily Floyd

Waterview Walk

Melbourne artist Emily Floyd is known for her 'toy' sculptures that explore the relationship between art and its audience. Drawing upon images from childhood, literature, myths and legends, her work is both playful and sardonic. Signature Work questions the relationship between artists, art and the 'art market' – and it's also intended to be simply enjoyable as a familiar and appealing object.

28 IOU (2005)

Mikala Dwyer

Waterview Walk

I.O.U. is both a debt and a poem. Fashioned from stainless steel and toughened glass, the piece won a Popular Choice Award at the prestigious Helen Lempriere National Sculpture Awards in 2002. Dwyer says, "the IOU is something that promises another presence: that stands for something else. Here in its sculptural form, the promise stays suspended [and] the mirrored object disappears into its surrounds."

29 Reed Vessel (2002)

Virginia King

Docklands Park

Virginia King's elevated vessel seems to have emerged from the water to become suspended in time and place, between land and sea. Exploring themes of migration, journeys and the rekindled spirit of the land, the cradle is sandblasted with poetic texts that quote Australian poets and writers. It also references marine archaeology and the once abundant foods that Aboriginal people harvested from this former tidal wetland.

30 750 Collins St (2007)

**Jonathon Jones and
Cox Architects**

*Façade and foyer,
750 Collins Street*

Jonathon Jones worked with Cox Architects to produce an installation and façade design that explores notions of community from a contemporary urban Aboriginal perspective. It's based on the continuing significance of this location as a place of trade and communication in the past and present. His contribution to the architecture encompasses the 'stone' treatment at the base of the building, the chevron perforations in the 'shield' façade and a spectacular light installation in the foyer.



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31 Feng Shui (2003)

Guan Wei

Foyer, 700 Collins Street

The ancient Chinese tradition of Feng Shui conceptualises the relationship between humans, their environment and the universe. Wei's vast multi-panel painting – approximately 18 metres long and 6 metres high – occupies the entrance foyer of the building occupied by the Bureau of Meteorology, which represents a modern, western approach to understanding environmental flux. The painting depicts the sea – a source of life and an icon of Australian culture – populated with abundant life, mythological forces and historical characters.

32 Parallax (2003)

Ari Purhonen

*Car park façade,
700 Collins Street*

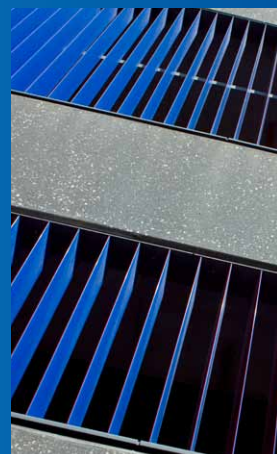
Sydney artist Ari Purhonen's colourful public installations play with parallax and perspective, using colour to offer a range of views and experiences. In this piece, coloured vertical louvers accentuate the dynamics of this energetic new urban environment. The work is designed to be viewed by motorists on Wurundjeri Way as well as pedestrians using the Collins Street Bridge, offering a changing colour field depending on the position of the viewer.



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33 Eagle (2003)

Bruce Armstrong

Wurundjeri Way

Towering high over the railway lines near Collins Street, Bruce Armstrong's Eagle keeps a watchful eye over Docklands. Bruce Armstrong, one of Melbourne's most prominent artists, is well known for his iconic representations of animals, carved in Australian hardwood. Eagle was originally commissioned to commemorate the naming of Wurundjeri Way and is constructed of timber, aluminium and glass.

34 The Wave (2006)

Vashti Gonda

Façade, V1, Georgiana Street

The Wave was inspired by the past and present of Docklands, paying homage to the intrepid nature of the human spirit. The waving figure plays on the 'wave' gesture, the 'wave' of the sea and the figurehead of a ship to celebrate the movement and immigration that creates a port area. Loved ones greet and farewell seamen, soldiers and migrants, saying goodbye to the past and welcoming the future.

35 Car Nuggets (2006)

Patricia Piccinini

Forecourt, Kangan Institute, ACE, 1 Batman's Hill Drive

Car Nuggets represents the essence of the car, completely removed from the pragmatics of transportation – or, in the words of the artist, "as chicken nuggets are to chickens". The work is a celebration of everything we desire in cars – the fluidity, the colour, the sense of speed and beauty of form – without any of the negatives. On another level, it is also a gentle critique of the superficiality of consumer culture.

36 Blowhole (2004)

Duncan Stemler

Docklands Park

Docklands' prevailing winds have been harnessed as a medium in this 15-metre sculpture by Sydney artist Duncan Stemler, creating a spectacular animated beacon within Docklands' playground and park. The piece heralds the area's maritime history and its renaissance as a vibrant urban destination. When the wind is strong enough, the armature and cups form a complex galaxy of orbiting balls, mimicking the anemometer on the top of a yacht's mast.

37 The River Runs Through It (2011)

Mark Stoner

Collins Landing

The River Runs Through It by Melbourne artist Mark Stoner, is a spatial installation that merges art and landscape. An evocative and organic landscape of dunes, waves and plantings is overlayed upon the urban stripe paving pattern, revealing the natural forces underlying the site beneath the paved urban space and reminds us of the Yarra and alluvial mud plain that existed around the site.

38 Webb Bridge (2003)

Robert Owen and

*Denton Corker Marshall
Bridge over Yarra River
between Docklands Park
and Yarra's Edge*

The sculptural Webb Bridge was the result of an art competition to transform a disused cargo link into an integrated artwork that could also function as a pedestrian and cyclist bridge. The old Webb Dock link and its new connection to the bank is now a unified sculptural form. It expresses the gestural flow of the river below and also references Koori fish traps, drums and baskets – the everyday tools used by Aboriginal people to harvest this once fertile land.



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39 Heartland (2003)

Karen Casey

*Stairwell, Tower 1,
50 Lorimer Street*

Shimmering energy fields representing life, renewal and journeying – and echoing the patterns on Aboriginal artefacts – appear superimposed on the glass front of the building. Heartland incorporates a rearilluminated, animated image developed from imprints and earth mouldings taken from the site. A cyclical lighting sequence evokes the ebb and flow of the river as well as the rising and setting of the sun.

40 Photo Art Billboard

Various artists

*Façade, Tower 1,
50 Lorimer Street*

The billboard site at Yarra's Edge, Tower 1 Lorimer Street, exhibits a photographic image by an Australian artist every year. The billboard has become a local landmark, featuring some of Australia's best known contemporary artists.

Pictured Castaway 1
by Julie Rrap (2010)



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41 Windscreen Art

Installation (2003)

*Dale Jones Evans and
Dani Marti*

Between Yarra's Edge Towers
1 & 2, 3 & 4, River Esplanade
Two windscreens of contrasting
appearance, Red Box and
Metalika add colour and
protection from the wind
between the residential
towers. Pedestrians can enter
and travel through two main
passages cut into the Red Box,
and walk along Metalika to be
immersed in the artworks.

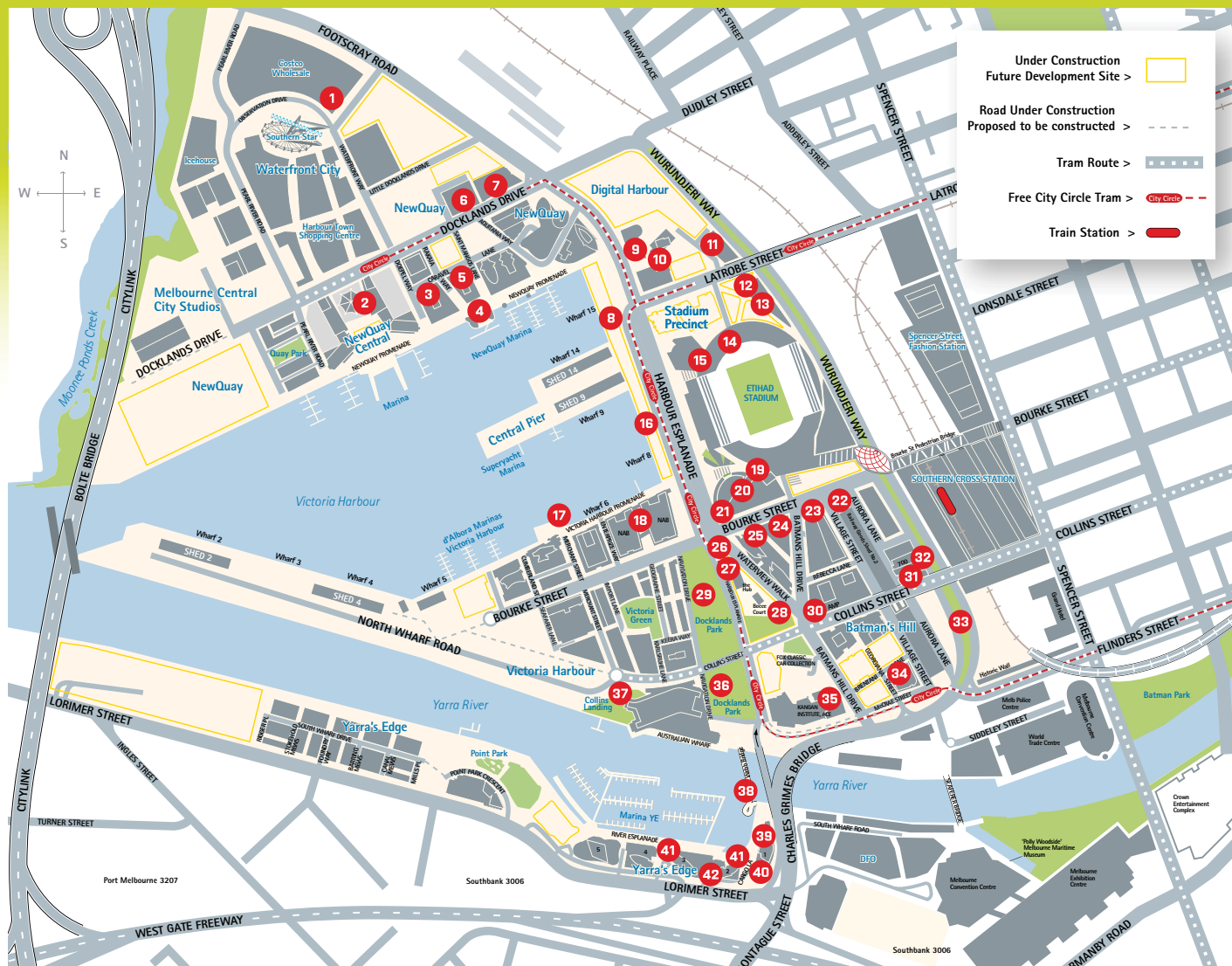
42 Slipstream (2004)

Peter Mc Gregor and Bruce Slorach

*Façade, Tower 3,
70 Lorimer Street*

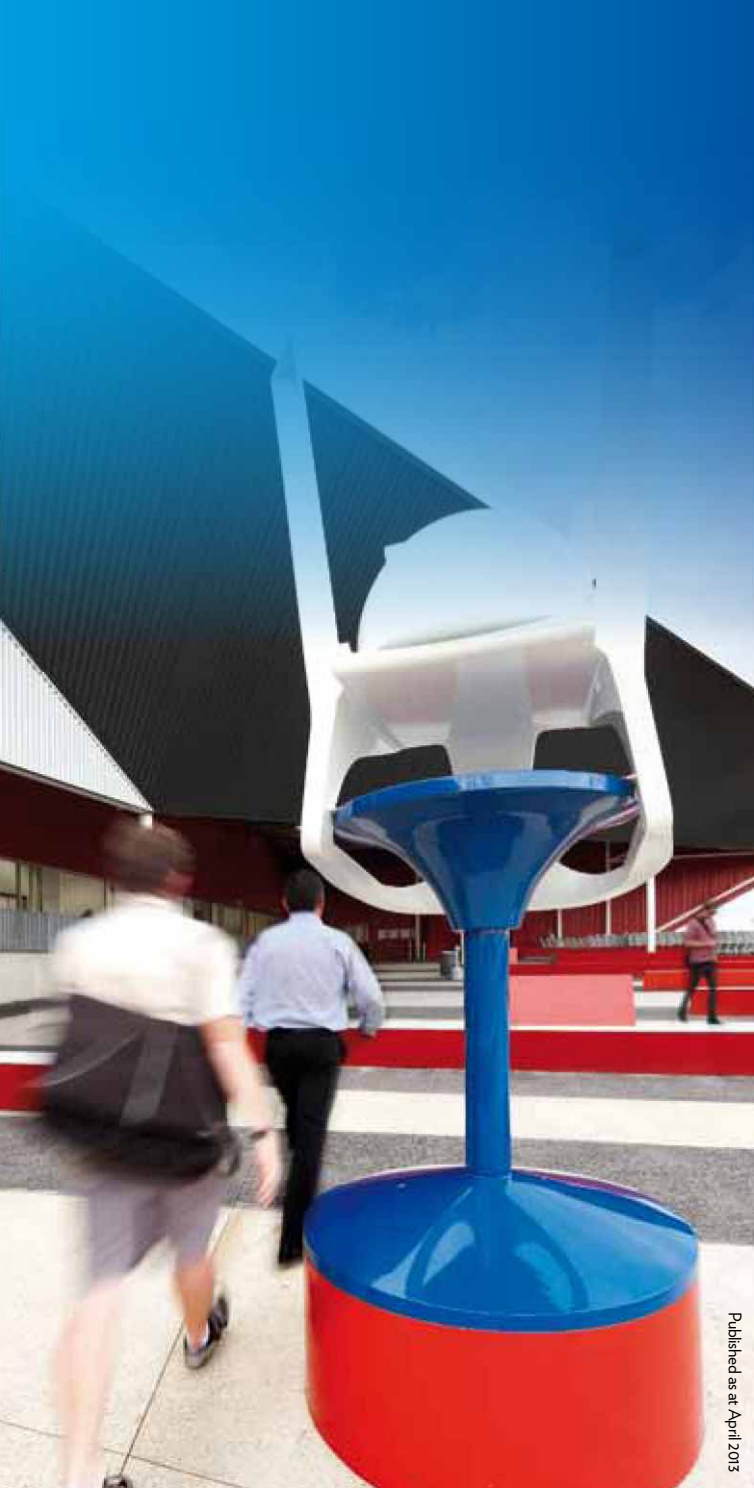
This neon light art installation
expresses key elements of a
busy urban setting. The images
and patterns of movement
along the river and the
freeway become animated as
light waves, racing along the
building Façade. The rhythm
and choreography of the neon
light animation provide
a strong sensory experience.

DOCKLANDS MAP



Docklands Public Art

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