

## **41 McLaren Street - Artwork Proposal**

# INTERLUDE (OCEAN HAZE)

ROBERT OWEN

Interlude - a breathing space, rest or pause that creates a level of feeling and movement akin to the shifting sequences of a journey.

## INTRODUCTION

Robert Owen's work is an exploration of sensory immersion through the experience of light and colour. His art practice is linked through a poetic and intuitive sensitivity to the expressive potential of space, light, colour, context and materials.

*Interlude (Ocean Haze)* is characteristic of Robert Owen's practice of fusing abstract coloured forms into experiences. His works are closely tied to the emotional vibrations of consciousness, while also being abstract, process-based and often scientific.

## THE ARTWORK PROPOSAL

### Journeys of Transformation

The concept behind this site-specific artwork is regeneration, restoration and rebirth. This artwork proposal responds both to nature and the function of 41 McLaren Street's site, patterning a new place within what already exists. The proposal considers the history of art and contemporary art's engagement in public regeneration.

*Interlude (Ocean Haze)* explores the use of colour as a metaphor for transformation and change. The vivid colours, drawing reference from Sydney's relationship to the sea and ocean, heighten the poetic and metaphysical resonance suggesting active renewal.

The influence of *Cadence #1 (A Short Span of Time)* in the Collection of the Art Gallery of NSW, is evident in *Interlude (Ocean Haze)*. As a painting, it generates an optical phenomenon, which manifests as energy through the creation of active fields of colour, and transforms into a glowing intensity of light.

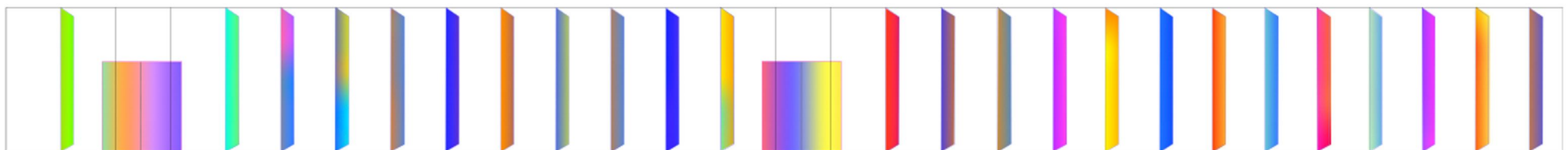


*Cadence #1 (A Short Span of Time)*  
From the series *Text of Light*, 2003  
Synthetic polymer paint on canvas  
Five panels 259 x 167.6cm, 259 x 838cm  
Collection Art Gallery of New South Wales  
Photography: Art Gallery of New South Wales



The work *Interlude (Ocean Haze)* uses the existing glazing line and revolving entrance doors, which we are proposing to be made with Dichroic glass. Dichroic glass is glass which displays two different colours by undergoing a colour change in certain lighting conditions. Depending on the angle of view, the glass shifts colours, causing an array of colours to be displayed.

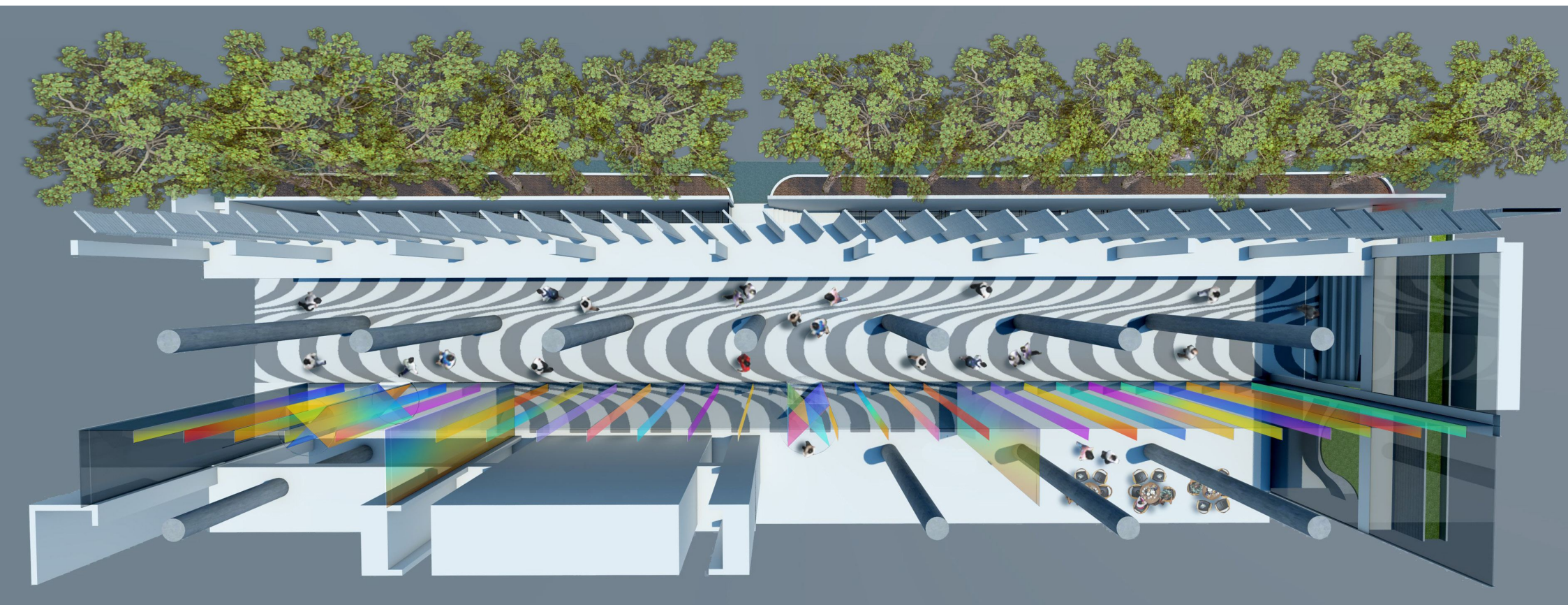
Using the architectural blades, the glazing line and revolving door, colour and light will be refracted both inside and out of the building, creating a natural kaleidoscopic effect that changes depending on the time of the day and the season.



DICHROIC GLASS 'BLADES' AND ROTATING ENTRANCE

ELEVATION





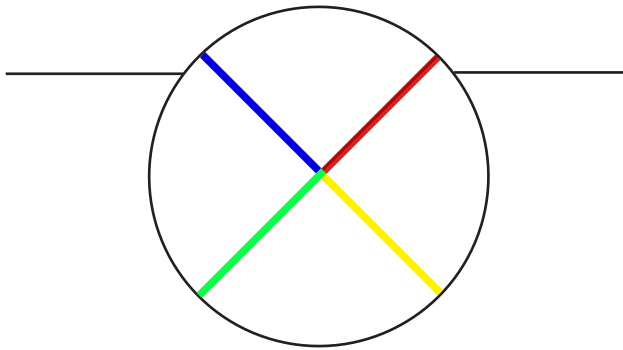
INDICATIVE IMAGE ONLY OF COLOUR BLADES TO THROUGHLINK

## CONCEPT IMAGE

*Interlude (Ocean Haze)* facilitates an experience of transition, and the affect of colours and rhythm on our senses, from one state to another, with a shift in sensation. The colours appear to move, responding and interacting with the spectator as they pass through the space.

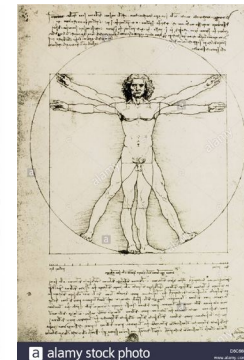
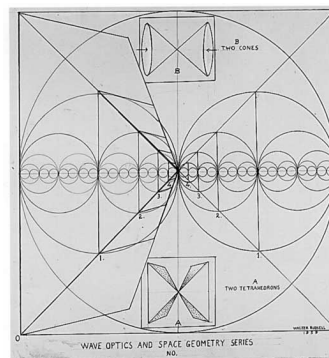
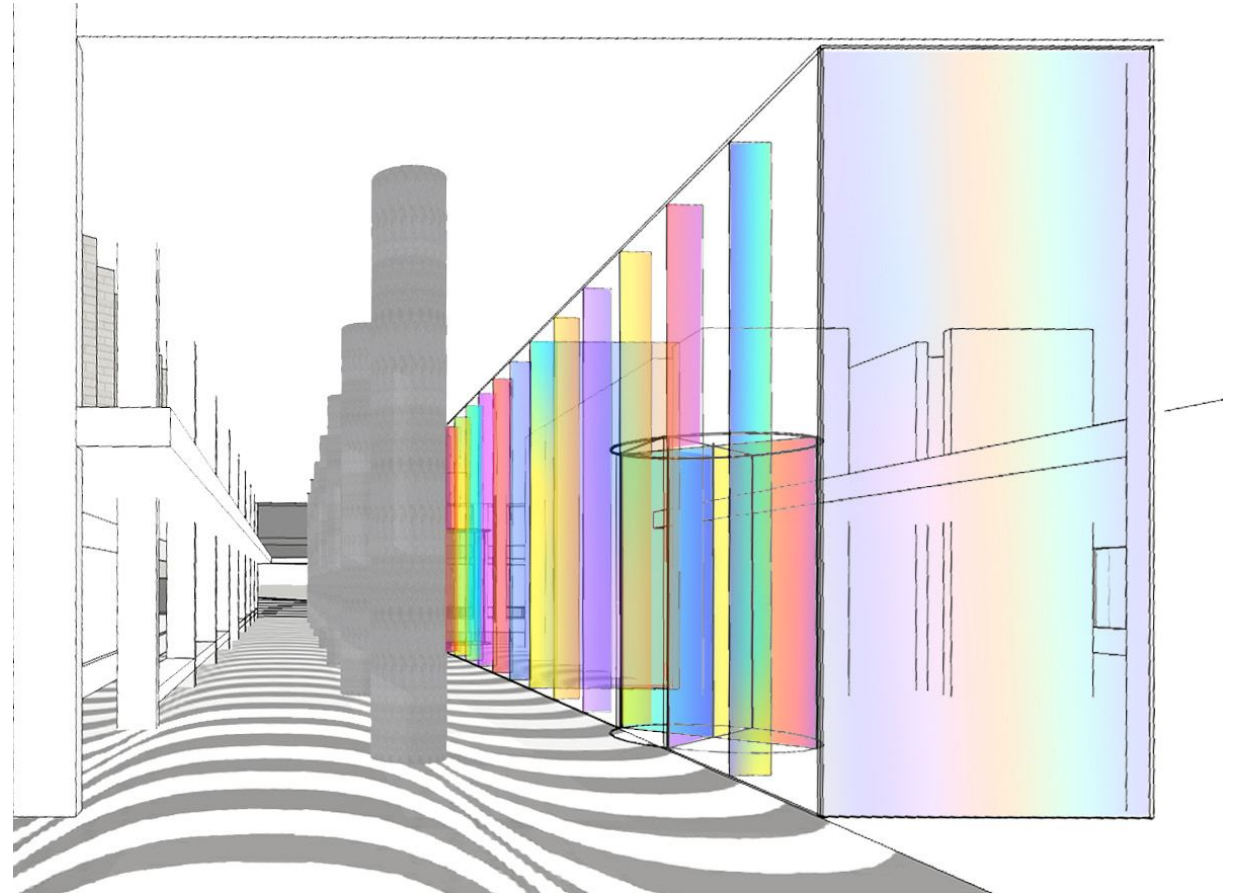
### Option

People utilising the building will be embraced in the eye-catching radiance as they move through the rotating doors and into the building interior: like the sensation of gently rolling waves washing over them. This becomes a performative site of transition, as people are enveloped in colour.



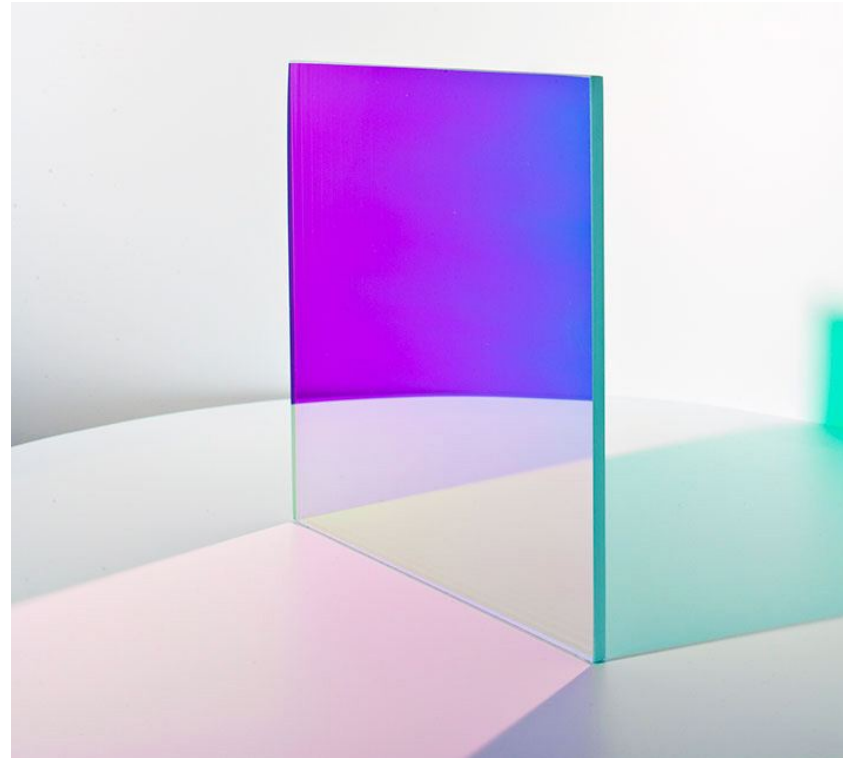
### INTERACTIVE PERFORMATIVE SPACE OF THE ROTATING ENTRANCE DOOR

Vibrant colours changing and washing over a person as they enter the building, suggesting renewal and transformation.

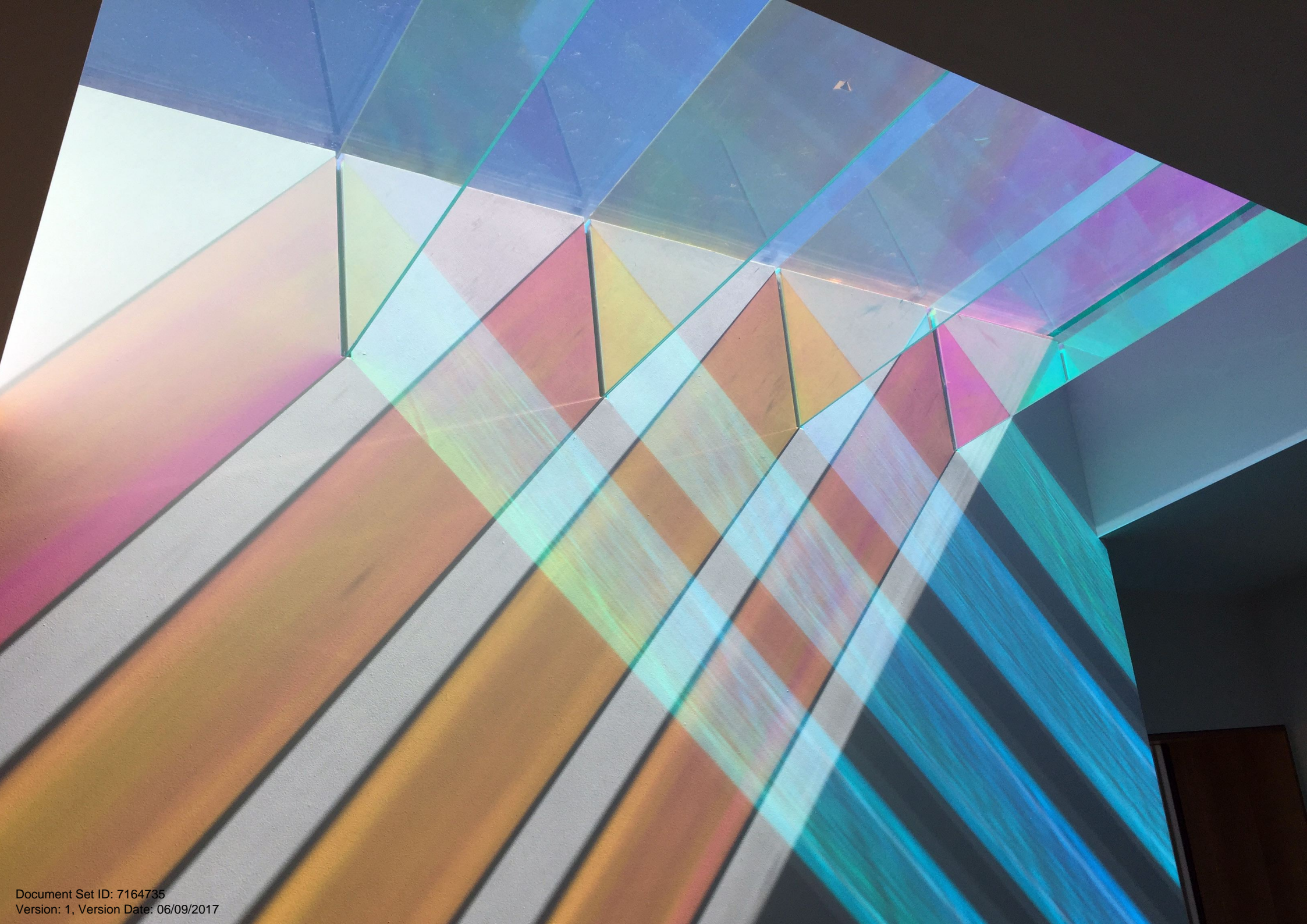


Reference Images  
The rotating door is symbolic of transformation, change and ideas of consciousness.

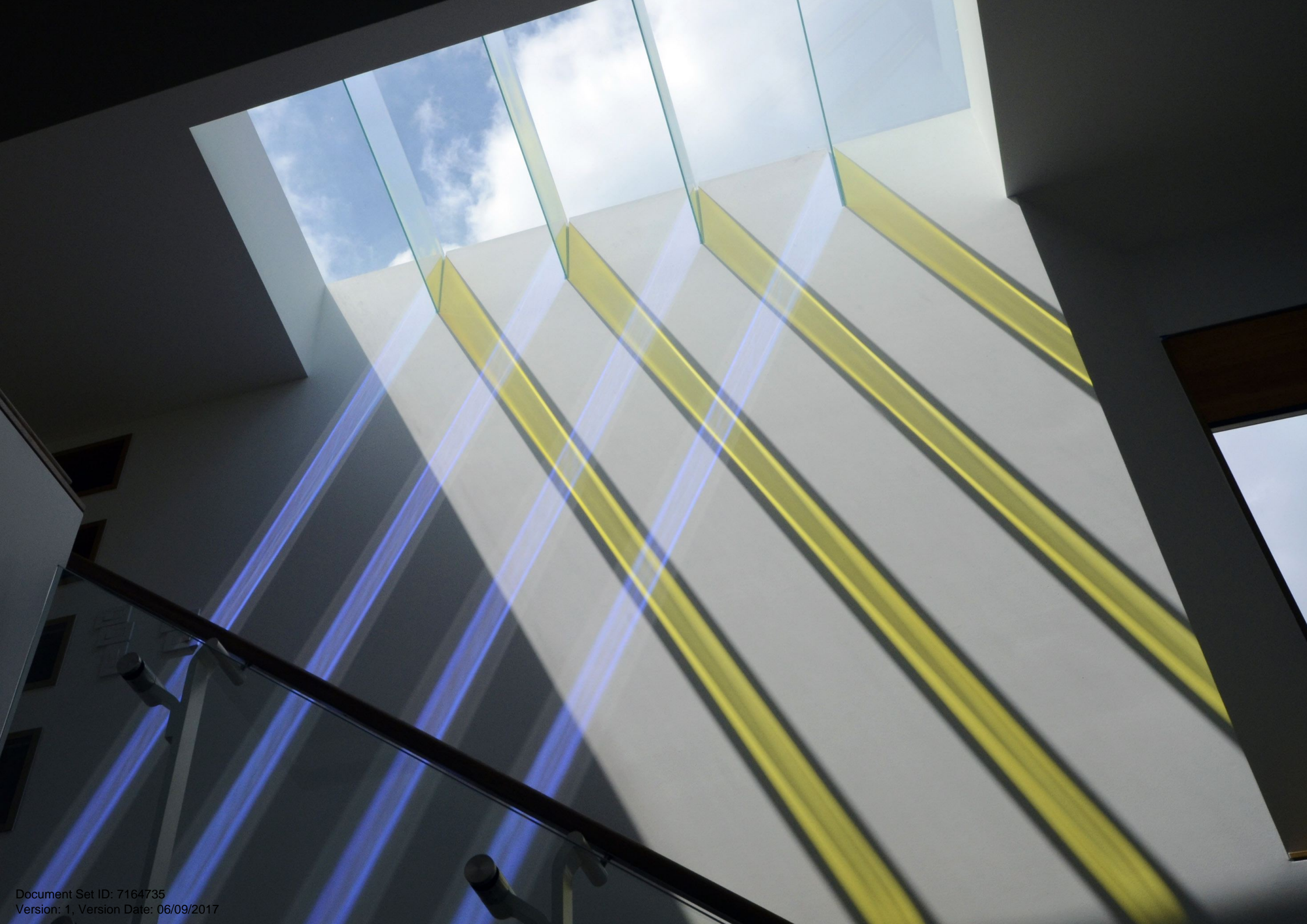
## EXAMPLES OF DIACHROIC LIGHT













INTERESTING EXAMPLE OF DIACHROIC GLASS  
AND ARTIFICIAL LIGHT



*South Campus Chiller Plant OSU  
Ross Barney Architects  
Photo Brad Feinkopf*

## PRECEDENTS

Craigieburn Bypass: Melbourne's Northern Gateway, was awarded AILA Excellence in Landscape Architecture and Excellence in Design 2005, and the RAIA Joseph Reed Award for Urban Design 2006.



*Craigieburn Bypass: Melbourne's Northern Gateway, 2006*  
Design Team: Artist Robert Owen, Landscape Architects Taylor Cullity Lethlean with Architects Tonkin Zuilakha Greer  
Photography: John Gollings  
Adrian Parr, Craigieburn Bypass: a semiotic entry into Melbourne, 2005



## PRECEDENTS

*Interlude (Ocean Haze)* is in line with Robert Owen's investigations into colour, transparency and light, which began in the 1970s.



*Kinetic Relief: Four by Four (Sprin)*, 1969  
Aluminium, perspex & oroglass  
76 x 15 x 13cm



*Kinetic Relief #24*, 1968  
Aluminium, perspex & oroglass  
46 x 46 cm

## PRECEDENTS

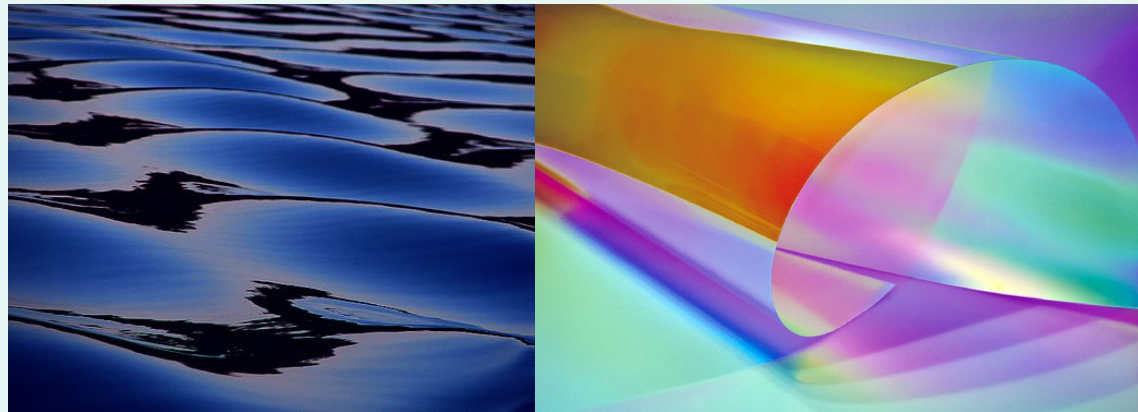


*Interlude, 2013*  
Aluminium, glass, coloured and dechronic film, 274.5 x 400 x  
50cm  
Collection Qantas Australia



#### CONTEXT & SIGNIFICANCE

The work would engage the people who use the centre.  
The work would be a marker and meeting place.  
It provides a model of imaginative work.  
It assists in urban regeneration.  
It creates a sense of place.  
It honours all cultures.



Luc Derycke & Axel Vervoordt, *Proportio*, Exhibition Catalogue, Palazzo Fortuny, Venice, MER. Paper Kunsthalle, Ghent, 2015  
Charles Jencks, *The Garden of Cosmic Speculation*, Bridgeman Art Library, Kunsthalle, Hamburg, 2003  
Marjolijn van Duyn, *Public Work 1995 -2000*, Foundation for Art and Public Space, Amsterdam 2001  
John Gage, *Colour and Culture Practice and Meaning*, University of California Press, 1993  
Malcolm Miles, *Art, Space and the City, Public Art & Urban Futures*, Routledge, London 1997  
James Hall, *The World as Sculpture*, Chatto & Windus, London, 1999  
Fernand Halryn, *The Poetic Structure of the World*, Zone Books, NY 1990  
J.E. Cirlot, *A dictionary of Symbols*, second edition, Routledge & Kegan Paul, London 1971