

IT'S NOT THE
END OF
THE WORLD.

RMIT
UNIVERSITY

www.ockers!

"A BIT OF A MASTERPIECE"

143

Emma Finucane
Public Art Proposal



A diptych of two ironically motivational illustrative works seeks to reframe a viewers perspective of RMIT's surrounding CBD buildings, visible from two matching architectural frames within NAS. The work's playful approach toys with the idea of university workload stress and the relatability of occasionally feeling overwhelmed as a student, as well as the idea of university's ability to reframe your worldview. Stemming from the city-based inspiration behind NAS' architectural design, and my own practice, the work explores the act of layering and editing potentially transformative spaces to allow for sites of reinterpretation which further strengthens the link between NAS and the surrounding CBD.

My concept initially stemmed from research into the inspiration behind NAS' architectural design in which they sought to bridge the divide between the previously unwelcoming 'grey ghost' buildings 9 and 10 and the surrounding CBD by emulating the architectural motifs of the CBD, with laneways and communal spaces.

This was particularly prominent in the 2 neighbouring windows situated on bridges that provide a frame from within NAS looking outwards.

I wanted to bring more attention to the light filled spaces, casting the viewers perspective outwards.

Through this project I wanted to emphasise NAS' links with its outer surroundings by exploring

architecturally framed windows, and reframing a viewers eye.

Through my own practice and external line of inquiry, I have been investigating the medium of tattooing and am interested in the act of adding to, and editing existing spaces to allow for sites of reinterpretation and recontextualization. Similarly the graffitied laneways of Melbourne, which are emulated within NAS, build upon existing spaces to create layers of different narratives.

I propose to edit and reinterpret the surrounding buildings visible from the 2 windows situated in NAS. Using vinyl window stickers the windows will be illustrated upon, editing the buildings behind them with playful apocalyptic scenes, complete meteorites and monsters. Upon which will hang translucent coloured acetate words with the ironic phrases 'Everything will be okay' and 'It's not the end of the world.'

It was important to me to create a visual outcome which is accessible and engaging as opposed to using any obscure visual metaphors to represent my concept. I wanted to create something humorous and lighthearted, playing on themes of university stress while also hopefully elevating them. The work is also representative of how university can influence a students worldview, through reframing their perspective.





My research led me to explore two artists that use different mediums to edit and redefine existing structures through superimposing.

James Voller

James Voller, a New- Zealand based artist, uses paste ups to superimpose images with contrasting urban sites. He promotes an awareness of place by recontextualizing and juxtaposing space in order the promote a new perspective. He works to transform space, which is an idea that travels through my project with the idea of reframing and layering on top of existing sites.

LensCulture, J. (2019). James Voller | LensCulture. [online] LensCulture. Available at: <https://www.lensculture.com/james-voller> [Accessed 7 Oct. 2019].

Beamcontemporary.com.au. (2019). James Voller. [online] Available at: <https://www.beamcontemporary.com.au/James-Voller.html> [Accessed 7 Oct. 2019].



Pipilotti Rist

Pipilotti Rist, although not traditionally a public artist, worked within the public realm in “Sparkling Pond, Bold Coloured Groove and Tender Fire” situated in Central Park Sydney. In the work she transforms a site using projections to create ponds on the ground, creating an imaginary, fantastical scene through superimposing her own video work. Similarly in the exhibition *Åbn Min Lynsning* in Denmark, she reimagines everyday furniture by projecting images on top of it, creating a room sized installation piece.

Both artists use different methods of superimposing images on existing sites, Voller with photographic paste ups, and Rist with projections. I aim to do this through illustrating on a transparent surface, to create layered, immersive work.



designboom | architecture & design magazine. (2019). interview with pipilotti rist as major exhibit opens at the louisiana. [online] Available at: <https://www.designboom.com/art/pipilotti-rist-interview-louisiana-museum-denmark-03-17-2019/> [Accessed 7 Oct. 2019].

Dunne, N. (2019). 'It's what makes the city your city': Sydney's battle for public art. [online] the Guardian. Available at: <https://www.theguardian.com/australia-news/2018/dec/15/its-what-makes-the-city-your-city-sydneys-battle-for-public-art> [Accessed 7 Oct. 2019].



For my multi sited work I have selected two sites sharing many similarities, to create a diptych. The first site is situated on L4, B12, while the second is on L4 B10. Both sites can be viewed from two alternate views which aligns with the works themes of multi perspective.

Site One: View One



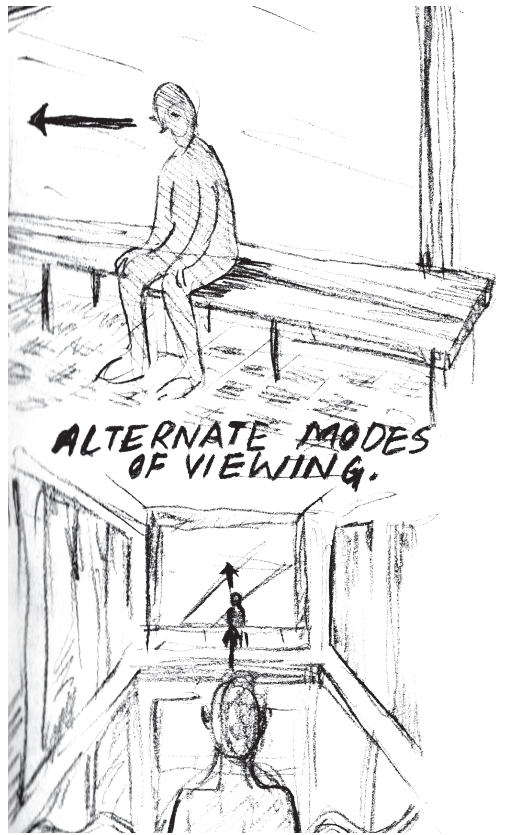
Site One: View Two



The sites have a unique architectural structure made from concrete beams, that frame the buildings behind the window. The work will be visible from two viewing spots, demonstrated in the illustration. The first will be from the bench opposite the windows, where one can sit and view the artwork. The second will be as one exits NAS, down the Bulding 10 and 12 staircase. This creates 4 different perspectives within NAS that the work situates itself within.

The sites are in a straight line, within a walkthrough area, thus the works are designed to be viewed in succession to eachother, as the viewer walks through the space.

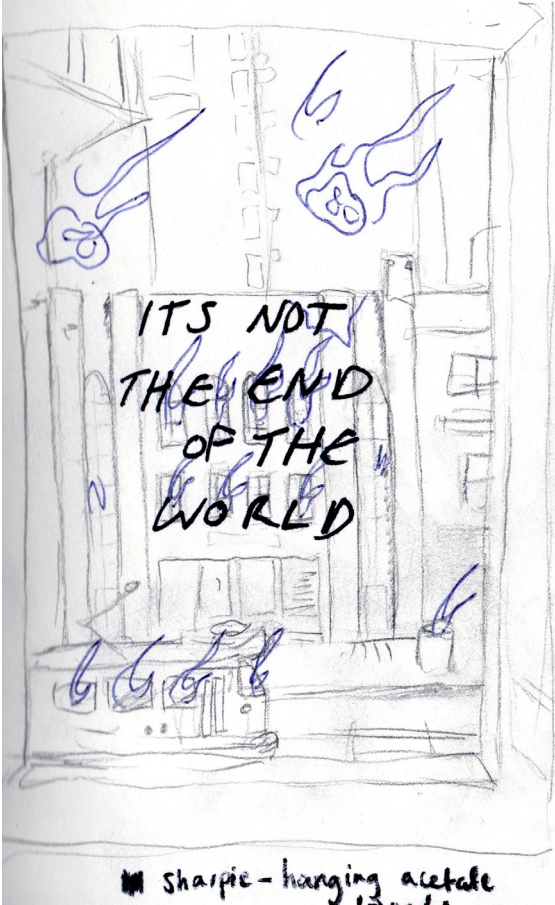
Site Two: View Two



Site Two: View One



development



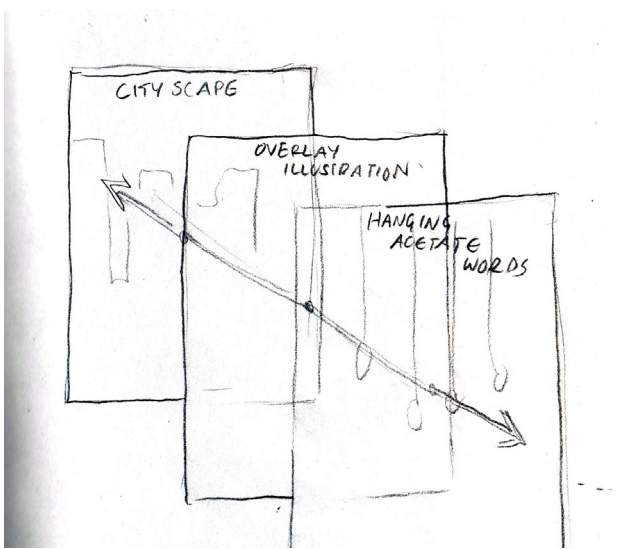
HB pencil = cityscape
HB pen = illustrative window details

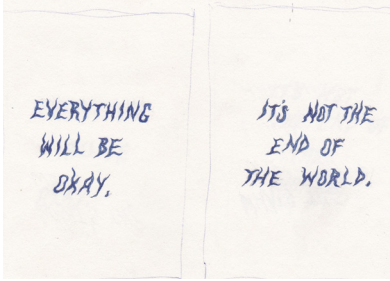
Planning for the layering of the work. The pencil is coded to be the cityscape view, the blue pen to be the illustrative window overlay, and the black marker, the hanging acetate words.

Sharpie - hanging acetate

Sketchbook Scan

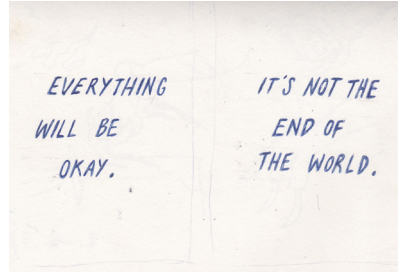
Sketchbook Scan



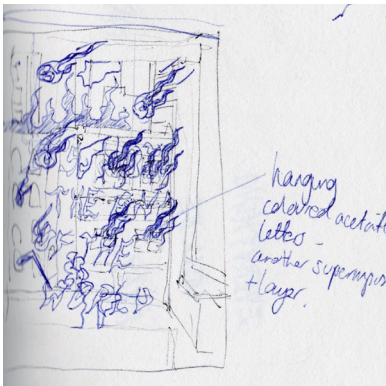


Typographical Experiment

Experimenting with typography.
Decided on the typography to the left, as the organic shapes match the illustrative style of the work.

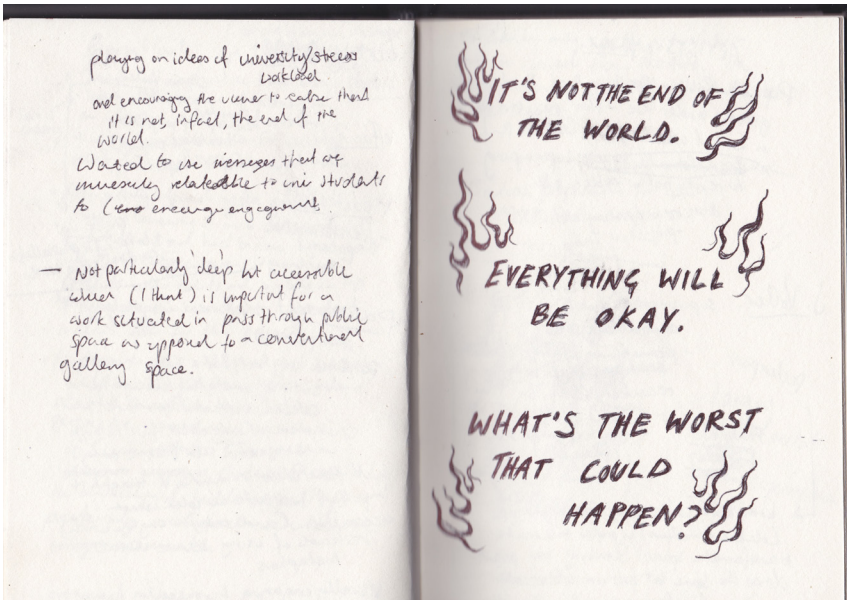


Typographical Experiment



Initial Development Sketch

Typographical Experiment



playing on ideas of university stereotypes
and encouraging the viewer to care that
it is not, in fact, the end of the
world.
Wanted to use messages that are
universally relatable + invite students
to (re)engage engagement.

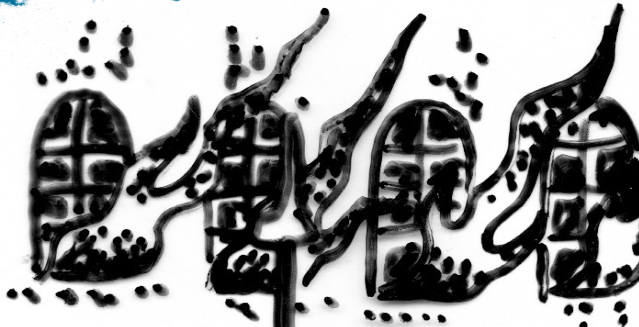
— Not particularly 'deep' but accessible
where (I think) it is important for a
work situated in pass through public
space as opposed to a conventional
gallery space.

IT'S NOT THE END OF
THE WORLD.

EVERYTHING WILL
BE OKAY.

WHAT'S THE WORST
THAT COULD
HAPPEN?

IT'S NOT THE
END OF
THE WORLD.



EVER
WILL
OK





YTHING

BE

AY



RMIT
UNIVERSITY

By Jiding
119

179

