



The Art of Development.

Our Inspiration.

**MAB prides itself on being unique,
defined by the communities and
projects it creates.**

Incorporating public art into the core of our projects is something MAB has been doing since it began. MAB's expertise is evident in procuring and designing the integration of public art and public open space within our award winning NewQuay precinct.

The importance placed on art is consistent with MAB's design and development philosophy of creating new vibrant places for new communities. The founders of MAB Corporation, Michael and Andrew Buxton, share a passion for innovative developments with a strong focus on place making. Their interest in art and design can be recognised in the places that have been developed by MAB. Michael Buxton is an avid collector of Australian contemporary art. A demonstration of Michael's interest in the arts was seen early in 2015 when he gifted his private collection to the University of Melbourne as part of a \$26 million donation, which includes the construction of a new museum called the Michael Buxton Centre of Contemporary Art.

This publication showcases the artworks commissioned to date within our developments.

“My whole life since I left school has been about creating, that's why I got into property development because I liked building beautiful things and I think the collection of art is just a progression of that.”

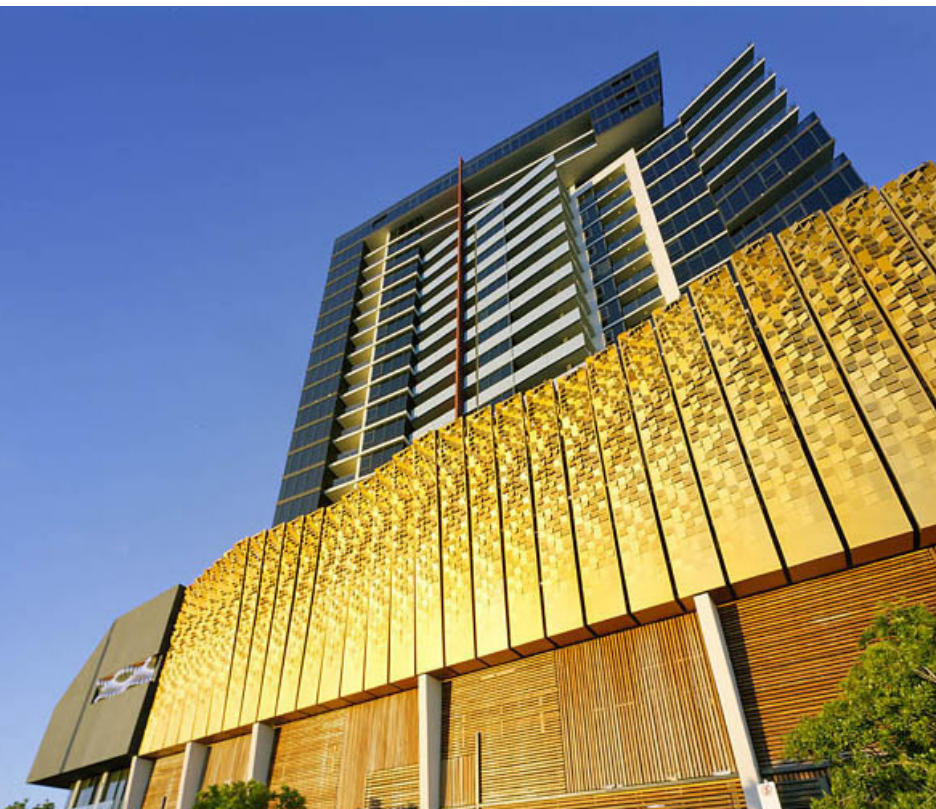
- Michael Buxton, Executive Director MAB Corporation

Silence.

NewQuay Promenade, NewQuay

2003 – Adrian Mauriks, Artist

A thirteen-piece set of white fibreglass sculptures in front of the Arkley Tower. Though imposing in size, the installation is designed to have a gentle presence in contrast with the chaotic world around. The forms represent an abstract natural environment, seeking to evoke in the viewer images of natural things, like clouds and trees, while interacting with state of mind.



Ned & Dan.

Façade, Nolan Building, NewQuay

2005 – Alexander Knox, Artist

A three dimensional frieze inspired by Sidney Nolan's 1946 Ned Kelly paintings. The work consists of two elements: a gold perforated façade wall and a set of kinetic mirrored sculptures within a Kelly mask like frame. The morphing reflection of sunlight and sky represents both the undulating Australian landscape and the waves of the sea.

Outside Inside Out.

Façade, Arkley Building
NewQuay

2005 – Matthew McCarthy
& Andrew Trevillian, Artists

A 45m mural spanning four levels at the rear of the Arkley Tower. The work is a typographical tribute to the renowned late Australian painter Howard Arkley. Through interplay between typography, words and meaning, the piece is designed to evoke the Australian suburban psyche - a reference to Arkley's signature urban and suburban imagery.



Meeting 1.

NewQuay Promenade, NewQuay

2007 – Wang Shugang, Artist

Eight life-sized crouching figures, cast in bronze and painted red. The figures are installed in an inward-facing circle, as if meeting together, and crouch in a customarily Chinese manner. The number of figures reflects the auspicious nature of the number eight in China, believed to bring good luck. The red paint, a culturally significant colour in China, is also seen by the artist as a multicultural colour, reflective of the diversity of the Melbourne community.



Everlasting.

The Quays, NewQuay

2013 – Nike Sivvas, Artist

A cascade of 650 pearlescent glass spheres hanging from the roof of the 7-storey high atrium space at The Quays. The installation is designed to draw on the theme of water that occurs in both the harbour outside and the water wall within the atrium. The spheres hang like bubbles rising from the water wall, with mirrored glass at each end of the atrium multiplying the number of spheres and filling the space.



Beach Ball.

The Quays, NewQuay

2013 – McBride Charles Ryan

An enormous beach ball sculpture between The Quays and Harbour One. The beach ball adds a playful element to the underlying functional use of a revolving door, installed as a windbreaker to counter the windy conditions on the harbour. The beach ball appears as if lodged between the two buildings.

Monument Park.

NewQuay Promenade, NewQuay

2014 – Callum Morton, Artist
McBride Charles Ryan, Architects
& Oculus, Landscape Architects

A public sculpture park integrating sculpture with landscaping elements. The work was imagined as a concrete carpet, draped and peeled back to reveal bursts of colour and landscaping across a range of sculptural forms. The forms themselves are inspired by the Melbourne CBD Hoddle Grid and existing monuments throughout the city, with re-imagined open sections to encourage exploring, playing and interacting.



“Untitled 2016”

Aqui Promenade, NewQuay

2016 – Reko Rennie, Artist

An electrical neon light installation fed through a painted aluminium surface. The work's vivid patterning and lighting embodies the dynamism of the urban community and is intended to invigorate the shared urban space. The use of geometric patterning concurrently presents a traditional symbol of the Kamilaroi people; a reference to the artist's Aboriginal identity and an exploration of Indigenous culture in contemporary urban environments.

Yellow Peril (Square Eyes).

[Plenty Road, University Hill](#)

2010 – John Kelly, Artist

A yellow painted steel sculpture. The work refers in style to Sidney Nolan's Boy in the Moon paintings, and in name to Ron Robertson-Swann's famous Melbourne sculpture The Vault – colloquially known as Yellow Peril. As a public piece, the sculpture is intended to enhance the vision and attraction of University Hill as a community to work, live and play.



Merrifield Entry Art.

[Donnybrook Road, Merrifield](#)

2015 – Alexander Knox, Artist

Two installations of cerulean blue steel wildflowers set either side of the entrance to Merrifield. Inspired by the expanse of surrounding land, the work intends to provide an artistic anchor to identify the Merrifield estate. The wildflowers, cloud-like and bent as if wind-blown, are designed to elicit a feeling of playfulness and spontaneity.

A low-angle, upward-looking photograph of several modern skyscrapers. The buildings are characterized by glass facades and prominent, staggered balconies. The sky is a clear, deep blue. The perspective creates a sense of height and architectural scale.

www.mab.com.au