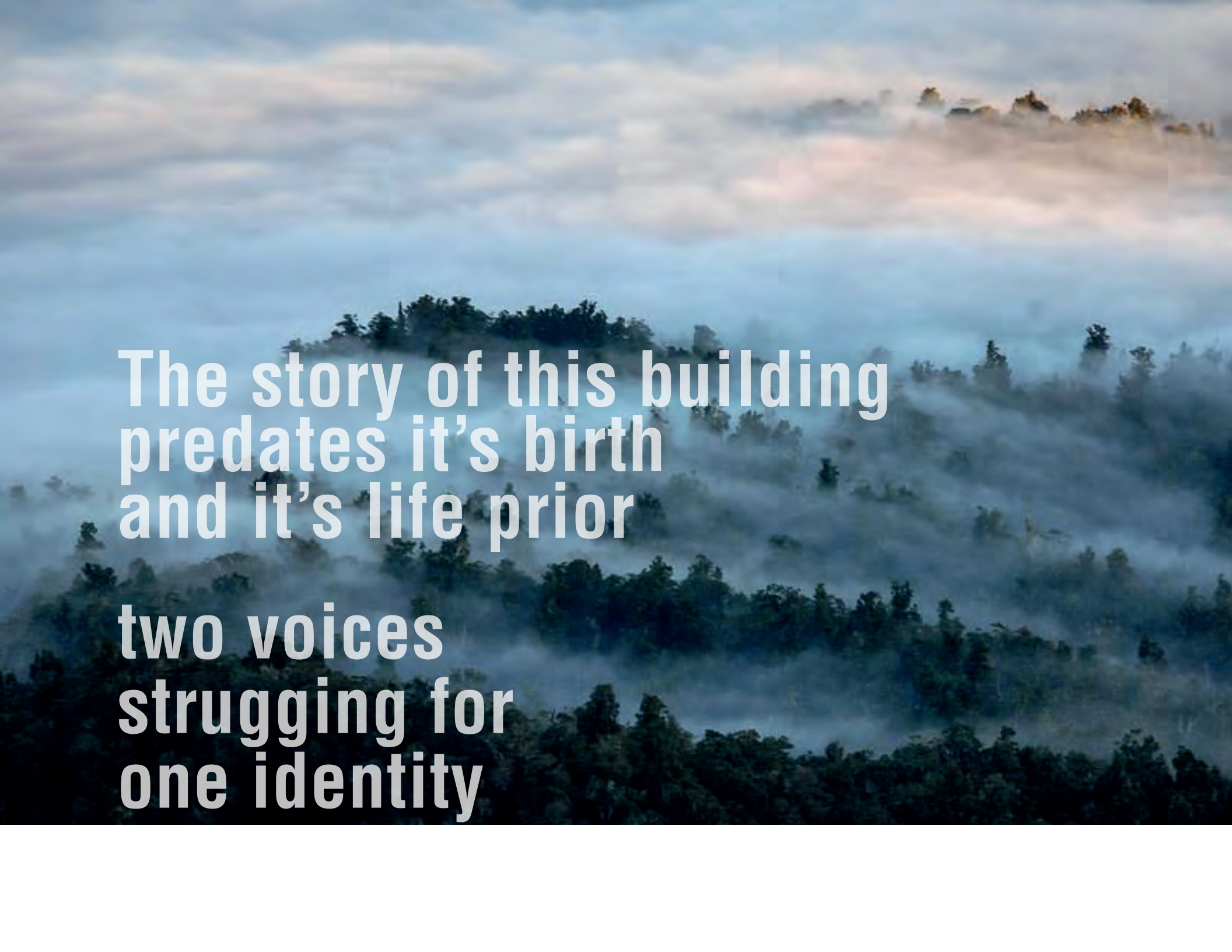




Ghost Chips

RE-IMAGINING ANIWANIWA
BRICK BAY FOLLY 2019



**The story of this building
predates it's birth
and it's life prior**

**two voices
struggling for
one identity**

words were exchanged

this is heritage

not our heritage





the Urewera steeps in Maori and early Pakeha history

Maori mythology pervades

the mystical atmosphere of its lakes, rivers, mountains and bush

this last remaining place which was New Zealand

it is remote

its access is arduous

fortuous

the beauty of when there.

we are one

A falls

A building was lost

thick





another is Found



Concept

This folly searches for the idea of legacy, heritage and culture represented in architecture. A response to the loss of the Aniwanuiwa Visitor Centre by John Scott, 'Ghost Chips' imagines spaces lost and teases at our loss. It attempts to reconcile different understandings of 'culture' and 'heritage' whilst also struggling with the ideas of 'ownership' and 'identity'. Ultimately, by questioning what it means to others, the folly takes a seat in the discussion that had long preceded it.

For the Architects

The installation haunts us, a reminder of our 'folly' to believe in the permanence of heritage listings and gold medals in the face of water and politics. The original Aniwanuiwa Visitor Centre was celebrated by architects and the like who lobbied for its preservation. However fated its demolition was, the architectural community failed to recognise the cultural rifts between the iwi and the crown embedded in the building since its construction. Caught in the crosshairs between colonization and de-colonisation, was an alternative outcome possible to reconcile culture and heritage?

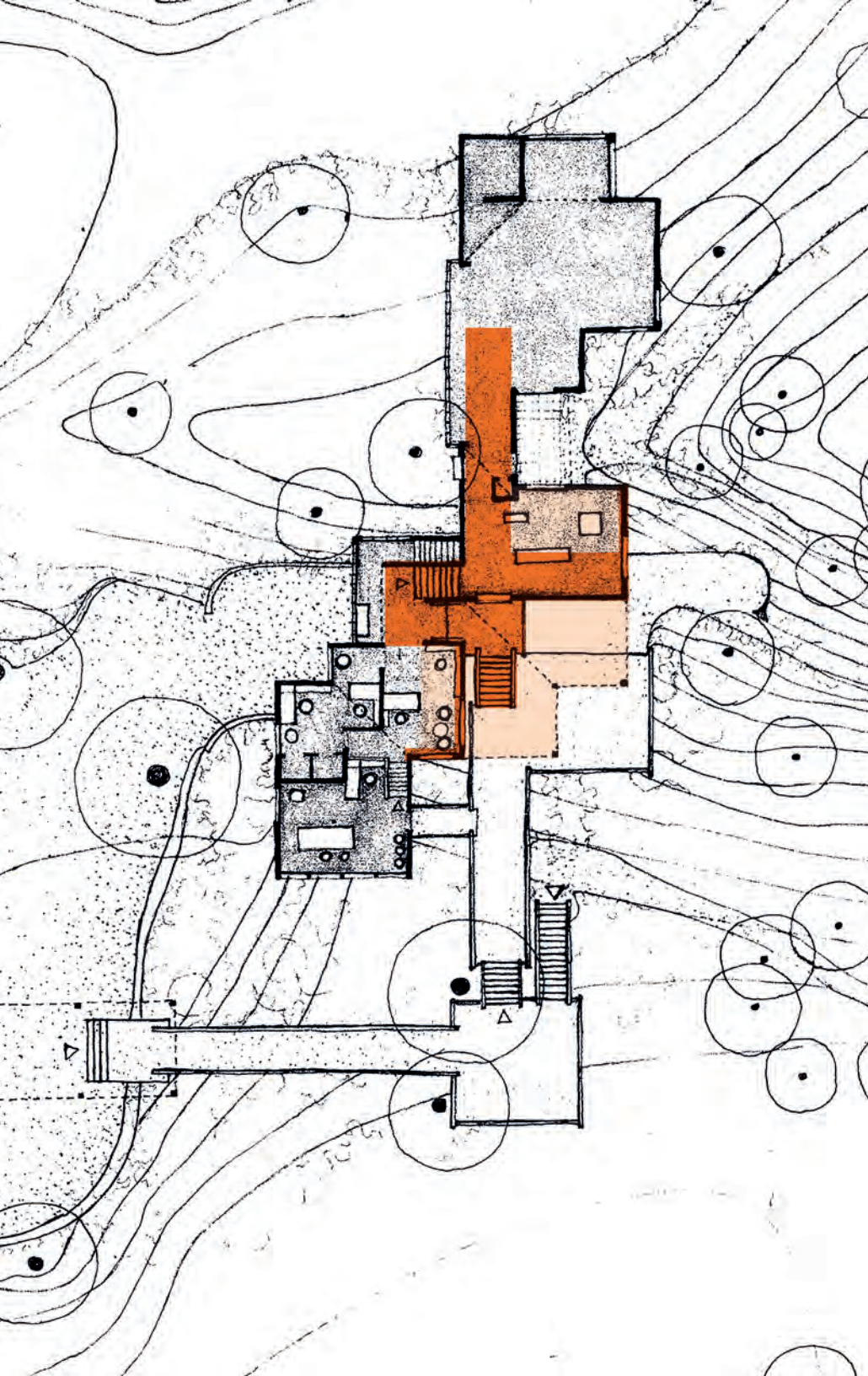
For the Public

The sculpture draws upon inspiration from the Ureweras, black stained timber and wood mulch reflect the literal translation of its name 'burnt manhood'. Sitting above it are a lattice work in steel representing the strength of the mana whenua. Subtle hues of pale misty blues and greens reflect the myth of the Tuhoe people, emerging from the mist maiden and the mountain. The steel mesh dissolves into an ephemeral presence.

The folly celebrates the iwi's resistance of the Crown, rising out of the embers of the Treaty, standing strong and united under one roof, rebuilding its future.

For Kids

The fun house allows for exploration, solid walls give way to imagination. It is a tree house bird song. Under the decking, rustic rain stick instruments triggered by movement, beckon us to a foreign land of mist and rain.



Finding Form

The Folly distills the entry sequence of the original visitor center (*highlighted in orange*). The sequence of entry, thresholds and level changes lead visitors on a journey of discovery. Scott's visitor centre encourages the exploration of the artwork and artefacts it contained.

A play of walls and openings connected to the landscape draws connection to an older geological time, connecting us to a distant land and time.

Through this folly, a new narrative is born which extends the building's life beyond colonization, treaty, and demolition, onwards onto reconciliation.

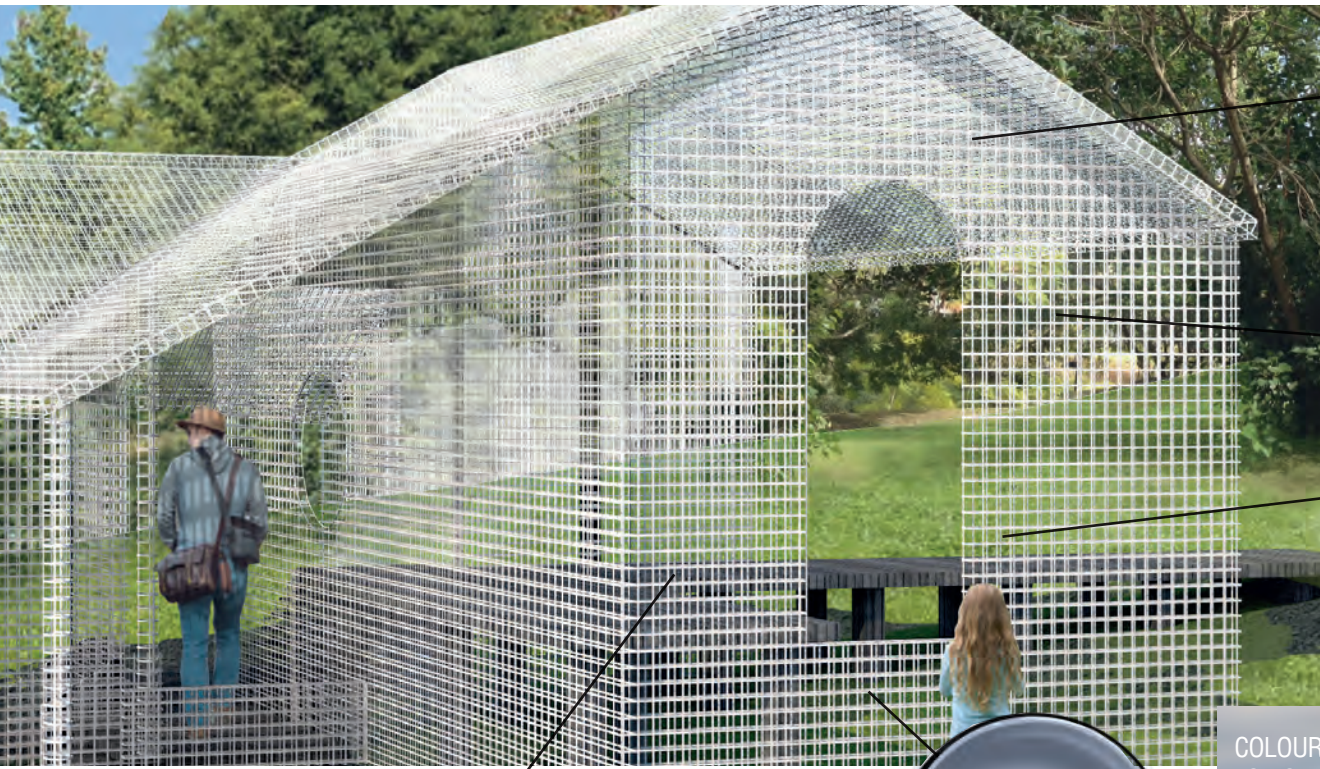


SITE BOUNDARY

APPROACH







Resene Black Haze

Resene Serenade

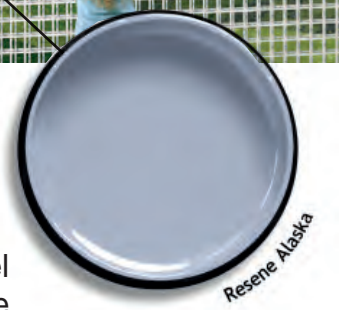
Resene Watust

Materiality

The colours draw inspiration from the landscape of the Ureweras, fleeting mist meeting first glow of the dawn. Color will be applied in a smooth gradient across the steel to soften our perception of the steel mesh and lend a lease of life into the steel.

Working with steel mesh gives a sense of lightness even though it is strong enough to hold its own form.

Located in close proximity to the marine environment, a Resene engineered coating system is to be applied to protect the steel.

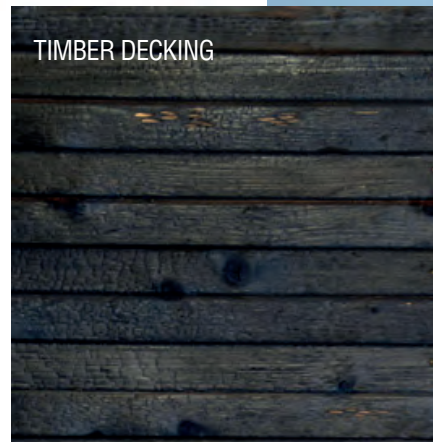


Resene Alaska

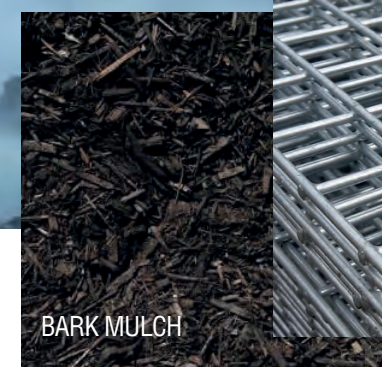
COLOUR SAMPLING FOR STEEL MESH FINISH



Resene Altitude



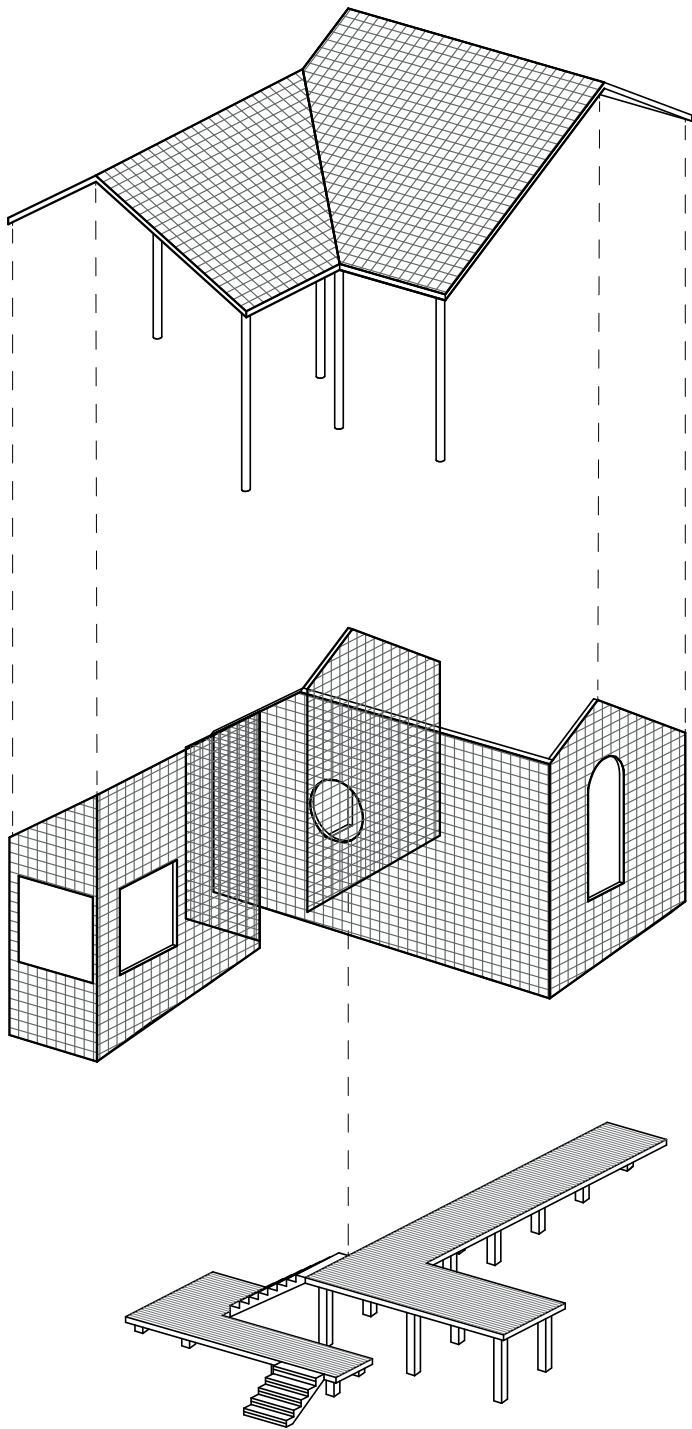
TIMBER DECKING



BARK MULCH



STEEL REO. MESH



Construction Methodology

The folly consists of two main materials, wood and steel. The size and nature of the project allows for off-site fabrication to ensure a high level of control and craftsmanship.

Some members of the team are overseas and will relish the opportunity to come home for project milestones.

For the balance of the procurement and installation, the team can work with a remote fabricator as well as a local fabricator working remotely.

The Roof & The Enclosure

Each 'wall' of the folly consists of two layers of reinforcement mesh. The sheets will be welded together at the edges and intermittently to ensure rigidity.

Off-site fabrication will allow for full size mock-ups and testing of the final form.

Depending on transport requirements, the complete folly could be transported intact or in parts to site for ease of erection.

The mesh will be bolted to concrete footing with connector plates

The Board Walk

A free-standing timber decking structure can be constructed with standard construction methodology without heavy equipment.

Footings may require minor excavation



Project Life & Sustainability Strategy

To continue the idea of cycle of impermanence the ideal finale for the folly would be the continuation of its story, relocation to the site of the former visitor center in Te Urewera, left to the elements.

A memorial of sorts, or perhaps a conversation.

However the folly can be efficiently recycled, timber and steel can be given new purpose, reused or recycled in the Auckland area.

- Renewable timber used can be sustainably sourced and reused.
- Bark mulch could receive second life around the winery or sold.
- local sand and aggregate can be used with the cement.
- Steel mesh can be welded into other uses or be recycled at metal yards.

Thankyou to

Victoria King

Craig Martin (John Scott Archive)

Lianne Cox (Studio of Pacific Architecture)

Trudy Clark & Graeme Johnston (Wairoa District Council)

Rau Hoskins (Tribe Architects)

REFERENCES

Jack Davies, “Context, or modernising Maori architecture in Waikaremoana,”

Tamati Kruger “What does it mean to be tuhoe in 2018”

Carolyn Hill & Bill McKay “Binding significance, reflection on the demolition of the Aniwanuiwa visitor centre”

