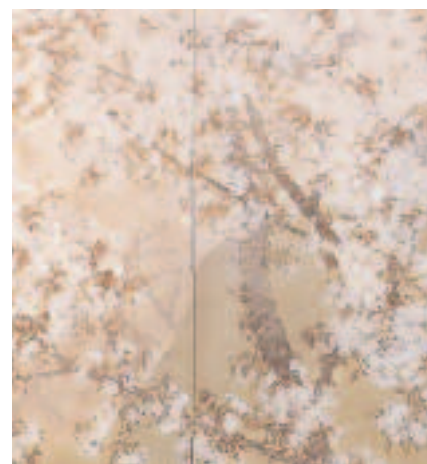


Proposal for Nagasaki Peace Park

Kingsley Baird

November 2005



The Cloak of Peace
Te Korowai Rangimarie

クローク オブ ピース
平安のマント

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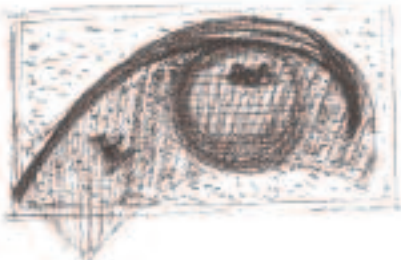
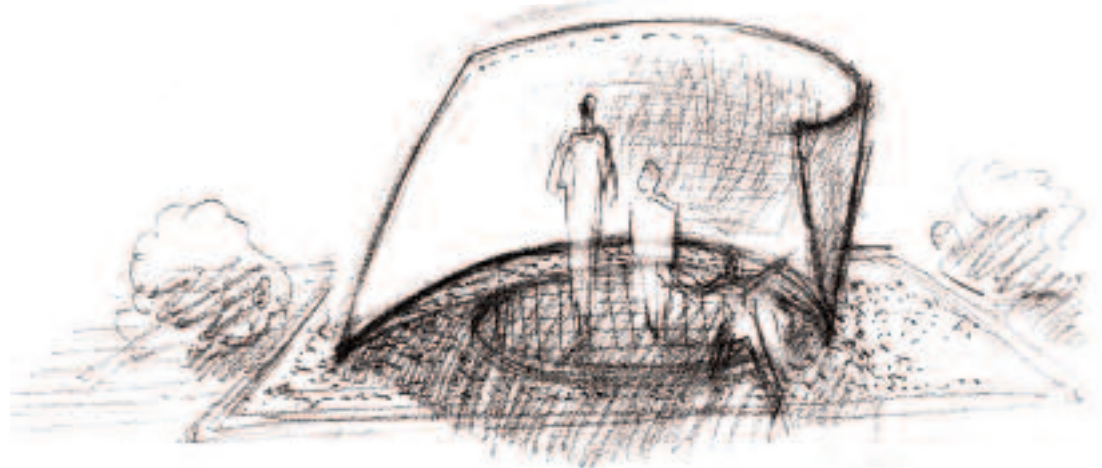
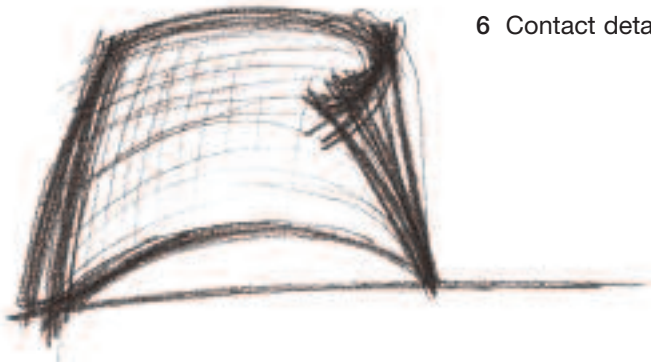
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1 Artist's Statement

The Cloak of Peace Te Korowai Rangimarie

The cloak is a gift of friendship. It symbolizes warmth, comfort, support, love, prestige, consolation, and protection for those who stand (literally and metaphorically) within its embrace. The cloak expresses the unity of those committed to a peaceful world. Its form is curved inwards at the corners as if to wrap around a wearer's shoulders.

The cloak's dynamic form and its 'invitation' to visitors to engage with it, would provide a different experience from many other sculptures in the park. The latter tend to be more distant and viewed as discrete objects rather than imparting a range of sensory experiences.

Kowhai pattern

A pattern of cut-out kowhai motifs covers the cloak's surface. The kowhai is considered by many to be New Zealand's national flower. Its flowering period from July to October is significant in relation to the commemoration of the 9 August bombing of Nagasaki, and, the symbolism of new life associated with the New Zealand spring. Central to the visitor's experience of the cloak is the interactive possibility offered by the pattern. When visitors stand within the embrace of the cloak, the shapes of the korowai motif will be cast over their bodies, and, thus they are covered in a New Zealand pattern.

Poem

The focal point of the cloak is the poem. This is contained within a central horizontal band running the length of the cloak (where the title is illustrated in this booklet's accompanying images). The poem – in English, Maori, and Japanese would convey expressions of peace, remembrance, and unity. A New Zealand poet would be specially commissioned to write the poem which could be in the form of a haiku.

The poem will add another layer of meaning to, and appreciation of, the artwork. Text is important to the understanding of the New Zealand Memorial in Canberra (a Maori whakatauki or saying and a poem by Jenny Bornholdt) and the Tomb of the Unknown Warrior (a karanga in Maori and English).

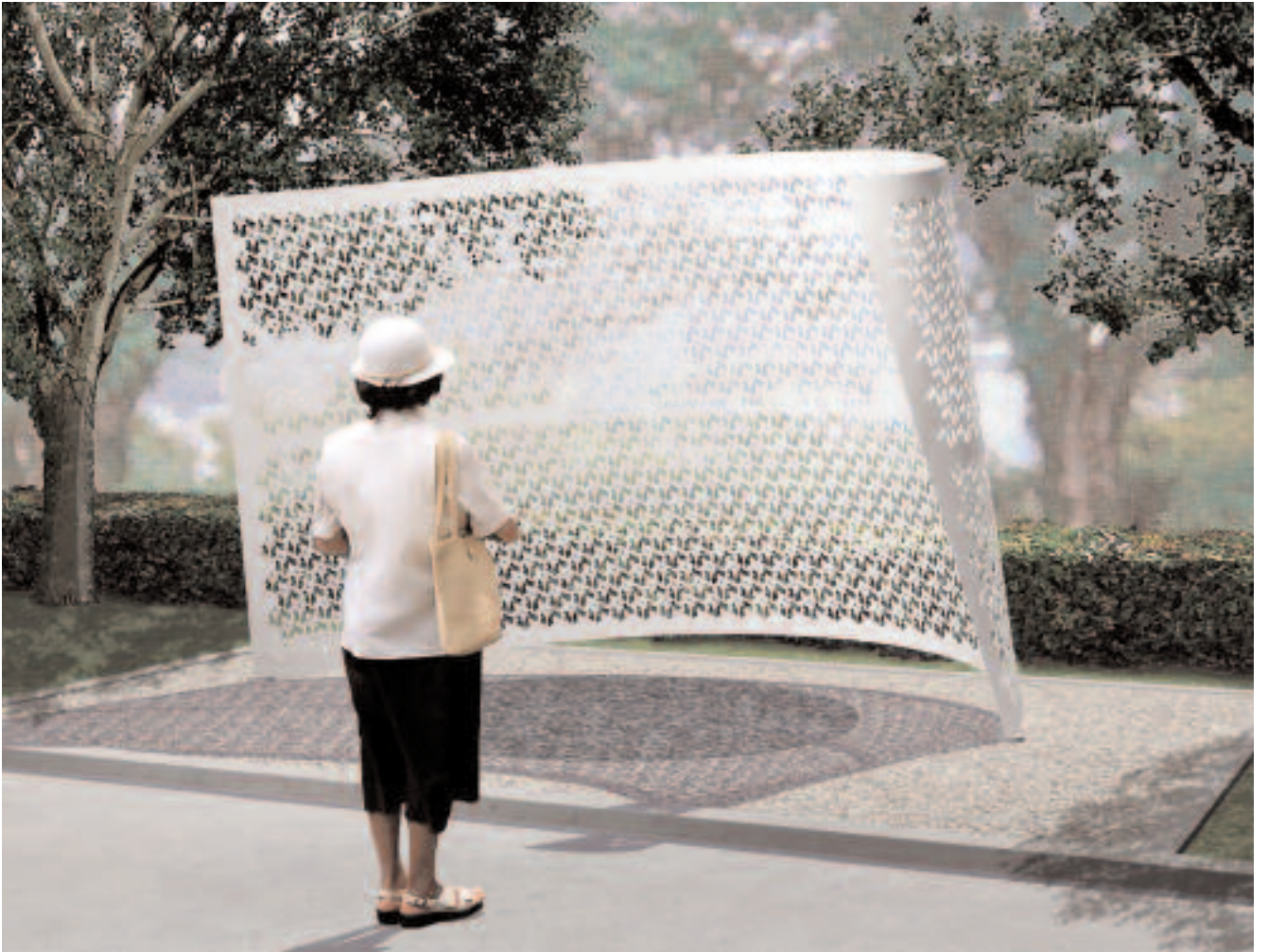
Island

In the centre of the site will be a circle of New Zealand Coromandel granite and Japanese stone pavers composed in a 'woven' pattern. This 'island' of stone is surrounded by loose pebbles. Visitors may choose to cross the gravel bed and stand on the 'sanctuary' of the island. Symbolically, they are standing on the interwoven lands of New Zealand and Japan and embraced by a cloak of peace.

The artwork's title and commemorative text could be incorporated into the surface of the stone pavers.

Kingsley Baird, November 2005





The Cloak of Peace
Te Korowai Rangimarie

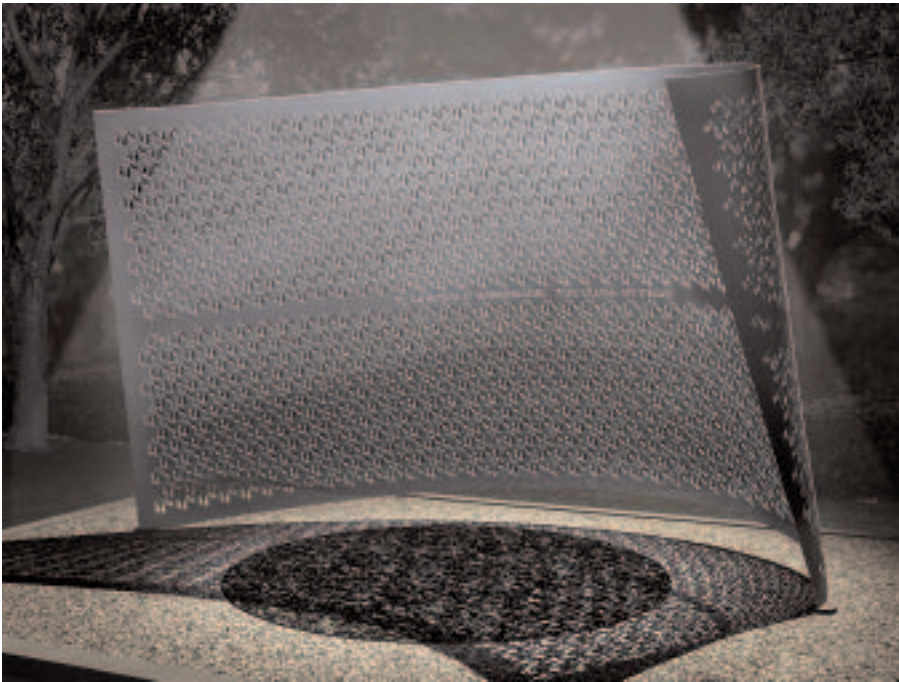
クローク オブ ピース
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2 Relation to the Site

Scale

The cloak's scale (approximately 4 metres long, 2.5 metres high) relates to the scale of other sculptures in the park as well as adjacent vegetation. It also has a human scale especially in terms of 'embracing' a number of people at once.

The sculpture will have a visible and physical presence both during the day and night. Lighting from behind will provide a dramatic patterned effect at night.



Atmosphere

Visitors to the park could enjoy the cloak's detail at close quarters. Its 'porous' structure allows for viewing through the cloak to the other side and will provide a sense of enclosure and protection without any sense of entrapment or threat.

Korowai would be compatible with its surroundings, integrated into the larger site but possessing a distinctness and uniqueness that provides its own character. This character will be enhanced by its physical distinctiveness from surrounding sculptures: its interactive possibilities, porosity, and essentially horizontal as opposed to vertical form. Both the kowhai pattern and stepping onto the stone island contribute to the 'playful' nature of the artwork.



Tawa windscreen (detail of leaf and drupe)



Tawa windscreen pattern



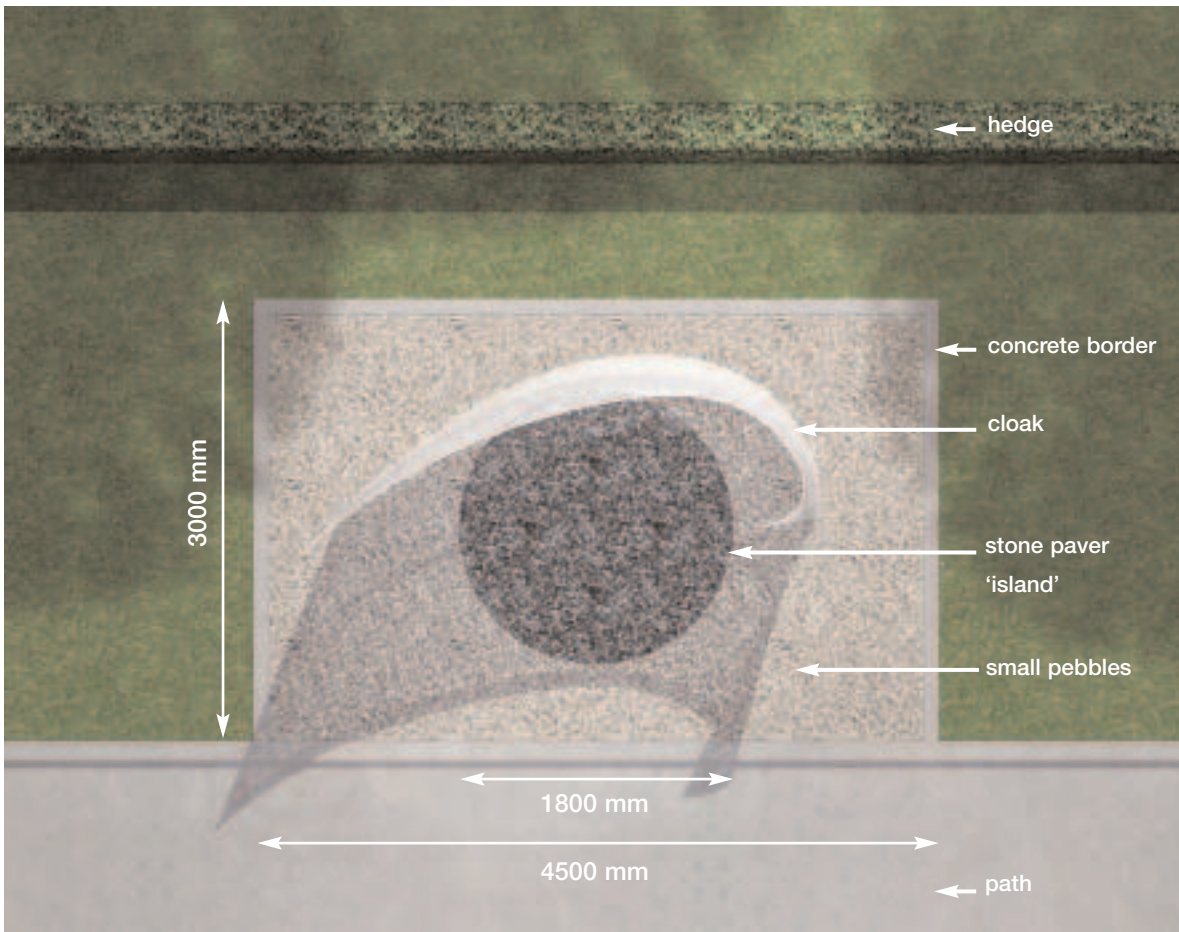
Telecom canopy pattern

3 Materials and Structure

The sculpture would be constructed of aesthetically attractive, strong, durable, high quality, low maintenance materials. It is not anticipated that there would be any public safety issues.

Korowai would be composed of 2 major elements:

1. a satin-finished stainless steel cloak with a laser-cut kowhai pattern
2. an 'island' of 'woven-patterned' Coromandel granite pavers surrounded by a 'sea' of loose gravel.



Plan 1:50

4 Artist's Profile

The themes of memory and remembrance, memorial, and loss and reconciliation are central to my art practice. How the design of memorials (and attendant issues such as siting) can contribute to reconciliation, and communicate and assuage a sense of loss to visitors is a particular interest. Other research concerns include the 'spirit' of a site, and the unique relationship and shared and distinct nature of Pakeha and Maori cultures.

My practice, while primarily in sculpture, demonstrates a wide variety of interests and media including collaborative landscape and urban design projects, installation, video art, and painting.

Recent Commissions

2005 *Tiller*, Dannevirke High School Centennial sculpture, Dannevirke, NZ.

2004 *Tomb of the Unknown New Zealand Warrior*, National War Memorial, Wellington, NZ.

2003 *Walking Sticks* (art canopy), Telecom forecourt, Tory Street, Wellington, NZ.

2002 *Won Art in the Heart of the Hutt* competition, Lower Hutt City, NZ.

2001 *New Zealand Memorial* (jv with Studio of Pacific Architecture), Canberra, Australia.

2000 *Kereru* sculpture, Tawa Village, Wellington, NZ.

2000 *Curtain* windscreens, Tawa Village, Wellington, NZ.

Relevant Projects

New Zealand Memorial, Canberra 2001

JV Kingsley Baird / Studio of Pacific Architecture

The New Zealand Memorial is a gift from the people of New Zealand to Australia. The international design competition asked for a design that commemorated the special and unique relationship between New Zealand and Australia, and, expressed a clear New Zealand identity.

The memorial design team, headed by Kingsley Baird and Studio of Pacific Architecture, defined the relationship between New Zealand and Australia as one of co-operation, working together, and 'sharing the load' in times of peace and war. Their winning design is based on a Maori saying: Mau tena kiwai o te kete, maku tenei (Each of us at a handle of the basket).

The design comprises two 11 metre high bronze arches based on the handles of a Maori woven flax basket and the basket's rim. Other elements in the design include: two paved areas in front of each basket handle (designed by Allen Wihongi and Toi Te Rito Maihi on the New Zealand side, and, Daisy Nadjungdanga and Urban Art Projects on the Australian side); and, landscaping that creates the impression that the two basket handles are being lifted out of the ground.



Tomb of the Unknown New Zealand Warrior, Wellington 2004

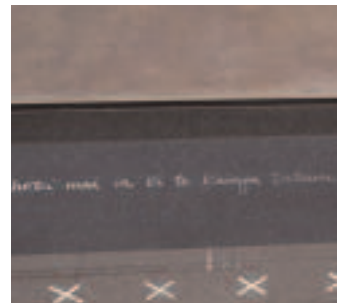
Kingsley Baird Design Team

After almost ninety years the Unknown Warrior, who died serving his country on the Western Front in World War One, is called home by the words of a karanga, sandblasted in Maori and English on the top surface of the tomb's black granite base.

His journey home is guided by the stars of the Southern Cross constellation. He leaves behind a foreign land, a land whose distance is represented by a night sky of black granite and light crosses. His fellow countrymen and women who remain buried overseas are remembered by the presence of the unknown warrior – for he is their representative – and the small, inlaid, light grey Kairuru crosses that decorate the black granite base. Upon his return, the warrior will be placed into the earth of his land and a mantle of bronze, bearing four crosses of inlaid pounamu, will be laid over his body.



Photo: Guy Robinson



Kereru Sculpture, Tawa Village, Wellington 2000

Kingsley Baird

Kingsley Baird and Studio of Pacific Architecture worked together on the Wellington City Council-sponsored project to inject new life into the Tawa Village centre. Redevelopment of the village comprised a sculptural focal point, landscaping, sun and wind screens, street furniture, tree planting, and streetscape works.

Kingsley Baird's *Kereru*, a 10 metre high bronze and aluminium kinetic sculpture, was designed as an identity for the community of Tawa. Baird also designed wind screens for the same location.

Kereru is named after a native wood pigeon and Tawa after a native tree species. One of the pigeon's favourite foods is the berry of the tawa tree. The aluminium wings of the sculpture spin in the wind and their movement is intended to evoke the presence of the *kereru* and thus the tawa tree forest that once clad the hills of the Tawa area. The sculpture is a metaphor for the new life and vitality of Tawa village.



Walking Sticks in Telecom Forecourt Wellington 2003

Kingsley Baird

Walking Sticks is an expression of human treatment of our urban environment and our complex relationship with that environment.

A steel and glass 'stick insect' walks from one side of the courtyard to the other. As the real insect does in the nature, *Walking Sticks* undergoes a transformation, abstractly taking on the characteristics of its urban environment: surrounding buildings and their existing canopies and new tree plantings. Only its oblique poles and slanted glass canopies betray its 'foreignness' within the built space. This steel and glass canopy is an expression of camouflage – that relates to specific characteristics in its immediate environment – and landscape architecture's mimicry of nature in the urban context.

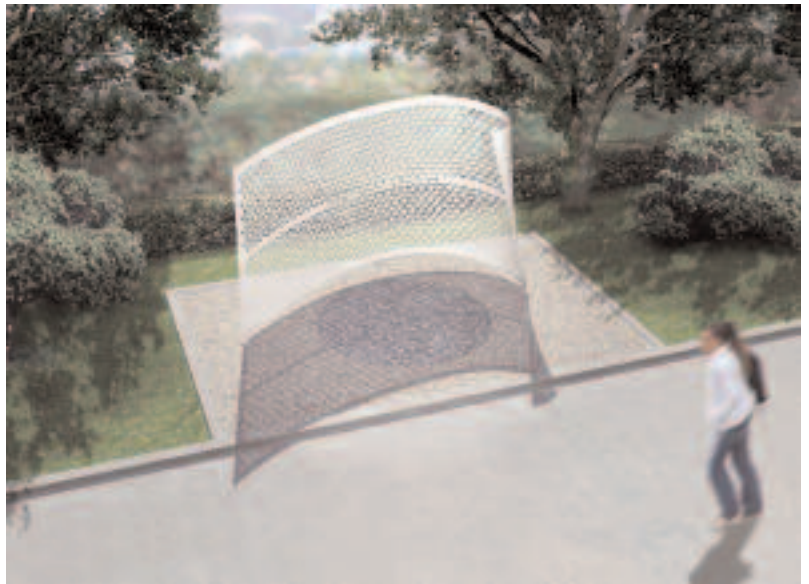
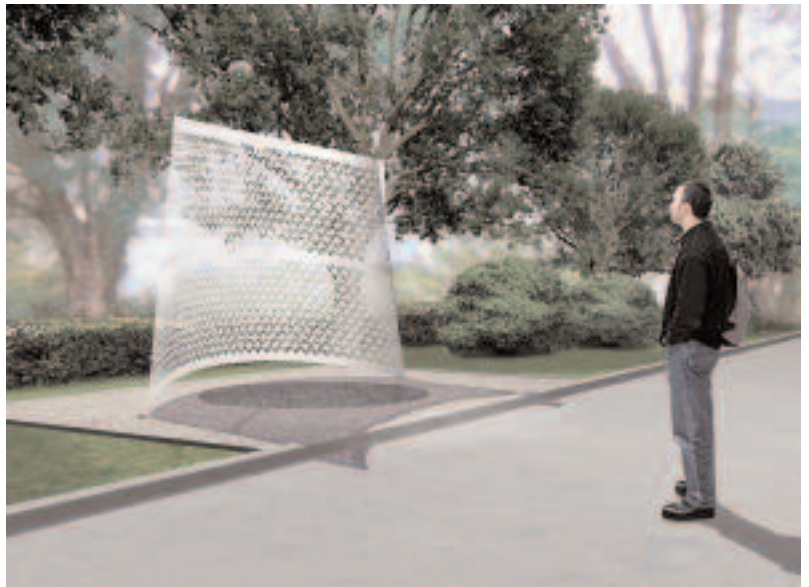
The metallic paint surface on the steel poles changes according to light conditions. The poles distinct form is disrupted by dot patterns projected from the glass canopy above. Poles and ground plane merge and human passers-by, momentarily veiled by the dot patterns, blend with their surroundings.



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