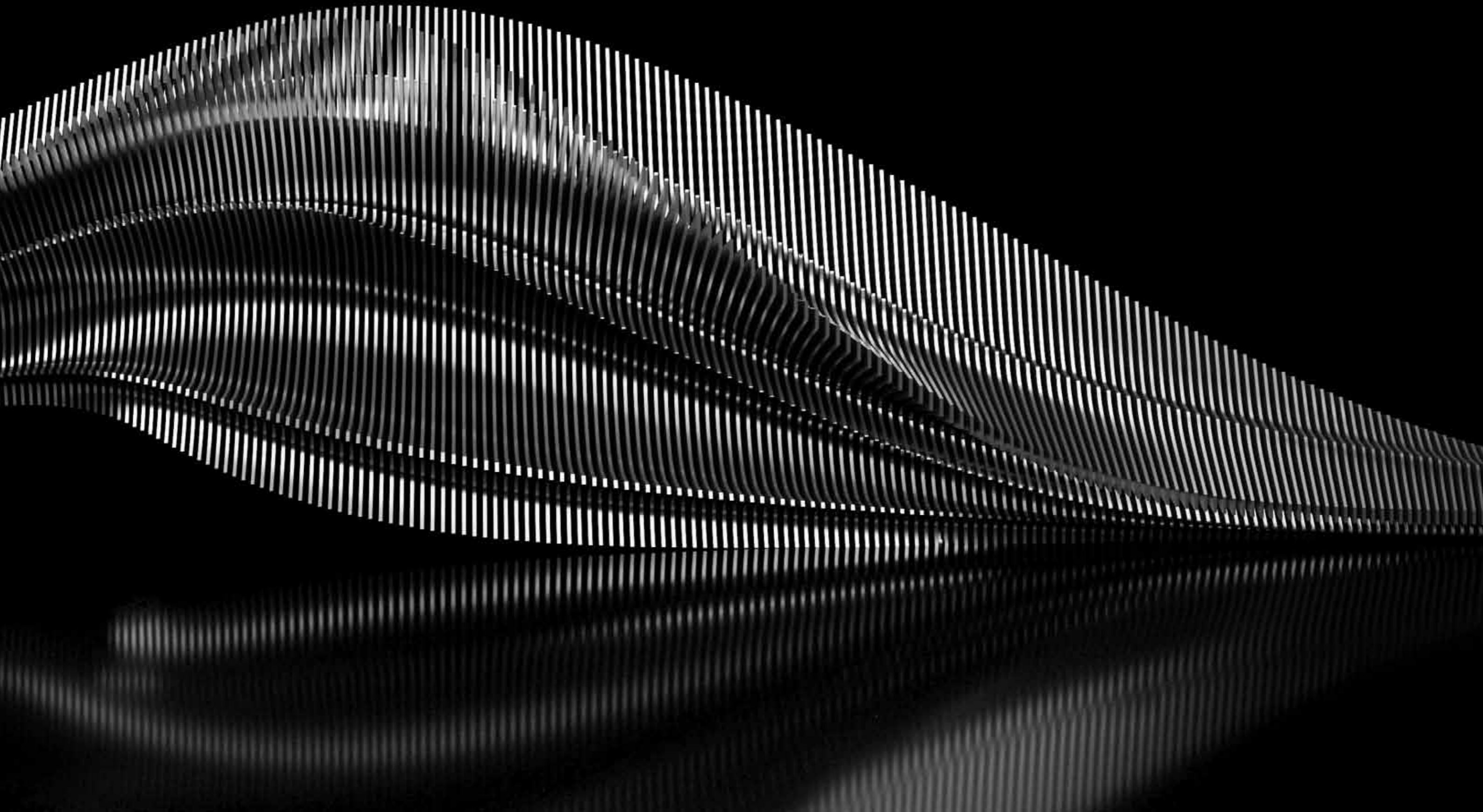


# TERRAQUEOUS

BRICK BAY FOLLY 2019

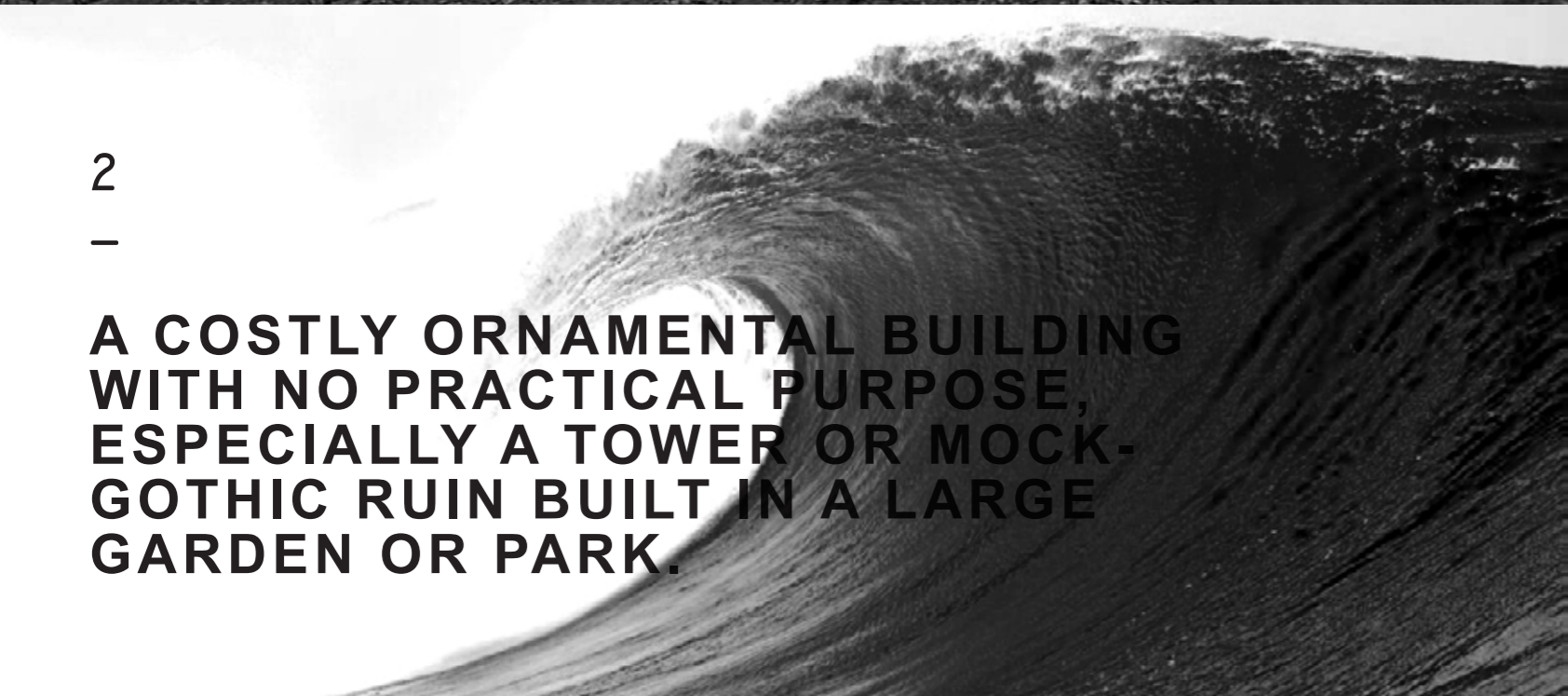




# ‘FOLLY’ (NOUN)



1  
—  
(MASS NOUN) LACK OF GOOD SENSE;  
FOOLISHNESS.  
AN ACT OF SHEER FOLLY



2  
—  
**A COSTLY ORNAMENTAL BUILDING  
WITH NO PRACTICAL PURPOSE,  
ESPECIALLY A TOWER OR MOCK-  
GOTHIC RUIN BUILT IN A LARGE  
GARDEN OR PARK.**

## O V E R V I E W

—

A folly, by nature, serves no utilitarian purpose; it exists to provoke, comment, and instigate insight and reflection. A physical manifestation of idea meeting built form. Terraqueous is subsequently not a building to inhabit, nor an object of specific purpose, but instead exists as a provocation and commentary on the increasingly blurred line between natural and synthetic. The natural world and the man-made.

Within the diverse domain of contemporary architectural discourse, an undercurrent that resides within most digitally and technologically focused work is the increasing convergence of the natural world and the man made. Traditionally seen as two opposing worlds, the increasing technological and architectural fabrication capabilities, coupled with growing environmental concerns and pressures, has led to the emergence of a green turn in both the form, fabrication, and materiality of avant-garde architectural research. Boxes have given way to natural forms; bricks and mortar have given way to 3D printed bio-plastics and fungal cements; greenery has changed from ornament to active element.

Such a consciousness is echoed in contemporary architectural philosophy, with the likes of Felix Guattari’s ‘Three Ecologies’ arguing for the concept of ‘ecosophy’ and the increasing intervention or convergence of the man made and the natural. Similar ideas are expressed architecturally, with speculative projects by Francois Roche arguing for the harnessing or mutating of natural processes to create built forms, and artists such as Stel-Arc demonstrating the hi-jacking of biology and in turn the increasingly blurred line between the natural and synthetic.

Terraqueous is a play on this emerging pattern and consciousness. Not an active high-tech demonstration of avant-garde tools and technology, Terraqueous is instead a provocation and commentary on this pattern. It is intended to reside in people’s interpretation somewhere between the natural and the alien. Terraqueous is intended to appear simultaneously natural and other worldly. Its form is reminiscent of rolling hills and folding waves (from which the name ‘Terraqueous’ is derived), yet its stratified construction demonstrates an underlying fabrication and patterning that is distinctly man-made.

Terraqueous invites visitors to investigate this parallelism from multiple scales and viewpoints. From a distance it will merge into the landscape, though somewhat more noticeable than the hills that surround it. From up close, it twist and turns in a way that challenges what we encounter in the natural world, and presents simultaneously as a fluid form and a rational man-made construction, inviting guests to examine and peer through the object to understand its complex geometry and rational construction.

Terraqueous in many way is at home at Brick Bay, as vineyards embody many of the issues and characteristics of the discourse that underpins the installation. Viticulture is the harnessing of nature for man made produce, but more fundamentally the vineyard and viticultural process is a science that harnesses a natural resource in a highly sophisticated way, that is beyond a mere aesthetic appreciation of nature.

With such environmental and technological patterns being so topical in contemporary architecture, and society in general, Terraqueous and Brick Bay provide an opportunity to provoke and garner reflection from those that visit that is distinctly of its place and time.



## C O N C E P T

Through both its form and construction, Terraqueous exists somewhere between the natural and the synthetic.

Terraqueous intends to provoke Brick Bay visitors to question what is natural and what is man made, by presenting from a distance as a form that is noticeably natural, while up close

revealing itself as a somewhat alien construction, demonstrating abilities of digital fabrication to re-imagine what we consider to be a building.



## S U S T A I N A B I L I T Y

— Sustainability is an essential part of Terraqueous. On a conceptual level it obviously argues for an increased convergence and harmony between man and nature, but it also attempts to demonstrate this through its materiality.

Whilst re-use and recycling and highly publicised requirements for a sustainable existence, perhaps a less publicised issue is production efficiencies and material waste.

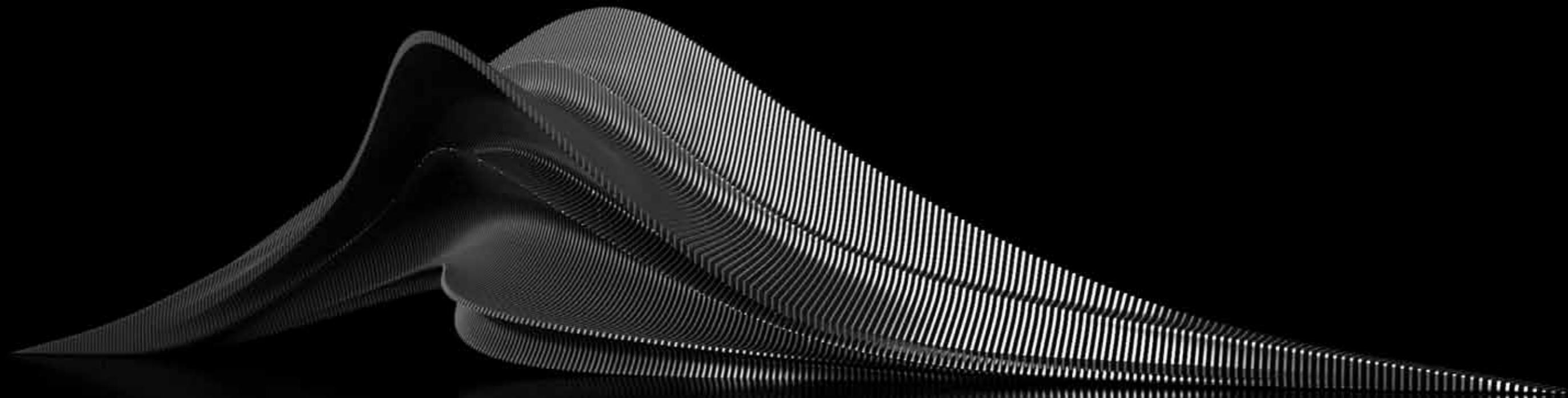
For many building materials, high levels of waste and rejection results in a hidden cost of production beyond the final product.

Terraqueous proposes to address this by putting to

use waste product in the form of rejected plywood. Plywood that has been deemed unsuitable for various reasons (e.g. visual imperfections) are proposed to be reused to create the layering plywood sheets that comprise the Terraqueous proposal.

18mm rejected plywood in CNC milled, painted, and then transported and assembled on site putting the otherwise discarded plywood to use.

The 'kit-of-parts' assembly of labelled pieces means that the folly may be disassembled and reassembled elsewhere.



## USER EXPERIENCE

— Terraqueous invites visitors to question our preconceptions of natural and man-made, and suggests an increasingly blurred line between the two.

From a distance, Terraqueous appears somewhat natural, and invites visitors to examine it closer. At a closer distance, the noticeably man-made characteristics of the folly become apparent, through its alien-like contortions, and its systematic construction.

The folly presents numerous opportunities for visitors to experience its form and assembly. The fluid assembly forms seating spaces both on its

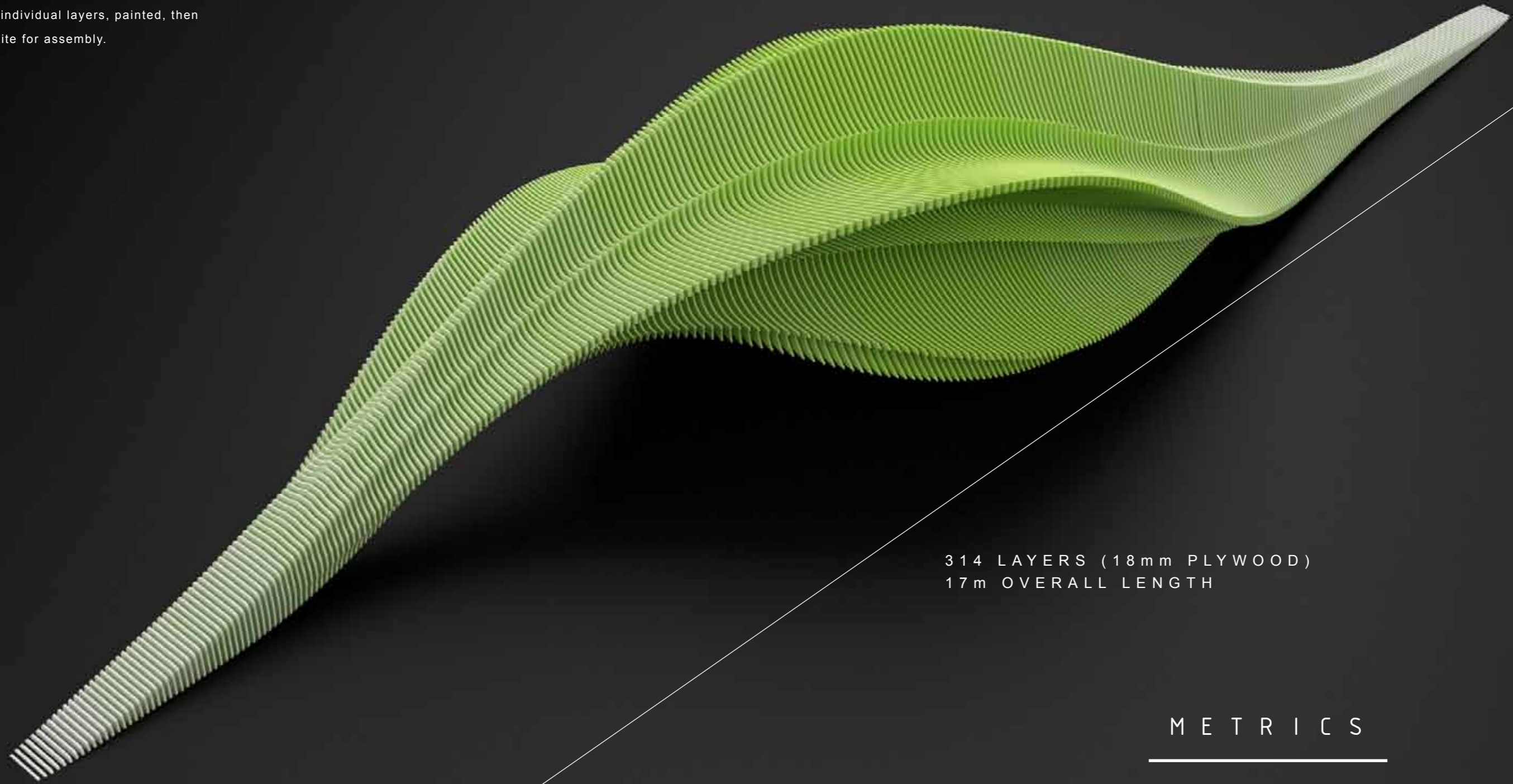
outer surfaces and within an internal/ covered space. The covered spaces further form a sort of tunnel or thoroughfare, which allows users to experience the folly from the inside looking out, as opposed to the previously experienced outside-in.

The rhythmic screening of the outside world through the plywood sheets presents a kind of veiling of the man-made folly over the distinct natural landscape beyond heightening this play on that natural and man-made.

# O V E R V I E W

The installation proposes laminated/layered plywood sheets spaced by connecting plywood discs between.

The installation is envisaged to be CNC fabricated from 2400 x 1200mm 18mm thick plywood, pre-assembled into individual layers, painted, then transported to site for assembly.



314 LAYERS (18mm PLYWOOD)  
17m OVERALL LENGTH

## M E T R I C S

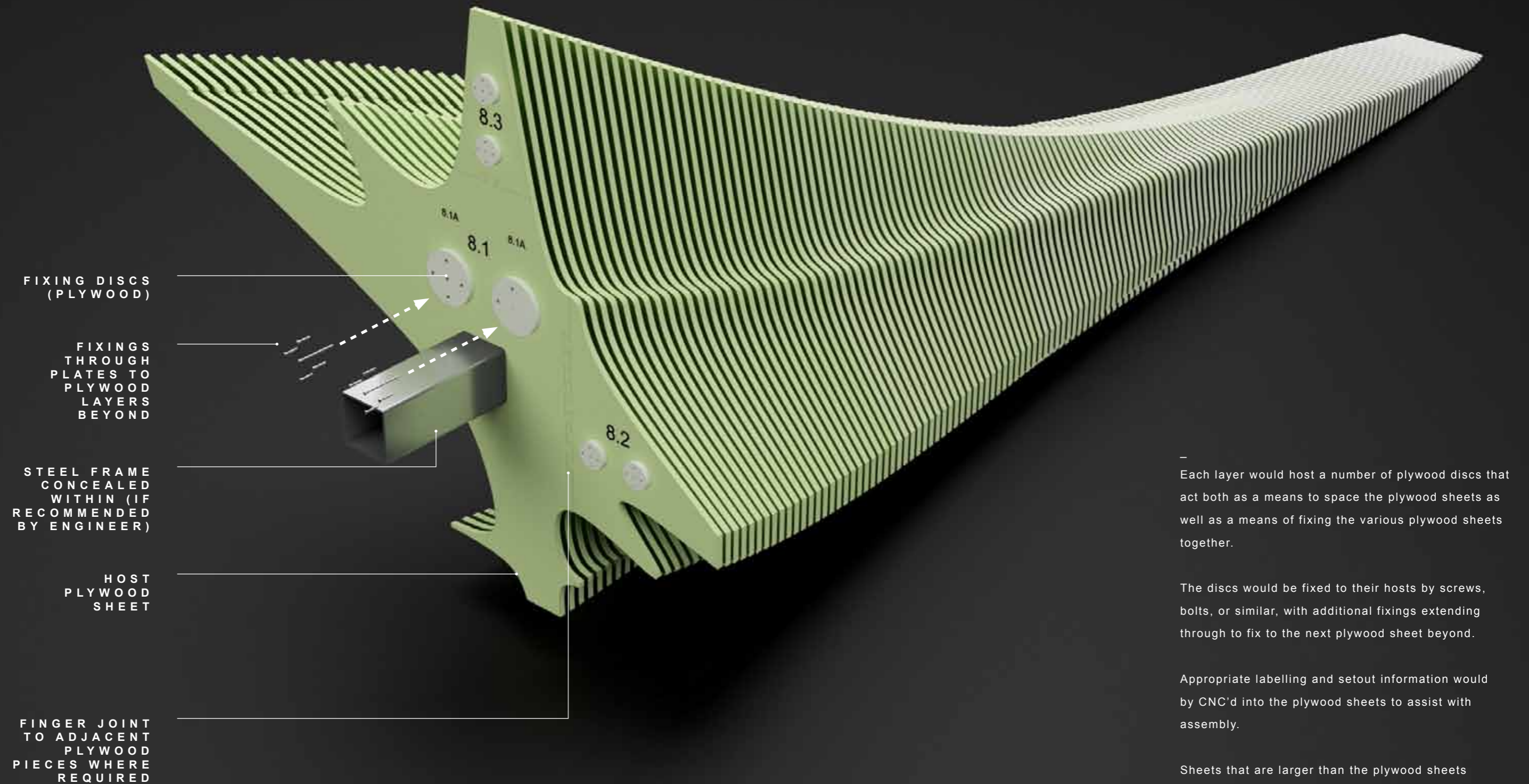
PLYWOOD AREA 286 m<sup>2</sup>

APPROX # OF SHEETS 124

(2.4m x 1.2m)

(assumes 80% efficiency)

# CONSTRUCTION



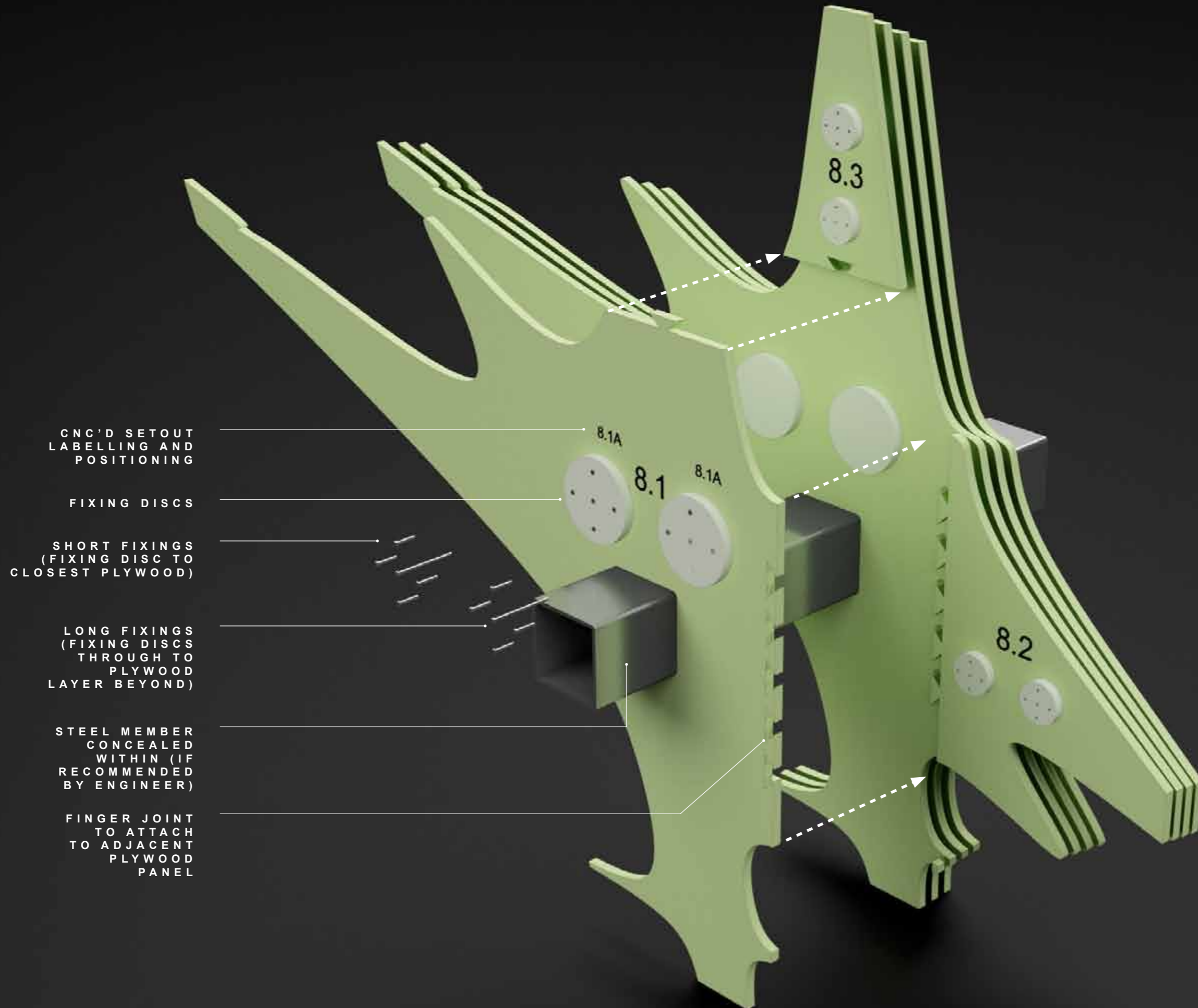
Each layer would host a number of plywood discs that act both as a means to space the plywood sheets as well as a means of fixing the various plywood sheets together.

The discs would be fixed to their hosts by screws, bolts, or similar, with additional fixings extending through to fix to the next plywood sheet beyond.

Appropriate labelling and setout information would be CNC'd into the plywood sheets to assist with assembly.

Sheets that are larger than the plywood sheets provided (2.4m x 1.2m) will be joined by a glued finger joint.

# CONSTRUCTION



CNC'D SETOUT  
LABELLING AND  
POSITIONING

FIXING DISCS

SHORT FIXINGS  
(FIXING DISC TO  
CLOSEST PLYWOOD)

LONG FIXINGS  
(FIXING DISCS  
THROUGH TO  
PLYWOOD  
LAYER BEYOND)

STEEL MEMBER  
CONCEALED  
WITHIN (IF  
RECOMMENDED  
BY ENGINEER)



FINGER JOINT  
TO ATTACH  
TO ADJACENT  
PLYWOOD  
PANEL

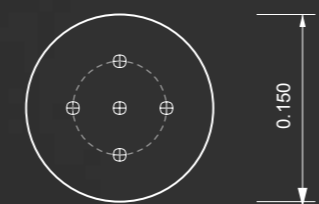
— Where multiple plywood sheets are required to construct a single layer, the various elements will be CNC'd to include finger jointing which would then be glued together (or similar) prior to assembly.



# CONSTRUCTION



-  LARGE CONNECTION PLATES
-  MEDIUM CONNECTION PLATES
-  SMALL CONNECTION PLATES



LARGE PLATES



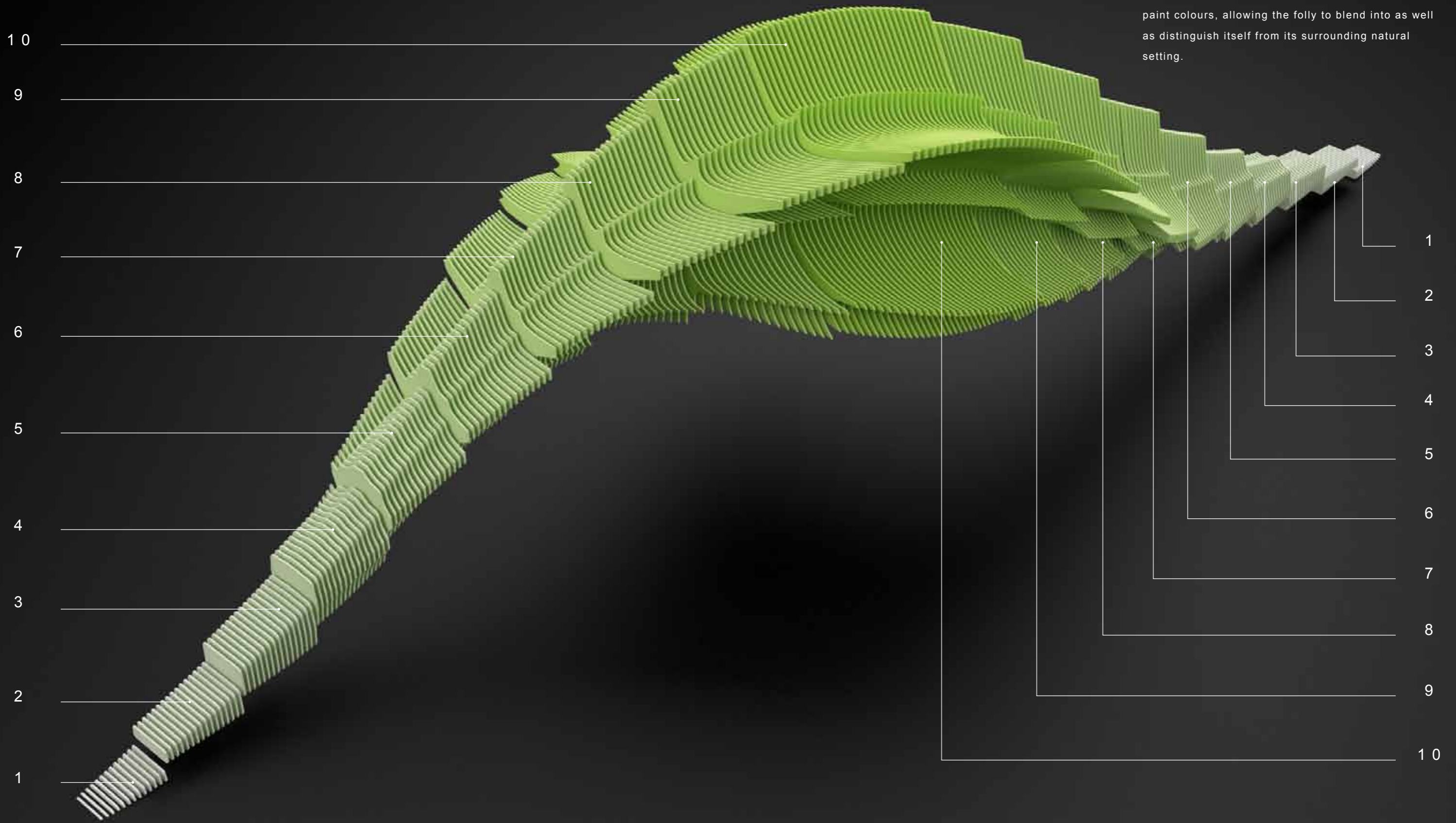
MEDIUM PLATES



SMALL PLATES

# C O L O U R

Terraqueous proposes a gradient of green Resene paint colours, allowing the folly to blend into as well as distinguish itself from its surrounding natural setting.



1	2	3	4	5	6	7	8	9	10
RESENE GLISTENING WHITE	RESENE HALF CHILL OUT	RESENE SNOW FLURRY	RESENE REEF	RESENE AUSTRALIAN MINT	RESENE SULU	RESENE CONIFER	RESENE SUBLIME	RESENE ATLANTIS	RESENE HALF DIZZY LIZZY
M96-006-107	G94-029-105	G95-039-116	G91-067-117	G95-063-105	G88-092-115	G84-124-113	G88-121-108	G80-135-114	G80-151-117



E A S T E R N   E L E V A T I O N

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SOUTH - WESTERN APPROACH

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N O R T H - E A S T E R N   A P P R O A C H

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I N T E R I O R

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N O R T H - W E S T E R N   A P P R O A C H

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