

## **Tomui Kaloni – Tongan Artist**

### **Speaker: Albert Refiti - Architect and Academic**

"These kinds of elements: the Jim Viveaere work of the birds, the migration and also the soaring work at the entrance by Tomui; which talks about aspect of architecture in the Pacific. He was quite interested to respond to the dominant form of the Fale.

And how he could do this rather than an element combats the weight of the roof of the fale he wanted to contrast that with there's a certain kind of lightness with Pacific architecture that he wanted to highlight so at the front there you have that big arch way of steel which has this dialogue with the big dark heavy form of the Fale."

### **Speaker: Tomui Kaloni**

Ko e fau kuo pulonga (the fau is still – a phrase used in the kava ceremony to indicate the start of speeches.) Give thanks to god.

The Feleano Probe originates from the concept of it's part of the fale so I'm trying to tie it in with the whole project at large. But I've taken out the one of the most important parts of the Fale and symbolised it onto this sculpture. Actually, it's the ovoid end of the fale it is the member that runs at 45 degrees and forms the curvature of the round ended part of the roof and that member is called Feleano There are three main reasons why I chose that part.

Firstly it captures the essence of the Pacific Island culture and especially the sacred nurturing process that happens within the confines of the fale. And they are concepts like talatalifale (advice and counselling within the house) and tala i loto tatatu (private advice that pertains to members of the household) and so on.

Secondly there is the concept of fū or in the kava ceremony, it's the clapping of the hands. And basically I see it as it's from within; that knowledge is power; it's in the context of The University, and it's introverted, like the 'fu' and yet transparent at the same time. In other words, a multiplicity of transparency so what one of the scholars has said, Dr Hau'ofa he refers to this as our sea of islands."

And thirdly to me it's a cosmos in a microcosm or the cosmic in the face, which is the spatial definition, and indication which forms in essence the genesis loci, architecturally speaking, the spirit of the place. I feel it's appropriate in terms of the whole context, not only is it the Pacific Centre, but it's also the community at large as The University.

The genesis loci are the spirit of the place. When you stand outside and look at the sculpture, it combines the sea-faring spirit of the boat building technologies, you see the sail that swoops above, so the boat building technologies fuse with the architecture.

This is, to me, a combination of the sea and the land, the architecture and the boat technologies in one. Again, I'm trying to highlight the point that In the Pacific we have the daring navigational spirit of following the stars and to me, the sky is the limit.