**URBAN HUT CLUB AUDIO DESCRIPTION**

**By Perry Piercy**

**PAEKĀKĀRIKI HUT**

The approach to the hut is along a path that meanders through thickets of head high blackberry canes, all fat with ripe blue-black fruit.  The hut sits in a clearing with tall yellow headed fennel growing abundantly, among a few young native trees, with more mature pines the background.  The grass around the hut is fairly long, though some has been flattened by the activity in the area.  The hut faces us squarely as we approach it. It is chest high, skeletal, and for the most part, unclad.  The uprights and horizontals are all painted a dark blue, as is a small veranda roof, made of corrugated iron. It sits on an unpainted timber base, with wide wooden floorboards that run from front to back.

The front face of the house is open.  Four people could sit comfortably side by side along the front edge, and since it is the height of a good-sized step, this is what many people do.  If you lean backwards and look up, you will see that the inside of the veranda roof is painted bright pink. The veranda struts are made of stripped manuka, and support from halfway up the front uprights, to the corners on both sides of the veranda.

Standing and facing the hut once more:  the veranda roof has a blue painted guttering attached along its front edge.  Above the roof, on a steeper angle are six beams running up towards the roof spine.  The central four beams have a diagonal across them.  This is mirrored on the back face, so that they form a diagonal cross when you stand square to the front.

The right-hand wall has a cross piece a little below halfway, which butts up to the bottom edge of the back joist, and there is a diagonal cross piece across the bottom rectangle.

The back of the hut is very simple.  The roof is the mirror of the front pitch, minus the veranda.  Six uprights from the wall, with a cross piece halfway up, and a board at the base of the wall.  All are painted the warm mid blue colour.  Many of the wooden 3 x 2 timber pieces have indentations - evidence of being recycled - underneath the paint.

Outside, at ground level, on the left-hand side is a long aluminium box that runs almost the length of the side of the hut.  It is substantial and well braced.  Looking inside the box, we see that the lid and the front wall are lined with flattened olive oil cans, their colours still shining and vibrant, blue, yellow and deep red.  It is here that we find the hut logbook and the festival programme.  The box is reminiscent of an animal proof food safe.

On the left-hand side is a large, square, bright orange Perspex window.  It is fixed in place – it was once a roof window for a caravan. It is quite opaque and casts a soft glowing light. Below this, there is a diagonal cross piece across the bottom rectangle. Inside the hut, on the left-hand edge of this wall, is a small wooden sign, with lettering that has been laser burnt into the wood.  It begins ‘Nau mai ki Paekākāriki Hut, and continues with a dedication in Māori, ‘NGĀ MIHI NUI KI TE KUIA MIRIONA MUTU MIRA ME TONA IWI KO NGĀTI HAUMIA KI PAEKĀKĀRIKI an acknowledgement of the the designers, Kemi and Niko, the Paekākāriki Orchard group and the Festival. On the right-hand side of the sign is the hut code, which when entered on the Urbanhutclub.nz website will take you to a recording of a story, inspired by the hut.

Currently the structure is very open.   The artists’ intention is that this sculpture will change and grow as members of the Paekākāriki community interact with it.   The intention is that they will bring pieces of building material, or found objects, either from their homes or from the surrounding environment and that these will be fixed onto what is currently very open structure. This may happen informally, by tying them on with string or more permanently through fixing with nails and screws.  This hut will change and grow as the community interacts with it and puts energy into it.