Leaving a Trail
– revealing heritage
in a rural landscape

by

Maria Frances Rodgers

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‘Leaving a Trail – revealing heritage in a rural landscape’ investigates how landscape architecture can reveal heritage and connect Māori and Pākehā to the land and to the past in rural Aotearoa New Zealand. Our rural landscapes contain rich and varied stories, which, if interpreted and made stronger by being linked together, have the potential to create cultural and recreational assets as well as tourist drawcards.

A starting point for this research based in South Wairarapa was the six sites identified by the Wairarapa Moana Management Team as sites for development. The first design ‘hunch’ remained the touchstone of the project. With the six Wairarapa Moana Wetlands Park sites forming an ‘inner necklace’ the aim of this project became creating an ‘outer necklace’ of revealed heritage sites, a heritage trail.

This thesis was inspired by the depth of Māori connection to the land. Māori consider the natural world is able to ‘speak’ to humans. The method chosen for this design research is based on landscape architect Christophe Girot’s ‘Four Trace Concepts in Landscape Architecture’. Girot is interested in methods and techniques that expand landscape projects beyond the amelioration of sites towards the reactivation of the cultural dimensions of sites. As part of this research is to enable connection with the cultural dimensions of sites, or to ‘hear the site speak’, his method was chosen as a starting point. It was adapted and shaped by previous experience and the experience of this research to form a new method, ‘Four Listening Acts in Landscape Architecture’. Through such methods landscape architects can grow their relationship with the land and so better design with the land and for the landscape and its people.

After research, the sites were chosen and grouped into four major routes, Māori, Pākehā settlement, natural system and military, so as to appeal to people with a variety of interests. Of the twenty six trail sites most are already marked and eleven are unmarked. Research into how to reveal these unmarked sites saw three different approaches used. Sites with spaces had their essence intensified to become places. Other sites had objects designed for them directly related to the landscape. The significance of the rest is shown with numbered markers. These three different methods of revealing a site’s significance are threaded together into a series, a necklace, creating a trail that contributes a cultural, recreational and tourist resource to South Wairarapa.

“Landscape is never finished or completed, like a can of preserves; it is an accumulation of events and stories, a continuously unfolding inheritance.”

Georges Descombes – “Shifting Sites”

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- aroha nui.

CONTENTS

Introduction	1
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1	The Back Story	4
	Wairarapa Moana Wetlands Park	6
	Challenges	6
	The Preceding Project	10
	Initial Design 'Hunch'	12
	Landscape Architecture Expressing the Past	14
	Relationships with Landscape in Aotearoa New Zealand	16
	Māori Concept of Landscape	17
	Making a Place from Space	20

2	Girot's Method	23
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3	Landing	26
	Making Landing Images	31
	Emerging Patterns	40

4	Grounding	51
	Seeking the Way	69

5	Finding	75
	Bringing Together the Threads	75
	Finding/weaving	88
	Design Principles and Precedent Examples	88
	Design Ideas Explored and Precedent Examples	99
	After Girot's Method	106

6	Founding/Retelling	108
	The Trail Markers	110
	Wairarapa Moana Heritage Trail	113
	Trail Routes	173
	Community Inhabitation of the Trail	182

7	Reflection	185
	On Method	185
	Leaving a Trail	187
	Afterword	189

	Glossary of the Māori Language - Papakupu o te Reo Māori	191
	List of References	193
	Additional Sources	198
	Sources of Figures	200

	Appendices	203
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INTRODUCTION

In Europe there are no shortage of examples of landscape architecture interpreting heritage sites in rural as well as urban areas. In contrast, heritage sites in rural New Zealand are often not interpreted. This may be due to a number of factors: the low population of these areas and therefore low availability of funding; the tension between profitable and unprofitable land use; a lack of knowledge of the heritage sites or a lack of value put on them. Our rural landscapes contain rich and varied stories, which, if interpreted and made stronger by being linked together, have the potential to create a cultural and recreational asset as well as a tourist drawcard, e.g., the Otago Central Rail Trail.

This research seeks to answer a series of questions. The first is:

How can landscape architectural interventions reveal heritage and connect Māori and Pākehā to the land and to the past in rural Aotearoa New Zealand?

In order to investigate this, Māori and Pākehā relationships with the landscape in New Zealand will be explored. This research has been inspired by the depth of Māori connection to the land. What landscape architecture can learn from this connection will be discussed and the answer to the following question sought:

Can using Christophe Girot's 'Four Trace Concepts in Landscape Architecture' enable 'hearing the land speak' and the creation of a design that connects people to the land and to the past?

This research is based in South Wairarapa which is at the bottom of the North Island of Aotearoa New Zealand. In 2008 the Wairarapa Moana Wetlands Project was set up. It is a joint initiative between the Greater Wellington Regional Council, the Department of Conservation, South Wairarapa District Council, Kahungunu ki Wairarapa and Rangitāne o Wairarapa Inc. The group's mission statement is, "We will work with the community to enhance the spiritual identity of Wairarapa Moana, and improve recreational and economic opportunities for the benefit of everyone" (Wairarapa Moana Wetlands Park). A starting point for this research will be the six sites identified by the Wairarapa Moana Management Team as sites they will be developing. Additional sites around the moana will be investigated. These heritage sites will be chosen from Māori sites, sites relating to early Pākehā farming and settlement, battle sites relating to the musket wars, World War One military training sites, natural environment sites and fell railway sites.

How can the connection between the heritage of sites, the existing landscape and landscape processes be shown or made visible?

This design-led research will endeavour to connect the sites together, forming a heritage trail that will contribute a cultural, recreational and tourist resource to South Wairarapa.

Using Girot's 'Four Trace Concepts' method will mean a particular approach to designing. Initial site visits will occur without detailed research or site analysis in order to experience the site without predetermined ideas. The final research question is:

How can others be enabled to experience the 'discovery experience' that occurred in the research for this thesis?

Learning the stories and history of the site will come before detailed site analysis, as heritage, and its' interpretation, is to be the focus. Design may begin with the first visits to site – the initial response or impression may be the seeds of a design. Site visits are to continue throughout the research process so as to test the design and experience the site in different seasons and weather. Seeking feedback from stakeholders is an important part of the research process as it is vital both interventions and interpretations are relevant and appropriate for their South Wairarapa setting, the stakeholders and potential visitors.

Please note:

Every effort has been made to use Te Reo Māori correctly in this thesis document. English translations of Te Reo Māori used do not generally appear in the main text as there is a glossary on page 191. Sincere apologies in advance if there are any errors.

All figures not attributed ('Sources of Figures', page 200) are the author's own.

In order to undertake this research ethics approval was obtained from Victoria University Human Resource Committee, approval no. 21875.

The participant information sheet and consent form are to be found in Appendix G.

1 THE BACK STORY

Wairarapa “occupies the south-eastern corner of the North Island [fig. 1.01], east of metropolitan Wellington and south-west of the Hawke’s Bay region. It is lightly populated, having several rural service towns, with Masterton being the largest. It is named after its largest lake, Lake Wairarapa [see figs. 1.02 and 1.03]” (Wairarapa).

Fig. 1.01. The location of the maps on pages 4 and 5 on a map of New Zealand.

Wairarapa Districts figures from 2006 data, Statistics NZ.
Kapiti Coast District figures from 2013 data, Statistics NZ.
Remaining figures estimates at June 2014, Statistics NZ.

Fig. 1.02. Map showing the approximate current population of Wellington Region.

- Rimutaka Cycle Way, part of Nga Haerenga, The New Zealand Cycle Way
- State Highways
- Railway

Population figures, estimates
at June 2014, Statistics NZ
Masterton 20,800
Carterton 4980
Featherston 2340
Greytown 2330
Martinborough 1550

Fig. 1.03. Map showing the urban population and transport of Wairarapa.

Wairarapa Moana Wetlands Park

The Wairarapa Moana Management Team, in plans for Wairarapa Moana Wetlands Park, decided to develop six sites around Lake Wairarapa and its related water bodies, with each site telling a different story. The sites are Lake Domain, Boggy Pond and Matthews Wildlife Reserve, Wairio Block, Lake Onoke, Onoke Spit and Wairarapa Lake Shore Scenic Reserve (see fig. 1.06). They are spread out around the moana and the aim is for them to be able to be visited singly or that visiting one will encourage visiting others. This research is a part of a thesis group working in partnership with the Management Team who were able to provide information and feedback (see figures 1.04 and 1.05).

Fig. 1.04. The researcher presenting her design research to members of the Wairarapa Moana Management Team, Featherston, July 2015.

Fig. 1.05. as fig. 1.04.

Challenges

There are a number of challenges to this thesis project. South Wairarapa has a low population and therefore a low amount of finance would be available for the construction and maintenance of any intervention limiting the size and cost of what should be designed. The environment is harsh and many of the natural systems are degraded. Many of the heritage site locations are isolated which may mean difficulty in them feeling connected to the rest of the trail.

Fig. 1.06. Wairarapa Moana Wetlands Park.

A further challenge is that many Featherston residents feel their town is seen and treated as a second class town and destination compared to other South Wairarapa towns, Greytown, with its boutique shopping and historic identity, and Martinborough ‘wine village’. Perhaps revealing the area’s heritage will help improve locals’ pride in their surroundings and heritage. In addition, although the lake’s name, Wairarapa, means ‘glistening waters’ painting an idyllic picture, the lake itself has a negative image for many (see figs. 1.07 and 1.08). It is seen as a large degraded area of water threatening to flood and blocking access between either side of the valley. When the lake levels are high, Pākehā see it as in flood and a problem to be alleviated, whereas Māori see the lake as full (Barnett).

Fig. 1.07. Lake Domain Reserve looking eastward, May 2015.

Alongside these challenges are existing riches. Wairarapa Moana is revered by Māori as a source of wellbeing for the region. It is the Wellington region's most significant wetland complex and has ecological, cultural and recreational values. A variety of recreational activities take place, including duck shooting, boating, walking, fishing, and there could be more.

Fig. 1.08. Lake Domain Reserve looking southwest towards the Rimutaka Range, May 2015.

The Preceding Project

The seed of this research was sown in a fourth year project in which the researcher designed a walkway from Featherston to the Featherston Military Training Camp and through the camp site (see figs. 1.09 to 1.12). The design explored ways planting could combine with the historical infrastructure to uniquely interpret the camp's stories. The camp has a mixed history. It was the largest World War One training camp in New Zealand, training about two thirds of those who served overseas. World War Two saw the site become a camp for Japanese Prisoners of War. In 1943 there was a tragic incident where 64 prisoners and one soldier were killed. (As it is included in the trail the complete design for the walkway is in Appendix A.)

Fig. 1.09. Plan for the camp section of the Featherston Military Camp Walkway.

Fig. 1.10. The Camp Entrance - new curved stone walls of local stone replicate those of the prisoner of war camp entrance.

Fig. 1.11. The Gathering Area: flowering cherries reference the Japanese prisoner of war camp and some of the native divaricating plants resemble the men who once lived here and connect to the piles of barbed wire still on site.

Plant Schedule

- Planting Plan 4 – No. 2 Compound
- *Prunus x yedoensis*, Yoshino cherry
 - *Prunus serrulata* 'Shirotae', Mt. Fuji cherry
 - *Prunus serrulata* 'Shirofugen'
 - *Prunus* 'Tai Haku'
 - *Prunus jamasakura*

Fig. 1.12. The No. 2 Compound where the tragic incident in 1943 occurred is marked out with five different flowering cherries. Simple corten benches sit beneath them.

Fig. 1.13. Initial Hunch.

Initial Design ‘Hunch’

The first design ‘hunch’ that occurred in this design research has remained the touchstone of the project. With the six Wairarapa Moana Wetlands Park sites forming an ‘inner necklace’ the aim of this project became creating an ‘outer necklace’ of interpreted heritage sites (see fig. 1.13). The term trail was used as an interim name with a view to developing another. However, once the Oxford Dictionary was consulted, the definition found of ‘trail’ asserted its place in the project. Trail, defined as “a mark or a series of signs or objects left behind by the passage of someone or something” (Definition of Trail in English), captures the intent of this research.

Linking sites and stories with a heritage trail has the support of current thinking amongst archaeologists and historians. Gavin McLean, senior historian for the Ministry for Culture and Heritage, and Ian Barber,

associate professor of archaeology at University of Otago, wrote in 2000 that archaeologists and historians support a move away from interpreting single sites, objects and structures. Interpreting a cultural heritage landscape, relating to and interpreting history in a broad spatial context, and thinking thematically are now widely supported (105).

Fig. 1.14. The Emerald Necklace, by Frederick Law Olmsted, Boston.

Landscape Architecture Expressing the Past

Landscape historian John Dixon Hunt, a professor at the University of Pennsylvania, considers that many landscape architects seek to express the past, but it is often not their priority. In his 2014 book 'Historical Ground: The Role of History in Contemporary Landscape Architecture' he suggests these possible reasons:

their own lack of interest in the past as opposed [to] something they can make that is new; their clients' concern to make a modern splash; a community committed, understandably, to seeing that its location responds to current needs ... [and] ... a lack of both opportunity and a suitable vocabulary to find some means of making history visible. (2)

Hunt goes on to say that a historian writing has control of the narrative and a film maker can direct the understanding of a story, but the landscape architect "can neither report objectively nor direct the telling of the tale" (4). Perhaps, however, the landscape architect need not fully tell the story of the site, but can instead create awareness of the site, revealing it as a place of significance (see fig.1.15).

Revealing the site is making a place from space. Social and cultural geographer Tim Cresswell, in attempting to define what links a variety of places, wrote, "they are all spaces which people have made meaningful. They are all spaces people are attached to in one way or another. This is the most straightforward and common definition of place – a meaningful location" (7).

Fig. 1.15. Revealing the place as significant - the Cultural Landscape Path, Italy, by Archiplan.

Marc Treib, Professor Emeritus of Architecture UC Berkeley, agrees that people make a space meaningful. “To my mind significance ultimately lies with the beholder and not in the place” (Treib, “Must Landscapes Mean?” 114). For an insignificant space to become significant, and a place, people need to be shown the hidden story. It need not be spelled out, but the significance of the site communicated in some way.

Swiss landscape architect Paolo Bürgi has said, “knowing something about the history of a landscape ... can change your perception of it and transform it into a very different place” (Hunt, “Historical Ground” 29). He has also said:

the perception of landscape is also subject to change depending on cultural memory and on the individual’s own experiences. . . . imagine a beautiful seashore somewhere in the Mediterranean region that was the site of an important battle in the past [as in fig. 1.16] Your knowledge of its history can change your perception and appreciation of that place. Of course, you cannot see what happened, because there’s nothing left except the landscape, but as soon as you know that a battle took place there, the landscape becomes different in your mind. (Gianetto 15)

In his address at the NZILA 2015 conference architect Rau Hoskins said, “Māori cultural landscapes are essential to supporting and reinforcing cultural identity and connection to place”. Revealing the heritage stories of

Fig. 1.16. Preveli Beach where Allied soldiers evacuated from after the Battle of Crete in 1941.

places in the landscape helps to restore and build connection to the land, to places, for all people, Māori and Pākehā. Learning the significance of a site, and being in the site, enables a richer association between people and place, making a space meaningful. It enables a deeper knowing, a directed looking, a richer seeing, a firmer rootedness, an experience to remember and an experience to share with others. It enables space to become a place.

Relationships with Landscape in Aotearoa New Zealand

Tim Cresswell has written that the European idea of landscape, and therefore the idea held by many New Zealanders, dates back to Renaissance Venice and Flanders. Landscape painting emerged with the development of the merchant trader, the rediscovery of the science of ‘optics’ and new navigational techniques, for example, fig. 1.17. “Landscape referred to a portion of the earth’s surface that can be viewed from one spot. It combined a focus on the material topography of a portion of land (that which can be seen) with the notion of vision (the way it is seen). Landscape is an intensely visual idea” (Cresswell 10).

Fig. 1.17. Landscape with the Flight into Egypt by Flemish artist Pieter Bruegel the Elder.

Māori Concept of Landscape

Brian Murton, geography professor at the University of Hawai'i, explores the understanding Māori have of landscape in 'Landscape in Language: Transdisciplinary Perspectives'. Māori had and continue to have a completely different relationship with landscape to the European one. Murton considers that "although Māori in the past did 'gaze' at their surroundings, and did have visual forms of representation, the concept of 'landscape' as it is commonly used in western scholarly and popular representation is inappropriate" (73).

The 'Te Aranga Māori Cultural Landscape Strategy', put together in 2008 to voice Māori interests and aspirations in the built environment, describes this relationship:

As Māori we have a unique sense of our 'landscape'. It includes past, present and future. It includes both physical, and spiritual dimensions. It is how we express ourselves in our environment. It connects whānau, flora, fauna, through whakapapa. It does not disconnect urban from rural. It transcends the boundaries of 'land'scape into other 'scapes'; rivers, lakes, ocean and sky. (Te Aranga Maori Cultural Landscape Strategy)

For Māori, land is a part of themselves and they are a part of the land and this is expressed in the content of a mihi or mihimihi.

A person will usually identify specific geographical features associated with their tribal area including their maunga (mountain), awa (river) and moana (sea). . . . This information is considered more important than the individual's own name which may be the last piece of information given in mihimihi (Mihimihi).

Recognition of the value of this acknowledgement of rootedness in landscape is increasing. "Mark Newdick, of Moorhead and Newdick Landscape Architects, won a time-pressured commission to bring new life to the Pipitea Marae site [see fig.1.18] partially on the strength of his own introductory greetings – his mihi" (Olsen 34). The researcher's own sense of the relevance of the mihi has grown with every marae visit that took place in the course of this research.

Fig. 1.18. Pipitea Marae, Wellington, designed by Moorhead and Newdick Landscape Architects.

Brian Murton explains how being one with the land is expressed deeply in te reo Māori, the Māori language, in which “the word whenua means both ‘earth’ and ‘placenta’, and as such metaphorically represents the connection of people to their origins, material, historical, and spiritual” (86). Māori bury both the placenta and the umbilical cord, pito, in the ground. This symbolically inserts the individual into the landscape reflecting the connection between place and people (Murton 86). Māori are tangata whenua of Aotearoa, ‘people of the land’. At the NZILA Conference 2015 Rob McGowan (one of the foremost authorities on rongoā Māori, traditional Māori medicine) stated that a person is tangata whenua who draws life from the land, who can hear the land talking. Rawiri Smith of Ngāti Kahungunu told the researcher:

Tangata whenua is a Māori concept that defines people affected by land. Literally the structure for the Māori language is a noun followed by an adjective. Since our whenua is strong enough to affect all people, those who live on the land and are shaped by the land, listen to the land’s korero [and] are in tune with the land’s rhythm, these are tangata whenua. We can as New Zealanders all be tangata whenua.

Māori academic Ahukaramū Charles Royal has written that in Māori culture humans are so deeply connected to the land and to the natural world, that, “the natural world is able to ‘speak’ to humans and give them knowledge and understanding” (Royal 2). The notion of the natural world speaking, while not an idea commonly held in modern society, is not the sole preserve of Māori or other indigenous cultures. It has long been advocated in landscape architecture that the site be consulted prior to designing. Elizabeth Meyer, a landscape architect, theorist and critic, wrote in 1994: “The landscape does not sit silent awaiting the arrival of the architectural subject. The site speaks prior to the act of design” (31).

Philosophically this approach is deeply phenomenological and not without its adherents in other fields of thought. For Edmund Husserl, its founder, the philosophical movement of phenomenology “takes the intuitive experience of phenomena ... as its starting point and tries to extract from it ... the essence of what we experience” (Phenomenology). John Dixon Hunt considers that, due to his concern with place, landscape architect Paolo Bürgi seeks “what used to be called ‘genius loci’, he emphasizes his search for the essence of a place” (“Something Behind the Horizon” 136). Landscape architect Wendy Hoddinott in her journal article ‘Passing Time: A Phenomenological Approach to Heritage Design’ describes the design approach as “engaging perception and imagination in the experiential facets of space and place” (Hoddinott 42).

This research is inspired by the depth of Māori connection to the land. It seeks to design interventions that reveal heritage, make space a place, enable connection to the land and to the past, and deepen the feelings for, and relationship with, this land. Perhaps listening to and learning from Māori will enable better listening to the land and hearing it speak. Perhaps all landscape architects in Aotearoa should aspire to becoming tangata whenua.

Making a Place from Space

Christophe Girot is Professor and Chair of Landscape Architecture at the Architecture Department of the ETH (Swiss Federal Institute of Technology) in Zürich. One of the questions this research seeks to answer is whether using a particular method, Girot's 'Four Trace Concepts in Landscape Architecture', enables the designer to 'hear the land speak', creates a design that connects people to the land and to the past, and makes space a place, as in figure 1.19. Tim Cresswell has written that, "in most definitions of landscape the viewer is outside of it. This is the primary way in which it differs from place. Places are very much things to be inside of" (10). People are connected to and a part of place, as Māori are a part of the land. Place is not just something to be looked at, not simply a landscape.

The experience of place has been called *genius loci*, which is defined as "the prevailing character or atmosphere of a place", or, literally in Latin, the spirit of the place (Definition of *Genius Loci* in English). Robyn Burgess, a registration researcher for NZ Heritage and a board member of ICOMOS New Zealand wrote an article in *Heritage New Zealand* magazine entitled 'Spirit of Place'. She states there are many interpretations of spirit of place: the Roman concept of *genius loci* meant a divine spirit intimately connected to a special place, but it can also mean engaging with a place, belonging to it and how we react to it. It can be constantly changing, it can combine the tangible and the intangible. Perhaps hearing the land speak is similar to connecting to the spirit of place, reflecting a widespread need to connect to place. Laurene Vaughan, Professor in Design and Communication in

Fig. 1.19. Dorpsweide, the Netherlands, by Atelier Loos van Vliet.

the School of Media and Communication, considers that, “Although each cultural grouping has its own unique ways of creating and reading place, there are also universal traits, qualities or values associated with place” (Vaughan 8).

Marc Treib in ‘Must Landscapes Mean? Revisited’ (2011) wrote:

although the Latin term *genius loci* dates from ancient times, we know it as the Genius of the Place from Alexander Pope’s “Epistle to Lord Burlington”, in which he instructs m’lord to reject formalities such as allées and topiary. Instead, he should look more carefully at the site and use what it offers as the basis for improvement. (128)

The advice to look carefully at the site and use it as a basis for the design could be viewed as a form of listening to the land speak, of seeking the *genius loci*.

One of the aims of this research is for the design proposals to have a ‘light touch’ and not overwhelm what is present on site. The ICOMOS (International Council on Monuments and Sites) New Zealand Charter states: “Physical interventions for interpretation purposes should not detract from the experience of the place, and should not have an adverse effect on its tangible or intangible values” (8). John Dixon Hunt considers that as designers cannot be sure what people will bring to a place, they use “heavy-handed, overtly prescriptive narrative ... banal functionality or self-important solipsism” (Hunt “Something Behind the Horizon” 135-6).

Fig. 1.20. Terrace on the Forest, Switzerland, by Paolo Bürgi.

Hunt believes Paolo Bürgi (see fig. 1.20) avoids these due to:

His seizing of essence ... is painstaking and complex, physical and metaphysical, looking and feeling, researching and responding. It is, I suggest, the depth or richness of those initial approaches to his sites that ensures that whatever Bürgi subsequently proposes as physical interventions are rich; that richness in turn becomes a complex resource for the imaginations and knowledge of a wide range of people to connect with it at one level or another. ("Something Behind the Horizon" 136)

This research will seek to emulate Bürgi's search for the essence of a place, the genius loci, and seek to hear the natural, and as well the cultural, world speak.

2 GIROT'S METHOD

The research method chosen for this design research is based on the landscape architect Christophe Girot's 'Four Trace Concepts in Landscape Architecture', as diagrammed in fig. 2.01. Girot writes that he is interested in methods and techniques that might expand landscape projects beyond "the simple amelioration of sites toward practices that also reactivate the cultural dimensions of sites" (59). As part of this research is to connect with, and to enable connection with, the cultural dimensions of sites, or 'to hear the site speak', this method has been chosen as a starting point.

Rather than systematically analysing the site from a distance, the trace concept method enables designers "to come to grips with their intuitions and experiences of place, allowing these impressions to direct the unfolding of the project." (Girot 65). Girot calls the four stages trace concepts "because they cluster around issues of memory: marking, impressing, and founding" (60). As designers are rarely from the place they are asked to design in, Girot believes his method helps address how designers can "acquire the understanding of a place that will enable them to act wisely and knowledgeably" (60). He considers this method to be an answer as "landing, grounding, finding, and founding each focus on particular gradients of discovery, inquiry and resolution. . . . Each concept also designates a specific attitude and action that in turn nurtures a process of design and landscape transformation" (Girot 60). The physical, sensorial, intuition and analysis are blended together. Girot considers this intuitive and experiential approach draws as much as possible from the site, assessing which tangible or intangible landscape elements might be significant and might eventually contribute to the future design. The tangible elements might be stonework, archaeology or evidence of past flooding, the intangible a past event, story or song.

Girot's 'Four Traces' encourages careful listening to the site before any design moves and may be a tool we can use to 'hear the natural world speak'. This research aims to test whether Girot's method could be a way Pākehā might start to hear the natural world speak, so as to potentially connect to it as deeply as Māori can. The method had been tentatively but successfully employed in a previous design studio by the researcher who decided to test it more fully in this project. The results of this method are a very site-led

Four Trace Concepts in Landscape Architecture - *Christophe Girot*

Fig. 2.01. Christophe Girot's 'Four Trace Concepts in Landscape Architecture' Diagram, authors own.

design, a respect for the site and its systems. The method shows deep respect for what has gone before, and for people for whom the landscape or site is special or important, Māori or Pākehā. Other writers call this reading the landscape, or reading of site. Marieke Timmermans, head of department of Landscape Architecture, Amsterdam School of the Arts, has written:

this 'reading of a landscape' is the crux of meaningful analysis in our profession: to discover the non-physical, cultural characteristics and retrace their links to the spatial components of a landscape. There we find our levers for change. We look for context-based characteristics and select what is meaningful and valuable to keep. . . we try to ... transcend the clinical analysis of layers and structures and to dig for the 'signs' of living – to learn 'landscape language' and how to read its stories. (Timmermans 21-22)

Sébastien Marot, the French landscape scholar also stresses the importance of reading the site. He wrote in 1999 for “today’s most interesting landscape architects. . . . the specific qualities of sites and their situations provide both the rationale and the raw material for making new projects” (49). Marot goes on to assert this further:

Without underestimating the importance of functional analysis or program performance standards, the landscape architectural reading of sites is not limited to quantities and capacities. Rather, it views the land and public space as an expression of ancient culture, or as a palimpsest that evidences all of the activities that contributed to the shaping of that particular landscape and no other. Upon the tracks overlaid by the march of time, site interpretation detects potentialities to be nurtured and passed on. The reading is thus that of an inheritance and the eventual project a bequest. (49, 50)

Landscape architect Paolo Bürgi has spoken of reading the landscape for his project Cardada. “The question I posed myself was how to read the mountain, how to perceive it in a different way. . . . For instance, the birch wood at Cardada is a sign of emigration” (Gianetto 35). Bürgi explains how the birch trees were once removed so the land could be used for grazing. Now as many people have emigrated, the fields are no longer grazed and the birch have been left to grow, becoming a sign of reduced population. Bürgi considers this reading of the site part of design: “Once you dive into the history of a place, the creative process has already started” (Gianetto 22).

Fig. 3.01. The Wairarapa Moana Wetlands Park Map layered with the map made from joined Arch Site Maps.

3 LANDING

Seeking out the sites began with research into archaeological sites (see fig. 3.01 and Appendix B) and district plan heritage sites close to Wairarapa Moana Wetlands Park. The route of the trail was easily selected as there are few roads to choose from (see fig. 3.02). The first trail sites were chosen as they were close to, and so related, to the park.

Fig. 3.02. The first site mapping made prior to visiting the sites.

Additional sites were discovered during the first experience of the route (see fig. 3.03). Subsequent research followed into current and proposed NZ Heritage registrations and further sites were added (see appendix C). The sites were then reduced to those that can be experienced from the roadside or are very important and the first draft trail map made (see fig. 3.04).

Fig. 3.03. The Landing route 22.5.15 and 26.5.15. The numbers 1 to 6 are the six sites within Wairarapa Moana Wetlands Park to be developed.

ROUTE

1. Featherston
2. Carkeek Observatory
3. Lake Domain (Wairarapa Moana Wetlands Park)
4. Featherston
5. Featherston Military Training Camp
6. Kaiwairai Hall via Camp Rd
7. Historic homesteads + Kahutara Dunes
8. Boggy Pond & Matthews Wildlife Reserve (WMWP)
9. Wairoa Block (WMWP)
10. Native forest remnants around meeting of Ruamahanga River and Kahutara Rd
11. Burnside Church
12. Kohunui Marae
13. Raho Ruru Pa
14. Okorewa kainga
15. Battery Hill Pa
16. Pounui Lagoon (WMWP)
17. Onoke Spit (WMWP)
18. Wairarapa Lake Shore Scenic Reserve
19. Wairarapa Lake Shore Scenic Reserve (WMWP)
20. Rimutaka Incline Rail Trail Historic Area

Fig. 3.04. The First Draft Trail Map developed from fig. 3.02 and fig. 3.03. After the first trip along the proposed route the importance of Kahutara Dunes and their influence on the surrounding settlements was realised. The Addenda shipwreck was removed from the trail as it does not easily connect to the route. This led to seeking out another coastal site, Okorewa.

ROUTE

1. Featherston
2. Carkeek Observatory and house site
3. Wairarapa Lake Domain (Wairarapa Moana Wetlands Park)
4. Featherston
5. Featherston Military Training Camp
6. Kaiwaiwai Hall, via Camp Rd
7. Historic homesteads + Kahutara Dunes
8. Boggy Pond & Matthews Wildlife Reserve (WMWP)
9. Wairio Block (WMWP)
10. Native forest remnants around meeting of Ruamahanga River and Kahutara Rd
11. Burnside Church
12. Kohunui Marae
13. Raho Ruru Pa
14. Lake Onoke, at Lake Ferry
15. Okorewa kainga
16. Barrage Gates
17. Battery Hill Pa
18. Pounui Lagoon (WMWP)
19. Lake Onoke, Beach Road, western edge (WMWP)
20. View of Lake Onoke, Onoke Spit and Palliser Bay, Wharekauhau Road
21. Wairongomai Church
22. Views of lake from Western Lake Road
23. Wairarapa Lake Shore Scenic Reserve (WMWP)
24. Cross Creek, Rimutaka Incline Rail Trail Historic Area
25. Pigeon Bush - the Wairarapa Fault; Tipapaku (Pigeon Bush) the site of the picnic to celebrate the gifting of Wairarapa Moana, January 1896

Fig. 3.05. The Second Draft Trail Map.

Making Landing Images

The researcher usually sketches and photographs at site visits but the 'landing images' are a new departure, the result of wanting to capture what was experienced in landing. The landing images aim to express the result of what might be called listening to the site, or in Girot's words, 'where one feels before one thinks' and to establish a relationship with the site. This process helped focus and simplify impressions of the site, bringing out what Bürgi calls the site's essence.

Kaiwaiwai Hall landing

*this hall
that held
- at another
(camp) site -
soldiers bravely
set for war,
is now sited
alone and empty,
waiting to re-serve*

Fig. 3.06. Site 6 - Kaiwaiwai Hall
landing image and text.

*Historic Homesteads +
Kahutara Dunes landing*

*dunes weave between
the homesteads built
by those who cleared,
drained
and farmed*

*these homesteads
still home
to those
who clear,
drain
and farm*

Fig. 3.07. Site 7 - Historic Homesteads + Kahutara Dunes landing image and text (this site became more correctly two separate sites, Historic Homesteads + Marine Sediments and Kahutara Dunes).

Fig. 3.08. Kahutara landing image and text (included in later draft of trail map).

The method of putting together images to make a whole used in the making of the landing images is supported by Sébastien Marot. “The ambition to achieve a representation that is more sensitive (or “true”) ... leads to an amalgamation of new imaging procedures: photomontage, composite views, references to analogous situations, texts, and so on” (Marot 50).

The landing images and text for the sites that were eventually chosen to be revealed appear in figures 3.06 to 3.16 (the site numbers refer to Fig. 3.05). The balance of the landing images and text are in Appendix D. The landing images contributed to the choice of sites to include in the trail and design for, as they gave a sense of what was important to reveal.

Kahutara landing

church + school + hall

*gathered in the crook of a dune
aged trees and
aged buildings,
still welcome gatherings*

Kahutara and Kahutara Dunes were not included in figures 3.02 - 05. Their importance was discovered after these were made, but for completeness the landing images are included here.

Once the landing images were made there was a realisation there were connections back to previous images made by the researcher many years before, when, as an artist, images of landscapes were made that were not solely representational, but expressed a response to the essence of a particular landscape.

*Kahutara Dunes
landing*

*raised spine rising from
flat green-of-paddock expanse*

Fig. 3.09. Kahutara Dunes landing image and text (included in later draft of trail map).

*Ruamahanga River +
native forest remnants*

*there is a gathering,
a coming together here,
of remnants of
what in the past
clothed this land*

*it is as if
they feel safer close*

Fig. 3.10. Site 10 - Ruamahanga River + native forest remnants landing image and text.

Raho Ruru Pa landing

*hidden from my roadside view
those who held this high ground
look down still*

Fig. 3.11. Site 13 - Raho Ruru Pa landing image and text.

Okorewa kāinga landing

*the hills create a holding,
a slightly cupped hand,
out of the north wind,
and facing seaward
and the sea's bounty*

Fig. 3.12. Site 15 - Okorewa
kāinga landing image and text.

*Kakahimakatea (Battery
Hill) Pa landing*

*from the mass of Rimutaka
a finger of hill
points plainwards*

*from this mighty prow
all can be surveyed -
friend or foe,
taiaha or musket,
huia feather or grazing sheep*

Fig. 3.13. Site 17 - Kakahimakatea (Battery Hill) Pa landing image and text.

*Lake Onoke,
Wharekauhau Road,
landing*

*wide water view:
calm lake to wild sea,
mirror-flat blue
to rushing white,
divided by a line of grey*

Fig. 3.14. Site 20 - View of Lake Onoke, Onoke Spit and Palliser Bay, Wharekauhau Road landing image and text (later became Wharekauhau Road Viewpoint).

*Tipapaku, Pigeon Bush,
landing*

Fig. 3.15. Site 25 - Tipapaku, Pigeon Bush, landing image and text.

*here at
Tipapaku, Pigeon Bush,
a picnic, hakari
to celebrate the Maori gift,
freely given*

*here at
Tipapaku, Pigeon Bush,
Pakeha promises given,
freely broken*

*Wairarapa Fault,
Pigeon Bush, landing*

Fig. 3.16. Wairarapa Fault, Pigeon Bush landing image and text (included in later draft of trail map).

*at this line
- this fault -
plain and mountain
meet abruptly,
and part abruptly;
part heading seawards,
and part northwards*

After making these images the researcher discovered the writing of landscape architects Marc Claramunt and Catherine Mosbach. To them, the designer establishing a relationship with site is ‘understanding a milieu’ - this “is one of the reflexes in a landscaping project: as though, before using ones brain, there had to be a primitive relation between one and the landscape, reproduced by hand, or thanks to a camera, on paper through the act of drawing or of producing a picture” (p 56). It is an instinctive reaction, or a reflex, for the designer to want to record the site for visual reference. The landing images and accompanying text made in response to visiting the sites for the first time were made as the result of an instinct to record the experience of landing at a site, to record the impressions of the first meeting, the beginning of the relationship. Landscape architect and academic Peter Connolly in reference to Claramunt and Mosbach calls this, “an expressive connection to the initial primitive relation. . . . This moment is not just experienced but is connected to in ‘the act of drawing’ or reproduction of a picture (83). This ‘primitive relationship’ with the landscape could be viewed as Girot’s intuitions and experiences of place (65), or as Meyer’s hearing the site speak (31). It could be what some call the genius of the place or genius loci, or, as Māori say, hearing the natural world speaking (Royal 2).

Emerging Patterns

Peter Connolly considers that images such as the landing images could go on to inform later designing: “they point to what might, unsurprisingly, be called ‘design expression’ or ‘landscape design expression’, a future-oriented expression of an opening into the design of landscape” (83). The research to this stage was presented at the first design review in June 2015. It was felt by the reviewers that the landing images could be interpreted more fully and may then better inform design rather than primarily expressing the essence or unique identity of the site. It was suggested that the landing images themselves be reviewed and reassessed and that a collective view of the images may also inform design. The following questions were subsequently asked regarding the landing images: What is repeating? Are there patterns? What do they mean? Are there clusters or groups and are these close together or some distance apart? Can the sites be classified as primary or satellite sites. This instigated a deeper looking at the images and what they showed.

The subsequent exploration of the forms and the connections and patterns they unearthed asserted that drawing and making images does not simply mean making images to represent the so-called final design, but can be a way of finding, a method of discovery through the act of doing (see figs. 3.17 - 3.27). Andrea Kahn, architect and academic, has written, “in the most profound sense, representation is not about depicting reality, but about making knowledge” (Kahn 288). The two Pigeon Bush sites are not included in the following exploration until figure 3.22 as their importance emerged with ongoing research.

43

Fig. 3.20. Necklace Diagram of Story clusters.

Fig. 3.21. Necklace Diagram of Landscape groups - water, hill or building.

Fig. 3.22. Site Clusters.

Fig. 3.23. Commonalities found in the landing images.

height of form within image
e.g., pa site, church

+

significance of object

images with water

+

vessel form

colour intensity of image

+

positive sense

lack of colour intensity of image

+

negative sense

Fig. 3.24. Relationships found in the landing images.

Horizontality in the landscape
- linear form

Small vertical form in contrast to horizontal form

Fig. 3.25. Horizontality found in the landing images.

Lake Domain

Barrage Gates

Cross Creek

Lake Onoke, at Lake Ferry

Fig. 3.26. High contrast within landing images expresses negative impact.

Fig. 3.27. Primary and Satellite Sites

SITES TO INTERPRET

	<i>primary site</i>	<i>story cluster</i>	<i>landscape group</i>
1. Kaiwaiwai Hall		military	building
2. Historic homesteads + marine sediments		Pākehā settlement	hill
3. Kahutara	primary Pākehā settlement site	Pākehā settlement	buildings
4. Kahutara Dunes		natural systems	hill
5. Native forest remnants		natural systems	water
6. Kohunui Marae	primary Māori site	Māori	hill
7. Raho Ruru Pa		Māori, military and traces of past use	hill
8. Lake Onoke at Lake Ferry		negative sense	water
9. Okorewa kāinga		Māori and traces of past use	hill + water
10. Kakahimakatea (Battery Hill) Pa		Māori, traces of past use and viewing site	hill
11. View of Lake Onoke, Onoke Spit and Palliser Bay, Wharekauhau Road	primary viewing site	positive sense and viewing site	water
12. Tipapaku (Pigeon Bush) 1896 picnic site	primary Māori + Pākehā site	Māori + Pākehā site	building + hill + water
13. the Wairarapa Fault, at Pigeon Bush	primary natural systems site	natural system	hill

Table 3.01 Sites to interpret with site grouping information.

Fig. 3.28. Sites to Interpret, as in table 3.01.

4 GROUNDING

Elizabeth Meyer, in discussing how Vaux and Olmsted changed the boundaries of Prospect Park to include three glacial formations that then could be reinforced as distinct landforms – the meadow, the ravine and the lake – ... argued that without knowledge of both geology and new landforms, the ‘ground is silent’. (Hunt 33)

The second of Girot’s trace concepts is grounding, or as he wrote, reading and understanding the site, which unlike landing can continue indefinitely (62). Girot says it “is a process implying successive layers, both visible and invisible ... it is not necessarily what remains visible to the eye that matters most, but those forces and events that undergird the evolution of a place” (63).

While limited site analysis was done in order to determine which sites to consider interpreting, systematic research into the landscape processes that have come together to form each site was done after reflection on the landing images. The information gathered was made into six analysis maps and the second draft trail map was layered on them (see figs. 4.05, 4.10, 4.13, 4.18, 4.23 and 4.28). In doing so the researcher’s intuition that the character, story and location of each site was dependent on the landscape and the landscape processes that formed it was confirmed, for example, the settlement of Kahutara was established on land protected by the dunes from flooding. Further examples are illustrated in the photographs on the following pages (see figs. 4.01 to 4.27). Landscape elements and processes have woven together to make each site what it is and enabled the creation of the heritage that is to be interpreted, and are therefore an integral part of a site’s heritage.

Fig. 4.01. Te Maire Road rises up onto the raised marine sediments, a reminder that the sea once reached much further inland.

Fig. 4.02. The Wairarapa Fault runs along the edge of the plain and has caused the dramatic change in topography.

Fig. 4.03. The Wairarapa Fault caused the 1855 earthquake that remains the most severe since 1840 - this picture was taken at a similar location to fig. 4.02, just north of site 25 in fig. 4.05.

Fig. 4.04. The headland just past Lake Ferry shown as limestone in fig. 4.05, with the fence of the Lake Ferry Hotel visible on the left.

Fig. 4.05. Map showing the Geology of the Trail Area.

Fig. 4.06. The entrance to Ongaha Homestead on Te Maire Road, safe from flooding above the plains.

Fig. 4.07. One of the fifteen raised rim pits of Raho Ruru Pa with wide views to the Rimutaka Range.

Fig. 4.08. The view from the opposite side of the valley to fig. 4.07. The terraces of Kakahimakatea Pa are clearly visible on the high ground above the farm road. The Aorangi Range is in the distance.

Fig. 4.09. The Rimutaka Range reaches down to Lake Wairarapa (site 22 on fig. 4.10). “As part of its proposed Treaty of Waitangi settlement package, Rangitāne o Wairarapa wants the name Rimutaka changed to Remutaka so that it finally makes sense. Rimutaka means nothing in Māori, whereas Remutaka translates as “place to sit” and describes how a chief took a rest while he was pursuing his wayward wife across the ranges to Wairarapa” (Fuller).

Fig. 4.10. Map showing the Topography of the Trail Area.

Fig. 4.11. A closeup of fig. 4.01 and the exposed marine sediments on Tè Maire Road.

Fig. 4.12. The uplifted marine terraces east of Lake Ferry.

Fig. 4.13. Map showing the Soils of the Trail Area.

Fig. 4.14. The old DOC sign for Wairarapa Lake Shore Scenic Reserve on Western Lake Road, site 23 in fig. 4.18.

Fig. 4.15. E. C. Holmes Scenic Reserve on East West Access Road, part of the native forest remnants around the meeting of the Ruamahanga River and Kahutara Road, site 10 in fig. 4.18.

Fig. 4.16. The entrance to Pihautea Station on Kahutara Road, part of C. R. Bidwill's Pihautea. He began farming here in 1844, the first Pākehā settler west of the Ruamahanga River. In 1896 the run was divided for his sons into three blocks, Pihautea, Rototowai, and Tawaha.

Fig. 4.17. Kohunui Marae sits on a ridge that overlooks the plain.

SOUTH WAIRARAPA + WAIRARAPA MOANA HERITAGE TRAIL - interim name

ROUTE

1. Featherston
2. Carkeek Observatory and house site
3. Wairarapa Lake Domain (Wairarapa Moana Wetlands Park)
4. Featherston
5. Featherston Military Training Camp
6. Kaiwaiwai Hall, via Camp Rd
7. Historic homesteads + Kahutara Dunes
8. Boggy Pond & Matthews Wildlife Reserve (WMWP)
9. Wairo Block (WMWP)
10. Native forest remnants around meeting of Ruamahanga River and Kahutara Rd
11. Burnside Church
12. Kohunui Marae
13. Raho Ruru Pa
14. Lake Onoke, at Lake Ferry
15. Okorewa kainga
16. Barrage Gates
17. Battery Hill Pa
18. Pounui Lagoon (WMWP)
19. Lake Onoke, Beach Road, western edge (WMWP)
20. View of Lake Onoke, Onoke Spit and Palliser Bay, Wharekauhau Road
21. Waiorongomai Church
22. Views of lake from Western Lake Road
23. Wairarapa Lake Shore Scenic Reserve (WMWP)
24. Cross Creek, Rimutaka Incline Rail Trail Historic Area
25. Pigeon Bush - the Wairarapa Fault; Tipapaku (Pigeon Bush) the site of the picnic to celebrate the gifting of Wairarapa Moana, January 1896

Fig. 4.18. Map showing the Land Parcels and Reserves of the Trail Area.

Fig. 4.19. This sign shows points of interest and sits on high ground above Kakahimakatea Pa (close to where fig. 4.08 was taken). The lower reaches of the Ruamahanga River and the effects of the flood protection scheme can be seen. “The Lower Wairarapa Valley Development Scheme is one of New Zealand’s largest and most ambitious flood protection projects, benefiting a total land area of 31,500 hectares” (Lower Wairarapa Valley Development Scheme).

Fig. 4.20. The stopbank just north of the barrage gates runs alongside the Ruamahanga Diversion. “The Ruamahanga River was diverted from its direct course into Lake Wairarapa, across the Kumenga Peninsula and into the Lower Ruamahanga” (Lower Wairarapa Valley Development Scheme).

Fig. 4.21. The barrage control gates looking towards the sea. They “largely prevent all normal flows of the Ruamahanga from entering Lake Wairarapa. The barrage has also enabled levels of Lake Onoke to be raised quickly to either overcome impending blockage of the outlet or to aid in the formation of a new opening. This also means that the lake can be kept at a low level, ready to accept any flows from the Oporua Floodway” (Lower Wairarapa Valley Development Scheme).

Fig. 4.22. The East West Access Road runs across the barrage gates. The Rimutaka Range is in the distance.

SOUTH WAIRARAPA + WAIRARAPA MOANA HERITAGE TRAIL - interim name

ROUTE

1. Featherston
2. Carkeek Observatory and house site
3. Wairarapa Lake Domain (Wairarapa Moana Wetlands Park)
4. Featherston
5. Featherston Military Training Camp
6. Kaiwaiwai Hall, via Camp Rd
7. Historic homesteads + Kahutara Dunes
8. Boggy Pond & Matthews Wildlife Reserve (WMWP)
9. Wairo Block (WMWP)
10. Native forest remnants around meeting of Ruamahanga River and Kahutara Rd
11. Burnside Church
12. Kohunui Marae
13. Raho Ruru Pa
14. Lake Onoke, at Lake Ferry
15. Okorewa kainga
16. Barrage Gates
17. Battery Hill Pa
18. Pounui Lagoon (WMWP)
19. Lake Onoke, Beach Road, western edge (WMWP)
20. View of Lake Onoke, Onoke Spit and Palliser Bay, Wharekauhau Road
21. Waiorongomai Church
22. Views of lake from Western Lake Road
23. Wairarapa Lake Shore Scenic Reserve (WMWP)
24. Cross Creek, Rimutaka Incline Rail Trail Historic Area
25. Pigeon Bush - the Wairarapa Fault; Tipapaku (Pigeon Bush) the site of the picnic to celebrate the gifting of Wairarapa Moana, January 1896

Fig. 4.23. Map showing the Flood Management of the Trail Area.

Fig. 4.24. Looking towards Oporua Floodway from the walkway atop the stopbank, Wairio Block. Ti kōuka, cabbage trees (*Cordyline australis*) dot the flat land - a sign of swampy ground.

Fig. 4.25. A wilding rose with red hips along the walkway towards the lake edge at Wairio Block may be a connection back to early Pākehā settlers.

Fig. 4.26. Karaka (*Corynocarpus laevigatus*) on the slopes below Kakahimakatea Pa. They or their forebears would probably have been planted by iwi for food.

Fig. 4.27. On either side of the entrance to Tuhitarata Estate on Kahutara Road are remnants of the swamp forest that once covered much of the land west of the Kahutara Dunes and on either side of the Ruamahanga River.

SOUTH WAIRARAPA + WAIRARAPA MOANA HERITAGE TRAIL - interim name

ROUTE

1. Featherston
2. Carkeek Observatory and house site
3. Wairarapa Lake Domain (Wairarapa Moana Wetlands Park)
4. Featherston
5. Featherston Military Training Camp
6. Kaiwaiwai Hall via Camp Rd
7. Historic homesteads + Kahutara Dunes
8. Boggy Pond & Matthews Wildlife Reserve (WMWP)
9. Wairio Block (WMWP)
10. Native forest remnants around meeting of Ruamahanga River and Kahutara Rd
11. Burnside Church
12. Kohunui Marae
13. Raho Ruru Pa
14. Lake Onoke, at Lake Ferry
15. Okorewa kainga
16. Barrage Gates
17. Battery Hill Pa
18. Pounui Lagoon (WMWP)
19. Lake Onoke, Beach Road, western edge (WMWP)
20. View of Lake Onoke, Onoke Spit and Palliser Bay, Wharekauhau Road
21. Waiorongomai Church
22. Views of lake from Western Lake Road
23. Wairarapa Lake Shore Scenic Reserve (WMWP)
24. Cross Creek, Rimutaka Incline Rail Trail Historic Area
25. Pigeon Bush - the Wairarapa Fault; Tipapaku (Pigeon Bush) the site of the picnic to celebrate the gifting of Wairarapa Moana, January 1896

Fig. 4.28. Map showing the Vegetation of the Trail Area.

The Layers of the Trail Sites to be Interpreted - collated from analysis maps

Kaiwaiwai Hall

Historic Homesteads and Marine Sediments

Kahutara

<i>Vegetation</i>	scrub, fern and grass c.1853	scrub, fern and grass c.1853	scrub, fern and grass c.1853
<i>Soils</i>	gley soils - soils strongly affected by waterlogging which occurs in winter and spring, some soils remain wet throughout the year; in NZ large areas of gley soils have been artificially drained to form productive agricultural land (Soil Orders Of New Zealand)	pallic soils - soils with weak structure and high density, in places that are dry in summer and wet in winter due to slow drainage; root extension limited (Soil Orders Of New Zealand)	pallic soils - soils with weak structure and high density, in places that are dry in summer and wet in winter due to slow drainage; root extension limited (Soil Orders Of New Zealand)
<i>Hydrology</i>	generally above flood hazard zone and hinurangi, protected by dunes and site location on relatively high ground	generally above flood hazard zone and hinurangi, protected by dunes and site location on relatively high ground	generally above flood hazard zone and hinurangi, protected by dunes and site location on relatively high ground
<i>Topography</i>	high ground	high ground	on lower-lying area between Kahutara Dunes and area of Quaternary deposits, but higher than the lake side of dunes
<i>Geology</i>	poor to moderately sorted gravels	Quaternary deposits, marine sediments (from when lake was part of the sea) - in general shallow water deposits of sand and mud with shell beds and some limestone (barnacle coquina limestone specifically here) (Quaternary)	alluvial deposits, well sorted floodplain gravels

Kahutara Dunes	Native Forest Remnants	Kohunui Marae
scrub, fern and grass c.1853	within area that was native forest c.1853	scrub, fern and grass c.1853
brown soils - summer dryness uncommon and not waterlogged in winter, rain usually 1000mm+, most extensive NZ soil (Soil Orders Of New Zealand)	recent-poorly drained soils	on or close to edge between pallic and recent-poorly drained soils
generally above flood hazard zone and hinurangi, protected by dunes and site location on relatively high ground	prior to the Lower Wairarapa Valley Development Scheme the remnants were part of a swamp/wetland	above hinurangi on high ground
relatively high ground compared to surrounding land	low-lying land	on edge of high ground adjacent to plain/low lying ground
Aoelian dunes - formed through wind action "non-coastal dunes formed by wind-deposited fine sediments exposed through fluctuating lake levels" (Extent and Significance of Wairarapa Moana Wetlands and Lake Pounui)	alluvial deposits, well sorted floodplain gravels	on ridge of gravel above alluvial deposits

Table 4.01 The Layers of the Trail Sites to be Interpreted - Kaiwaiwai Hall to Kohunui Marae, collated from the site analysis maps figs. 4.05, 4.10, 4.13, 4.18, 4.23 and 4.28.

The Layers of the Trail Sites to be Interpreted - collated from analysis maps

	Raho Ruru Pa	Lake Onoke, at Lake Ferry	Okorewa kāinga
<i>Vegetation</i>	scrub, fern and grass c.1853	scrub, fern and grass c.1853	scrub, fern and grass c.1853
<i>Soils</i>	on or close to edge between pallic and recent-poorly drained soils	on or close to edge between pallic and recent-poorly drained soils	on or close to edge between pallic and recent-poorly drained soils
<i>Hydrology</i>			
<i>Topography</i>	above hinurangi on high ground	very close to sea level	
<i>Geology</i>	on edge of high ground adjacent to plain/low lying ground on edge between alluvial deposits and beach deposits	thin line of gravel between lake and limestone	on terrace overlooking coast on limestone, surrounded by beach deposits including marine gravel

Kakahimakatea (Battery Hill) Pa	Lake Onoke, Beach Road	View of Lake Onoke, Onoke Spit and Palliser Bay, Wharekauhau Road
scrub, fern and grass c.1853	scrub, fern and grass c.1853	scrub, fern and grass c.1853
on brown soils (close to recent-poorly drained soil on flats); brown soils - summer dryness uncommon and not waterlogged in winter, rain usually 1000mm+, most extensive NZ soil (Soil Orders Of New Zealand)	recent - poorly drained soils	pallic soils - soils with weak structure and high density, in places that are dry in summer and wet in winter due to slow drainage; root extension limited (Soil Orders Of New Zealand)
above hinurangi on high ground		above hinurangi on high ground
on edge of high ground adjacent to plain/low lying ground	very close to sea level	high ground, uplifted marine terrace (Boffa Miskell Ltd., 84)
finger of mudstone extending from mountains, the end surrounded by alluvial and beach deposits	coming together of gravels from mountains and beach/marine deposits	alluvial deposits, well sorted floodplain gravels

Table 4.02 The Layers of the Trail Sites to be Interpreted - Raho Ruru Pa to View of Lake Onoke, Onoke Spit and Palliser Bay, Wharekauhau Road, collated from the site analysis maps figs. 4.05, 4.10, 4.13, 4.18, 4.23 and 4.28.

The Layers of the Trail Sites to be Interpreted - collated from analysis maps

Pigeon Bush

Vegetation	scrub, fern and grass c.1853
Soils	edge of brown and recent-poorly drained soils
Hydrology	above hinurangi on high ground
Topography	where foothills of ranges meet the low land
Geology	on Wairarapa Fault and poor to moderately sorted gravel from nearby ranges

Table 4.03 The Layers of the Trail Site to be Interpreted - Pigeon Bush, collated from the site analysis maps figs. 4.05, 4.10, 4.13, 4.18, 4.23 and 4.28

Seeking the Way

After the site analysis information was collated in tables 4.01 - 03 it was decided to remove Kohunui Marae and both Lake Onoke sites from the sites to be interpreted as they were already shown or interpreted in some way, the marae with prominent signage and Lake Onoke, Lake Ferry, with a Wairarapa Moana Wetlands Park sign installed in 2015. After further research and repeat visits Kahutara was added to the sites to be interpreted and the 'Historic Homesteads + Kahutara Dunes' became more correctly two sites, 'Historic Homesteads + Marine Sediments' and 'Kahutara Dunes'. Pigeon Bush also became two separate sites. A third draft trail map was made (fig. 4.29). While meeting with Wairarapa archivist Gareth Winter the researcher asked if the sites in this map expressed the stories of the area – he agreed that they did.

ROUTE + sites to interpret

- a. Featherston
- b. Carkeek Observatory and house site
- c. Wairarapa Lake Domain (Wairarapa Moana Wetlands Park)
- d. Featherston
- e. Featherston Military Training Camp (walkway to and around camp)
1. Kaiwairai Hall, via Camp Rd
2. Historic homesteads + marine sediments
3. Kahutara
4. Kahutara Dunes
- f. Boggy Pond & Matthews Wildlife Reserve (WMWP)
- g. Wairoa Block (WMWP)
5. Native forest remnants
- h. Burnside Church
6. Kohunui Marae
7. Raho Ruru Pa
8. Lake Onoke, at Lake Ferry (WMWP)
9. Okorewa kainga
- i. Barrage Gates
10. Kakahimakeata (Battery Hill) Pa
- j. Pounui Lagoon (WMWP)
- k. Lake Onoke, Beach Road (WMWP)
11. View of Lake Onoke, Onoke Spit and Palliser Bay, Wharekauhau Road
- l. Waiorongomai Church
- m. Views of lake from Western Lake Road
- n. Wairarapa Lake Shore Scenic Reserve (WMWP)
- o. Cross Creek, Rimutaka Incline Rail Trail Historic Area
12. Tipapaku (Pigeon Bush) - the site of the picnic to celebrate the gifting of Wairarapa Moana, January 1896
13. the Wairarapa Fault, at Pigeon Bush

Fig. 4.29. Third Draft Trail Map with sites to be interpreted numbered.

Fig. 4.30. Landing Images plus Third Draft Trail Map.

Further changes were made. A cull after figure 4.29 was made removed the Carkeek Observatory and Homestead site. The researcher had visited these sites with the previous owner not long after ownership had changed to South Wairarapa District Council and found them evocative and intriguing. Due to this they continued to be kept on the trail until late in the research process. However, as they are not currently accessible to the public it was decided to remove them from the trail. The fourth draft trail map (see fig. 4.31) includes twenty six sites. Eleven sites are not readily visible and need to be marked or revealed.

Research was undertaken into how the trail would fit with existing trails, such as the Rimutaka Cycle Trail (see fig. 4.32). Destination Wairarapa lists as one of four key projects deriving “maximum benefit for the Wairarapa from the Rimutaka Trail” (Destination Wairarapa Strategic Plan 2014-16). The trail will also create connections between the six Wairarapa Moana Wetland Park sites.

SOUTH WAIRARAPA + WAIRARAPA MOANA HERITAGE TRAIL

ROUTE + sites to interpret

- a. Featherston
- b. Carkeek Observatory and house site
- c. Wairarapa Lake Domain (Wairarapa Moana Wetlands Park)
- d. Featherston
- e. Featherston Military Training Camp (walkway to and around camp)
1. **Kaiwairai Hall, via Camp Rd**
2. **Historic homesteads + marine sediments**
3. **Kahutara**
4. **Kahutara Dunes**
- f. Boggy Pond & Matthews Wildlife Reserve (WMWP)
- g. Wairio Block (WMWP)
5. **Native swamp forest remnants**
- h. Burnside Church
- i. Kohunui Marae
6. **Raho Ruru Pa**
- j. Lake Onoke, at Lake Ferry (WMWP)
7. **Okorewa kainga**
- k. Barrage Gates
8. **Kakahimakatea (Battery Hill) Pa**
- l. Pounui Lagoon (WMWP)
- m. Lake Onoke, Beach Road (WMWP)
9. **View of Lake Onoke, Onoke Spit and Palliser Bay, Wharekauhau Road**
- n. Waiorongamai Church
- o. Views of lake from Western Lake Road
- p. Wairarapa Lake Shore Scenic Reserve (WMWP)
- q. Cross Creek, Rimutaka Incline Rail Trail Historic Area
10. **Tipapaku (Pigeon Bush) - the site of the picnic to celebrate the gifting of Wairarapa Moana, January 1896**
11. **The Wairarapa Fault, at Pigeon Bush**

Fig. 4.31. Fourth Draft Trail Map with sites to be interpreted numbered.

Fig. 4.32. The Proposed Trail Network - The Wairarapa Moana Heritage Trail will link with the nationally important Rimutaka Cycle Trail and the Wairarapa Valley Cycleway. It will include the proposed Featherston Military Camp Walkway and connect people to existing walkways.

5 FINDING

Bringing Together the Threads

Many talk and write of layers in landscape. Perhaps rather than layers being what makes up landscape it is threads, threads woven through and with each other. On the following pages are the threads discovered for the twelve trail sites that are not readily visible (see figs. 5.01 - 5.12).

Eleven sites were to be revealed, interpreted, when the Fourth Draft Trail Map, figure 4.31, was made. Subsequently it was decided to re-instate Lake Onoke at Lake Ferry which had only been removed from this group when making the Fourth Draft Trail Map. A conversation with a Lake Ferry resident (described fully on page 138) encouraged the researcher to re-consider designing for it. Other factors reinforced this. The site is where fresh and salt water meet, so of great importance to the natural system. It is also important to Māori, particularly due to the tūna harvest that took place there. The site and its environs had a huge part to play in the story of the relationship between Māori and Pākehā in South Wairarapa. There was great tension between Pākehā settlers, who wanted to keep the mouth of the lake artificially open so as to farm the fertile lowlying land of the valley without threat of flood, and Māori, for whom the flood or hinurangi was a time of plenty, the great tūna harvest. Therefore, in order to completely set the scene for the designs that follow, this site is included in the following pages.

Kaiwaiwai Hall

scrub, fern and grass c.1853

gley soils - soils strongly affected by waterlogging which occurs in winter and spring, some soils remain wet throughout the year; in NZ large areas of gley soils have been artificially drained to form productive agricultural land (Soil Orders Of New Zealand)

generally above flood hazard zone and hinurangi, protected by dunes and site location on relatively high ground

on high ground

poor to moderately sorted gravels

Kaiwaiwai Hall landing

this hall that held - at another (camp) site - soldiers bravely set for war, is now sited alone and empty, waiting to re-serve

Emerging Patterns:

Small vertical form in contrast to horizontal form

Military story

dominating' sound large rumbling trucks - no bird song

Building group

Summary Report

Kaiwaiwai Hall (Former Featherston Camp Soldiers' Club)
KAIWAIWAI (List No. 3981)

File: 12003-046

Kaiwaiwai Hall (Former Featherston Camp Soldiers' Club), Ann Neill, Heritage New Zealand, 12 June 2014.

Address	802 State Highway 53, KAIWAIWAI
Legal Description	Pt Sec 26 Moroa District (CT WN336/215), Wellington Land District
Extent	Extent includes the land described as Pt Sec 26 Moroa District (CT WN336/215), Wellington Land District and the building known as Kaiwaiwai Hall (Former Featherston Camp Soldiers' Club) thereon.
	Refer to map below (bold red line defines extent).

Kaiwaiwai Hall, formerly part of the Soldiers' Club, Featherston Camp, October 2010 (see p.40) (Burgess & Shorbridge/MC)

to do with the vast complex of buildings and facilities at Featherston. In July 1920, Major-General G.S. Richardson suggested that part of Featherston Camp should be retained for storage purposes until a new depot could be built at a more suitable location. Much of the camp could be dismantled, and the buildings sold off.¹⁴ The Department announced in October 1920 that the camp would soon close. By 1923 it planned to keep the camp in use only until the ordnance buildings at the new Ngauruhia camp were completed.¹⁵

The Department decided to sell the camp buildings off in stages, retaining those needed for storage and to accommodate a skeleton administrative and maintenance staff. The buildings would be offered for tender, with government departments given the first option, followed by returned servicemen. The Public Works Department offered more than 120 of the buildings for sale between October 1920 and August 1922. Local soldier settlers purchased many for farm buildings, while others found new uses around southern Wairarapa as churches and community halls. Some were demolished and the timber sold.¹⁶ The Kaiwaiwai Hall Committee purchased the Soldiers' Club for £300 (equivalent to \$27,200 in 2010) in July 1922. One wing became the Kaiwaiwai Hall, another the Kaiwaiwai Hall. Hutment 84 was converted into the Presbyterian Sunday School in Martinborough the same year.¹⁷ The Chanak Crisis of late 1922 prompted the Department to halt the sale of camp buildings lest the country need to mobilise once again.¹⁸

*Tini Sheebridge
nzhistory.net*

<http://www.nzhistory.net.nz/files/documents/featherston-camp-high-res.pdf>

Fig. 5.01. Kaiwaiwai Hall threads.

Christina Whybrow, Heritage New Zealand, 24 September 2014

South Wairarapa deficient registration project summary

April 2015

The following prioritisations have been decided based on the information contained in the preliminary Summary Reports for 23 South Wairarapa District Council deficient registrations. This includes two properties owned by South Wairarapa District Council which are denoted in bold type.

Research into these places was discontinued

Name	List no.
Hitching Rail, Featherston	3977
Te Kopura Homestead	3991
Tinui Hotel (relocated to Greytown)	4011

Places given Proposal status

These 20 places are considered good candidates for entry onto the List based on aspects such as historical, social and architectural values. At this stage we are unable to specify in which year's work programme we will be able to complete a full heritage assessment for each of these places and progress them for entry onto the List.

Name	List no.
St Andrews Church	1307
Royal Hotel, Featherston	3973
Cottage, 24 Waite St, Featherston	3974
Cottage, 22 Waite St, Featherston	3975
War Memorial, Featherston	3980
Kaiwairua Hall (Former Army Camp Building)	3981
St Francis Church (Non-Denominational)	3982
Oporua Homestead	3983
Burnside Church	3984
Raho Ruru Homestead	3985
Tuhitarata Homestead	3986
Tuhitarata Stable/Barn	3987
Rototawai Stable block/coach house	3988
Rototawai Machine Shop	3989
Pihautea Station Former Store	3992
Ongaha Homestead	3993
Pihautea Homestead	3994
Kahutara School Building	4042
Pihautea Stable	4043
Tahora Homestead	5450

from Ryea Waycroft
at NZ Heritage

(64 4) 494 8320 Central Regional Office, Level 7, 69 Boulcott Street PO Box 2629, Wellington 6140 heritage.org.nz

Historic Homesteads and Marine Sediments

scrub, fern and grass c.1853

pallic soils - soils with weak structure and high density, in places that are dry in summer and wet in winter due to slow drainage; root extension limited (Soil Orders Of New Zealand)

Emerging Patterns:

Horizontality in the landscape - linear form

Pakeha settlement story

Hill group

generally above flood hazard zone and hinurangi, protected by dunes and site location on relatively high ground

on high ground

Historic Homesteads +
Kahutara Dunes landing

dunes weave between
the homesteads built
by those who cleared
and drained and farmed

a quieter road,
birds singing

these homesteads
still home
to those
who clear
and drain
and farm

homesteads were built
and cracker and shell
of dunes
- perhaps the dunes gave
safe haven from flooding

Quaternary deposits, marine sediments (from when lake was part of the sea) - in general shallow water deposits of sand and mud with shell beds and some limestone (barnacle coquina limestone specifically here) (Quaternary)

human settlement has been
woven in amongst dunes
Kahutara Range
Raho Ruru Rd

Fig. 5.02. Historic Homesteads and Marine Sediments threads.

Kahutara

Kahutara landing

church + school + hall

gathered in the crook of a dune
aged trees and
aged buildings,
still welcome gatherings

*The landest birdsong
- birds in the large
old trees, gathering too*

scrub, fern and grass c.1853

pallic soils - soils with weak structure and high density, in places that are dry in summer and wet in winter due to slow drainage; root extension limited (Soil Orders Of New Zealand)

HERITAGE NEW ZEALAND
POUHERE TAONGA

Summary Report

Kahutara School Building, Kahutara (List No. 4042)

File: 12015-137

Kahutara School Building, 1890s classroom at left, Robert Sedcole Bargh photograph, Wairarapa Archives, 03-100/4, digital, 1960-1980

Address	990 Kahutara Road, KAHUTARA
Legal Description	Pt Sec 1 Kahutara District (NZ Gazette, 1989, p.5689), Wellington Land District
Extent	Extent includes part of the land described as Pt Sec 1 Kahutara District (NZ Gazette, 1989, p.5689), Wellington Land District and the building known as Kahutara School Building thereon. Extent excludes the later classroom block and all other buildings and structures on the school property. ¹ Refer to map below (bold red line defines extent)

¹ See Figure 1 for detailed site plan.

Christine Whybrew, Heritage New Zealand Pouhere Taonga, 15 May 2014

HERITAGE NEW ZEALAND
POUHERE TAONGA

South Wairarapa deficient registration project summary

April 2015

The following prioritisations have been decided based on the information contained in the preliminary Summary Reports for 23 South Wairarapa District Council deficient registrations. This includes two properties owned by South Wairarapa District Council which are denoted in bold type.

Research into these places was discontinued

Name	List no.
Hitching Rail, Featherston	3977
Te Kopura Homestead	3991
Tinui Hotel (relocated to Greytown)	4011

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These 20 places are considered good candidates for entry onto the List based on aspects such as historical, social and architectural values. At this stage we are unable to specify in which year work programme we will be able to complete a full heritage assessment for each of these places and progress them for entry onto the List.

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St Andrews Church	1307
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St Francis Church (Non-Denominational)	3982
Oporua Homestead	3983
Burnside Church	3984
Rahoru Homestead	3985
Tuhitarata Homestead	3986
Tuhitarata Stable/Barn	3987
Rototawai Stable block/coach house	3988
Rototawai Machine Shop	3989
Pihautea Station Former Store	3990
Ongaha Homestead	3993
Pihautea Homestead	3994
Kahutara School Building	4042
Pihautea Stable	4043
Tahora Homestead	

from Blythe Wright at NZ Heritage

HERITAGE NEW ZEALAND
POUHERE TAONGA

Summary Report

St Francis' Church (Non-Denominational), KAHUTARA (List No. 3982)

File: 12004-480

St Francis Church, Kahutara, Chris Cochran, December 1984, taken for NZHPT Buildings Classification Committee

Address	991 Kahutara Road, KAHUTARA
Legal Description	Lot 6 DP 6671 (CT WN327/209), Wellington Land District

Natasha Naus, Vivienne Morrell and Christine Whybrew, Heritage New Zealand Pouhere Taonga, 15 May 2014

Fig. 5.03. Kahutara threads.

Kahutara Dunes

Fig. 5.04. Kahutara Dunes threads.

Native Forest Remnants

within area that was native forest c.1853

recent-poorly drained soils

Ruamahanga River + native forest remnants

*there is a gathering,
a coming together here,
of remnants of
what in the past
clothed this land*

*it is as if
they feel safer close*

Emerging Patterns:

Horizontality in the landscape - linear form

Landscape remnant story

Water group

prior to the Lower Wairarapa Valley Development Scheme the remnants were part of a swamp/wetland

low-lying land

alluvial deposits, well sorted floodplain gravels

Native Swamp Forest Remnants
Scale 1:10,000

Key:

N

— approx. extent of forest c.1853

VEGETATION

approx. extent
of forest c.1853

*remnants of
kahikatea forest
gather to the river
- the natural systems
coalesce*

Fig. 5.05. Native Forest Remnants threads.

Raho Ruru Pa

scrub, fern and grass c.1853

on or close to edge between
pallid and recent-poorly
drained soils

Emerging Patterns:

Horizontality in the landscape - linear form

Māori, military and human traces of past
use stories

Hill group

Raho Ruru Pa landing

hidden from my roadside view
those who held this high ground
look down still

above hinurangi on high
ground

on edge of high ground
adjacent to plain/low lying
ground

those who have the view have
the power ← can see

on edge between alluvial
deposits and beach deposits

Fig. 5.06. Raho Ruru Pa threads.

Lake Onoke, at Lake Ferry, landing

land drops away
as if not pleased
to meet
brown waters

Lake Onoke, at Lake Ferry

scrub, fern and grass c.1853

on or close to edge between
pallid and recent-poorly
drained soils

Emerging Patterns:

Horizontality in the landscape - linear form

'Negative sense' story

very close to sea level

Water group

thin line of gravel between
lake and limestone

are these salt-bleached limbs
the remains of fallen-forests,
or the ghosts of tawa
or the shadows of waka

let us mow the loft
- let then seek to grow
and ~~build~~ carve a new path
and ~~ride waves across~~
across the waves

Fig. 5.07. Lake Onoke, at Lake Ferry threads.

Fig. 5.08. Okorewa Kāinga threads.

Kakahimakea pa

Kakahimakea (Battery Hill) was the site of an earlier intertribal conflict and although it is named as the location of an encounter in the 1820s only in a newspaper article of 1906 (1826 is the suggested date) it may have been the spot where occurred the slaughter so graphically described to Ensign Best by his Ngāi Tahu guides. The pa at the turn of the century still showed the lines of stock pens and three feet high remains of heavy totara posts. Situated on a small but highly defensible peninsula between Lake Okeke and an extensive swamp, now drained, to the west, it was a strongly palisaded adobe-terraced pa with a deep trench cut across the neck of the spur. Even today, although many once obvious traces have gone, the strength of the position is apparent to anyone prepared to climb its ramparts - An historical excursion A.G. Baginall 1976 p.11

See H.P. Tuniorangi, "Kakahi-Makatea Pa, Lower Wairarapa" JPS Vol 13 p.126-9

Emerging Patterns:

Horizontality in the landscape - linear form

Kakahimakea (Battery Hill) Pa landing

from the mass of Remutaka
a finger of hill
points plainwards

from this mighty prow
all can be surveyed -
friend or foe,
taiaha or musket,
huia feather or grazing sheep

few trees
on hill,
no birds,
just sheep
bleating

East and West Lakeside Symmetry

Māori, military and human traces of past
use stories

Hill group

Kakahimakea
(Battery Hill) Pa

scrub, fern and grass c.1853

on brown soils (close to
recent-poorly drained soil on
flats); brown soils - summer
dryness uncommon and not
waterlogged in winter, rain
usually 1000mm+, most
extensive NZ soil (Soil
Orders Of New Zealand)

above hinurangi on high
ground

on edge of high ground
adjacent to plain/low lying
ground

finger of mudstone extending
from mountains, the end
surrounded by alluvial and
beach deposits

Fig. 5.09. Kakahimakea (Battery Hill) Pa threads.

View of Lake Onoke,
Onoke Spit and Palliser Bay,
Wharekauhau Road

scrub, fern and grass c.1853

pallic soils - soils with weak
structure and high density, in
places that are dry in summer
and wet in winter due to slow
drainage; root extension
limited (Soil Orders Of New
Zealand)

above hinurangi on high
ground

high ground, uplifted marine
terrace (Boffa Miskell Ltd.,
84)

alluvial deposits, well sorted
floodplain gravels

Emerging Patterns:

Horizontality in the landscape - linear form

'Positive sense' story

Water group

Lake Onoke,
Wharekauhau Road,
landing

wide water view:
calm lake to wild sea,
mirror-flat blue
to rushing white,
divided by a line of grey

Fig. 5.10. Wharekauhau Road Viewpoint threads.

Pigeon Bush

scrub, fern and grass c.1853

Tipapaku, Pigeon Bush, landing

edge of brown and recent-poorly drained soils

above hinurangi on high ground

where foothills of ranges meet the low land

Troubled Waters 1860
The 'Battle of the Lakes' a century to resolve, and recently released report the conflict of interests of farmers of the surround

The settlers did not welcome the lake and surrounding for Maori. Flooding of the winter, and they became a situation that threatened

on Wairarapa Fault and pool to moderately sorted gravel from nearby ranges

Maori did not want the lake to be opened to the sea. The hinurangi was the time of the annual harvest, yielding 20 to 30 tonnes of eel. They feared their fishery would be destroyed if the lake was kept open to the sea.

Settlers unsuccessfully lobbied the government to keep the lake open. Maori sought assurances that McLean's 1853 promise would be honoured - that they as owners of the lake would retain control of the opening at Onoke.

should be kept open at all times. There were tense confrontations at the spit, when the River Board organised the opening of the lake, and Maori opposed them.

Piripi Te Maori, the rangatira who led the resistance to selling the lake, died in 1895. With his death, the Maori resolve to hold on to Wairarapa Moana seemed to crumble in the face of the overwhelming force of the colonial government.

A group of farm workers assembled to open the spit at Lake Onoke's sea, March/April 1890s

The gathering at Pigeon Bush on the day of the giving of the lake to the Crown. People are holding flags and other things given. Photographed by the Crown.

here at
Tipapaku, Pigeon Bush,
a picnic, hakari
to celebrate the Māori gift,
freely given

here at
Tipapaku, Pigeon Bush,
Pākehā promises given,
freely broken

The gifting of the lake

'When I listened today to the incantation, to the song of farewell, sung by the chief in bidding adieu to that lake which they have loved so long, which is vested with so many historical associations for them, and which has been to them a living necessity, I realised that that song came from the heart, and I could feel my spirit joining with theirs.' Premier Richard Seddon, speaking at the picnic at Pigeon Bush January 1896

On 11 January 1896 Wairarapa Moana Maori agreed with Native Minister Sir James Carroll that the lakes would be gifted to the Crown. On 13 January an agreement was signed at Papawai whereby the lakes were 'surrendered and assured to Her Majesty the Queen'. In return the Crown was to pay £2000 to compensate for the expense of lawyers and court petitions. They were also to 'make ample reserves for the benefit of the Native owners... out of the thousands of acres of dry land acquired by the Government as part of the title to the lakes. Maori were to retain their customary rights to the lake fishery, as promised by the Treaty of Waitangi.

Statements from both sides at the time were unequivocal in their understanding that the lake was given, not sold, however ambiguous the wording of the agreement.

We deliberately of our own free will handed over the lakes. We gave them as a present from one chief to another, and we therefore hope the Government will also treat us liberally in this matter as we do them. Tamahau Mahupuku in a speech at the Pigeon Bush picnic, January 1896

(The lake) was not sold at all; in a sense it was simply given away. There were legal technicalities, however; there were expenses incurred which we considered ought to be reimbursed and we had the sum mentioned. But the lake was not bought for £2000. It was given to the Government, and was accepted in that spirit, and in that spirit shall be ever dealt with. Premier Richard Seddon, in a speech at the Pigeon Bush picnic

A celebration at Tipapaku (Pigeon Bush)

'To the European mind the idea of commemorating the ending of 30 years of acrimonious squabbling - squabbling of annual recurrence - by a monster picnic of the rival factions would never have occurred, and it is not to the credit of the European that such is the case, for a more charming means of bringing together in a friendly concourse the erstwhile disputants it would be difficult to perceive.' Evening Post 20 January 1896

The picnic at Pigeon Bush to celebrate the gifting of Wairarapa Moana. Those present include Richard Seddon (far left), wearing a hat and Maori brother Seddon, Tamahau Mahupuku (right of Seddon, also wearing a hat), and James Carroll (right of Tamahau Mahupuku) wearing a hat. Photographed by the Crown.

To celebrate the gift, a great picnic for about 1,000 people was held at Pigeon Bush on the western shore of Lake Wairarapa on 18th January. The guest list was a who's who of important people - Premier Richard Seddon, James Carroll, Tamahau Mahupuku, Houni Parone Tumuarangi, Te Whatahoro Jury and other rangatira, politicians A. W. Hogg and Walter Buchanan, farmers Alfred Matthews, J. O. Bidwill, and Charles Hume, government officials, judges, press and clergy. There were speeches, group photographs and a feast.

Though many fine words were spoken on the day, the Crown did not honour its obligations. Maori never received the promised reserves in exchange for the lake as the government declined to pay the asking price for Wairarapa land. They were given instead, much later, an inaccessible block of land at Poukaki in the Waikato, many miles from their homelands.

Why did Wairarapa Maori gift the lakes?

The real battle for the lake was one between chieftainship (te tino rangatiratanga) and the sovereignty of the Crown. Gifting the lake was a noble and honourable gesture that preserved Maori mana, showing that they had not surrendered to the pressure to sell. It was a dignified solution to the difficulties the lake's owners were facing. The expectation was that there would be a proportionate response from the Crown in providing suitable land for reserves, but this obligation was not met.

from waiwetland.co.nz

Fig. 5.11. Tipapaku (Pigeon Bush) threads.

Wairarapa Fault,
Pigeon Bush, landing

at this line
- this fault -
plain and mountain
meet abruptly,
and part abruptly;
part heading seawards,
and part northwards

from te ara.govt.nz

Fig. 13. Microtopographic map of the Pigeon Bush 1 site, showing beheaded channels displaced by slip on the Wairarapa Fault. See Figs. 4 & 5 for location. Contour interval is 25 cm. Map is based on a survey data set consisting of >10,000 points (Rodgers & Little, in review). Graticules are NZ Coordinate Grid System (metres).

If the 18.7±1.0 m shift of the proximal channel occurred in one event, it would be the largest single measurement of 1855 slip on the Wairarapa Fault, and the largest coseismic displacement documented for any strike-slip earthquake globally. The next-largest is 16.3 m strike-slip displacement measured at a site along the 2001 Ms 8.1 rupture of the Kunlun Fault in China (Lin et al., 2002).

A 1.8 m-deep pit was excavated in the center of the proximal beheaded channel to investigate the channel's alluvial infill. This consists of rounded pebble- to cobble-sized clasts interbedded with coarse sand and sandy clay, interpreted as channel and overbank deposits, and rare pebbly clay interpreted as stream-bank slump deposits. At the channel margin, pebbly fluvial sediments of the channel axis overlap laterally against the older, very poorly

Fig. 5.12. Wairarapa Fault, Pigeon Bush, threads.

Finding/weaving

Finding is the weaving together of discoveries made in the first two trace concepts, landing and grounding. It is “the act and process of searching as well as the outcome, the thing discovered” (Giot 63). As part of seeking what to design, project specific design principles were established and precedents sought which used similar principles. They are depicted alongside design iterations they influenced. Further design iterations appear in Appendix E.

Design Principles and Precedent Examples

1. Interventions are to expose and enable the seeing of the heritage site and show the dependent relationship of heritage on the landscape.

In ‘Homage to a Duck Decoy’ the path extends out like a jetty into what was the pond. The text cut into the end of the path encourages pause and reflection (see fig. 5.13). This principle was explored in the design for Bidwill Green (see figs. 5.14 and 5.15).

2. Create small scale interventions, with a light touch, that are economically feasible.

Landscape architect Georges Descombes has written, “I believe that the largest of territories can be irreducibly restructured through small, laconic interventions as opposed to an unbearable excess of everything – objects, forms, materials (“Shifting Sites” 80). An example of this is Parc en Sauvvy, where he designed simple interventions in unplastered concrete (see figs. 5.16 and 5.17).

Fig. 5.13. 'Homage to a Duck Decoy' by MD Landschaftsarchitekten.

Fig. 5.14. A close-up view of one of the first iterations for Bidwill Green with corten plaques featuring text set into the benches.

Fig. 5.15. The corten plaques.

Fig. 5.16. Part of 'Parc en Sauvvy', Lancy, Switzerland by Georges Descombes.

Fig. 5.17. Another area of 'Parc en Sauvvy'.

In 'Twickel Estate' and 'Kasteel Groeneveld' (see figs. 5.18 and 5.19), the small size of the intervention and the limited choice of materials enable the landscape to remain dominant. The interventions still focus attention and attract viewers to them. The same principle has been employed in the Wairarapa Fault interpretation (see fig. 5.20).

Fig. 5.18. Michael van Gessel's 'Twickel Estate'.

Fig. 5.19. Michael van Gessel's 'Kasteel Groeneveld'.

Fig. 5.20. Wairarapa Fault intervention - an early image.

3. Create a sense of intrigue

'Sheep Seats', 'Stronghold Grebbeberg' and 'The Infinite Bridge' (see figs. 5.21, 5.22 and 5.23), are surprising and intriguing insertions into the landscape. They draw viewers to interact with them, to sit on them, walk through them and walk along them. The markers on the trail will create intrigue as they are unexpected objects in the landscape.

Fig. 5.21. Peter Beard's 'Sheep Seats'.

Fig. 5.22. Michael van Gessel's 'Stronghold Grebbeberg'.

Fig. 5.23. 'The Infinite Bridge' by Gjode & Povlsgaard Arkitekter.

4. Create a new experience within the landscape

Replicate in some way the discovery experience undergone in this research so other people can experience it. This will increase their relationship with the landscape and weave more people into the landscape fabric making it richer. An example of this is EMF Landscape Architecture's 'Cap de Creus' project in Catalunya, which went further than the restoration brief and created an experience (see fig. 5.24).

It is especially important that more people experience the landscape in our current world. John Robert Stilgoe, professor in the History of Landscape at the Visual and Environmental Studies Department of Harvard University wrote in 1998: "Get out ... not just outside, but beyond the trap of the programmed electronic age so gently closing around so many people at the end of our century" (Oles, Timmermans, and Abelman, 35). This is even more the case eighteen years later. In a presentation by the researcher to the

Fig. 5.24. 'Cap de Creus' by Marti Franch's EMF Landscape Architecture.

Fig. 5.25. 'Germanetes Viladomat' by EMF Landscape Architecture.

Fig. 5.26. 'Belvederes Drentsche Aa' by Strootman Landscape Architecture.

Wairarapa Moana Management Team it was suggested that the trail could become an app. However, the aim of this research is to increase association with landscape in a world increasingly viewed and interpreted through screens and apps. Disassociation with landscape can also happen with traditional methods of interpretation. New Zealand landscape architect Wendy Hoddinott, in her article 'Passing Time: A Phenomenological approach to Heritage Design', wrote:

the expression of time in the landscape ... has frequently been treated in a very prosaic and interpretive fashion, seeking to educate the visitor. However, such approaches can switch off people's association with the landscape, because their attention is focused only on captions, signs and displays. (51, 52)

5. With the Wairarapa Moana Wetlands Park sites forming an 'inner necklace', the interpreted sites can be viewed and experienced as individual 'jewels' or as part of a connected 'necklace'.

The sites can be different from each other and not dependent on each other. The precedents illustrated show parts of a whole with the parts differing from each other: 'Germanetes Viladomat' (see fig. 5.25) and 'Cap de Creus' (fig. 5.24) and 'Belvederes Drentsche Aa' (fig. 5.26).

6. Individual interventions are to be like Marti Franch's 'confetti', "objects and moments of intensity".

Marti Franch is a Catalan landscape architect who explores how history can be expressed and interpreted by a design. In an article published in 2014 he discusses his "two tactical abstractions" (5). Confetti are "objects and moments of intensity" (Franch 5), used to choreograph movement through space, give cadence and aid narrative, for example, the rest stops, view framing devices and lookout points in the 'Cap de Creus' and 'Nummulites Walk' projects (see figs. 5.25 and 5.27). Streamers connect the confetti and are, for example, the paths connecting lookouts. The confetti concept has helped him "distribute economically and strategically available resources" (Franch 9). This concept will be useful to apply in this research as one of the aims is for the design proposals to be economically feasible. Confetti-like iterations are shown in figs. 5.29 and 5.30.

Fig. 5.27. 'The Nummulites Walk' by EMF Landscape Architects.

Fig. 5.28. Early iterations for Kahutara.

Fig. 5.29. Early iteration for Tipapaku (Pigeon Bush).

Fig. 5.30. An early image siting the waka tētē form in the landscape to reveal Okorewa Kāinga.

7. Materials and forms are to be drawn from the landscape, from the shapes and colours of the surroundings and from remnants of past land uses, re-organised or re-presented, to capture 'South Wairarapa-ness'.

Gini Lee discusses Taylor Cullity Lethlean's work in the Flinders Ranges National Park and the signs that mark the crossing from farm land to national park (see fig. 5.31):

These signs utilise materials drawn from the landscape (stone) or from the forms and colours of the surrounding groundscapes and ruins of past occupation (rusted steel forms). Coming across them causes a pause, as they are other to this landscape and obviously

works of careful design in places that usually bear more utilitarian and handmade craftsmanship. . . . So often, these landscapes are inhabited by the awful generic that lacks local ‘fit’ to site – the infrastructure that are conceived and sited through pragmatic and corporate programming to keep the landscape from harm by taming public behaviour. As counterpoint, an attitude to site specificity is at the heart of TCL’s park orientation sites dotted along the road. (99)

This differs to the lack of site specificity usually employed in New Zealand’s heritage sites, such as in the instantly recognisable DOC green and yellow signage (see fig. 5.32). Materials used on the trail are to be drawn from materials present in the surrounding landscape such as macrocarpa timber, manuka poles, local stone (see fig. 5.33) and corten steel (see fig. 5.34), referring to the rusting farm machinery a feature of many farms.

Fig. 5.31. ‘Flinders Ranges National Park’ Australia, by Taylor Cullity Lethlean.

Fig. 5.32. The old Wairarapa Moana Scenic Reserve sign.

Fig. 5.33. An old stone wall on the road side near Featherston became inspiration for the Wairarapa Fault intervention.

Fig. 5.34. Iterations of the corten steel trail markers. The numbers are stainless steel and cut outs frame small views of the landscape.

8. Plants are one of the materials drawn from the landscape with which to interpret the site.

Rob McGowan spoke at the 2015 NZILA conference about the importance of using endemic and locally sourced plants. He said they survive better and that the species of an area are part of its mauri, defined as “vital essence [or] special nature” (Definition of Mauri). Introducing species not of the area decreases mauri. McGowan told conference delegates “your job as landscape architects is to restore mauri”.

Nelson, Byrd, Woltz Landscape Architects in their design for Nick’s Head Station used planting as one of the layers to tell the stories of the past. The Endeavour Garden was inspired by the collections Joseph Banks made on Captain Cook’s 1769 expedition. In the garden are 30 plants that were identified and collected at Young Nick’s Head, including scurvy grass and New Zealand spinach, which became part of the staple diet for Cook’s crew. The Earth Works Garden (see figs 5.35 and 5.36), with earthworks and broad sweeps of planting, references nearby hills and remnants of Māori defensive structures. Designs that use plants to help interpret the sites are Bidwill Green (see fig. 5.37) and Tipapaku (Pigeon Bush) Picnic Area (see fig. 5.38).

Fig. 5.35. 'The Earth Works Garden' at Nick's Head Station by Nelson Byrd Woltz Landscape Architects.

Fig. 5.36. Another view of 5.35.

Fig. 5.37. In the design for Bidwill Green exotic flowering shrubs typical of Victorian gardens that would have been familiar to WE Bidwill have been used, as well as native plants from the surrounding landscape, to signify the gathering of people at Kahutara, Māori and Pākehā.

Fig. 5.38. The planting at Tipapaku (Pigeon Bush) has been chosen to attract kererū, wood pigeon.

9. Involve the community and engender community ownership.

All local people spoken to about this project have been enthusiastic. If the trail was to eventuate there would need to be community involvement to create a sense of community ownership. As local government maintenance may be limited, ongoing community involvement in the care of sites may be needed to ensure their continued ability to reveal heritage.

Local iwi may be involved, for example, in the design and carving of pou for the pa sites (see fig. 5.39). Residents may be asked to bring stones for the Wairarapa Fault wall. Māori and Pākehā may come together to plant trees at Tipapaku (Pigeon Bush).

Fig. 5.39. An exploration of the possible siting of pou and markers to show the way to the Kakahimakatea Pa site.

10. Enable space, landscape, to become a place; to create a sense of place

As Hunt has written “knowing something about the history of a landscape ... can ... transform it into a very different place” (29). The aim of this project is to make the landscape and space meaningful to people. As Tim Creswell has written, place is “a meaningful location” (7). In figure 5.40 the two images show the effect of placing an unexpected element, a simple pou, in the landscape - a place is made from space.

Fig. 5.40. An early iteration, a pou, at Raho Ruru Pa.

Design Ideas Explored and Precedent Examples

Specific design ideas are explored below. These followed the design principles laid out in the previous section.

1. Threshold, 'set apart'-ness

Examples of this design idea are 'The Infinite Bridge' (see figs. 5.24) and 'the Nummulites Walk' (see fig 5.41) and the 'Cultural Landscape Path' (see fig 5.42). An early design exploration for Raho Ruru Pa, with a palisade setting an area apart from the surrounding landscape, is an example of using a threshold (see fig. 5.43) as is the hedging in Bidwill Green (see fig. 5.44).

Fig. 5.41. 'The Nummulites Walk' in Girona, Spain, by EMF Landscape Architects.

Fig. 5.42. 'The Cultural Landscape Path' by Archiplan.

Fig. 5.43. An early design exploration for Raho Ruru Pa.

Fig. 5.44. Bidwill Green - hedges create a sense of 'set apart'-ness and the path widening creates a threshold.

2. Small verticality amidst horizontality

Design diary explorations of how verticality and horizontality can be expressed through light touch elements, specifically, post, bench, step and path, are shown in fig. 5.47. Examples of small verticality amidst horizontality are the signs at 'Belvederes Drentsche Aa' (see fig. 5.45) and 'Pedra Tosca Park' (see fig. 5.46). The form and materiality of these have influenced the design of the trail markers, shown in figure 5.34, and the use of pou, as in figs. 5.43 and 5.48. The researcher attended the NZILA 'Making the Culturally Shared Landscape' wānanga in 2015. There was much discussion about the issue of 'pou-ification', overuse of pou, when there is a desire to incorporate Māori culture into a design. The presenters concurred that the use of pou was acceptable if they told a story of that particular place, if the story could not be told anywhere, such as the story of Rangi and Papa, or if pou was the only layer.

Different ways horizontality and verticality can be expressed were put into practice in a number of designs, for example the 'waka' bench (see fig. 5.51), the directional connecting path in Bidwill Green (see fig. 5.44) and the steps in the Wharekauhau Road Viewpoint (see fig. 5.56).

Fig. 5.45. 'Belvederes Drentsche Aa', in the Netherlands, by Strootman Landscape Architecture.

Fig. 5.46. 'Pedra Tosca Park', in Spain, by RCR Arquitectes.

Fig. 5.47. Exploration of elements.

Fig. 5.48. Early iterations of a marker for Kahutara Dunes sited on the road's high point where it crosses the dune. The curved marker echoes the curve of the lake edge and the dominant wind direction - the material the dunes are made of has been carried by the wind from the lake.

3. Horizontality underlined and emphasised

This design idea is exploited in 'Cap de Creus' (see fig. 5.49) and 'Innes National Park' (see fig. 5.50). It has been adopted in the interventions revealing Okorewa Kāinga and the Wairarapa Fault (figs. 5.51 and 5.52).

Fig. 5.49. 'Cap de Creus', in Catalunya, by EMF Landscape Architects.

Fig. 5.50. 'Innes National Park', in Australia by Taylor Cullity Lethlean.

Fig. 5.51. The intervention revealing Okorewa Kāinga.

Fig. 5.52. The Wairarapa Fault intervention.

4. A structure may enable a different view

The steps up in 'Belvederes Drentsche Aa' (see fig.5.53) enable different views. 'The Cultural Landscape Path' (see fig. 5.54) frames the view. On 'the Nummulites Walk' a corten steel sheet with circles cut into it frames fossils (see fig. 5.55). An improved view of Lake Onoke and the water bodies it connects to is enabled with the raised viewing platform of the Wharekauhau Road Viewpoint (see fig. 5.56). Once on the top of the platform the corten sign with place names cut into it informs the viewer.

Fig. 5.53. 'Belvederes Drentsche Aa' by Strootman Landscape Architecture.

Fig. 5.54. 'The Cultural Landscape Path' in Italy, by Archiplan.

Fig. 5.55. 'The Nummulites Walk' by EMF Landscape Architects.

Fig. 5.56. An early image of the Wharekauhau Road Viewpoint.

6. Consider the removal of things

Georges Descombes writes about how cleaning some of the boulders on the Swiss Path ‘intensifies them’:

Carmen Perrin, an artist with whom we collaborated, cleaned several of these boulders of moss and dirt with the help of art students from Geneva. Cleaning intensified their visual presence as well as revealing their beauty – and their history. Washing uncovered memory. Nothing more was needed. (“Displacements” 129)

Pruning trees and removal of signs are moves that were employed in the trail (see figs. 5.57 - 5.59).

Fig. 5.57. The view from the road of the Kahutara School Building in winter; when the trees are in leaf it is barely visible.

Fig. 5.58. Judicious pruning of the trees’ branches will enable the historic school building to be seen from the road visually connecting it with the other historic buildings gathered in Kahutara.

Fig. 5.59. The view of Lake Onoke, Onoke Spit and the Rimutakas shrouded in mist punctuated by signs and structures.

8. Use naming as a layer in the interpretation

Hunt considers Bürgi “is content to stimulate us with names (‘geological observatory’, ‘ludic path’)” (Hunt 29). This research aims to provide pointers to history and to reveal heritage sites rather than tell the whole story. Māori use naming to point to what has gone before. Brain Murton writes that for Māori:

Place names are imagined as the “footsteps of the ancestors” and are sign posts, survey pegs of memory, to the events and processes by which the world was created. . . . The daily use of place names means that history is always present, always available. (94)

Examples in the trail are Bidwill Green, Tipapaku (Pigeon Bush) Picnic Site and Nga Rākau Pūrākau - Raho Ruru Pa.

8. Repetition of elements

Repeating of elements can give direction, emphasis and connection as in the Sharpeville Memorial shown in fig. 5.60. Repetition is used in the palisade-like fence that bridges the two solid masses of planting in the Tipapaku (Pigeon Bush) Picnic Area (see fig. 5.61).

Fig. 5.60. ‘Sharpeville Memorial’, South Africa by GREENinc Landscape Architecture.

Fig. 5.61. The palisade-like fence in the Tipapaku (Pigeon Bush) Picnic Area.

After Girot's Method

As the design process began to culminate in 'designs' the designer/researcher reflected on the method used to reach this stage, this trace concept that Girot calls grounding. Girot's 'Four Trace Concepts in Landscape Architecture' had been used as a starting point, but was adapted and shaped by the researcher's previous experience, previous designing, research for this thesis, and by relationships to the sites and the people associated with them. The result was the 'Four Listening Acts in Landscape Architecture' diagrammed in figure 5.62. Hence the title of the next chapter is a combination of Girot's fourth trace concept, founding, and the researcher's equivalent, retelling.

Four Trace Concepts in Landscape Architecture - *Christophe Girot*

Four Listening Acts in Landscape Architecture - *Maria Rodgers after Christophe Girot*

Fig. 5.62. Diagram comparing Girot's method and the researcher's method based on it.

6 FOUNDING/RETELLING

The last stage of the 'Four Listening Acts in Landscape Architecture' is called retelling. This can also be seen as 'the design', the passing on of the story, the writing of a new chapter or enabling others to hear, see and experience. In this research this is the Wairarapa Moana Heritage Trail.

The trail can be reached via the Wairarapa Line (Masterton - Wellington) rail route, as well as by road, making it accessible for cyclists (see fig. 6.01). In addition to providing another cycle route, the trail creates a strong connector to the existing cycleways.

Fig. 6.01. Transport Connections to the Wairarapa Moana Heritage Trail.

The Trail Markers

A marker makes you look differently at a space, shows there is significance there and space becomes place. Some of the revealed sites have only a marker as there is nowhere to park a car and the site can be seen from the road. Corten steel was chosen as the material for the markers due to its readily aged appearance, as it is already present on the trail in the Lake Domain sign (see fig. 6.14) and as rusting steel is present in the landscape with many farms having old machinery on site. The markers will have the necklace motif cut into the top which connects back to the initial hunch and shows the site is part of a greater whole. The initials WMHT, for Wairarapa Moana Heritage Trail, will be cut into the steel. Stainless steel numbers will be fixed to either side of the marker so they can be viewed from both directions (see figs. 6.02 - 6.04). The exact location of the markers will be determined after discussions between the designer and stake holders.

Fig. 6.02. Initial sketch for the trail marker.

Fig. 6.03. Above, the corten steel trail markers for the uninterpreted sites, below, the markers that will be fixed to existing signs - their size may alter depending on the existing sign.

Fig. 6.04. Construction details for the large trail markers: vertical section through marker, bottom left, horizontal section.

TRAIL ROUTE

1. Featherston
2. Wairarapa Lake Domain (Wairarapa Moana Wetlands Park)
3. Featherston Military Training Camp site
4. Kaiwairai Hall, via Camp Rd
5. Historic homesteads + marine sediments
6. Bidwill Green, Kahutara
7. Kahutara Dunes
8. Boggy Pond & Matthews Wildlife Reserve (WMWP)
9. Wairoa Block (WMWP)
10. Native swamp forest remnants
11. Burnside Church
12. Kohunui Marae
13. Nga Rākau Pūrākau - Raho Ruru Pa
14. Lake Onoke, at Lake Ferry (WMWP)
15. Okorewa Kāinga Waka Tētē
16. Barrage Gates
17. Kakahimakeata (Battery Hill) Pa
18. Pounui Lagoon (WMWP)
19. Lake Onoke, Beach Road, and Onoke Spit (WMWP)
20. Wharekauhau Road Viewpoint
21. Waiorongomai Church
22. Wairarapa Lake Shore Scenic Reserve (WMWP)
23. Cross Creek, Rimutaka Incline Rail Trail Historic Area
24. Tipapaku (Pigeon Bush) Picnic Area
25. Wairarapa Fault Viewpoint
26. Featherston Cemetery

WAIRARAPA MOANA HERITAGE TRAIL

Fig. 6.05. The final Wairarapa Moana Heritage Trail map.

Wairarapa Moana Heritage Trail

Of the twenty six trail sites most are already revealed, named or marked in some way and eleven are unmarked (see fig. 6.05). Research into how to reveal these sites has seen three different approaches used. The first approach is that sites with spaces, and which are considered primary sites (see table 3.01), have had their essence intensified and become places, for example, Bidwill Green and Nga Rākau Pūrākau - Raho Ruru Pa. (The full plant list for these sites is in Appendix F.) The second sees two sites which have objects designed for them that are directly related to the landscape, Okorewa Kāinga Waka Tētē and the Wairarapa Fault Viewpoint. The significance of the rest of the sites is shown with a numbered marker. The sites that are already revealed or named will have a smaller version of the marker fixed to their existing sign.

For some sites the images on the following pages will be the first time they appear in this document. This is to replicate in the reader the sense of discovery the researcher experienced and will also be replicated in the journey of those using the actual trail.

Featherston

Fig. 6.07. Marker and location on Trail Map for Site No. 1.

Fig. 6.06. The sign greeting visitors entering Featherston from the east.

Arrival at the town of Featherston via the main road is preceded either by the hairpin bends of the Rimutaka Hill Road, or its opposite, the long straight stretches of road that link the Wairarapa towns. Featherston sits at the very foot of the Rimutaka Range, its situation due to the need of nineteenth century travelers from Wellington for rest and sustenance.

Featherston does not have a 'welcome to Featherston' sign at the western entrance to the town. The sign at the eastern entrance is old, unattractive, too close to a concrete pole and partly hidden (see fig. 6.06). New signs are planned by the community and are much needed at both ends of the town to create a more positive first impression for visitors.

Wairarapa Moana Lake Domain Reserve (WMWP)

Fig. 6.09. Marker and location on Trail Map for Site No. 2.

Fig. 6.08. The corten steel sign announcing arrival at site 2.

Just outside Featherston's eastern edge the aptly name Boundary Road points in the direction of the unseen lake. Crossing SH53 the road becomes Murphys Line and continues arrow straight through farmland parallel to the Rimutaka Range. The Aorangi Range becomes visible to the east and one gets the sense for the first time of being in a place between, held by, the ranges. A right turn onto Lake Domain Road and then left onto Soldiers Settlement Road leads down to Lake Domain Reserve. The wide expanse of the water is suddenly revealed when almost at the lake. Just beyond the sign shown in figure 6.08 the road ends abruptly in a carpark, which is close to the lake edge and facing south, towards the unseen coast (see fig 6.10).

Fig. 6.10. Lake Wairarapa looking south, flanked by the Aorangi and Rimutaka Ranges.

Featherston Military Training Camp site

Fig. 6.12. Marker and location on Trail Map for Site No. 3.

Fig. 6.11. The plan for the visitors' centre, entrance and gathering area.

Back via Boundary Road to SH2 it is only 1.5km to the Featherston Military Camp site. "The site of the Featherston Military Training Camp (1916-1918) and Prisoner of War Camp (1942-1945) in the Wairarapa is of outstanding historical significance" (Dodd). Currently there are memorials to both camps, and some of those who died there, within a rest area on the southern side of the road, but the actual site, complete with many remnants of its past, is on private land. The researcher's fourth year project for the camp walkway sought to acknowledge the juxtaposition of the proud history of the military camp and the sad history of the Japanese prisoner of war camp and to reconnect this heritage to the town and the wider public (see figs. 6.11 - 6.14). The walkway would be a part of the Wairarapa Moana Heritage Trail.

Fig. 6.13. The World War II POW camp joinery workshop is marked with a seat resembling a stack of timber and planting including cherry blossom.

Fig. 6.14. The rifle range is screened from view by divaricating coprosma species, which also frame the view once the corten seat is reached.

Kaiwaiwai Hall, via Camp Rd

Fig. 6.15. The Camp Road sign on SH2.

Fig. 6.16. Kaiwaiwai Hall on SH53.

Fig. 6.17. Marker and location on Trail Map for Site No. 4.

Just east of the camp site along SH2 Camp Road heads south (see fig. 6.15), so named as it was within the military camp. The trail then joins SH53 which bends to cross Tauherenikau River, on its way to feed into Lake Wairarapa. At the end of a straight stretch of road, with a backdrop of macrocarpa shelter belt, sits Kaiwaiwai Hall (see fig. 6.16). The now unused hall, once part of the Soldiers' Club at the military camp, was moved when the camp closed, like many other redundant buildings, to its current site in 1921.

Marine sediments + historic homesteads

Fig. 6.20. Marker and location on Trail Map for Site No. 5.

Fig. 6.18. Te Maire Road rises up onto the marine sediment terrace.

Fig. 6.19. Ongaha Station is the first the trail passes with an historic homestead.

After Kaiwairua Hall the road turns sharply and heads towards gently sloping hills. The trail turns right onto Te Maire Road and aligns itself with the low hills for 3km before rising up onto them (see fig. 6.18). These low hills are marine sediments which form a terrace in the landscape, a reminder of when the sea came up as far as Carterton. A series of historic homesteads, built by early Pākehā settlers, sit along this high ground safe from the floodwaters of Lake Wairarapa and the Ruamahanga and Tauherenikau rivers. The undulating road passes intriguing gateways (see fig. 6.19) and there are often glimpses through the trees of grand houses.

Bidwill Green, Kahutara

At the bottom of the gentle slope descending from the marine terrace sits the small settlement of Kahutara. Gathered together, with a handful of houses, on land donated to the community by William Bidwill (son of C. R. Bidwill, the first Pākehā settler west of the Ruamahanga River) are three heritage buildings, a school building, church and hall. Kahutara is sheltered from flooding due to the proximity of the Kahutara Dunes and the marine terrace. The road rises and turns on leaving the settlement to ascend the dunes.

Fig. 6.21. Marker and location on Trail Map for Site No. 6.

In this design the aim is to increase the sense of gathering that the landscape has facilitated (see figs. 6.22 - 6.34). The hedge wraps around Bidwill Green as the dunes wrap around Kahutara. The planting in the Green is of native and endemic plants and flowering shrubs grown in Victorian times (see figs. 6.24 and 6.25). (The plant list for the whole trail is in Appendix E.) The new name Bidwill Green acknowledges William Bidwill's gift of the land and the gathering possible in a village green. The repetition of kāmahi at the corner of Bidwill Green and in front of the church, pruning, additional hedging, and the extension of gravel areas, will accentuate the gathering together and enable views of the historic school building (see fig. 6.22). Brief text about each building is routed into the seating close to the hall (see figs. 6.29 - 6.34) as images are routed into the posts of the Wairarapa Moana Wetlands Park signs (see fig. 6.37). An exterior door in the hall was reinstated to open out onto the paved seating area (see fig. 6.27).

Fig. 6.22. Site Plan for Bidwill Green, Kahutara.

Fig. 6.23. Sketch plan for Bidwill Green.

Fig. 6.24. Planting collage for Bidwill Green.

Fig. 6.25. Planting and Materials Plan, Bidwill Green.

Fig. 6.26. The view of Bidwill Green from the road.

Fig. 6.27. The planting, paving and seating create a welcoming area. The *Prunus serrulata* 'Hokusai' echoes the cherry blossom planted as part of the Featherston Military Camp Walkway as the hall building was from the camp.

Fig. 6.28. The macrocarpa seat has text routed into it that remembers the past life of the hall.

Fig. 6.29. Plan of Bidwill Green seating.

Fig. 6.30. 3D representation of Bidwill Green seating.

Fig. 6.31. The text routed onto the benches.

Fig. 6.32. 3D representation of Bench B.

Fig. 6.33. Section Aa through concrete paving adjacent to Kahutara Hall.

Fig. 6.34. Section Bb through path - the wider edging emphasises the link to the other two historic buildings.

Kahutara Dunes

Fig. 6.35. Marker and location on Trail Map for Site No. 7.

Fig. 6.36. Montage of the section of Kahutara Road passing across the dunes.

The road rises and turns on leaving Kahutara to ascend the dunes. A marker sits alongside the road atop the dune's crest (see fig. 6.36). These are aeolian dunes, formed by the wind blowing material from the lake to the west. Their sinuous form weaves through paddocks and continues to accompany the road before diminishing, resserting themselves close to the next site.

Boggy Pond (WMWP)

Fig. 6.38. Markers and location on Trail Map for Sites No. 8 and 9.

Fig. 6.37. The Boggy Pond sign features the dabchick and raupō.

Kahutara Road continues on through the Oporua Floodway gates, which close when the Ruamahanga River exceeds its capacity. Just past the south gate Parera Road branches to the right. The narrow gravel road winds through paddocks of low dunes before coming into line with the stopbanks of the floodway. Just over 2km down the road is Boggy Pond. Each of the Wairarapa Moana Wetlands Park signs feature species significant to the site with this site's depicting the endemic weweia, New Zealand dabchick (*Poliocephalus rufopectus*), and raupō, *Typha orientalis* (see fig. 6.37).

Wairio Block (WMWP)

Fig. 6.39. The WMWP sign for Wairio displays the kōtuku-ngutupapa and oioi.

Two hundred metres from Boggy Pond is the sign for Wairio (see fig. 6.39) depicting the kōtuku-ngutupapa, Royal spoonbill (*Platalea regia*) and oioi, jointed wire rush (*Apodasmia similis*). From here a walkway leads along the stopbank to the lake edge.

Native swamp forest remnants

Fig. 6.41. Marker and location on Trail Map for Site No. 10.

Fig. 6.40. A stand of ti kōuka or ti rākau, *Cordyline australis*, close to the bridge over the Ruamahanga River.

Back on Kahutara Road dunes run alongside and at right angles to the road. As soon as they are passed, the ground level lowers and dark groups of mature trees and large stands of ti kōuka appear within the green paddocks (see fig. 6.40). It is almost as if they are gathered around the bridge over the Ruamahanga hoping for water. They are remnants of the swamp forest that, prior to 1853, stretched across an area of about eight by five kilometres. Much was cleared for farming and the Lower Valley Development Scheme, started in the 1960s, drained the swamp.

Burnside Church

Fig. 6.44. Markers and location on Trail Map for Sites No. 11.

Fig. 6.42. The roadside sign for Burnside Church.

Fig. 6.43. Burnside Church with the Rimutaka Range behind.

Kahutara Road joins Lake Ferry Road and heads to the sea. After about 4km of gently undulating farmland a small picturesque church comes into view. Built in 1875 by early Pākehā farmers Burnside Church is a popular wedding venue (see fig. 6.42 and 6.43).

Kohunui Marae

Fig. 6.46. Markers and location on Trail Map for Sites No. 12.

Fig. 6.45. Kohunui Marae.

One and a half kilometres further down the road, and on a ridge above it, sits Kohunui Marae (see fig. 6.45). Strung along the top of the ridge are the marae buildings and an urupa. Kohu nui means big fog. Fog settled when the hinurangi spread over the plain the marae looks down on.

Nga Rākau Pūrākau - Raho Ruru Pa

Just before the small settlement of Pirinoa a sign points down a side road to Raho Ruru. The quiet gravel road winds through paddocks before turning a corner around a low hill and the view to the plains opening out. The road straightens and runs beneath the hill on which Raho Ruru Pa was sited. It sat atop the northern end of the raised finger of alluvial soils that juts out into a low lying area of beach deposits. The raised site has extensive views over the surrounding plain.

The intervention, foreshadowed by a ti kōuka at the beginning of the straight stretch of road, sits directly below an existing ti kōuka on the slopes beneath the pa (see figs. 6.48 - 6.53). When approaching the site on foot, planting screens views of the wider landscape. Walking between the rows of palisades, the shape of which echoes the shape of the hill, the eye is drawn to the pou and then to the hill behind. The palisades enclose a story telling place with a simple timber bench, enabling reflection on what has gone on here. The name of the place 'Nga Rākau Pūrākau', or storied trees, was given to the researcher by Rawiri Smith, a great storyteller. It came from his sister, Member of Parliament Marama Fox, a descendant of the tribes of Ngāti Kahungunu, Ngāti Porou, and Rangitāne, also of Te Ikaroa Rāwhiti.

Fig. 6.47. Marker and location on Trail Map for Site No. 13.

Fig. 6.48. The location of Nga Rākau Pūrākau and the pa site. N.B. the shelter belt to the left has been removed.

Detailed construction plans are not included here as the construction method is to be determined by the whānau of the nearby marae, Kohunui, with the aim of revitalising traditional construction techniques. It is also the researcher's hope they will carve the pou and maintain and use the site.

To give some shelter, possible sustenance and to welcome the birds, the native plants are to be edible. "In Māori tradition, the morepork or ruru was often seen as a watchful guardian. . . . Its occasional high, piercing call signified bad news, such as a death, but the more common 'ruru' call heralded good news" (Hutching). Rawiri Smith, Ngāti Kahungunu, in conversation about Raho Ruru Pa and its name, said the name ruru is significant as it is a bird of the night, a bird of prey, and associated with death and life. He considered this to be a dying place that can be brought to life again. This intervention seeks to do this by creating the storytelling place; the telling of the place's stories will renew it and give it voice again, as will the planting of trees and encouraging of birds. Rob McGowan, at the NZILA conference, said, "birds are the voice of the landscape".

Fig. 6.49. Early design sketch.

Fig. 6.50. The intervention sits below the pa site.

Fig. 6.51. Plan of Nga Rākau Pūrākau - Raho Ruru Pa.

Fig. 6.52. Section Aa through Raho Ruru Pa site and intervention, Scale 1:200.

Fig. 6.53. Section Bb through intervention, Scale 1:50.

Lake Onoke, at Lake Ferry (WMWP)

Fig. 6.55. Marker and location on Trail Map for Site No. 14.

Fig. 6.54. The WMWP sign features tūna, the long fin eel, *Anguilla dieffenbachii*, and rimurehia, seagrass.

From Pirinoa Lake Ferry Road wends its way through farmland to the coast. As the settlement of Lake Ferry is approached, the land west of the road empties of trees and Lake Onoke can be seen beyond the gently sloping fields.

When one arrives at the end of the road outside the Lake Ferry Hotel the view of the spit, lake, lake mouth and distant ranges is punctuated by signs and a structure housing equipment that monitors the lake level and weather (see fig.6.56). Removing these, as in the following image (see fig.6.57), will restore emphasis to this unique landscape and the processes that have formed it.

Designing an intervention for this site was initially stopped due to the new signage, as described on page 75 (see fig. 6.54). However, late in the research process the researcher revisited a concept that had been discussed with local entrepreneur Reuben Raihania Tipoki. He has a dream of seeing waka back on Lake Onoke and catching tūna when the lake mouth closes, as was done in the past during the hinurangi. While reviewing research, the idea resurfaced of somehow including reference to heritage practices in the design (see fig. 6.61). Tim Benton in his book ‘Understanding Heritage and Memory’ calls this intangible heritage “heritage that exists in action” (Benton, 219). On Lake Onoke this could be using waka on the lake and catching tūna at the lake mouth in autumn. Doing so will renew connections to the past and renew relationships with the landscape as the landscape is integral to these practices.

The lake shore is laden with bleached driftwood logs. To formalise and frame

the existing access to the shore for catching tūna and paddling waka, some of these logs are to be re-sited and become seats (see fig. 6.62). Planting will include *Phormium cookianum* and other suitable coastal species (see fig. 6.58 - 6.60). The seats also frame the view and encourage people to sit and take time to experience it more fully. They will also provide a vantage point for watching the lake and whatever takes place in and on it.

Fig. 6.56. The current view across Lake Onoke towards Onoke Spit with lake edge access in the centre of the image. To the right is the structure housing equipment to monitor the lake level, wind speed, etc. It belongs to the GWRC Environmental Monitoring Department.

Fig. 6.57. The same view as figure 6.61, with the signs and structures removed and the intervention in place.

Fig. 6.58. Planting collage for the Lake Onoke intervention.

Fig. 6.59. Planting plan for the Lake Onoke intervention. The planting will blend into those of recent revegetation schemes. The trail marker is sited south of the pathway.

Fig. 6.60. The location of the intervention - the sealed road terminates in front of the Lake Ferry Hotel.

Key:

- *Phormium cookianum*
- *Melicytus crassifolius*
- *Coprosma acerosa*, sand coprosma
- *Pimelia arenaria*, sand daphne
- *Poa cita*, silver tussock

0 5 10m

N

are these salt-sleeched limbs
 remains of fallen-forests,
 ghosts of tura
 or shadows of waka

let us mourn the lost
 - but then seek to grow
 and carve a new path
 across the waves

Fig. 6.61. Sketch and text made after a visit to the Lake Onoke site towards the end of the research process.

Fig. 6.62. The lake edge access and view across Lake Onoke is framed by driftwood seating and planting.

Okorewa Kāinga Waka Tētē

Fig. 6.63. Marker and location on Trail Map for Site No. 15.

The road to the east of Lake Onoke becomes gravel after the Lake Ferry Hotel and curves under the headland onto a wide expanse of grasses and gravel under a huge sky. No buildings can be seen. Following a short track west, cars can be parked close to a lagoon and a trail marker. Walking westward, drawn towards a large waka form, the view soon opens up. Nestled in the depression between the two jutting headlands is the site of Okorewa Kāinga, a fishing village (see fig. 6.65 - 6.69). The actual site is not accessible but its sheltered position is evident and idyllic. The intervention resembles a large waka tētē, a fishing waka, carved by local iwi, its curve echoing the gently holding shape of the land the kāinga sat within (see fig. 6.64). The structure can be climbed and sat upon.

- hdding, cupped,
- relationship to sea
- horizontality

waka tētē
fishing canoe,
shaped bench

gating place.

carved / made
by Francis

closer to carpark.
so see water park
car.

Seat cut into par

Something to climb, play on
be on a waka

B model is propped up

Fig. 6.64. Design diary sketches.

N

Fig. 6.65. The siting of the Okorewa Kāinga Waka Tētē.

trail marker N.T S.

Okorewa Kāinga Waka Tētē N.T S.

approximate location of Okorewa Kāinga

Fig. 6.66. Okorewa Kāinga Waka Tētē
- Plan and Elevation.

Fig. 6.67. Plasticine model for the Waka Tētē.

Fig. 6.68. The view from the approach path to the Okorewa Kāinga Waka Tētē.

Fig. 6.69. Okorewa Kāinga Waka Tētē - the familiar re-imagined.

Barrage Gates

Fig. 6.71. Marker and location on Trail Map for Site No. 16.

Fig. 6.70. The sign on the Barrage Gates.

The trail doubles back via Lake Ferry and Kahutara Roads until just past the bridge over the Ruamahanga. Then the East West Access Road takes the trail to new territory. The road firstly passes the EC Holmes Memorial Scenic Reserve. In 2013, historian Bruce Stirling compiled the report 'E C Holmes and the Māori Education Foundation Land at Te Hopai'. In it he wrote, "In 1962 Edward Carlton Holmes gifted 739 acres of his Te Hopai farm to the recently formed Māori Education Foundation, in order for the income to be used to educate Wairarapa Māori" (Mapunaatea). This has recently been the cause of much grief for iwi as the farm was sold to private owners.

The East West Access Road is a byproduct of the flood protection scheme. It follows the river, hidden from view behind the stopbank and willows until the akes (see figs. 4.20-22). The sign on the gates (see fig. 6.70) reads, "This Structure together with the Ruamahanga Diversion are two features of the Lower Wairarapa Valley Development Scheme which was implemented by the Wairarapa Catchment Board between 1964 and 1984. The Scheme diverted the Ruamahanga River from direct entry into Lake Wairarapa and the Barrage controls the Lakes flow into Lake Onoke. East - West access is also provided."

Kakahimakatea (Battery Hill) Pa

Fig. 6.73. Marker and location on Trail Map for Site No. 17.

Fig. 6.72. The view of the pa site and its terraces from the north.

Past the Barrage Gates the trail continues until it meets Western Lake Road when it carries on southwards. The road winds along beneath a snaking low hill parallel to the much taller range. Gradually more of a long finger of hill is revealed extending out from the range, pointing towards the Ruamahanga River. On the prow of the promontory-like landform, terracing can be seen (see fig. 6.72). This is the remains of Kakahimakatea Pa. The site is to be marked close to the road by a pou carved by local iwi with a curved corten trail marker near the base. As the pa site is accessed through a network of farm roads the way will be shown by markers (see fig. 6.74 - 6.76).

Fig. 6.74. Sequence of pou and markers leading to the Kakahimakatea Pa site.

Fig. 6.75. Location of Kakahimakatea Pa pou and markers.

Fig. 6.76. Sequence of views of the Kakahimakatea Pa site: karaka trees, the pa site and the pa site and valley from the highest point of the hill.

Pounui Lagoon (WMWP)

Fig. 6.78. Marker and location on Trail Map for Site No. 18.

Fig. 6.77. The WMWP sign depicts grey teal and salt marsh ribbonwood.

The road continues south, now curving along the edge of the flat land against the foothills. The Lake Ferry settlement comes into view sandwiched between the waters of Lake Onoke and the hulk of the Aorangi Range. At Pounui, wetlands extend like a skirt out from the gate. Behind the gate the sign features tētē moroiti, the grey teal duck, or *Anas gracilis* (see fig. 6.77). The plant is mākaka, salt marsh ribbonwood, or *Plagianthus divaricatus*. The view to Palliser Bay is blocked by Onoke Spit.

Lake Onoke, Beach Road and Onoke Spit (WMWP)

Fig. 6.80. Marker and location on Trail Map for Site No. 19.

Fig. 6.79. The access to Onoke Spit in May requires wading.

The road continues in the same fashion until, just before curving up the hill and into a stand of mānuka, there is a sign to Onoke Spit Access. The narrow gravel track winds, at times very close to the lake edge, to the point in figure 6.79.

Wharekauhau Road Viewpoint

Fig. 6.81. Marker and location on Trail Map for Site No. 20.

After the turnoff to Onoke Spit the road suddenly veers away from the lake and zigzags up onto the uplifted marine terrace flanking the south eastern end of Wairarapa Moana. The road straightens and continues to climb gradually. At the top of the rise the trail sign and planting signal a place to stop. The overall form of the planting echoes nearby bands of native vegetation that sits amongst farmland and also contains mānuka and ti kōuka (see figs. 6.82, 6.86 - 6.89).

The viewpoint is hidden from the road, the opening to it marked by ti kōuka. Inside is a clearing and the viewing platform. Steps up invite climbing, which is rewarded by the dramatic view of Lake Onoke, Onoke Spit and Palliser Bay (see fig. 6.83). A corten steel sign points out the various bodies of water in the view, telling the story of the water's journey southwards from lake to sea, from fresh to salt (see figs. 6.84 - 6.85).

Fig. 6.82. Early design sketch.

Fig. 6.83. The view from the road adjacent to the viewpoint site.

Fig. 6.84. The corten steel sign with names cut into it. The aerial image above indicates the water bodies it points to and shows the water’s journey seawards.

Fig. 6.85. Plan and elevations of Wharekauhau Road Viewpoint.

Fig. 6.86. Planting Plan for the Wharekauhau Road Viewpoint.

Fig. 6.87. Planting collage for the Wharekauhau Road Viewpoint.

Fig. 6.88. The Wharekauhau Road Viewpoint.

Fig. 6.89. Plan showing location of the Wharekauhau Road Viewpoint.

Waiorongomai Church

Fig. 6.92. Marker and location on Trail Map for Site No. 21.

Fig. 6.90. The Rimutaka Cycle Trail sign that stands outside the gate to the Waiorongomai Church.

Turning back towards Featherston under the Rimutaka's foothills the Aorangi Range across the valley can be seen. But as the road moves inland the Rimutaka Range reasserts its dominance coming in and out of view. The road continues north with the Rimutakas reaching down at times to touch it and at times set back behind a paddock and established buildings. Once past the East West Access Road glimpses of Lake Wairarapa appear, a blue line echoed by lines of khaki manuka and deep green conifers. One of the properties passed, at 2232 Western Lake Road, is Waiorongomai Station, which was established in 1850. A kilometre to the north of the homestead is Waiorongomai Church (see fig. 6.91). The Rimutaka Cycle Trail sign tells something of the story of the Matthews family and its deep and long connection to this land (see figs. 6.90 and 6.93).

Fig. 6.91. Waiorongomai Church with Lake Wairarapa in the background.

Fig. 6.93. A closer view of fig. 6.93.

Wairarapa Lake Shore Scenic Reserve (WMWP)

Fig. 101. Marker and location on Trail Map for Site No. 22.

Fig. 6.94. This WMWP sign depicts kererū and nikau.

Traveling along the road north of the church the lake edges closer. The dark bush clad hills move closer too until they seem to cross over the road, touching the lake edge, with the narrow road forcing its way through. Where the vegetation is most dense is the Wairarapa Lake Shore Scenic Reserve. The sign for the reserve shows two species that strongly feature there, the nikau, *Rhopalostylis sapida*, and kererū or New Zealand pigeon, *Hemiphaga novaeseelandiae* (see fig. 6.94).

Cross Creek, Rimutaka Incline Rail Trail Historic Area

Fig. 6.96. Marker and location on Trail Map for Site No. 23.

Fig. 6.95. Information panels are displayed in a railway station-like structure at the start of the trail.

As the road continues north the hills and the lake edge separate. A side road to the left, after passing a scattering of houses, leads to the start of the walking and cycling track to Cross Creek and the Rimutaka Incline Rail Trail, which is part of the Rimutaka Cycle Trail (see fig. 6.95). “A gently graded 18 km walk or mountain bike ride, the Trail features restored railway bridges and historic tunnels” (Rimutaka Rail Trail). Cross Creek Station shown in figures 6.97 - 6.99 is “A registered Historic Site ... once occupied by several cottages, a hall, school, library, locomotive depot and a turntable” (Rimutaka Rail Trail). The walk from the end of the road to Cross Creek takes about 30 minutes.

Fig. 6.97. Cross Creek Station.

Fig. 6.98. The remnants of Cross Creek turntable.

Fig. 6.99. The view down to the valley from the trail just above Cross Creek.

Tipapaku (Pigeon Bush) Picnic Area

A metre wide off-road lime chip trail was recently laid for cyclists alongside the eastern side of Western Lake Road to connect the Rimutaka Cycle Trail to Featherston. Heading north, 3km after Cross Creek, a disused road branches off the western side of the road at an oblique angle and runs parallel to it for 200 metres. This road was once the main road that deviated to skirt the Pigeon Bush Railway Station. On 18th January 1896 local Māori invited politicians and local Pākehā to a hākari Fat Tipapaku (Pigeon Bush) to mark the gifting of Wairarapa Moana by iwi to the Crown. "Local settlers duly hosted a return 'picnic' for Māori two weeks later at the same place, which was an even larger affair and which was also attended by Seddon and Carroll" (Stirling and Barnett). Māori were promised their fishing rights would be protected and reserves set aside for them. However, these promises were not honoured.

Fig. 6.100. Marker and location on Trail Map for Site No. 23.

Fig. 6.101. Design diary exploration of initial ideas.

A picnic area has been designed for the strip of land enclosed by the old and present road (see figs. 6.101 - 6.109). Native plants that kererū, wood pigeon, feed on, are planted to attract these birds whose presence is seen by iwi as tohu. The researcher has driven along this road often accompanied by the swoop of kererū, particularly when vegetation is close - this has given much pleasure and indeed felt like a good sign. Rob McGowan's words, that birds are the voice of the landscape, ring true.

Fig. 6.102. This plan shows the relationship between the intervention, planting and the adjacent landscape spaces.

Fig. 6.104. Design development sketch.

Of the four picnic tables only the central ones have seats all around them to represent a new coming together of Māori and Pākehā. A palisade-like fence made of local manuka bridges the gap, literally and figuratively, between the two dense groups of vegetation as well as providing a barrier between the picnic area and the road (see fig. 6.106). The picnic tables are under a gathering of kōwhai, whose golden blooms in spring are a sign of hope. This more open area contrasts with the dense bands of vegetation either side it, and connects to the open areas in the adjacent landscape (see figs. 6.102 and 6.104).

Fig. 6.105. Section Aa through the picnic area. Scale 1:100.

Fig. 6.106. Tipapaku (Pigeon Bush) Picnic Area viewed from Western Lake Road.

Fig. 6.107. Tipapaku (Pigeon Bush) Picnic area
- plan view of table and bench seats.

Fig. 6.108. Location of seating - the two outer
tables have two benches.

table with breadboard ends

galvanised steel angle brackets
fixed to base of bench legs with
galvanised coach screws, and to
concrete with threaded rod set
into concrete and bolts

Fig. 6.108. Tipapaku (Pigeon Bush) Picnic area
- elevation with long side of table.

concrete footing to be
specified by engineer

Fig. 6.109. Tipapaku (Pigeon Bush) Picnic area
- elevation with short side of table.

Wairarapa Fault Viewpoint

After the picnic area the road straightens and begins to travel in parallel to the distinct line made by the transition from plain to foothills. This abrupt change in landform sits directly over the Wairarapa Fault, which is causing the shift of the mountains northward and the plain south (see fig. 6.110 - 6.117). The 1855 Wairarapa earthquake was along this fault. The intervention 1 kilometre from the Tipapaku (Pigeon Bush) picnic area seeks to echo the movement along the fault. The two walls are to be made from local stone. Their slope repeats the slope of the fault-formed landscape behind them (see figs. 6.115).

Wairarapa Fault Site

- material connected to fault story:
stones / mountain / wall
small stones / ground plane
express $\longleftrightarrow$
- See 'fault' when driving - intrigue
space to stop both sides of road
- horizontal

Fig. 6.110. Design diary exploration of initial ideas for interpreting Wairarapa Fault.

Fig. 6.111. Marker and location on Trail Map for Site No. 23.

Finding = landing + grounding $\rightleftharpoons$ fault movement

- plan & mountain meet
- fault where they meet
- mountain heading north plan's South

Safer on same side road?
Safer seat on W side

Can walls actually do something?

be something more -

- barrier for parked car runs along line

plaque

WAIKARARAPA FAULT
moved
largest eq. is N2

plans + hills meet

carpark

need scaled drawing to confirm

Fig. 6.112. Further design diary exploration.

Fig. 6.113. The Wairarapa Fault and the location of the intervention.

Fig. 6.114. Plan of the Wairarapa Fault Viewpoint.

Key:

- existing trees
- existing 1m contour lines

N

Fig. 6.115. How the upper slope of the walls in the intervention was determined.

Fig. 6.116. The dimensions of the stone walls - the sides are angled to accentuate the feeling of uplift and to reference traditional stone walls.

Fig. 6.117. The Wairarapa Fault Viewpoint with the Rimutaka Range in the distance.

Featherston Cemetery

Fig. 6.119. Marker and location on Trail Map for Site No. 26.

Fig. 6.118. The entrance to Featherston Cemetery.

Close to Featherston, just before the speed limit reduces to 50 km, is Featherston Cemetery (see fig. 6.118). Fittingly this is the end of the trail, but the cemetery also brings trail followers back to the beginning, the Featherston Military Training Camp. “The war graves in this cemetery are of servicepeople who died in the great Reinforcement Camp at Featherston, established in January 1916, where a maximum of 4,500 men could be accommodated in huts and 3,000 under canvas. At Featherston the training of the Mounted Rifles, the Artillery and the specialists was carried out, as well as part of the Infantry training. An obelisk has been erected in the Cemetery, commemorating the men who died at the Camp; and a cross of Sacrifice is erected. The large number of deaths during the influenza epidemic in November, 1918, will be noticed (Featherston Cemetery).

Trail Routes

As one of the aims of the trail is for it to interact with and attract a variety of people - Māori, Pākehā, tourists, car drivers, families with children, locals, cyclists and groups of adults of different ages - the trail can be experienced in a variety of ways. When exploring the patterns in the landing images the sites were classified according to their different stories (see fig. 3.18). Some of the sites were in more than one group, for example Raho Ruru Pa is in the Māori and military groups. Grouping the sites aligned with feedback on an early draft of the trail from David Hancock, Destination Wairarapa General Manager. He wrote:

You have identified 'varied stories' and experiences' yet the product [the trail] seems to be one story and one experience. The consumer needs to have a story to follow that will interest them. A story with a theme that they can identify with and that will generate an emotion I think the contents of the route needs to be broken up into smaller stories. (Hancock)

The groups became the story clusters shown in figures 3.20 and 3.22 and table 3.01 and later the four trail routes, Māori, Pākehā settlement, natural systems and military, shown in figs. 6.120 to 6.123. These routes, designed to appeal to people with particular interests, each include a place to walk and, or, picnic. The trail can also be used to explore the area over different time periods (see fig. 6.124), different sides of the lake can be discovered, the journey of water from the lake to the sea followed and bird life focussed on (see fig. 6.125).

175

Fig. 6.123. The Pākehā Settlement Trail Route map and site sequence with potential activities and facilities.

In an afternoon

For a full day

Over a weekend

Over a long weekend

Fig. 6.124. More ways to explore South Wairarapa through the trail - routes tailored to different lengths of time.

The western side of Wairarapa Moana

The eastern side of Wairarapa Moana

From the lake to sea

For a birding weekend

Fig. 6.125. More ways to explore South Wairarapa through the trail.

Community Inhabitation of the Trail

As well as being something to travel along, the trail can be a setting for cultural and community events. Arbor Day could be celebrated with tree planting at appropriate trail sites. “New Zealand’s first Arbor Day planting was in Greytown in the Wairarapa on 3 July 1890 Since 1977, New Zealand has celebrated Arbor Day on June 5, which is also World Environment Day” (Arbor Day). There could be Matariki celebrations at the pa or kāinga sites; Wairarapa is known for its night sky.

Reuben Raihania Tipoki plans to involve local people in bringing back the traditional tūna harvest. This would potentially occur when the Lake Onoke outlet to the sea closes and before the council artificially opens it. He plans to involve experts to help construct hīnaki and drying racks and identify short and long fin eel. Recently there was an event to celebrate tūna called ‘Tūna, Return of the Eel’. As part of the Glistening Waters Storytelling Festival in 2013 a symbolic journey from Masterton to Lake Ferry was organised with stories and fish and chips by the sea (Glistening Waters Presents - Tuna, Return of the Eel). Reuben has also started to enthuse local people in seeing waka on Lake Onoke again. His ultimate dream of sailing waka on the lake is further away.

Story telling could take place at many of the sites, not just at the Raho Ruru Pa site, for example, at Tipapaku on the anniversary of the picnic. On ANZAC Day many different military stories could be told, not just those on foreign soil, such as Māori stories and stories of how peace was achieved in Wairarapa. This could take place on days of significance or as part of the Biennial Kokomai Creative Festival.

Community gatherings could take place at Bidwill Green, which could also be the setting for wedding receptions after the ceremony in the nearby church. A community picnic could take place at Tipapaku (Pigeon Bush) every 18th of January, the anniversary of the 1896 picnic, to remember and revive the spirit of the giving of the lake and the promises made.

The first Featherston Booktown Festival was held in October 2015:
a Booktown was a small rural town or village, close to major cities, in which second-hand and antiquarian bookshops were concentrated.

Most Booktowns had developed in villages of historic interest or of scenic beauty. Their residents set up events around books The first Booktown was set up in Hay-on-Wye in Wales, in 1961 (Gastmeier). The trail could be included in the celebrations with readings from books at sites they connect to. At Featherston Military Training Camp there could be readings from Neil Frances' 'Safe Haven', Vincent O'Sullivan's play 'Shuriken' and Michael Nicolaidi's 'The Featherston Chronicles'. At Waiorongomai Church excerpts from 'Waiorongomai: The Land and the People' by Ian Fraser Grant and Linda Thornton could be read.

The march by soldiers trained at the military camp to Trentham was commemorated in 2015 by those who walked for 4 hours from Featherston to the top of the Rimutaka Hill Road. This is heritage existing in action (Benton, 219). ANZAC Day could see an annual walk from the camp site to the Featherston War Memorial and then on to the cemetery.

7 REFLECTION

On Method

Before reflecting on the ‘designs’ that developed out of this research, or what Girot would call founding, it is necessary to ascertain what this thesis sees as design. In this research the method used to create the final product is integral to what has been produced. When does the design start to be created? With the decision to take on a project? With the initial journey to the site or the first site visit? When pen first meets paper? When site analysis begins? When a decision is made on what will be designed? All decisions and choices influence the final product, as well as other factors: the designer’s previous experience, the weather and season of site visits, the nature of site visits, solitary or as part of a group - the list goes on. The designs that have come out of this research had their source in the initial impressions gained and intuition felt on the first visit to site and in the initial marks and words on paper these evoked. This was when a relationship began.

Establishing a relationship should be a part of a design method. However, the method is not what enables a relationship with site or landscape – rather a willingness on the part of the designer, ‘a right spirit’. A landscape architect would not use Girot’s method if they did not want to enter into a relationship with site, if they did not want their design to be site-led, if they did have something of the ‘right spirit’. Through Girot’s method the prime importance of design ‘for’ the site is reinforced. There are connections between how Māori can hear the land speak, reading the landscape, consulting the genius loci and having ‘a right spirit’.

The researcher believes the landscape designer needs to connect to the landscape so they can design interventions that connect with people and enable people to have a relationship with the landscape or site. Following Girot’s method and adapting it is a way of finding a method with ‘personalised fit’, a way of finding ‘a right spirit’. The researcher created

landing images and text as an initial response to the sites and these have had an ongoing influence on the design process. The researcher discovered, however, that while the initial impression of a site, the relationship established at the first 'meeting', can be all important to the final design, other meetings are also important. They build a deeper relationship with site, and enable hearing the land speaking in different voices, in different moods, seasons and weather.

Many people have lost their connection with the land. People do not grow their own food, tend animals to eat, and have lost their need to hear the land speak. People are more connected to their hand held devices and through them to people and things not present than the place they are in. Connection today means virtual connection through a cell phone or computer. Stilgoe calls this: "the trap of the programmed electronic age so gently closing around so many people at the end of our century" (Oles, Timmermans, and Abelman, 35). Many indigenous people have retained their unique relationship or connection with the land. In Aotearoa/New Zealand this connection is called being tangata whenua.

All people need to reconnect with the land in order to best care for it, care desperately needed given the state of climate change. Rawiri Smith's statement that we as New Zealanders can all be tangata whenua is inspiring. All landscape architects should aspire to be tangata whenua and hear the land speak, to draw life from the land, so to be best able to design with the land and for the landscape and its people. Through Girot's method, or methods derived from it such as 'Four Listening Acts in Landscape Architecture', landscape architects can work towards growing their relationship with the land and becoming tangata whenua.

Leaving a Trail

This research asks how landscape architectural interventions can connect Māori and Pākehā to the land and to the past in rural Aotearoa New Zealand. A trail was decided on as a way to do this and to reveal a variety of sites. Within the trail there are three different ways to enable connection which are dependent on the site and adaptable to different situations - space, object, marker. These three are threaded together into a series, a necklace, creating the trail experience.

This trail is unique as it is of this place, of Wairarapa Moana, of South Wairarapa. It is a unique combination of heritage, Māori, Pākehā, farming, military, transport and natural systems heritage.

This trail not only reveals sites and their heritage that were previously hidden, but reveals the richness of the warp and the weft that together weave into the fabric that is the landscape of the South Wairarapa. Into this fabric the researcher has woven a new thread, their own experience of this landscape. A trail showing such rich fabric has the potential to create a cultural and recreational asset for both locals and tourists of South Wairarapa.

AFTERWORD

It was with a slight, yet strange and wistful, sadness that the researcher set out for her final trip around the trail to take the last photographs and to polish the last text for this thesis document. Why feel this way?

A relationship had been established with this place, these places, and it was coming to an end, or rather, was about to change. There will always be a relationship, and visiting this place again will be like visiting an old friend.

Glossary of Māori Language

- Papakupu o te Reo Māori

awa	river
hākari	feast
hapū	kinship group, clan, tribe, subtribe (Māori Dictionary)
hīnaki	tūna trap
hinurangi	“When the outlet to the sea was blocked, the lakes and wetlands filled up. Between February and April this process was called the hinurangi, which was important for tūna preparing to migrate over two thousand kilometres into the South Pacific to breed” (Wairarapa Moana Wetlands Park Brochure).
kāinga	settlement (unfortified)
kaumātua	elder, a person of status within the whānau (Māori Dictionary)
kōrero	speech, narrative, conversation (Māori Dictionary)
moana	sea
Māori	indigenous person of Aotearoa/New Zealand (Māori Dictionary)
marae	“courtyard - the open area in front of the wharenui, where formal greetings and discussions take place. Often also used to include the complex of buildings around the marae” (Māori Dictionary)
maunga	mountain
mihi, mihimihi	speech of greeting, acknowledgement, tribute (Māori Dictionary)
pa	fortified village
Pākehā	“New Zealander of European descent - probably originally applied to English-speaking Europeans living in Aotearoa/New Zealand” (Māori Dictionary)
pito	umbilical cord
pūrākau	story
rākau	tree
rongoā Māori	traditional Māori medicine
tangata whenua	people of the land
te reo Māori	the Māori language
tohu	a good sign
tūna	eel
tūna heke or tūna whakaheke	downstream migrant eels
waka	canoe
waka tētē	fishing canoe
whenua	land, ground, territory, placenta (Māori Dictionary)
whānau	extended family, family group (Māori Dictionary)
whakapapa	genealogy

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Fig. 4.13 Soil Data: Boffa Miskell Ltd. “Wairarapa Landscape Study”. Rep. N.p.: n.p., n.d. 2010. Web. 25 Jan. 2016. <<http://www.gw.govt.nz/assets/council-publications/Wairarapa%20Character%20Study%20August%202010.pdf>>

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Chapter 5 - N.B. within some of the threads images sources have been given

Fig. 5.02 as fig. 4.05

Fig. 5.03 as fig. 4.10

Fig. 5.04 as fig. 4.05

Fig. 5.05 as fig. 4.28

Fig. 5.06 as fig. 4.05 and 4.10

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Chapter 6

The aerial images and contours used in the plans in this chapter are from the same source as fig. 1.02 and 4.10

Featherston - Reconciling Divisions: Planting for Connections

Plan for Featherston's Main Street and the Military Camp Walkway

Source of All Aerial Images: LINZ Data Service <https://data.linz.govt.nz/layer/1870-wellington-03m-rural-aerial-photos-2012-2013/> and licensed by LINZ for re-use under the Creative Commons Attribution 3.0 New Zealand licence.

Welcome to Featherston Area

Current view of 'Wind Grass' sculpture

Current view of entrance to Featherston
google.co.nz

Perspective of 'Welcome to Featherston' area with re-sited 'Wind Grass' sculpture

Plan of 'Welcome to Featherston' area

Sophora microphylla

Coprosma areolata *Corakia cotoneaster* *Cortaderia fulvida* *Hebe stricta* var. *Coprosma virescens*

The Commercial Centre

Current views of Featherston's commercial centre

Perspective of the commercial centre

Stormwater Planters - Planting

Featherston's main street becomes a 'green street'

- *Sophora microphylla*, weeping kowhai, are street trees along the length of the main road between Dorset Square and Boundary Road; trees irregularly spaced so as to take account of shop verandahs and avoid screening views of historic buildings
- Road narrowing, planted medians and kerb extensions at pedestrian crossings manage stormwater, calm traffic and increase the quality and safety of the street for pedestrians

Around the War Memorial

Perspective of the War Memorial Area

Plan of the War Memorial Area

War Memorial Area Planting

Sophora microphylla

5m

Platanus diversatus

Platanus cookianum

Caprasma areolata *Carokia cotoneaster* *Cortaderia fulvida* *Hebe stricta* var. *stricta* *Apodasmia similis* *Carex virgata* *Carex comans* *Microseris arenacea*

Preliminary sketch

The Walkway meets the Outer Landscape

Walkway Planting

The Walkway and the Rock Lookout

Featherston Camp General Plan, 1916-19
Sourced from [architectsjournal at Heritage NZ](#)

Featherston Camp, 1916
Photo: [Reid Jones](#) (New Zealand) (Ref: AECN 18482, PCN 18482, R18283348) https://upload.wikimedia.org/wikipedia/commons/7/76/Featherston_Camp_1916.jpg (244173/7862) (ppR 18283348)

Present day aerial of camp site
Source: LINZ Data Service <https://data.linz.govt.nz/layer/1870-wellington-03m-aerial-photos-2012-2013/> and licensed by LINZ for re-use under the Creative Commons Attribution 3.0 New Zealand licence.

Plaque and ANZAC Day wreaths on the existing Featherston Military Camp Memorial

Plaque on the existing Featherston Military Camp Memorial

Plaque on the existing Japanese Prisoner of War Camp Memorial

Plaque and ANZAC Day wreaths on the existing Japanese Prisoner of War Camp Memorial

- Schedule of Points of Interest
1. Visitor's Centre - re-sited Kaiwaia Hall, formerly Soldier's Club at Military Camp
 2. POW Camp watchtower foundation
 3. Camp Entrance - curved stone walls similar to those in 1948 photo of POW Camp
 4. Site of Military Camp tepid baths
 5. The Gathering Space
 6. The main north/south road
 7. No. 2 Compound of POW Camp
 8. Remains of POW Camp joinery workshop
 9. Fence made with WW1 barbed wire by father of current farmer
 10. 25 yard rifle range wall
 11. Corten steel bridge crosses water race
 12. Camp reservoir 350m to NE
 13. POW Camp watchtower foundation
 14. Concrete stable floors
 15. Path curves to follow railway and Military Camp to Featherston

The Visitors' Centre

The Kaiwairua Hall, formerly Soldier's Club at Military Camp

Planting Plan 1 – the Visitors' Centre

Plant Schedule

- Planting Plan 1 – the Visitors' Centre
- 1 *Anemmanthe lessoniana*, gossamer grass
 - 2 *Carex testacea* (at 0.3m centres)
 - 3 *Coprosma rhomoides*, twiggy coprosma
 - 4 *Coprosma rigida*
 - 5 *Cortaderia fulvida*, spring-flowering tuatua
 - 6 *Discaria toumatou*, matagouri, wild Irishman
 - 7 *Hebe stricta* var. *stricta*, koromiko
 - 8 *Helichrysum lanceolatum*, everlasting daisy, niniao
 - 9 *Hoheria sexstylosa*, lacebark
 - 10 *Leptospermum scoparium*, manuka
 - 11 *Podocarpus totara*
 - 12 *Prunus serrulata* 'Shirotae', Mt. Fuji cherry
 - 13 *Sophora microphylla*, weeping kowhai

Planting around the Visitors' Centre

Helichrysum lanceolatum *Coprosma rigida* *Cortaderia fulvida* *Carex testacea* *Hebe stricta* var. *stricta* *Leptospermum scoparium* *Discaria toumatou* *Anemmanthe lessoniana*

Perspective of the Camp Visitors' Centre, the re-sited Kaiwawai Hall

Planting within the Camp

The Camp Entrance

The POW Camp entrance, 1943
Barrett, US Marine Corps, Featherston Heritage Museum

In the reserve across the road from the POW camp site forty-eight flowering cherry trees mark the Japanese prisoners who died in the Featherston Incident.

Curved Dry Stone Entrance Walls - Sketch Plan NTS

Curved Dry Stone Entrance Walls - Sketch Section NTS

Planting Plan 2 – the Camp Entrance

Perspective of the Camp Entrance

The Gathering Area

Planting Plan 3 – the Gathering Area
Plant Schedule

- Planting Plan 3 – the Gathering Area
1. *Coprosma areolata*, thin-leaved coprosma
 2. *Coprosma crassifolia*, thick-leaved coprosma
 3. *Coprosma propinqua*, mingimingi
 4. *Coprosma rhymoides*, twiggy coprosma
 5. *Corokia cotoneaster*, wire netting plant
 6. *Prunus x yedoensis*, Yoshino cherry

No. 2 Compound

Planting Plan – No. 2 Compound

Planting Plan 5 – the Joinery Workshop Seat

Plant Schedule

Planting Plan 5 – the Joinery Workshop Seat

- 1 *Coprosma areolata*
- 2 *Coprosma crassifolia*
- 3 *Prunus serrulata* 'Shirofugen'
- 4 *Prunus serrulata* 'Shirofugen', Mt. Fuji cherry
- 5 *Prunus x yedoensis*, 'Yoshino cherry

The Rifle Range Wall

Planting Plan 5 - the Rifle Range Wall

Plant Schedule

- Planting Plan 6 – the Rifle Range Wall**
- 1 *Caprosma areolata*, thin-leaved coprosma
 - 2 *Caprosma crassifolia*, thick-leaved coprosma
 - 3 *Caprosma propinqua*, mingimingi

The Corten Steel Bridge

Other Points of Interest

Concrete stable floors

Featherston Military Camp Panorama, 1915, by Charles Edward Wildbore of Pohangna.
Photo reference Archives New Zealand Reference: PC4 1502/1915

Plaque and ANZAC Day wreaths on the existing Featherston Military Camp Memorial

Plaque and ANZAC Day wreaths on the existing Japanese Prisoner of War Camp Memorial

Bibliography

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- Copland, Tessa. "Te Ara Encyclopedia of New Zealand." Featherston Prisoner of War Camp – Japanese –. N.p., n.d. Web. 21 Oct. 2014.
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APPENDIX B: Arch Site Maps

Maps sourced from the New Zealand Archaeological Association's Archaeological Site Recording Scheme website - www.archsite.org.nz - joined together to create larger maps of the study area

Map A

S27/35 TC
Railway Tunnel
Summit Tunnel and Settlement Rimutaka Incline
Colonial 1840-1900

S27/36 TC
Railway Tunnel
Siberia Tunnel
Colonial 1840-1900

S27/37 I
Water intake. Concrete water drop
shaft/drainage inlet column
Colonial 1840-1900

S27/38 TC
Railway Tunnel
(no more info.)

S27/40 T C
Railway Workers' Shelter
(Northern side of former railway track. SW bend of
Rimutaka Incline)
Colonial 1840-1900

S27/39 I
Brick kiln
(no more info.)

S27/41 TC
Railway workshop and settlement (foundations)
(Sited on the Rimutaka Incline – now an extension
of Cross Creek Road; 2km west of junction with
Western Lake Road.)
Colonial 1840-1900

Heritage NZ Listing
Rimutaka Incline Rail Trail
Historic Area
List no. 7511

KEY:

Site information:

1. NZAA Id
2. Description and Name (if applicable)
3. Period:
 - Indigenous pre-1769
 - Contact 1769-1840
 - Colonial 1840-1900
 - Modern 1900-
 - not classified

Site Types:

- A Artefact find
- B/C Burial/Cemetery
- BE Botanical evidence
- H Historic – domestic
- I Industrial
- M Marae
- Mil Military
- MH Maori horticulture
- M/O Midden/Oven
- P Pa
- P/T Pit/terrace
- TC Transport/Communication

N

KEY:

Site information:

1. NZAA Id
2. Description and Name (if applicable)
3. Period:
 - Indigenous pre-1769
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- MH Maori horticulture
- M/O Midden/Oven
- P Pa
- P/T Pit/terrace
- TC Transport/Communication

N

Map B

S27/42 Mil
Military Camp, extent of site 1x1km
(on north and south side of SH2, 2km
east of Featherston)
Modern 1900-
Heritage NZ Listing:
Featherston Military Training Camp
Historic Place Category 1
List no. 9661

S27/47 A
Greenstone adze find spot
Indigenous pre-1769

S27/29 MO
Ovens
Indigenous pre-1769

S27/17 MO
?Ovens
Maori
Period not listed

S27/30
Burials and ovens B
Historic site and possibly Otaraia Pa
Extent of site 60x30m
Contact 1769-1840

S27/15 P/T
Pits and terraces, extent of site
100x100m
Indigenous pre-1769

S27/18 P/T
Pits
Indigenous pre-1769

S27/19 A
Findspot for canoe
Indigenous pre-1769

S27/14 B
Burials
Indigenous pre-1769

S27/20 A
Findspot for canoe
(no more info.)

S27/13 P
Pa site
Otaraia Pa
Colonial 1840-1900

Heritage NZ Listing
Rotorawai Homestead
Historic Place Category 1
List no. 3954

Map C

S27/8 M/O

Ovens – site not found
Indigenous pre-1769

S27/5 A

Findspot for canoe.
Single totara log waka (approx. 3m long).
Canoe in storage in Masterton.
Indigenous pre-1769

S27/24 M/O

Ovens – site not found
(no more info.)

S27/7 M/O

Ovens. Artefact findspot
Indigenous pre-1769

S27/22 P/T

Eight raised rim pits
Indigenous pre-1769

S27/121 M/O

Ovens (not found recently)
Indigenous pre-1769

R27/122 P

Pa with terraces. Possibly a traditional pa,
modified in 1820s for musket wars.
Extent of site approx. 80x25m
Battery Hill
Indigenous pre-1769
Heritage NZ Historic Place Category 2
List no. 6160

S27/26 P

Ring ditch pa. A number of
interior/exterior pits
Raho Ruru
Colonial 1840-1900
Heritage NZ Historic Place Category 2
List no. 6236

S27/23 M

Kainga. Extent of site at least 200x50m
along sand dune. School site – native
school closed no later than 1900. Ngati
Porou urupa. Old Whare Tupuna site
Kohunui
Colonial 1840-1900

S28/171 P/T

Three or four lines of pits, at least 13 pits
Indigenous pre-1769

S28/19 P/T

Raised rim pits.
Period not listed

S28/20 M/O

Oven and buried charcoal soil (destroyed)
Period not listed

S28/18 U

Kainga. Various house sites, orchards
and a urupa (no name listed)
Colonial 1840-1900

S27/28 P/T

Raised rim pits
Indigenous pre-1769

KEY:

Site information:

1. NZAA Id
2. Description and Name (if applicable)
3. Period:
 - Indigenous pre-1769
 - Contact 1769-1840
 - Colonial 1840-1900
 - Modern 1900-
 - not classified

Site Types:

- A Artefact find
- B/C Burial/Cemetery
- BE Botanical evidence
- H Historic – domestic
- I Industrial
- M Marae
- Mil Military
- MH Maori horticulture
- M/O Midden/Oven
- P Pa
- P/T Pit/terrace
- TC Transport/Communication

Map D

R28/33 P/T

Pits (not found recently, possibly destroyed)
Indigenous pre-1769

R28/34 P/T

Charcoal stained soil and fire cracked rock
exposed in depression. Originally recorded as
pits. Extent of site 5x5m.
Period not listed

R28/32 MH

Pits, walls and terraces (walls now bulldozed)
Indigenous pre-1769

R28/52 (pending) T/C

Addenda, shipwreck
Modern 1900-

R28/44 M/O

Oven rake-out with fire-cracked/burnt stones
and rare pieces of charcoal
(may have eroded since recorded in 2003)
Indigenous pre-1769

R28/31 U

Historical Maori settlement
Okorewa
Period not listed

S28/17 M/O

Charcoal stained soil with water rolled
pebbles. Possible gardens/ovens.
Indigenous pre-1769

S28/16 P/T

Pits
Period not listed

S28/10 M/O

Oven and midden (site not found, eroded
or hidden by vegetation)
Period not listed

S28/14 P

Pa - Parikaranga
Period not listed
Heritage NZ Historic Place Category 2
List no. 6238

S28/15 P/T

One raised rim pit, two other pits, and 6-8
possible depressions.
Indigenous pre-1769

S28/9 P/T

Settlement site with house floors, pits and
stone rows/gardens (very good condition)
Moikau
Indigenous pre-1769

Whangaimoana Station Homestead
Heritage NZ Historic Place Category 2
List no. 1315

KEY:

Site information:

1. NZAA Id
2. Description and Name (if applicable)
3. Period:
 - Indigenous pre-1769
 - Contact 1769-1840
 - Colonial 1840-1900
 - Modern 1900-
 - not classified

Site Types:

- A Artefact find
- B/C Burial/Cemetery
- BE Botanical evidence
- H Historic – domestic
- I Industrial
- M Marae
- Mil Military
- MH Maori horticulture
- M/O Midden/Oven
- P Pa
- P/T Pit/terrace
- TC Transport/Communication

N

Arch Site Maps for individual interpreted trail sites

Raho Ruru Pa - S27/26

December 11, 2015

- ★ Pending ★ Inactive NZAA Site Accuracy
- ★ Approved NZAA Site Area Map Grids
- NZ Mainland Contours (Topo, 1:50k)

mariorodgers
NZ Archaeological Association

Okorewa - R28/31

December 11, 2015

- ★ Pending ★ Inactive NZAA Site Accuracy
- ★ Approved NZAA Site Area Map Grids
- NZ Mainland Contours (Topo, 1:50k)

mariorodgers
NZ Archaeological Association

Kakahimakatea (Battery Hill) Pa - R27/122

December 11, 2015

- ★ Pending ★ Inactive NZAA Site Accuracy
- ★ Approved NZAA Site Area Map Grids
- NZ Mainland Contours (Topo, 1:50k)

marianrodgers
NZ Archaeological Association

APPENDIX C: NZ Heritage South Wairarapa Deficient Registration Project Summary List

HERITAGE NEW ZEALAND
POUHERE TAONGA

South Wairarapa deficient registration project summary

April 2015

The following prioritisations have been decided based on the information contained in the preliminary Summary Reports for 23 South Wairarapa District Council deficient registrations. This includes two properties owned by South Wairarapa District Council which are denoted in bold type.

Research into these places was discontinued

Name	List no.
Hitching Rail, Featherston	3977
Te Kopura Homestead	3991
Tinui Hotel (relocated to Greytown)	4011

Places given Proposal status

These 20 places are considered good candidates for entry onto the List based on aspects such as historical, social and architectural values. At this stage we are unable to specify in which year's work programme we will be able to complete a full heritage assessment for each of these places and progress them for entry onto the List.

Name	List no.
St Andrews Church	1307
Royal Hotel, Featherston	3973
Cottage, 24 Waite St, Featherston	3974
Cottage, 22 Waite St, Featherston	3975
War Memorial, Featherston	3980
Kaiwairai Hall (Former Army Camp Building)	3981
St Francis Church (Non-Denominational)	3982
Oporua Homestead	3983
Burnside Church	3984
Raho Ruru Homestead	3985
Tuhitarata Homestead	3986
Tuhitarata Stable/Barn	3987
Rototawai Stable block/coach house	3988
Rototawai Machine Shop	3989
Pihautea Station Former Store	3992
Ongaha Homestead	3993
Pihautea Homestead	3994
Kahutara School Building	4042
Pihautea Stable	4043
Tahora Homestead	5450

APPENDIX D: Balance of Landing Images and Text

*Carkeek Observatory
landing*

*once, a star-seeking telescope
looked out from this roof -
now, a walnut tree
reaches up, skywards
holding together
roof and wall*

*Carkeek house site
landing*

*all that is left are the trees
- these poplars once lined a
driveway
and these pears once fed a
family*

*now they stand in
solemn memorial*

*Wairarapa Lake Domain
landing*

*needing
mending,
directionless,
exposing,
emptiness,
- although barriers and signs
punctuate/interrupt/
the view*

*- everywhere I can see looks
more inviting than where I am*

Boggy Pond landing

*the willows are grey
and their order fading -
the returning order
has yet to colour -
the water is green,
yet not the plants*

Wairio Wetlands landing

*free-dom
barrier-less
life-full*

*the lake
has a
magnetic pull*

Burnside Church landing

*the church bears witness
to its builder's faith
140 years on*

*its altar window
frames the Remutaka Range
- a witness long
before faith's arrival*

Kohumui Marae landing

*a string of past places
strung along the dune crest
- strung between
their present echoes,
marae and urupa,
present and past*

*Lake Onoke, at Lake
Ferry, landing*

*land drops away
as if not pleased
to meet
brown waters*

Barrage Gates landing

*a static bulk
laid across
the glistening waters*

Pounui Lagoon landing

*you are not welcomed -
instead greeted by
faded creatures,
hardly meant for wind and
rain*

*the richness of calling
and flying
and swimming things
remains hidden behind
a gate*

*Lake Onoke, Beach
Road, landing*

*here lake and land
intertwine
with each other*

Waiorongomai Church landing

*faith
in family
and this land,
this whenua,
firmly rooted
here*

*Western Lake Road
(travelling north and
first view of lake)
landing*

*the lake appears
- a blue underlining -
beneath the big sky*

Forest Meets Lake landing

*the mountain
clad in mountain clothes
reaches out
to touch the lake*

*Wairarapa Lake Shore
Scenic Reserve landing*

*this humble edge where
land meets lake
lit meets dark
solid meets fluid*

*where the mountains,
clad in mountain clothes,
and kereru,
reach down to touch the lake*

Cross Creek landing

*rail way
ghost town
plants grow
in cracks
the bush
re-claims*

APPENDIX E:

Initial Iterations that do not appear elsewhere in thesis document

4. Kaiwairai Hall

5. Historic homesteads + marine sediments

6. Bidwill Green, Kahutara

Signs - need some similarity as part of trail

part of necklace
Naming - Kahutara Green?
Show layering

horizontality emphasized
+ small vertical

macrocarpa seats
- make area
'set apart'

each seat
tells story
of a
building
- hall
- church
- school
came together
to make
Kahutara

↑ seats
interlocking pieces to
show connection/interconnected

Kahutara Dunes - look at aerial
photo each

if exotics
from natives
amongst

10. Native swamp forest remnants

13. Raho Ruru Pa

24. Tipapaku (Pigeon Bush) Picnic Area

Precedents

Sheep seats

Hasander rest stop

Plotare

disorder
skew

orderly
hopeful

concrete place
of peace

disorder
skew

Small horizontals

- whole collection of objects skewed, spread, horizontally
- + small interceptors in the horizontal

Trees Kereru like

- pigeonwood, Karaka
- + hinau - miro, tawa, pariri, taraire, kahikatea, nikau + Coprosma robusta (+ kowhai leaves when fruit scarce)
- check with WR of Pl. Guide

- incidental - look like objects always seen there

- nothing in alignment with road

"meet halfway"

APPENDIX F: Plant List

Plant name	Common name	Native /exotic	Plant characteristics, height x spread (evergreen unless stated)	Flowering/fruiting time	site
<i>Abelia x grandiflora</i>	glossy abelia	E	2x1.5m, shrub	mid-summer to autumn flowering, white/pinkish	BG
<i>Clematis montana</i>	Anemone clematis	E	climber, deciduous	early spring flowering, white	BG
<i>Coprosma acerosa</i>	sand coprosma	N	0.4x1m, ground cover	smoky blue berries	LO
<i>Coprosma crassifolia</i>		N	3x2m shrub		WV
<i>Coprosma grandifolia</i>	kanono	N	4x2.5m shrub or small tree	late summer berries	BG
<i>Coprosma robusta</i>	karamū	N	2-4m shrub or small tree	late summer berries	RR, BG, TPB
<i>Cordyline australis</i>	ti kōuka cabbage tree	N	8x3m tree	late spring/summer, cream flowers	RR, WV, TPB
<i>Cornycarpus laevigatus</i>	karaka	N	size 10 years 6 x 5m, maturity 12 x 5m, tree	late summer and autumn fruiting, orange	RR, TPB
<i>Cortaderia toetoe</i>	toetoe	N	1.5x2m, up to 4m tall when in flower, grass	spring and summer flowering	RR
<i>Eleaocarpus dentatus</i>	hīnau	N	5x4m, eventually up to 8m, tree	spring flowering	RR, TPB
<i>Hebe stricta</i> var. <i>stricta</i>	koromiko	N	2m shrub	white flowers, summer	BG
<i>Hedycarya arborea</i>	porokaiwhiri, pigeonwood	N	size at 10 years 2.5 x 2m, maturity 12 x 3m, tree	berries, orange-red	TPB
<i>Helicrysum lanceolatum</i>	niniao	N	1.5x1.5m, semi-prostrate to shrub	spring, tiny flowers	WV, BG
<i>Hydrangea aspera</i>	star hydrangea	E	3x3m, deciduous shrub	summer flowering, pink/purple/blue	BG
<i>Leptospermum scoparium</i>	mānuka	N	4x1.5m tree	spring, white flowers	WV
<i>Magnolia denudata</i>	Yulan magnolia	E	5x4m tree	early spring flowering, white	BG
<i>Melicytus crassifolius</i>	thick leaved mahoe	N	1x1m shrub		WV, LO
<i>Myrsine salicina</i>	toro	N	6x3m tree	pinkish flowers and berries	BG
<i>Neomyrtus pedunculata</i>	rōhutu	N	3x1.5m	summer white flowers, autumn orange-red berries	BG
<i>Philadelphus coronarius</i>	sweet mock orange	E	2x1.5m deciduous shrub	early summer flowering, white	BG

<i>Phormium cookianum</i>	wharariki	N	1.2-1.5m height and width, clump-forming perennial	yellow-orange flowers	LO
<i>Pimelia arenaria</i>	sand daphne	N	0.5x1m prostrate shrub		LO
<i>Plagianthus divaricatus</i>	mākaka, salt marsh ribbonwood	N	2x1.5m shrub		WV, BG
<i>Poa cita</i>	silver tussock	N	50x50cm, grass		BG, LO
<i>Prunus sato-zakura</i> 'Hokusai' syn. <i>Prunus serrulata</i> 'Hokusai'	Hokusai Japanese flowering cherry	E	5x4m after 10 yrs, 6x8m after 20 yrs, deciduous tree	spring flowering	BG
<i>Rhopalostylis sapida</i>	nīkau	N	10 years 1.5 x 1m, maturity 10 x 3m, palm		TPB
<i>Ribes sanguineum</i>	flowering currant	E	1.5x1m, deciduous shrub	early spring flowering, deep pink	BG
<i>Sophora microphylla</i>	kōwhai	N	5x3m, tree	spring flowering, bright yellow	TPB
<i>Syringa vulgaris</i> 'Charles Joly'	lilac	E	2.5x1.5m, deciduous shrub/small tree	Late spring flowering, purple	BG
<i>Viburnum carlesii</i>	Korean viburnum	E	1.5x1.5m, deciduous shrub	Spring flowering, white/pink	BG
<i>Viburnum opulus</i>	Guelder rose	E	4x3m, deciduous shrub	Spring flowering, white	BG
<i>Weinmannia racemosa</i>	kamahi	N	8x4m, tree	spring to summer flowering, cream	BG

Site Key

BG Bidwill Green
 LO Lake Onoke
 RR Raho Ruru Pa
 TPB Tipapaku (Pigeon Bush)
 WV Wharekauhau Viewpoint

Sources:

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APPENDIX G: Ethics Approval Documents

MEMORANDUM

TO	Maria Rodgers
COPY TO	Bruno Marques
FROM	AProf Susan Corbett, Convener, Human Ethics Committee
DATE	15 May 2015
PAGES	1
SUBJECT	Ethics Approval: 21875 A telling of South Wairarapa stories - interpretation of archaeological and heritage sites through landscape architecture

Thank you for your application for ethical approval, which has now been considered by the Standing Committee of the Human Ethics Committee.

Your application has been approved from the above date and this approval continues until 16 February 2016. If your data collection is not completed by this date you should apply to the Human Ethics Committee for an extension to this approval.

Best wishes with the research.

Susan Corbett
Human Ethics Committee

PARTICIPANT INFORMATION SHEET

Title of project: A telling of South Wairarapa stories - interpretation of archaeological and heritage sites through landscape architecture

Master's Thesis Research, LAND 591

Student: Maria Rodgers

Supervisor: Bruno Marques

Nature and Purpose of Research

Research Question: How can landscape architectural interventions connect people to the past in rural Aotearoa New Zealand?

Proposition

Our rural landscapes contain rich and varied stories, which, if interpreted and made stronger by being linked together, have the potential to create a cultural and recreational asset as well as a tourist drawcard. Telling the stories in the landscape helps to restore and build connection to the land, for all people, Māori and Pakeha. This research will consist of a set of design case studies into heritage sites in rural South Wairarapa. It will focus on six sites on the margins of the lake identified by the Wairarapa Moana Management Team as sites they wish to see developed. Additional archaeological and heritage sites will be connected to these and create an outer 'necklace' of interpreted stories. This design-led research will endeavour to connect the sites together, forming heritage trails that will contribute a cultural, recreational and tourist resource to the South Wairarapa. This research project has received approval from the Victoria University Human Ethics Committee.

Research Aims

- To add richness to experiences of the sites, and the area as a whole, by bringing to the surface the stories woven into the whenua, the land, or, in Christophe Girot's words, to "reactivate the cultural dimensions of sites" (59)
- To preserve the genius loci, sense of place, of each site
- To develop a series of design proposals that have a light touch, are small scale and economically feasible.

Collection and Use of Material

Visits by the participants and the researcher to the sites on the margins of Wairarapa Moana, and additional sites identified by the participants or researcher, will be undertaken. Conversations between the participant/s and researcher regarding the site will be recorded/taped. Photographs will be taken of the site that may include the participants. Sketches of the site may include input of the participants or representation of them. The material collected will be used, along with other information, analysis, and feedback from the participants, including the Wairarapa Moana Management Team, to inform the design of landscape architectural interventions on selected sites.

Information gathered will be securely stored and kept in a locked file with access restricted to the investigator. All electronic information, data and images will be password protected and access restricted to the investigator. The participants have the right to withdraw from the research by the end of August 2015.

SCHOOL OF ARCHITECTURE Te Kura Waihanga
FACULTY OF ARCHITECTURE & DESIGN Te Wāhanga Waihanga-Hoahoa
VICTORIA UNIVERSITY OF WELLINGTON, PO Box 600, Wellington 6140,
New Zealand **Phone** +64-4-463 6200 **Fax** +64-4-463 6204 **Email**
architecture@vuw.ac.nz **Web** www.victoria.ac.nz/architecture

PARTICIPANT CONSENT FORM

Title of project: A telling of South Wairarapa stories - interpretation of
archaeological and heritage sites through landscape architecture

Master's Thesis Research, LAND 591

Student: Maria Rodgers
Supervisor: Bruno Marques

- I consent to the researcher collecting data, information, stories or opinions from me.
- I consent to data, information, stories or opinions which I have given being attributed to me in any reports for this research.
- I understand I can be given, if requested, a transcript of any interviews with me.
- I understand that I will have an opportunity to check the transcripts of the interview and the text of the research before publication and that I will be consulted for my feedback on any resulting designs.
- I consent to the taking of any visual images of myself that are generated as part of the data collecting/story telling process.
- I understand these images may also to be used for student reviews and/or inclusion in the thesis, which will be stored electronically in the University Library.
- I understand that the data I provide, and images of myself, will not be used for any purpose other than research for the named thesis, or released to others, without my written consent.
- I understand that all written material will be kept in a locked file with access restricted to the investigator. I understand that all electronic information will be password protected and access restricted to the investigator.
- I understand that I have the right to withdraw from being a participant in this research by the end of August 2015 and I have the right to decline to be recorded or photographed.
- I agree to take part in this research.

Signed:

Date:

Name of participant and contact details: