



*Towards participatory
design in Aotearoa*

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Designing for
participation

design in Africa
towards participation

An Engagement

Towards participatory design in Aotearoa

By Rosie Emma Evans

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My ancestors whose work ethic, sense of justice, creativity, and fierce love lives in me.

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He mihi

Nō Waitaha ahau,
Ko Te Whanganui a Tara taku kainga inaianei,
Kei te mihi au ki te maunga ō Aoraki,
Kei te mihi au ki te awa ō Waimakariri
Kei te mihi au ki Ngāi Tūāhuriri
Kei te mihi au ki te marae o Tuahiwi
Ko James Cook te waka
Ko tangata Tiriti te iwi
Ko McLennan te hapū
Nō Kōtarana, Aerana, Nōwei, na Ingarani aku tīpuna
Ko David Evans rāua ko Anne-Marie Evans aku mātua
Ko Hamish taku tane
Ko Gwyn taku tama
Ko Rosie Evans taku ingoa

Nō reira, tēnā koutou, tēnā koutou, tēnā koutou katoa.

*I am from Christchurch (North of the Avon),
Wellington is my current home,
My respects to the mountain Aoraki – Mt. Cook
My respects to the river Waimakariri
My respects to the hapū Ngāi Tūāhuriri
My respects to Tuahiwi marae
James Cook is name of the ship that brought my ancestors here
Tangata Tiriti are my people
McLennan is my clan
My ancestors are from Scotland, Ireland, Norway and England
David and Anne-Marie Evans are my parents
Hamish is my partner
Gwyn is our son
Rosie Evans is my name*

Therefore welcome everyone, thrice over.



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Glossary

For the purposes of this research the following terms are defined:

Aotearoa – New Zealand

Iwi – tribe

Hapū – subtribe or clan, the basic political unit within

Kaupapa – principle or idea forming the foundation for action

Kaupapa Māori – Māori principles which inform action, e.g., ‘kaupapa Māori design process’, = a design process informed by Māori principles

Mahi – work

Mana – dignity



Fig.1 The Arcades Pathway Project





Fig.2 Tī kouka

Abstract

This research proposes that if executed sensitively, inclusive participatory design may empower and connect people, improve the quality of the built environment, and contribute to societal sustainability. However, in Aotearoa New Zealand parts of the field of participatory design remain underdeveloped. New ways of designing are needed, that are genuinely inclusive of the public, and rooted in partnership with Māori. This thesis integrates existing knowledge, original input from indigenous and public architecture professionals, and insights gained from design explorations. It aims to unpack some of the key dynamics in participatory processes in Aotearoa New Zealand. These insights are then used to propose elements of an integrated framework, alongside seven actions toward decolonising participatory design, that could help shape future design thinking and contribute to societal sustainability. The findings demonstrate the potential to empower communities through genuinely inclusive participation, and the production of distinctive, meaningful public places.

Keywords:

Participatory design; decolonisation; public engagement; co-design; urban design.



Fig.3 The Karori Project

Chapter 1: Introduction

1.0

Nau mai haere mai ki tenei kaupapa, welcome. This thesis is concerned with developing the practice of participatory design in Aotearoa. Chapter 1 introduces the project, describes its theoretical and methodological contexts and motivations., and defines its position in relation to key themes in participatory design literature.

1.1 Introduction

The existing literature does not suppose a treaty partnership holding joint governance or power, rather a more simplistic dynamic of power verses public.

1.1.1 International context and Aotearoa

Governments worldwide are employing public participation in design and city-making with increasing vigour, in what has been coined design's 'social turn' (Keshavarz & Ramia, 2013), which seeks to democratise design's processes and outcomes. In Aotearoa New Zealand (hereafter referred to as Aotearoa), this is also the case, with many councils explicitly stating a desire for increased public participation in design processes (Wellington City Council, 2017; Christchurch City Council, 2016). However, research suggests that 'participation', as a practice, exists on a spectrum ranging from consultation to co-design (Hoddinott, 2018; Arnstein, 1969), and in Aotearoa 'the current statutory imperatives on local government in New Zealand do not articulate the essential features of a process that is able to transform public space through creative and inclusive codesign (Hoddinott *et al.*, 2019, p.68)', therefore not actually requiring meaningful and collaborative participation on the part of local governance, nor even stating this as an aim.

Furthermore, the authors of theory and instruction in the practice of participatory design are largely European and American (French *et al.*, 1960; Pateman, 1970; Luck, 2018), and subsequently the existing literature does not suppose a treaty partnership holding joint governance or power (Kake, 2018), rather a more simplistic dynamic of power verses public.

Māori design professionals have identified a need within contemporary placemaking to increase the use of participatory methodologies that centre indigeneity (Kiddle, 2018; Kake, 2018). Both Treaty partners, by way of local governments and Māori design professionals, agree that participation in design is crucial for the development of future design practice in Aotearoa.

1.1.2 Research Question

How might participatory design processes in Aotearoa incorporate kaupapa Māori approaches to strengthen the designed and societal outcomes associated with participatory urban public projects?

1.1.3 Aims

1. To contribute to societal sustainability in Aotearoa.

2. To develop frameworks which enable the voice of community to drive design.

3. To contribute to decolonising design practice in Aotearoa.

1.1.4 Objectives

1. Articulate common theoretical ground between contemporary Māori urban architectural design practice and participatory design theory.

2. Develop accessible language and visualisations for communicating key dynamics in participatory process is for the context of Aotearoa.

3. Explore how the development of architectural designs based on participatory input can reveal insights about participatory design processes.

4. Contribute actionable recommendations for practice which may be employed in pursuit of United Nations Sustainable Development Goals 10 – Reduced Inequalities, and 11 – Sustainable Cities and Communities, and the betterment of participatory design practice in Aotearoa.

5. Utilise the exemplar of Māori with local and central government cooperation in post-quake Ōtautahi Christchurch to inform recommendations to practice.

1.1.5 Methodology

This research seeks to explore the dynamics outlined above as they apply to an earlier participatory design project on a significant urban site in Ōtautahi Christchurch. Through professional interviews, literature review, thematic analysis of the site-user interviews taken in 2016-2017, and original design explorations, this project probes at pragmatic actions designers may take in order to inhabit the role of translator (Keshavarz & Ramia 2013) in participatory design projects; and embed treaty partnership in a participatory design project. The findings of the project summarise these actions, envision attributes of an Aotearoa specific participatory design practice, and provide guidance to fellow researchers in this area.

It should be acknowledged that although deeply connected with participatory processes this research is not participatory in nature. In 2016-2017, the author was involved with a participatory design project on the site before embarking on this study. This project is discussed in section 3.1. The Human Ethics Committee of Te Herenga Waka Victoria University of Wellington (HEC) and other relevant stakeholders approved the use of the professional notes from that

‘architectural activities should not just encourage physical productions, but also profound productions of knowledge that emancipate and empower human and social context dynamic connections (Katoppo and Sudradjat, 2015, p.123).’

project for the work here (HEC approval number 25774, see appendix A for supporting documentation). Subsequently a group of experts were interviewed in the early stages of this work (3.2). Stages of public participation, while desirable, was deemed as unfeasible given the limited length of Master’s studies, and the scale and complexities of the site and its community (chap.2-3). Therefore, the work focused on developing strong theoretical models for inclusive participation (chap.5).

This methodology takes instruction from Wanda Della Costa’s Indigenous Place Keeping Framework (2018), which outlines principles for design researchers engaged in community based research from an Indigenous perspective. Della Costa stresses this style of research ought to be community-led or tribally-led; useful to the community; process based; and place based (2018). The ‘community-led’ dimension of this thesis was developed indirectly. Owing to the challenges to participation outlined above, this research gathered cues as to the will of the community regarding the site and pursued various approaches to create a useful design outcome in response.

This thesis uses Action Research techniques (Lewinn, in Katoppo and Sudradjat, 2015) consisting

of cyclical steps of planning, action, observation and results. It aligns with the values of Participatory Action Research. Della Costa's framework (2018) can be viewed within the field of Participatory Action Research, which as a strain of Critical Social Science believes that the research and researcher should be ‘impacting and improving the social situation and condition of the community being researched (Katoppo and Sudradjat, 2015, p.120).’ Katoppo and Sudradjat describe that Critical Social Science aims to produce knowledge of what societies are capable of, and is both activist and realist in its nature (2015).

This thesis answers the call that ‘architectural activities should not just encourage physical productions, but also profound productions of knowledge that emancipate and empower human and social context dynamic connections Katoppo and Sudradjat, 2015, p.123)’. It does not result in a proposed design for a building as architectural Masters theses often do, rather, it probes and designs in response to integral social aspects of architectural production in Aotearoa. When applied in the realm of architecture, the values of Participatory Action Research expand the field of concern for design researchers, and increase connection between the social and architectural sciences.

1.1.6 Intended audience

The intended audience for this research is not only fellow researchers and design practitioners but also the community it draws from.

1.1.7 Positionality

Witi Ihimaera speaks of how the third person perspective typically used in academic writing is a colonized text which devalues personal connections and truths (Ihimaera, 2020). Akama and Light (2012) write of the intrinsic impact the person acting in the role of facilitator has in participatory design processes, through their actions and also their identity. In Taking these authors' positions into account, and given the subject matter and desired audience of this thesis, it is important to acknowledge the hand behind this text.

Kia ora, as described in he mihi (p.vii) Ōtautahi Christchurch is my home town, I am Pākehā, my ancestors are Scottish, Irish, Norwegian and English and I am a beginner speaker of te reo Māori. These identities impact this thesis. As does my connection with the site through involvement with *The Arcades Pathway Project*, which alongside involvement in the

early stages of urban design at Te Pae – Christchurch's convention centre grounded my understanding and interest in architectural co-design process involving iwi. My appreciation of participatory design and personal facilitation practice has developed through involvement with One Conversation, 100 Communities (Te Pūtahi); The Karori Project, Aro Valley Community Centre Upgrade, and Vogelhorn Precinct (Wellington City Council); and sustainability research focus groups (Te Herenga Waka Victoria University of Wellington). Experience of these projects has impacted the thesis' design approach.

It is important to note however that the primary voices of importance in this thesis are those of the community, other authors, and the work itself. Therefore, further instances of the first person will be kept to a minimum.

1.1.8 What happened

The route this project took was not straightforward. It began as a design exercise which drew on participatory input and aimed to produce concept-level master plans. However, as the project progressed it became apparent that the designed outcome was not

going to be useful to the community it drew from, as owing to limitations in the source participation, the liberties that needed to be taken with the community's input in order to resolve site schemes were too great. In response, the focus shifted to address the thesis question through theory and, influenced by the earlier design explorations, develop a holistic set of findings of use to the community, the profession, and tangata whenua.

1.1.9 Literary contexts: Participatory design, societal sustainability and decolonisation

Participation and societal sustainability

Participatory design is concerned with empowering communities through collaborative design processes towards good design outcomes and more sustainable ways of living (Hoddinott, 2018; Sanders and Stappers, 2008). Good participatory design facilitates the expertise of communities to shape the design process, and engages people in 'meaningful and purposive adaptation and change to their daily environment' (Sanoff, 2007). Internationally, the landscape of design practice is shifting towards co-design, and in doing so, 'creating new domains of

collective creativity' (Sanders and Stappers, 2008). Positive outcomes of participatory design may include; greater connection to, and ownership of, new places (Rennie, 2017); the creation of new places which express local identities and histories (Kiddle and Kiddle, 2014); and the establishment of new collaborative connections across existing societal networks which leads to greater societal sustainability (see fig.4) (Smith and Iversen, 2018; Dindler and Iversen, 2014).

Increasing inclusion in design subverts historic power dynamics. It impacts whose opinions influence design. As 'the process (of participation) is two-way . . . the user should have the opportunity to actively transform the knowledge of the architect (Till, 2005, p.8), it also subverts typical hierarchies which place the designer in a position of superiority over the public.

Gill (2017) states, that 'a way of making and reading landscapes that is based on a presumption of equality moves beyond the dogmatic to a more flexible, responsive interpretation of a place.' This research 'presumes equality' and seeks to progress understanding of what that presumption means regarding the culturally responsive co-design of publicly owned places in contemporary Aotearoa.

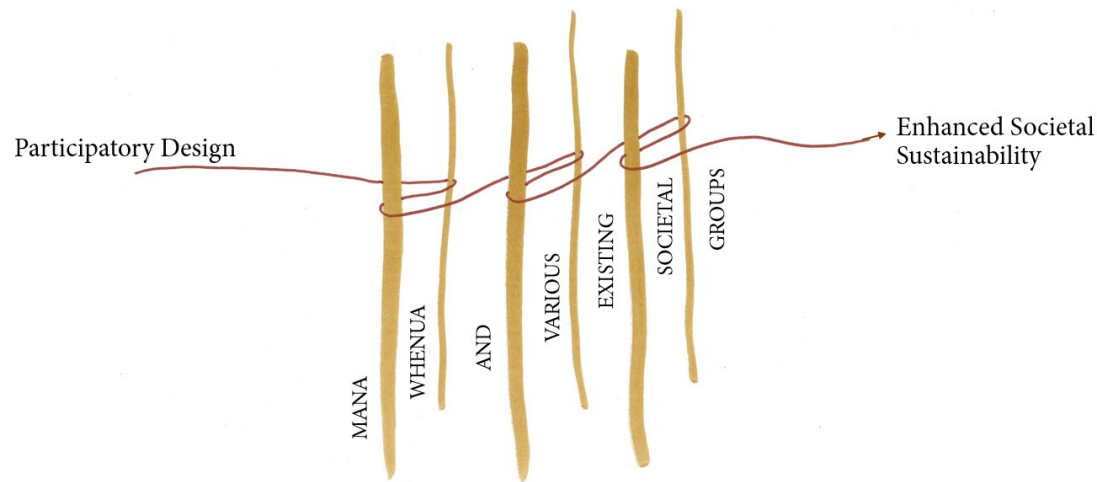


Fig.4 Participatory design weaves intra-societal connections. Diagram after Dindler and Iversen's 'knotworks and networks' concept (2014).

Decolonisation

Decolonisation is central to shaping societal sustainability in Aotearoa (Tomlins-Jahnke, 2011; Campbell, 2011; Consedine and Consedine, 2001). Aotearoa grapples with decolonisation in built environment disciplines owing to our colonial history, contemporary attitudes, and recognition of Te Tiriti o Waitangi (Kiddle, 2018).

Aotearoa New Zealand is a former colony, where colonisers now form the majority of the population

(Huygens 2016). While decolonisation originally referred to the process of returning governance to indigenous people, in the context of contemporary Aotearoa, decolonisation now refers to the process of divesting colonial power, which can be pursued across different domains and at multiple levels (Smith 1999).

In built environment design in Aotearoa decolonisation currently manifests through efforts to recognise and combat negative effects of colonisation. The architectural industry seeks to develop innovations which centre partnership and value indigenous knowledge (NZIA, 2017; Matapopore, 2015; Auckland Council, 2020). For example the New

Zealand Institute of Architects' recent commitment to decolonial efforts through the signing of Te Kawanata o Rata, a covenant with Ngā Aho, the Māori Designers Network (NZIA, 2017). Kiddle and Kiddle (2014) encourage designers to engage te Tiriti o Waitangi in contemporary built work to create unique places, which they argue 'stimulate social, economic and . . . environmental good for all communities inhabiting these places (p.226).' Prominent voices in decolonisation promote Te Tiriti o Waitangi (hereafter referred to as te Tiriti) as a touchstone with which to shape contemporary society (Campbell, 2011; Livesey, 2017). Te Tiriti o Waitangi

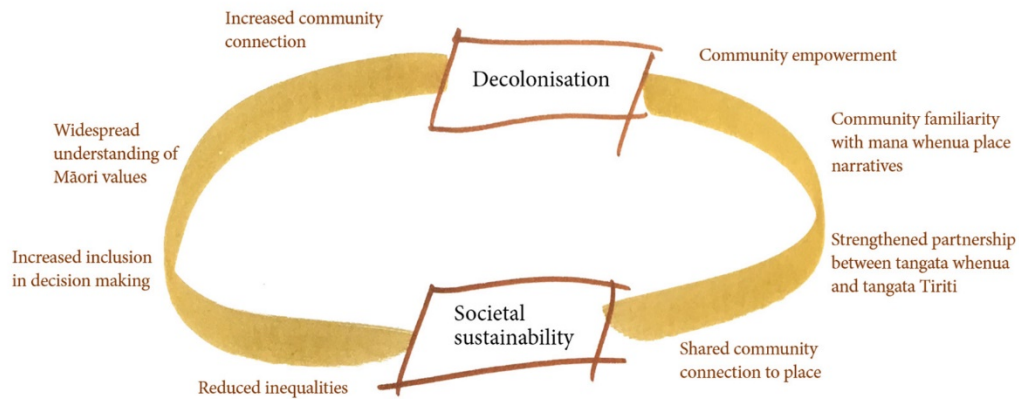


Fig.5 Aspects of the relationship between decolonisation and societal sustainability relating to this research

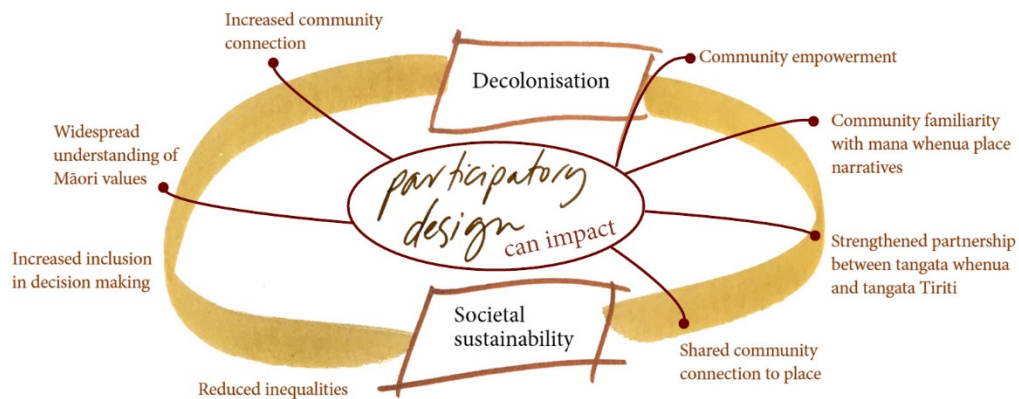


Fig.6 Aspects of the relationship between decolonisation and societal sustainability which participatory design could directly impact

(1840) is a foundational document in Aotearoa expressing cooperation between Māori and the Crown, which, when honoured offers ‘opportunities for innovation. . . power-sharing and equitable societal outcomes (Came *et al.*, 2019). Came *et al.* describe,

‘Te Tiriti outlines a relationship between Māori and non-Māori. The original intention of te Tiriti was to build a positive and constructive relationship where mana [prestige and status] would be maintained and all people could co-exist in interdependent ways (Came *et al.*, 2019, p.12).’

Came *et al.* illustrate the interconnection between decolonisation and societal sustainability through their assertion that equitable societal outcomes may be reached via innovations made possible when te Tiriti is honored. Fig.5 further illustrates ways in which decolonisation and societal sustainability may be related. Fig.6 locates the practice of participatory design within this dynamic and identifies elements which public participatory processes have the ability to directly impact, this will be explored more fully in later chapters.

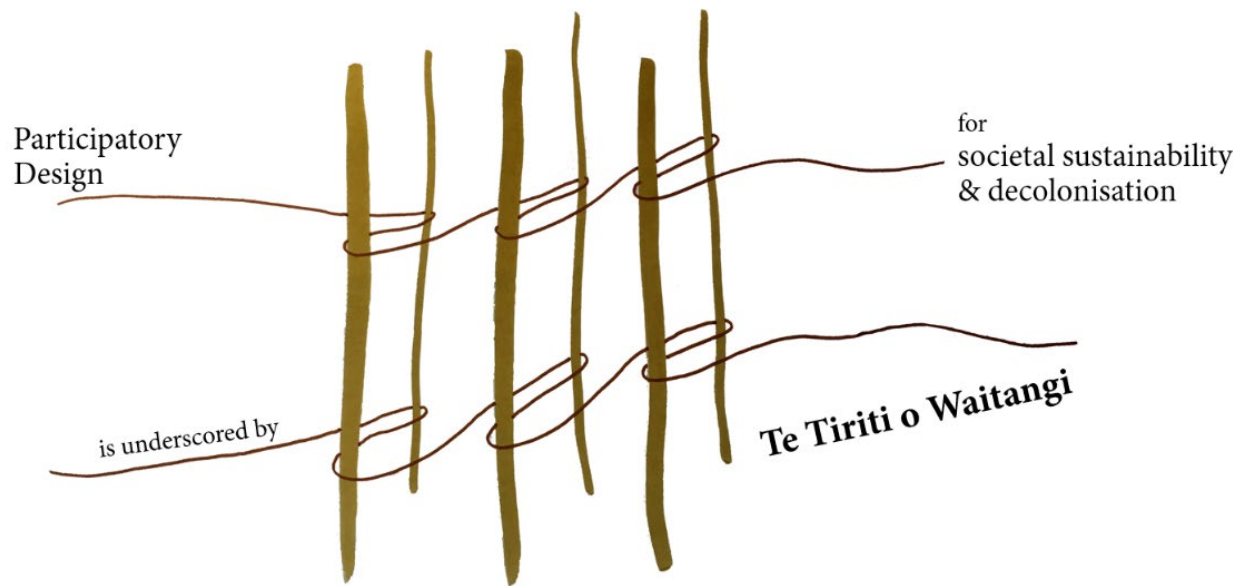


Fig.7 Brereton et al. (2012) suggest effective cross-cultural participatory design will find root in indigenous values.



Fig.8 Donovan's tenants for participatory design in post-disaster contexts

This research seeks further development of Aotearoa-specific practices in public participation in service of both decolonisation and societal sustainability. Brereton, Roe and Lee Hong assert that participatory design processes which explore indigenous values lead to more successful projects (2012). Therefore, the most sustainable approach to participatory design in Aotearoa may be to develop local processes which are explicitly informed by Māori values, as this research begins to.

A participatory approach to design is championed by Jenny Donovan (2013) as of particular importance in communities building in response to disaster and conflict. Geared toward communities facing relatively recent loss, the tenants Donovan offers for post-disaster participatory design (see Fig.8) may also offer instruction to communities addressing historic and generational loss such as is present in colonised places (Tomlins-Jahnke, 2011).

1.1.10 Politics and participation

Principles

The seminal 'Ladder of citizen participation' by Sherry Arnstein (1969) defines typologies of participation, and 'highlights that participation is about power and control (Hoddinott, 2018, p.22; Clausen, 2017)'. In presuming equality, this research acknowledges the inherently political nature of its recommendations. If 'the creation and use of space is a political act' (Manzo and Perkins cited in Hoddinott, 2018. p.22) then the suggestion of changes to the status quo is an act of activism. Given the checkered history of Aotearoa's Treaty relations which are inextricable from discussions relating to land development this is especially so (Livsey, 2017).

Processes striving to generate built environment design partnered with, or governed by the community, take special care to include groups who may historically have been excluded (Sanoff, 2007), and in doing so also alter locations of political power.

This research is informed by Cam *et al.*'s assertion that te Tiriti, if honoured, offers opportunities for innovation, power sharing and equity (2019). It draws on the work of Campbell (2011), who explores frameworks for bicultural governance stemming from te Tiriti, and adopts her belief in the potential of manaakitanga as a frame for shaping future relations.

Metrics

In addressing inclusion in design, this thesis addresses societal sustainability. Global conversations regarding sustainable development may be framed in relation to the United Nations Sustainable Development Goals (SDGs). This series of goals paint an interconnected picture defining sustainable development and have been gathering traction in the global sustainability conversation since their development in 2015 (United Nations, 2015). This research specifically addresses areas of concern for SDG10 Reduced Inequalities, and SDG11 sustainable cities and communities (SDSN, 2015). Similarly, it

addresses areas of specific concern to central and local government, and iwi in Aotearoa as it relates to; contemporary expressions of the principle of partnership in te Tiriti o Waitangi (Campbell, 2011); the *Local Government Act 2002* which requires council consultation in specific circumstances (New Zealand Government, 2020); and specific local government objectives such as Christchurch City Council's *Public Participation in Community and City Governance and Decision-making: Long Term Plan 2015-2025* (2016) which prioritises 'active citizenship'. Literature would suggest participatory design has the potential to make positive impact towards these goals and legislation (Brereton *et al.*, 2012; Kiddle, 2018; Ricketts, 2008; Law and Joks, 2017; Smith and Iversen, 2018).

1.1.11 Considerations

Danger

The drive for active citizenship is not without its detractors. Clausen (2017) expresses that the framing of participation in planning as a civic good silently vilifies the non-participants as inactive, a rhetoric which distances those people from councils by framing them as a problem. Such people of course are

not ‘inactive citizens’ merely non-participant in government-led initiatives (Clausen, 2017).

In Aotearoa, the dangers typically present in civic-led participatory design are magnified by the colonial dynamic. Systems of colonisation, of which councils as governmental institutions are a part, have a history of disillusionment and discrimination against indigenous peoples by design (Tomlins-Jahnke, 2011). Cleaver (1999, in Clausen 2017 p.412) notes that ‘historical exclusion from decision-making is a hugely impactful determinant of future appetite to participate’. Therefore Aotearoa’s colonial lineage may disincentivise participation of Māori in council processes from the outset. The danger is then that without explicit partnership with Māori and inclusive framing and staging, institutional enthusiasm to increase participation may in fact uphold damaging colonial narratives and typify Māori non-participants as inactive citizens for not engaging in a system which is not designed by, for or with them.

To decrease the likelihood of council’s aims causing damage, the language of invitation, framing of design processes, and core expression of the partnership of te Tiriti in the participatory design development of public spaces needs to be addressed.

In Ōtautahi Christchurch (the initial site for this research), the geospatial concentration of Māori in the Eastern suburbs which were the most severely impacted by the Canterbury Earthquakes of 2010-2011 ‘suggested that in comparison with the wider community, Māori were disproportionately affected’ (Phibbs *et al.*, 2015, p.72). While the ongoing ramifications of the earthquakes may pose an additional barrier to participation, Phibbs *et al.* (2015) also relay how Māori drew on cultural values and practices to institute effective community recovery.

Approach

Participatory design literature advocates including mechanisms by which group autonomy can be upheld within design processes. These could be adapted in service of furthering the relationship of Treaty partners, however, given the foundational nature of the Treaty relationship in Aotearoa New Zealand, this project considers it desirable to articulate a field of participatory design which is explicitly inclusive of Treaty values and dynamics.

This research was spurred by a participatory project which never reached fruition. While optimistic of the promise of participatory design we

must also be aware that in practice, success is not guaranteed. 'Literature contains numerous examples of experiences of limited success in terms of the social impact of such (participatory) processes', writes Clausen (2017, p.421).

As previously mentioned, a key concern of participatory processes is the inclusion of groups who may historically have been excluded (Sanoff, 2007). While achieving a totally inclusive process may be an impossibility owing to the multitude of reasons not to participate (Mouffe, 2007; Till, 2005; Clausen, 2017), this approach to design makes a shift towards increased inclusion.

Citizens' non-participation in public participatory processes 'can be seen in the light of a wide range of structural and local barriers' which disempower and create inequality for the participants, removing the experience of the project as a matter of common concern (Clausen, 2017, p.422).

The actions advocated in this research may add time and cost to projects. This research asserts that councils and government need to put more resource and forethought into public participation in design if they are truly committed to ethical participatory process and sustainable design outcomes.

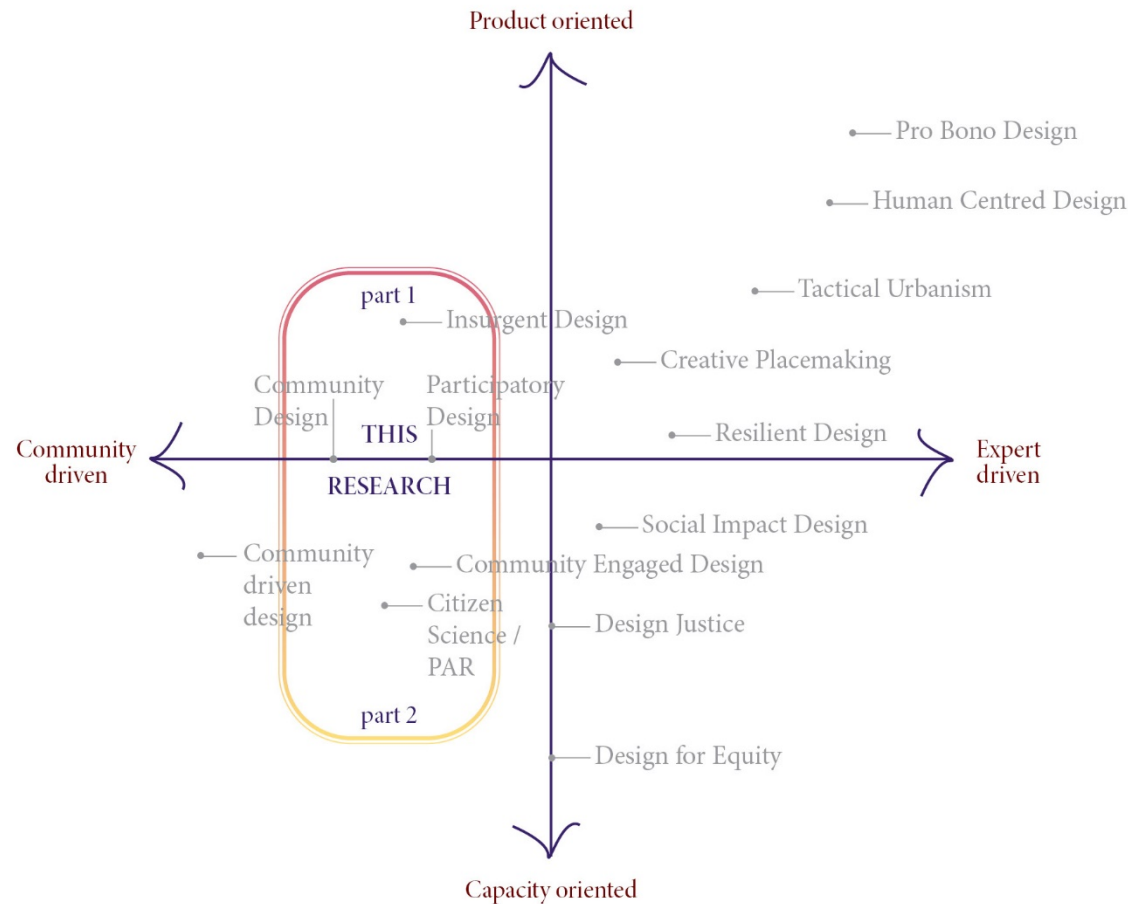
It is necessary to support the potentials of public participation, as the alternative, non-participation decouples citizens from politics and increases dependence on design direction from above (Clausen, 2016). This is at odds with the aims of decolonisation and also fails to address the 'democratic crises of political legitimacy' (Clausen, 2016, p.421) councils face regarding the design and management of public space.

1.1.12 Positioning

The following section briefly locates this research within the landscape of participatory design practice:

Participation

This thesis will adopt the definition of participation as set out by Carole Pateman, in *Participation and Democratic Theory* (1970), following on from French, Israel and Aas's (1960) assertion that 'participation' refers to 'a process in which two or more parties influence each other in making plans, policies or decisions. It is restricted to decisions that have future effects on all those making the decisions and on those represented by them.' Pateman expands that the practice of 'participation' then must be participation



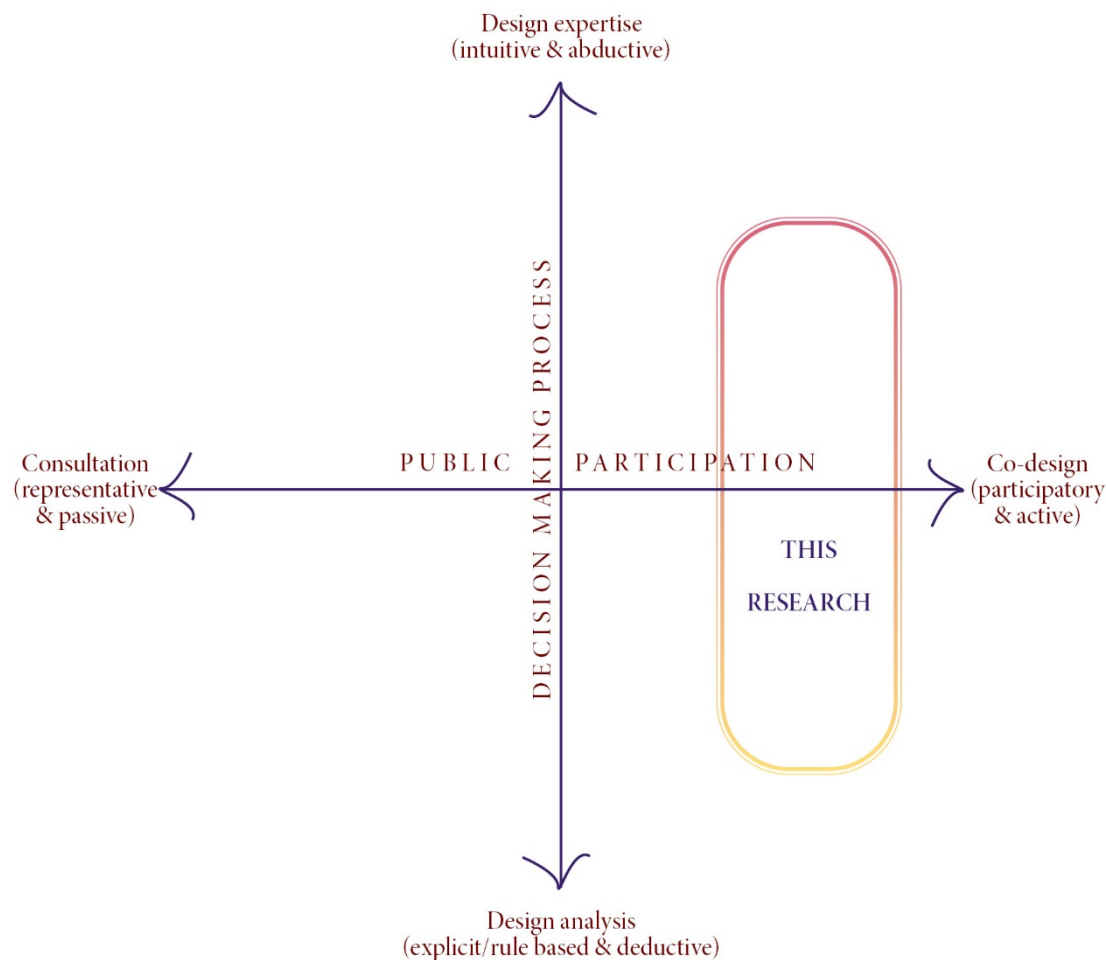
in something which ‘involves a modification, to a greater or lesser degree, of the orthodox authority structure.’

Wilson (2018, p.15) maps community-driven design within the cardinal points of ‘Product Oriented / Capacity Oriented / Community Driven / Expert Driven’. The intent of this research is community driven; the first half is product oriented, while the second half becomes capacity oriented (see fig.9).

Hoddinott (2018, p.18) depicts a theoretical framework with two similarly intersecting spectrums, posing the range of possibilities in public participation processes (consultation to co-design) in relation to modes of design decision-making concerning landscape architecture. This research is solely concerned with processes involving co-design as opposed to consultation. It is however less polemical in its approach to the spectrum of design decision-making, whereby both analysis and intuition impact various stages of the study (see fig.10).

Hoddinott’s definition of possibilities within public participation processes draws on (amongst other works) the seminal ‘Ladder of citizen participation’ by Sherry Arnstein (1969).

Fig.9 Approximate location of this research in the landscape of community driven design. Text from Wilson (2018)



Participants

In this research 'participants' refers to those who are invited to participate in the design process. This fails to adequately acknowledge that 'those who select the style of participation', and their motivations are influential in shaping the outcome (Pretty, 1995 cited in Hoddinott, 2018, p.22). Discourse is developing addressing the way prevalent research culture anonymises the agency of organisers and facilitation in participatory design (Akama and Light, 2012). This research seeks to address the ecosystem of actors through its exploration of process, however it does so while using prevalent nomenclature dividing participants, facilitators and hosts/clients.

Power Dynamics

There exists a range of views relating to the impact of social power dynamics in participatory processes (Luck, 2007). This research adopts a post-Habermasian stance whereby power imbalances ought to be acknowledged and worked with in order to create socially responsive design processes (Luck, 2007; Till, 2005). This is opposed to a stance which assumes that pure process is capable of alleviating the impact of inequality and thus ensuring a fair result

Fig.10 Approximate location of this research within Hoddinott's framework (2018). Text from Hoddinott (2018).

(Day, 2003). In assuming this position, the study acknowledges that a totally inclusive process is likely an impossibility (Mouffe, 2007), however this approach to design makes a shift towards increased inclusion.

1.1.13 Participation and Masters theses

This study is significant in its ambition. Della Costa (2018), comprehensively describes how projects involving communities challenge standard research timeframes. The 9-12 calendar month equivalent timeframe for Masters theses generally disincentivises engaging in participatory design projects as it is both too tight and too finite a framework within which to develop responsive, iterative co-design. The necessary relationship building, logistics, multiple participatory events, and contingency for delays or surprises cannot be accommodated in this format. This is especially true when considering sites with complex and disparate communities as this project does.

Successful studies involving participants at Masters level have been carried out involving a single stage of participation or focus group input (Nathu, 2020; Lynch, 2020; Stitchbury, 2019). However real-world participatory design projects are typically more

involved, Petrescu's description of how individuals 'collage their own collage onto other collages' in participatory design alludes to the intrinsically iterative, additive and complex nature of the practice (2005, p.45). An essential question then is, how can architectural research at Masters level contribute to the important topic of participatory design, given its timeframe, and typically solo-researcher format?

This project succeeds in creating useful outcomes for the field of participatory design initially by engaging with past site-user interviews, supplemented with original stakeholder interviews. This approach enabled access to the views of hundreds of participants without exposing the study timeline to the real-world risks associated with arranging public engagement of that scale. The majority of the project was undertaken part time, this allowed for delays e.g. greater communication lag times, not to jeopardise the project. Even so, the work was born from existing relationships with the site and community, which were integral to its execution, and, the designed outcomes were not the type predicted at the outset.

Only one stage of participation was truly viable within the thesis owing to the complex community dynamics present, and the underpinning ethical imperative that made it undesirable for this research

to request participatory involvement from the community and mana whenua in Ōtautahi Christchurch if the project had no hope of being built, responsive to the cultural and emotional contexts described in section 3.2.

1.1.14 Potential impact

Ōtautahi Christchurch arguably has the country's leading co-design model regarding design collaboration between mana whenua and governance in urban developments (Church, 2018). If a need for further development in the dynamics of that partnership can be identified relating to participatory design in Ōtautahi then it is likely the topic has received even less attention elsewhere across the motu. This means there is equal if not greater need for scholarship of this kind in other parts of the country, indicating the need for scholarship/projects of this type is immense, considering councils' proclaimed enthusiasm to increase citizen participation (Wellington City Council, 2017; Christchurch City Council, 2016). The immense need conversely illustrates the immense potential of projects like this one to make significant contributions to the field.

The relationship and projects developed between Ngāi Tūāhuriri and Crown/Council in Ōtautahi

Christchurch are influential for indigenous urban and architectural practitioners worldwide, as evidenced by the number of indigenous practitioners who travelled internationally to attend *Nā Te Kore: From the Void, 2nd Biennial International Indigenous Design Forum* (Ngā Aho, 2018) detailed in section 3.3. The eye of the world is on the city in this regard. Therefore, studies such as this, which springboard off Ōtautahi Christchurch case studies to shape future practice have the potential to be internationally resounding.



1.2 Chapter Summary

Participatory design is gaining traction internationally and in Aotearoa for the creation of public places. However, without explicit and sensitive inclusion of Māori participatory design in Aotearoa risks upholding colonising dynamics (Livesey, 2017). Therefore, the development of Aotearoa-specific practices in participatory design, grounded by te Tiriti o Waitangi is both necessary and urgent.

Participatory design has the potential to facilitate cultural expression in the built environment and empower communities. By strengthening societal connections, the implementation of inclusive participatory design can contribute to enhanced

societal sustainability, including through decolonisation.

This thesis is concerned with design processes which are community driven and actively participatory as opposed to merely consultative. It draws on participatory input from site users in a case study, and expert interviews to inform design explorations.

This thesis adopts practice principles from Indigenous design researchers and Participatory Action Research. Valuing reciprocity (Della Costa, 2018), it is driven to create research which is useful to the community it draws from. This drive disrupts the intended process for this design research, as the designer responds to the compulsion for usefulness, over aesthetic pursuits. The pursuit of usefulness causes a focus shift away from the particular spatial dynamics of one site and towards theoretical dynamics in participatory design in Aotearoa.



Fig.11 Aro Valley Community Centre Participatory design workshop



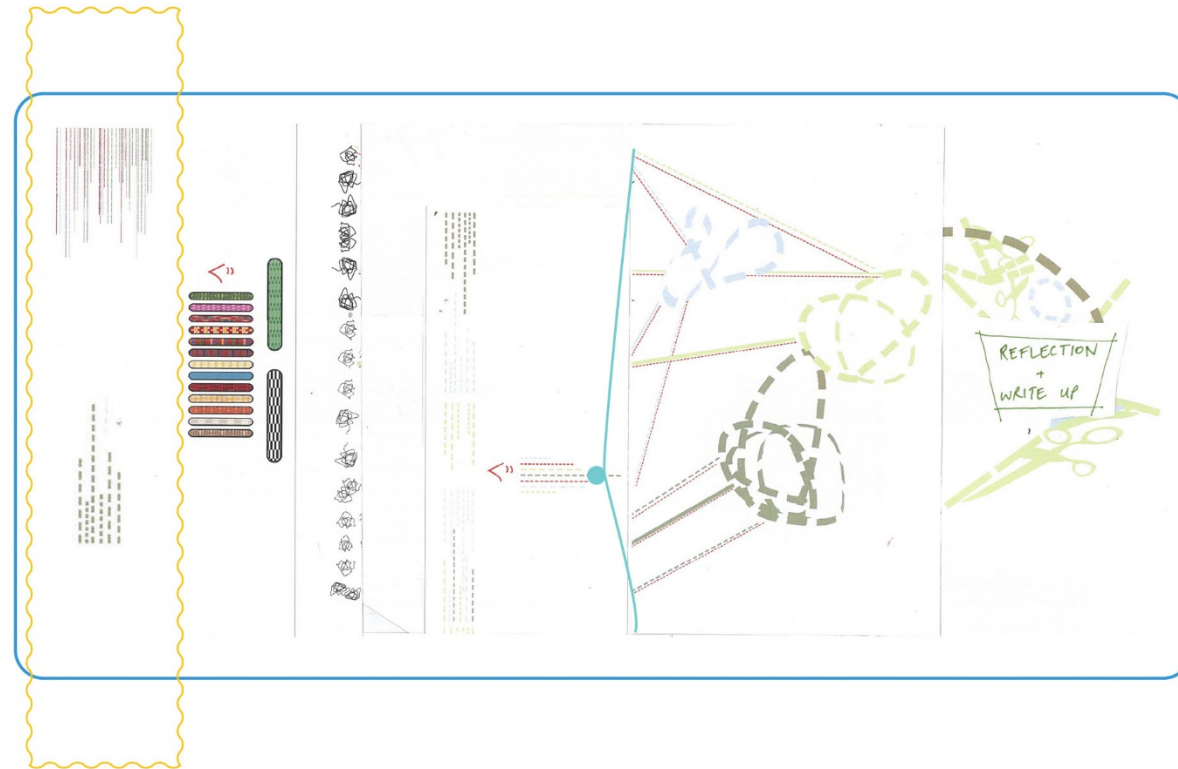


Fig.12 1862 on site. Image: Christchurch City Libraries

Chapter 2: Site

2.0

This chapter describes the initial site for this research, The Commons, 70 Kilmore Street Ōtautahi Christchurch. It details the site's history through ## comparative maps charting the development of the site from pre-settlement times, through Waitaha and Ngāi Tahu use to European settlement and present day. Site photographs are also included.



GATHERING KNOWLEDGE

Fig.13 Methodology place marker. Illustration stems from the methodology map, described section 4.1



Fig.14 Site plan 1:2500

2.1 The Commons, 70 Kilmore Street, Ōtautahi Christchurch

Informed by Kake's Kaupapa Māori consensus design model (2018), and responsive to voices in participatory design from Aotearoa and abroad (Marques *et al.*, 2018; Parnell, 2003), this research sought to establish strong understanding of the site and people before moving into conceptual design phases.

The Commons site has historic significance to Māori and settler culture and is located in close proximity to areas of contemporary importance to locals (fig.14-16). Following the earthquakes of



Fig.15 Site plan 1:1000

2010-2011 the site was cleared. It is currently surfaced in gravel and

managed by a not-for-profit arts organization. Recently, it has served as a base for Ōtautahi Christchurch's post-earthquake transitional architecture movement.

Following the demolition of the large hotel which previously occupied the site, Christchurch City Council (hereafter referred to as Council) has decided the central diagonal North-West to South-East axis of the site will not be built on again, thus extending access from Victoria Street to Victoria Square for pedestrians (see fig.15). Re-opening the corner site in response to post-quake demolition metaphorically re-establishes the historic path from Ōtākaro Avon River to Papanui forest and beyond to Tuahiwi (the hau kainga of Ngāi Tūāhuriri) in the north, turning the site into a 'gateway' of sorts to the city centre.

Why The Commons for this research?

The Commons site is rich in history and cultural significance, it is visible, central, and complex. As an historic pā, it is important to Ngāi Tūāhuriri who have taken an unprecedented role in building projects across the city in the 'rebuild', advancing building

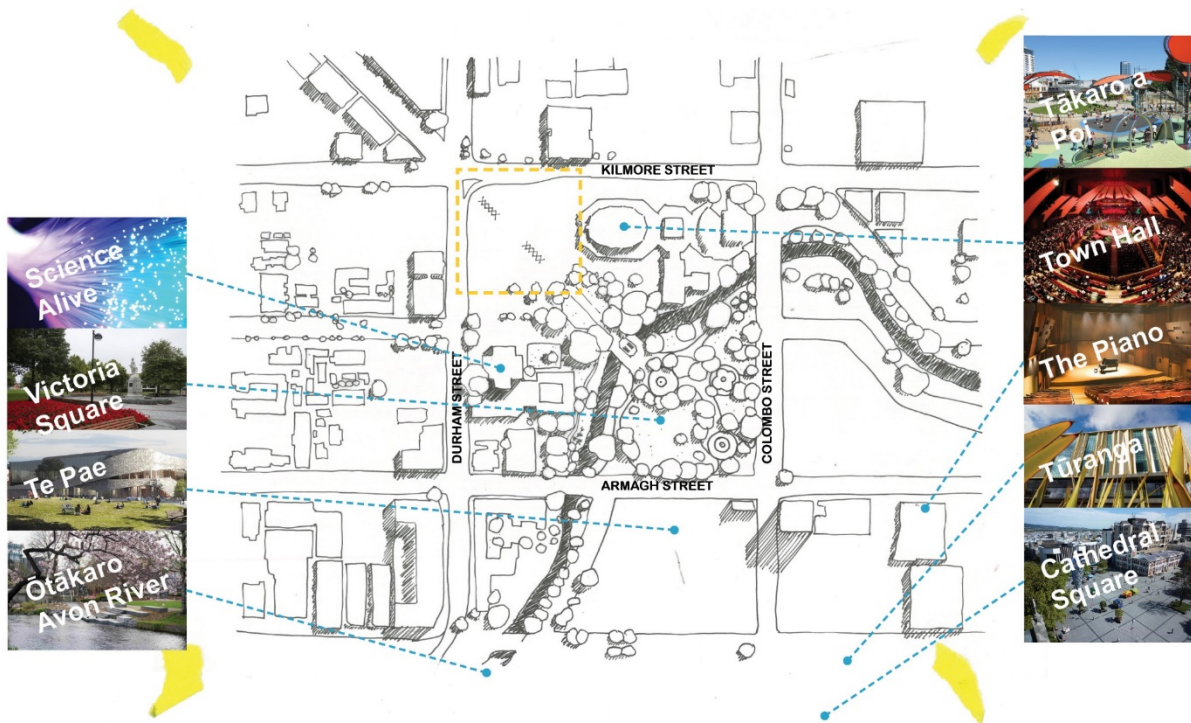


Fig.16 Surrounding context



practice and cultural relations in Aotearoa. There has been vibrant, if sporadic, post-earthquake activation on the site, which has sparked peoples' imaginations, and formed positive memories for people there post-quake. The site's neighbours are varied, from the Town Hall and Victoria Square, both recently restored high status civic areas, to a major commercial street, river, and residential areas.

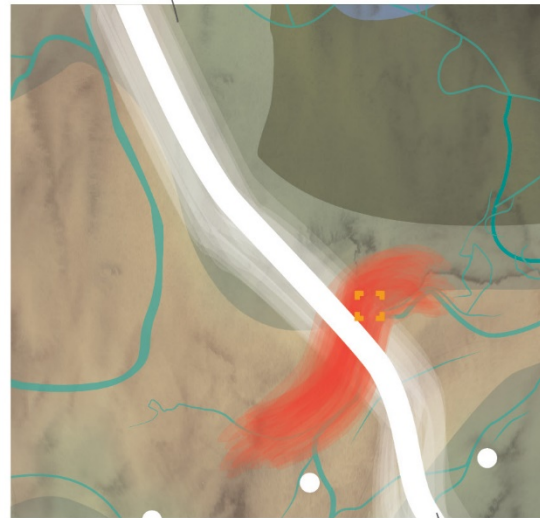
In relation to participatory design practice, the site poses a beautifully complex brief for developing collaborative design. It has a complex range of stakeholders and users; the site is in Council hands, who are required by the district plan to consult on their development of public land; the community for the site is disparate or not revealed; and there are other dominant voices in the landscape of post-quake development.



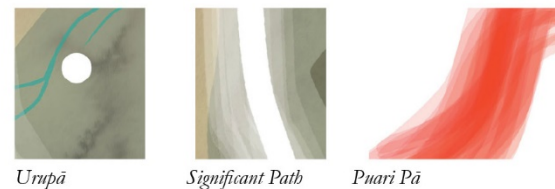
Ecology



-  Kahikatea - an older plains ecosystem providing habitat for kereru and containing manatu (ribbonwood);
-  Totara, another older plains ecosystem containing korimako (bellbird) and matai;
-  Silver Tussock, a gentle rolling ecosystem home to tree weta; and
-  Pukio, a peat plains ecosystem containing pukekeo and karamu, at the northern extent of the map above (Lucas Associates, 2017).



11th - 18th Century



 Site

2.2 Site History

2.2.1 Ecological

The city of Ōtautahi Christchurch was founded ‘on the unstable outward edge of a great river whose paths could sweep unpredictably across it’ (Bateman, 1997, cited in Falconer, 2015, p.70). The Commons is located adjacent the contemporary path of Ōtākaro Avon River, on an area labelled ‘grassland’ on the 1856 Thomas survey of Christchurch’s ecologies, typified in pre-settlement times by silver tussock and totara ecosystems (Lucas Associates, 2017).

2.2.2 Early occupation

Ngāti Mamoe, Waitaha and Ngāi Tahu use of the site: 11th-18th Century

Ngāti Mamoe and Waitaha were the earliest inhabitants of Ōtautahi Christchurch, and it is thought the name ‘Ōtākaro’ referring to the river latterly known as Avon is Waitaha in origin (CERA, 2016, p.50). The site’s importance to Ngāi Tūāhiriri is a key feature.

Fig.17 Ecological and early settlement historic site plans

Puari Pā

The site falls within the bounds of historic Puari Pā (see fig.17), located on the banks of the Ōtākaro. Puari Pā was a Waitaha settlement whose bounds are generally, but not specifically, known, and whose habitation is estimated as between 1000 - 1500 (Christchurch City Libraries, 2017).

Ngāi Tahu, or more particularly the mana whenua Ngāi Tūāhuriri, never settled this specific area, it was primarily of significance for mahinga kai, as the Ōtākaro was rich in tuna (eel), weka, waterfowl and flounder (Canterbury Earthquake Recovery Authority, 2016, p.48). Tautahi, the namesake of Ōtautahi, established a pā further downstream.(Christchurch City Council, 2017)

2.2.3 Significant path

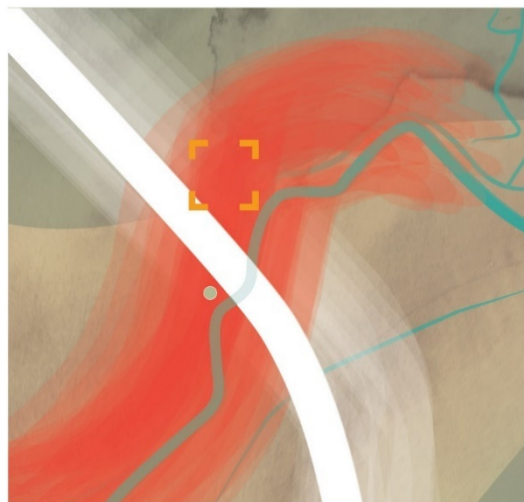
The site lies in proximity to a path of cultural significance to Ngāi Tahu of Canterbury, stretching from Rāpaki in the South East to Kaiapoi in the North West.

The Commons lies broadly at the intersection of the Ōtākaro and this culturally significant path. This diagonal path was to become ingrained into the colonising city plan of 1850.

2.2.4 Colonising city plan and early settlement

The product of a deal between the New Zealand Company and the Church of England (Falconer, 2015, p.122), the Christchurch plan was seen as ‘the last and most coherent development in the New Zealand Company’s portfolio (Falconer, 2015, p.128). It featured a dominant North-South gridded street pattern, and included parks and squares, orientated around a Cathedral centre. According to Falconer, this plan represented a ‘strong urban design vision for the embryonic utopian settlement (Falconer, 2015, p.128), and the city was built largely according to plan. Blocks averaging 100m x 200m were drawn across the swamp, with the grid ‘adjusted to the centrally placed river (Falconer, 2015, p.128)’. The city centre was flanked to the West by Hagley Park, the city’s most significant green space.

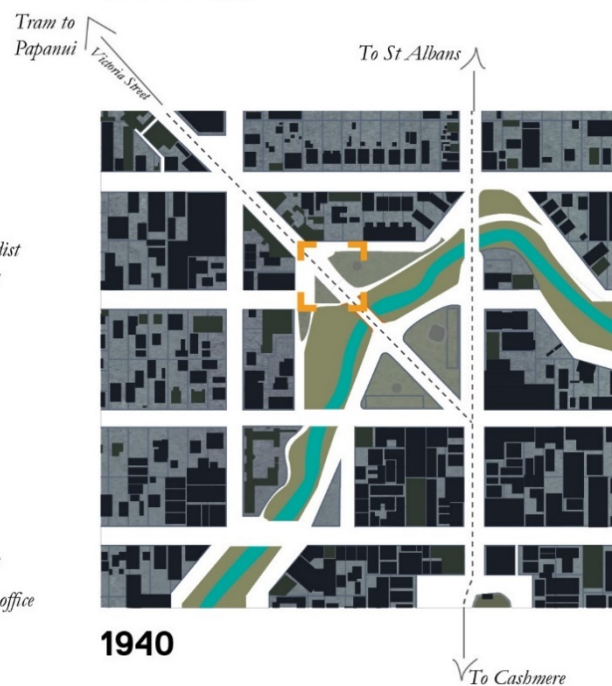
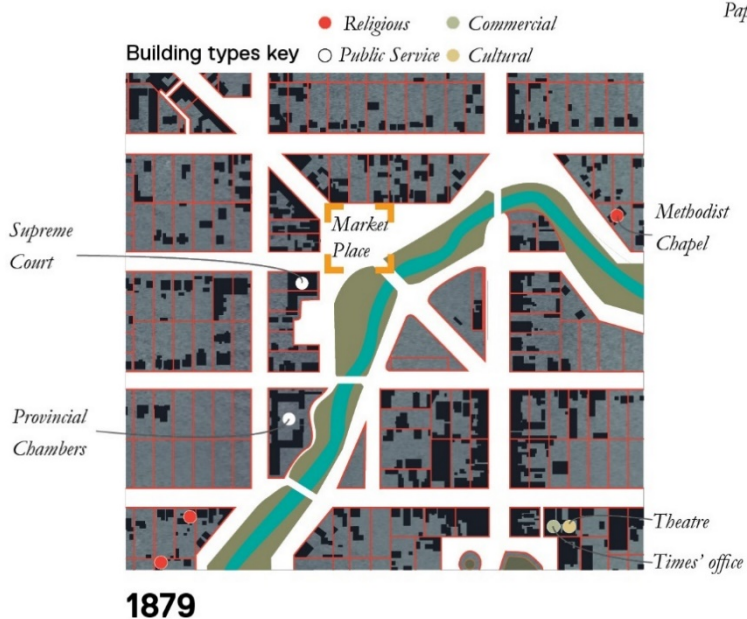
The diagonal axis of the Ngāi Tahu path was formalised into a road which connected the newly planned ‘Market Place’ with the Papanui forests, the milling of which supported much of the city’s early building. The Commons neighbours Market Place and was used by Māori as a gathering place before the



11th - 18th Century



1850 Plan



market (Taylor, 1952). Early photographs of the site relay some of its original swampy nature (see fig.20).

2.2.5 Built History

Within the period of early European settlement, Market Place held a number of institutions, the police station and gaol, the immigration barracks, Market Hall and post office. There were early plans for a town hall in Market Place too, however they fell through (Rice, 2014). On the Commons site developed a commercial street.

In 1896-1897 Market Place was converted into a park. 'Victoria Square', commemorated the departed Queen Victoria, and took on a new civic and ceremonial role.

While containing significant park space, the square had three streets within it. Cambridge and Oxford Terraces bordered the river, and the newly named Victoria Street afforded access to cars and trams. Traffic crossed Ōtākaro Avon river over Victoria Street on New Zealand's first cast iron bridge, built in 1863, which still stands today (Turner, 1981, p.61). The Provincial Chambers and the Supreme Court remained on the West river edge.



Fig.18 Significant Ngāi Tahu path absorbed into 1850 city plan; patterns of settlement and land titles 1879 and 1940

The first half of the 20th Century heralded a significant change in the city grain as more commercial scale buildings arose comprising both smaller shops and ‘large warehouses with handsome efficiencies’ (Wilson, 1984, p.8), and major infrastructural work was undertaken.

The Commons site is on the brink between commercial and residential areas, a marked change in grain is legible from the residential North-west, to the more civic and commercial South-east. This definition persists today.

2.2.6 Post 1950

The street walls that had existed along Victoria Street across The Commons site fell victim to progress in 1989 as the series of buildings lining either side of the street were replaced by a single monolith, the Park Royal hotel, which stoppered the street North of the river.

This significant move allowed the square a new civic life, the closure of Victoria Street, Cambridge and Oxford Terrace, handed the area to pedestrians, and it became the host of public events such as the annual Chinese Lantern Festival, carols and protests. (Rice, 2014) So while it may appear the hotel

encroached upon the square, in a formal way it also defined it, and in a cultural sense it re-defined it, from a place of transit back to a place of time spent.

Buildings of note in this time period include the Town Hall of 1972, and the District Courts of 1989, while the Supreme Court was demolished, and the City Council shifted its operations South.

2.2.7 EQ to present

In 2010-2011 Waitaha Canterbury experienced a series of major earthquakes. 182 people lost their lives, and a significant proportion of the central city was destroyed.

The Crown Plaza hotel (formerly the Park Royal) was demolished in 2012, and the Town Hall was badly damaged. As a site defined by the river, many buildings in this area were demolished or damaged. Areas of the city with historic waterways have been shown to be the most impacted by the ‘Christchurch Earthquakes’ (Envirohistory NZ, 2011). Post-earthquake demolition resulted in a heavy thinning in density of the blocks around the site.

In the years following the hotel’s demolition the site has been home to a number of transitional architecture projects and community events. Not-for-

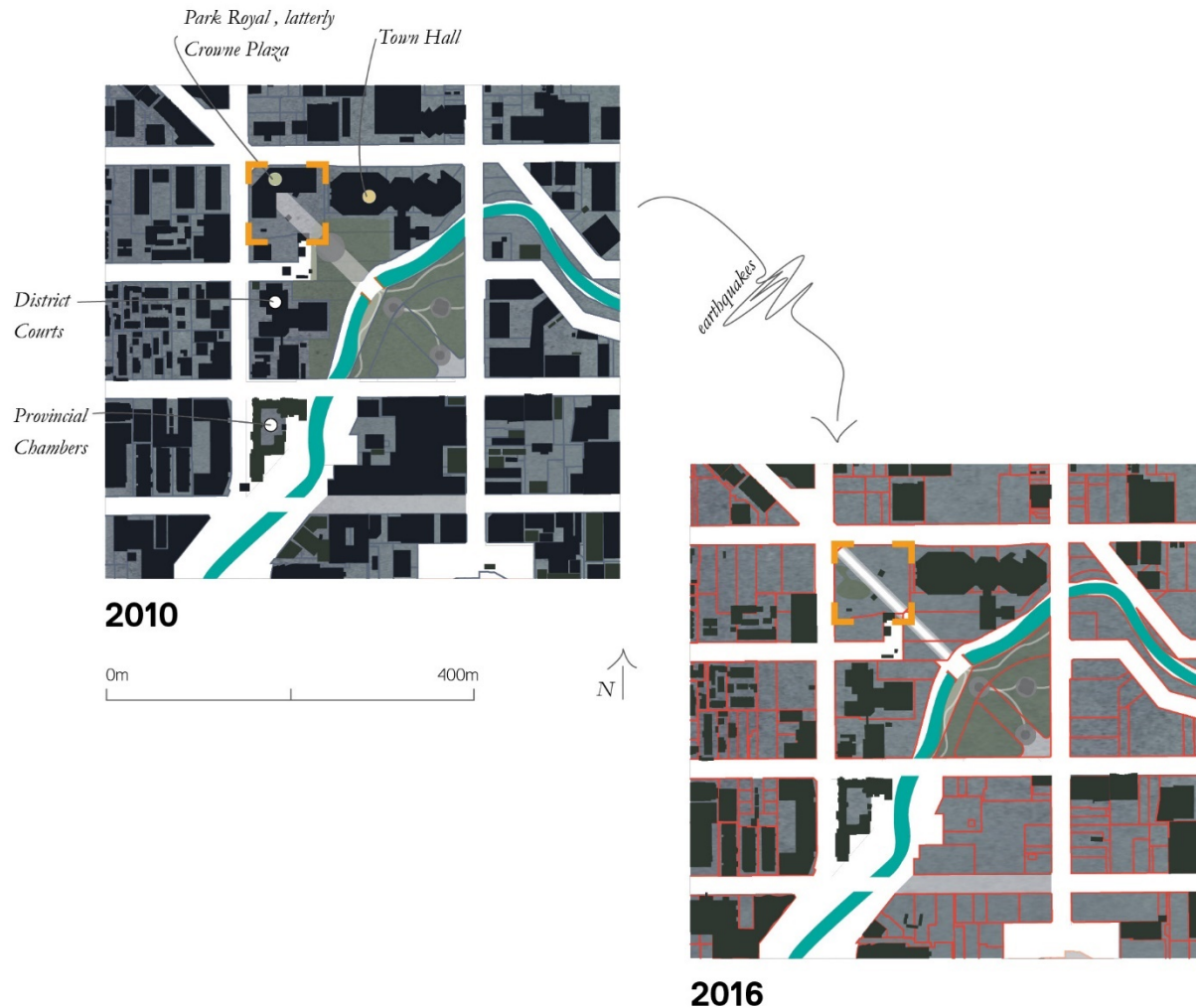


Fig.19 Comparison of 2010 and 2016 urban grain

profits Gapfiller, Greening the Rubble, and others have been involved in activating and beautifying the rubble site.

2.2.8 Transitional Architecture

‘The Arcades’, a 2013 FESTA Festival of Transitional Architecture project saw a series of 6.3 metre tall engineered timber arches placed along the Victoria Street axis of the site. ‘Arranged in two arcades of five bays each’, ‘the design makes lovely use of negative space and the structures appear lightweight and relatively insubstantial but define a very large area.’ FESTA describes (n.d.). Highly visible from the Victoria and Durham intersection, The Arcades have become a recognisable landmark (fig.23; fig.29).

2.2.9 Future

The future of the site is uncertain. Ngāi Tūāhuriri intend that a ngutu – marker or gateway, be built there, embedding hāpu identity into the site and welcoming people to the city centre. This ngutu may take architectural or sculptural form, and its conception is not confined to traditional gateway interpretations (Tikao, 2018).

Regarding the site's neighbours: The Town Hall has undergone extensive restoration. The brutalist District Court building is being retained, but the courts themselves have shifted to a city-block sized development encompassing all justice and emergency services, a few blocks South. Victoria Square has been upgraded, integrating natural materials and new Ngāi Tahu artworks while retaining its formal design and significant statues depicting Queen Victoria and Captain Cook.

Site parameters are included in appendix B.

2.3 Site Photos

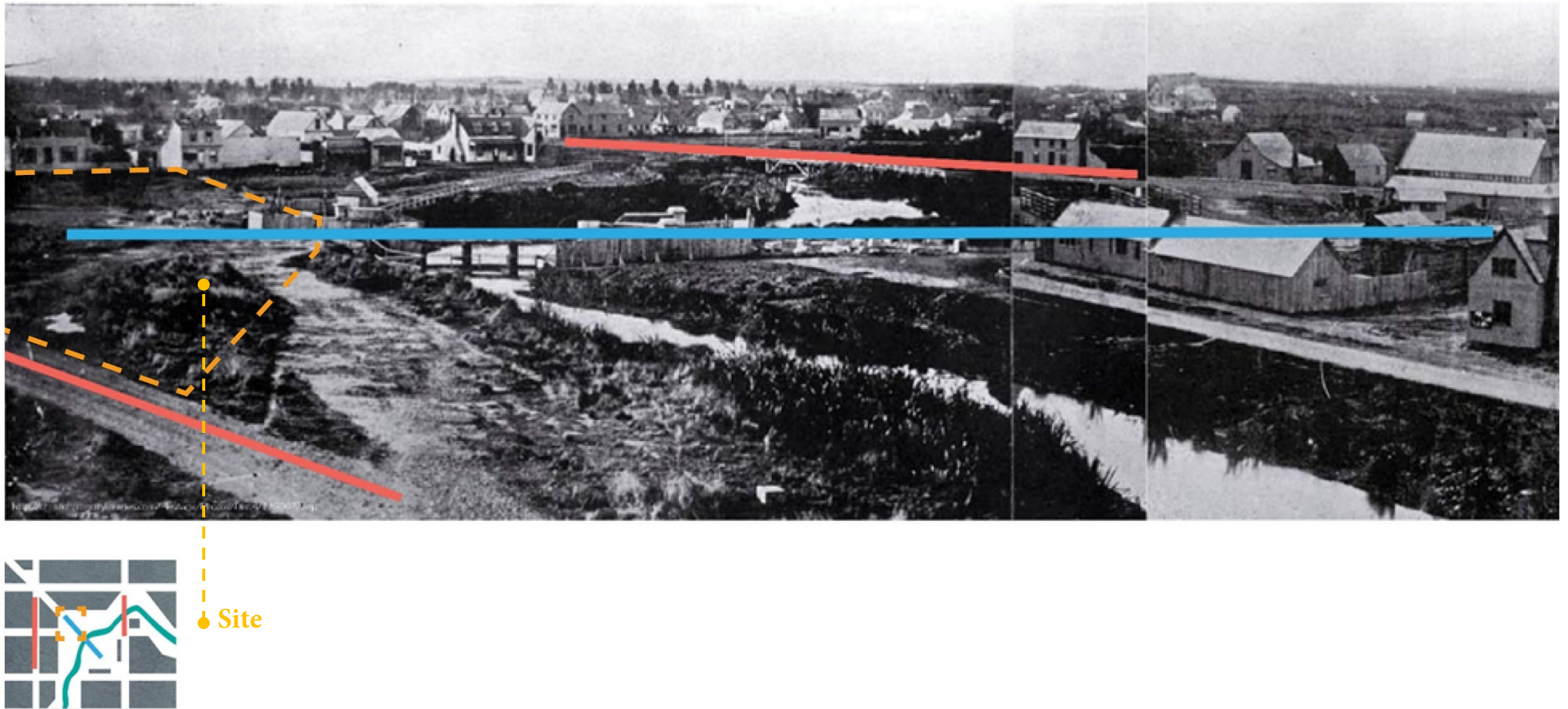


Fig.20 1865 site photo (source: Christchurch City Libraries) annotated with site location and major roads.

Pedestrian perspectives



Fig.21 View from the South-East corner of the site toward Victoria Square, Statue of Captain Cook in the distance

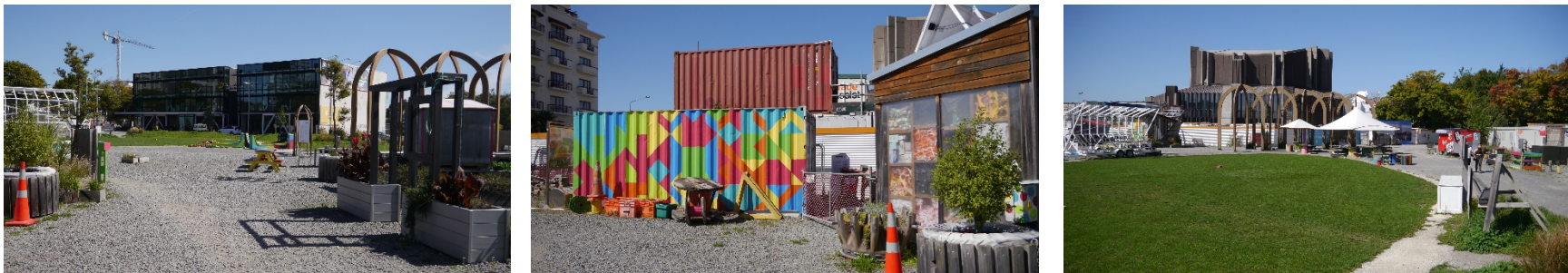


Fig.22 Pedestrian perspectives: Transitional architecture, The Commons green



Note: In testament to its transitional nature, during the course of this thesis The Commons underwent a 'tidy up' by Council, who tar sealed the central path and exchanged the grey gravel for finer ag rock and corten planter boxes. The bike workshop, piano shelter and store room buildings were removed and the site's relationship with the transitional architecture organisations takes on a much quieter iteration. The temporary buildings that remain have been shifted to a less obtrusive position than is shown here and the aesthetic of the site overall has been civilized.

Fig.23 Planting; furniture, and The Arcades at The Commons in 2018



Fig.24 Transitional architecture on North-East of The Commons



Fig.25 A community bike workshop foregrounds the gravel pathway & Christchurch Town Hall



Fig.26 Games green and handmade play equipment

Traffic perspectives



Fig.27 View from the West



Fig.28 View from the North

A sepia-toned photograph of a river landscape. In the background, there are several buildings, including a prominent white house with a dark roof. The middle ground shows a wide river with some small structures or boats. The foreground is a dark, textured area, possibly a riverbank or a field. The overall tone is historical and somewhat somber.

2.4 Chapter summary

The Commons is merely the most recent iteration in the identity of the site. From its underlying nature as part of the braided river system that feeds Canterbury; through periods of sustaining the people of Puari Pā, Ngāi Tūāhuriri and Ngāti Wheke; to its multiple built (and presently un-built) recent identities.

The site is on the periphery of the CBD in Ōtautahi Christchurch, its identity is linked with te awa Ōtākaro Avon River, and defined by a diagonal axis, part of an enduring path of significance to the mana whenua.

The extensive research required for this chapter served an instructional purpose. Although knowledge

of site building patterns from the 1940s for example will not come to greatly influence the following design explorations, the act of developing a strong understanding of the site's narrative and a sense for the themes of its past is within the 'mihi before mahi' kaupapa which is of defining influence in this thesis and facilitates forward movement.



Fig.29 View from the North





Fig.30 The Arcades

Chapter 3:

Contextual

research and

connection

3.0

This chapter describes actions taken to increase the designer's connection and understanding of the site. It details a case study of past participation on the site and recalls interviews with stakeholders and design professionals in Ōtautahi Christchurch spanning mana whenua, council, urban design and architecture, including both commercial and community-orientated not for profit. It briefly describes a wānanga attended.



3.1 The Arcades Pathway Project case study

This case study draws on professional notes of a project, accessed in accordance with HEC approval 25774 (Appendix A), and expert interviews undertaken for this thesis under the same approval.

In summer 2016-2017, a site-specific consultation and design project was undertaken on the site of this research by Te Pūtahi – Christchurch Centre for Architecture and City-making.

The Arcades Pathway Project sought to produce a public path through the site. The project's core aim was to increase the meaningfulness of a path by 'making the path from the meaning exposed through public participation' (Te Pūtahi, 2016), a more detailed design agenda can be found in Appendix C.

Exposing the meaning from which to design and construct the path involved two series of ethnographic interviews, a web survey, and an on-site creative

Fig.31 Participatory design at The Commons. Pavers to be reused were staged with chalk available for drawing and feedback

Imagined views of site users based on Te Pūtahi's thematic notes, giving a first-hand feel for the diversity at The Commons:

It's chill, I like it here, not many people, no trouble

Christchurch needs more projects that children have a hand in making – like contributing a tile – it'll be their city, give them pride and ownership

activity. The gathered responses shaped and honed the path design.

The project intended to re-purpose concrete pavers which were being removed from neighbouring Victoria Square. It was seen as a transitional project, with an intended 5-year design life. Consultation and design was funded by a grant from Council, and a donation of services by Field Studio of Architecture and Urbanism. Sponsorship was to be sought for construction costs, and the construction process intended to involve the public.

A detailed path design was completed in June 2017. However, plans for its construction were abandoned around 2019.

Approach

The engagement process was developed by Te Pūtahi and included:

- on-site interviews with site users (a good number, all times of day and on numerous different days).
- supplementary targeted interviews with stakeholders

Following the interviews, the plan was to:

- develop a community brief based on those interviews
- develop a number of conceptual designs in response to the community brief
- test the strongest conceptual designs with site users through an on-site participatory event
- test the conceptual designs with the public through an online survey
- use the event and survey responses to inform a developed design
- work the design up to a constructible detailed design

Te Pūtahi was then to engage a project manager to develop a construction plan, and oversee construction of the path utilising volunteer public and re-purposed pavers.

Author's involvement: I was engaged by Te Pūtahi to perform approximately 200 on-site interviews, coach the architects and design a participatory event through which to consult on the concept designs. I also performed off-site, targeted interviews including with a Ngāi Tūāhuriri kaumatua, and transitional architecture proponents involved with the creation of The Arcades.

*It's a significant site,
on a significant axis*

*At night people
regularly move
things, but there is
rarely damage*

*The new city
architecture has little
poetry, The Arcades
provides relief to that,
which is good for the
spirit*

*It feels a bit like a
playground in the
wrong place*

Phase one - Interviews

Over two weeks in November 2016, around 150 people were interviewed on site. Details regarding the participants and questions asked are contained in appendix D.

Dominant themes

Following the interviews, the project team engaged together in a thematic analysis of our interview notes and impressions of our on-site conversations. Through an extended group conversation, we analysed the themes we had each encountered, to uncover common threads of meaning.

Two themes came through strongly. They were described as 'stories about this place', and were woven together into design ideas then described to the public as follows:

1. 'Māori history: this pathway was and is a route between Tuahiwi and Papanui Forests. Through history this place, and those around it, have been ones to journey through, gather and trade. Nearby were mahinga kai areas, adjacent to the Otākāro.'

2. 'Post-Earthquake activation of this site: This pathway moves through The Commons, home of the transitional movement: it's a place that shows us that

Christchurch welcomes creativity and diversity. It includes strong colours and bold invitations to play. This is a place that has revived people's love and connection for each other and Christchurch.'

Other common responses and themes emerging from *The Arcades Pathway Project's* engagement are contained in appendix E.

Mana whenua and stakeholder input

Matapopore emphasised the role of the site as a gateway to Victoria Square, which should be given great reverence as Victoria Square is perceived as a place for royalty, Ōtautahi Christchurch's 'treaty grounds'. A path to Victoria Square from Victoria Street should be able to accommodate a procession.

Site custodians described that the site is often used by the homeless. Especially the Portacom toilets, which offer a lockable place to sleep, with water and power.

Site meaning as it relates to this thesis

The meaning exposed in response to the round one interviews of *The Arcades Pathway Project* is of interest to this thesis, as it presents a portrait of the site in the public imagination.



Fig.32 Three-sided chalk board for concept descriptions and public feedback

Later, this thesis will respond to the meaning exposed through these interviews with designed responses, intended to catalyse discussion and imagination, and incorporate the many desires for the site described here.

Phase Two – Concept design testing

The following is a brief summary of the public participation which honed the pathway concept designs. As this round of engagement asked questions specific to the design ideas offered, the responses are less translatable to the brief for this thesis than the round one interviews which explored perceptions of the site, and will be described in less depth.

In February 2017 two concept designs were tested with the public. The concept designs were presented to the public as ‘ideas’, and communicated through a brief written or verbal description, accompanied with an emotive illustration. Details regarding the questions asked are contained in appendix F.

The river-inspired concept was preferred. The important themes we heard echoed themes from the phase one interviews. Additional thematic notes from the phase two interviews can be found in appendix G. In response to public participation, the river concept was worked up into a developed design.

Those who sleep at The Commons usually use the piano shelter, or they lock themselves in the toilets before Council comes around to lock them for the night. It's a smart place to sleep – they've got power, warm water, a light, and a lock.

Trees would be good

We come here to play sometimes, mini golf or the piano – it's more playful than other parks, it'd be a shame to lose it

Phase three - actuation

The construction intent was to engage the public and construct the path according to a 'knitting patten' paving plan, with sections of varying difficulty which community groups, workplaces, etc. could opt in to construct in line with their age and ability. Unfortunately, sponsorship for construction costs was not secured. A construction process relying on the public was not given the go ahead owing in part to Council health and safety concerns. Plans were abandoned in 2019 in favour of a Council driven site 'refresh' including a tar sealed pathway on the diagonal axis, described in section 2.3.

3.1.2 Reflection

The following observations and reflections have been developed in response to interviews undertaken with Council, and *The Arcades Pathway Project* team.

Engagement Process

Providing multiple channels for feedback improved accessibility and the level of online responses validated opening this channel. Including open-ended questions in the survey garnered a good range of

responses. The users of the site were wide ranging, and approaching them on site enabled a range of respondents.

Stage one interviews were performed at different times of day and across days of the week over a fortnight. At night, users of the site were observed but not interviewed, mindful of the safety of the project team.

The architects were reluctant to undertake on-site interviews, viewing this activity as an ineffective use of their time as the budgeted hours were tight, thus other project team members picked up this task.

The communication of the concept designs was sketchy, and the architects noted that the leap in progress between the concept design and the developed design warranted another stage of public participation to ensure the intention of the river pathway concept had been honoured. However budgetary constraints did not permit engagement regarding the developed design.

It was difficult to get the desired buy-in from Council which would have enabled the design to be developed with specific groups who had stewardship or intended stewardship of the site. So the interviews provided breadth, and we developed rigor through the sheer number of on-site interviews.



Fig.33 Concept testing

Project Outcome

Perception of the project as ‘temporary’ or ‘transitional’ meant Council did not provide sufficient support. E.g., work of technical and cultural consultants was not accounted for. Matapopore gifted some time to the project, but on reflection, this should have been a budgetary requirement.

The time for a project which depended on a not-for-profit securing commercial sponsorship for construction costs to work, had passed. The city had moved on from the period immediately post-earthquake where businesses had the enthusiasm and resource for such projects. Council were invested in this project, however had not sufficiently acknowledged the new corporate landscape, and, viewing *The Arcades Pathway Project* in the old model, did not provide adequate support.

3.2 Interview summaries

To garner a better understanding of the social and cultural context around participatory design in Ōtautahi, local design professionals were interviewed.

The interview format was approved by HEC (#25772, Appendix A). Interviewees were offered confidentiality, those named in the following section gave permission for their names and organisations to be identified.

Detailed notes were made of each interview, a sample of which is included in appendix H. The following section briefly summarises the parts of each interview which were most impactful to the research.

3.2.1 Interview One: Debbie Tikao, Matapopore General Manager and Landscape Architect

Debbie Tikao shared that “Christchurch public are really wanting to see a more visible presence of Ngāi

Tūāhuriri & Ngāi Tahu in the city”. She described Matapopore’s role as “embedding identity” and spoke of the importance of bringing to life the stories of mana whenua, as being “the stories of this place, that belong to the people of this place.” The key messages were; The Commons is a significant place on a significant axis, which needed to be signaled by a ngutu – a marker, signifier or ‘gateway’; Matapopore would see themselves as natural co-hosts for participatory design on the site in collaboration with Council as the site owners; Matapopore would independently establish a cultural narrative, and after that point the design process could be a journey with the public.

3.2.2 Interview Two: Ceciel DelaRue, Urban Design Team Leader at Christchurch City Council

Ceciel shared that Council have been carrying out background work toward developing the site with Matapopore and others. Ceciel noted that “people have been engaged on the site, which means they’ll have an interest in what will be there in the future. Other sites don’t have the same level of stakeholder interest.”

“Christchurch public are really wanting to see a more visible presence of Ngāi Tūāhuriri & Ngāi Tahu in the city . . . our role is about embedding identity”

Matapopore

“people have been engaged on the site, which means they’ll have an interest in what will be there in the future. Other sites don’t have the same level of stakeholder interest.”

Council

Of *The Arcades Pathway Project*, Ceciel acknowledged that the availability of in-kind sponsorship that fueled transitional architecture projects initially after the earthquakes had reduced, and while the participatory side of the project was “fantastic”, the challenge of securing external funding for construction, paired with Council hesitations regarding the quality and safety of citizen-built infrastructure proved insurmountable.

Ceciel described that for projects where consultation was required by the Local Government Act, options were typically refined with targeted stakeholders before public consultation on a particular option was consulted on. She pointed to the *Enliven Places* programme however as an example of where Council is trying new approaches to involve the public earlier on, which is seen as desirable.

3.2.3 Interview Three: Jane Rennie and Tim Church, Senior Urban Designers

Jane and Tim spoke about the public’s experiences with participation in Ōtautahi Christchurch, primarily via *Share an Idea*. *Share an Idea* was a large scale post-quake consultation initiative from Council which resulted in a high level plan for the rebuild

(Ombler, 2015). The impact of the plan was curtailed by central government’s failure to support it (Ombler, 2015). Despite this, thematic elements from *Share an Idea* have impacted Council frameworks and actions in the time since. Jane and Tim shared about the optimism of the consultation, saying, “there was just a real vitality around what to do with the opportunity that we had”, and related that as *Share an Idea* was undertaken at a time of high emotions participation provided a catharsis for many. They noted that as time had passed, the public had become weary; some were stung by the aftermath of *Share an Idea*; many were increasingly impatient to experience the rebuild of the city.

They noted that *Share an Idea*’s strength was the format: four themes, otherwise ideas were unsolicited. The strength of its initial promise was diluted however by a failure to follow up and refine the high-level outcomes of *Share an Idea* with the public. Jane and Tim registered that some uses of *Share an Idea*’s data of late had become less genuine and it was being used to justify, rather than inform actions.

They spoke about the positive impact Matapopore have had on the rebuild by increasing the visibility of mana whenua, and increasing consultants’ awareness of co-design practice. They noted challenges for

“there's a reasonably good level of commitment (from councils and consultants) to certainly engage or talk about individual (Māori) values and work through some kind of (co-design) process . . . what it's also meaning is it's resonating out of Christchurch as well.”

Urban design expert

cultural co-design. The growing demand for cultural engagement outstrips the capacity of iwi organisations, requiring increased resource they said, “a lot of iwi and hapū around the country don't have those resources available to them, it's a long process of building those resources and knowledge up in order for them to contribute.”. Tim also acknowledged the need for more cultural literacy among non-Māori consultants.

Regarding the staging of participatory design in Ōtautahi Jane and Tim identified youth, and Māori as groups who had been difficult to engage in prior projects. They noted the importance of managing timeframes and expectations in public processes.

3.2.4 Interview Four: Project Lead for The Arcades Pathway Project

The Project Lead described the impact of the legacy of earlier transitional projects in post-quake Ōtautahi. Earlier projects had strong pro bono support from contractors, and this model informed *The Arcades Pathway Project*. However, the peak time for reliance on pro bono as a viable model for post-disaster regenerative project delivery had passed when *The Arcades Pathway Project* was staged and this was not

recognised in the project premise, they recalled. The Project Lead spoke of how the original vision for the participatory project had been geared toward developing a design conversation between groups with existing ties to the site, however the potential of this approach had been stifled owing to council unfamiliarity with participatory as opposed to consultative design practice (as defined in Hoddinott, 2018).

Regarding The Commons, the Project Lead identified there were a number of groups/individuals who felt connected with the site, and not with each other, which was a fine starting point from which to develop community and design. They described that some people had been deeply wounded by the aftermath of *Share an Idea* however, where their expectations had been let down.

The Project Lead noted that Council-funded temporary city-making projects were not garnering adequate support to engage with the appropriate professions e.g., engineers and cultural consultants. They described how this had impacted the project's involvement of mana whenua and spoke of the ‘social service’ Matapopore had generously provided the project through their encouragement, and several unpaid meetings.

“one of the really exciting things about Christchurch is people can be asked, on the street (about their city), and give a really good answer straight away.”

The Arcades Pathway Project lead

The Project Lead also shared that “one of the really exciting things about Christchurch is people *can* be asked, on the street (about their city), and give a really good answer straight away.” This literacy enabled *The Arcades Pathway Project* to adopt a participation style which would be unlikely to work in downtown Wellington for example.

3.2.5 Interview Five: Project Architects for The Arcades Pathway Project

The architects spoke about different phases in Ōtautahi Christchurch’s post-quake transitional architecture journey. They described the creative freedoms designers took to test ideas initially after the earthquakes in contrast to the types of projects now underway, which take more people into consideration, but are slower for it.

While agreeing it was important for designers to hear site user views first-hand, and describing the benefits of having multiple designers on a project; the architects viewed the involvement of multiple designers in the participatory phases of a project as “inefficient”, primarily due to budgetary constraints, but also attributable to professional preference.

The architects also noted that if Matapopore was subsidised it would be easier to get more clients on board with collaboration with mana whenua.

3.2.6 Interview Six: Jon Jeet, Artist and Arts Educator

Jon outlined that Ngāi Tūāhuriri hold an important and positive role in shaping the city. Jon is of Maniapoto / Fijian Indian descent and residing in Ōtautahi Christchurch. He described how his identity as manuhiri in Ōtautahi effects the extent he feels able to contribute to city-building conversations and initiatives, and that Ngāi Tūāhuriri have the power to invite manuhiri into this process.

3.2.7 Summary of interview findings

Interviewees shared their own experiences and their impressions of the public’s experiences with city-making in Ōtautahi regarding participatory design and cultural co-design. All were supportive of greater inclusion of the public in the design of public spaces and buildings. Various challenges to this were described ranging from; Aotearoa designers’ understanding of participatory processes; participation’s impacts on budgets and timelines;

public enthusiasm to engage in council-run consultation initiatives; and the challenge of developing a cohesive process with a disparate community.

All those interviewed were also positive about the recent success and future potential for co-design with mana whenua. Again however, a number of hurdles were identified, primarily regarding resourcing of this practice, but also acknowledging the diverse identities and experiences for Māori in the city and therefore the need to actively include Māori in design processes beyond the mana whenua, Ngāi Tūāhuriri.

3.3 Nā Te Kore From the Void

In March 2018 Ngā Aho, the Māori designers' network held *Nā Te Kore: From the Void, 2nd Biennial International Indigenous Design Forum*. It brought together indigenous designers from around the world who shared their stories, work and culture. *Nā Te Kore* was hosted by Ngāi Tūāhuriri and Ngāti Wheke in Ōtautahi Christchurch.

Author note: Attending deepened my connection with the area and the hapū, and expanded my understanding of indigenous concerns in contemporary place-making (fig.34-36).



Fig.34 Visiting Rāpaki during Nā Te Kore. Image: Bridget Buxton



Fig.35 Maahunui II at Tuahiwi during Nā te kore. Image: Bridget Buxton



Fig.36 Visiting Wheke Marae at Rāpaki during Nā te kore. Image: Bridget Buxton



3.4 Chapter Summary

This thesis project grew from the designer's existing relationships with site and stakeholders, developed during *The Arcades Pathway Project*.

The Arcades Pathway Project canvassed the opinions of many site users in 2016-2017 and developed a portrait of the site at that time. The interviews undertaken for this thesis developed a brief cultural portrait of Ōtautahi Christchurch as it relates to participatory design, and to co-design in city-building projects with mana whenua. It showed that the people of Ōtautahi are design-literate, creative, and weary. It also related excitement both with the public and mana whenua for the increased visibility of mana whenua

narratives in the city, however noted some current barriers to collaboration.

Developing an embodied understanding of the site and its community through interviews and through re-visiting *The Arcades Pathway Project* was a deliberate and important design step for the project which established stability from which to embark on further design exploration. This step facilitated the confidence necessary to act with integrity to the community voice.

The conceptualisation of site research and relationship development as design acts deviates from the normative narrative of design process which would designate such acts as predesign. This approach instead reflects priorities in both participatory design literature, and te ao Māori.



Fig.37 Hops growing up The Arcades, Christchurch Town Hall behind



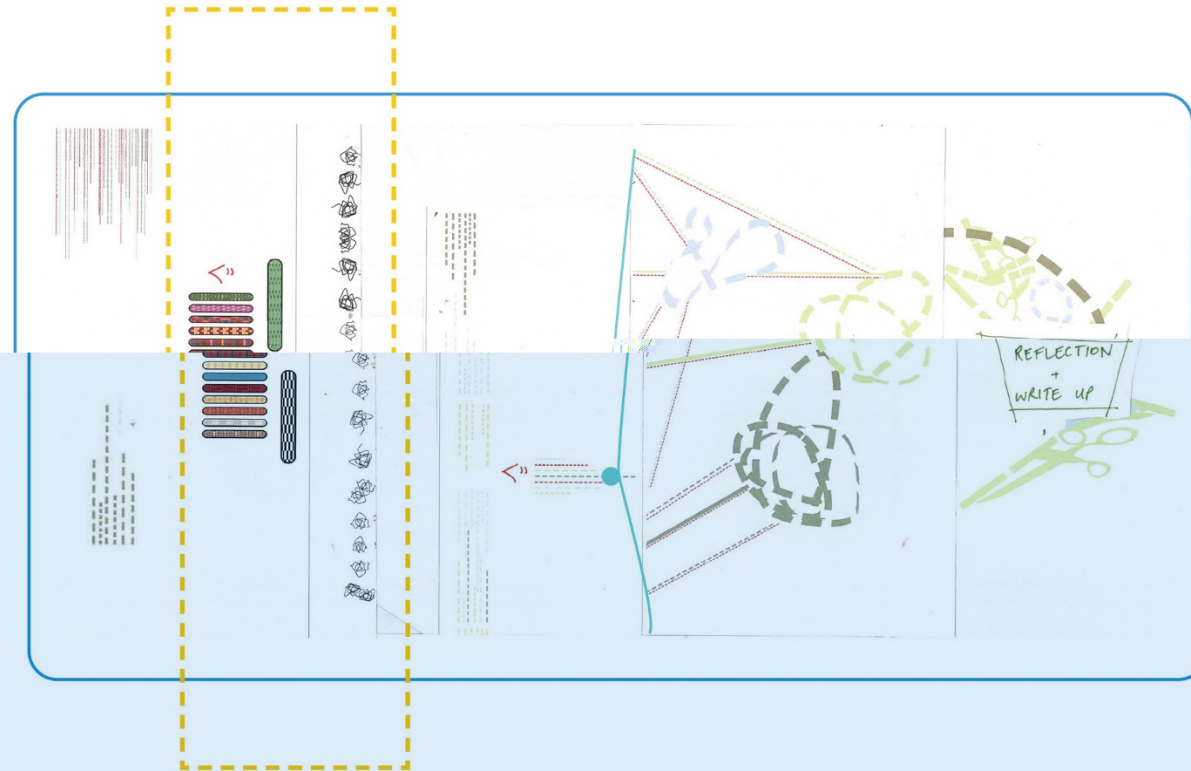


Fig.38 The Commons, 2018

Chapter 4: Early design iterations and reflections

4.0

This chapter describes active phases of design iteration and reflection. It moves through thematic analysis; a game approach to brief development; generation of a fleet of concept-level vignette designs; and selection process identifying the strongest concepts. Reflections are made regarding the early design process including communications, cultural alignment, slippages in meaning, alternate paths, and barriers to design. The chapter closes at a pivotal point in the research; the re-calibration of the thesis' focus.



ANALYSE AND DESIGN

Fig.39 Methodology place marker. Illustration stems from the methodology map, described section 4.1

4.1 Methodology Map

The following map (fig.41) was developed as a tool to help clarify and crystallise the designer's own understanding of the project's stages and influences. It underwent ongoing iteration responsive to knowledge gained as the project progressed (fig.40). What is presented here is the final iteration at the point where this exercise was abandoned because the path forward had become clear. It will be unpacked on subsequent pages.

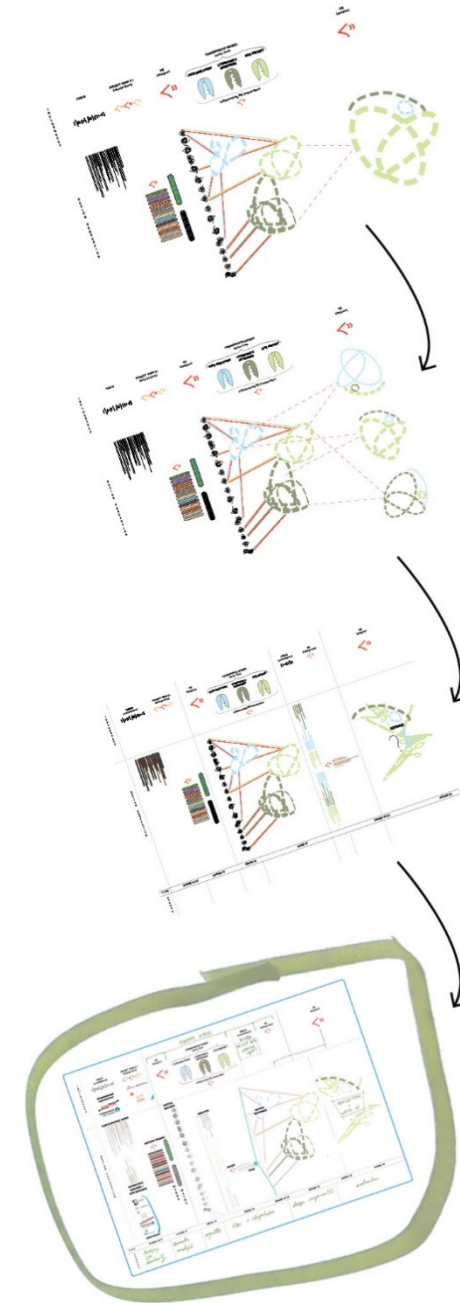


Fig.40 Methodology development

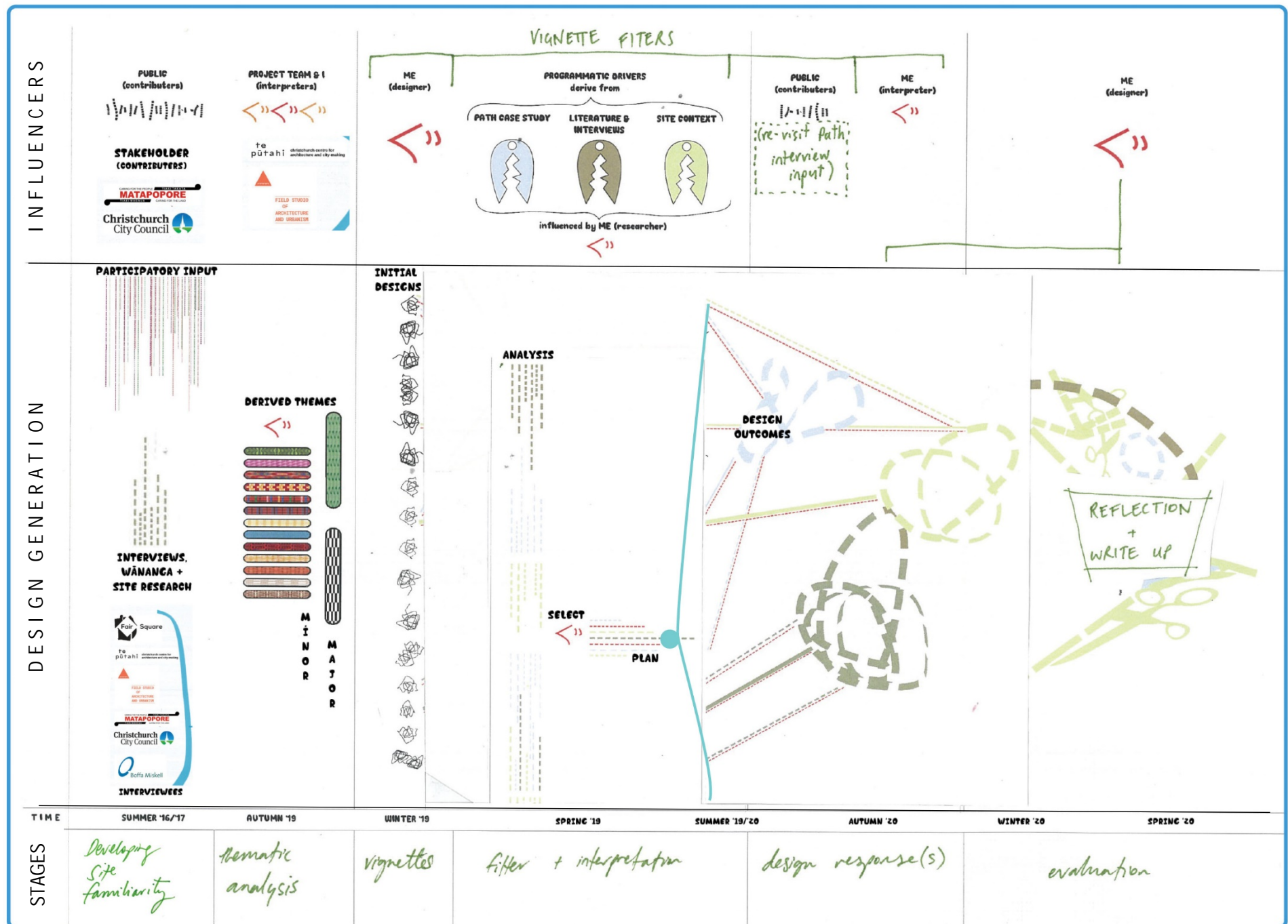
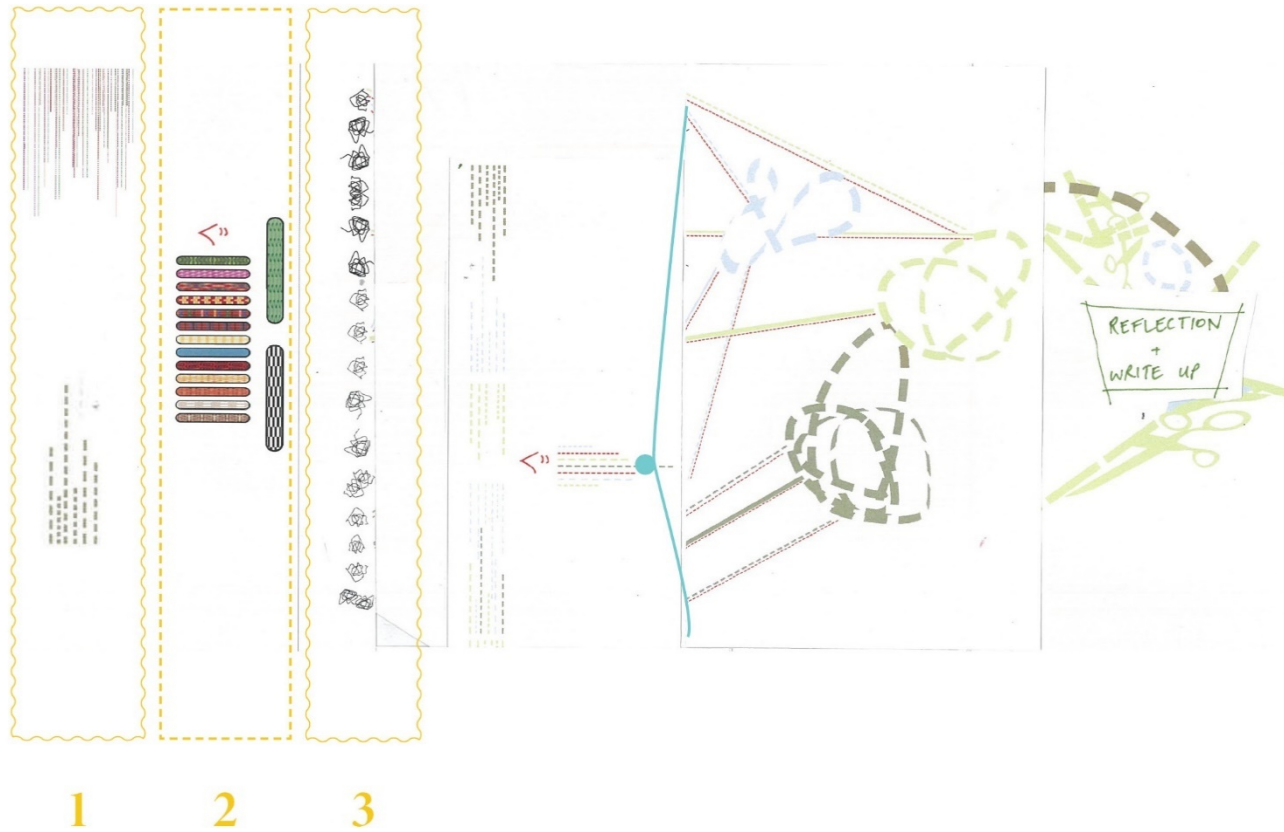


Fig.41 Project methodology map



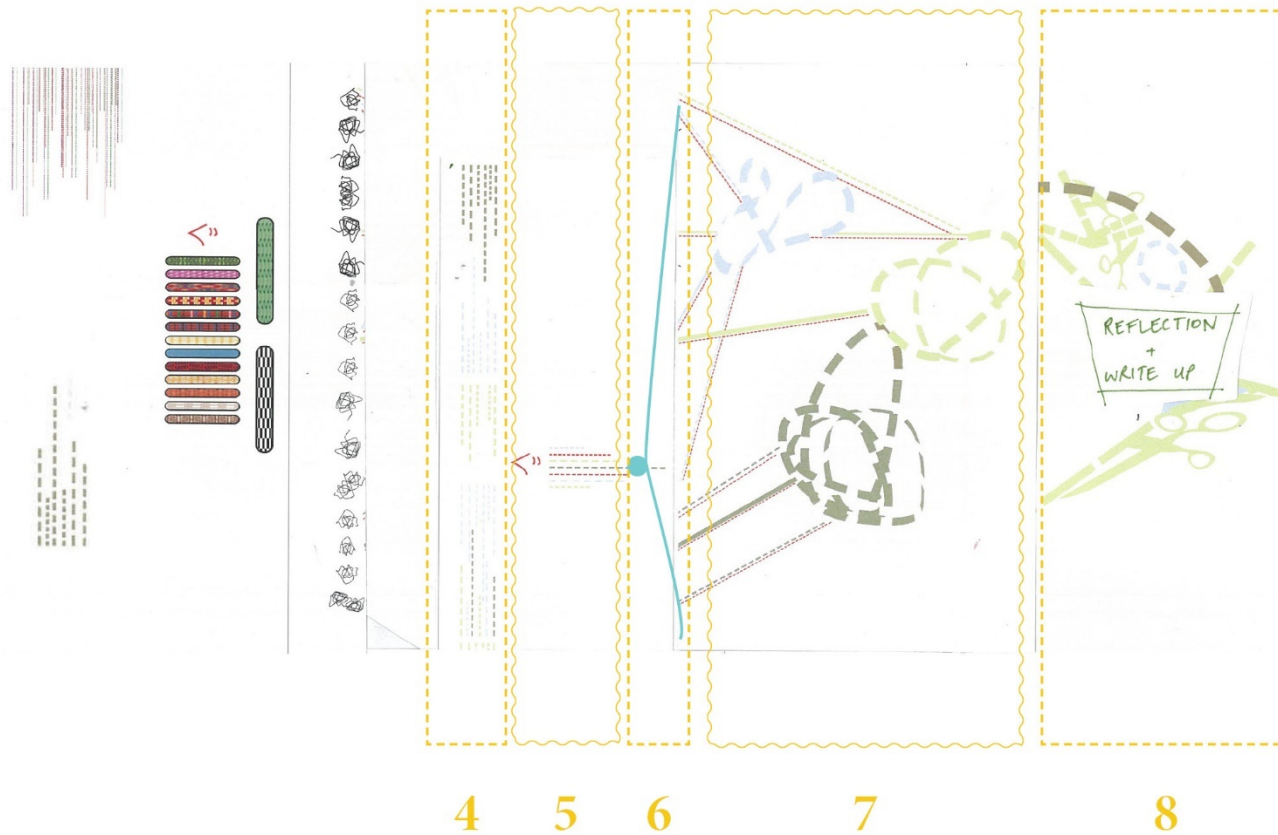
Map key

The central section of the map describes the major movements of the project pictorially. It will be used as a key throughout the remainder of this thesis.

Major movements:

1. **Gather:** Information was gathered for the project through interviews, case study, wānanga attendance, and compilation of data from past participation on the site. This is represented by descending and ascending dashes that travel towards a vertically central point.
2. **Analyse and absorb:** The participatory input was then thematically analysed (Braun and Clarke, 2006) to distil major and minor themes for design, here depicted as variously patterned capsules of two sizes.
3. **Design:** Conceptual vignette designs were proliferated responsive to the design themes. These are represented in the vertically arranged collection of scribbles.

Fig.42 Methodology map mid section key 1-3



4. **Reflect:** These vignettes were then analysed and filtered. This is represented in a second instance of descending and ascending dashes. This time however the dashes not only travel towards a vertically central point, but also radiate from it, denoting a two-way interaction between inputs from outside the project, and knowledge gained from within the project. The influential inputs at this stage are noted above the pictorial timeline as 'vignette filters' (see Fig.44).
5. **Plan:** A plan was then developed in reaction to the vignette analysis. This is shown as horizontal dashes.
6. **Adjust:** The plan facilitated a turning point, shown literally as a point, whence from the focus of the thesis shifted.
7. **Create:** The next stage was the development of design outcomes, depicted as significant scribbles.
8. **Discuss:** Finally conclusions were drawn and presented.

Fig.43 Methodology map mid section key 4-8

Supporting structure:

- A. The upper horizontal panel indicates actors of influence at various points throughout the project. It acknowledges that the project, while written by Rosie Evans the designer, is also influenced by Rosie Evans the 'interpreter' (Forester, 1985), acknowledging the role my involvement as a participatory design facilitator in *The Arcades Pathway Project* has had in shaping this research. The panel of influencers also includes stakeholder and project team interviewees; literature; and site.
- B. The lower horizontal panel divides the project into stages and notes a rough calendar. This was a slow burning project, running from December 2017 to December 2020.

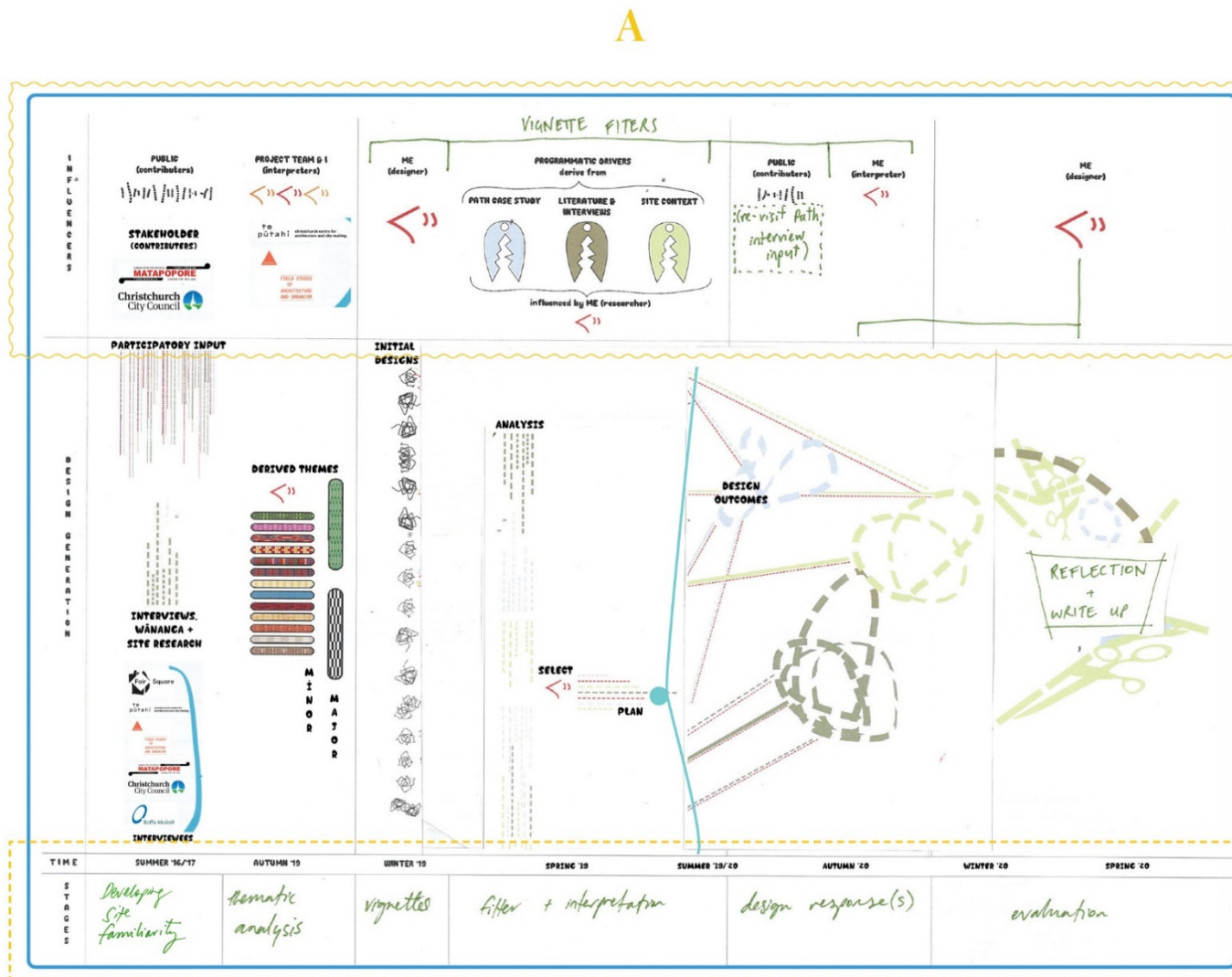


Fig.44 Methodology map support structure

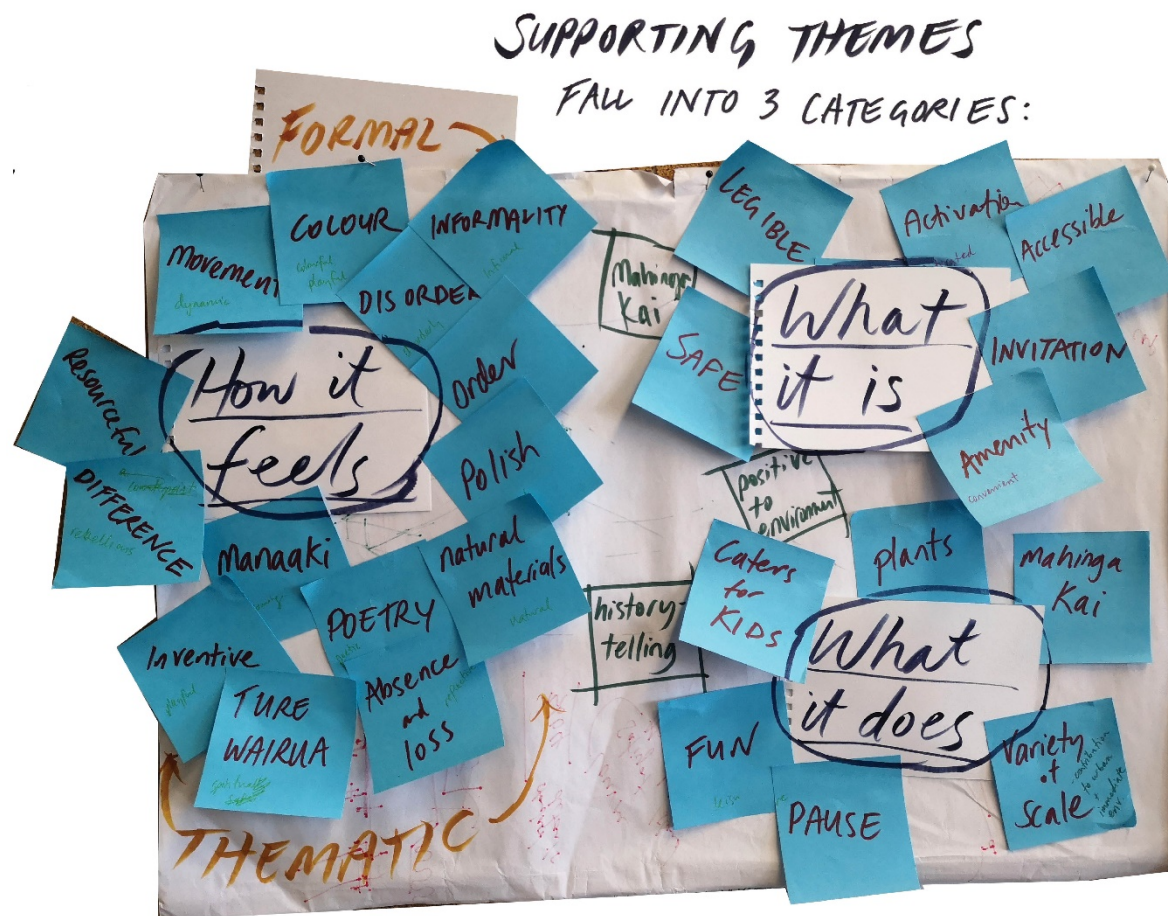


Fig.47 Thematic analysis process image 3

Analysis method

Data from the various sources was gathered by way of review of the field notes and stakeholder inputs from *The Arcades Pathway Project*; photographs of public

input left in chalk and review of the online survey engagement; review of *The Arcades Pathway Project* team minutes from the participation collation and theme identification meetings; site-related comments gathered during interviews for this thesis with local urban design professionals and stakeholders Council, and Matapopore; and integration of the core principles for urban design published by Matapopore (2015).

While reviewing the sources multiple word maps were drawn charting the nature of contributor comments and design suggestions (see Fig.45 for sample). These were collated, and re-mapped identifying common or strong content themes. These themes constitute the initial 'codes' (Braun and Clarke, 2006) and form the minor theme list shown in Fig.46 and re-presented in Appendix I. A table containing numerous specific suggestions from site users and interviewees is included in appendix J.

The minor themes were loosely ordered in three (by no means exclusive) categories (Fig.47):

- How it feels – concerned with the impressions that sources wished The Commons to impart e.g. it should feel different, poetic, spiritual (encompassing

ture wairua), welcoming (encompassing manaaki), polished etc.

- What it is – concerned with high-level aims for The Commons’ development e.g. it should be safe, legible, accessible etc.
- What it does – concerned with what The Commons might offer e.g. opportunities for food gathering - mahinga kai, a variety of scale, environmental gains etc.

Two major themes were then identified which came through most strongly from the sources, and underpinned many of the initial codes. They were:

Theme 1: Kōrero o Mua - History

This theme seeks to:

Express site history, especially pre-European.
Connect to the land, and to Ngāi Tūāhuriri identity.
Connect to site narratives such as: Puari Pā / mahinga kai / market place / treaty claim / Victoria Square signifies royalty & treaty partnership/ inclusion of contemporary ngutu (gateway, shelter or marker) in new development. Highlight the story of the diagonal in relation to the north-south grid of central Ōtautahi, which draws on the historical path connecting the

past and present settlements of Ngāi Tūāhuriri and Ngāti Wheke.

Theme 2: Post Earthquake Auaha – Creativity

This theme seeks to:

Embody the spirit of the best post earthquake activation of the site: diversity, creativity, invitation, play, and connection with each other and with the city. Highlight the site as a counterpart to super-slick post earthquake developments, instead being unexpected, energetic, poetic and welcoming.

These themes align with the two predominant design themes identified in *The Arcades Pathway Project*.

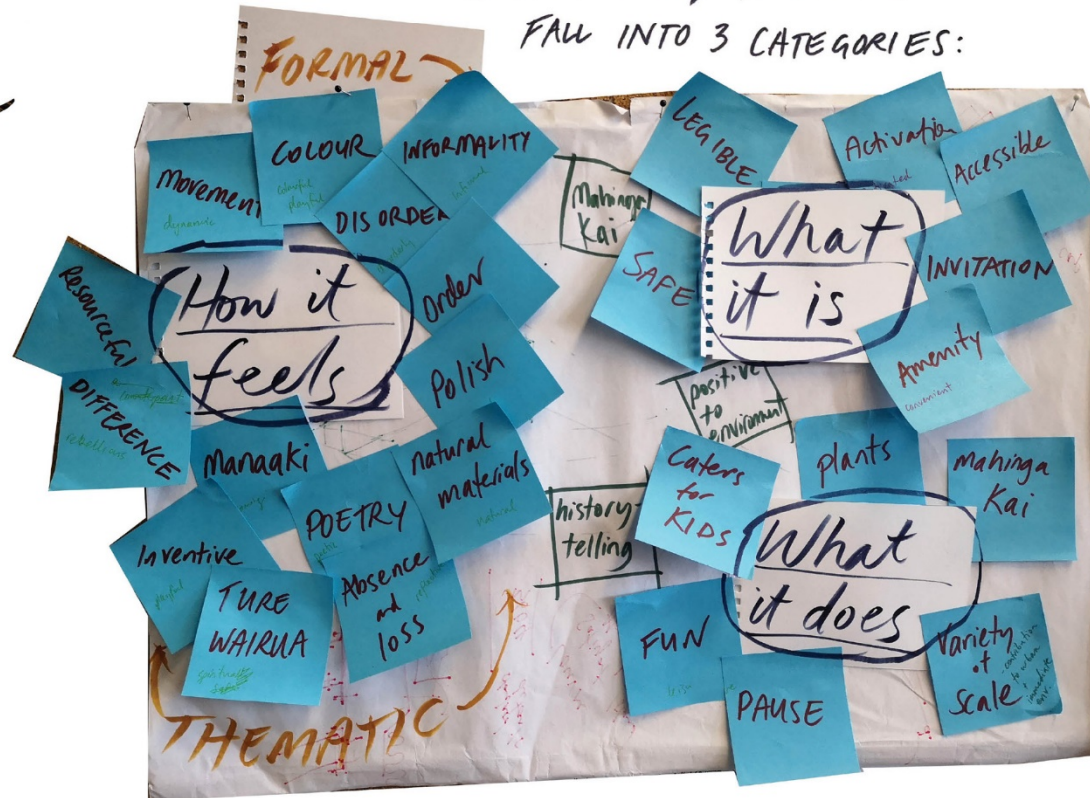


Fig.48 Major themes

Kōrero o Mua

HISTORY

SUPPORTING THEMES
FALL INTO 3 CATEGORIES:



Post E.Q

Kuaha

CREATIVITY

OVER-ARCHING THEMES

Fig.49 Thematic overview

Naming

This research named the two major themes in a mixture of te reo Māori and English. This was a conscious design action which simultaneously reflected the guiding importance of the bicultural setting of the site, and was an active prompt to align design outputs with mana whenua aims.

The naming of the history-focused theme as Kōrero o Mua represents more than a swapping out of name, but an reminder of world view. The term ‘kōrero o mua’, literally approximates as ‘the stories in front’, relating the Māori view that the past lies in front of a person, it is what we can see, and we walk backwards into the future, which is unseeable (Rameka, 2016). The re-naming of the theme then adds a layer of depth inaccessible via English nomenclature, however, its impact relies directly on a designer’s familiarity with te reo and te ao Māori. Were these themes to be used in public participation the names ought be reconsidered regarding inclusivity and clarity.

4.3 Creating design from thematic starting point

The next stage would seek to proliferate conceptual designs in response to the themes identified.

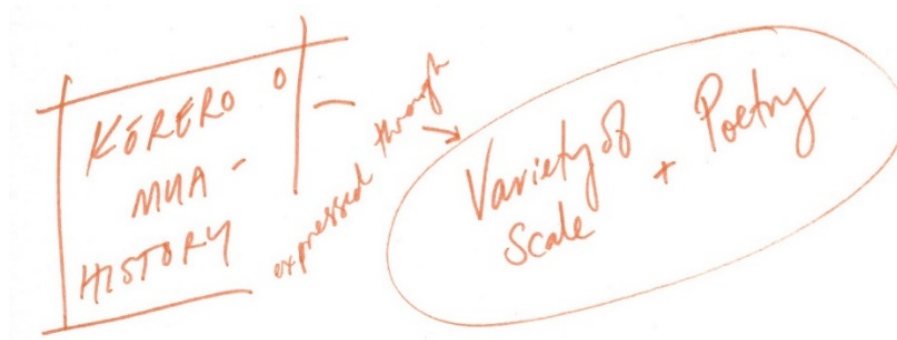
The absence of active participants to direct this stage of design necessitated the development of a strategy to facilitate forward movement. It was considered important in this endeavour to:

- Retain the integrity of the themes
- Emulate the interaction between diverse points of view that happen in real -world participatory design
- Minimise designer bias

When facilitating participatory processes as a designer, authors advocate including strategies for

minimising the impact of personal design bias, preferably by acting within a team of designers (Day, 2003), as was done in the initial thematic analysis during the case study. As this thesis was executed solo however this was not possible, instead a strategy was created to minimise bias in the initial design process by generating multi-thematic ‘briefs’ from which to proliferate concept design responses, rather than leaving the approach solely to choice.

The power of participatory design occurs in the interaction between people and between their diverse ideas and values (Till, 2005). Subsequently, the multi-thematic ‘briefs’ approach sought to emulate these electric interactions. By colliding themes, unexpected and original design prompts were created. e.g:



This strategy also assigned one of the following design modes to each theme combination, in order to reduce bias and ensure that various modes were addressed.

Modes:

- Design modes:
- Section
- Object
- Detail
- Plan
- Event
- Building
- Landscape
- Urban Design

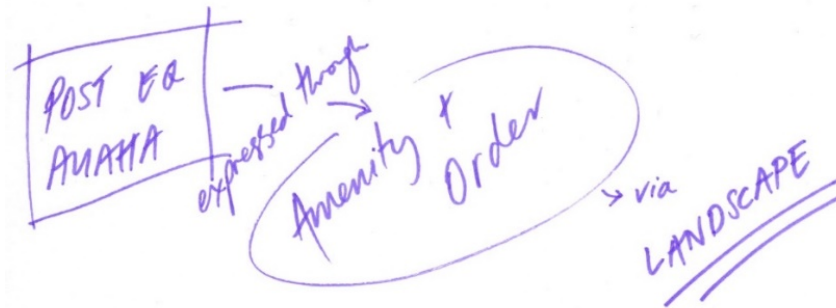
The strategy took the form of a game, generating a suite of ‘briefs’ through playful selection methods:

Choosing	Using
Major theme x1	Flip a coin
Minor theme x2	Out of a hat
Design mode	Roll the dice

*initially there were only six modes (hence cubic dice as the selection tool), however after the initial briefs were drawn some curation was enacted to ensure a more even spread of modes. During this stage the categories of landscape and detail were added, further fleshing out the span of design scales included.

The resultant 'briefs' followed this formula:

Major theme, expressed through minor theme + minor theme, in mode x, e.g.:



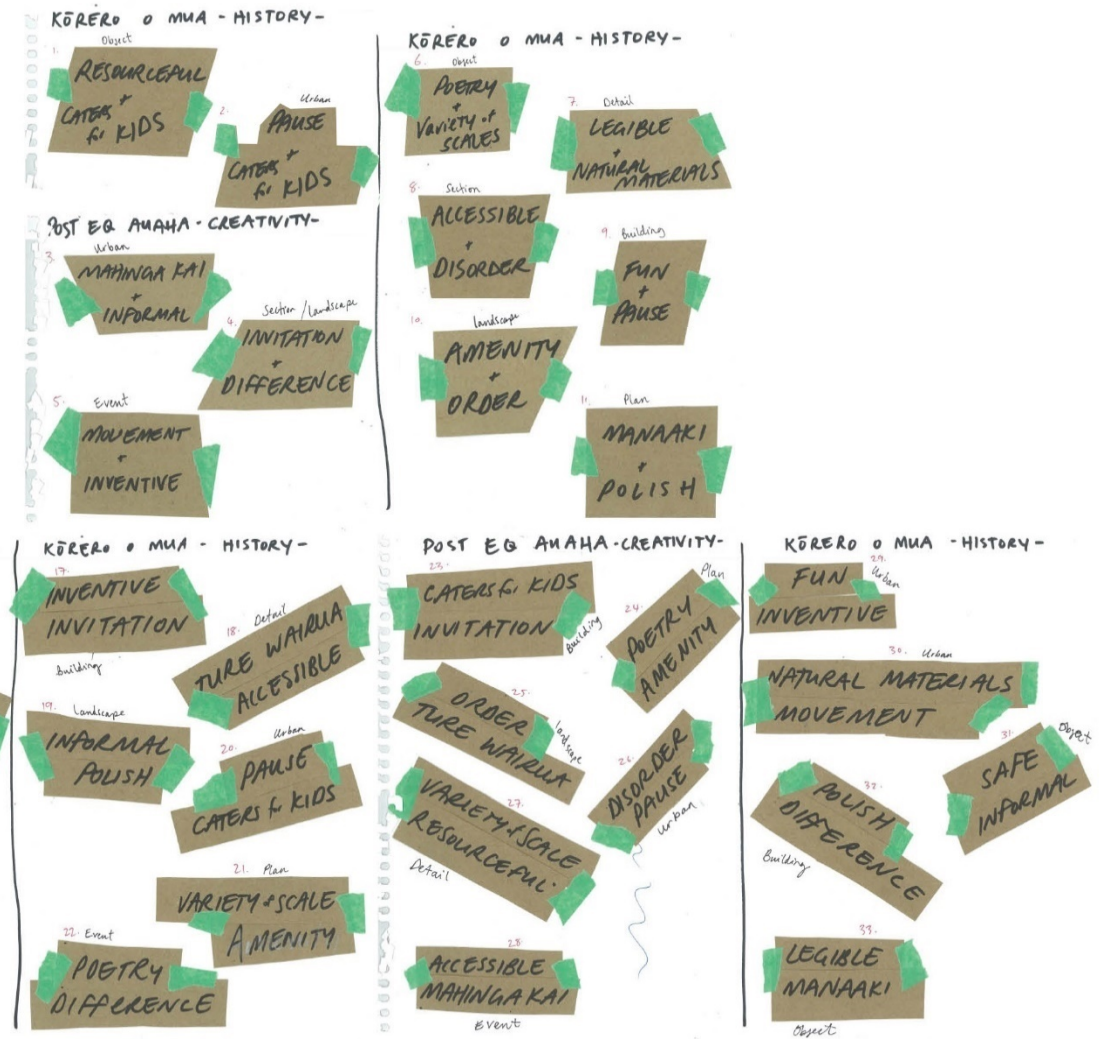


Fig.50: Brief generator game set up and thirty-three briefs

The briefs resultant from the game were as follows:

	Major theme	Minor theme 1	Minor theme 2	Mode
1.	Kōrero o Mua	Inventiveness/Resourcefulness	Caters for Kids	Object
2.	Kōrero o Mua	Pause	Caters for Kids	Urban
3.	Post EQ Auaha	Mahinga Kai	Informality	Urban
4.	Post EQ Auaha	Invitation	Difference	Section
5.	Post EQ Auaha	Movement	Inventiveness/Resourcefulness	Event
6.	Kōrero o Mua	Variety of Scale	Poetry	Object
7.	Kōrero o Mua	Natural Materials	Legible	Detail
8.	Kōrero o Mua	Disorder	Accessible	Section
9.	Kōrero o Mua	Pause	Fun	Building
10.	Post EQ Auaha	Amenity	Order	Landscape
11.	Kōrero o Mua	Polish	Manaaki	Plan
12.	Post EQ Auaha	Natural Materials	Order	Object
13.	Post EQ Auaha	Disorder	Legible	Section
14.	Post EQ Auaha	Mahinga Kai	Manaaki	Landscape
15.	Post EQ Auaha	Fun	Inventiveness/Resourcefulness	Urban
16.	Post EQ Auaha	Movement	Safe	Building
17.	Kōrero o Mua	Invitation	Inventiveness/Resourcefulness	Building
18.	Kōrero o Mua	Ture Wairua	Accessible	Detail
19.	Kōrero o Mua	Polish	Informality	Landscape
20.	Post EQ Auaha	Safe	Ture Wairua	Detail
21.	Kōrero o Mua	Variety of Scale	Amenity	Plan
22.	Kōrero o Mua	Poetry	Difference	Event
23.	Post EQ Auaha	Caters for Kids	Invitation	Building
24.	Post EQ Auaha	Amenity	Poetry	Plan
25.	Post EQ Auaha	Order	Ture Wairua	Landscape
26.	Post EQ Auaha	Disorder	Pause	Urban
27.	Post EQ Auaha	Inventiveness/Resourcefulness	Variety of Scale	Detail
28.	Post EQ Auaha	Accessible	Mahinga Kai	Event
29.	Kōrero o Mua	Inventiveness/Resourcefulness	Fun	Urban
30.	Kōrero o Mua	Natural Materials	Movement	Urban
31.	Kōrero o Mua	Safe	Informality	Object
32.	Kōrero o Mua	Polish	Difference	Building
33.	Kōrero o Mua	Manaaki	Legible	Object

Table.1: Thirty-three briefs

4.4 Vignette designs

Vignette generation process

Initial design ideas were recorded relating to themes and modes of design, potential combinations were identified, and a design to develop into a vignette – a kind of sketchy concept design - was identified for each brief like as shown in Fig.51.

A full schedule of briefs and vignette descriptions is shown in Fig.52.

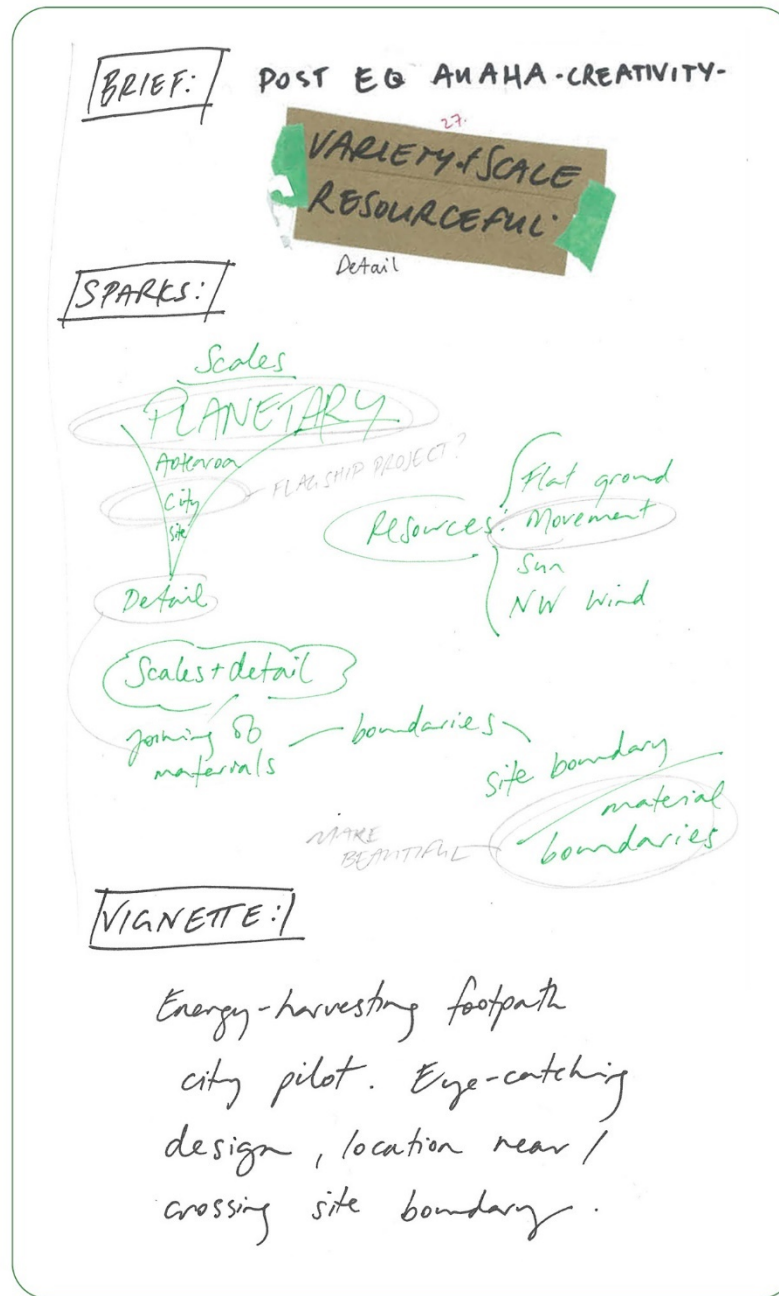


Fig.51 Vignette process image

4.4.1 Vignette schedule



The vignette descriptions were then worked up visually. A representative selection of these designs is included on the following pages.

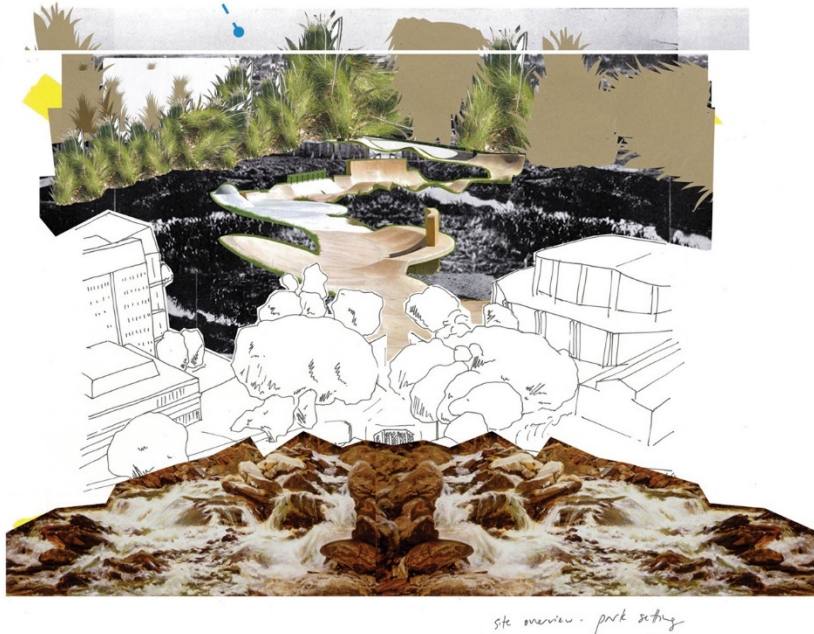


Fig.53 Vignette 4

Brief: POST EQ AUAHA + INVITATION + DIFFERENCE + LANDSCAPE

Concept: BMX lumpy bike track, coloured path

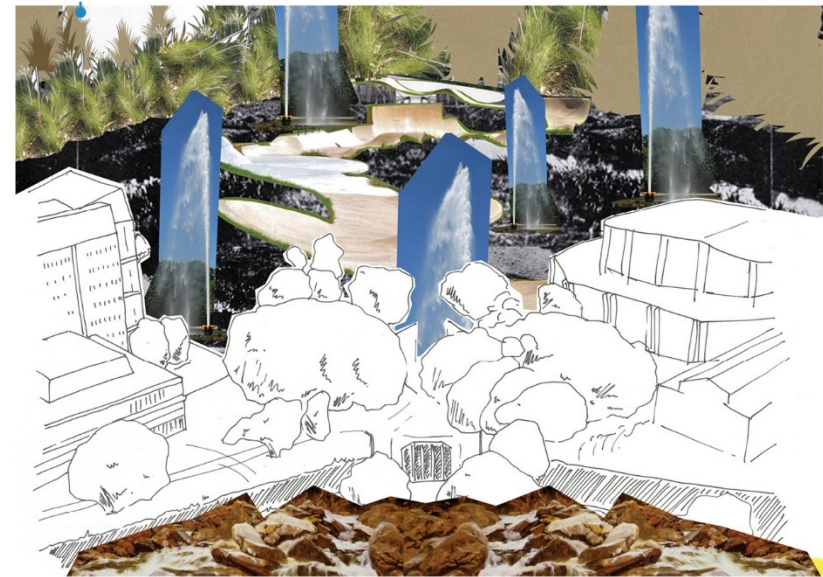


Fig.54 Vignette 26

Brief: POST EQ AUAHA + DISORDER + PAUSE + URBAN
Concept: Wild water fountain



Korirako
drinking fountain

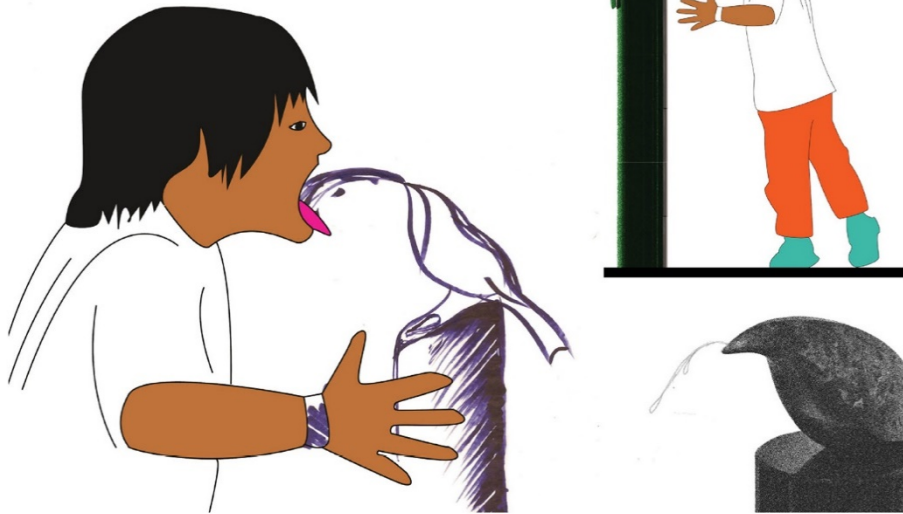


Fig.55 Vignette 21

Brief: KŌRERO O MUA + VARIETY OF SCALE + AMENITY
Concept: Drainage & water filtration on site via swales; custom made drinking fountains inspired by ecology of the area

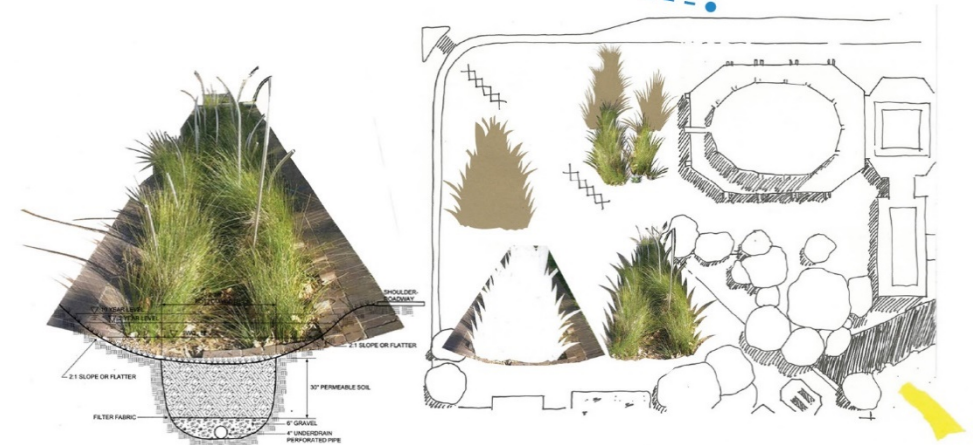


Fig.56 Vignette 21

Brief: KŌRERO O MUA + VARIETY OF SCALE + AMENITY
Concept: Drainage & water filtration on site via swales; custom made drinking fountains inspired by ecology of the area



Fig.57 Vignette 2

Brief: KŌRERO O MUA + PAUSE + CATERS FOR KIDS + URBAN

Concept: Retain restful park space and incorporate residential



Fig.58 Vignette 23

Brief: POST EQ AUAHA + INVITATION + CATERS FOR KIDS + BUILDING

Concept: Cultural centre with studios and workshop space

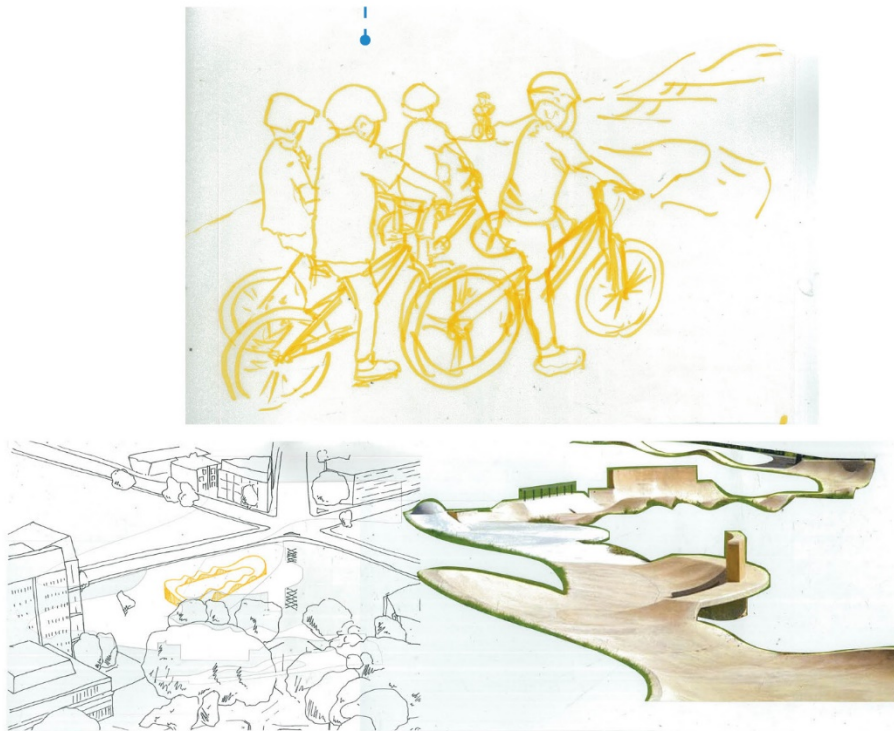


Fig.59 Vignette 4

Brief: POST EQ AUAHA + INVITATION + DIFFERENCE + LANDSCAPE

Concept: BMX lumpy bike track



Fig.60 Vignette 18

Brief: KŌRERO O MUA + TURE WAIRUA + ACCESSIBLE + DETAIL

Concept: Panel that fits over pole light and filters light with silhouette and colourful pattern

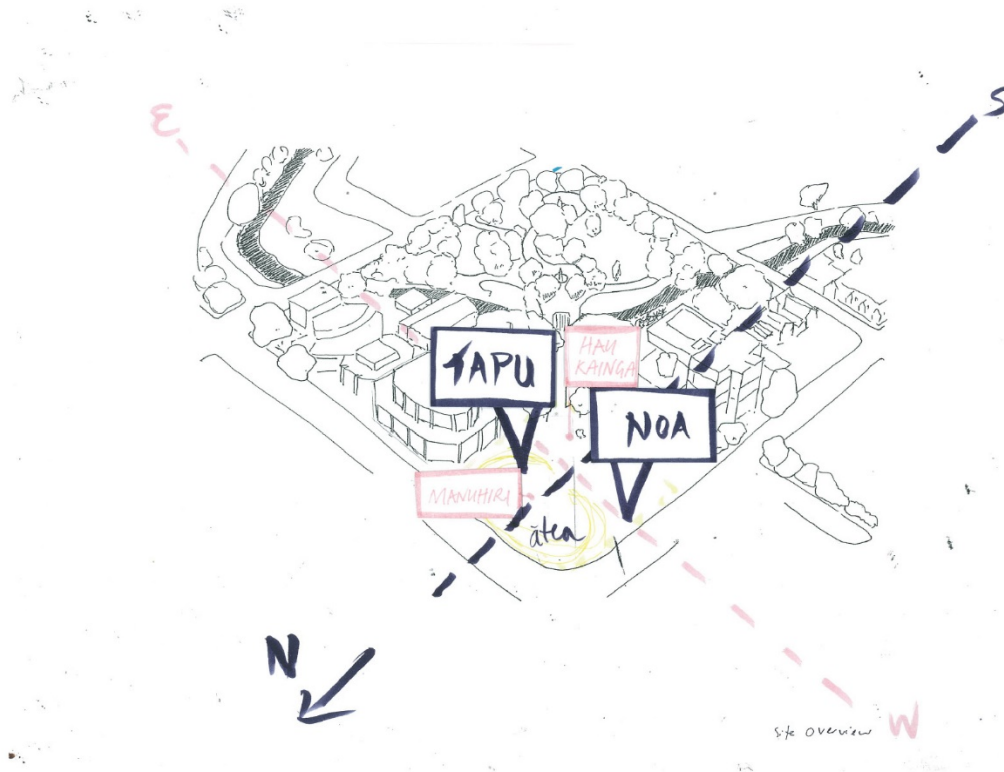


Fig.61 Vignette 11

Brief: KŌRERO O MUA + MANAAKI + POLISH + PLAN

Concept: Site arrangement emulates Tuahiwi tikanga and includes food prep and shaded eating areas

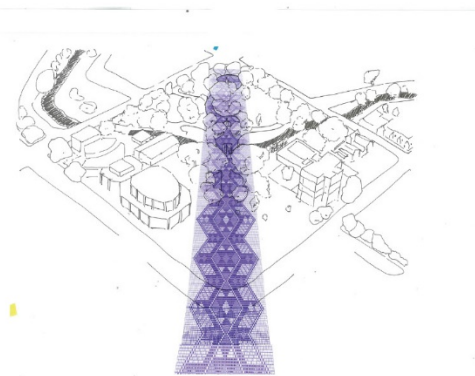


Fig.62 Vignette 25

Brief: POST EQ AUAHA + ORDER + TURE WAIRUA + LANDSCAPE

Concept: Central diagonal site axis to be respected and marked by significant trees. Design with hikoi to Victoria Square in mind



Fig.63 Vignette 5

Brief: POST EQ AUAHA + MOVEMENT + INVENTIVE + EVENT
 Concept: Aerial dance festival/workshops/school holiday programme
 suspended from The Arcades

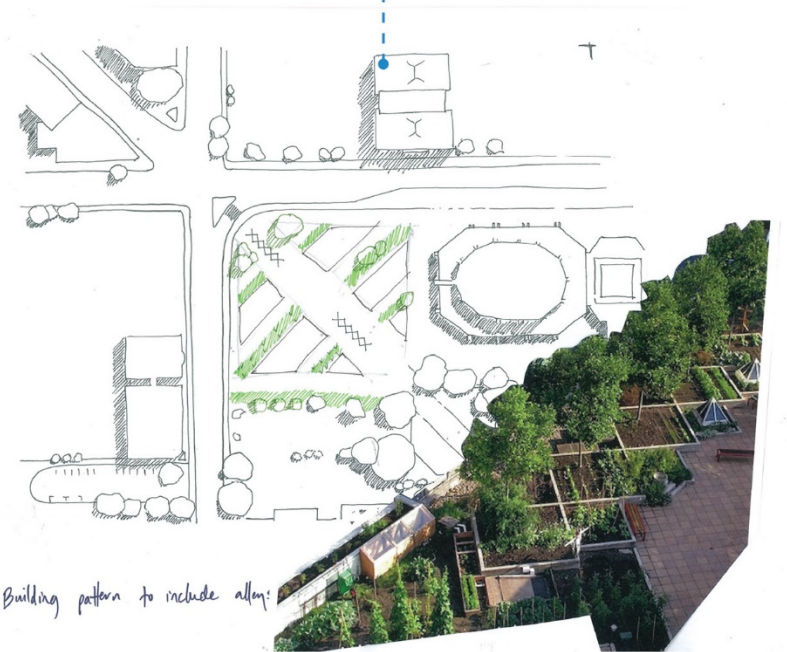


Fig.64 Vignette 3

Brief: POST EQ AUAHA+ MAHINGA KAI + INFORMAL +
 URBAN
 Concept: Building pattern to include alleys for food growing

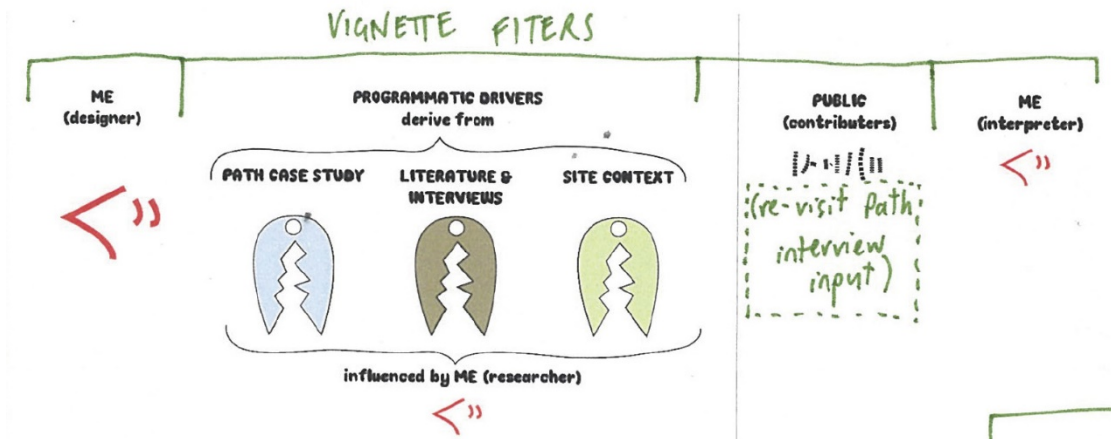


Fig.65 Vignette filters
named in the
Methodology Map

4.5 Selection process

Vignette designs were sorted in three stages to arrive at a fleet of designs for amalgamation and development into multiple site schemes.

At this point, the design outcome was intended to be a number of masterplan schemes which may be of use to the community seeking to develop the site in the future. Giving architectural form to the input of interviewees and *The Arcades Pathway Project* participants was envisioned as a helpful act, assigning

a design voice and visual identity to The Arcades' participation outputs that they might serve future development.

Vignettes were analysed regarding their potential for further development in this thesis based on considerations of:

- Alignment with / expression of themes
- Design merit
- Designer excitement
- Limitations of the thesis
- Site considerations

Selection Stage One:

Vignettes were categorised as either:

- Useable
- Good idea yet outside of the discipline
- Too big or too permanent to develop usefully without direct participant input
- Bad ideas

(See Fig.66)

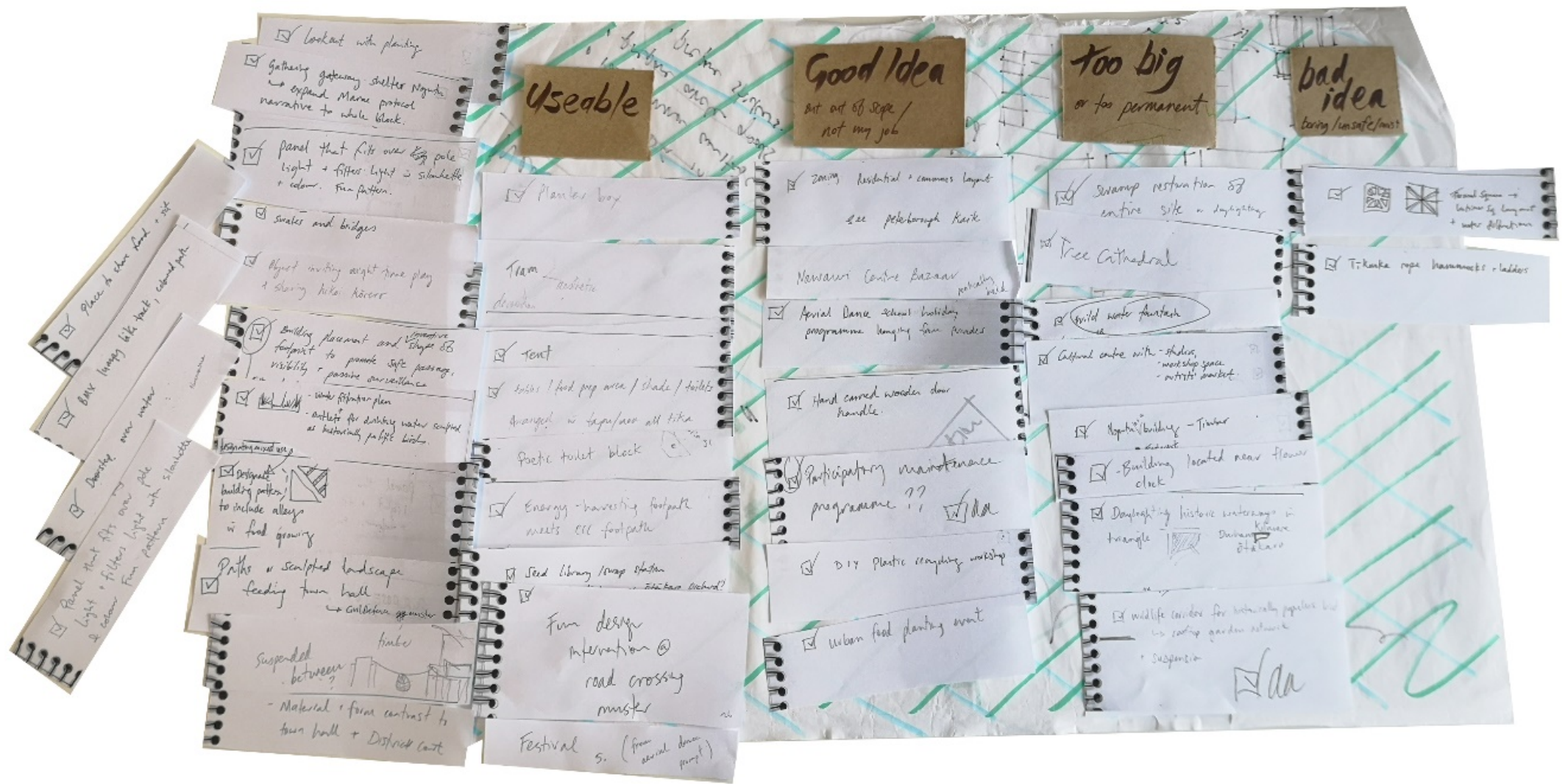


Fig.66 Selection process stage one

Favourites

Pattern

Landscape

Structure

- ✓ Gathering gateway shelter Ngāwhai
→ expand Māori protocol narrative to whole block.

- Material + form contrast to town hall + District Court

- ✓ tables / food prep area / shade / toilets
arranged in te pū/ara all tika

- ✓ Designed building pattern to include alleys in food growing

- ✓ Building placement and shape to provide safe passage, visibility + passive surveillance

- ✓ Doorstep over water

- ✓ BMX / pump bike track, coloured path

- ✓ Stakes and bridges

- ✓ ~~Water~~ - with filtration plan
- outlet for drinking water sculpted as historically public drinker

Pacific toilet block

Fun design information @ road crossing marker

- ✓ Energy-harvesting footpath meets CCC-footpath

- ✓ Place to share food + sit

- ✓ Object inviting night time play + sharing hika hōrero

- ✓ Panel that sits over pole light + filters light with silhouette & colour. Fun patterns.

play structures suspended between poles?

Paths + sculpted landscape

- ✓ feeding town hall
→ culture minister

Tram aesthetic

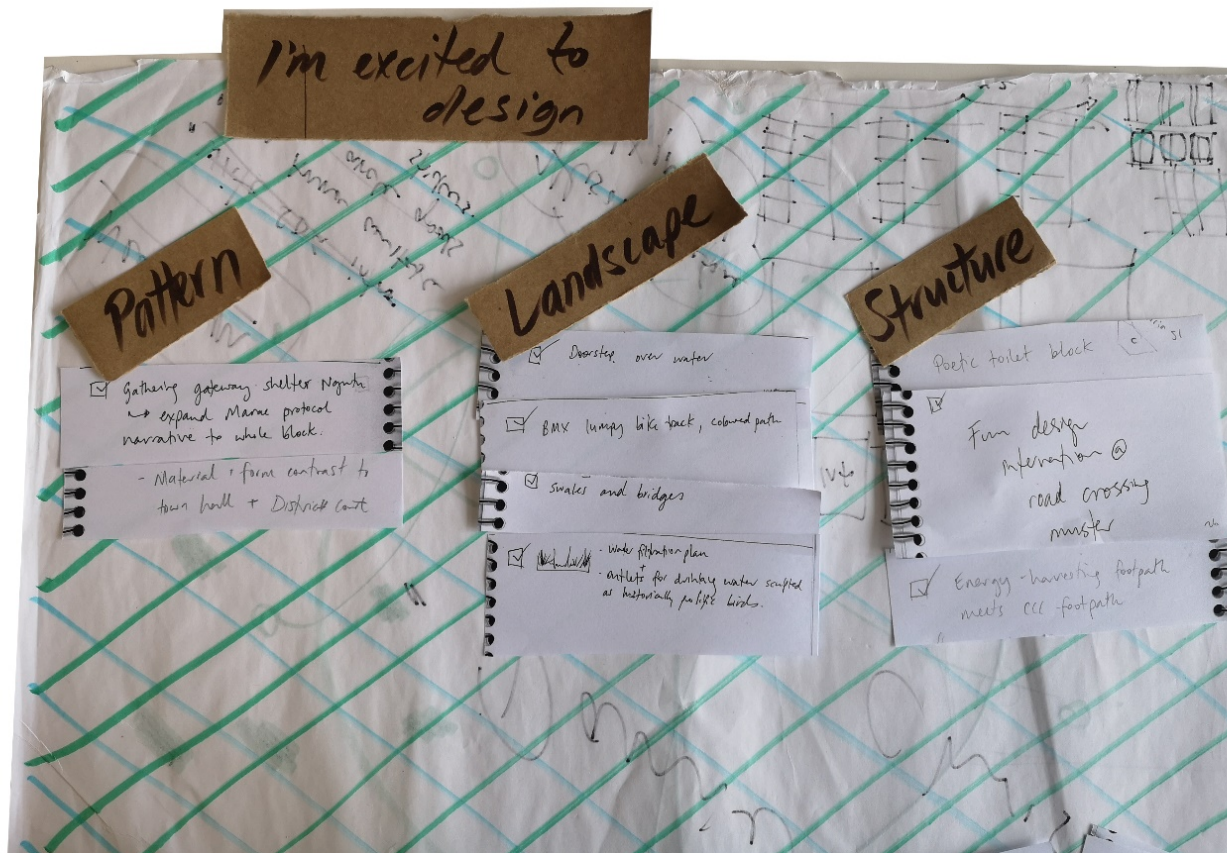
- ✓ Seed library / wrap station
(outpost for Kaitiaki or Ōhākeke Orchard?)

- ✓ Lookout with planting

- ✓ Planter box

more favoured
↑
less favoured

Fig.67 Selection process stage two



Stage Two:

The useable vignettes were then ordered in relation to their design strength, and sorted into categories of type, to assess the spread of responses across:

Pattern – pertaining to design kaupapa, aesthetic, patterns of use or development

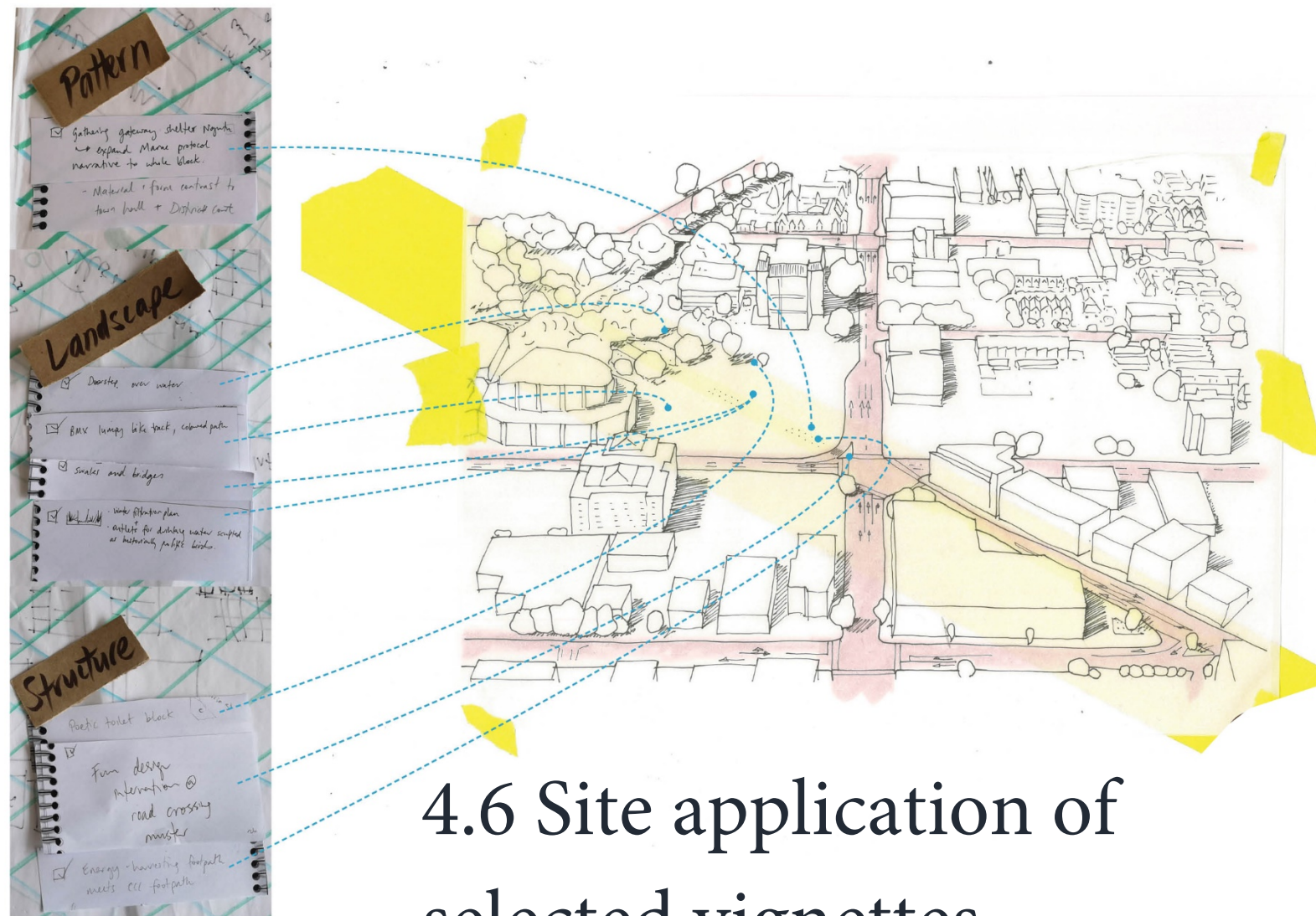
Landscape – pertaining to ecology, water systems and landscape types

Structure – pertaining to specific built interventions
(See Fig.67)

Stage Three:

Retaining the type categories, nine vignettes were selected for the next stage of design based on the design expertise (Hoddinott, 2018) and enthusiasm of the designer
(See Fig.68)

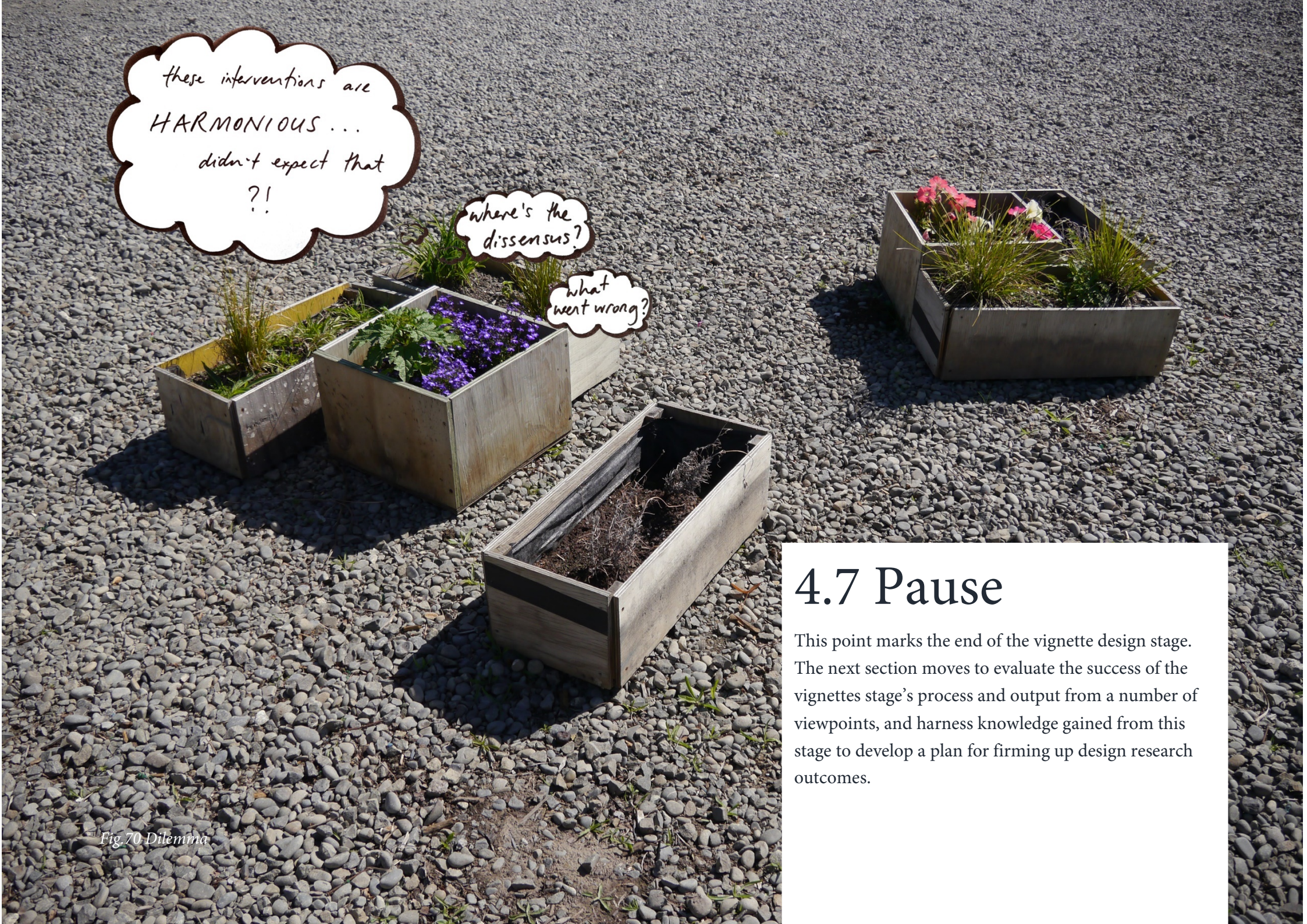
Fig.68 Selection process stage three



4.6 Site application of selected vignettes

The selected vignettes were then loosely located on site in concert (Fig.69). It was at this point that the need to reflect became apparent, which called pause on the pursuit of vignettes and site schemes.

Fig.69 Site application of selected vignettes



these interventions are
HARMONIOUS...
didn't expect that
?!

where's the
dissensus?

what
went wrong?

4.7 Pause

This point marks the end of the vignette design stage. The next section moves to evaluate the success of the vignettes stage's process and output from a number of viewpoints, and harness knowledge gained from this stage to develop a plan for firming up design research outcomes.

Fig 70 Dilemma

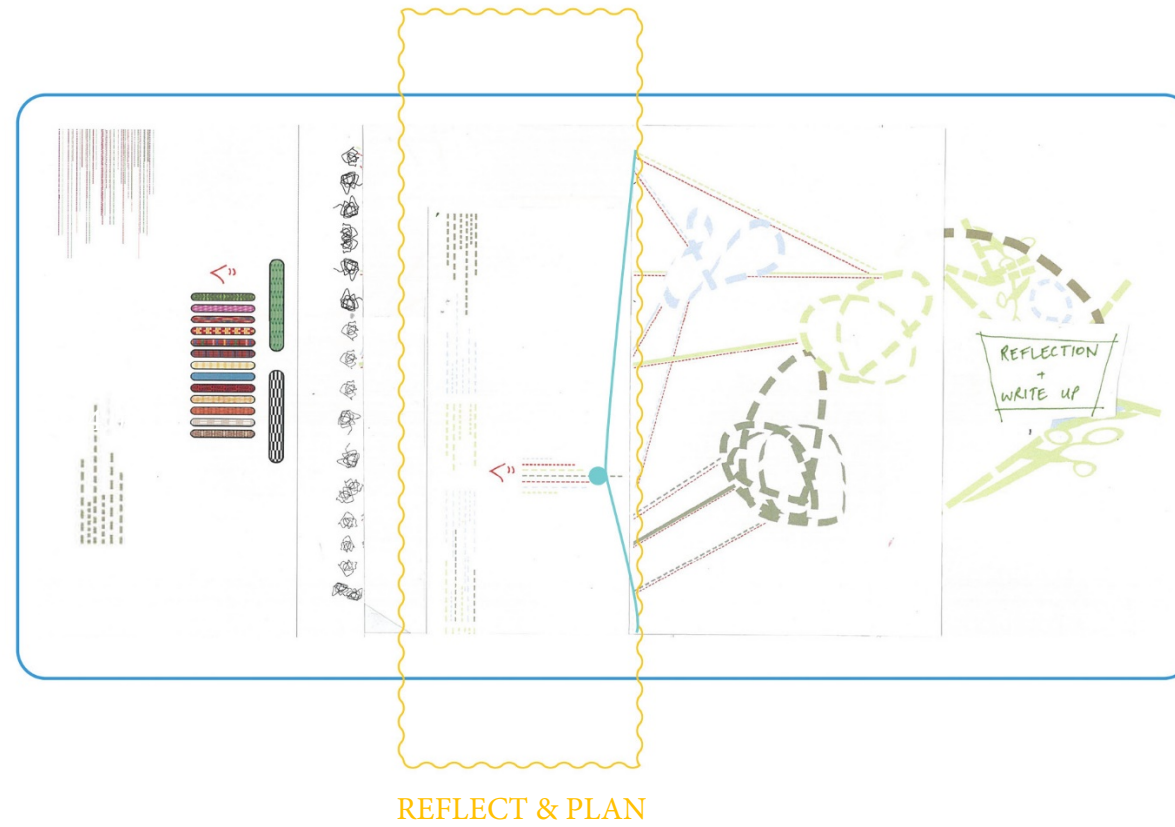


Fig.71 Methodology place marker. Reflect and plan

4.8 Vignette design process reflections

This section describes iterative reflections and design reactions which were used to probe the design approaches and vignette design outcomes.

4.8.1 Reflection: Game process

The game suggests new ways to view the site, it is fun, and relatively easy to follow. In a real-world process, it could be adapted into a workshop activity for participants developing upon previous input, though would benefit from reducing the number of steps. It is similar to a workshop activity used at the Vogelmorn Precinct Phase 2 workshop (Vogelmorn, 2020) where participants were asked to envision ways that driving themes could manifest in different locations within the project.

4.8.2 Reflection: Influence of major site themes on design process

Efforts were made to embed the two major themes into the vignette design process thus:

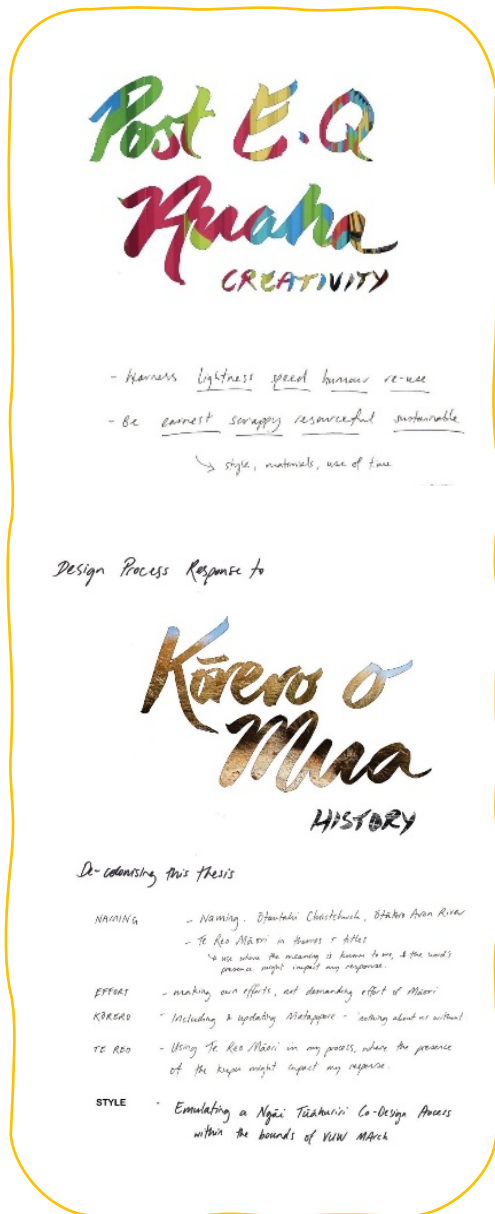
Auaha

The process intentionally harnessed: lightness; speed; surprise; humour; re-use. The process was to be: earnest; scrappy; questioning; resourceful and sustainable, in its style, materials, use of resources and time, in the spirit of the theme.

Kōrero o Mua

This theme was embedded through; extensive site historical research to connect the project with the site's stories and community; the designs' respect of the historically significant path; Te reo Māori in themes and titles where the word's presence may impact design response; dual place naming; centring people; carrying mana whenua site aims through the process, and involving mana whenua through interview with Matapopore.

The desire to embed the major themes in the design process was an intuitive move which, in the absence



of active participants, imbued the process with its own character. It was hoped the themes' influence on the design process may engender more community-aligned results.

4.8.3 Reflection: Emulating a Ngāi Tūāhuriri co-design process within this research

A real world participatory design process at The Commons would need to involve Ngāi Tūāhuriri in a co-design capacity, as acknowledged by both Matapopore and Council (Tikao, 2018; DelaRue, 2018).

The study sought to emulate aspects of Ngāi Tūāhuriri's co-design process (Matapopore, 2015). Firstly, by drawing strongly on the mana whenua input which was part of *The Arcades Pathway Project*, imagining they had collaborated on this project regarding the same site. This was supplemented with input from Matapopore General Manager and landscape architect Debbie Tikao for this research

specifically. A series of additional actions taken as proxy for a co-design process with Ngāi Tūāhuriri are detailed below.

Process actions

- Shaping design approach responsive to Māori architectural design literature and co-design processes (Kake, 2018; Matapopore, 2015)
- Using indigenous frameworks in design evaluations (Della Costa, 2018; Kake, 2018)
- Including and updating Matapopore throughout
- Seeking guidance regarding use of Māori imagery
- Being mindful of requesting effort, considering the reciprocity this study could offer
- Questioning Matapopore specifically about how Ngāi Tūāhuriri would engage with a major participatory design project at The Commons

Design actions

Fig.72 Process echoes themes

- Establishing a working cultural narrative (Matapopore, 2015) for the project through interviews, site research and literature (Canterbury Earthquake Recovery Authority, 2016; Tikao, 1939)
- Drawing specifically on *The Arcades Pathway Project's* mana whenua input
- Incorporating Matapopore design principles into project design themes
- Giving primacy to the culturally significant diagonal when considering site schemes
- Inclusion of Māori motifs, emblematic of Ngāi Tahu artists' input
- Weight given to mana whenua aims during selection of vignettes for further development

It was decided inappropriate to request a co-design approach for this project, as the pay-offs on offer to the iwi from involvement in this small scale research were deemed unworthy of the effort that would be incurred. Della Costa's principle of reciprocity was instructive in this decision (2018).

4.8.4 Reflection: Cultural appropriation

During the vignette design process the project navigated concerns of cultural appropriation regarding imagery. In the absence of active Māori collaborators in this project the matter was addressed as follows:

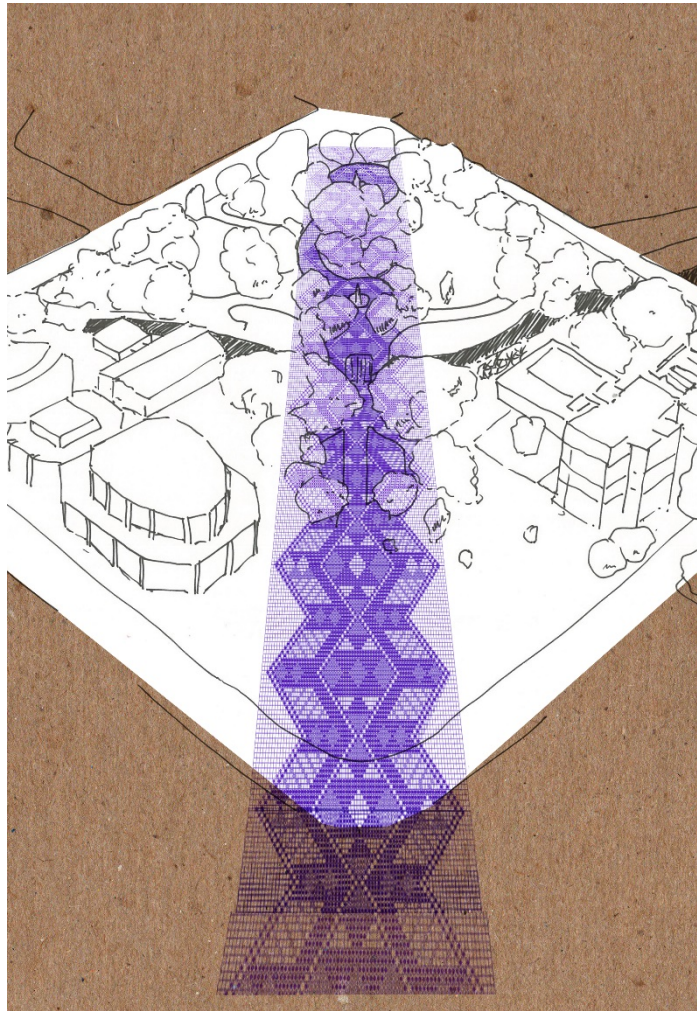


Fig.73 Adaption of waharua
design by Hirini Moko Mead
(1968) for emblematic use

Problem:

How ought a non-Māori designer respectfully represent the presence of Māori narratives or artwork?

Concerns:

Such visual representation needed to be recognisably Māori, and symbolic of a breadth of possible media and aesthetic possibilities. Of prime importance was the need not to offend by being culturally appropriative or overly simplistic i.e. tokenistic.

The Arcades Pathway Project's files were reviewed to see if any imagery had been gifted to the project, or iconography recommended. A style of pattern had been recommended for *The Arcades Pathway Project* designers to explore, however the specifics were vague. Matapopore was then approached to see if there was an appropriate pattern which might be gifted for this purpose.

Author note: A period of friendly correspondence ensued over a number of weeks however a time to meet was not secured, and I came to feel that the lack of an easy breezy recommendation meant that the request required more work for the iwi than I had estimated, and more than I was willing to continue to ask for.

Attention then returned to *The Arcades Pathway Project's* files, and to a kaumatua recommendation to draw design inspiration from tīpare (headband) or tāpeka (wide shoulder belt worn diagonally) designs. Further research then led to Hirini Moko Mead's instructive book for weavers *Te Whatu Tāniko* (1968), detailing pattern families for tīpare and tāpeka

A waharua motif was selected from the designs published for makers' use. Its symbolism relating to the meeting of peoples well suited the site narrative (Mead, 1968).

The colour purple was chosen for this representative design, in acknowledgement of Dame Aroha Reriti-Crofts and the Tuahiwi women, whose colourful purple dress on special occasions is well known (Te Ao, 2020).

Impact

This episode illustrates:

- an instance of impactful learning through interaction and problem solving
- a designer's unknowing the depth of their request
- The kinds of small happenings in a project which have small impact on the design, but large impact on the designer
- The volatility of a project timeline where participants or collaborators are involved

4.9 Vignette design content reflections

4.9.1 Design sticking point

Upon location of the selected vignettes collectively on the site, design momentum stalled. A sticking point had been reached. Interrogation of the vignettes in

Problem: The vignette designs seemed too complimentary of each other

relation to the source material identified a problem: While the fact that the selected vignette designs could inhabit the site cohesively could have indicated that the design process was nearing resolution, another reality was possible. Given the breadth of participant inputs spanned from residential development to park space to mixed-use commercial, cultural centre or even sculpture park, design expression at this

relatively early stage of the process was expected to result in clashing concepts. The cohesiveness off the vignette designs therefore raised questions:

- Did the designer have too much authorship in the thematic analysis?
- Had the themes been over-simplified and stripped of their contradictory and enriching specificity?
- Would the vignette responses have benefitted from a collaborative design team, rather than singular designer?
- Did different questions need to be asked of participants e.g., establishing clear aims for the project?
- In forming the vignette designs had the designer subconsciously favoured complimentary concepts?

Supplementary to this issue was the fact that the derived themes were largely non-spatial, instead describing elements important to The Commons' sense of place. This contributed to the design sticking point in that the themes offered little programmatic guidance. In *The Arcades Pathway Project* the need

for a path was pre-established and fairly pressing, meaning that aspects of the project brief were defined ahead of engaging the public. Consequently, its consultation primarily addressed the identity and attributes of the site, and the desired attributes of a future path, rather than asking participants to imagine a future for the site. This limitation proved insurmountable when seeking to upscale the concepts from *The Arcades Pathway Project* participation to a full site scheme.

Overwhelmingly, the vignettes represent small scale interventions which could collectively occupy the site, but do not present aspirational, decisive, or evocative bold statements for site use, as had been the original desired output for this study.

In order to overcome the limitations of the vignette stage, a series of new paths were explored and evaluated for their effectiveness. These are described in the following sections.

4.10 Attempts at forward movement

This section details the paths explored in terms of interrogations and acts:

Interrogations

- Thematic matrix
- Sparks matrix
- Motivation mapping
- Applying Indigenous lens on design process
- Reconsideration of themes

Acts

- Mapping
- Drawing
- Model making

4.10.1 Matrices

To interrogate the span of the vignettes and highlight the necessarily limited nature of the design approach given the time constraints of this research, matrices were created which located the initial design responses visually amidst the range of combinations that were possible using the game method.

Matrix 1

Tables the briefs which were possible and the briefs which were explored (Fig.74).

Matrix 2

Records the initial design sparks which were generated in response to theme and mode, before selection and combination into resolved vignettes (Fig.75).

Combined Matrix	Post EQ Auaha - Creativity																			
	Accessible	Amenity	Caters for kids	Colour	Difference	Disorder	Fun	Informality	Inventiveness / Resourcefulness	Invitation	Legible	Mahinga Kai	Manaaki	Movement	Natural materials	Order	Pause	Poetry	Polish	Safe
Accessible												28. EVNT								
Amenity																1. LAND		24. PLAN		
Caters for kids										23. BLDG										
Colour																				
Difference										4. SEC										
Disorder	8. SEC										13. SEC						26. URB			
Fun									15. URB (A) & 29. URB (K)											
Informality												3. URB								
Inventiveness / Resourcefulness			1. OBJ				29. URB								5. EVNT					27. DTL
Invitation									17. BLDG											
Legible																				
Mahinga Kai																				
Manaaki																				
Movement																				
Natural materials																				
Order																				
Pause			2. URB				9. BLDG													
Poetry					22. EVNT															
Polish					32. BLDG			19. LAND					11. PLAN							
Safe								31. OBJ												
Sense of fun																				
Ture Wairua	18. DTL																			
Variety of scale		21. PLAN															6. OBJ			
K'orero o Mua - History																				

Fig.74 Matrix 1: Vignette briefs possible vs vignette briefs explored

Ngā Kāhano Matrix		
	Kōrero o Mua - History	
	Landscape	Detail
Accessible	experience historic wildness of 'Ot'akaro; kids, elderly, wheelchair/buggy users, vision/hearing impaired, mental distress; sensory; natural, delight; surprise; irregular shape; access water; slopes; surfaces	threshold; walking surface; wayfinding system; footpath graphics;
Amenity	power; toilets; information; bike repair; food; enclosed play; sculpted land for a) sunny aspect, b) river focus, c) support space for Town Hall; Civil Defence muster; paths;	

Detail	Urban
Natural materials timber; flax; rope; growth; decay; replacement; weathering; join; lashing; handle; edge; threshold;	wildlife corridor for historically populous birds; rooftop garden network; daylighting historic waterways; landscape restoration;

Safe	ground surface; lighting; rails; handles; colour; responsive to time of day;	safety for rough sleeping; what are the potential unsafe spots?; passive surveillance opportunities offered by Town Hall; safe passage; attention to flower clock and bridge areas which are less visible; activity; access; Maintenance; foster sense of ownership
Ture Wairua	water; height; symbolism; poetry; lightness; lighting; coloured light; slowing; fun; pattern;	
	Detail	Urban

Fig.75 Matrix 2: Initial design sparks matrix with callouts

*A close-up rendering of this matrix is included in Appendix K

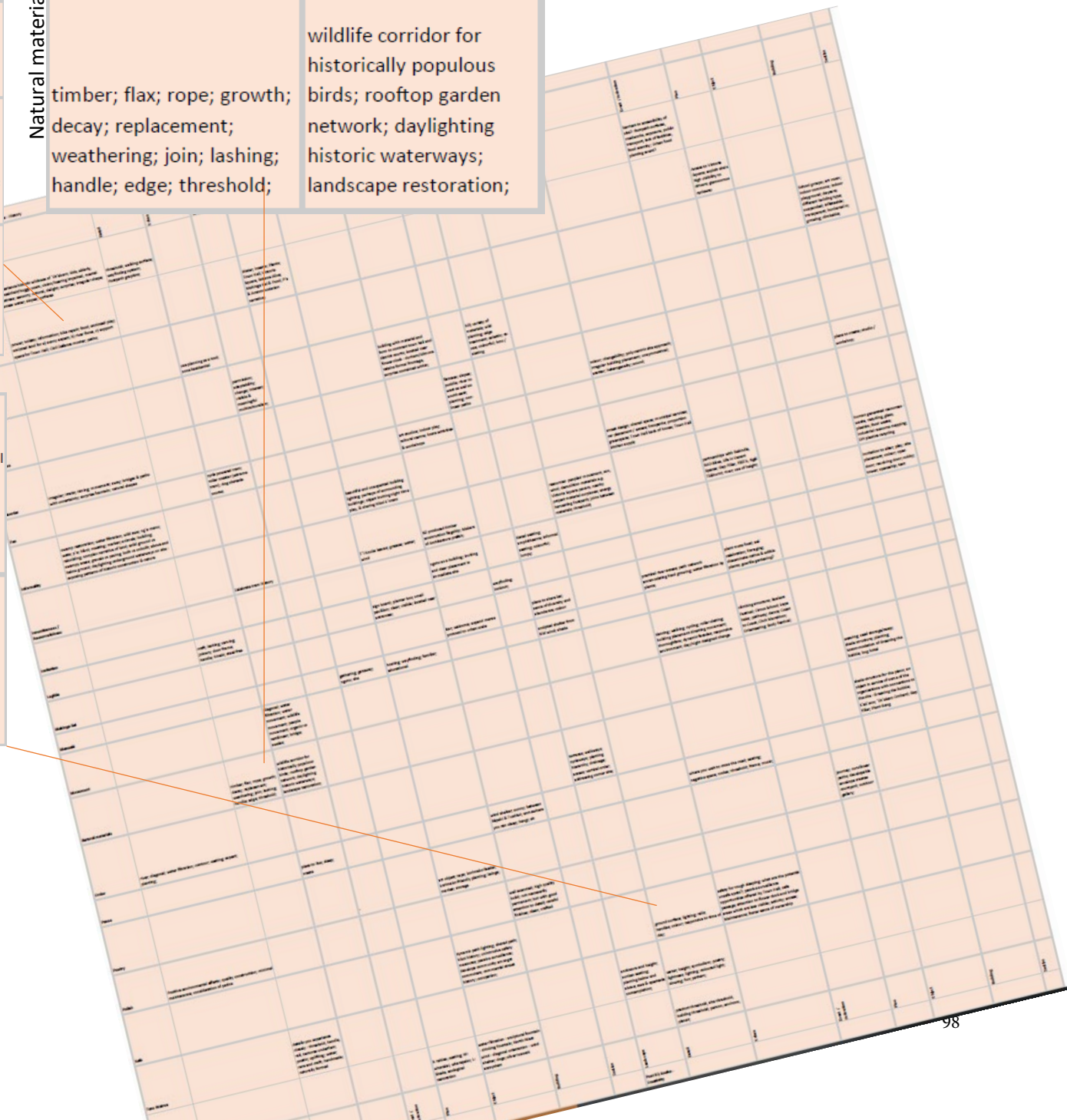




Fig.76 Motivation map

Matrix Reflections

The matrices' significant populations of empty cells serve to illustrate the randomness of the vignette game and design approach in the absence of participants to direct design focus. They show that the vignette designs explored represent only a small sample of the possible avenues.

Despite being systematic in nature the matrices displayed real challenges in communicating thematic

relationships between vignette designs in a user-friendly way. Because of the sheer volume of captured information the matrices gradually became harder to read in terms of their size. The flat, equalised method of display also appeared to do disservice to the richness of the thematic relationships.

They did not offer any generative insights with which to progress the site scheme design.

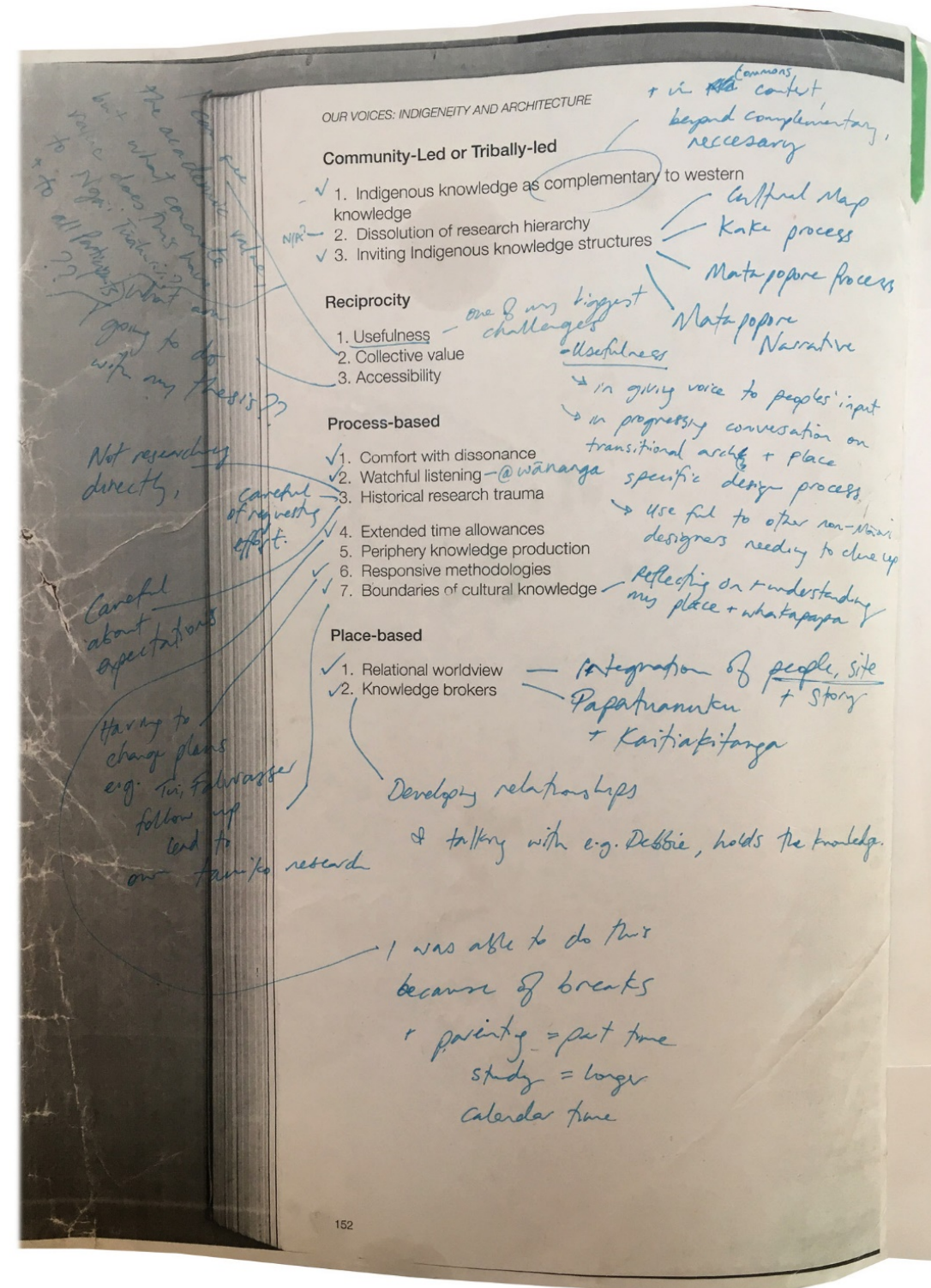
Regardless, it is hoped that including record of these unexplored possibilities may be of interest to the community or future designers (see Appendix K).

4.10.2 Motivation mapping

A map was drawn, charting the various and overlapping key desires of the project's three main influences:

- The site itself
- People
- Literature

The map describes a number of shared desires and concerns across site, people and literature. Again this exercise proved more reflective than generative.



This qualitative approach was rich however by way of indigenous assessment it is very limited. Yet, it acts as a necessary stand-in for mana whenua collaboration on this project. Using the work of multiple writers as lenses seeks to address this limitation somewhat, and approaches a broader scope of indigenous concerns. It is also important to note that cultural literacy levels play a pivotal role in the success or otherwise of this approach as it requires understanding and interpretation of cultural concepts within the frameworks.

Author note: I am confident that as a Pākehā designer I do not have a grasp on the depths of the concepts Kake uses to outline her kaupapa Māori consensus design model, and this is important to acknowledge.

Fig.78 Consideration of the thesis relating to Della Costa's Indigenous Placekeeping Framework (2018)

4.10.4 Reconsideration of themes

Major themes:

Kōrero o mua – history

Post EQ auaha – creativity

The two major themes identified may have better served the project had they been combined into one guiding theme. The creative tension of a combined theme, such as ‘disruptive continuity’, ‘rebellious sustenance’, ‘radical manaakitanga’ or ‘vibrant kōrero’ might have better evoked the spirit of the project. The two themes as they stand, instead of promoting culturally responsive design instead fall into the trap of separating the site’s Māori and Pākehā histories, whereby the theme of ‘Kōrero o Mua – History’ is primarily about ecology and the historical significance of the site to Māori; conversely the ‘Post EQ Auaha - Creativity’ theme while emblematic of a rebellious, creative and resourceful spirit, refers to a largely Pākehā driven period of site identity. This delineation problematically aligns Māori with the past and with nature, and defines the site’s contemporary moment

primarily through non-Māori narratives, which is also at odds with the aims of this project.

Minor themes:

Concerned that the minor themes’ over-simplification into single word headings had contributed to the suspicious cohesiveness of the vignette designs, the theme list was revised to refurbish the themes with some more of their original complexity. The revised minor theme list is contained in appendix L.

In revising the theme list, it became apparent that the list as originally distilled was acting as a shorthand for an embodied understanding of the themes at the time of thematic analysis. However as the amount of time elapsed since *The Arcades Pathway Project* increased, the meaning of the thematic shorthand morphed. Diving back into the original source material contained surprise and richness.

This highlighted the value of retaining specificity during the thematic analysis stage, and developing themes which can be communicated to public, and across time without losing their meaning, and thus remain faithful to the input of prior participants. This could be achieved e.g. by containing imagery or

description as well as theme title. Without such prompts, the theme of ‘movement’ for example may just as easily be interpreted as being about exercise as about pedestrian movement.

4.10.5 Reflection on thematic integrity to mana whenua aims

The initial thematic analysis focused on drawing *common* threads from the combined sources, which resulted in the inclusion only of select themes from the five *Matapopore Urban Design Guide* (2015) core principles, ones which showed an overlap with the site user interviews, or were expressly mentioned in interviews with Matapopore. At that, the meanings of the principles which were included; Mahinga Kai, Ture Wairua and Manaakitanga, were altered from the original Matapopore articulation by their contextualisation within this project, merging with adjacent values from non-Māori participants, and via design interpretation and cultural unfamiliarity with the depth of concepts such as Ture Wairua. The

desired effect of the absorption of Matapopore’s principles into the theme list in this way was to embed them within the project organically and productively, in a manner which was tailor-made responsive to the site. However the true effect may have been to dilute Matapopore’s principles within the project, remove their integral Māori qualities, and homogenise the minor theme list. An assessment of the principles’ contextualization / transformation within this project is shown in Fig.79.

Reflection

This slippage of meaning highlights the importance of direct collaboration with mana whenua. Without mana whenua involvement in design evaluation it is impossible to know if the adaptation of their urban design principles is acceptable or misguided.

Note: This list of Matapopore urban design principles is the summarised version, fuller descriptions can be found in their urban design guide (2015).

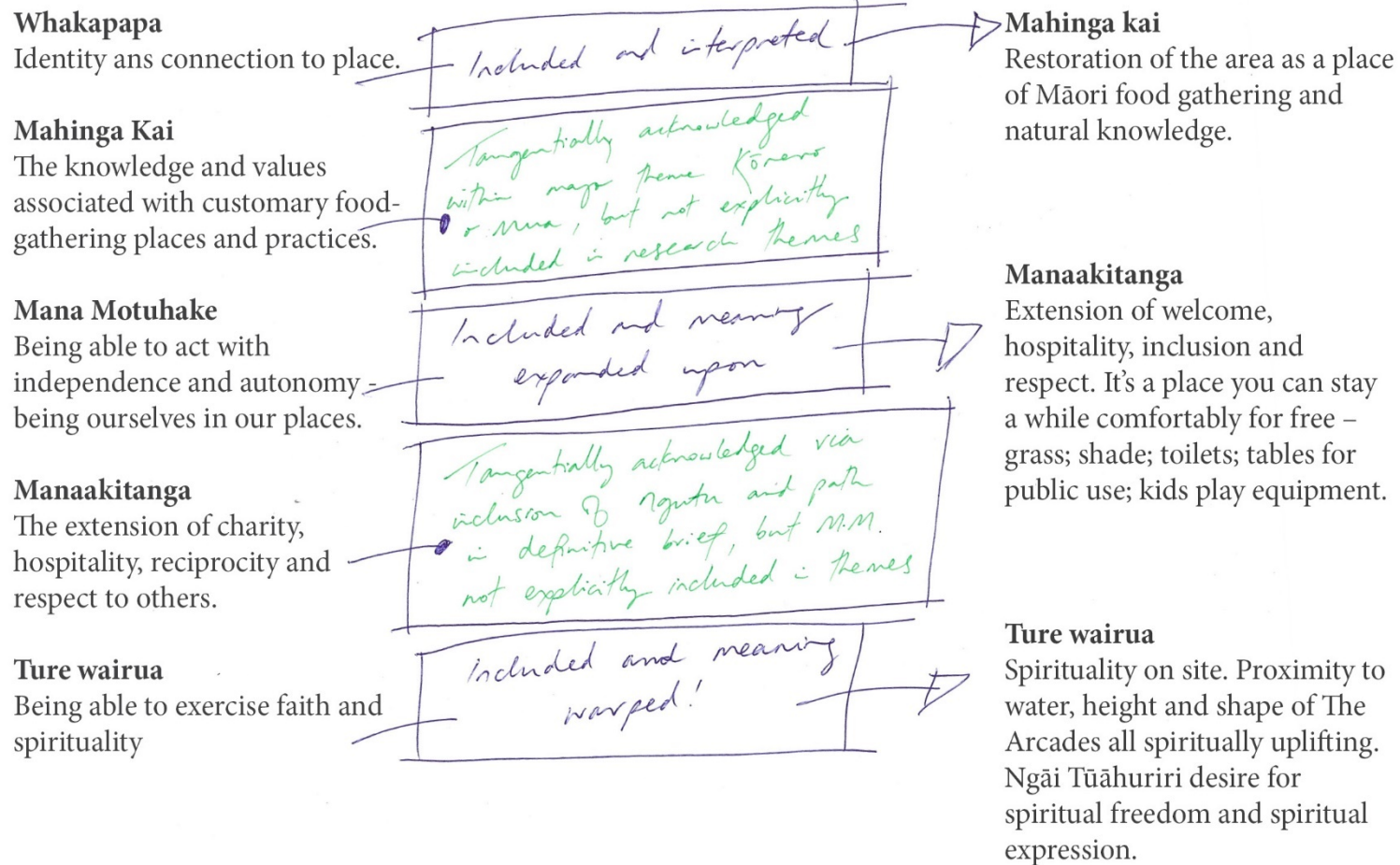


Fig.79 Comparison of Matapopore-authored urban design principles and their translation in this project

4.10.6 Mapping, drawing and model making

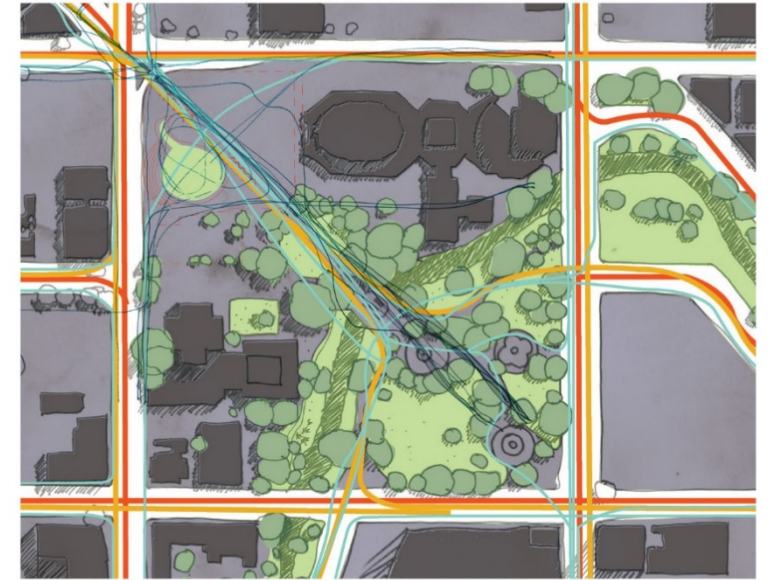
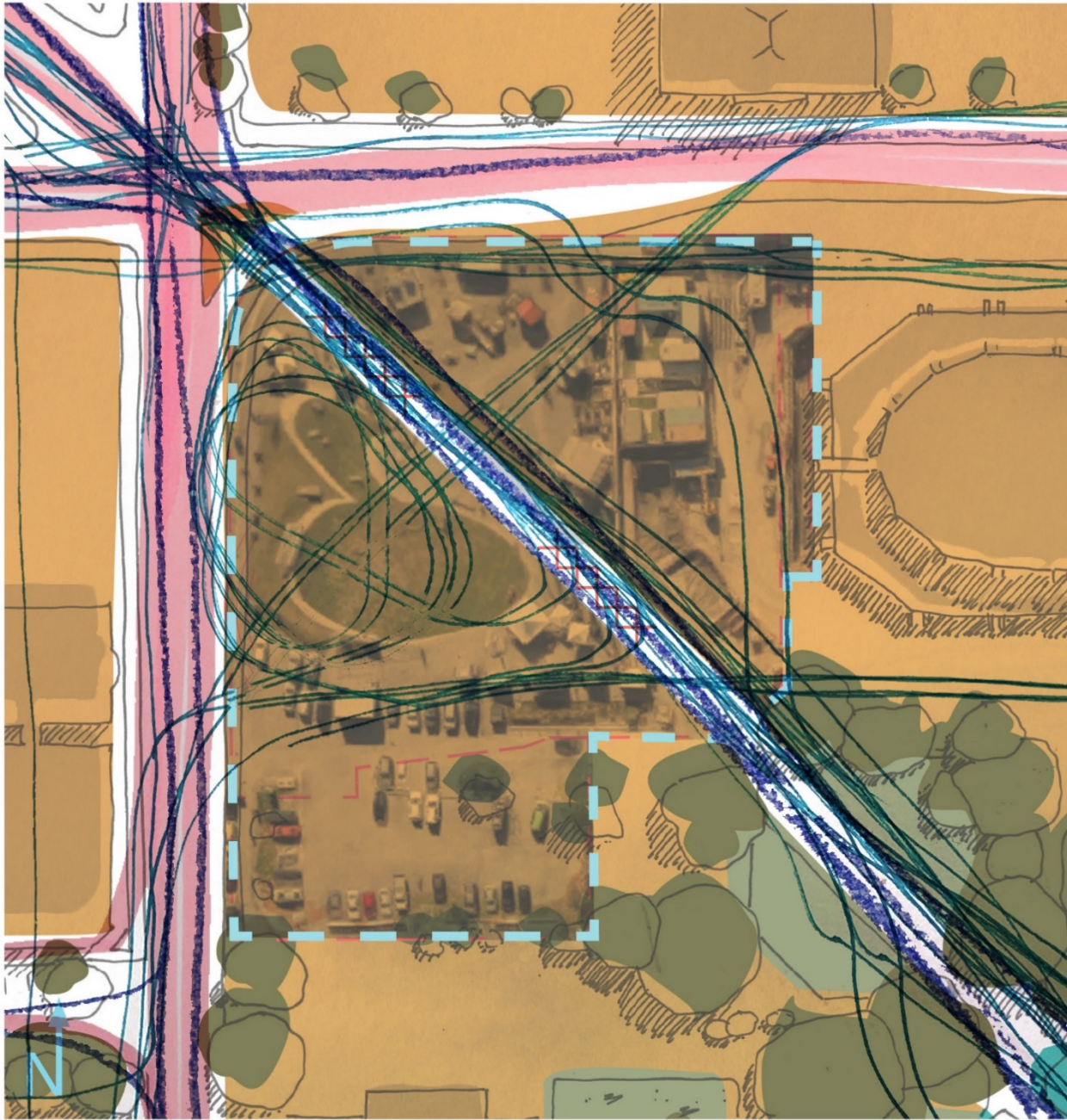
Programmatic context and movement mapping (Fig.80); metaphorical and speculative drawings informed by geotechnical modelling data (Fig.81); and model making / collage experiments in paper and found objects (Fig.81) added insights which are of use from a site study and communications perspective, and displayed real opportunities for creative development and design resolution. The contextual mapping identified possible programmes that site schemes might test, and the modelling especially was developing a generative form-finding design rhythm.

Whereas the vignette design exercises had strong connection to participants' input, it became clear that these creative endeavours had begun a shift away from a truly participation informed process to an expert-driven process (Wilson, 2018) where designers make decisions, choosing between options and favouring certain outcomes over others. These paths therefore were not followed.

4.10.6 Consideration of supplementary participation

At this point one thing seemed clear - no viable action could be taken without further participation. Various avenues had been explored to progress the design without further participant input (4.10.1 - 4.10.6), however these all merely confirmed the initial assessment that the community will could no longer be approximated. Owing to the challenges outlined in section 1.1.5, participation involving the community at The Commons was outside the scope of this study.

Staging faux participation events by way of focus group was considered, whereby participants accessible to this study would be invited to act in place of community members at The Commons, however this course of action was seen as ultimately misaligned with the aims of the study, one being to enable the authentic voice of the community to drive design. A stronger choice therefore was to halt the pursuit of spatial design outcomes and instead act creatively to manifest the study's objectives.







 TRAFFIC CYCLES PEDESTRIANS



Fig.80 Movement and contextual mapping

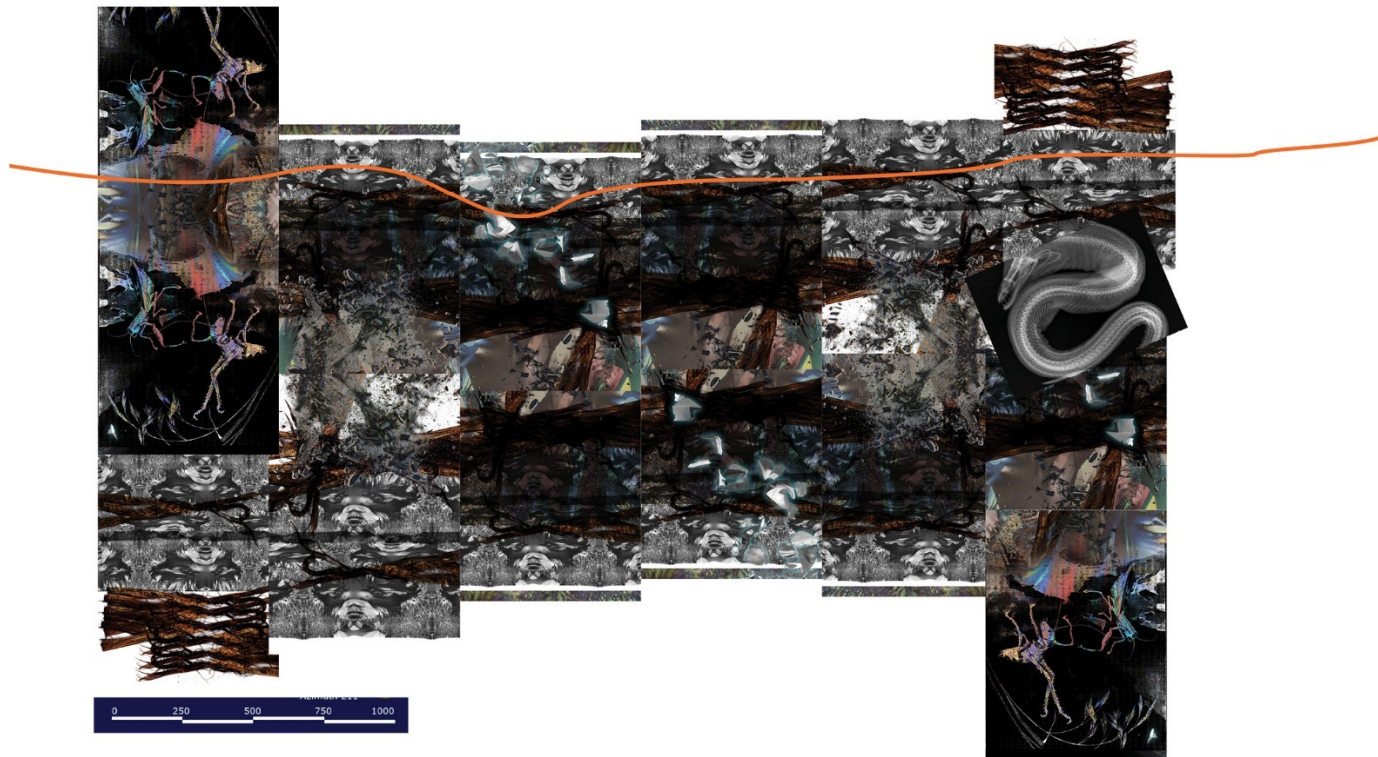
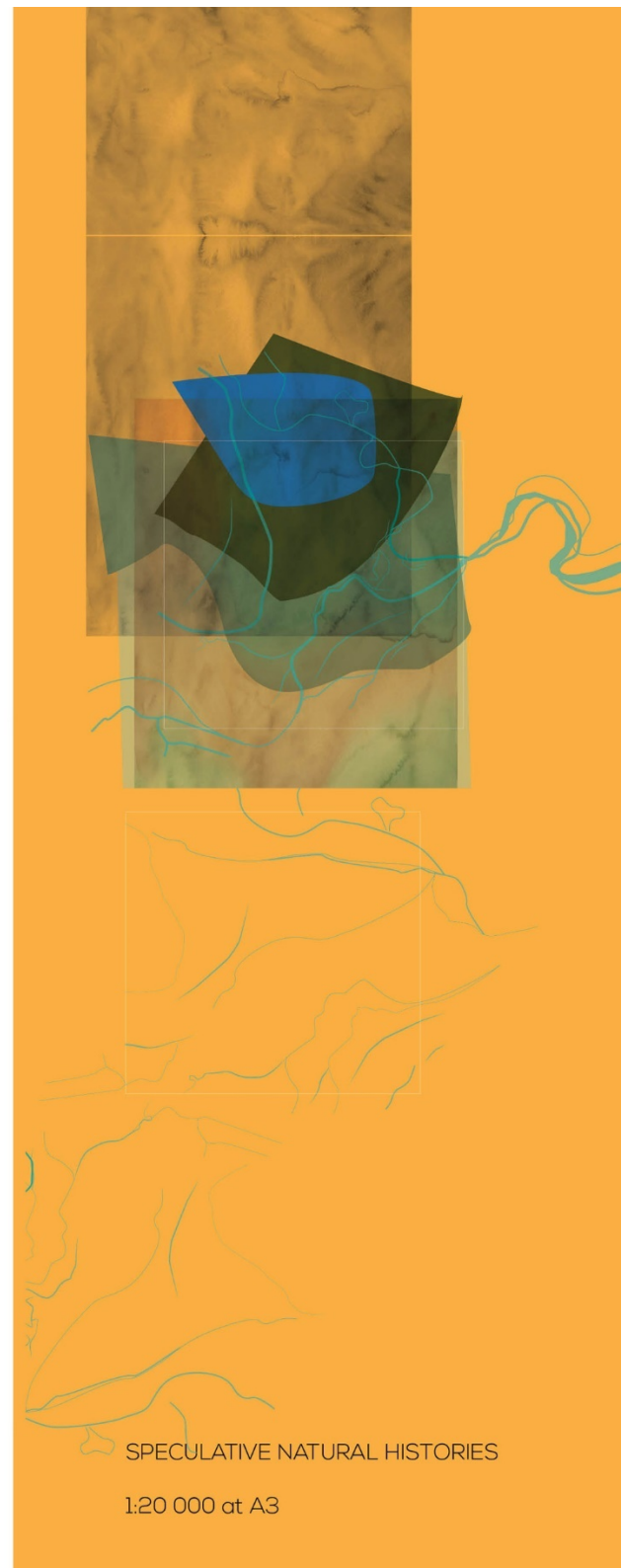


Fig.81 Speculative drawing and model making



SPECULATIVE NATURAL HISTORIES

1:20 000 at A3

4.11 Turning point


The extent to which the design response could truly claim responsiveness or usefulness to the community was no longer certain. The emphasis of the initial participation inputs ultimately provided insufficient detail and direction for the development of useful master schemes from the vignettes.

Simultaneously acknowledging the desirability of further participation and the logistical limitations of this within the thesis format (1.1.13), the project shifted focus to pursue the design of a participatory event, considering the question; How might a community or organization go about shaping a participatory process for this site, and potentially other sites like it?

Looking to the previous design iterations to inform an approach to this question, it was noted that throughout the case study, design explorations and analysis, questions surrounding the dynamics between mana whenua, Council, and public within

participatory design were significant recurring elements. Therefore guidance was initially sought as to how that pivotal relationship (mana whenua, Council, and public) may be best served during a participatory design project or event. A lack of general guidance was discovered regarding participatory design in Aotearoa ((Hoddinott *et al.*, 2019), as referred to in 1.1.1), let alone specific advice regarding navigation of Treaty principles within participatory design processes, beyond such guidelines as the local government act which requires consideration of cultural impact or consultation under some conditions (New Zealand Government, 2020).

Responding to the discovery of this significant gap then crystallised the path forward for this project; instead of developing spatial or participatory event designs for The Commons the research would explore ways that this thesis may directly contribute to this need. Driven by the activist and service-driven dynamics outlined in section 1.1.5, this was seen as the most useful design path to follow.



4.11 Chapter summary

A thematic approach was initially taken to participants' input, which enabled vignette designs to be developed. Reflections relating to the vignettes highlighted the study's core concerns with; rigorous and faithful engagement with the public and stakeholders, and with their efforts; the role the treaty relationship plays on this site; and the importance of the mana whenua, Ngāi Tūāhuriri, to the design process.

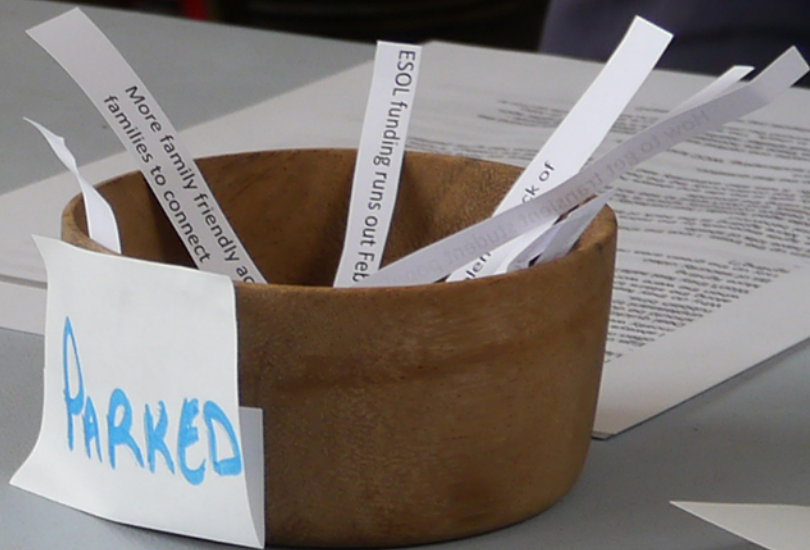
Probing of the vignette designs concluded that ultimately, the source participation input was incompatible with the initial design intent of the project, and that continued design progression was leading the project further from the inputs of the

community. The various attempts at forward movement underscored the importance to this project of; streamlined communication; ongoing consideration of indigenous priorities; thematic specificity; collaboration with mana whenua; and fun in the design process.

The chapter culminated in a turning point in the design journey of this thesis. Subsequent chapters will explore bespoke approaches to framing and staging participatory design in Aotearoa.



Fig.82 Aro Valley participatory design workshop 2017



More family friendly as
families to connect

ESOL funding runs out Feb

ack of

PARKED

Community

archives - where is it? - Don't
want this done for us

Don't do anything without consulting the
schools and the community

Managing wider range of views in meetings

Connect to people who identify with Aro Valley but can't afford to live so they visit
the valley to play

Don't take serious

and repurpose to assess as an option.
Clear idea of what issue or question is

% of people non English as first language

1 to 1 real communication

Mix of students and "gentry" ok at present... beware of increased gentrification??





Fig.83 Tākaro ā Poi Margaret Mahy Playground, a collaboration with Matapopore

Chapter 5: Developing Outcomes

5.0

This chapter describes the development of four design outcomes. It begins by re-focusing the thesis' theoretical domain of concern with a targeted literature review. The literature review outlines the need to develop Aotearoa-specific framing in participatory design. With consideration of various audiences, the chapter then pursues four design endeavours, developing the four design outcomes of this thesis which are of interest to designers; consultants; councils; iwi; fellow researchers, and academic institutions.

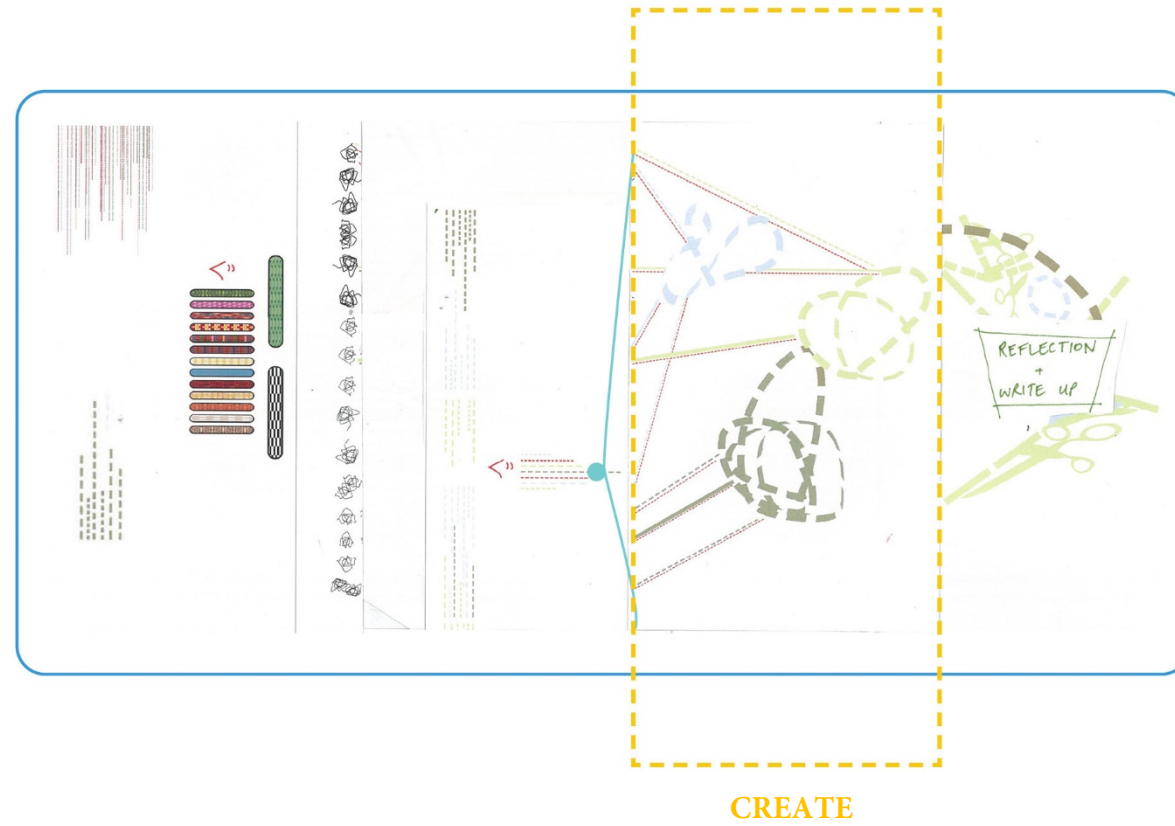
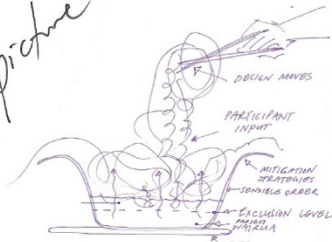


Fig.84 Methodology place marker. Create

Developing Model of Aotearoa Participatory Design

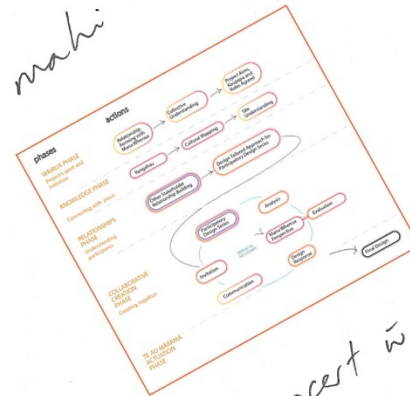
Theoretical
bigger picture



for academia +
practitioners

Speculative Process / Application

Communicative
'mahi before mahi'



multi-scalar

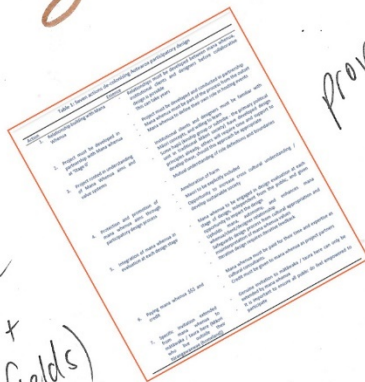
in concert w
+ site history = for
community, council
+ practitioners
in Otago
CHH

THESIS OUTCOMES

7 Actions toward decolonising Aotearoa P.D.

Pragmatic
Applicable

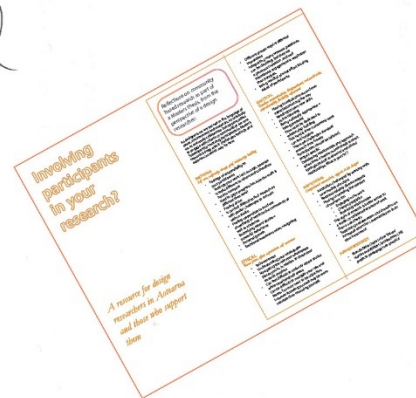
Transferable
(scales + fields)



provocative
for profession

pedagogical
personal

Reflections + Encouragement for future researchers



for students +
institution

Fig.85 Overview of the thesis design outcomes

5.1 Re-focused research

In Aotearoa, despite experts in indigenous place-making calling for the employment of participatory approaches and councils across the country committing to increased public participation in design, the essential features of an inclusive participatory or co-design design process in Aotearoa remain undefined (Hoddinott 2018).

Addressing this pertinent absence, while drawing on previous stages of the study, the next stage of research then synthesised information from the case study, professional interviews, design explorations and literature to arrive at a multi-pronged approach to design research output:

Firstly, a nascent model addressing key dynamics in participatory design through visual communication.

Secondly, a table detailing seven specific and concrete actions mana whenua, designers and clients can take toward inclusive participation centred on te Tiriti.

Thirdly, a timeline addressing the application of such actions in principle, describing pragmatic phases which contribute to manifesting the values in practice.

And finally a document of reflections and encouragement for future researchers involving participants in their work; with particular notes for other Pākehā or non-Māori researchers intimidated by approaching topics concerning Māori; decolonisation work is for everyone to do (Huygens, 2011).

This fleet of four design outcomes intended to address the problem from multiple angles, and in doing so, be of use to several audiences as described in Fig.85.

Literature comparison

Given the site's significance to Ngāi Tūāhuriri, and its council ownership, conceiving of a participatory design process addressing the whole site of 70 Kilmore Street required further literature research into:

- Māori modes of design decision making and western traditions of participation

- How these discrete design approaches relate to key dynamics in participatory design practice
- Potential approaches to developing a site-appropriate participatory design process which honours te Tiriti.

Instructional literature in participatory design comes from western design traditions, initially from Europe originating in the 1960s, and latterly North America (French *et al.*, 1960; Pateman, 1970; Luck, 2018). Subsequently, the power dynamic the literature supposes between governance and public, does not include a Māori world view or a treaty partner in power (Kake, 2018).

Some participation literature advocates including mechanisms by which group autonomy can be upheld within participatory design processes, this could be adapted in service of the relationship of treaty partners, however, given the foundational nature of the treaty relationship in Aotearoa New Zealand, this project considers it desirable to articulate a field of participatory design which is explicitly inclusive of treaty values and dynamics.

Furthermore, a more sustainable approach would be to align participatory design process in Aotearoa

New Zealand explicitly with Māori values, following Brereton, Roe and Lee Hong's assertion that design processes which explore indigenous values lead to more successful projects (2012).

Current literature locating the role of Māori in participatory design focuses primarily on the creation of Māori spaces. Awatere, Rolleston and Pauling (2011) advocate participation in developing design principles for papakāinga (village, collective or communal housing); Jade Kake (2018) advocates a consensus design model, also for papakāinga; Ricketts (2008) illustrates the benefits of participatory design in Māori communities, and Marques, MacIntosh, Grabasch and Campays (2017;2018) describe steps in collaborative design-led research and participatory design with indigenous communities in Australia and Aotearoa.

However, none specifically carve space for Te Tiriti in participatory design practice regarding public projects where Māori participants are the minority. Kiddle (2018) identifies the need for 'more projects, more pilots, more methodological testing to push the boundaries of placemaking in Aotearoa cities in ways that privilege indigeneity.' Kiddle continues, 'These approaches must be centred on participatory, co-design processes whereby Māori are acknowledged as

urban experts whose values and aspirations are important for the making of successful places.’

While ‘Māori people are best equipped to find solutions to challenges affecting Māori (Tomlins-Jahnke, 2011),’ this research finds encouragement in Kiddle’s assertion that ‘non- Māori must also take responsibility for decolonising urban processes (Kiddle, 2018),’ and in that spirit, this research seeks to contribute to furthering the discourse of design practice in Aotearoa towards decolonisation.

In this Treaty based democracy. . . how might a participatory design process nurture multiple world views, and enable inclusive participation that furthers our Treaty partnership?

The need for an Aotearoa specific framework for participatory design

Aotearoa’s Treaty partners have distinct world views and differing traditions of design and democracy, key concepts in participatory design. Exemplifying this philosophical difference, Kake (2018) argues that a consensus approach is suited to a kaupapa Māori design process (design process in line with Māori world view), however, much literature on participatory design sees consensus as necessarily exclusionary and therefore at odds with participatory design aims (Keshavarz and Ramia, 2013). In participatory design, a consensus approach seeks to equalise internal power imbalances and develop

agreement on design action amongst all participants (Day, 2002); conversely, strains of participation literature concerned instead with dissensus, advocate approaches that ‘address the conflictuality inherent in coexistence (Keshavarz and Ramia, 2013),’ and develop ‘possible forms of politics that make democracy meaningful as an ongoing struggle rather than as a fixed state or goal (Mouffe 2007).’ The two approaches may be aligned with Luck’s observations (2007) regarding theory in collaborative planning (Healey, 1997) and post-structuralist planning (Flyvbjerg and Richardson, 2002), which Luck analyses as being characterised by divergent perspectives on social-structural power; ‘Post-structuralist perspectives consider that power imbalances are pervasive in social structure and that this power cannot be bracketed. In contrast, collaborative planning theory is considered to be a continuation of the enlightenment project that builds on Habermas’ ideal speech situation, where an individual’s ‘structural’ power can be bracketed (Allmendinger, 2002 in Luck, 2007).’ In contemporary design practice, these views both co-exist and Luck states, cannot be reconciled (2007).

Kake (2018, p.168) warns, ‘given that much of participatory design theory has its origins in North

America (Sanoff, 2000), it stands to reason that the ideology or worldview underpinning these techniques does not necessarily prioritise consensus as a desirable or required part of the decision-making process, and as such these techniques need to be viewed and applied critically'. Indeed, design by or with consensus, which Kake advocates as aligned with Māori values, is recognised in dissensus focused participatory design literature as 'potentially irreconcilable with change processes involving emancipation from oppressive norms and traditions (Keshavarz & Ramia, 2013; Ehn, 1988)', as a matter of political philosophy. Mouffe (2007) states 'democratic theory needs to acknowledge the ineradicability of antagonism and the impossibility of achieving a fully inclusive rational consensus.' This view permeates contemporary strains of participatory design literature.

An important question then is; in this Treaty based democracy, where increased participation in design is seen as desirable - local authorities having expressed commitments to such effect (Wellington City Council, 2017; Christchurch City Council, 2016) - how might a participatory design process nurture multiple world views, and enable inclusive participation that furthers our Treaty partnership?

This thesis proposes that further development toward an Aotearoa specific framework for participatory design is required.

5.2 Developing roots of Aotearoa Participatory Design

Such a framework is likely to be values based and situational. Luck (2007) writes ‘the appropriateness of participatory practice is not vested in a method or role, but in the context of a situation’, and as such, this project proposes that any framework be responsive to its mana whenua, ecology and other participants. Māori design frameworks such as the *Te Aranga Principles* (Auckland Council, 2020), *Matapopore Urban Design Guide* (Matapopore, 2015), and *Māori urban design principles for papakāinga development* (Awatere *et al.*, 2011) take a place-specific values-based approach to shaping design, and co-design processes. In Ōtautahi Christchurch a narrative approach has been taken to great effect in

post-quake co-design projects, whereby mana whenua articulate a driving narrative for a project based on history, landscape features, or hapū connection to place, and hold a cultural consultancy role overseeing project designers’ interpretation and application of that narrative through the stages of a conventional design process (Matapopore, 2015; CERA, 2016). Brereton *et al.* (2012) advocate that design processes which explore indigenous values result in more successful, sustainable projects.

Helen Verran’s attention to ‘going on well together in difference’, offers insight here (Verran, 1998, 1999, 2001, in Joks and Law, 2017). As explored by Joks and Law (2017) in relation to conflicts arising from disparate world views between the indigenous Sami people and biologists in Norway, the concept of care can be employed to bridge cultural divides and facilitate both progress and difference.

As a foundational value, care crosses cultures, and may be the catalyst for an inclusive participatory design model. Campbell (2011) reflects on the potential of the contemporary partnership of tangata whenua (indigenous people) and tangata Tiriti (Treaty people / non-Māori New Zealanders) through the concept of manaakitanga, ‘reciprocal, unqualified caring, which is grounded in maintaining and

enhancing mana (Ritchie 1992, in Campbell, 2011).’ Mana, being a supernatural force in a person, place or object, often translated as status, power or prestige (Māori Dictionary, 2020). Described in the frame of a marae encounter, which becomes metaphor for the country, Campbell states that manaakitanga elevates the mana of both tangata whenua and manuhiri, ‘hosts’ and ‘visitors’ respectively, and in the process, the relationship is enhanced also (2011).

It is this type of relationship that Aotearoa specific participatory design should aim to facilitate, where the mana of all participants, and the quality of their relationships are enhanced, and where Māori and tangata Tiriti comfortably inhabit their identities as tangata whenua and manuhiri in partnership.

The work of Verran, Joks and Law (2017), and Campbell (2011) suggests societies can ‘go forward together in difference’, where a commitment to the relationship, and a commitment to care or manaakitanga is the understood unifier. It is from this position, of valuing care, and seeking a pragmatic path forward, that this research acts.

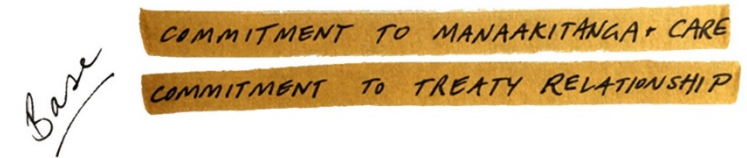


Fig.86 Integral elements at the base of Aotearoa participatory design

5.3 Outcome 1: Developing visual language



5.3.1 Key dynamics in participatory design

To aid designers' participatory process thinking, a decision was made to pursue the development of a narrative-based graphical language which depicted key dynamics in participatory design. This came from considering the desired audiences' pictorial strengths and from acknowledging the narrative and allegorical communication practices of tangata whenua (Tapsell, 1997).

The following section expands on a selection of key dynamics within participatory design, and develops iconography to articulate and distil them. This graphic approach aims to enhance the accessibility of these concepts to designers. It is centred around the visual metaphor of a meal.

Fig.87 Developing depiction of participants 1



Fig.88 Developing depiction of participants 2

5.3.1.1 Firstly, what are participants, and how may they, and their inputs be depicted?

In this developing model, 'participants' refers to those, often but not necessarily outside of the organisation of the project, who are invited to participate in the design process. However, it must be acknowledged that project organisers, mana whenua and designers are of course also participant in the process and their experience of the project ought also to be considered.

Developing depiction of participants

The noodle-like representation of collective participants seeks to express:

- Diversity
- Entanglement of community
- Complexity
- Conflict

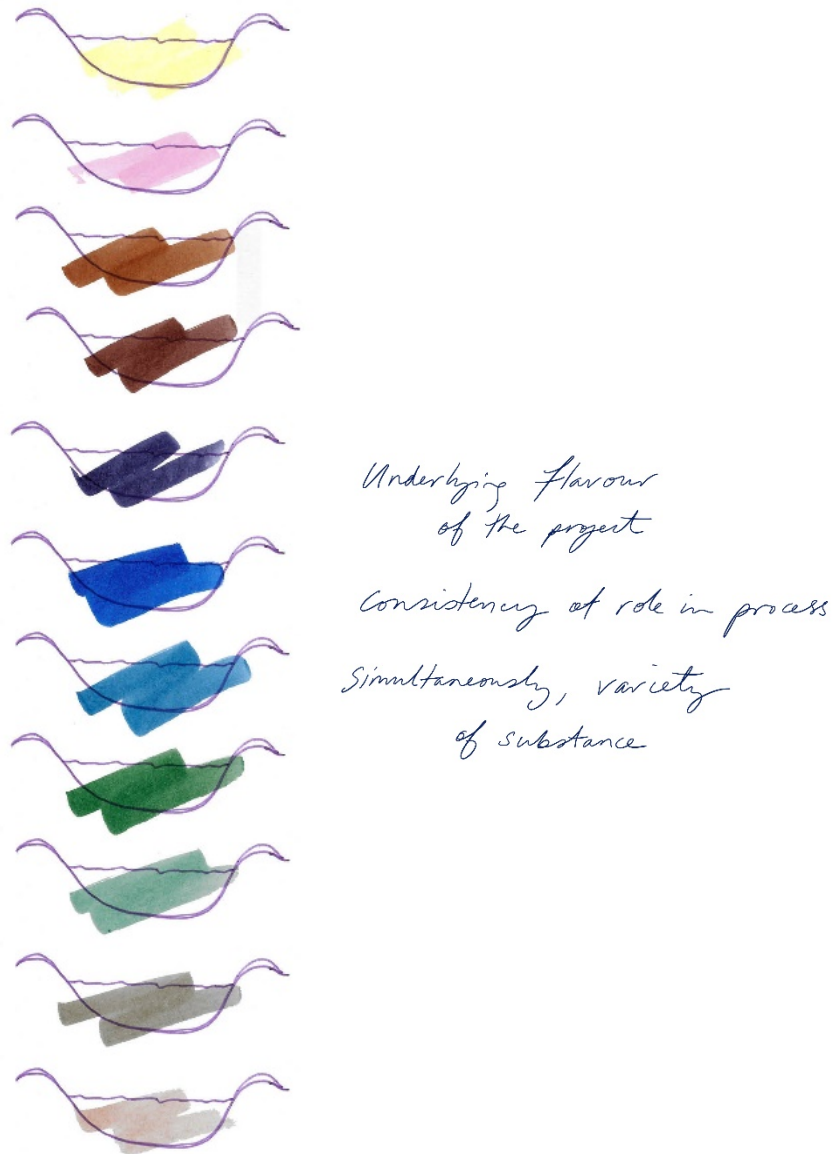


Fig.89 Developing depiction of Stage 0 / Project

5.3.1.2 What is Stage 0, and how may it be depicted?

Stage 0 (Smith and Iversen, 2018) refers to the pre-design stage in participatory projects during which the underlying root or spirit of the project is formed. Stage 0 is aligned with the phenomenon of Wairua described in Kake's kaupapa Māori consensus design model (2018). This stage involves the 'process of figuring out how to configure participation' (Smith and Iversen, 2018, p.18) where participants, designers and hosts are 'invented through acts of creating and defining the project itself relating to concerns, values and biases as well as pragmatic constraints of resources and timing (Smith and Iversen, 2018).'

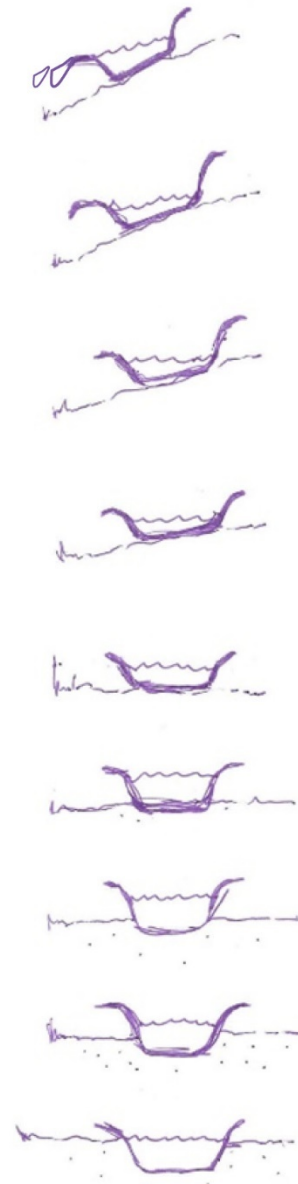
Developing depiction of Stage 0

The representation of Stage 0 as a broth seeks to express:

- Setting the flavour of the project
- Impacts of Stage 0 will permeate all aspects of the project
- Varies project to project
- Countless possibilities

Site conditions impact

- ↳ stability
- ↳ bias
- ↳ outcome
- ↳ temperature
- ↳ viability
- ↳ success of project



5.3.1.3 What is Site, and how may it be depicted?

Contextual factors impacting a design process e.g. societal dynamics; historic relationships with governance; cohesion; readiness to participate; motivations of project instigators; location; land; connection; accessibility; history; depth of feeling.

Developing depiction of Site

The representation of Site as a ground plane seeks to express that Site conditions can effect a participatory design project's:

- Stability
- Bias
- Outcome
- Temperature
- Form
- Viability
- Success

Fig.90 Developing depiction of Site

*Fig.91 Developing
depiction of Sensible
Order*



5.3.1.4 What is sensible order, and how may it be depicted?

In participatory design, sensible order is concerned with hosting the environment created by the design process, and the rules and cultural norms which permeate it.

Sensible order is the behavioural instruction set we are subconsciously delivered by an environment. It draws on the concept that cultural norms form our expectations regarding events or interactions (Keshavarz and Ramia, 2013). We take cues from the staging of events as to e.g. who is welcome; what to expect; level of formality; and who is allowed to speak. Influential strains in PD advocate stripping or reducing sensible order to create an environment which opens the door to creativity by being unexpected itself. Literature poses this as a political act also, as the pervasive cultural norms which dictate sensible order contain inequalities and biases ((Keshavarz and Ramia, 2013) see 1.1.10). The reduction of the power of sensible order is therefore seen as an equaliser, enhancing the level of invitation and permission felt by those who may historically have been, or who expect to be excluded. This poses an issue for processes which are visibly run by council

for example, as the order generated by the presence of an institutional host evokes reactions in would-be participants (Clausen, 2017).

Author note: In *The Arcades Pathway Project*, I was often asked if I was from council, and being able to answer ‘no’, opened people’s willingness to participate.

Te ao Māori is governed by mātauranga Māori, which may be seen as Māori philosophy (Mead, 2003). An expression of this mātauranga is through tikanga Māori, which has variously been described as Māori ethics, customary law, or social control (Mead, 2003). Mead describes that ‘tikanga Māori puts that knowledge (mātauranga Māori) into practice and adds the aspects of correctness and ritual support. People then see tikanga in action, and they do it, feel it, understand it, accept it and feel empowered through experience (2003, p.8).’ Tikanga Māori may be conceived as a type of sensible order.

The integral nature of tikanga for Māori means it cannot be ignored in participatory design, as its non-consideration in a public event may actively make Māori less welcome. Aotearoa participatory design may then inhabit an area where events are unexpected

and playful, mitigating some aspects of sensible order, while also embracing tikanga Māori.

Developing depictions of sensible order

The representation of sensible order as a vessel (in section) seeks to express:

*a spectrum between
containment & permeability*

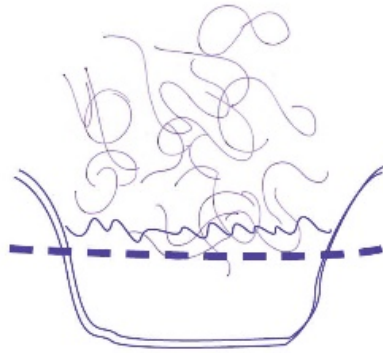
↳ denoting that both

openness/access

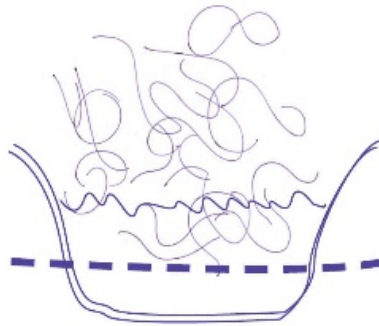
*and
familiarity / comfort / order*

may facilitate inclusion

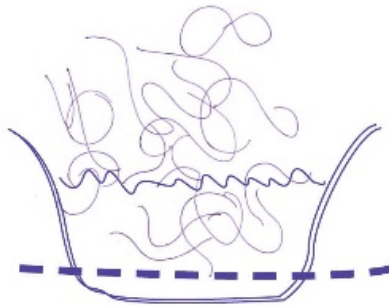
*Superficially
impactful*



*Middling
impact*



*Deeply
impactful*



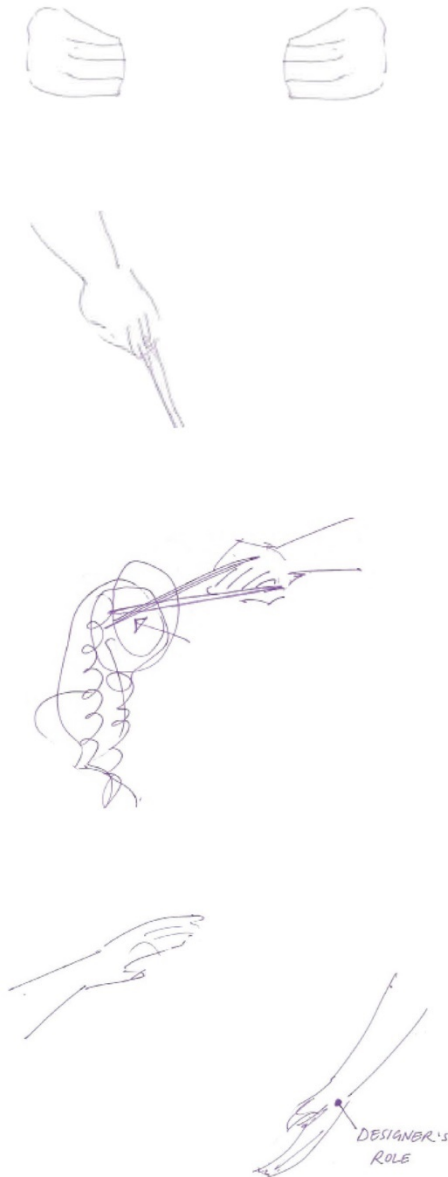
5.3.1.5 What is the level of participant inclusion in impacting the project wairua, and how may it be depicted?

The level of inclusion is the degree to which agency and flexibility are designed into participants' roles. Participants with great agency have more power to impact Stage 0 and define the project wairua, spirit or root.

Developing depictions of inclusion and exclusion

Here the level of inclusion is depicted as the extent to which the noodle participants are submerged in the Stage 0 / wairua broth, denoting the depth of their impact on the project's essence.

Fig.92 Developing depiction of the level of inclusion



5.3.1.6 What is the role of the designer or designers, and how may it be depicted?

Given the inarguable existence of structural power imbalances in Aotearoa owing to generations worth of colonial history (Tomlins-Jahnke, 2011) and other societal inequalities, it seems disingenuous to ascribe to the view espoused by some participatory practitioners that it is possible to park one's power at the door of a collaborative design workshop (Luck, 2007; Day, 2003). Consequently, this research ascribes to the post-Habermasian tradition in participatory design (Luck, 2007) whereby facilitators must instead harness and work with the power dynamics present (Till, 2005; Hoddinott, 2018). The role of design is also a power in itself (Clausen, 2017).

This research then views the role of the designer(s) as threefold.

1. To help shape the participatory process
2. As responsive facilitator and activist (Katoppo and Sudradjat, 2015)
3. As reflexive translator (Keshavarz and Ramia 2013), using their design expertise to develop 'elegance' (Hoddinott, 2018) in design responses

There is subtlety in the role of the designer(s) in participatory design in Aotearoa. They must navigate delicately the space between translation and activism. The successful or ethical navigation of this balance is impacted by controllable elements such as process design strategy, but also by less controllable elements such as the level of experience of the facilitator(s)/designer(s) (Luck, 2007).

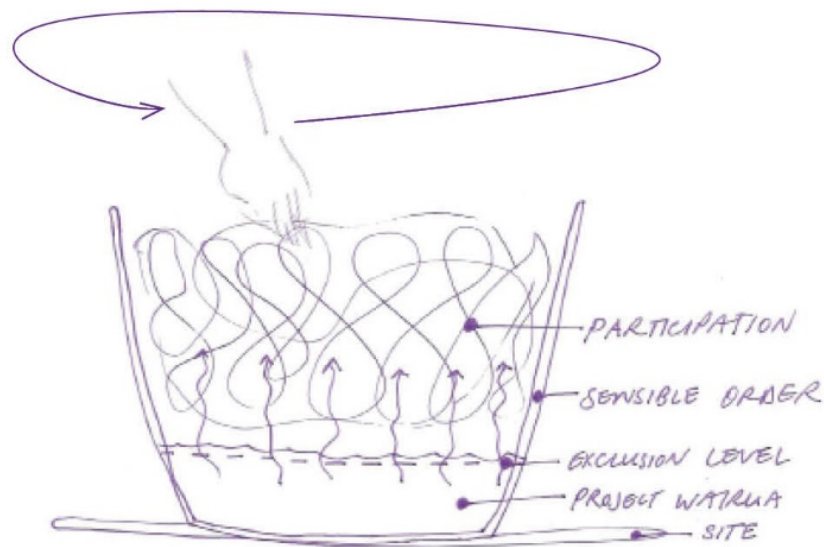
Developing depiction of the designer's role

Given the complexity of these roles, clear and crisp depiction is difficult. Various icons were tested yet none has succeeded clearly. Here, the representation of the designer's role as hands seeks to express:

- Influence (given and received)
- Selection
- Action
- Motivation
- Receptivity
- Holding a space
- Agitating
- Shaping
- Distance and closeness

Fig.93 Developing depiction of the designer's role

5.3.2 Depicting participatory design processes with conglomerate illustrations

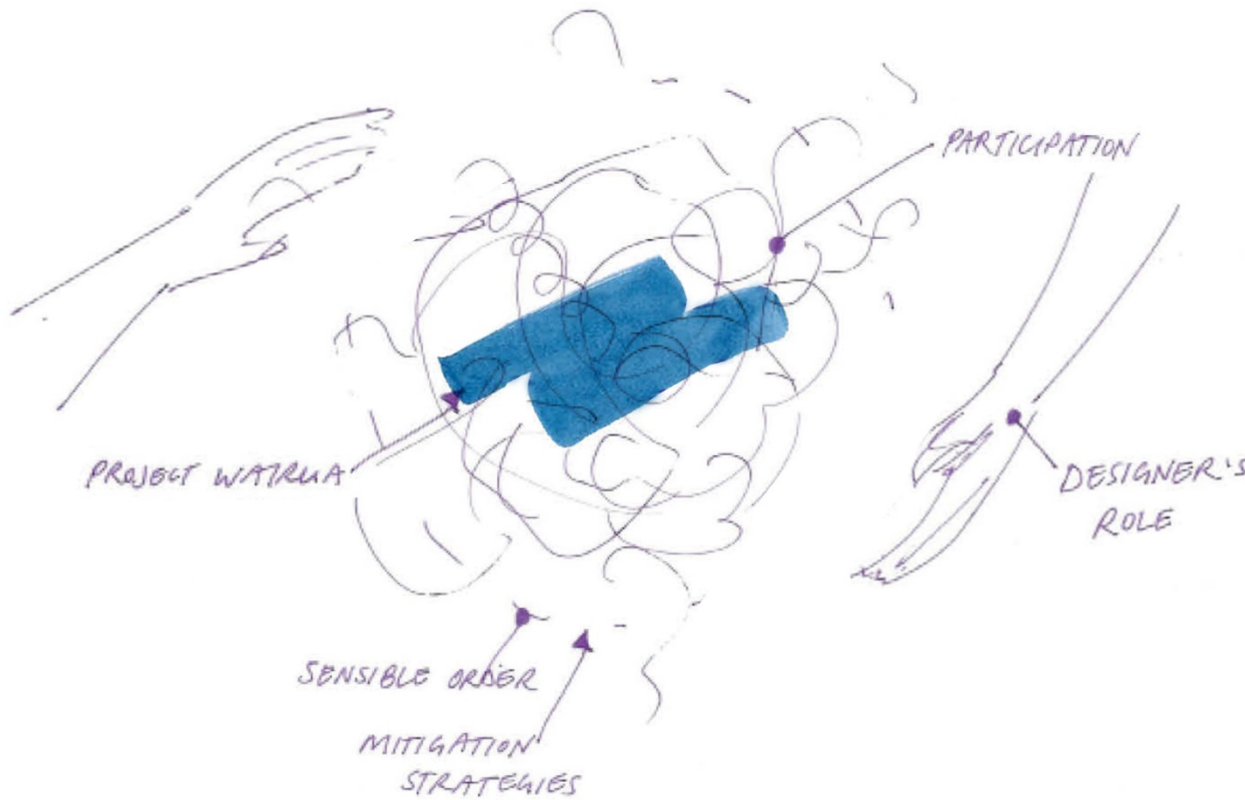


The following section experiments with combining representations of the dynamics just outlined into variously configured conglomerate illustrations. The juxtaposition of these elements give rise to a multitude of possibilities. The narrative of this graphic theme emphasises that each of these participatory dynamics effects the other, as all contribute to the meal (be it by flavour, texture, temperature, stability).

5.3.2.1 Visualisation one

This combined illustration depicts a participatory process which has a minimal level of inclusion, as alluded to be the separation of the participant noodles and Stage 0 / project wairua broth. It shows strong impact of sensible order, indicated by the high-walled shape of the bowl or vessel. The designer or design

Fig.94 Conglomerate illustrations, visualisation one



team is shown stirring the process and directly touching the participation noodle mass; this indicates the designer both facilitates action and impacts the result.

This type of process may suit private projects where the participant group shares a cultural shorthand and where

the need for design is apparent, meaning the root of the project is not contentious. The designer may come from within the participant community.

5.3.2.2 *Visualisation two*

This illustration depicts a participatory process which has a strong sense of self-governance. The designer or design team is depicted guiding the process in a hands-off way, indicating a light touch or participant-driven process. The phenomenon of sensible order is actively punctured by mitigation strategies intended to increase inclusion. This process would seek to democratise each stage of the project. It depicts the project wairua as inseparable from the participants/participation.

Fig.95 Conglomerate illustrations, visualisation two

5.3.3 Imagining Aotearoa processes via illustration

The previous illustrations represent opposing ends of spectrums in participatory design practice which were explored in section 5.3.1. As such, they are somewhat caricatures/exaggerations of desirable real world design processes. In contrast, visualisation three depicts an intermediary model process which may be more indicative of the direction of civic participatory design projects in Aotearoa.

It shows sensible order as present, yet shaped to include, indicated by the lip of the bowl which curves open. The level of inclusion is middling, participants are able to impact some aspects of the project wairua; while others remain untouchable and in the domain of mana whenua and project hosts. The designer, or role of design, is shown drawing the kai out of the bowl. This alludes to the teasing out of a design which carries forward the necessary and helpful products of the participatory process. Chopsticks in the hand of the designer or design team indicates a degree of professional separation from the process, while acknowledging the direct impact and contact necessitated in the role.

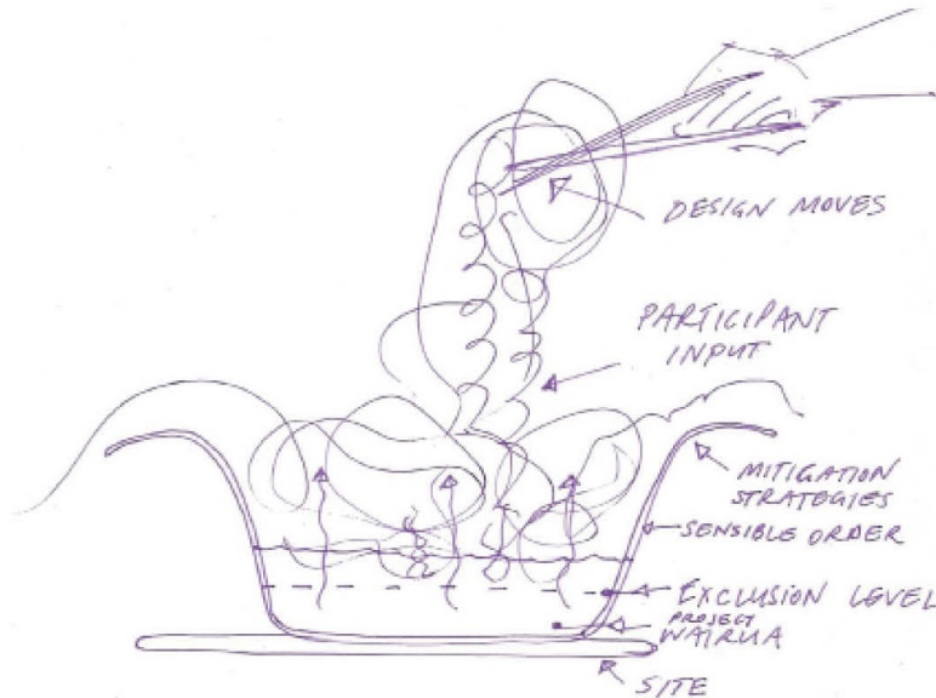
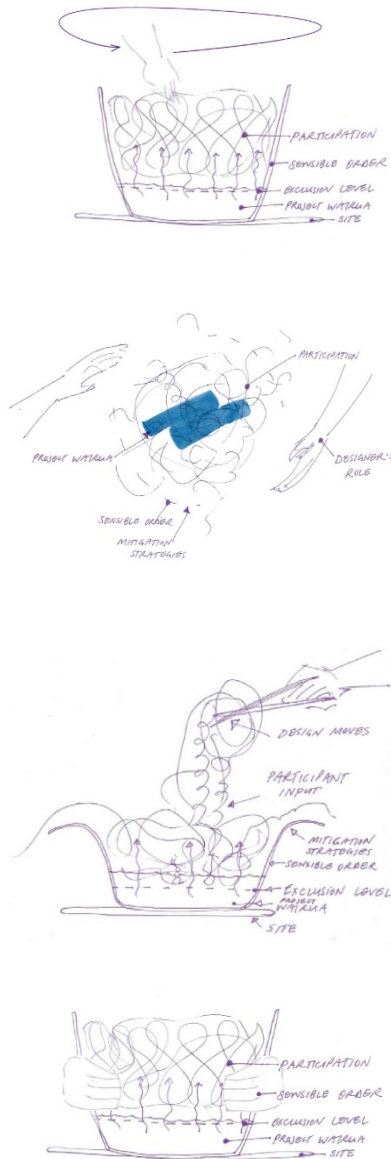


Fig.96 Conglomerate illustrations, visualisation three



Fig.97 Initial reflections about this method of visualising participatory process



5.3.4 Reflection: Aotearoa specific participatory design model illustration

5.3.4.1 Initial reflections

Initial reflections regarding the successes and weaknesses of this method of visualising participatory process are contained in Fig.97.

5.3.4.2 Further reflections

Reflection one: omissions

Important dynamics not explicitly in this diagram:

- Bi-culturalism
- Placement on participation continuum between consultation and co-design
- Designer as activist role

Reflection two: uncertainty

Is this heading toward the development of a new model, or is it primarily a locator within already existing systems? Either way it's not there yet.

Reflection three: development opportunities

- Input of Māori designers is desirable
- There may be stronger visual metaphors, or diagramming avenues to explore. The noodle bowl is quite a lot to grasp. Exemplars such as the health model *Te Whare Tapa Whā* (Ministry of Health, 2020) may offer inspiration.

Reflection four: success - adaptability

The illustrative approach explored is suitably adaptable. This is important because dynamics within participatory design are often described by spectrums (Arnstein, 1969; Hoddinott, 2018). Therefore, in developing the conversation around Aotearoa participatory design it is desirable to develop visual representation which expresses the dynamism both between the driving concepts, and within them, as the shape of any one project will differ in its relationships to key dynamics in participation. Therefore a range of positions should be available iconographically.

Fig.98 Conglomerate illustrations



Fig.99 Design Testing at Aro Valley Fair 2018

5.4 Outcome 2: Seven actions

A primary concern of this project is developing scholarship which is able to be applied, and therefore may be of tangible use to the communities it draws from, following Della Costa's imperatives of community researchers (2018). Subsequently, it is desirable to distil concrete actions from the theoretical and speculative design process work, which are transferable to and immediately actionable on other projects.

Outcome 2 defines seven actions specifically geared toward protecting and improving the Treaty partnership in civic participatory design projects.

5.4.1 Seven actions decolonising Aotearoa participatory design

The central question here is, what are some actions that designers, tangata whenua, and institutional clients can take, which centre care and manaakitanga in Aotearoa participatory design? This research has identified seven actions, which represent a beginning to this mahi (work), and recommend their implementation in a participatory design approach to The Commons (see Table.2).

It is important to note that these recommendations have been developed from design research relating to a council owned central city site of significance to mana whenua. As such, they speak primarily to design processes for significant projects on public sites. However, it is envisaged that the actions outlined may be translated to smaller and private projects. The seven actions are described in brief in the following table, and expanded on in subsequent sections.

Table.2 Seven actions decolonising Aotearoa participatory design

Action	Essence
1. Relationship building with Mana Whenua	<ul style="list-style-type: none"> - Relationships must be developed between mana whenua, institutional clients and designers before collaborative design is possible - This can take years
2. Project must be developed in partnership with Mana whenua at 'Stage 0'	<ul style="list-style-type: none"> - Mana whenua must be part of the process from the outset - Project must be developed and conducted in partnership - Mana whenua to define their own role in hosting events
3. Project rooted in understanding of Mana Whenua aims and value systems	<ul style="list-style-type: none"> - Institutional clients and designers must be familiar with Māori concepts, and willing to learn - Some hapū have developed design principles already, others will require time and support to develop these, should this approach be appropriate - Mutual understanding of role definitions and boundaries
4. Protection and promotion of mana whenua aims through participatory design process	<ul style="list-style-type: none"> - Opportunity to increase cross cultural understanding / develop sustainable society - Amelioration of harm - Māori to be explicitly included
5. Integration of mana whenua in evaluation at each design stage	<ul style="list-style-type: none"> - Mana whenua to be engaged in design evaluation at each stage of design, independent from the public, and given opportunity to impact the design - Upholds mana, autonomy, and enhances mana whenua/client/designer relationship - Safeguards design process from cultural appropriation and misinterpretation of mana whenua values - Iterative design requires iterative feedback
6. Paying mana whenua - money and prestige	<ul style="list-style-type: none"> - Mana whenua must be paid for their time and expertise as cultural consultants - Credit must be given to mana whenua as project partners
7. Specific invitation extended from mana whenua to mātāwaka / taura here (Māori who live outside their tūrangawaewae (homeland))	<ul style="list-style-type: none"> - Genuine invitation to mātāwaka / taura here can only be extended by mana whenua - It is important to ensure all public do feel empowered to participate

The following sections expand on the proposed seven actions decolonising Aotearoa participatory design.

5.4.1.1 Relationship building with mana whenua

Awatere *et al.* state that ‘achieving integrated urban outcomes, and meeting Māori aspirations requires an ongoing commitment to ensuring Māori involvement and activity in the design of sustainable settlements (2011).’ This requires strong relationships between mana whenua, institutional clients and designers, which naturally requires extensive relationship building. As ‘architectural practice narrowly accommodates time needed for community understanding, engagement and approvals,’ (Della Costa, 2018), this will challenge traditional design time frames. Relationship building may include understanding place through walking, social interaction with the wider family and tribe and sharing food for example (Marques *et al.* 2017:2018), and may take place over a number of years. Trusting relationships form the bedrock for sustainable and respectful design, and require active effort.

5.4.1.2 Project must be developed in partnership with Mana whenua at Stage 0

Participatory design projects on publicly owned sites must be conducted in partnership with mana whenua. Mana whenua have a different role to that of a general stakeholder, particularly in the public sector, given their statutory partnership (Church 2017). To achieve the most robust design process, and ‘ensure the inclusion of mātauranga Māori, Māori aspirations and values’ (Kiddle, 2018), this partnership must be in effect from ‘Stage 0’ of the design process. Smith and Iversen (2018) state that a participatory design project can be sculpted at this early stage to promote and protect desirable outcomes for social sustainability. Indeed, they propose that it is impossible *not* to sculpt the project to some extent at the outset, during the development of ‘Stage 0’, which precedes public participant involvement. This study recommends mana whenua are embedded in partnership in these early stages, and thus afforded instrumental position in the shaping and direction of the project. It is desirable also that mana whenua define their own role in the hosting of participatory design events.

5.4.1.3 Project rooted in understanding of Mana Whenua aims and value systems

The project must be rooted in understanding of mana whenua aims for the site, the area and the people. This requires designers and clients to have understanding, willingness and learning. Urban designer Tim Church (Ngāi Tahu) describes, “(it’s) also having the consultants with that sensibility to cultural values and cultural design because you know it’s quite a big leap for some consultants to bring on some of those concepts (2018).”

It is key that clients and designers understand where boundaries lie regarding the cultural appropriateness of various work, that mana whenua are comfortable this understanding exists, and there are appropriate avenues for concern to be expressed.

Brereton, Roe and Lee Hong (2012), with respect to Australia but equally relevant to Aotearoa, state that cross cultural design processes that actively support exploration of Aboriginal value systems in relation to design lead to more successful, well used developments. In Aotearoa, all public projects ought to engage design processes that actively support exploration of Māori value systems in relation to

design, as owing to Te Tiriti all public projects are ‘cross-cultural’, following Brereton *et al.*

In some rohe (tribal regions), mana whenua have articulated design guides or principles such as the *Matapopore Urban Design Guide* in Ōtautahi Christchurch and the *Te Aranga Principles* in Tāmaki Makaurau Auckland. In other regions, the aims of mana whenua may only be understood through conversation, or require time and support for mana whenua to develop such principles before being able to collaborate in this manner.

5.4.1.4 Protection and promotion of mana whenua aims through participatory design process

The democratic aspirations of participatory design as a body of literature can silence the wishes of minority groups unless specifically considered (Sanoff, 2007). This means the voices of tangata whenua, currently a minority, may need support to be upheld throughout a participatory design process. This can be achieved through co-designing the participatory process to uphold and explore the values of mana whenua, and explicitly include Māori.

In Ōtautahi Christchurch, mana whenua have described a large amount of public support for the furthering of hapū desires and general alignment with the desires of public and mana whenua where collaboration has been occurred (Tikao, 2018). However, this may not always be the case.

In the case study, public participants were informed in person about the history of the site and significance to mana whenua, while being asked to contribute their opinions and desires for the site. Sharing stories is identified by Consedine and Consedine as an important part of the healing journey for countries facing their colonial past (2001). Subsequently, one of the major themes participants expressed desire to see included in the public space design, was indeed the narrative of the site's history and contemporary significance.

This type of mechanism can be designed in service to both community empowerment, and to de-colonisation and societal sustainability. The former, as participants felt buoyed by contributing their opinions, evidenced by the enthusiasm of many participants to chat longer than necessary; and the latter, through the dissemination of local histories. Smith and Iversen (2018) echo earlier authors (Nygaard, 1979; Kensing, 2003) in declaring 'the

result of a project has to be determined not merely by the . . . objects it produces, but also by the learning outcomes it produces for the involved stakeholders.' In this instance, participants learnt more about their city and deepened their understanding of mana whenua.

5.4.1.5 Integration of mana whenua in evaluation at each design stage

As designers interpret and create in response to mana whenua and participant input, mana whenua must be engaged in design evaluation at each design stage to safeguard the design's alignment with mana whenua aims and values. In the case study, mana whenua design evaluation led to the alteration of iconography which was seen to be out of place. Mana whenua design evaluations should be facilitated in such a way as to uphold the group's autonomy, and further their role as project partner. The iterative and direct nature of these evaluations can contribute to better design outcomes, and the role of design expertise in the participatory process can also be strengthened (Till 2005, Hoddinott 2018).

5.4.1.6 Paying mana whenua both money and credit

Where mana whenua are acting as cultural consultants on projects their time should be paid. Interviews highlighted that both the mindset of clients, and the capacity of iwi organisations present challenges to collaboration, “it's a long process of building those resources and knowledge up in order for them (mana whenua) to contribute. . . it comes back to how the hapū and the iwi are empowered (Church, 2018).”

The designers interviewed also flagged that developers often don't factor cultural engagement into their budget. In the case study which spurred this design research, mana whenua were not paid for their input or budgeted for, despite the project being council funded and on a historic pā (Māori settlement) site. This limited the extent to which the project team could access, or felt would be appropriate to access the advice of mana whenua. It also led designers and participatory design consultants to interpret mana whenua aims themselves and apply them to the participation and design.

It is critical that credit is paid to mana whenua design partners. Kake (2020) and Kiddle (2019) highlight recent instances where pivotal contributions to architecture by Māori designers have gone unacknowledged. Such omissions are incongruent to developing sustainable relationships.

5.4.1.7 Specific invitation extended from mana whenua to mātāwaka / taura here

For mātāwaka or taura here (Māori who live outside their tūrangawaewae (homeland) (Palmer, 2016 in Kiddle, 2018)) to be welcome in participatory process, genuine and specific invitation needs to come from mana whenua directly. In all of the four largest cities in Aotearoa, mana whenua populations are outnumbered by mātāwaka (Ryks, Pearson and Waa, 2016), making mātāwaka a significant population, who need to be included. Kiddle (2018) and Rykes, Pearson and Waa (2016) flag that that mātāwaka may be excluded from representation with respect to urban development and planning due to a lack of recognition of mātāwaka as a population group. Kiddle (2018) notes that engagement processes do not tend to be nuanced enough, and often fail to include



mātāwaka, who risk being excluded from decision-making processes altogether.

Interviews suggest that this cohort can only be empowered to participate if explicit invitation is extended by mana whenua. This means that for mātāwaka to be genuinely invited, mana whenua must be directly involved as hosts, and extend meaningful invitation.

Fig.100 Recent urban design in central Ōtautahi embraces Matapopore urban design principles

Upper: Medium density residential with native planting; Lower left: natural water filtration, distinctive artwork, Port Hills in background; Lower Right: planting integrates edible species

5.5 Outcome 3:

Speculative

Aotearoa

participatory

design approach

What could a design process look like when it adopts the approaches discussed in sections previous?

To shape positive steps forward in participatory design, and to provide a springboard for other researchers and designers it is considered important to speculate about how future design processes could look.

Comprising five major phases (not necessarily chronological), the following illustration (Fig.101) describes the architecture of a process and suggested steps within this process. Details within each step

would depend on the specific place, project and actors, and are outside the scope of this research to define.

This speculative process was developed largely in alignment with the kaupapa Māori consensus design model and parallel potential design process developed by Jade Kake. Drawing on the landscape focused work of Margaret Colquhoun (Colquhoun, in Parnell, 2003), and the consensus design process of Christopher Day (2003), Kake applies concepts from te ao Māori and describes an interconnected design model which acknowledges the integral and ongoing relationships between the following:

- Wairua – underlying root / spirit
- Mauri – realm of induced moods + emotions, links between physical, temporal + spiritual
- Ahi kā – life + time related
- Te Ao Mārama – the physical world
- Place
- Project
- The cyclical passage of time.

The process was developed to illustrate a pragmatic approach to the principles outlined in the developing portrait of an Aotearoa participatory design model. It serves to add the element of time to the principles, and posits that participatory design practice in Aotearoa ought to prioritise developing a shared sense of spirit and connection to place within the participants (here also including mana whenua, designers, and clients), and building relationships, in order to enable collaborative and successful design. This is in line with Marques *et al.*'s recommendations for participatory design with indigenous cultures in Aotearoa (2018), Brereton *et al.*'s assertion that fruitful design processes explore indigenous values (2012) and Tibble's eloquent summary of a Māori approach to collaboration, 'mihi before mahi (2019).'

5.5.1 Speculative phases

The proposed phases consist of:

5.5.1.1 Wairua Phase

Project 'phase 0'. Foundational actions essential in establishing the spirit of the project, involving the project team - mana whenua, designers and clients.

May include:

- Pivotal relationships
- Spending time together
- Foundational trust and understanding
- Project intention
- Crafting broad design approach

5.5.1.2 Knowledge Phase

Connecting with place. May include research, walking, listening, storytelling (Marques *et al.* 2018). Developing knowledge and shared understanding of context within the project team. Of collaborative design processes which begin in this way, Rosie Parnell (2003) writes,

Places have more depth when we understand their history – much of which is also family history for the people who live there, hence emotionally laden. And, even more importantly, we begin to see the reasons they have taken the form and character they – and their people – have. Most important of all, we start to enter into the stream of time so that the future is no longer a list of options to choose among, but a current to harness.

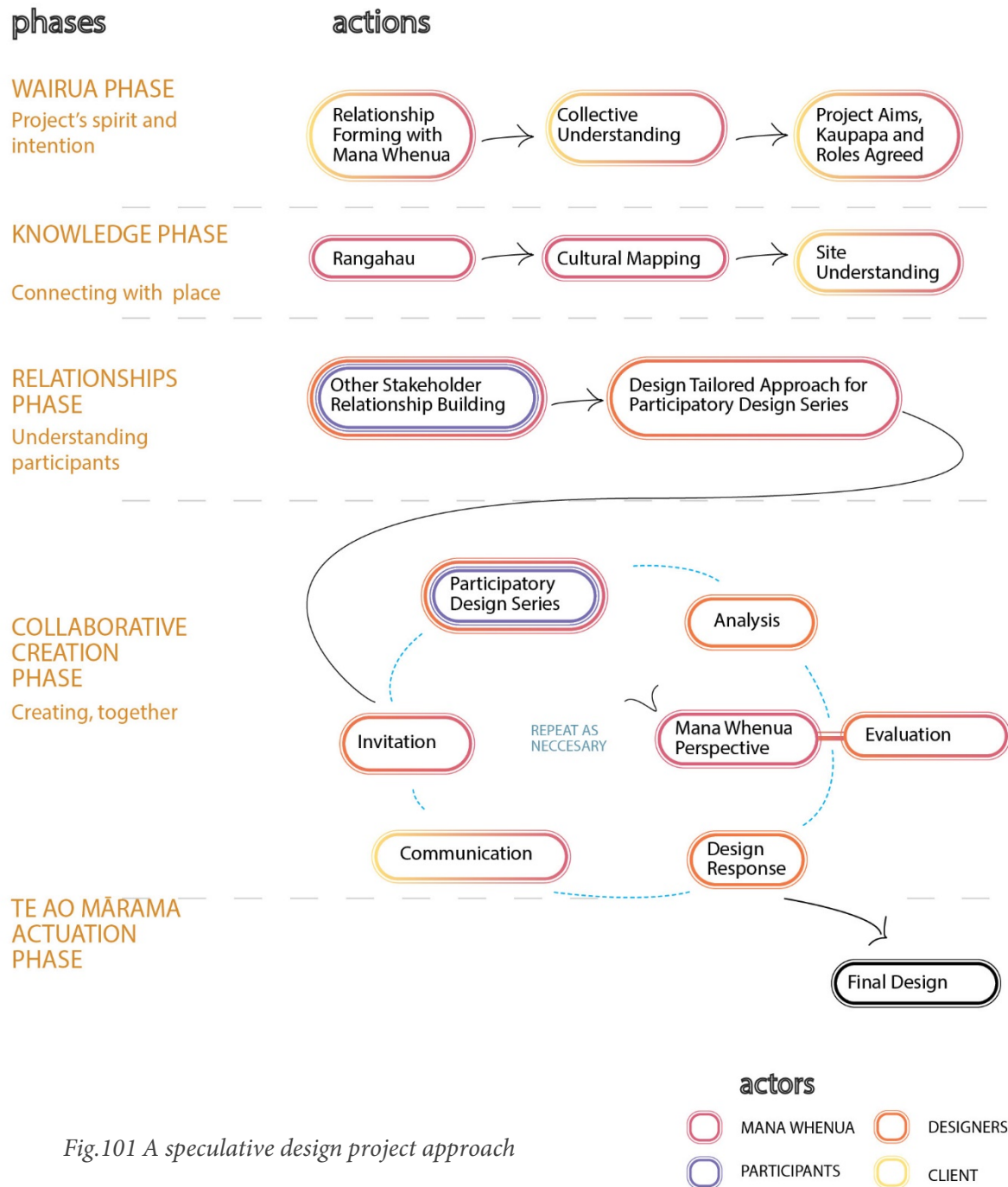


Fig.101 A speculative design project approach

This phase therefore has the effect of expanding the potential of subsequent creative processes and forming a shared base upon which to collaborate. May include:

- Rangahau – Māori approach to research of the place, carried out as designed by mana whenua, potentially independently of designers and clients.
- Māori cultural mapping – a mana whenua-developed resource communicating key aspects of cultural significance to the hapū relating to the site or area e.g., *Matapopore cultural context map* (2015).
- Research of other histories of the site

5.5.1.3 Relationships Phase

Understanding participants. Developing an understanding of the social context of the place and identifying desirable actions to enable greatest participation.

May include:

- Social research
- Identifying participants
- Relationship building with community leaders

- Identifying specific groups the project wishes to include
- Tailoring invitations or early design events toward including marginalised groups e.g. developing an approach specific to the inclusion of mātāwaka

5.5.1.4 Collaborative Creation Phase

A loop containing participation and responsive planning. Project dependent, this phase may include numerous revolutions and involve:

- Staging of participatory design events,
- Designer/facilitator analysis,
- designers' response,
- Mana whenua evaluation,
- Interim communications,
- Further invitations and further events as necessary to develop useful design

5.5.1.5 Te Ao Mārama Actuation Phase

The phase which delivers the design to resolution. Loosely including the stages of detailed design and construction, generally this stage would include more consultants and

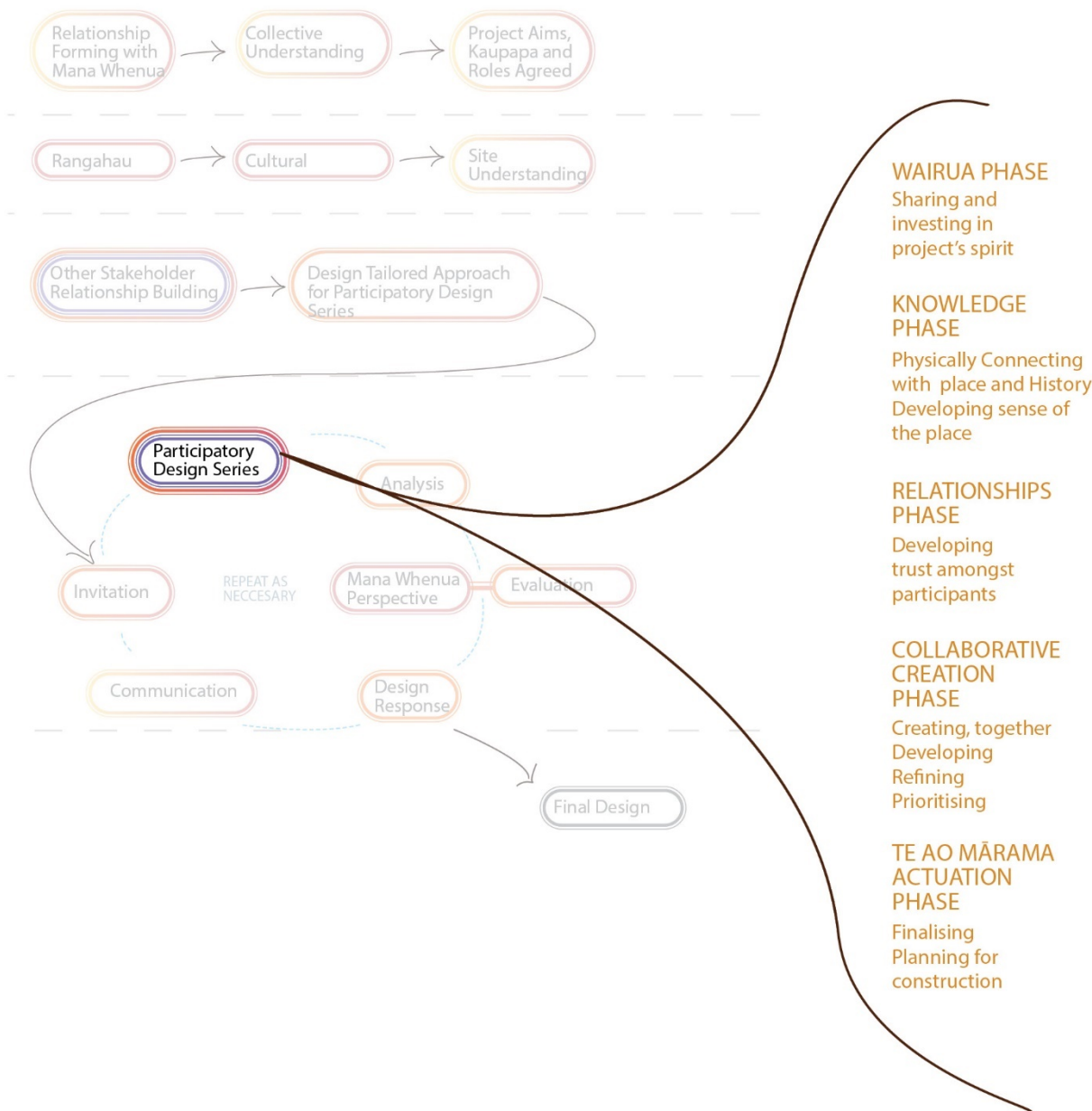
trades and less public participation. Exceptions exist, for example citizen-build initiatives.

5.5.2 Scaled phase application

The phases express a manner of working which gives primacy to relationships with the land and between people before design can flourish. They offer an alternate lens through which to structure elements of the proposed process across various scales. Fig.102 and Fig.103 speculate on their application in the design process at various scales.

A participatory project timeline might have several participatory events connected with each phase. Fig.102 speculates about the intentions and application of the design phases at that scale.

The structure of individual participation events may also be influenced by the proposed design phases. Fig.103 speculates about the intentions and application of the design phases at that scale.

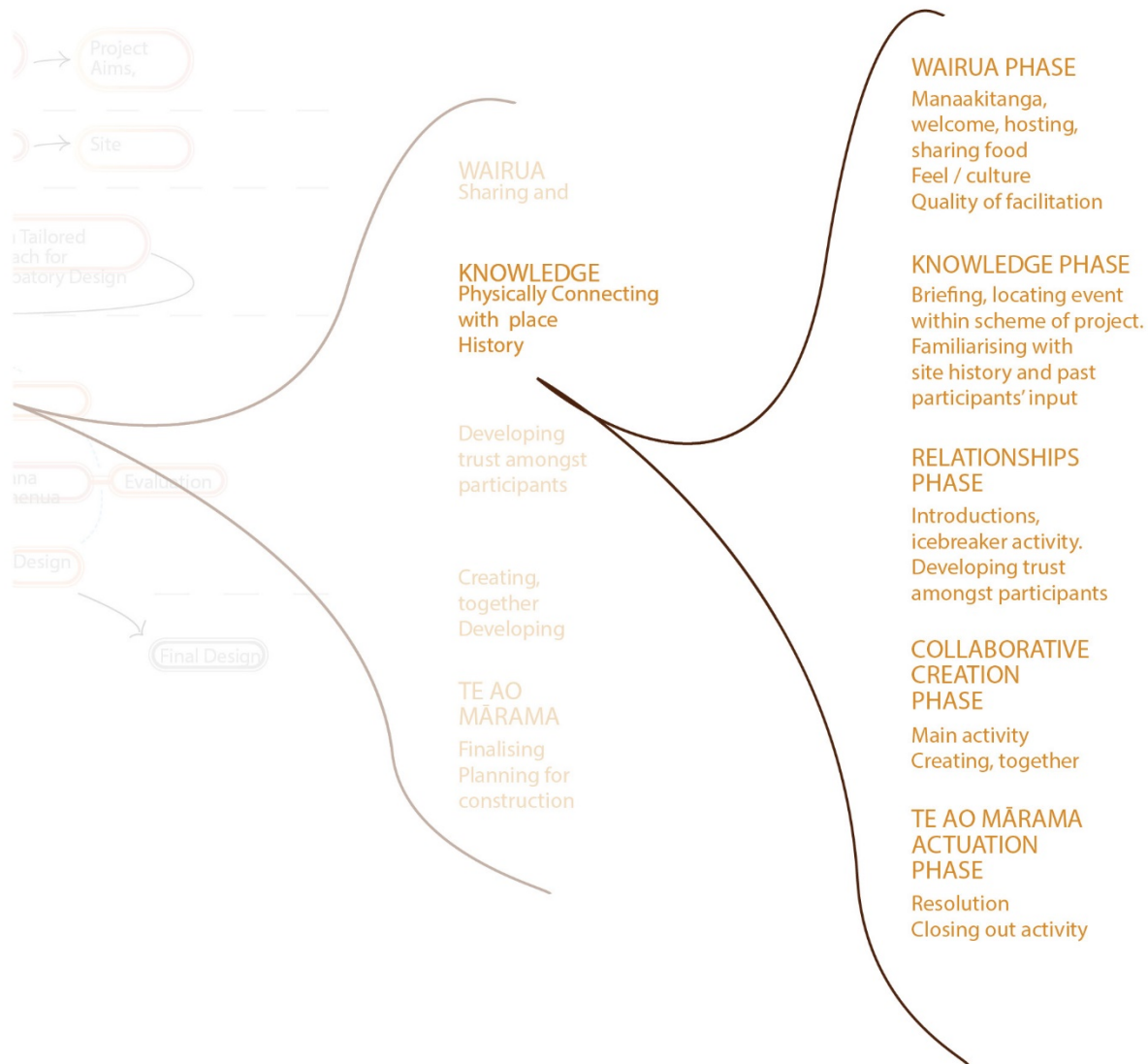


5.5.3 Reflections

This speculative project approach aligns pragmatically with many aspects of the consensus design approaches proffered by Jade Kake (2018) and Chris Day (2003), however takes a post-structuralist perspective regarding the inescapability of conflict and power imbalances, requiring the assumption of an activist role (Luck, 2007; Katoppo and Sudradjat, 2015) in support of getting specific players into the room, and tailoring participation for various groups. In interviews regarding participation in Ōtautahi Christchurch for example, youth and mātāwaka were identified as difficult to engage, and thus may require considered attention in design processes.

Explicitly emphasising early design stages which build the project wairua, foundational relationships, and connection to place as integral to design success aligns this thesis with studies referred to by Sanders and Steppers (2008) as they observe that the focus of design today is moving increasingly toward the ‘fuzzy front end’, which they assert ‘has been growing as designers move closer to the future users of what they design.’

Fig.102 Speculative phase definitions at the scale of a participatory design event series (months-years)



While the focus of this thesis has indeed been angled toward the fuzzy front end – more work is also needed regarding the pointy back end. Research regarding specific participatory strategies leading to design resolution in participatory projects in Aotearoa would be welcomed. For example, building on the work of Hoddinot (2018) in this area.

Fig.103 Speculative phase definitions at the scale of a single participatory design event (hours-days)

5.6 Outcome 4: Researchers' resource

*Reflections on the issues and joys of
involving participants in research, &
navigating cultural landscapes in design in
Aotearoa while Pākehā*

In an attempt to encourage researchers to engage with topics such as those explored in this thesis, and not to shy from involving community, nor from broaching topics concerning te ao Māori when they are not Māori themselves, a resource detailing personal reflections on this type of mahi was developed to tautoko future researchers. Pākehā paralysis, and academic aversion to involve community in design research contributes to a lack of diversity in research outcomes. In other disciplines, participant involvement in Masters level research is common (Harriss and Widder, 2014), however in architectural

education in Aotearoa it remains the exception. This thesis advocates for increased diversity and community connection in design research, and so has developed these reflections in provocation, optimism and excitement; in the spirit of Participatory Action Research (Kapoto and Sudradjat, 2015).

It is hoped this resource, made available to future supervisors and researchers, will add to the useful cannon of frank, empathetic and confidence bolstering instructive literature for design researchers, here regarding cross cultural research in Aotearoa from a Pākehā perspective.

5.6.1 Researchers' resource e-brochure

Involving participants in your design research? Things I wish I'd known earlier

Encouragement for design researchers in Aotearoa who involve people in their projects

Rosie Evans

As designers, we are trained in the language of space, environment and materials. At university we occasionally collaborate, but opportunities to engage with clients or communities are rare. Subsequently, involving participants in research brings with it challenges, feelings and experiences which may be new. Drawing on conversations with other researchers, and personal experience, below is a brief list of feelings and experiences you might encounter during your research, and dynamics to consider; A.K.A., things I wish I'd known earlier.

Hearing others' accounts of these types of experiences and dynamics was bolstering to me during my research, I hope these are to you.

CULTURAL

Identity, respect, preparedness, listening

- You might be challenged. You *will* be enriched.
- Self-awareness is critical. Who are you? What biases do you have that might affect your listening or hosting? How are you perceived by your participants? How are you feeling today? What energy are you bringing?
- Listening intensely is not just with your ears. Read your participants, their body cues and tone of voice, check in with people, reflect to them what you are hearing to make sure you're understanding what they mean.
- Different groups require different interactions.
- Being culturally appropriate = being prepared and flexible.

AS PĀKEHĀ ENTERING MĀORI SPACES

- Be prepared with a practiced, clear mihi.
- Understand your whakapapa.
- It's good to be familiar with what to expect on marae, but equally, you will be beautifully hosted, just follow others' lead.
- Take cash.

- Allow more time than you think you'll need.
- It's very helpful to know some phrases in te reo Māori (see Scotty Morrison's *Māori Made Easy* to start).
- Visiting marae can be really emotional, this will be understood.
- Breathe. It's ok to feel out of place.

AS PĀKEHĀ ENGAGING WITH MĀORI PARTICIPANTS AND ORGANISATIONS

- Navigating the role of your ancestors in relation to those your research involves may mean altering your usual behaviour.
- Listen intensely. Perhaps talk less.
- Introduce yourself clearly, it is uncomfortable when people assume you're Māori if you aren't.
- This work requires relationship building.
- Which may require extra time, support and connections
- This requires time
- You will want, desperately, to produce something useful to your participants. It can be hard to know what that is! Ask them, or, work on this with supervisors/others.
- Allow more time than you'd think for correspondence, don't be disheartened when things take longer than expected; delays likely don't reflect low enthusiasm to participate, rather capacity to respond.
- This work takes mental and emotional energy, while not resulting in the visible progress we're used to as designers, which can feel frustrating or unmotivating, that's ok. Keep going.

AS PĀKEHĀ ENGAGING WITH MĀORI TOPICS AND RESOURCES

- Interpreting mana whenua guidelines can be daunting, but they are a generous invitation, and well-intentioned engagement is more useful than paralysis.
- Avoid cultural appropriation.
- Striving to avoiding cultural appropriation can be stressful, do your best.
- Decolonisation is work for everyone to do.

EMOTIONAL

You might encounter:

- Emotional riches! Sparking design through human connection is fun.

You might also encounter:

- Personal growth.
- Need for increased emotional awareness when navigating conversations and relationships with participants.
- Empathising and embodying others' stories is a powerful experience.
- Feeling responsibility to your participants
- Feeling your work isn't enough, because it looks different to others.
- Difficulty gauging progress, because the work is different than what you're accustomed to.
- Difficulty finding researchers with similar challenges to connect with in studio.
- Internal conflict over responsibility to produce something useful for the community while remaining within scope of your project

ETHICAL

Biases, power, effort, expectations, reciprocity

- What effort is being asked of participants?
- What is the return for them?
- Being clear on the value you are offering your participants will help you feel comfortable executing the research
- What is your role in your interaction with participants? Having a clear idea of this enables you to hold the space comfortably, and reassures participants.
- It can feel difficult to remain self-aware when embodying others' stories.
- It can be difficult to navigate your role and biases. You may want to be removed or objective, however sometimes knowing yourself and diving in may be more valuable than distance.

LOGISTICAL

Timeline, communications, disappointment, real-world risks, unpredictability, flexibility, adjustment

- Involving people in design research, while rewarding and fun, can involve time-consuming 'invisible' work such as developing relationships by spending time with people or attending wānanga, and admin. This challenges standard research time frames. Springboard off academics' and others' relationships. What is your 'in'?
- Surprises will happen.

- Expectations and methodology may need adjustment along the way.
- Learn and practice new skills e.g. active listening, before springing them on participants.
- Always be early and prepared when hosting or meeting interviewees.
- Participation should be tailored specifically for the project, there is unlikely to be a ready-made solution in any book.

INSTITUTIONAL

Comparisons, camaraderie, support, is this design?

- You may need the support of mentors to:
 - Engage in the work
 - Line up logistics
 - Broker relationships
- This style of research is better suited to a studio or collaborative piece of work than a solo project .
- Supporting collaboration could result in an increased return for institutions and communities.
- Your work may lead to new models of design output.
- The institution may be challenged by this.
- Find yourself some faculty champions.

POINTS OF ENTRY

- Della Costa, W. (2018), Indigenous Placekeeping Framework (IPKF): An Interdisciplinary Architectural Studio as Praxis, in Kiddle, R., Stewart, I. p. and O'Brien, K. (eds.), Our Voices:

Indigeneity and Architecture, Our Voices Publishing Collective, ORO Editions


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- Kline, N. (1998), Time to Think: Listening to Ignite the Human Mind, Octopus Publishing Group
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- Tibble, Atawhai, (2019), Engaging with Māori – it's about the Who, the What's, Why's and How to's?, retrieved from:
<https://www.linkedin.com/pulse/engaging-m%C4%81ori-its-whats-whys-how-tos-atawhai-tibble/>

Rosie Evans (Pākehā) recently completed a Master of Architecture thesis centring participants from the public and design professions including Māori, civic, community and commercial organisations. She has previous experience facilitating focus groups, community conversations and participatory design events in her hometown of Ōtautahi Christchurch and current home Te Whanganui a Tara Wellington.

5.6.2 Reflection

The collation of reflections for fellow designers contributes to the developing canon writings for researchers involving indigenous communities and other participants in projects. This resource acknowledges the importance of the voice of community in research. It is created to directly help increase the approachability of the topic to other tangata Tiriti, in service of the aim to contribute to decolonising design practice in Aotearoa.

The resource adopts a first person voice, responsive to critique of the academic third person described in section 1.1.7.



5.7

Chapter summary

This chapter described the four design outcomes of this thesis. Firstly, the list of actions offers inspiration and provocation for practitioners. It may be adapted by others to inform future projects.

Secondly, the interrogation of key dynamics within participatory design processes opens the conversation around a future framework for Aotearoa Participatory design.

Thirdly, the process example offers readers another avenue for understanding the dynamics discussed. It shows how the developing principles can affect

impact across various stages and scales of co-design. And finally, the collation of reflections for fellow designers contributes to the developing canon of helpful and frank writings for researchers involving indigenous communities and other participants in projects.

These outcomes acknowledge the importance of the voice of community in design, and make progress towards strategies that enable greater inclusion in design in Aotearoa. By framing non-Māori engagement with topics concerning Māori in an accessible way this study seeks to embolden fellow non-Māori researchers to approach this topic, and further decolonise the field of design.



Fig.104 Temporary urbanism in central Ōtautahi





Fig.105 Contemporary urbanism, central Otautahi

Chapter 6:

Conclusion

6.0

This section revisits integral elements of previous chapters and reflects upon the importance of this thesis as a whole. It acknowledges several limitations and discusses potential for further development.

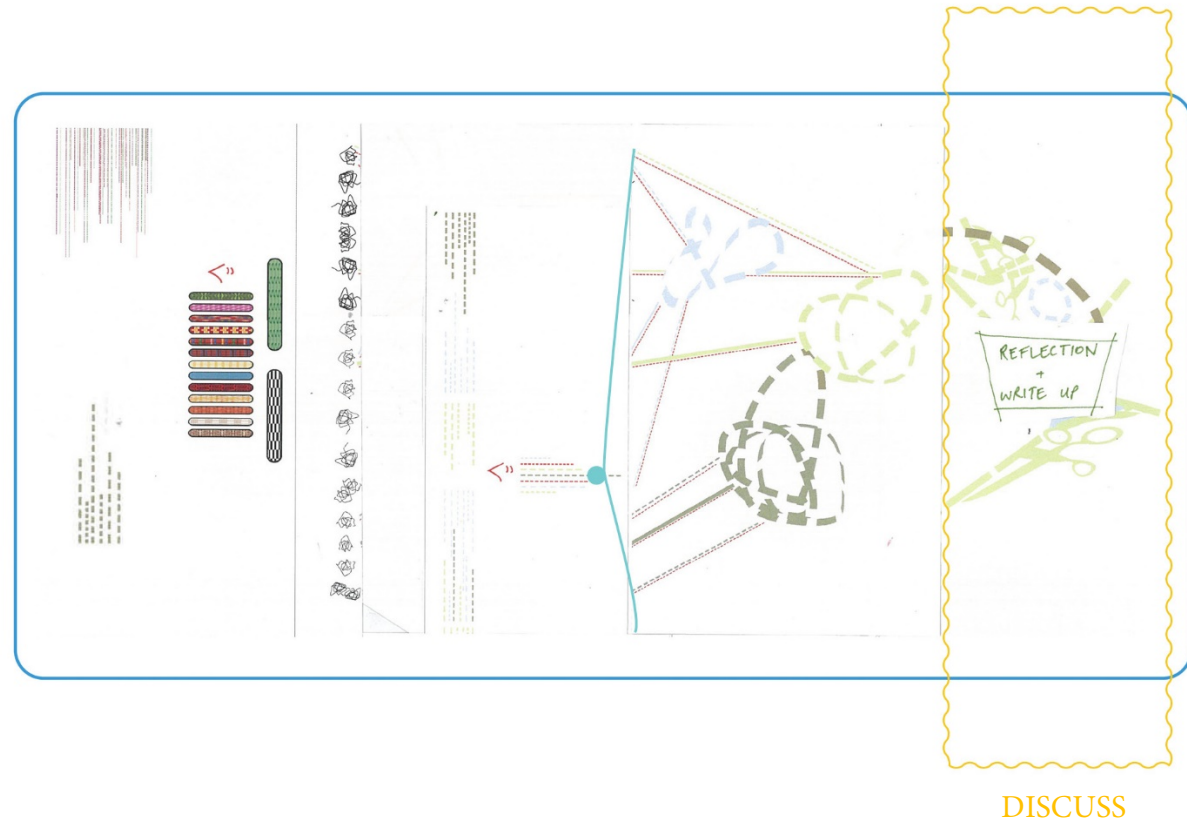


Fig.106 Methodology place marker. Discuss

6.1 Conclusion

This thesis presents outcomes which could be developed by central and local government, tangata whenua and designers to address Aotearoa-specific methods for facilitating citizen involvement in the design of public projects. They may be implemented to impact the design quality and societal sustainability of Aotearoa positively, however success is not guaranteed. The study addresses the need to develop localised methodologies in participatory design and provides valuable reflections for researchers seeking to progress this topic.

The project began by establishing the need to develop an understanding of participatory design dynamics in Aotearoa, in service of societal sustainability and Aotearoa's decolonisation. It introduced The Commons in central Ōtautahi Christchurch with historical research, original interviews, and a case study of prior participatory design on the site with which the author was closely involved. Through connecting with the site's community and history, and re-visiting participant interviews, the project developed an embodied

understanding of the community voice at The Commons. The project then moved to develop strategies for carrying the community's voice through an initial design process, including a design game. This process emulated some key dynamics in Aotearoa participatory design and resulted in a fleet of vignette designs, which were then narrowed down. The vignettes were assessed in relation to the guiding thesis theme of enabling the voice of the community to drive design. It was recognised that the voice of the community could no longer drive the design without further consultation. This necessitated a focal shift, and the thesis ultimately came to address the thesis question through explorations in theory which were of relevance to the country rather than solely relating to The Commons. The thesis outcomes are a collection of four works, each with a slightly different agenda regarding their audience and use. Outcome 1: Developing visual language (5.3); Outcome 2: Seven actions (5.4); Outcome 3: Speculative Aotearoa participatory design approach (5.5); Outcome 4: Researchers' resource (5.6). In concert, the outcomes contribute to national discussions of participation and decolonisation.

Although on the most obvious level the project experienced a real constraint in not being able to

undertake a series of participatory cycles with the public, this constraint necessitated the innovation which led to a core strength in what was achieved. By having to focus on a more theoretical discussion the thesis was able to establish some core insights on possible improvements to the field of participatory design in Aotearoa. This presents real opportunities and shows the richness in the challenge.

Objectives achieved

The research question: How might participatory design processes in Aotearoa incorporate kaupapa Māori approaches to strengthen the designed and societal outcomes associated with participatory urban public projects?; has been addressed through the established objectives thus: Objective 1. Articulate common theoretical ground between contemporary Māori urban architectural design practice and participatory design theory; is addressed throughout, in the integration of a ‘mihi before mahi’ (Tibble 2019) approach to this thesis, and to individual design explorations. Section 1.1.9 addresses this objective at a macro level, by describing the interconnectedness of decolonisation and societal sustainability with participatory design. The objective is overtly addressed in section 5.2 where alignment between the

concepts of manaakitanga and care is shown and proffered as a workable theoretical basis for a future framework of Aotearoa participatory design. Objective 2. Develop accessible language and visualizations for communicating key dynamics in participatory processes for the context of Aotearoa; is directly addressed in section 5.3.

Objective 3. Explore how the development of architectural designs based on participatory input can reveal insights about participatory design processes; is addressed through the designs and reflections contained in chapter 4.

Objective 4. Contribute actionable recommendations for practice which may be employed in pursuit of United Nations Sustainable Development Goals 10 and 11, and the betterment of participatory design practice in Aotearoa; is addressed through design outcomes 2, 3 and 4 (sections 5.4 - 5.6). These all recommend future approaches for participatory design practice that have the potential to reduce inequalities (SDG10) and increase the sustainability of cities and communities (SDG11) in Aotearoa, concepts which are outlined in sections 1.1.9 and 1.1.10.

Objective 5. Utilise the exemplar of Māori with local and central government cooperation in post-

quake Ōtautahi Christchurch to inform recommendations to practice; is addressed primarily through design outcome 2, whose seven recommendations to practice are drawn strongly from insights gained through observation and interrogation of the co-design model between Māori and central and local government in Ōtautahi Christchurch.

Collectively, the pursuit of these objectives developed contributions towards the achievement of the aims outlined in section 1.1.3 which were; firstly, to contribute to societal sustainability in Aotearoa. Secondly, to develop frameworks which enable the voice of community to drive design. And thirdly, to contribute to decolonising design practice in Aotearoa. This work also highlights areas for further development towards these aims.

Limitations and Potential for further development

Arguably for a study of participatory design, cycles of public participation could have been desirable, and the limited length of Master's enrollment presented a limitation in this area. If there were opportunities to develop the work further, deepening through participation would have been possible. The

Commons Ōtautahi Christchurch could make for an excellent site for a future large-scale participatory design project. In that case, work would be required to metaphorically ready the ground for such an endeavour to succeed. Such a project would need to look at the structural prerequisites for participation as well as the social dynamics of future processes (Clausen, 2016). Smaller scale testing of participatory projects hosted in partnership between Council and Ngāi Tūāhuriri could further act to strengthen the relationship between mana whenua and council before approaching a project so large as participation at The Commons. Were such a path to be taken, this research recommends conscious, iterative refinement of collaborative approaches to the key dynamics within participatory design, towards developing a robust working model particular to the mana whenua/governance relationship in Ōtautahi, which may also be instructive elsewhere.

The lack of a collaborative design voice limits the efficacy of this research. The identity and experience of the lone designer supply unchecked biases whose impact would have been lessened by teaming up with other, more experienced and/or diverse designers (Parnell, 2011). A collaborative study using similar

methodology but involving multiple diverse designers could produce informative and contrasting responses.

Indigenous design literature and interviews with mana whenua had a steering role in this research, yet active partnership would have been vastly preferable. Lack of active partnership has made the project reliant on the designer's limited interpretation of Māori concepts and values, and with more time, such inclusion would be possible.

6.1.5 Summary

Research such as this is significant because it opens the field of what constitutes design research. Rigorous process-focused research which involves participants, challenges standard research outputs, skill sets, predictability, and timelines, may be off-putting to some design researchers, but this is to the detriment of the discipline. It is hoped that this study will influence future work expanding the field of possibility for design researchers.

This work draws on the research of others to progress the discussion on participatory design in Aotearoa. It develops the conversation through design methods which contribute new modes of seeing to the discourse.

Contemporary consensus as to the need to involve citizens in planning and design is leading to increased use of participatory design methods in Aotearoa. However, without the explicit aim to develop active partnerships with Māori through this process, the participatory design of public spaces in Aotearoa risks upholding colonising dynamics (Livesey, 2017). Therefore, the development of Aotearoa specific practices in participatory design, grounded by Te Tiriti o Waitangi, is both necessary and urgent.



6.2 Closing

“Kia atawhai ki te iwi”

Pita Te Hori, Ngāi Tūāhuriri Rūnanga, 1861 (CERA, 2016 p.5)

These words summarise the value underpinning this thesis. Echoing the ancestor Tūāhuriri (Matapopore, 2015), Pita Te Hori’s call has been a driving kaupapa in the joint projects of Ngāi Tūāhuriri with Council in Ōtautahi.

“Kia atawhai ki te iwi”

Care for the people.

Ngā mihi nui ki a koutou, thank you.



Fig.107 Tākaro ā Poi Margaret Mahy Playground, a collaboration with Matapopore



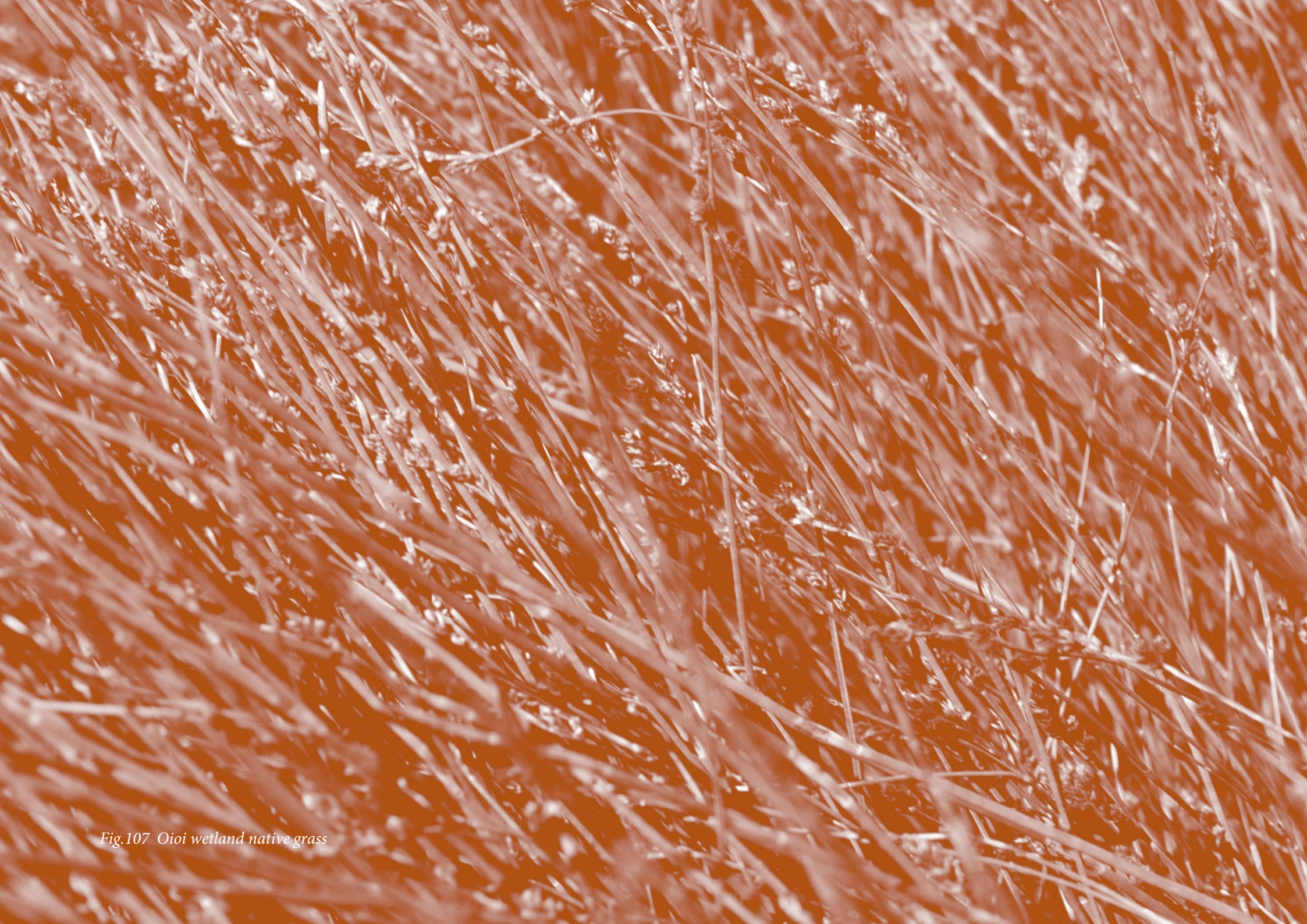


Fig.107 Oioi wetland native grass

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Appendix A: HEC

Human Ethics Application

Application ID : 0000025774
 Application Title : An Engagement: Participatory Design in Post-Quake Ōtautahi
 Date of Submission : N/A
 Primary Investigator : Ms Rosie Evans; Principal Investigator
 Other Personnel : Ms Jacqueline McIntosh; Head of School (or delegate)
 Ms Adele Leahy; Supervisor

Research Form

Type of form

The screening questionnaire has initially assessed your application as Category B. If your application is confirmed as Category B, your application will not require review at a meeting of the full committee.

If the Committee looks at your application and decides that it does need review at a meeting of the full committee, you will be notified and asked to complete the full Category A form.

Please complete this form and ensure that all researchers have signed off. Once you have completed this, go to the Action tab and click on 'Submit for review'. If you are a staff member, your application will then be automatically forwarded to the committee (if you are a student, it will go to your supervisor for approval first).

If you made a mistake in your screening questionnaire and think that your application does need to be considered at a meeting of the full committee, you can either delete this application and complete a new screening questionnaire, or you can continue and your form may be switched by the Committee administrator (this may delay your application).

Warning
 Research Master will time out if the form is left idle, and you will be logged out. To avoid losing any work, please ensure you save frequently. You may also wish to wish to fill in your answers on an external word document before transferring to the form.

1. **IMPORTANT: Please select type of research below and click on 'Save' to access the rest of the form.**

Research

Application Details

Category

B

1. Ethics category code*

Human

2. Application ID

0000025774

3. Committee

*Human Ethics Committee

Please note: this form is for the central HEC Committee only. If you are applying to the Psychology, Piipete, or Information Management subcommittees, please delete this application and create a new one using the appropriate form.

4. Title of project*

An Engagement: Participatory Design in Post-Quake Ōtautahi

5. School or research centre*

Architecture

6. Please add any additional people involved in this project. Ensure that all are listed with the correct role. If you are a student, do not add your supervisor here: you will be asked to add this information on the next page.

Please ensure that only one person is listed as Principal Investigator.

To add a person, search for their Victoria ID if known, otherwise either their first or last name (whichever is the most unusual). Click on the magnifying glass to search for results.

Press the **green tick** at the bottom right corner to save the person record.

Add anybody who is involved in this project as:

- Associate Investigator
- Other Researcher
- PhD Student
- Masters Student
- Research Assistant

Click on the help button if you are having difficulty adding people to the list.*

1	Given Name	Rosie
	Surname	Evans
	Full Name	Ms Rosie Evans
	ADU	
	Position	Principal Investigator
	Primary?	Yes

7. The following question is meant to help applicants consider their research application and any protocols that should be updated and to help committee members review the application.

Indicate all answers that apply. Please indicate whether the research planned for this application:

- ☐ Includes equipment or financial resources that have not yet been sourced
- ☐ Is similar to prior research of yours (with VUW ethical approval)
- ☐ Uses noninvasive physiological procedures (e.g., EEG, heart rate monitor)
- ☐ Uses equipment (e.g., TMS) that may temporarily alter mental function
- ☐ Uses sensitive materials or procedures (e.g., sexually explicit or disturbing imagery)
- ☐ Collects human fluid samples (e.g., saliva)
- ☐ Administers substances (e.g., food, alcohol, placebo pill) to be ingested by participants
- ☐ Uses equipment or procedures that are likely to produce some physical discomfort for participants
- ☐ Uses materials or procedures that are likely to put participants in some mental distress
- ☐ Recruits participants via external organisations
- ☐ Recruits participants from internet pools (e.g., Mechanical Turk)
- ☐ Recruits participants by written advertisements/invitations, including via Facebook
- ☒ Recruits participants by personally soliciting in a public space
- ☒ Recruits participants by some means not listed here
- ☐ Recruits participants under the age of 18
- ☐ Recruits participants that may not be mentally capable of informed consent
- ☒ Uses audio or video recording of participants

8. Is the principal investigator a student?*

- ☒ Yes
- ☐ No

Next time you save this form or move to a new page, a Student Research page will appear after this one. Please complete the two questions on the Student Research page.

Student Research

8a. What is your course code (e.g. ANTH 690)?*

ARCI591

8b. Please add your primary supervisor (the supervisor who should review this application).

If your supervisor is also the Head of School or the school ethics officer, you will need to discuss with your School who should approve this application as Head of School or delegate. The supervisor and Head of School or delegate **must not be the same person**.

To add your supervisor, search for their Victoria ID if known, otherwise either their first or last name (whichever is the most unusual).

Press the **green tick** at the bottom right corner to save the person record.*

1	Given Name	Adele
	Surname	Leah
	Full Name	Mrs Adele Leah
	ADU	Architecture
	Position	Supervisor

8c. What is your email address? (This is needed in case the committee needs to contact you about this application)*

rosie.evans@gmail.com

Note that system-generated emails (eg approval notifications) will not necessarily come to this address. System-generated emails will come to the email address stored for you in Student Records. To change the record in Student Records, log into My Victoria, and click on Student Records. You will be able to update your email address from there.

Project Details

9. Describe the benefits and scholarly value of the project*

Councils in New Zealand are seeking to work in an increasingly community-orientated, consultative manner to shape public spaces. Most often, they are doing so through presenting options for a design, rather than designing with the community (participatory design). This research will provide a model for a participatory design process, including workshop formats and architectural responses to community interviews, on a site in central Christchurch. This research will address issues of post-quake consultation, and the complexity of participatory design processes in public spaces with diverse user groups. It is envisaged that this research will be of use to councils, urban and architectural designers seeking to work in a more community-centred manner.

10. Describe the method of data collection. Note that later in this form, in the Documents section, you will need to upload any relevant documentation such as interview schedule, survey, questionnaires, focus group rules, observation protocols etc. Delays are likely if the interview questions are missing from the Documents section.*

Data collection type #1: Interviews

A. Interviewee type 1: The Arcades Pathway Project team
 These who were involved in The Arcades Pathway Project by Te Pitahi - Christchurch Centre for Architecture and City-Making, with Field Studio Architects will be interviewed in person. The interview will be audio recorded.

B. Interviewee type 2: Confidential Short Interviews

Professionals involved in public space design, with interest in participatory design and collaboration with mana whenua will be interviewed either in person or via phone. The interviews will be recorded.

C. Interviewee type 3: Non-confidential Short Interviews

Professionals involved in public space design, with interest in participatory design and collaboration with mana whenua will be interviewed either in person or via phone. The interviews will be recorded.

D. Interviewee type 4: Stakeholders in the Site

Stakeholders in the site will be interviewed either in person or via phone. The interviews will be recorded.

Data collection type #2: Request to use previously collected data

Summaries of site-user interviews gathered as part of The Arcades Pathway Project by Te Pitahi - Christchurch Centre for Architecture and City-Making, with Field Studio Architects in 2016-2017 will be requested via email and provided electronically from Te Pitahi. This data will be analysed and patterns will be identified.

11. Describe the objectives of the project*

The objectives of this research are to: 1) reflect on a participatory design project undertaken previously on a portion of a site in central Christchurch, and 2) to develop a new process and whole-site schematic design which addresses the challenge of representing a diverse community of users on a site of significance in Christchurch's post-quake context. I hypothesise that designing a participatory design process for this site will result in solutions which may be replicated in urban public spaces throughout Aotearoa, and in other countries grappling with reflecting a post-colonial diverse society in the contemporary built environment.

12. Who will be the participants in this project? (Please include estimated number)*

Data collection type #1: Interviews

A. Interviewee type 1: The Arcades Pathway Project team
 These professionals who were involved in The Arcades Pathway Project by Te Pitahi - Christchurch Centre for Architecture and City-Making, with Field Studio Architects. Estimated number of participants: 4

B. Interviewee type 2: Confidential Short Interviews

Professionals involved in public space design, with interest in participatory design or collaboration with mana whenua, who do not wish to be named in the research. Estimated number of participants is 4

C. Interviewee type 3: Non-confidential Short Interviews

Professionals involved in public space design, with interest in participatory design or collaboration with mana whenua, who are happy to be named in the research. Estimated number of participants is 4

D. Interviewee type 4: Stakeholders in the Site

Stakeholders in the site such as Christchurch City Council, who own the land, Regenarator Christchurch, who are making plans for it, Malaperson, Beffa McMillan and Chakana Ltd, who have had design input in neighbouring Victoria Square, and Gap Filler, who have occupied the site in recent years. Estimated number of participants: 8

Data collection type #2: Request to use previously collected data

Participants - Authorized representatives of Te Pitahi - Christchurch Centre for Architecture and City-making, and Field Studio Architects, who were involved in The Arcades Pathway Project - a participatory design project undertaken in 2016-2017 at The Commons in Christchurch. Estimated number of participants: 2

12a. How will participants be recruited?^{2*}

Data collection type #1: Interviews

A. Interviewee type 1: The Arcades Pathway Project team

Members of The Arcades Pathway Project team will be identified by Te Pūtahi – Christchurch Centre for Architecture and City-making, and invited to participate via email.

B. Interviewee type 2: Confidential Short Interviews

Participants will be identified through personal connection to the lead researcher; during interviews with The Arcades Pathway Project Team or other professionals; and through their involvement at Ngā te Kōwhiri, the annual Ngā Aho – Māori Designers Network conference. Participants will be recruited primarily via email, or through personal solicitation at professional events such as conferences.

C. Interviewee type 3: Non-confidential Short Interviews

Participants will be identified through personal connection to the lead researcher; during interviews with The Arcades Pathway Project Team or other professionals; and through their involvement at Ngā te Kōwhiri, the annual Ngā Aho – Māori Designers Network conference. Participants will be recruited primarily via email, or through personal solicitation at professional events such as conferences.

D. Interviewee type 4: Stakeholders in the Site

Stakeholder participants will be identified by The Arcades Pathway Project Team, during interviews with The Arcades Pathway Project Team. Participants will be recruited via email.

Data collection type #2: Request to use previously collected data

Participants will be invited to take part via email.

12b. Will your participants receive any gifts/koha in return for participating?^{2*}

☐ Yes

☒ No

13. What procedures will be in place for the storage of, access to and disposal of data, both during and at the conclusion of the research? (tick all that apply)^{2*}

☐ All written material will be kept in a locked file; access restricted to investigator(s)

☒ All electronic information will be password-protected; access restricted to the investigator(s)

☐ Any files stored on a USB will be encrypted or password protected^{2*}

☒ All questionnaires, interview notes and similar materials will be destroyed

☒ Any audio or video recording will be returned to participants and/or electronically wiped

☐ Other procedures

*Storage of data on a USB or similar device should be avoided if possible.

Documents

14. Please upload any documents relating to this application. A sample Participant Information Sheet and Consent Form are available on the [Human Ethics web page](#).

Please ensure that your files are small enough to upload easily, and in formats which reviewers can easily download and review. To replace a document, click the tick in the column to the right of the document title. A green arrow will appear - click the arrow to upload a new document. To add a new document click on 'Add New Document', at top right of the documents window. Then enter the document name in the box that appears and click the green tick. A green arrow will appear to the right of the file name which allows you to upload the new file.

Description	Reference	Soft copy	Hard copy
Participant information sheet(s)	Info sheet - Use of Project Information 20180327.docx	✓	
Participant information sheet(s)	Info sheet - Project Team Interviews 20180327.docx	✓	
Interview questions or guide	Question Sheet - Project Team Interviews 20180327.docx	✓	
Interview questions or guide	Question Sheet - Confidential Short Interviews 20180327.docx	✓	
Interview questions or guide	Question Sheet - Short Interviews 20180327.docx	✓	
Interview questions or guide	Question Sheet - Stakeholders 20180327.docx	✓	
Invitation to interview	Email invitation - Design Professionals 20180327.docx	✓	
Invitation to interview	Email invitation - Stakeholders 20180327.docx	✓	
Comments / Amendments	Comments and Amendments 28 Mar 2018.docx	✓	
Invitation to interview	Email invitation - Project Team 20180327.docx	✓	
Participant information sheet(s)	Info sheet - Short Interviews 20180327.docx	✓	
Participant information sheet(s)	Info sheet - Confidential Short Interviews 20180327.docx	✓	
Participant information sheet(s)	Info sheet - Stakeholder Interviews 20180327.docx	✓	
Participant consent form(s)	Consent form - Use of Project Information 20180327.docx	✓	
Participant consent form(s)	Consent form - Project Team Interviews 20180328.docx	✓	
Participant consent form(s)	Consent form Confidential Short Interviews 20180328.docx	✓	
Participant consent form(s)	Consent form - Short Interviews 20180328.docx	✓	
Participant consent form(s)	Consent form - Stakeholders 20180328.docx	✓	

Key Dates

If approved, this application will cover this research project from the date of approval

15. Proposed end date for research project^{2*}

05/03/2020

16. Proposed date for destruction of identifiable research data^{2*}

05/03/2020

Signoff

If you have any feedback about this online form, please email it to ethicsadmin@vuw.ac.nz

This section records sign-off by all other researchers involved in the project (the other team members listed at Q.6). Principal investigators do not need to complete this section - you signoff by submitting the application.

If co-researchers are external to Victoria University they may be unable to access this site. In this instance, the Principal Investigator may sign off on their behalf. Please upload evidence of the co-researchers' signoff (e.g., a scanned email) to the Documents page.

To sign off, do ALL 5 of the following 5 steps::

1. Click on the pencil icon on the far right of the line with your name on it
2. Click on I Accept
3. Add the date
4. Click on the green tick icon on the bottom of the signoff window
5. Go to the Actions tab and click on 'Notify lead researcher that signoff is complete'

This question is not answered.

Please add the Head of School or delegate - the person in your School who is responsible for Human Ethics (NOT your Supervisor). This person will be notified when your application is approved, and will have online access to the form. **Notes:** Their signoff is not required

1. Given Name	Jacqueline
Surname	McIntosh
Full Name	Ms Jacqueline McIntosh
AOU	Architecture
Position	Head of School (or delegate)

Please ensure that you save your application before submitting it. Once you have saved your application, to submit it, click on 'Actions' on the left hand side of the screen and then 'Submit for review'.

Applicant Declaration

Declaration for student applicant

I have read the Human Ethics Policy and Guidelines and discussed the ethical implications of my research with my supervisor. I understand my obligations and the rights of the participants and agree to undertake the research in accordance with the Human Ethics Policy and Guidelines. I confirm that the information contained in my responses to the Human Ethics self-assessment form and all other documents pertaining to my application is, to the best of my knowledge, accurate and comprehensive and not misleading.^{2*}

☒ Yes

Please complete the declaration(s) above and then submit on the Action tab.

Amendment or extension request (available only for approved applications)

17. Are you applying for an extension, an amendment, or both?^{2*}

- ☐ Extension
- ☐ Amendment
- ☐ Both an extension and an amendment

This question is not answered.

Please check that you have answered all mandatory questions and have saved the application before submitting your form. Any new or amended documents (e.g. Participant Information Sheet) to be added to your application should be emailed to ethicsadmin@vuw.ac.nz before submission. To submit your form, click on the Action tab and then click on Submit for review

Subsequent Amendments (further requests after initial amendment request has been approved)

If you have already had an extension or amendment in the past, please answer the questions below:

18. Do you have a second amendment request to make?

- ☐ Yes
- ☐ No

This question is not answered.

19. Do you have a third amendment request to make?

- ☐ Yes
- ☐ No

This question is not answered.

20. Do you have a fourth amendment request to make?

- ☐ Yes
- ☐ No

This question is not answered.



An Engagement: Participatory Design in Post-Quake Ōtautahi

INFORMATION SHEET FOR THE ARCADES PATHWAY PROJECT TEAM – CONSENT TO USE PROJECT INFORMATION

You are invited to take part in this research. Please read this information before deciding whether or not to take part. If you decide to participate, thank you. If you decide not to participate, thank you for considering this request.

Who am I?

My name is Rosie Evans and I am a Masters student in Architecture at Victoria University of Wellington. This research project is work towards my thesis.

What are the objectives of the project?

The objectives of this research are to: 1) reflect on a participatory design project undertaken previously on a portion of a site in central Ōtautahi Christchurch, and 2) to develop a new process and whole-site schematic design which addresses the challenge of representing a diverse community of users on a site of significance in Ōtautahi Christchurch's post-quake context. The site is the corner of Kilmore and Durham Streets, the old Crowne Plaza, known as The Commons.

This research has been approved by the Victoria University of Wellington Human Ethics Committee, reference 25774.

How can you help?

You have been invited to participate because of your involvement in The Arcades Pathway Project. If you agree to take part and give permission for me to use your project information, I will use the The Arcades Pathway project information including professional process/meeting notes, consultation event images, photographs, design briefs, consultation briefs, and pathway design generated for The Arcades Pathway Project to inform my thesis. I may request various files from you throughout the year.

What will happen to the information you give?

All information sourced from The Arcades Pathway Project which is reproduced in the thesis will be credited.

All information sourced from The Arcades Pathway Project and held by Rosie Evans will be destroyed upon completion of the thesis.

What will the project produce?

The information from my research will be used in my Masters thesis.

The research may also be used for academic publications or conference presentations.

If you accept this invitation, what are your rights as a research participant?

You do not have to accept this invitation if you don't want to. If you do decide to participate, you have the right to:

- choose not to supply requested information;
- withdraw from the study before 30/08/2019;
- ask any questions about the study at any time;
- be able to read any reports of this research by emailing the researcher to request a copy.

If you have any questions or problems, who can you contact?

If you have any questions, either now or in the future, please feel free to contact me:

Student:	Supervisor:
Name: Rosie Evans	Name: Adele Leah
Email: evansrosi@myvuw.ac.nz	Role: Senior Lecturer
	School: School of Architecture
	Phone: 04 465 6270
	adele.leah@vuw.ac.nz

Human Ethics Committee information

If you have any concerns about the ethical conduct of the research you may contact the Victoria University HEC Convenor: Associate Professor Susan Corbett. Email susan.corbett@vuw.ac.nz or telephone +64-4-463 5480.



An Engagement: Participatory Design in Post-Quake Ōtautahi

INFORMATION SHEET FOR PARTICIPANTS STAKEHOLDER INTERVIEWS

You are invited to take part in this research. Please read this information before deciding whether or not to take part. If you decide to participate, thank you. If you decide not to participate, thank you for considering this request.

Who am I?

My name is Rosie Evans and I am a Masters student in Architecture at Victoria University of Wellington. This research project is work towards my thesis.

What are the objectives of the project?

The objectives of this research are to: 1) reflect on a participatory design project undertaken previously on a portion of a site in central Ōtautahi Christchurch, and 2) to develop a new process and whole-site schematic design which addresses the challenge of representing a diverse community of users on a site of significance in Ōtautahi Christchurch's post-quake context. The site is the corner of Kilmore and Durham Streets, the old Crowne Plaza, known as The Commons.

This research has been approved by the Victoria University of Wellington Human Ethics Committee, reference 25774.

How can you help?

You have been invited to participate because of your involvement in city-making in Ōtautahi Christchurch. If you agree to take part I will interview you either at a location convenient to you or by phone. I will ask you questions about the site, collaborative design and the Christchurch rebuild. The interview will take thirty minutes or an hour, as arranged with you prior according to your availability. I will audio record the interview with your permission and write it up later. You can choose to not answer any question or stop the interview at any time, without giving a reason. You can withdraw from the study by contacting me at any time before 30/08/2019. If you withdraw, the information you provided will be destroyed or returned to you.

What will happen to the information you give?

The research is not confidential, and you, or your organisation may be named in the final report.

Direct quotes from you may be used in the report and will be acknowledged.

The information you provide will be destroyed upon completion of Rosie Evans's thesis.

What will the project produce?

The information from my research will be used in my Masters thesis.

The research may also be used for academic publications or conference presentations.

If you accept this invitation, what are your rights as a research participant?

You do not have to accept this invitation if you don't want to. If you do decide to participate, you have the right to:

- choose not to answer any question;
- ask for the recorder to be turned off at any time during the interview;
- withdraw from the study before 30/08/2019;
- ask any questions about the study at any time;
- receive a copy of your interview recording or notes;
- be able to read any reports of this research by emailing the researcher to request a copy.

If you have any questions or problems, who can you contact?

If you have any questions, either now or in the future, please feel free to contact me:

Student:	Supervisor:
Name: Rosie Evans	Name: Adele Leah
Email: evansrosi@myvuw.ac.nz	Role: Senior Lecturer
	School: School of Architecture
	Phone: 04 465 6270
	adele.leah@vuw.ac.nz

Human Ethics Committee information

If you have any concerns about the ethical conduct of the research you may contact the Victoria University HEC Convenor: Associate Professor Susan Corbett. Email susan.corbett@vuw.ac.nz or telephone +64-4-463 5480.



An Engagement: Participatory Design in Post-Quake Ōtautahi

INFORMATION SHEET FOR PARTICIPANTS WHO WORKED WITH THE ARCADES PATHWAY PROJECT

You are invited to take part in this research. Please read this information before deciding whether or not to take part. If you decide to participate, thank you. If you decide not to participate, thank you for considering this request.

Who am I?

My name is Rosie Evans and I am a Masters student in Architecture at Victoria University of Wellington. This research project is work towards my thesis.

What are the objectives of the project?

The objectives of this research are to: 1) reflect on a participatory design project undertaken previously on a portion of a site in central Ōtautahi Christchurch, and 2) to develop a new process and whole-site schematic design which addresses the challenge of representing a diverse community of users on a site of significance in Ōtautahi Christchurch's post-quake context. The site is the corner of Kilmore and Durham Streets, the old Crowne Plaza, known as The Commons.

This research has been approved by the Victoria University of Wellington Human Ethics Committee, reference 25774.

How can you help?

You have been invited to participate because of your involvement in city-making in Ōtautahi Christchurch, and in The Arcades Pathway Project. If you agree to take part I will interview you at a location convenient to you. I will ask you questions about collaborative design and The Arcades Pathway Project. The interview will take up to an hour. I will audio record the interview with your permission and write it up later. You can choose to not answer any question or stop the interview at any time, without giving a reason. You can withdraw from the study by contacting me at any time before 30/08/2019. If you withdraw, the information you provided will be destroyed or returned to you.

What will happen to the information you give?

The research is not confidential, and you, or your organisation may be named in the final report.

Direct quotes from you may be used in the report.

The information that you provide will be destroyed upon completion of Rosie Evans's thesis.

What will the project produce?

The information from my research will be used in my Masters thesis.

The research may also be used for academic publications or conference presentations.

If you accept this invitation, what are your rights as a research participant?

You do not have to accept this invitation if you don't want to. If you do decide to participate, you have the right to:

- choose not to answer any question;
- ask for the recorder to be turned off at any time during the interview;
- withdraw from the study before 30/08/2019;
- ask any questions about the study at any time;
- receive a copy of your interview recording or notes;
- be able to read any reports of this research by emailing the researcher to request a copy.

If you have any questions or problems, who can you contact?

If you have any questions, either now or in the future, please feel free to contact me:

Student:	Supervisor:
Name: Rosie Evans	Name: Adele Leah
Email: evansrosi@myvuw.ac.nz	Role: Senior Lecturer
	School: School of Architecture
	Phone: 04 465 6270
	adele.leah@vuw.ac.nz

Human Ethics Committee information

If you have any concerns about the ethical conduct of the research you may contact the Victoria University HEC Convenor: Associate Professor Susan Corbett. Email susan.corbett@vuw.ac.nz or telephone +64-4-463 5480.

*An Engagement:
Participatory Design in Post-Quake Ōtautahi*

**CONSENT TO INTERVIEW
THOSE WHO WORKED WITH THE ARCADES PATHWAY PROJECT**

This consent form will be held for 10 years.

Researcher: Rosie Evans, School of Architecture, Victoria University of Wellington.

- I have read the Information Sheet and the project has been explained to me. My questions have been answered to my satisfaction. I understand that I can ask further questions at any time.
- I agree to take part in an audio recorded interview.

I understand that:

- I may withdraw from this study at any point before 30/08/2019, and any information that I have provided will be returned to me or destroyed.
- The identifiable information I have provided will be kept securely.
- I understand that information that I have provided will be destroyed upon completion of Rosie Evans's thesis
- I understand that my input will be used for a Masters thesis and potentially academic publications or conference presentations.
- I understand that the research is not confidential, and that I may be named in the final report.

Please read the following carefully:

- I consent to the organisation I belong to being identified in any reports Yes ☐ No ☐ on this research.
- I consent to information or opinions which I have given being Yes ☐ No ☐ attributed to my organisation in any reports on this research.
- I have the authority/have been authorised to agree to this on behalf of Yes ☐ No ☐ the organisation.
- I would like a copy of the recording or notes of my interview. Yes ☐ No ☐
- I would like to receive a copy of the final report and have added my email address below. Yes ☐ No ☐

Signature of participant: _____

Name of participant: _____

Date: _____

Contact details: _____

*An Engagement:
Participatory Design in Post-Quake Ōtautahi*

CONSENT TO INTERVIEW - STAKEHOLDER

This consent form will be held for 10 years.

Researcher: Rosie Evans, School of Architecture, Victoria University of Wellington.

- I have read the Information Sheet and the project has been explained to me. My questions have been answered to my satisfaction. I understand that I can ask further questions at any time.
- I agree to take part in an audio recorded interview.

I understand that:

- I may withdraw from this study at any point before 30/08/2019, and any information that I have provided will be returned to me or destroyed.
- The identifiable information I have provided will be kept securely.
- I understand that my input will be used for a Masters thesis and potentially academic publications or conference presentations.
- I understand that information that I have provided will be destroyed upon completion of Rosie Evans's thesis
- I understand that the research is not confidential, and that I may be named in the final report.

Please read the following carefully:

- I consent to the organisation I belong to being identified in any reports Yes ☐ No ☐ on this research.
- I consent to information or opinions which I have given being Yes ☐ No ☐ attributed to my organisation in any reports on this research.
- I have the authority/have been authorised to agree to this on behalf of Yes ☐ No ☐ the organisation.
- I would like a copy of the recording or notes of my interview. Yes ☐ No ☐
- I would like to receive a copy of the final report and have added my email address below. Yes ☐ No ☐

Signature of participant: _____

Name of participant: _____

Date: _____

Contact details: _____

*An Engagement:
Participatory Design in Post-Quake Ōtautahi*

**CONSENT FORM FOR
THE ARCADES PATHWAY PROJECT TEAM – CONSENT TO USE PROJECT INFORMATION**

This consent form will be held for 10 years.

Researcher: Rosie Evans, School of Architecture, Victoria University of Wellington.

- I have read the Information Sheet and the project has been explained to me. My questions have been answered to my satisfaction. I understand that I can ask further questions at any time.
- I agree to allow Rosie Evans use of The Arcades Pathway project information including professional process/meeting notes, consultation event images, photographs, design briefs, consultation briefs, and pathway design generated for The Arcades Pathway Project to inform her research.
- I consent to being contacted again for supplementary data if required.

I understand that:

- I may withdraw consent for the use of data from this study at any point before 30/08/2019, and any information that I have provided will be returned to me or destroyed.
- Information that I have provided will be destroyed upon completion of Rosie Evans's thesis
- I understand that the data I provide will be used for a Masters thesis and potentially academic publications or conference presentations.

- I would like to receive a copy of the final report and have added my Yes ☐ No ☐ email address below.

Signature of participant: _____

Name of participant: _____

Date: _____

Contact details: _____

An Engagement:
Participatory Design in Post-Quake Ōtautahi

POTENTIAL INTERVIEW QUESTIONS
SHORT INTERVIEWS

- What role do you feel that public participation has in central city projects?
- To what extent do you find private developers to be publicly minded?
- Do you feel that the influence of Matapopore on civic projects has altered appetites for collaboration amongst the design community? If so, how?
- What challenges do you feel that the city faces in terms of the diverse community it serves?
- What role do you feel that Te Tiriti o Waitangi has in contemporary architectural development in Ōtautahi Christchurch?
- In what ways do you feel that Ōtautahi Christchurch's Ngāi Tahu Māori history is experienced in the built environment there?
- In what ways do you feel that Ōtautahi Christchurch's Non-Pākehā migrant history is experienced in the built environment there?
- Councils are keen to act in a more consultative manner in the design of public spaces. What do you feel that the community needs to encourage engagement?
- Who do you believe feels ownership of the central city? Who would you say is the community of the central city?
- How do you think Ōtautahi Christchurch people feel about public participation/consultation since the council plan made off the back of 'Share an Idea' was not supported by government? Once burnt, twice shy, or keen to be heard?
- How do you feel that Matapopore's influence on projects is being received by Ōtautahi Christchurch locals?
- Te reo Māori has been a hot topic lately, how do you feel about the amount of reo being used in the rebuild of Ōtautahi Christchurch?

An Engagement:
Participatory Design in Post-Quake Ōtautahi

POTENTIAL INTERVIEW QUESTIONS
FOR THOSE WHO WORKED WITH THE ARCADES PATHWAY PROJECT

- What do you recall were the strongest themes that came through when you asked people how they felt about the site?
- What do you recall was the most common praise of the site?
- What do you recall was the most common criticism or concern about the site?
- Briefly describe the different demographics of the site users that you spoke with.
- Do you recall there being any obvious groupings of particular types of site users at particular times of day, or weekday versus weekend differences?
- Do you see The Commons as a destination in the city?
- How did you find the experience of interviewing people on site?
- Is there a difference to you between how you see, value or understand the site information you received first hand via interview, and the information reported back to you by another interviewer?
- Did this impact the design for the pathway? How?
- Do you feel that the people you interviewed were a good representative sample of the site users? If not, who do you think was missing?
- Do you think the participatory process The Arcades Pathway Project undertook could have been improved? If so, how?
- What challenges do you feel that this project faced?
- What do you feel were the successes of this project?
- What are your thoughts on 'Share an Idea'? Are its findings still relevant and should they be being used to shape the city or has time moved on?
- How do you think people in Ōtautahi Christchurch feel about participating in the design of their public spaces?

An Engagement:
Participatory Design in Post-Quake Ōtautahi

POTENTIAL INTERVIEW QUESTIONS
STAKEHOLDERS

- How do you feel about The Commons site as it is at the moment?
- How do you feel about The Arcades (public sculpture)?
- Would you like to see the site changed/developed in the coming years? If so, how?
- How do you feel that the site relates to the city, and what does it contribute?
- Who are the uses of the site?
- Do you feel that public consultation is important in the design of public spaces?
- Should public consultation be undertaken for all projects in Ōtautahi Christchurch's central city, or only council/government funded projects?
- Who should be responsible for undertaking public consultation?
- How do you feel that Matapopore's presence in the city has changed processes around design and mana whenua?
- How do you feel that Matapopore's presence in the city has changed built environment outcomes for Ōtautahi Christchurch?
- Do you feel that Ōtautahi Christchurch's multicultural face is celebrated in the new city? If so, how?
- Do you feel that the city's multiculturalism should be visible in its built environment, or is this to be expressed in other ways (i.e. through events)?
- Do you feel that the way Ōtautahi Christchurch currently expresses multiculturalism in its built environment is appropriate and sustainable? How? Why?

An Engagement:
Participatory Design in Post-Quake Ōtautahi

POTENTIAL INTERVIEW QUESTIONS
SHORT CONFIDENTIAL INTERVIEWS

- What role do you feel that public participation has in central city projects?
- To what extent do you find private developers to be publicly minded?
- Do you feel that the influence of Matapopore on civic projects has altered appetites for collaboration amongst the design community? If so, how?
- What challenges do you feel that the city faces in terms of the diverse community it serves?
- What role do you feel that Te Tiriti o Waitangi has in contemporary architectural development in Ōtautahi Christchurch?
- In what ways do you feel that Ōtautahi Christchurch's Ngāi Tahu Māori history is experienced in the built environment there?
- In what ways do you feel that Ōtautahi Christchurch's Non-Pākehā migrant history is experienced in the built environment there?
- Councils are keen to act in a more consultative manner in the design of public spaces. What do you feel that the community needs to encourage engagement?
- Who do you believe feels ownership of the central city? Who would you say is the community of the central city?
- How do you think Ōtautahi Christchurch people feel about public participation/consultation since the council plan made off the back of 'Share an Idea' was not supported by government? Once burnt, twice shy, or keen to be heard?
- How do you feel that Matapopore's influence on projects being received by Ōtautahi Christchurch locals?
- Te reo Māori has been a hot topic lately, how do you feel about the amount of reo being used in the rebuild of Ōtautahi Christchurch?

Appendix B: Site parameters

Size

5732 square metres. 21m wide central strip leaves two triangular parcels each of around 1900 square metres.

- wind

Dominant North Westerly

- sun

Corner site, North and West aspect

- movement

Cycle and pedestrian. Potential access / loading areas

Regulatory context

Central City Inner Zone. Commercial Central City Business Zone.

Development on the site is effected by the following regulations:

- District plan
- CCC LTP
- NZ building code
- CCC An Accessible City Plan

And the following design guides:

- Christchurch City Council Streets and Spaces Design Guide:
- Christchurch City Council Streets and Spaces Design Guide / TECHNICAL:
- Matapopore Urban Design Guide

Appendix C: TAPP Agenda

Agenda / Goals (Te Pūtahi 2016)

- build on public ownership and relationship to this space.
- provide engaged public/communities with an intimate design experience and build their understanding of urban design and the design of public spaces
- explore forms of public participation not previously explored in Christchurch and involve design and city-making professionals- and citizens in that exploration.
- To engage with the history and context of the site, this will include considering Māori urban values in the process and design and build
- bigger picture – how materials relate to Christchurch’s sense of identity/place
- improve the amenity of the Arcades

Appendix D: TAPP interview particulars

Interview particulars

Interviews were carried out on both weekdays and weekends, in the morning, afternoon and early evening, and night time use of the site was observed.

Participants were wide ranging, and included

Commuters

Families

Tourists

Cyclists

Pedestrians

Wheelchair users

First time visitors

Regular site users

Māori

Non-Māori

Custodians of the site

Neighbouring businesses

Interviewees were approached by a member of Te Pūtahi or Field Studio on site, given a brief verbal

introduction to the project, then asked the following questions:

Questions asked

1. What do you think/feel about The Commons site and how it is at the moment?
(past/present/future)
2. What do you think/feel about the Arcades?
3. Would you like to see the site change in the coming years?
4. How does it relate to the city and what does it contribute?
5. Who uses the site and who should we talk to?

Appendix E: TAPP emerging themes

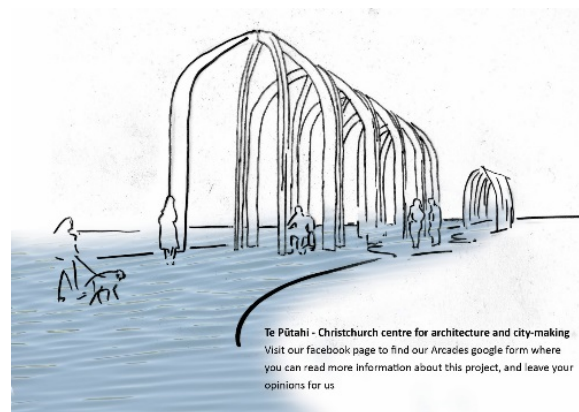
Other common responses from interview round 1

- Absence and loss
- Strong theme of 'different' space. Unusual. Informal. Intriguing. Counterpoint to Victoria Square
- Arcades is respected
- Polish and order. People like The Arcades because their aesthetic is polished, and because they give order to the site which is otherwise difficult to navigate.
- People want a clear invitation – feel lost on site.
- Poetry of The Arcades - structure that is ambiguous, doesn't have an explicit purpose so lets you wonder about it. Mind gets to fill in gaps - important for filling in the gaps. So much is very easy read in Chch. No wonder(ing). Gives Commons a sense of being a spiritual place.
- Wood is loved
- Greenery desired
- Shabby, untidy aesthetic is losing its appeal as rest of the city overtakes it in terms of finished-ness of aesthetic
- Visitors from other countries appreciated temporary nature of site and gravel

- A place you can stay a while comfortably – grass; shade; toilets; tables for public use; kids play equipment
- Caters for kids
- Colourful / quirky / fun
- Resourcefulness and re-use are valued
- Underactivated – pallet pavilion loved
- Accessibility
- Diagonal / cut through = useful

Appendix F: TAPP Early concepts

Concept 1:



‘River Idea: Shall we have a path that echoes our river, and playfully flows through the arcades? This idea has a bit of colour and a lot of life as it swirls and meanders between Victoria Street and the Avon River, and is a tribute to this awa/river which has sustained generations.’

Concept 2:



‘Mats Idea: Have you ever noticed how a woven mat is never totally flat? How it bulges a little here, lifts a little there? This idea takes that beautiful quirk and makes it huge and then we make those mats out of pavers! A bulge to ride your bike over, a lifted edge to sit on, a dip for plants to grow in, and a lovely smooth centre where everyone can safely walk.’

Appendix G: TAPP Stage 2

Through on-site interviews, a google form and an on-site installation, we asked people:

Which idea speaks to you more strongly?

Do you know why?

Is there anything from the other one you quite like?

Tell us a bit about yourself...

Is there anything else you want us to know?

This involved:

100 on site interviews – various ages approx. 12 – 80yrs , locals, visitors, tangata whenua, regular site users, sporadic site users, cyclists, pedestrians.

46 google form responses – good public uptake, google form respondents seemed to garner a higher proportion of designers, planners, and those involved in built environment. Advertised via facebook.

Chalk paver platform installation – mostly provided invitation for kids to draw, allowing carers time to chat.

Chalk boards – provided an alternate mode of on site participation. Participants contributed views and art to the chalk boards.

Interview round two thematic notes

Thematic notes from round two interviews:

- Accessibility
- Uneven ground plane proposed was too reminiscent of earthquake damage
- Positive responses to Māori history
- River idea more easily understood (positive)
- River idea also more literal (negative/cliché)
- Creativity / uniqueness / poetry valued
- Seating
- Nature
- Fun – bike/skateboard bumps mentioned

Appendix H: Interview notes process sample

- Would be good to bring the diagonal access through the site back to life – Victoria Street is struggling
- The arches address the rough and tumble type nature of many transitional projects
- Transitional projects good for testing ideas without getting peoples' backs up
- The activation of the arches didn't really take off ... markets / stalls. Not much going on there now
- Things happening in the suburbs compete with city centre – e.g. markets at Lyttelton and Riccarton
- Centre city needs more residents, and diverse residents.

TC: a lot of it comes down to residential in the city. If you really want to get the central city fully activated you've got to get some high density living.

Kaiaipo project exemplar

- Two stakeholder groups tricky to get engaged: Iwi and youth

TC: [the organisation] in charge of turning out the cultural values assessment, and we didn't actually have that in time to draw on. So again you know it's just the capacity of these cultural organisations to prepare and respond in a timely manner. It was my understanding (they) were the main conduits for council on that and Ngāi Tūāhuriri may have been working through them.

JR: Which is quite interesting, because the mahinga kai site was directly adjoining it. So there were some really obvious connections between the site we were looking at and their site.

TC: which we integrated but you know it was really just through second hand understanding of what they were trying to achieve.

About Māori Co-design

- Māori have a different role to that of a general stakeholder. Particularly in the public sector, given their statutory partnership
- Variable level of input across anchor projects
- Quite superficial at the start
- Influential to programme layout on justice, metro sport
- Demand for iwi collaboration exceeds capacity, leading to consultants making own interpretations of iwi narratives

Role of Matapopore in the anchor projects has affected the way that people view the prospect of Ngāi Tūāhuriri's input to future projects in the city

- Reasonably good level of commitment from clients and consultants to engage with mana whenua
- Much more awareness within govt / public agencies than private developers, because of treaty partnership requirements
- Private developers are required to consider cultural values as part of district plan requirements, but only in central city, not across the city.
- Christchurch's example is leading the way
- More commonly considered in larger scale projects

JR: there's a reasonably good level of commitment to certainly engage or talk about individual values and work through some kind of process and I think what it's also meaning is **it's resonating out of Christchurch as well**. So for example in Rolleston and Lincoln and other locations where it's becoming something that's a higher list of things that need to be **considered particularly for the larger scale projects**.

TC: Yeah there's definitely an evolution happening and it's definitely gaining traction.

- Capacity of iwi organisations is a challenge

TC: [00:41:54] it comes back to how the hapū and the iwi are empowered you know because there's a really good resource of skills and knowledge now in those urban design principles and developing narration and assessing values and things like that. I mean and then having (mana whenua) engaged on teams or to work with teams. **A lot of iwi and hapū around the country don't have those resources available to them, it's a long process of building those resources and knowledge up in order for them to contribute.**

- Cultural engagement also adds pressure to budgets
- Need for Māori consultants, also project consultants who 'get it'
- Developers often don't factor cultural engagement into their budget
- Developers can be wary of engaging cultural organisations because they're uncertain that they will be able to implement recommendations.

TC: [00:44:18] they're scared as to what they'll get out of it (cultural engagement). You know yeah you enter an engagement process in good faith that you're going to get to a resolution and actually there's a bit of uncertainty for developers actually that what will be recommended will be actually able to be integrated into their development. When you first talk to them (developers) it would be quite token things (they'd be prepared to consider) like providing a sculptural relief or something on the exterior... and actually the cultural side is a lot deeper than what I think a lot of developers realise. [00:44:51][32.9]

- Matapopore is a real asset. They're moving more into a consultancy model

Challenges to/with part. des

- It's tricky to incorporate youth into general workshops
 - School timetable
 - Power imbalance with opinionated adult stakeholders
 - Difficult and complex issues
 - Best to have youth- tailored workshops or inquiry assignments
- Managing expectations
 - i.e. People's input in a participatory process becomes less meaningful if there is not the budget to build to the aspirations / concepts / visions generated in an engagement process. The integrity of the vision can often be watered down by constraints such as budget or ensuring ongoing care. E.g. 'community garden' needs an ultimate caretaker.

Benefit of part. des

- Meaningful Build
- Ownership
- Connection
- Community Interest

Appendix I: Minor themes

- Mahinga Kai
- Manaakitanga
- Ture Wairua
- Natural materials
- Sense of fun
- Colour
- Polish
- Order
- Disorder
- Poetry
- Variety of scale
- Difference
- Invitation
- Informality
- Inventiveness
- Resourcefulness
- Caters for kids
- amenity
- Movement
- Pause
- Accessible
- Safe
- Legible
- Absence and loss
- Plants
- Activation
- Environmentally positive / kaitiakitanga
- History telling

Appendix J: Specific suggestions

<ul style="list-style-type: none"> • Procession • Seating • Commute • Cycling • Play • Amenity for kids • Amenity for homeless • After hours amenity • After hours safe passage • Toilets • Water fountain • Place to pause • Photo opp • Grass • Shade • Sense of approach to a very special place (Vic Sq.). Excitement should ramp up as you approach Vic Sq. Aroha Reriti-Crofts says to design it for a beautiful woman in a gown and high heels walking to a special event in Vic Sq. • Something extraordinary on the corner • Celebrate life – plants, Edible things • Celebrate love – choose uplifting stories • All new. Tidy up all transitional stuff. - Aroha Reriti-Crofts 	<ul style="list-style-type: none"> • Ngutu • Spiritual • Artwork • Trees • Cultural centre • Residential • Park • Piano + instruments • shops • reduce traffic impact • pathway ● Identity • Kiorahi • Events venue - Quickly and easily supports events and activities • Alternative successful public space • Accessible to all • No buildings pls • Fountain • Lunching spot • Nods to <u>built</u> heritage • Outdoor area to support town hall • Good lighting – safe and clear pedestrian passage at night • Dog friendly • Night time play – GF says “<u>at</u> night, people regularly move things, but there is rarely damage.” • Rough sleeping happens • Bike fixing station 	<ul style="list-style-type: none"> • clear invitation • arcades • sculpture which directs movement • commons • place to experiment • safety • openness • enclosure • sports equipment, active space • food (trucks) • buildings • Engaging Durham street frontage • Skate boardable • Seating • Poetic / ambiguous elements • Dynamic • Cycle friendly • Hard surfaces for walking • Plants growing over structures • Clear wayfinding • Alternative vibe • Café • See saw <3 • Bike parking • Get rid of Wilson’s (\$) car parking • Band playing • Music / ambience ● Attention-grabbing use of colour • Play for all ages
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Ngā Kākano Matrix	Kōrero o Mua - History							
	Landscape	Detail	Urban	Event / Activation	Plan	Object	Building	Section
Accessible	experience historic wildness of 'Ot'akaro; kids, elderly, wheelchair/buggy users, vision/hearing impaired, mental distress; sensory; natural, delight; surprise; irregular shape; access water; slopes; surfaces	threshold; walking surface; wayfinding system; footpath graphics;						
Amenity	power; toilets; information; bike repair; food; enclosed play; sculpted land for a) sunny aspect, b) river focus, c) support space for Town Hall; Civil Defence muster; paths;				Water; Insects; Plants; Town Hall, Victoria Square, Science Alive; Mahinga Kai & Food, P'a & Accommodation narrative;			
Caters for kids			use planning as a tool; zone Residential					
Difference				permission; adaptability; change; interest; visible & meaningful multiculturalism;			building with material and form to contrast town hall and district courts; located near flower clock - durham/kilmore retains formal frontage, surprise contained within;	
Disorder	irregular; erratic; timing; movement; sway; bridges & paths with uncertainty; surprise fountain; natural shapes							flatness; slopes; puddle; river to west as well as south-east; planting; non-linear paths
Fun			cycle powered tram; roller coaster (extreme tram); dog obstacle course;				art studios; indoor play; cultural centre; hosts activities & workshops	
Informality	swamp restoration; water filtration; wild awa; ng'a manu; weta; p'a; hikoi; meeting; market; animals; building; rebuilding; complex narrative of land; solid ground vs swampy areas; gravels vs paving; built vs unbuilt; above and below ground; daylighting underground waterways on site - exposing patterns of historic construction & nature					beautiful and unexpected building lighting; perhaps of surrounding buildings; object inviting night time play, & sharing hikoi k'orero		

Ngā Kākano Matrix	Kōrero o Mua - History							
	Landscape	Detail	Urban	Event / Activation	Plan	Object	Building	Section
Inventiveness / Resourcefulness			Celebrate tram history			T'i Kouka leaves; grasses; water; wind	NZ produced timber construction flagship; Makers of Architecture prefab;	
Invitation							ngutu as a building; inviting and clear placement in immediate site	
Legible		craft; lashing; carving; joinery; door frame; handle; hinaki; steel-free				sign board; planter box; small pavillion; clear; visible; located near entrances;		wayfinding; lookout;
Mahinga Kai							lter; welcome; expand marae protocol to urban scale	
Manaaki					gathering; gateway; ngutu; she	hosting; wayfinding; familiar; educational		
Movement			diagonal; water filtration; water movement; wildlife movement; people movement; organic vs rectilinear; bridge; swales;					
Natural materials		timber; flax; rope; growth; decay; replacement; weathering; join; lashing; handle; edge; threshold;	wildlife corridor for historically populous birds; rooftop garden network; daylighting historic waterways; landscape restoration;					
Order	river; diagonal; water filtration; contour; seating; aspect; planting;							
Pause			place to live; sleep; create				wind shelter; sunny; between Rāpaki & Tuahiwi; somewhere you can sleep; hangi; sit	

Poetry						art object; taps; korimako feeder; korimako-friendly planting; kainga; market; storage		
Polish	Positive environmental effects; quality construction; minimal maintenance; consideration of petina						well executed; high quality build; not neccasarily permanent; but with good attention to detail; careful finishes; clean; crafted	
Safe						dynamic path lighting; shared path; hikoi history; unintrusive safety measures; passive surveillance; develops community amongst commuters; commercial street history; occupation;		
Ture Wairua		details you experience closely - threshold, handle, rail, textures underfoot; poetic; uplifting; water; care and craft; handmade; naturally formed						
Variety of scale					S: tables, seating; M: wharekai, wharepaku; L: Shade, ecological restoration	water filtration - sculptural fountain - drinking fountain; North-West wind - diagonal orientation - wind shelter; dogs; silver tussock ecosystem		
	Landscape	Detail	Urban	Event / Activation	Plan	Object	Building	Section
	K'orero o Mua - History							

Poetry					journey; curvilinear paths; developable envelope creates courtyard; outdoor gallery;			
Polish								
Safe		ground surface; lighting; rails; handles; colour; responsive to time of day;	safety for rough sleeping; what are the potential unsafe spots?; passive surveillance opportunities offered by Town Hall; safe passage; attention to flower clock and bridge areas which are less visible; activity; access; Maintenance; foster sense of ownership					
Ture Wairua	enclosure and height; sunken seating; planting below and above; awe & spectacle; contemplation;	water; height; symbolism; poetry; lightness; lighting; coloured light; slowing; fun; pattern;						
Variety of scale		precinct threshold, site threshold, building threshold; person, environs, planet;						
	Landscape	Detail	Urban	Event / Activation	Plan	Object	Building	Section
	Post EQ Auaha - Creativity							

Inventiveness / Resourcefulness		resources: peoples' movement, sun, wind; demolition materials e.g. Victoria Square pavers, nearby project material surpluses; energy harvesting footpath; joins between materials; threshold;		partnerships with Rekindle, RAD Bikes, Life in Vacant Spaces; Gap Filler, FESTA, Ngāi Tūāhuriri; river; use of height;			human generated resources - waste, recycling, glass, plastics, food waste; industrial resource mapping; DIY plastics recycling	
Invitation	tiered seating; amphitheatre; informal seating; colourful; lumpy;						invitation to alter; play; site placement; colour; open door; revolving door; cubby; tower; spaceship; tent	
Legible								
Mahinga Kai	place to share kai; sence of diversity and abundance; colour		practical river access; path network accomodating food growing; water filtration by plants;	plant more food; eel celebration; foraging; disseminate native & edible plants; guerilla gardening?				
Manaaki	sculpted shelter from NW wind; shade							
Movement			dancing; walking; cycling; roller skating; building placement directing movement; thoroughfare; dynamic facades; responsive environment; day/night designed change	climbing structure; Buskers Festival; Circus School; kapa haka; pathway; dance; Coast to Coast, Chch Marathon; Orienteering; Body Festival;				
Natural materials						weaving; seed storage/swap; shade structure; planting; Accommodation of Greening the Rubble; bug hotel		
Order	terraces; walkways; cycleways; planting hierarchy; drainage; access; vertical order; addressing corner site;					shade structure for the piano; an object in service of some of the organisations with connections to the site - Greening the Rubble; K'ak'ano; 'Ot'akaro Orchard; Gap Filler; Plant Gang		
Pause			where you wait to cross the road; seating; negative space; nodes; threshold; frame; music;					
	Landscape	Detail	Urban	Event / Activation	Plan	Object	Building	Section
	Post EQ Auaha - Creativity							

Ngā Kākano Matrix	Post EQ Auaha - Creativity							
	Landscape	Detail	Urban	Event / Activation	Plan	Object	Building	Section
Accessible				barriers to accessibility of site?: footpath surfaces, roadworks, exposure, public transport, lack of facilities, food scarcity; Urban food planting event?				
Amenity					Access to Victoria Square; exploit site's high visibility to drivers; glamorous cycleway			
Caters for kids							School groups; art room; indoor commons; indoor playground; daycare; different building type; suspended; inflatable; transparent; bunkered in; growing; climbable;	
Difference	hill; variety of materials; wild planting; edge treatment; eclectic; re-use; colourful; bmx / skating							
Disorder			colour; changability; poly-centric site approach; irregular building placement; unsymmetrical; scatter; heterogeneity; sound;					
Fun							place to create; studio / workshop;	
Informality			street design; shared space; municipal services; car placement / access; fotopaths; proportion greenspace; Town Hall back of house; Town Hall kitchen supply					

Appendix L: Revised minor theme list

Movement- Enabling safe and easy movement through site for pedestrians and cyclists

Colour - Bright and many – colours are attention-grabbing and welcoming

Informality - In contrast to neighbouring Victoria Square, more casual

Disorder - Moveable furniture, unprogrammed play areas & jumble aesthetic liked

Order - Order desired - untidiness / shabbiness disliked

Polish - Polished design & construction of The Arcades adds to the site, would like to see more professionally executed projects

Natural materials - Such as wood and stone should be included and visible

Poetry - Poetic nature of The Arcades appreciated, ambiguous folly, open to interpretation, expressive & wonderful

Absence and loss - The levelled site evokes memories of a past city, lives lost, future plans changed.

Ture wairua - Spirituality on site. Proximity to water, height and shape of The Arcades all spiritually uplifting. Ngāi Tūāhuriri desire for spiritual freedom and spiritual expression.

Inventive - Surprising objects or experiences, interesting and creative use of resources

Manaakitanga - Extension of welcome, hospitality, inclusion and respect. It's a place you can stay a while comfortably for free – grass; shade; toilets; tables for public use; kids play equipment

Difference - Strong theme of 'different' space. Unusual. Informal. Intriguing. Adaptable. People have freedom to move things.

Resourceful - Using readily available or waste materials

Mahinga kai - Restoration of the area as a place of Māori food gathering and natural knowledge

Legible - Enhancing legibility of the site regarding paths of movement and delineation of private and public

Activation - A strong aspect of the site's recent identity is defined by public events – the pallet pavilion and market. Desire for public events on site to resume

Accessible - Full accessibility required - gravel site renders The Commons inaccessible or challenging to many

Invitation - People want a clear invitation – feel lost on site

Amenity - Amenities at The Commons are valued - public toilets with power outlets, tap, shade, activities and seating

Plants - More greenery desired

Environmentally positive - Contributing to the health of the land and water

Caters for kids - Play equipment, informal aesthetic, colourful, handmade and not precious, The Commons' explicit welcome for kids is valued, and unusual

History telling - Desire to see local stories told, emphasis on mana whenua history

Fun / Play - Sports equipment lying around, golf, piano and see saw invite play for all ages, and at all hours

Pause - A place to stop

Variety of scale - Site is neighboured by large buildings and open Victoria Square beyond, development should include structures or trees tall enough not to pale in comparison.