NGĀTI TĀWHAKI KI NGĀPŪTAHI : A VIEW ON ENABLING THEIR SOCIAL ARCHITECTURE

NGĀTI TĀWHAKI KI NGĀPUTAHI : HE TIROHANGA KI TĀ RĀTAU ĀHEINGA KI MAHI WAIHANGA

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VICTORIA UNIVERSITY OF WELLINGTON, SCHOOL OF ARCHITECTURE, NEW ZEALAND
TE WHARE WĀNANGA O TE ŪPOKO O TE IKA A MĀUI, TE WĀHANGA WAIHANGA, AOTEAROA

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ABSTRACT
HE WHAKARĀPOPOTO

Socially Responsible Architecture is the way in which an architect practices architecture, but more so the way in which they relate and integrate their clients. This thesis explores the nature of a socially responsible architecture through a series of social interactions with the people of Ngāti Tāwhaki ki Ngāpūtahi. Aiming to understand what are the most appropriate design decisions for their architecture and their hapū's future.

This thesis is chronologically taught by real people (the clients of the project) and the lessons learnt through my social interaction with these clients are attributed to the main contention of this thesis, Social Architecture. The design decision-making process for a newly proposed marae at Ngāpūtahi, in Te Urewera, is the means to which I understand how this process differs from mainstream or conventional architectural practice. The means to which I understand what the most appropriate way of practicing this architecture is through an understanding of Kaupapa Māori theory but more so understanding my clients through the relationships that I have formed with them.

Within this thesis the nature of these relationships and the way in which they originated are explored. It is an exploration into not only the nature of this architectural project but also an exploration into how my contentions about the nature of this socially responsible architecture developed. Thus a personal insight into how my learning developed throughout the process.

ACKNOWLEDGEMENTS
NGĀ WHAKAWHETAITANGA

I am sincerely thankful for so many aspects of my life, but over the last two years I am incredibly grateful to a lot of people that have given so much of their time and their lives not necessarily to this thesis, but to me. Through this thesis I hope to acknowledge the various different influences that I have had over the past two years. Each person's individual lives and personal knowledge has been so incredibly important to my personal development, I wish to thank each and everyone of you.

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Thank you Dr. Wiremu Doherty for your exceptional help and influence in understanding the types of concepts that I was dealing with throughout this thesis. Dr. Peter Parkes I would personally like to thank you for your deep understanding of the types of frustrations and concepts that I was dealing with, it was so incredibly beneficial. I can not thank you enough for your constant faith in the avenue of architecture that I was pursuing. Thank you so much for everything throughout the year.

To my Mum and Dad your constant support and guidance throughout all of my studies has been amazing, I owe almost everything to the both of you. Thank you for everything. *Ko te mea nui, Ko te aroha, Tihei Mauri Ora!*

MIHIMIHI

Ko te wehi ki te Atua
Me whakakororia tōna ingoa
I ngā wā katoa.

E mihi ana ahau
Ki te Matua nui i te rangi
Nana nei ngā mea katoa.

Kia tau mai
Te aroha
Ngā manaakitanga
O te Atua.

A te korowai o te Kaihanga
A te korowai o te rangimārie
Kua horaina mai
I runga i ā tātou.

Ehara ahau i te tangata mohio
ki te kōrero te reo Māori otira,
e tika ana
kia mihi atu, kia mihi mai.

Waiho i te toipoto
Kaua i te toiroa.

Nau te raurau
Nāku te raurau
Ka kī te kete.

Ahakoa he iti,
He pounamu.

Whāia te iti kahurangi
ki te tūohu koe
me he Maunga Teitei.

Toitū te whenua
Whatungarongaro te tangata.

Regards to the Creator
Glorify his name
For all times.

I am greeting
The Creator
Whom all things belong to.

Descend on us
The love
The caring
Of the Creator.

The cloak of the Creator
The cloak of peace
That has been spread
Upon us.

I am not a knowledgeable person
at speaking te reo Māori but,
it is right
that we exchange greetings.

Let us join together
And not fall apart.

With your basket
And my basket
The kete will be full.

Although it is small,
It is of greenstone.

Seek the treasure you value most dearly
if you bow your head
let it be to a majestic mountain.

Land is permanent
People disappear.

Ko Ranginui kei runga
Ko Papatuanuku kei raro
Ko nga tangata kei waenganui
Tihei Mauri Ora!

Whiua ki te rangi
Whiua ki te whenua
Kia pā i te ngākau
o ngā tangata
Ko te mea nui
Ko te aroha
Tihei Mauri Ora!

Ranginui above
Papatuanuku below
The people in between
Behold there is Life!

Throw it out to the sky
Throw it out to the land
In order to touch the heart
of the people
The greatest thing
Is love
Behold there is Life!

Ko Aoraki te Maunga
Ko Waitaki te Awa
Nō Te Tihi-o-Maru ahau
Ko Ngāti Pākehā te iwi
Ko Elrington Robert Lennard O'Toole rāua ko Martinus Cornelis Habraken ōku Koro
Ko Christina Elizabeth Emily O'Toole rāua ko Bernarda Habraken ōku Kuia
Ko Séamus Joseph Damien O'Toole tōku Pāpā
Ko Martina Cornelia Catherine O'Toole tōku Māmā
Ko James Michael Séamus O'Toole ahau

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GLOSSARY
KUPU TAKA

H

Hapū – ***n.*** subtribe, kinship group, clan - section of a large kinship group.
Hīkoi – ***v.*** to step, stride, march, walk.
Hui – ***n.*** gathering, meeting, assembly, seminar, conference; ***v.*** to gather, assemble, congregate, meet.

I

Iwi – ***n.*** tribe, extended kinship group, nation, - often refers to a large group of people descended from a common ancestor.

K

Karakia – ***n.*** prayer, grace, blessing, service, church service; ***v.*** to recite ritual chants, say grace, pray, recite a prayer, chant.
Kaumātua – ***n.*** elder, elderly man, elderly woman.
Kaupapa – ***n.*** topic, policy, matter for discussion, plan, scheme, programme, theme.
Kawa – ***n.*** marae protocol - customs of the marae and wharenui.
Kītini – ***n.*** Kitchen.
Kōrero – **1.** ***v.*** to tell, say, speak, read, talk, address. **2.** ***n.*** speech, narrative, story, news, account, discussion, conversation, discourse.

M

Mana – ***n.*** jurisdiction, mandate, freedom; ***v.*** prestige, authority, control, power, influence, status, spiritual power, charisma.
Manaakitanga – ***n.*** hospitality, kindness.
Māori – **1.** ***adj.*** native, indigenous, normal, usual, natural, common, fresh (of water), belonging to Aotearoa/New Zealand, freely, without restraint, without ceremony, clear, intelligible; **2.** ***n.*** Māori, indigenous New Zealander, indigenous person of Aotearoa/New Zealand.
Māoritanga – ***n.*** Māori culture, practices and beliefs.
Marae – ***n.*** courtyard - the open area in front of the wharenui, where formal greetings and discussions take place. Often also used to include the complex of buildings around the marae.
Marae ātea – ***n.*** Open area in front of the whare, The domain of Tūmatauenga (god of war and people).
Mātauranga-a-iwi – ***n.*** Tribal knowledge.
Mauritanga – ***n.*** the essence, life force inherent in all things.
Mihi – ***n.*** speech of greeting, tribute, acknowledgement, thanks.

N

Noa – ***stative.*** be free from the extensions of tapu, ordinary, unrestricted.
Ngāi Tūhoe – ***personal noun.*** Tribe/iwi from Te Urewera and the Bay of Plenty in the Kutarere-Ruātoki-Waimana-Waikaremoana area.
Ngati Tāwhaki – ***personal noun.*** Sub-tribe/hapū of Ngāi Tūhoe.
Ngati Tāwhakitanga – ***personal noun.*** The culture, practices and beliefs specific to Ngāti Tāwhaki.
Ngāpūtahi – ***personal noun***. Small settlement in Te Urewera, on State Highway 38, (38° 35 S, 176° 50 E)

P

Papa-tū-ā-nuku – ***personal name.*** earth mother and wife of Rangi-nui.
Pākehā – ***n.*** New Zealander of European decent, Māori term for person or concept that is not Māori.
Pōwhiri – ***n.*** invitation, rituals of encounter, welcoming ceremony; ***v.*** to welcome, invite, beckon, wave.

R

Rangatiratanga – ***n.*** sovereignty, chieftainship, right to exercise authority, chiefly autonomy, self-determination, self-management, ownership, leadership of a social group, domain of the rangatira, noble birth.
Rangi-nui – ***personal name.*** atua of the sky and husband of Papa-tū-ā-nuku, from which union originate all things.
Rohe – ***n.*** boundary, district, region, territory, area, border (of land).

T

Tangata Whenua – ***n.*** local people, hosts, indigenous people of the land – people born of the whenua.
Taonga – ***n.*** property, goods, possessions, effects, treasure, something prized.
Tapu – ***stative.*** be sacred, prohibited, restricted, set apart, forbidden, under atua protection.
Te Urewera – ***personal noun.*** Area of the central North Island of New Zealand. Located in rough, sparsely populated hill country to the northeast of Lake Taupō. Home to the tribe Ngāi Tūhoe.
Tikanga – ***n.*** correct procedure, custom, habit, lore, method, manner, rule, way, code, meaning, plan, practice, convention.
Tūrangawaewae – ***n.*** domicile, place where one has rights of residence and belonging through kinship and whakapapa.

W

Waharoa – ***n.*** Mouth, entrance, gateway.
Wānanga – **1.** ***v.*** to meet and discuss. **2.** ***n.*** seminar, conference, forum. **3.** ***n.*** tribal knowledge, lore, learning.
Whānau – ***n.*** extended family, family group, a familiar term of address to a number of people; ***v.*** to be born, give birth.
Whānaungatanga - ***n.*** relationship, kinship, sense of family connection- a relationship through shared experiences and working together which provides people with a sense of belonging.
Whare – ***n.*** House, building, dwelling, habitation.
Wharekai – ***n.*** dining hall.
Wharenui – ***n.*** Meeting house, large house. Main building of a marae complex, where guests are accommodated.
Whare paku – ***n.*** toilet, lavatory.
Whare Tipuna or Whare Tupuna – ***n.*** ancestral house.
Whare whakairo – ***n.*** carved house, meeting house.
Whakairo – ***n.*** carving.
Whaikōrero – ***n.*** oratory, oration, formal eloquent speech using imagery and metaphor.
Whenua – **1.** ***n.*** land, country, ground; **2.** ***n.*** placenta, afterbirth.
Wairua – ***n.*** spirit, soul, quintessence - spirit of a person which exists beyond death.

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NGĀTI TĀWHAKI KI NGĀPUTAHI : HE TIROHANGA KI TĀ RĀTAU ĀHEINGA KI MAHI WAIHANGA

KŌRERO TAKI

INTRODUCTION

INTRODUCTION
KŌRERO TAKI

marginalise *|ˈmärjənəˌlīz|*
verb [with obj.] : treat (a person, group, or concept) as insignificant or peripheral.
("The Oxford Dictionary of Current English," 2nd ed., rev. 2005)

where ignorance is bliss,
'Tis folly to be wise.
(Gray, 1924)

Marginalisation is often discussed at the societal or demographical level; however the many difficulties of marginalisation lie firmly grounded and situational, this being at the individual level. In many situations people become marginalised through oblivious social alienation. Social barriers may exist due to social interaction not occurring between two specific people or two specific groups. Through no fault of one's own, unintentional ignorance of how people live may exist due to a lack of social interaction. Mainstream architectural practice in New Zealand plays its part in this dilemma, having had little interaction with the marginalisation that some Māori face. For architects there could be alternative ways of addressing these problems. Maybe the finished product is not the main objective; all aspects of their architectural process could have the potential for inclusive social opportunities with social barriers resolved. Architects are in a privileged position to help people engage in all aspects of their profession. Architecture has huge potential to engage people in a variety of different ways, and the hope is that this engagement is for the betterment of the people with whom they are interacting with. These propositions reveal this hypothesis: to achieve this potential, how can architects fully integrate marginalised Māori communities into their profession's approach, to bring about a new way of looking at the possibility of social architecture?

This thesis began with this type of exploration into the profession, whereby it was an academic and hypothesised approach, but as my learning evolved the nature of the thesis and my approach changed. The approach I was accustomed to was the mainstream architectural approach, bestowed on me through my architectural education. This thesis endeavours to present the development of a alternative architectural process that questions the democratic angle that the notions above suggest. Pondered and tested are questions of the brief procurement; how can an architectural process be integrated so that I would be working at an equal level with my clients thereby understanding their necessities and their visions? Rather than being tied to the mainstream architectural

approach, of designing **for** people, how can I help people **to** design, for the betterment of their culture and their lives? How can my role as the architect be defined, not by the mainstream architectural approach, but instead determined by the social situation that I respond to? Is there a possibility for an inclusive and empathetic temperament towards relationships with my clients, being mirrored by an inclusive and empathetic temperament towards design? The social encounter is hypothesised here as being the gap between the socially responsible architectural intentions of me as the architect, and how they are brought to fruition in the architectural process.

This thesis is an exploration into the process of architectural design decision-making for Ngāti Tāwhaki ki Ngāpūtahi[1]. It is **not** however a study of a specific design iteration to a building. Therefore it is unlike that of conventional architectural research which tends to focus on built objects. Instead this thesis takes an alternate approach and focuses on the processes of social interaction and the process/way of carrying out the architectural process. It is design-based research, with the design component being the architectural design decision-making process. Within this thesis I will attempt to understand the implications of each social encounter. I question, Could this methodology enable the architectural process to adapt to, rather than be bound by, the way architecture students and practitioners have been moulded and taught to execute the architectural process? This thesis will endeavour to practise architecture in the manner fitting of the hapū and whānau of Ngāti Tāwhaki ki Ngāpūtahi, whereby I trace social encounters as the fundamental link to finding the appropriate architectural process for the specific people I am engaging with, the people of Ngāti Tāwhaki ki Ngāpūtahi. This process leads us into a rationale that aims to enable the advancement and the empowerment of Kaupapa Māori theory in conjunction with the people I intend to serve.

It should be acknowledged from the outset that the tūrangawaewae, whenua and mana of the hapū and whānau, are the fundamental and most integral parts of our conduct within this situation. The design and the design process cannot function without a willingness to understand what their distinct Ngāti Tāwhakitanga is. The people that will be introduced throughout this thesis are the holders of the most appropriate way of contemplating the architectural process. This is inherently the reason why the thesis is structured, interpreted and designed in a manner that acknowledges this concept.

Each social encounter has within it a series of learning opportunities about the design decision making process

1 Ngāti Tāwhaki ki Ngāpūtahi, the hapū and whānau that resides in Ngāpūtahi.

and about their distinct Ngāti Tāwhakitanga. The paramount objective and aim for this thesis is to encapsulate the essence of each decision within a social encounter. This social lens gives the thesis a positioning that is not bound by the traditional notions of the mainstream architectural process. Therefore I establish techniques, comprehension, learning and process for the betterment of social and appropriate processes. This thesis aims to determine what those techniques, comprehension, learning and processes are through analysing real-life situations.

To forewarn the reader, of the alternate process-based approach within this thesis, I'll position the research in the context of my understanding of how this methodology differs to the mainstream architectural practice. I will then position myself in relation to the unique features of social encounters, to determine what can be learnt from them. The events within this thesis have followed a path that takes on an evolutionary manner, and consequently the research within this thesis is structured in the same way. The chapters that follow require a structure that travels beyond the traditional objective definitions, research approaches, case studies and outcomes, to explore new definitions that recognise the importance of the process-based approach. Each chapter of this thesis, is a step in the evolutionary process that happened throughout the year, thus each chapter is a log of the events in a chronological order. Each chapter will introduce a new social interaction; this will follow and build on the synthesis and assessment of the previous social interaction. As, I am assessing and redesigning the process after each social interaction, I need to also formulate the thesis in the same way. Each chapter will follow and analyse the significant social interactions, thus ascertaining a direction for the contribution of this thesis within the field of socially responsible architecture.[2] Chapters One and Two, while they follow in the order of events within the thesis and the order of my thought processes, are, however, different. These two chapters analyse my personal research I carried out, rather than the analysis of social interactions. They build significant background knowledge to understand what I learnt from the personal research.

Therefore, I will examine the architectural design decision-making process within the following chapter structure:
First: I will narrate each of the social interactions that took place. This establishes context and enables the evolutionary nature of this thesis to be analysed.
Secondly: I will give personal insight into what my thoughts were at each stage of the process. This will give

2 See Figure 03 for a detailed analsys of the thesis structure.

insight into how my personal philosophical stance developed due to the nature of each social encounter.
Thirdly: A post critical analysis of what each situation taught me about the nature of this architectural process for Ngāti Tāwhaki ki Ngāpūtahi. This post critical analysis formulates into the knowledge base called social architecture.[3] It is a series of lessons learnt from each scenario, these lessons therefore giving practical attributes to be aware of in the future of this project.

3 Social architecture is defined further in the prologue.

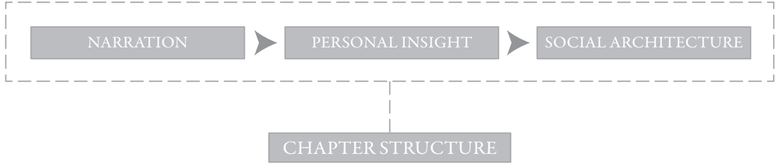

Figure 02: Chapter Structure, Each chapter posesses these lessons and by doing so it give insights into the distinct learning process.

As was stated the events within this thesis were evolutionary/chronological, therefore I will outline how these chapters are set out to reflect this evolutionary nature:

In the Prologue I establish my personal view on a Social Architecture is one of the main contentions within this thesis. The theories that it is based on is outlined to inform the nature of this thesis. The way in which Social Architecture is constructed, where its boundaries lie, and where its potential can be explored all give notions of practical learning that can be constructed upon for the rest of the project.

In Chapter One I introduce the notions on which this thesis was first conceived. I perceived the process in a way that was instilled into me by the way in which I had been taught at architecture school. Thus this chapter introduces the literature review and the way in which I constructed the solution for this thesis.

In Chapter Two I introduce the first social interaction I had with my client group, which completely grounded all aspects of the thesis. It initiated how I could adapt my research questions for an effective architecture, that enabled more people to experience the socially responsible nature of the project. The history of the people that I interact with is studied with insights into are their specific Ngāti Tāwhakitanga are introduced, setting the tone for what would become a challenging learning process.
In Chapter Three I add valuable knowledge to this situational aspect and I give context to the nature of the physical design elements. In doing so the realisation of the nature of the way in which people 'read' architecture is analysed. Thus the importance of how to treat different design elements is addressed, according to my analysis of this social interaction.

In Chapter Four I introduce how aspects of participatory design could fit into the Ngāti Tāwhaki ki Ngāpūtahi context, and what that would mean for each interaction. My experience of Rural Studio is analysed in retrospect of where my new research question lay. This analysis brought about key attributes to the nature of how critical I needed to be within my own conduct and methodology.

In Chapter Five I endeavour to find the most suitable precedent for participatory methods in order to design a hui/workshop dynamic. Therefore I analyse a key social interaction, 'testing' my designed participatory process against the inclusive methodology employed in this specific project.

In Chapter Six I analyse and give recommendations for the next hui. The next hui is explored through the realisation of Kaupapa Māori theory, to enable the most appropriate situations for their architecture. This enables a clearer direction to be sought, based on the developing dialogue within all the social interactions.

In the Conclusion I give a contention for how this architectural process could develop in the future. This contention gives practical direction for how each of the processes within the architectural skill set are to be carried out. Summaries of all the Social Architecture lessons[4] are given assessing the way in which these lessons inform how my awareness of these lessons should be pursued. Finally my personal philosophical stance for the nature of this thesis is given, which assesses the mainstream architectural approach, the way in which I have been taught at architecture school and the way in which Kaupapa Māori theory now drives the processes.

4 The lessons of Social Architecture are defined further in the prologue.

THESIS STRUCTURE

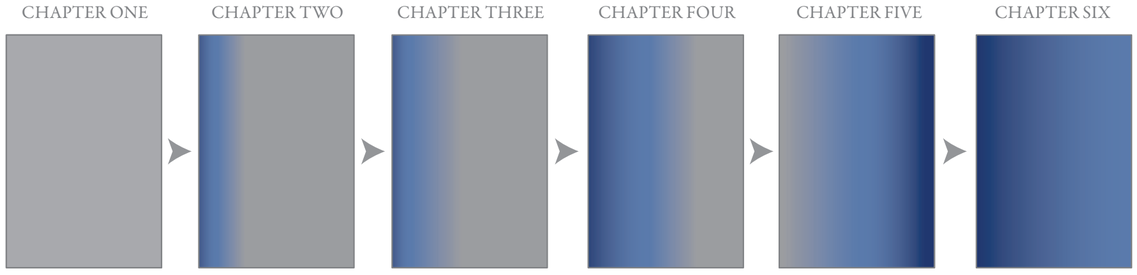

Figure 03: Thesis Structure: Note the time period that each chapter occurred. The research within this thesis comprises a series of tests against a proposition that I have before I go into each hui (meeting). The proposition is then tested by the hui itself. Each of the six propositions are stated and tested within each of the six chapters. Thus each chapter comprises a proposition to be tested. (The use of the word test, is not to be thought of in a scientific means but in a way of an analysis tool for learning/comprehension)

A PROLOGUE : SOCIAL ARCHITECTURE IN LIGHT OF PERSONAL EXPERIENCE

KUPU WHAKATAKI : PĀPORI WAIHANGA E PĀ ANA KI NGĀ WHĒAKO WHAIARO

This thesis endeavours to acknowledge and utilise the living nature of knowledge as a process, rather than prescribing the finite and fixed properties that are often associated with mainstream architectural methodologies. These methodologies are usually defined as universally applicable definitions/techniques. As a result, and potentially a limitation of this research approach, no universal theory, methodology, technique or framework is concluded. Instead, I have developed a working theory. I have termed this working theory social architecture. It is a personal view point on how the architectural design decision-making process functions within the Ngāti Tāwhaki ki Ngāpūtahi situation. It entails a series of lessons and attributes learned from this research. These lessons are proposed and recognised as being the producers of a personal philosophical stance/learning process. This viewpoint has within its nature living education and a basis within the Kaupapa Māori theory. It is therefore important for me categorically state that this thesis gains knowledge that is in direct relation to the design decision-making process and the brief development/procurement. The living education and Kaupapa Māori theory are intrinsically linked to these two processes. By looking at the RIBA's[1] Outline Plan of Work document as an example of a work stages document. (The NZIA[2], the AIA[3] and almost every other governing body of architects has a document that is similar to this one.) It outlines the processes and procedures within an architectural project, shown within this document are the A, Appraisal, B, Design Brief and C, The Concept Design. These are the three areas with which this thesis examines as to ascertain how important these phases are for this particular project and particular client group. Whereby the focus is on the design process rather than the designed end product.

SOCIAL ARCHITECTURE

Social architecture is by no means a new term in architecture's theoretical vocabulary. It has inherent connotations for many different areas of the profession, but it is important to realise that social architecture in the context of this thesis is my built up knowledge base, as a direct result of the process-based approach that I analyse. It will be used to ascertain how my personal experiences and personal perspective on the architectural design decision-making process is evolving, and how it is nurtured due to the social interactions I have had throughout the journey of this thesis. This however does not mean the term, social architecture, is ambiguous. I will acknowledge in each chapter what a social situation has taught me about how social architecture functions,

1 Royal Institute of British Architects
2 New Zealand Institute of Architects
3 American Institute of Architects

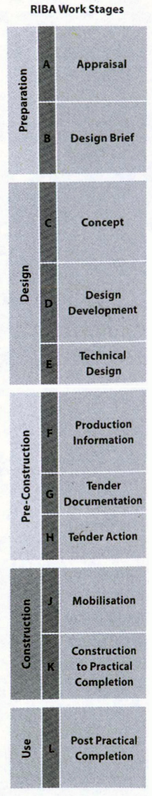

Figure 04: RIBA Work Stages. To conclude each chapter, outlined are diagrams reflecting where I felt that this specific architectural project fitted into the context of the mainstream architectural process, whereby this work stages document is seen as an example of the mainstream architectural process.

and how it differs to the mainstream approach. Namely this is the method in which I have been taught at architecture school. Social architecture will set out a series of lessons and values that are crucial to understanding how this specific approach has developed. It also endeavours to set out conditions that I need to be aware of, to enable future social situations to be understood for the opportunities they possess. It is not, however, a finite set of conditions. It enables me to act according to the situations I see before me, and it allows each situation to establish new lessons. Thus social architecture becomes a series of learning opportunities, promoting the realisation that knowledge within this interaction is living and dynamic. This knowledge is formulated from the living knowledge that exists within Tūhoe.

KAUPAPA MĀORI THEORY

Social architecture can be seen to have a solid foundation in the fundamentals of Kaupapa Māori theory. The living knowledge is part of the Tūhoe epistemology for each person that I interacted with. The fundamentals of Kaupapa Māori theory that are incorporated in social architecture are as follows:

- Kaupapa Māori theory is a political instrument, which takes account of the unequal power relations which exist between Māori and Pākehā. It also critically responds to the processes of colonisation, which have been embedded in 'taken for granted' ways within the schooling and education system.
- Kaupapa Māori theory asserts the validity and legitimacy of Māori knowledge, language, culture, and practice as a 'taken for granted' given. In this sense Kaupapa Māori, both in its theoretical and practical dimensions, is about making legitimate space for Māori knowledge (Mātauranga Māori).
- While Kaupapa Māori theory challenges what can be counted as a theory it is important to note Kaupapa Māori theory is not created to simply antagonise colonial ideologies (Smith, 2005, p. 188). A false perception can be given that all Kaupapa Māori theory research is an attack on the existing crown initiatives, or Pākehā research, creating an unwanted potential for tension between Kaupapa Māori theory and other theoretical frameworks.
- What is required is a Kaupapa Māori theory approach that provides Māori with the platform to describe and explain what the differing Māori positions and ideologies are on the many issues that confront Māori, from a Māori perspective. Kaupapa Māori theory-based research is not about disproving other theories. It is about building transformative outcomes for Māori through mātauranga Māori. Using

> the lens created by Kaupapa Māori theory, mātauranga Māori becomes visible and accessible. Kaupapa Māori theory creates the space to allow a new set of lenses to view Māori knowledge forms. (W. Doherty, 2009, pp. 68-71)

I will use Kaupapa Māori theory to describe the difficulties that I faced by coming into this situation with essentially Eurocentric knowledge. Kaupapa Māori theory gives an avenue to explain a persons specific epistemology from an indigenous perspective. Marie Battiste and James (Sákéj) Youngblood Henderson (2003, p. 36) highlight the dilemma of having non-indigenous theoretical base explaining what is indigenous knowledge, being difficult for non-European to comprehend because Eurocentric thought has created a mysticism around indigenous knowledge that distances the outsider from indigenous peoples and what they know. (W. Doherty, 2009, p. 69) This theory is fundamental to my understanding of the Tūhoe worldview, or epistemology, and my understanding is connected directly to the people with whom I have interacted. Their epistemology is a direct result of how the hapū has engaged and interacted with their specific tribal landscape, in this case Ngāpūtahi[4] and the surrounding area. There is a need to understand the knowledge systems that operate here, where dwellings are elements that cannot be viewed in isolation to the physical environment, spiritual environment, and cognitive environment, this matauranga-a-iwi as it pertains to Ngāpūtahi and the people who reside there. As pākehā I feel that I am not at liberty to make judgement on what should be a deeply Māori architectural process. However, the understanding and practical knowledge gained from Kaupapa Māori theory and the proper acknowledgement of this dilemma makes the legitimacy of this process genuine, and therefore appropriate.

Each experience and interaction of this thesis has enabled me to see the different aspects of Kaupapa Maori Theory, and I have come to realise that this must be the foundation of my thinking about what is most appropriate for the architectural design decision-making for Ngāti Tāwhaki ki Ngāpūtahi. It is important to acknowledge this theory within the context of social architecture as I believe social architecture cannot function if this theory is not at the forefront of my contemplation. The appropriateness of the architectural process and the design decision-making process is hard to decipher and hard to quantify or qualify, and I am aware that there is an essential dilemma in this thought.

4 Ngāpūtahi will be described further in Chapter Two.

EXPERIENTIAL THEORY

Because this thesis deals with the process of design decision-making within an architectural process, it directly responds to human interaction. Under analysis are the dynamics within my interactions, with the people of Ngāti Tāwhaki ki Ngāpūtahi, which help or hinder the design decision-making process. Naturalistic theory helps to understand the nature of this analysis. My knowledge of Kaupapa Māori theory has come through experiencing parts of it first hand, therefore it is essential to understand that this thesis is presented in the same manner that I experienced it. I will use the concepts within Naturalistic theory to explain how the research is tied to Kaupapa Māori theory. The naturalistic research approach was not the way in which I set out to find out the results, it is a post critical analysis of the way in which my research method happened and thus it enables the understanding of how this type of research is related to the architectural design decision-making process. I engaged with the people of Ngāti Tāwhaki ki Ngāpūtahi in ways which place the emphasis on the relational spaces and this is therefore the research in this case. Rather than being dispassionate, neutral and objective, naturalistic theory seeks to enable trust in the 'research' relationship through an empathetic communitarian stance (Lincoln & Guba, 1985). This approach assumes that researchers and respondents both exist as part of their wider communities, with knowledge, ethics and morality emerging from and relating to this ongoing dialogue of local communities. The measure of the goodness of knowledge is not how knowledge is reduced to a singular universally applicable definition, but how the researcher reflects the long-term aspirations, visions and aesthetics of the researched communities in ways which enable and encourage the fulfillment of these. (Finlay, 2011, p. 16) This thesis engages with real life people, their nuances, their experiences, to help them give voice to their own buildings. The label 'Naturalistic Theory' therefore isn't relevant as it gives the notion that this is the natural way of going about research, which as established earlier isn't the case. It implies that everything is in this world is natural, but what is natural for one person is different for the next person. As a result, it is the experiential encounters that are faced whcih become the basis for the theory that is in inquisition. Therefore Naturalistic Theory will henceforth be called Experiential Theory.

Under this approach, the people that I engage with shape what questions should be asked, and co-create the findings that emerge. Linda Tuhiwai Smith acknowledges that to effectively engage in this community dialogue, the researcher self discloses to respondents in ways that allow trust to develop, through revealing his or her own political and philosophical commitments, hopes and weaknesses. (Cramm, 2001; Smith, 2005). I didn't think of this as a method when it happened, as I thought it was just part of the nature of the attachment I had formed with the people and the project, and it developed subconsciously into a strong empathetic approach. The living community becomes the mediator of the ultimate value of the research. Especially relevant in Kaupapa Māori theory, as the living community I am engaging with, are the guardians of knowledge. Kaupapa Māori theory support and direct how knowledge is developed, respected and protected, including who benefits from this knowledge.

This thesis is therefore written as the experiences eventuated and thus it is from my personal perspective and it is a personal reflection where I reveal what I perceive to be social architecture, this knowledge being gained from the first hand experiences that are chronologically plotted throughout the thesis. Fundamental to the comprehension of this thesis is the nature of the personal approach that comes part and parcel with the nature of social interaction. The attachment I have made to the people is embedded in the many hours spent at the feet of the hapū and whānau. It should also be acknowledged that the personal desire and personal commitment to deliver the most appropriate solution for the people that I have met is the author of the empathetic approach. The empathetic approach may not be able to be properly theorised; rather, it may need to be realised.

CHAPTER ONE : NAÏVE AMBITION

UPOKO TAHI : KŪARE HAO NUI

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My personal experiences within this research have influenced the way that I have thought about the architectural process. Therefore I will endeavour to explain how these experiences happened and what my thought process was at the start of this thesis. My understanding of the architectural process was created through my education at Victoria University of Wellington. The position that I first commenced this thesis with, wasn't created through academic inquiry nor the university setting; my architectural thought or position, like most of this thesis, was due to an experiences that enabled me to see first hand what sort of poverty/hardship people in New Zealand face. I believed that architecture could have significant influence in the places that I visited.

I was fortunate enough to grow up in a relatively generous upbringing, whereby most of the possessions, healthcare and necessities that I needed, I received. I went to Victoria University of Wellington where architecture captivated me. I found the relationship between the people of Tūhoe that I met and the way they interact with their surroundings, captivating. I understood architecture as being a social construct that enabled people to function in a multitude of different ways. While at University I was fortunate enough to lead a group of high school students on a social justice leadership programme in Kaingaroa Forest Village and Ruatahuna, New Zealand. This experience gave me the opportunity to meet people that I thought were incredibly impoverished due to the way that they lived. While impoverished in material wealth I soon realised they were not however impoverished in spirit. This was an unintentional ignorance I assumed before I went into these communities. I found the polar opposites of these two worlds intriguing, but more so I had a deep concern for how their relatively inadequate housing could be affecting them. Here started a desire in me for an awareness of the social inequality that we live in and how that related to architecture.

I felt compelled to explore why it seems that architecture ceases to exist when it concerns people who are marginalised or less fortunate, as adequate housing is a necessity of life. At the start of this thesis I explored this in the 'academic' way that I was accustomed to. It established that this type of architecture (socially responsible architecture) was indeed out there and that there were architects who concentrated their businesses, organisations and university courses on those that needed an architectural intervention for the necessities of their lives. This type or field of architecture was relatively new, but each case responded to a situation that an architect or group of people faced whether it be housing in third world countries, places that have just suffered from a natural disaster and needed emergency housing or the housing of the poverty-stricken within cities. The idea of socially responsible architecture for me is a personal philosophy that was awakened by my chance to

Figure 06: One of many examples of inadequate housing in Ruatahuna, Te Urewera.

Figure 07: Ruatahuna Store, the only one in the township.

experience real poverty, right here in my own country. Architecture, in my mind, needed to be proactive rather than reactive to the difficulties that many people face.

This scholarly process was a key step for me in terms of finding the gap that I saw within the literature of socially responsible architecture. The challenge has been to propose a new way of practising socially responsible architecture, and giving it a specific purpose and angle that would enable this thesis to have an outcome that was tangible and measured. The overview of my initial literature review is given below, and this outlines where I saw a gap or even a potential for this type of architecture.

There were many common trends within the literature about the state of socially responsible architecture. As this type of architecture is not common place within the profession, there were many theorists describing how architecture is obliged to practice in a socially responsible way because it owed almost all of its credibility to the social means that it functions in. It is seen as a social contract. This understanding has its credibility in the conscience of the architect him or herself. Paul Allen Johnson, Ernest Boyer, Lee Mitgang and Bruce Allsopp all shared the view that the mentality of the architect is at the mercy of where their profession has the potential to help those that could benefit from their skill set the most. (Allsopp, 1974; Boyer & Mitgang, 1996; Johnson, 1994) The literature of socially responsible architecture also analyses the way in which the architectural product houses the way that people can function and be influenced. The product is seen as an allocative mechanism, whereby the environment around you affects your stance and positioning in the world and your sense of belonging is influenced by the buildings and things that are within your possession. This type of architectural thought often lead the theorists/writers, especially Ole Bouman, Bryan Bell, Katie Wakeford and Sharon Sutton, into conjuring up traits that architecture should do to create social change throughout the world. (Bell & Wakeford, 2008; Bouman, 2006; Sutton, 2000) Architecture and even the physical space that it sits upon, was seen as a method of social power. The democratic angle of hegemony was constantly referred to, to allow readers to understand that there are negative implications of what the profession produces. This was referring to both the physical buildings that are constructed and also the allocative power that architects may inhibit. It was almost a plea from these writers for social change to create a just profession that doesn't just cater for the elite.

These types of commentaries within the literature review were stating the condition of architecture, forecasting what the future of socially responsible architecture was in relation to the mainstream hegemonic way it is

literally created. The mainstream hegemonic way is referred to as being the elitist/capitalist economy we live in where most architecture is produced as a profitable business. This enabled me to create a series of research questions that gave an angle, which gave these theories mentioned in the literature review a situation to answer to. I pinpointed a theory that I believed the literature had completely missed or forgotten to acknowledge. I understood architecture as being about people, a mechanism that went beyond being allocative, as it is a mechanism that is grounded, rooted in real life human conditions, where human-to-human relationships are either hindered or enriched. I thought that by understanding how human beings related and interacted to architecture, there could be a better understanding of how architects could derive an architecture that could nurture and inspire someone for change. I believed that this pinpointed hypothesised solution was not going to have any influence if it didn't have anyone to build for, and so I wanted to build a piece of architecture, so that I could 'test' how much architecture could change peoples lives. I therefore asked these specific research questions: Can a built piece of architecture inspire change in individuals for the betterment of their own lives? Can the built form nurture, stimulate or motivate someone to be a catalyst for change? This is essentially where I started as I thought that this architecture and theoretical stance could give a family a change that was for the betterment of their own lives. I thought this could happen in the very isolated parts of Te Urewera where I had witnessed the struggles of real poverty in New Zealand. This was something that enabled a greater change because the actual design was going to be a catalyst for this change. The design was going to be based on the aspirations of this family and how they could be influenced by the nature of the design within the house. At this stage my ambition for this thesis was to 'test' this proposition, by designing and building a house for this family within the twelve months given to complete this thesis.

This hypothesised solution was what I perceived to be the academic process, as I didn't know any different. I believed this to be the process that initiated the research component of my thesis. I then derived a methodology for the research. In essence this was how I would test my research questions. The 'design/create/empower methodology' was created as to give a method to my research. The design component was going to develop in the mainstream way of starting with a brief, then a series of concepts were going to be produced, then eventually through to detailed construction drawings, much like the RIBA example. Analysis of the design was to be carried out throughout each phase of the work stages, to test the design against whether or not it held the research questions at the forefront of the contemplation of every aspect of design. I felt that if the design was to have any significant effect on someone then it had to be 'tested' by someone inhabiting it and making these

situations real. This was the 'build' component of the methodology. The 'empower' component was to be the result of the inhabitation of the family within the building. It would endeavour to find conclusions and answer the hypothesised research questions. As this was a fairly ambitious task, but I was motivated by my belief that this thesis could point to a more socially responsible architecture and provide an alternative but specific focus relevant to architects in this field. I saw this type of architecture going beyond the current state of architectural practice within New Zealand. Figure 08 illustrates where I felt this architecture lay.

The academic positioning that I was dealing with at the end of this literature review was the conventional method of conducting architectural research. Thus my perception of what was necessary for this thesis was ambitious when looking at how it would fit into the conventional thesis structure. I was heavily influenced by trying to find a gap in the understood architectural knowledge that surrounded this field. I believe that this mentality is a trait of the university culture and more so even at architecture school as there is heavy emphasis placed on finding or developing an element of architecture that is unprecedented. This advocates new ideas and stimulates growth in new areas, however, this sometimes gives rise to hypothetical situations that are distant from reality. The question has to be asked, Is this the way in which all architectural projects operate? By understanding this trait within academia, an understanding of the influence the literature review had on my mind-set begins to be understood.

The literature review by its very nature singled out the most intriguing and unique quotes/theories within each piece of writing. Without realising it at the time, my viewpoint developed into a heightened view of what this type of architecture entailed. There was now a body of specialised knowledge that was detailed and specific to this heightened reality, not a grounded reality. This view was romanticised and dramatised by the authors through the power of the written word, when in reality many of the situations that the authors wrote about stemmed from real life situations. By communicating the potential of this type of architecture at a universal scale, rather than the individual scale that it originated from there was a distancing from the socially responsible/democratic field it was advocating. The writers conversed non-specifics, convincing me of the philosophical stance that each one produced. I was influenced by the romantic notions that it portrayed. This in hindsight is where I see academia and especially architectural academia, has a small fault. It can become distanced from the reality of the social nature that architecture enables and creates. In retrospect, I now see there was a certain disillusionment for me as to the specifics of situations. In the literature review, I picked up on the theory that had the most

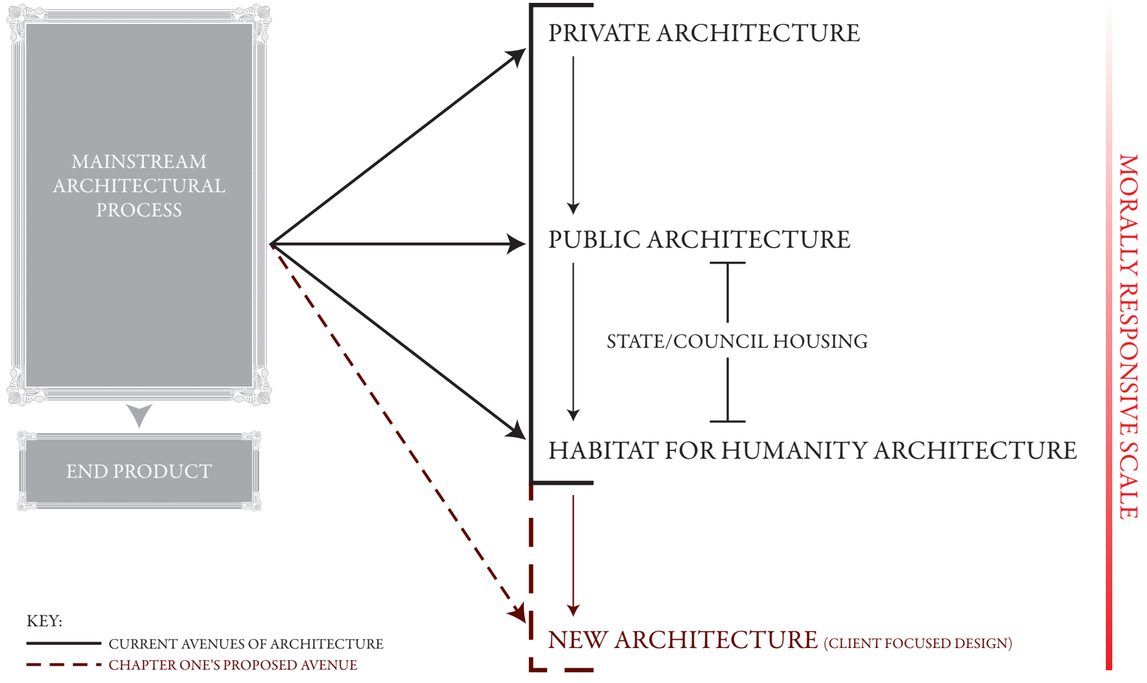

Figure 08: The avenue that this thesis was analysing, due to the conclusions and research questions I had reached. This is my view on how my idea was going to go beyond social responsibility. Note: At the end of each Chapter this diagram develops and grows in accordance with the new social interactions that take place in the chapter. The diagrams in the next chapters stem and develop from this one. Each diagram is my gauge of where I believed my architectural endeavor was leading and how it differentiated from the mainstream architectural approach.

weight and interest for me instead of the situational aspects it held. This was a literature review and a research positioning that looked at the field of socially responsible architecture as a whole, without acknowledging properly the way in which all these theories practically work.

My post critical analysis of this literature review now gives insight into where I could have implemented this initial approach in a different manner. It analyses where each step could have been remedied as to define the nature of the oversight. We can see this process as small steps in my knowledge, by finding out in depth what the implication for each step has been. It acknowledges this process as being something that offers alternative realities without actually realising them, rather it alludes to the pitfalls and successes of the process. Through analysis it gives me practical knowledge for any other inquiry of a literary nature in the future.

SOCIAL ARCHITECTURE

This understanding or learning process is key to the living knowledge within my view of social architecture. The analysis and experience builds my foundation for me to start thinking about the social nature of this type of architecture and in turn I discovered what I perceive to be the lessons of this specific social architecture. This foundation started by gaining valuable insight into how people, companies and educators have a mission or set of values that they apply to architecture to practically respond to their social conscience. The analysis of this process has however given a dimension that goes beyond this as it gives my social architecture a lesson that can be applied to my future settings and circumstances. As I witnessed in the experience of the literature review, real life situations have the potential to arouse dramatised fantasies and hopeful futures, rather than factual grounded experiences. By taking theories out of their real life contexts, their unique characters run the risk of there being a misconstrued version of the reality that is trying to be conveyed. I have to be aware in this thesis that I don't fall into the trap of painting dramatised hypothetical scenarios, as there are situations that will come up that need to be told succinctly and factually. Their success hinging on an accurate portrayal of the situation, not a dramatized reality. This also underlines the fact that in this thesis there are real people's stories that are being retold and their context is the thing that gives them the reality that we are talking about.

The foundation of this thesis as explained in this first chapter may seem naïve but the fact is that this is where my state of mind lay at this moment in time. It shows that this is where my education also lay at this period in time. The nature of learning and the nature of inquisition in my case were facilitated by my naivety which was

opportunistic and ambitious. My naivety was quite possibly the characteristic that I needed to be able to initiate meeting with people, to tell them about the idea I had for them.

CHAPTER TWO : RESEARCHING TŪHOETANGA, CONTEMPLATING MISSED OPPORTUNITIES

UPOKO RUA : ATŪ WHAKAARO KI NGĀ MEA ANGITŪ TĒ TUTUKI

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I knew that interacting with whomever this architecture could serve would be a big part of my thesis, but I underestimated how much it could affect the theoretical stance and the research that I had hypothesised. I was seeking to find my 'clients' in a manner that wasn't patronising or demeaning. They therefore would know that I held their interests in the forefront of my contemplation. I wanted to oppose the tendency that mainstream architectural practice has of maintaining the status quo, e.g. maintaining dominant power structures and working for the elite. I wanted to do this through the manner that I was serving in. I must note at this stage of the thesis, that it may seem that my academic view or angle on where I thought architecture could make a real difference dominated the way that I viewed this field. This did not mean that I was completely fixated on making this the paramount objective. I understood that this architecture was about working with people and that I was not going to operate with the same academic manner as what I had done to procure me to this point. I was aware of the fact that this situation could not be treated in the same way with which the academic process had been carried out. Socially responsible architecture is based on morals and values that are clearly rooted in people and I knew that this is the way in which I had to operate. This initial interaction is the first of the social interactions that will be analysed; this situation will shed light onto how I thought the process could be initiated, but also it will shed light on how the Tūhoe epistemology became integral to my view on this type of architecture.

I had been fortunate enough to meet several people, while I was leading the social justice leadership programmes and thanks to Fr. Mark Walls S.M. I was fortunate enough to meet and get to know Fr. Dave Gledhill S.M., or Pa. Rawiri as the people of Tūhoe know him. Pa. Rawiri had accompanied and guided us onto many of the marae of Tūhoe, where he is a well-respected man amongst the whānau. So naturally I wanted to go to see him to ask him what his honest opinions of my idea were. I wanted therefore to see if there was someone that he knew that matched what I was proposing. While this may seem crude I made sure that I was respectful of the people that I could be dealing with. As I knew that I would both be getting to know them as people and they could be the ones that give me the research 'data'. Because Pa. Rawiri had been involved both emotionally and spiritually with the people of Tūhoe for many years, he knew of the struggles that they faced. The establishment of my research questions needed to be brought into terms and an understanding that was appropriate to the way in which I could converse easily with Pa. Rawiri. It had to be toned down so that it introduced first of all the struggles of what I had witnessed within Tūhoe and where I thought my idea could help someone that could really benefit from architectural services. When I went to Pa. with this idea, I was anxious and worried about what his reaction would be. I knew that he would be able to give me an impression of how this type of

Figure 10: State/Council housing in Ruatahuna.

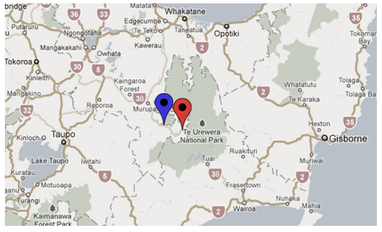


Figure 11: Ruatahuna (Red marker) and Ngāpūtahi (Blue marker), Te Urewera, Bay of Plenty, New Zealand.

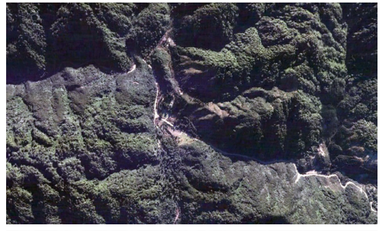


Figure 12: Ngāpūtahi on State Highway 38, Te Urewera.

idea could happen or eventuate, as he was so grounded in the thoughts of the family Māori and the family Tūhoe. I explained to him the idea, and he was rather interested in the family aspect as he had seen how poorly designed the state houses were that had gone up in and around the area. (See Figure 10.) He stated that they were both poorly designed from a Māori perspective and from a climatic/environmental perspective, and that they would serve the purpose now but were certainly not future-proof designs. They were urban based housing designs brought to the rural setting. But more so he was interested in my talking to both Lenny Te Kaawa and Joe Doherty about this idea/project. I thought that this was because they would be the people that are in and amongst the community and would know of people that this could benefit. At the time I was not sure why he was so excited about me talking to these two.

I arranged to meet Lenny at his home in Ruatahuna and I went into these situations with a lot of apprehension regarding how I should conduct myself and how the things that I say could be misconstrued, because I was essentially asking for them to help me with the idea that I had. In the same way that I had addressed Pa. Rawiri, I respectfully told Lenny of the project that I had at hand and I asked him about what he thought of the idea. He sat quietly and listened to what I had to say and when I had finished explaining the idea, he immediately asked 'how big is this family you are wanting to be an architect for?' I naively said 'not too big, maybe a four or five person family, but who ever would be keen to be a part of this', he then said 'what about a very large family?' (Te Kaawa, 2011) To my surprise he was actually suggesting that I design a small toilet and kitchenette facility for the church at Ngāpūtahi, and he also said there were plans for a marae on this site in the future. The church (Hato Pāora) provides for not just a small whānau but for the whole hapū. Joe Doherty had been one of the people involved in initiating the marae development idea for the site. It then occurred to me why Pa. Rawiri had been so enthusiastic about me meeting with Lenny. This conversation with Lenny revealed to me an aesthetic that I had hadn't fully comprehended before, this was inherently the nature of Tūhoe and where their values lay. From both Pa. Rawiri and Lenny it had been a gentle push in a different direction as they were both concerned about the collective rather than the individual. A reassessment of my research aims for this thesis had to be carried out to enable the community aspect to become predominant. I came to the conclusion that the community approach adapted well to my theorised research aims, as my research was now able to affect more people. Thus architecture was a vehicle for greater change. My research would also be able to be assessed by more people once it had been completed. The 'empower' component of my methodology could then have greater significance.

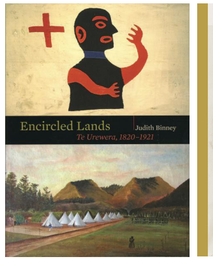
I wasn't completely aware of it at the time but this was a hugely significant turning point in the thesis, not just because of the community aspect but because it grounded the project with actual people. At this moment in time I had no clue as to how big a significance the people element had, but I was elated that I had made this connection. Here is where I first started to analyse how the dynamic of the social encounter could improve. These questions arose: What would have made the dynamic of our relationship easier? How could I have not sounded authoritarian (realising that this was completely a bottom up approach)? If I look back on this process now I was essentially trying to find how I could remedy the fact that I brought to the situation an unintentional

Figure 13: Hato Pāora Catholic Church, Ngāpūtahi.

ignorance of their Tūhoetanga to this practical social encounter. By this I mean that I was asking myself how I could bring the best possibilities out of a conversation with someone. Essentially I turned to the literature of Tūhoe and Ngāti Tāwhaki ki Ngāpūtahi to find out who they were. Situational research, I thought, could have given this initial encounter with Lenny a different dynamic. My lack of knowledge of their Māoritanga and more specifically the Ngāti Tāwhakitanga within Te Urewera affected how I related to Lenny. I realised that if I was even to be of any assistance in design to this hapū I needed to know who they were, what their history was and what their Tūhoe epistemology is. I wanted to be able to talk to them about their concerns, and for them to be able to talk back to me freely without any doubt as to whether I would understand or not. So I endeavoured to research and learn as much as possible, about Tūhoe and Ngāpūtahi.

The multiple texts of Judith Binney (Binney, 1995, 1996, 2009, 2010) and the early 1900's texts of Elsdon Best (Best, 1972) on Tūhoe gave me a great understanding of the nature of their struggles and the nature of their history, from pre-European times right up until today. The Vincent Ward film, Rain of the Children, (V. Ward, 2008) and the Robert Pouwhare documentary, Tūhoe, A History of Resistance, (Pouwhare, 2005) rendered these histories in the medium of film. But of most relevance was the PhD of Wiremu Doherty, titled Mātauranga Tūhoe: The Centrality of Mātauranga-a-iwi to Māori Education. His work was based on his experience in the Māori education system and offered an iwi-based approach to education, where learning and comprehension for Māori students is strengthened due to a framework based in iwi knowledge. He based his iwi knowledge around himself growing up in Ngāpūtahi. My analysis of his work was trying to find out what the people from this area believed in and who they were as people. Through Doherty's work I found many similarities between what I was contemplating and the themes that he portrayed within his work. Even though our professions are in completely different fields, these themes consisted of the how Māori knowledge is manifest, taught and acknowledged, and how could mātauranga Māori/mātauranga-a-iwi be more effectively taught/learned. (W. Doherty, 2009, p. 21) But, most interestingly he had at the core of his philosophy Kaupapa Māori Theory. At the time it resonated with the way in which I was viewing the architectural profession. This elaborated on the fact that acknowledging unintentional ignorance of Māori perspective and indigenous research were fundamental to understanding how design could be implemented.

In retrospect I should have situated my design in the people and place that the design belonged to rather than historical insights into Tūhoe and Ngāpūtahi. I could have had both the experience of history and the experi-



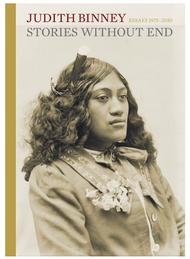


Figure 14: Encirlced Lands, Judith Binney.
Figure 15: Stories Without End, Judith Binney.
Figure 16: Rain of the Children, Vincent Ward.
Figure 17: (Previous page) Inside Hato Pāora Church.

ence of knowing today's people. Analysis of this now has given me insight into the opportunities I accidentally glossed over. Here started a gradual shift in my understanding. I wanted to do what was the most appropriate for Ngāti Tāwhaki ki Ngāpūtahi, but at the same time I was trying to deal with the restricting nature of the thesis research questions. It was here where there started to become a distinct difference between the two worlds I was operating in, the academic and the practical. I therefore kept adapting the way in which I approached the design whereby I started to change the nature of the questions instead of the questions themselves. I was looking at this completely from my own academic perspective, which meant that at the time I didn't realise I was ignoring the fundamentals of Kaupapa Māori theory.

In contemplating my research questions I concluded that they dealt with the nature of change. I therefore asked myself how do people change. I theorised that it was through an inquisition into the options that are immediately available to a person. I wondered how the elements within the marae complex that I designed, could expose the options available for individuals. Essentially I thought this notion could be solved through learning, learning in all forms. How could I create a culture of learning within my design for this marae, which would benefit the people it came in contact with? I had almost bypassed Kaupapa Māori theory, when I had recently analysed it. I was short-sighted, because I was still operating in the academic mentality. I hadn't immersed myself in the people that this architecture was for. Therefore I was commenting a lot of the time on what this thesis could do for the future of this type of architecture. I wasn't grounding my thoughts, and as my analysis wasn't linked to situations yet I felt like I was at liberty to comment on the profession and this type of architecture. I will elaborate on the way that I made Kaupapa Māori theory an integral part of my decision-making in Chapter Five.

As I started to comment on the state of architecture, I digressed into thinking that this could be a new prescribed methodology for the profession, of how to engage in this type of architecture, whereby the end product was the main objective, to seek a morally sound architectural set of values. This distanced me from the project, due to a lack of grounded and constant engagement with my 'clients' and I was once again working in isolation in the university setting, without connecting myself to the possibilities and opportunities that could arise from engaging with people. Seeking advice on these matters from the people that were steeped in the knowledge on how this type of thing could eventuate, would have been a more fruitful and appropriate method. This resonates well with what I believe to be the second key lesson of social architecture; for there to be distinct and clear

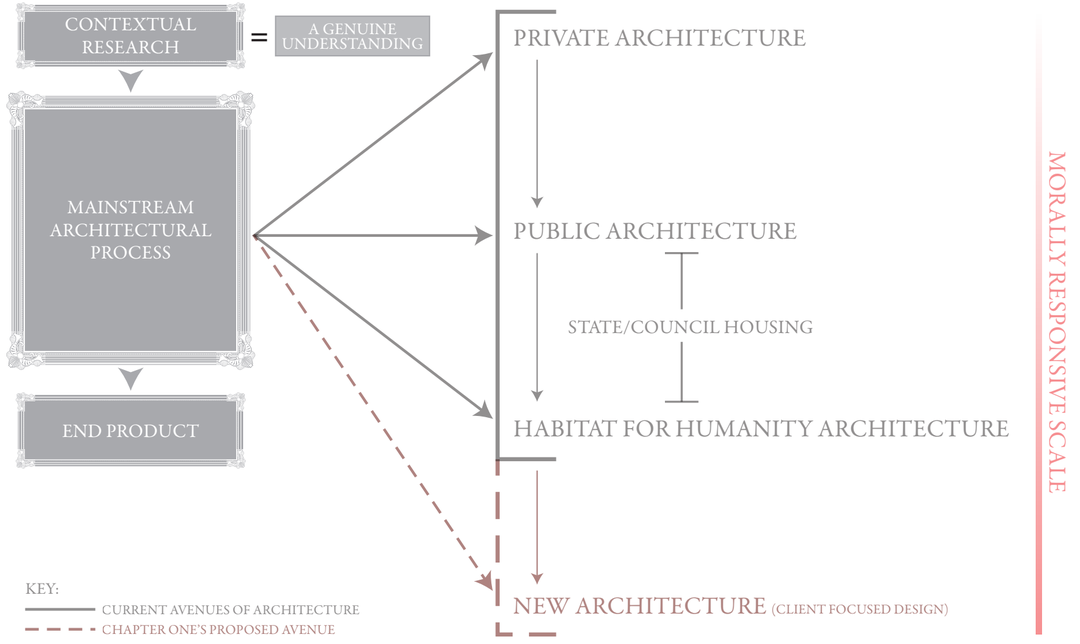


Figure 18: The way in which this thesis hypothesised the architectural process was to be carried out at the end of Chapter Two. Enhanced element being the contextual research which I thought was incrementally heightened. I also thought the contextual knowledge gave a heightened knowledge. In hindsight it was knowledge that could only get me equipped with the history of the place. However, this was the time when I started to feel calm about how naïve I had been previously. I now thought I had a genuine understanding of the context that I was surrounded, but I only had a hypothetical understanding of the people and the place. The fact was that genuine understanding could only have come about through full immersion with the people and full immersion into the rohe.

knowledge of a situation it is necessary to invest in the social aspects of knowledge. My view at the time was that architecture as a profession was a collective body that shared multiple different ideas, and my architectural outcome therefore was going to give the profession an example of how to undertake a socially responsible project. I was commenting on the state of the profession as if I were setting the rules for how practices could or should operate. Retrospectively I could have been commenting on how this project was achieving the architectural process in a socially responsible way and therefore I would have been able to comment on tangible authentic situations.

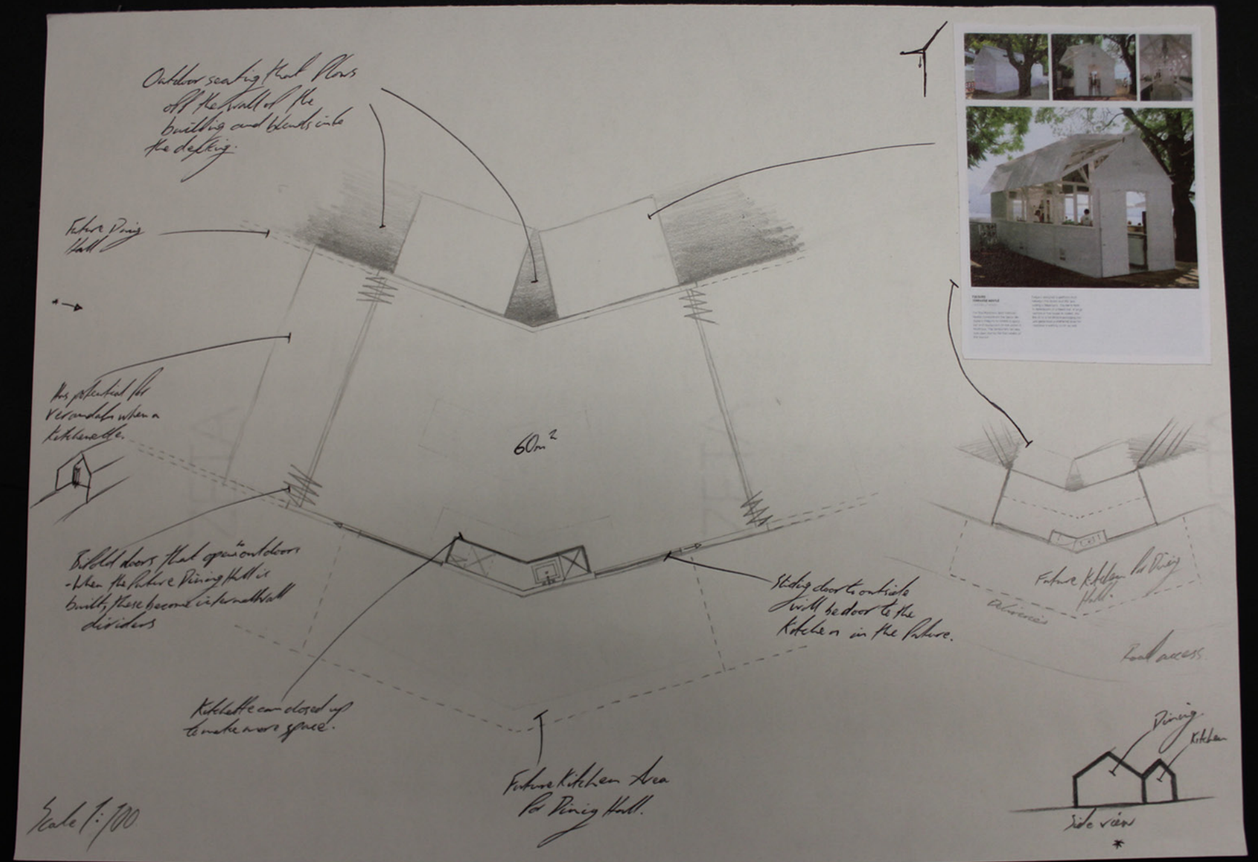
Social architecture at this stage of the thesis, I now conclude, has a series of lessons that are learned from each situation. Nothing is more effective and influential than being able to comment on the state of architecture from real life experience, rather than commenting on hypothetical situations, which is what academic writing can have tendencies to do. I experienced an unintentional abandonment of my morals or values. There is a certain realisation here that I walk a fine line between the practicalities of situations and the limitations that academic writing can hold. I only learned this through straying too far to one side, in this case the academic side. I was holding onto my research questions because the literature was backing it up to a certain extent. If I had invested more time into keeping in contact with the people I had met, it would have put me in the right direction sooner. This would have enabled me to adapt my research questions earlier. I had a window of opportunity here by meeting these people but through unintentional hibernation[1] in the university setting, that window slowly closed. What does this say to me about the nature of both academia and practice? This dichotomy continues to question my own moral conscience for this project.

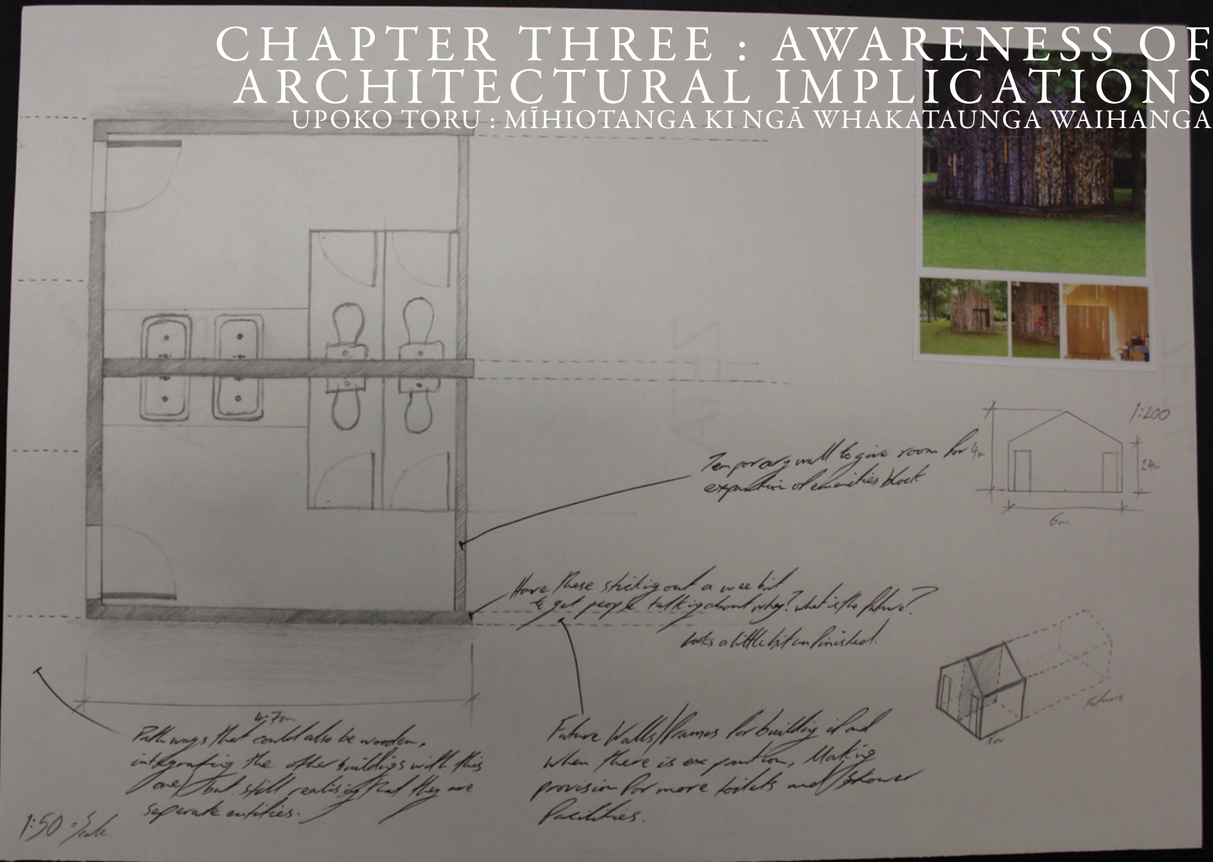
I now reached the point where I wanted to talk to Wiremu about my thought process was for Ngāti Tāwhaki ki Ngāpūtahi. I thought that I had invested enough time into researching and reading about Tūhoe history, and that I now had the means to be able to engage with Wiremu, Joe and Lenny in a manner that I hoped was appropriate and knowledgeable. The next chapter explores how I explained these ideas and how I initiated the next series of social encounters.

1 The theme of architectural hibernation will be explored further in Chapter Five.

CHAPTER THREE : AWARENESS OF ARCHITECTURAL IMPLICATIONS

UPOKO TORU : MĪHIOTANGA KI NGĀ WHAKATAUNGA WAIHANGA





CHAPTER THREE : AWARENESS OF ARCHITECTURAL IMPLICATIONS

UPOKO TORU : MĪHIOTANGA KI NGĀ WHAKATAUNGA WAIHANGA

I believed that the way in which I viewed this project was democratic but I discovered that the political elements comprising conventional architectural practice took over when I started to design for this project. Here in lies a disposition of this conventional approach. The fact that I was well meaning going into the project doesn't mean that my actions were well meaning. This chapter explores these notions through the practical nature that they were conceived in.

I believed that the research around Tūhoe equipped me with a sense of who they were and what they wanted. I now believed that I would be able to design in a manner that was fitting for enabling the best design for the clients, but more importantly I felt like I had just enough comprehension so that I could engage in a knowledgeable conversation about the project. When preparing initial design sketches, predicaments I had to deal with, alluded to the scale of this project and the need for prioritisation of different elements. Preparation of a document that entailed how I thought the whole process could be developed in stages gave clarity to Lenny's concerns about the immediate need for toilet facilities. This was proposed so that it could show how the end product of the first stage (which was the kitchenette and toilets) could be the catalyst for the new marae. It was seen as the opportunity to enable people to start talking about what Stage 2 (the marae) could include. Stage 1 was seen to have flow-on effects whereby notions of Stage 2 (e.g. foundation stones laid) could be plotted physically on the site to engage people in conversation about Stage 2. I also showed within this stage's strategy how it fitted into my research proposition/questions. (See in figure 22 on page 40.)

I was eager to explain the implications of this idea and my design ideas to Wiremu, Joe and Lenny. I therefore arranged to visit each of them at their houses, in Whakatāne, Rerewhakaaitu and Ruatahuna respectively.[1] I was anxious about what they might say about these design ideas and about how I should conduct myself. I made it known I wasn't selfishly doing this for the benefit of my thesis, but it was about how I wanted to help out the marae development through the use of my architectural knowledge and skills. I had built up a connection to this project inherently by spending so much time researching and contemplating the design implications. The research had given me a clear insight into what their situation was and I was genuinely empathetic to what could be the best thing for them in terms of a design. The journey to each persons house enabled me to visit Te Urewera for the first time since meeting Lenny. It started to evoke the nature of the place as soon as I saw it due to the research that I had done. Talking to each person gave me insight not only into what they wanted for the

1 See Figure 20 for locations of Whakatāne, Rerewhakaaitu and Ruatahuna.

Wellington
Hastings
Napier
Palmerston North
Masterton
Carterton
Upper Hutt
Lower Hutt
Porirua
Waikanae
Levin
Foxton
Feilding
Marton
Waipukurau
Waipawa
Dannevirke
Pongaroa
Eketahuna
Pahiatua
Woodville
Taihape
Waiouru
Ohakune
Taumarunui
Turangi
Tokoroa
Kawerau
Whakatane
Gisborne
Wairoa
Rotorua
Taupo
Kaingaroa
Murupara
Ruatahuna
Waimana
Tauranga
Hamilton
Cambridge
Te Kuiti
Otorohanga
Waitomo
Te Awamutu
Matamata
Thames
Paeroa
Waihi
Whangarei
Kaitaia
Dargaville
Kaikohe
Paihia
Kerikeri
Opononi
Omapere
Hokianga
Whangamata
Coromandel
Whitianga
Mercury Bay
Opotiki
Te Urewera
Waiouru Military Area
Tongariro National Park
Whanganui National Park
Kaweka Forest Park
Ruahine Forest Park
Egmont National Park
Pureora Forest Park
Waikaremoana
Lake Taupo
Rangitaiki
Waimarino
Paraparaumu
Waikanae
Pukerua Bay
Plimmerton
Porirua
Johnsonville
Wainuiomata
Eastbourne
Lake Ferry
Akaroa
New Plymouth
Stratford
Hawera
Opunake
Waverley
Whanganui
Bulls
Sanson
Shannon
Foxton Beach
Himatangi Beach
Tokomaru
Manakau
Levin
Otaki
Otaki Forks
Tararua Forest Park
Mangaweka
Kimbolton
Feilding
Rangiwahia
Ohakune
Raetihi
Waiouru
Taihape
Hunterville
Mangaweka
Marton
Bulls
Sanson
Waverley
Hawera
Opunake
New Plymouth
Stratford
Inglewood
Waitara
Oakura
Okato
Oaonui
Tongaporutu
Urenui
Onaero
Waitara
Bell Block
Oakura
Waitara
Inglewood
Stratford
Eltham
Normanby
Hawera
Opunake
Oaonui
Okato

STAGE 1
Feasible project to be completed in 2011

STAGE 5
Overall Future Proposition

	STAGE 1	STAGE 2	STAGE 3	STAGE 4	STAGE 5
FUNCTIONS	Toilets, Basic Kitchen Facilities in a cafeteria type room (sink, cupboards, zip, power points, indoor seating and a small stove.	Dining Area, Storage Facilities, New Kitchen that facilitates Marae visitors and Church visitors (150 People approx.)	Marae beginnings, could be a two stage process, where by the foundations and some Pou represent the position of the marae. A temporary building for the carvers. Maybe housing around the Marae for elders.	Marae completion, structures that integrate with the main wharenui, structures that integrate all three buildings.	Multipurpose centre for learning development and a space that gives a bridging between the Marae and the church.
TIME	End of October 2011	End of 2012	Middle of 2013	Middle of 2014	Middle of 2015?
PROPOSITION	Fulfilling the biggest need of the community, community facility helping many peoples not just a designated group. It will give the facility the potential for change by providing spaces that initiate conversation and learning.	Gives the community a destination that is essentially about people and facilitating community engagement / community gathering. Will give a cohesion with the church and the proposed marae by providing physical routes, signposts and giving the church an immersion into the new facility so that it becomes part of the facility so that they are not two separate entities.	Makes people inquisitive about the potential for this marae to be theirs and for the people to take part in helping to build, form and give the marae its own history even though it is brand new. Gives a personal approach that there are people living and breathing there the whole time.	Gives the process a main figure head and a place of being. Provides a place for Tūhoe to experience and create learning/education, routed in their place of being.	Integrates all the buildings to provide many different spaces. Enabling people to interact with as many people as possible thus providing multiple opportunities for people. The building will provide initiative learning experiences. The main purpose being that people of the area are the architecture and the buildings surrounding them help to provide new opportunities.

Figure 22: Stages Diagram.

marae but who they were as people. They were all stimulating as they all held slightly different views on what the nature and make up of the marae should and could be. But in practical terms I had many ideas affirmed, and with each conversation there was some significant discussion about what this marae would mean to everyone who was to be a part of it. These were deeply significant moments for me as they really grounded the project. First, because I now had people's personal desires for the project guiding me. Secondly, I had built a connection with each individual, which solidified the personal nature of this socially responsible project. Thirdly, my personal desire to do the best I could for them was heightened, as they had had the courtesy to trust me. Fourthly, from a practical sense we now had set a date for a hui of the Te Mānawa a hiwi ki Ngāpūtahi Trust, the trust that is entitled to take care of the land for the people of Ngāti Tāwhaki ki Ngāpūtahi.

Figure 23: Precedent building images: selected to give ideas on a unique Ngāpūtahi aesthetic. This aesthetic would be conducive and supportive of the marae and church.

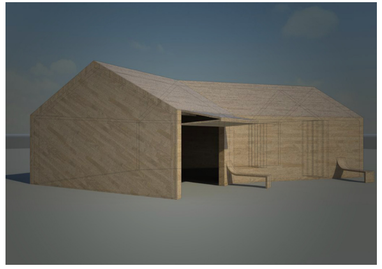


Figure 25: Perspective images of the expandable elements within the design of the kitchenette.

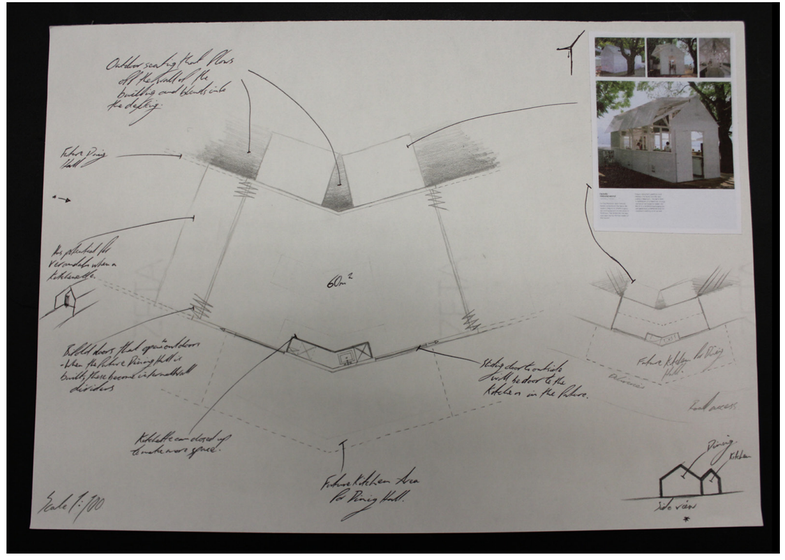


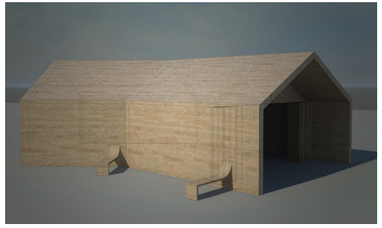
Figure 24: Floor plans of kitchenette.

This set date enabled me to start designing and I did so in the way that I had been university taught. I wanted the people that were going to attend the hui to have confidence in what I could bring to this situation, confidence in my design skills and confidence in how I thought that doing this project in stages could be implemented. So I went about designing how I thought Stage 1 could happen. I produced a series of precedent buildings that I analysed as something that could suit the aesthetics of Ngāti Tāwhaki ki Ngāpūtahi. (See Figure 22) I also produced some concept images of the both the wharepaku and the small wharekai. My design accommodated both my proposed Stage 2 and any other future developments on the site. This design was set to be expandable

so that any extensions to the building could be done at will. The wharepaku was designed with a temporary external wall so that multiple toilets could be added on to the end at later stages. The wharekai was seen as a small kitchenette in stage 1 with room to set up tables and other appropriate facilities. The design also allowed for temporary tent-like canopies to attach to the building when there were large gatherings and more space was needed. In Stage 2 this design could integrate a much larger kitchen, or kītini, in the rear of the building and the wings of the main building could extend out with the same gable roof type structure to enable there to be enough room for the catering of a large number of people. Through this small extension the building then transformed into a large dining room. When it has been transformed there remained the same gable roof aesthetic and allowed for there to be openings off the building to enable people to access the marae, church and other buildings that might be there in the future.

At the hui I explained all of this to the members of the trust, and it was clear that they were impressed by what I had produced. The conversation carried into talking about the logistics of building these two. We started talking about the logistics of the marae, e.g. the money for the project, how the wastewater could be treated, etc. We set dates for the next hui and we acknowledged that there were a few people that were missing from this hui that should be informed of the next one. By talking through the logistics I was set with the task of sorting out how building consent and local council processes worked, as well as research into what waste water treatments could be used. I went away from this hui with a new found excitement for how my skills would be used to create something special. On returning to Wellington I started to analyse how the concepts that I had come up with fit into the grand scheme of the final design or the master plan. I wondered how these initial concepts I produced might limit the future development of the site. Whatever was implemented at Stage 1 needed to help Stage 2, rather than hinder it. So, where the wharenui would be positioned on the site for example was a huge feature that the wharekai and wharepaku shouldn't effect in a negative way, or obstruct the Ngāti Tāwhakitanga of the marae. If the wharepaku and the wharekai were positioned in the wrong place it could obstruct how the unique Ngāti Tāwhakitanga would function. I therefore started to ask myself how I could get everyone to decide about the positioning of the wharenui and what would be all the functions for the site to determine the master plan. The next step for the next hui was planned to reveal these different aspects and functions.

In analysing all aspects of the hui, I was forced to rethink how well it actually went. The power of persuasion kept coming to the forefront of my mind as I contemplated how it may have happened within the hui. Without



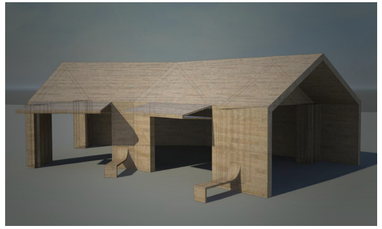


Figure 26: Kitchenette, iterations, showing the flexibility of the building to accommodate different situations. Bottom image shows tent type structure to accommodate large numbers.

MORALLY RESPONSIVE SCALE

CHAPTER FOUR : PARTICIPATION IN RURAL STUDIO?

UPOKO WHĀ : TE WHAI WĀHI I TE KAMUPENE O RURAL STUDIO?

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UPOKO WHĀ : TE WHAI WĀHI I TE KAMUPENE O RURAL STUDIO?

My exploration of participation in the design decision-making process within this chapter came about through my clients seemingly insignificant stories of the land, their tribal land. These stories ultimately changed the nature of this whole thesis, as I started to become critical of the steps that I had taken. This critical predisposition and the way in which participation within the architectural process is conducted, are explored in this chapter.

From the basis of the last hui I developed a set mentality, thinking practically about how I could enable everyone at the hui to decide on what the functions within the site could or should be. I now knew the consequences of the power of persuasion, and therefore I didn't want to inform or advise people at the hui of what the functions could be. I wanted this process to enable the people to decide for themselves what were the most appropriate functions to have on the site. By working in such a close proximity with this project I had obviously had quite a few ideas; e.g. kaumātua housing on the site to enable the marae to be a lived and breathed entity, maybe hapū vegetable gardens, carving workshop, etc. But in the end it wasn't my marae, my whenua and my whānau, so I wanted to encourage and endorse their opinions in deciding what they would like. It assisted me to start looking at techniques of how I could expose these ideas and functions. I had come across multiple examples of participatory design processes and are more and more so becoming part of mainstream practice, but more often than not they are used towards public architecture as a means to gauge the urban design qualities. However the work of Henry Sanoff and Nabeel Hamdi looked at individuals rather than public. (Hamdi, 1991, 2010; Sanoff, 1990) Their work focused mainly on the socially responsible architecture in developing countries. They had performed some small participatory activities with families in small settlements that enabled the people of the villages to engage in detail what their favourite places in the village meant to them. It involved each person moving small cut out shapes and placing them onto a position on the scaled aerial map, to explain how they thought spaces could be arranged. This simple but effective technique could be engaging for this project. By joining into a conversation about what the implications were when placing each piece/building in its different position, I believed would enable everyone to connect. It would allow comprehension for everyone as it was a simple but engaging mechanism.

The next hui started out as it had last time, with karakia led by Jim Doherty. Discussion started by talking about the vision for the marae, what would the marae do for the hapū? How would it be something that would bring the hapū together? Joe and I expressed the concern that there may need to be opinions from the whole hapū as to what they would like for their marae. This provides two distinct benefits: it gives people their sense of owner-

Figure 29: Site map participation activity.

ship to the project and the marae, but more so it gives the marae its living entity. People will build a strong attachment to the marae, through the process of creating ideas for the marae. It plants the seed for people to realise that this marae can house their own personal ideas. Having multiple ideas could enable all of the functions for the development to be laid out as a master plan. This would enable every function and idea to be catered for. We could now start designing a master plan and work out how each function could be arranged on the site. From here we could prioritise what buildings could be erected and designed first. This would run along the same lines as the stages document prepared in Chapter Three. The suggestion was then made that there should be a large whānau/hapū hui, so that we could present this vision and get feedback on the possibilities for the marae complex. I had planned to use the dynamic of the site map activity, but realised in light of the hui conversations that it wouldn't be appropriate for us to decide directly on what the specific function of the marae would be, as this would be leaving out everyone that is linked to the marae. They should be able to have their say on what exactly they believed were the right functions for their marae complex.

Within Chapter One I believed that the understanding the architect had of the client was the main source of design decisions. These design decisions would allude to how specific materials and spacial arrangements could help and alleviate some of the problems the specific clients were facing. A deep understanding of how the specific design could affect and stimulate this particular person would allow this type of architecture to have a deeper meaning for the client. This relationship enabled the architect and the client to have an understanding that went beyond purely the professional realm. Relationships within this new and adapting situation I had taken for granted. As this situation was for a community, I hadn't considered relationships to be as deep as what it would have been for my initial hypothesised scenario, of designing and building a house for a family as described in Chapter One. I didn't realise that the relationships within this situation were starting to do directly what I wanted for the hypothesised scenario in Chapter One. I now contemplated how this process could bring about those same qualities of affecting and stimulating people, in a manner that is to the betterment of this specific situation and to the people as a collective. This heightened relationship was due to specific occurrences that took place before and after the hui. I haven't mentioned them till now because this moment was the defining point where I really started to understand how much social processes were affecting not just me but the way in which I was starting to view this architectural process.

I will give clarity to this argument by explaining what occurred outside the hui experience. While we were on

our way to Jim's house which is just a few hundred meters from where we had the meeting at Hāto Pāora Church in Ngāpūtahi, Joe and Chaz (Chaz Doherty a Te Moko specialist and carver, the carver for this project) pointed out to me three different places that had different but significant stories about the history of the area. This coupled with having the privilege of Joe and Jo (Joe's wife) inviting me into their home, taking me in as one of their own, I started to really get to know who they were and the sorts of things that they stood for as people of Ngāti Tāwhaki ki Ngāpūtahi. These seemingly insignificant moments and stories were where I discovered their unique relationship to the land. A realisation occurred, these elements have a huge connection to the way that design could be carried out. How could I reveal these stories and traits within the design of the buildings and whare? One way would have been to gather all these types of stories and for me to design things that I thought would suit the nature of the project, but I deemed this inappropriate and insensitive. If I had proceeded with this I would have lapsed into a circumstance that can happen within mainstream practice, this being the neglect of the power of human agency. If this is however enabled, the issues of people become paramount, and there isn't the oversight which can contribute to unintentional marginalisation. Therefore I didn't want to lapse back into the inappropriate situations of the past. The alternative I believe is to get people involved with design, designing their future. How could I get the people that have these stories as part of their being, to start designing the elements for their whare? Here lay a direct challenge in my thinking of how this project could be delivered. The initial research questions I adapted were now not reflecting the participatory based approach that was developing. I restructured my research question to reflect my new stance and my thinking about what was the most appropriate solution to figure out what the end outcomes for the buildings would be. Rather than designing **for** people, how can we as architects help the people **to** design, for the betterment of their Ngāti Tāwhaki ki Ngāpūtahitanga?

This shift in my thinking was instrumental in realising that if I were to design aspects of this marae and supporting buildings, wouldn't it then make the wairua and the whenua of Ngāpūtahi inauthentic or unNgāti Tāwhaki ki Ngāpūtahi? I wondered how participatory design could create a more authentic and appropriate hapū architecture. Therefore I was now analysing the most important aspect in the architect's working stages, the design process. The design process affects all aspects of the future design and the future of the hapū. I believe it is the most important part of the architect's repertoire as it enables multiple opportunities for ideas and catalysts that effect the whole project. Once an idea is upheld it gets increasingly harder to change it, the further down the process it gets. Therefore sound investment into the initial design phase makes sure authenticity and legitimacy

Figure 30: Chaz Doherty (Carver)

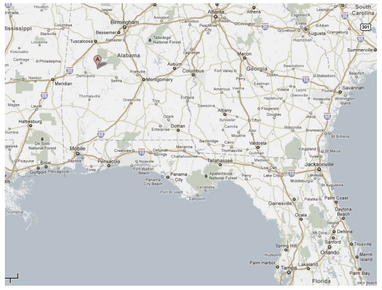

Figure 31: Rural Studio, Newbern, Hale County, Alabama, U.S.A.

of the initial ideas are adhered to.

I have held in great esteem Auburn University's Rural Studio in Alabama, U.S.A. as they had significant influence on my project. Their context for socially responsible architecture was very similar to the context of Te Urewera. 'Everyone, deserves a shelter for the soul,' Samuel Mockbee believed, (Dean, 2005) so he launched the Rural Studio in 1992 to create homes and community buildings for people who genuinely needed them while offering hands-on education for architecture students undertaking community service, while stressing its importance. Choosing impoverished Hale County, Alabama for his bold idea, Mockbee and his Auburn University students erected many modern buildings of new and contemporary design. Mockbee wanted to instill in students what he called 'a moral sense of service to the community' and challenge 'the status quo into making responsible environmental and social changes.' Rural Studio's buildings and classes conveyed his belief that worthwhile architecture has a moral ingredient and is interwoven with a particular culture with people and place. 'If architecture is going to nudge, cajole, and inspire a community to challenge the status quo into making responsible changes, it will take the subversive leadership of academics and practitioners who keep reminding students of the profession's responsibilities.' (Dean, 2006)

I was fortunate to have the opportunity to go to Alabama and visit Rural Studio's offices/residences. I went into this experience with my new research questions at the forefront of my mind. I regarded Rural Studio as being one of the best examples of a socially responsible architectural practice even though it was within the University setting. This appealed to me more so, due to my experiences with students on the social justice leadership programmes I have led. Within these I had witnessed the enlightenment of students as they realise their privilege within the world. We visited the sites of the Rural Studio houses that were located all over Hale County. They were all 35 miles from Rural Studio's campus in Newbern. I also had the opportunity to ask a series of different questions: e.g. How did the integration of their clients happened with their design processes? How did these projects first start? What were their participatory techniques? How did their clients contribute to the projects? Probably because I had my research questions in mind when asking these questions it was a surprise to me that they operated in a very conventional and traditional approach. I had realised in my project that there was a need for a certain amount of caution surrounding the way in which the lay man 'reads' architecture. Andrew Freear, the director of Rural Studio, previously acknowledged that they are predominantly working with people who don't know what an architect actually does, and that educating people about what an architect can bring to a

situation is what often occurs. (Tippett, 2010) I asked how this was exactly accomplished, as I wanted to know how I could integrate their techniques into the marae project. They insisted that understanding came through working with their clients and getting to know and understand them. Starting with simplified rather than complex drawings, they would describe parts of the drawing. Then as the client/s became more familiar with these, integration of more complex elements was introduced. As its success depends on it being a process-based approach, getting to know clients and how they function is a major part of being able to explain the fundamental aspects of design to them.

I then asked about how their clients participated in design. It was done within the same methods of the mainstream approach, but with a couple of special iterations. A brief is conceived and developed by the students, concepts are presented to the clients by the students. The clients get the opportunity to select one. Development of that concept is carried out by the students and clients are driven by what the students produce for them. Physical models were a key to the clients being able to understand how it would function. They would often also draw a 1:1 scale model of the floor plans of their project on the large wooden deck they have at their campus. (See figure 33) This would enable the clients to walk around and inside the plan and experience approximately how their house/building could/would function. Here is where the clients got some input into how plans could be changed around. They also made 1:1 scale mock-ups of façades/structures and details, (See figure 34) this was done for two reasons: First, to see if their experimental design would function technically, Secondly to enable the clients to comment and interact with the mock-up. The clients were able to integrate and be involved in the project. This helped to develop relationships between the clients and the students, as the students eventually reached the building phase of the project. They usually built the building right next to the client's previous house, which is usually a trailer. The students get to know the clients incredibly well during this process as they are able to spend time with them around their house. Rather than strictly professional relationships, the relationships become more like friendships.

'College is about becoming excited about one's potential, not about getting a job. Middle class white students and an impoverished black client worked closely together, became good friends, and crossed a threshold to a previously feared and unfamiliar world. The success of those relationships, was just as important and if not more important than the architecture.' Mockbee (Dean, 2005)

Figure 32: Rural Studio's Offices (Above), Rural Studio's Classrooms/Studio (Below)

Figure 33: Rural Studio's 1:1 Scale floor plans.

Figure 34: 1:1 Scale Structure Mock up.

These techniques and sentiments of the special relationship point in a direction that is promising for the field of socially responsible architecture. However I believe that Rural Studio may have missed out on some of the opportunities that have presented themselves. Because Rural Studio is tied to the processes of the university curriculum it hasn't evolved its design decision-making processes into the hand of the clients. Instead, focus is still on the University students, teaching them the fundamentals of design and technical drawings, but the main difference is that it is in an unconventional setting. This intention gives a focus that isn't purely on the client, it is also object focused, mainstream architectural practices often have this end product/object mentality whereby the social process can be bypassed and not given equal or higher recognition. There are limitations in this method because there are multiple missed opportunities for more input from the clients in the initial design phase. My belief is that this is the most important component for the sincerity of the project, and for the understanding of the clients' needs. There seemed to be little sense of participatory practices in the design decision-making process initiated by Rural Studio. 'The main purpose of the Rural Studio is to enable each student to step across the threshold of misconceived opinions and to design/build with a 'moral sense' of service to the community. It is my hope that this experience will help the student of architecture to be more sensitive to

the power and promise of what they do, to be more concerned with the good effects of architecture rather than the good intentions,' (Mockbee, 1998) Sentences like this portray Rural Studio as being very morally sound in all aspects of their endeavours. I was swayed by these types of statements by Mockbee as they portrayed principles of the foundation of Rural Studio rather than specific clients and/or situations. This does not change the fact that Rural Studio is doing exceptional work for the people in the rural South, nor does it state that this is a dishonest or immoral way of carrying out the architectural process. I am highly impressed with the work that they have done and continue to do. However, for the betterment of the Ngāti Tāwhaki ki Ngāpūtahi situation I need to be critical of their process. I believe that there is potential to be more engaging and inclusive when they interact with their clients, to enable the architecture to affect the clients deeply, and give the clients a heightened sense of ownership and belief.

This analysis of Rural Studio had motivating effects in terms of the way I viewed how well my process had gone. I was now critical of how inclusive and opportunistic the conduct of the Ngāti Tāwhaki ki Ngāpūtahi project had been. It made me aware that there is a definite difference between saying a situation is moral or good, and actually doing everything you possibly can be to enable opportunities for clients to develop their own futures by being totally inclusive in potentially all aspects of the architect's professional thoughts and endeavours. The critical approach is defined not by endeavouring to find every single fault to enable the most inclusive process, as this could lead to there being elements that are jeopardised within the project. However it does mean that the next phase of the project could give rise to inclusive approaches. This could be a simple phone call or the way in which you include people in social and/or technical dynamics of the architectural process. How can I as the architect engage with people to help them determine their own future. Social architecture for me, is about being aware of the missed opportunities and about being able to critically analyse a situation to give rise to opportunity. If I carry this into the next phase of the marae project for Ngāti Tāwhaki ki Ngāpūtahi I can help create opportunities for the authenticity of the project to be heightened.

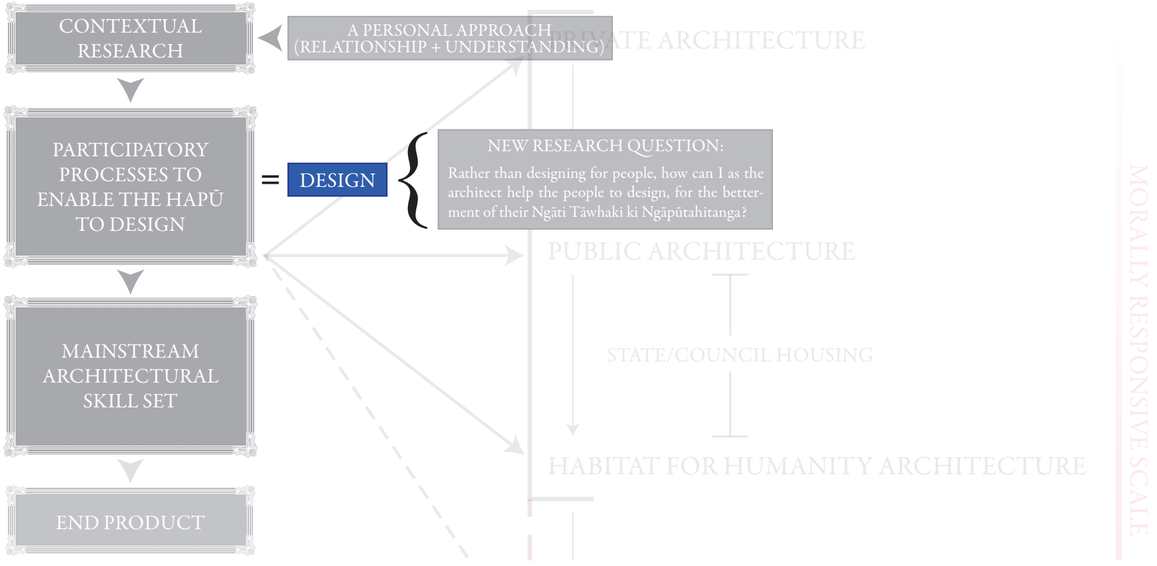

Figure 35: After Rural Studio's visit I became critical of how inclusive they were, this is the view of where I saw the architectural process to be developing for my clients. What informs the contextual research is now the relationship based approach. The new research questions give direction for how I will now interact with the clients and the way in which I set up the participatory techniques. The end product is becoming more distant because it isn't the main objective. The mainstream architectural skill set are the processes that happen after the design phase has happened. e.g. technical drawing, production documentation, consent documentation, etc. (See figure 04, RIBA Work Stages: E, F, G, H, I.)

CHAPTER FIVE : FROM RESTRICTIVE PARTICIPATORY TECHNIQUES TO A GENUINE NGĀTI TĀWHAKITANGA

UPOKO RIMA : TE WHAI WHĀI O NGĀTI TĀWHAKI WHAKAWHĀNUI KI ROTO I NGĀ MAHI WAIHANGA

CHAPTER FIVE : FROM RESTRICTIVE PARTICIPATORY TECHNIQUES TO A GENUINE NGĀTI TĀWHAKITANGA

UPOKO RIMA : TE WHAI WHĀI O NGĀTI TĀWHAKI WHAKAWHĀNUI KI ROTO I NGĀ MAHI WAIHANGA

The impressions that I developed due to my involvement within a social dynamic with my particular clients are presented within this chapter. The notions of what is the most appropriate solution to the participatory design approach are hypothesised and developed. How the process affects the whole project is given a status that changes the nature of the project. Participation is the catalyst for these explorations.

I initiated a search for the precedent participatory design techniques that would suitably correspond to the Ngāti Tāwhaki ki Ngāpūtahi situation. Participatory design has its origins in enabling people's views and values to be heard and recognised. Local governments, when upgrading public spaces within cities and when upgrading state and council housing, often use these participatory design techniques. Although local councils are taking positive steps towards participatory design as opposed to traditional authoritarian or top-down approaches to planning, they are often still used as a method of only getting a consensus on what could happen in the area. There are often not policies in place that make sure that consensus will come to fruition. This tends to make the idea of a bottom-up process just that, an idea. Organisations in major cities, such as Project for Public Spaces in New York, create opportunities for rigorous participation in the design and creation of place, believing that it is the essential ingredient for successful environments. Rather than simply consulting the public, Project for Public Spaces creates a platform for the community to participate and co-design new areas, which reflect their intimate knowledge. ("Project for Public Spaces," 2011) It provides insights, which independent design professionals, such as architects or even local government planners, may not have. There are many different examples of organisations and in-house council strategies that deal with participatory design, but there is a stark difference between these techniques and the Ngāti Tāwhaki ki Ngāpūtahi situation. The 'place' that we have isn't in the city; it is in a tribal area and part of the hapū and the iwi. Each example like this had its merits within the urban environment. While a lot of principles were remotely relative e.g. neighbourhood workshop questionnaires, they didn't quite fit the unique situation of Ngāti Tāwhaki ki Ngāpūtahi. This understanding led me to seek participatory design techniques that were the most appropriate for this hapū.

I now believed that my thesis would be structured in this format:
1. Research of international participatory techniques
2. Research into New Zealand participatory techniques
3. Research into Māori participatory techniques
4. Taking aspects from each to design a process that was best for Ngāti Tāwhaki ki Ngāpūtahi.

'Testing'[1] this newly designed technique at the large whānau/hapū hui, would enable the results to develop into finding the best way to carry out this participatory design hui/workshop. Therefore I set out with this goal in mind.

The multiple different examples of participatory organisations were very similar to Project for Public Spaces. Most of them were generic and seldom revealed the specifics of how to conduct a workshop or revealed much of their work on their specific techniques. This was because most of these organisations are not-for-profit and they work as consultants for projects. Therefore a lot of their techniques are tailored to the specific city/neighbourhood they may be working for. Almost every organisation that works within this field is set up in a large city where they deal mostly with densely populated public spaces within the urban setting. However, one organisation was completely unique. Glass-House, Community Led Design, was concerned with urban areas also, but its techniques were aimed at lay communities that wanted to improve their neighbourhood through quality design. It concentrates its efforts into enabling communities to create action plans to change their community, whereby the community is the instigator of the participatory techniques. Because they are founded as a national charity, they have as part of their values a willingness to give advice on participatory techniques to the people who understand their area the best. This is a completely bottom-up approach whereby anyone can have the opportunity to bring positive and lasting change to their area through the use of participatory design. Glass-House enables people to create change in their community by having a set of resources available to the 'user' (the facilitator of the participatory design techniques). This gives them the means to carry out a set of workshops. As their strategy is to enable people, their material therefore reflects this and there are a lot of fundamental principles and words that were directly relatable to our situation even though set in the urban context.

The New Zealand examples proved to be relatively limited with their information on participatory design techniques. I had found a unique and relatable international example, but the comparisons within the New Zealand and Māori context were scarce. Many of the New Zealand techniques were integrated into the state and council housing policies as a method to seek out and listen to views. The projects that surrounded Māori were almost all in an urban context looking at urban marae, and they had only school affiliation or very large iwi affiliation. The work of the Community Design Studio was of particular interest, led by Anthony Ward and operating out of the University of Auckland School of Architecture between 1983 and 2001. The Community Design

1 'Testing' is not thought of here in the scientific sense, as this potentially portrays demoralising and authoritirian notions. 'Testing' is seen as a process and a learning environment rather than harmful scrutiny.

Studio's students engaged exclusively in live projects, many, but not all, of which were in the Maori community. It was created to offer free design services to low-income and marginalised groups who could not otherwise afford professional design fees. Projects were conducted in the context of a co-operative learning environment in which students worked collectively on one design proposal. Decisions were made by consensus. Students were evaluated on a range of issues involved in a group process as well as on the merits of their final design proposals. Evaluations were also developed through consensus. Client feedback formed an important element in this evaluation process.

I was also intrigued by Ward's perspective on the status quo of architecture from his academic perspective as it reflected some of my democratic views on the profession. Two of his texts were influential at this period of the thesis. *The Suppression of the Social in Design: Architecture as War* (A. Ward, 1996) and *Biculturalism and Community: A Transformative Model for Design Education* (A. Ward, 1991). Both these led into research into Ward's own work on consensus-building within creative group-meetings. He aptly named it The Ward Method. It offered an iterative approach to consensus-building that encourages the development and consideration of each contributor's unique perspectives. This opposed the nature of common architectural focus whereby consensus is considered as challenging the architect's knowledge, thus challenging the supposed aesthetic expert. Challenging sometimes abstract, deterministic and positivistic notions. This embrace of each persons unique perpectives that Ward promoted seemed to me to be in tune with the inclusive approach that I was seeking in the participatory processes. How could I adapt the Ward Method and take this further by applying a theory that would give the participatory techniques a critical underpinning.

Forms of governance e.g. democracy, were the ways in which I believed that there could be a solution to enabling everyone to have there ideas and opinion voiced. I wanted to look for something that went beyond democracy. The principles of sociocracy and heterarchy paralleled the participatory and inclusive approach we were seeking for Ngāti Tāwhaki ki Ngāpūtahi. Application of these principles into this hui would enable their to be a heightened awareness of the value of inclusivity. Heterarchy is described as distributing privilege and decision-making among participants, whereas hierarchy on the other hand assigns more power and privilege to the members high in the structure. Hierarchy is essentially a vertical structrue and heterarchy is horizontal. Hierarchy creates domination and subordination thus creating a structure of power, but heterarchy suggests that privileges can be redistributed to stimulate a more holistic and equal environment. I thought that these methods could be

applied in all facets of the hui, so that there could be an environment of inclusion. Sociocracy is closely related to heterarchy, but it is a method of governance within an organisation. Sociocracy presumes the equality of individuals and is soundly based on the consent and consensus of each individual reaching the same solution. This equality is not expressed with the 'one man, one vote' law of democracy but rather by a group of individuals reasoning and debating together until a decision is reached that satisfies each individual.

Once again I had got myself fixed into a position where I was researching material that may or may not have helped my situation. The Ward method may have worked in the multitude of different design scenarios that Ward and his students came across in the Community Design Studio, and sciocracy and heterarchy may have worked in different types of Eurocentric organisational structures, but in actual fact it proved it wasn't appropriate for this situation. I was again trying to apply these general un-contextual and un-situated approaches to my research, thinking that literature could give me the solutions. However, if I were to immerse myself within the people their unique knowledge and insight would have given me the opportunities I was searching for in the literature. Their views were the most appropriate as they were views that were coming from the hapū not from the generalised view that books and participatory techniques gave. I now realised that this hui could give these situated/grounded insights that I was desperately trying to find in the literature. Without realising it, I had tried to prescribe a method for their hui to suit the nature of my thesis. Even though this method had good and honest intentions, it wasn't up to me to decide what was the most suitable for Ngāti Tāwhaki ki Ngāpūtahi. This was where I started to assess all the literature and participatory techniques as to determine how I should be conducting myself and applying the skillset that I have learnt from these participatory techniques. What was the most appropriate that I could do for Ngāti Tāwhaki ki Ngāpūtahi using the knowledge that I had? This was the essence for the conduct and design of the hui.

I therefore developed a framework for the hui that was based on my knowledge of the site, the land and the people. I developed a series of questions which were designed to be simple enough to enable everyone to participate, but intricate enough for there to be practical and stimulating answers. I worked through a process that enabled there to be a progression in the nature of the questions and I designed the framework to give a social dynamic that complemented the questions. I went through a series of iterations to these questions and the following was produced. The agenda was set up as follows:

AGENDA

1. **Pōwhiri and/or Karakia**

2. **Update on the Treaty of Waitangi Settlement process.**

3. **Introduction – (Hapū led)** whereby the vision for the future of the site explained. A Marae Vision Statement, Marae Mission, Goals and Design Intent as outlined here.

   DESIGN INTENT

   Ngāti Tāwhaki ki Ngāpūtahi's hapū traits and its unique āhuatanga should be the integral parts of the marae complex. Design therefore has the potential to let the hapū's talents shine through, the aim of the design intent is to establish how best can we acknowledge these talents, designs, ideas and knowledge within the hapū?

   The design process will enable everyone within the hapū to participate in workshops, huis and planning, whereby each individual's strengths are realised and utilized. The marae development is in a unique position to create something that enables and facilitates the hapū's goals and visions. By including a large amount of participatory and inclusive design processes into the project, we can enable multiple people to invigorate new ideas, therefore invigorating the hapū's future.

   The design team that could be established for this project will make sure that it does everything to make the dreams and visions of the hapū a reality, by being as inclusive as possible to everyone in the hapū. This process aims to stimulate and invite people to feel comfortable about being part of the design and development process. Our aim is to develop the traits that make Te Mānawa-a-hiwi Ki Ngāpūtahi Marae a unique and special place to 'be'.

   This could then explain that it is essential that they know they are an integral part in this process. Without their input into the design the essence of what it means to be distinctively 'Ngati Tāwhaki ki Ngāpūtahi'

will be jeopardised. (Te Mānawa-a-Hiwi ki Ngāpūtahi Trust could go through this and write something that gives the project a real kick-start and something that grabs the imagination of the people gathered at the hui.)

4. **Ngā Āhuatanga o Ngāpūtahi: Exposing Ngāpūtahi's Traits, Hui / Design Workshop.**
   Two stage process.
   - Hīkoi and Kōrero around the site in small groups, talking about the marae project.
   - Kōrero about what was talked about in the small groups, but as a large group. Sketching some ideas of the marae development as people are talking about the process.

5. **Information about the felling of the Pine Trees to generate funds for the marae project.**

6. **Karakia**

NGĀ ĀHUATANGA O NGĀPŪTAHI: EXPOSING NGĀPŪTAHI'S TRAITS HUI / DESIGN WORKSHOP

Italics: Are the words that we will say to everyone.
Regular: Are the thoughts and reasons why the dynamic is structured in this particular way.

For this hui/design workshop it will be split up into stages: the first stage will be

1. *We will split up into small groups and we will look and walk around the Ngāpūtahi site to determine memories, traits, history, thoughts, feelings, etc. This will be done through the kōrero that takes place when the questions are posed to you on the sheet of paper that you will be given.*

The second stage will be:

2. *Coming back together as a large group to draw and talk about your ideas. Pieces of paper will be supplied infront of you for you to draw and write on.*
   This stage integrates stage 1, but in a different dynamic, because ideas are still talked about but they are also drawn and written. This happens by everyone sitting around a circular table so that everybody can be seen and all the drawings and thoughts can be expressed freely.

We are now going to split up into groups. These groups will be very important to giving the marae a design that is unique to Ngāpūtahi. These groups will headed up:

- *hapū history (the things that **have** defined Ngāpūtahi),*
- *hapū culture (the māoritanga that defines Ngāti Tāwhaki ki Ngāpūtahi),*
- *hapū manaakitanga,*
- *hapū tapu or noa / wairua,*
- *hapū future (the things that **will** define Ngāpūtahi).*

There will be signs with these headings on them, to make sure that everyone knows what we are talking about. They will have subheadings to clarify.

You decide what group you want to go in according to your strengths or the things that you can see yourself enjoying the most. e.g. Joe is keen to see the hapū's religious history preserved so he is keen to go into the hapū tapu or noa / wairua group.

The groups will split off one group at a time with the facilitator asking who would like to join each group. The number of groups will all depend on how many people come along to the hui.

We are now going to head off into these groups where each group will go on a small hīkoi around the site and just simply kōrero about certain aspects of the site and about the things that are important to Ngāpūtahi.

The series of questions that are given while the participants are on the hīkoi are below, but it is important to note the following:

- Questions will follow a progression from acknowledging the past to dreamcasting/envisioning the future This will enable there to be a personal connection to the site, expression of what their particular aspirations are and the future aspect can initiate some design or design thinking and then finally initiate the processes that will keep a connection to the people that are gathered at the hui. Questions will therefore be structured accordingly;

  PŪMAUMAHARA : MEMORIES > NGĀ WAWATA : VISION/ASPIRATIONS > WHAKAARO : IDEAS > OKŪ WHAKURU : MY INVOLVEMENT?

- Groups could form sub committees of the Te Mānawa-a-Hiwi ki Ngāpūtahi Trust, whereby there is a close connection between them to inform all decisions.
- Aim of this being to make people feel comfortable about talking about the site and their vision/ideas. Making them feel that they are the essence of the project and the design.

These tailored questions will hopefully enable people to feel comfortable talking about ideas for the marae development, while bringing forward important design elements, these elements being ones that only people of the hapū could generate. From the answers that are derived from the questions there begins to form a design brief. This design brief acknowledges the collective design knowledge whereby the opportunities that it proposes can be spoken about freely. Flow on effects for each individual are vitally important. Letting the people present know that their role is also important is vital because they will make decisions that will influence future generations. Their actions, knowledge and culture will be directly effected by the sorts of ideas that are brought up at the workshop. There is a huge sense of excitement and opportunity to be gained from the involvement in this project.

We will now move into stage 2 of the dynamic where we will come back together as a large group and talk about the things that we have thought about.

After the group activity and debrief ask if they would like to be a huge help to us. We were wondering if they would like to stay part of these specified groups to help the marae development. There will be more hui in the future and we would love to see these groups become integral parts of the hui and the integral part to the success of this inclusive process.

N.B. As the architect the role is to guide the process in a respectful way. The key is to bring out their ideas and design that feels natural, feels Māori and feels Ngati Tāwhaki ki Ngāpūtahi. This process needs influence that is uniquely Ngati Tāwhaki ki Ngāpūtahi, so that the process doesn't manipulate participants towards a specific outcome in any way. As the architect, care also needs to be taken not to manipulate any of their design ideas. The ideas need to be as pure, as genuine and as untarnished as possible.

NGĀ ĀHUATANGA O NGĀPŪTAHI : EXPOSING NGĀPŪTAHI'S TRAITS

QUESTIONS FOR HUI / DESIGN WORKSHOP

PŪMAUMAHARA : MEMORIES

- What is your favourite memory of Ngāpūtahi?
- What makes Ngāpūtahi and Ngāti Tāwhaki special?
- Where specifically, do you consider to be a special part of Ngāpūtahi?
- Why is Ngāpūtahi a place you would want to visit?
- Who is the most important ancestor for Ngāpūtahi/Ngāti Tāwhaki?
- Who are the significant people that have defined Ngāpūtahi or Ngāti Tāwhaki for you?
- How does the place make you feel?

NGĀ WAWATA : VISION/ASPIRATIONS

- Apart from the proposed marae and the church what would make you want to come to Ngāpūtahi?
- How will knowledge be passed down to younger generations?

- How would you like to see your future generations fitting into this marae culture?
- What is an aspiration that you have for this marae?
- How would you like to see this marae become a lived in and a live entity?

WHAKAARO : IDEAS

- What would make this place unique?
- What would the elders appreciate seeing at this marae?
- How could young children interact with the marae?
- What other functions or buildings could you seeing being included in this marae complex, apart from the main wharenui?
- What would be an interesting thing to include in the marae development e.g. community vegetable gardens, elder housing, tourism, etc?
- How do you think this marae could be incredible and something special?

OKŪ WHAKAURU : MY INVOLVEMENT?

- Where would you like to see the development of this project in one year's time?
- What do you think needs to happen in order for these ideas to become reality?
- What would you offer to this project?
- How involved would you like to be?
- What do you think needs to happen from this moment onwards?

I understood that it needed to be appropriate to the situation so I wanted the format for the hui and content to be confirmed with Joe as being something that would be appropriate. I also understood that it needed to feel like it wasn't foreign to the people that were participating in it. I wanted there to be familiarity to the questions and for them to be structured in a way that brought up nothing but constructive and fitting answers. He affirmed the personal nature of the questions as he said they would offer ideas that were important to them as a person. He also changed words and the structure to make the dynamic more appropriate. He suggested that I add in tikanga and kawa into the culture aspect of the small groups. This would enable there to be focus on the marae customs and marae protocol. The groups that were to split off were now to be divided as follows:

- *hapū history (the things that **have** defined Ngāpūtahi),*
- *hapū culture, tikanga and kawa (the māoritanga that defines Ngāti Tāwhaki ki Ngāpūtahi),*
- *hapū manaakitanga,*
- *hapū tapu or noa / wairua (the sacredness of Ngāti Tāwhaki ki Ngāpūtahi),*
- *hapū future (the things that **will** define Ngāpūtahi).*

The reason for structuring the dynamic within these groups was to enable people that were quieter to share and express their opinions within the small groups. Then as we joined together as a whole large group those opinions could then be expressed to the large group. If implemented as a large group, the quieter or shy people may not have felt like it was fitting to express their opinions thus the risk being that their important opinion may have been lost in this situation. This dynamic was set up to enable everyone to get all of their opinions and thoughts across to the gathered group.

THE HUI

My initial reaction to the hui was that it didn't go according to plan or the way I had envisioned it playing out, but the reason why I thought of the hui this way was because I had been so heavily involved and immersed in organising the dynamic of this hui. I shouldn't have presumed that it would go the way that I had planned considering what I had already learnt about the nature of these social dynamics. I realised that the obstacles within the way that I viewed how well the hui went were steps in the right direction. The people felt comfortable enough to have their say, and even if it was a little outside the structure I had set, the ultimate goal was still achieved. for

Figure 37: Participants in groups working on the Ngā Āhuatanga o Ngāpūtahi : Exposing Ngāpūtahi's Traits Questions.

the people gathered at the hui their insight, while I thought it may have been an obstacle to the dynamic I had set up, for them it could have been a step in the right direction that didn't need to stay within the limits of the hui structure. Therefore it gave a māori or a Ngāti Tāwhaki view on how this hui could be altered to enable their Ngāti Tāwhaki ki Ngāpūtahi to come to the forefront. When I introduced the dynamic of splitting of into small groups, Chaz immediately explained that everyone ought to have the chance to contribute their ideas to each of these areas not just the one. So that is how the hui eventuated. We split of into the small groups and discussed the questions that were on the sheet. We were unable to get through all of them due to time constraints, but we gathered as a large group to discuss all of the questions. I then read out each of the questions to the large group to enable each group to express what they had discussed for each question. An interesting dynamic started to develop. As I was reading the questions, the answers to the questions were automatically directed at responding to me rather than responding to the whānau. The dynamic was unintentionally directed at giving the answers to me so that I could gather the information or design ideas, to enable me to start designing. This wasn't my intention. I believe it would have been advantageous if the whānau directed the answers to each other. This would have empowered them decide as a whānau what was of priority and what were the fundamental or key ideas. However there was a realisation that the answers and the inquiry that was brought about by the dynamic was important. They decided that more time should be given to being able to get in depth with these types of concepts. So the next hui was to be set up so that they could dedicate the whole hui to the workshop rather than, the treaty information, the workshop and the other issues surrounding that marae being on the agenda.

By analysing how I conducted myself in this chapter it will give insight again into the nature of the composition of the next lesson for social architecture. I produced these questions in hibernation just as I had done with the concept drawings I produced at the very first hui. There could have been the foresight to avoid this and integrate Chaz, Joe and Jim into creating the questions and the framework for this hui, as it could have been a more appropriate way of collaboratively working, enabling their views to become paramount rather than mine. It could have enabled ideas from all three to come through and affect the whole dynamic of the hui. Instead I was deciding again on what would be the most appropriate for this situation.

These types of situations have given me comprehension of this project. It is about the nature of design decision-making in the scope of the architectural process. Therefore I must acknowledge that this project at this moment in time is for me a realisation that the processes, e.g. the huis and any kōrero to do with the project is a process.

This process enables people to engage fully in the marae project. Thus in turn there is a realisation that the process of the marae enables thoughts and aspirations to be rendered for each of the individuals within Ngāti Tāwhaki ki Ngāpūtahi. The process of design decision-making and the involvement of everybody is just as, if not more, important than the building itself. The chance to enable everyone to be a part of this process gives people the opportunity to connect again to their Ngāti Tāwhakitanga. This is an attribute that cannot be measured. The process-based approach therefore should mirror the architectural thought and architectural design decision-making process. There is now not a distinct focus on the end product but the things that can enable the connection of individuals to their whenua and to their iwi. Therefore the realisation that this project is process-based allows it not to be governed by influence that isn't evolving the wairua of Ngāti Tāwhakitanga.

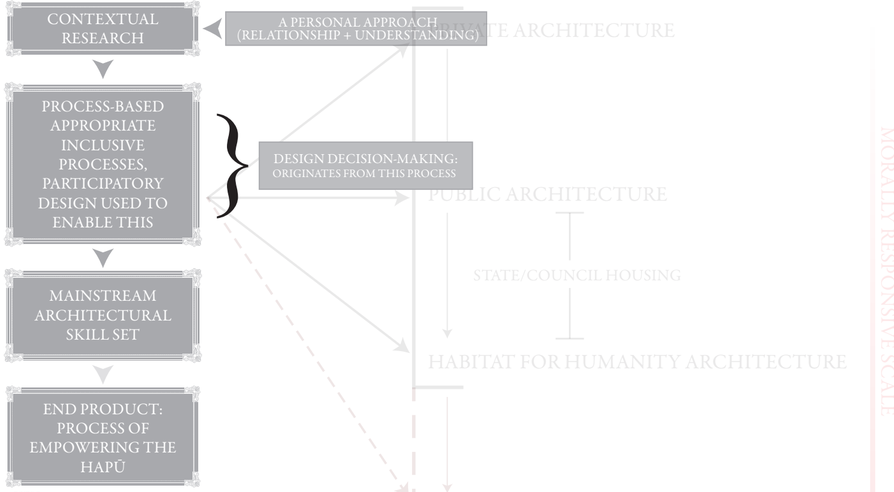

Figure 38: The way in which I viewed the Architectural process happening after the hui. Note the nature of the process based approach. Understanding that this process is now directly relating to the design decision-making process. Participatory techniques are used in aid of making an inclusive process for all. The End product is now seen as the process that empowers the hapū not the physical buildings that are erected. If my mainstream architectural skill set can help to produce the newly desired end product then it is therefore successful.

CHAPTER SIX : APPROPRIATE DESIGN DECISION-MAKING?

UPOKO ONO : TE WHAKATAUNGA TIKA I NGĀ MAHI HOAHOA?

CHAPTER SIX : APPROPRIATE DESIGN DECISION-MAKING?

UPOKO ONO : TE WHAKATAUNGA TIKA I NGĀ MAHI HOAHOA?

Understanding that this project's emphasis is on the process now allows there to be clear direction for where the priorities lie. The emphasis enables investment in people as the means to make decisions on their terms which, develops a series of situations that can be learnt from. As relationships start to develop this process based approach becomes increasingly more prominent. Kaupapa Māori Theory is central within my thinking through the personal experiences that develop within this chapter.

In light of the realisation of the process-based approach, an approach that gives emphasis on process to enable the best for the clients. Assessment of the last hui will allow the most appropriate way forward to eventuate by analysing what helped and hindered the process-based approach we are now situated in. I therefore endeavoured to establish a set of recommendations for the next hui to give to Joe. Through providing this we could enable there to be many different viewpoints and contribution from a greater number of people across the hapū at the next hui. These recommendations were structured into how the next hui could be conducted. I gave this to Joe and asked if he thought that these recommendations would be effective. This is the document I gave him:

WHAT COULD HAPPEN AT THE NEXT HUI?

The structure for the next hui could be informative in three different aspects: informative of the history of the marae project, informative of the importance Ngāpūtahi plays in the context of Tūhoe, and informative of what the traditional tikanga and kawa aspects for Ngāti Tāwhaki are. This could hopefully lead into decisions being made that are influenced by the wairua and whakapapa of Ngāpūtahi. While the hui is seeking to start affirming decisions about what are the possibilities for Ngāti Tāwhaki ki Ngāpūtahi, there is also huge potential for it to be a learning experience for everyone gathered. We could seek to make the knowledge that is passed around at the hui preserved somehow, so that the understanding of what it means to be Ngāti Tāwhaki ki Ngāpūtahi is heightened for all, not just those attending.

The agenda/structure for the hui could be set out this way:

- History of the Marae project intermingled with the history of what position Ngāpūtahi plays in the history of Ngāti Tāwhāki and Tūhoe. Maybe a powerpoint presentation showing the three peoples that the land is vested in, images of key people and images of where we are at now. This builds excitement and gives

a personal tie to the project hopefully making them know that their involvement is the formation of the marae. The processes that are carried out before the building of the marae are hugely important in bringing the hapū closer together.

- A presentation by Tamati Kruger and Chaz Doherty, on the traditional aspects of kawa and tikanga from a Ngāti Tāwhaki perspective. They could also explain where there are opportunities to change and adapt kawa and tikanga for the Ngāti Tāwhaki ki Ngāpūtahi situation. This ensures that everyone is making informed decisions on what should happen for the future of the marae project. By informing everyone, we also inform what could be finalised/prioritised in the group participation which is the next phase of the hui. It could be discussed whether or not new kawa and tikanga are set out and based on the traditional kawa and tikanga values that have been researched, and then decisions can be made about what aspects take priority. These presentations can be a key aspect for informing all people that have affiliation with Ngāti Tāwhaki ki Ngāpūtahi, not just the people that have attended the hui. They can be made available on Facebook and on the website.

- Group participation; same questions as the first hui but adapted to the hapū rather than the whānau; this could be run by Chaz or someone else from the whānau to bring about a dynamic that gives the participants their identity for the marae process. The dynamic changes as the questions ask: what do we want? Rather than it being James O'Toole asking; as hapū what do you want? This makes it a more inclusive and self managed process which could bring out deeper aspects of the māoritanga. This is a two-stage process, first being small groups then second being everybody coming together and reading out how their group responded for each question. This will then offer discussion about each answer so that everybody gets to voice their opinion.

The next stage could then go through what the implications to the answers to those questions will be.

- At the end we could establish the members for each of the five organisational groups. These are: hapū history (the things that have defined Ngāpūtahi), hapū culture, tikanga and kawa, (the māoritanga that defines Ngāti Tāwhaki ki Ngāpūtahi), hapū manaakitanga, hapū wairua, tapu or noa (Ngāpūtahi's religious elements or it's sacredness), hapū future (the things that will defined Ngāpūtahi). The role of these organisational groups will be to stage their own hui in the future to talk about the things that concern their group.

They could then be scheduled to deliver presentations at future hui on maybe what exact things the hapū needs to think about and discuss in regards to each aspect of the organisational group.

Two elements within this recommended structure were a direct result of social interactions that I had where two different statements were made. If they were not recognised for the opportunities they brought there could be a completely different dynamic that we now have before us. I picked up on the importance of tikanga and kawa from what Chaz mentioned within the last hui. He stated that: 'We need to find out the tikanga of the area. We need to talk to the old people to find out if there is a certain amount of tikanga that surrounds this specific area. We need to research and find out as many resources as we can, and then develop a conclusion on what we have gathered.' (C. Doherty, October 2011) I wondered how this could be implemented. Suitably after the hui back at Joe's house in Rerewhakaituu, he mentioned subtlety that Tamiti Kruger could be a good resource for us, as he is a Tūhoe historian and the chief negotiator for the Treaty of Waitangi settlement process. I wondered if Tamati could enable the people at the next hui to realise what the fundamentals of a marae were as to ascertain a good knowledge base for the people gathered at the hui. Making informed comments could then eventuate, these comments would take into account the aspects of tikanga and kawa that need to be established or could be established. While this may have been a small 'finding' it directly resulted in Joe being able to get Tamati to come along to the next hui, and while he didn't offer insight into tikanga and kawa at this particular hui he enabled there to be good insight in the fundamentals why people or a hapū set out to build a marae. This perspective gave the people at the hui great encouragement. Great discussion followed on how we could get more people involved and resolve for a wānanga to implement this. I will elaborate on how the hui went further on in this chapter, but at this point it is important to acknowledge that there was a revelation of the nature of this process.

An understanding of the characteristics of enablement are starting to appear, there is now a need to recognise how important social situations are in terms of the opportunities they present within simple conversations. These conversations open insights into their Ngāti Tāwhaki ki Ngāpūtahi. This is not to say that I am scanning everything that people say when they converse with me, but it gives an awareness that topics can be elaborated on to give greater understanding of the opportunities for the enablement of future scenarios. I realised that there was now a correlation with the way in which I was carrying myself within each social interaction and the social interaction itself. Each social interaction has increased in importance as my understanding of the process-

based approach develops. Therefore I have been able to recognise the elements within a conversation that need to be elaborated on to get quality outcomes for Ngāti Tāwhaki ki Ngāpūtahi. My understanding develops and is heightened as to what is the most appropriate way to implement the best scenarios for Ngāti Tāwhaki ki Ngāpūtahi.

Throughout this thesis I have constantly mentioned what is the 'most appropriate' for this particular situation. While I was assessing and giving recommendations on what could happen at the next hui, and the process leading up to that, I finally realised that my definition of appropriateness would simulate or meet the definition of Kaupapa Māori Theory. What is most appropriate is what gives Māori the opportunity to view and make decisions from a Māori point of view, not a prescribed way of making decisions. Which is what I was essentially setting up. This was a Eurocentric view on the way in which it could be implemented. How could I therefore enable Kaupapa Māori Theory and the implications that had on our situation be paramount in my thinking? I realised that the architectural design decision-making process's essence for this particular situation is to provide the best social situation or the best interaction that I can within my power to enable ideas from the people of Ngāti Tāwhaki ki Ngāpūtahi which in turn enables Kaupapa Māori theory.

The revelation of Kaupapa Māori theory before the hui enabled me to be more accepting of the way in which this process could happen from their perspective, not how it should happen from my perspective within the hui. This was a completely different way of approaching the situation than what I had outlined in the recommendations. There were almost exactly the same people as last time, and the hui almost went in almost directly the opposite order to what I had proposed. But having learnt from past experiences this was positive rather than negative, it was carried out in a manner in which traditional kōrero and debate on marae ātea. The hui started off with kōrero on making this project happen right now as they have the tools and the knowledge within their own family to make it happen. I didn't really want to interject at this moment as I didn't think that it was my place to state the notions of inclusivity that I was thinking about. These notions were enabling everyone to think about the nature of a marae, namely, how we could bring opinions of a process that involves everyone. I wondered if these thoughts would come up within the group, to bringing about their perspective and not mine. Almost directly as I restrained myself from saying anything, Chaz explained the nature of a process that he was involved in. This was the newly proposed main Tūhoe marae, Te Wharehou.

Te Wharehou by it's very nature is inclusive, the process is an inclusive one. There is a collective of people, the design team they have varying different skills; e.g. architect, carver, koumātua (to inform of tikanga), weaver, etc. They don't make the decisions, you do. They may produce a series of concepts but all the ideas for those concepts come from the hapū that comprise Tūhoe, those concepts are debated and worked upon by everyone to determine the best possible outcome. That process could be uplifted from there and placed here, but it has to be even more inclusive as it is a Ngāti Tāwhaki marae, it therefore concerns every individual who's genealogy lies within that hapū and rohe. The questions that are in front of you (Ngā Āhuatanga o Ngāpūtahi : hui/design workshop questions) are designed so that every single person has a say in how this marae takes shape, the design team makes decisions and designs based on the answers you give. At the end of the day the design team doesn't say this is what will happen, you are the one that makes that decision. This collective should be gender friendly, age friendly and whānau friendly so that everyone is catered for. This is not an exclusive process, if inclusion is our approach then you cannot falter it. So, we need to include everybody from our whānau. (C. Doherty, November 2011)

Chaz concluded by stating that the onus is on the people that belong to this marae to be part of this marae otherwise your ideas and their concerns will not be heard.

This was affirmation of the approach that I had taken, I wanted it to be the most appropriate method of carrying out this process and I believed that it should not be based on the notions of participatory design but holistically inclusive design. I never wanted to prescribe these notions and I thought this way due to the revelation of Kaupapa Māori theory. I was therefore happy to then hear how this could happen within the kōrero that followed. Tamati arrived and he spoke, describing and explaining the importance of marae in general, why hapū would endeavour to build one and why a marae at Ngāpūtahi would be great in the context of Tūhoe. Everything he stated was the foundation for why the marae at Ngāti Tāwhaki ki Ngāpūtahi should happen. This kōrero combined with Chaz's kōrero was certainly better for the enablement of the project, than what the prescribed or planned agenda I had produced. In the dynamic that occurred there was a flow from one kōrero to the other, and each extended kōrero answered each persons questions. This therefore paved a way for Wiremu to then talk about how inclusion and enablement of this project could come to fruition through a wānanga.

I realised half way through the hui that the planned agenda and workshop was not what was needed in this situation as there were almost the same people at this hui as at the last. Due to the personal nature of the ques-

tions in the workshop questions it would have been good for the individuals but not affective for decisions being made on what the next move should be. The way that the hui was conducted through kōrero achieved a better perspective on the project than what my designed workshop would have done. The workshop questions therefore served as a great vehicle for stimulating the thoughts surrounding this marae in the previous hui. It is thought that these can be adapted in the future to suit a hui or wānanga that wanted this type of dynamic. The difference will be that there will be the consensus of the hapū approving the dynamic of the workshop and the questions. Because above all their input into these situations is constructive for the future.

I then created an approach for the wānanga that attempted to include everything that was stated at the hui by using the wānanga as a starting point for the project. When I say that I created this I am creating a framework that allows inclusion and adaptation of the framework to fit what is the most appropriate, but ultimately this approach is collating the information that was heard at the previous hui. There were concerns raised in the hui about the absent nature of communication within the whānau and the hapū. Creating a dynamic that included all of the information that everyone heard at the hui would prevent communication breakdown. This new wānanga recognises that there are people that will come that may not even know about the establishment of a marae. Therefore at the wānanga the project is explained right from the very start to enable everyone to be informed on every aspect. This equips everyone to then establish, from a collective Ngāti Tāwhaki perspective, the basis and best way of progressing. This document was produced in recognition of these sentiments:

CONCLUSIONS FROM HUI

PROCESS BEFORE WĀNANGA

COMMUNICATION

Designate someone to be the 'correspondence person' who sends out the emails, puts notifications up on the Facebook page, puts notifications up on the website, rings around the whanau to tell them what is happening, gathers up all the names of the people that this marae belongs to and creates a database for all correspondence. This person or persons is responsible for the inclusive approach to letting everyone in the hapū know what has happened, what is going to happen and what is currently happening. This requires a person who can make the commitment of time to the project, while still understanding the need to all the people to take responsibility for communication. To ensure the inclusive approach all the relevant information from the previous hui could be gathered up and put in a precise document that gets sent out with the invitations for the wānanga. This ensures that people know that there is something happening at Ngāpūtahi and gives them something to get involved in.

BEFORE THE WĀNANGA

Get a poster/image made that invites people to the wānanga. This invitation could have the agenda for the wānanga outlined so that there is a clear message about wanting everyone to be involved, and that if everyone that has a connection to Ngāti Tāwhaki ki Ngāpūtahi becomes involved, the better the marae project will be. Maybe state that we want every single person to have input into this project. Agenda could state who will be speaking, e.g. Tamati Kruger, to entice people to come along. The invitation could have an element that is exciting so that if people don't attend they will feel like they are missing out. This invitation could be sent out to everyone via all modes of communication, e.g. email, post, phone call, Facebook. This would enable the realisation that this is a project that is actually going ahead and that their attendance is essential.

The invitation image could be something along the lines of the image on the last page of this document. (Figure 40)

AT THE WĀNANGA

The structure for the wānanga could be informative in three different aspects: informative of the history of the marae project, informative of the importance Ngāpūtahi plays in the context of Tūhoe, and informative the traditional tikanga and kawa aspects for Ngāti Tāwhaki. While the wānanga is seeking to affirm decisions about the possibilities for Ngāti Tāwhaki ki Ngāpūtahi, there is also huge potential for it to be a learning experience for everyone gathered. We could seek to make the knowledge that is passed around at the wānanga, to be preserved somehow, so that the understanding of what it means to be Ngāti Tāwhaki ki Ngāpūtahi is heightened.

The agenda/structure for the wānanga could be set out this way:

- Tamati Kruger could share what he talked about at the last hui: why people seek to establish a marae, what a marae encompasses symbolically and physically, and why a marae at Ngāpūtahi would be a great thing for both Tūhoe and Ngāti Tāwhaki.

Figure 40: Invitation image.

- Joe Doherty could explain Ngāti Tāwhaki ki Ngāpūtahi marae history to give context to the whole process: why it was initiated and what is the vision for the marae; history of the Marae project intermingled with the history of what position Ngāpūtahi plays in the history of Ngāti Tāwhāki and Tūhoe. Maybe there could be a powerpoint presentation showing the three peoples that the land is vested in, images of key people and images of where we are at now. This builds excitement and gives a personal tie to the project hopefully helping the people to realise that their involvement is the formation of the marae. The processes that are carried out before the building of the marae are a hugely important factor in bringing the hapū closer together. Explain that from the marae projects inception it was seen that the project was to involve everyone, making it an inclusive process that gives everyone the chance to be a part of something special.

- Chaz Doherty could then explain the inclusive process that he is involved with at Te Wharehou. He could then explain how this process is relevant and applicable to this site. The importance of the inclusive nature of everything the design team is stressed and promoted. The design team could then be initiated.

- Depending on how these three talks go, there could then be a talk on the traditional aspects of kawa and tikanga from a Ngāti Tāwhaki perspective. They could also explain where there are opportunities to change and adapt kawa and tikanga for the Ngāti Tāwhaki ki Ngāpūtahi situation. This ensures that everyone is making informed decisions on what should happen for the future of the marae project. This leads into the next stage of the wānanga, where there is a call for a future date to be established, where everyone's ideas are submitted and considered by the newly established design team. This is to ensure that all ideas come to the table enabling everyone to have their say on what exactly they would like to see for the marae. This is crucial for establishing forward momentum for the project and giving the design team a catalyst. Some sample ideas shared among the people at this stage would be advantageous. Design workshops that involve everyone could be planned at the next wānanga.

AFTER THE WĀNANGA

What happens after the wānanga will be determined by what happens at the wānanga, but there needs to be a focus on keeping up that communication aspect to enable informed decisions to be made.

Past experience would suggest that this possible structure for the wananga will not be implemented. Instead just as the hui was conducted as a constructive conversation I will endeavour to talk to each of the key people to discuss how we could adapt this structure in a way that would bring out the best for Ngāti Tāwhaki ki Ngāpūtahi. Parts of it can be adapted, added or subtracted, as this is just my view on how the process could progress. There could be an aspect to this wānanga that enables as much as possible of māutauranga-a-iwi to be shared and experienced from a Ngāti Tāwhaki perspective. I feel that I need to be aware of this, but to also be a part of this process in that I can quite openly discuss with individuals what I have been proposing and why. I feel that this will lead to an openness of spirit that leaves open the possibility of implementing different approaches.

This latest hui has enabled me to pinpoint the most influential and relevant lesson of social architecture. It is vital that this lesson is recognised as giving specific development to for the next stage of this project and also in the next stage of developing proper recognition of Kaupapa Māori theory. This thesis will conclude with this lesson as its major discovery, as it analyses and critiques the other five social architecture lessons alongside it. I feel that I have now reached a stage where I can offer informed critique of the processes involved in this project while at the same time encouraging and affirming Ngāti Tāwhakitanga. I need to critically assess, also, how my viewpoint enhances the nature of the architectural process that I am dealing with. The conclusions that I have reached in this thesis, which will be discussed below, will help me to deal authentically and professionally, within the context of social architecture, with my future relations with the whānau and hapū of Ngāti Tāwhaki.

CONCLUSION : MY EVOLVING PERSONAL PHILOSOPHICAL STANCE

WHAKATAUNGA: ŌKU HANGĀIA E PĀ ANA TAUMAURI TŪNGA

CONCLUSION : MY EVOLVING PERSONAL PHILOSOPHICAL STANCE

WHAKATAUNGA: ŌKU HANGĀIA E PĀ ANA TAUMAURI TŪNGA

Analysis of the main attributes within my social encounters with the hapū has given me direction and guidance. This helps me to understand how I am meant to conduct the architectural process and myself in the future. However I realise that both the social encounter and the evaluation of that are not mutually exclusive elements, but rather one cannot exist without the other in order to learn and develop this type of social architecture. As I undertook this thesis I had a very defined view of the mainstream architectural design decision-making process. I now understand that there are certain limitations with that model for different situations, such as the situation explored in this thesis. This situation engages with a process that has distinctly different notions and tendencies that are associated with the common architectural practice. These tendencies will be explored within this conclusion to understand the nature of the work, which in turn gives knowledge for future scenarios that I will encounter. With this new comprehension of the situation that I face, one attribute gives witness to all of my conduct from here on in.

Each major change within this thesis, the stages of development within the design decision-making process, are largely attributed the unique social interactions that have occurred. Each social interaction has produced new perspective not just for how this process aligns to or deviates from the mainstream approach but also for the practicalities of enhancing dynamics between the individuals of Ngāti Tāwhaki ki Ngāpūtahi. Each time there has been a social encounter or interaction, it has revealed the special traits that comprise the people of Ngāti Tāwhaki ki Ngāpūtahi. Insight into these traits has helped gain the knowledge of how the design decision-making process could be implemented. I have come to a comprehension where by I am continually mindful of the risks of going into situations with predetermined architectural notions or a predetermined method of how the architectural process ought to happen. It is clear than any predetermined notion can hinder revealing each persons unique traits. I therefore believe that the architectural process at this stage, cannot be dictated by the mainstream architectural process, nor can it be dictated by the way in which set participatory techniques could influence an outcome. The key has been to understand that the social interactions have been the major influence of what is the most appropriate course of action for me to take. Using predominantly the information that a social encounter can offer, mixed with the knowledge base that I have gained from experiencing the pitfalls of the inappropriate conduct, discovered and discussed in this thesis, I can now explore and harness the potential of Kaupapa Māori theory and the real potential of the project.

It has become apparent to me that there is potential tension between my academic knowledge base (institu-

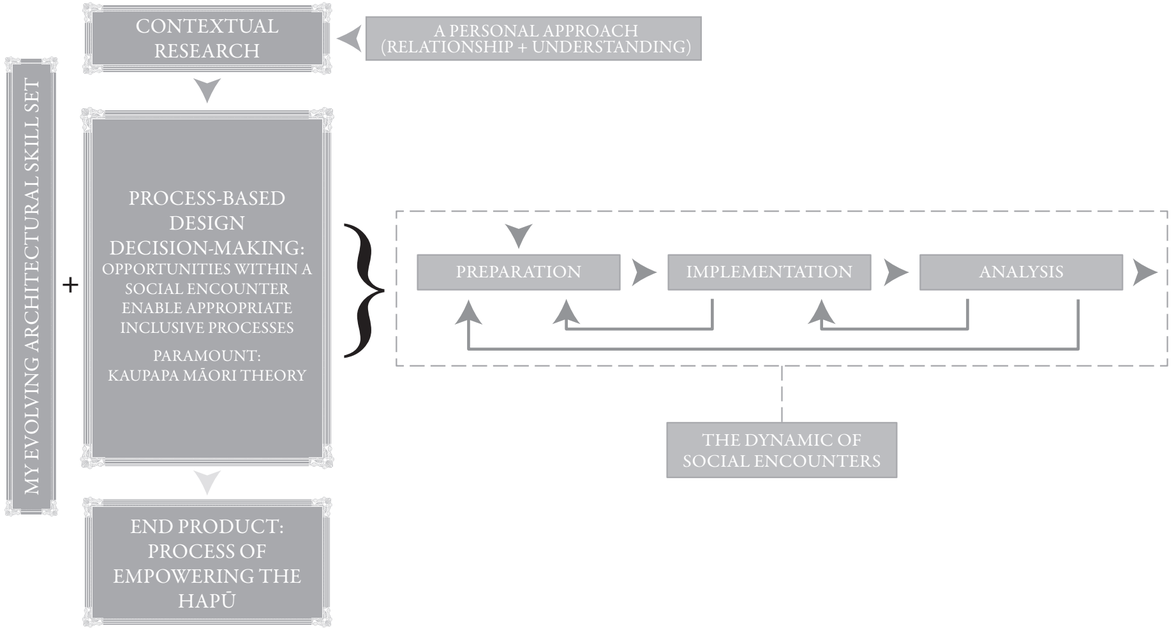

Figure 42: Future of the architectural process within the Ngāti Tāwhaki ki Ngāpūtahi. My evolving architectural skill set and the design decision-making process are now not exclusive elements they both need to work as one to enable opportunities for inclusive processes. Each social encounter is therefore an opportunity for the architectural process to be led in the right direction. This architectural process is determined by these social interactions as a means to support the most appropriate design decisions. The social encounters just as has happened within this thesis should be analysed as to determine how we can do better. This analysis is seen as a learning process rather than scrutiny.

tionalised professional approach) and the methodology suggested here. This has come about through my social interactions with the clients. The process of this thesis has led me to discover a new way of applying my knowledge base. This has come about through a careful study of not only the conversations I have had with the people, but also of the nature of the people I interacted with. I feel that I have at least begun to realise that as important as the project itself is the implementation of a design decision-making process that enhances and affirms Ngāti Tāwhakitanga. The difference with this process is that the implementation is assessed and consensually approved as being the most suitable procedure. In providing options on how a certain situation could happen, and providing support in the areas in which I have knowledge and skills, avenues are created for the hapū to utilise. It has been vitally important to understand the dignity of the people, and that a top-down or authoritarian approach would jeopardise the outcome of both the project and Ngāti Tāwhakitanga. With these notions in mind an avenue forward may now be paved.

A POSSIBLE COURSE OF ACTION FOR THE HAPŪ

The 'conclusions from the hui' document[1] that I prepared gives a certain amount of practicality to all the concerns that were expressed at the hui. However this document is seen as a working document. I will endeavour to explain to each of the individuals facilitating the wānanga that is yet to happen, each aspect in the way it's structured to enable ample room for adaptation. I will also endeavour to explain each aspect to anyone that is connected to the marae by making it available to each whanau, for them to distribute amongst their side of the whanau. I will encourage input into changing, adding and deleting elements from it. The explanation of each aspect will equip the readers with the knowledge to reassess what the alternative methods could be. Creating opportunity within the way I explain certain elements to someone can enable that person to take control and advantage of the oversight I have made. This can be done through delegation of an aspect to a person, whereby that person is acknowledged for skills and talents they possess. Dialogue and communication are the means to involve as many people as possible in the editing of the document, and in drawing them into the overall process.

Such methods promote a Ngāti Tāwhaki perspective and would adhere to and stress the way in which I respect and acknowledge Kaupapa Māori Theory. I therefore suggest that architectural design decision-making is a processes out of which a sense of Ngāti Tāwhakitanga knowledge unfolds and is enacted, rather than being under the constant scrutiny of Eurocentric examination. European thought can have a tendency to view knowl-

1 Chapter 6, Page 82.

edge, indigenous or not, as objective, concrete, material, and an unproblematic entity. This does not mean that all knowledge is produced in such a manner but it is important to acknowledge as an entity this type of work opposes. I therefore enable and encourage the nature of this living knowledge, because it is of the essence and nature, not only of the people but also of the project that is undertaken.

This knowledge base ought to be understood in the context that I gave at the very start of this thesis. Experiential theory enables there to be an enactment of the knowledge from my personal perspective, and therefore living people are the carriers, constructors and guardians of this shared knowledge able to be used. Constructed from Experiential theory is a knowledge base of situational learning and from this stems a real desire to enable the most opportunities possible for Ngāti Tāwhaki ki Ngāpūtahi. Empowering individuals to embrace the design decision-making process as their own enables it to be an inclusive and deeply Ngāti Tāwhaki process. The key to this empowerment is the understanding of the nature of this process. The nature is shown through the lessons that comprise social architecture learnt within each chapter/each social encounter.

SOCIAL ARCHITECTURE

Experiential theory enables research and thus knowledge to be understood in a social manner. There are lessons that are consistent across the array of social experiences that have occurred. These lessons, while they may seem simple in the way that they are worded, are actually complex. Their complexity is underlined by the experiential nature in which they were conceived. They now all acknowledge Kaupapa Māori theory, and aim to deliver experiences from which both the hapū and I can learn. Almost all of the six lessons that I contribute to the nature of social architecture were a result of the failures and oversights and thus it is where the greatest learning came from. What is now apparent is they are fundamental to my awareness within each consultation and social interaction. They are the basis for my conduct and actions henceforth, but I also acknowledge that they will become the foundation for many more lessons that I will taught by as the project continues to grow and develop. The Six Social architecture lessons, one from each chapter are summarised below:

Social architecture was initiated in Chapter one, through the undertaking of critiquing the field of socially responsible architecture through the medium of a literature review. There was disconnection in the literature on socially responsible architecture when people were rendering or transcribing the real life situations they dealt with. There tended to be dramatised views of what was actually happening, evidence suggesting that scholars or

writers would talk about the potential of the nature of this work when referring to a certain piece of architecture. The disconnection here is the perceived potential that the building actually possesses, as if it has human like qualities and potentials. The processes to create and establish the specific building may have this quality but the building itself isn't the manufacturer of the potential of the socially responsible architecture. Therefore the success of the project that I am dealing with hinges on the accurate portrayal of the situation, not the potential it may have. This is especially important because the project hasn't been completed yet. I needed to be aware of being influenced by the nature of this writing.

In Chapter Two the second lesson emerged. I succumbed to prescribing what the architecture profession would be best suited to do for the betterment of its future. I was prescribing peoples views of the profession. The characteristics in which I have a sound understanding are the lived experiences that I have had. Therefore I couldn't prescribe the meanings of these experiences onto others. Through this experience I was able to realise that literature can talk about meanings behind hypothetical situations instead of commenting on the state of what you have experienced. I started to stray as I got more and more influenced by the hypothetical material that I was reading. I learned this by immersing myself into the academic side to far, the way in which I initially thought I was meant to do research. In comparison, investment in people and situations gives scenarios that offer tangible insight rather than hypothetical insight.

In Chapter Three I started to adapt to the nature of this type of social contact within the architectural process, I gained valuable knowledge on how the layman may or may not read a certain set of drawings. It is imperative that there is clarity within a set of drawings to enable opportunity for people to express their views on it. Awareness of the potentials and the shortfalls within the situations I created is of the utmost importance. Awareness of how I could have brought about more opportunities within that scenario (not just from the perspective of architectural drawing, but from a social perspective as well) has become a persistent thinking process in my methodology. A drawing has the power to offer perspectives and opportunities that the spoken word cannot. How does the dynamic within the way you interact with someone help or hinder opportunities for engaging conversation about the architectural process and the design? Under analysis here is the question of how aware I am as the architect in the social situations that could enable design related opportunities, and how aware I am as the architect to empower ideas in people. This is the lesson to be contributed to my understanding of social architecture. Design decision-making enables people to express themselves in ways that they may have never

been able to before, and I can accommodate this opportunity within my developing skill set for this project.

The Fourth lesson was a critical post analysis of the effectiveness of the situations that I was involved in. These were integral to my understanding within this design decision-making process for Ngāti Tāwhaki ki Ngāpūtahi. I was able to understand this only through witnessing the realities of Rural Studio. The literature that I had read had painted a picture that was vividly different from the one I witnessed. I therefore had to analyse the social situations that I was involved in to find out what the missed opportunities were. This enabled me to remedy the missed opportunity in the next social situation or scenario. These missed opportunities followed into the next lesson as they included missed opportunities that were directly a result of my not practising in an inclusive manner. Instead, for example, I designed the dynamic for the hui and design workshop in hibernation. Integrating more people to work collaboratively to enable them to offer their advice on this process would have been more affective. Promoting and enabling situations that give the most appropriate process is essentially a key notion within all of the lessons of social architecture. This resonates clearly with what the key outcome of this thesis is. Namely this design-decision-making process within the Ngāti Tāwhaki ki Ngāpūtahi situation can be determined by the nature of the social interactions. These interactions are in themselves the opportunities for the most appropriate architectural process. This way of practicing I deem more appropriate than the outcome of the project being determined by the way in which I have been taught or by the nature of the mainstream architectural process.

It is possible for me now to list the lessons within the context of social architecture, and conversely what I would consider the shortfalls of conventional learning of architecture. However, prudence cautions me not to alienate myself from my own learning environment. It also cautions me listing these lessons as it alienates the situated learning environment they came from. I will endeavour to recognise both sides within their own context, and realise that the outcomes of this thesis are, indeed, part of a fascinating and, sometimes, painful process.

Chapter 1: Accurate portrayal of a situation and building, as not to influence a personified potential of the building and dramatise or heighten the real life circumstance.
Chapter 2: Avoidance of stating hypothetical situations, being able to comment on the nature of a lived situation has greater influence.
Chapter 3: Awareness of the opportunities or shortfalls in the way I have structured a social situation or drawings.
Chapter 4: Critical post analysis of the effectiveness of a social interaction.
Chapter 5: Enabling people to design their social dynamics for the appropriateness of Ngāti Tāwhaki ki Ngāpūtahi.

The cumulative effect of these insights leads to this final lesson:
Chapter 6: The design decision-making process can be determined successfully by the social interactions presented here in a way probably not possible if carried out according to mainstream architectural practice.

Metaphorically, these lessons could be described as signposts that lead this project in the best direction to the most appropriate design decisions. It also acknowledges that there will be more signposts to come along the track as I get further into the project. Design decision-making within this scenario hinges on how well these lessons are carried out to enable an inclusive and empowering nature to the physical and social dynamics that we (the hapū and I) produce.

PHILOSOPHICAL STANCE

I have waited until the end to state what I now believe in, and it is timely, as my stance has changed considerably.

CHARACTERISTICS OF MY PERSONAL PHILOSOPHICAL STANCE.
This personal philosophical stance has been generated from the many experiences and methods of analysis within this thesis, which in turn have shown the special nature of an architectural process, an architectural process that has been taught to me by interaction with Ngāti Tāwhaki ki Ngāpūtahi. It has shown the special nature of people's interactions in the perceived architectural process. This also analyses my interaction with the perceived architectural process. My philosophical stance is that successful socially responsible architecture requires an ability to change, and change often. I have the skills of an architect that my clients do not have, but all that does is give me the right to enter with integrity into dialogue and social interaction.

The nature of this work brings up questions about how this specific architecture is meant to function in the

future. By addressing these questions by the very philosophical stance I take, I believe I can show how this architecture could operate. I am proposing that each next step, including technical construction drawings, council consents, appointment of contractors and the like can be done through a collaborative and inclusive manner to enable the people of Ngāti Tāwhaki ki Ngāpūtahi to decide on what is the most appropriate way forward at each step. Therefore my skill set as an architect will be utilised to enable the very technical side to come to fruition. The difference will be that the architectural process that happens from now on will be open and inclusive throughout. The way in which hibernation played its part in the shortfalls of the process will be remedied in all future scenarios by rigorous self-evaluation, thus enabling the processes to be open to discussion and decisions, whereby Kaupapa Māori theory will be the companion and guide for me.

This philosophical stance is a personal desire to do my best by the people that I have interacted with, acknowledging the underlying Kaupapa Māori theory. The personal experiences I had indicate the nature of this type of architectural thought whereby knowledge evolves and allows itself to be open to those new learning experiences through person-to-person interaction. This philosophy questions parts of the mainstream architectural processes, and therefore I find some tension between my findings and what I have learned in my time at architecture school. I think it is significant that a Eurocentric model comes up short when confronted with an indigenous culture which has evolved in a totally different way for many centuries. The multicultural nature of New Zealand seems to me to be crying out for its rightful recognition. This is not to say that all architecture firms practice in the eurocrentic manner. But there has been a gap in my training that made relating to this project difficult. The way in which architectural design decision-making process and client relations is taught can alleviate this.

In this situation I sought to engage in architectural discussion with the people to whom I was proposing an idea. I needed to go beyond that by enabling myself to 'read' certain situations to understand what people were meaning by the actions and feelings they expressed. I therefore understand this architectural process as a willingness to have a genuine empathy for people, this effects both the design and the client relations. Unfortunately, I'm sad to express that my education alienated itself from such interaction and in turn it was an alienating experience. Within my education quite simply never had to interact with the people for whom I was proposing designs. This is only said in order to alleviate the way in which the biggest determinant within my thesis is encouraged in conventional architectural teaching. My encounters can still be broken down into the different phases of design decision-making but it is the manner in which the relationship aspect is dealt with

that determines how I as the architect functioned. Is it measured by the role I adopt as the architect (superior or otherwise) or is it measured on the extent to which I as the architect understand my clients.

My personal attachment to this process has by itself added a dilemma that maybe shows the nature of this type of work. A dichotomy between doing what is best for the people that I am in direct engagement with and the actual structure of writing and producing a thesis. Sometimes they seem like polar opposites and other times they are greatly attached. Grappling with these two has helped me understand the limits and potentials between academic writing and pragmatic real life situations. I see the unpredictable nature of interacting with people, doesn't quite fit in with the nature of finding definite tangible outcomes for a traditional thesis structure. Thus I am saying that peoples knowledge is never static, it is a living entity, but forever able to adapt and change into new notions.

As I have stated, this personal philosophical stance is an expression in the way that I have personally experienced the architectural design decision-making process and the findings are due to the specific experiences that I have had with the people of Ngāti Tāwhaki ki Ngāpūtahi. Acknowledgement of the relationship that I have developed with my client group is maybe the most significant determinant within the development of my thesis. As without this relationship all the lessons and factors that I attribute to social architecture are meaningless. Social architecture therefore is about making decisions with people on their own terms. For this situation it was is just my view or a view of how their architectural design decision-making process could be implemented to enable the most appropriate architectural process for Ngāti Tāwhaki ki Ngāpūtahi.

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