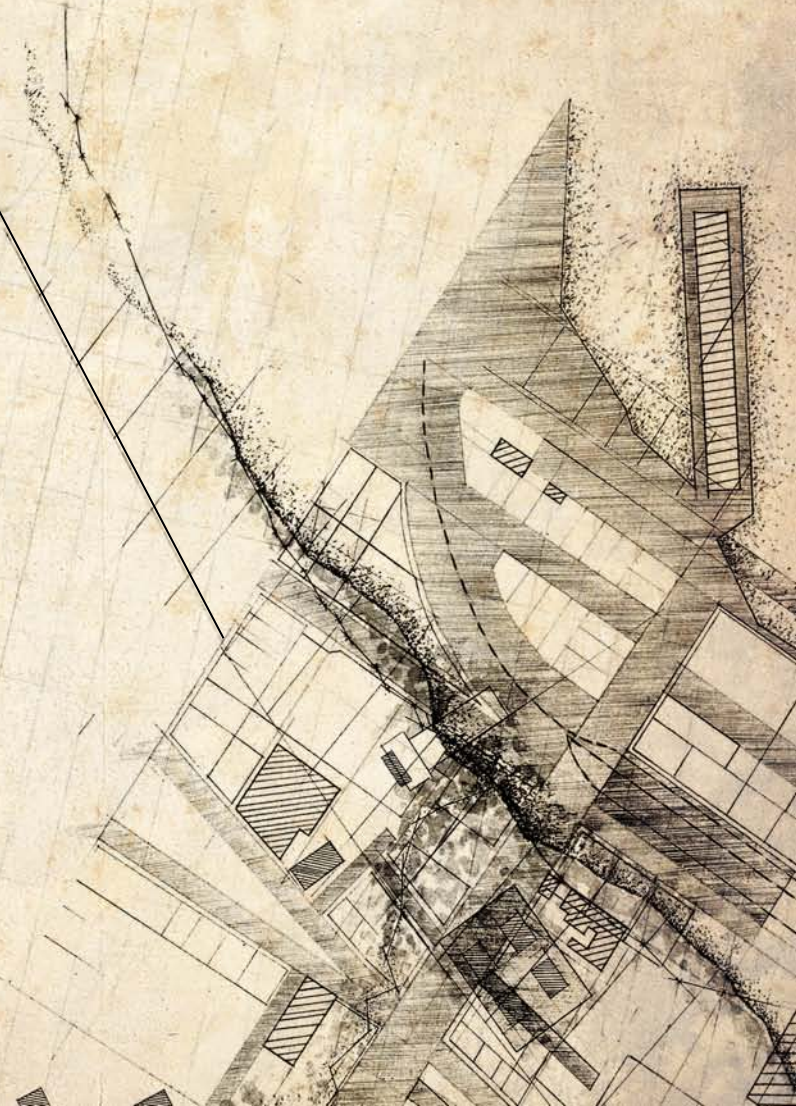


Layered Pasts

Cultural Heritage Landscapes in Cities.



Layered Pasts
Cultural Heritage Landscapes in Cities

By
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Abstract

This thesis aims to understand how indigenous heritage values might be represented in post-colonial urban environments. Using an urban design and landscape architecture lens, this paper builds on an emerging body of heritage knowledge in an attempt to recognize the contrasts between western and indigenous heritage values.

Through the study of a selection of indigenous landscape precedents from America, Canada, South Africa and New Zealand, common representational trends of heritage design are identified. These examples illustrate some of the issues that arise when landscapes of indigenous significance are presented within a western heritage framework.

The documents, *Tapumae* and *Te Aranga: Māori Cultural Landscape Strategy* are introduced as guides to Māori intangible heritage. These guides are discussed in relation to the New Zealand urban design and heritage discourse. Contemporary outcomes of this current heritage climate include Waitangi Park and Pipitea pa. These are discussed and found to possess a number of values contributing to a positive approach to indigenous heritage design within Wellington’s challenging urban environment.

To continue this discussion, 39 Taranaki Street becomes the site of a design exploration. In 2005, three ponga (silver tree fern) whare (houses) of Te Aro pa, were unearthed on this site. The whare are the only known physical trace of the Taranaki whānui’s pa (village), which stood from 1835

to 1902. The whare are currently preserved in-situ as part of an apartment complex. The design concept is to link the past layers to the current and future development of the site and its precinct in order to celebrate the close connection between the past and the present that intangible heritage practices facilitate.

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Introduction

The Setting

For a period of 500 years, from the mid-fifteenth century, various European countries were involved in an unprecedented period of expansion that saw a large proportion of the world come under their administration and control. It is argued that this process of colonisation has created much of the physical and cultural fabric of the modern world (Harrison and Hughes, 2010, 234).

Shortly after the British arrived in New Zealand, their right to settle was formalised through the Treaty of Waitangi, signed in 1840 (King, 2003, 157). As the first human inhabitants of New Zealand, Māori established strong genealogical links within the country. They built their livelihoods around cultivation which influenced the location of pa (fortified village) and kainga (unfortified village) (Austin, 1976, 17). However, by 1939, almost 100 years after the Treaty of Waitangi was signed, only 9% of New Zealand was within Māori

ownership (Orange, 2001, 318-319). Cities boasting European building techniques and architectural styles were built over Māori pa and kainga (King, 2003, 192).

The Māori rights movement in the 1960s and 70s represented a growing assertion of rights over heritage, mirrored within many indigenous communities worldwide (Smith, 1999, 111). Since the 1960s, knowledge and acceptance of indigenous culture and values among the Pākehā (non-Māori) majority has continued to grow and challenge the Euro-centrism that has dominated the country’s colonial past. However, despite this general shift toward Māori self-determination, colonial imperatives remain the underlying influence of cultural heritage management in New Zealand and in many post-colonial countries worldwide (Harrison and Hughes, 2010, 234).



Fig 1.1 Sandy beach in the foreground with Māori and Pākehā standing singly and in groups, (including a man on the right identified as “Robinson”), a sea-chest, a small boat and stacks of wood, jetties at the water’s edge, several Māori canoes and ships in harbour identified as the U. S. Brig “Falco”, the “Catherine Johnston” and the brig “Bee” (in the far distance).

The United Nations *World Urbanization Prospects Report* states that the world’s urban population is expected to increase 72% by 2050, from 3.6 billion in 2011 to 6.3 billion in 2050 (United Nations, 2012, 3). If this projection is met, cities will experience an increase in infrastructural development to support this population increase. As Rolleston and Awatere note “Modern urban expansion has a propensity to overlie landscape, natural features, resources, settlements, occupations, land use and activities, with little recognition of what was previously there” (2009, 2).

This is the case in many post-colonial cities. Today, the physical and spiritual ‘unearthing’ of indigenous heritage landscapes due to urban infrastructure development has offered a window to the past. Subsequently this has enabled an examination of heritage practices typified by the work of Laurajane

Smith. In her book *The Uses of Heritage*, Smith explores the varying cultural definitions and interpretations of heritage, with a particular focus on western and indigenous heritage values (2006, 276-299).

Professions of the built environment, such as architecture, landscape architecture and urban design, are intrinsically linked to the development of colonial landscapes and western heritage values. Through western heritage’s authorisation, architectural professionals have been involved in the lobbying for legislation, have worked within government bureaucracies and have had a significant presence in UNESCO (United Nations Educational Scientific and Cultural Organization) and ICOMOS (International Council of Monuments and Sites) (Smith, 2006, 26). Furthermore, the backbone of the modern heritage conservation ethic, which developed in the nineteenth century, was both

constituted by and continually reinforced by these disciplines (along with archaeology). This design research thesis will elaborate on this heritage and urban design context by exploring what techniques have been used to interpret and present a selection of indigenous cultural heritage landscapes from post-colonial countries. The understanding gained from this exploration will then be compared to heritage processes and representation within New Zealand. Before this however, a definition of heritage is presented; introducing the different concepts of western and intangible heritage approaches to the field.

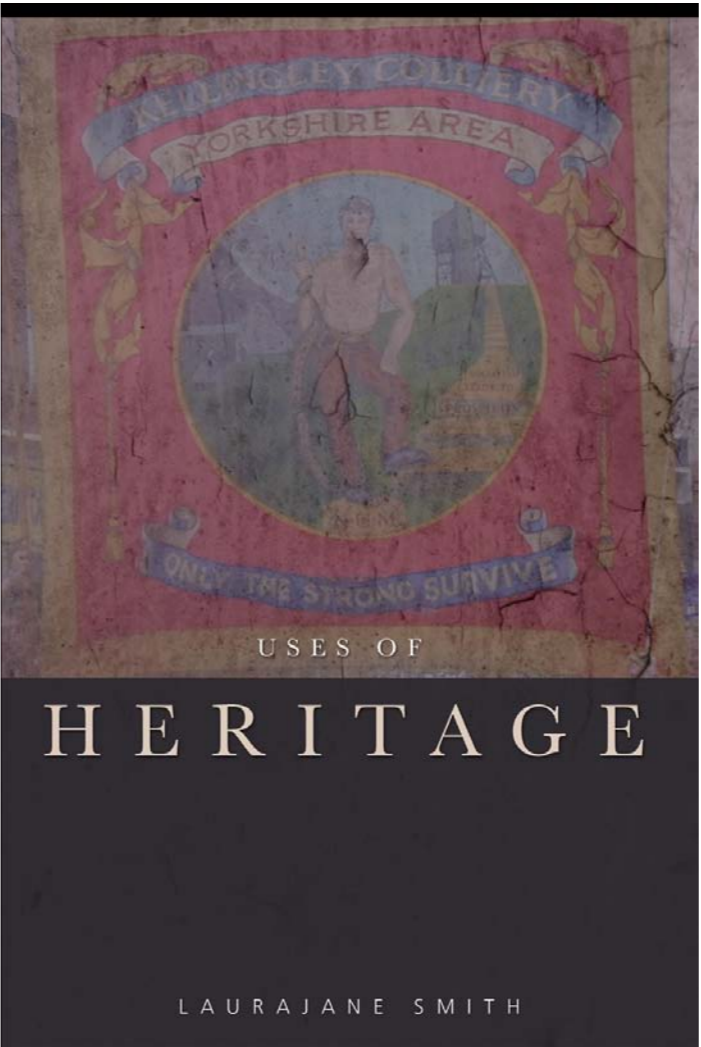


Fig 1.2 Cover of Laurajane Smith’s book *The Uses of Heritage*

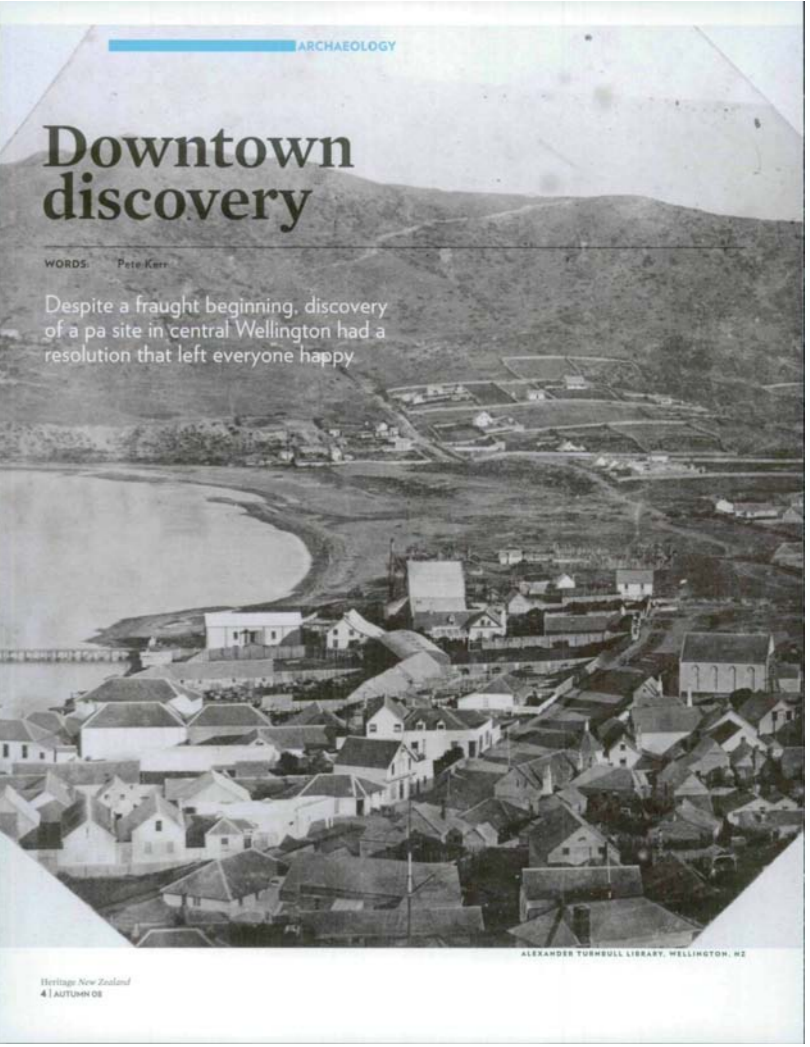
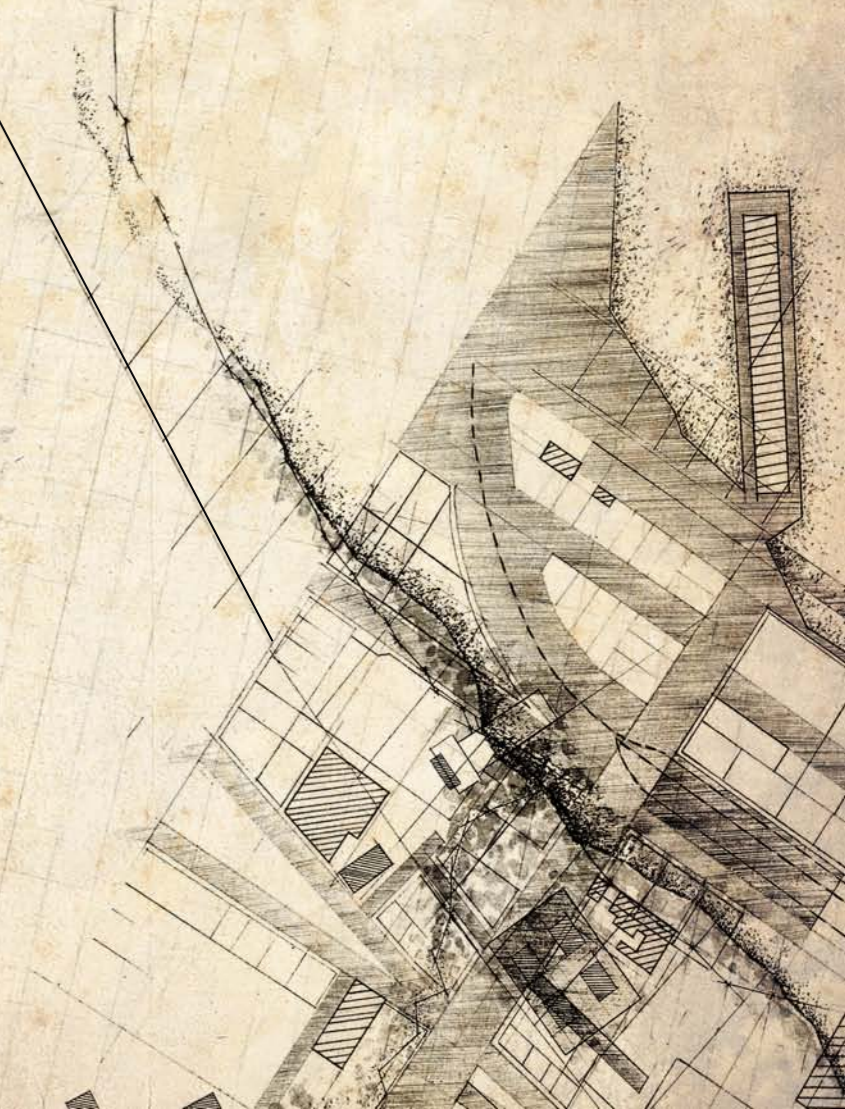


Fig 1.3. Cover of Article on Te Aro pa discovery in *Heritage New Zealand* Autumn 2008 magazine.

Chapter One: Literature Review



Defining Heritage

A fascination with the past stems from humankind’s need to construct individual and group identities (Harvey, 2001, 320). Colonial expansion and new concepts of race and cultural identity within the context of eighteenth century modernity led Europeans to believe that evidence of their evolution from the primitive past was important (Smith, 2006, 17). In the 1960s and 1970s archaeologists lobbied for legislation to cover their right to protect and manage heritage sites. Many gained stewardship and control over heritage, including that of many indigenous cultures (Smith, 2006, 278). As archaeological heritage values gained more power through legislation, a trend developed in the type of heritage that was being privileged. In this period for example, it was common for built structures that were: monumental, of a grand scale and which

had identifiable boundaries to be protected under developing heritage legislation (Smith, 2006, 18, 20, 21, 23, 31). Consequently, there is a tendency to perceive and present heritage material in an idealistic fashion, as relics and ruins of the past. The tendency in New Zealand to privilege nineteenth century architectural heritage, up until recent times, is indicative of these heritage trends.

The New Zealand criteria for the registration of historic places and historic areas can be found in section 23 of the *Historic Places Act* 1993. Some of the criteria emphasise civic or national importance, for example:

- (a) the extent to which the place reflects important or representative aspects of New Zealand history
- (b) the association of the place with events

- persons, or ideas of importance in New Zealand history
 - (c) the potential of the place to provide knowledge of New Zealand history
 - (d) the importance of identifying historic places known to date from early periods of New Zealand settlement.
- (*Historic Places Act*, 1993, section 23).

An emphasis on tourism potential, heroics of tragedy or loss, and rarity are expressed by the following clauses:

- (e) the community association with, or public esteem for, the place
- (f) the potential of the place for public education
- (g) the technical accomplishment or value, or design of the place
- (h) the symbolic or commemorative value of

- the place
 - (i) the importance of identifying rare types of historic places
- (*Historic Places Act*, 1993, section 23).

These heritage criteria rely on professional opinion and analysis to objectively allocate importance to heritage landscapes, and therefore archaeology, architecture and social sciences have become professions of authority on heritage issues (Smith, 2006, 284). Smith states that this “ability to control the values and meanings given to heritage becomes vital in the struggles for political and cultural recognition” (Smith, 2006, 284).

Throughout Smith’s work she refers to this type of heritage understanding as a ‘western heritage’ paradigm. In contrast to this heavily professionalised understanding of heritage, many indigenous peoples intrinsically hold information on their personal heritage within



Fig 1.4: War Memorial Museum, Auckland. New Zealand listed Historic Place



Fig 1.5: Treaty House, Waitangi. New Zealand listed Historic Place



Fig 1.6: Statue of Richard John Seddon, Parliament grounds, Wellington. New Zealand listed Historic Place

their communities. This is often defined and conveyed though oral history and tradition (Smith, 2006, 284). It is described as a:

cultural and social process which engages with acts of remembering that work to create ways to understand and engage with the present (Smith, 2006, 2).

Objects, sites and landscapes are tools that can facilitate this process rather than being heritage themselves (Smith, 2006, 44). This form of heritage is called intangible heritage, and has been defined in the *Convention for the Safeguarding of the Intangible Cultural Heritage 2003* as being:

- Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage
- Performing Arts
- Social practices, rituals and festive

events

- Knowledge practices concerning nature and the universe
- Traditional craftsmanship (2003, article, 2)

To further this discussion three examples of indigenous heritage landscapes are discussed in the following section. Contradictory values between the heritage paradigms are played out within these landscapes and have results which are indicative of many sites of this nature.



Fig 1.7: Young Maori men at a carving demonstration, Dominion Museum, Buckle Street, Wellington

Cahokia and Nquuza Hill

Cahokia was an Indian American city dating from before A.D. 1000, and was formed of a grand plaza, homes, and large human-constructed mounds. The mounds were demolished in the 1800s to make way for the city of St Louis (Hodges, 2011, 2). Today, in the areas where Cahokia would have overlapped with urban St Louis, there are no physical traces of its existence. However, within the industrial block that borders the Mississippi River where the largest of the Cahokia mounds once stood, a cobblestone memorial has been erected (Hodges, 2011, 7).

The significance of memorials can be traced back to legislative development in the second half of the nineteenth century that was used to protect ancient monuments alongside historically significant buildings (Smith, 2006, 19). Both architects and archaeologists at this time took a role in identifying and protecting

significant monuments and assigning them public value. Memorial, as an architectural heritage tool, has therefore become entrenched in the western heritage design language.

Bakker and Müller investigate memorials similar to the Cahokia memorial, identifying their common aesthetic as being blunt, static and simplistic with a common avoidance of narrative and cultural dimensions of landscape (Bakker and Müller, 2010, 50). This technique can be seen in South Africa where a post-apartheid interest with heritage and creating a united national identity has resulted in a number of state governed initiatives towards erecting new monuments and statues. These are intended to commemorate previously misrepresented or suppressed history (Bakker and Müller, 2010, p. 49). However, a lack of guidance in South African heritage legislation on the

nature of intangible heritage had led to an ignorance of the cultural dimensions of heritage landscapes (Bakker and Müller 2010, 50). This ignorance is typified at Nquuza Hill on the Eastern Cape where, in June 1960, the Ikondo revolt lead to a massacre of local indigenous Mpondo people. Today this event has been acknowledged by a memorial erected by the government (Bakker and Müller 2010, 50). Bakker and Müller state that it has:

.... created a schism in the community, with a general apathy to and disengagement from the event by the younger generation. The opportunity to appropriate and present the memory contained in the entire site — the hill, valley, graves, and monument — has been lost, and subsequently also the possibilities of transferring those intangible values and traditions crucial to the formation of identity (2010, p. 50).



Fig 1.8: Cahokia from 600CE to today.

With a lack of tangible physical heritage material to display or highlight at Cahokia and at Nquuza Hill, the memorials acknowledge past indigenous significance in a way that presents it to the voyeur as being frozen in time or ancient. Smith states that this separation of past and present is a common basis of many actions within the western world, however, “for many indigenous people the issue of depth of time simply does not apply” (Smith, 2006, 19). The value of an element of heritage is not directly attributed to age and therefore the ‘past’ is not deemed to be a separate entity from the present. The following case study explores this issue through the use of interpretative signage in an indigenous heritage tourism site.



Fig 1.9 Ngquza Hill Massacre monument.



Fig 1.10 Ngquza Hill Massacre monument.

Head-Smashed-In Buffalo Jump

Head-Smashed-In Buffalo Jump is situated in the foothills of the town of Fort McLeod in southern Alberta, Canada. The sharp drop in the plains was once a hunting tool for local nomadic Blackfoot tribes and earlier first nation’s people dating back 3,000 years. Today, it is a UNESCO World Heritage Site and has become a popular tourist destination (Opp, 2011, 255-259).

Head-Smashed-In Buffalo Jump has become a tourist consumer object though heritage practitioners’ misunderstanding of its past. Accuracy of the knowledge of the indigenous significance of a landscape can often be overlooked by western heritage professionals if this knowledge contradicts the public images that are desired. Waterton and Smith likewise illustrate the injustice that can occur under the guise of heritage management programmes, stating:

We [non-indigenous] go into the field and observe them, build up abstract notions of ‘community’ from material remains, or report on the quirky traditions of geographical ‘backwaters’. We reserve the right to speak for them and interpret them, and sometimes, ultimately, we reject them, especially if they fail to conform to our nostalgic ideals. (2010, p.8)

Head-Smashed-In Buffalo Jump seemed to capture the qualities of ancientness that fired the imagination of many who wanted to develop the site as both an area protected from collectors and a tourist attraction (Opp, 2011, 255). However, the jump holds little heritage significance for the neighbouring Blackfoot communities. Though it was well known, the jump was far less significant than comparable buffalo jumps in the area, such as the Kipitaakii Pisskaan (women’s buffalo jump). In addition many local elders believe

that the story, that the ‘Head-Smashed-In’ name derives from, refers to another jump further north (Opp, 2011, 256). Despite these discrepancies, archaeological reports promoting the site emphasised the age and the aesthetic impact of the jump which subsequently raised its international tourism and heritage status (Opp, 2011, 257).

When reviewing signage text, local Piikani elders insisted on adding the sentence “Naapiikoaiksi ipahtsiinihkatoomiaawa amo pisskani”, meaning white people incorrectly named this buffalo jump, but this was quickly removed (Opp, 2011, 257). Traditional objects within the centre, that have notable significance in modern Blackfoot tradition, have also been misrepresented through signage that implies that they are unused in Blackfoot tradition today (2011, 258). In this case there is a marked separation between the past and the present not only through

the inaccuracy of the signage, but through the removal of local tribe’s responsibility for the landscape by heritage practitioners. It can therefore be concluded that signage can have benefits to visitors of a heritage site, but not necessarily to the indigenous culture that the landscape is associated with. Signage that presents inaccurate or inflexible interpretations of a landscape can negatively affect the intangible processes associated with these elements of the past.



Fig 1.11 Head-Smashed-In Buffalo Jump Interpretative Centre.



Fig 1.12 Plaque prepared for the 1983 designation ceremony and now displayed on the exterior of the Interpretative Centre.

What can be learnt from the previous examples is that often western heritage techniques of representing heritage landscapes can have the tendency to contradict the intangible heritage beliefs of indigenous cultures. Static memorials, signage and misunderstandings of tribal knowledge can limit or hinder the opportunity for indigenous people to express their own heritage practices and legitimise their heritage in the present.

In New Zealand, there are a number of guides applicable to the representation of Māori heritage landscapes in urban environments. For example, section 84 (part 4) of the *New Zealand Historic Places Act 1993* introduces the Māori Heritage Council, and stipulates its rights and roles within the Historic Places Trust. Intangible heritage is touched on though documents developed by the council such as *Tapuwae: Guide to Māori Heritage* (Māori

Heritage Council, 2009). This is intended to “guide the work of the New Zealand Historic Place Trust” on matters of Māori heritage (Māori Heritage Council, 2009, 4). Running parallel to the work of the Act is the *New Zealand Urban Design Protocol 2005*. This stipulates protocol for the best urban design practice. According to the *Protocol* seven design qualities form the basis for quality urban design. These are context, character, choice, connections, creativity, custodianship and collaboration (NZUDP, 2005).

Though a number of Māori values can be associated with the categories of the *New Zealand Urban Design Protocol*, the *Te Aranga: Māori Cultural Landscape Strategy* (2008) presents a more appropriate Māori urban design methodology. This document has been developed to ensure iwi (extended kinship group) are well placed to positively influence and shape the design of cultural

landscapes within their tribal boundaries (*Te Aranga*, 2008, 4). Underlying *Te Aranga: Māori Cultural Landscape Strategy* is an understanding of Mātauranga Māori which can be described as knowledge based on a Māori world view (Rolleston and Awatere ,2009, 4-6). The key principles of this knowledge base are:

- Whanaungatanga - Participation and membership in the community and social setting.
- Kotahitanga - Collective cooperative and effective partnerships and collaboration with community.
- Wairuatanga - Emotional connection with the environment that links people.
- Mauritanga - Accounting for the presence of existing mauri (life principle) of an environment and maintaining or enhancing the mauri within a community.
- Orangatanga - Contributing to better social, cultural and environmental interaction

for people. Enhancing well-being.

- Manaakitanga - Acceptance and hospitality given to visitors, and protection and security of community.
- Kaitiakitanga - Protection of significant landscape features important to the local community.
- Rangatiratanga - Community taking responsibly for creating and determining their own future.
- Mātauranga - Acknowledgement of the role of history, mythology, genealogy and cultural traditions as a way of shaping present attitudes, beliefs, values and behaviours. (Rolleston and Awatere, 2009, 4-6).

Te Aranga: Māori Cultural Landscape Strategy seeks to contextualise tikanga (correct procedure, customs) through Mātauranga Māori and facilitate cultural practice through design (*Te Aranga*, 2008, 6). A nineteenth century example of the concepts presented

in *Te Aranga* is the wharenui. Drastic loss of Māori land during this period led in part to the nineteenth century development of the wharenui (meeting house) (Austin, 2003, 43). Wharenui have become integral spaces for Māori to maintain their traditional practices in Eurocentric city formats (Austin, 2003, 44). The building achieves this by articulating social relations within and around it. For example, the open space in front is called the marae ātea and is used for pōwhiri (formal greeting/welcoming protocols); and the internal structure is seen as an ancestor and used to catalyse discussion over recollection of the past (Austin, 2003, 44). As locals and guests interact with these spaces the past is constantly being revisited by active interaction with it in the present.

Drawing from the methodology of the wharenui, urban design in Māori heritage landscapes has the potential to be influenced

by intangible heritage practices and traditions that have been defined previously as protocols, rituals, social practices, oral traditions, performing arts, festive events, knowledge practices and traditional craftsmanship etc (UNESCO, 2003, 2,3). This approach differs from the western heritage aesthetic of designing heritage landscapes to become places of passive commemoration that instill a sense of being separated from the past (Smith, 2006, 31). This is explored by Bakker and Muller in their explanation of heritage design in post-apartheid South Africa. They call for:

open-ended heritage places where the emphasis is not necessarily on achieving consensus, but where contradictions, complexity and conflicts, due to inevitable differences in interpretation, may be continuously explored and debated, and seen as an opportunity for an increase in

cultural vibrancy and cultural tolerance (Bakker and Muller, 2010, p. 54).

Despite an intimate understanding of their own pasts, indigenous communities have often been overlooked as being authorities over their own heritage within western heritage frameworks (Waterton and Smith, 2010, 10). However, global movements towards acknowledgement of indigenous rights in the past suggest that marginalisation of alternative understandings of heritage is subject to change. Cultural interaction in the present is actively challenging cultural and social meanings of the past (Smith, 2006, 29). The Convention for the Safeguarding of the Intangible Cultural Heritage 2003 formally addresses this notion in article one, which states:

This intangible heritage, transmitted from generation to generation, is constantly

recreated by communities and groups in response to their environment, their interaction with nature and history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity (UNESCO, 2003, 2,3).

It can be concluded that within New Zealand, there already exists a strong collection of documents that can be utilized in the process of approaching the representation of Māori heritage landscapes. Some, such as *Tapuwae* and *Te Aranga: Māori Cultural Landscape Strategy*, strongly address the need for design that acknowledges intangible heritage values and processes. The nature in which indigenous heritage landscapes are presented in public environments can determine the ensuing awareness of this cultural presence. These landscapes “have a consequence, in wider social, cultural, economic and political

networks” Smith states (2006, 276). These consequences will be discussed in the following chapter though the analysis of two contemporary urban indigenous heritage landscapes in Wellington, New Zealand; Waitangi Park and Pipitea Marae.

Both Waitangi Park and Pipitea marae are contemporary urban designs in central Wellington, New Zealand. These Wellington examples have been selected firstly as a way to understand the current urban design language of the city, and also because both sites represent various strategies that have been used to present elements of Māori heritage within western urban frameworks. The design section of this thesis focuses on another Wellington site, Te Aro pa on Taranaki Street. The following case studies which include both Wellington and

international examples can therefore provide a sense of key strategies for this design issue that are relevant to Te Aro pa’s modern context.

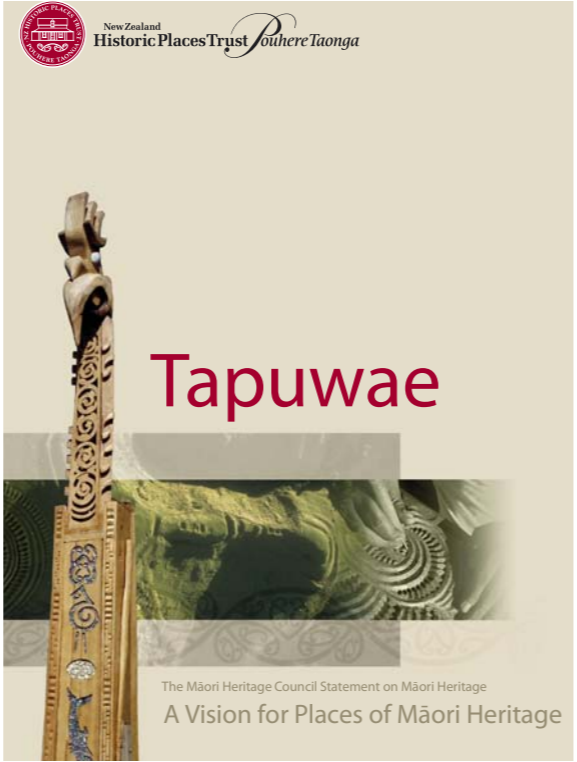


Fig 1.13: Cover of Tapuwae booklet.

Chapter Two: Case Studies



Case Studies

Waitangi Park

Waitangi Park is located at the intersection of Cable Street and Oriental Parade on Wellington’s waterfront. The park was completed in 2006 and designed by the local landscape architecture firm Wright and Associates. It is 5.8ha, and boasts a large grass field, skate park, basketball courts, riparian zones and native vegetation areas (Wright and Associates, 2006). It has become a venue for concerts, markets and is an important thoroughfare in the functioning of the city’s waterfront.

The pivotal heritage element of the park has been the incorporation of Waitangi Stream in this design. Prior to the development of Wellington City, the Waitangi Stream and lagoon were a vital source of sustenance and material for local Māori, including the settlement at the Te Aro pa (Love, 1996, 5). The stream and its lagoon were said to once be home of a taniwha (water spirit),

that fled upon European arrival (1996, 5). As the city grew, the stream was piped to allow building over it. This is how it remained until 2002 when construction of the park began (Waitangi Park, 2006, 1).

The act of unearthing past landscapes or infrastructures is commonly referred to as daylighting and, at Waitangi Park, daylighting achieves many positive heritage outcomes. Wright and Associates introduce their design approach for this project as follows:

to fully integrate site interpretation into built form, is possibly the most evident in the revitalisation of Waitangi Stream, which is both a major component of the site’s water sensitive infrastructure and a clear acknowledgement of the site’s historical past and its significance to the local iwi and Tenth’s Trust (Wright and Associates, 2006).

An essence of Māturanga Māori that underpins *Te Aranga: Māori Cultural Landscape Strategy* is present in the park’s design, firstly through the revitalisation of the stream and its ecologies and secondly through the water sensitive urban design approach. Kaitiakitanga (guardianship) over the health of the heritage landscape is achieved as water from both the stream and storm-water system is directed through beds of native wetland vegetation that improve the overall water quality (Wright and Associates, 2006).

In addition to a sense of kaitiakitanga present within this revitalised landscape, daylighting the Waitangi Stream encourages interaction with heritage in a way that differs from the removed and controlled presentation more typical of traditional heritage design. Waitangi Park is a modern example of heritage design that successfully represents a landscape that has been physically lost to modern

development and makes it relevant to the evolving nature of the urban places of today.

The key design strategies relevant to this thesis, which will be examined in the design proposal presented later in the thesis, are:

- The daylighting of past landscapes
- Encouraging intangible heritage practices and processes of memory through the uncovering or highlighting of heritage landscape features



Fig 2.1. Waitangi Park wetlands.



Fig 2.2. Waitangi Park wetlands and public amenity.

Pipitea Marae

Pipitea Marae is situated on a strip of land between government buildings and the busy Thorndon Quay in urban Wellington. This land was once on the edge of Wellington’s shoreline and home to Pipitea Pa, a pre-European Māori village of Taranaki Whānui. A recent (2013) re-design of the entry and marae ātea by landscape architects Moorhead and Newdick has drawn on ideas of identity and protocol (Olsen, 2013, 5-7).

Marae have become integral spaces for Māori to maintain their traditional practices in Eurocentric city formats (Austin, 2003, p.44). The buildings achieve this by articulating social relations within and around them. For example, the open space in front of the wharenui (meeting house) is called the marae ātea and is used for pōwhiri (formal greeting/ welcoming protocols); and the internal

structure is seen as an ancestor and used to catalyse discussion over recollection of the past (Austin, 2003, 44). As locals and guests inhabit these spaces the past is constantly being revisited by active interaction with it in the present.

The landscape architect Mark Newdick, explains:

Inclined, curving banks of ponga logs and plantings now draw visitors into the site, framed on either side with two large enhanced lawn areas – one in the form of a shallow amphitheatre directly adjacent to the ātea and the other providing a generous public space... (Olsen, 2013, 5-7).

This combination of traditional design language and landscape architecture

encourages processes of intangible heritage, such as pōwhiri, to take prominence within the urban landscape. The design addresses the need for the public friendly space, that urban sites require, while at the same time presenting an overarching sense of the Māori spatial protocols of the marae ātea.

The key design strategies relevant to this thesis, which will be examined in the design proposal presented at the end of this thesis, are:

- Merging of heritage landscapes with modern site uses
- Design respecting cultural and spiritual protocols of a site.

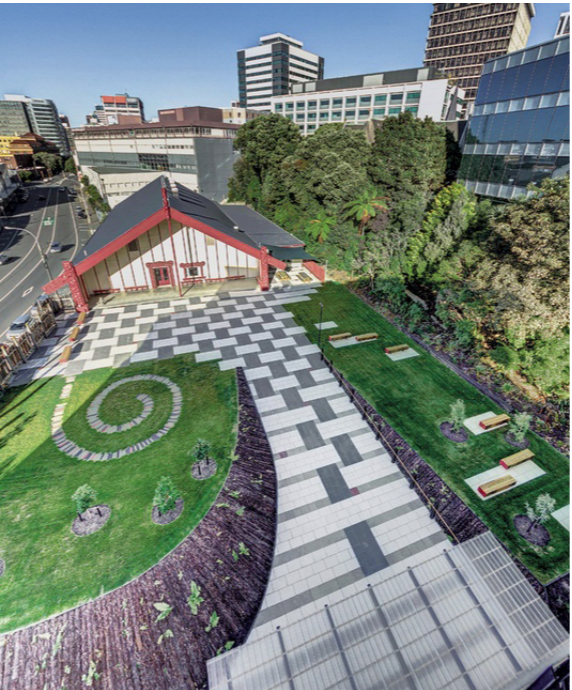


Fig 2.3. Pipitea ātea and public space.



Fig 2.4 Pipitea marae seating.

International case studies

Banyoles

Josep Mias Gifre / Mias Arquitectes
Banyoles
Girona, Spain (1998-2008)

- Revitalization of travertine stone that is present in the city’s subsoil.
- Historic irrigation systems are uncovered intermittently across the pedestrian ways.

In this design Architect Josep Mias Gifre of Mias Arquitectes uses the technique of daylighting to uncover historic irrigation canals throughout the streets of the town of Banyoles. This gesture reveals the connection the current town has to its historic infrastructure. Though the design gesture and language is simple, revealing the canals has an impact on the streetscape by involving present visitors with the past. Visitors can sit of the edge of the canals or , at certain cuts, get down to the water’s edge to touch and

play within the water flow.

As well as the uncovering of the canals, many of the inner town street have been pedestrianized, by removing all the old sidewalks. Local travertine stone has also been integrated back into the streets material palette. The culmination of these design gestures, along with the sophisticated linier cuts revealing the canal water, gives relevance to history within the modern functioning’s of this small town.

Key design strategies:

- Daylighting past landscapes.
- Merging of heritage landscapes with modern site uses.



Fig 5.1 Banyoles



Fig 5.2 Banyoles



Fig 5.3 Banyoles

Igualada Cemetery

Enric Mirrales and Carme Pinos
Igualada, Barcelona.
1994

- The cemetery lies beneath the surrounding landscape making visitors descend to the same level as the dead.
- References to the connection between earth and sky (Heaven) with trees and upward reaching ground planes.

The Igualada cemetery in a contemporary example to a landscape that allows the present to interact with the past. The main area of the cemetery lies beneath the surroundings and puts a visitor on the same level with the dead. Concrete is the chosen medium within the design. It has been manipulated in a way that makes it seem like it has been peeled from the ground, and gives visitors a sense that something within the earth is being revealed.

Once visitors have descended into the earth they can see only stony walls, tombs and sky. This design feature makes the cemetery landscape a place that it extremely calm, intimate and fitting for a site of remembrance.

The material palette reflects the rugged landscape of between the valley of river Riera de Odena well. The use of stone and concrete, rust of cor-ten wooden railway sleepers presents awareness of the passing of time.

Key design strategies:

- Encouraging intangible heritage practices and processes of memory through the uncovering or highlighting of heritage landscape features.
- Design respecting cultural and spritual protocols of a site.

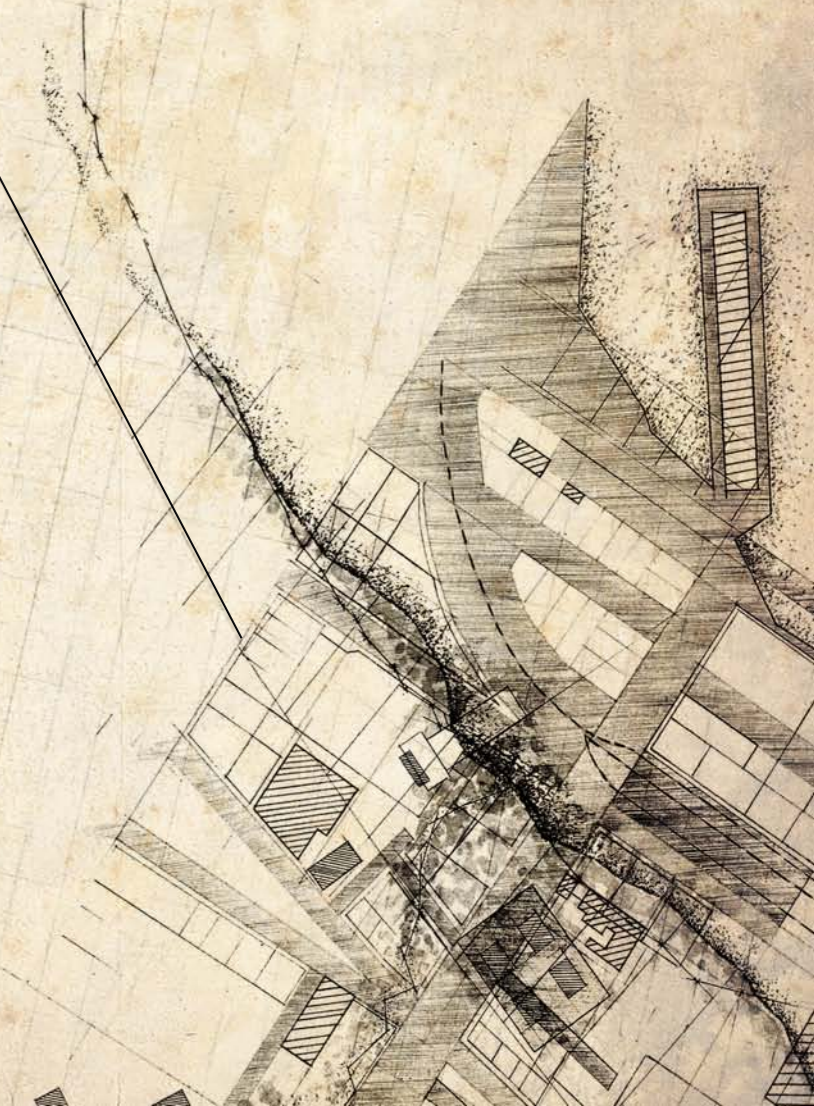


Fig 5.4 Igualada Cemetery



Fig 5.7 Igualada Cemetery

Chapter Three Te Aro pa: site analysis and history



Te Aro pa-Landscape timeline

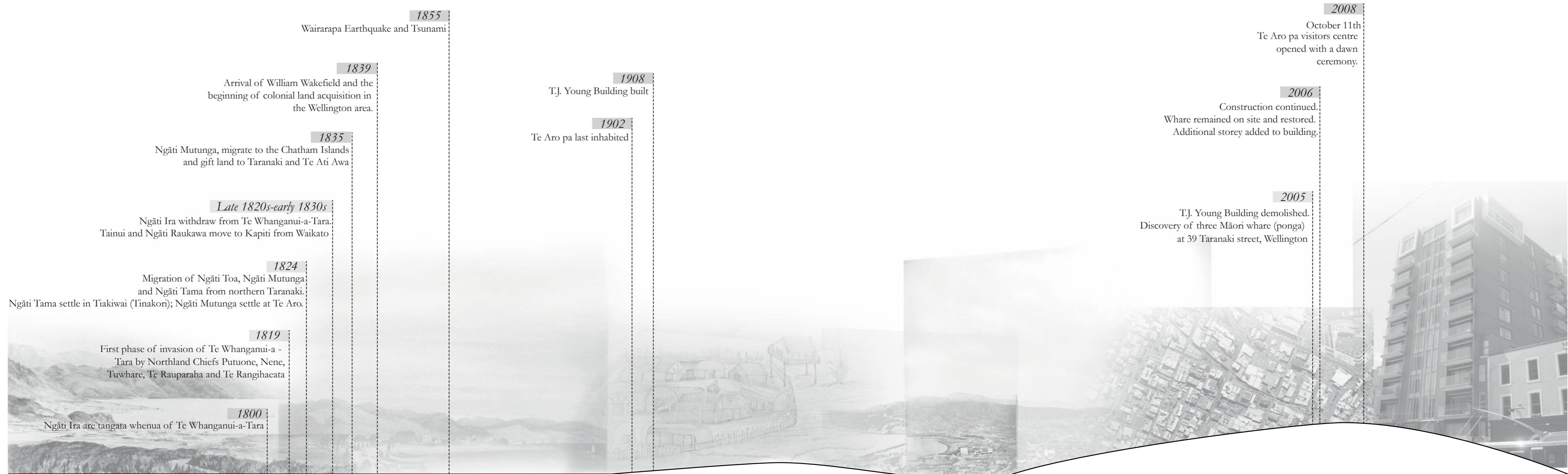


Fig 3.1. Timeline.

Pre-European Māori Occupation of Te Whanganui-a-Tara and Te Aro

From the accounts available, the occupation of Te Whanganui-a-Tara was a series of short sharp clashes and consequent occupation re-adjustment (Ballara, 1990, 20).

According to Best, the first Māori to explore the Wellington harbour region was Tara the son of Whatonga who resided in Whakatāne. Whatonga was the grandson of Toi who was one of the earliest travellers from eastern Polynesia who came to New Zealand 31 generations ago and settled in Whakatāne (Best, 1919, 9). Tara along with his brother Tautoki was sent forth by their father Whatonga to explore southern lands and found the harbour of Wellington suitable to occupy because of its loam soil, abundant vegetation growth and water resources (Best, 1919, 10). They returned home to Whakatāne and Whatonga and his company agreed to follow Tara southward to settle on the shores of Wellington harbour and on Matiu Some

Island (13). Hence the harbour became Te Whanganui-a-Tara (the great harbour of Tara).

Around 12 centuries ago another East Coast tribe, Ngāti Ira, came to Te Whanganui-a-Tara to escape quarrels in their region. The southern regions were less populated and less ‘warlike’ according to Best (1919, 11). Over time Ngāti Ira became the dominant people of the area (Best, 1919, 45-46).

At the end of the eighteenth century the people who occupied Wellington were the desendents of these early tribal migrations who had been relatively undisturbed for several generations. These people included Ngāti Ira predominantly, with Ngāti Kahungunu and Ngāi Tahu (Ballara, 1990, 12). The first invasion of these groups was in 1819 and led by Northland chiefs Putuone, Nene, Tuwhare, Te Rauparaha and Te

Rangihacata, whose presence did not wipe out, nor drive away, Ngāti Ira tangata whenua (Ballara, 1990, 19) . However, after significant battling in the Waikato (Motunui 1822), Taranaki groups Ngāti Toa, Te Ati Awa, Ngāti Mutunga and Ngāti Tama, were led by Te Rauparaha to the Kapiti coast to escape the fighting. In 1824 another migration of Ngāti Mutunga and Ngāti Tama to the Kapiti coast led these groups to venture across Ohariu and Karori and settle on the edge of Te Whanganui-a-Tara. Ngāti Tama settled in Tiakiwai (now Tinakori Road area) and Ngāti Mutunga in Te Aro (Ballara 1990, 18).

After the 1820s Ngāti Ira withdrew from Wellington. At the same time Waikato tribes Ngāti Raukawa and Tainui moved to the Kapiti coast. For Ngāti Mutunga, the close proximity of their old Waikato enemies to their new lands, contributed to their departure in 1839 (Ballara, 1990, 20).

At this point a new wave of migrants from Taranaki iwi, and some Ngāti Ruanui, were permitted to settle in the Te Aro area. On the departure of Ngati Mutunga from Te Aro to the Chatham Islands, the lands from Waitangi Stream and Te Aro to Ngauranga were made over to Ngāti Haumia and Ngāti Tupaia from the Taranaki tribe (1990, p.28). Taranaki iwi therefore became the tangata whenua (people of the land) of the Te Aro area. The holding of this claim is explained by Ballara as:

Ngāti Mutunga’s claim had been legitimised by several years of unchallenged occupation; although they had abandoned their lands, they were a people with mana [authority] intact when they did so; the abandonment was unforced. In terms of traditional tenure, Ngāti Mutunga had established an unchallenged right to large areas of the harbour, and this right had formally translated to Taranaki and Ati Awa in November 1835 (1990, 30).

In May 1839, the New Zealand Company under Colonel William Wakefield began selling 990 lots of land in the Port Nicholson (Wellington) area. Te Aro pa and its associated seasonal cultivation areas were one of the largest Māori occupation sites in the region. At the time, it was reported that there were approximately 128 people living within the pa and all were of multiple hapu (sub-tribes) of the Taranaki whanui. The New Zealand Company land purchases included the Te Aro pa region; however this was not discussed with Māori inhabitants. On European arrival, local Māori refused to sell their land and remained on the pa as the surveying of the landscape commenced. As noted by Anderson, for Māori it seemed essential that they retain the pa as a means to participate and benefit from the development of the city (2008, 2)

The Treaty of Waitangi was signed in Te

Whanganui-a-Tara on the 29th of April 1840 with 34 Māori signatories from the area. Following its signing, an inquiry in 1842 into the ownership of Wellington began. This continued until the 1855 Wairarapa earthquake where the land surrounding the pa was uplifted substantially and Māori living at the pa found their natural food gathering areas altered (Anderson, 2008, 2).

In 1861 only nine inhabitants of the pa remained (Anderson, 2008, 2). Between 1866-1868, under the *Native Lands Act* of 1865, Te Aro pa was surveyed into 28 allotments and granted by the Crown to existing Māori individuals (Anderson, 2008, 2). The Waitangi Tribunal report on Te Aro pa highlights the animosity towards this existing Māori presence. The findings state that:

The perception that both Te Aro pa and the wider Te Aro district which surrounded

it were a blight on the city may have contributed to the pa's demise. From the earliest days of the Port Nicholson settlement, settlers objected strongly to the communal lifestyle of the pa on the grounds of morality, health, safety, and aesthetics. In addition, by the 1860s the Te Aro Flat area where Te Aro pa was located had become a notoriously overcrowded slum, although it was not until the 1930s that a concerted attempt was made to remedy the overcrowding and other slum conditions. While there is no evidence that Te Aro pa was 'removed' as part of any slum clearance, the belief that the pa constituted a slum within a slum no doubt made the authorities more willing to consent to the alienation of this land. There is very clear evidence that Commissioner Heaphy, for one, wished to see both Te Aro pa and Pipitea pa removed from Wellington city. Heaphy took a very favourable view of proposals



Fig 3.3. View looking along the beach from the Te Aro pa area (modern Taranaki St/Manners St intersection).



Fig 3.2. Te Aro pa sketch



Fig 3.4 A seated woman wrapped in a blanket to the left of a standing Maori woman in a flax coat. Behind the women is the Wellington Harbour, with part of Te Aro pa.



Fig 3.5 A group portrait of four men and a woman. The sitting figure is Terawarewa, a young man of Nga-ti-Awa tribe. The centre figure represents a boy of Taranaki. The girl on the right is Ko Repu, is the daughter of the principal chief of Ngati-Ruanui tribe. In the background are Piko, a young man of the Nga-ti-Awa tribe and Aitu, a half caster of the whale fishery.

to alienate McCleverty reserve land in Te Aro and Pipitea, seeing them as an exception to the usual rule that reserve land required for Māori should be preserved for Māori. Describing Te Aro pa as ‘a nest of immorality’, Heaphy argued that for ‘moral & sanitary reasons’ it was desirable for the sake of Māori and Pākehā alike that Māori should leave the town and that the pa land should pass into Pākehā hands (*Waitangi Tribunal Report*, 2003)

The whare that are displayed today can be connected to sections 24 and 26 of the surveyed allotments. These were allocated to Wiremu Taki Ngatata and Retimana Pukahu in 1877. Wiremu was the son of Ngatata-i-te-Rangi, one of the Māori chiefs who signed the Treaty of Waitangi from the area. This land was taken into public proclamation in the late 1870s to provide access to the reclaimed Taranaki wharf. In 1908 the T.J.



Fig 3.7 The Te Aro urban landscape

Young building was erected on 39 Taranaki Street and remained until 2005. Nearly all of these sections have become what is now Taranaki Street in central Wellington city.

Te Aro pa represents a significant turning point in the development of Wellington as the capital city of New Zealand, and issues surrounding Māori land ownership in the early colonial history of New Zealand at both local and national levels (Anderson, 2008, 1)



Fig 3.8 The Te Aro urban landscape. Photo collage.

Te Aro pa today

The only known remains of Te Aro pa today sit within a visitors centre on the ground floor of the Bellagio/Ataahua apartments situated at 39 Taranaki Street, with automatic doors opening to potential visitors. Taranaki Street was created as an access way to the Taranaki wharf, in the 1870s (Anderson, 2008, 2). Today the street remains a thoroughfare to Wellington’s waterfront, running off the busy Courtenay Place. The street precinct is mostly commercial and residential buildings. Foot traffic is heavy, but with a lack of retail space on the ground level of the Bellagio/Ataahua apartments, pedestrians generally do not stop on their routes through to the waterfront or Courtenay Place. Wide footpaths on either side of the road and minimal public amenity, further strengthens the footpath’s use solely as a thoroughfare.

Lower Taranki Street itself is a wide four

lane street and a pivotal transport link. There are traffic lights at both ends which means the traffic is often dense. Car parking on both sides is parallel only and intermittently dispersed along the street.

The Bellagio/Ataahua apartments are a contemporary addition to the streetscape of lower Taranaki Street. Halley’s Lane runs the length of the harbour side of the apartments and the visitors centre, and provides vehicle access to the apartment car lifts and buildings to the rear of the site. The rest of the building is bordered by 2-5 storey high buildings with the exception of a small courtyard on its western edge that is part of the Enigma café (accessed by Courtenay Place).

To summarise, though the lower Taranaki Street is a busy urban thoroughfare for both pedestrians and vehicles, there is a lack of

engagement between the public and the built environment of this urban precinct.

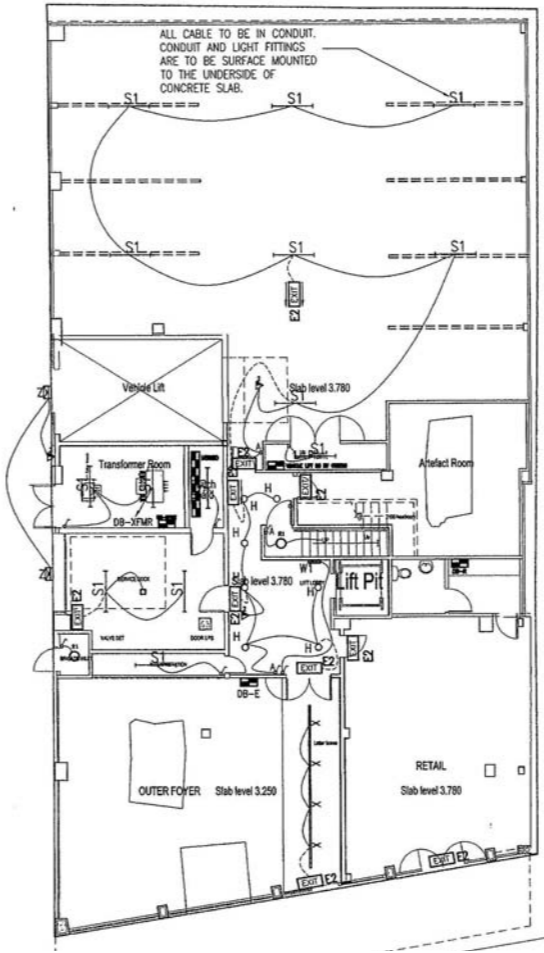


Fig 3.8 Floor plan 39 Taranaki Street.

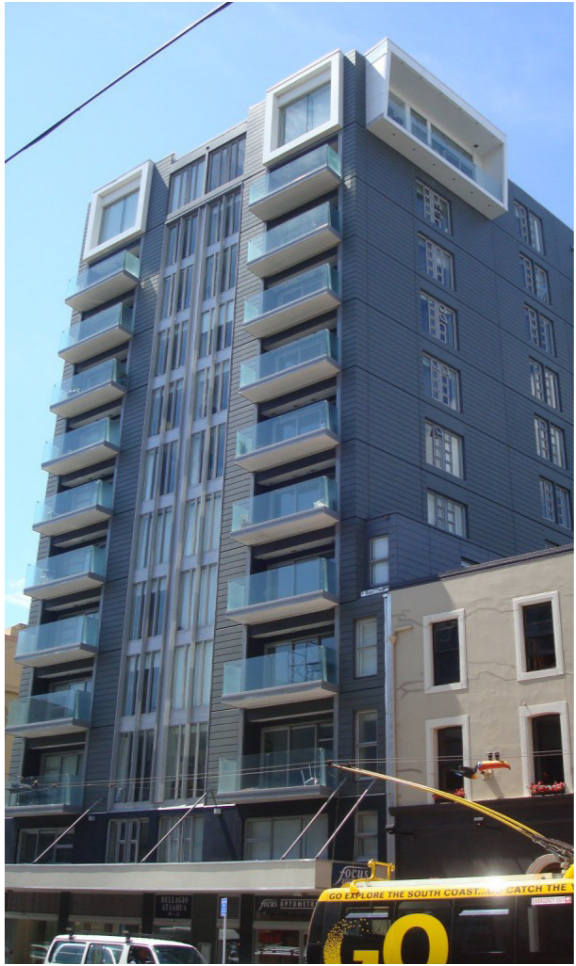


Fig 3.9 39 Taranaki Street view from street level

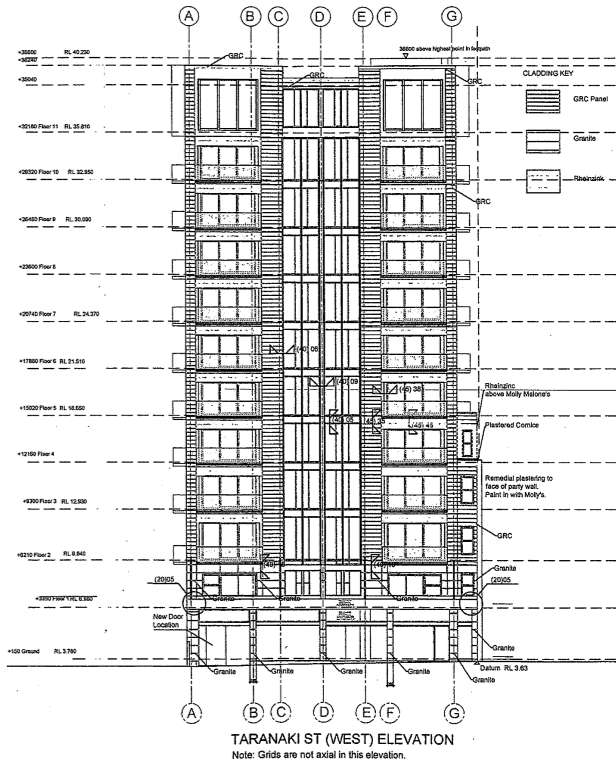


Fig 3.10 Front elevation 39 Taranaki Street.



Fig 3.11 Taranaki Street urban location

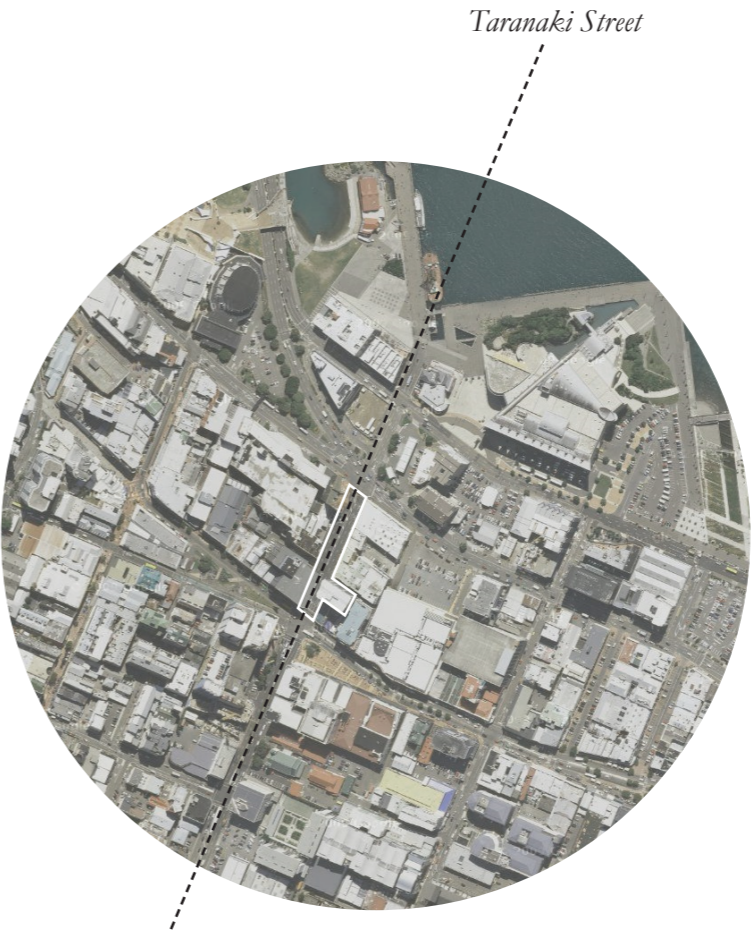


Fig 3.12 Taranaki Street urban location

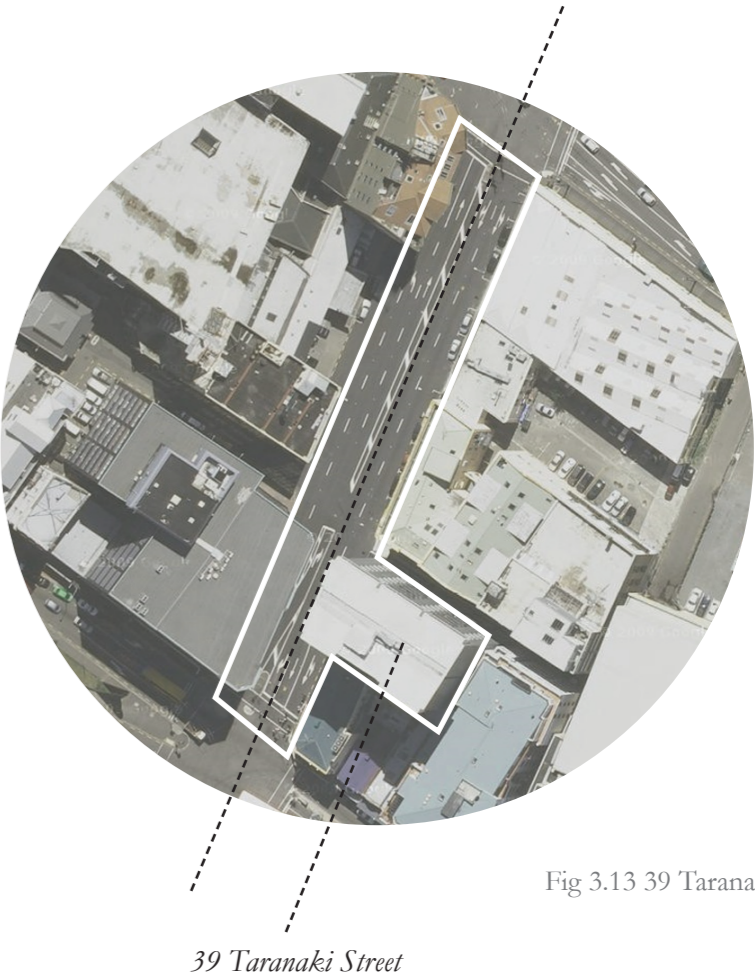


Fig 3.13 39 Taranaki Street location

Wind

The predominant wind in Wellington is a north westerly. Taranaki street funnels wind from both southerly and northerly directions.

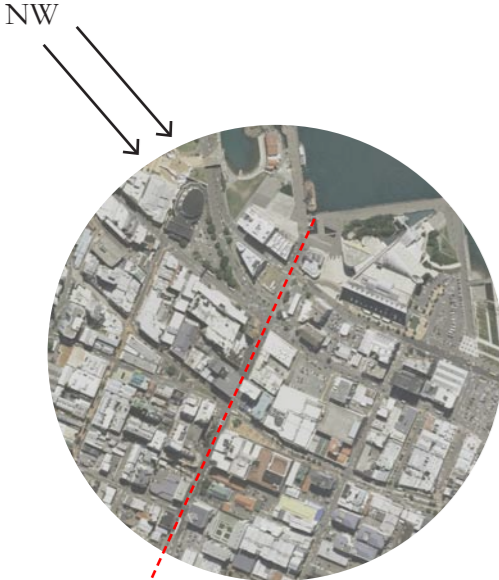


Fig 3.14 Wind diagram

Sun

The site of 39 Taranaki Street is surrounded by 3-4 storey buildings. This means the ground level where the whare are located gets limited natural sunlight due to the building above them

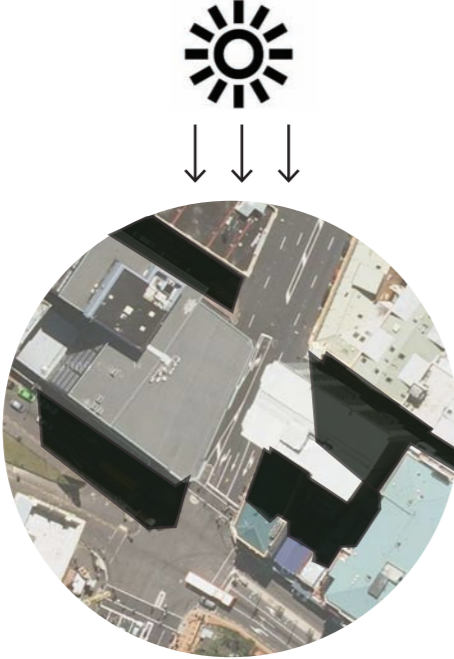


Fig 3.15 Sun diagram

Soil

The majority of Wellington's waterfront is reclaimed. The site of 39 Taranaki Street is currently sitting on a concrete raft, however the whare are sitting within the original beach soil that existed at the time of the pa. The shallow foundations of the past building have allowed the whare and the surrounding sandy gravel to remain undisturbed (Whiting).

Water

Water flow is strictly controlled through a storm water run-off system. This system also controls the flow of some of the rivers and streams that once flowed over the landscape prior to the development of the city.

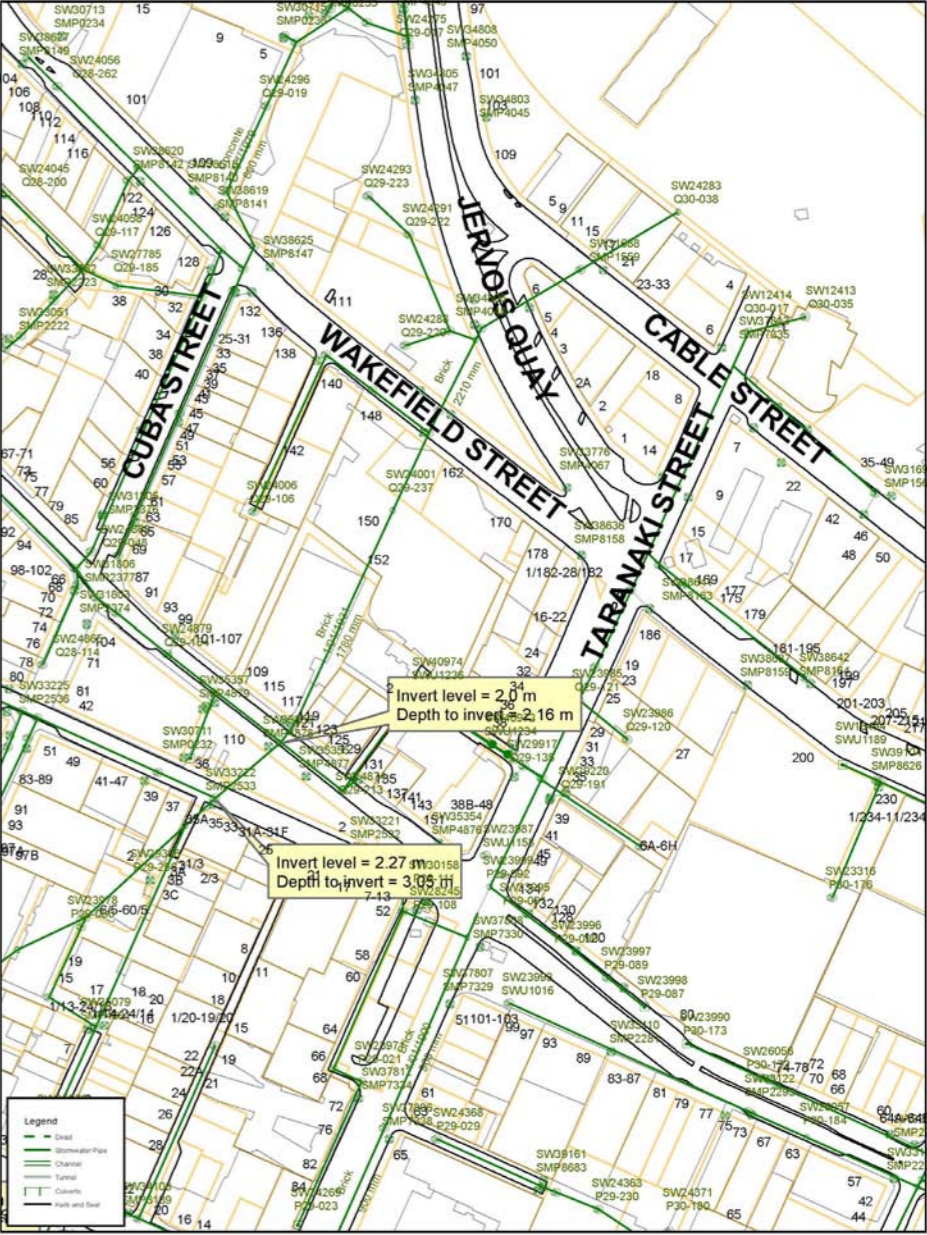


Fig 3.16 Wellington stormwater system

Te Aro Visitor's Centre

In 2005, foundation work for the development of the Bellagio/Ataahua apartments on Taranaki Street, Wellington, New Zealand began. Archaeological reports were required by the resource consent process prior to building commencing due to the areas known pre-1900s human habitation (McCarthy, 2006, 517). During this process three ponga (silver tree fern) whare (houses) of Te Aro pa, were unearthed. The whare are the only known physical trace of the Taranaki whānui's pa (village), which stood from 1835 to 1902 (Broughton and Ngaia, 2013). Soon after the discovery, Wellington City Council issued a stopwork notice, giving relevant parties no alternative but to discuss the options for the site. Negotiations between Wellington Tenth's Trust (mana whenua), Historic Places Trust, Wellington City Council and the developers (Washington Limited), resulted in an agreement to preserve the whare in-situ

as part of the proposed apartment complex (McCarthy, 2006, 522). The developers had no legal obligation to retain or display the archaeological remains and this was taken into consideration during discussions, with an extra building height allowance being afforded by the Council (McCarthy 2006, 523). By the start of construction both the Council and the developer had spent considerable amounts on preservation costs to cover delays in construction and to re-submit an amended resource consent proposal (McCarthy 2006, 523).

Mana whenua (local Māori) saw the Te Aro pa site as an opportunity to 'share the story' of their heritage (Broughton and Ngaia, 2013). The re-emergence of the remains of the three whare (houses) had the potential to replay some of these early cultural tensions. In contrast, the negotiations between Māori, heritage professionals, government and the



Fig 3.17 Te Aro pa whare display



Fig 3.18 Te Aro pa whare display

developers were concluded amicably, and the whare remained in-situ. The remains were displayed within glass-topped pits in a publicly accessible gallery on the ground floor of the commercial apartment building (McCarthy 2006, 517).



Fig 3.19. Whare display, signage and balustrade



Fig 3.20. Whare display, signage, windows and balustrade.

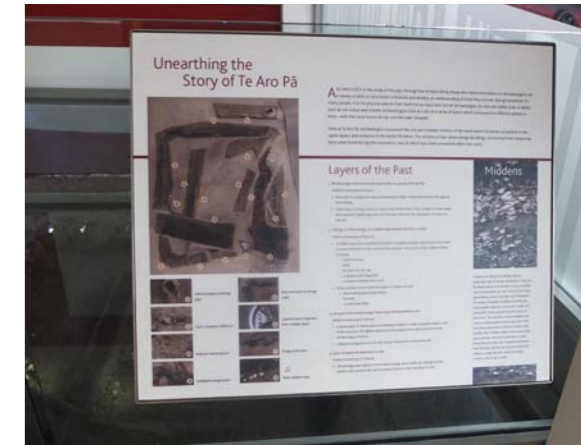


Fig 3.21. Signage.



Fig 3.22 Wall mounted image presentation

Conclusion

Despite the positive heritage management discussions between Māori and Pākehā (non-Māori) stakeholders, the design outcomes display a number of Western heritage aesthetic norms. The “preciousness” of the embedded pits that house the archaeology under ground-level, and their glass chambers, are reminiscent of a museum-like environment (McCarthy, 2006, 524). Conal McCarthy observes that “the impression is that the Māori people lived in a distant past and do not play an important role in modern New Zealand life” (McCarthy, 2009, 115).

Glass displays have become a common tool in many cultures globally and used most prominently to present archaeological heritage material. Glass has the pragmatic advantages of being able to protect the often fragile archaeology, while also allowing it to be clearly viewed. Despite the positive heritage management on this site, the ‘glass

case’ aesthetic facilitates passive viewing of heritage material (Smith, 2006, 31).

In light of the legislative, financial and physical barriers of the site, it is a notable achievement that the Te Aro pa remains are displayed publicly. However, unlike Waitangi Park, the heritage landscape is quantified by a western understanding of the heritage through the presence of physical remains of Māori archaeology. This has lead to a design that is representative of a western approach to heritage landscape architecture.

Te Aro pa site poses a unique challenge to the landscape architectural discourse and its traditional modes of representing indigenous heritage landscapes within urban environments. The following chapter introduces a design proposal for 39 Taranaki Street (Groundfloor of the Bellagio/Ataahua apartments).



Fig 3.23. Taranaki Street window display

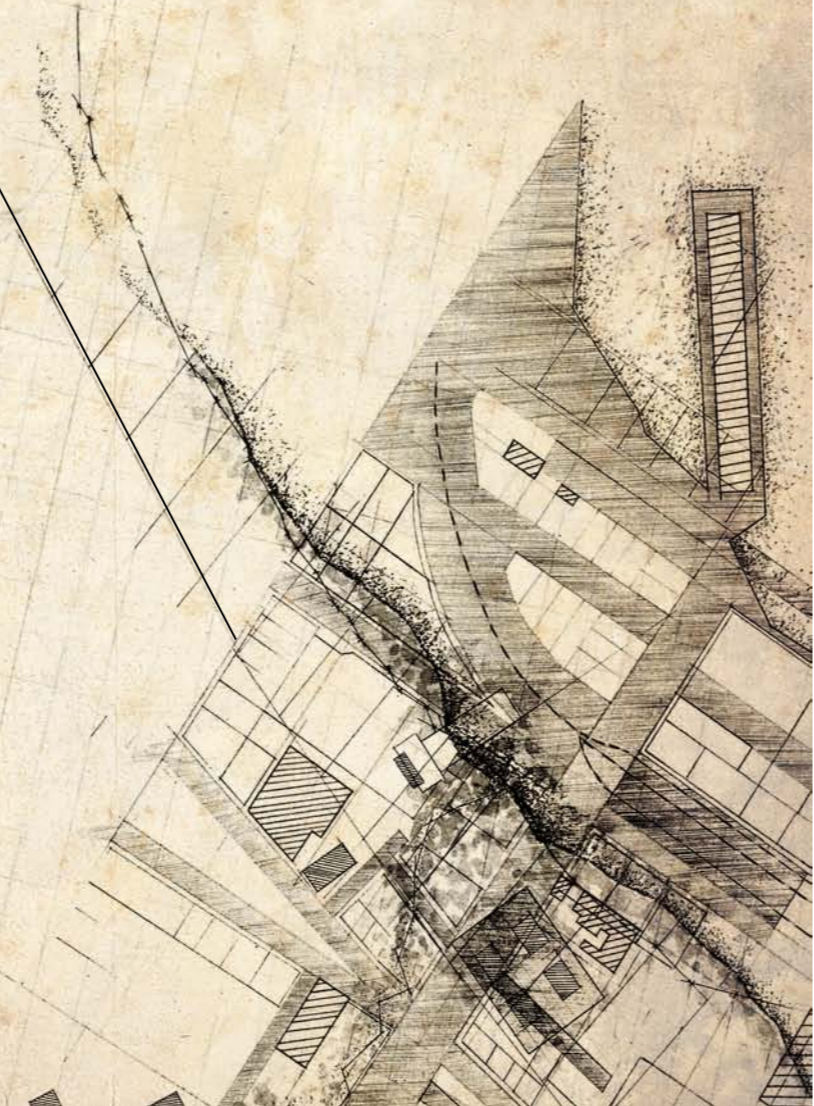


Fig 3.24 Tenth's Trust mural on Halley's Lane.



Fig 3.25. Archaeology: European pottery and ponga whare.

Chapter four: Mapping



No map exists which clearly identifies the physical extent of the pa with a consistent and certain scale, making the physical space one of inherent ambiguity. The mapping studies presented in this chapter are derived from an analysis of historic photographs, sketches and maps. The aim of this study is to attempt to understand the spatial relationships of the pa in relation to the urban environment that exists today.

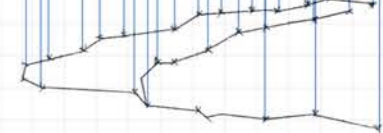
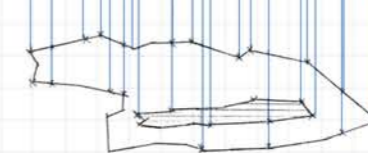
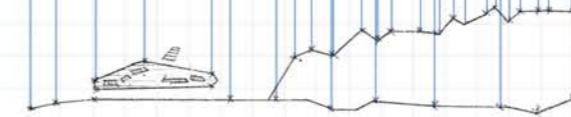
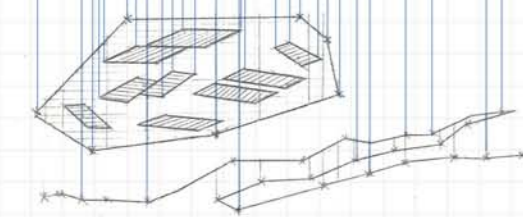
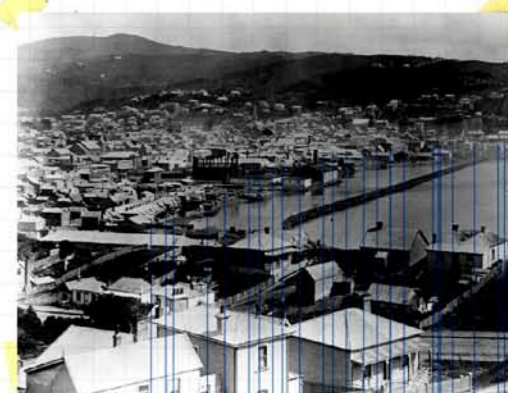
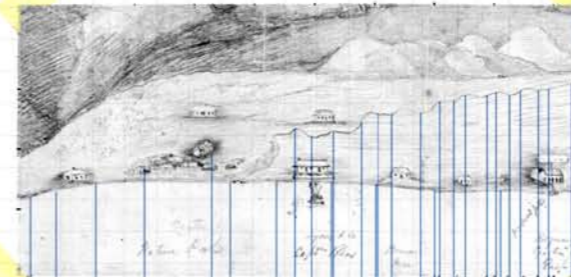
Te Aro Historic Maps



1840s

2014

Fig 4.1 Te Aro Historic Maps



Mapping the pa

The lack of a definite plan of the location of the pa and its buildings adds to the transient nature of this heritage landscape. Using photographs and perspective sketches from the early settlers, information can be drawn as to the nature and extent of the pa.

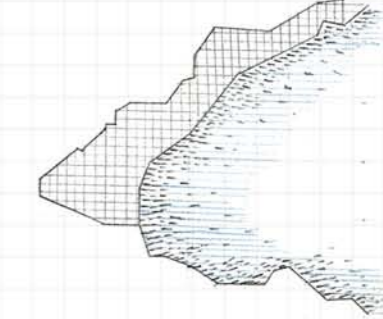
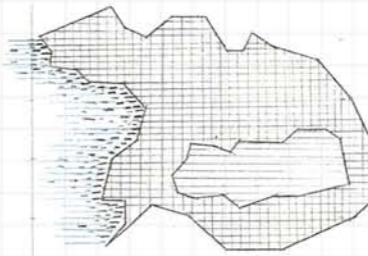
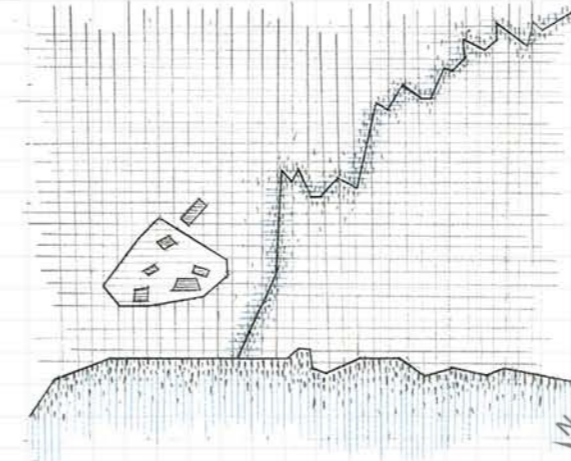
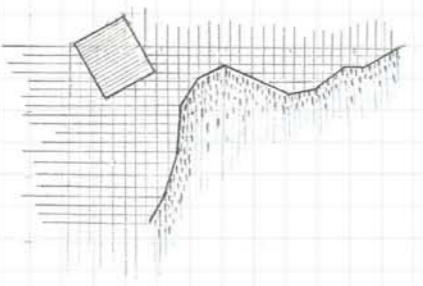
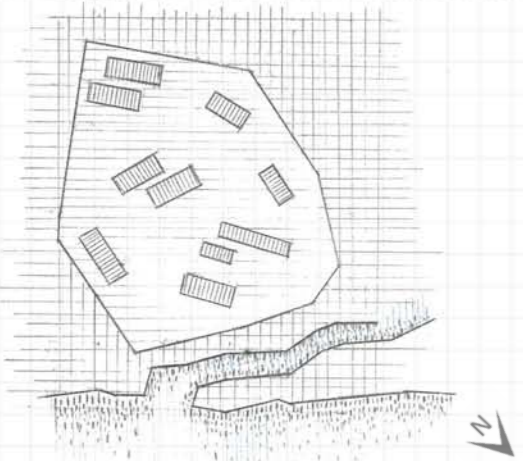


Fig 4.1-4.5 Mapping the pa

Historic Overlay of Cumulative Maps

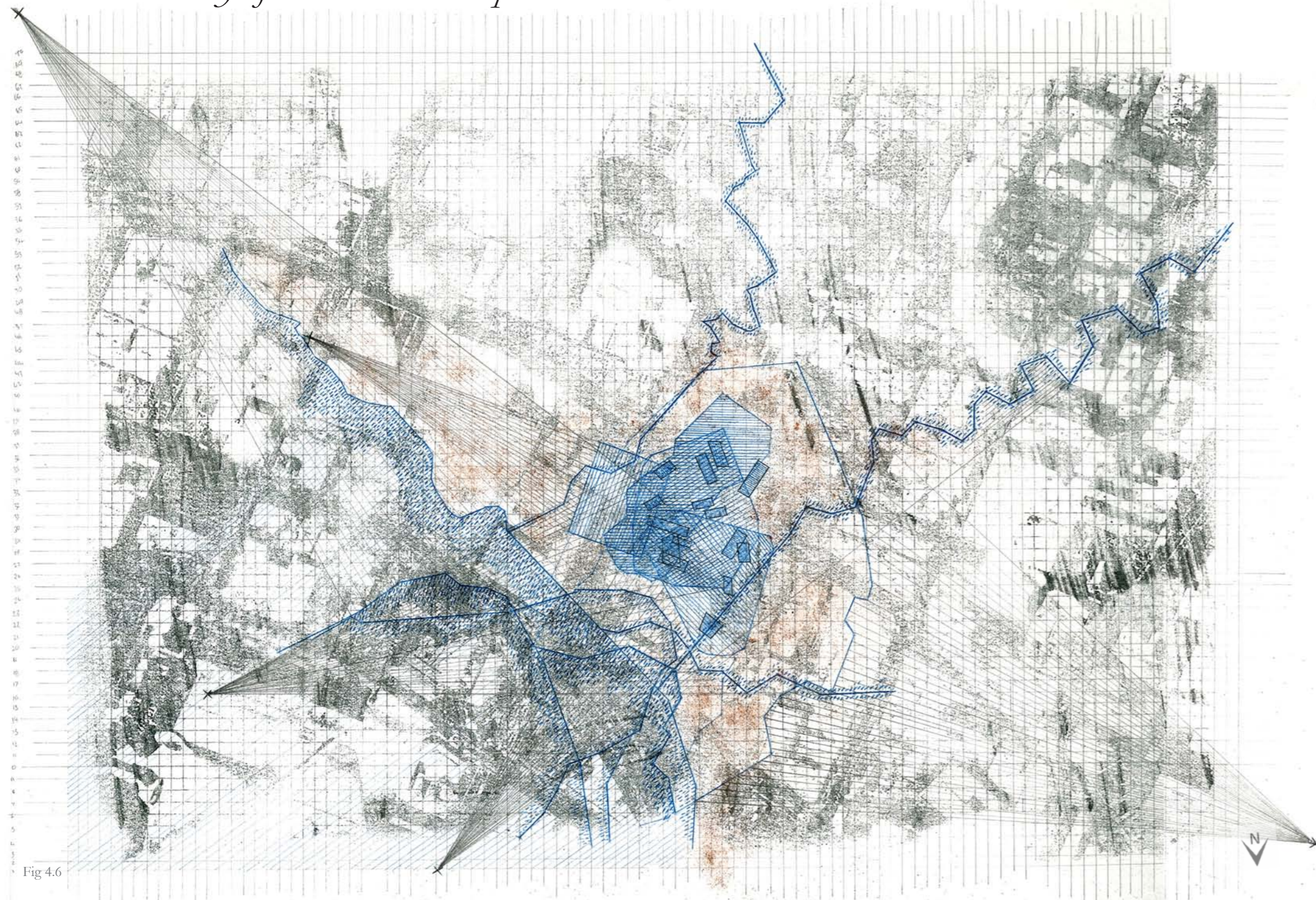


Fig 4.6

This map is an overlay of the maps that were developed from the photographs and perspective sketches. It indicates a distinct concentration of pa development around the current site of 39 Taranaki Street. Though an entirely accurate account of the location of buildings cannot be derived from this map, it does indicate that there was a considerable number of buildings at the time of the pa's existence. This number seems to range between 4-11 buildings.

It is difficult to know if the whare on display at 39 Taranaki Street today are two of the buildings in the maps. Dean Whiting of the New Zealand Historic Places Trust speculated that they were "not necessarily places where you sleep" as "they look a little bit too small for sleeping huts". However they were still unsure as to the use of the finds (Interview with Dean Whiting, 2013). To gain more information the following

pages explore the information that can be gained from heritage maps of the area.

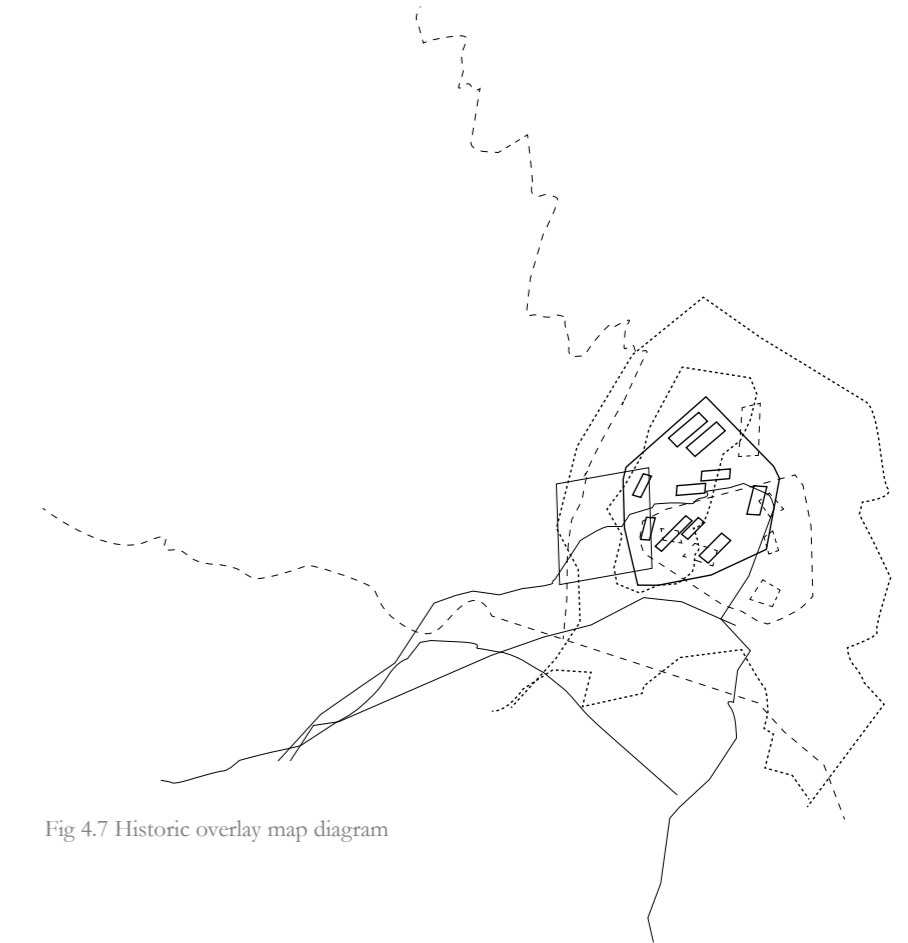


Fig 4.7 Historic overlay map diagram

Mapping the pa within Today's Urban Landscape



Fig 4.8



Fig 4.9

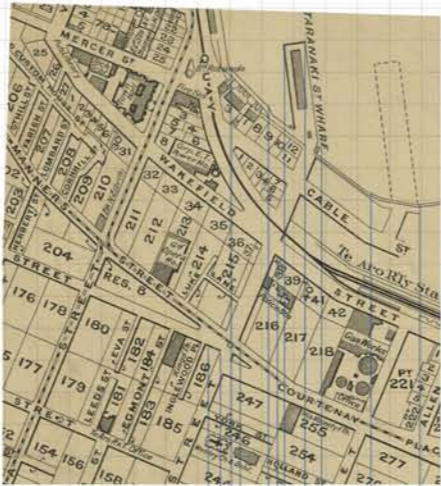


Fig 4.10



Fig 4.11

Cumulative Map of the pa within Today's Urban Landscape

There are limited sources showing the pa in plan. Of those maps that do, many have an inconsistent internal scale. Rectangles indicate what is assumed to be the whare/huts surrounded by another rectangle, which the author assumes to be the fencing as shown in the early sketches of the pa (Fig. 3.5). The following drawings analyse historic maps in relation to the urban landscape that exists today. The author understands that many of the early maps of the Te Aro area had elements which were not actualized e.g tram/train line near Taranaki wharf. However, these plans are a clear indication of the tension between urban growth and the continuation of cultural landscape integrity in the post-colonial environment of Wellington.

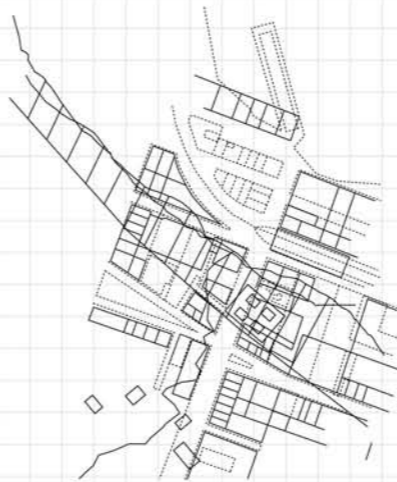


Fig 4.12



Fig 4.13

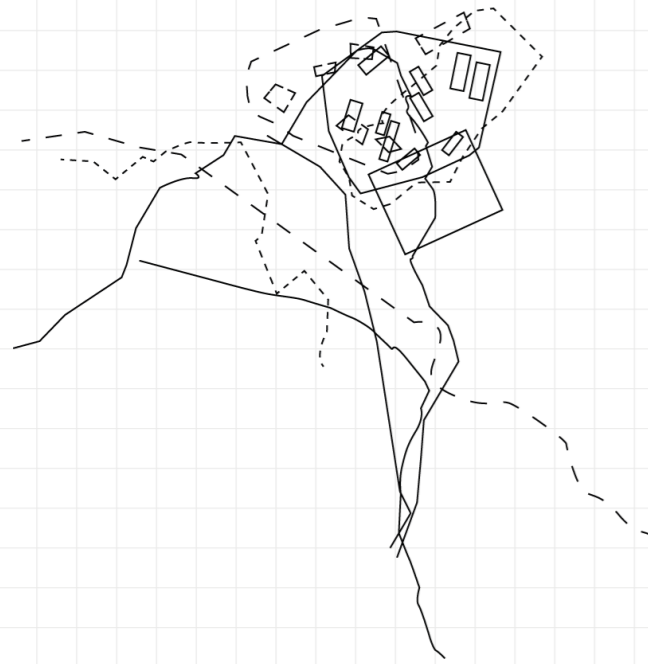
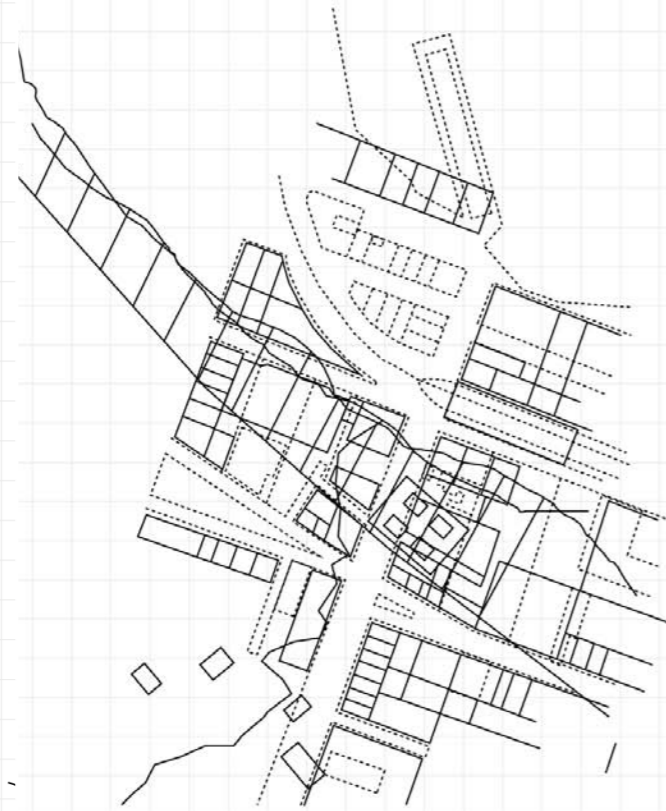


Image Mapping

Fig 4.14



Heritage Map Overlay

Fig 4.15

Conclusion

The mapping process shows that there are multiple layers of heritage values acting within the Te Aro area currently. Some of these have been suppressed by urban development, but still exist in old maps, photographs and sketches and presumeably intangible elements such as names, songs and tribal knowledge. The layers of importance that have emerged from this study are:

- Māori occupation levels: The whare and surrounding soil.
- Water layers: The pre-1955 shoreline and the existence of the Waimapihi stream and Wetlands.
- Colonial occupation layers: the urban grid pattern and building layout.
- The urban layers: Roading, buildings, infrastructure within the city today.

Another important aspect to reflect on is the intangibility of the pa landscape in relation

to the urban environment today. There are no precise maps from when the pa existed to show its exact boundaries. This raises a number of points to consider:

1. There is a ‘concreteness’ about the current urban environment of this area which contrasts with the intangible, shifting nature and interpretation of the pa’s location and extent.
2. The lack of a definite extent to the pa contrasts with the colonial imperatives of creating boundaries and private land.
3. It is unclear how much area the pa occupied, raising the possibility of future archaeological finds in this landscape.

These points will be considered in the design development of this thesis.

Exploded Mapping Studies of Te Aro Urban Landscape

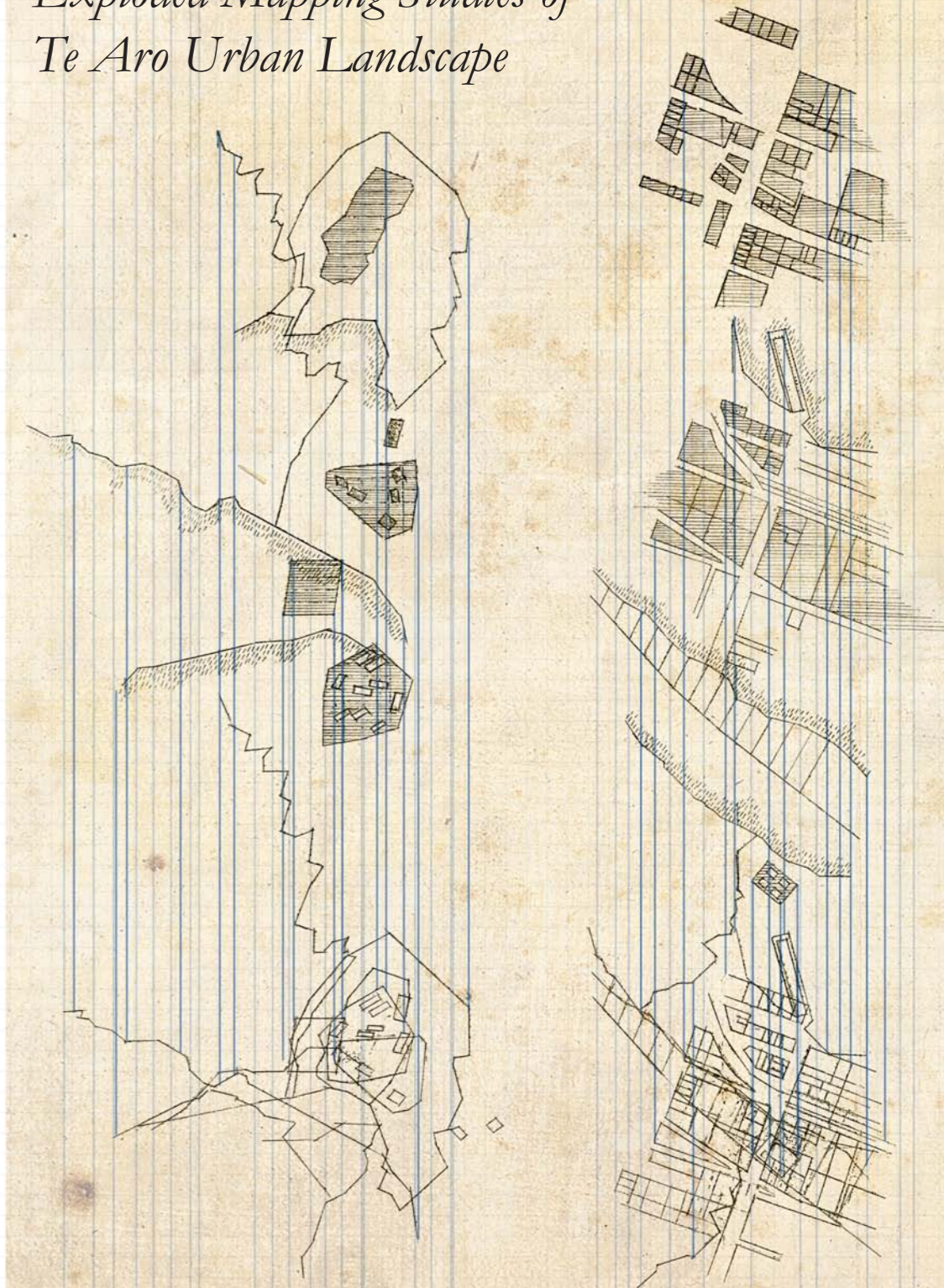
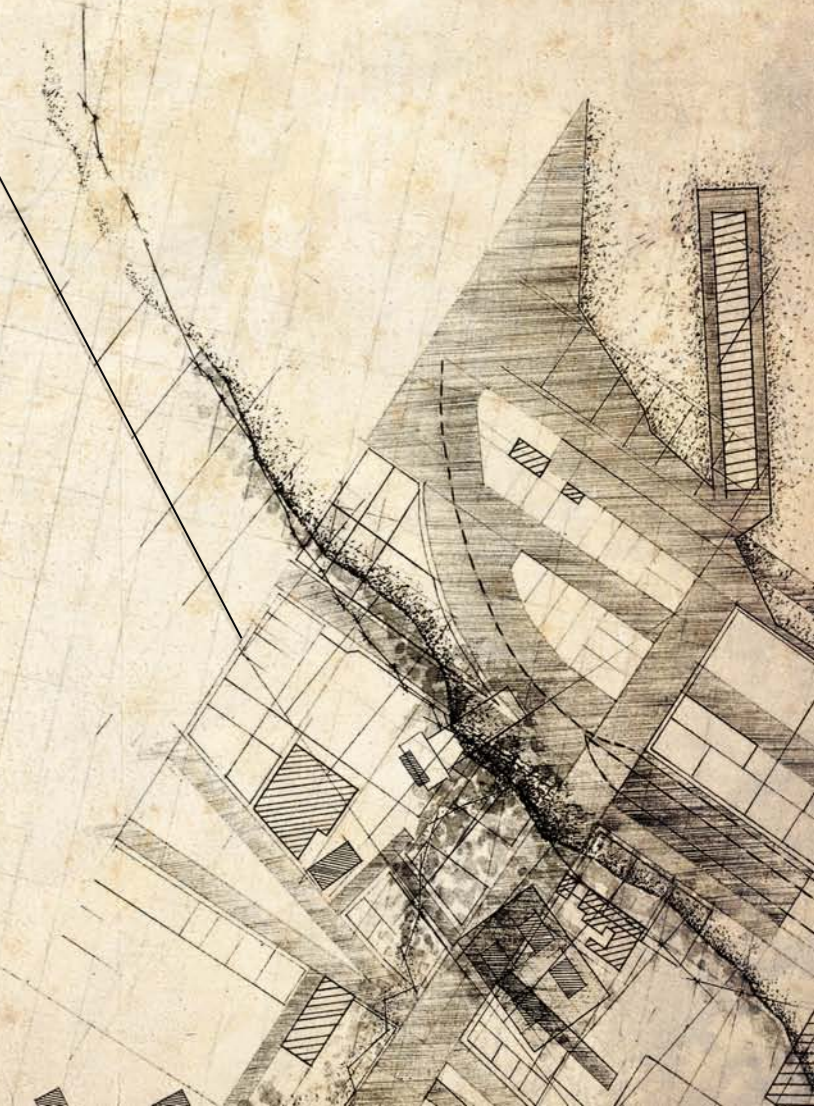
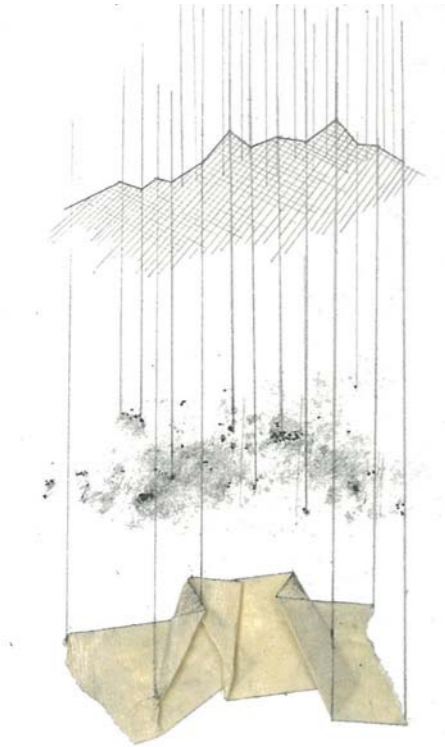


Fig 4.16

Chapter Five: 39 Taranaki Street Design Development





In light of the legislative, financial and physical barriers of the Te Aro pa site, it is a notable achievement that mana whenua (local Māori), the Wellington Tenth's Trust, were afforded an opportunity to express their rangatiratanga (right to exercise authority). The heritage landscape can be understood through a Western heritage lens by the presence of physical remains of the whare. The whare also represents a wider intangible heritage landscape that has been physically hidden as urban Wellington has developed. It could be said therefore, that Te Aro pa poses a unique challenge to the heritage discourse and its traditional modes of representing indigenous heritage landscapes. With the changing infrastructure of our cities, sites similar to Te Aro pa will be brought to light in the future. It is hoped that this case study and its design exploration can create a stepping stone for this line of heritage inquiry to ensure sites of this nature in the future are appropriately represented.

Design Strategy

This design exploration follows Laurajane Smith's understanding of indigenous heritage. In doing so the design moves away from a western heritage privileging of form and object in time, and explores the landscape of 39 Taranaki Street as a connected series of heritage layers. In doing so it follows the notion that heritage is a process that engages past, present and future generations (Smith, 2006, 44).

Key design strategies, drawn from the local and international case studies in Chapter Two will be used to drive this design. These are:

- Daylighting past landscapes
- Merging of heritage landscapes with modern site uses
- Encouraging intangible heritage practices and processes of memory through the uncovering or highlighting of heritage landscape features
- Design respecting cultural and spiritual protocols of a site.

Design Aims

- To create a landscape that links elements of the heritage of the site to the present.
- To create a landscape that allows interaction with the heritage of the site to continue into the future.
- To create a landscape that encourages the memory of the site to be expressed through intangible heritage practices relevant to the site e.g Māori tikanga.
- To create a landscape that allows for urban development in the future.

Development Modeling

This section explores the key design strategies through modeling in order to spatialise the ideas for use in design.

Key design strategies

- **Daylighting** past landscapes
- **Merging/connecting** of heritage landscapes with modern site uses
- Encouraging intangible heritage practices and processes of **memory**.
- Design respecting cultural and spiritual **protocols** of a site.

Daylighting, Merging, Connecting, Memory and Protocols

The design concept is to link these past layers to the current and future development of the site and its precinct in order to celebrate appropriately the close connection between the past and the present that intangible heritage practices facilitate.

Daylighting

Daylighting past landscapes

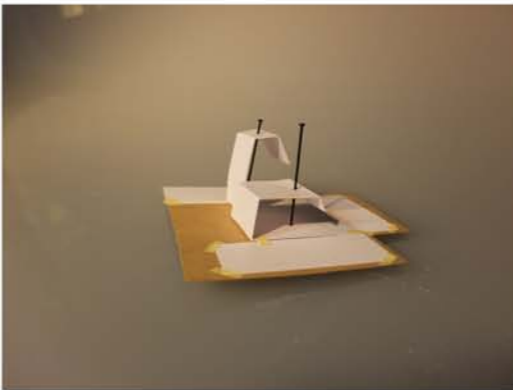


Fig 5.8-5.11 Daylighting models

Merging
Merging of heritage landscapes with modern site uses

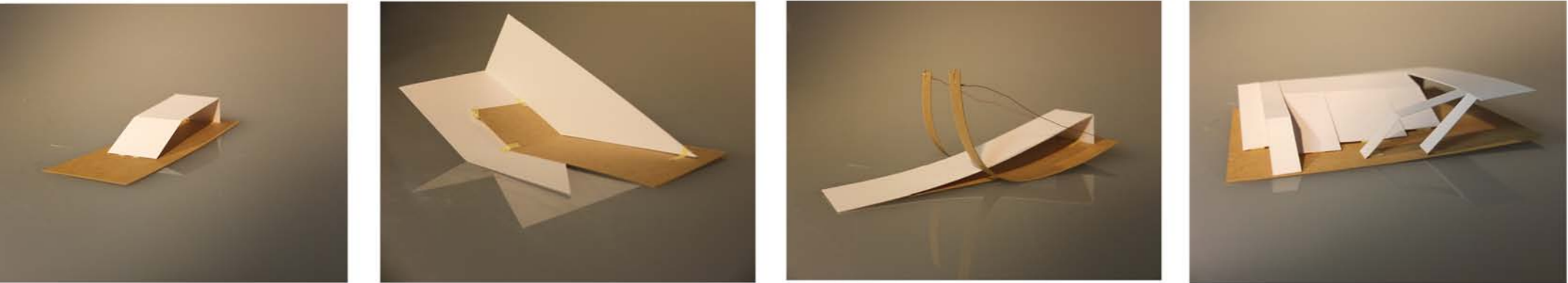


Fig 5.12-5.20 Merging models and sketches

Connecting
Connecting of heritage landscapes with modern site uses

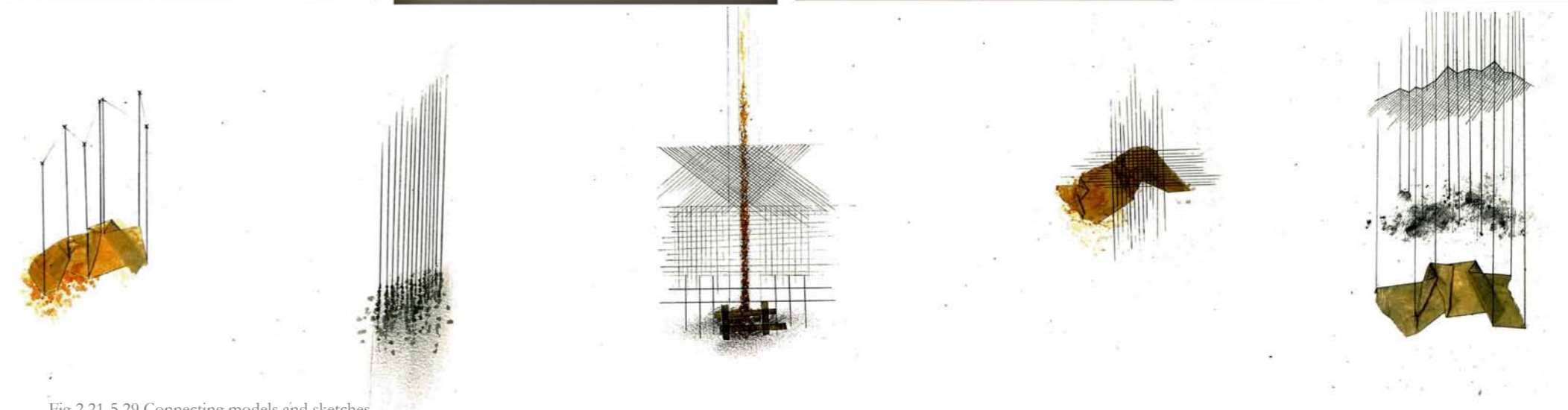


Fig 2.21-5.29 Connecting models and sketches

Mapping overlay

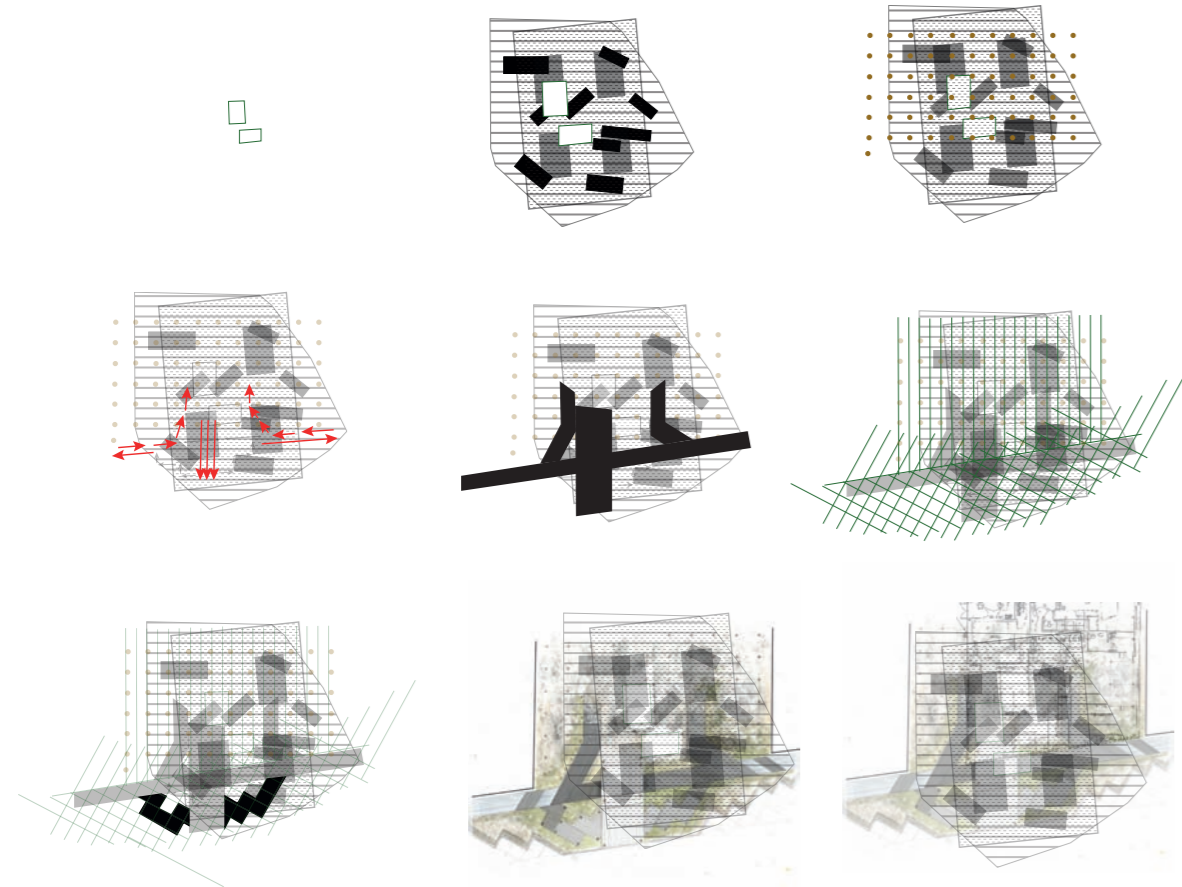


Fig 5.30 Layout diagram

It has been identified that the boundaries of the pa are ambiguous because of the inconsistent internal scale. The boundaries were also unknown in the sense that Māori concept of land ownership differed from that of the early Europeans, as is the case with many indigenous and colonial relationships. Ken Maddock explains that many indigenous heritage sites have an inability to be constrained and this:

.... is in part a result of the nature of the sites themselves and the way in which their significance ‘radiates out from them’, making them more like smudges on a map than pinpoints (135).

Therefore, when approaching the design of the Taranaki Street site, though the practicalities of entry and exit into and out of the space need to be considered carefully, the design must give a sense of the ambiguity of the pa’s boundaries in contrast to the urban grid. The images shown on these pages explore this tension through the medium of pencil drawn sketches and collage.

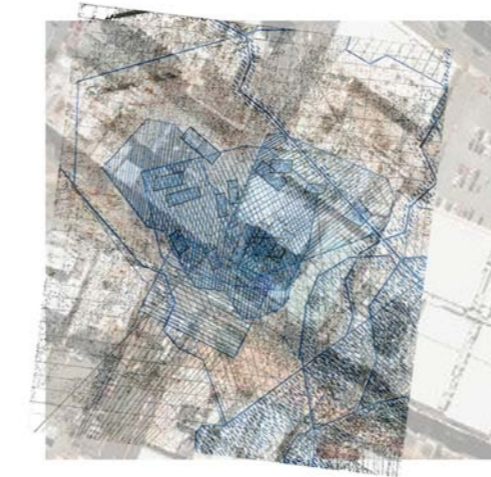
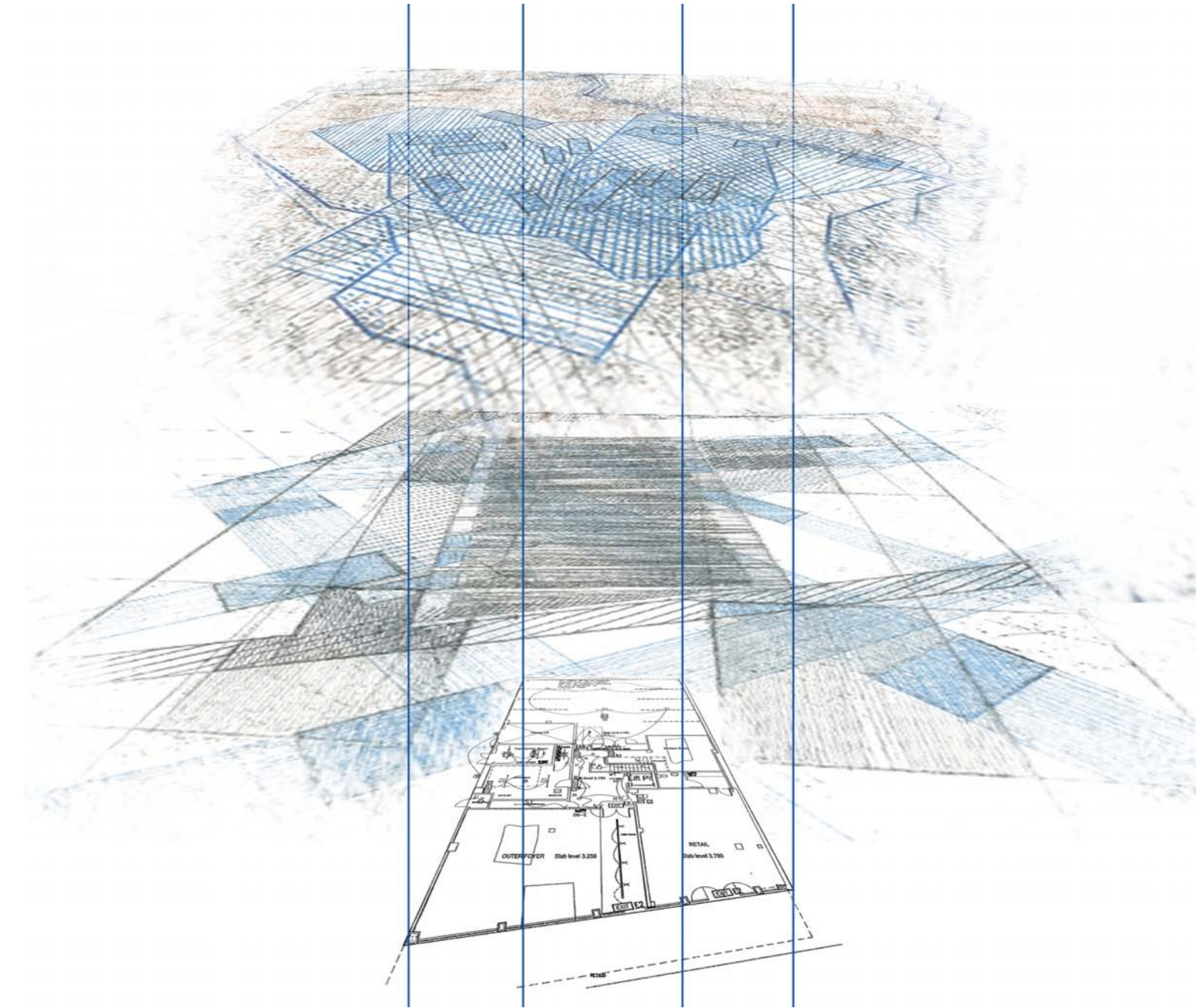


Fig 5.31-5.33 Layout sketch layering



The process of overlaying images and maps of the pa onto the site as it is today gives an indication of:

- The areas of intensity within the pa landscape i.e clustering or concentration of built form.
- The orientation of the built form of the pa and therefore the axes that it created.

When contrasted with the urban grid of today areas of intersection are created between the opposing city axes and pa axes. These axes are important to the design of this landscape because they represent the conflict of engagement with resistance to the colonial grid. To bring significance to this relationship, this design development explores the concept of entry and exit being formed by the overlapping sections of the axes and grids.

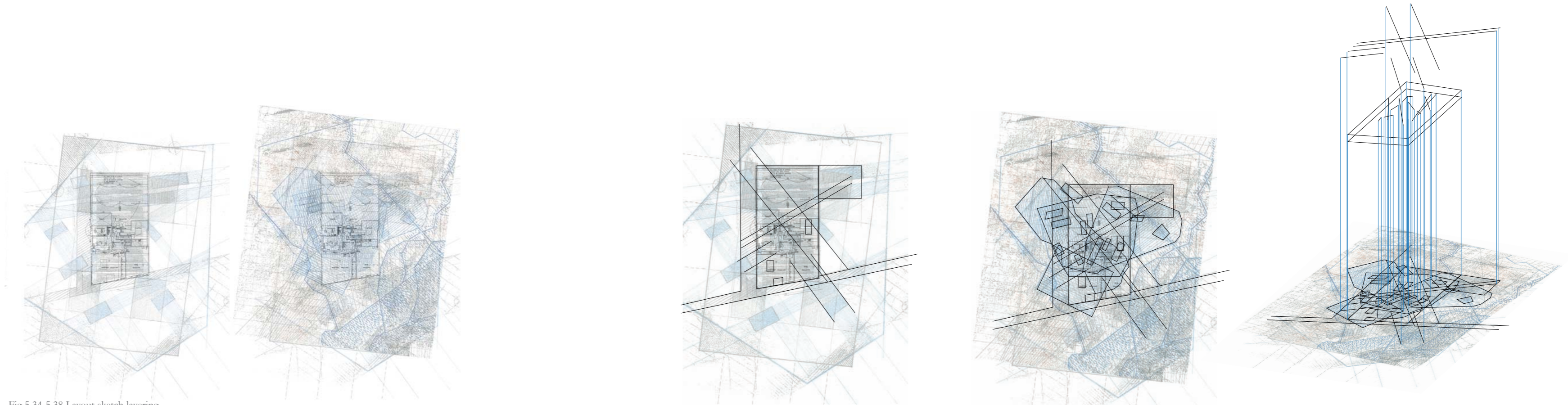
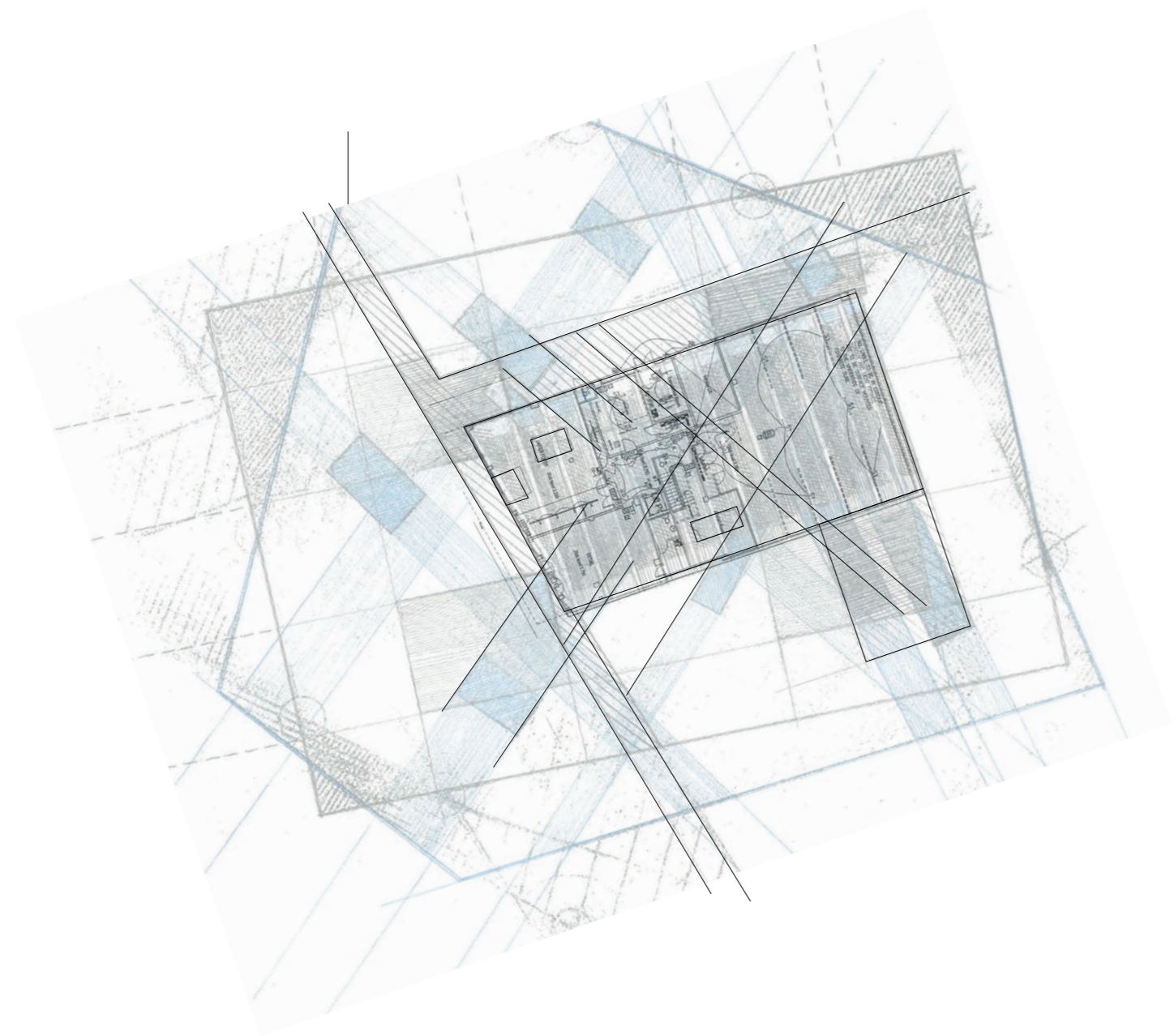
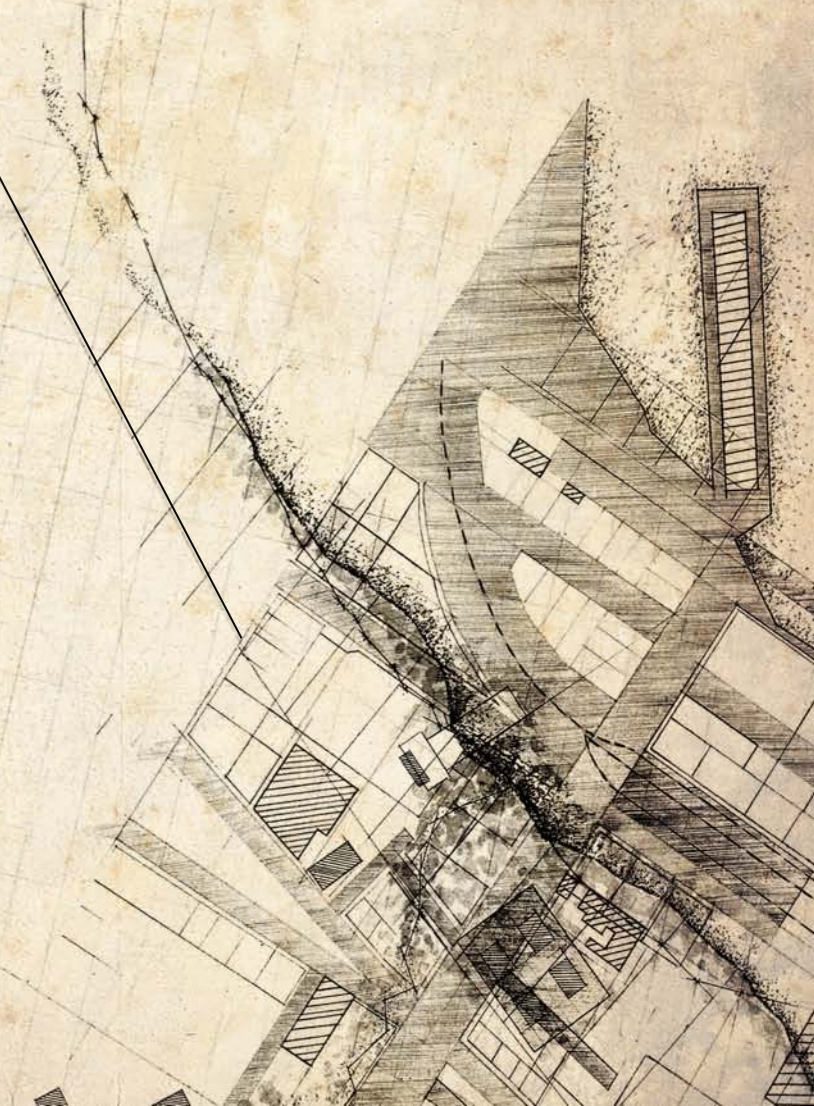


Fig 5.34-5.38 Layout sketch layering



39 Taranaki Street
Proposed Design



This chapter presents the proposed design for 39 Taranaki Street, Wellington. The chapter will begin with images detailing the overall scheme, and lead into images detailing specific areas of the design in relation to the design aims. This will be followed by pages outlining design options for the future of the precinct.

Design strategies:

- Daylighting past landscapes
- Merging of heritage landscapes with modern site uses
- Encouraging intangible heritage practices and processes of memory through the uncovering or highlighting of heritage landscape features
- Design respecting cultural and spiritual protocols of a site.

Design Aims:

- To create a landscape that links elements of the heritage of the site to the present.
- To create a landscape that allows interaction with the heritage of the site to continue into the future.
- To create a landscape that encourages the memory of the site to be expressed through intangible heritage practices relevant to the site e.g Māori tikanga.
- To create a landscape that allows for urban development in the future.
- To create a possible model for when similar archaeological sites are found.

0m 10m

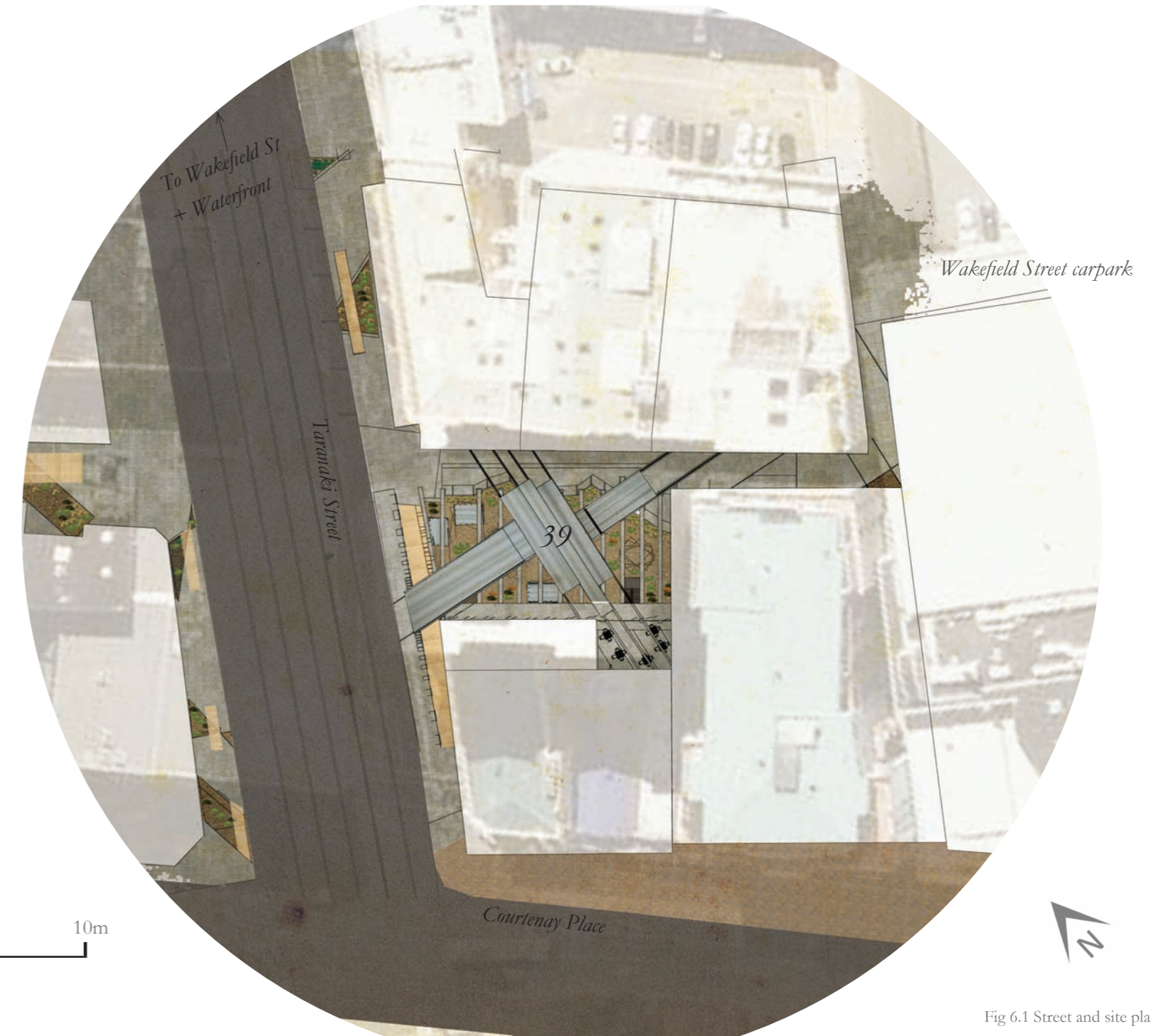


Fig 6.1 Street and site plan



Fig 6.2 Overall perspective

Layering and Connection

Elements of the site's past play an integral role in the shaping of this design. The site is viewed as a series of horizontally stacked layers or strata.

As stated in Chapter Three these layers are:

- Māori occupation layers: The whare and surrounding soil.
- Water layers: The pre-1955 shoreline and the existence of the Waimapihi Stream and wetlands.
- Colonial occupation layers: the urban grid pattern and building layout.
- The urban layers: Roading, buildings, infrastructure within the city today.

To connect these layers physically, vertical design features stretch between the layers. These include hanging stairs (detailed on pg. 96-97); green columns (pg. 98-99) and hand-railing and structural elements throughout the design. Visitors to this space are able to occupy multiple layers of the landscape as they descend/ascend between street level and the archaeological level.

The Future:
Building
Development

Street Level:
Access
Image gallery
Urban transitioning

The Past and the Present:
A transitional space
hanging between layers.

The Past: Remnants
of pa archaeology,
Native vegetation.
Coastal sandy soil.
Wetland

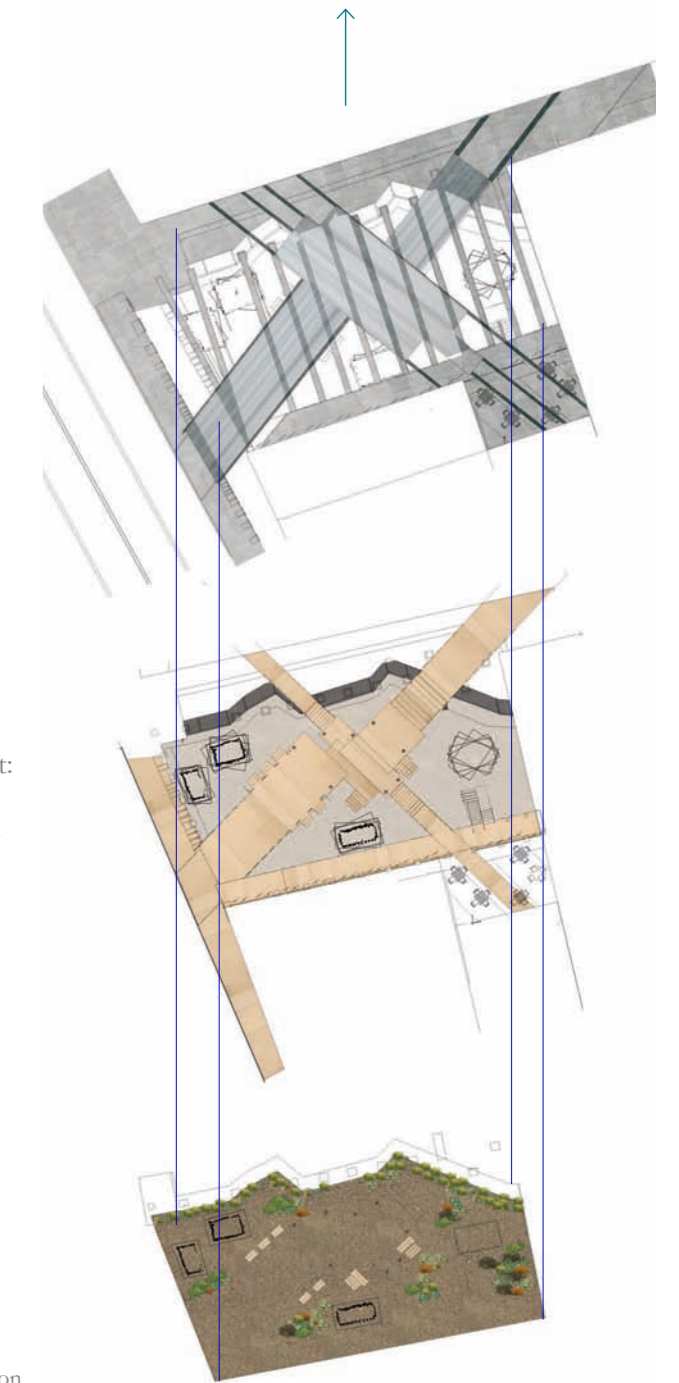
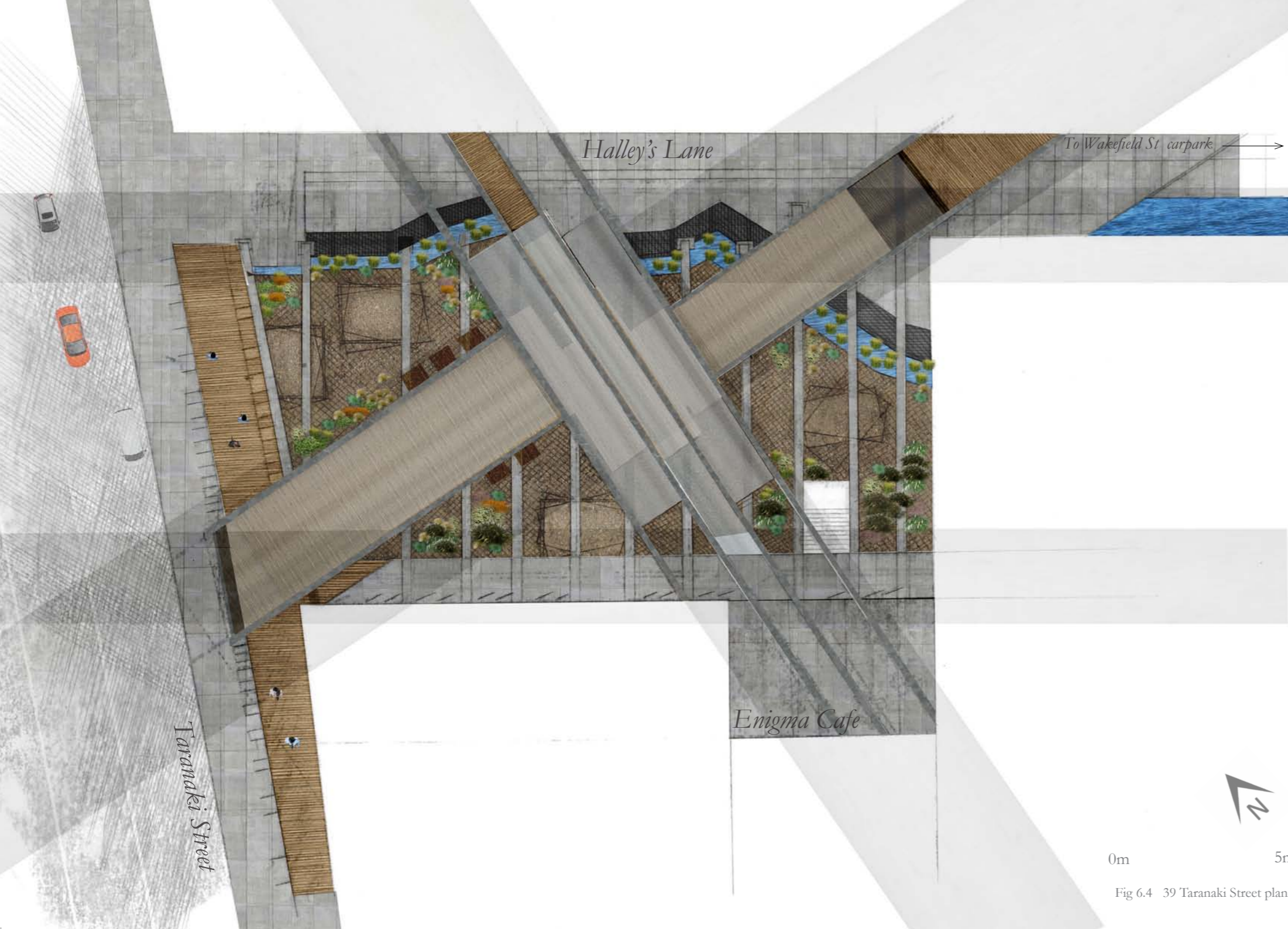


Fig 6.3 Layering and connection



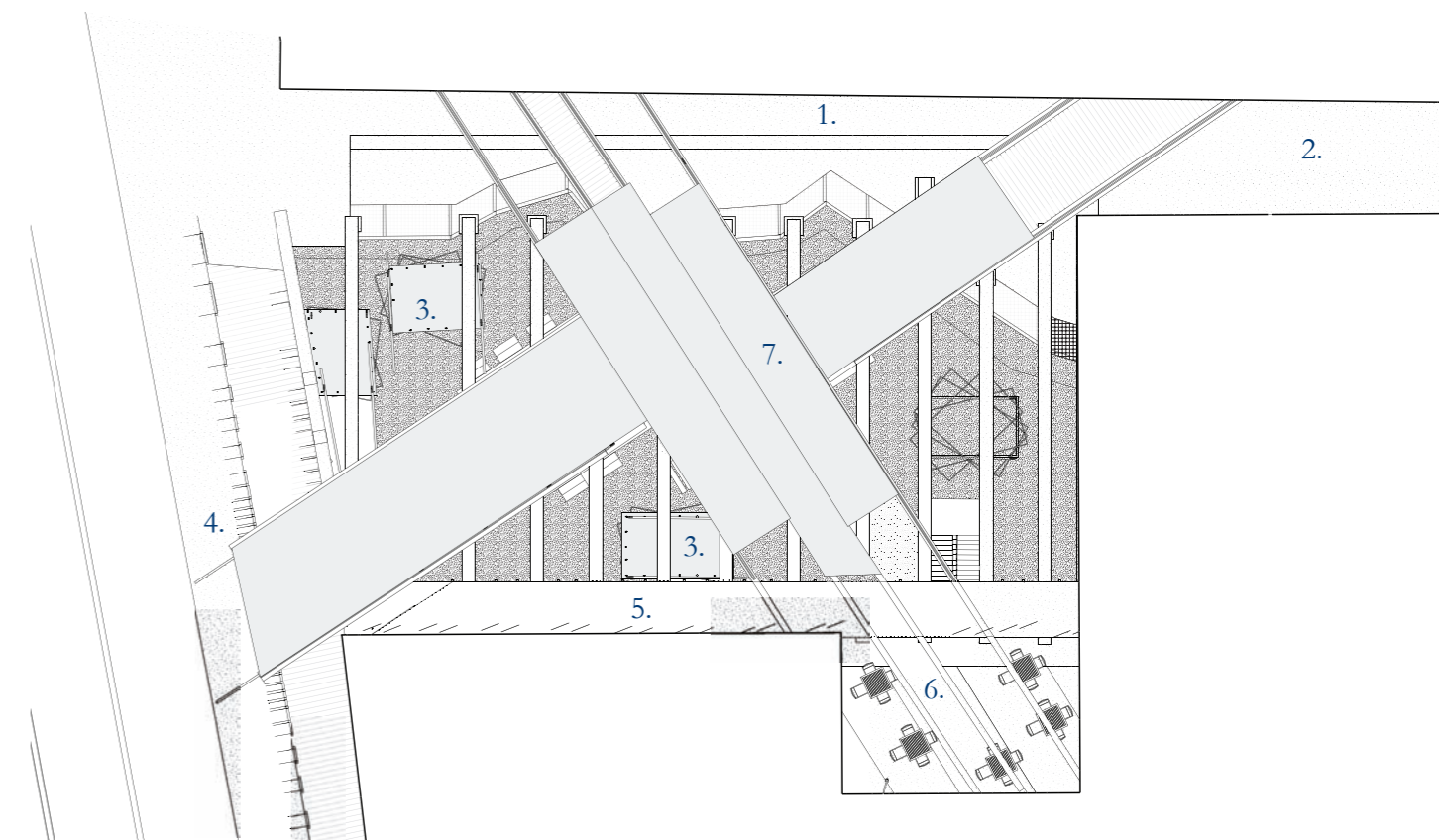
0m 5m

Fig 6.4 39 Taranaki Street plan

The Spaces

1. Halley's Lane
2. Laneway to Reading Cinema/Wakefield St.
3. Pa archaeology
4. Taranaki Street
5. Gallery + Mezzanine
6. Enigma Cafe
7. Central Atrium

Fig 6.5 Taranaki Street plan-the spaces.





Longitudinal section

Fig 6.6 Site section



Entry



Hanging rampway



Central Atrium



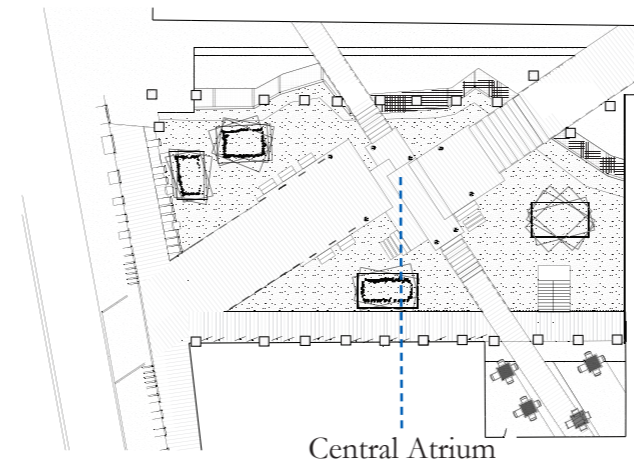
Archaeology connection

Central Atrium



Fig 6.16 Central Atrium perspective

The central atrium space is a timber raft supported from the concrete framework and hanging steel columns above (see Fig 6.6). It hovers 150mm above the sandy, gravel base of the site. Its weight is supported from above in tension, resulting in minimal disturbance of the gravel in which the archaeological remains are embedded. This design feature is one that has been used throughout the concept with the stairs, ramps and gallery space all being supported from above. This ensures that there would be minimal earthworks that could disturb archaeological layers. It also supports the design aim of ‘creating elements that link the heritage of the site to the present’ through visual vertical connections of the steel columns.



The central atrium is a flexible space that can accommodate a variety of programmes. It can function on a day-to-day basis as a central city urban space as shown in the perspective to the left. It is also used as a platform to access the archaeology level.

In the occasion of an event such as a performance, presentation or gathering,

the open, flat surface allows the users the flexibility to utilize the space as needed. The proposed design therefore does not solely focus on the archaeological objects themselves, but uses them as elements of a heritage landscape that can help facilitate and encourage intangible heritage practices. Refer to Fig. 6.17 for diagrams of how the design functions for powhiri.

It is intended that the design of the 39 Taranaki Street site will be flexible to accommodate a multitude of events, presentations, displays and also function as a public space on a day-to-day basis. However in the event that the space is being used for a purpose that involves formal procedure such as a pōwhiri, the space must function according to this traditional protocol.

Pōwhiri (Welcome Ceremony)

- 1. Manuhiri (guests, visitors) wait at the entrance gate, while tangata whenua (local people) wait at the front or side of the marae.
- 2. Karanga: Tangata whenua call the manuhiri who move forward onto the marae toward the puku (centre).
- 2. Mihi: Speakers from both parties interact.
- 4. Koha: The last speaker from the manuhiri presents a koha (gift). The tangata whenua pick up the koha. This is usually followed by a karanga and a meal.

(10 Stages of pōwhiri, 2002, pg. 2-14)

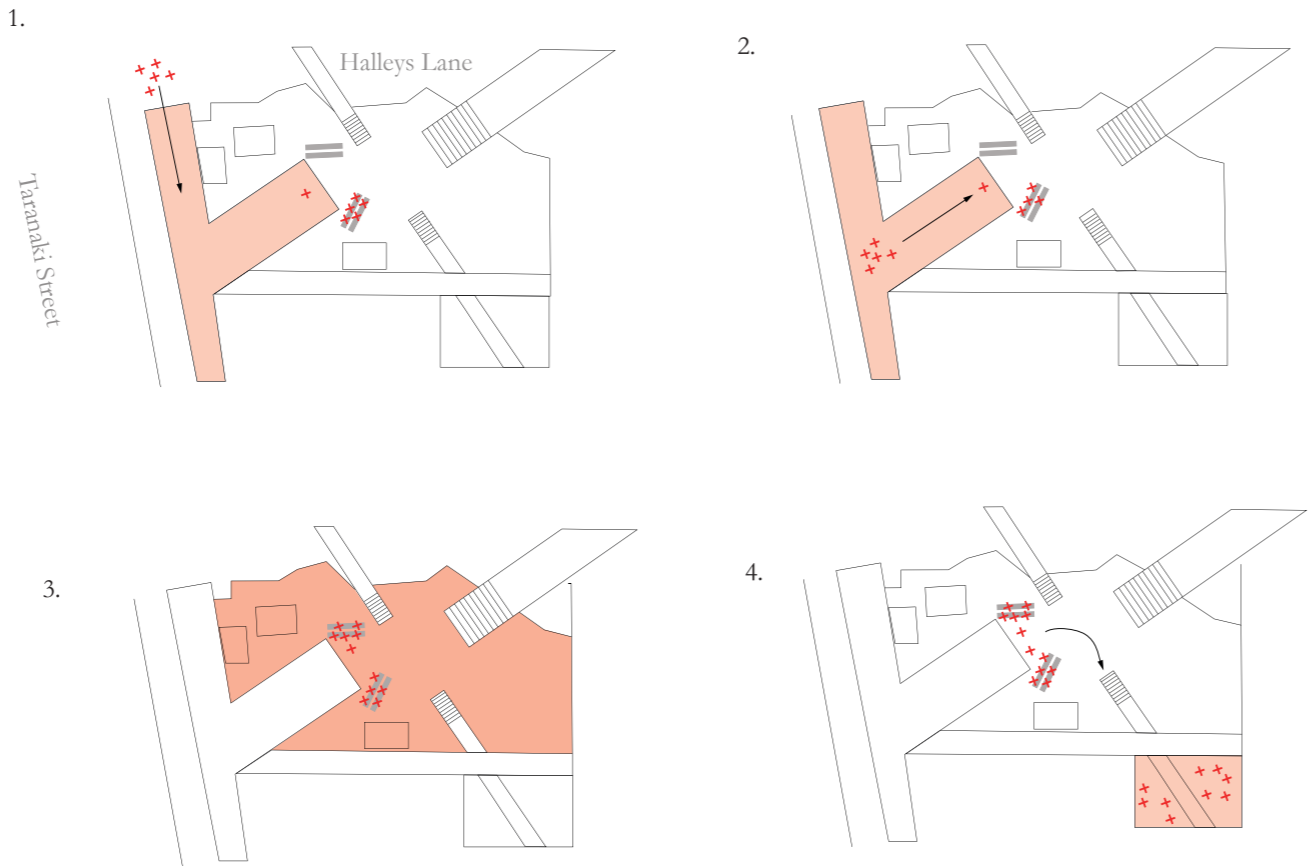


Fig 6.17 Powhiri programme diagram

Day-to-day Urban Movement

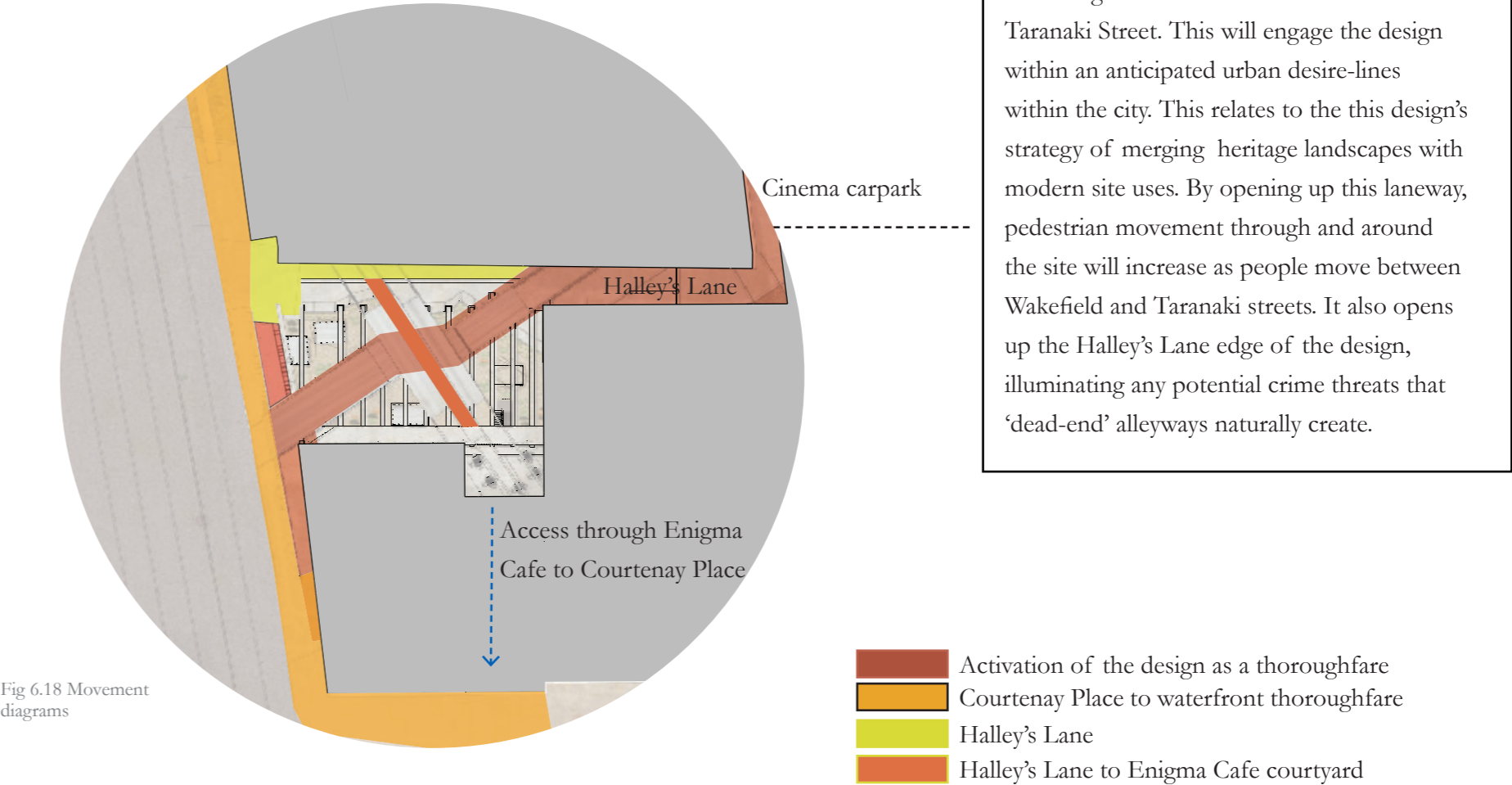


Fig 6.18 Movement diagrams



Fig 4.19 Archaeology perspective

The whare are not under any environmental controls within their current state in the Visitors Centre. Dean Whiting from New Zealand Historic Places Trust stated that one of the most important preservation techniques for sites of this nature is to keep them dry (Interview with Dean Whiting, 2013). This design responds to this need by providing a controlled roof over each area of archaeological material. This provides an initial level of protection as a canopy, and can also be lowered to create a fully enclosed chamber.

A steel box will be inserted around the whare that will enclose the soil immediately surrounding it, ensuring no water can penetrate through to the remains. This steel box technique was used on the current site within an in-situ concrete raft (Whiting).

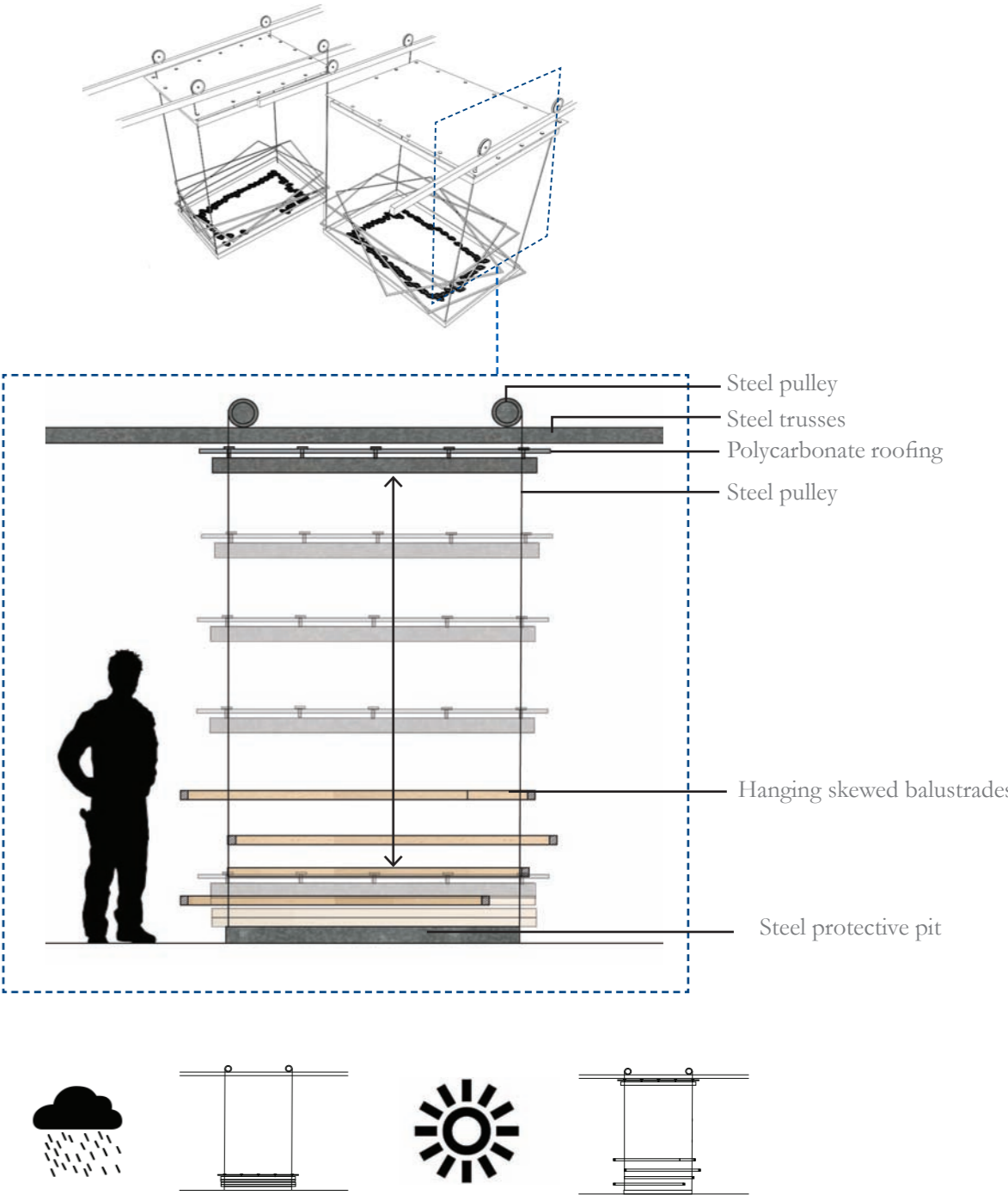
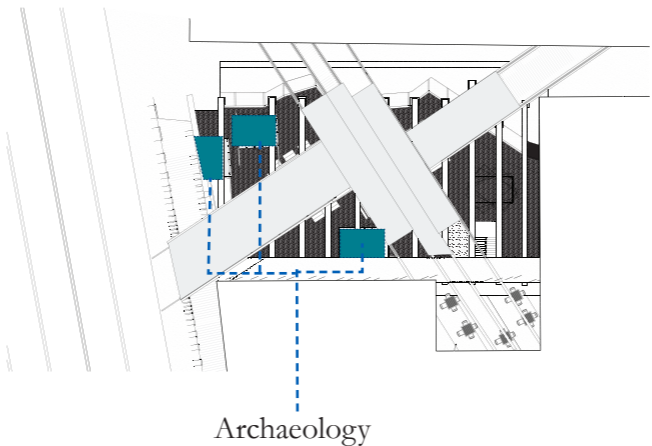
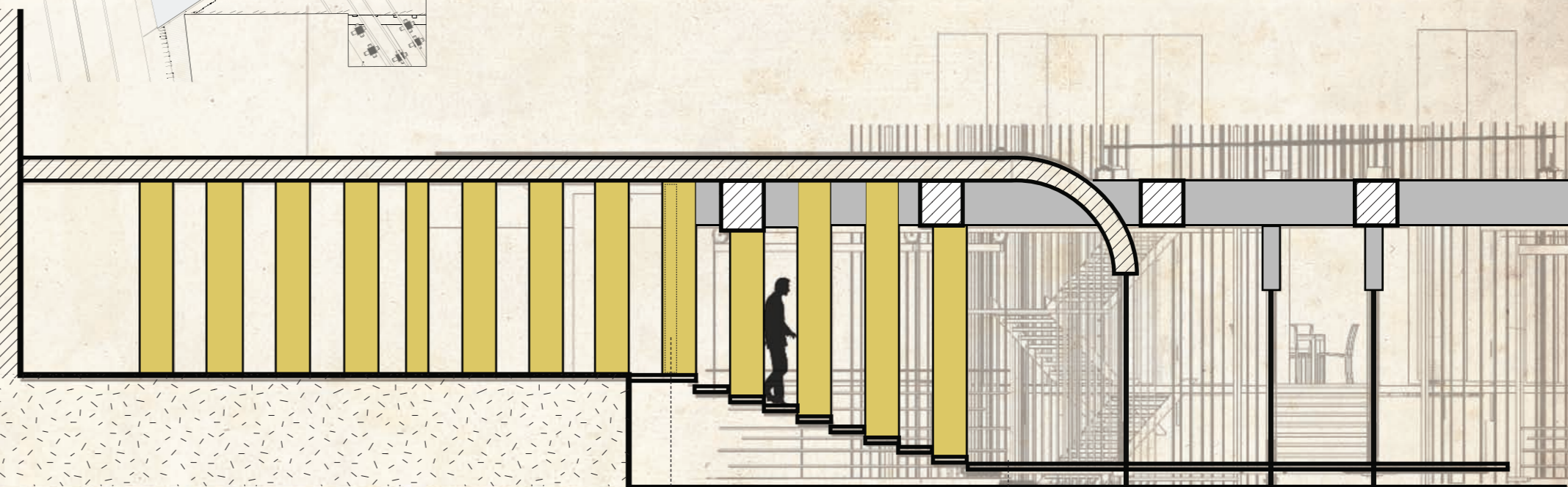
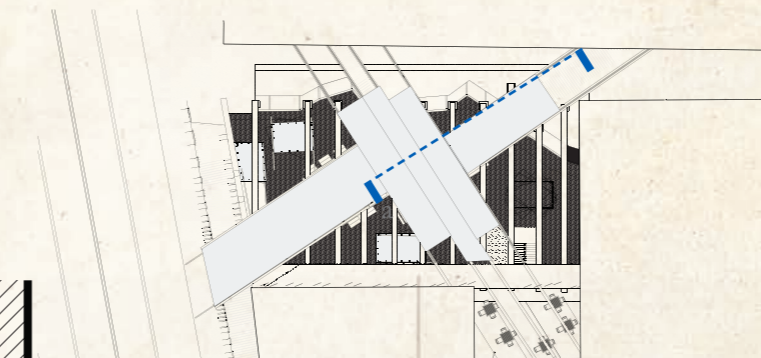
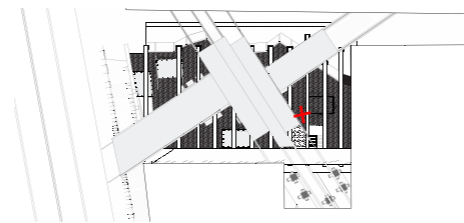


Fig 6.20 Archaeology display diagrams

Hanging Stairs



Fig 4.21 Hanging stairs perspective



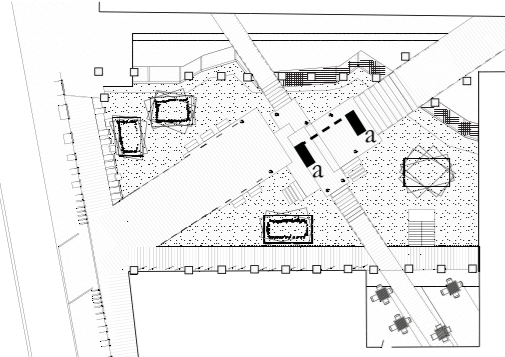
Stairs are supported by wooden columns with steel interior reinforcing. This technique ensures that there is minimal disruption of the soil in which the archaeological remains sit within.

The central atrium is one wooden plane with steel reinforcing on the underface. This plane hovers 150mm off the ground, and is held in this position by steel columns connected to the concrete framework above.

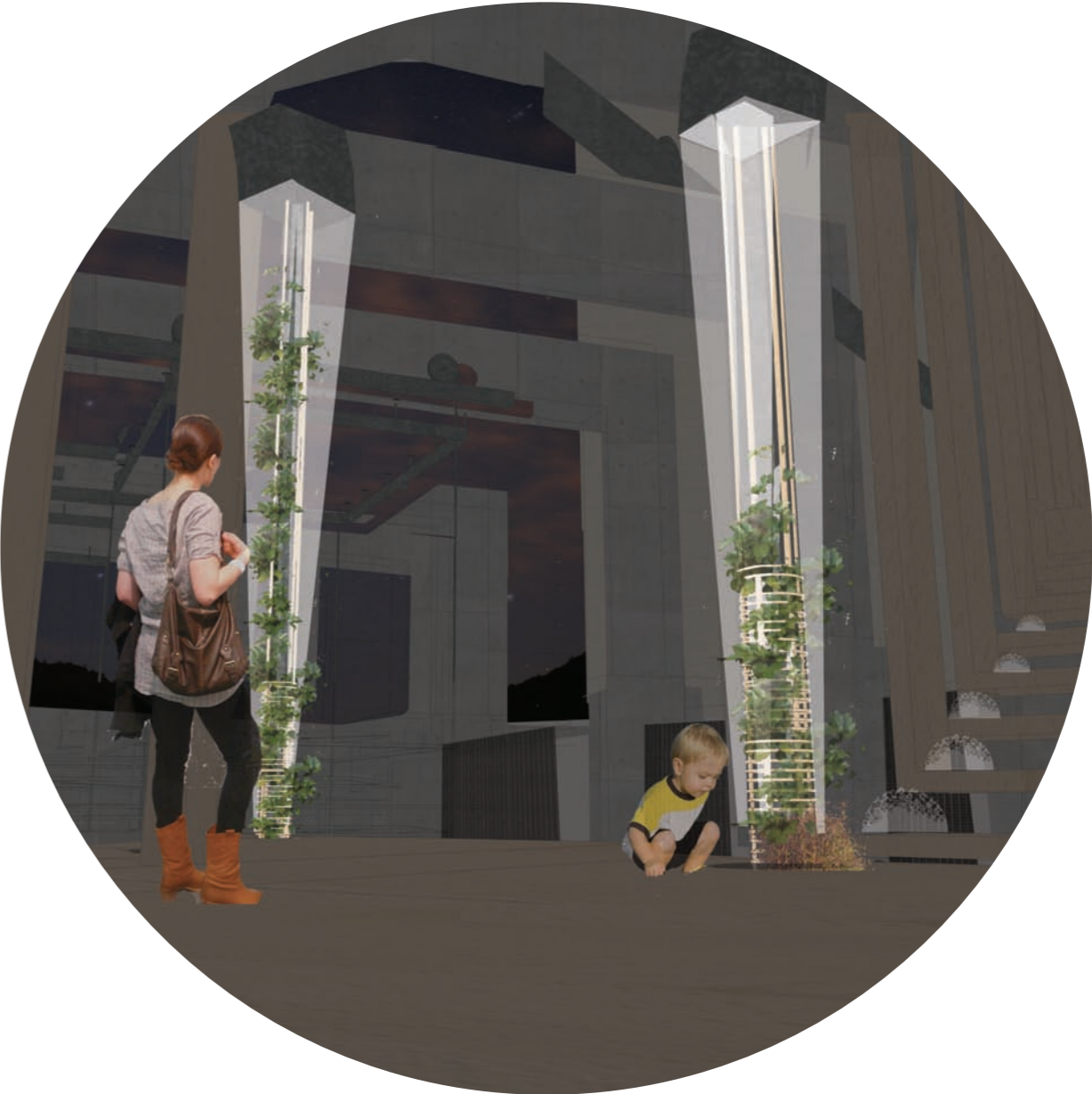
Fig 4.17 Hanging stairs section



Fig 6.23 Green columns section



Native climbing coastal species such as *Muehlenbeckia astonii* will be planted at the base of the steel hanging poles. A wooden, circular climbing frame will train the plants upward, through the wooden platform. Over time these plants will develop to form green connectors between the multiple levels of the design.



Uplighting
Fig 6.24 Green columns perspective

The Significance of water

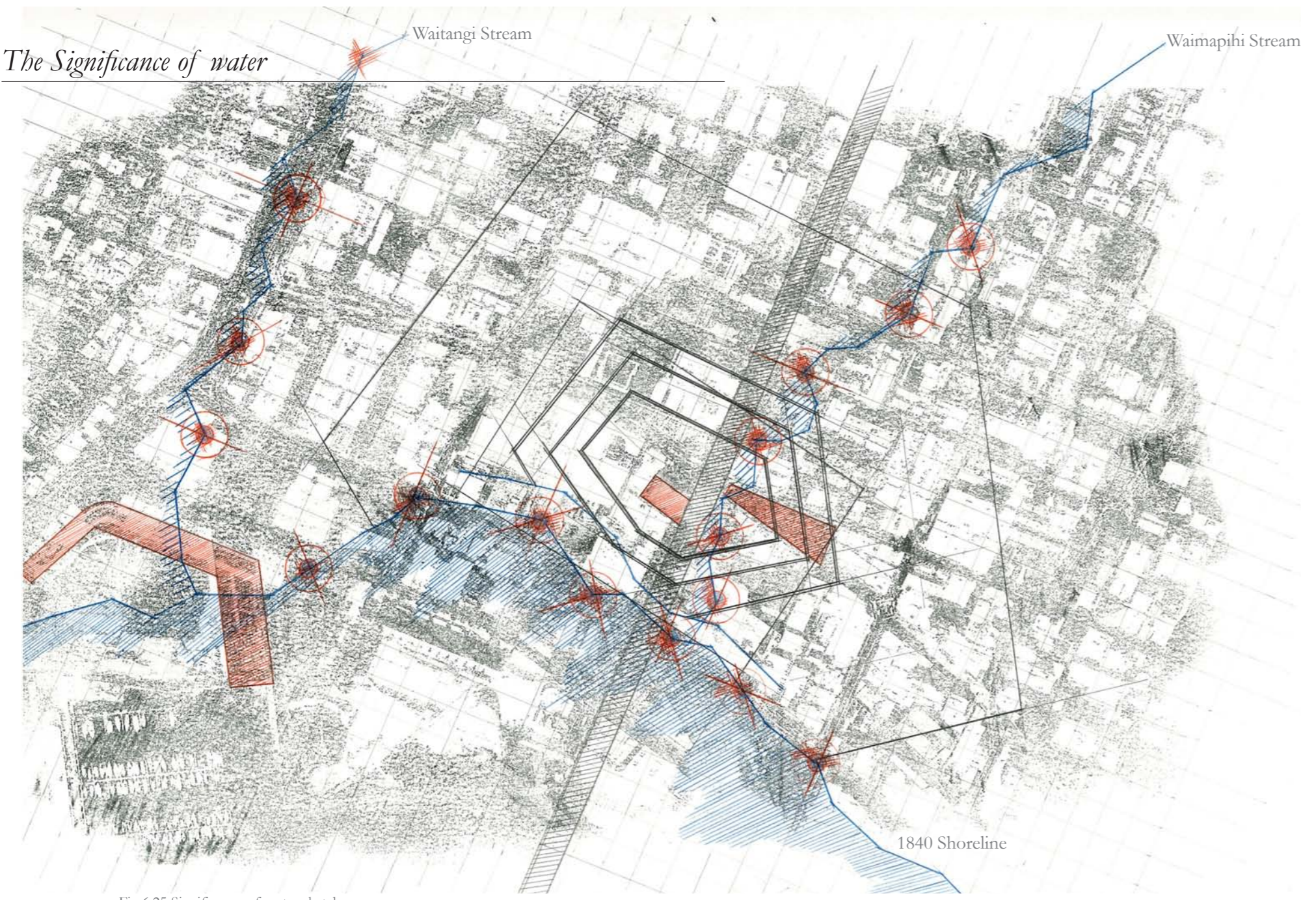


Fig 6.25 Significance of water sketch



Te Aro Park

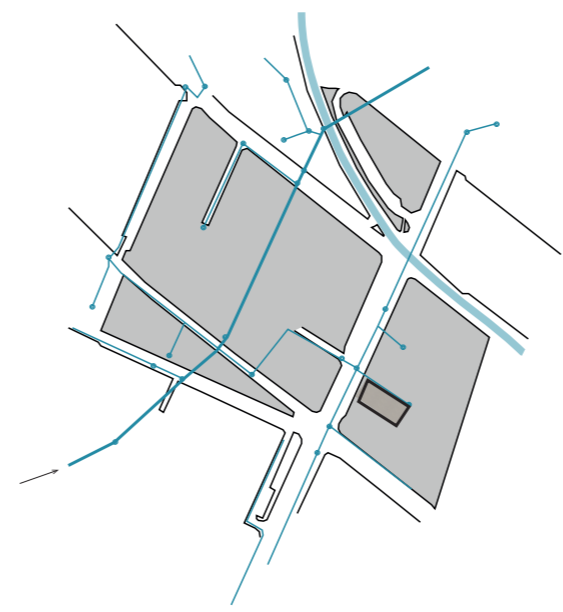


Waitangi Park

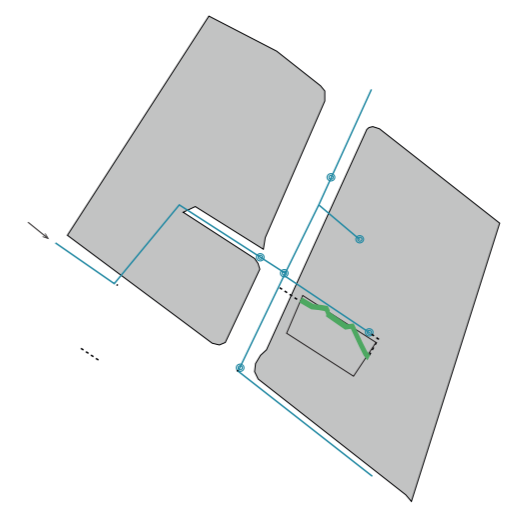


39 Taranaki Street

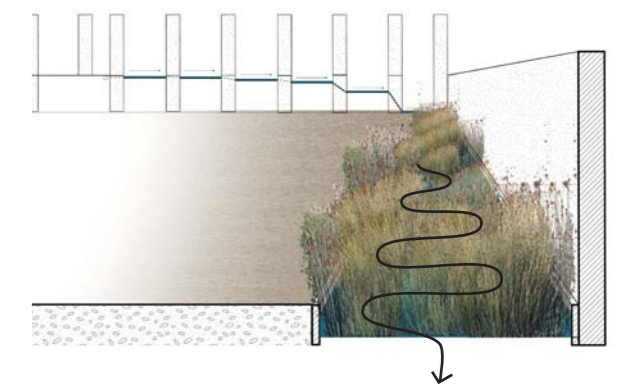
Wellington has a number of inner city spaces that incorporate past waterways within their design. 39 Taranaki Street will continue this design language in support of a city-wide water sensitive urban design strategy.



Existing stormwater network



Diversion of stormwater into designed wetland

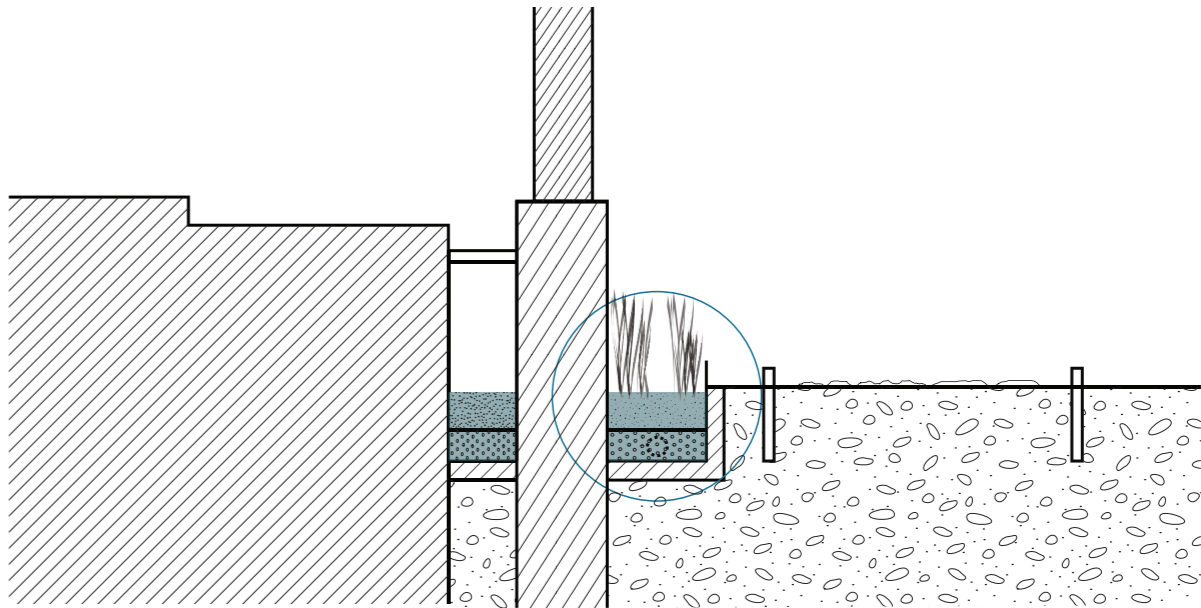
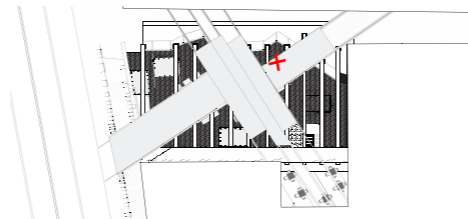


Collection and filtering of stormwater by native wetland plants

Wetland



Fig 6.27 Wetland perspective



Wellington native wetland plants
(refer to plant palette)

Steel trough

Water-proof membrane

Water-logged soil

Porous sub-grade

Drain pipe

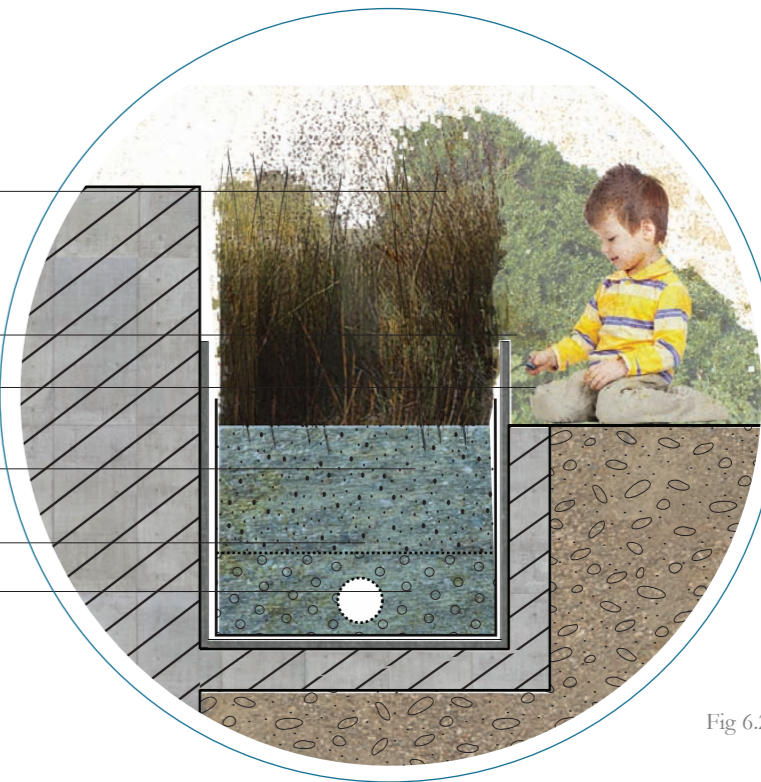


Fig 6.28 Wetland section

Plant Palette

Before the arrival of Europeans the area around Te Aro pa was a low-lying coastal landscape. The pa itself sat on the edge of the harbour beach and the banks of the Waimapihi Stream. This landscape character would have supported a diversity of plants that thrived in:

- (i) Sandy, dune soil.
- (ii) Rich, moisture-collecting backdunes
- (iii) Damp estuary river banks and mouth.

There are similar landscapes in the greater Wellington region that exist today that illustrate what this landscape once was. The Kapiti Coast is one of these landscapes. Coastal flora found along the Kapiti Coast, varies from that of inland species, as coastal plants are adapted to the exposed conditions experienced by the sea. Plants surviving in these conditions need to be able to survive in infertile soils, constant salt exposure and

strong winds which threaten damage and dehydration. Most flora surviving on Kapiti’s coastal dunes are succulents, wiry scramblers and springy shrubs (produce leaves within a wind-resistant framework). Moving inland to more sheltered coastal conditions, more developed trees emerge with thicker, shorter and fleshier leaves (Gabites, 24)

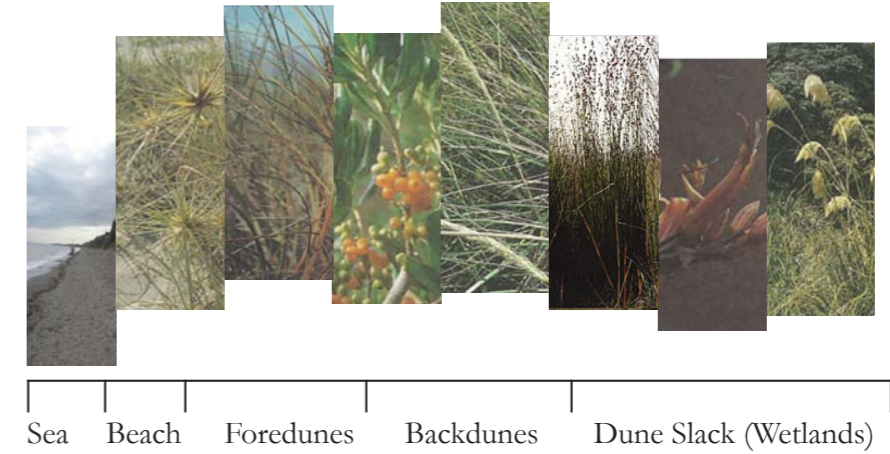


Fig 6.28 Coastal vegetation on the Kapiti Coast.



Fig 6.29 Plant palette images

A report by the Department of Conservation in 2002 states a list of recommendations for the protection and development of coastal foredune vegetation in the Wellington conservancy. Three recommendations are directly applicable to this design and have been a driving factor in the design of the vegetation in the park. These are:

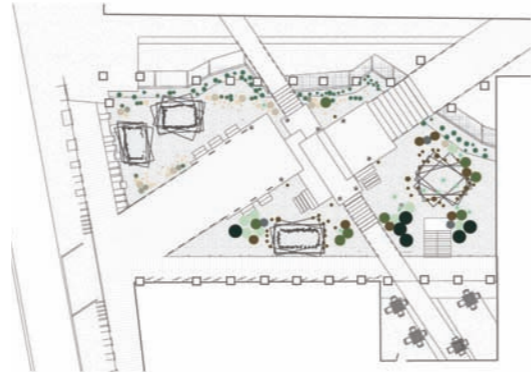
(i) Raising public awareness of the need to protect and restore native coastal vegetation and its associated fauna.

(ii) Develop and implement projects to restore native coastal foredune vegetation to sites where it was known to have occurred.

(iii) Where possible and appropriate, seek and involve the public in all aspects of conservation management of coastal foredune vegetation.

(Wellington. Milne R, Sawyer J, 2002, pg. 7)

Natural growth patterns



One year



Two years

Planting Plan



Fig 6.30 Plant plan and diagrams

Sedges

- Leprocarpus similis
- Schoenoptectus validus

Grasses

- Poa cita
- Desmoschoenus spiralis
- Festuca multinodis
- Cortaderia toetoe (toetoe)

Divaricating plants

- Muehlenbeckia astonii
- Coprosma propinqua

Groundcovers

- Muehlenbecia axilaris
- Pimelea prostrata (sand daphne)
- Euphorbia Glauca

Flaxes

- Libertia pergrinans
- Phormium cookianum

Shrubs

- Coprosma repens (taupata)



Fig 6.31 Halleys lane



Fig 6.32 Gallery



Cover On



Cover Off

Steel trusses support steel rollers that are used to open and close the canopies. These canopies cover the walkways and central atrium. Canopy cover for the archaeology is shown on pg 99.



Fig 6.34 Mezzanine



Fig 6.35 Building development perspective

The design of 39 Taranaki Street has taken into consideration the urban and structural demands of this central city property. In doing so the park encourages future building development to occur. The relationship between the pa heritage landscape, and the retail and residential opportunity afforded by this location is one to preserve and highlight. This relationship merges the past with the present, giving it relevance within continuing fluctuations of the developing city landscape.

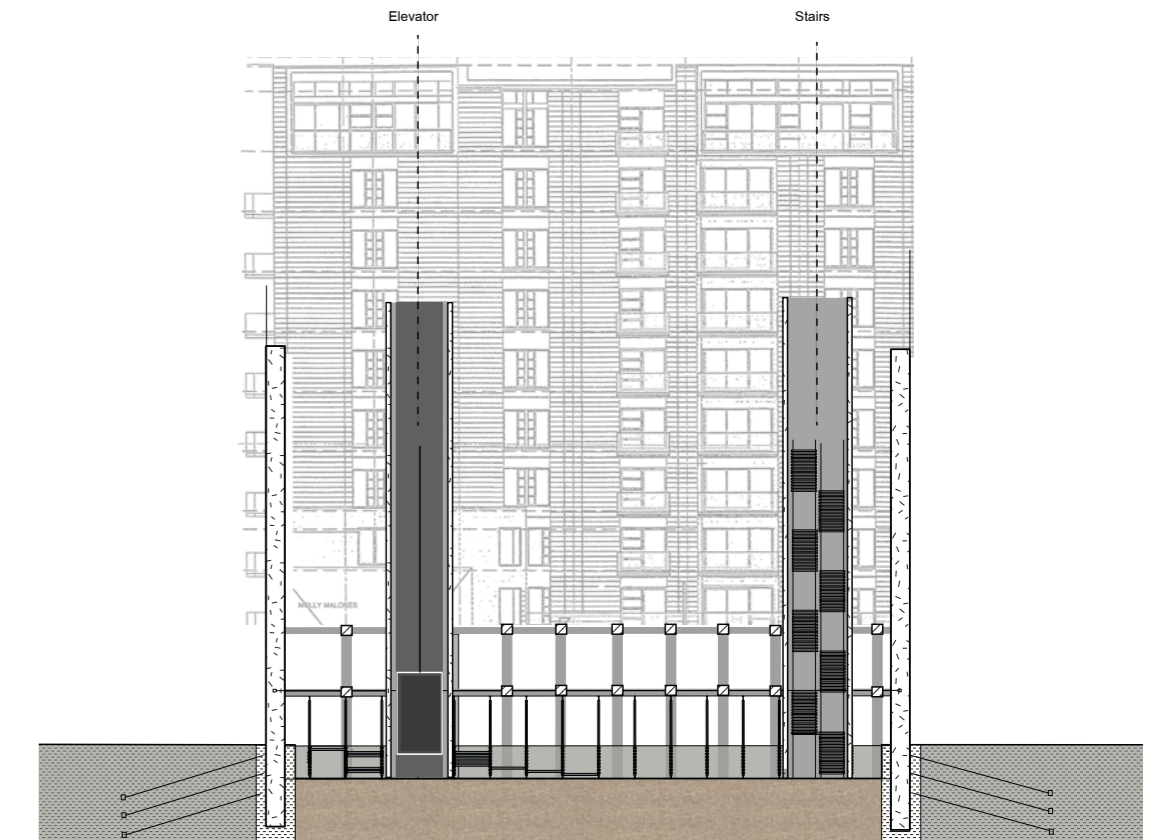


Fig 6.36 Building development

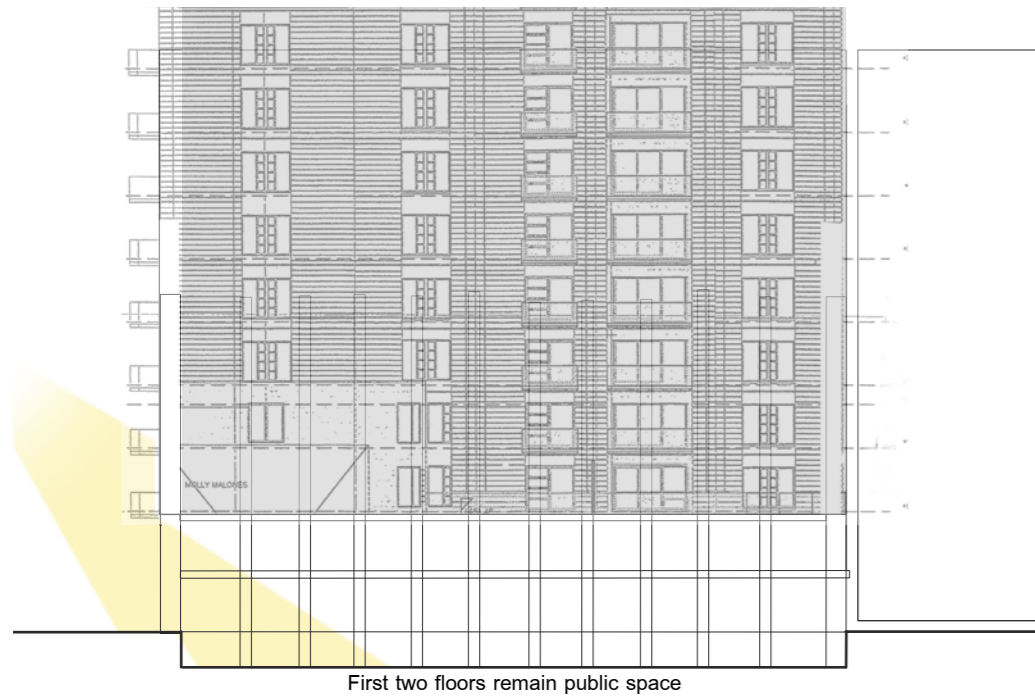


Fig 6.37 Building natural light diagram

This thesis introduces a process of heritage thinking that uses heritage elements, landscapes, objects and intangible forces as drivers for urban design. In looking towards the future of this site it is hoped that this heritage landscape design can influence and feed into any building that goes above. This develops a bonded relationship between past, present and future, in which each layer will learn and feed off one another.

The diagrams to the left and on the following pages represent ways in which a building could positively respond to the design by providing light wells through the structure, as an alternative strategy to supplementary artificial light.

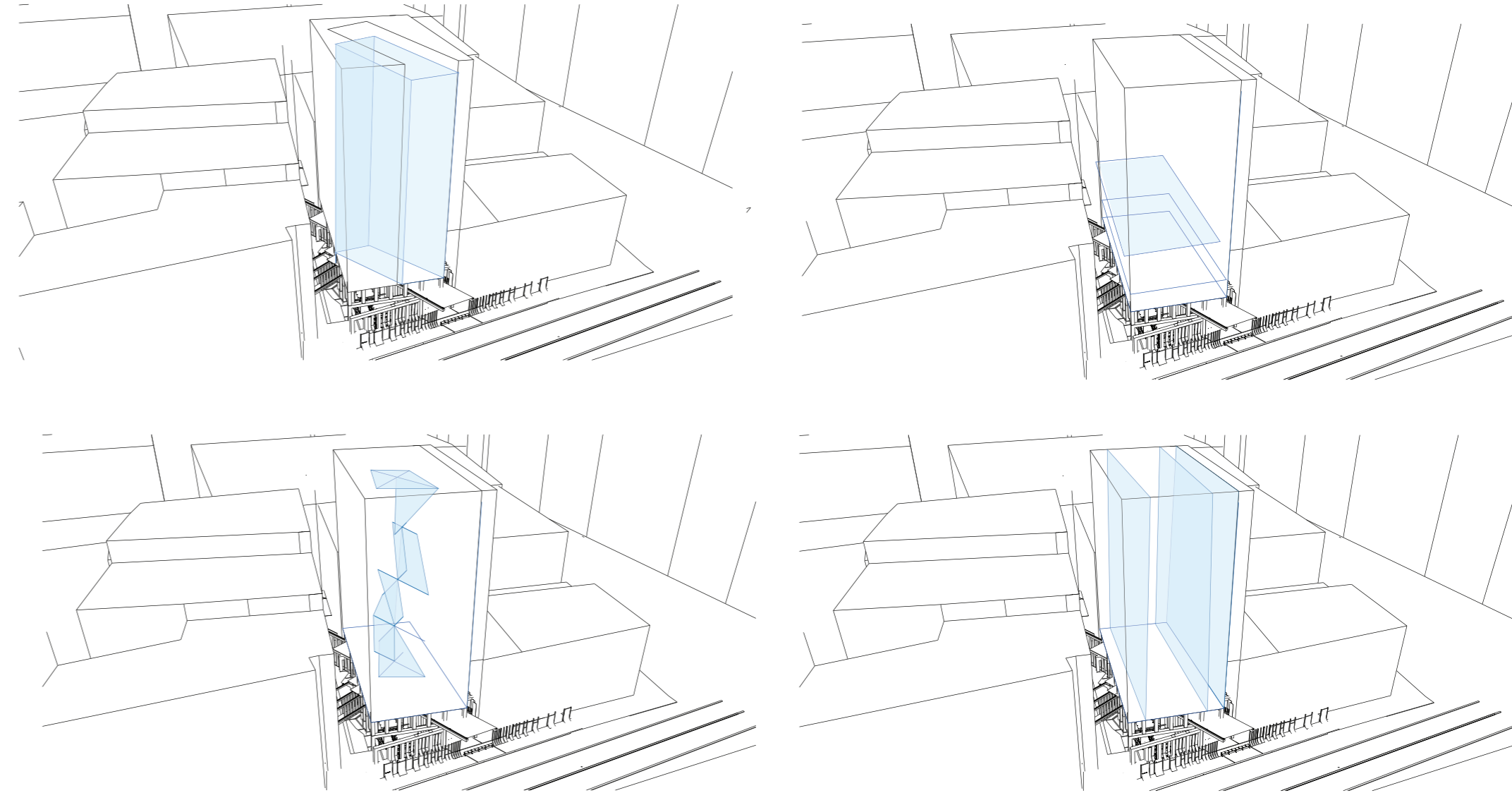


Fig 6.38 Building diagram

It can be concluded that there are alternative ways to display indigenous heritage landscapes within modern urban frameworks. The 39 Taranaki Street design explores some of these alternatives. With this in mind we can start to explore how design can reveal heritage in other sites of significance. Taranaki Street has the potential to be developed in a similar manner to the 39 Taranaki Street site, using techniques of daylighting and linking layers of heritage.

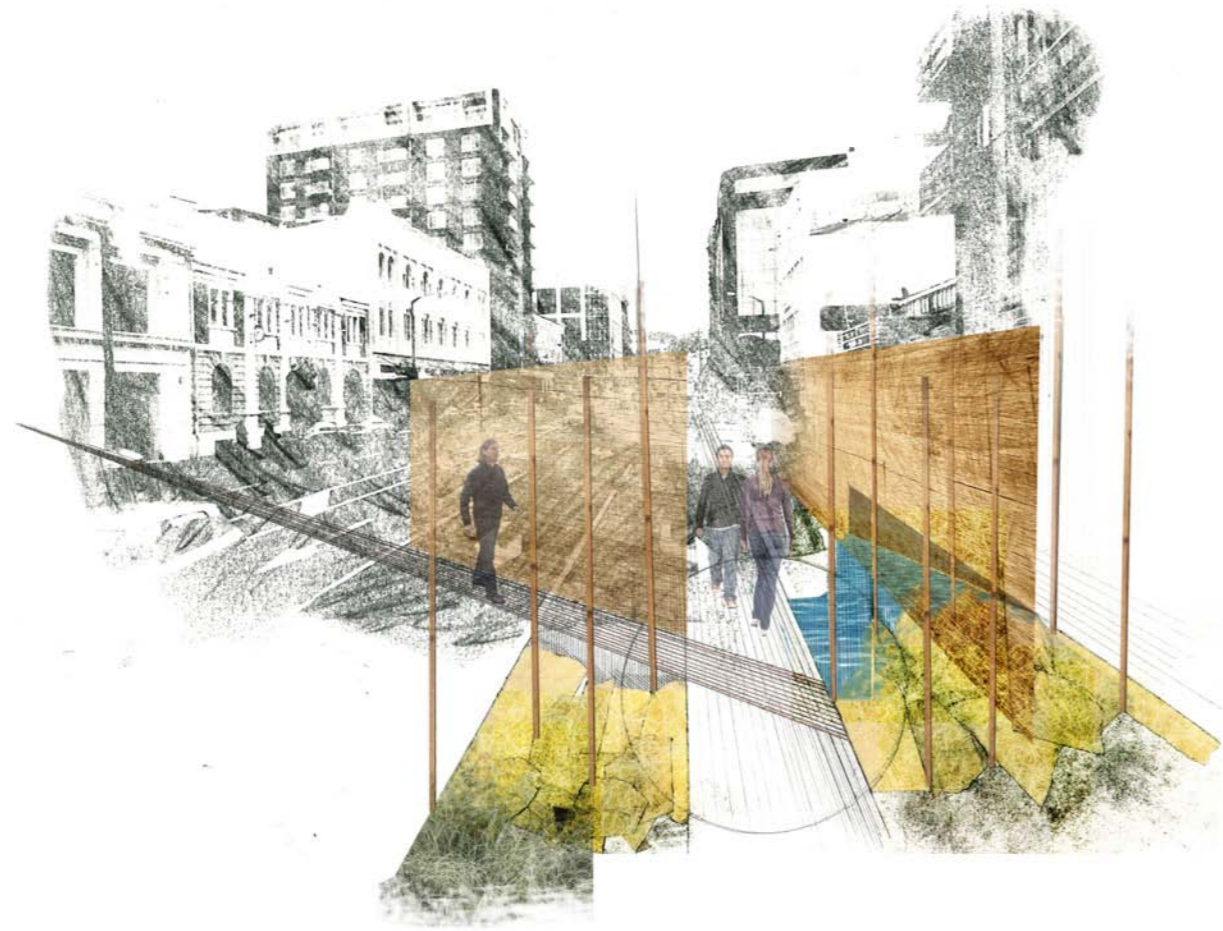


Fig 6.39 Taranaki Street perspective concept.





Fig 6.40 Taranaki Street section

1

39 Taranaki Street

Courtenay Place

Conclusion

This thesis assumes that the revival of Māori archaeological material has the potential to catalyse urban design that encourages Māori cultural identity within urban environments.

The arrival of European settlers to New Zealand/Aotearoa in the 1840s brought a western heritage understanding to the country. This western approach to heritage has been carried into the present, where it has clearly influenced the urban design profession. An aesthetic that separates and distances Māori heritage and Māori archaeology from urban environments has resulted. Through the profession of landscape architecture, the recovery and reactivation of Māori heritage landscapes in urban area can be explored. Designs can provide spaces for the revival of Māori cultural identity by reconnecting the past and the present. The design proposal for 39 Taranaki Street has addressed this area of

design in a number of ways. Firstly it has begun to develop a design language that can be used to approach Māori heritage landscapes in urban landscapes in the future. From case study analysis this thesis identifies a number of strategies that have been used to incorporate indigenous heritage landscapes into present day urban life. These design strategies and focuses (Daylighting, Merging/Connecting, Memory, Protocols) became the backbone of the design development of the site.

The design is successful in connecting the heritage landscape of Te Aro pa with the present urban landscape. In contrast with the current Visitor’s Centre, which compartmentalises and separates the heritage landscape from the street, the proposed design links the layers of the area’s history together. The connection and merging of the Te Aro pa layer to the current urban

fabric is central to the concept of inviting intangible heritage into the space, and is facilitated by the open central atrium that can accommodate a variety of events (powhiri, kapa haka, performance, presentations etc). The use of this space for cultural practices is further strengthened through the existence of the Te Aro pa archaeological remains which, in the proposed design, sit within a plane of original beach gravel and native coastal vegetation. The ‘Daylighting’ of past waterways on the north-eastern edge of the site is reminiscent of the coastal wetland environment that gave sustenance to the people of the pa.

It is intended that the uncovering of these past landscape features will contribute to Mātauranga Māori and a sense of Kaitiakitanga (guardianship). This is achieved as the design encourages visitors to spatially experience features of the pa landscape.

Open and clearly defined access ways draw people off the street and through the various spaces of the proposed site. These spaces are given additional significance as they follow the multiple axes of the historic pa layout.

The design is successful in achieving its goal of:

‘linking past layers to the current and future development of the site and its precinct in order to celebrate appropriately the close connection between the past and the present that intangible heritage practices facilitate (aims, pg72)’.

However, the author understands that there are many pragmatic limitations that urban environments like Taranaki Street enforce upon the interpretation of indigenous heritage sites. Because of these limitations (property boundaries, traffic and pedestrian flow, retail and residential demands etc) this thesis straddles a number of issues that the

design of indigenous urban heritage places encounter. The privatized structure of many post-colonial urban landscapes is detrimental to designs that attempt to engage more closely with Māori concepts of heritage. This was encountered in the proposed design when urban elements such as roads, boundary lines and buildings limited the extent of the projects scope. The pragmatics of an urban environment lend themselves more towards a western heritage approach when presenting archaeological material. The design aesthetics and techniques used in these approaches can compartmentalize the heritage well, ensuring it fits in with the functionings of a city.

However the proposal for 39 Taranaki Street advocates for an alternative approach to indigenous heritage design in urban environments. This approach draws from an existing discussion of intangible heritage and explores how design can highlight the bond

between our varying cultural pasts; our societies today; and our societies in the future. This research also adds a landscape architectural perspective to a worldwide drive for interpretation and self-determination of indigenous heritage. With our world’s cities shifting and changing this thesis identifies that there will be many varying sites of Māori significance being discussed in the future. It invites the opportunity for landscape architects to further explore and build on the existing discussion with relevance to the unique values of each site and its mana whenua.

Reflection

In reflecting on this thesis process I believe there are elements of my design process that could have been improved to contribute to a more successful design outcome.

1. Increased consultation.
I was able to arrange interviews with a number of people with interest in the site. However I am aware that I did not manage to arrange a formal interview with a representative of the Wellington Tenth's Trust. A public presentation on the pa was run where I had the opportunity to ask questions of representatives from the trust. However, a more in-depth interview later in the project would have provided me with a greater understanding of mana whenua values in the area.

2. Structural assistance
I acknowledge that there are downfalls in the structural viability of the design. The concept of linking 'past, present and future' together in one design needed to allow building development above the landscaped site in order to follow this intended narrative. Consultation with Associate professor of Architecture Andrew Charleson led me to base the design around the concept that the future building could be supported from the exterior. However I acknowledge that the structural columns that I have provided to support the building (reinforced concrete columns at 2m intervals) may not be adequate. Further structural/engineering consultation and amendments to the design would need to be undertaken to make it structurally feasible.

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