haumanu ipukarea

reviving tūrangawaewae, identity and place

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nā

William Kereru TeRangi Rei-Paku Hatton

Ngāti Kahungunu, Rongomaiwahine, Rangitāne, Ngāti Raukawa, Muaūpoko.

A 120-point thesis
submitted to the Victoria University of Wellington in partial fulfilment of
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School of Architecture

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haumanu

haumanu

to revive/heal; therapeutic.

ipukarea

ipukarea

ancestral lands which have significant water and/or geographical features
of a tribes homeland relating to their identity and source of their livelihood;
a place which represents the history and emotional connections of a tribe;
a place central to the identity of people where they can go and heal;
a place representing peoples hopes and aspirations.

he whakaihi ki toku whanau

'devoted to my family'

/

tuhinga whakarapopoto

ABSTRACT

mātauranga
indigenous knowledge, wisdom, understanding

whakapapa
geneology, kinship, lineage, to lay flat, to layer.

tūrangawaewae
a place of standing, where one has the right to stand and belong
through whakapapa, kinship.

ki uta ki tai
to inland (mountains) to sea, the water cycle

hīkoi
walk, march, exhuming understanding through walking.

Landscapes are a fundamental component for the identity of people. This is evident through the eyes of the indigenous Māori people who express, like many indigenous cultures, that identity is formed from ones interconnected relationship to the land. For Māori, land is embodied as a part of their identity formed by the principle of whakapapa and importantly mātauranga. Mātauranga Māori is the comprehensive body of traditional indigenous knowledge built over centuries of both physical and metaphysical paradigms. Much of the knowledge obtained, originated from te taiao, where the importance of mountains, rivers, lakes, forests and place, established one's sense of tūrangawaewae.

Since the first colonial migrations to Aoteroa/New Zealand, much of the traditional knowledge acquired and developed over generation's are at great risk of western dominance. Western science and knowledge has altered the endemic Aoteroa/New Zealand landscape dramatically depleting many natural ecologies. Forests and waterways continue to be in jeapordy from commercialisation and urbanisation, where the current urban environment questions the way we appreciate and make sense of our endemic natural landscape. Alterations to the land has prompted changes in people's beliefs and values, and sense of identity.

Mātauranga has slowly begun to be reintroduced into the urban environment as a progressive way forward. This research builds upon the concept to promote mātauranga, reconnecting people and place, and improving one's sense of identity. With more than 88% of Māori now residing in urban areas, and many non-Māori unaware of indigenous cultural values and beliefs, the focus looks to provide a place of gathering, learning, engaging, reflecting, healing and belonging, preserving and appreciating Aoteroa/New Zealand's cultural expression of the landscape. The research looks upon a regenerating valley system near the heart of Wellington City, reviving the Māori beliefs of ki uta ki tai and that of hīkoi. The research looks at opportunities to better express and understand bi-culturalism within landscapes and New Zealand.

//

kupu whakataki

PREFACE

taonga
gift, treasure, prized possesion.

Te Ao Māori
The Māori Worldview

This thesis is inspired and dedicated to the indigenous Māori people, and to all who continue to value and uphold the works of our ancestors, celebrating the beauty of New Zealand's unique and distinct culture.

As a Māori growing up within urban Aoteroa/New Zealand, I have always known the important value land has in understanding my own personal identity. I have been gifted to be brought up in two worlds, appreciating both a non-Māori and Māori worldview, and being able to establish my own tūrangawaewae. Land is a vital expression of who we are and that it is our obligation to maintain and protect our natural taonga, therefore motivating myself to pursue this career.

Whilst undertaking my studies throughout the years I have come to appreciate and value Wellington's unique landscape, its people, its stories of old and new, capturing its identity. The pride Wellington has towards the endemic environment is vital for the health and wellbeing of the city. To ensure that landscapes and cities thrive, we need to continue to maintain the strong sense of place for our own personal identity. As we progress forwards into the future, we must highlight and appreciate the components to our rich culture, past and present, and in the case of Aoteroa/New Zealand, the importance of Te Ao Māori. I believe that by looking to our past for guidance, we can establish a better tomorrow, offering a stronger sense of place, identity and community and continue the kinship to our taonga - the land.

III

tuhinga matatika

ETHICS

Research Ethics approval was obtained from
Victoria University Human Resource Committee in order to conduct this thesis.

Approval no. 0000024298

The participant information sheet and consent are included as appendices A & B

IV

aumihi

ACKNOWLEDGEMENT

Māku anō e hanga tōku nei whare,
ko ngā poupou he māhoe, he patetē,
ko te tāhuhu he hīnau.
Me whakatupu ki te hua o te rengarenga,
whakapakari ki te hua o te kawariki.

Te mihi tuatahi,
E Te Atua, te kaihanga o nga mea katoa, tēnā koe.
Papatūānuku, te whaea o te motu, tēnā koe.
E nga mate, nga tini aituā, haere ki te pō.

Te mihi tuarua,
E te kaipānui, i te whakarīti me te tautoko tōku nei tuhingaroa, tēnā koe.
E nga hunga ora, tēnā koutou, tēnā koutou.

He hōnore, he korōria ki te Atua,
he maungārongo ki te whenua,
he whakaaro pai ki ngā tāngata katoa.
Hangā e te Atua he ngākau hou
ki roto, ki tēnā, ki tēnā o mātou.
Whakatōngia to wairua tapu
hei awhina, hei tohutohu i a mātou
hei ako hoki i ngā mahi,

Amene.

And I will build my house,
and the pillars will be made of māhoe and patetē,
and the ridge beam of hīnau.
It shall blossom like that of the rengarenga,
and be strong and flourish like the kawariki.

Greetings,
God, the creator of all things, greetings.
Mother Earth, the mother of the land, greetings.
To our dearly deceased, may you rest eternally.

Greetings,
To you the reader, for your support of this thesis, greetings to you.
To everyone, greetings to you all.

Honour and glory to God
peace on Earth
goodwill to all people
Lord, develop a new heart
inside all of us.
Instil in us your sacred spirit
help us, guide us
in all things,

Amen.

Firstly,
I would like to acknowledge my family who have given me their unending love and support.
To my parents, you have been the heart and soul of my journey and I thank-you for all that you do for me.
To my sisters, thank-you for always having my back and being there when I need it.
To my grandparents, aunties and uncles, and to all my whānau and friends,
thank-you all for your continous support.

To my lecturers, thank-you all for sharing all your knowledge and expertise.
To my fellow peers, it has been the most enjoyable journey with you all.
I wish you all the best for your future endeavors.

Lastly,
Thank-you to my amazing supervisor Bruno.
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I am truly grateful for all that you have done for me.

Nō reira,
Ehara tāku toa i te toa takitahi, ēngari he toa takitini!

rarangi upoko

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Kaiwharawhara stream - Trelissick Park, Wellington.

1.0
kupu arataki

INTRODUCTION

1.1 Mihi whakatau
1.2 Problem Statement
1.3 Research Proposal
1.4 Thesis structure

E rere te manu, i Te Wao-nui-a-Tāne,
kimihia rangahaua, te huarahi o te tika,
kū-ī, kū-ī, tioro whiti tioro waru,
i piki ake kake ake ki te rākau teitei ai ao.

As the bird soars within the great domain of Tāne,
seeking out its right course of flight,
the calls of kū-ī, kū-ī, herald new life,
ascending throughout the lofty trees of the earth.

This whakataukī (proverb) describes the flight of the Pīpīwharauroa (shining-cuckoo) and its calling of new life. The pīpīwharauroa is symbolised as the bird of Hawaikii (the traditional place of Māori) where it has been hypothesised its migratory path was what encouraged Māori to leave their traditional homelands and find Aotearoa/New Zealand.

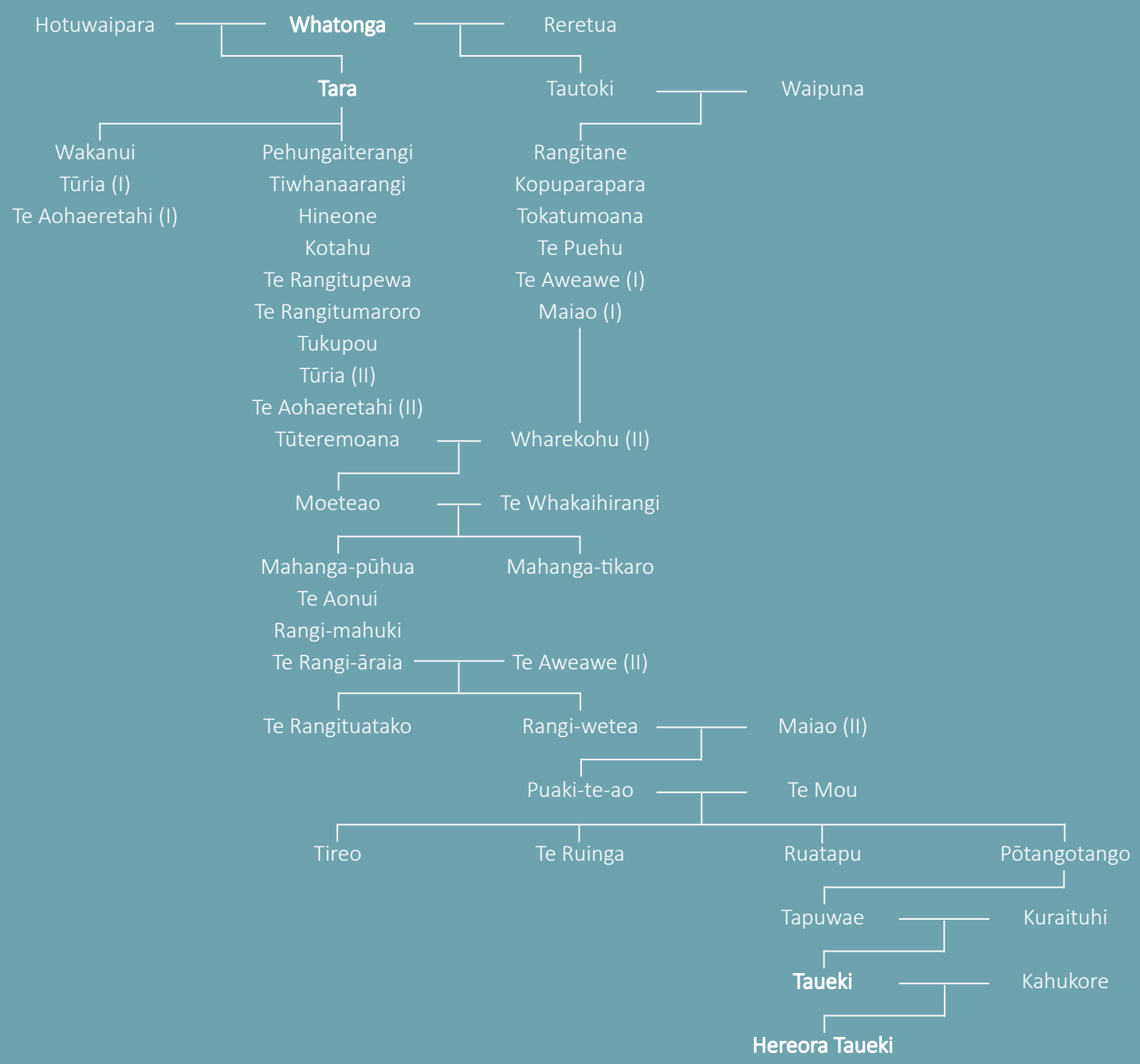
Like its calling, the proverb illustrates the dawning of prosperity giving way to new things. This whakataukī reflects this research focusing on the exploration of mātauranga as a new pathway of thinking, doing and being landscape, recreating ones sense of cultural and natural identity.

1.1 MIHI WHAKATAU

Ki te taha o tōku pāpā.
Ko Kahuranaki te maunga.
Ko Tukituki te awa.
Ko Ahuriri te wā kāinga.
Ko Hatton, ko Hayhow, ko Cullen, ko Mellor ngā iwi.
Ko Montmorency, ko Avalanche, ko Queen of the North, ko Hororata, ko Thomas Harrison ngā waka tīpuna.
Ko Steven Hatton tōku pāpā.

Ki te taha o toku māmā.
Ko Tetaumatawhakatangihangakoauauotamateaturipukakapikimaungahoronukupokaiwhenuakitanatahu,
ko Tararu ngā maunga.
Ko Porangahau, ko Hokio ngā awa.
Ko Punahau te roto.
Ko Rongomaraeroa, ko Paranui, Ko Kawiu ngā marae.
Ko Ngāti Kahungunu, Ko Rongomaiwahine, Ko Rangitāne, ko Ngāti Raukawa, Ko Muaūpoko ngā iwi.
Ko Ngāi Tumapuhia-a-Rangi, ko Te Hika-o-Pāpāuma, ko Ngāti Kere, Ko Ngāi Te Ao, ko Ngāti Huia ngā hapū.
Ko Tākitimu, ko Tokomaru, ko Kurahaupō ngā waka tīpuna.
Ko Lynette Rei-Paku tōku mama.

Ka moe rāua, ka puta ahau.
Tēnei tōku pepeha o tōku tuakiri.
Tihei Mauri Ora!



Whakapapa showing authors maternal lineage to eponymous tīpuna, Tara.

The research establishes and links identity of self with place. As this research is focused within Wellington, which has a long and rich Māori history, the whakapapa shown is of the authors ancestral links which trace back to Tara the eponymous tipuna of Wellington (Te Whanganui-a-Tara).

Ngāi Tara were one of the earliest iwi who settled the Wellington area, living amongst the open and hilly landcapes. It is important to show that although generations apart, there remains a strong cultural connection to Wellington.

Taueki was rangatira (chief) of Muaūpoko during the early-mid 19th Century and also being a signatory for the Treaty of Waitangi. Muaūpoko meaning 'head of the fish' refers to Wellington.

The whakapapa shown expresses the importance of this research, exploring identity and the relationship with landscapes embodying and narrating cultural, historical and ecological connections to past, present and future.

Charles William Broughton = **Hereora Taueki**

John Matai Broughton = Parahi Te Pae Areta Tauhunu

Keita Te Kiritotara Broughton = Hopa Heremaia

Ihaia Broughton = Araiterangi Tamahou

Pirihira Heremaia = Wiremu Pukapuka Pepai Reihana

John Ihaia Mawai Broughton

Waru Reihana

Tamaterangi Rei-Paku = **Mere Broughton**

Whakapapa showing authors maternal-grandmothers lineage.

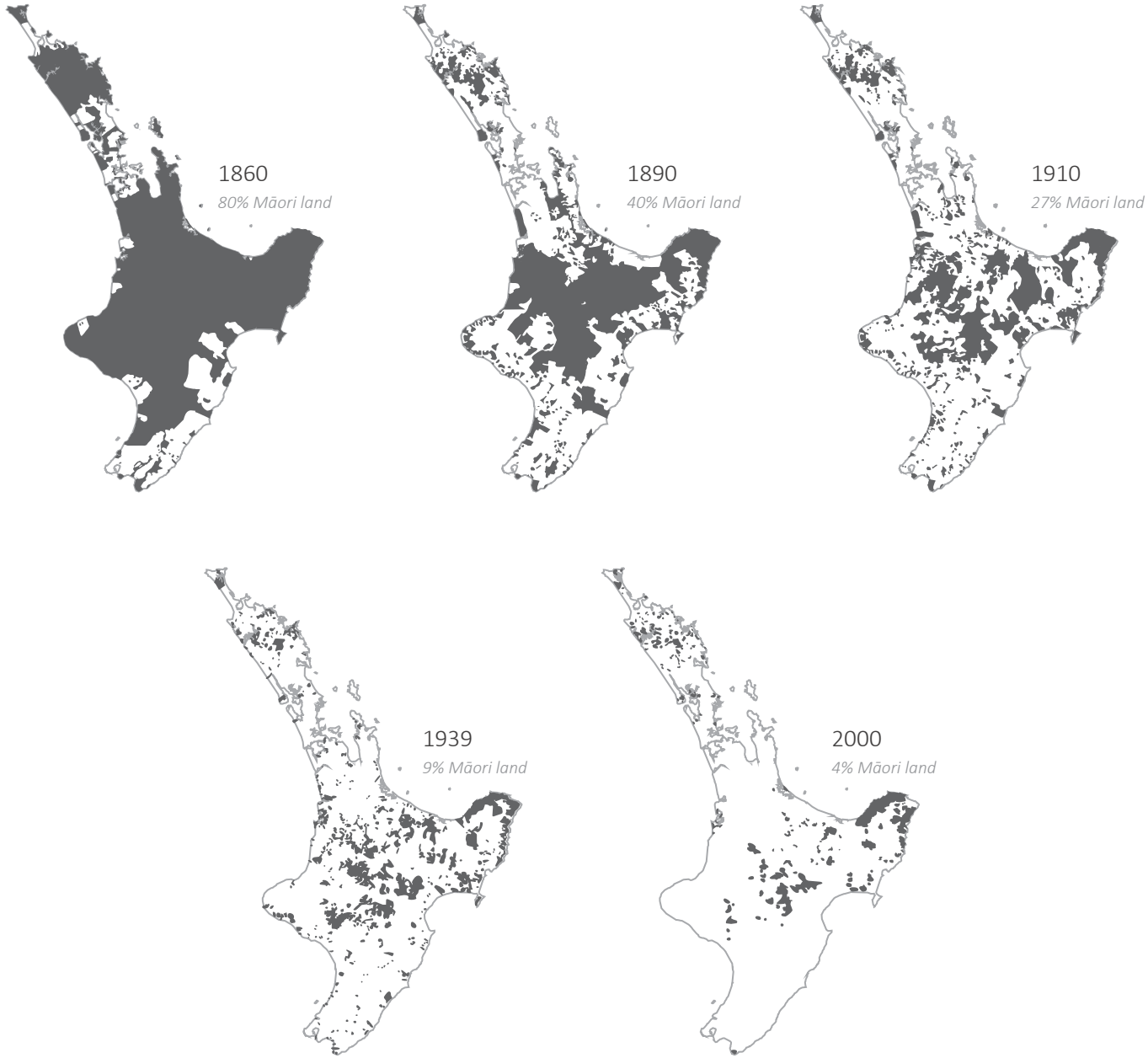


Fig 1.1: *Loss of Māori Land, North Island (1860-2000)*

1.2 PROBLEM STATEMENT

The development and advancement of Aotearoa has dramatically shifted over the last 175 years. Much off this growth can be attributed to the expansion of western culture altering the endemic landscape. In doing so, there has been a lack of understanding of specific and unique cultural values associated with mātauranga Māori, and the importance of interconnectedness between people's identity and landscape.

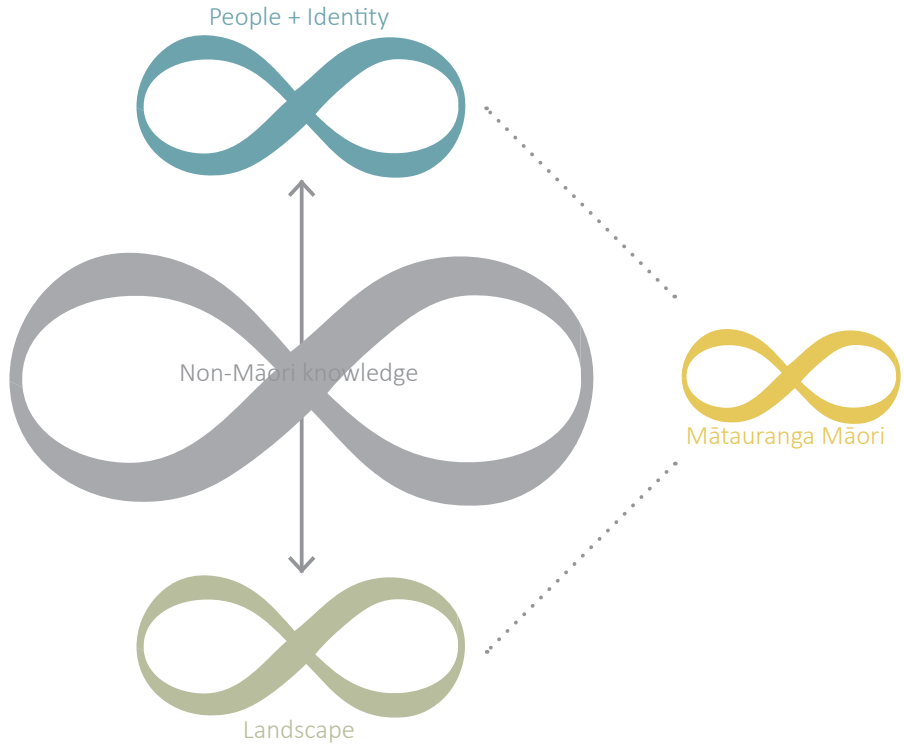
For Māori, land is a vital component in knowing ones sense of belonging and place. Land was sought as a commodity by non-Māori profiting and depleting much of the landscape and its resources. This in return, affected Māori relationships to their ancestral lands, traditions and collective identity. These elements continue to be challenged by our westernised culture. Māori land now makes up 4.8% of New Zealand land today (He Tohu, 2017)

As New Zealand transitions into a multi-cultural society, the importance of our distinctive indigenous culture needs to be preserved for the growth and advancement of our cities. With urban infrastructure increasing, and green and blue infrastructures decreasing, the uniqueness of our indigenous knowledge is overlooked.

Much of New Zealand's large cities have been built over many past ecosystems, disconnecting people of traditional ways of life towards our endemic landscape. Much effort has been applied into the preservation of Wellington's valley systems and in particular, the Sanctuary to Sea Corridor. A lot of Wellington's original flora has been stripped, where much of the valley growth today, consists of regenerating native bush.

Waterways too have suffered, where streams which were vital sources for life, are piped underneath Wellington's growing CBD. The Kaiwharawhara stream remains one of the largest open waterway systems in the city, which due to heavy urbanisation is at risk of great degradation. The efforts succesfully carried out by Zealandia has prompted the restoration of this corridor, expressing the potential of both natural and cultural restoration.

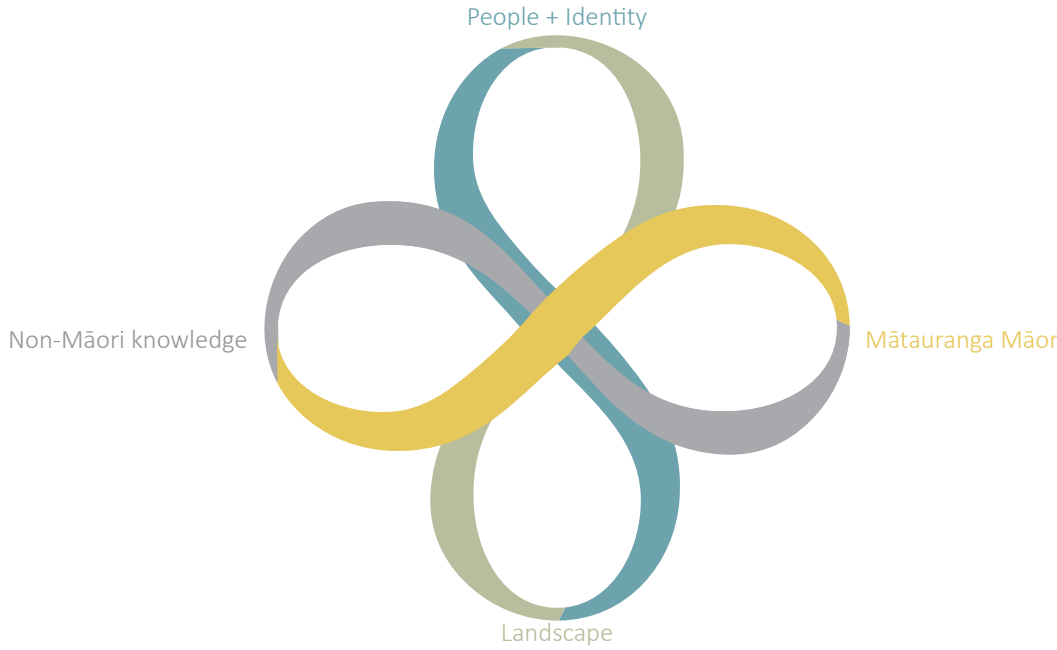
The solution to these problems looks at the potential mātauranga Māori can provide within the Sanctuary to Sea Corridor. It seeks to expand landscapes allowing a reconnection of place to appreciate, educate, learn, preserve and restore Wellington's ecological and cultural identity.



THE ISSUE

Indigenous knowledge is challenged by a dominant western influence on landscapes and identity. The fundamental elements are individual diminishing indigenous paradigms of wholism.

Fig 1.2: *The issue and the proposal*



THE PROPOSAL

Re-establish an holistic approach applying mātauranga Māori with landscapes reconnecting people to place and restoring the identity of culturally specific dimensions.

1.3 RESEARCH PROPOSAL

RESEARCH INTENT

The intent of this research is to find mātauranga Māori as a foundation to restoring landscapes of there cultural and natural identity. The intention is to expose non-Māori and Māori to indigenous beliefs and traditional ways of life, prompting an holistic view of the environment. Reinstating mātauranga, looks to offer a place which educates and empowers relationship between people and landscapes recreating ones sense of identity.

The intentions from this research looks to uncover how regenerating and wild landscapes can provoke change and reconnection back to the indigenous landscape. The Sanctuary to Sea Corridor is home to Wellington's cultural and ecological identity, where its close proximity to the city's centre, provides a natural heart where people can appreciate and understand the beauty of the wild indigenous landscape. The intention builds of the success of Zealandia at the valley headwaters where the research looks to discover and apply Māori methodologies of the landscape.

RESEARCH QUESTION

Over the past 50 years, Māori have slowly begun to re-assert their identity within urban society. Whilst Māori have begun this transition, many are restricted to traditional knowledge of Te Taiao (The Natural World) and the traditional ways of life. In doing so, many are often disconnected to their Māori identity (Meredith, 2005) and to traditional cultural landscapes.

As we begin to adapt and change, much indigenous knowledge acquired is often challenged by its beliefs and values. Local iwi, hapū and manawhenua currently challenge to restore and assert their sense of identity within urban environments. At the heart of these challenges, land is increasingly being sought after for urban densification rather than preservation, minimizing the potential influence mātauranga Māori can offer to bring together land, people, identity and knowledge.

The question challenges landscape architecture to provoke new ways of thinking regarding identity and cultural landscapes.

How can mātauranga Māori recreate a sense of tūrangawaewae, reflecting identity and place within landscapes?

RESEARCH AIMS AND OBJECTIVES

With more Māori living in urban areas, and many non-Māori unaware of indigenous beliefs and values, the aim of this research is to promote landscapes as a platform which encapsulates an indigenous and bi-cultural expression. With Wellington predicted to continue to grow, much of the natural landscape is in jeopardy of being sought for urbanisation, and with this indigenous knowledge will too be affected.

Whilst there has been great progress of western traditions, the research looks at an alternative way in understanding landscapes through an indigenous Māori lens, offering prosperous resources for life, health and wellbeing. Local hapū and iwi have been displaced by urbanisation, where their identity as a people have been rendered invisible within the built environment. However, the natural environment provides a fundamental component for their identity and the identity of New Zealand to be expressed using mātauranga as a principle element. Māori beliefs and values are important where the regard of indigenous knowledge have provided strong perspectives of people and environment.

The research experiments with cultural understanding rectifying design through Māori methodologies with whenua. It seeks to emphasise and appreciate the remains of the urban natural landscape enhancing ecologies and valuing native fauna and flora. It also aims to offer connections with natural ecologies and provide urban communities and New Zealand's multicultural society a glimpse into the indigenous cultural beliefs and practices associated to Te Taiao regarding the importance placed on ngahere and arawai.

In order to achieve these aims, the research works alongside manawhenua to ensue personal and collective identity. The research integrates the themes outlined by Zealandia through learning, empowering, engaging and treasuring (Zealandia, 2017). Wellington's vast valley systems, adapting a Māori approach. The research reviews theories and case-studies using a bi-cultural understanding recognizing place and identity. The objective overall is to expose indigenous knowledge as a catalyst for design, experimenting and utilising remnant and regenerating landscapes for cultural, ecological, economic and social prosperity.

AIMS + OBJECTIVES

I
To promote and reinstate mātauranga Māori as an approach to reconnect people with place.

II
To restore people's sense of belonging and identity.

III
To better connect the Kaiwharawhara stream corridor, applying ki uta ki tai through hīkoi.

IV
Implement mātauranga through design to create intimate spaces for identity and reconnection.

Provide a place within Wellington City for social and natural interactions for learning, engaging, empowering, and learning.

Deliver a vision in association with Zealandia, to connect people along the Sanctuary to Sea walkway and the wider Kaiwharawhara catchment.

Create a place where people can reconnect to whenua, initating traditional practices, beliefs and values for cultural and natural identity.

Create an awareness and appreciation of Wellington's rich valley systems and indigenous values and constructs.

METHODOLOGY

To provide a strong methodology, this research looks at both a non-Māori and Māori framework. Using a bicultural methodology, the approach is to review and express similar components of non-Māori and Māori beliefs surrounding place and identity regarding landscape architecture.

It looks at utilising Māori knowledge of the Māori people and of local hapū and iwi, Te Āti Awa and Taranaki Whanui. This will offer a new way of thinking and experimenting regarding cultural, urban and natural landscapes and that the interests of manawhenua, mātāwaka, and non-Maori are all inclusive and can be understood regarding cultural landscapes.

The method also looks at implementing the notion of ki uta ki tai and hīkoi as a way to connect people via walkways and connectivity form the urban to the natural contexts.

It also visualizes how regenerating forests and waterways can provide prosperous interactions between people, flora and fauna, resolving the connections of people and place regenerating the natural identity of Wellington City.

In order to establish an appropriate design methodology, reflecting upon vairant methodologies surrounding landscapes, will set a framework suitable for the concerns, desires and needs outlined by local councils, residents, iwi and hapū to enable remnant landscapes to function and form cultural, social and ecological paradigms. Using mātauranga looks to contribute to the wider cultural landscape.

The research looks to design as a way to rectify Māori concepts indicative of identity. It looks to subtle design interventions to establish strong connections to the natural and cultural landscape of sanctuary to sea. Through design it looks to indigenous knowledge to create form and function.

SCOPE OF RESEARCH

The challenge of this research is establishing a framework that works alongside the concept of local identity for non-Māori and Māori, and its relevance to the wider New Zealand context.

The Māori worldview of mātauranga encapsulates the whole system where the beliefs amongst iwi, hapū and individuals varies, placing importance of one component above another. Each iwi, hapū have seperate identity's and understanding of their endemic environment. Although the research is located within Wellington City, the design framework aims to cater for the common beliefs of Māori which can be applied to other regions and environments allowing for non-Māori, manawhenua and mātāwaka to share a common identity of place and landscape. Traditional beliefs such as ki uta ki tai and that of hīkoi can be adapted and understood at a wider cultural context and understanding.

Te Taiao
The Natural World

ngahere
forests, bush

arawai
waterways

hapū
Māori who have still live on traditional homelands and are local

iwi
Māori who have still live on traditional homelands and are local

manawhenua
Māori who have still live on traditional homelands and local

mātāwaka
Māori who are not local to where they live

1.4 THESIS STRUCTURE

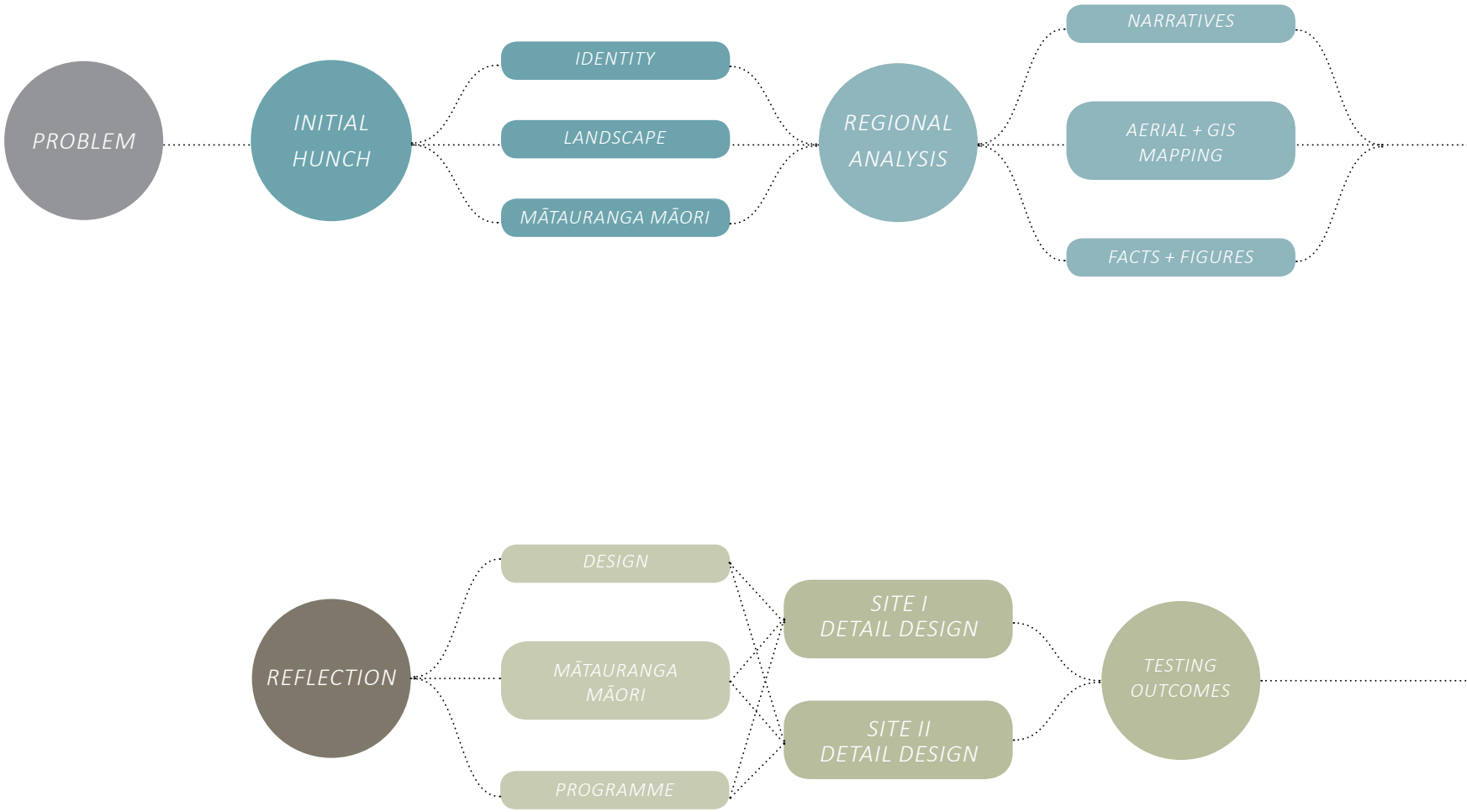
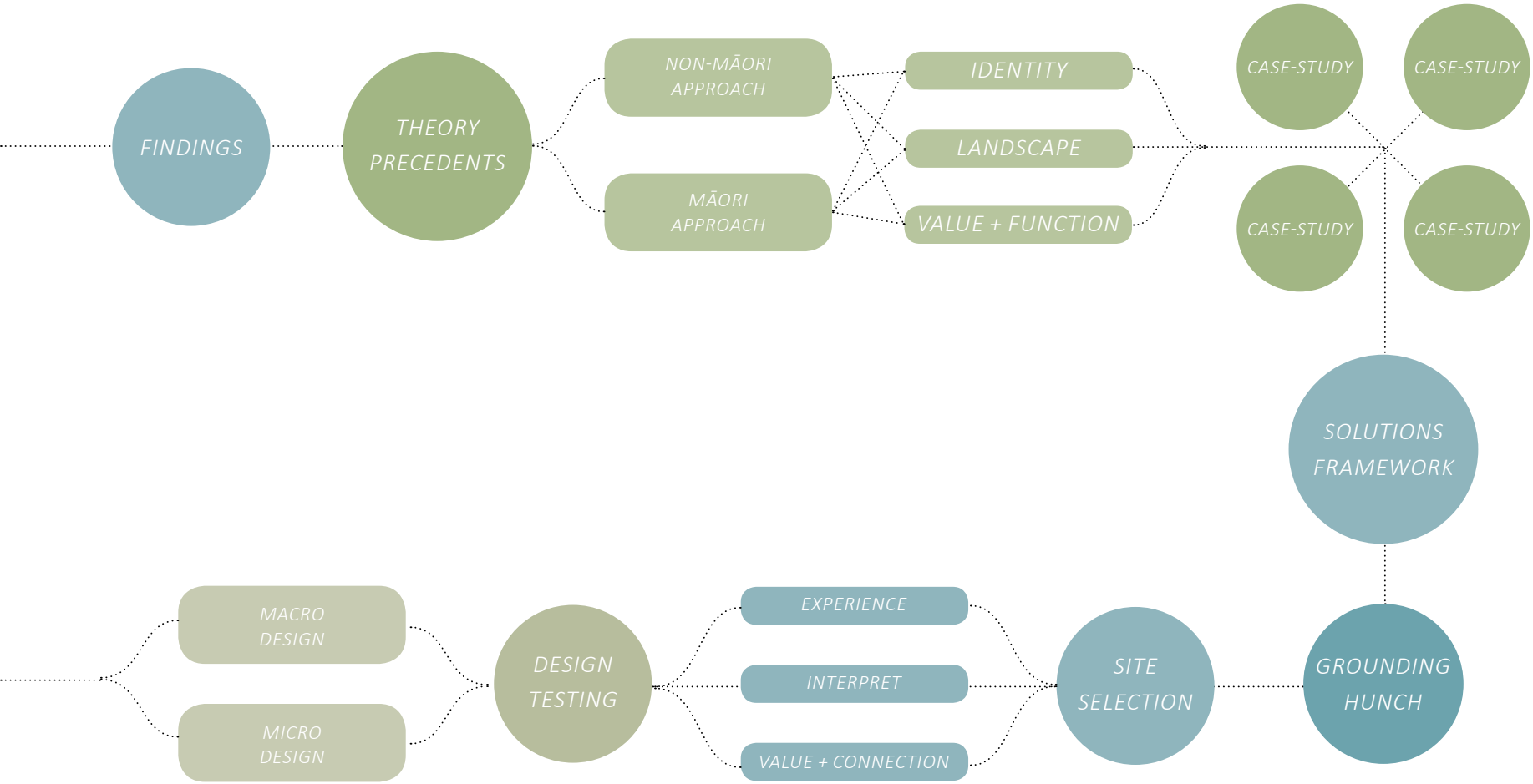


Fig 1.3: *Thesis structure throughout research*


FINDINGS
THEORY PRECEDENTS
NON-MĀORI APPROACH
MĀORI APPROACH
IDENTITY
LANDSCAPE
VALUE + FUNCTION
CASE-STUDY
CASE-STUDY
CASE-STUDY
CASE-STUDY
SOLUTIONS FRAMEWORK
GROUNDING HUNCH
SITE SELECTION
EXPERIENCE
INTERPRET
VALUE + CONNECTION
DESIGN TESTING
MACRO DESIGN
MICRO DESIGN

Kaiwharawhara stream - Trelissick Park, Wellington.

2.0

horopaki paenga

SITE CONTEXT

2.1 Geographics
2.2 Sanctuary to Sea
2.3 Demographics
2.4 The Land of Tara

Fig 2.1: *Space view overlooking New Zealand*
Wellington is distinctily recgonisably by its harbour at the bottom of the North Island
NASA

Te Ūpoko o Te Ika a Māui / Te Whanganui-a-Tara

Wellington

2.1 GEOGRAPHICS

Wellington City is located at the south-western tip of the North Island and is the largest urban area within the Greater Wellington Region. The region covers an overall area of 8,056 km2 and is made up of 8 districts. Wellington is the third largest urban region in New Zealand with a population of 513,900 where an estimated 41% of this population reside within Wellington City (211,700). The Wellington City district is characterised by its proximity to to the Wellington harbour and its many natural features of regenerating native valley and hill systems and expansive waterway networks. Much of the urban area (Wellingtons CBD) is located above the Te Aro flatlands where over the past 80 years has seen urban sprawl expand across the surrounding hillsides.

Wellington sits upon three major fault-lines which overtime have altered the landscape, creating the unique and abundant ecosystems today. Prior to human settlement both Māori and non-Māori, the region was a rich habitat of unique flora and fauna which thrived.

WELLINGTON CITY
HUTT CITY
PORIRUA
KAPITI
UPPER HUTT
MASTERTON
SOUTH WAIRARAPA
CARTERTON

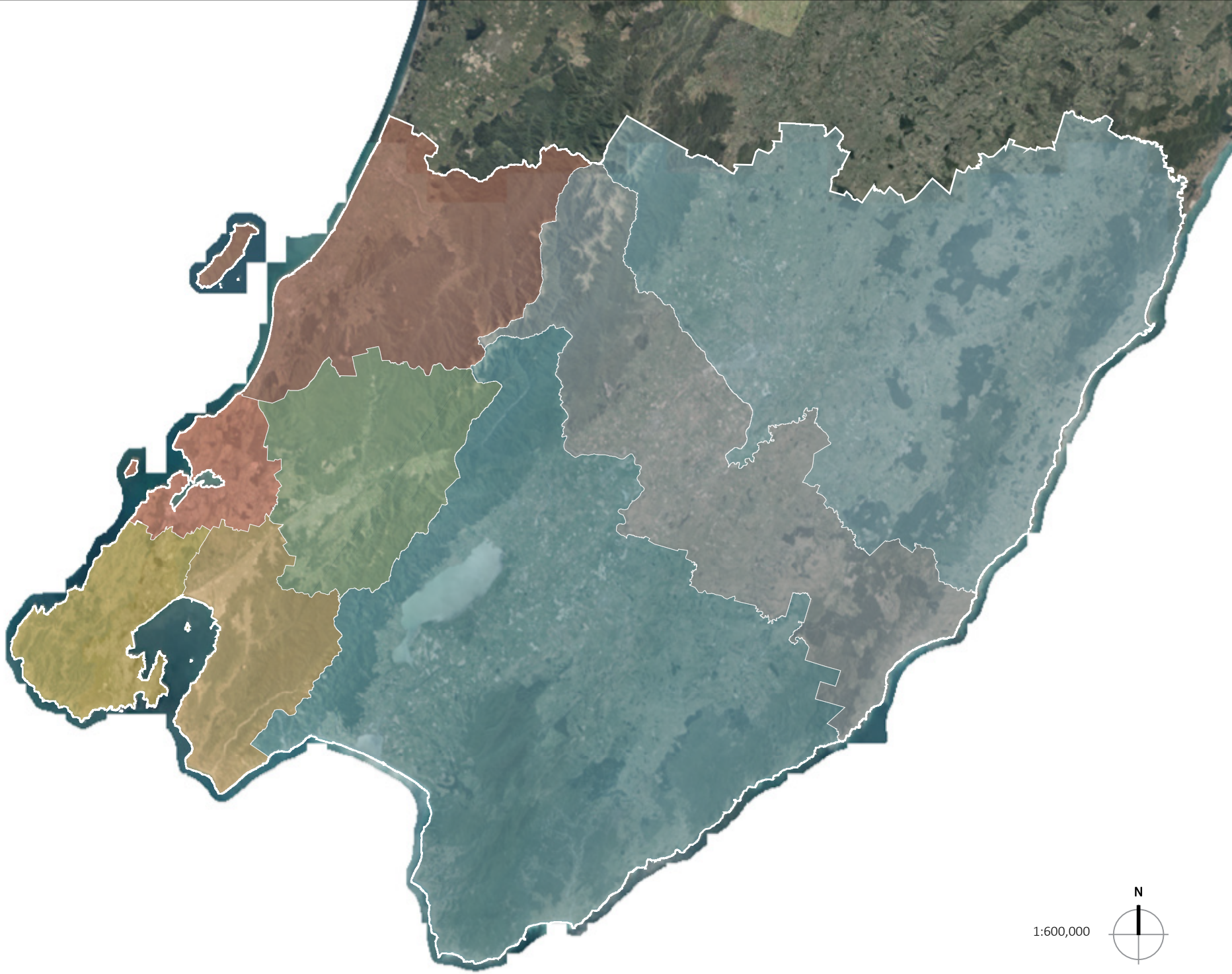


Fig 2.2: *Greater Wellington Region*

Wellington has long been settled by the indigenous Māori. It provided many iwi and hapū to prosper where its location made it a fundamental gateway between the North and South Islands. Many of the traditional names which narrate the ancient and local past are still recognised within Wellington City, in particular Te Ūpoko o te Ika a Māui meaning *'The Head of Māui's Fish'* and Te Whanganui-a-Tara meaning *'The Great Harbour of Tara'*.

The first Māori people to settle Wellington dates to 950AD, where overtime established many kainga and villages along the coastal and the inner harbours edge living and being one with the land. By the time of colonial migration, the landscape was seen as one of economic value rather than one of cultural, ecological and spiritual meaning. Native bush were milled, streams were mined and piped, flatlands were drained and reclaimed for urban growth, and hillside and valley systems were cleared for farming.

Much of the original knowledge associated to the landscape have seamlessly been forgotten. However, in recent years there has been a revival of indigenous knowledge re-introduced into the Wellington environments. Much of the landscape now is regenerating, where the pressures of urban growth still expose a threat to the natural environment as well as the effects of climate change.

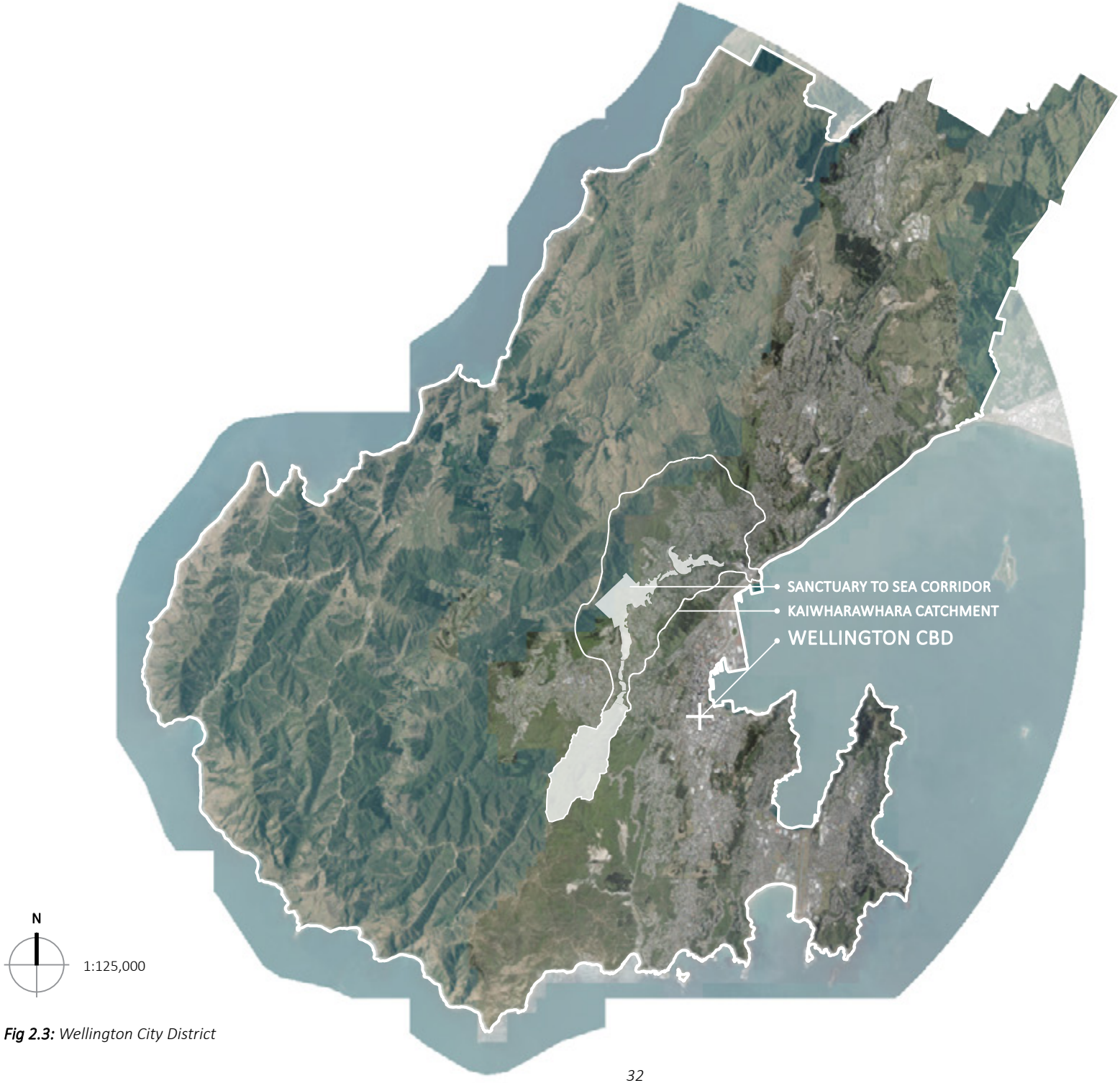
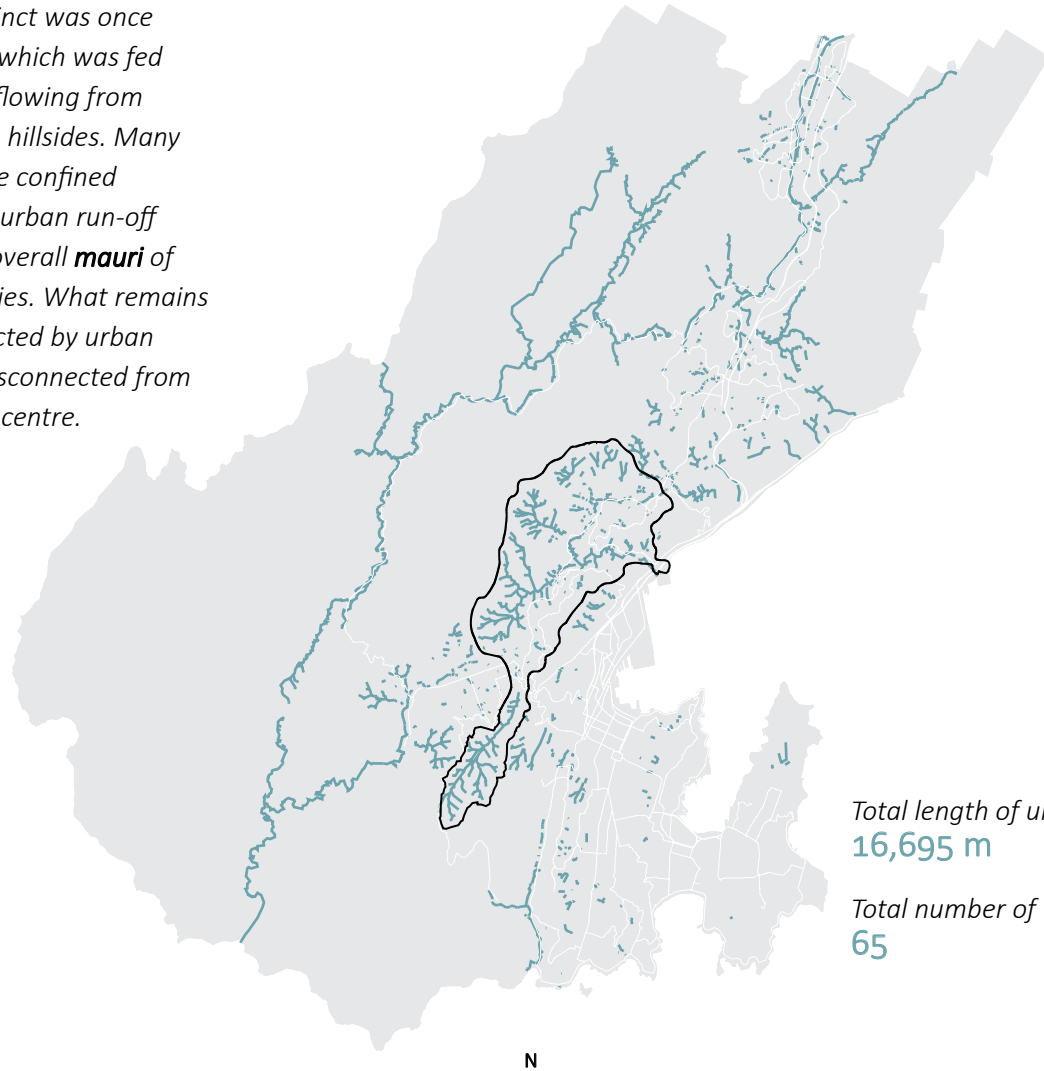


Fig 2.3: *Wellington City District*

The Te Aro precinct was once a natural basin which was fed by the streams flowing from the surrounding hillsides. Many streams now are confined and mixed with urban run-off destroying the overall ***mauri*** *of these waterbodies. What remains seeks to be effected by urban affects and is disconnected from the main urban centre.*



Total length of unpiped streams
16,695 m

Total number of unpiped streams
65

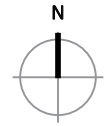


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Fig 2.4: *blue infrastructure*

The expansive network of greenbelts connects the city from east to west. The citys townbelt loops around the central urban district linking suburban and urban settings. Its outerbelt streches along the central western spine connecting the southern edge to its most northern edge.

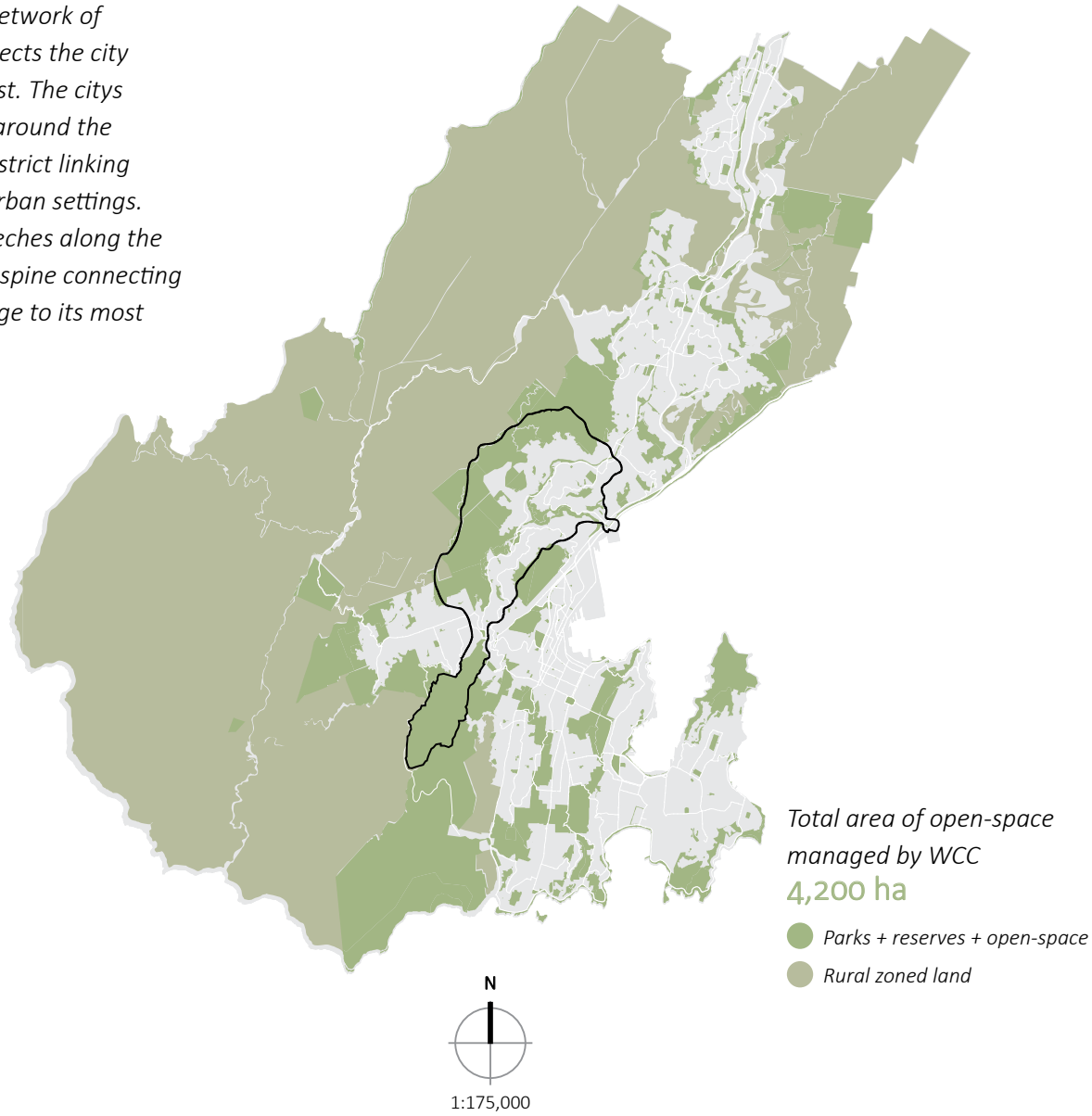

Fig 2.5: *green infrastructure*

The urban fabric forms its own structured corridor through the central landscape. The urban centre has developed since Wellington's inception and has slowly spread over the surrounding hills covering most of the low-lying areas within Wellington City.

Fig 2.6: *urban fabric*

Wellington City effortlessly blends into the landscape. As the city expands outwards it is crucial to protect the natural identity which defines the layout and character of the city.

The research focuses on the Kaiwharawhara Catchment as it captures the important role its valley system has in establishing identity, diversity, community and sense of place.

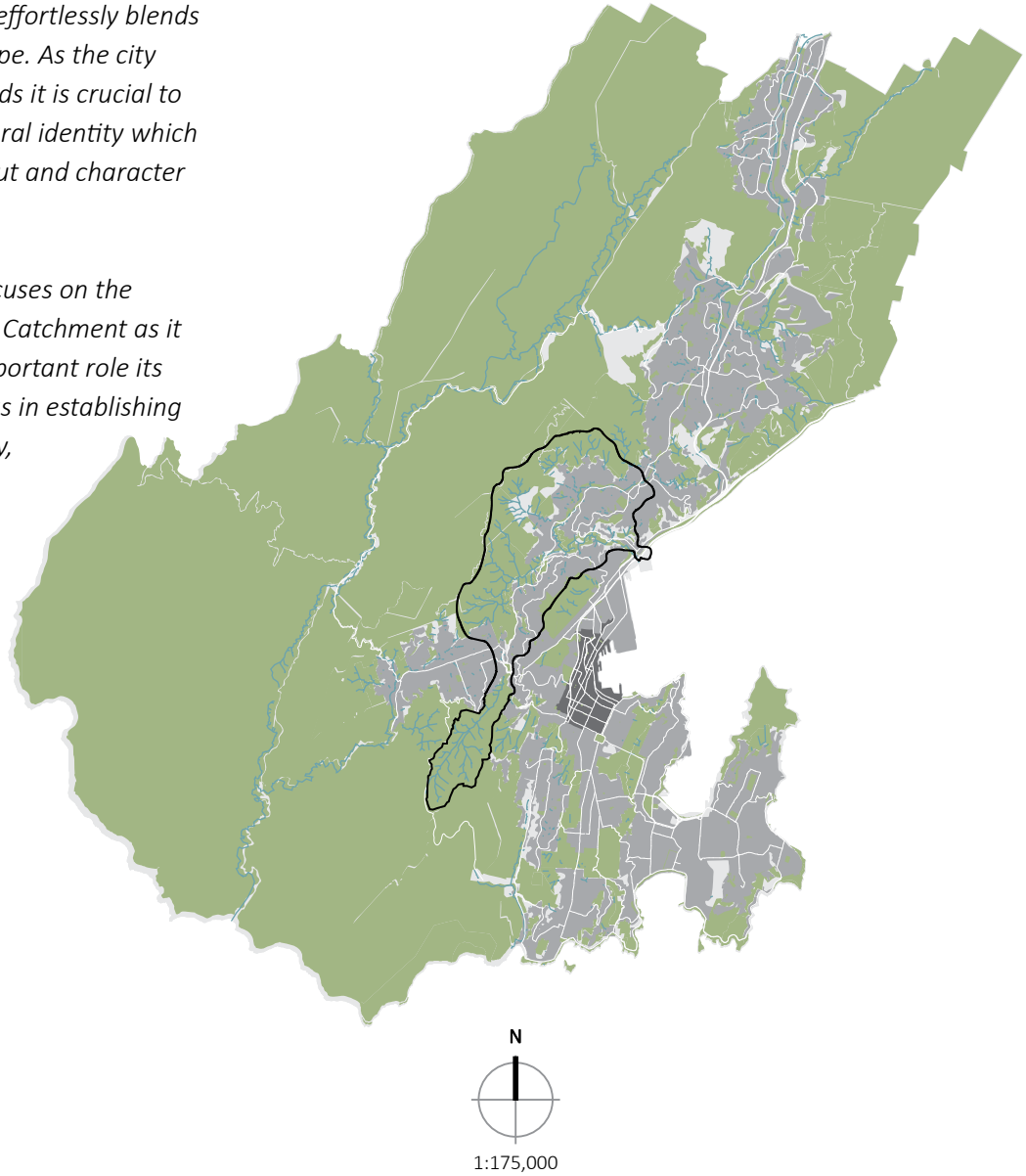

Fig 2.7: *Wellington City context*

The urban infrastrucral services are vital to the city. In regards to site, the Johnsonville railway-line, the InterIsland ferry and Statehighway 1 all intercept the Kaiwharawhara catchment.

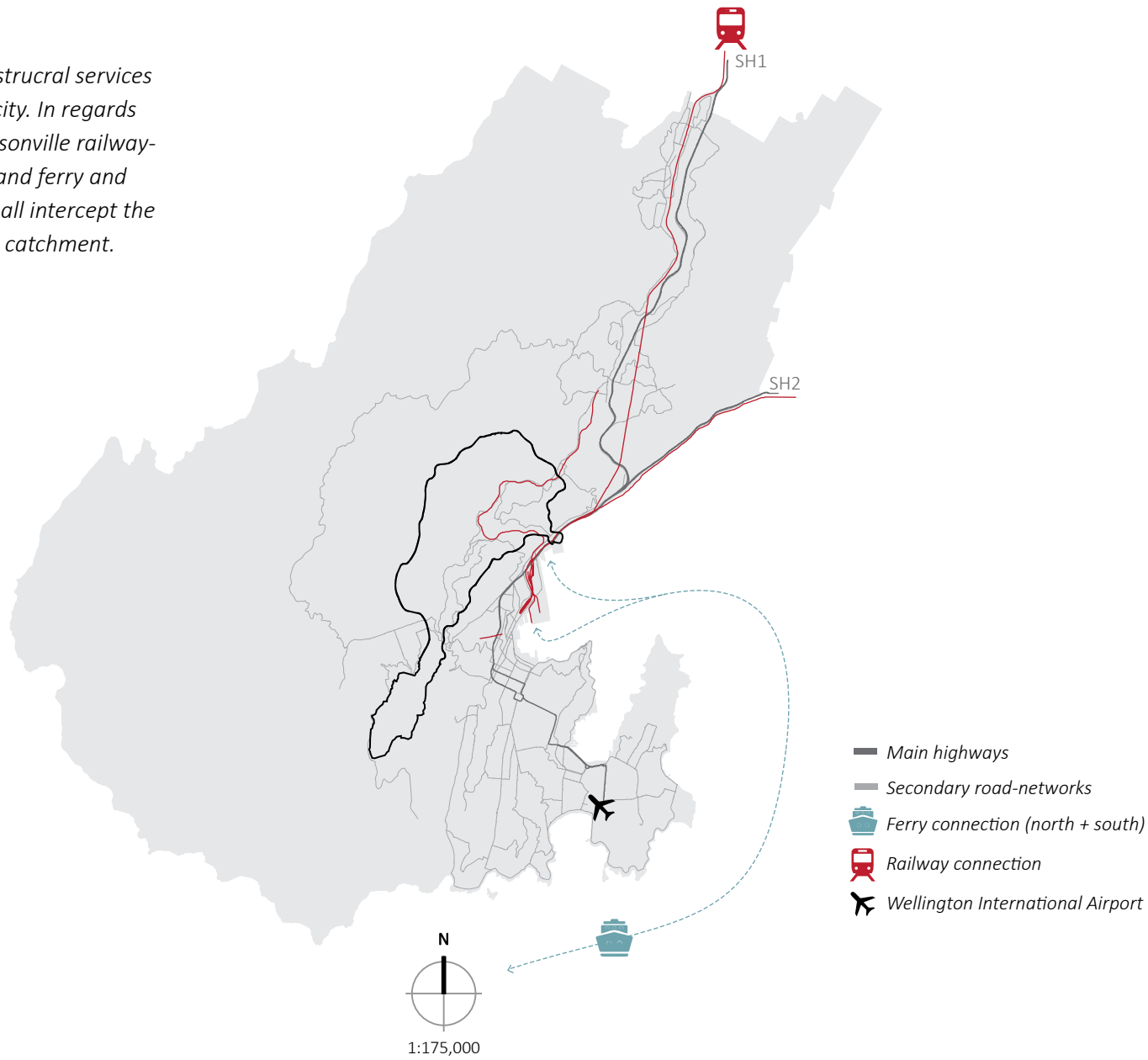

Fig 2.6: *urban infrastructure - accessibility*

Many tracks and cycleways weave throughout Wellington City. Wellington has 16 recognized walkways which have become popular amongst visitors, hikers.

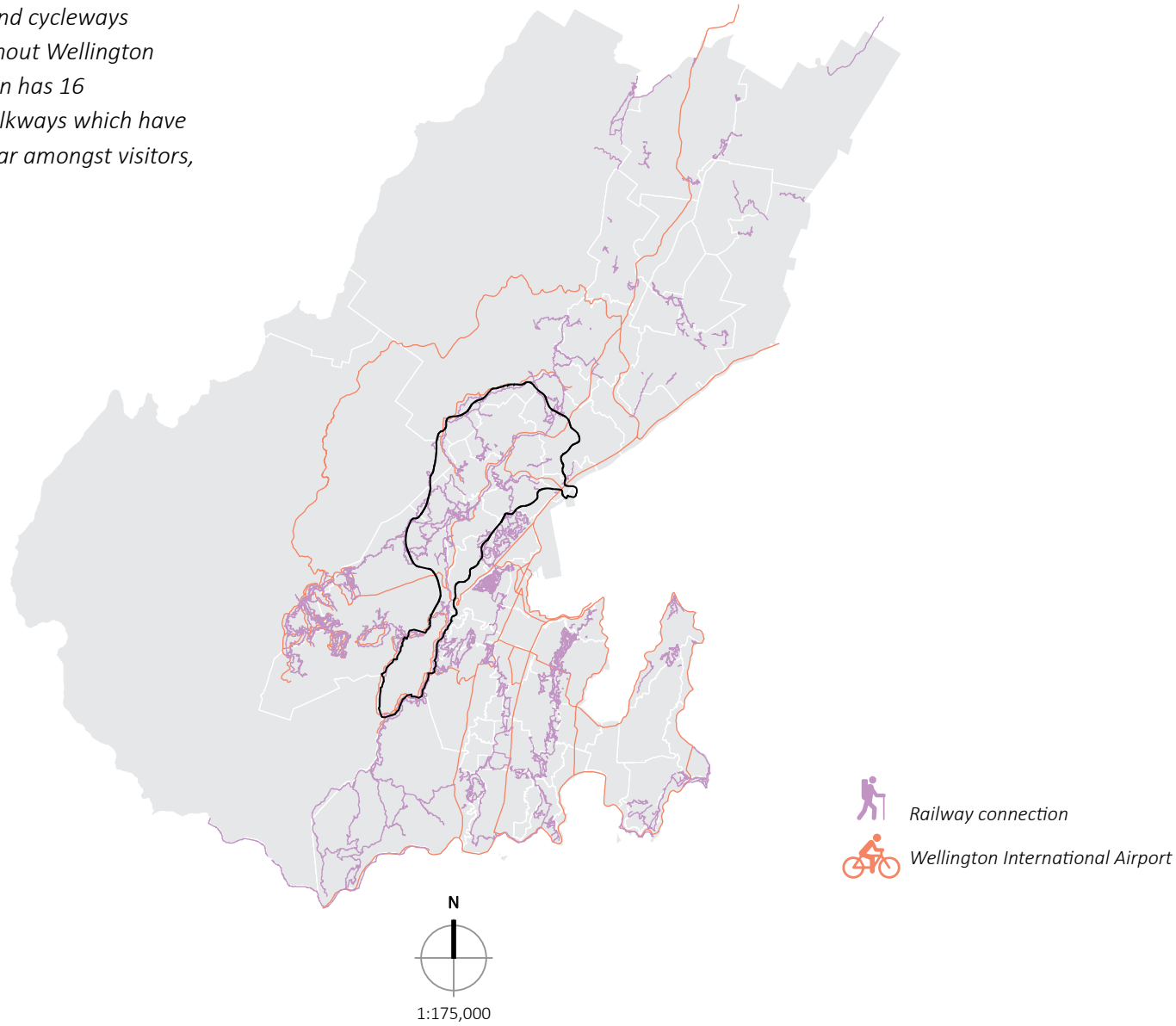

Fig 2.7: *pedestrian and cycle tracks*

Sanctuary / ki uta

headwaters of Kaiwharawhara

Sea / ki tai
mouth of Kaiwharawhara

Fig 2.8: *View of Te Whanganui-a-Tara (Welington City)*
The Sanctuary to Sea Corridor is located along the central valley system which hooks around the urban edge - ki uta ki tai
Phillip Capper

Fig 2.09: *Sanctuary to Sea - view across the sanctuary valley*

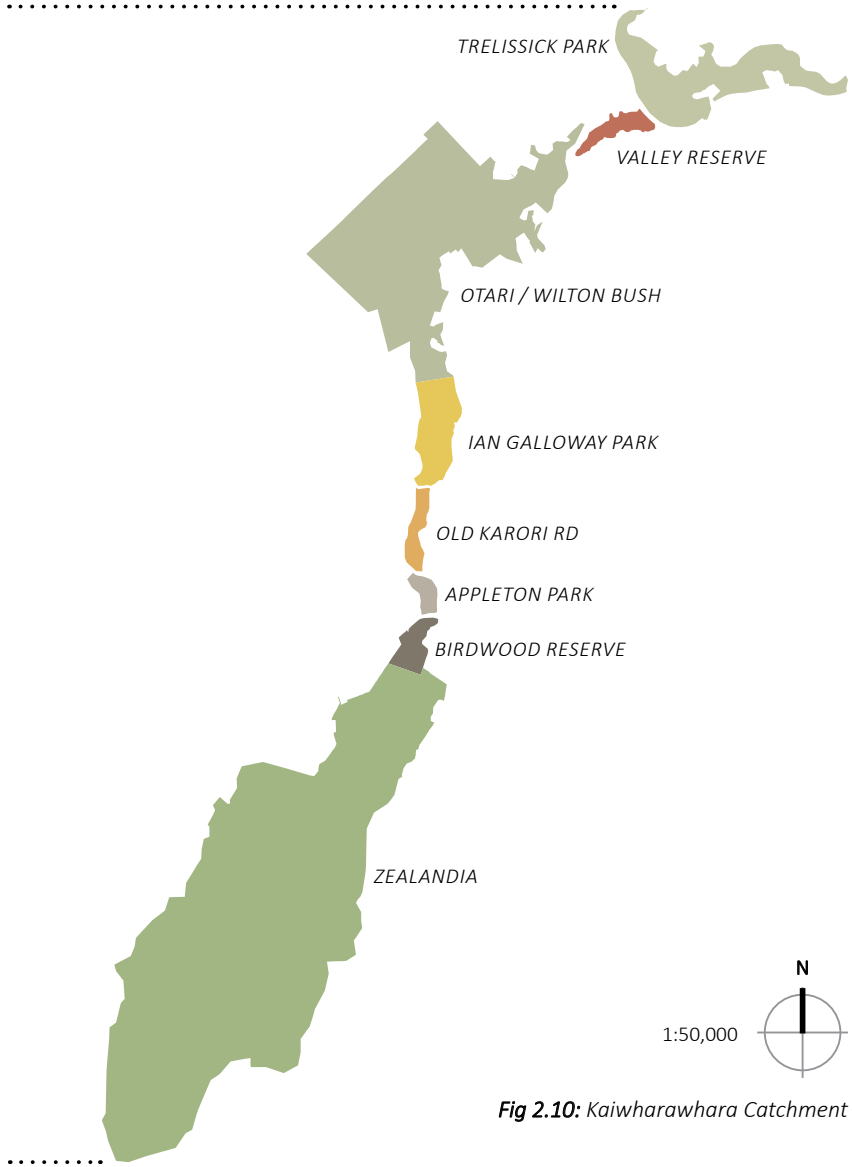

Fig 2.10: *Kaiwharawhara Catchment*

2.2 SANCTUARY TO SEA

The Sanctuary to Sea Corridor has become a vital artery within Wellington City's natural identity. Historically about 60% of the Wellington region was covered with broadleaf forest (Bain, 2006) where the Kaiwharawhara corridor was a microcosm of this. The corridor is part of the wider Kaiwharawhara catchment which contains the largest open stream water system in Wellington City – the Kaiwharawhara stream. The catchment is mainly urban with the remaining being regenerating indigenous flora and fauna.

The catchment is approximately 19km^2 and is comprised of three lobes, the northern lobe is the largest which surrounds the Korimako stream at 10km^2; the southern lobe surrounds the upper Kaiwharawhara at 7km^2; the third lobe surrounds the lower Kaiwharawhara at 2km^2 (Blaschke et al. 2004). The corridor contains some of Wellington's unique endemic ecologies and continues to be a regenerating valley system in the heart of Wellington City. The corridor is located above the Wellington fault-line which has created the unique valley system. The corridor is formed by eight segmented sites which are central to the surrounding suburbs. These sites are recreation reserves, ecological reserves and residential which play a key role for the nine suburbs existing within the catchment area.

The corridor has a long indigenous and colonial past. Traditionally, the corridor was once a major cultural hub for early Māori, where the valley and stream systems became significant cultural places. Māori cleared remnants of land for cultivating crops whilst the dense forest with its abundant rich birdlife and aquatic life, and the many native plant-life served as a supermarket, spiritual domain and as places of healing, learning and engaging. At the mouth of the Kaiwharawhara stream sat the Kaiwharawhara Pā, which was a crucial site into the Wellington City area. Old walking tracks from the west cut through the Kaiwharawhara valley and meet with walking tracks along the inner harbour shoreline. The valley continues to be a special taonga for the local manawhenua where their identity is enriched through the natural ethos of the valley system.

During the colonial era, the majority of the natural valley system was altered right through until the late 20th Century. The Karori precinct (located to the south-west of the catchment) was a highly sought place during the colonial years which overtime extended to Kaiwharwhara. The land provided a good and profitable venture for colonial livelihood. By the 1850s a lot of the indigenous forest growth surrounding the valley was burnt off, milled and made for grazing and farming.

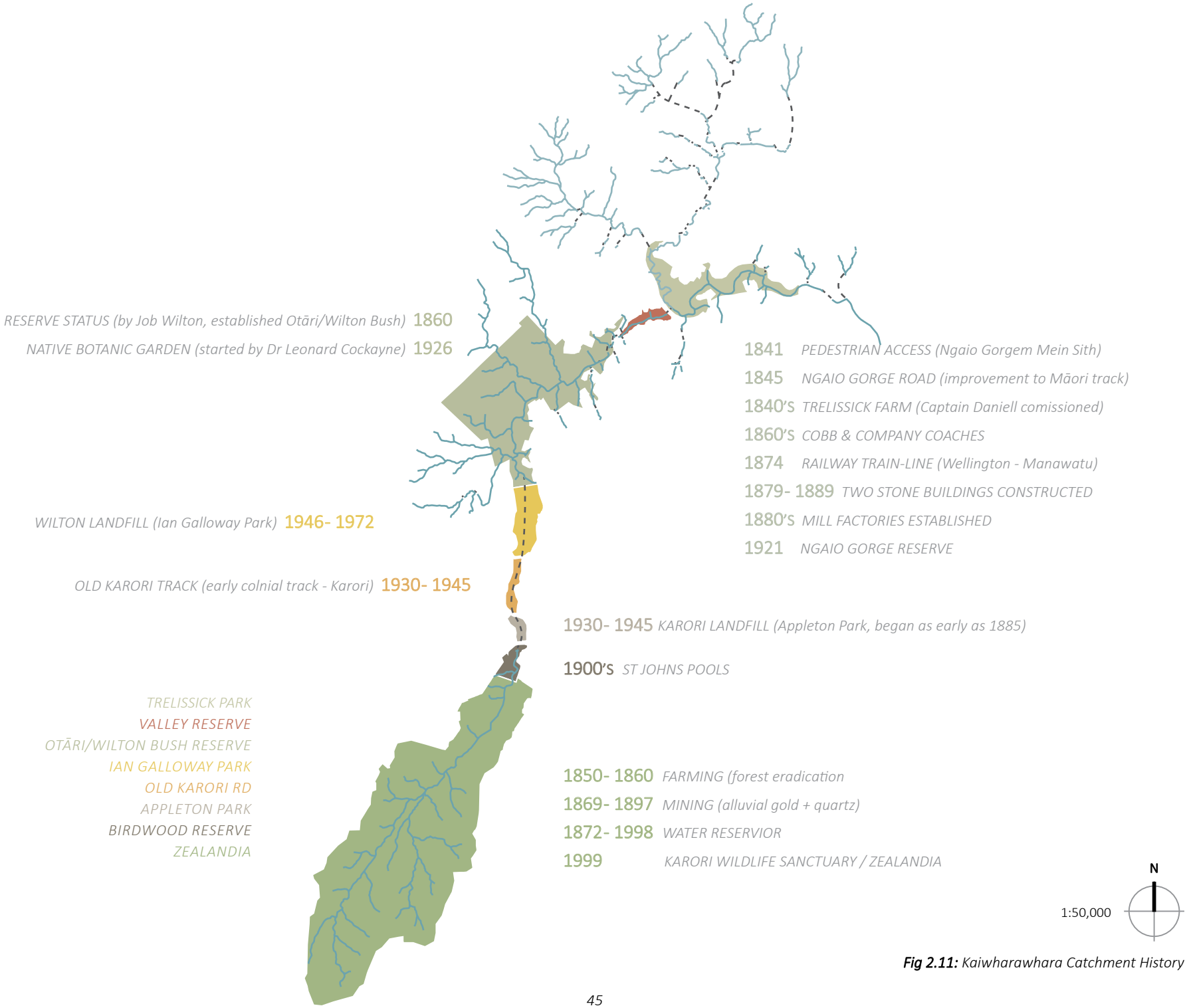

Fig 2.11: *Kaiwharawhara Catchment History*

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Some areas remained untouched due to the steep incline of the valley. The land remained bare where exotic species and gorse filled the valley, depleting the natural structure of the southern segments of the catchment. Following extensive deforestation, early settlers turned to the Kaiwharawhara streambed discovering gold and quartz mining depleting many native aquatic wildlife. This continued throughout the upper and lower reaches of the Kaiwharawhara stream where eventually mining companies began to establish mills desecrating the ethos of the stream.

Due to the proximity of the Kaiwharawhara stream system to the city (where many of the streams now were piped and destroyed) saw the introduction of a water reservoir in the lower reaches of the catchment. Construction began in 1872 with a one of a kind earth dam which destroyed the overall course of the Kaiwharawhara stream in its lower reaches.

With Wellington increasing and the existing dam being insufficient to the overpopulating city, the introduction of a second dam in 1906 saw more of the original valley floor depleted. Much thought was not considered on the location and placement of these dams where both sat above the Wellington fault-line, thus eventually leading to them decommission in 1991 and 1998.

The valley system also saw segments filled in by the overpopulating city waste. These landfills lead to the Kaiwharawhara stream being piped in segments where the surrounding vegetation was destroyed to give way to these valley landfills. The interception of the Johnsonville railway line also altered the natural structure of the valley. Located at the northern segment of the Kaiwharawhara catchment the railway line ran above the Trelissick Park area which was by then bare and and used for grazing.

What remains of the valley system now are regenerating remnants which over the past few decades have re-established the natural wildlife and structure of the once indigenous valley system. The corridor consists of eight segmented systems where three are vital sites to the catchment area- Zealandia, Otāri/Wilton Bush and Trelissick Park. These areas have become key destinations in understanding and connecting to Wellingtons natural heritage.

Furthermore, the corridor is centrally located to the surrounding suburbs and acts as an ecological backyard for these suburban dwellers. However, with urban infrastructure comes the pressures of urban services which cotinue to threaten the life of the valley system. The corridor also is a part of the wider New Zealand context where the Te Araroa Walkway runs through Trelissick Park.

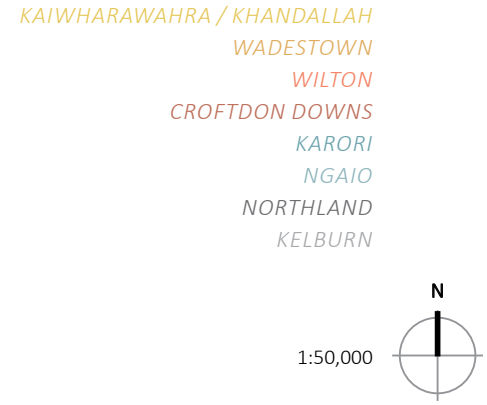


Fig 2.12: *suburban make-up*

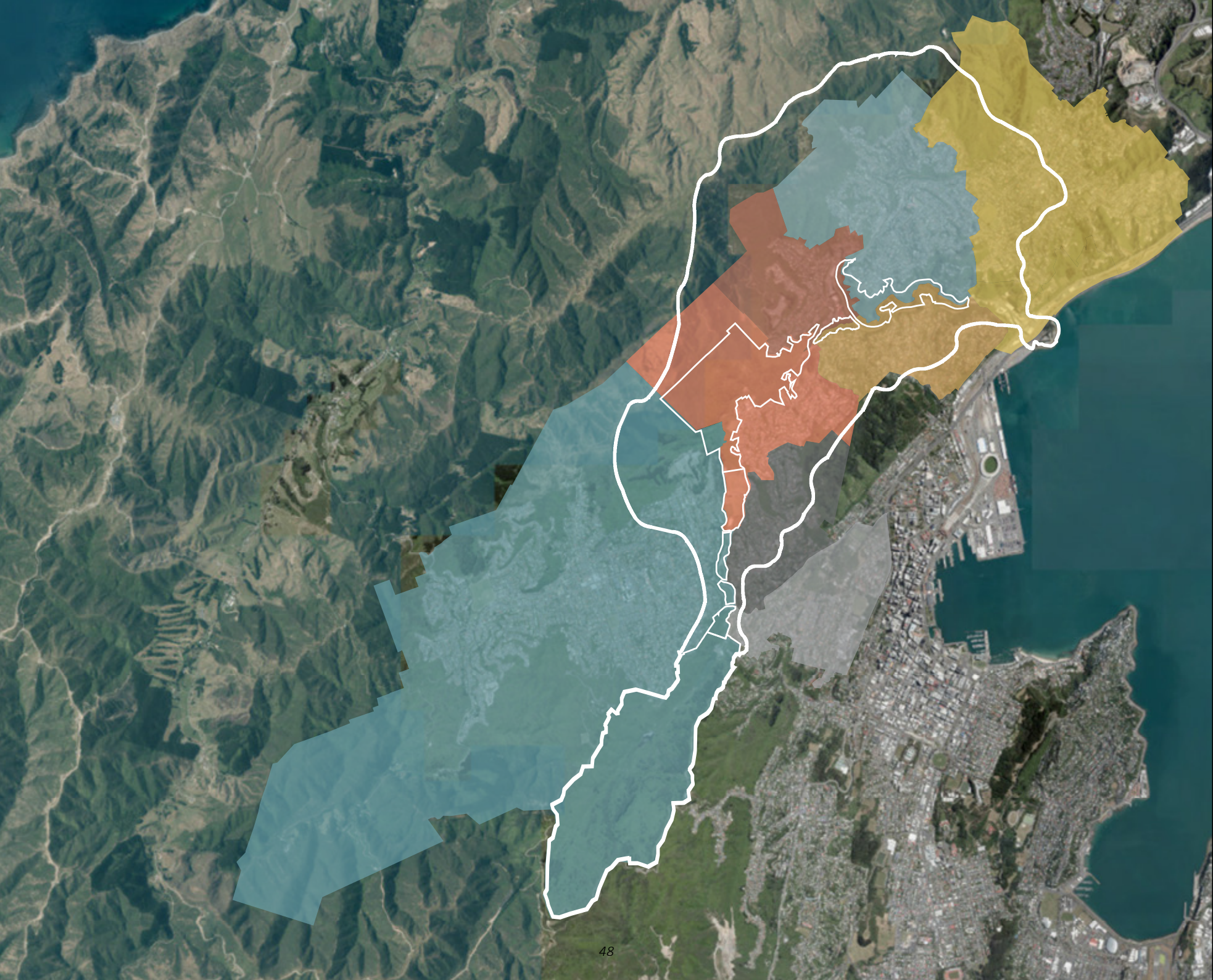


Fig 2.13: *suburban make-up*

In joint partnership with local iwi (Taranaki Whanui and Te Ātiawa), Wellington City Council, Trelissick Park and Ngaio Gorge Working Group, Karori Wildlife Sanctuary Trust, the Ngaio Progressive Association, and the Otāri/Wilton's Bush the establishment of 'Project Kaiwharawhara' looks to maintain the health and the life of the stream corridor and catchment. The three major ecological sites of the catchment seek to connect and restore the value and the naturalness of valley system.

The vision looks at establishing a healthy place for stream and bird life, and for the people who live, work and play in the catchment. The research carefully undertakes the vision intended implementing a strong Māori influence of Te Taiao and mātauranga.

The following pages will highlight the three key ecological sites of the catchment and express the need to re-establish ecological stepping stones for the environment and for Wellington's natural and cultural identity.

Zealandia is the worlds first fully-fenced urban wildlife sanctuary covering an area of 225ha and located within 3km from the urban city. Its inception in 1999, formed from a proposed strategy plan beckoning an inventory of all the natural assets within Wellington City. The proposal sought to restore the valley back to its pre-human state. It aimed to eradicate introduced pest and exotic wildlife and to reintroduce and retain the indigenous ecologies, reinstating the original valley ecology. Zealandia's fence line stretches 8.6km and provides a haven for the endemic wildlife and rare species of fauna and flora.

Although the forest has been regenerating since the early 20th Century, it needed much protection where the outcome achieved by Zealandia have eradicated much of the introduced pest and predators. Zealandia has become a vital destination within the Wellington City region where the preservation of the natural environment has provided a protection and extensions within the sanctuary to sea corridor valuing and providing an abundant haven for native flora and fauna. (Zealandia, 2017)

Zealandia have a 500 year vision which seeks to create a place for learning, empowering, treasuring and engaging.

Fig 2.14: *Zealandia goals*

Otāri/Wilton Bush is recognised for its native preservation as a botanic garden/nursery. Covering an area of 105ha (100ha being native forest, 5ha being plant collections) the reserve contains some of the city's oldest trees hundreds of years old, including 800-year-old rimu. The forest was once a vital and abundant hunting ground for early Māori giving the name to Otāri meaning 'the place of snaring'.

European settlers however saw much of the bush to be better utilised milling and establishing farmlands. Like Zealandia, the vision to protect the valley saw in 1860, 7ha protected which overtime grew extensively due to a strong focus of plant preservation. The botanic garden was developed in 1926 and continues today to be a place preserving the natural plant-life of the valley system. The plant collections contain about 1,200 species and provides conservation, research, education and recreation.

Otāri/Wilton Bush is centrally located and connects the outer walking tracks with the city. Similar to Zealandia, the vision embraces a preservation of the natural wildlife of the valley corridor with the purpose of education, conservation, research and horticulture.

Trelissick Park is located to the north of the Kaiwharawhara catchment and is the last ecological site before connecting to the Wellington harbour. Trelissick Park is located within the Ngaio gorge which became and established accessway for early Māori tribes between Wellington and the coast. Located at the mouth of the Kaiwharawhara stream, was the Kaiwharawhara Pā, which was one of the principle villages during the latter Māori context.

The location and the wider valley system was used as a cultural hub for Māori utilizing both the Kaiwharawhara and its tributary stream the Korimako for their livelihood. European settlers saw benefits of milling and burning the forest to make way for farming where they prevailed depleting the native valley structure. The park overtime saw small milling companies form near the harbour end where remnants of the Wellington's oldest stone buildings (Historic Magazine Buildings) now remain on site.

The valley currently gives the impression of the indigenous 'wilderness character' containing hidden natural treasures such as the underground stream cave which connects the streams, sheer rock formations and the rich valley system. The role of Trelissick Park sought to see protection of the natural features of the Ngaio Gorge for its scenic and ecological qualities to protect its character as a natural area for recreation and enjoyment.

Although time has altered the endemic original corridor system, what currently exists continue to exhibit and uphold the ideas of a natural Wellington valley landscape. The protection of forests and of the Kaiwharawhara and Korimako streams, address how awareness of the natural valley is important for the city growth. Many projects and plans have been put in place regarding the Sanctuary to Sea Corridor to tackle water quality and pollutants derived from storm-water into the Kaiwharawhara and Korimako; erosion and sedimentation; flooding; loss of original vegetation cover; invasive fauna and flora species; fish passage; and accumulation of rubbish.

Currently the Sanctuary to Sea walkway has begun to establish a connection of the valley system. However, after researching and understanding the site context from a Māori worldview, there is a lack of direct connection from mountains to sea (ki uta ki tai).

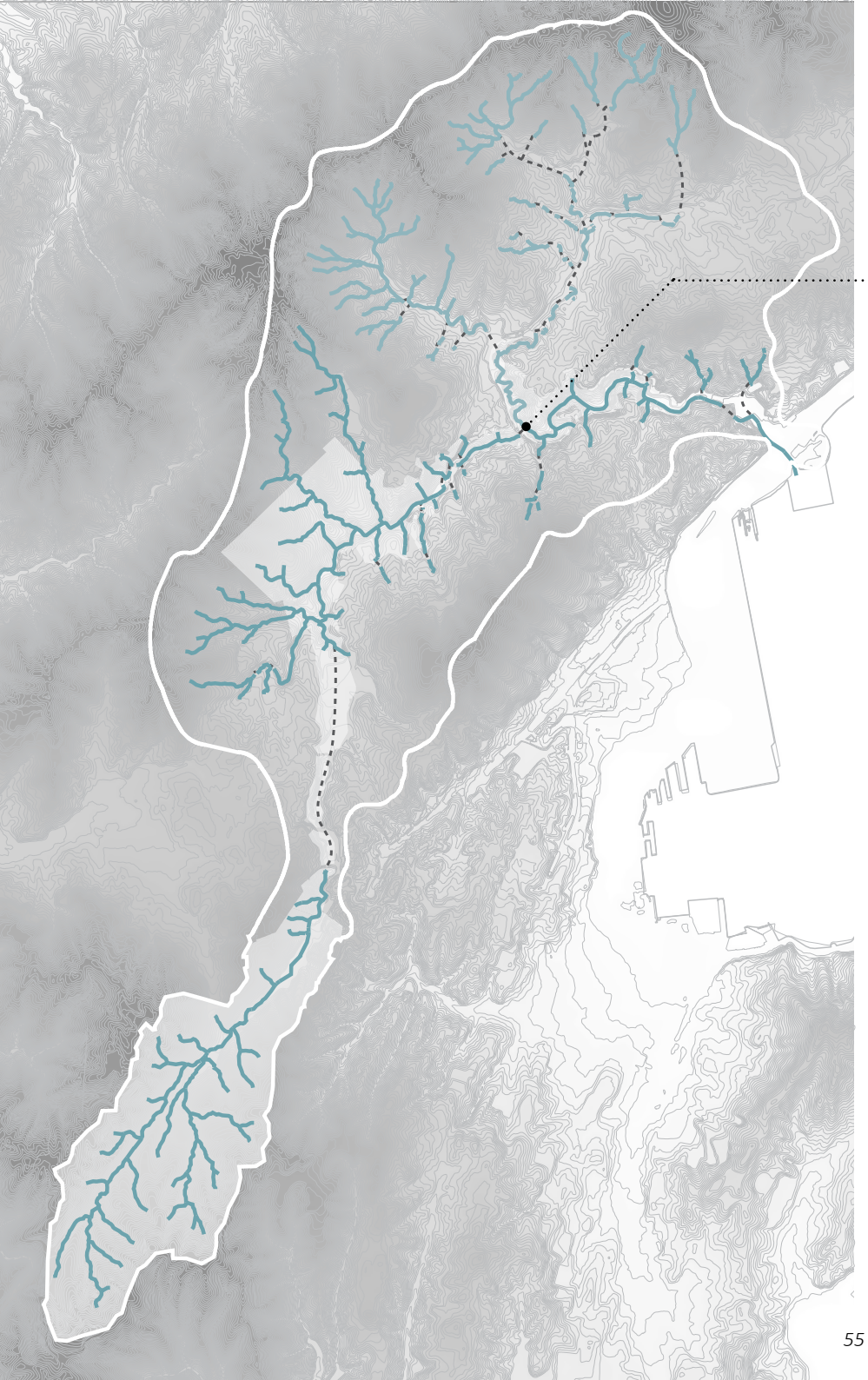
To progress forward, the research explores the potential of Trelissick Park as it encapsulates the notion of 'ki tai'. Much attention have been given to the other two sites but not much has been explored within Trelissick Park. Trelissick Park is an important site as it acts as a bird and fish corridor between the harbour and the sanctuary and contains original remnants of forest. It is significantly valued by Māori and is essential to their wairua and sense of identity and wellbeing.

The research looks to enhance and connect the wider system as a whole exploring how mātauranga can be utilized as a tool to re-envision what can be offered in terms of education, engagement, ecological and community health and wellbeing, and identity. The research embodies a Māori worldview where the importance and significance of Te Taiao are vital for the survival of the Kaiwharawhara catchment.

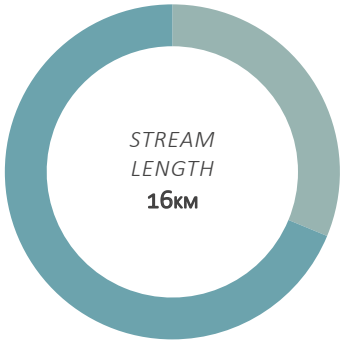
Trelissick Park track, Ngaio Gorge, Wellington.

"The role of Trelissick Park is to protect the natural features of the area of Ngaio Gorge within its boundaries for their scenic, landscape and ecological qualities and also to protect its character as a natural area for recreation and enjoyment of its " wilderness character' by the citizens of Wellington and visitors"

(Extract from the Trelissick Park Management Plan, 1995)



STREAM CONFLUENCE



11KM KAIWHARAWHARA

0.8 km channelised stream
1.7 km piped stream
8.5 km unpiped stream

5KM KORIMAKO

2.0 km piped
3.0 km unpiped stream

Kaiwharawhara stream
Korimako stream
culverted/piped stream

1:50,000

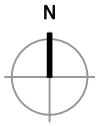


Fig 2.15: *Kaiwharawhara catchment - landcover*

ecological sites

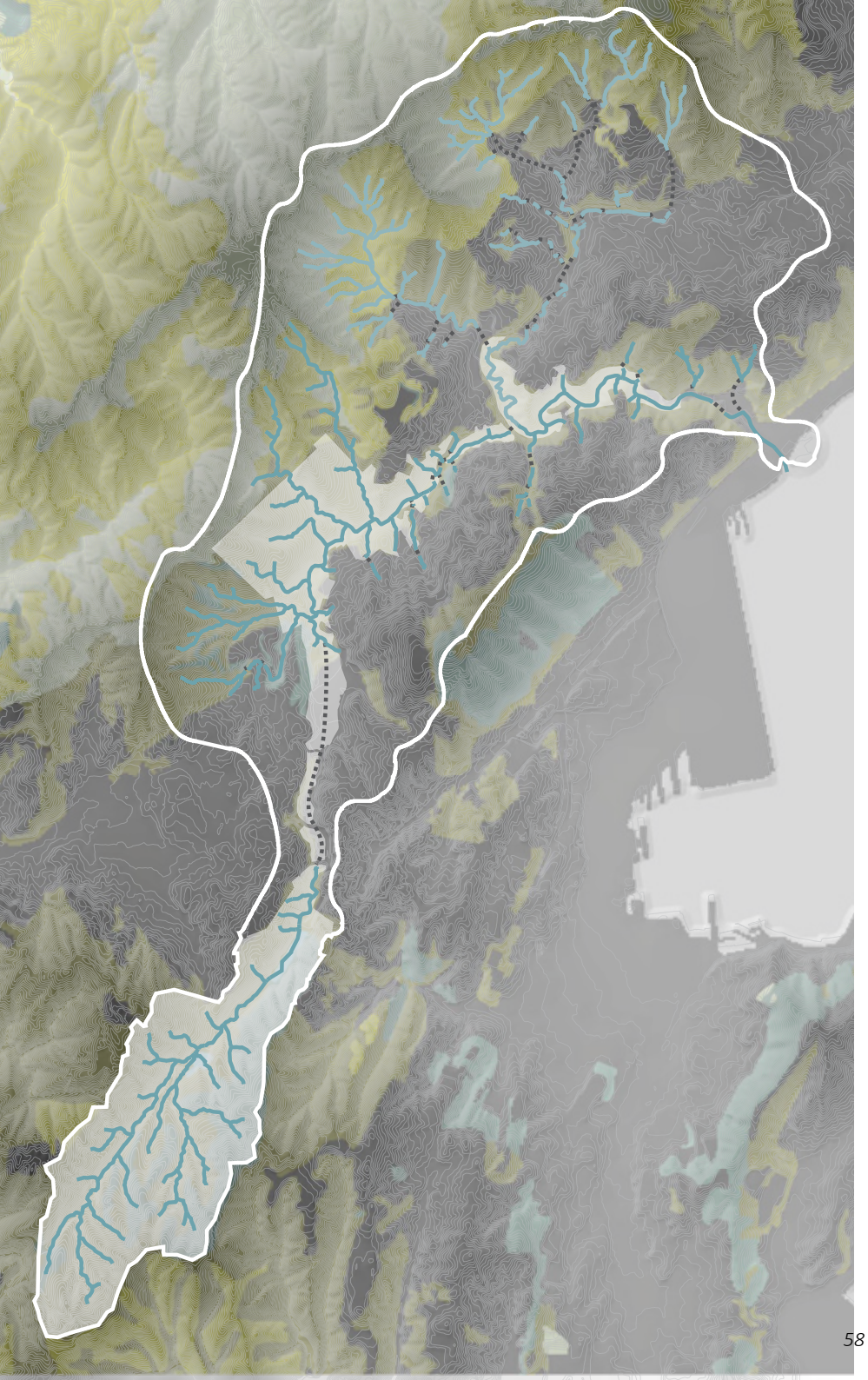
parks and reserves

outer-green belt

1:50,000

N

Fig 2.16: *Kaiwharawhara catchment - landcover*



indigenous forest

graze lands

gorse + broom

exotic forest

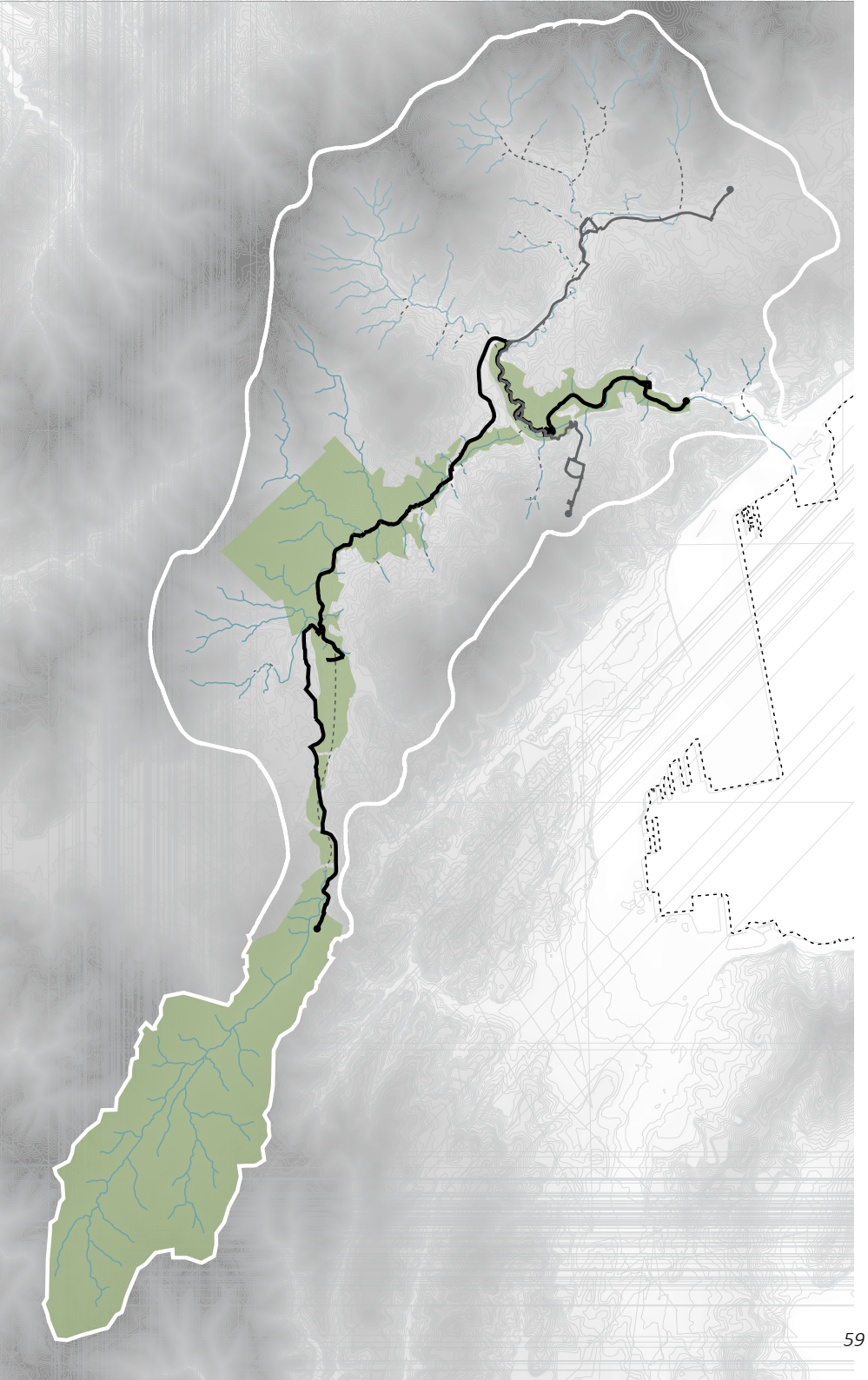
water reservoir

urban infrastructure

N

1:50,000

Fig 2.17: *Kaiwharawhara catchment - landcover*



The Kaiwharawhara catchment contains three important tracks. The Sanctuary to Sea has been vital for the survival of the catchment. The Northern Walkway connects the urban city to the outer reaches of Wellington whilst the Te Araroa is recognised as New Zealand's walking trail. All locate within Trelissick Park.

SANCTUARY TO SEA

NORTHERN WALKWAY

TE ARAROA

1:50,000

N

Fig 2.18: *Kaiwharawhara catchment - landcover*

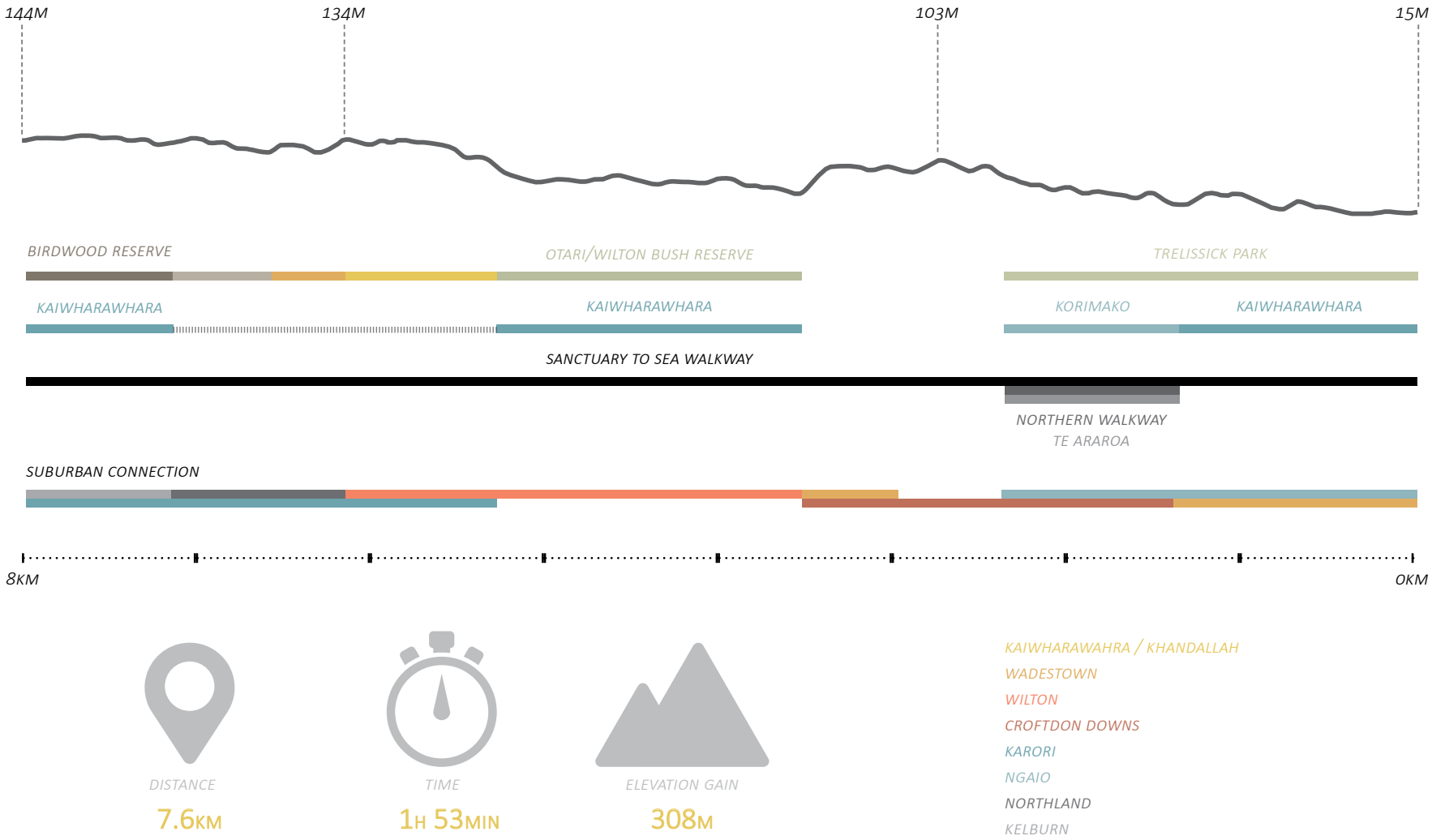


Fig 2.20: *Sanctuary to Sea Walkway*

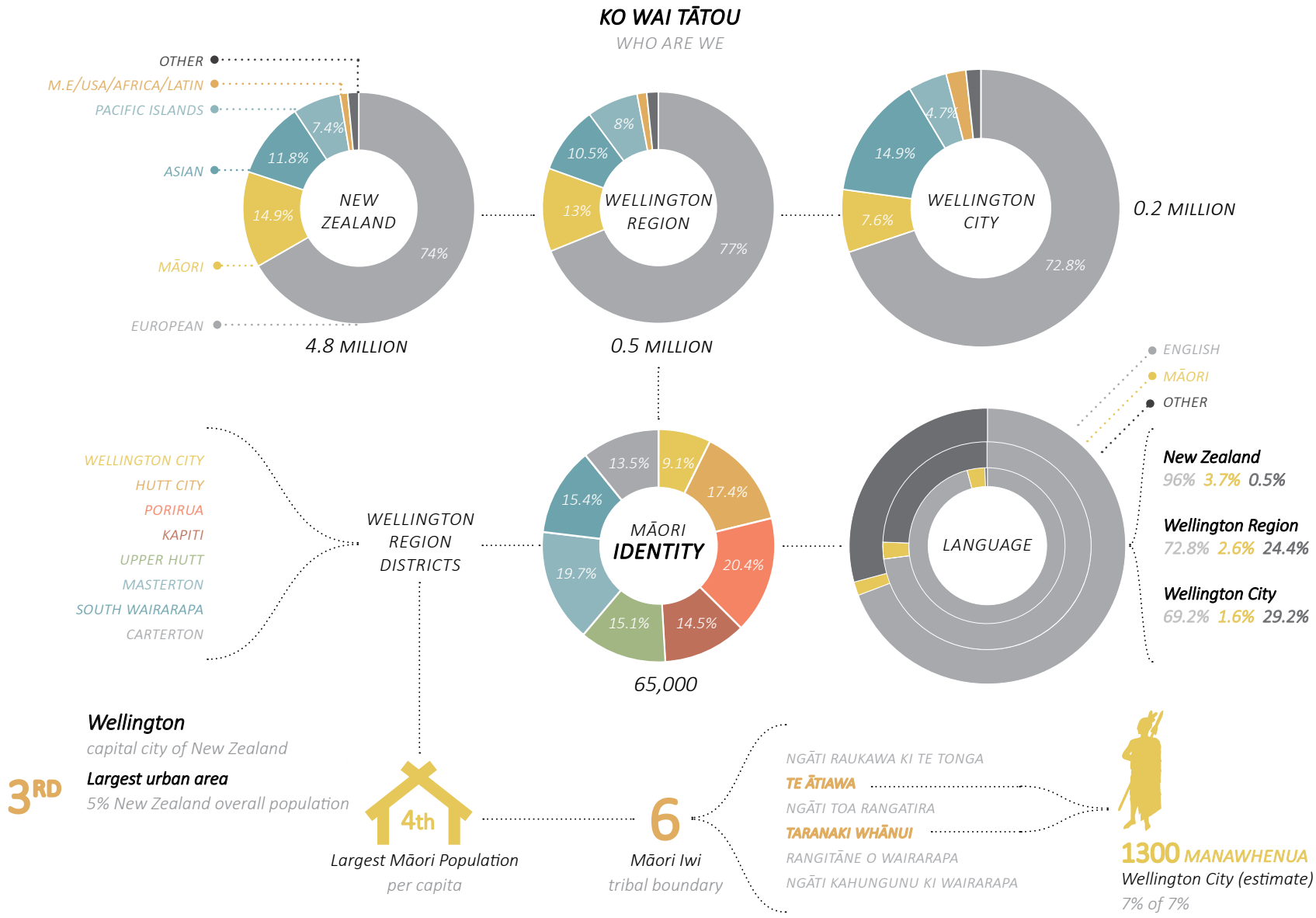
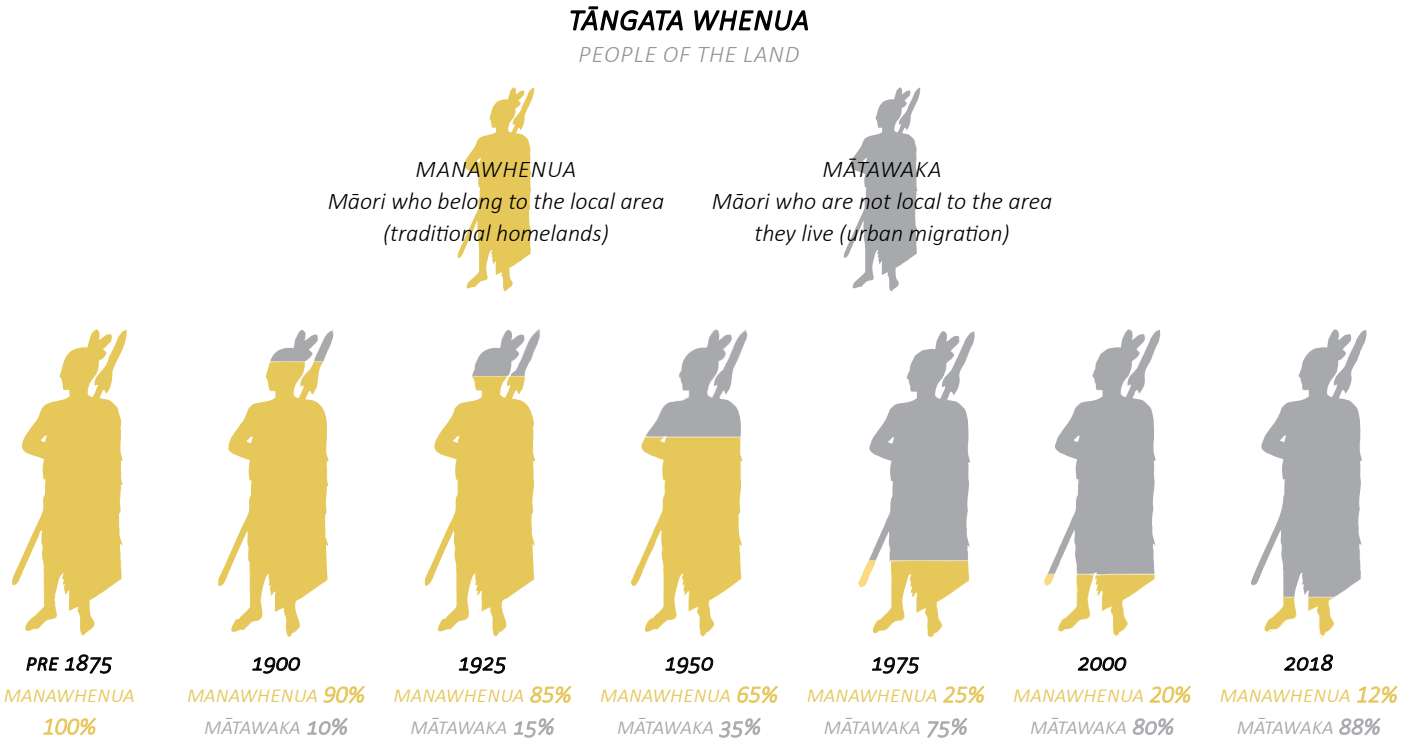


Fig 2.21: Who are we?

Fig 2.22: *Wellington City Region Iwi boundaries*



For Māori there has been a dramatic shift obtaining to their status as manawhenua to mātawaka.

Currently, many Māori living in urban areas are disconnected from their traditional homelands and with that a disconnect of intergenerational knowledge, traditions, beliefs and values.

Fig 2.23: *People of the land (rural vs urban)*

TĀTOU WHENUA

OUR LANDS

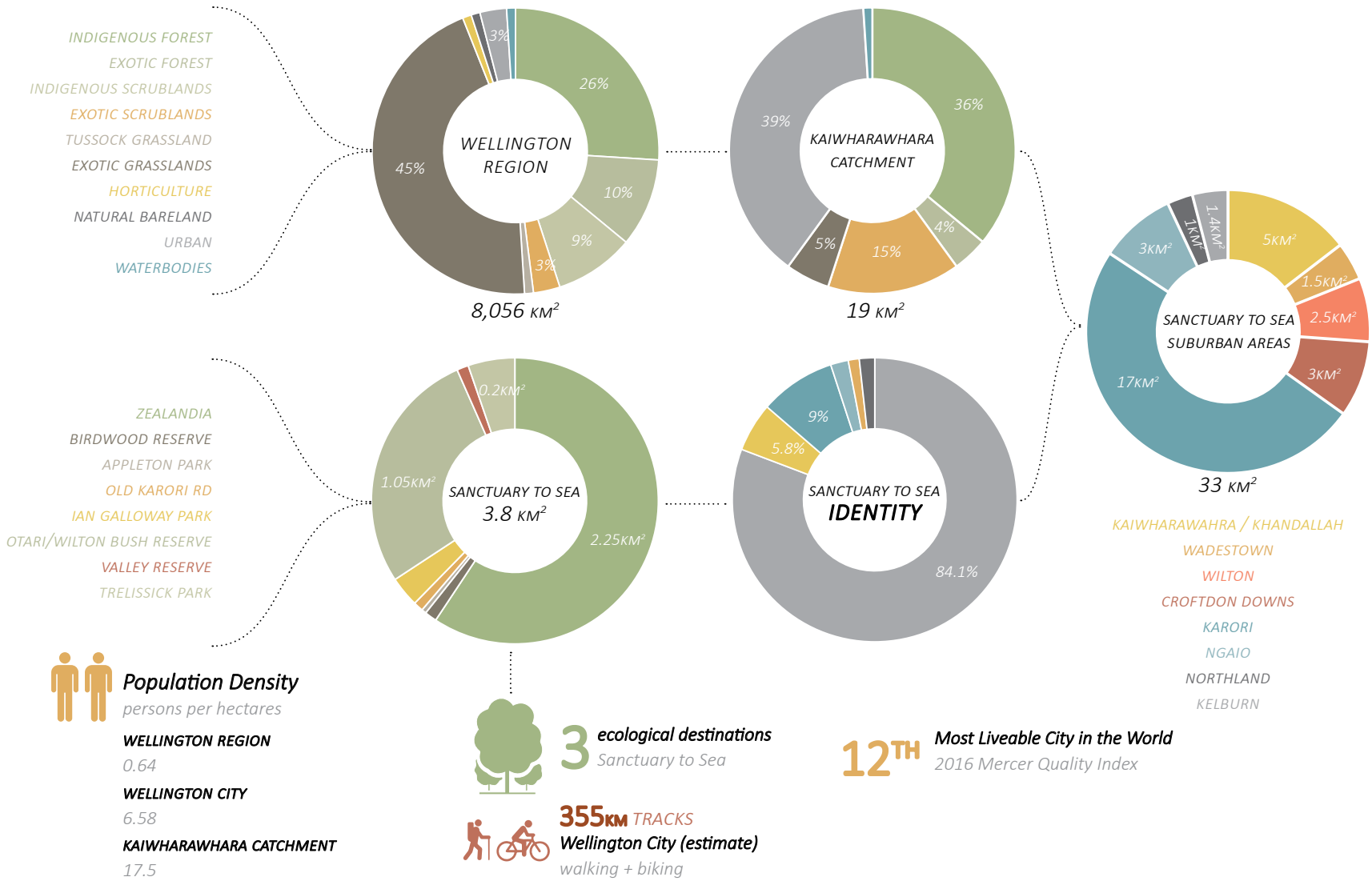


Fig 2.24: Our Lands

Fig 2.25: *The Land of Tara (Port Nicholson, 1839)*
Charles Heaphy

2.4 THE LAND OF TARA

"The Harbour of Tara, lay lone and silent in the south land. From the storm lashed cape, of the far north to the rugged island outposts of the south, the smokeless lands awaited the coming of man. The far stretching forests, the lakes, rivers and seas, the plains, vales and mountains, were occupied only by the offspring of Tāne and Tangaroa, of Punaweko and Hurumanu. The fair isles of the south had, through countless centuries, slowly ripened for occupation by man; man the destroyer, and man the maker"

(Best, 1919, p143)

For centuries the Wellington region saw many successions of Māori tribes, seeking a secure and abundant place to withstand life and knowledge of their people. Many stories which associate to Wellington are understood through the various ancestral names given to many geographical features, traditional places of occupation (many former pā and kāinga) and special and sacred places-wāhi (Adkin, 1959). The land-locked location of Wellington provided iwi and hapū seclusion where the vast flatlands, dense bush, open fern-lands, rich and abundant wildlife and the openness of the coastline provided many advantages rendering Wellington one of the most desirable locations in a long contention throughout the traditional indigenous history (Adkin, 1959). Its vast waterbodies made Wellington a suitable and highly regarded place to live, being easily accessible by waka taken from centuries of knowledge gained through sea-faring navigation.

Many of the traditional names still remain today and display the events, people and stories over the past 1000 years. The characteristics of the Wellington landscape have always been one of prosperity and of natural beauty. Wellington being a central location between the north and south islands, sought trading and intertribal affairs.

The first accounts associated to Wellington come from ancient stories of Te Ika a Māui. Māui and his brothers fished up the North iIsland where Wellington is personified as the fish's head (Te Ūpoko o Te Ika a Māui). The Wellington harbour represents the eye of the fish where Lake Wairarapa its other.

The legend of Ngake and Whātaitai also give creditability to the creation of Wellington. It is said that two taniwha grew too big for the once enclosed lake (the fish's eye) and seeked freedom. The two taniwha schematically sought their chances for freedom where Ngake leaped over the land dividing Te Moana-o-Raukawa (Cook Strait) breaking free to roam the vast oceans. Whātaitai however was a larger taniwha and when attempting to break free smashed into the land opening the lake with the sea creating the the harbour entrance Te Au-a-Tane. Whātaitai however became stranded in shallow waters and remains today giving the formation of the isthmus peninsula. These ancient stories continue to be passed done which create the landscape, thus rendering the heritage of the ancient Māori past.

Kupe is regarded as maybe the traditional earliest personage to reach Aotearoa (Adkin, 1959). It is stated Kupe stayed in the Wellington region (950AD) as long as he did as many other locations around Aotearoa/New Zealand. Kupe gave many names to the Wellington region rendering stories of his life and his people. Stories also tell of the ancient people of Waitaha also settling the lower regions of the north island who are regarded as one of Aotearoa's earliest inhabitants before Māori.

The next historical accounts regard Ngai Tara who established many pā and kāinga around the Wellington harbours edge. The eponymous ancestor Tara was the son of the great navigator Whatonga, who arrived in Aotearoa around 1150AD. Whatonga intermingled with the people off Bay of Plenty before settling at Nukutaurua, Mahia. It is here where Whatonga sent his sons Tara and Tautoki on an expedition seeking a new place for settlement. They followed the eastern coastline, eventually arriving at the great harbour entrance of Wellington. Here the two brothers surveyed the landscape before returning along the western coastlines circulating back to the Mahia Peninsula. Eventually, Whatonga and his sons established themselves in the Wellington area providing more names to the landscape and importantly giving the land its recognisable name Te Whanganui-a-Tara (The Great Harbour of Tara), establishing the iwi Ngai Tara.

Throughout the centuries Ngai Tara retained mana over their lands intermingling with various other tribal groups, eventually being driven out by tribal succession and warfare, relocating to the Horowhenua region re-creating their identity as Muaūpoko. They were the first in a succession of tribes, each leaving their own personal legacies of names, where some from each tribal lore still survive and render the Wellington landscape. Many tracks and Māori highways were created through dense cladded bush and along the rocky coastlines, connecting east and west, north and south.

In latter years, the Taranaki Whanui and Te Ati Āwa tribes settled the Wellington region retaining the mana of Wellington. They settled Wellington 20 or so years before the first European settlers arrived in Wellington, living mainly along the inner harbour coast. Many pā and kāinga became lost with time where their names and locations still hinder stories of the Māori inhabitants who once lived there. Only a few pā and kāinga remained in the early 19th Century such as Te Aro, Kumutoto, Pipitea and Kaiwharawhara and by the end of the century these sites where lost with time. Destruction of theses pā and kāinga marked the beginning of urbanisation within Wellington City. Less than 100 Māori remained in the central Wellington city by the late 19th century where in a matter of 20 years where driven out to the Hutt area where they had strong mana of the land. Many Māori sites still retain their names and stories which now lie beneath a growing urban city.

Fig 2.26: *Mapped hIstoric Māori settlements of Te Whanganui-a-Tara*

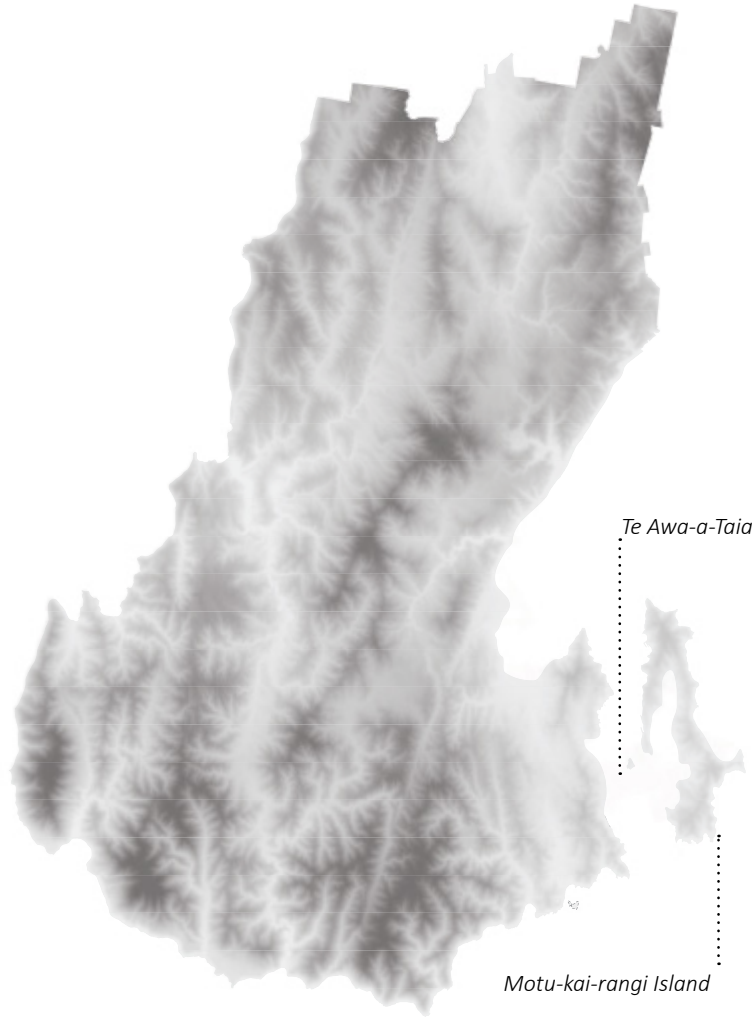
Over the centuries many Māori settlements have established their identity within the Wellington landscape. Settling along the coast, the inland environment provided Māori a centralized place to sustain their livelihood. In the case of this research, the Sanctuary to Sea corridor has always been a major place for Māori and is impotant to recognise the treasures of the landscape.

With the Māori historic context, the land has seen dramatic changes to the overall landscape. Māori told of a great natural events which restructred the land of Tara where during the early settlements of Wellington, an earthquake-Haowhenua (1460), connected the island Motu-Kairangi with mainland Wellington, creating the recognisable isthmus today. The land was restructured again where in 1855 the land rose dramatically draining low-lying wetlands which helped sustain the Māori people for centuries. What currently remains today are remnants of a once rich and living landscapes, embodying the knowledge of the tangata whenua (people of the land).

The Land of Tara continues to emphasis the rich and abundant cultural heritage that still render the landscape. The identity of the Māori past, hinter only names and stories, as many no longer are physically remain. The Land of Tara has allowed for a deep understanding of the inherited Māori past where the research seeks to explore the stories and adaptability of the inherit landscape.

The many wāhi which thrived within the landscape were major places central to the Māori survival. Overtime these have become lost to urban densification where only remnants remain within the city. The site of focus, the Kaiwharawhara played a major role for early Māori inhabitants, maintaining a bountiful source of knowledge which is still retained. Many Māori tracks cut through the valley and mountanous system connecting the west with the inner harbour. Māori association and occupation with the Kaiwharawhara has dwindled with time, however it remains a highly regarded place significant to the history and the identity of the Māori people of Wellington.

The research looks to embellish the Kaiwharawhara corridor with the stories of old and new. It looks to retain and restore knowledge associated to the landscape and to Te Taiao, establishing a place central for the identity of the inhabitants of Wellington.



TE WHANGANUI-A-TARA

950 - 1460

original natural landscape first settled by Māori
many pā/kāinga were located on Motu-kai-rangi due to defence

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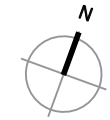
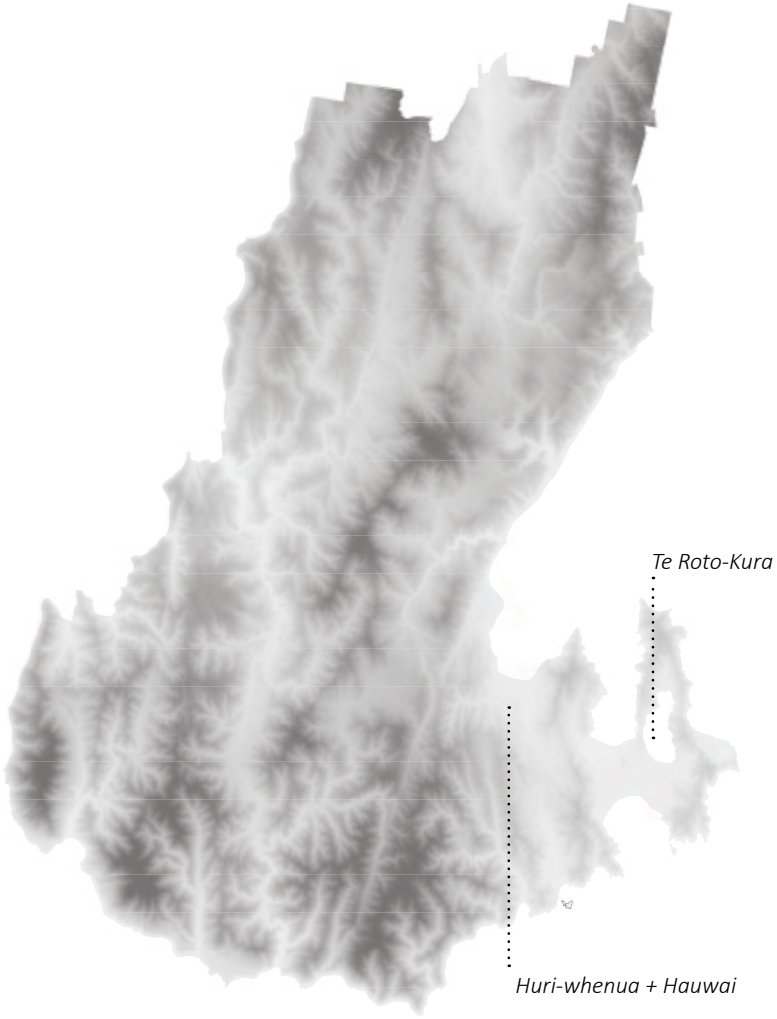


Fig 2.27: *Change in the landscape - the story of Te Whanganui-a-Tara*



TE WHANGANUI-A-TARA

1460 - 1855

Haowhenua earthquake (1460) altered the landscape raising the land connecting Motu-kai-rangi with the mainland via a shallow bar and formation of lowland swampland (Te Roto-Kura)

TE WHANGANUI-A-TARA

1855 - 2018

1855 earthquake rose much of the remaining lowland areas around the harbours edge large reclaimation of land from 1857-1925 many lowland areas are now dominately urban densification

NGA WĀ TĀUKIUKI - ANCIENT TIMES

PRE - 925AD

WAITAHA
Believed to be the early inhabitants of Aotearoa, settling the North Island and eventually settling the South Island.

950AD

KUPE AND NGAHUE
Kupe and Ngahue are recognised as the first explorers of Aotearoa. They journeyed the land and settled the southern coastlines of Wellington naming various places before returning to their traditional homelands.

TE IKA A MĀUI + NGAKE AND WHĀTAITAI
The ancient stories which depicts the creation of the Wellington region and Aotearoa

1150 - 1200

WHATONGA + TARA AND TAUTOKI
Whatonga settled the Hawkes Bay area during the early years of his arrival. He sent his sons Tara and Tautoki to explore the lower North Island. Whatonga eventually settled the Wellington region with his sons naming many places and forming Ngāi Tara/Muaūpoko and Rangitāne.

1200 - 1350

THE GREAT MIGRATION
The Māori people arrive aboard 12 waka taua known as the 'Great Fleet' settling different areas around Aotearoa

1400 - 1500

IWI MIGRATION + TRADE ROUTES
Ngāti Apa, Ngāti Ira, Kai Tahu and Kāti Mamoe migrate south intermarring with Rangitāne, Ngāi Tara / Muaūpoko (one of the first of many inter-tribal connections) Many trade routes intersected the Wellington region.

1460

HAOWHENUA EARTHQUAKE
The Wellington landscape is signiifcantly altered raising the land connecting presented day Miramar (Motu-Kairangi which was then an island) with mainland Wellington.

1600 - 1700

IWI MIGRATION
Ngāti Kahungunu intermarry with Wellington iwi and hapū (1600 onwards)

ABEL JASZOON TASMAN
First known European explorer to sight Aotearoa (1642)

1769 - 1779

CAPTAIN JAMES COOK
Prominent explorer sighted Aotearoa in 1769. He ventured three voyages: 1769- 1770; 1772- 1775; 1776- 1779. He attempted to voyage into Wellington during second voyage but gave up due to the tidal changes.

1820 - 1832

TARANAKI TAUA MIGRATION
Taranaki iwi migrate southwards due to inter-tribal warfare via three heke taua:
Te Heke Tātaramoa (1821- 1822)
Te Atiawa, Ngāti Toa, Ngāti Mutunga, Ngāti Tama
Te Heke Nihoputa (1824)
Ngāti Mutunga, Ngāti Tama
Te Heke Tamteuara (1832)
Te Atiawa, Ngāti Mutunga, Ngāti Tama.
Taranaki whanui eventually become manawhenua of the Wellington tribes.

NZ COMPANY
Land within the Wellington harbour surveying suitable lands for settlement. (1826)

1855

WAIRARAPA EARTHQUAKE
A magnitude 8.2 earthquake rocks the lower North Island. Much of the land in Wellington was raised several metres.

1857 - 1925

LAND RECLAMATION
The largest land reclamation begins in Wellington where over a period of nearly 75 years more than 155 hectares of new land was created.

1945 - 1990

MĀORI URBAN MIGRATION
Māori beign to migrate into urban areas with many returning back to Wellington after being forced to leave. By the end of the century more than 80% of the Māori population resided in urban areas.

1823 - 1840

EUROPEAN SETTLERS
The first recorded ship navigated the Wellington Harbour (1823)
The ship 'Tory' arrived with NZ Company representitives purchasing lands (1839)
The first settler ship 'Aurora' lands at Pito-one (1840).

1840

TREATY OF WAITANGI
SIgned on February 6th 1840 by about 540 Māori.

LOSS OF LANDS
99% of Māori land was lost where settlements were driven out of Wellington.

1865 - 1920

CAPITAL STATUS
Wellington becomes New Zealands Capital City (1865)

MĀORI DECLINE
Māori settlements decline with many kāinga now residing in the Petone / Hutt Valley areas (1890 onwards)

LAST MĀORI KĀINGA
Māori continue to be driven out of their homelands with many returning to Taranaki. The last owned pā / kāinga Waiwhetu was in 1920.

PRESENT

MĀORI STATUS
Manawhenua of Wellington now make up 7% of 7%, meaning the Māori population accounts for 7% of the overall population where manawhenua account for 7% of the overall Māori population.

Fig 2.28: *Timeline of Te Whanganui-a-Tara - the Māori story*

3.0

aria tatari

THEORY + CASE-STUDIES

3.1 Te Ao Māori
3.2 The Value of Landscape
3.3 Landscape Approaches
3.4 Framework
3.5 Case-studies
3.6 Findings

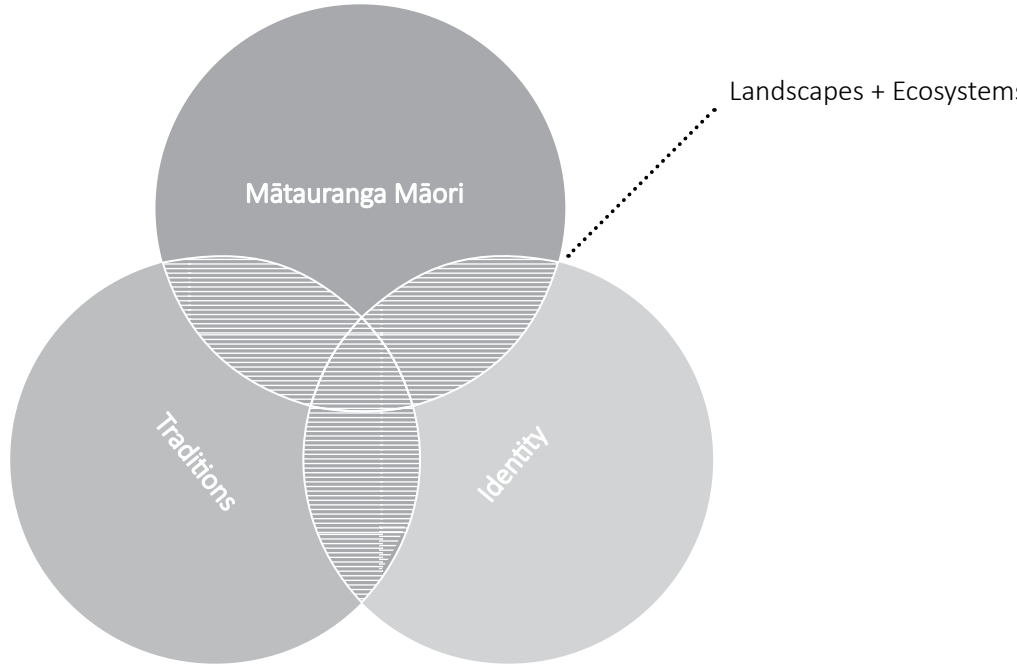


Fig 3.1: *Diagram of understanding a Māori worldview*
Mātauranga Māori + Traditions + Identity = Landscapes

"The Māori world view acknowledges a natural order to the universe, a balance or equilibrium, and that when part of this system shifts, the entire system is put out of balance"
(Awatere et al, 2013; p274)

3.1 TE AO MĀORI - THE MĀORI WORLDVIEW

The Māori worldview is a complex system weaving all aspects of the physical, spiritual and natural worlds. At the heart of Te Ao Māori, mātauranga is prevalent in understanding the development and evolution of the Māori culture. Mātauranga is the comprehensive body of indigenous knowledge, which over thousands of years has developed through the intricate and holistic relationships with the natural world. Mātauranga Māori simply means Māori knowledge and is based on traditional concepts which we learn and grow with. It is an important factor for the development and prosperity of iwi Māori and for the future of landscapes.

Mātauranga provides the basis for the Māori worldview where with language (traditions) and whakapapa/identity, express the values, perspectives and understanding of what landscapes and ecosystems are. It also recognises how landscapes function physically, spiritually and emotionally. The term refers to education, traditional environmental knowledge and traditional knowledge of cultural practices.

Mātauranga Māori can be defined as wisdom which descends through whakapapa (Goodall, 2016). Whakapapa is an integral system referring to the origins of the universe and that of people.

Mātauranga originates from ancient beliefs highly emphasised on oral lore. Oral lore provided Māori history, culture and whakapapa to be kept alive. Māori language and oral traditions are imperative in unlocking the understanding of knowledge (Wehi et al. 2009). The oral traditions of mātauranga have been both reliable and unreliable depending on the perspectives of Māori groupings.

Mātauranga has been passed down through generations uniquely transferring and adapting through karanga, whaikorero, pakiwaitara, moteatea, waiata and tautohetohe. In Māori lore it speaks of Tāne who discovered the three baskets of knowledge, kete-aronui (experience of sense); kete-tuari (understandings of what lies beyond); and kete-tuatea (knowledge of ritual and experience of oneness with each other and the past) (Bell et al. 2004). The Polynesian way of life evolved into the distinct Māori culture that is today linked by the environment, customs, values and knowledge.

The belief is that all matter is interconnected and can be traced through a series of ordered genealogical webs that go back generations. Whakapapa therefore is the essence in how Māori identify self and surrounding.

karanga
a calling

whaikōrero
oratory, formal speech

pakiwaitara
legend, story, fiction, folklore

mōteatea
lament, traditional chant, poetry

waiata
song, chant

tautohetohe
debate, quarrel

ariki
paramount chief, leader

mōkai
servant, companion

rangatira
chief, nobleman

tohunga
priest, healer, spiritual leader

Māori believe that natural fauna and flora have common origins and have a senior status (Manaaki Whenua; Te Rangi Hiroa, 1950), interweaving mythical, historical, cultural and spiritual layers. Whakapapa is the transmission and evolution of all living and non-living elements (Karetu, 1992). Subtle differences between iwi or hapū have meant that there is no single Māori worldview but a variation of many collective ideologies, which share a genealogical kinship (MfE, 2010).

At the centre of each Māori group the different age-old class structures were vital in understanding the transmission and development of mātauranga Māori (Cunningham, 2000) be through ariki, mōkai, rangatira, tohunga and ranked men and women of status. Knowledge was a sacred act and that it be passed on with its entirety or in a better state than before, continually ever-changing with the modern world (Wai Ora, 2015).

Mātauranga is something more than what we would think of knowledge today, it encapsulates both the visible and invisible that exists across the universe including all Māori knowledge systems or ways of knowing and doing (Awatere et al, 2013). Without mātauranga there is an imbalance of the natural order between identity and land. Mātauranga develops and grows with time based on empirical observation and interaction with environments where Māori beliefs, customs, and values are derived from a

mixture of cosmogony, cosmology, mythology, religion, and anthropology (Marsden, 1988). Some weight must be given for both the past and future knowledge intended when understanding the progression of mātauranga. It is future knowledge of what we currently have which stems from our endeavours of the past (Cunningham, 2000). Like many other indigenous cultures, it shows specific links between healthy ecosystems (with greater life-supporting capacities) and people's cultural and spiritual well-being (Awatere et al. 2013).

What can be understood is the research draws upon a holistic approach through mātauranga understanding the importance of Māori concepts and there value.

The research follows the notion of whakapapa (experiencing and reading the layers) and how landscapes cater for the reconnection of natural and cultural identity. What mātauranga offers is for Māori and non-Māori the opportunity to understand the importance of place and identity to sustain and maintain the well-being of people, communities, and natural resources (Awatere et al. 2013). The concepts from mātauranga investigates the Māori beliefs of ki uta ki tai, nga arawai, ngahere, rongoā and hīkoi and how knowledge can influence the way landscapes form and function.

Fig 3.2: *Whakapapa diagram*

SHIFT IN THE MĀORI WORLDVIEW

During Aotearoa/New Zealand's colonial years, the Māori worldview was dramatically altered. Early colonial settlements viewed mātauranga and Māori values and beliefs as uncivilised and superstitious. Māori suffered great losses of cultural identity where a dominating western belief system sought to replicate and reference the motherland, England (Vasil, 1988). No attempt to recognise the unique special identity of Māori and their ways of life saw mātauranga and land eradicated, both fundamental components of the Māori worldview. The views represented the divide and the dominance western culture had, where they believed that Māori were to be brought into a civilised and mainstream nation deflecting centuries of knowledge, values and traditions.

Disregard of mātauranga saw much of the natural environment desecrated, destroying rich ecosystems and important places significant to Māori. Some early settlers embraced the Māori worldview and sought that their beliefs and values be protected.

Māori culture overall is undergoing a revival of its values, narratives and intergenerational knowledge (mātauranga Māori). This revival is also evident in current urban planning and has instigated a conscious effort to maintain and develop traditional belief systems, practices and knowledge (Derby, n.d).

The research develops from mātauranga to allow and promote future understanding of how landscapes are significant in restoring identity of self and place and to restore the traditions, beliefs and values closely to Māori.

It has only been over the past 70 years that there has been a rediscovery and appreciation of Māori views and traditions. Much of this can be attributed to Māori moving into large urban centres intermingling and exposing their identity as Māori. Much of the traditional knowledge which has been obtained and lost, has slowly begun to be revived into the natural and built environments. This has begun to open the views of mātauranga where science and traditional thinking are viewed as components of understanding the natural environment. Scientific knowledge has superseded traditional Māori knowledge in many ways (Te Manatū Pūtaiao, 2007) however unlike science-based systems, mātauranga Māori depicts ecosystems not as mechanical quantitative machines, but rather infused with spirit and mauri (Perrot, 2016).

Traditions associated with mātauranga Māori are mōrehu, notably the Māori language, which remains today as a catalysing and new creativity in Māori communities and beyond (Te Manatū Pūtaiao, 2007). Many traditions are beginning a revival to adapt with change of the 21st Century.

While the underlying values and principles that underpin Mātauranga are constant (Wai Ora, 2015) there are opportunities for these to benefit the health and the growth of identity, landscapes and people's understanding of the traditional Māori worldview. The traditions which this research focuses into, are based on aspects associated to landscape, finding how these components can be beneficial, these being vital for the preservation and revival of one's identity of landscapes.

KI UTA KI TAI

Ki uta ki tai symbolizes the movement and transition of water 'from mountains to sea'. The concept builds from numerous interactions with the landscape that it may have (MfE et al. 2017). The philosophy of ki uta ki tai represents the traditional concept associated to kaitiakitanga and is a fundamental aspect of a tribe's culture and identity, emphasising a major need to consider the environment in its entirety (Tipa et al, 2016).

The concept refers the water-cycle, where water falls or springs from the mountains, and flows from rivers and streams to lakes and seas, and is then evaporated into the air beginning a new cycle to mountains to sea. It is a living system which centralizes land and water and links together land, sea and sky. It considers the journey which is not confined to one direction and can be interpreted to mountains to sea or to seas to mountains. It is nderstood through various perspectives, encouraging an understanding of the wider systems and there interconnected network.

Ki uta ki tai expresses the value of whakapapa where mountains, streams, rivers, lakes, wāhi and seas make up the identity of people and their landscape. It also gives understanding of how Māori identify self through pepeha, where one acknowledges and pays homage to their maunga, awa, wāhi and moana and places their own personal identity of iwi, hapū and waka after their natural deities/entities. What happens along the journey should be one which is balanced and that if imbalanced, can disrupt the natural order of the systems entirety. It is important to note that land and water can be modified through human activities (MfE et al. 2017) altering the transitions of moments, place, experience and interpretation.

Disruptions which alter the full system disturbs intrinsically linked health and wellbeing of people and ecosystems. Many Māori now aim to re-establish this traditional concept of ki uta ki tai and the traditional knowledge associated with it. Many iwi and hapū have been fragmented with their traditional understanding of this where farming and privatised lands, have divided their collective identity and connection to the wider landscape. What association remains battles with a growing urban population and a western view surrounding identity and landscape value.

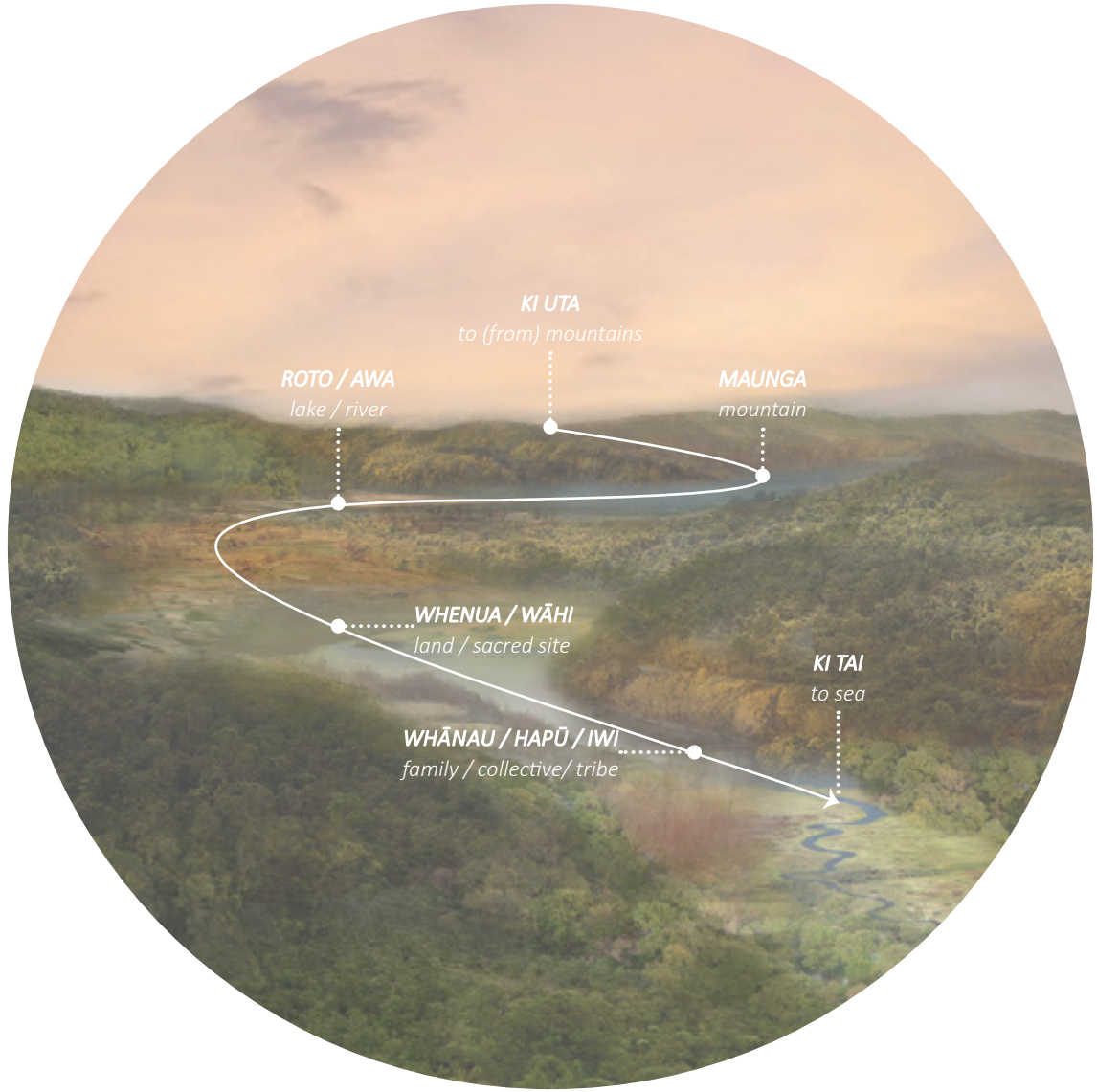


Fig 3.3: *collage showing ki uta ki tai*

NGA ARAWAI

The importance of nga arawai or simply wai is highly regarded by Māori as a taonga tuku iho. Some Māori believe that it is the foundation of life and is the life-blood of all living things. Each waterbody has its own individual presence of mauri, mana and wairua (Awatere, 2013) and is a significant factor attributing to tribal identity and tribal stories. Waterways were cared for and were sacred bodies giving life by its abundant sources of food and its healing capacities. Māori lived and thrived near water to sustain their livelihood and over centuries of knowledge built from sea-voyaging, water has been an intricate part of the Māori worldview.

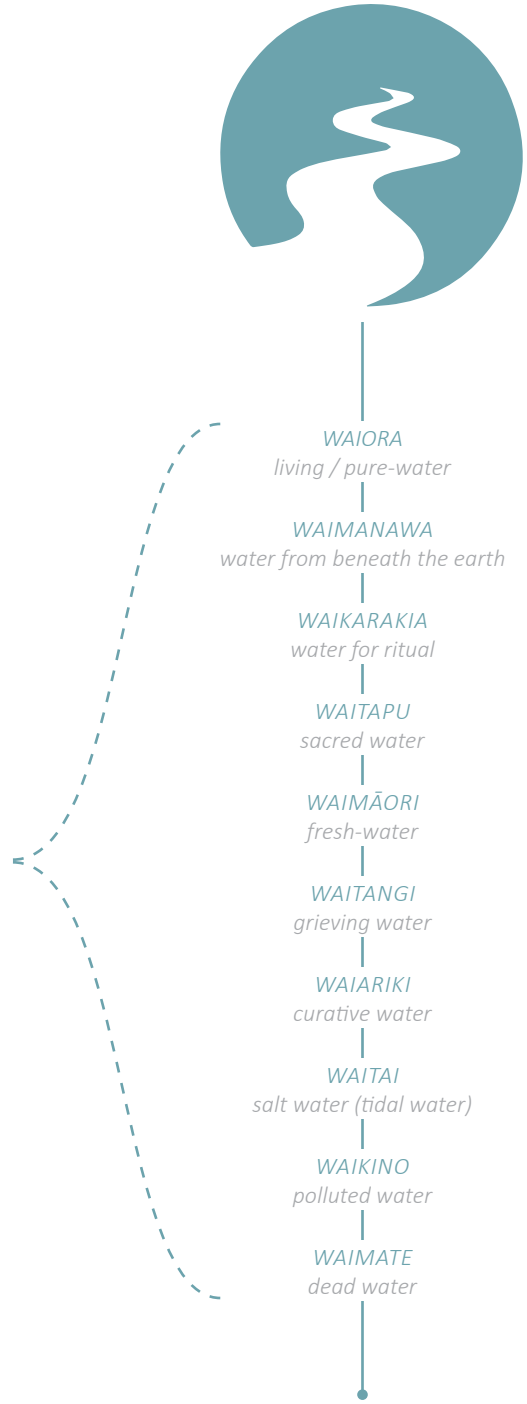
Many of the traditional practices of water like māhinga kai, wāhi tapu, healing and tōhi, have been deprived due to the increased degradation of Aotearoa/New Zealand's waterways. Many of these affects have been attributed to colonisation where natural water-ecosystems were drained (wetlands) for commodity, streams were mined and culverted, and western practices of agricultural and urban infrastructural effects depleted many water systems. Many waterways continue to be heavily impacted by urbanisation and commercialisation where 90% of lowland pastoral and urban waters are unsafe for recreational use (H2Whoa, 2017).

These effects have impacted the connection Māori have to their identity and their sense of rangatiratanga as iwi/hapū. Mauri simply means life-force where all living things have mauri which interconnects us through the intricate links associated to whakapapa. With regards to water mauri is intrinsically linked as each waterbody carries its own mauri. The views refer to mauri being either degraded or enhanced. The view that the mixing of waterways varied but also conjures a sacred understanding of traditional practices like tōhi. Tohi represents the traditional practices of baptism where it is stated that where two waterbodies meet, there is a strong presence of mauri thus referring to two bloodlines coming together as one, and the birth of a new life.

Today, much discussion is taking place to tackle the effects of the issues associated to these indigenous waterways. The lack of awareness and the benefits, many people are disconnected, lacking understanding of the cultural importances of water. If re-establishing mātauranga of water, will enable the betterment of man and nature providing healthy connections for iwi and hapū. Water should be nurtured offering natural resources and other traditional practices and values like recreational and ecological health, to be available for urban communities (Merito, n.d).

Based on spiritual and geographical features (Merito, n.d), Māori classified water into different categories, which saw water expressed through its many formalities. The classification of water saw different values in what could be provided for iwi Māori. It also gives presence of the importance mauri has with water.

The diagram shows the transgression of water from its life to its death. The varied applications of water is highly anticipated by Māori as water is central to their health and wellbeing and their identity.



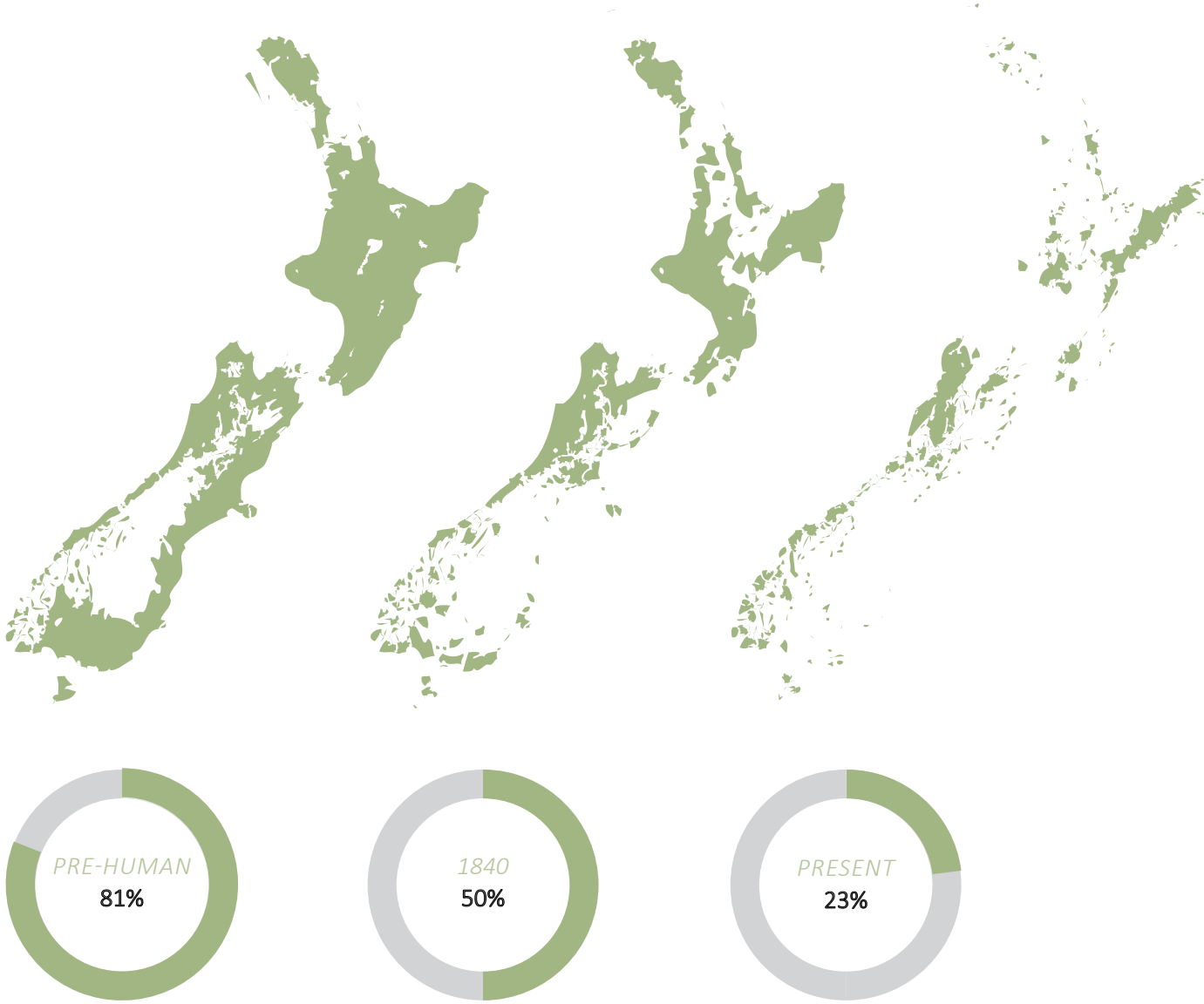


Fig 3.4: *Deforestation of New Zealand (remaining indigenous forests)*

Forests were vital sources of mātauranga. They are complex and adaptable systems infused with mauri, mana and wairua providing traditional places of uses for food, materials and medicines. Mauri was constituted and revered to be concentrated into the elements of the forest be stones, trees and other geographical features. New Zealand's forest had evolved over millions of years and laid untouched for millennia providing rich habitats for many endemic fauna and flora. They help sustained cultural activities and practices (Manaaki Whenua, n.d.).

Forests have suffered with the introduction of mammalian life where both human and creatures have desecrated much of the original indigenous forest. New Zealand's distinct forests comprise of both podocarp and conifer-broadleaf, and are among the most ancient and unique (Manaaki Whenua, n.d). Māori associated whakapapa and names with forests as the knowledge of these vast systems were protected and treasured by iwi, hapū and whanau.

Currently in New Zealand, only 23% of the indigenous forest remains from its original state of 81% (Manaaki Whenua, n.d.). It is estimated that one-quarter of the total land area consists of these indigenous forests, where many are now remnants or pockets located in mountainous and fragmented lowland areas.

The first Polynesians 800 years ago introduced the kīore plaguing many fauna and flora. Māori cleared around 30% of forests prior to colonisation and established many cultivations and kāinga sites. With the clearing of forest, Māori hunted many native wildlife, making extinct prominent and unique avian species like the moa. Māori however sought that the forest was a major component for their survival where resources, and relationships were universal within their indigenous cultural understanding. By the time of colonisation, the endemic forest was viewed from an opposing angle.

Western culture saw forests having economic value rather than one of spiritual and cultural meaning. Many forests were milled and used for local and international use and highly prized and treasured timber were heavily degraded. Over a period of over 100 years, a further 27% of forests were destroyed accounting for great loss of the traditional knowledge associated to them. Currently, the knowledge of traditional practices and values of forests are beginning to be revived and revitalised building of old and new ways of knowledge. With forest regeneration comes the growth of new ways of thinking and doing and building of the traditional past for the future.

Mātauranga is highly associated to the forest as it was Tāne (The guardian of the forest) who obtained the baskets of knowledge.

RONGOĀ

Both forests and water provide healing agents associated from Te Taiao. Rongoā originates from centuries of traditions and is the practise of herbal, physical and spiritual healing. Like many cultures, rongoā utilizes all aspects of native plants from its berries, roots, bark, leaves and fruits. Karakia (prayer) was often said before harvesting to ensure that the plant survived (McGowan, 2015) which also elevated the healing agent through mauri.

Harvesting herbal materials were taken in consideration, using only what was needed, ensuring that the survival of these specific plants is retained. Whatever remained after the healing process was given back to the earth to begin a new cycle maintaining the mauri of nature.
Tohunga were the traditional practitioners of rongoā Māori and passed knowledge on orally and physically through generations of spiritual healers.

Rongoā is about being connected to the landscape and understanding the properties and intricacies of the spiritual and physical connections with the earth. The view of Māori sought that if the native flora is unhealthy, than the natural, physical and spiritual realms become imbalanced. This made it difficult for Tohunga to practice their rights and their transfer of knowledge.

Māori saw Tohunga as having an earthly medium of controlling spirits and influencing all aspects of life (BPJ, 2008) where one intimately knows the properties of each plant, its life cycle and where it can be found.

Rongoā has many practices including mirimiri, romiromi, honohono and karakia/incantations and continues to be practiced today. These practices take into consideration a holistic view embodying all aspects of the Māori worldview. Other natural elements like rocks, soils, fire and water also had an important place within rongoā. Rongoā overall considers the health and wellbeing of people and their environment. If a person was sick, it became more than finding a cure for their illness, rongoā became about understanding a person's identity through finding and healing their spiritual, physical, mental, emotional and social wellbeing. Healing for Māori is not about medication, it is about who they are and where they belong in the world (McGowan, 2015). If the health of a person is affected, then the life of the environment too is affected. With colonisation, came dramatic shift to the landscape. Many wāhi used for rongoā were depleted or destroyed, altering the transfer of knowledge between Tohunga and intergenerational healers.

Tohunga were under pressure during colonial times where with early settlers came new diseases and methodologies modifying the environment and changing the disease ecology of the country (BPJ, 2008). The transferring of traditional knowledge became lessened with many Māori communities as they were deprived of lands caused by urbanisation and commercialisation. The affects that occur with many Māori communities today, stem from decades of disconnection to their identity and their connection to their indigenous environments. Many Māori now have slowly begun the revival of traditional healing-rongoā, and has proven to help heal the connection between self and the environment.

HĪKOI

Hīkoi embodies the concept of walking be it as an individual or as a collective. It refers to connecting people and landscape in unison. Hīkoi harbours concepts of movement, linking narratives of the land to life and to ancestry; taking an holistic approach and communal sense of interconnectedness. Languages like Māori often have words like hīkoi that tell secrets about a culture giving suggestions about its landscape (Allan et al. 2016).

Hīkoi facilitates immersing people within the natural environment, to move and relate to the landscape. It underlines a reconnection of people's senses harbouring belonging and harmony with one's surroundings. Reconnection with land seeks to celebrate landscapes and encourage both people and their environment to mingle (Abbott et al. 2011). Man, and nature are unified through hīkoi by experiential and or perceptual understanding.

Hīkoi also has another connotation referring to journey and protest. This too embodies the ideologies of above but have an authoritarian stature. It recognises the Māori aspects of rangatiratanga and whakapapa connected by land voicing both people and landscapes emotions. The spiritual and cultural ethos of hīkoi is one that embodies centuries of knowledge and understanding of landscapes. It engages the senses, demanding the feeling of our inherited surroundings. Hīkoi therefore references reading and understanding the forms and values of landscapes and identifying self with surrounding.

MĀORI WORLDVIEW FINDINGS

Reflecting back upon the Māori worldview, many of these concepts can be easily applied to Trelissick Park. The Sanctuary to Sea itself already expresses the notion of ki uta ki tai where Trelissick Park acts as 'ki tai'. The dense forests and thriving waterway too are indicative to the Māori perspective. The highly valued aspect which today continues to be restored is rongoā. Lastly, hīkoi offers and provides the link where these Māori beliefs can take place through experience and integration. The overall theory of a Māori worldview is an interconnected system which with its many layers can begins to restore and rectify ones own sense of tūrangawaewae towards the social, ecological and cultural environments.

3.2 THE VALUE OF LANDSCAPE

The value and perceptions of landscapes vary amongst different cultures and their individual beliefs. What landscape is or what it means, differs from person to person (Abbott et al. 2011) based on what can be seen and understood by its presence. To see landscapes is to also perceive landscapes, prompting a habitual understanding of past and future values. Landscapes embody people and their personal understanding of place, where the interactions not only depict and describe landscapes but lead to a sense of being landscape (Abbott et al.2011). Landscapes are dynamic and their importance natural and/or cultural have a critical role on the social, cultural, economic and ecological wellbeing of people and environments.

The value specific to New Zealand landscapes promote an '100% Pure' and 'clean green'(Bell, 2004) image that is recognised internationally as New Zealand's distinct character. It is this image that people perceive and understand what the natural environment to be, defining who we are as people and the strong admiration and connection between people, our past and landscape. New Zealand has highly emphasised the importance of our distinctly unique cultural and historical landscapes which are key symbols to our national identity.

However, western culture has drastically altered the indigenous New Zealand landscape. The value of landscape during these years saw value as one of economic and dominance rather than one infused with spiritual, cultural and ecological paradigms.

Landscapes were therefore seen as something being possessive benefitting western perspectives over that of the indigenous beliefs which supported Māori for centuries. It was sought that land had a higher profit value than that of a cultural and spiritual value, which was profound unsettling (Bell, 2004). This was seen right through the north and south were indigenous forests, swamps, wetlands, waterways and flatlands were converted for settlement, introducing many western ways of life, from farming practices to commercial and industrial developments. Overtime, there has been a drastic rethinking and appreciating of the New Zealand landscape. Value has sought that landscapes are touchstones for where we have come from, who we are, and how we relate to the world around us (Peart, 2004).

Much of the fragmented landscape contrasts with a dominant urban development now concerning our coastlines, lakes and waterways, degrading our special sense of place (Peart, 2004). Landscapes are important nexuses of interaction between humans and nature and help to define the uniqueness of our sense of place. It is important to understand the many layers of stories about the ecological and cultural past of the landscape and the ability of access to them is crucial for there survival. Much of the change has occurred from the rural to urban shifts, divorcing many from the natural endemic New Zealand landscape (Peart, 2004). The health and wellbeing of our urban centres depends on the quality and health of our environment. It is important to preserve landscapes where as some nations do not celebrate its value of place be ecological, social, cultural or spiritual, insecure and impoverished (Peart, 2004).

WESTERN PERSPECTIVE

The western perspectives of New Zealand now, are beginning to understand the importance and value of landscapes reflective to that of Māori beliefs. In past times, landscapes were viewed as something of unknowing beauty and that it could be altered to reflect their own personal western identity. It was this colonial identity which sought to remake and re-envision the indigenous landscape as a reflection of the motherland – England (Bell, 2011). The first colonial settlers found that the New Zealand landscapes were desolate and forbidding and were ones of great complex ecosystems.

The value which was placed on landscape was one of individualism instead of one of collectivism. They sought to see the landscape as a separate entity rather than one built up of cultural, spiritual and ecological kinship. Like many colonial countries, landscapes were often altered or depleted with little to no understanding of traditional beliefs and values. The perspective therefore is one of ignorance than one of appreciation.

Land was not valued as culturally, spiritually, or emotionally significant. Western perspectives sought alienation of lands significant to Māori cultural identity. Fragmentation of lands saw a majority of Māori disconnected to significant places of their inherit past, present and future.

Therefore the value which was percieved has been adapted too over New Zealand's history. The value currently seen through a western perspective continue to ignore Māori indigenous perspectives. The important component of ownership was also evident through western perspective. Through the Treaty of Waitangi, there was misunderstanding of beliefs. One of the major factor which still effects Māori today is the idea of ownership. This provided non-Māori to uptake land and do with it what they pleased, removing the Māori values associated to the land.

The value is one which comes from not developing a deep and harmonious relationship with land. For non-Māori, Aotearoa/New Zealand was considered a country suitable for farming and exploitation. Exploitation sought many natural resources indicative to Māori depleted where rather than caring for the land. Exploitation became a much more viable option (Challenger, 1985). From this, many issues remain till today and continue to effect Māori and their connection to land.

The values today still stem from these beliefs where vast majority of land continues to be used for farming and exploitation. The value of land has begun to shift where the importance to maintain and protect highly valued landscapes have been put in place between both Māori and non-Māori.

Landscapes are a vital expression among Māori. The value of land is indicative of the connection tissue between taonga, hapū or iwi, and the reciprocal relationship strengthening the mana and rangatiratanga (Abbott et al. 2011). Māori believe, land forms the essential basis of Māoridom (Vasil, 1988) where without it, Māori identity is fragmented. For many Māori today, the struggle to connect to their traditional and ancestral lands have prompted a great decline in many social and cultural aspects of their livelihood, leaving them vulnerable and powerless against the pressures of urbanisation.

Landscapes provide a place where Māori can feel secure understanding who they are and where they belong. For Māori, whakapapa expresses security, being confident of self, identity and wellbeing. Whakapapa links together genealogical stories of ancestors, heritage, history and landscape which is recited through individual and collective pepeha. Pepeha speak about the connection one has with their environment, ancestors, spirits, past, present and their people. It also recognises and celebrates stories, names and events of the inherit past. It is an interface providing a powerful link between the present and past human relationships with the landscape. The interconnectedness of people and environment is inseparable where no separation between material and non-material, or tangible and intangible exists (Kawharu, 2009).

The key concept of whakapapa acknowledges geographic features significant to an individual's personal ancestry. The value therefore one is viewed as one of a holistic understanding where everything is interconnected and intergenerational transversed with time and place. Māori also acknowledge landscapes before their own physical being, placing the value on landscapes as one of high recognition.

Within today's society, many Māori are unaware of their own personal identity, beliefs and values. Much of this is accredited to western perceptions and culture where many urban centres cease to acknowledge and represent the views of indigenous values and practices reverent to the landscape. Also, the lack of land significant to Māori values have been either eradicated or has been lost to urbanisation, where many Māori today continue to battle for there rights and ownership of lands.

Much of the Māori population today are beginning a revival of their own identity. With many Māori now multicultural, preservation of their Māori identity and is crucial for their future wellbeing. What remaining landscapes can offer are microcosms or reflection of peoples own inherited identity, celebrating and adapting a wider Māori worldview.

TE TAIAO

The landscape before human arrival, untouched and secluded from the outside world.

TE AO MĀORI

Māori become part of the landscape altering their identity to the natural environment.

TE AO HURIHURI

Western influence alters the identity of the natural landscape, where land beckons identity.

Fig 3.5: *Collage of landscape value overtime*

IDENTITY

Through identity we enable ourselves to feel connected to space and place, interweaving separate and collective identities. It is through the ways of thinking and inheriting from our past that identity is formed (Bell et.al, 2004). The perception and identity varies amongst cultures where one is infused with mauri and whakapapa to one which is centrlised around race theory.

Māori identify all living matter as part of a wider family network. Like many indigenous cultures, this holistic understanding placed high importance on cultural identity and was a way in which all matter be interconnected. The holistic understanding saw much dominance from a westernised view where during colonial times and intermarrying with the indigenous, many western views sought that the offspring take a more distinct identity rather than one which was viewed as primitive (Vasil, 1988).

However not all colonial views sought this, they saw indigenous people should be able to retain their own identity, culture and language just like they had. Māori were looked down upon and disregarded as inferior altering the life and identity of their people. Many of these issues stem from being deprived of their lands which catered and grounded Māori identity.

They saw that for them to progress as a culture they believed assimilation into the 'superior' culture was only good for them (Vasil, 1988). Identity for non-Māori gave the impression of insecurity where through untimely adaptation had to alter their ways of living and identifying with their new and profound settings. Non-Māori brought identity with them where Māori sought identity from the land. We can see that these alternative views of identity have vastly given way to who we currently are as New Zealander's. Bringing a strong dominant westernised culture saw great altercations among the land and people where one could only identify self with their motherland. Māori however adapted to identity where their strong oral traditions transversed their ideologies of identity through whakapapa. Māori knew that the celestial and earthly worlds were all part of their identity. Overtime Māori developed own personal identity where geographic features marked one's identity or sense of place.

Identity proposes a way forward specifically with land. Rather than altercating the land to suit our dominant ways of thinking, we can begin to take a more holistic approach and establish an appreciation of the natural and cultural identity of self, place and surroundings. We mus begin to identify ourselves with land to ensure there survival for future generations and cultures.

PLACE-MAKING

The idea of placemaking is one which inspires and explores the relationships with landscapes strengthening the connection between people and the places they share. It is a collaborative process shaping the way public space is formed and facilitates the aspects of physical, social, cultural, historical and ecological state of our sense of place (PPS, 2016).

It is multidimensional and caters for different people and different purposes whilst collectively establishing relationships with the environment. What contributes to making place is given through four key attributes:

1. That places be accessible and are connected to other important places

2. That they are comfortable and provide a sense of emotion

3. Be able to provide and attract people through activities.

4. Be social, cultural environments for people to reconnect time and again (PPS, 2016)

If we consider these from a Māori worldview, they capture the overall identity which traditional places provide. Making place is about creating a resounding space where a sense of identity, community and relationships can harbour and foster with the landscape. The concept of placemaking needs to provide places of destination where people can feel and explore space and place. What makes each destination successful is that it has multiple places within it (PPS, 2016) which enables the physical, cultural and social identities to define the spatial components of the place. Much of these places (although not always defined) emphasis the urban environments making functional spaces of interactions and experience.

This research challenges the tradition and seeks to find how might the provisions of placemaking be established in the wilderness adapting an indigenous knowledge-based framework. Place can be adaptable and can cater for all, the challenge however lies within the experiential and the overall attraction the potential site can offer.

Fig 3.6: *Diagram of place-making*

3.3 LANDSCAPE ARCHITECTURAL APPROACHES

NON-MĀORI APPROACH
The Four Trace Concepts - Chritophe Girot

From a non-Māori approach reviews the works of Christophe Girot, 'The Four Trace Concepts'. This apporach recognises the significant role landscape have for people's experiential and interpretive processes. Girot coins the term 'paysage' referring to landscapes which convey qualities of both visible and invisible aspects of people and context. Girot focuses on how one might recognise the site through design and the reactions towards the environmental and cultural forms and functioning's overtime. Girot refers to the 'trace concepts' as a tool to investigate and design with, recovering sites of memory, marking, impressing and founding illustrating discovery, inquiry and resolution of the site context. The important matter that Girot focuses on already exists in situ.

The first concept 'landing' acknowledges the beginning of site conveying 'the first touch'. This is the most important factor as it enables a 'hunch'. This is perceived onsite where intuitions, impressions, reactions, displacement are prompted revealing hidden energies of self with site. It also implies the beginning of expression and understanding establishing a connective identity with place.

The moment of landing is important where every detail counts, and that the sense of entry and landing is one which is personal.

"The exit from the humanized world, whether voluntary or involuntary, enables the recovery of vital forces led astray or left dormant by society"
(François Béguin)

Girot explains that when one reacts with different preconceived perceptions of place juxtaposes with the act of initial discovery. This personal reaction matters most as it is more meaningful.
This only happens once and is individually embraced and acknowledged based on first impressions. Landing also matters through proper and improper instances. Landing when proper, occurs when there is a clear and determined sense of arrival whilst improper occurs when unplanned. It is the individual sense which matters, where trusting the initial intuition directly, engages a meaningful approach. Landing only happens once.

Grounding builds from the concept of landing through discovery and understanding, and how one may position and establish a rootedness with site figuratively and literally. The difference between landing and grounding is through time and moment where grounding is constant throughout the site. It is a matter of reading and understanding site implying multiple layers both visible and invisible of the uniqueness and special components such as soil, climate, water, ecology, and history. This is something that is repeated through analysis and research. Grounding is not always one which is visible but also relies on the forces and events which have evolved over site and place.

Finding follows the concepts of landing and grounding and entails act, process and outcome. It is the concept of both activity and insight. Finding is the discovery within site which is founded through embracing the context and its qualities. It is what establishes a belonging to place and to self and site identity. This can rather be difficult to interpret as finding occurs through different activities which prompt different discoveries, where some of these discoveries may be tangible and convey distinct qualities of site. Finding is something which can be performed and experienced and is not limited to discovery but also associates themes and ideas of the immediate and wider landscape.

Founding is the important phase within the 'trace concepts' and is one which is durable. It brings together landing, grounding and finding and synthesises these concepts into new and transformed constructs of site. This concept can be either conservative or innovative where the solutions can be ephemeral or take place overtime. It can be simply understood by bringing something new to place which may change and be redirect. The act of founding corresponds to an epoch where cultural relationships to the landscape evolves and changes. Founding is composed through certain placement of design where one's relationship with the landscape evolves and changes and happens each time something new occurs.

Girot expresses that through these concepts once can fully connect and understand the site, establishing an identity of self within landscape. These trace concepts enable an experience through intuitions and impressions which unfold by understanding the value and qualities of a site, promoting, reflecting and perceiving the landscapes. It is quintessential to recover and understand landscape through similar concepts, where our senses and connections are crucial for reconciling our understanding of landscapes.

'PAYSAGE'

"landscapes which convey qualities of the visible and invisible aspects of its people and its site"

LANDING

acknowledging the site

marking the beginning through a sense of arrival

+

GROUNDING

establishing a connection

understanding self with site and wider landscape

=

FINDING

discovery of place and of identity

expressing and acknowledging context

→

FOUNDING

synthesising landing and grounding concepts

create new expressions of site

ESTABLISHING CONNECTION TO PLACE

CREATING IDENTITY WITH LANDSCAPES

A SENSE OF BELONGING AND PLACE

Fig 3.7: *DIagram expressing 'The Four Trace Concepts'*

MĀORI APPROACH

Te Aranga Design Principles

In a more traditional approach, one considers a collective view and understanding of landscapes. The 'Te Aranga Design Principles' seek to provide Māori recognition within built and natural environments, highlighting the opportunities to celebrate the distinct indigenous cultural identity. Landscape architecture within New Zealand have recognised the core values and beliefs to that of Māori. They find that relationships Māori have to landscapes is one which is collective and embraces every factor of the social, ecological and cultural environments.

The Te Aranga Principles address the key core values and principles detrimental to Māori and allow for an enhancement of the design environment addressing social, economic, ecological and spatial development processes and changes. The implementation of these strategies offers manawhenua, mātāwaka, iwi and hapū to be engaged within the design processes and offer cultural guidance, security and knowledge regarding the built and natural environments.

It is from the core values expressed which culminate a holistic understanding through rangatiratanga, kaitiakitanga, manaakitanga, wairuatanga, kotahitanga, whanaungatanga and mātauranga.

"As Māori we have a unique sense of our cultural landscapes. It includes past present and future. It includes both physical and spiritual dimensions. It is how we express ourselves in our environments, it connects whanau, whenua, awa and moana through whakapapa, it includes both urban and rural, it is not just where we live it is who we are."
(Te Aranga Maori Cultural Landscape Strategy 2006)

Adapting a Māori framework such as the Te Aranga Design Principles, we can begin to adapt and appreciate the natural environment within urban contexts. The remnant landscapes significantly focus upon native forests and waterways, which both promote traditional practices and understandings of the values Māori regard. Making places significant of mātauranga can become a way in reconnecting urban Māori with their identity and their surroundings. Experiencing and interpreting these landscapes can reassert their value and their intrinsic connection they have with people and the identity of place. Thus, another key value which could be adapted in for is the concept of identity, which is fundamental for the wellbeing of people and their sense of place.

Fig 3.8: *DIagram capturing the holistic thinking of the 'Te Aranga Design Principles'*

BI-CULTURAL APPROACH
creating a Landscape Architectural approach

The research explores the understanding of biculturalism. With Aotearoa/New Zealand continuing to grow, the important factor of our bicultural identity and ideologies should be recognised. The research therefore takes the non-Māori approach of Christophe Girot and merge with the Māori approach of the Te Aranga Principles to influence the overall design research. In the case of this, it looks to establish links that therefore co-relate between the two approaches.

Landscape is the central component to the overall framework. From this, the consideration for Girot's trace concepts create the four components relevant to understanding and reading the site.Within each of these components, the assocaition of the Māori principles and placed following a strategic order similiar to the trace concepts.Lastly it expands on the key Māori values which holistically can provide a wider understanding for both Māori and non-Māori. The concept of tuakiritanga (identity) is introduced where the values are important for our own personal and collective identity of landscape and our surroundings.

Using this framework, offers a bicultural understanding through comparing and embracing cultural differences, values and beliefs.

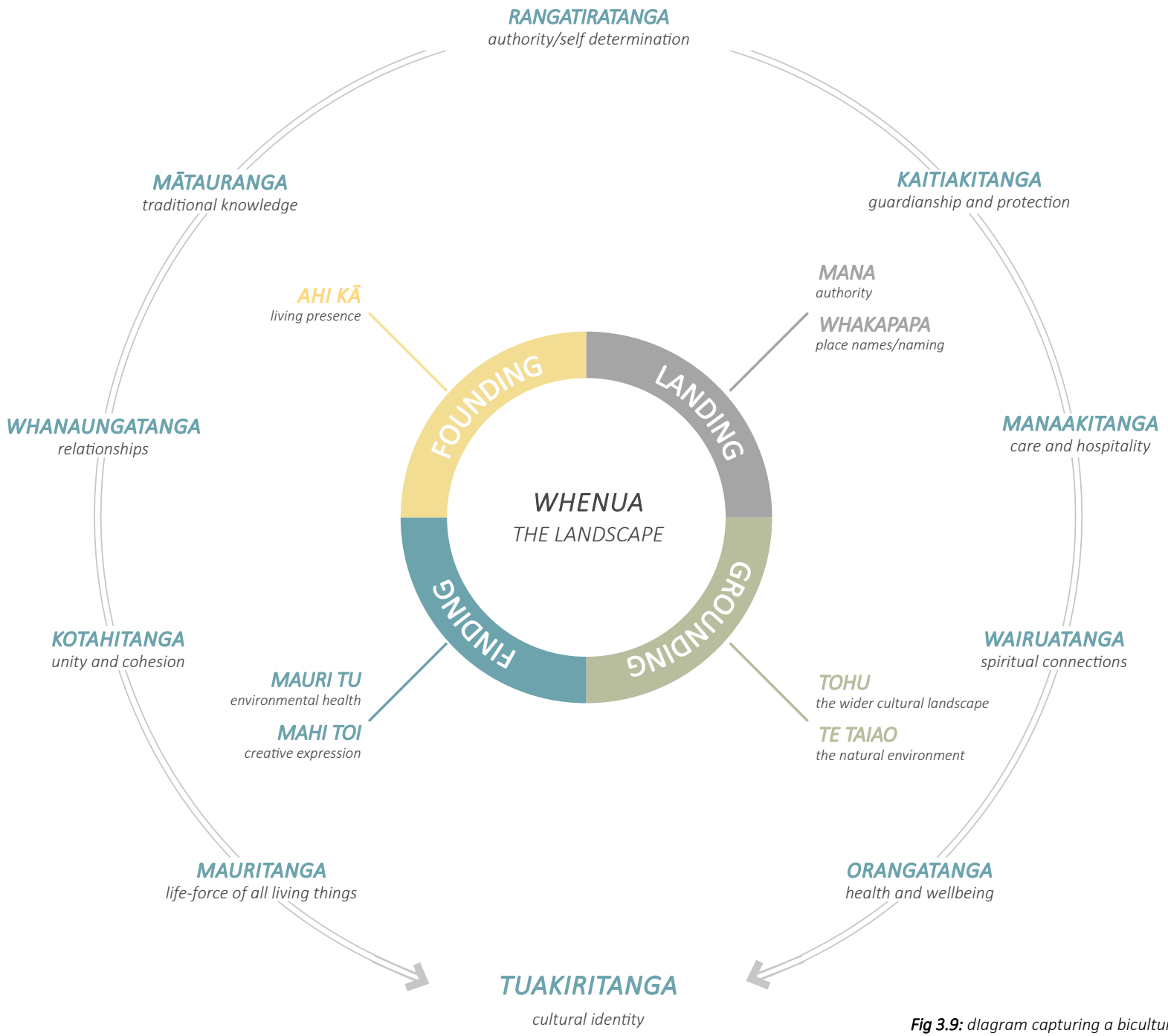


Fig 3.9: *Diagram capturing a bicultural approach*

3.4 FRAMEWORK/CASE-STUDIES

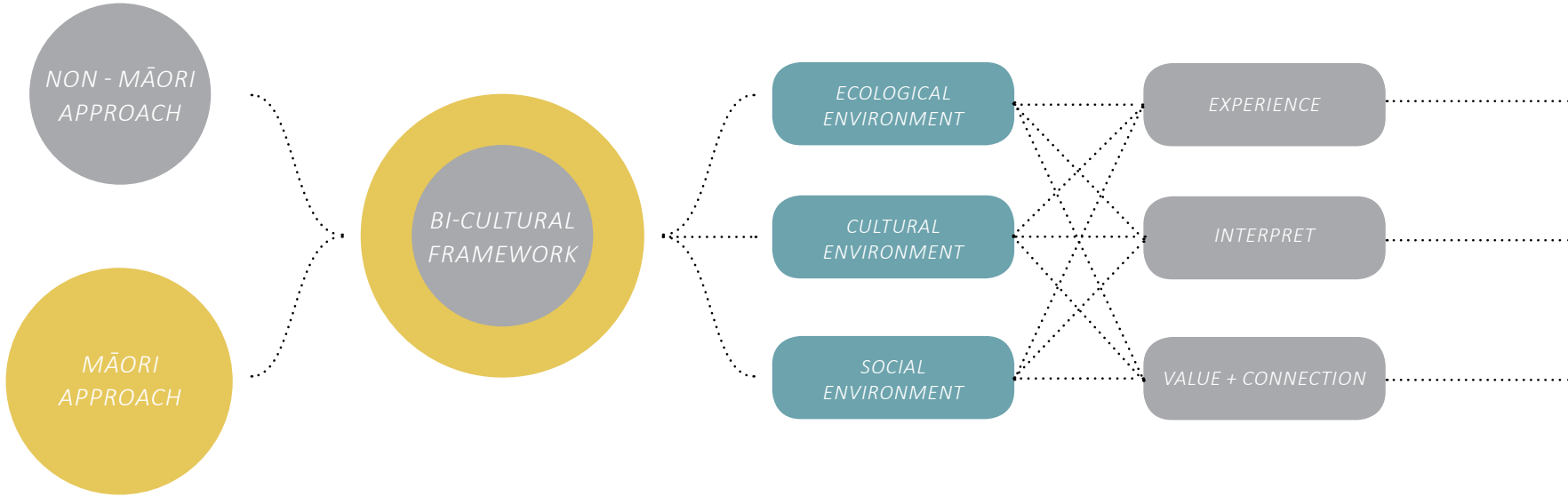
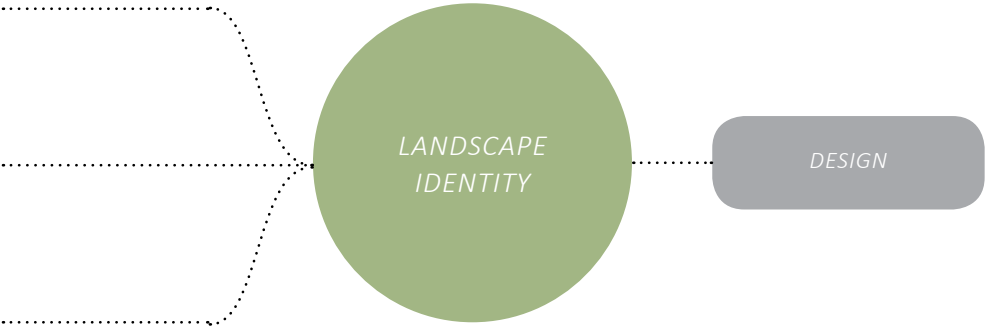


Fig 3.10: *Framework*



The framework which will be applied to the design research integrates both a Māori and non-Māori strategy. By creating a bicultural strategy approach from an landscape architectural perspective, has enabled a further exploration of the ecological, cultural and social environments. These three components are important to both Māori and non-Māori as they form and function our landscapes capabilities.

Following from beliefs like Girot and that of a Māori worldview (mātauranga Māori) looks at this components through the lens of experience, interpret and the value and connection. Firstly, through experiencing site will enable a better understanding of the qualities of the site. Based from these qualites it looks to interpret these in a series of different design elements. Lastly, through value and connection explores what has been interpreted could provide further development of design and thinking to the site design process.

This framework will be explored firstly through various case-studies reflecting upon ecological, cultural and social conditions and how experience, interpretation and value and connection affect these case-studies.

Fig 3.11: *worldmap showing case-studies*

CASE-STUDY I

Alexandra Arch and Forest Walk, Singapore

The Alexandra Arch and Forest Walkway comprises of both elevated and ground-level walks interconnecting uninterrupted pathway networks of the urban with natural context. Located within the urban context of Singapore, the Alexandra Arch and Forest Walkway opens a portal in appreciating and nurturing the natural heritage within and off the urban city. These walkways draw upon geographic features, highlighting their natural state and the formality of its nature. The park reflects a microcosm of its once natural and cultural heritage where the urban context surrounds the park's edge. It reflects social and ecological resilience where the importance given to nature have subdued the expectations and function of the urban city.

The elevated walkway connects nine kilometres of the Southern Ridges, linking and meandering through a series of undulating terrains, ecologies and parks. Suspended above a rich native forest, it provides people another dimension of experiencing site and context.

It emphasises a journey of rediscovery and exploration through sinuous terrain, capturing moments of the natural and the urban environments. The experience utilizes the entirety of the forest system, intermingling the forest floor with the forest canopies.

The forest floor encounters direct wildlife connecting with the natural heritage of the forest floor, whilst the elevated walkway gives a direct connection to the tree canopies providing two experiential views of this urban forest.

"Visitors would be spoilt for choice by the varied range of experiences – raised walkways brushing the tops of tree canopies offer a bird's eye view of the secondary forest, whilst ground-level earth trails allow one to have a candid encounter with wildlife thriving on the forest floor" (Landezine, 2012)

The subtle implementation of the elevated walkway, seamlessly adds another dimension within the landscape. It builds another layer which interprets the identity of its locale. The simple architectural application, gives nature its appreciation using light materials that mimic the biology and ecology of the forest system, reflecting the patterns and forms of the forest.

The design provides something which is wild yet structured, balancing and providing an appreciation to the landscape.

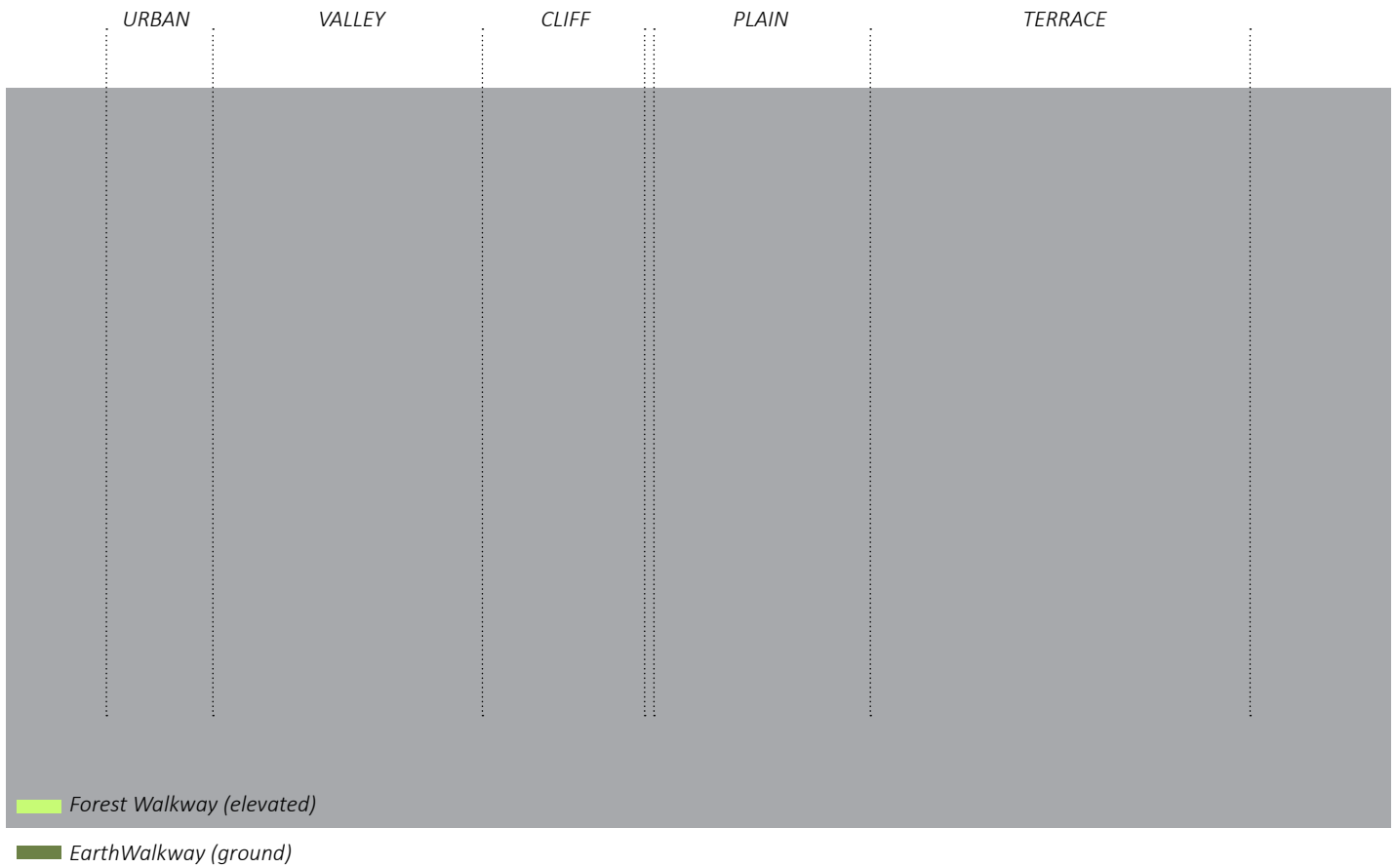


Fig 3.12: *Sectional + terrain plan of site context*

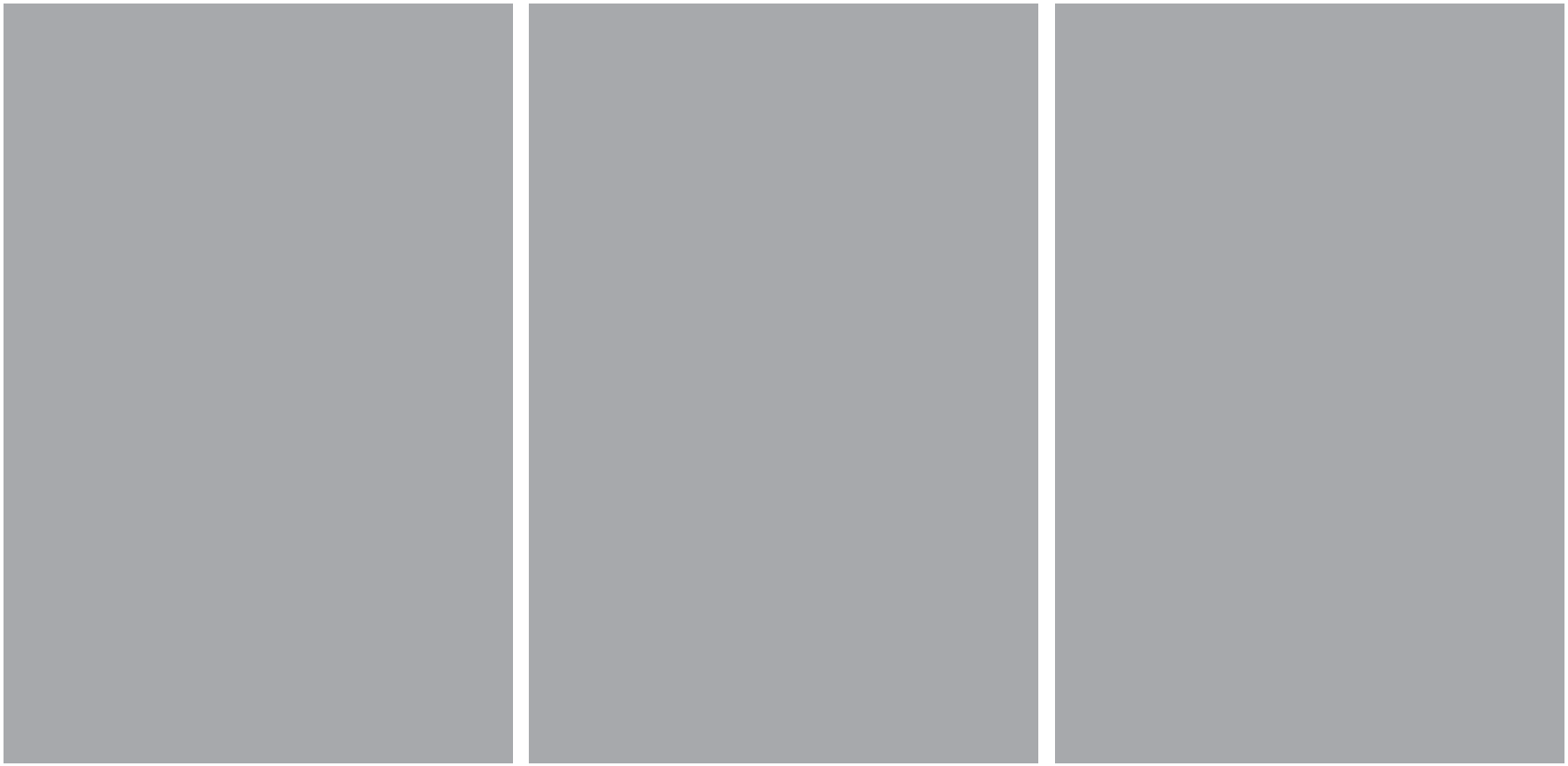


Fig 3.13 - 3.15: *Images of walkways - interpreting and connecting with nature*

ECOLOGICAL

Retaining the natural infrastructure of the city.
Linking people and nature.
Celebrating natural identity.
Connecting with nature through various thresholds and elevations.

CULTURAL

Connecting public spaces.
Intervention of subtle functional design.
Celebrating the culture history of context.

SOCIAL

Intervention of various pedestrian network routes.
Connection across the wider city.
Making nature public and central for social connection.

CASE-STUDY II
Cap de Creus,
Iberia Peninsula, Girona, Catalonia, Spain

Cap de Creus responds to the ecological consciousness of its context. Once a private holiday village, Cap de Creus was declared a Natural Park in 1998 where its landscape was classed as high priority, reforming a once private enclosed urban context into one which celebrates the natural beauty, successfully enhancing and giving site context of identity and place.

Situated on the eastern tip the Iberia Peninsula, Cap de Creus was once a private holiday village constructed by Club Med in 1961. In 1998 Cap de Creus was declared a Natural Park and was classed as high priority land needing protection. In 2003 the private holiday village ceased where by 2008-2010 deconstruction of the village sought to restore the natural coastline back to its original state.

The design phase took into consideration five key actions in restoring this highly classified environment. The first phase saw the urban form deconstructed allowing a revival of the endemic coastal landscape. A series of deconstructed pathway networks and viewpoints reflecting the natural and social history were implemented for remaking and rediscovering the landscape.

The site looks at harnessing the harsh nature of site 're-monumentalizing' the environment and the opportunities to reconnect people and land. The five key actions were (1) to remove exotic invasive flora; (2) deconstruction of the privatised holiday village; (3) recycling 100% of the deconstructed materials for re-use within the landscape; (4) reviving the dynamic ecosystem and re-establishing the connection of land and sea; (5) implementing a series of different pathway networks and focal viewpoints (Landezine, 2011)

Cap de Creus harmoniously blends urban materials with the existing environment. The blending of the natural and constructed elements consciously creates a seamless landscape where the subtle use of constructed components creates focal points along the deconstructed pathway networks. The harsh weathering of the environment is celebrated and provides a sense of natural identity of site. Small interventions of seating, viewing pods, pathways and markers offer these focal points and create interactions with the immediate and indirect landscape and features.

"Most importantly, however, the project posits that powerful architecture can be as much about erasure and void as it can about filling and adding" (Designboom, 2013)

Franch creatively expresses that through deconstruction there can be a reconstruction of the sites value where mauri can also be refined and retained. The project points out a key aspect of what landscape architecture is enabling components to be identified, unveiled and transformed, revealing what the real landscape embodies. Design therefore reflects a matter of past influences and preserving the natural, social and cultural heritage of site.

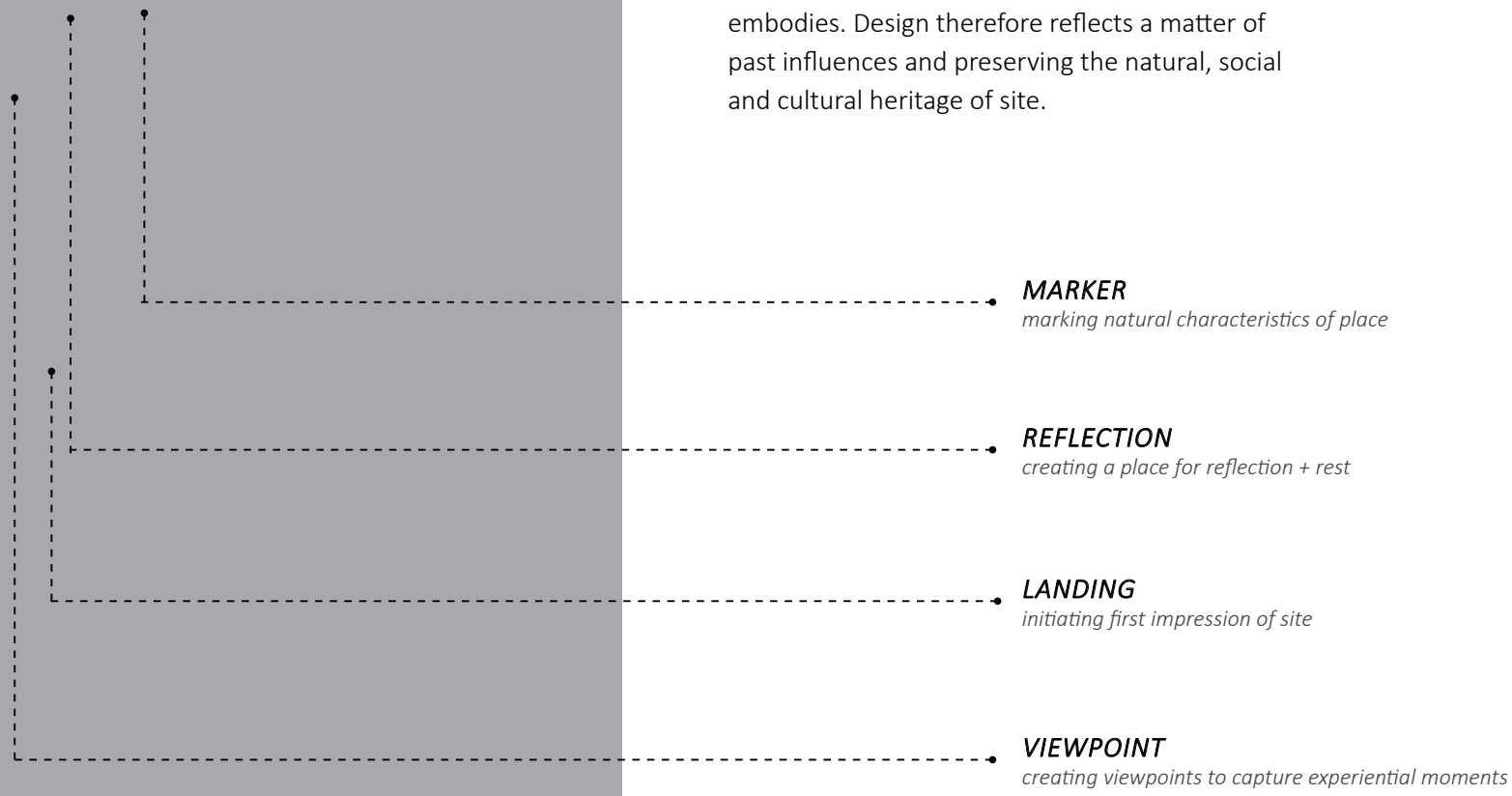


Fig 3.16: *map of Cap de Creus*

LANDING

VIEWPOINT

Fig 3.17

Fig 3.18

Fig 3.19

Fig 3.20

MARKER

REFLECTION

Fig 3.17 - 3.20: *Understanding the landscape (Cap de Creus)*

ECOLOGICAL

Restoring the natural heritage.
Celebrating key geographic features.
Establishing ecological sequences.

CULTURAL

Maintaining the cultural heritage.
Intervention of design sequences referencing the cultural landscape.
Values of site context.

SOCIAL

Establishing a looped network to be immersed with site and wider context.
Series of viewpoints and gathering spaces.
Allowing nature to establish social cohesion.

CASE-STUDY III
Mackenzie Falls Gorge Trail,
Grampians, Victoria, Australia

The MacKenzie Falls Gorge Trail integrates and creates dramatic spatial sequences (Hansen) along an elevated pathway route. The pathway is constructed of simple steel-mesh and offers a translucency between earth and water. The trail ascends above the MacKenzie river/stream and intersects between the walls of the gorge. The trail also consists of steel-mesh steps which seamlessly climb up the large rock faces. Incorporated into the design the path, consists of natural rock steps which too blends the constructed and natural elements purposely contributing to the trail's presence and identity (Good Design).

"What could have easily been a "free-for all" across a stream has become a chance to take in a snapshot of something spectacular-a coming together of wild nature and designed infrastructure, in a way that is harmonious to both"
(Hansen, 2018)

The trail is situated within the heart of the gorge system where its main entrance is half an hour away across steep jiggered terrain. The trail offers the best connection and experience with the lower MacKenzie Falls, recreating the experience of the parks trail route.

The path draws people down to the valley floor where its 'pristine beauty' is revered, implying a harmonious connection between people and landscape. Although the pathway juxtaposes against organic forms, the simple constructed edges mimic the immediate landscape.

The previous trail followed along steep ridgelines disconnecting people with the gorge system, where now the new pathway has been designed so that it can withstand flooding and offers a key focal point towards the natural formations. Rather than designing elements to capture the experiential view, the design worked with it. The sensitive approach molds innovation with a back-to-basics approaches (Hansen, 2018).

The subtle use of architectural elements offers harmonious connections with the natural surroundings. Rather than restructuring landscapes, the design looks to work with the existing natural environment using a subtle design intervention. In doing so it unconsciously creates an identity within the inner spatial qualities of place and a sense of belonging for people. Also it gives an appreciation to the landscape and its entirety.

The fluidity of water offers how design can be influenced and incorporated to connect people, land and water. What is useful is the subtle interventions which capture the inner ‘pristine beauty’ of valley and gorge systems.

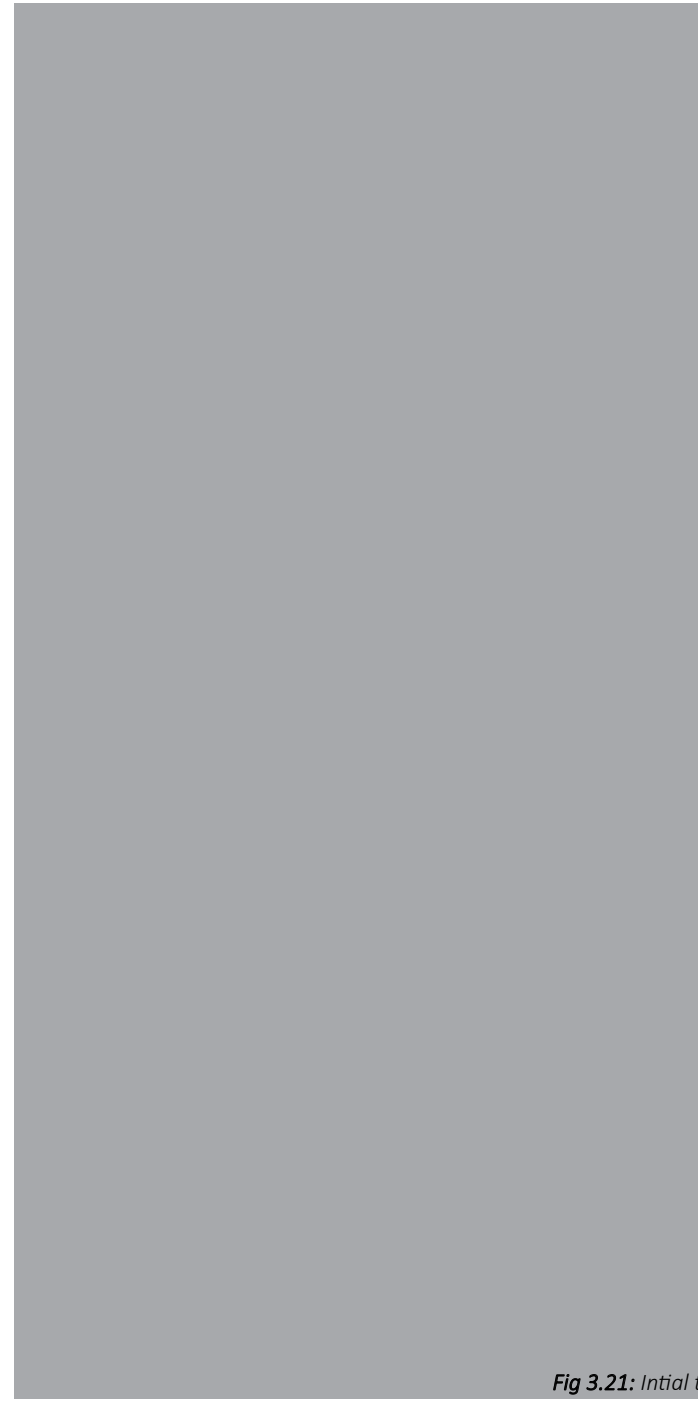


Fig 3.21: *Intial testing of design*

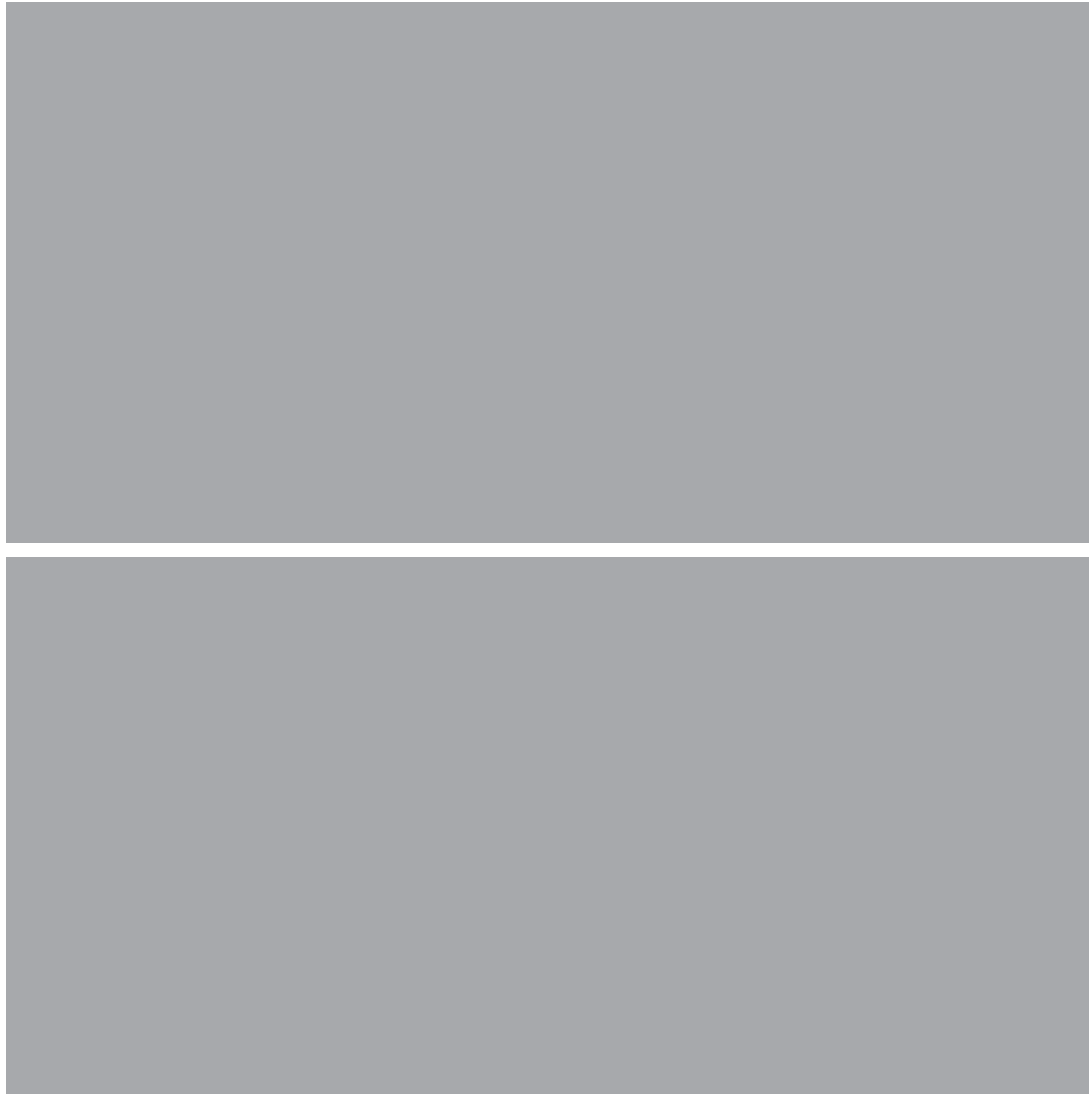


Fig 3.22 - 3.23: *Application of design (before + after)*

ECOLOGICAL

Inspired by natural beauty of gorge system.
Blending structural and natural components.
Retaining the natural ethos of site, minimal interference.

CULTURAL

Celebrating the cultural landscape.
Creating places of gathering and connection.
Connecting gorge system to the wider cultural landscape, mimicking the immediate landscape.

SOCIAL

Providing more accessibility and awareness of the natural environment.
Creating intimate experiences of the gorge system.
Providing social cohesion with nature.

CASE-STUDY IV
Beachlands - Maraetai Coastal Walkway, Auckland, New Zealand

The Maraetai Beachlands Walkway is located along Auckland's southeast coast. The area is significant to the local Māori people of Ngai Tai, whose identiy still render the landscape. It is also a significant place of early colonial settlement and farming. Together it celebrates the stories of its locality and reflection within the landscape. This walkway meanders through various ecologies and contexts blending the natural and constructed landscape together. Situated along Auckland's 'Pōhutukawa Coast', the walkway expands six kilometers connecting the Beachlands and Maraetai settlements. The walkways positioning allows for extensive views interacting with the direct coastal landscape.

The pathway is designed to invoke the maritime, farming, cultural and natural history of the area (Isthmus, 2015). Reflecting on the quality of past, present and future, the walkway offered moments and memories of time, establishing identity of old and new. The walkway integrates a series of reserves and the inner landscape draws them towards the water edge loosely, connecting the water with the land.

The walkway weaves throughout the landscape capturing the essence of its contemporary uses and values (Isthmus) as well as the rich coastal flora and fauna. The walkway reflects the key components of the land and successfully connects the urban and natural edges achieving and recreating nodules of history, culture, identity and processes.

"The project not only successfully negates sensitive coastal landscapes however the eccentricities of two unique communities. The physical outcome is manifested through a restrained use of materials, subtle interventions that reflect the farming, maritime, and natural history of the area." (NZILA, 2015)

The local identity embodies a rich history and culture. The hapū Ngāi Tai have occupied the region for hundreds of years. The land was once home to the Omanawatere Pā as the rich environment provided a stable way of life. Early European settlements also saw the area as a highly prized location focusing in on the native grasslands for farming/grazing and the modest fishing opportunities. The beauty of the pathway brings together the indigenous and western cultures synergizing points of transition and reflection, sensitively tiptoeing past sites of archaeological and cultural significance (Isthmus).

The east coast connection highlights the rich cultural heritage. The major design intervention of the site is the Te Puru Bridge. It's simple yet elegant structure blends in with the estuarine landscape and builds of historical, social, and natural features. The bridge structure touches land and sea and bringing together people and place collectively.

"The site has always been one of crossing and transit; it's a site with a lot of cultural depth but the bridge was not designed necessarily with that aesthetic in mind. But people still relate to it; it works"
(Isthmus; Damian Powley, 2017)

Fig 3.24: *Sketch of Beachlands - Maraetai walkway*

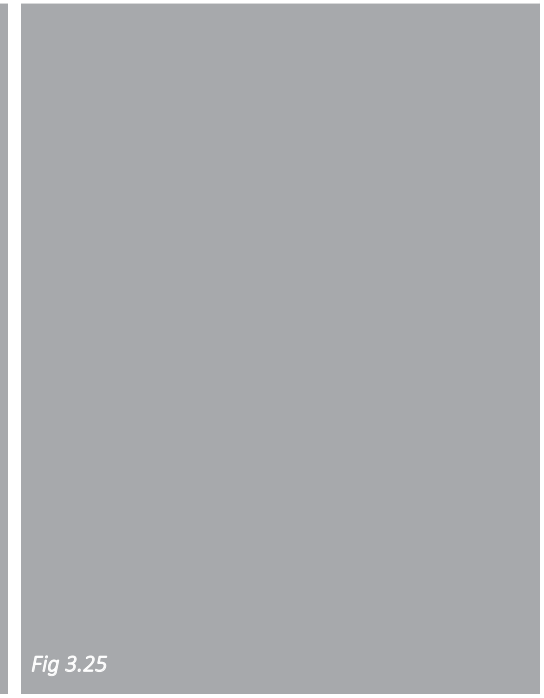


Fig 3.25 - 3.28: *Beachlands - Maraetai walkway moments*

ECOLOGICAL

Bridging natural and built elements.
Celebrating the natural edge and wider landscape.
Maintaining the natural coastal ecologies.

CULTURAL

Retaining and immersing the historical context of Maori and colonial era.
Connecting cultural elements via a direct walkway route.
Subtle design cohesion of enhancing the cultural surrounding.

SOCIAL

Connecting suburban centres towards the coastal edge.
Celebrating bicultural expressions of landscape and people.
Creating social points of interest and gathering.

3.5 FINDINGS

Through theory and case-studies it has allowed for a deeper understanding of a bicultural research process. Understanding and reviewing Māori values and perspectives of landscape has allowed for a new insight in expressing identity of self and place. Also acknowledging and understanding a non-Maori perspective has also expressed key points and variations amongst beliefs.

The scope integrated certain aspects of both Māori and non-Māori providing similiar outputs of methods and ideologies of landscape. Reviewing various case-studies have too also implemented a thorough design strategy to apply to site. The case-studies all expressed how a simple walkway can provide a reconnection of people with place, rectifying the natural and cultural identity surrounding self.

The design strategy now looks at exploring the four key notions outlined. It aims to achieve this thorugh use of the Māori concepts previously reviewed to embrace the overarching concept of tūrangawaewae.

IMPLEMENTING DESIGN

applying theory and case-studies

TRELISSICK PARK

Kaiwharawhara and Korimako Streams

EXPERIENCE + INTERPRETATION

reading and understanding the valley system ‘ ki uta ki tai’

EXPLORE DESIGN

reconnectinog people with place, bicultural ideas

CELEBRATE THE NATURAL ENVIRONMENT

maintain the natural, enhance the experience

SUBTLE DESIGN ELEMENTS

provide focal points of interest

SPATIAL SEQUENCING

restablish spaces for connection

RECONNECTING PEOPLE AND PLACE

enhance walkway and nature connections

MĀTAURANGA MĀORI

EXPRESS MĀORI KNOWLEDGE THROUGH DESIGN

TUAKIRITANGA

RE-ESTABLISH IDENTITY OF SELF TŪRANGAWAEWAE

Fig 3.29: *Design strategy*

Kaiwharawhara stream - Trelissick Park, Wellington.

4.0
he whakaahua

DESIGN (MACRO + MICRO)

4.1 Experiential mapping
4.2 Initial testing
4.3 Macro to micro
4.4 Site design I
4.5 Site design II

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4.1 EXPERIENTIAL MAPPING

Understanding the site is a vital phase to progress forward with the overall design. As part of the research exploring the full site and understanding the functions and the concepts within the site currently are important to factor and experience.

Beginning from one end to the other the journey explores the direct Sanctuary to Sea walkway asw well as investigating potential places for a better reconnection of the wider valley corridor system.

The expereince also considers the direct connections to site and understand what exists and what can be potential.

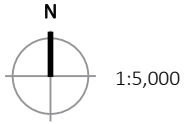

Fig 4.1: *Trelissick Park Experience*

EXPERIENCE SITE

To establish the experience without bias, the experiential looks at three different emotions to create the experience of the site:

1. Strong sense of experience (feeling a sense of comfortability, connectedness and security, awe, amazement, wonder)

2. Neutral sense of experience (feeling a sense of normalness, connectedness and security)

3. Weak sense of experience (feeling a sense of discomfort, disconnected and insecure, scared)

Through experiential mapping, it takes into account the bicultural framework set capturing interesting moments which portray a variation of feelings of the context and security; comfortability; connection to Kaiwharawhara/Korimako.

Trelissick Park (being a vital component of the Sanctuary to Sea connection) explores how a Māori understanding can be applied through the notion of ki uta ki tai. The design research interprets this by a reversed approach of 'ki tai ki uta' where the re is a lack of connection to ki tai deflecting the overall system.

It embraces a stronger understanding of site and is a significant ecological segment, as it is the beginning of the journey from the sea through to valley and to sanctuary.

strong feeling of site and security
most comfort walking
strong connection to Kaiwharawhara

mutual feeling of site and security
reasonable comfort walking
reasonable connection to Kaiwharawhara

weak feeling of site and security
weak comfort walking
lack of connection to Kaiwharawhara

**any moments with no experience mapped refers to author experiencing minimal to none.*

ENTRY A

ENTRY B

ENTRY C

ENTRY D

ENTRY E

ENTRY F

ENTRY G

What can be understood from the entrances into Trelissick park is the variation in confortability and the first impression of site. Most of the entry were surrounded by vegetated srips with little to no clear signage or attraction signalling arrival. All are immediately disconnected to the stream itself but have a strong sense over the valley.

The design looks into how might these entrances be enhanced or enable a sense of what lies beyond?

EXPERIENTIAL 1

EXPERIENTIAL 2

EXPERIENTIAL 3

EXPERIENTIAL 4

EXPERIENTIAL 5

EXPERIENTIAL 6

EXPERIENTIAL 7

EXPERIENTIAL 8

EXPERIENTIAL 9

EXPERIENTIAL 10

EXPERIENTIAL 11

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EXPERIENTIAL 22

EXPERIENTIAL 23

EXPERIENTIAL 24

4.2 INITIAL TESTING

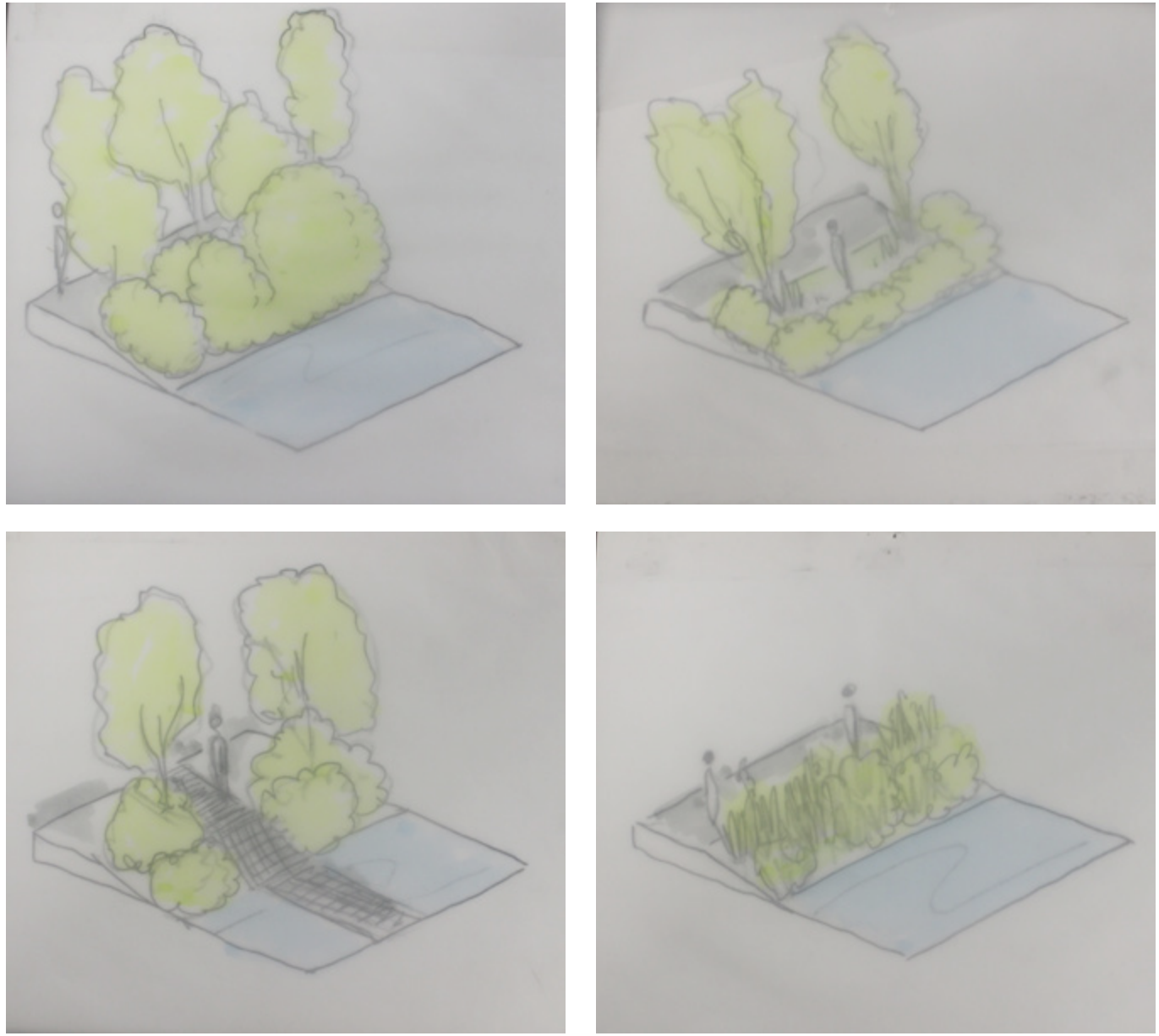
The experience gained from site show the need for subtle and small interventions to celebrate and connect within Trelissick Park. The main pathway is adequate, however when thinking about the potential users of the site, could be better enhanced and connected. The valley system has a thriving forest ecology where much of this is inaccesible.

There is a strong connection to the Kaiwharawhara and Korimako streams where the pathway follows the course of the streams. However, the main geographic features of the site are disconnected to the main arterial route. This component has the potential to connect people and celebrate the wild naturalness of Trelissick Park.

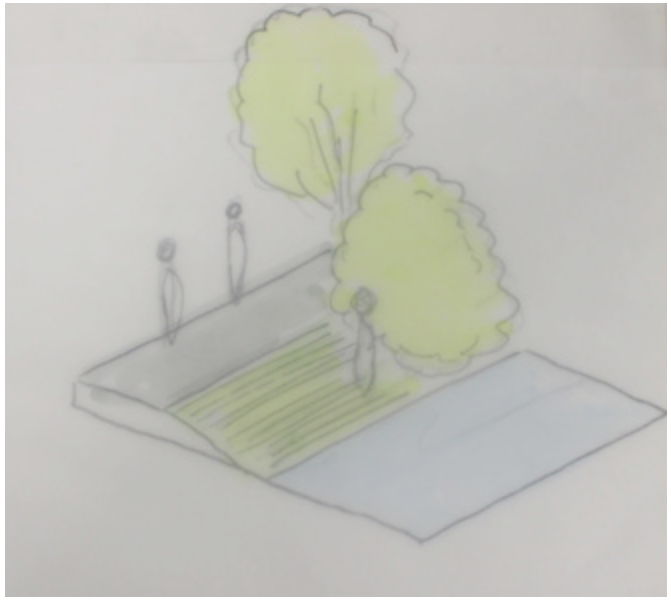
The activites on site a minimal with few signages giving an understanding of site and surrounding. This too could also be interpreted to enable and establish indigenous values, beliefs and activites on site.

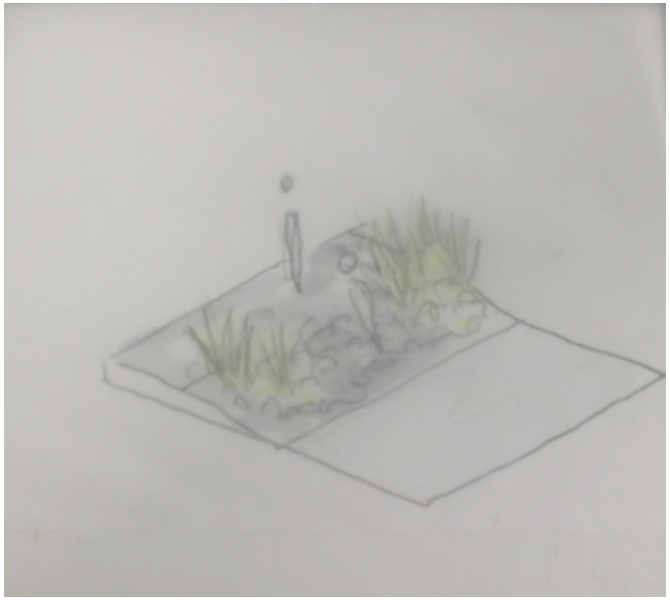
After a deep understanding of site has enabled for the factors outlined before to be interpreted through design.

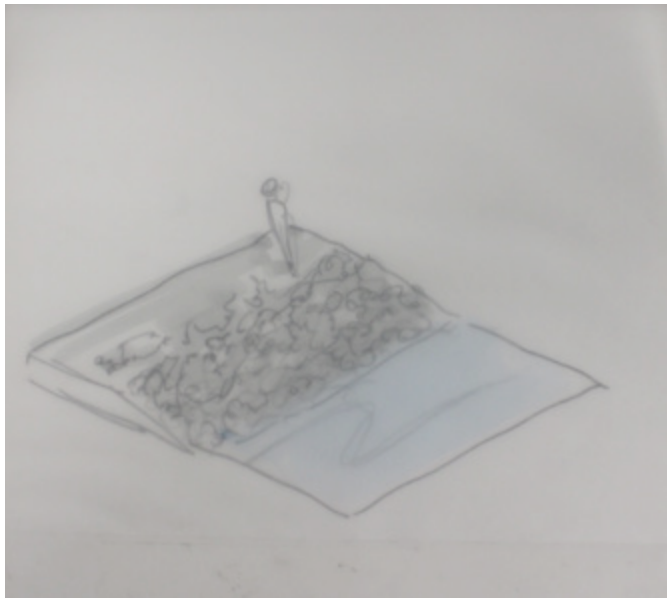
The interpretation process looks at various elevations of the valley from stream level, to above stream level and to more elevated levels. Interpreting various elevations seeks to provide solutions which could be adapted to site. Furthermore, the interpretation follows the design strategy to ensure the overall research continues through a bicultural lens.

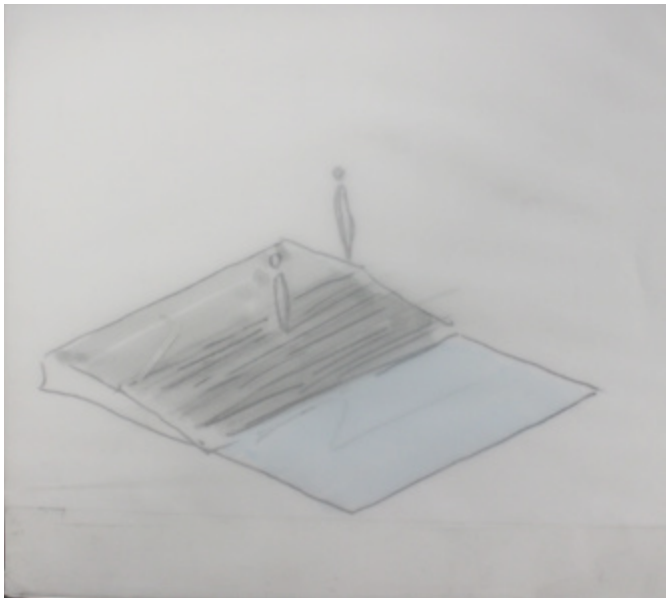


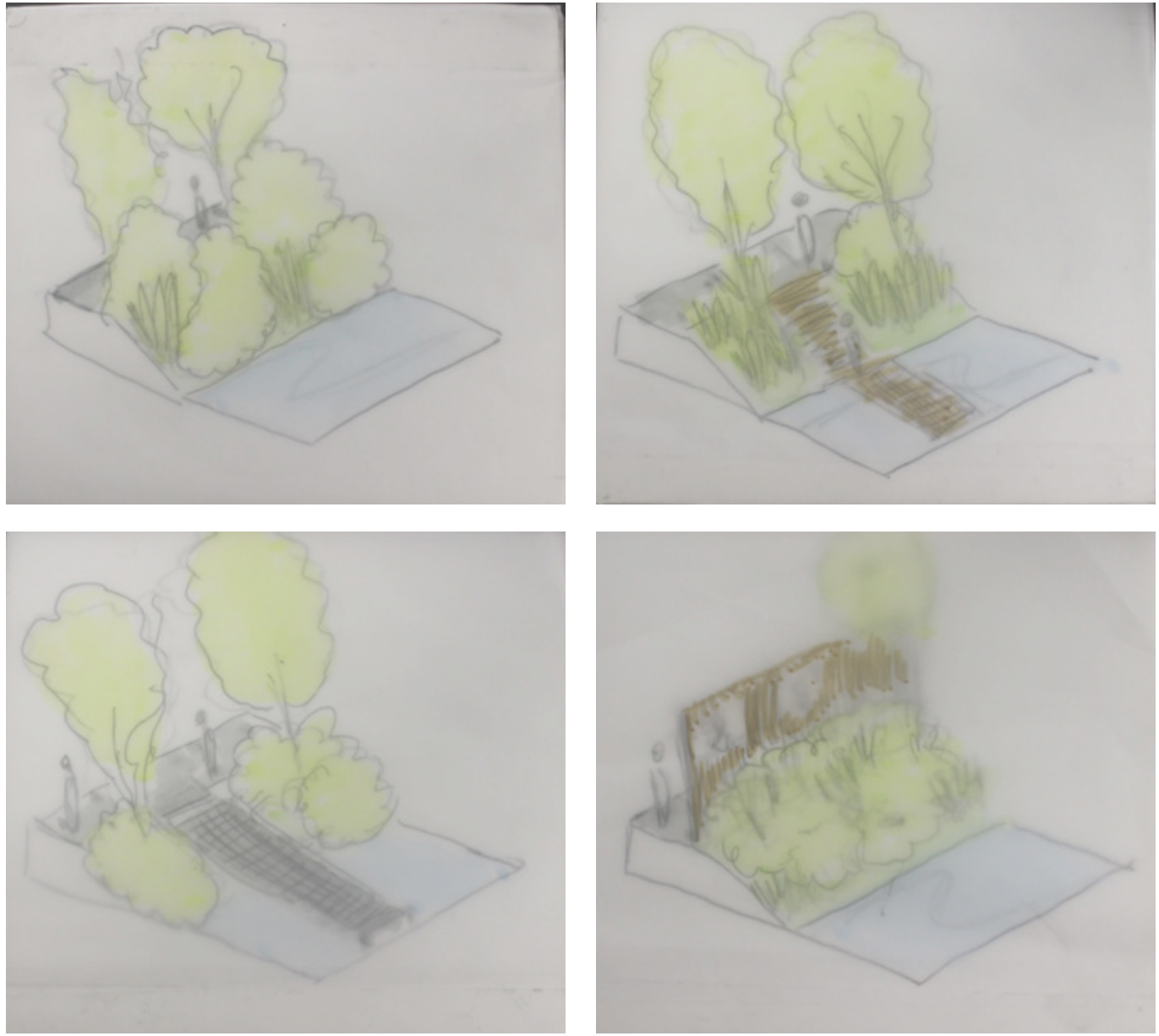
Authors conceptual interpretation of site - niches











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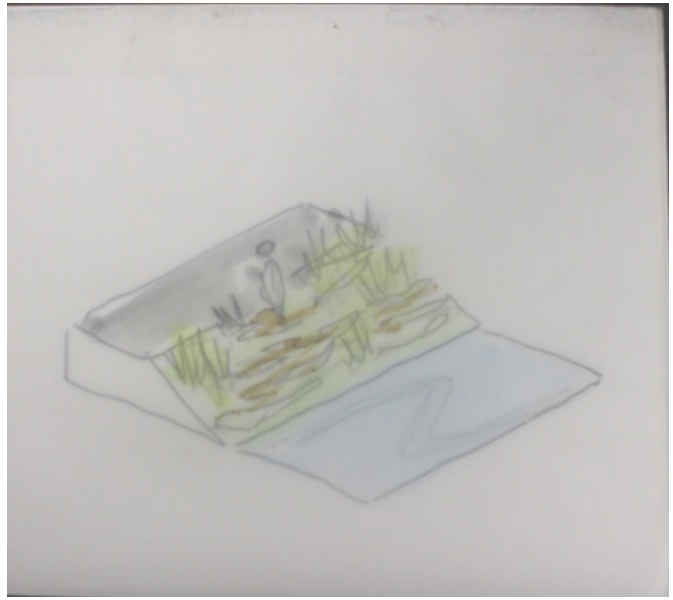
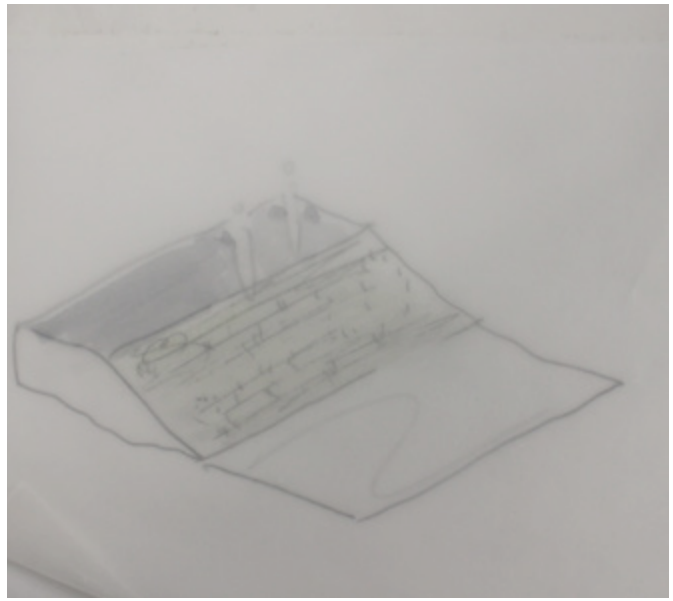
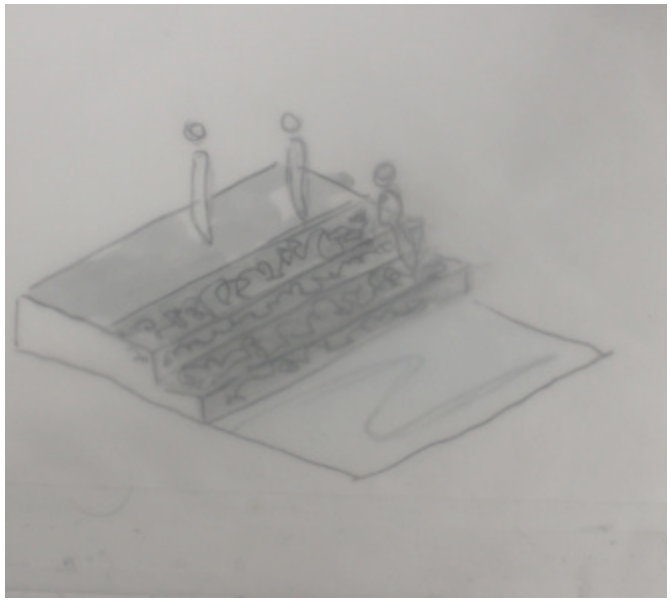
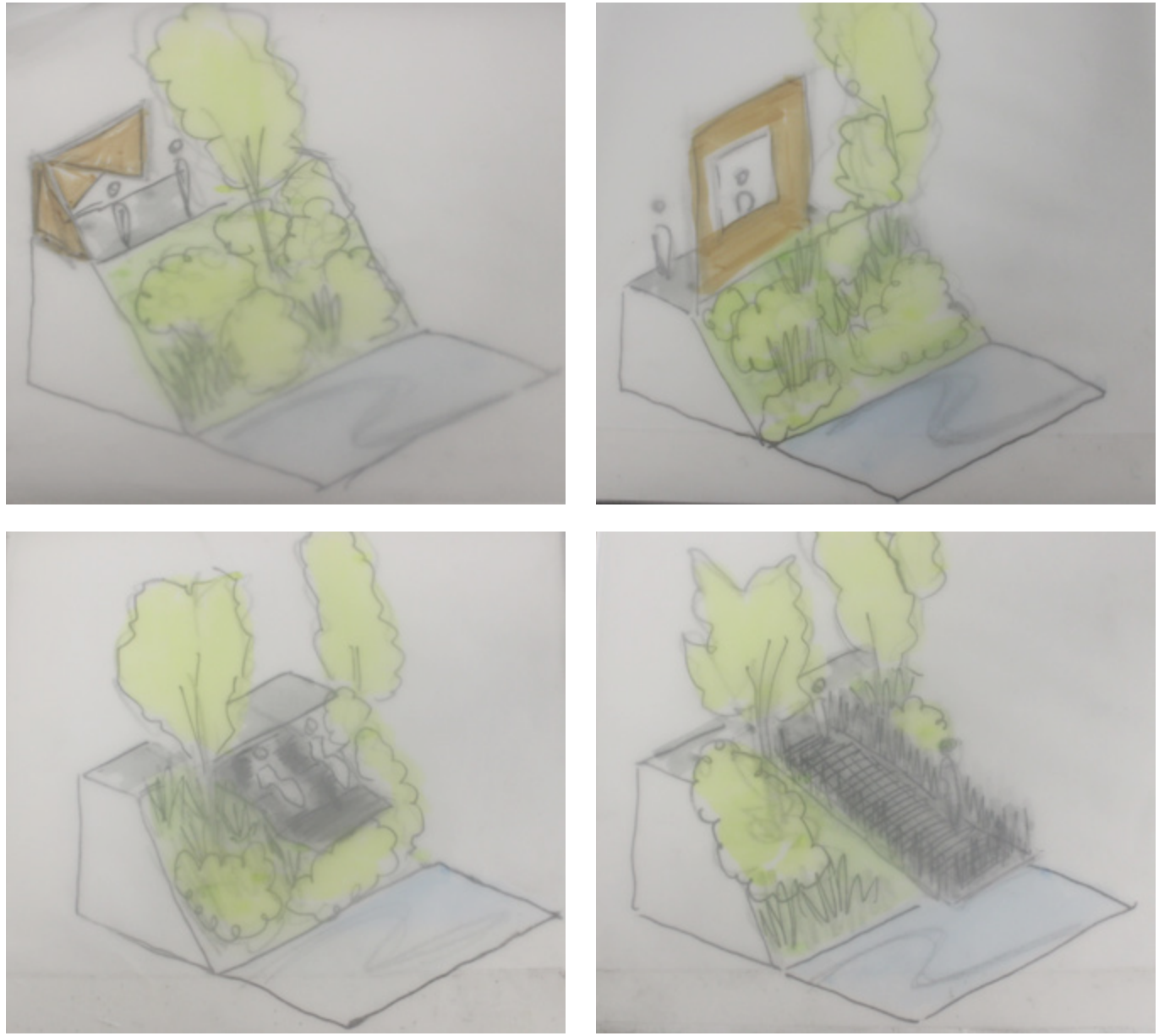
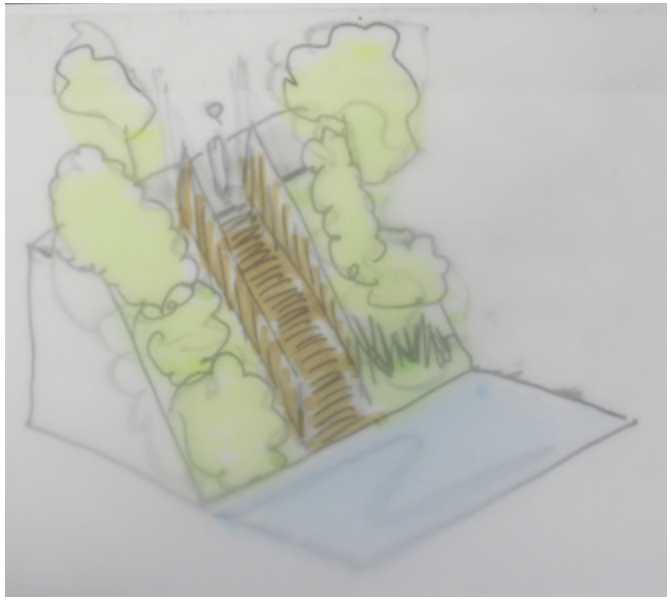


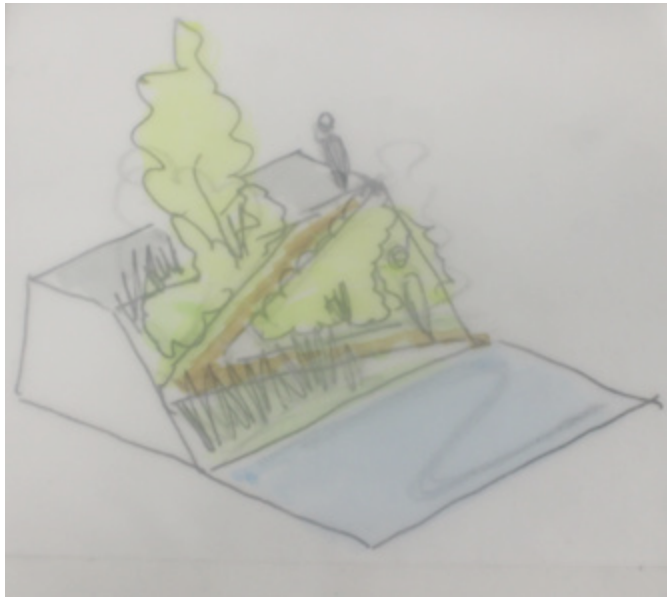


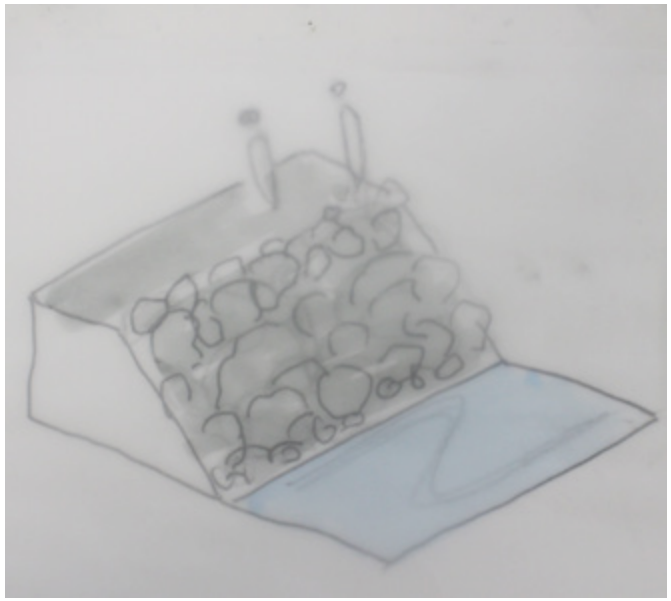


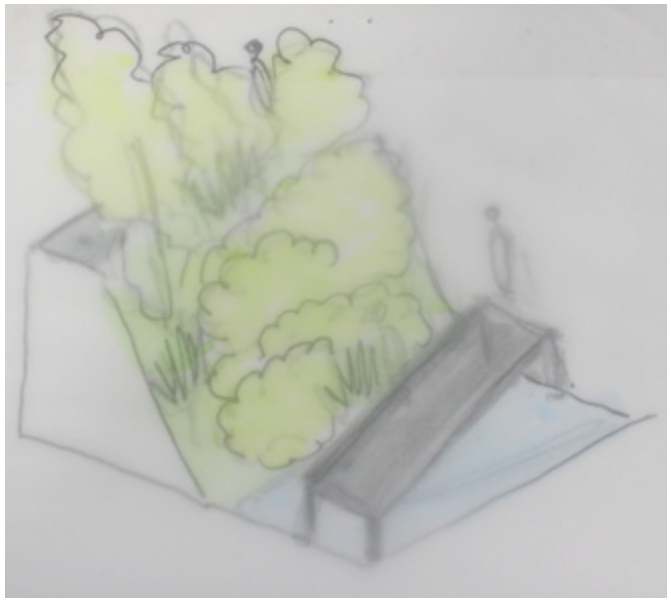


Authors conceptual interpretation of site - niches









INTERPRETING SITE

The testing of various elevations and conditions has enabled for subtle and functional design interventions. Interpreting from the micro scale and from the immediate experience, each concept tested various emotions which were undertaking on site.

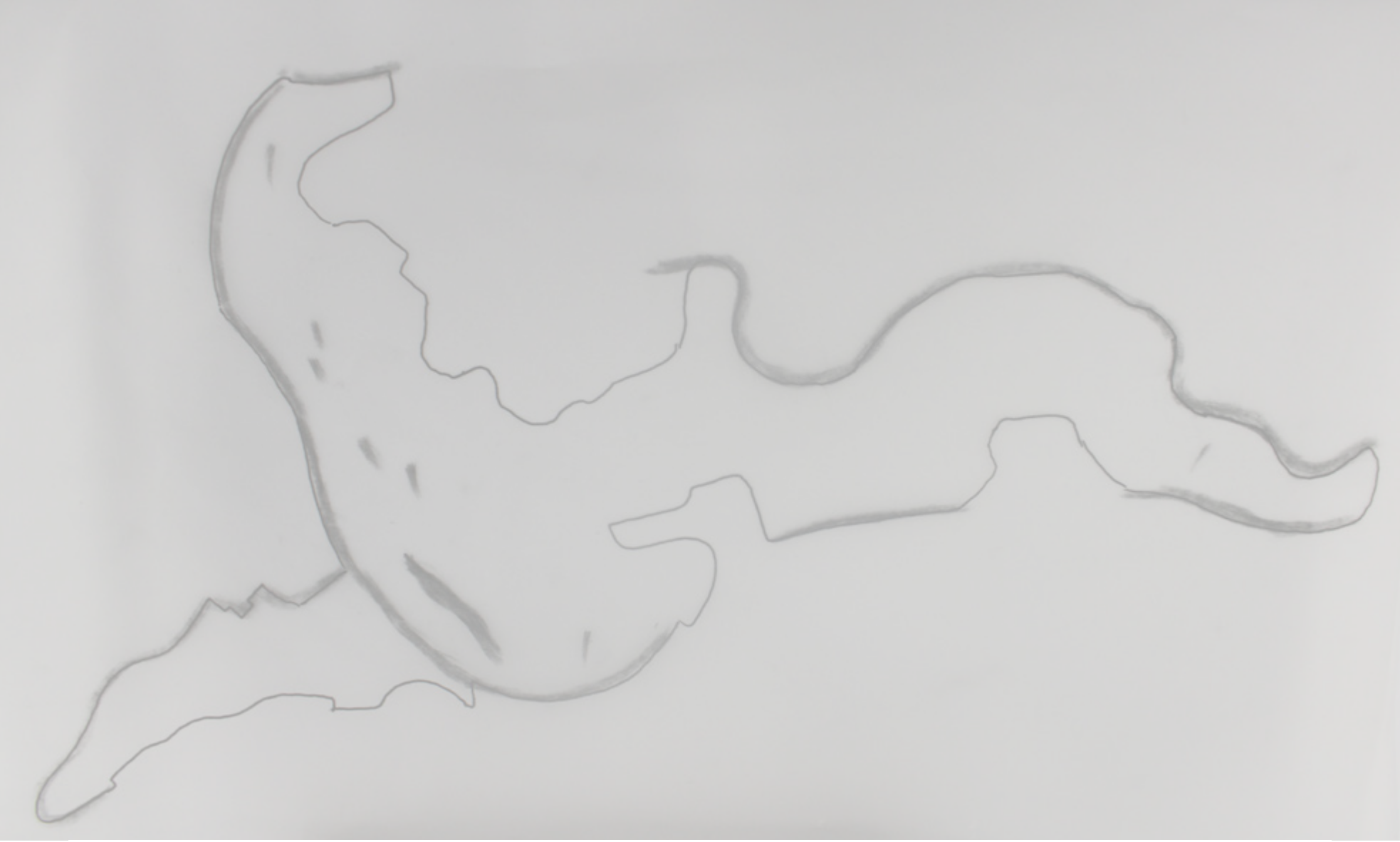
The testing has allowed for a conceptual catalouge which when re-intepreting site could provide spatial sequencing and overlapping on re-experiencing site. The testing has explored how the various concepts could begin to create a series of interactive and focal points. The testing has been kept broad, however, it enables for design interpretation to develop as well as the form and design of these interventions.

Understanding this, the testing continues to explore the current state and the potential state Trelissick Park can offer. Going back to a macro scale, the testing reviews a wider contextual understanding.

The design considers how might Trelissick Park connect to the direct valley system reviewing and exploring barriers, connection to water and attraction points. The macro scale seeks to establish a stronger and direct connection of the Sanctuary to Sea corridor and to provide accessibility for all users.

The following maps show existing experience and interpretation of site as well as the potential the site can offer.

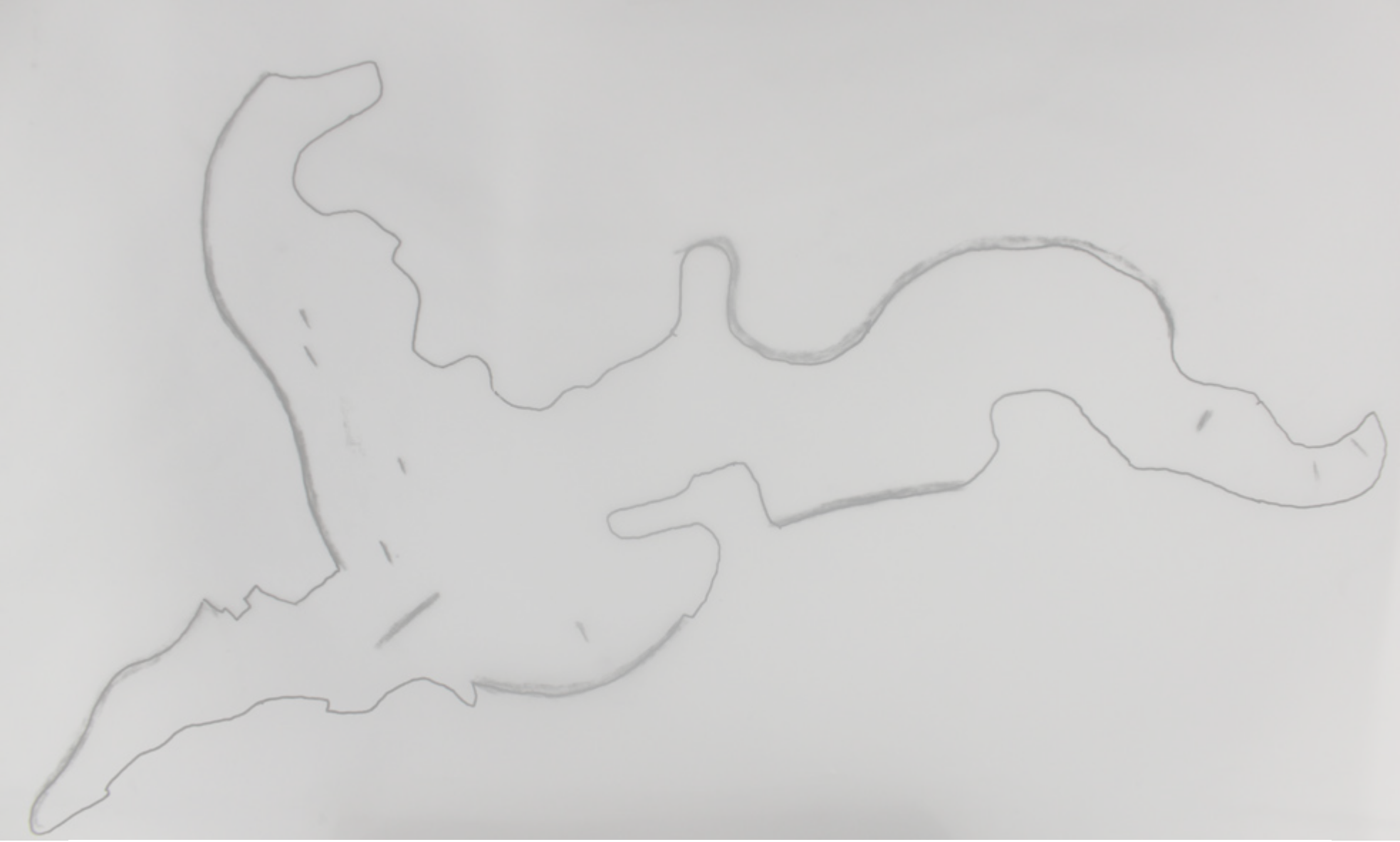
The sketched maps better portray the potential site can provide.
(The darker the rubbing the more of an effect it is)



EXISTING BARRIERS AND CROSSINGS

The Johnsonville railway-line and the Ngaio Gorge Road both create major barriers to connect to the valley site.
On-site, the major geographic feature (the gorge system) creates a barrier as its steep incline has altered the spatial experience within the gorge system. Small footbridges connect over the Kaiwharawhara and Korimako streams.

Authors own



POTENTIAL RESTRUCTURE OF BARRIERS AND CROSSINGS

The potential looks at altering the Johnsoville railway-line to connect Trelissick Park and the valleys system to its south. The barrier also opens access within the gorge to allow for social connection. There has also been considers bridges across the stream and valley system to connect both sides of the streams edge.

Authors own

EXISTING STREAM CONNECTION

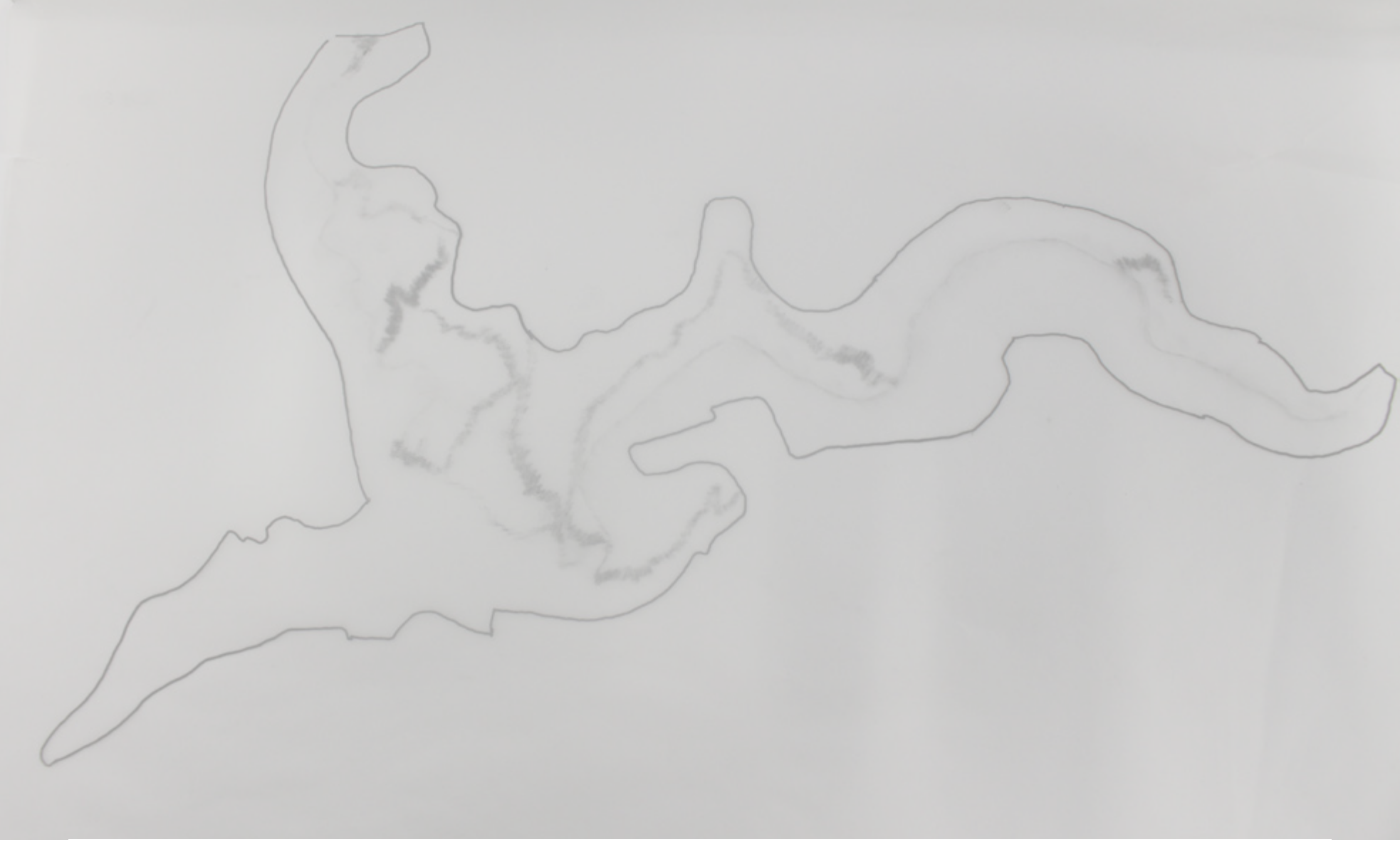
The main arterial walkway has strong connections to the stream. However dense riparian strips and sheer rock causes a direct connection of the wider stream system. Important features of the Kaiwharawhara and Korimako streams are disconnected specifcally within the gorge system.

Authors own

POTENTIAL STREAM CONNECTION

The potential looks creating a pathway that is in direct contact with the stream corridor. It also looks into opening up the gorge so users can experience the streams confluence and the gorge system. The potential also looks at creating a connection to the southern Kaiwharawhara stream from within the neighbouring valley system

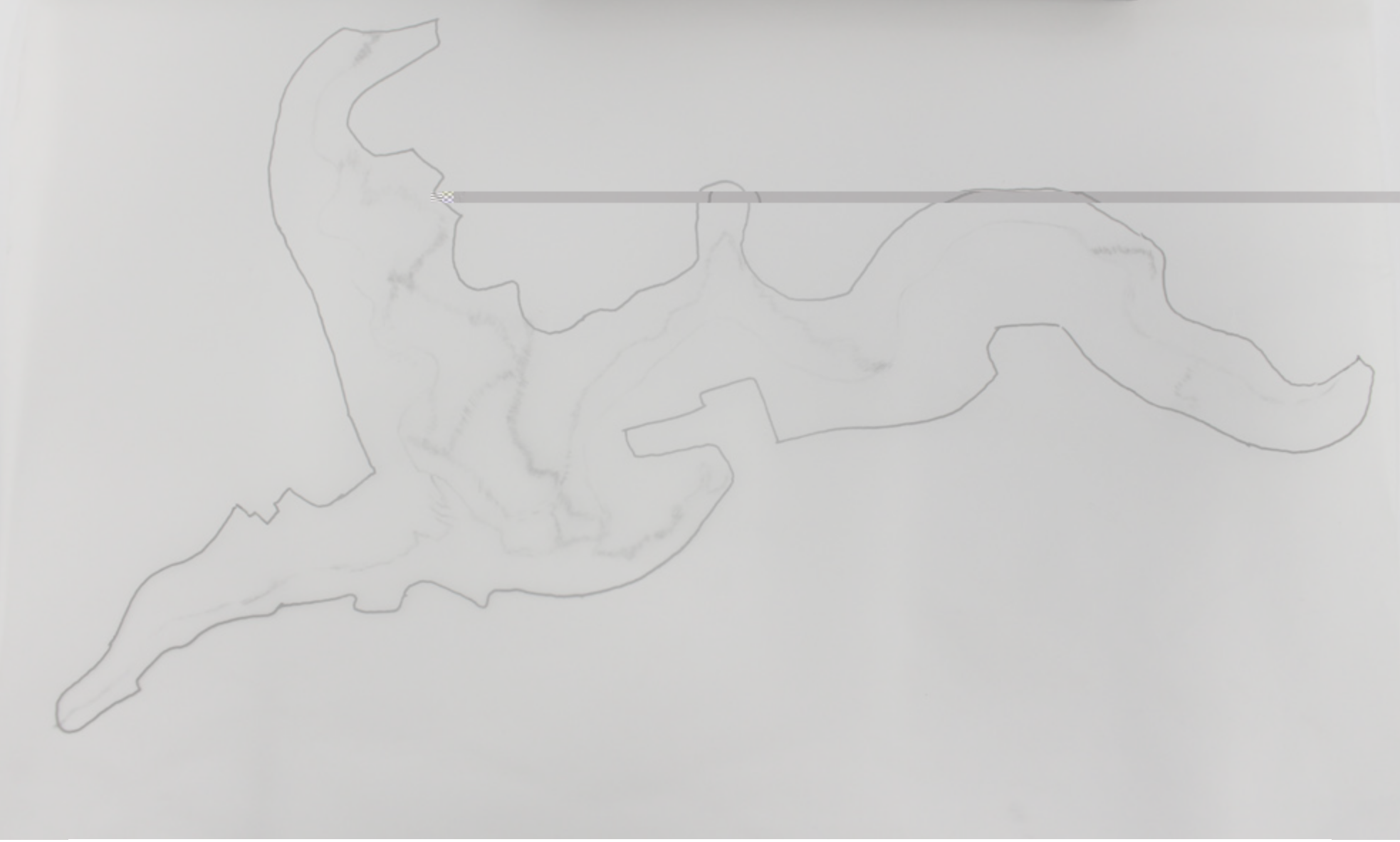
Authors own



EXISTING COMFORTABILITY / WALKING

The main arterial walkway slowly changes when exploring the central areas of site. Much of the discomfort is the steep incline of the hill pathways. The central region is a vital component as much of the access between the Korimako and Kaiwharawhara follows a steep and narrow pathway network.

Authors own



POTENTIAL COMFORTABILITY / WALKING

The potential looks creating accessible and user-friendly pathways. It looks to establish new tracks which slowly and comfortably climb. Doing this it also looks to restore the walkability within the gorge system and the wider park aswell.

Authors own

SITE II

4.3 MACRO TO MICRO

The research looks at two design sites which are important in reconnecting and enhancing the Sancutary to Sea connection.

The first of the designs looks at enhancing the entry into Trelissick Park from the Kaiwharawhara precinct. This design builds upon what is already exisitng utilizing the natural and built infrastructure within the site.

The second design looks at connecting the segmented valley system utilizing urban infrastructure for reconnection. The design creates a vision which enables the Wellington CBD to connect to the valley system enhancing cultural, social and natural identity of people and place.

Both designs incorporate mātauranga by creating hubs to learn and experience the valley system. Through subtle interventions of walkways and markers, the design caters a direct connection to the valley system drawing knowledge from the native flora and fauna.

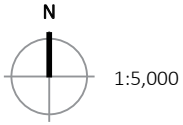


Fig 4.2: *Trelissick Park Masterplan*

4.4 DESIGN I - KI TAI

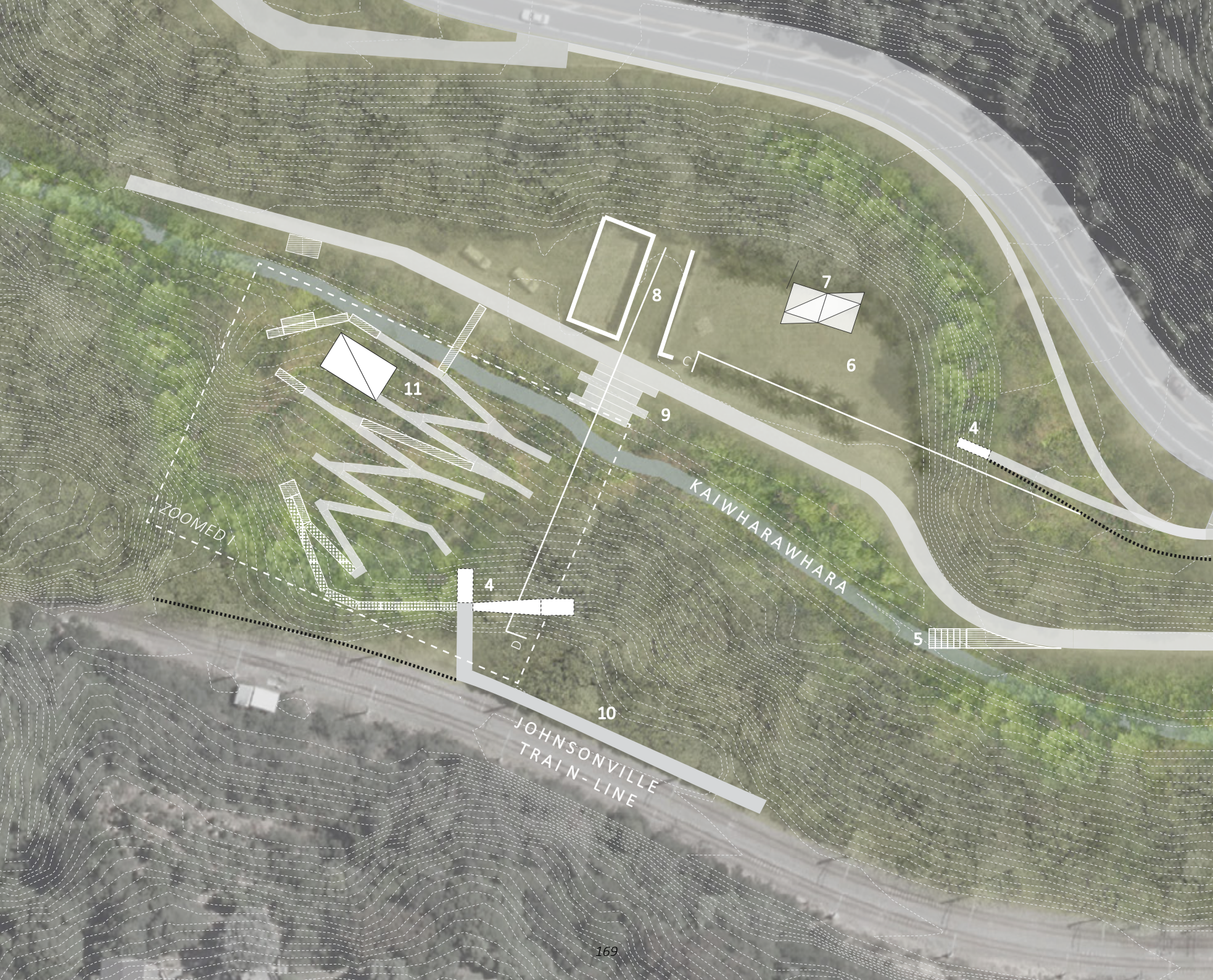
The first design focuses on the 'ki tai' entrance. The main entry is located along Kaiwharawhara Road and is descretly recognised. The entry is important to the overall design as it is the place of 'landing' and the beginning of the Sanctuary to Sea connection. It is also important to the overall connection and journey along the valley corridor. The entry encourages subtle interventions of viewing platforms, markers and walkways to create and establish a sense of arrival and belonging. The overall design promotes the key concept of hīkoi creating experiential sequences of spaces.

The current context of the site is minimal where only the Historic Magazine Building is the key focal point. The design integrates social and cultural places of learning and engaging to establish identity and appreciation within the valley system. With the introduction of an educational centre encourages growth and connection of people with landscape regarding mātauranga Māori of rongoā, ngahere and nga arawai. With the enhancement of outdoor adaptable learning space seeks to engage and empower peoples emotions and understanding of site.

The design also looks at integrating urban infrastructural elements building of the Johnsonville railway-line and the Kaiwharawhara Road. Incorporating urban services will also provide a stronger connection from the city to the valley through public transportation. Utilizing these components will better enable peoples connection to and from the urban environment to the natural environment.

With the entry being important, the design is based of the marae-ātea. The design interventions also look to Māori concepts of bird-snares and gateways to promote Māori knowledge and fuse bicultural understanding of design.

The lack of connection to the Kaiwharawhara stream is restricted as dense riparian vegetation hides the beauty of the overall stream. The design engages a stronger connection to the stream to establish an awareness of this vast waterbody. The design does this through platforms which expand over the stream to allow people to sight the stream.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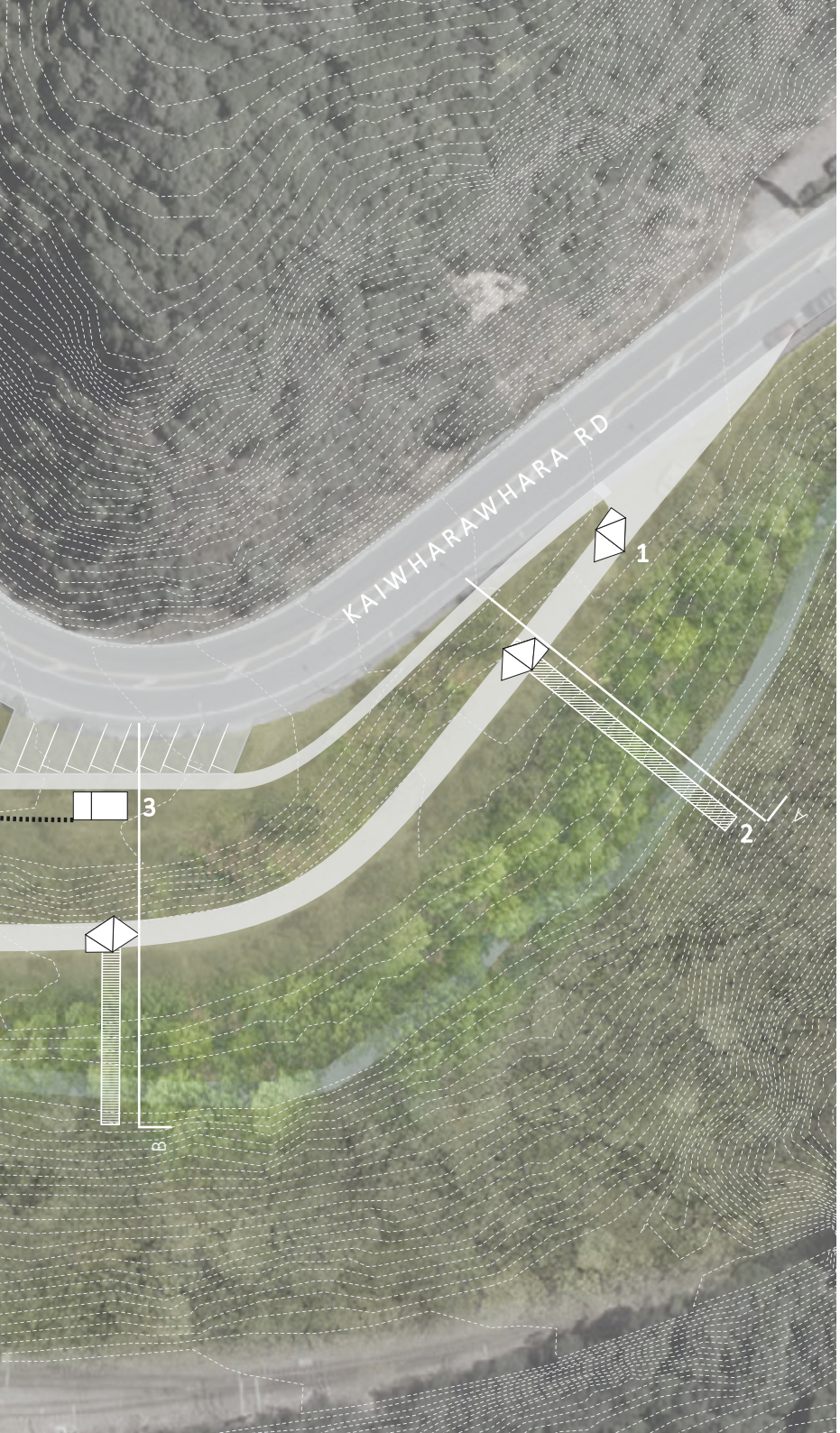
JOHNSONVILLE
TRAIN-LINE



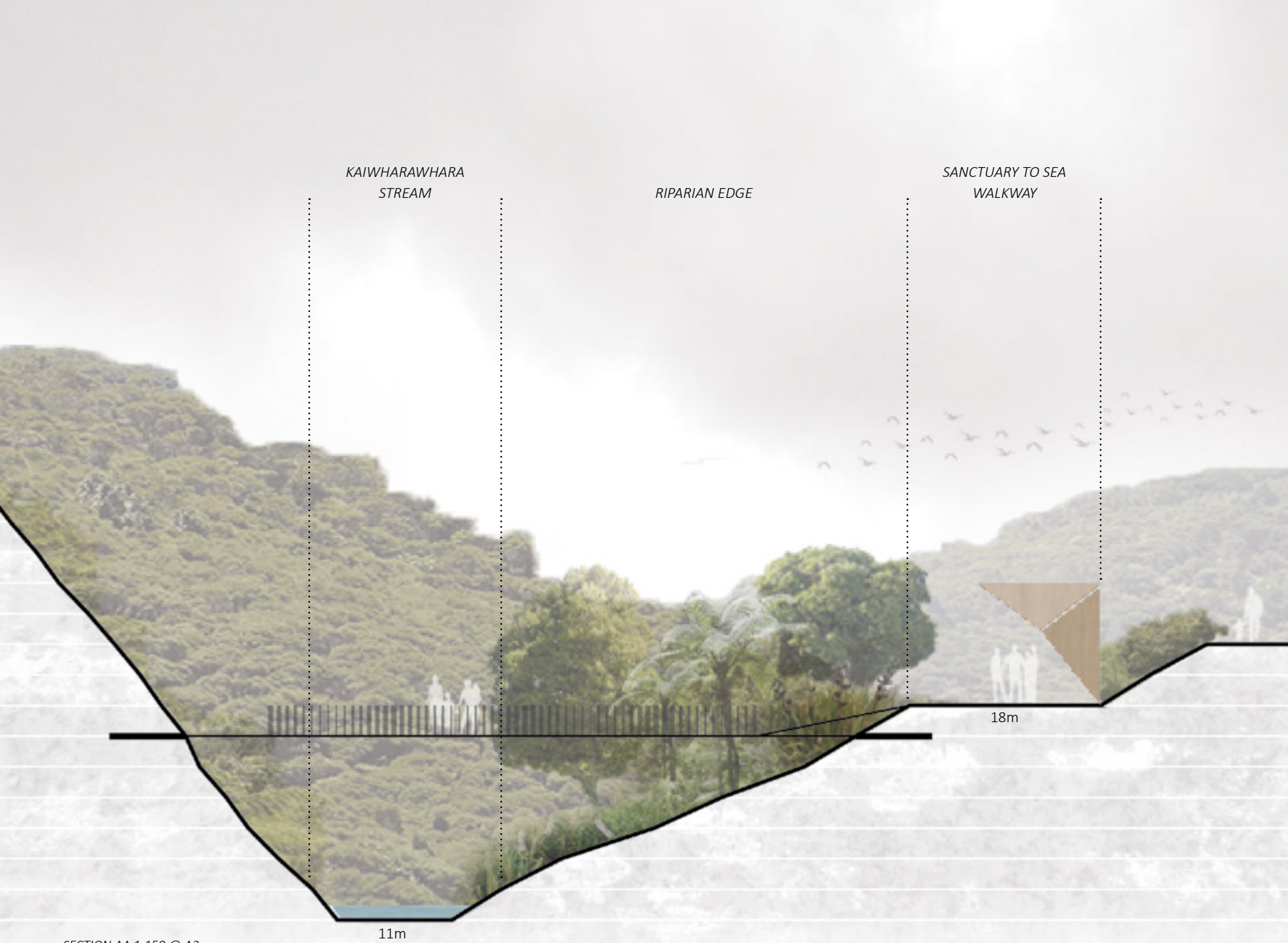
MASTERPLAN
Trelissick Park Entry

1 KUWĀHA STRUCTURES + WAHAROA
establishing arrival + markers - the gateway of Tāne
2 ARAWHATA PLATFORMS
ascension to Kaiwharawhara stream
3 ARRIVAL
public arrival point
4 KERERU LOOKOUT/PERCH
acension above the forest
5 TE ARAWAI
first touch of water
6 MARAE ĀTEA
enhancing public space for connection
7 ADAPTABLE HUB
adpatable learning and celebration space / pā harakeke
8 HISTORIC MAGAZINE BUILDINGS
retaining cultural heritage
9 WAI POUTAMA
experiencing water
10 CITY CONNECTION
utilizing the urban network - Johnsonville train-line stop
11 RONGOĀ TERRACES
establishing traditional practices - mātauranga Māori

N

1:750

Fig 4.3: *Trelissick Park Entry - Masterplan*

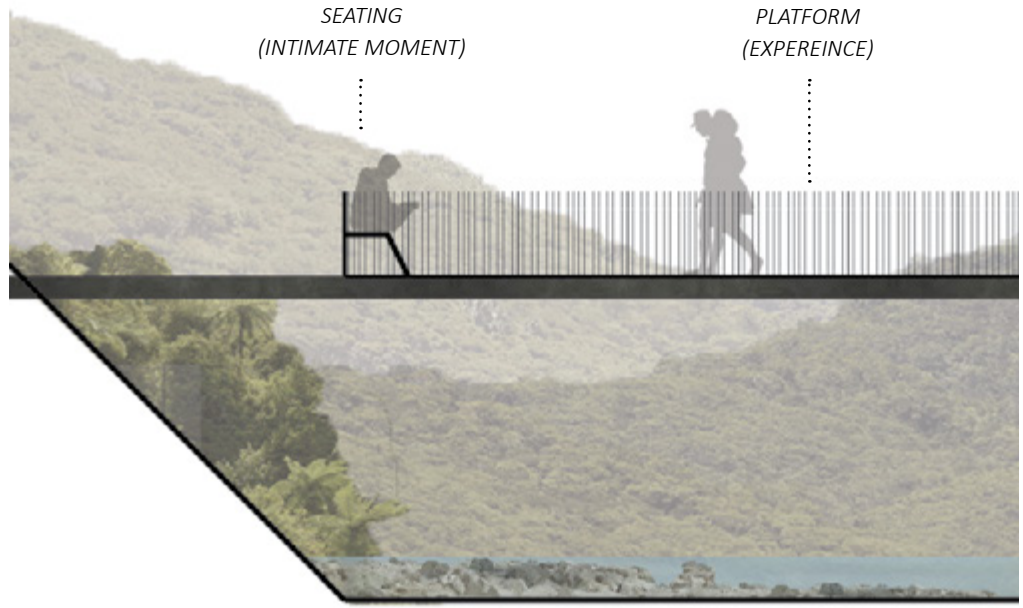


SECTION AA 1:150 @ A3

Fig 4.4: *enhancing the arrival*

SCALE 1:100 @ A3

Fig 4.5: *kūaha structure, creating a variation with the gateway structures through folding and shifting.*

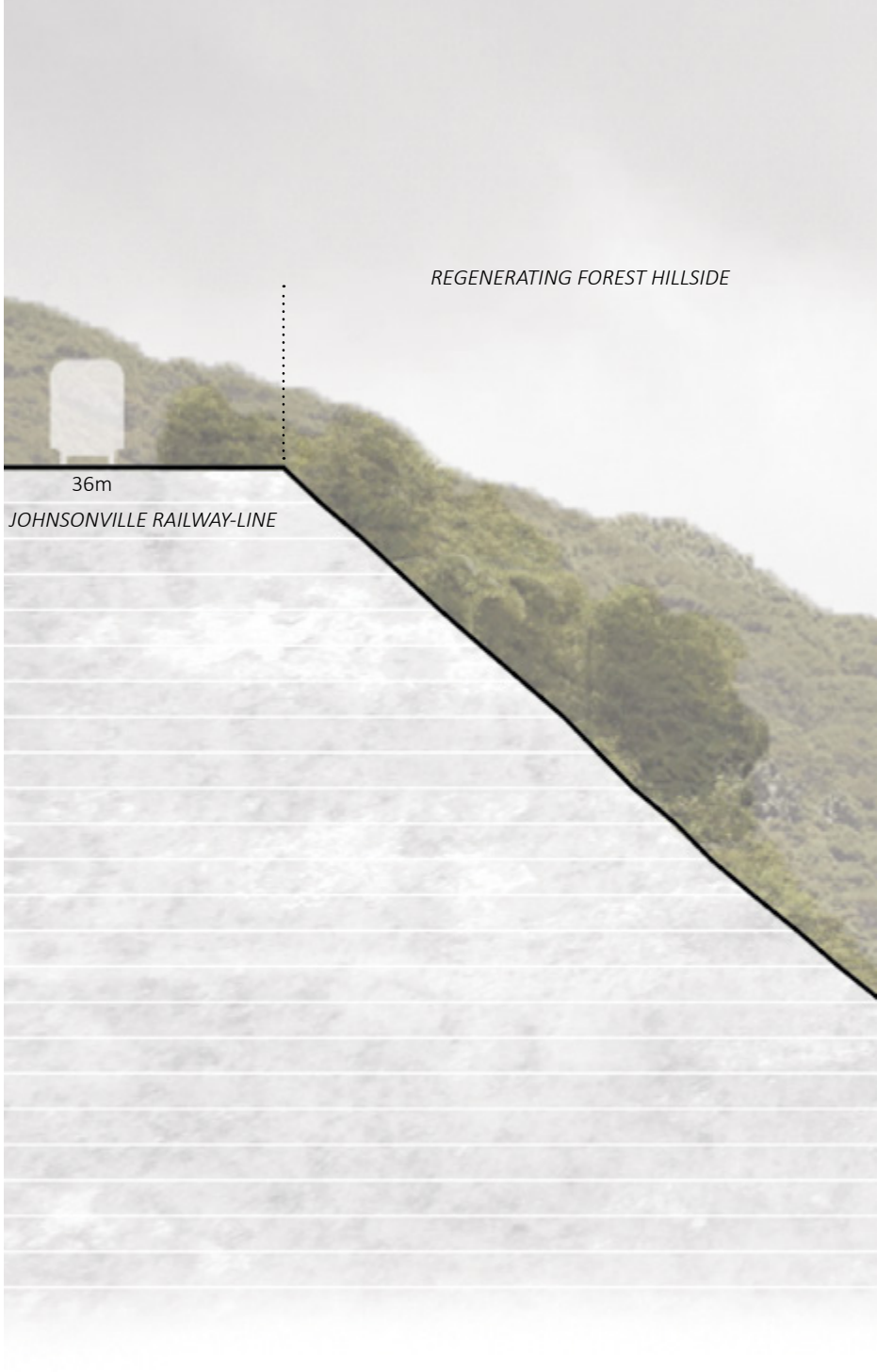


SCALE 1:50 @ A3

Fig 4.6: *arawhata platforms (siting connections to the Kaiwharawhara stream)*

This section across the valley portrays a series of focal and marker points. Each gateway represents the calling onto the marae-ātea, which extends out over the water on the arawhata platforms.

These platforms allow for intimate moments capturing and understanding self with place. With each call, these platforms begin to draw closer to the water, becoming open and enclosed with ones surroundings.



SECTION BB 1:200 @ A3

Fig 4.7: *establishing 'landing' of site*

SECTION CC 1:250 @ A3

Fig 4.8: *Te Marae-ātea a Tāne*

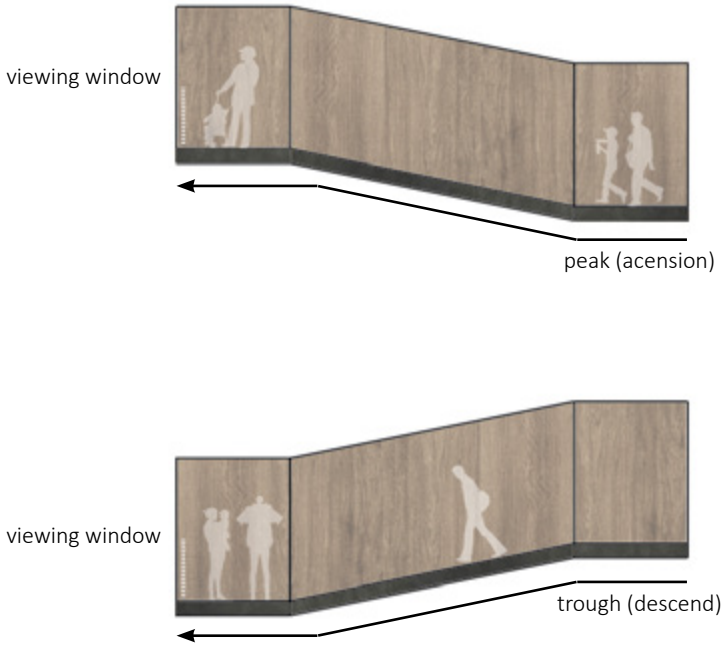
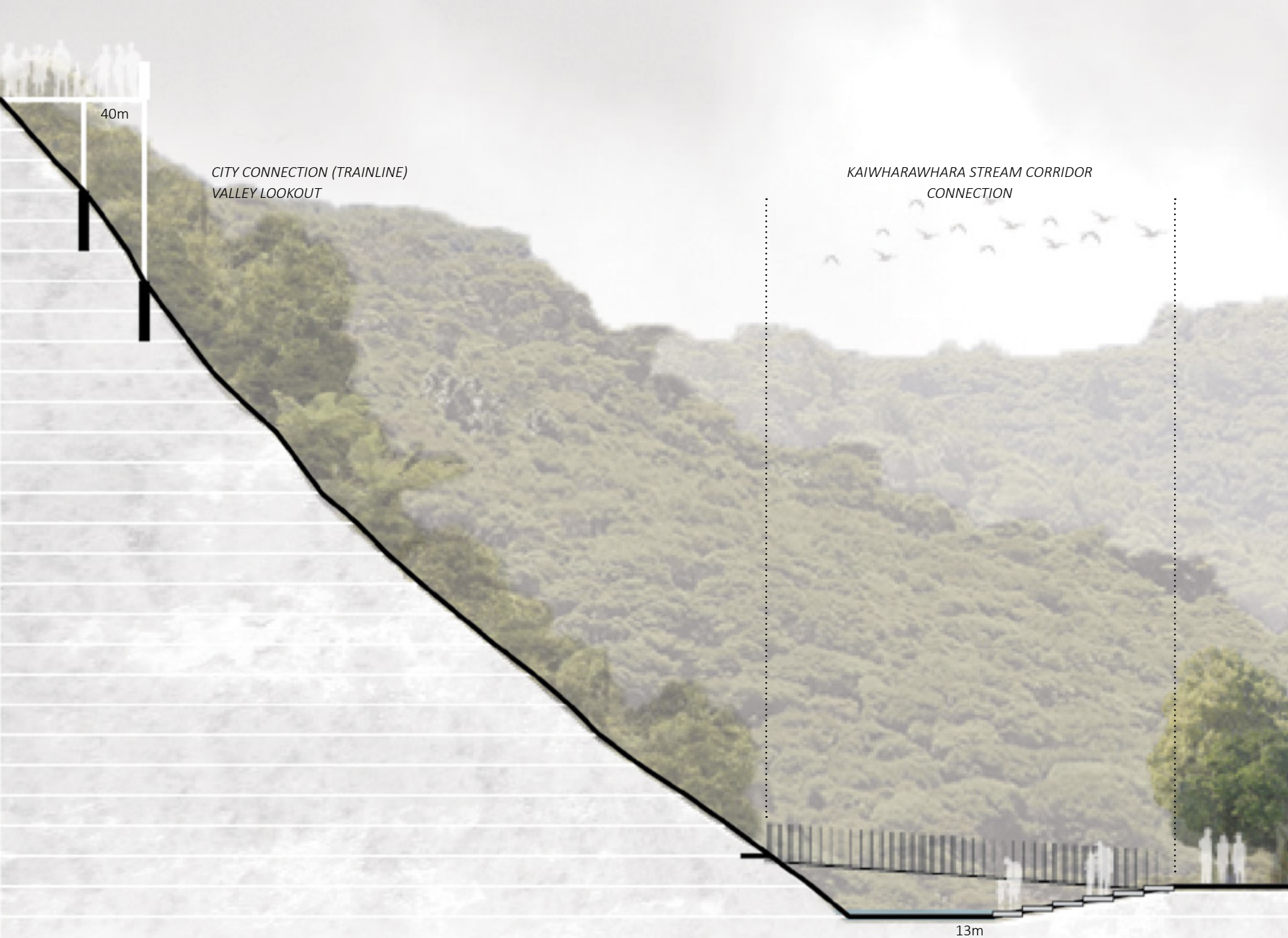


Fig 4.9: *waka kereru viewing platforms*

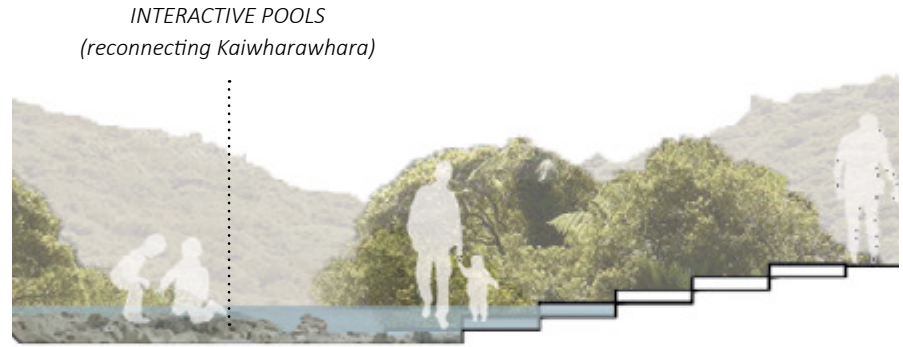
The open vastness of the valley floor creates the marae-ātea. It is here where on can be welcomed onto site and begin to take in the intial experience of site. The site is also surrounded by a pā harakeke to encourage learning and cultural celebration.

Arriving to the site also encourages a glimpse over the valley from the Kaiwharwhara Road. The viewing platform descends down replicating the form of a waka kereru (kereru snare). The varying viewing platforms replicate the peak and trough of the waka kereru creating differen experiences overlooking the valley



SECTION DD 1:200@ A3

Fig 4.10: *Kaiwharawhara connection*

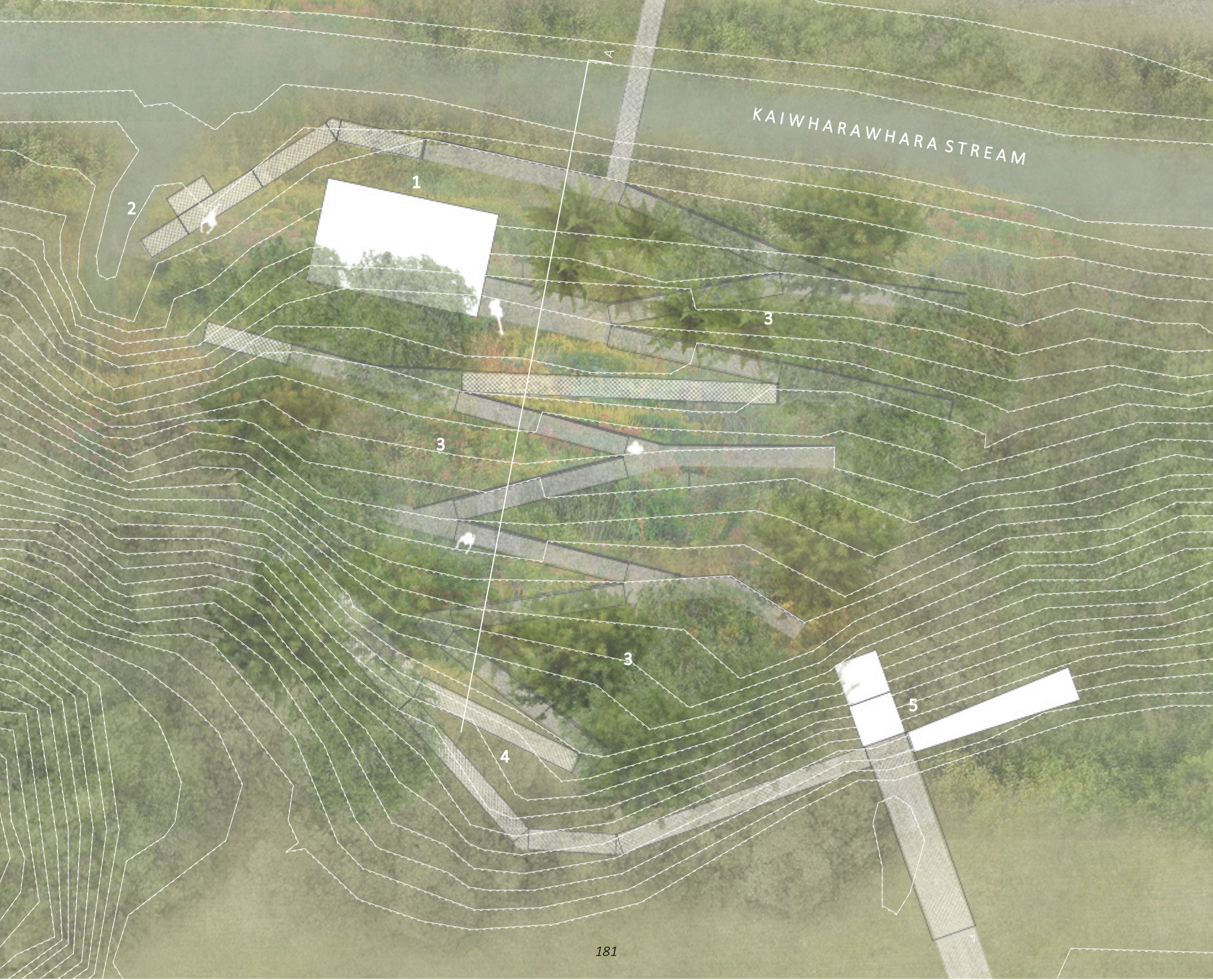


SCALE 1:75 @ A3

Fig 4.11: *connecting with water*

The connection to the water is obstructed by vegetation growth. The design incorporates a stopping point to connect down to the Kaiwharawhara stream. The subtle intervention places an importance on the stream ecologies.

This section ensures a strong connection across the valley, and establishes the connection from the urban to connect down with the valley and forest floor.


KAIWHARAWHARA STREAM
1
2
3
3
3
4
5

ZOOMED SITE I MASTERPLAN
Rongoā Terraced Gardens

1 ***WHARE KOHANGA***
rongoā cultural hub - learning + engaging

2 ***WAI HOROI***
rongoā cleansing

3 ***RONGOĀ TERRACES***
rongoā cultural hub - learning + engaging

4 ***FOREST WALK***
rongoā forest canopy walk

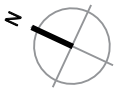
5 ***KERERU LOOKOUT***
acension above the forest

The entry incorporates the 'Rongoā Terraced Gardens'. The hillside opposite the historic Magazine Building has been regenerating and currently is overgrown. There is no access (only council access) which the design looks to create a connection across the stream and valley system.

The design creates a new stop along the Johnsonville railway-line to enable urban reconnection to site. The site meanders through a series of elevated paths and built terraces which have been designed to cater for local rongoā plants. The design encourages learning, identity, health and wellbeing.

It also encourages further understanding of the valley where the site acts as a catalyst in exploring and recreating self and place. There is also a rediscovery of knowledge as well as reconnection to the Kaiwharawhara stream.

The site marks the beginning of the journey through the valley, where one may explore, learn and engage with the natural environment.



1:300

Fig 4.12: *Rongoā Terraces Masterplan*

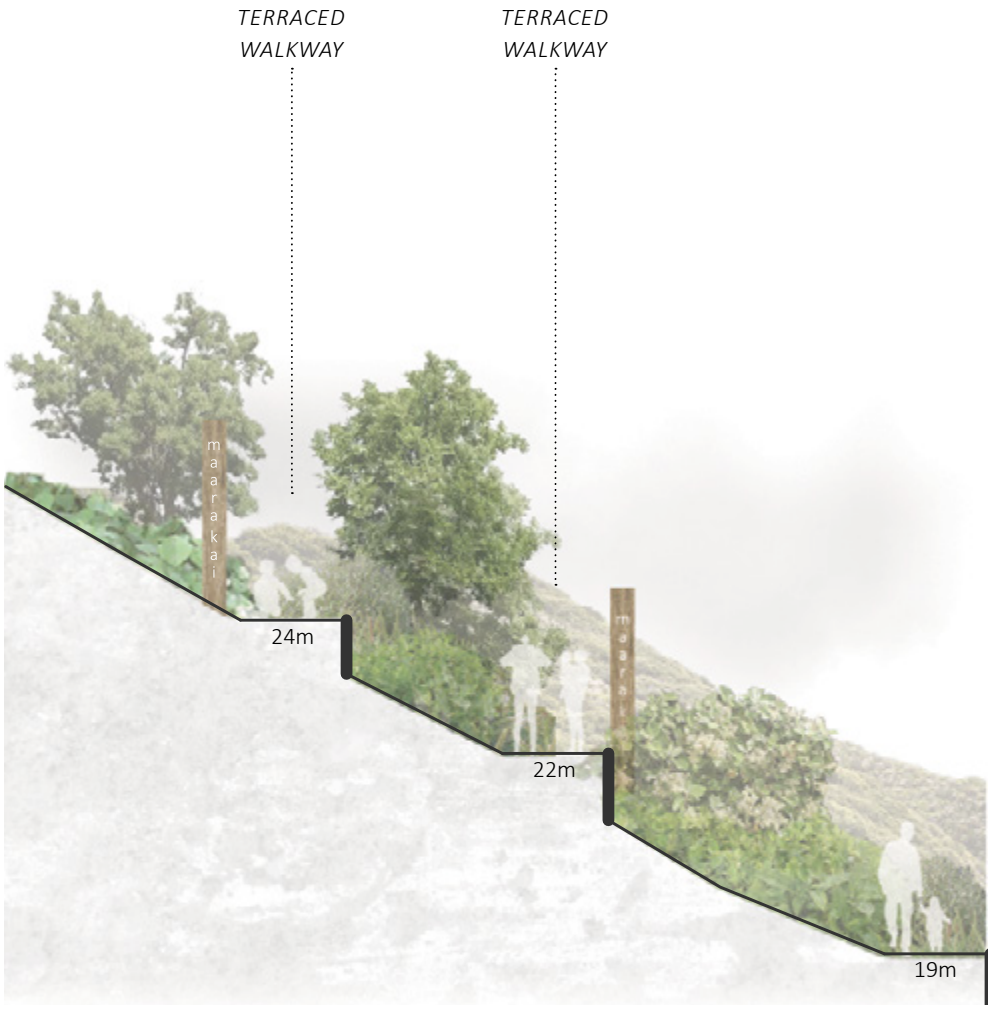
SECTION AA 1:300 @ A3

Fig 4.13: *Terraced Rongoā Gardens*

KAIWHARAWHARA
STREAM
SANCTUARY TO SEA
WALKWAY
PĀ HARAKEKE
15m
13m
14m

Creating elevated and terraced walkways along the hillside, composes a unique thinking in incorporating mātauranga and landscape architecture. The rich soil of the hillside means it is a suitable place to grow or establish a kohanga, valuing and maintaining the natural wildness.

Fig 4.14: *Terraced Rongoā Gardens - elevated walway*



By creating various terraced gardens it allows for more attractions and interests point along the journey. The various gardens provide a plae for people to connect with nature and to nurture nature and vice versa. The terraces have a slope incline of 12% meaning it is suitable for all users and ages, thus creating a wider experiential audience.

Fig 4.15: *Terraced Rongoā Gardens - terrace walway*

KAIWHARAWHARA STREAM
+15
+17
+19
+21
+21
+23
+25
+27
+29
+31
+33
+36
+37
+40
KR
TP
TP
MM
KU
RA
RA
KN
HH
KN
RA
KU
RA
KU
HH
RA
KR
KR
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AR
AR
PR
PR
PR
PR
TA
TP
TP
PK
MM
MM
PK
HI
TW
KW
KW
KW

PLANTING STRATEGY

Rongoā Terraces - traditional maara/garden

The planting strategy highlights the wide variety of plants located within Trelissick Park. The plants are located right throughout the Sanctuary to Sea corridor and are indicative to rongoā Māori.

The planting strategy has been arranged into three different terraced gardens, offering a variety of plant knowledge and the importance they have based on values and uses.

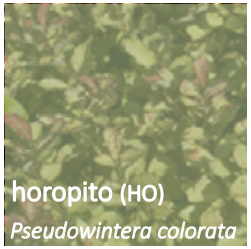
The first terraced garden utilizes traditional plants for food. The second garden utilizes traditional healing plants (rongoā). The final garden utilizes plants used for tea. The wide range of plants have been carefully selected to grow on the hillside kohanga. The gardens are dispersed throughout the terraces to promote education and different experiences.

The idea to place a plant nursey is to utilize and educate communities about the different plants, uses and values associated to the valley. In doing so, it creates a haven were people can connect, preserve, understand and appreciate the natural and cultural identity of their environements.

MAARA KAI food garden-terraces

aruhe (AR)
Pteridium esculentum

hīnau (HI)
Elaeocarpus dentatus


horopito (HO)
Pseudowintera colorata

karaka (KA)
Corynocarpus laevigatus

kawakawa (KW)
Macropiper excelsum

makomako (MK)
Aristotelia serrata

mamaku (MM)
Cyanthea medullaris

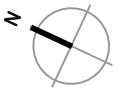
pikopiko (PK)
Cyanthea medullaris

piripiri (PR)
Acaena anserinifolia

taupata (TP)
Coprosma repens

tawa (TW)
Belischmiedia tawa

tī-kouka (TK)
Cordyline australis



1:300

Fig 4.16: *Rongoā Terraces Masterplan*

MAARA RONGOĀ *medicinal garden-terraces*

harakeke (HA)
Phormium tenax

houhere (HH)
Houheria populnea

kāmahi (KM)
Weunmannia racemosa

kanono (KN)
Coprosma grandiflora

kawakawa (KW)
Macropiper excelsum

korimiko (KR)
Hebe stricta

kōwhai (KO)
Sophora microphylla

kumarahou (KU)
Pomaderris kumeraho

patē (PA)
Schefflera digitata

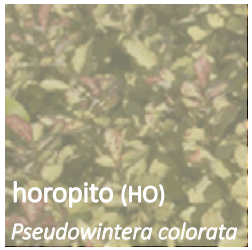
pukatea (PU)
Laurelia novae-zelandia

rangiora (RA)
Barchyglottis repanda

tutu/tupakihi (TU)
Coriaria arborea

wharangi (WH)
Melicope tenata

MAARA TĪ *tea garden-terraces*


horopito (HO)
Pseudowintera colorata

karamu (K)
Coprosma robusta

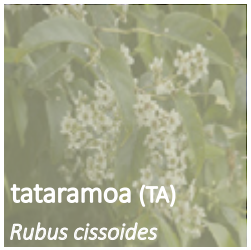
kawakawa (KW)
Macropiper excelsum

korokia (KK)
Corokia spp.

korimiko (KR)
Hebe stricta

kumarahou (KU)
Pomaderris kumeraho

mānuka (MA)
Leptspermum scoparia


tataramoa (TA)
Rubus cissoides

tī-kouka (TK)
Cordyline australis

toatoa (TO)
Haloragis erecta

MAARA TĪ THE TEA GARDEN
MAARA KAI THE FOOD GARDEN

4.5 DESIGN II - TAUHERE NGA TAIORORUA

The second design looks at reconnecting the segmented valley systems. 'Tauhere nga Taiororua' (linking the valleys) builds along the open ridge of the Johnsonville railway-line. Currently the railway creates a major barrier between Trelissick Park and the Sanctuary connection. The design looks at integrating the railway-line as it poses a strong connection from Wellington CBD.

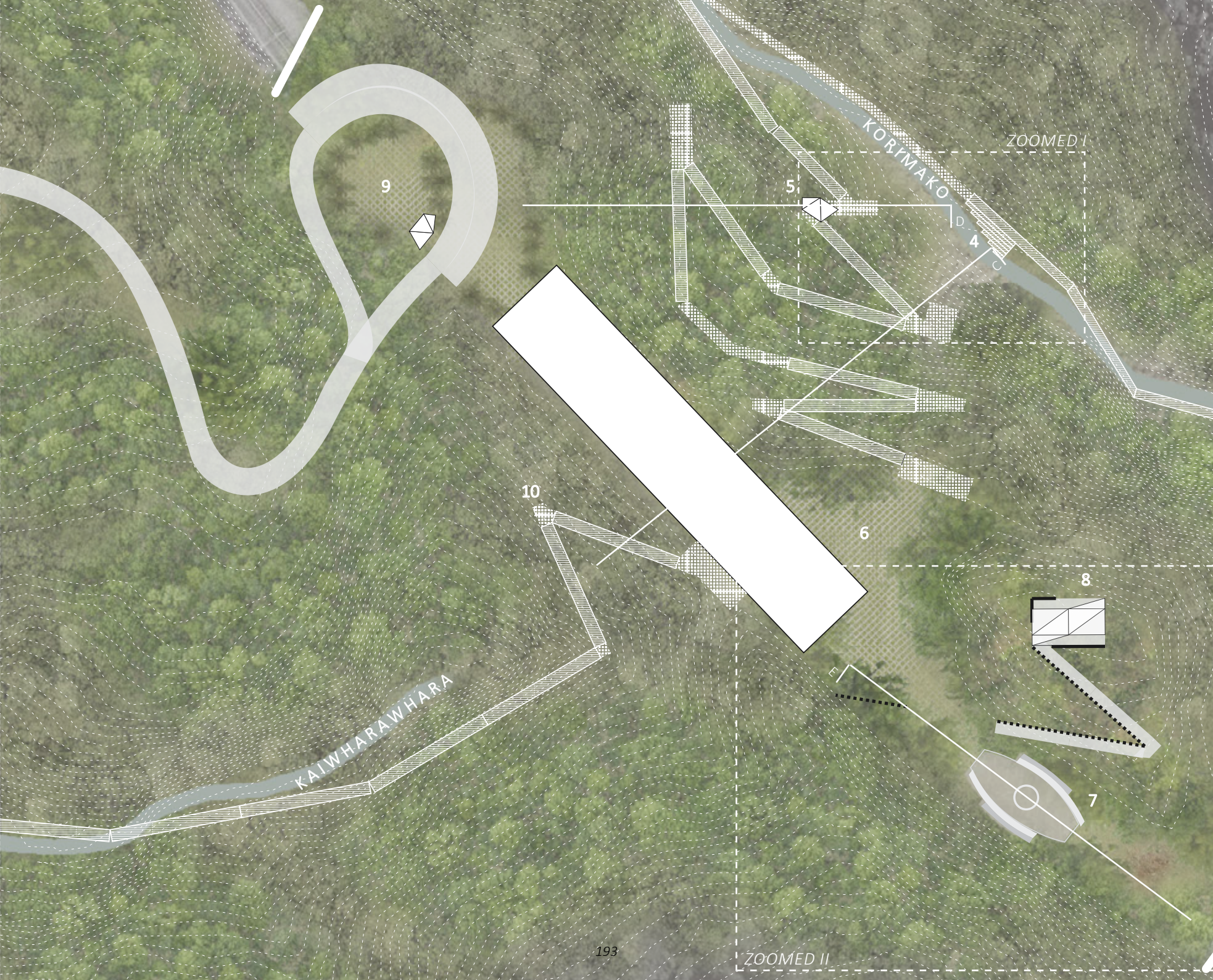
The design reflects the concept of a waka kereru which suspends above the forest and acts as a food trough for native pigeons. It replicates this idea as a cultural hub suspended above the forest promoting knowledge of the site which acts as a central catalyst. The design removes the barrier by building upon the railway-line, opening the ridge for social, cultural and ecological connections.

The steep incline of the ridge poses a problem of access. The design builds of case-study ideas creating an elevated forest walkway allowing for a stronger connection of the wider Kaiwharawhara stream system opening up the regenerating valley.

The design promotes new connections to hidden features of the landscape. It connects people to the gorge system as well as the confluence of the Korimako and Kaiwharawhara streams. Currently both are hard to access or are inaccessible where the design creates new accessway through the gorge by an elevated water walkway. This enables for a stronger connection to the water creating an awareness of the wider stream corridor.

The long suspended cultural hub promotes learning, engaging and understanding the wildness of the valley system. It consist of both indoor and outdoor learning spaces encompassing the idea of ahi kā. The design also revives traditional practices and knowledge such as tohi (baptismal rites).

Overall, the design enhances mauri across the site and reconnects people and the landscape of the wider valley system. The new Sanctuary to Sea walkway is re-routed following the the direct watercourse of the Kaiwharawhara stream, strengthening the notion of ki uta ki tai.


KORIMAKO
ZOOMED I
9
5
D
4
C
10
6
8
E
KAIWHARAWHARA
7
ZOOMED II

MASTERPLAN

Connecting valley systems

1 KUWĀHA KI TE WHAO
gateway into the gorge

2 ADAPTABLE LEARNING HUTS
learning spaces

3 TE WHAO WALKWAY
gorge walkway

4 KAIWHARAWHARA/KORIMAKO CONFLUENCE
emersion of two waters

5 KUWĀHA KI TE NGAHERE
gateway into the forest canopy

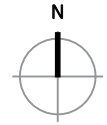
6 WHARE WANANGA
cultural hub

7 TE AHI KĀ
'the home fires burning' gathering space

8 LOOKOUT
overlooking the Trelissick valley

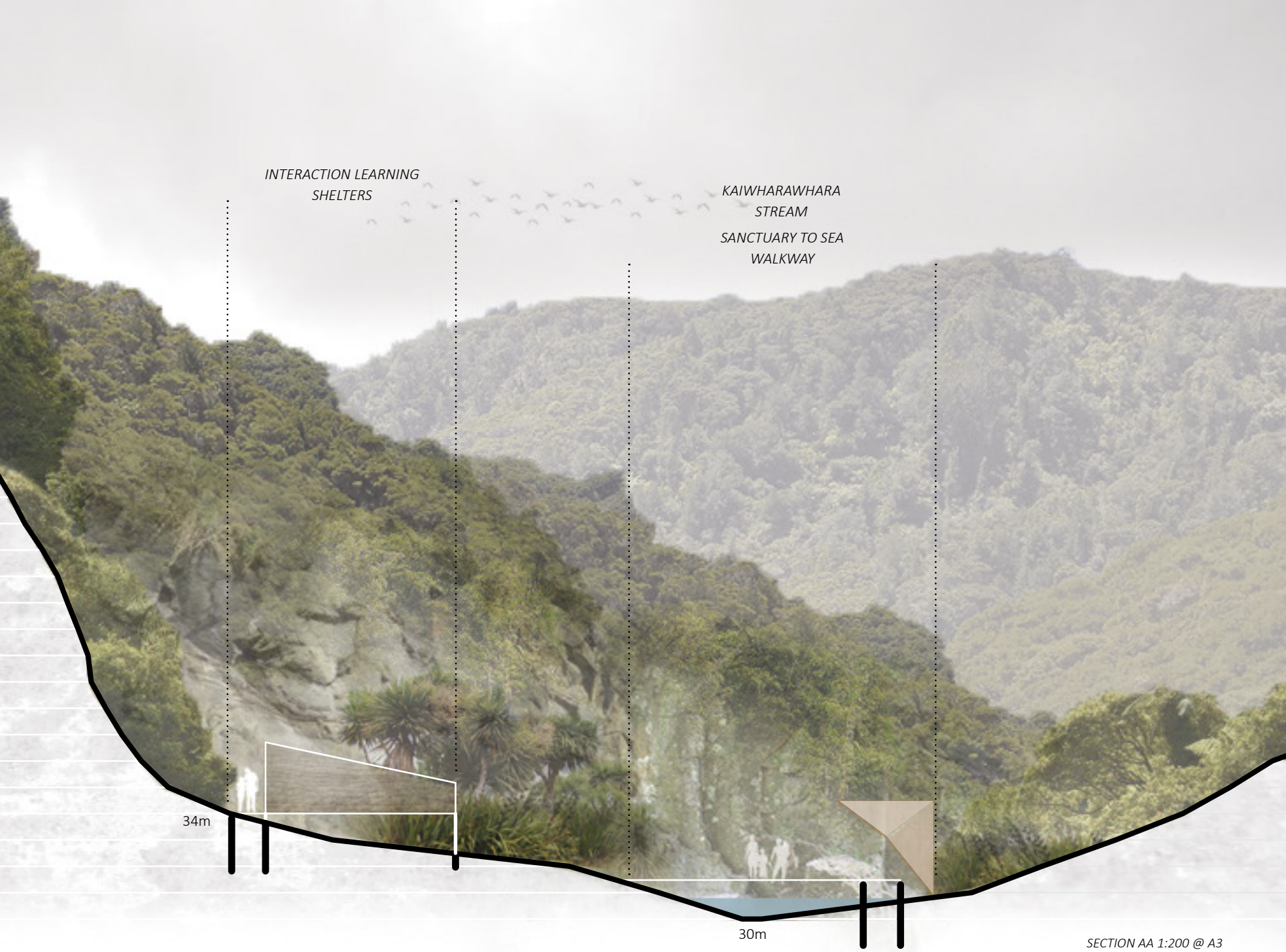
9 KUWĀHA KI TE KARANGA
arrival and reflection space

10 KI UTA KI TAI WALKWAY
strengthening the Sanctuary to Sea walkway



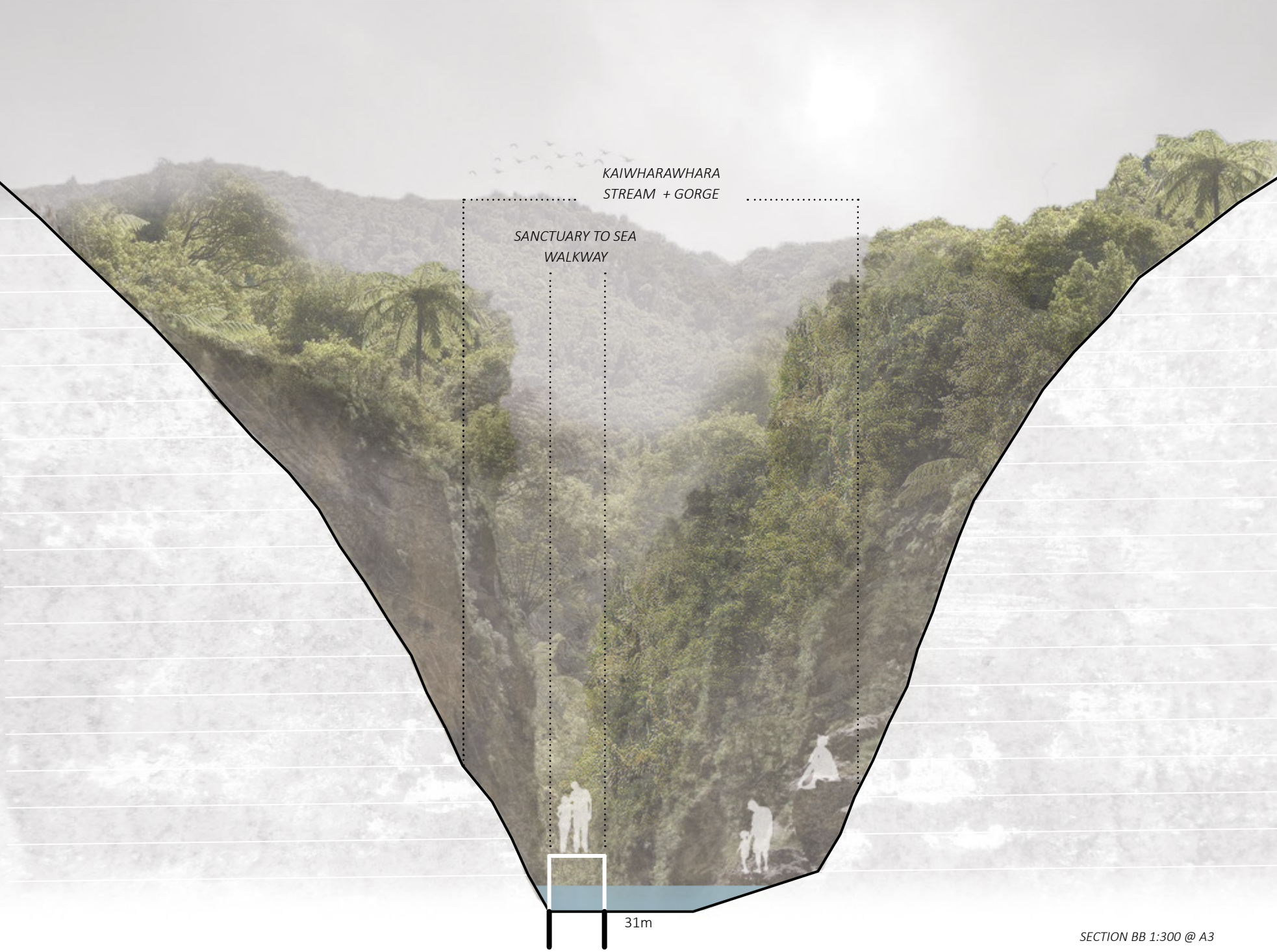
1:750

Fig 4.17: *Trelissick Park Ridge - Masterplan*



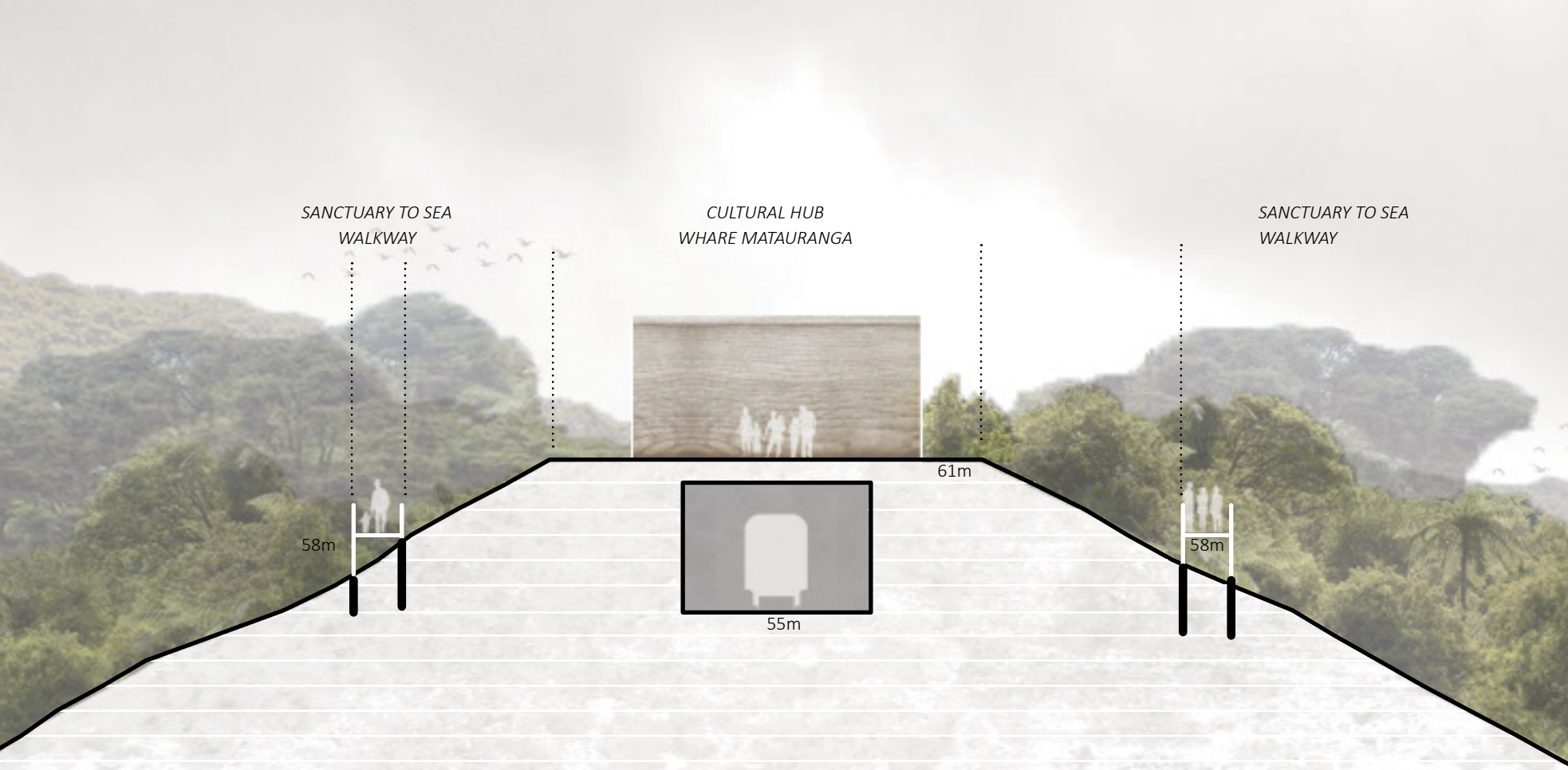
SECTION AA 1:200 @ A3

Fig 4.18: *reconnection of the gorge*



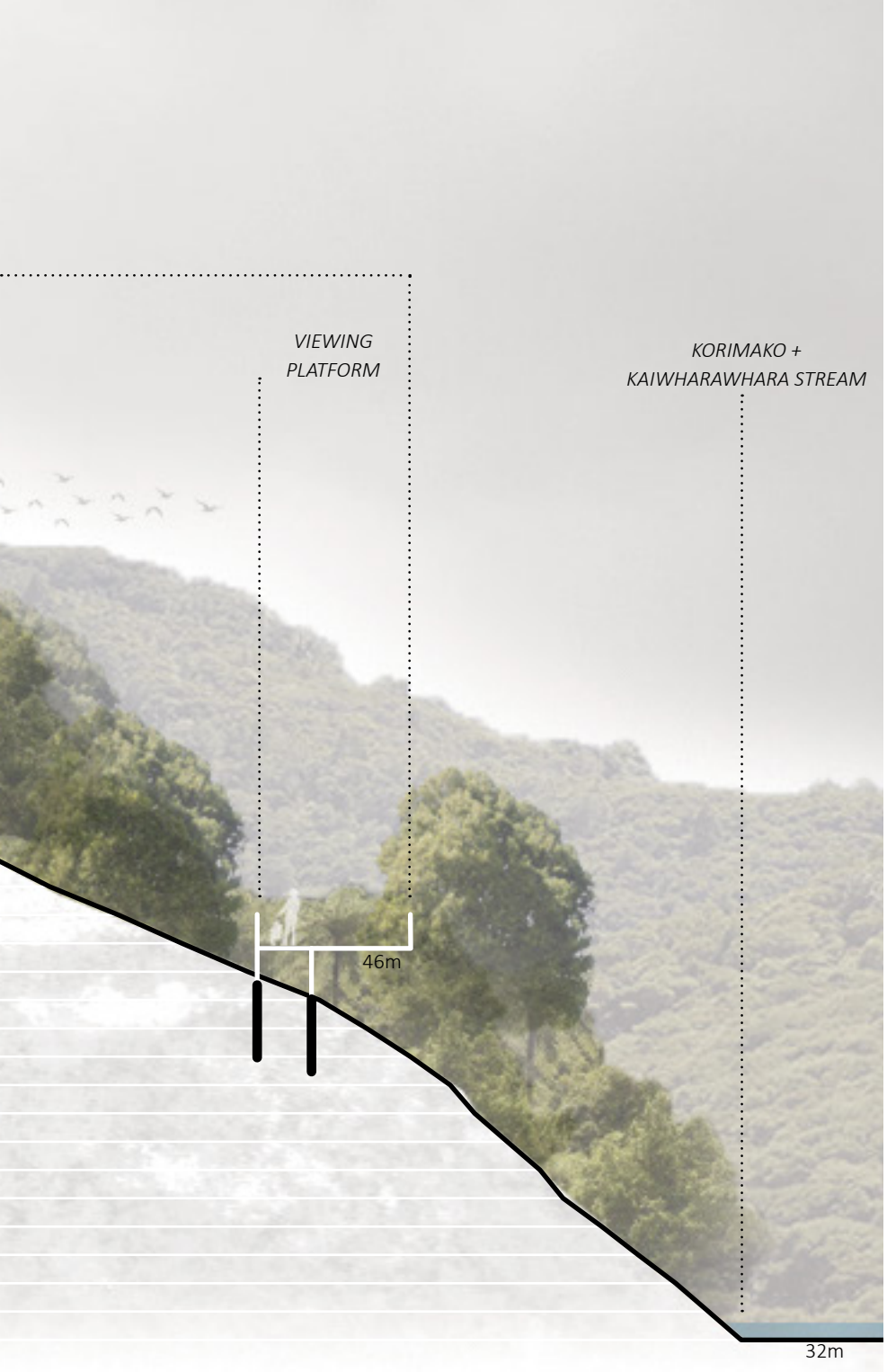
SECTION BB 1:300 @ A3

Fig 4.19: *experiencing the gorge*



SECTION CC 1:200 @ A3

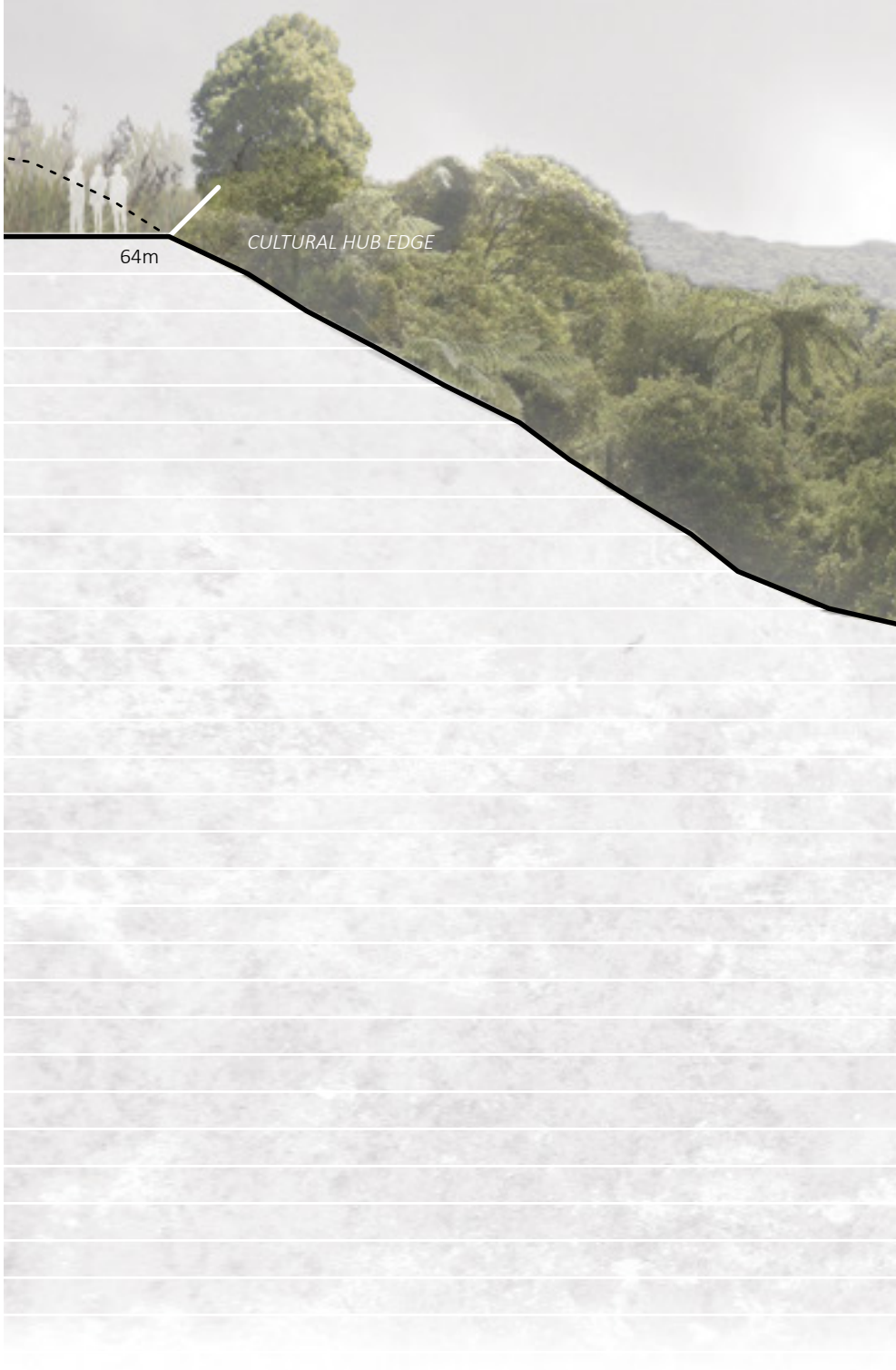
Fig 4.20: *tauhere nga taiororua - linking the valley*



By opening up the ridgeline, there is a better connection of the Sanctuary to Sea corridor. Although the site is steep, creating an elevated walkway enables users to connect with the two valley system directly following the Kaiwharawhara stream. Also, by sinking the trainline underground, there is more expansiveness of the site. Doing this also acts as a catalyst to connect people from the city to the natural environment.

At the heart of this, a whare wānanga is established to promote mātauranga anf Māori knowledge of the Māori worldview.

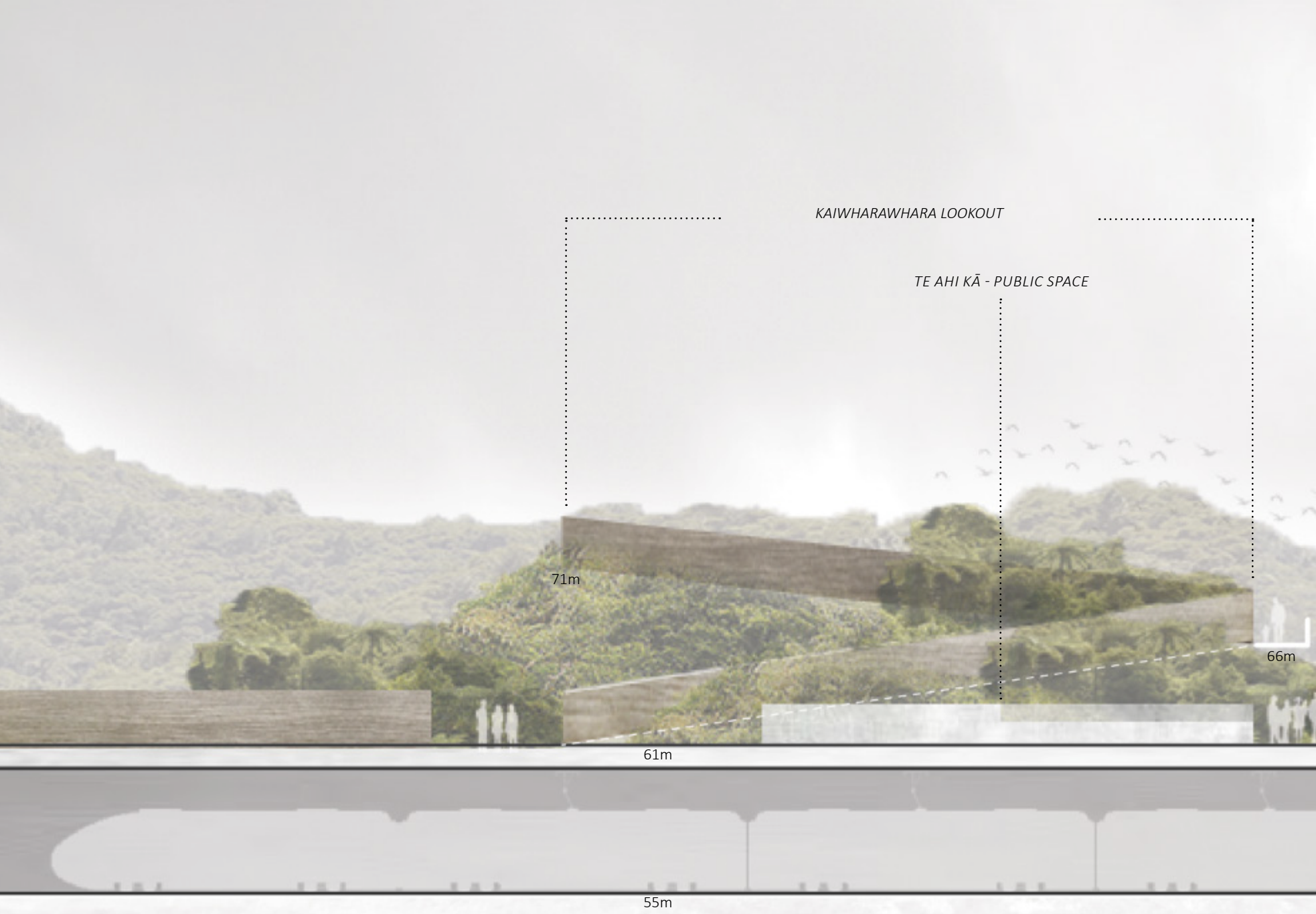
The elevated forest walkway enables people to expereince the dramatic ecologies of the forest playing off the changes in forest growth and ascending from the forest floor above the canopies.



SECTION DD 1:200 @ A3

Fig 4.21: *canopy forest walkway*

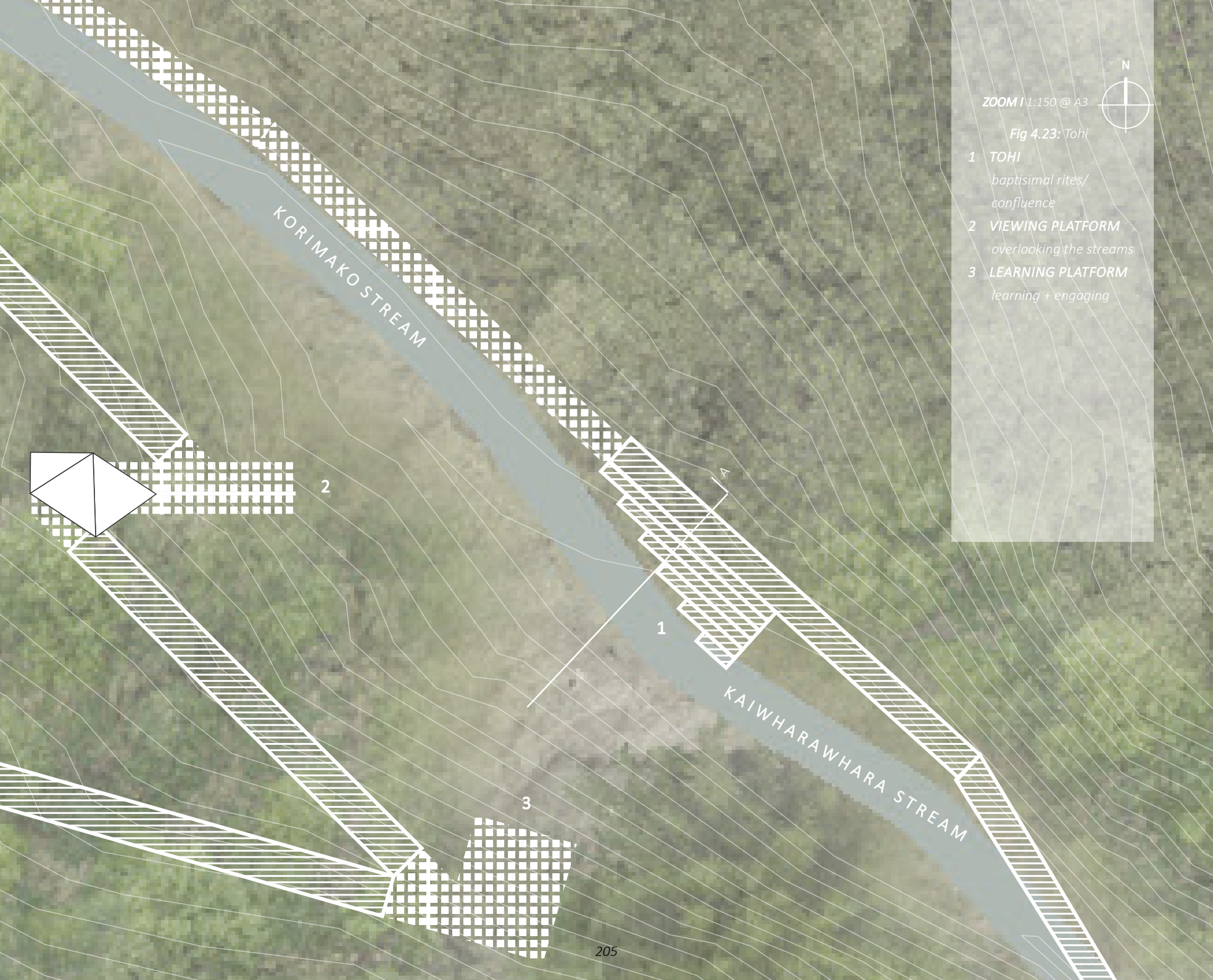
SANCTUARY TO SEA WALKWAY
FOREST CANOPY WALK
VIEWING
PLATFORM
KORIMAKO
STREAM
55m
53m
43m
32m



SECTION EE 1:400 @ A3

Fig 4.22: *te ahi kā - social and cultural adaptable space*

JOHNSONVILLE RAILWAY-LINE



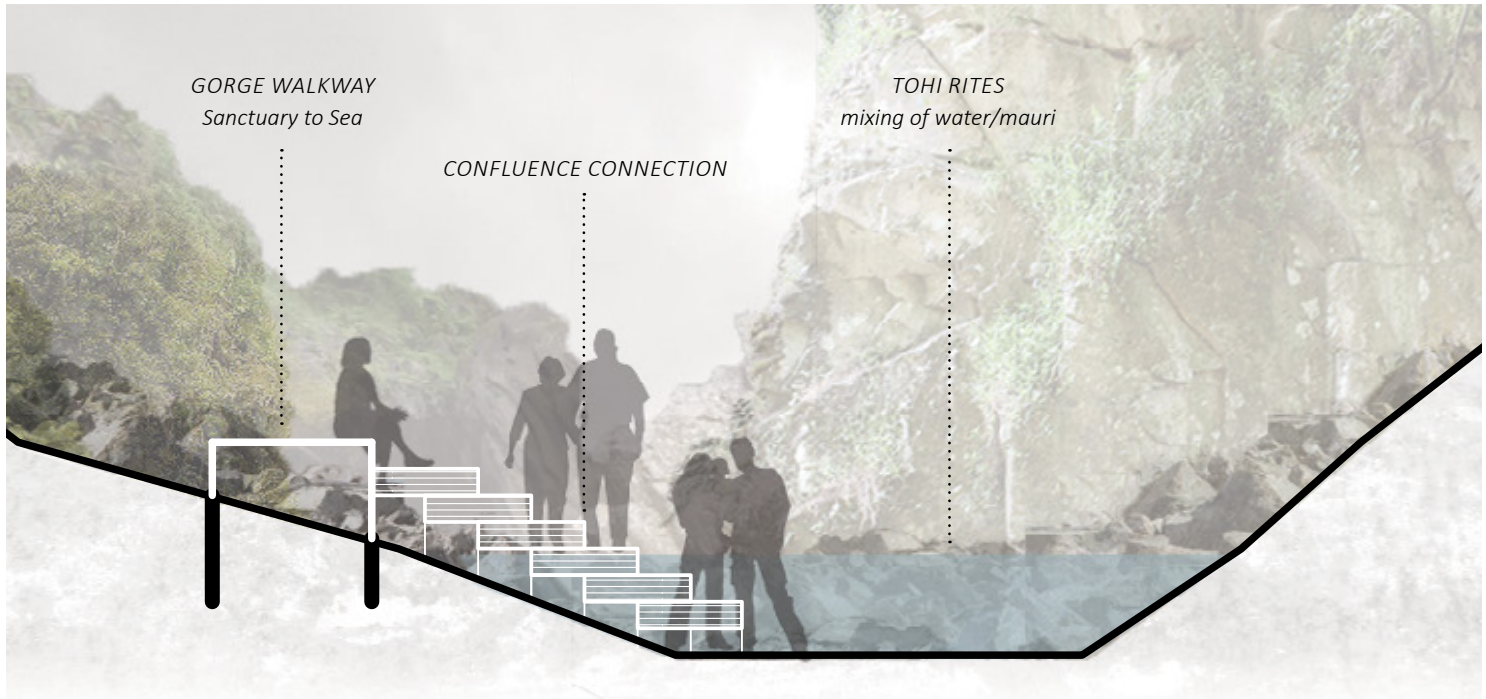
ZOOM I *1:150 @ A3*

Fig 4.23: *Tohi*

1 ***TOHI***
baptisimal rites/ confluence

2 ***VIEWING PLATFORM***
overlooking the streams

3 ***LEARNING PLATFORM***
learning + engaging

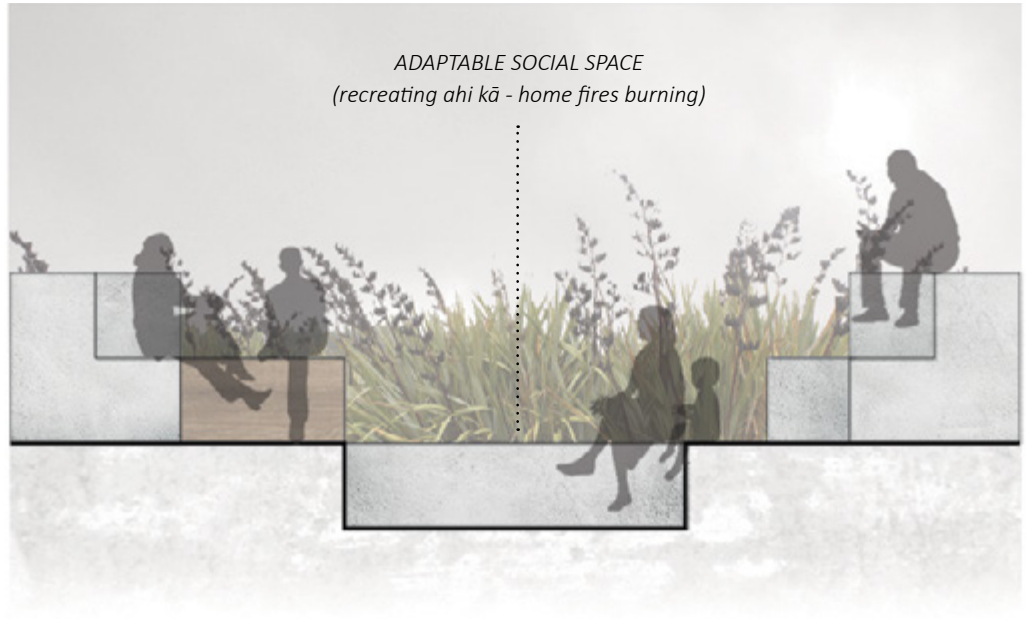


SECTION AA 1:50 @ A3

Fig 4.24: *mixing waterbodies and mauri (tohi rites)*

For Māori, traditional practices like tohi are dwindling. The design incorporates such practices to ensure the survival and maintenance of knowledge and of the ecology.

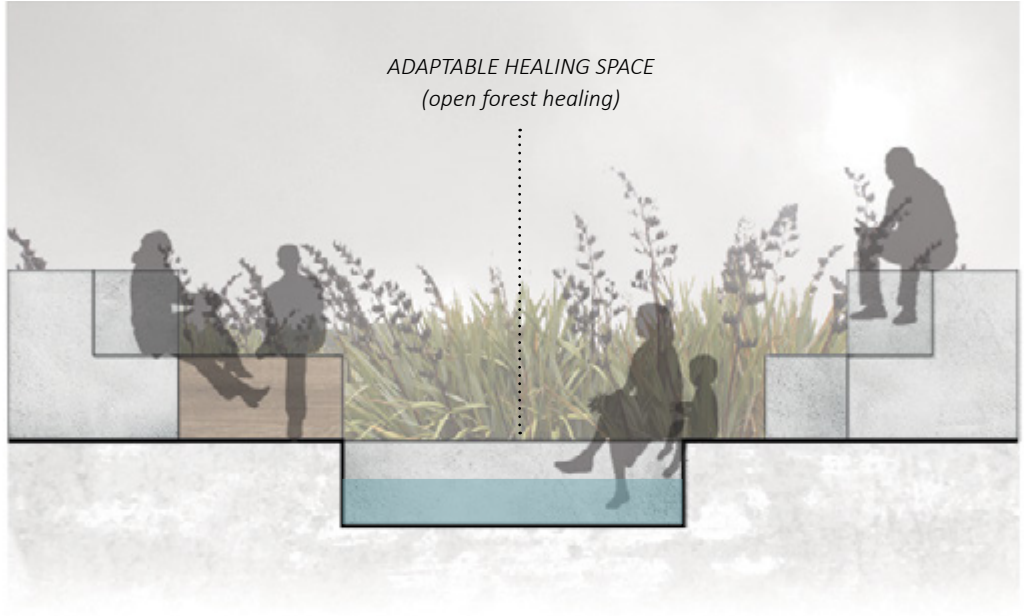
Fig 4.25: Ahi Kā



SECTION AA 1:100 @ A3

Fig 4.26: *creating an adaptable social space within the forest*

Ahi kā is the Māori notion of 'home fires burning'. This expresses that their is mana on the land and that it is retained and protected. This design looks at adapting this concept to ensure that the Sanctuary to Sea is protected. The adaptable space offers many activites to be developed creating a social, cultural, spiritual and ecological space.



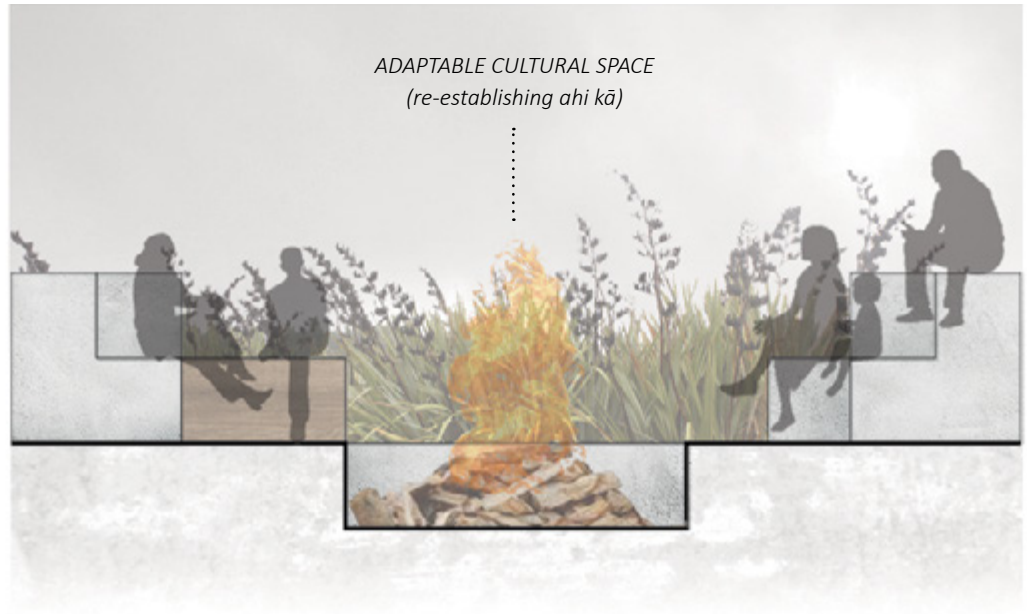


Fig 4.27: *adaptable spaces*

5.0
whaiwhakaaro

CRITICAL REFLECTION

5.1 Design outcome
5.2 Future integration
5.3 Mihi whakatau

5.1 OUTCOMES OF DESIGN

Selecting Wellington as a catalyst for design has promoted how understanding the identity of people and the identity of the landscape can provoke change. Mātauranga has been the change implementing and influencing the surrounding valley systems and Wellington CBD. Wellington's unique cultural and natural character, offers a window into the Māori worldview where much of the city represents little Māori identity. For Māori (who have lived in the Wellington region for centuries) traditional places like forests and waterways are indicative to their identity. What can be drawn upon can be the traditional ways of connecting to the natural landscape through appreciating the surrounding environment, which Wellington prides itself on. Rather than restoring landscapes within a confined urban fabric (through concepts of daylighting streams), we can rather appreciate what ecologies remain, and in this case the Sanctuary to Sea Corridor. Rather than feeling guilty for the destruction of the natural endemic ecology, we can begin to appreciate the remnant ecologies which remain and have been protected and adapted for the growing population and future. The Sanctuary to Sea Corridor can be a better holistic place of understanding adapting traditional methods of mātauranga particularly ki uta ki tai and that of hīkoi.

From this we can begin to rebuild the identity of who we are as Wellingtonians, and as individuals, and who we are as landscapes.

Part of the research focused on how we view landscapes through a Māori and non-Māori worldview. Looking through a bicultural lens we can begin to progress forwards into the future with no divide between indigenous and non-indigenous beliefs and values. The research provided new ideas and concepts which could be utilized to project landscapes for cultural recognition. Adapting and blending landscape architectural approaches like Christophe Girot and the Te Aranga Design principles established a bicultural framework which could promote change and reconnection for people's sense of identity and place.

Wellington City holds great potential for this framework application. The region continues to expand with urbanisation where the rich cultural and natural history are under pressure. Many people are unaware of the effects urbanisation has upon the landscape where initiating and promoting indigenous constructs can promote change and reconnection. Many planning strategies vaguely look upon Māori values and traditions which are failing to address culturally specific intentions towards the immediate landscape and peoples health and wellbeing.

What we can learn from is to adapt and review how an indigenous worldview could be the solution in reconnecting back to the land and reconnecting one with their own identity.

This research confronts these issues of mātauranga and the availability of natural ecosystems in reconnecting man and nature and restoring identity of self and with place. On reflection, these issues are important to New Zealand as we begin to transgress and adapt to modern ways of thinking and doing. Appreciating what we currently have regarding landscape and indigenous knowledge can project better planning and strategies within urban environments placing value of self and place where many natural environments are restrained in urban areas.

Reflection upon what identity, placemaking and landscape value means from both Māori and non-Māori provided solutions in addressing the intentions of self and place.

The case-studies reviewed these concepts of identity, placemaking and the value which landscapes offer we all although from various places around the world, all gave landscape its credibility through subtle and effective design applications. Alexandra Arch Forest Walkway expressed how application of an elevated walkway could connect the inner suburban parks with a ribbon which interweaved landscape, ecologies, people and culture. Cap di Creus approached how might the landscape be deconstructed and reconstructed to establish the natural beauty of the immediate landscape. The Mackenzie Falls Gorge Trail considered how people interact with the landscape creating vital walkways which harmoniously blends within the landscape connecting people closer to the identity of place and self. Lastly, the Beachlands-Maraetai walkway took a similar approach as the Alexandra Walkway adapting a coastal edge for a revival and connection to the coast and to the urban edges. On reflection, these case-studies provided fundamental and key design concepts which could be adapted for the enhancement of the Sanctuary to Sea Corridor.

The initial design phases explored the experiential understanding of site and how these might be interpreted. The selected site, Trelissick Park, provided a blank canvas in exploring and adapting mātauranga as a design implementation, utilizing the Kaiwharawhara stream and the regenerating forest structure. Its wilderness gave way to subtle design interventions as well as a future intervention which could strongly connected city and nature. Reading, understanding and being within the valley system prompted an appreciation back to our endemic landscape and how the effects could be interpreted by all social groups. From this initial phasing the site sought to harness the concepts of identity, placemaking and value developing two sites respectively adapting the cultural framework. Trelissick Park being wild offered traditional ways of life to reoccur acting as a cultural agent for both non-Māori and Māori enhancing and restoring concepts associated to forests and waterways.

The conceptual design established and adapted various typologies which could be implemented along the corridor journey. Subtle interventions sought to create intimate spaces to connect with the land and utilize traditional forms of the forest to construct design ideas.

The overall design better connects the idea of sanctuary to sea reflecting on ki uta ki tai. Building of the nearby Otāri Wilton Bush and Zealandia through their preservation of the endemic environment, the outcome of the design adapted a cultural and natural hub which could facilitate learning, engaging, empowering and appreciating the Kaiwharawhara corridor. The design considered all ages so that the traditional transfer of knowledge can be intimate through intergenerational from elders to children. The design also considered awareness of the lower valley floor where many issues which lie are prevalent.

Creating an awareness through design has enabled a better connection and understanding of the landscape and its natural structure. Through awareness we begin to identify with site and furthermore begin to identify who we are as kaitiaki and as people of our land – tangata whenua.

5.2 FUTURE INTEGRATION

The research could further promote how mātauranga could be established for future adaptations by recognising and understanding different cultural impressions. We can begin to integrate past, present and future values of landscapes. The research begins to demonstrate possible change and solutions harnessing the past values through traditional ways of life and adapting them for future preservation. As the future is not yet defined, the demand to retain the connections to natural landscapes are crucial for the advancement of social and cultural dimensions of the urban life. Without intervening, the natural landscapes will continue to face effects from urban populations and growth further depriving the natural ecology and separating people from their sense of place and identity.

Over the next century, dramatic change is inevitable for Wellington City where more demand and pressures from urban populations will challenge the surrounding corridor landscapes. The landscape will not be able to manage with the growth where more predators, pests and evolution will untimely alter the land.

What the design strategy offers is a way in establishing identity of self and the immediate landscape in which seeks to establish an appreciation and recognition of the indigenous and cultural values the landscape offers. Adapting a bicultural framework with an emphasis on Māori beliefs and values will help maintain the balance between non-Māori and Māori paradigms.

Building on and expanding the Kaiwharawhara corridor not only benefits ecological resilience but also offers new insights and prosperity for the survival of our distinct and unique indigenous culture. It also seeks to act as a natural arterial route to connect the urban and suburban with the ecological environment protecting and restoring native species of flora and fauna and centralizing the landscape as the main organ and lifeblood of the city. It also seeks to reinstate manawhenua and Māori back to the land building off and reconnecting to wāhi significant to identity.

6.0
apitihanga

A P P E N D I C E S

6.1 Bibliography
6.2 Figure Reference
6.3 Appendices

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4.1- 4.27 All design work and testing was processed by the Author

* All rongoā plants were sourced from the same site.
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* All photographs throughout the research is the property of the author.

6.3 APPENDICES

This thesis worked in partnership with the Victoria University of Wellington Research Project:

Mātauranga Māori and the Therapeutic Landscape

Research Ethics was approved under this research.

APPENDIX A

Ethics Consent Form

APPENDIX B

Ethics Participant Information Sheet

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

CONSENT TO PARTICIPATE IN RESEARCH – CONSENT FORM

Research title: **Mātauranga Māori and the Therapeutic Landscape**

Senior Researchers: *Diane Menzies, drdhmenzies@ark.co.nz*
Keriata Stuart, waiti.researchnz@gmail.com
Chelsea Grootveld, chelsea.grootveld@gmail.com
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Investigators: *Jacqueline McIntosh, Jacqueline.mcintosh@vuw.ac.nz*
Bruno Marques, Bruno.marques@vuw.ac.nz
Jon Cornwall, Jon.cornwall@vuw.ac.nz

- ☐ I/we consent to the researcher collecting data, information, stories or opinions from me.
- ☐ I/we consent to data, information, stories or opinions which I/we have given being attributed to me in any reports on this research.
- ☐ I/we understand I/we can be given, if requested, a summary of any interviews with me/us.
- ☐ I/we understand that I/we will have an opportunity to check the summaries of the interview.
- ☐ I/we consent to the taking of any visual images of myself/ourselves that are generated as part of the data collection.
- ☐ I/we understand that all written material will be kept in a locked file with access restricted to the investigator. I/we understand that all electronic information will be password protected and access restricted to the investigator.
- ☐ I/we agree to take part in this research.
- ☐ I/we understand that at any time I/we can withdraw from the research project

Signed:

Name of participant/s

Date:

SCHOOL OF ARCHITECTURE Te Kura Waihanga
FACULTY OF ARCHITECTURE & DESIGN Te Wāhanga Waihanga-Hoahoa
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CONSENT TO PARTICIPATE IN RESEARCH – INFORMATION SHEET

Research title: **Mātauranga Māori and the Therapeutic Landscape**

Senior Researchers: *Diane Menzies, drdhmenzies@ark.co.nz*
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You are being invited to take part in a research project. Before you decide it is important for you to understand why the research is being done and what it will involve. If there is anything unclear please feel free to ask for more information.

Proposition

The objectives of this project are to strengthen our understanding of the traditional knowledge bases of indigenous cultures with respect to health, rehabilitation and wellbeing providing information essential to evidence-based development of our research programme. It will focus on delivering information that will underpin how we keep elderly populations healthy and independent, assist integration of indigenous health frameworks for elderly Māori and detail how we can improve health and disability service delivery outcomes for the elderly while serving as a vehicle for further developments in community-based health approaches. This research aims to explore the needs of the whanau and community where facilities specifically catering for elderly are limited.

Research Aims

This proposal challenges current theories and conventional practice with respect to old age and disability, which are often aligned in their intention in finding the most accessible and easiest route as an obvious design solution, by proposing controlled difficulty and a strategy to engage and strengthen users in the improvement of their own health and restore mana in their kaumātua. It enables self-health in a potentially vulnerable and often neglected demographic by boldly integrating the paradigms of landscape architecture and rehabilitation to develop a public space where elderly of all abilities can gather and safely undertake appropriate exercise and activities that are both physically and mentally stimulating. The research will identify health objectives that uphold rangatiratanga utilising and advancing Maori resources and people who are involved both as participants and scholars.

Collection and Use of Material

To incorporate indigenous and traditional knowledge in the built environment a greater understanding of mātauranga is required. Following on from a multidisciplinary literature review, we will interview Māori kaumātua to gain knowledge about the relationships between people and the natural environment connecting knowledge across the domains of architecture, landscape architecture and rehabilitation research. This will align with Māori concepts of wairuatanga and kaitiakitanga and the restoration mauri-tu, or wellness.