

“hey architect, ko wai hoki koe?”

Decolonising mainstream placemaking
in Aotearoa, New Zealand.



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Thesis

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Abstract.

“Hey architect, ko wai hoki koe?”

Decolonising mainstream placemaking practice in Aotearoa, New Zealand.

The colonising of Aotearoa, New Zealand has meant, for the most part, that decisions determining the past and future of our cultural landscapes are made by distant ‘experts’ within mainstream practices. Around the world, many Indigenous peoples remain resilient in defending their centuries-old knowledge and their inherent right to determine their own lives in the places around them. Although Indigenous placemaking is not new, it remains mostly unexplored and commonly misunderstood in Western theory and practice. As discussions of climate change, spatial and social justice intensify and inundate placemaking agendas, Indigenous placemaking emerges as much more than a box-to-tick, providing an entirely different ontological reality of what placemaking is and has the potential to be.

This thesis examines the relationship between mainstream placemaking and contemporary Māori placemaking. It assesses decision-making mechanisms and power structures within mainstream practice, questioning how placemaking kaimahi can better recognise the different aspirations of whānau, hapū and iwi. This thesis sought to capture and highlight the essence of contemporary Māori placemaking in te whare tapu ō Ngāpuhi, the far north of Aotearoa, New Zealand. ĀKAU, a design and architecture firm that works with local taitamariki in Kaikohe provided the centre point and case study for the research. In addition to this, several interviews took place with design kaimahi working within Northland.

This research found that the many place-keepers and place-makers of contemporary Māori placemaking create much more than built outcomes. It also highlighted significant opportunities for mainstream practice to transform how its practitioners and processes interact with our communities. This thesis demonstrates how mainstream methods of placemaking and professionals whom prioritise rules over people and process, fail to be active treaty partners to contemporary Māori placemaking.

Key words: decolonisation, architecture, tino rangatiratanga, Māori placemaking, Indigenous, spatial justice, participation and consultation.



Figure 0.1: ‘hello, I’m the architect’ to which this thesis replies ‘ko wai hoki koe?’
Source: Authors own image (2019)

ko wai au?

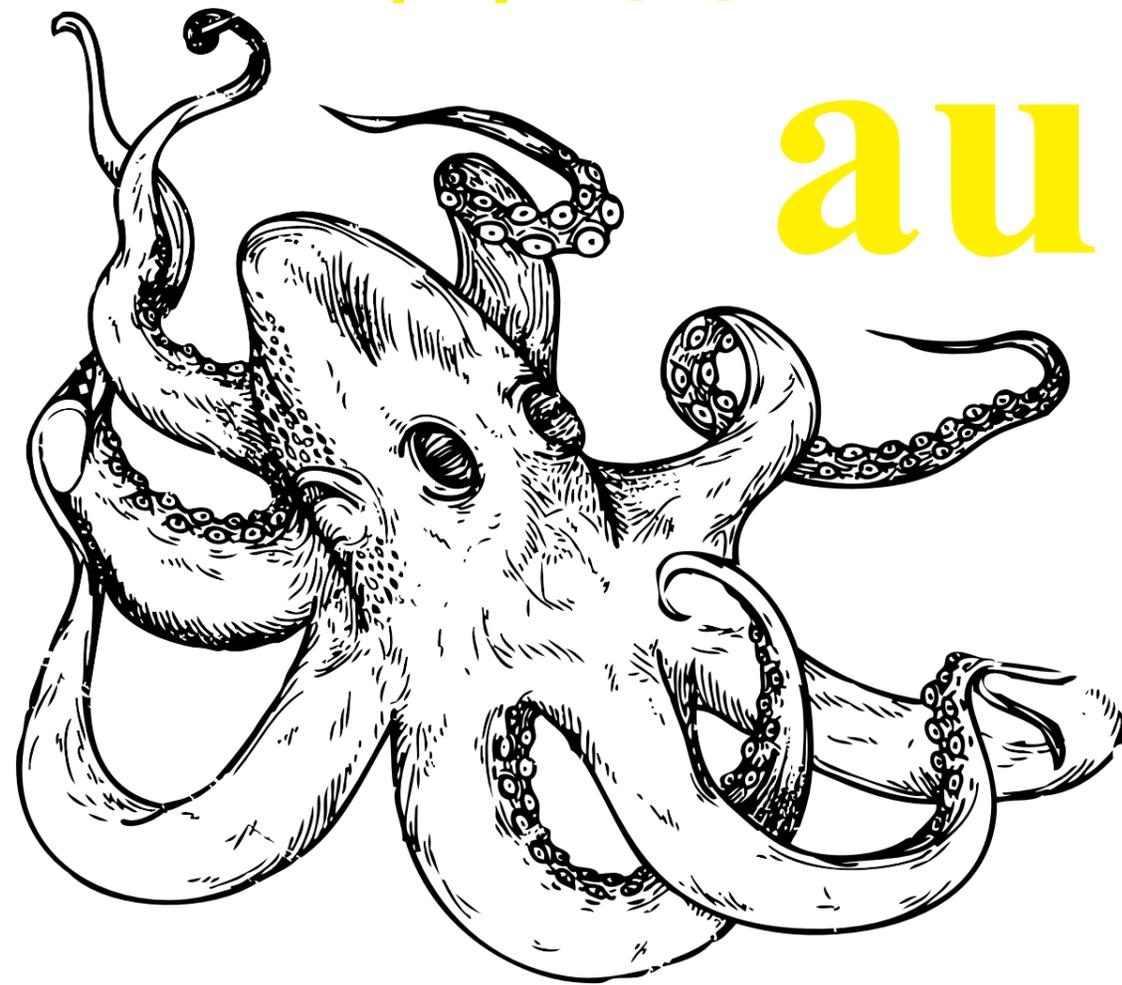


Figure 0.2: The Wheke (Octopus)- an important symbol of this research, Kaikohe and Ngāpuhi
Source: Authors own image (2019)

This thesis is dedicated to the tenacity and resilience of Ngāpuhi-nui-tonu (everlasting Ngāpuhi).

“Pū noa e patu ana, kore rawa i mātaki te nui o te wheke”

“Even though you attack it the whole night, the size of the octopus will not diminish” (Riley, 2013, p.100)

Pepeha.

*Ko te pari maunganui te maunga
Ko tokerau te moana
Ko wairoa te awa
Ko ngatokimatawhaorua, me maamari nga waka
Ko Ngāpuhi, me Ngāti Kahu, me Pākehā oku iwi
No Ruawai ia
Ko Whangārei toku kainga tahi
Ko Whanganui-A-Tara toku kainga rua
Ko Blundell toku whānau
Ko Kaipara Kumara te mahi o whānau
Ko Amelia Blundell toku ingoa*



Figure 03: The Maunganui Bluff taken from Omamari
Source: My brother, Chris Blundell. Northeye Photography (2017)

“E hara taku toa i te toa takitahi, he toa takitini”

My strength is not as an individual, but as a collective.



Figure 0.4: My beautiful cousin Iranui helping me with a project for school
Source: Authors own image (2015)

Whakamihi/ Acknowledgements.

Firstly, I would like to acknowledge all of the amazing people who contributed to this research. The team at ĀKAU, the taitamariki and all of the talented kaimahi that I met along the way, thank you. It is all your kōrero, whakaaro and manaakitanga that has made this research what it is. I want to acknowledge and express my gratitude for both the new and old relationships this thesis was built around- they are the taonga that will remain long after the research is completed. I feel incredibly privileged and grateful to have had this opportunity to learn more about myself and where I come from.

I would also like to thank my supervisor Rebecca Kiddle. Before meeting you, I thought my whakapapa was perhaps something best kept for myself. However, after hearing you speak and reading your mahi, I have realised that it is quite the opposite. I can not thank you enough for helping me find my place to stand in the academic/ professional world and for all your support, guidance and reassurance over the years.

To my extended whānau and friends, for some of you, this kaupapa is what you live and breathe, and for others, it may not yet be something you've ever thought about. Nonetheless, you have all provided me with the motivation to keep going, and I could not have done it without you all. They say you are only as good as the people you surround yourself with and I could not agree more.

Lastly, to my mum and dad. Thank you for all the opportunities you have given me and for your endless love and support that keeps me grounded even when I am far from home. This thesis may not be a moko, but I hope it is something you can be proud of.

Thank you!

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Introduction.

Placemaking is for everyone, from the everyday mundane practices of making one's bed to the master planning of cities. Placemaking is the innate human activity of creating, recreating, and transforming the places in which we live (Schneekloth & Shibley, 1995). Since the arrival of European Settlers in Aotearoa, acts of placemaking, for the most part, have been a strategic device in the assertion of power and domination over Māori. What appeared to the settlers as empty space, was, in fact, the space between Ranginui and Papatūānuku, filled with the metaphysical landscapes of Māori whānau, hapū, and iwi. Based upon a blind assumption that Māori placemaking was non-existent, European Settlers quickly sought to colonise tangata whenua and Aotearoa. Colonisation manifests itself into every reality, and as Melissa Williams describes "the state steeped into almost every facet of Māori life"(p.256). Prominent examples in placemaking include the imposition of ownership values, the overlaying of grid patterns which resembled 'back home' and the persistent confiscation of Māori land. The resolute dismissal of Māori ways of being in mainstream placemaking has left Māori whānau living within inherently colonial places and spaces. Despite this, in many different ways, Māori have shown the utmost resilience and agency in asserting tino rangatiratanga and inserting tikanga wherever possible to make, recreate, and live in places that exemplify their cultural values.

The assertion and insertion of cultural values is not an easy task in a cross-cultural context. While some see the resilience and agency of Māori, others, call for 'removal of special treatment' or in some cases see nothing at all. Since the signing of Te Tiriti o Waitangi, the partnership between Pākehā and Māori has been fraught with state attempts to assimilate Māori and integrate the parts of Te Ao Māori that align to existing mainstream ideologies. These attitudes of colonialism with regards to partnership provide the foundations of formal placemaking in Aotearoa, New Zealand. In our colonial places, we enjoy carved facades, a series of pou amongst native rākau and signs that tell us of the Māori that used to live there. As professional place-makers, we can feel satisfied that we have adequately provided for Te Ao Māori. What is harder to find in our colonial places, and professional practice, is noa, tapu, tangata whenua, manuhiri, marae ātea, papakāinga and our whānau.

A large portion of people contributing to the making of these places and processes are designers who see their work as ‘value-free’. Regardless of their intentions, designers most often fail to go beyond forms of aesthetic biculturalism and fail to grasp their role in perpetuating a situation where Māori remain a junior partner in the determining of their own lives. This thesis seeks to decolonise and reveal the bias that can keep us locked out of the systems which determine how and where we live. The overwhelming need for better social and environmental outcomes through placemaking has subsequently created outcome-focused approaches that often wholly overlook the processes that lead to such results. This thesis explores the influential role that process plays in shaping both social and spatial outcomes of placemaking. However, instead of searching for new methods, the research acknowledges that from an Indigenous perspective we have timeless mātauranga and tikanga that recognises the importance of good process to ensure the well-being of our whānau and our places.

1.1 Origin and significance of research

From within marginalised spaces and colonised places Māori have long been fighting for recognition of their tino rangatiratanga, the fundamental right to determine their own lives. Colonisation has left a large portion of Māori whānau fragile and dependent on the state for survival. However, it has also left us with a whakapapa of resilience and agency, in which our tipuna remind us that we are worthy and more than capable of forging ways forward. This research originates from this whakapapa of resilience. Aligning itself with the activities of healing, mobilisation, decolonisation, and transformation needed in the pursuit of self-determination (Smith, 1999). This research argues that we, as Māori, should have the ability to determine ourselves and our places. Tino rangatiratanga is not meaningfully recognised or understood in mainstream practice, and little research has tried to change this. The significance of this research is that it acknowledges the partnership that was envisaged in Te Tiriti and re-establishes that partnership is fundamental to any placemaking in Aotearoa, New Zealand. In doing so, this research asks not only how we might make places for the betterment of all people living in Aotearoa New Zealand, but also critically considers who gets to make such places, which is often overlooked by research concerned with mainstream practice.



Figure 1.1: The kaupapa- what is missing in our mainstream practice?
Source: Authors own image (2019)

1.2 Research aim and thesis overview

This research aims to decolonise professional placemaking practices such as architecture and planning. Based upon a meaningful partnership with Māori, whereby their tino rangatiratanga is recognised and respected in mainstream practice. This partnership, if taken seriously, does not have to be token and as this research aims to explore, it has the potential to transform relationships, processes, people and places. A key objective of this research is to reveal hidden bias and assumptions that currently hinder contemporary Māori placemaking. The research seeks to interrogate the existing relationship between mainstream placemaking and contemporary Māori placemaking through the following research questions:

tahi.

*Who are the **place-makers** or **place-keepers** in contemporary Māori placemaking? Furthermore, what are their roles in regards to **tino rangatiratanga**?*

rua.

*What happens if we, in mainstream practice and theory, **recognise and acknowledge the fundamental rights** Māori have to determine their own lives?*

toru.

*How does this change the way we **perceive and understand contemporary Māori placemaking**? Moreover, how will this **influence the way we work** in mainstream practices such as architecture and planning?*

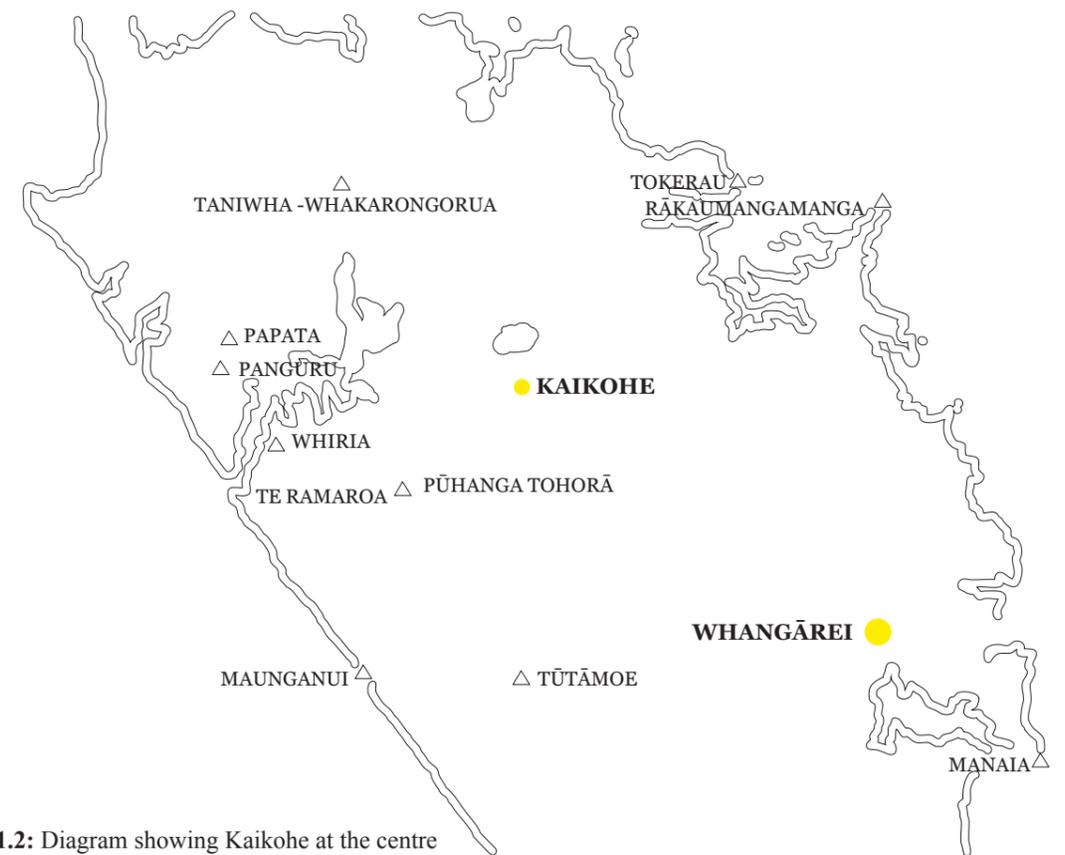


Figure 1.2: Diagram showing Kaikohe at the centre of the maunga which outline te whare tapū o Ngāpuhi, the sacred house of Ngāpuhi
Source: Authors own image (2019)

Using a transformative lens, this approach understands the research and research process as an active agent of change with regards to the kaupapa. In response to the literature review (chapter three), the overriding objective of this research became to unlearn the out-dated colonial placemaking practice, inherent in much of architectural education, which does a disservice to everyone. Qualitative methods, including a case study, story-sharing interviews and auto-ethnography, were employed in various ways to answer the research questions (see chapter 2 for a more detailed description of the research methodology). These methods sought to gather a variety of perspectives but also intentionally set out to amplify distinct voices which are too often marginalised or forgotten in mainstream research. The focal point of this thesis is a case study of an architecture and design firm, ĀKAU, located in Kaikohe, the centre point of te whare tapu o Ngāpuhi (Figure 1.2). This case study provided a physical, emotional and spiritual centre to which the research was grounded. A total of eight people contributed formally to the research through key informant interviews that were recorded, transcribed and thematically analysed.

1.3 Thesis structure

The second chapter of this thesis details the epistemological and methodological underpinnings of the research. The chapter also discusses how the research was conducted, highlighting essential decisions that shaped the course of the research. The third chapter presents a comprehensive review of the literature and context surrounding the kaupapa outlined in this introductory chapter. The literature review will highlight the gap in the literature to which this thesis aims to fill and provide a theoretical framework which will guide the research inquiry.

The subsequent chapter signals the beginning of the findings and discussion portion of the thesis. Chapters four, five, and six each encapsulate a different set of findings collected from interviews, case study and fieldwork observations. Chapter four presents data around Māori being at odds with Pākehā systems and rules in placemaking. Chapter five speaks to findings around mainstream practice and its role as an active partner to Māori placemaking. The sixth chapter presents findings based on the case study of ĀKAU. The themes presented in this chapter provide an exemplary model for how mainstream placemaking could work better with both Māori and communities. The findings chapters present a wide variety of data that reflects how the data was collected in narrative forms.

Chapter seven, the discussion, explores contemporary Māori placemaking in relation to tino rangatiratanga and examines what effective partnership, between mainstream practice and Māori, could look like in placemaking. This chapter also revisits findings from the literature review to re-address and fill the gaps that were initially highlighted.

The concluding chapter of this thesis will summarise the key findings from the research and highlight the academic contribution it has made. Furthermore, tangible outcomes and policy recommendations will be outlined for how mainstream practice can respond to the findings presented in this thesis. The limitations of the research and further research avenues will also be identified, followed by concluding comments for this particular thesis.

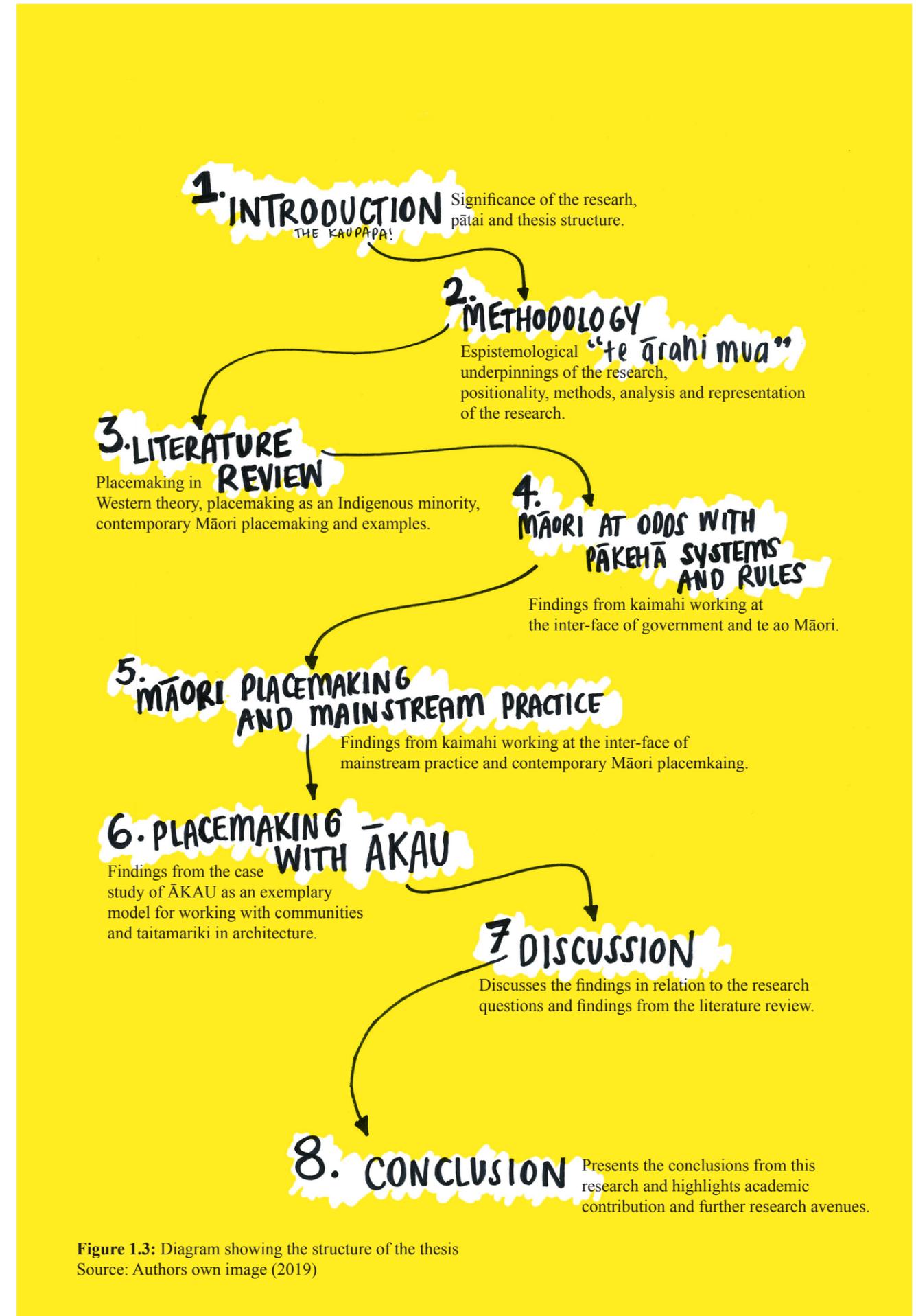


Figure 1.3: Diagram showing the structure of the thesis
Source: Authors own image (2019)



Methodology.

‘te ārahi mua’- a hopeful pathway forward

For a long time, the term ‘methodology’ sat as a placeholder for the title of this chapter. It remained a placeholder for the reason that it did not seem to describe or do justice to the people, places, processes and experiences that conceptualised and blazed the trail that this research would follow. A suspicion of ‘methodologies’, and I suppose research itself, emerges following the work of Māori scholars such as Linda Tuhiwai-Smith who have brought to light the complicated relationship between imperialism and research. Smith’s (2012) ‘Decolonising Methodologies’ book talks about research not as a technical language to understand but as an activity in a much broader historical, political and cultural context. In the pursuit of understanding, articulating and representing the process of this research, it became evident that research itself can easily be complicit in the ongoing colonisation of Indigenous peoples.

For this reason, this methodology chapter attempts to articulate more than a particular technical set of methods. It describes process connected to a more extensive set of complex experiences, realities and histories. In conversation with a whanaunga, as I was attempting to articulate the process of the research and justify why I would do it that way. He captured it by merely saying “te ārahi mua- a hopeful pathway forward”, explaining to me that this is what research is all about. The fundamental, methodological paradigm, underpinning this research was to move toward and envision a hopeful future path. This whakaaro enabled me to understand how this research, the process, and I are inherently intertwined and how this inevitably would influence the outcomes of the research. The methodology, therefore, can be understood as a hikoī and has been framed in this section by understanding where we have been before, where we are headed, how we plan on getting there, the things we will need with us and how we might make sense of the research hikoī.

2.1 Ontological and epistemological underpinnings of the research

At the outset of this research, I was aware of the reality that research for, or more commonly, on Indigenous peoples has most often done more harm than good. Therefore, the starting point became, not how the research will be done, but rather should the research be done in the first place? Despite this trepidation, many Māori and other Indigenous scholars assert that our questions are essential and that research can help us to answer them (Kukutai, 2013; Mutunga, 2013; Smith, 2012, & Williams, 2015). However, Barnes (2018) writes about his realisation that research can be limited in its ability to affect social change or justice and insists we have to be cautious not to simplify the relationship between ‘research methodologies’ and decolonisation. He explains further that a decolonising methodology is therefore not only about what we are researching and how we research. It also requires “focus on the research enterprise itself, its pedagogies, systems, exclusions and power that privilege certain knowledges over others” (2018, p.380). Therefore, a critical epistemology localised by a kaupapa Māori methodology provides the foundations for this research.

Smith (2012) explains that a kaupapa Māori or decolonising methodology is not about a complete disregard of Western knowledge and systems. Instead,

“it is about centring our worldviews and concerns and then coming to know and understand theory and research from our perspectives and for our purposes” (p.89).

A critical epistemology then becomes useful in the ways that it sees the nature of reality as dynamic and processual. It provides a philosophical approach to culture, which considers the social, historical, and ideological forces and structures which produce and constrain it (Thompson, 2017). Critical knowledge has also been widely taken up by social scientists for its capacity to transform not only through an accumulation of knowledge but as an agent of social change itself. A critical epistemology sitting within a kaupapa Māori framework informs all aspects of this research and aligns with global Indigenous research projects that seek to tell our stories, celebrate our survival, intervene and make structural changes, and continue to envision a future collectively (Smith, 2012). This framework provides more than just a way of researching and supports a way of being and relating throughout the entire research hikoi.

2.2 My position as a researcher, recovering designer and ‘Māori Spy’

As a researcher who identifies with both Ngāpuhi and Ngāti Kahu (on my father’s side), and my Pākehā whakapapa (on my father’s and mother’s side), the feet of this research is grounded in two very different ontologies. The decision to not continue with my undergraduate degree in landscape architecture, at first, seemed to me as an indication that I did not fit within the profession. However, a move toward environmental studies gave me the critical thinking I needed in order to see what was missing and help me find the kaupapa that this research follows. An application of critical theory rooted in a kaupapa Māori research methodology is in some ways a reflection of my own identity and struggle to regain and strengthen my sense of Māoritanga within what is primarily space which favours Pākehā notions of knowledge and academia.

Exploring ones’ positionality within the research process can be useful to consider and uncover hidden bias that may explicitly and implicitly influence the research. Academics have grappled with how class, age, gender, nationality and identity can affect our capacity to relate and tell the story of others (Dowling, 2010; Phoenix, 1991; Valentine, 2005). For Māori undertaking research, the idea that you must ‘position’ yourself within the research seems almost irrelevant considering it is often our identity which provides the grounds, relationships, obligations and opportunities that enable research to take place. Some Māori scholars deliberately position themselves as a ‘Māori researcher’, not a researcher who happens to be Māori (Jackson, 2015). Implying that positionality is about positioning the research within our identity, worldviews, whakapapa and tikanga. The decision to undertake this research as a Māori researcher localised the kaupapa and provided an opportunity to learn more about, and tautoko the rohe and people whom I share whakapapa with.

This decision was not free of complications such as distance, a touch of settler nativism (defined below), a feeling of whakamā about my age and the confusion of feeling like an insider and outsider at the same time. Tuck and Yang (2012) talk about the ways the decolonisation conversation has created or contributed to ‘settler nativism’, where settlers move to innocence by deflecting a settler identity while continuing to enjoy settler privilege and occupy stolen land. Feelings of settler nativism lingered throughout the process of this research. They reminded me that, I too, am complicit in colonisation which has afforded me the privilege to do this research.

I'm the greatest Actress
I'm a Māori spy
Watching from the desk
The system churning blindly
Like a manic little taniwha cutting
Paper money pretty paper money
Plugging throats with dollars...
And I don't earn much,
But I collect a wealth of information,
Education, tips and tricks on
How we can survive
In this prison build around us.
I'm an undercover agent for my
Whakapapa. Ticking boxes to
Prove my existence,
Little do they know...
I slip tikanga into their drinks
And kaupapa into their food.
Little do they know I am a talented
Performer. Rising, rising, working
Tireless at their game,
So that I may change it.
Āke, ake, ake
This taniwha has no idea
What's coming.

-Māori Mermaid

Figure 2.1: A poem by Māori Mermaid
Source: Author Jessica Thompson (2019)

However, without becoming too crippled by feelings of 'not being Māori enough' to do the research, making connections with Te Rūnanga-Ā-Iwi-O-Ngāpuhi gave me the confidence and accountability I needed to pursue the research. Tuck and Yang (2012) also remind us that ancestry is different to tribal membership and in the case of this research this often rang true to me the further North I went, finding myself physically closer to my iwi than ever before but somehow gaining different feelings of distance. Smith (2012) explains the ways Indigenous researchers are often both an insider and outsider when it comes to the research process. She adds further that researchers working across these two contexts "need to build particular sorts of research-based support systems and relationships with their communities. They have to be skilled at defining clear research goals and 'lines of relating' which are specific to the project and somewhat different from their own family networks" (p.331). Smith's words mimic the relationship formed with ĀKAU through this research, which became not only a critical case study within the research but also operated as a core support system to the research process. The foundation that ĀKAU provided within this research process allowed me to navigate and become aware of how I could be both an insider and an outsider researcher—being a general participant in ĀKAU's workshops instead of observing them from the outside as a researcher or an expert. These workshops were centred on generating design ideas with taitamariki for a local project, taking inspiration from the wheke (octopus) of te whare tapū o Ngāpuhi. The relationship with ĀKAU also supported me in finding and connecting with other kaimahi around the far North. This not only made the recruiting process more natural but also made those new relationships more familiar, which subsequently influenced how comfortable people felt to share their stories during interviews.

In addition to feelings of distance from my own Māoritanga, was a sense of whakamā because of my age (23). This also influenced the research. Upon arrival at the first workshop I attended with ĀKAU in Kaikohe I was assumed to be one of the tamariki attending the workshop from a local school and had to explain later that I was, in fact, the Master's student. Feeling out of place as a 23-year-old Master's student meant that I often avoided steering conversations and where possible, encouraged others (those with a lot more experience and knowledge) to take control and lead discussions.

I was lucky enough to work with kaimahi who not only provided a wealth of knowledge on the set kaupapa but who were also incredibly skilled at facilitating safe discussions that felt connected in an entirely kaupapa Māori way. My age I suppose, then, acted in some ways like a double-edged sword reminding me that a lot of what I have learnt has been read in a textbook and not known from experience. However, this also meant that I was able to share control of the research with participants and others felt empowered to contribute more than just answers to questions. This ability to relinquish control in the research process is what researchers such as Chacko (2004) describe when they discuss that positionality is not just influencing the research but also the broader exchange of knowledge.

A final constraining factor that has influenced this research is that it was externally funded through a Marsden Scholarship. This thesis is a part of a larger body of research concerned with contemporary Māori placemaking. Although the scope for the funding was broad and did not hugely control the formation and process, it will inevitably shape the dissemination of the research.

2.3 A conceptual framework for decolonising research

A kaupapa Māori methodology implies that the research aims to create a decolonised future. However, what exactly is meant by decolonisation? A decolonised reality remains somewhat unclear (Barnes, 2018). Tuck and Yang (2012) assert that “decolonisation is not an ‘and’ but an elsewhere” (p.36). Decolonisation, in this research, is both the means of how the research formed and provided the ends to which this thesis works towards and can be measured off. In some instances, this meant trying to convince kaimahi who have borne the brunt of colonisation that even imagining an autonomous future for themselves, other Māori and Aotearoa more broadly was worth their while, highlighting the complexity of decolonising research whereby it becomes clear, that being Māori and actively grappling with decolonisation is not necessarily one in the same. Subsequently, this meant widening the scope of what ‘counts’ as decolonisation in this research exploring definitions more than ‘returning stolen land’ as Tuck and Yang argue. Smith (1999) conceptualises a framework of self-determination (Fig.1) where the activity of decolonisation is accompanied by healing, mobilisation and transformation.

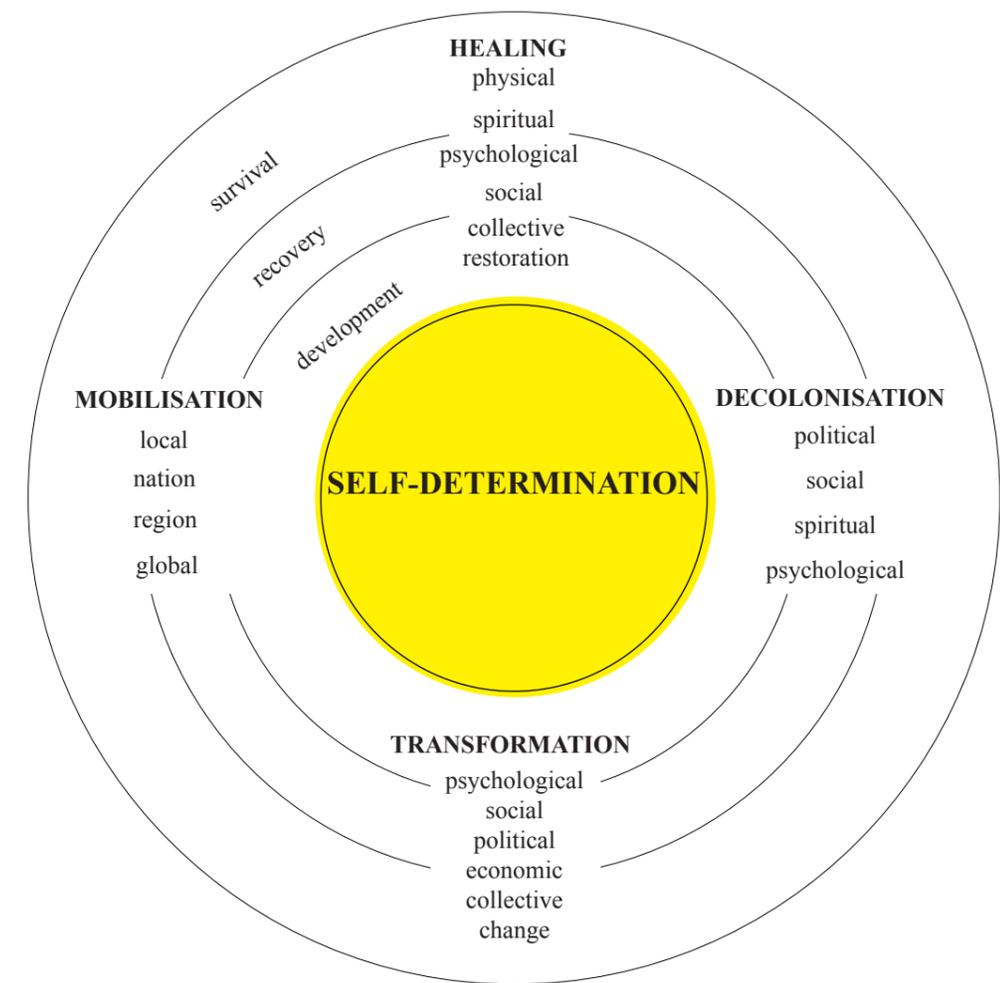


Figure 2.2: Smith’s framework for self-determination
Source: Smith (1999, p.117)

Smith’s framework for research depicts a fuller picture of what pursuing self-determination may involve. Although some of the kaimahi seemed reluctant to engage entirely with the notion of tino rangatiratanga, I hope that when they shared kōrero outside of answering the research questions, it provided them with a cathartic experience. An example of this was the beginning of each kōrero or interview where the kaimahi would share who they are and where they are from, which would sometimes lead to entirely unexpected but essential and potentially healing kōrero nonetheless. Smith’s conceptual framework was also used to present and explore findings from the research in the discussion chapter.

In addition to Smith's (1999) conceptual framework, another vital part of understanding decolonisation in the context of this research was learning what this meant in the context of te whare tapū o Ngāpuhi. This meant asking, 'does this research fit the aspirations of tribal authority, Te Rūnanga-Ā-Iwi O Ngāpuhi and their existing mahi within their rohe?' At times the fact that I had whakapapa connections to Ngāpuhi felt legitimate enough to support me undertaking this research. However, more often, the reality that my everyday life for the past five years has been separated from this place and its people created doubts in that I could legitimately do this work. My doubt can be exemplified in one example where I was asked by a kaimahi 'what does tino rangatiratanga mean?', and felt caught off guard by only knowing a textbook answer to that which suddenly felt utterly out of place in our kōrero. In Wilson and Bird's Decolonization Handbook (2005), they ask 'what do the terms colonisation and decolonisation mean in your community's Indigenous language?'. Retrospectively, this was a question and opportunity that I missed to explore in this research.

Cresswell (2004) explains that "being informed by place involves far more than simply writing about this place or that place. It involves thinking about the implications of the idea of place for whatever it is that is being researched"(p.122). The site or location of this research was the far North. However, it is essential to explain that this did not make the people of the North the subject of the research itself, as countless colonisers and 'outsiders' have historically done. The research could not fully comprehend Māori placemaking in that context; instead, it looks at the presence of mainstream placemaking in the far North. By questioning, with local kaimahi working within practice, the relevance of their mahi within the existing contemporary Māori places and place-makers of the far North. The kōrero and whakaaro shared in this research provides a snapshot of the kaimahi working in this placemaking context. It should not read as a conclusive summary of perspectives from Māori design practitioners working in the far North.

I remember one of the tamariki saying to me in a workshop "I wish we had a Ngāpuhi university in Kaikohe, so I never have to leave". In contrast, I remembered that growing up, my cousins and I often dreamed of the day we could all leave the North and move to the city that everybody had promised provided 'more'. However, in less than five years, I found myself surrounded by tamariki who felt and knew differently about their place. Their enthusiasm, creativity and the aspirations they held for their place humbled me.

I became aware that the future this research is working towards, of course, is already in motion. This fluidity of knowledge and change is difficult to capture within an academic context which is most often very separate from people's everyday lives. Scholar of Indigenous studies Zoe Todd writes about her frustration in listening to academics that take credit for the knowledge that which, as she asserts,

"many an Indigenous thinker around the world could have told you for a millennium" (2016, p.8).

Therefore, situating decolonisation in this research meant considering the ways the research could implicitly and explicitly contribute to ongoing colonisation in the form of creating knowledge. By ensuring the research process was agile enough to make minor adjustments based on the feedback and contributions from kaimahi, I hope the final output of the research can be owned and shared by those who have participated. Smith's (1999) self-determination conceptual framework provided the lens to which the research questions, methods and findings could be thought about as a holistic picture of self-determination and enabled me as a researcher to work critically, empathetically, actively and creatively.

2.4 Using qualitative methods

This research uses qualitative methods aligned with the methodological underpinnings of kaupapa Māori and critical theory. Fossey et al. (2002) describe how qualitative research aims to develop an "understanding of the meaning and experience dimensions of humans' lives and social worlds" (p.717). As people sit at the centre of this thesis, using qualitative methods provided a means to which this could be upheld and valued throughout the entire research process. Jackson (2015) explains further that when working with communities, processes are always non-linear and messy, as they should be. People being at the centre of the research calls for careful consideration in regards to recruitment and consent. Relationships came before the research, and because of this, recruiting participants was most often organic and would happen from kaimahi volunteering themselves or others. Fossey et al. (2002) call this type of recruiting 'snowball sampling' as participants recommend other participants which they believe will be interested in participating. Although qualitative methods provide an effective means to understand and capture the complexities of people and their experiences, it is essential to acknowledge that subjectivity and bias will be present (Stroh, 2011).

Method 1: A Case study with ĀKAU

ĀKAU is a design and architecture firm based in Kaikohe that works with local tamariki. They assert that they “value the ideas young people have for making their environment more awesome. By using design to engage taitamariki, we hope to walk alongside them from exclusion to inclusion, to greatness” (ĀKAU website).

ĀKAU being relatively new (2014) to the far North, having a focus on Māori young people and Māori focused design projects and offering an original approach to design practice, made the practice a new and vital case study to consider contemporary Māori placemaking. In the hope of being transformative, the purpose of this case study was to highlight and explore how contemporary Māori placemaking works with their community and within mainstream architectural practice.

Yin (2013) explains that the use of a case study in research is suitable when you are seeking to understand ‘how’ or ‘why’ a particular phenomenon is happening. Further, he explains that case studies are useful in explaining phenomenon because they are “in-depth and within its real-world context, especially when the boundaries between phenomenon and context may not be evident” (Yin, 2013, p. 16). In architectural research, case studies are most often used to explain particular built projects. However, in the case of this research, a more systematic and process-focused selection was necessary to understand the social and spatial components.

As discussed previously, locating decolonisation and critical theory in context is essential to avoid marginalising Indigenous peoples and their knowledge. Stark and Torrance (2005) suggest that using a case study is about understanding and describing rather than theorising and analysing. As discovered in the literature review, there is limited academic research around contemporary Māori placemaking. For this reason, a case study becomes a suitable method in presenting a successful and positive example that is currently missing in the literature.

Method 2: Kōrero with kaimahi (Story-sharing interviews)

Hayman et al. (2011) talk about story sharing as an interview method for data collection. He explains further that,

“sharing relevant stories during data collection weakens the participant/researcher power imbalance, creates a safe environment, promotes trust and understanding and simultaneously establishes a cooperative researcher/participant relationship that has greater potential to yield more accurate and rich data” (p.285).

This reciprocal approach was used to build meaningful relationships with kaimahi and subsequently led to gathering vast and rich data from the interviews. A total of eight kaimahi were interviewed formally, and each kōrero lasted between 90 minutes and 120 minutes. The length of these interviews allowed for in-depth stories and rich whakaaro that was then transcribed fully and sent back to each kaimahi so they each had the opportunity to add or adjust anything. The interview guide, found in appendix 3, shows how questions started personal and progressed into three major topic points which were based upon the research questions.

The interviews took place in Kaikohe and Whangārei over one month. Before each kōrero, there were often multiple informal conversations which was an essential part of building relationships and ensuring that each kaimahi was interested in formally participating in the research. Consent, permission and confidentiality are important ethical issues when undergoing qualitative research (Hennik, Hutter, & Bailey, 2011; Piper & Simons, 2005). Each participant signed a consent form to confirm this, and the Victoria University Human Ethics Committee approved the entire research project before the interviews and fieldwork component of the research (see appendix 2 and 5. After the kōrero, participants were given a small koha, typically kumara from my family or some sort of locally sourced produce.

Method 3: Critical reflexivity and autoethnography

The final method chosen for this research naturally evolved from a collection of notes that were taken throughout the research process (see Appendix 1). Adams et al. (2014) explain that,

“auto-ethnographic stories are artistic and analytic demonstrations of how we come to know, name, and interpret personal and cultural experience. With auto-ethnography, we use our experience to engage ourselves, others, culture(s), politics, and social research” (p.1).

Due to the nature of the kaupapa that this research explores, the process was at times complex, personal, critical and highly sensitive. In order to place value on these parts of the research, it was essential to find a method that would capture these experiences and provide a mechanism to represent them in conjunction with the other data. Jungnickle and Hjorth (2014) explain that ‘making knowledge is messy’ (p.143), and they encourage more artful practices of research and do not see methods as separate from the transmission. They (artful practices) are entangled in the process of doing the research. They also talk about the ways that dissemination of academic research is confined to written forms and there remains an underlying assumption that the transmission of knowledge requires it to be digestible in neat, narrow and logical order.

For this reason, fieldwork became very important to the research process because of its ability to represent and depict more of the research process. Adams et al. (2014) state that autoethnography as a method “balances intellectual and methodological rigour, emotion, and creativity” (p.2). To this end, I kept a ‘decolonisation diary’, as I often referred to it as, throughout the entire research project and this was used to record situations, scenarios, thoughts, feelings and experiences that felt relevant to the research kaupapa. Hernández-Hernández and Sancho-Gil (2018) discuss the relationship between reflexivity and field diaries in research. They highlight that “field notes are not only a method for generating evidence, but a reflection of the ontological, epistemological, methodological, and ethical positionality that guide the researcher’s gaze” (2018, p.1).

Rather than adding more ‘data’ to the research, the fieldwork diary is more about communicating the existing data more artfully and provocatively. Despite being considered a valuable method, field notes are rarely made visible in the final reports and publications. Hernández-Hernández and Sancho-Gil (2018) explain this is because field notes are considered as private documents and therefore too ‘unfinished’ or ‘disorganised’ for academic contexts, and therefore in terms of presentation in academic research, they remain underexplored. In the case of this research, the fieldwork is presented through a series of cartoon illustrations. These images capture the political and bureaucratic nature of placemaking in a humorous and accessible way.

2.5 A code of ethics for researching between two worlds

In Linda Tuhiwai Smith's (2006) discussion paper on 'Researching in the Margins: Issues for Māori Researchers', she highlights that "researchers who choose to research with and for marginalised communities are often in the margins themselves in their institutions, disciplines and research communities" (p.4). Moreover, she points out that although communities may wish to work with Māori researchers, they may be completely unaware of the risks that many academics face when researching in the margins (Smith, 2006). The criteria for ethical research is often set by institutional and professional regulations or codes of conduct than it is the needs or aspirations of the communities involved.

In the case of this research, and countless other research which works with Indigenous or marginalised communities, ethics is about establishing, maintaining, nurturing reciprocal and respectful relationships (Bishop, 1992; Smith, 2006). Smith (1999) identified a set of cultural values which multiple researchers (Breheny et al., 2017; Cram, 2001; Pohatu, 2001) have built upon for their own research and the communities they are working with. Smith (2006) describes this as a 'bottom-up' approach with communities to discuss ethical behaviours. In line with this approach, the matatika outlined below sought to build upon cultural values. Employing some of my own mātauranga and input from kaimahi during the early stages of the research. Kaimahi were engaged differently based on the ethics that we built and decided upon together, by forming and maintaining a relationship. In order to do this, the following matatika provided the authority to which a relationship of ethics could then be built. In addition, the Victoria University Ethics Committee approved this research on the 19th of June 2019, as shown in appendix 5.

tahi.

Whakawhanaungatanga

Relationships became the binding force of the research. I decided right from the beginning that I did not want to be 'Amelia, the Master's student', instead, I wanted to make real connections with people, and I wanted them to want to make the same connections with me. However, this sometimes meant letting go of the research as the primary focus of the conversation.

rua.

'Kanohi ki te kanohi'- face to face

Despite being in Wellington and most of the kaimahi residing in the far North, being face to face was a bottom line. I headed up North before I had set up times with anyone, not because I wanted to surprise them, but because when the time was right for the kaimahi, I wanted to be there, face to face.

toru.

Mana tangata

This principle is about having respect for others. It was a priority to whakamana people as people, and not just for their involvement in the research. To explain this matatika further I use the words of a kaimahi from the research, "be good to people, never whakaiti them, its mana tangata, you know- manaakitanga that is important just be good to people, be nice" (Kaimahi, whītu).

wha.

'Tai hoa, tai hoa'- all in good time my friend

'Tai hoa, tai hoa' is a whakatauki of my tūrangawaewae and became extremely important when trying to fit people's lives within this 12-month research project. I had to come to terms with the fact that, of course, conversations would be missed, people may not have the time, and I certainly will never know all there is to know about this kaupapa.

2.5 Making sense of the hikoi (analysis and representation)

The reality that at some stage, I would inevitably sit down, alone, and put into words the process, experience, and data of this research had always managed to escape me. People, connection and place, were such grounding aspects of this research. Once back in Pōneke and looking back over the notes, interviews and experiences that had been collected, I found myself feeling completely uninspired by the thought of doing the next part alone. This feeling could be likened to what several academics (Denzin, 1997; Punch, 1994; Scott-Hoy, 2008) have described feelings of ‘selling somebody out’ or betrayal during the writing up stage of research. For this reason, choosing how to make sense of the hikoi meant revisiting the epistemological and methodological underpinnings of the research. Thematic analysis and pūrākau provided methods of transmission that cut across both kaupapa Māori, which represented the data in its purest form and critical theory which brings to light the power at play in representation in academic discourse.

Method 1 Thematic analysis

Thematic analysis is a method used to analyse qualitative data and in the case of this research interview transcripts. The interview transcripts were read to find ‘themes’ concerning the kaupapa. Braun et al. (2006) explain, “a theme captures something important about the data in relation to the research question, and represents some level of patterned response or meaning within the data set” (p.82). He adds further the importance of differentiating between analysis that is working to reflect reality or, unpicking or unravelling the surface of ‘reality’. For the case of this research, looking for themes within the data was about finding the stories and then describing them as best I can. As mentioned earlier, within qualitative research, the researcher is not separate, and the researcher must make themselves aware of the decisions they make in order to understand how it affects the data. Finding, or, choosing themes, meant not only searching through the sentences within each transcript and finding shared narratives but remembering the feeling of sitting across from that kaimahi and the essence of the stories they told. Field notes, first impressions and follow up conversations with kaimahi all became integral to balancing a theme as a story and not a category.

Method 2 Pūrākau and storytelling

Mikahere-Hall (2017) explains “the concept of pūrākau is sourced from traditional Māori knowledge and remains an oral narrative approach that is distinctive and versatile, enabling contemporary Māori the opportunity to communicate the ways in which we relate to the world around us” (p.6). In the context of academic research, Breheny et al. (2017) posit that in research

“pūrākau is political and seeks to influence certain attitudes and behaviours” (p.47).

“Rangatiratanga is not only found in the flag, in protest, or in fighting, no. If we return to our land, our language and our customs; within all of that is our rangatiratanga” (Reuben Taipari, Ngāpuhi and Te Rarawa).

This whakaaro from Reuben Taipari encapsulates one of the most important learnings from this research in that the way forward does not always have to be directly. Such thinking also applies to write up of this research in that it felt necessary to make room for kōrero that may not have answered the original research questions or fit the kaupapa, but that was valuable nonetheless. Ware et al. (2018) explain that “using a narrative approach sees the narrative as valid in and of itself and focuses on its uniqueness as opposed to its generalisability” (p.47). Here Ware et al. depict a method whereby transformation can exist in research and allow space to learn things that we never set out to learn. Adams et al. (2014) describe a new form of evaluation in what he describes as you, the researcher being willing to be changed by what you describe or explain. Smith (2012) adds further that “storytelling is also about humour and gossip and creativity” (p.243) which provides more reason to represent the data in ways that can reach and relate to more people. For this reason, the visual cartoon representations throughout the research became a method whereby stories and experiences from the research could be shared in a way that more people could engage with and relate to.

Method 3 Indigenising this discourse

Alatas (1993), in his article on the ‘Indigenisation of academic discourse’ discusses Foucauldian ideas on the relationship between power and discourse. He explains how Western social science discourses have often presented themselves as neutral or universal, which has, in turn, led to the limitation, control and exclusion of other discourses. He states, “it is clear that the call to Indigenisation is simultaneously the call for a liberating discourse that can break through the regimes of power and the techniques of control and normalisation” (1993, p.332). I am reminded here of the many occasions where I have read academic literature which explains that Māori ‘believe’ they are tangata whenua rather than, Māori are tangata whenua.

Furthermore, where I have seen the translations of Māori kupu, such as kaitiakitanga, be appropriated and misused by the words and context it has been placed in. For this reason, in the hope of Indigenising the academic discourse around placemaking, in ways that work to support and not limit mātauranga Māori, well known Māori kupu have been used when their English translation may not be appropriate. Furthermore, many common Māori kupu remain untranslated in this thesis which is equitable considering the kaupapa, context and audience that the research is intended for.

2.6 Synopsis

Overall this study was underpinned by critical and kaupapa Māori epistemologies. An important part of navigating these two different ontologies was understanding my own positionality and bias with regards to the research. This thesis used case study inquiry, story-sharing interviews and autoethnography in order to answer the research questions of this thesis. A code of ethics was also developed to ensure that the methods used in the research were tika and to prioritise the relationships this research was built upon. Following critical and kaupapa Māori epistemologies the data collected in this research was analysed thematically and presented in forms that reflect how they were given and who they were given by.

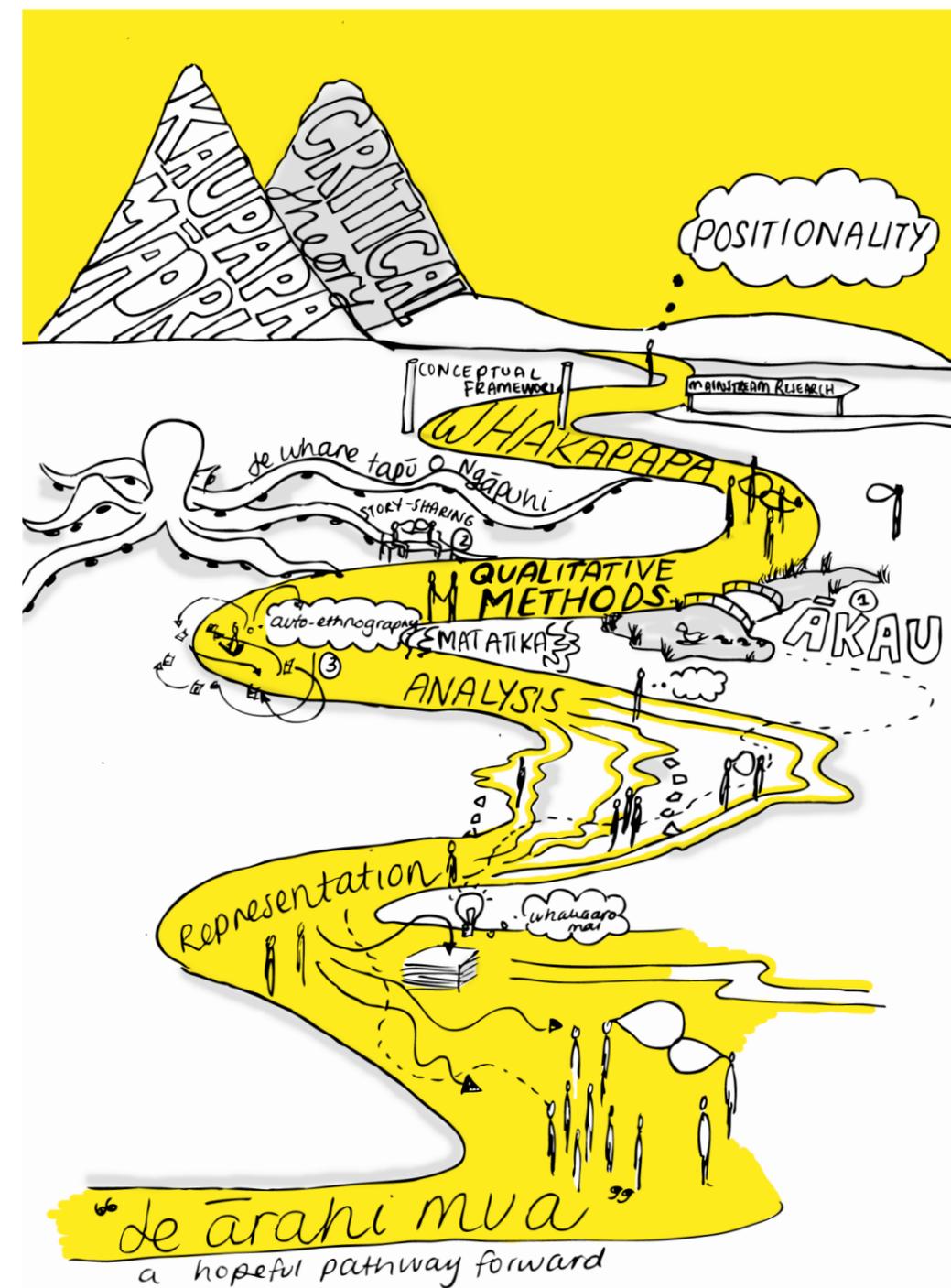


Figure 2.3: The research hikoi
Source: Authors own image (2019)



Literature Review.

This thesis examines the scales, epistemologies, processes, outcomes, and relationships of placemaking. The scope of the literature review aligns itself with Schneekloth and Shibley's (1995) argument that placemaking is about everything "because the making and sustaining of place is about living- about places, meanings, knowledge, and actions" (p.18). This position gives legitimacy to all forms of placemaking and avoids defining one form of as more successful than another. For the scope of this research, the term placemaking has been framed by Western theory but is explored through contemporary Māori placemaking examples. The literature concerned or overlapping contemporary Māori placemaking will be analysed in relation to self-determination. The literature presents contemporary dialogues in all their multiplicity, consensus, and conflicts in order to understand the opportunities and challenges of contemporary Māori placemaking. The literature on placemaking, placemaking practice and Indigenous placemaking will set the theoretical context. Furthermore, it will position contemporary Māori placemaking parallel to current dialogues in academic literature and reveal gaps in the existing literature.

The first section of this literature review aims to understand and explore placemaking in Western theory. The literature is assembled to present the origin and fundamentals of placemaking as a theory and practice. The post-modernist maker, contemporary debates of space and place, the fundamentals of democracy and one's right to place, or at least one's right to participate, all provide the theory to which the latter part of the review will be compared and contrasted to.

3.1.1 The postmodernist maker and ‘placelessness’

In theory, placemaking is most often written about in opposition or as a critique of modernism and the modernist maker. Berger et al. (1973) argue that there is no such thing as a singular ‘modernist’ society and that there is no one set of ingredients to the built environment we live in today. Instead, what we perceive to be modernist is an ongoing process of modernisation. These processes of modernisation are fueled by capitalism and globalisation which as Berger et al. (1973) highlights, manifest as not only external forces but also internal forces that act as the parameters of change in our minds. The modernist architect Le Corbusier and his ‘radiant city’ provides the perfect example of such forces coming together to create the sterile, abstracted, minimal, and uniform landscapes of the 19th to the mid-20th century. Corbusier’s city, where form followed its seemingly straightforward functions, completely overlooked the way such functions would inevitably change with the changing of the social and what that would mean for the ‘social life’ of his city. There is a lot of literature critiquing not only the physical design of the modernist era but also the very motivations that set the design agenda. Jane Jacobs and Kevin Lynch are well known in their post-modernist pursuit toward understanding the relationship between the social and the spatial. This literature sets the foundations of placemaking, as Aravot (2002) explains, “from a phenomenological point of view, it is an ideal. It meets the needs of sense of place not as a set of prescriptions, but as a principle of endless realisations” (p.209).

A large portion of literature emerging from post-modernism is concerned with the need for identity and designing with identity. In the 2007 book ‘Identity by design’, Watson and Bentley suggest, that-

“the third millennium’s ultimate design challenge is designing cultural landscapes to help us redesign ourselves” (p.271).

Many academics have considered the importance of ‘sense of place’, or the essence of place (Cox, 1968; Proust, 1970; Grant, 1969) but few have managed to translate what this means precisely for the decisions made in placemaking. Relph (1976) talks about the ‘shallow’ experience of present-day places but he also explains that perception of experience is intertwined with landscapes of the past. He explains that there is no reason we cannot create places of significance or identity but first we must understand what makes places significant in today’s society.

Furthermore, he explains that if it is ‘rootedness’ that makes places significant, then we must be critical in understanding that you cannot ‘design’ rootedness (Relph, 1976).

3.1.2 ‘Place’ and ‘space’ in geography (ontology and social nature)

Another stream of literature in placemaking theory is the notion of ‘place’. ‘Place’ has long been contested in the fields of social and physical geography. For the most part, in academia, space and place are most often framed statically. Dovey (2010) explains that-

“place is inextricably intertwined knot of spatiality and sociality: while space is socially constructed, the social is spatially constructed” (p.6).

Dovey purposes the need for a new theory of place, one that seeks to understand how we might impact ‘sense of place’ through exploring what he calls ‘places of becoming’. Many other academics have thought about place differently; for Foucault (1979) place is constructed subjectivity; Barthes (1973) has thought about place as mythology; for Derrida (1974) it is a language. What these conceptions have in common is that they each fail to grasp how identity becomes inextricably linked to place (Dovey, 2010).

Contemporary social geographer Noel Castree also admits that the field of geography has long struggled to understand different cultures and ontologies. Castree (2011) explains that for a long time, we have been ‘stuck’ in the parameters of three nature(s), ignoring and even dismissing other nature(s). These three Western natures include external nature which reinforces the dichotomy between humans and nature. Intrinsic nature which essentialises the spiritual connection between humans and nature. Lastly, the universal nature of science that universalises thought around nature. Castree, along the same lines as Berger et al. (1973), urges us to understand the internal ‘constructive’ forces inside the unconscious mind that stop us from challenging the old static understandings of place or nature. To combat this, Castree put forward active techniques for geographers that are as follows; knowing nature, engaging nature, remaking nature. Placemaking, in theory, attempts to cut across the spatial and the social. It also acknowledges identity as being inextricably joined to place and the processes that create places.

3.1.3 Democracy and the ‘right to the city’

Although there seems to be a shift in the literature from understanding place statically towards understanding the social, cultural, and spatial knot that it is. It is also essential to consider the power structures that inherently create social and spatial realities. Placemaking, if done well, embodies the idea of democracy (Kiddle, 2018). Grant (1974) emphasises that “when dialogue becomes a monologue, we seed the beginnings of all kinds of social injustices” (p.145). As previously mentioned, Corbusier’s ‘radiant city’ created all sorts of spatial injustices but also the very act of him, as the architect, deciding the lives of others can easily be the monologue which creates the social injustice that Grant is talking about. Prominent social theorist David Harvey (2003) talks about one’s ‘right to the city’, and one’s right to change the city itself. Harvey brings to light the contradictions within the capitalist package of rights and posits privatisation as being one of the most destructive devices of capitalism. Throughout the literature, justice remains an obvious yet at times, uneasy companion for placemaking. It can be unclear as to what theory of justice? What exactly do we mean by democracy? Moreover, if we do not know how do we expect planners to plan for it?

Patsy Healy (2002) talks about the power of communicative planning. Explaining how focusing on the everyday experiences of the city can urge planners to mould to the multidimensional conceptions of the ‘city’ instead of trying to define it. This follows the new thinking in urban design which saw the shift from seeing the city as a ‘well-oiled machine’ toward now understanding the city as a collection of responsive environments (Bentley et al., 2007). In her work, Healy (2002) attempts to mobilise the ‘city’ as an active force into the dialogue of the public realm. She explains further that despite the confident and comprehensive planners of modernism and lurking ideas of physical determinism, it is now widely understood that no one agency has the power to produce the city. Communicative planning begins to address some of the injustices within placemaking.

However, many argue it remains a capitalist institution, and critique how it softens contention and dispute by streamlining the process of democracy—subsequently making it very difficult to have quality discussions outside of the current planning agendas (Grant, 1974). The question of whether it is possible for planners to operate as reflective and progressive practitioners has been put forward by Schon (1983) and Forester (1989) and remains an important question to this day.

Grant (1974) describes further,

“planners can continue to go through the empty notions of holding public meetings where participants talk past each other, or they can begin to suggest alternative forums that offer greater opportunities for dialogue and negotiation” (p.216).

The drama of democracy and one’s right to participate in placemaking remains contested in the literature. There is no one set guide to ‘just’ democratic process and perhaps rightly so. Nevertheless, looking at the spatial and social injustices we are facing today, it becomes very apparent that we have a long way to go in producing spatial and social justice from our current placemaking processes.

3.1.4 Participation

In their book ‘Participation: The New Tyranny?’ Cooke and Kothar (2001) bring the notion of participation into question. Cooke and Kothar explain that within its eighty-year long history dominating Western thought of development theory, there is very little evidence that participation has delivered on any of its promises to empower and transform marginalised people. Despite such critiques of participation it seems to have survived into 21st-century discussions and continues to situate itself as a critical device in any democratic process. Giles Mohan and Samuel Hickey have revisited participation in their 2004 book ‘Participation from tyranny to transformation; Exploring new approaches to participation in development’, in which they have attempted to understand “the network of social boundaries that delimit fields of possible action” (p.34). Contributors to the book, Andrea Cornwall and John Gaventa, explore the role of power in participation spaces, arguing that no space is ever neutral (2004). The focus on power in participation often leads to the romanticisation of the ‘local’ or the ‘community’, which as Dudley (1993) points out, “it has been at the top of the agenda for twenty years, and it is still far from clear what community participation is, how it comes about, and what it is actually for”(p.8). Gaventa (2004) envisages a move away from the binary ways of thinking of power as the powerful and powerless and instead puts forward the need to understand the power within the participation spaces we create. He refers to these spaces as closed, invited, or claimed which originate from and form different power relations.

A growing body of literature supports the notion of the disillusionment between citizens and their government, urging toward the need to deepen democratic practices. Gaventa (2004) goes further to say that right now we participate as the ‘users’ and ‘choosers’ of someone else’s product rather than being the ‘makers’ and ‘shapers’ of our institutions. In addition to power, Mohan and Hickey (2004) argue that issues of representation are also commonly missed or excluded from conversations around participation. Moreover, they explain that-

“much of what is considered ‘participatory’ is more of a process whereby large numbers of people are represented by a relatively small group of participants” (Mohan & Hickey, 2004, p.19).

Questions of representation, meaning who gets to speak and who are they speaking for, provides a sharp critique to Harbemas’s (1884) ‘ideal speech situation’, where he puts forward a ‘communicative rational’ without considering the role of internalised power (McGuirk, 2001). The contested literature around participation puts forward a conundrum for placemaking, is participation a means to an end or is it an end in itself? Whatever it is, a very clear critique in the literature around Communicative Planning theory [CPT] is that the aim should not be to reach consensus and avoid conflict, rather a democratic participation space at best will question how to plan in the face of conflict and difference (McGuirk, 2001).

Young’s (1990) ‘relational conception of difference’ works towards the possibility of political togetherness among differences. Young’s research looks at what oppresses people so that we can begin to have a sense of what a strategy could look like that avoids the oppression, marginalisation, powerlessness, cultural imperialism and violence that is experienced within participation spaces. Mohan and Hickey’s (2004) more recent dissection of participation in development attempts to surface the nexus of power in participation and in doing so have brought new, perhaps more transformative measures such as representation, conflict and difference into view. Returning to Cooke and Kothar’s (2001) question, ‘is participation the new tyranny?’, the literature is quick to give evidence that for a long time it has been a tyrant within development theory. However, in placemaking, and the pursuit of good democratic practices, the original promise of transformation remains if we can understand and deepen democracy in the face of difference.

3.1.5 Applying theory to placemaking practice

In ‘Deconstructing Placemaking: Needs, Opportunities, and Assets’, Arefi (2014) describes conventional and unconventional approaches to placemaking. He explains that a ‘needs based’ approach is the dominant form of placemaking, which consists of a top-down, expert-driven practice that orients itself based off the perceived needs of an external other and promulgates a dependency on the government (2014). As the dominant practice, the needs-based approach has received a lot of critique in the literature. The approach has limitations which inhibit the involvement or meaningful contributions of others to the process or outcome and has a strong tendency to give primacy to expert knowledge which has led to, what some argue, as the standardisation and homogeneity of 21st-century places. The second approach that Arefi (2014) describes is a method of placemaking built upon opportunities. He gives the example of squatter settlements as ‘architecture without architects’. He explains how this method of placemaking consists of local knowledge and puts the layperson in control of their places. The needs and opportunities based provide two distinct scenarios; one where the expert is present and one where the expert is non-existent. The latter approach Arefi (2014) talks about is the assets-based approach. This approach aims to create a scenario where the expert and layperson can co-exist to their fullest potential and bridge their different knowledge in a way that’s best for people and their places.

The assets based approach aligns with the theory surrounding communicative planning and participation in democratic processes. However, as discussed earlier, it is not a given that such a situation is possible when you consider the role of power and representation in such spaces. Arefi’s (2014) deconstruction of placemaking reveals the motivations behind processes in mainstream practice. These motivations highlight tensions within contemporary and placemaking, and these tensions can be seen in the dominant debates that present themselves within practice.

3.1.6 Summary

Placemaking, in western theory, is tied to dialogue around how we make ‘good’ and ‘just’ decisions about people and places. Such dialogue is evidently tied to reservations of modernisation that continue to resurface, internally and externally, setting the parameters of transformation. In a backlash against the abstraction, homogenization, generalisation, and instrumental rationality of the 19th and early 20th century, we are now seeing cries for the community, the local, culture, identity, participation, democracy and justice which are becoming a priority for professionals and their processes. However, what is evident in the literature is that such a shift is not natural and comes with many barriers and complex social and spatial realities. Avarot explains further,

“architecture can be discussed in its cultural context, but claiming any sort of universalism, including the phenomenological one, is a symptom of modernist ‘pragmatic’ thought” (2002, p.207).

Avarot’s argument could be applied to the literature around place, democracy, and participation. Moreover, asking, when we dissect placemaking, do we, in turn, abstract them and universalise that which is best understood in its context? For design professionals such as architects and planners working in spaces where place, democracy, and participation have become a commodity or a box to tick, it seems counterproductive to envisage them as anything else within institutions and professionalism that remain the same. The argument that “theory must make sense of practice” (Grant, 1994, p.219), is one that cuts across literature concerned with place, democracy, and participation. It is evident in this argument that despite having ‘good’ theory as the foundation of placemaking, the gap between thinking in theory and practice is too broad (Dovey, 2010). It could be argued that placemaking literature, in its attempts to understand people and place, inherently abstracts people and place from the very things that make them what they are such as culture, identity, relationships and family.

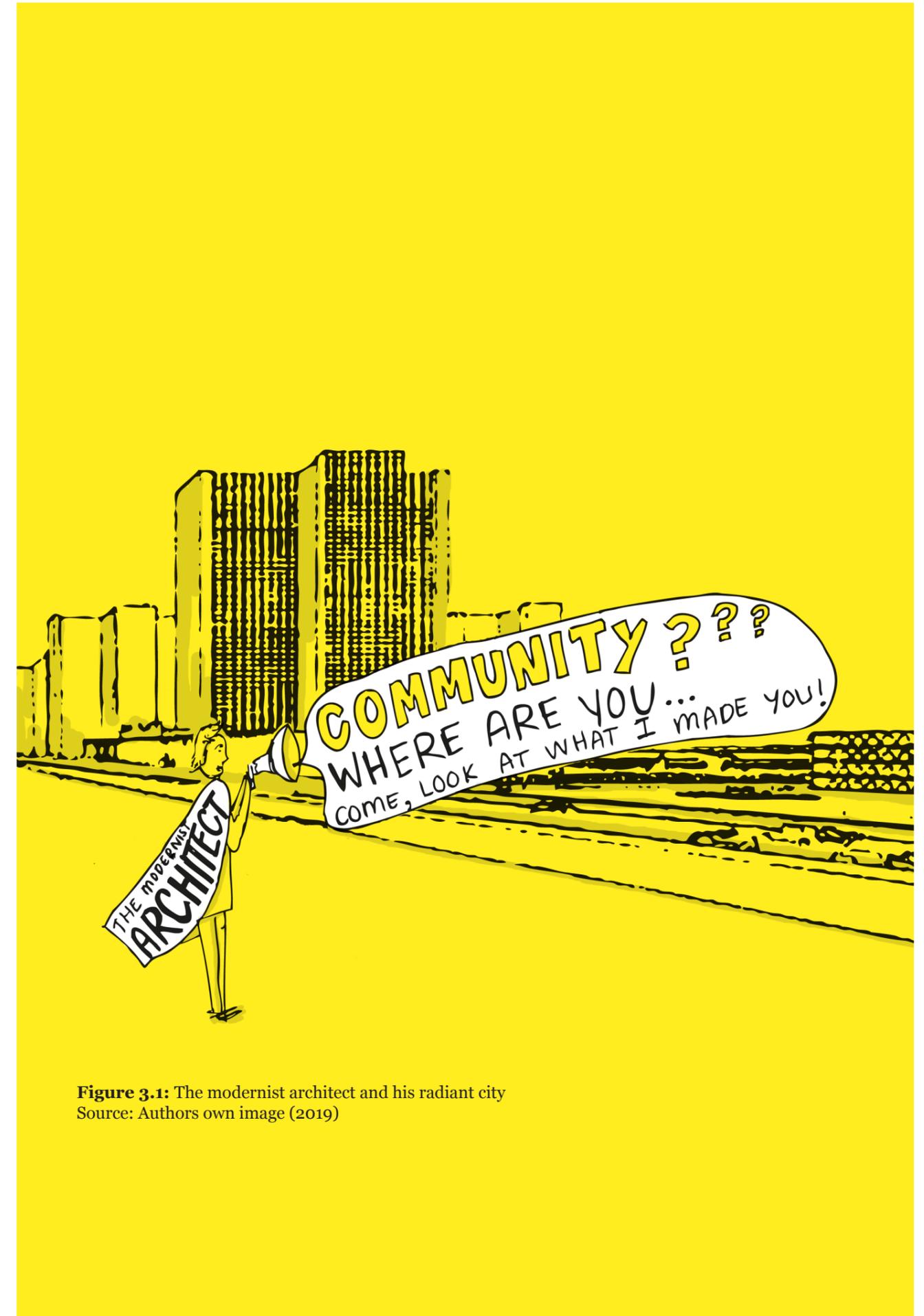


Figure 3.1: The modernist architect and his radiant city
Source: Authors own image (2019)

3.2

Contemporary Māori placemaking.

This section of the literature review presents literature relevant to contemporary Māori placemaking. The literature presented cuts across different spheres of literature to present the place-makers and place-keepers of contemporary Māori society in all their complexities. These spheres include theory around the dominant placemaking practice, Indigenous placemaking and Aotearoa placemaking. Each sphere has been framed to build a fuller picture of Māori placemaking in theory. The academic literature surrounding contemporary Māori placemaking, in comparison to Western theory, is somewhat limited.

For this reason, the scope of the 'literature' is broad to validate forms of placemaking that may not yet exist in academic literature. The literature has been organised by firstly understanding the critical characteristics of placemaking as an Indigenous minority. The literature concerned with Māori placemaking will be presented through policy and partnership, professionalism and practice, iwi, hapū and whānau. As discussed earlier placemaking describes an activity rather than seeks to explain and abstract it from its particular context. In the same way, this literature review avoids presenting Māori placemaking as a static activity. Preferably, it aims to describe and uncover key actors and processes across different contexts, situations and processes.

3.2.1 The politics of placemaking as an Indigenous minority

Many similarities and correlations can be made between Indigenous peoples around the world who have become a minority in their homeland. Furthermore, their consolidation as a collective has been one of the most divisive tools in advocating for their fundamental human rights and subsequently, the rights of their places. The United Nations (UN) Declaration of Indigenous Rights (2007) is an example of such unification at a global level in the pursuit of fundamental human rights and rights as Indigenous people of this world. Described in article 3 of the declaration,

“Indigenous peoples have the right to self-determination. By virtue of that right, they freely determine their political status and freely pursue their economic, social and cultural development” (2007, p.8).

Despite this, in many instances, Indigenous people continue to find themselves subject to the settler states that continue to control their lives and lands.

Not all the literature around the notion of self-determination is unanimously understood. In some instances, the term tino rangatiratanga is better understood at a whānau level. Therefore, some would argue that it has no real backing at a political level without understanding how it is operationalised on the ground (O’Sullivan, 2007). For the most part, the notion of tino rangatiratanga as self-determination has enabled Māori to discuss and determine their futures separate from the limiting spaces of bi-culturalism where the state remains in full control. The right to self-determination has been recognised at a global scale, allowing Indigenous communities to advocate for change outside of the inherently colonial system they remain subject to. Indigenous placemaking then becomes a fundamental right of all Indigenous peoples to determine themselves and their places. In the same instance, placemaking can and has been used by the settler state to neglect or override such rights.

Indigenous placemaking, in general, has been associated with having a strong connection to the land and traditions that are embedded in place, and how they create place through remembering and imagining (Huang, 2017). Such processes become inherently complicated when they are denounced by a different set of processes and people to which now make up the majority. The context of contemporary Māori placemaking, which includes its very existence as an Indigenous minority, must be understood in order to explore the roles and processes that this thesis is concerned with. The self-determination of Indigenous peoples provides aspirations and opportunities for placemaking. However, challenges remain including having to work across a dual context, decolonisation and representation, which are discussed further.

3.2.2 Across a dual context

As mentioned previously, theory and literature surrounding Indigenous placemaking is limited in comparison to Western theory. Nonetheless, as Māori planning theorist Hirini Mutunga (2013) argues, Indigenous people have always been active in their planning and are not just passive bystanders. This position has been backed by many other theorists working in non-Indigenous dominated spaces (Potter, 2012; Kiddle, 2018; McGaw et al., 2011). Further, Mutunga explains that the term ‘planning’ refers to an activity which is not owned by the West or its practitioners and theorists. Rudofsky (1972) has critiqued architectural theory that has sought to categorise Indigenous architecture as rural, vernacular, anonymous, or spontaneous in order to fit it within the dominant Western ideologies of architecture. It becomes obvious then that an Indigenous placemaking dialogue must work across, as Hirini describes a ‘dual context’. Moreover, he explains that,

“Indigenous decisions must have an internal coherence that is consistent with Indigenous values, worldviews and processes. They must also be externalised to the settler state and its planning apparatus through political influence, mediation, negotiation and advocacy” (2013, p.22).

In their article on Indigenous placemaking in Australia, McGaw, Pieris and Potter (2011), explain that the question is not how we might make Indigenous places but rather how might the settler state relinquish its control over existing places. The idea

of a ‘dual context’ has also been discussed indirectly in the literature surrounding colonisation, assimilation and biculturalism which talks to how the dominant ideology tends to swallow up or appropriate certain aspects of the ‘other’ (O’Sullivan, 2007). Across this dual context, transformation cannot happen in isolation from the dominant or majority; therefore, translation, tenacity and pertinence become foundations for the contemporary Māori place-maker or place-keeper.

3.2.3 Resistance, resilience, and resurgence

Indigenous placemaking, and simultaneously Māori placemaking, existed before colonisation. There is literature which has attempted to recount Indigenous histories such as the work of New Zealand ethnographer Elsdon Best. However, a large portion of that literature is written from an ‘outsider’ perspective and has explained such events from a completely different set of ontological beliefs. An example of this can be seen in the framing of ‘Māori believe’ instead of ‘Māori are’. This process can be described as capturing Indigenous histories within a ‘colonial bubble’. Whereby such histories are written in the past and deemed irrelevant to the present or future. Mutunga (2013) adds further that Indigenous planning histories can be generalised into three categories; classic tradition (pre-contact), resistance (post-contact), and resurgence (contemporary). McGaw, Pieris and Potter (2011) talk about a need to shift away from being ‘reactive’ to the settler state and work towards forging new ways forward where Indigenous communities can be proactive in their places. When discussing the agency of an Indigenous minority in Aotearoa, Dominic O’Sullivan explains that “where there is state/Māori tension it is not always an ethnic dispute that is the root cause. Rather it is the state’s perception of itself as the unchallengeable seat of indivisible power and authority” (2007, p.33). Resistance and resilience have been crucial in the survival of Indigenous peoples and their places, however more recent literature highlights the need for resurgence and a ‘walking backwards into the future’ approach to placemaking (Potter, 2011; Kiddle, 2018; Mutunga, 2013; & O’Sullivan, 2007). By no means does this suggest that resistance and resilience are no longer needed in the Indigenous pursuit but instead it suggests that in some places Indigenous communities are separating or have already separated from the cycle of dependency that colonisation creates. In the ongoing struggle that all Indigenous people face resistance and resilience will always play a fundamental role in how a minority positions itself against a dominant majority. However, the resurgence in Indigenous placemaking marks a promising leap forward in the pursuit of self-determination.

3.2.4 Decolonisation

Decolonisation has become a popular kaupapa in the discussions surrounding Indigenous placemaking. By acknowledging that we must work across a dual context means that without significant change or decolonisation of the dominant majority Māori will remain a junior partner in the determining of their own lives (O'Sullivan, 2007). McGaw et al. (2011) calls in question three Western architectural typologies and explains how they are fundamentally different and problematic for contemporary Indigenous placemaking. The first typology, past and present, describes the way architects often select a particular history to design with, following "the colonial tradition of erasing the past to make the future" (p.307). The second typology, stasis and fluidity, becomes evident in the desertion and abandonment of many famously designed architectural buildings that have inherently failed to understand that it is people that breathe life into our places. The last typology discussed is the concept of figure and ground. Landscape architecture has provided a critique of how architecture too often focuses on an abstracted built structure that is then placed onto a passive 'ground'. McGaw et al. (2011) explain that, for Indigenous people, the ground or land has its own 'lore' and in discussions around the 'right to the city' we must also simultaneously be understanding one's rights to the land. Revealing these points of contention is an integral part of decolonising with the majority instead of against the majority. On the other hand, academics have also cautioned sharing too much, in fear of knowledge being misinterpreted or appropriated. Mutunga (2013) promotes the use of Indigenous knowledge, concepts, approaches and practices in mainstream planning and management; however, he does caution that this does not in any way mean redefining them. Further, he adds,

“the trick for Indigenous planning is to frame itself against the backdrop of a still virulent racist discourse but not get consumed by it” (2013, p.4).

The notion of decolonisation is commonly talked about with regards to education and health. However, by acknowledging that, for Indigenous peoples, identity and wellbeing is inextricably linked to their places. It becomes clear that placemaking must play a crucial role in the decolonisation agenda.

3.2.5 Representation

The last characteristic that concerns placemaking as an Indigenous minority is representation and participation in decision making. O'Sullivan (2007) talks about the politics of being an Indigenous minority. He describes two types of biculturalism that make it difficult to put forward or pursue self-determination. The first, reformism, accepts that state institutions and regulations are those of the majority and assumes that reforms to these can make them responsive to Indigenous peoples while surrendering little in the way of cultural values of the majority. The second, distributism, implies that the distribution of things should be according to the size of the group in question and inevitably envisages copying of the settlers governance for an Indigenous minority. These two examples by O'Sullivan capture the problems when an Indigenous minority is not represented meaningfully or even worse spoken for.

Enns, Bersaglio and Kepe (2014) recall the UN's attempt to include Indigenous voices in the post-2015 development agenda through participatory development. Several Indigenous activists heavily critiqued the process, one claiming that the consultation process was a 'joke', that completely looked over capabilities of Indigenous communities even to attend the consultations and in terms of accountability. The UN claims to have heard the voices of somewhat one million people through their consultation process, but in a review of the eleven thematic priority areas for the post-2015 development agenda Enns et al. remain doubtful that this was indeed the case (2014).

In examples such as these, it becomes clear that the participation of Indigenous people at a global level remains instrumental rather than transformative. The literature surrounding the representation of Indigenous peoples is also discussed in relation to built forms and physical spaces, where the aspiration to 'see our faces in our places' has been a real driving force for many Indigenous communities and designers (Hoskins, 2008; Potter, 2012; McGaw & Myers, 2011). In Australia, the most substantial Indigenous presence in contemporary cities is through the memorialisation of their histories and representation in formal decision making is left to the eight registered Aboriginal architects in the whole of Australia (McGaw et al., 2011). Representation then becomes a real challenge for Indigenous professional place-makers or place-keepers who are already limited and yet are expected to represent the views and values of their entire peoples.

3.2.6 Summary

Despite the agency and resilience of many Māori, and Indigenous people alike, an apparent tension in contemporary Māori placemaking remains due to its relationship to the settler state. Place-makers and place-keepers in this context have to work across a dual context, to not only resist the unquestioned bias but to decolonise themselves and their work. Based on the literature, to work across a dual context, you must first be present. In the discussion of representation, this becomes even more complex when we are now dealing with an Indigenous minority in many decision making spaces. In most cases, when it comes to participation, there are only two options for Indigenous people; as collaborators in someone else's plan, or resisters.

However, in contempt of the literature uniting Indigenous people in the adversity that they are still facing, there is a growing body of literature which concurs and asserts that Indigenous placemaking is not something that was ever lost or need to be re-discovered. Mutunga (2013) and others explain that the claiming of the term planning in an Indigenous context is fundamentally about asserting that planning, and to extend placemaking, is something we have always done. This portion of the literature highlights the many challenges and politics of placemaking as an Indigenous minority. However, it also asserts that placemaking is something that Indigenous people have always done and will continue to do it whatever ways best support the aspirations of their people and places.



Figure 3.2: Placemaking as an Indigenous minority
Source: Authors own image (2019)

3.3 Contemporary Māori placemaking examples.

3.3.1 Placemaking with the Crown

It is evident, by now, that a relationship between Māori and the Crown is inevitable. Therefore, this section of the review brings together literature that speaks to the relationship between Māori and the Crown. Although such a relationship does require some historic context, the focus here is to highlight opportunities within the legislation, without completely overlooking the many instances where legislation has been extremely decisive in the assimilation of Māori (Hill, 2012). One of the most problematic components of discussing Māori and the State is the assumption that Māori are, in fact, homogeneous when many iwi and hapū argue the contrary. Prominent Māori scholar

Mason Durie (1998) argues that while the politics and power between Māori and the state are critical to understanding self-determination, they are not necessarily synonymous with its aspirations and goals which he describes as the “advancement of Māori people as Māori” (p.4).

Moreover, although legislation has been, and still is, instrumental in colonisation, it still has the potential to offer some form of advancement to Māori. Te Tiriti O Waitangi (1840), The Waitangi Tribunal, The Resource Management Act (1991), Te Urewera Act (2014) and the Matike Mai project for constitutional transformation each provide examples of legislation creating new possibilities in contemporary Māori placemaking. They are each discussed below to understand their current influence on contemporary Māori placemaking. Without going into detail of their historical context as that is outside the scope of this literature review.

Te Tiriti O Waitangi and the Waitangi Tribunal

Despite being a foundational document in the European settlement of Aotearoa, Te Tiriti O Waitangi remains relatively separated from discussions concerned with the future of mainstream placemaking in Aotearoa, New Zealand. The Waitangi Tribunal was created under the Treaty of Waitangi Act (1975) to ensure a process of remediation for over 130 years' worth of Crown breaches of the Treaty of Waitangi (Hayward & Wheen, 2004). Many have labelled the Waitangi Tribunal as a 'toothless tiger' for how it signals redress but has no legal jurisdiction to act upon claims. However, the Tribunal's reports are recognised as vital in the negotiating of 'justice' under the Treaty, and they provide accounts of our history that have been previously ignored by mainstream Aotearoa New Zealand (Sharp, 2004). For place-makers and placemaking, seeking spatial and social justice in Aotearoa, the knowledge held within these reports establish a pertinent backdrop to which such work could emerge from. An example of this is the Waitangi Tribunal's 'Ko Aotearoa Tēnei' report (2011) which addresses New Zealand law and policy affecting Māori culture and identity, which highlights that “the key problem for kaitiaki is that they have little or no control over their relationships with taonga” (p.245). Among the tangible recommendations outlined in the report, a change in mindset, where Māori are equally supported and promoted, was needed more than anything else. Others, such as Knight (2018), recognise that these reports have strengthened the voice of Māori in resource management and believe that this will continue to happen in the future.

The Resource Management Act (1991)

Another piece of legislation which significantly influences placemaking in Aotearoa, New Zealand, is The Resource Management Act (RMA). The RMA was introduced in 1991 and became New Zealand's most significant piece of environmental legislation, that ensures the 'sustainable management of natural and physical resources'. Joseph and Bennion (2002-2003) have argued that despite the inclusion of Māori values and tikanga entering the legal system, there is evidence to suggest that the system does not yet have the tools to deal appropriately with such values. This is exemplified by the use of the word kaitiakitanga within the RMA. As highlighted in the Tribunal's 2011 Wai 262 report, the term kaitiakitanga means nothing if kaitiaki are not given the authority

and control to act as kaitiaki. A transfer of powers to iwi authorities is possible under the use of section 33 of the RMA. However, local authorities have generally been reluctant to relinquish control and for a lot of Iwi capacity remains a pertinent barrier to taking on such responsibilities. Although the RMA remains somewhat ambiguous when it comes to required consultation with Māori, early consultation in resource applications is now considered 'best practice' (Ministry for the Environment, 2018). Although there is evidence of Māori success in placemaking with regards to the RMA, the statute remains widely critiqued for its inability to deliver outcomes outside the neo-liberal framework it works within (Higgins, 2012).

Te Urewera Act

The Te Urewera Act 2014 has been described as a 'new dawn' for conservation management in Aotearoa, New Zealand (Ruru, 2014). The act recognises Te Urewera (previously a national park managed as Crown land by the Department of Conservation) as "a legal entity" with "all the rights, powers, duties, and liabilities of a legal person" (section 11(1)). Not only is the legislation revolutionary in the language that it uses to describe Te Urewera but also because it better reflects and supports the intent of hapū and iwi (in this case Tūhoe) to exercise their rights as kaitiaki (Edmunds, Lyver, Ruru, & Scott, 2017). The apparent difference here, being that tangata whenua are recognised as treaty partners and not merely stakeholders. The Te Urewera Act provides evidence that it is within our reach to create progressive and bi-cultural legislation whereby both Māori and the Crown 'win' (Ruru, 2014).

Constitutional transformation

In addition to the current legislation influencing contemporary Māori placemaking, a remarkable project, led primarily by Moana Jackson and Margaret Mutu, Matike Mai is working toward constitutional transformation in Aotearoa, New Zealand. The aim of the project is "to develop and implement a model for an inclusive Constitution for Aotearoa based on tikanga and kawa, He Whakaputanga o te Rangatiratanga o Niu Tirenī of 1835, Te Tiriti o Waitangi of 1840, and other Indigenous human rights instruments which enjoy a wide degree of international recognition" (Matike Mai Aotearoa, p.7). The project cuts across many of the barriers and challenges to Indigenous placemaking highlighted earlier in this chapter. Jones, Macmillan, and Raerino (2013) points out that, "Indigenous populations have very different needs, imperatives and contexts, and mainstream policies and strategies are clearly not meeting these needs effectively" (p.61).

The Matike Mai working group report concludes with the sentiment that-

"Te Tiriti never intended us to be 'one people' as Governor Hobson proclaimed in 1840, but it did envisage a constitutional relationship where everyone could have a place in this land" (p.112).

Moreover, Indigenous Scholars Waziyatawin and Yellow Bird (2005) confirm that-

"decolonisation ultimately requires the overturning of the colonial structure. It is not about tweaking the existing colonial system to make it more Indigenous-friendly or a little less oppressive" (p.4).

Such transformation would inevitably create new possibilities for placemaking in Aotearoa, New Zealand and would systematically support and promote the advancement of 'Māori as Māori' in their places.

3.3.2 ‘Professionally based Māori placemaking

Informed by the myriad of policies and politics explored above, placemaking processes in Aotearoa, are carried out and controlled, generally by a range of built environment professionals such as architects, planners, urban designers and artists (Kiddle, 2018). The majority of these professionals are non-Māori and working within practices that are based upon hegemonic colonial values of placemaking. In an evaluation of the urban design and planning system in Aotearoa New Zealand, Marilyn Higgin’s outlines, as she describes them, a series of ‘disjuncture’s’ between principle and implementation in these practices. These disjuncture’s include; colonial individualism overpowering Māori connectedness, legislative efforts of sustainability within a neoliberal framework, and the design of scenic splendour resulting in urban mediocrity (2010). Similar conclusions were made in the Productivity Commission’s report on ‘Better Urban Planning’ (2017). It was stated that the “current system is failing not only to cope with the challenges of high-growth cities but also to protect important parts of New Zealand’s natural environment” (p.19). The report reinforces the persistent lack of responsiveness, clarity, and focus across the planning system that Higgin’s also discovered in her research. These issues in the system have then led to planning problems and spatial injustices such as segregated poverty, gentrification, lack of access to green spaces, and the privatisation of public spaces, which of course affect Māori disproportionately (Higgins, 2010). Across both reports, there is a clear lack of consensus as to what constitutes ‘good’ urban design, as well as levels of uncertainty regarding exactly what an urban design approach includes and excludes. Placemaking theorist Hamdi (2010) argues-

“that we continue to make places’ according to the standards we thought were suitable for everyone in general but no one in particular” (p.2).

With over 60% per cent of the world’s population now living in urban areas and with that expecting to increase, a considerable focus in placemaking practice has unexpectedly become about designing with the ‘urban’. Many streams of literature have set out to describe and make sense of the urban and the new lives that have come with it or created it. Lefebvre hypothesises that society has been completely urbanised and he demonstrates the problematics with this reality. When discussing architectural practice, he describes a problem in that the only progression the field has seen is in technology and graphics—further explaining that the problem is everyday life gets

abstracted by designs done on pen and paper. He adds further, that we have a long history of delegating our personal interests within the urban ideology and he believes that conversations around participation will not solve this. Further, he justifies his criticism by explaining that the ideology of urbanism “establishes a repressive space that is represented as objective, scientific, and neutral” (2014, p.181). For built environment professionals working within the urban ideology, it becomes not a question of who is our user, but how do we perceive that user.

Exclusion, cultural competency and aligning with the dominant

Another point raised by both reports was the inconsistency and lack of engagement with Māori coupled with the inability to work with competing views or values. In several of Higgin’s key stakeholder interviews, interviewees struggled to think of any meaningful Māori influence in urban design, and a few suggested that Māori are a rural culture; therefore, the concept of urban design was irrelevant (2010). Ngā Aho, a network of Māori design professionals, attest to such assertion, displaying that Mātauranaga Māori is evolving and that Māori do have a desire to create great urban spaces for ‘Māori to be Māori’ (2016). Kiddle also reinforces that despite the dominance of Pākehā values in placemaking, Māori have always planned and created spaces that exemplify their cultural and personal values (2018). Further, Higgins (2010) adds that mātauranaga Māori and their centuries-old cultural practices chime with contemporary debates regarding sustainability issues and place identity. Kiddle (2018) reinforces this by arguing that Māori are equally expert in knowing about places.

However, the persistent exclusion of Māori within mainstream placemaking discussions continues. One example is the Urban Design Protocol that was put together by a group of stakeholders and the Ministry for the Environment in 2005. The protocol acknowledges that ‘we haven’t paid enough attention to making the places we live in successful places that work for people’, and sets out a framework to which a range of stakeholders can formally sign up to (Higgins, 2012). The protocol examines good design with the ‘7Cs’: context, character, choice, connections, creativity, custodianship and collaboration. Unfortunately, the protocol fails to address a crucial ‘c’, that is culture. This example illustrates the apparent lack of Māori representation in decision making spaces. Moreover, even when there is Māori representation, generally this remains instrumental rather than transformative.

The Te Aranga Māori Cultural landscape Strategy (2008) illustrates that-

“its not just
where we live, its who
we are” (2008, p.2).

Principles, advocacy and networks

In response to what was missed by the urban design protocol, a group of Māori design professionals came together to articulate the ‘Te Aranga Māori Cultural Landscape Strategy’. The strategy sought to reinstate and articulate the physical and metaphysical cultural landscapes of whānau, hapū, iwi, and Māori (Te Aranga Komiti Whakahaere [TAK], 2008). The strategy uses the term ‘cultural landscape’, for the reason that it is inclusive of all Aotearoa New Zealand whenua, including the rural landscape that urban design excludes (TAK, 2008). From the strategy came the development of the Te Aranga Design Principles that could act as a baseline for manawhenua groups to communicate how their aspirations could be realised within placemaking processes (Kiddle, 2018).

The principles are now widely known and have been taken up by multiple agencies. However, there are still some reservations about the potential of surface-level implementation of the principles by those who do not have a deeper understanding of mātauranaga Māori (Kiddle, 2018). For this reason, advocacy is often an essential role for the contemporary Māori professional having to work ‘across a dual context’, translating and enabling conversations between manawhenua and other mainstream professionals. Furthermore, networks such as Ngā Aho, Papa Pounamu and Te Tau-a-Nuku are becoming influential voices in decision making spaces, as well as providing support and encouragement for Māori entering the industry.

Starting to see ‘our faces in our places’

Through advocacy, secure networks and mātauranga Māori, physical expressions of contemporary Māori placemaking are starting to emerge and breakthrough aesthetic stereotypes of ‘Māori architecture’. Pre-colonial forms of Māori placemaking such as papakāinga are being re-established in contemporary settings to provide much more than housing infrastructure for our whānau and hapū. Māori architect Jade Kake (2018) argues that the Papakāinga concept has the potential to disrupt settler political and economic systems, firmly placing power at a whānau level when it comes to determining their own needs. In addition to papakāinga developments, a growing number of projects exemplify Māori values such as the Wharewaka on Wellington’s waterfront and the Tūhoe living building in Whakatāne. A key component to the success of these projects is manawhenua involvement before, during and after the project. Brown (2009) stresses that bicultural architecture is not an aesthetic and that the outcomes should be relationships as well as a physical building. However, often the scale and number of projects needing manawhenua input overwhelm many manawhenua groups with already limited time and resources. Subsequently, this can put pressure on Māori design professionals to speak on their behalf when they are not in a position to do so. The growing physical presence of contemporary examples of professionally based Māori placemaking, in our previously mono-cultural built environments, illustrates the importance of Māori values and processes in creating uniquely Aotearoa places (Kiddle, 2018).

3.3.3 Iwi and hapū based placemaking

Iwi and hapū remain a vital component in contemporary Māori placemaking. Social media platforms such as Facebook and iwi websites have been instrumental in creating virtual space where members can plan events and discuss different kaupapa relevant to them. Marae remains a physical place for hapū and iwi members to return to and, in some cases to live. Although finances and regulations can be a considerable barrier to the upkeep of them as seen in the Māori Television series ‘Marae DIY’. Stuart and Thompson-Fawcett (2010) describe that “Māori have been forever plagued with having land but not being able to use it” (p.8). However, in the face of such barriers, iwi and hapū continue to re-make and keep their places.

Ahi kā, keeping the home fires burning

As mentioned earlier, in an Indigenous context, the notion of place-keeping becomes just as, if not more, important than placemaking. Wanda Dalla Costa (2018) promotes an ‘Indigenous placekeeping framework’ that captures the nature of Indigenous placemaking. For iwi and hapū, place-keeping is fundamentally about being able to exercise their rights as kaitiaki. Ahi Kā is one of the Te Aranga Design principles and is described on the Auckland City Council (2020) website as creating an outcome where “iwi/hapū have a living and enduring presence and are secure and valued within their rohe”. One example of this is the task of naming places, or rather the reinstatement of Māori place names. Kearns and Berg’s (2002) article, ‘Proclaiming place: towards a geography of place name pronunciation’, highlights the importance of naming and pronunciation in identity production. For many manawhenua groups reinstating their place names has been about reinstating themselves and keeping the stories of their places alive. Furthermore, there is also a growing interest among iwi and hapū in cultural mapping and place assessment that can work outside the existing colonial frameworks (Kiddle, 2018; Te Kahui Manu Hokai - The Māori GIS association, 2019) has been established to promote the use of geospatial information technologies for the advancement of iwi and hapū, providing a platform for data to be collected and shared. In many ways, iwi/hapū, their places and stories have been hidden in plain sight through the colonial project, demonstrating the power of mono-cultural overlays and the need to decolonise the realities they have perpetuated. Western conceptions of space as being either public or private differ significantly from Māori conceptions of space such as tapū and noa.

Creating stronger partnerships

The post-settlement context has created, for many iwi and hapū a ‘seat at the decision-making table’. Since 2017, 72% of councils are now working with or at the very least considering Iwi management plans, which express their kaitiakitanga. In addition to this, joint management agreements allow for powers and functions under the RMA to be shared by local authorities and Iwi authorities, recognising their role as kaitiaki officially. More recently, a new tool ‘Mana Whakahono Ā Rohe’ (2017) has been designed to enable local authorities and tangata whenua to negotiate how they will work together under the RMA.

Despite such examples of partnership, there remain critiques that much of the success in these partnerships is reliant upon that particular iwi or hapū’s ability to engage in Crown processes (Awatere, 2013). Alyana Renata’s (2018) PhD research on ‘Seeking Cultural Polyvocality in Landscape Policy’ explores preferred communication methods between Kāi Tahu and policy planners working in their rohe. The findings from her research highlighted a disconnect between what Kāi Tahu and policy planner participants perceived as significant landscape associations and what ways they preferred to share this knowledge. If a real partnership is to exist in placemaking, the processes must recognise manawhenua values, which may look different from ‘Māori’ values, and ways of sharing knowledge as valid.

Post settlement opportunities and a city in crisis

In other instances, post-settlement has given some iwi and hapū economic standing to pursue their own developments rather than being limited to a stakeholder in government projects. The formation of rūnanga, governance bodies and trusts has built capacity and given iwi and hapū the time and resources to determine placemaking agendas from their unique perspective. An example of this can be seen in the case of Ōtautahi Christchurch, where following the devastating earthquakes in 2010 and 2011 manawhenua (Ngāi Tahu and Ngāi Tūāhuriri) were well placed to be involved in several ways (Kiddle, 2018). The Matapopore Charitable Trust, established by Te Ngāi Tūāhuriri Rūnanga, plays a significant role in weaving the stories and values of manawhenua into key projects happening in the rebuild of the city (Rae, Thompson-

Fawcett, 2018). The 2015 Matapopore Urban Design Guide articulates Ngāi Tūāhuriri identity, culture and narratives and also asserts the importance of Ngāi Tūāhuriri voices within the process. Thompson-Fawcett, Kitson and Barry (2018) describe that “what is clear in the re-development of the city is that the growing engagement on both vertical (across tiers of governance) and horizontal (a wide variety of agencies) scales by various tribal units is very successfully weaving into the urban fabric key tribal values” (p.6). The keyword in this quote is ‘tribal’ values, illustrating that through better participation, manawhenua can make places from their unique cultural identity and narratives.

3.3.4 Whānau based/grassroots placemaking

The previous sections have highlighted how difficult it is for Māori culture, values, iwi/hapū and Māori professionals to be meaningfully recognised in mainstream practice. This last section of the literature review attempts to pull a variety of literature together in order to understand what whānau based placemaking looks like in a contemporary context. It could be argued that whānau Māori are one of the, if not the most, marginalised voices in mainstream Aotearoa New Zealand placemaking. Although, in most cases, it is whānau Māori who are disproportionately affected by the (good or bad) decisions that experts make. In his critique of the architectural profession, anarchist architect Colin Ward (1996) is quick to remind us that

“for one of the paradoxes of the radical end of their profession is its insistence that, given just half a chance, people could build for themselves” (p.9).

This section explores the complexity of identity and grassroots approaches to placemaking where whānau have proven that given half the chance, or in some cases no chance at all, they can make places for themselves.

Identity and the urban migration

Government incentivised urban migration in the mid-twentieth century, saw many Māori leave their tūrangawaewae for the promise of a better life in the city. Williams’ (2015) book ‘Panguru and the City: Kāinga tahi, Kāinga Rua: An Urban Migration History’, shares the stories of Māori from Panguru (a small rural town in the Hokianga) in their move to the city. The whānau based stories that Williams captures, demonstrates the ways in which experience-based knowledge can be easily missed from the dialogue about our places. As seen in Higgins (2012) research that was discussed earlier, where designers and professionals, failed to look beyond polarised notions of Māori identity, many asserting that Māori are a rural culture. Furthermore, Williams (2015) adds that “the urban landscape did not engage with the Panguru people and ‘urbanise’ them; Panguru people engaged within it, adapted it and adapted to it” (p.36).

However, inadequate nuclear housing, coupled with the governments ‘pepper-potting’ policy led to enormous social and cultural fragmentation and loss (Kingi, 2005). This is evident in the realisation of diverse Māori identities, which Tahu Kukutai (2013) explains, cannot merely be understood through urban and rural binaries. These identities can be generally described as manawhenua (Māori tribes who have a long-standing connection or residing in their Tūrangawaewae), mātāwaka (nontraditional Māori inhabitants), and tauhere (nontraditional inhabitants that retain connections to hapū/iwi elsewhere) (Kiddle, 2018).

Living proof of whānau keeping and making their places

For many mātāwaka and tauhere living in cities, urban marae became a place to reconstitute their sense of moral community in a foreign environment (Tapsell, 2002). Furthermore, Tapsell (2002) describes three types of marae operating in Aotearoa New Zealand today. The tribal marae (tangata whenua determined by whakapapa), the nontribal marae (mātāwaka countering Crown integration and assimilation policies) and lastly, the immigrant tribal marae (developed out of unique relationships forged and maintained with tangata whenua). The resurgence in tribal identity has created

some uncertainty about the future of nontribal marae which in some cases challenge the primary status of ‘mana o te whenua’ (Tapsell, 2002). On the contrary, many nontribal marae, such as Tapu Te Ranga marae in Pōneke (built by displaced people of all kinds in the early ’70s), remains a home away from home for mātāwaka and a legacy for future generations to uphold (Kutia, 2019).

The whakataukī of the marae emphasises ‘Ko te ringa tangata i hanga i te whare, engari ko te tuara o te whare i hanga i te tangata’. Those who build the house are also built by the house.

Tapsell (2002) explains that although “tribes have been irreversibly entangled with European culture, religions, and values since the mid-nineteenth century, the marae has endured and is still the quintessential focus of Māori tribal identity” (p.163).

In addition to marae, the whenua also remains of quintessential importance to Māori identity, for manawhenua, mātāwaka and tauhere alike. The recent land dispute at Ihumātao has seen many Māori and tauwi come together to support the ‘Save Our Unique Landscape’ campaign (SOUL), which was established by eight cousins dedicated to protecting their sacred whenua from a proposed housing development. Protectors have been occupying the land at Ihumātao for more than three years, following a similar kaupapa to the peaceful protests of Parihaka and Bastion Point (Haunui-Thompson, 2019). Without getting into the complexities of the dispute, the occupation at Ihumātao brings to light the legacy of colonialism and land confiscation that is ongoing and continues to cause significant mamae for many (O’Malley, 2019). Moreover, it also demonstrates the power of grassroots activism in contemporary Māori placemaking. At one point an estimated 5,000 people occupied the whenua to which the hau kāinga hosted and cared for. Little research has set out to understand ‘protest’ from a placemaking perspective. Moreover, in the context of Māori placemaking, protest, whether led by particular iwi or hapū, appears to engage many different whānau Māori through shared experiences.

Another activity that has been vital to contemporary whānau Māori placemaking is mahinga kai and māra kai. The traditional collecting and cultivating of food has become difficult for many whānau living in urban areas. However, many examples such as ‘Aunties Garden’ in Hastings and the Pātaka Kai open street pantry movement provide evidence that whānau continue to create places that exemplify their cultural values. There is also a growing body of literature surrounding Indigenous food sovereignty. In the context of Aotearoa New Zealand, Te Waka Kai Ora communities have led the development of ‘Hua Parakore’, a verification and validation system for mahinga kai (Hutchings, Tipene, Carney, Greensill, Skelton & Baker, 2012). The right to grow, share or sell mahinga kai is another point of contention for the future of Māori placemaking. Grassroots initiatives led by Māori whānau and communities are working on a smaller scale; however, they remain in a neo-liberal system where it is difficult to see their application on a larger scale.

In summary, whānau Māori remains a mostly untapped and misunderstood resource in mainstream placemaking practice. However, the examples presented in this section provide evidence that whānau Māori remains a driving force in contemporary Māori placemaking and are more than capable of determining and realising their aspirations in their places.

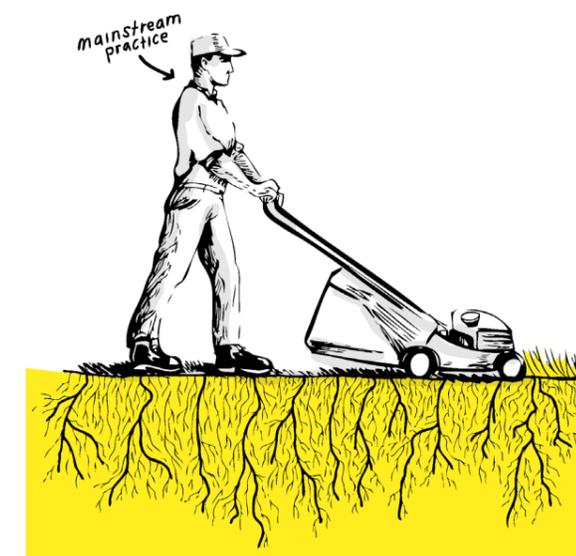


Figure 3.3: Mainstream practice working with grassroots placemaking
Source: Authors own image (2019)

3.4 Conclusion

The first section of this literature review presented the theoretical basis to which Western placemaking theory emerged and identified key streams of associated literature. Postmodernism and concerns around ‘the social life of the city’ in conjunction with theoretical debates surrounding place, space, democracy and participation highlighted an increased focus on the importance of communities, culture and identity in placemaking. However, such focus remains problematic in the still globalised and capitalist systems that placemaking practice operates within. The literature recalls the placemaking expert and the processes that tend to validate them and their knowledge over others. Colin Ward (1996) an architect, who himself says he has “pondered for years on the failure of the design professionals to serve, beyond a trivial level, the needs of citizens” (1996, p.22), explains that design decisions are made based off the professionalisation of design, the bureaucratisation of design (because professional design is a commodity), and the narcissism of design. Each of these factors surfaced within the earlier discussions around place, democracy and participation. There is a body of literature which critiques the notion of the ‘expert’ and argues that architects have a social responsibility to the poor and marginalised (Ward, 1996; Fathy, 1973; Hamdi, 2010). However, none of this literature speaks to an Aotearoa, New Zealand or an Indigenous context.

The second portion of the literature review sought to capture literature relevant to contemporary Māori placemaking. The fundamental basis that influences Māori placemaking is the politics associated with being an Indigenous minority in their homeland. The place-makers and keepers of any future placemaking attempts have to, in many different ways, work across a ‘dual context’. Moreover, resisting colonial narratives and working to decolonise the systems that keep them from determining their own lives. Through the review of contemporary Māori placemaking, both opportunities and barriers emerged. The literature surrounding representation, partnership, cultural competency and bias, identity and urbanity highlighted critical gaps within mainstream practice. Although it is clear that there is a growing body of literature dedicated to articulating Māori values in placemaking, gaps remain with regards to the processes and social structures needed to uphold and sustain those values. By exploring contemporary Māori placemaking across different scales (Policy, principle, professional, iwi/hapū and whānau), it became clear that there are gaps in

the literature around how these scales operate together. A whole lot of different place-makers and place-keepers also emerged within these examples, including the treaty partner, the tauīwi expert, the design kaimahi, kaitiaki, cultural monitors and translators, protectors and activists. The examples also highlighted how under-researched Māori placemaking is, in comparison to Western placemaking. Reiterating the significance of this research and the gaps it aims to fill.

In summary, the first portion of the literature review demonstrated the need to reconsider the placemaking expert. Placemaking requires a shift in focus from modernism toward community, identity and culture. In this shift, Māori placemaking provides an opportunity to create uniquely Aotearoa places. However, in the second portion of the literature review, it became clear that there are ongoing politics and challenges associated with placemaking as an Indigenous minority. Also, significant gaps emerged within the literature, highlighting a desperate need to understand how mainstream practice can be a more active treaty partner and better support the many place-makers and place-keepers in contemporary Māori placemaking.



Figure 3.4: When did place and people become a commodity?
Source: Authors own image (2019)

Findings.

The following three chapters present the findings from this research. The first chapter will present the findings that speak to the ongoing systemic effects of colonisation that influence or remain as a barrier for Māori and their places. Chapter two shares the experiences of kaimahi Māori working at the interface between mainstream placemaking and Māori placemaking, highlighting opportunities for partnership. The final findings chapter presents the case study inquiry of placemaking with ĀKAU which provides an exemplar model for working with and around the issues highlighted in the previous chapters.

**“mā te rongō, ka mōhio
mā te mōhio, ka mārama
mā te mārama, ka mātua
mā te mātua, ka ora”**

“from listening, comes knowledge
from knowledge, comes understanding
from understanding, comes wisdom
from wisdom, comes wellbeing”

4

Māori at odds with Pākehā systems and rules.

This chapter presents findings concerned with the rules and systems of mainstream practice that currently control, determine and hinder contemporary Māori placemaking.

To understand how placemaking might be a process of self-determination was a fundamental motivation of this thesis. In one of the interviews, a kaimahi described that,

“tino rangatiratanga is being the author of the rules and the holder of the purse strings, end of the story. The maker of the rules and the holder of the purse strings” (Kaimahi whitu).

In the statement above, *kaimahi whitu* identifies two components of tino rangatiratanga in a contemporary context, which other kaimahi also echoed. These components are having the authority to write the rules and being in control of the pūtea and resources.

A prominent theme from the kōrero with different Māori kaimahi was a sense of disempowerment with regards to being able to change or transform those rules. Despite many of the kaimahi sharing stories of successful projects with different whānau, hapū and iwi, a real sense of limitation loomed within their kōrero. In many ways, this section of findings directly responds to the lasting and ongoing effects of colonisation, highlighting how important a meaningful treaty partnership is in the future of placemaking in Aotearoa, New Zealand.

4.1 Whose rules are those?

Many of the kaimahi who were interviewed felt that the current rules do not and will not ever work for Māori. They asserted that Māori already have rules to live by and just because these often do not conform to Pākehā conceptions of rules such as legislation that this did not mean they should be considered any less valid in mainstream practice. Almost all of the kaimahi spoke about their tipuna. One kaimahi talked about how in some instances whānau, hapū and iwi in the North were already living by their own set of rules. They describe further,

“they are living to their own principles. And you do get that up here (far North), especially in the deep rural areas and even some of the urban areas because that is the way they have always done it and so a new system or systems like planning systems, it does not mean anything to them. They are just like aw na never needed that before so why would it matter now. Yeah, you’re normally only impacted from the council through something they want to do or when they come to do something on your land physically, and that is a pretty big imposition for Māori. You know especially around if you think it’s our land and we don’t need to ask anyone for it, plus you wrap it around with the whole Waitangi Tribunal findings around sovereignty was not ceded up here. So you’ve got this environment that’s actually like why should they listen to the council? (Kaimahi ono).

This imposition of somebody else’s rules upon Māori is made more difficult when the kaimahi who are having to enforce the rules do not believe in them. This sentiment was echoed by different kaimahi when they discussed current issues facing Māori and their feelings of frustration when Māori have effective mechanisms to respond to such issues but are unable to due to legislation or under-resourcing. A kaimahi shares their experience in working across the interface between Māori and local authorities below,

“you know like we have got the housing crisis, I mean if we were serious about housing people we would just wipe rules. You know if you wanted the truest form of getting someone out of a house and into a house, the systems would be simplified but they’re not, and they’re not agile enough to change. So you can get Māori whānau come in,

for example sake, and the council will say you’re actually only allowed 2 houses per the size of your whenua you know and then council staff have to defend that and their [Māori whānau] are going ‘what do you mean we can only have 2? We want 30, we’ve got 30 whānau ready’, you know. And, while they do have opportunities to change where things are not working, you know that whole process is pretty fraught, it can take 2-3 years to change a word because people do not agree on that word” (Kaimahi ono).

This kōrero highlights the immovability of current legislation in mainstream practice, which is felt not only by those who must live by the rules but also for the kaimahi enforcing them. Also, these findings illustrate that even when kaimahi Māori do have a seat at decision making tables, they are often heavily outnumbered and are wanting to speak to issues outside of minor changes to keywords in the legislation. One kaimahi spoke about this directly, stating,

“I mean do not forget ay if Māori are going to battle on the number games we are going to lose ay, cause obviously we are outnumbered right. So you don’t take on the numbers game fight. It is just the legislation fight that you take on, which is the rules. Being in charge of the rules that’s the one you take on” (Kaimahi whitū).

In this kōrero, the kaimahi expresses that, although it is difficult to do as a minority in practice, taking on the rules is essential work for contemporary place-makers and place-keepers of Māori society. The act of rejecting the current rules, then, becomes less about creating new rules but rather acknowledging and prioritising discussions about the rules themselves.

4.2 Defining things is not our kaupapa

There are fundamental differences between Māori and Pākehā systems and the following findings illustrate that looking for solutions to Māori issues within Pākehā systems, is not looking for sustainable solutions at all. An example of this that one kaimahi spoke about was the inherent desire within Pākehā governance to define things in order to understand them fully, but as this kaimahi explains below this is very different to Māori ways of knowing.

“Yea so councils and people in the government agencies they always wanna define something. They wanna know it in and out, like explicit, but it’s not reserved for everyone. That knowledge is not common for a reason and only was reserved for special groups. Certain people, because they were the keepers of it and the passers on of it and so that’s why we say that because there is a whakapapa link from day dot that not everyone can have all the information. Yeah well, because you can be certain that everyone wants to define something. They come on the pretence that if only we knew, we could help you, if only you would tell us. But that is a silo approach again if we can define the word we know it, but it’s not a word it’s a way of life” (Kaimahi ono).

This pretence that ‘knowing’ is simply enough to create real transformation for Māori is a dangerous misconception where power and control remain with the government. The ‘silo approach’ that the kaimahi talks about above was also echoed by other kaimahi who expressed that many experts in these scenarios lack knowledge of our shared history. Below a kaimahi talks about a recurring experience they had witnessed between local authorities and manawhenua around discussions of rates. However, communication becomes severed by a reversion to the rules without understanding the historical context of those rules.

“Their view [local authorities] was still its land and it must be rated. No understanding of the land acts that punish Māori, no understanding of just basic history. It was the law says this so we must do it and you’re always gonna get off to a wrong footing in my view when you use that line as the first thing that comes out of your mouth. Well, the law says this so, in my view, well you can’t even have a relationship because you’ve just said aw the law says this” (Kaimahi ono).

This kōrero identifies professionals following legislation, without context, as a real barrier to forming a meaningful relationship with manawhenua. The same kaimahi also spoke about further frustration when tauwiwi are unable to justify their position beyond a mere ‘that is just the way it is’. Moreover, leaving little to no space for further discussion and showing no interest in acknowledging their own bias. In further discussion about miscommunications, the same kaimahi explained,

“that is probably the main thing about cultural miscommunication when people rely on the definitions of things and not actually listen to how that’s applied in practice. You know that whole kaitiakitanga it just means stewardship. For some people, it’s a bit bigger than that. It’s not just we protect that so, yea biases that make it difficult. Yea just back to the whole minority view in a majority system, which is to develop and build you know mitigate and avoid, yea it’s all in that language like we’re doing this, you will allow this” (Kaimahi, ono).

Here, kaimahi ono makes clear that Pākehā ways of knowing and defining are at odds with Māori ways of being and placemaking. These findings question how useful the process of ‘defining’ is in mainstream practice, highlighting how it acts more like a limitation than a resource for tauwiwi wanting to engage with te ao Māori. The findings further illustrate the tension surrounding surface level implementation or understanding of Māori placemaking, which has been moulded Pākehā systems. Also, these findings indicate the potential in kaupapa Māori approaches within mainstream practice, such as wānanga, if the inherent need to ‘define’ in order to ‘know’ can be demystified. A lack of knowledge in our shared history also remains a limitation to change. People are unable to understand the context in which many kaimahi Māori are speaking from.



Figure 4.1: The pretence that ‘knowing’ is enough
Source: Authors own image (2019)

4.3 Being a tick in someone else's boxes

Although Māori ways of knowing and being are fundamentally different to mainstream Pākehā and tauīwi ways, what became evident in all of the kōrero with different kaimahi, was that a relationship, whether it's working or not, is inevitable. It became clear that in mainstream placemaking practice the most frequent relationship was between Māori and the rules. Multiple times different kaimahi referred to themselves, or the work they do, like a tick in someone else's box. They felt as though they could not contribute to the extent, and in the ways, they wanted to. One kaimahi spoke about the 'irony' in that local authorities have a box for them to fill out which says 'does this place hold importance for Māori?', when a 'no response' from manawhenua can be considered a response enough for them to move forward with their plans. In their own words, they talk about how having a box for experts to tick does not change or expand people's mindsets or help them acknowledge the context of the broader relationship. Explaining further,

"since being colonised we have to check in with somebody else, we have to tick someone else's boxes, we can't build on our own land, we can't. Most Māori don't have access to designers. It is the reality. Most Māori don't have access to architects. Most Māori don't understand the whole process and don't have the ability to build on their own whenua because of this regulation, that law, this thing and that other thing that somebody else has dominion over" (Kaimahi whā).

In their different kōrero, multiple kaimahi expressed how historic injustices continue to resurface time and time again because there has been no real effort to look at them outside of the box they have been defined within. This notion of 'being a tick in somebody else's box', begins to touch on how unfair and unrealistic it is for mainstream practice and experts to expect that the current rules and systems can work equitably for Māori.



Figure 4.2: We won't fit in there
Source: Authors own image (2019)

4.4 A tiny window of change set by someone else

The inevitable relationship between Māori and the Crown does provide an opportunity for change but it can also lead the colonisers into space where they believe they have done enough, regardless of how that relationship works for Māori. This has Māori place-makers and place-keepers in a position where the window for changing the rules and systems in mainstream practice is often tiny and set by someone else. In many instances when kaimahi talked about meaningful transformation in this relationship the conversation came back to the 'rules' and having Māori in positions where they are either writing the rules or in a position where they no longer have to follow someone else's. When talking about what some would call 'successful partnerships' between Māori and the Crown, one kaimahi explained,

"so you can go around the country and go oh wow there has been a co-management or joint management but that is just at the whim of the existing framework. That's because they have given over power. That is not because it's happened organically- there has been a struggle to get it. I mean up here [far North] you got more than 50% of the district is Māori population but there is hardly any of those types of agreements you know representation is pretty low in terms of local government elections and things like that but you know there is no inclusion for Māori and so it is the squeaky wheel and whoever hangs around enough, whether there is a relationship with those who have settled, those areas or iwi that have settled maybe they get to have more of a say in what they want to do or they call them concessions which is you know exactly my point in that the crown has conceded to giving the power as opposed to it never being given away in the first place" (Kaimahi ono).

The fact that 'sovereignty was never ceded' in the North was never far from these discussions with kaimahi and provides a unique context for contemporary Māori placemaking. A key point made by this kaimahi is that true partnership in contemporary Māori placemaking still relies heavily on power being given instead of power being acknowledged and respected. Another theme that surfaced when kaimahi spoke about the limits to change was their challenge in asserting issues as not just issues for Māori but in fact issues for everyone. Multiple kaimahi explained how it is often challenging

to make meaningful space for such discussions without it then being de-prioritised in relation to other issues. When one kaimahi spoke, they explained how this is often less to do with people's attitudes and more to do with how practices or councils are set up,

“there is probably consultation overload cos the way that councils are set up you have different departments, you have different things running at different times, feedback on this, feedback on that and it just becomes overwhelming for small groups or landowners even...It is that shifting goalposts all the time- in terms of consultation it is never the whole conversation and how everything interacts it is very piecemeal...” (Kaimahi ono).

This ‘piecemeal’ approach, as the above kaimahi describes it, is fundamentally different from a kaupapa Māori or wānanga approach where the kōrero always comes after the relationship. In their kōrero, the kaimahi also suggested that mainstream systems privilege settled iwi and those with the capacity to participate in these processes and systems. The same kaimahi explains further,

“yea it’s never a level playing field and I think that’s where tangata whenua get upset with the 1,000-year history, as an organisation like council it’s just repetitive- what do you guys want again or you know it is the constant barrage of the same thing and nothing ever happening” (Kaimahi ono).

These findings illustrate that there is a tiny window of change for kaimahi Māori working within and in partnership with mainstream practice but that window is set by someone else. Another kaimahi described this using the analogy of the ambulance at the top of the hill, stressing that in order for meaningful change to occur, local authorities and mainstream practice need to build their processes around a relationship, and not expect a relationship to fit within the existing process.

4.5 Conclusion

The findings presented in this chapter urge us to look carefully and critically at the ‘rules’ and how they influence our ability to create effective relationships in mainstream placemaking. This chapter presented findings which demonstrate the ways that Pākehā rules and system are at odds with Māori ways of being, highlighting their different approaches to placemaking but illustrating that a relationship is inevitable. It became clear in the findings that mainstream practice hinders Māori ways of being in the ways that it defines and controls people, processes and place. Despite this, Māori placemaking approaches such as wānanga and other oral traditions have huge potential in expanding mainstream practice to work more effectively with people and their places. The issue here lies not in the rules themselves, but the fact that the rules are seen by the majority as an effective mechanism for good partnerships which is not well received by the place-makers and place-keepers of contemporary Māori placemaking.



Figure 4.3: The aroha triangle is not working for anyone
Source: Authors own image (2019)

5

Partnership between Māori placemaking and mainstream practice.

This chapter presents findings from the research that capture the experiences of kaimahi Māori working in partnership or up against the systems and processes of mainstream practice. The previous chapter identified that, for contemporary Māori place-makers and place-keepers, forming a relationship outside of the rules and within our shared history is a bottom line for mainstream practice to work in active partnership with Māori placemaking. By sharing personal accounts from different kaimahi describing what it is like to work ‘across a dual context’, findings emerged as to how mainstream practice and professionals can be more active and good treaty partners in contemporary Māori placemaking.

A key question of this research was to understand how mainstream practice can better understand tino rangatiratanga and the aspirations of whānau Māori in their places. This chapter identifies the essential and challenging work that kaimahi are doing about that question, illustrating how changing perceptions of the ‘expert’ can be for the betterment of both Māori and tauwiwi alike.

5.1 Good process can reveal unconscious bias

For most of the kaimahi interviewed, identifying the actions of a good treaty partner when it comes to placemaking was relatively straight forward. However, many of the kaimahi cautioned that such actions were often misguided when experts or professionals had not first identified their own unconscious bias and assumptions associated with placemaking. An example of this that was discussed by one kaimahi, as they reflected on the huge emphasis that mainstream practice puts on visual communication to be unique or original at the expense of substance, they continue to say,

“I think obfuscation where you deliberately make things confusing is a problem in architecture, maybe less so now but I definitely found it when I was going through my undergrad- you know when people use really like flowery nonsense language, and you’re like, what are you actually talking about” (Kaimahi, rima).

An emphasis on visual communication in mainstream practice is not necessarily a direct issue for contemporary Māori placemaking. However, it does prioritise a set of skills and values in the profession which are different from the verbal communication and critical thinking skills that could enable practitioners to act as good treaty partners in placemaking. Another example of this can be seen in the pathway of becoming a registered architect or a certified planner. *Kaimahi rima* discussed how it is much harder for Māori graduates to become registered because they will most likely be working on projects which do not fit the regular criteria. Furthermore, they suggested that perhaps mainstream practice needs to create a cultural category where this type of work is acknowledged and recognised equally among other aspects of practice. Multiple kaimahi spoke about how practice is primarily focused on technical skills and because of this, it misses opportunities to create more than just built outcomes.

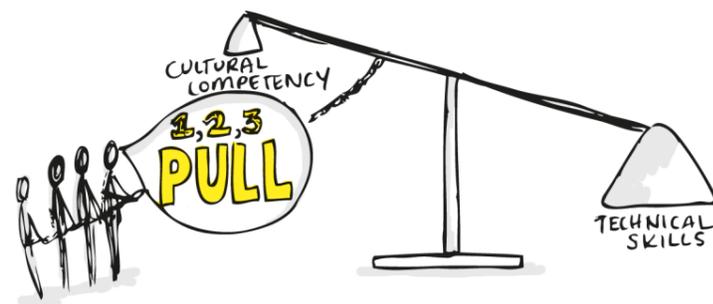


Figure 5.1: Room for rebalancing the scales
Source: Authors own image (2019)

A fundamental focus for all the kaimahi working as professionals is having a good process, which meant ensuring they had a strong sense of accountability and transparency in the mahi they did. Multiple kaimahi addressed the fact that the notion of ‘good process’ is widely misunderstood and overlooked in mainstream practice, resulting in mediocre efforts to engage or consult the wider public. When describing a particular project, one kaimahi talked about the importance of getting feedback from people at the ‘right’ times in the process so that it could influence the decisions being made. *Kaimahi waru* talked a lot about the importance of project management in ensuring that engagement goes beyond just listening and then moving on with the project regardless of what has been said. They also talked about their role in terms of being somebody that people can approach and talk to at any time and not just at specific engagement events or times that they set. Other kaimahi echoed this working style of being available and present within the community throughout the whole project or process. When describing why they thought this was important, many kaimahi talked about the opportunities within the process,

“It is the fact that- it’s the process like totally outweighs the tangible outcome. And I’ve had a lot of learning to do because I have been conditioned from living in cities and you know what good design looks like, and it’s very finished, and you just let that go, but it has taken me many years to let it go. Actually yea what is a good design?” (Kaimahi tahi).

Another kaimahi adds,

“I actually think process is more important than you know what actually gets built. I mean yes you want to have a good outcome, and you want that building to function well, but I feel like that’s the bare minimum like you know you wanna do that, but I think the bit that often is not done well is the process to get there. I think good drawings can mask bad processes and bad design” (Kaimahi rima).

In these findings, it becomes clear that achieving good process is no accident, and there is a need for mainstream practice to critically consider the role their processes play in creating or hindering meaningful relationships in placemaking. By overlooking

the influence of the process on their projects, many professionals also carry the misconception that everyone who wants to participate in their process can do so. One kaimahi describes,

“that’s what usually happens like people (experts) would come into the towns and tell them what they want to do for them without actually asking is this actually something you need and what do you actually need?” (Kaimahi toru).

In conversation with kaimahi about whānau Māori and placemaking, it was highlighted that communities most often do not have the resources necessary to contribute to such processes. In many instances, kaimahi recalled particular community or hapū members they know who are always being stretched across multiple projects, working for nothing. At the same time, a high paid team of professionals continue to use their unique knowledge and skills. When sharing their most successful project, one kaimahi spoke about how practice could work more effectively with the community by collaborating with the community at the outset of projects before the parameters of the project are decided. The kaimahi describes the approach below,

“It was the first time I’d created this call for expressions of interest and life skills is what we called it. So it was saying how do you want to be involved in the project and what do you want to develop, rather than having a design and construction process kind of already sorted and then calling for people who wanted to be a part of that, it was asking for what are the existing skills and interests in the community and then designing to that so that they could be involved” (Kaimahi, waru).

In this situation, the kaimahi let the community determine the scope and process of the project. Because of this, the outcome reached could be owned and sustained by everyone long after the project had ended. This section of findings illustrated the importance of prioritising good process in mainstream placemaking practice to allow for people (whānau, community, hapū and Iwi) to exercise their full potential as place-makers and place-keepers. The findings indicate that when the process is considered meaningfully by tauwiwi professionals, so too will they consider their personal unconscious bias and assumptions. Thus, creating professionals who can act as active treaty partners in ongoing contemporary Māori placemaking.

A handwritten diagram showing the word 'PROCESS' above a horizontal line, with 'OUTCOME' below it. To the right of this fraction is an equals sign followed by the word 'better' in a smaller font, and 'Outcomes' in a larger font. Below 'Outcomes' is the phrase '(social and spatial)' in parentheses.

Figure 5.2: ‘It’s not what you do, it’s how you do it!’
Source: Authors own image (2019)

5.2 The many hats worn by kaimahi Māori

Although multiple kaimahi could and did, describe their work in relation to their respective professions (such as architecture or planning), they also spoke about the important mahi they do as iwi or hapū members. For *kaimahi rima* the bottom line to their work is hapū rangatiratanga. Although this may not align to the bottom lines of mainstream practice, their presence across both groups of people and processes enable them to ‘tick the boxes’ necessary but not compromise on the long term aspirations of their hapū. Below the kaimahi describes what their process is about,

“it’s about articulating a desired outcome and then driving that through this regulatory process to get to the end, without losing the integrity of that original vision and aspirations” (Kaimahi rima).

This particular kaimahi also shared how they make an effort to team up with a kaumatua on projects, in order to give the wider hapū confidence and to act as a ‘cultural monitor’ team picking up on tikanga and other red flags that others may not be able to see. The notion of a ‘kaumatua and kaimahi team’ is not a norm within mainstream practice. However, it can build stronger relationships through intergenerational participation. The kaimahi explains further in their own words,

“yea I would say that because I am really focused on hapū rangatiratanga, and I kind of feel like everything I do should be in support of that. Yeah so I think as a designer you actually have a lot of power, so I think it’s really important to recognise whom you serve and for what purpose you’re doing this work. So I kinda think if you keep

those values and intent at the forefront and follow those things I was talking about in terms of cultural safety in terms of transparency and accountability you should be ok” (Kaimahi, rima).

The sentiment shared by the kaimahi above highlights the added sense of accountability many kaimahi Māori have when working across a dual context. A real sense of permanence and commitment was present in all the kōrero shared by the kaimahi. Two different kaimahi explained:

“That we’re not there for our own benefit, we are there for community” (Kaimahi tahi).

“I feel like I’m here not just for myself, but others, other generations” (Kaimahi rua).

Furthermore, kaimahi explained that this meant supporting their communities and iwi in whatever ways they deemed necessary. For some, this meant taking a back seat despite their expertise. For others, this meant stepping into roles such as the kaikaranga to ensure that tikanga was upheld. Another kaimahi expressed that because they built relationships with people outside of their mahi, they were able to work effectively across a dual context. Furthermore explaining,

“it’s the simple things like being able to go out there and pōwhiri and marae- the relationships first and the business is second as opposed to the designer approach at council- is what are we here to do as opposed to how do we make this relationship or partnership blossom, it’s a transaction, it’s not a true partnership, never once at council would we turn up and go Hi and just be there to say how are you...its relationship first. Because that actually gives you the clues and hints into what they are thinking you know. Conversations and having that relationship can mean even one year down the track, or even five years down the track you still remember that oh that’s right this is an issue for this area or this is an issue. So from having that engagement base, you know, you’ve already got your building blocks in terms of when you go in” (Kaimahi, ono).

When discussing why it was essential to be able to wear these different ‘hats’ and interact in these different ways, one kaimahi simply explained that it is fundamental to placemaking as a collective instead of individually. These findings highlight multiple ways kaimahi Māori have successfully been able to navigate the interface between Māori ways of being and Pākehā or tauiwi ways of being for the betterment of all peoples. The cultural monitors, kaimahi and kaumatua teams, whānau, iwi and hapū members, tikanga experts (te mea, te mea) contemporary Māori place-makers and place-keepers embody collective placemaking. They are providing countless opportunities where mainstream practice can expand its individualistic scope to placemaking.

5.3 Acknowledging whānau as experts

While interviewing kaimahi primarily about the work they do, I found it incredibly humbling that most often they reverted to sharing stories they had learnt from their own whānau or a whānau they had worked within the past. This in itself indicated that the knowledge whānau could bring to placemaking is a hugely untapped and overlooked resource in mainstream placemaking. As discussed in the literature review, the notion of ‘expert’ is often kept far from whānau, and if it is our experts that decision-makers listen to most, we must change that perception. This portion of findings from kaimahi urges mainstream practice to acknowledge whānau (especially whānau Māori) as equally expert in knowing about their places. In conversation with one kaimahi about this, they simply stated,

“I think that’s where the change should come, is the perception that the architect has all the answers” (Kaimahi, whā).

Another kaimahi asserted that in going into these spaces, it should be understood that whānau are the experts of their place,

“That’s why I said earlier the whānau is the best expert at their own place, you know no matter what...

The best understanding is with that person who is living on that land, and there are lots of opportunities where that’s never given enough enhancement you know it’s a lot of mana is being taken away from that person and it always happens...

that experts report is given more weight than that person who’s lived there for 3,4,5,6 generations” (Kaimahi, ono).

The scenario illustrated by this kaimahi is a frustrating reality for most Māori, who continue to be resilient in sharing knowledge of their places and are continually being ignored or not respected to the same extent as other ‘experts’. Multiple kaimahi spoke about the need for professionals and mainstream practice to ‘humble’ themselves and recognise the value in the different knowledge sets people can bring to the table. In many instances, kaimahi explained that recognising whānau as experts does not mean professionals no longer have use, or expertise, instead, it was always about ‘mana tangata’ respecting what everybody could bring to the process. One kaimahi explains further,

“when you think about it the whānau is the most connected to that area than any other group or person. So like my role is they know more than me, I know more of something, but they know more than me about that place, I just know more about what council thinks they know about that place and then you help to navigate those two streams of thoughts and sometimes they don’t align. Outstanding landscapes [classified in the RMA] and that type of thing- they go well, what does that mean? Everything should be outstanding, everything beautiful but you’ve gone and put an overlay on my land and where I want to build a marae or do other things” (Kaimahi, ono).

In this scenario, the kaimahi highlights the clear advantage they have in seeing where the two sets of knowledge may clash, which other tauwiwi professionals may not recognise at all. Thus, cultural competency becomes an important tool for changing the perceptions of ‘expertise’. Moreover, equally balancing different knowledge(s) in mainstream placemaking practice.

Another kaimahi talked about the importance of building capacity within their own whānau and hapū so that they can be active in their own placemaking instead of reacting to the rules and systems set by the government.

“I kind of suggested that he might encourage them to go down this kind of process cos they’re just kind of reacting to different opportunities. Rather than thinking about what do we really want regardless of whether there’s funding for it right now- what are our values- yea and I mean to be fair the funding you want won’t always be available at the time you want it. However, I think that shouldn’t influence your decisions it might impact the staging, but it shouldn’t influence your priorities, I think that should be set down from the beginning. I think the funding has a way of working itself out if you’re clear on what you want and then you just want for the right opportunity” (Kaimahi, rima).

In this scenario, whānau and hapū can start the process with themselves and build off their own aspirations rather than moulding to someone else’s process. However, this kaimahi did explain that this has only been possible because of the kaimahi within their hapū who can navigate the technical side, therefore for other whānau and hapū without the same capacity this approach would be very difficult. Another kaimahi addressed this gap in practice by explaining,

“There’s been no encouragement (from professionals) to come along and co-create your design for your house. Because when you take it to a building company, they take over- when you take it to a company that does housing projects they’ve got their designs. You gotta sit with them and try to figure out whether you can add this here and take this away, and that’ll cost you heaps because you’re changing their plans. That will cost you a lot to change their plans and you really you know you’re the uneducated one, so you should leave that to us, and I think we should flip that on its head” (Kaimahi, whā).

The sentiment shared by the kaimahi above illustrates an experience of mainstream practice that is most likely shared by other whānau (Māori and tauwiwi). This indicates that, in addition to changing the mindsets of professionals to see whānau as experts. There is also work to be done around building trust and respect with whānau to change their perceptions of professional practice.

5.4 Are you willing to give up your control?

In a particular kōrero with one of the kaimahi, when we were discussing the transformation of mainstream practice, they stopped me to say-

“so the question is, I mean you worked hard for five years, you got this tohu right, this degree you know are you gonna relinquish your power? That’s what the question is. Are you gonna relinquish the power to this komiti? Or to this married couple or this client? It’s a question of handing over knowledge, forget being an advocate” (Kaimahi, whitu).

The notion of relinquishing one’s power and control cannot happen without the full realisation of the power and control one has. When discussing power in mainstream practice one kaimahi talked about money as having control over the work that gets done and how it is done. A kaimahi explains further,

“you know a lot of those big firms planning and architecture firms you know money talks, big projects talk, and you know. I think we talked about yesterday you know the other things are just lip service in terms of architecture in terms of we’ll put a few koru designs on and we’ve made it- we’ve consulted with them- we have appeased the Māoris’ by putting a koru on the side, the same thing while we spoke with a few of the iwi leaders that agreed with it”(Kaimahi, ono).

It became clear that relinquishing power, or gaining power, in terms of kaimahi working in the North, is especially tricky when large sets of funding often mean procurement for placemaking projects happens outside of the rohe. However, multiple kaimahi spoke about relinquishing power not just in relation to non-professionals but also other smaller firms. One kaimahi describes below,

“well, that’s actually a big problem. It is mostly out of town firms that get a lot of the major work in the North- mostly because we don’t have any firms. Pākehā, Māori or otherwise that have the scale to do the work so they come in and they have to rapidly learn all this stuff from scratch and then they kind of go again, and I find that problematic...”

...so I’m really pro partnership, but I also think we should have something here in the North that’s capable of doing civic projects because we don’t- something you could require in procurement is that if it’s a big firm they have to partner with a local firm and a Māori firm” (Kaimahi, rima).

This kōrero illustrates that sharing control and power enables people to learn from each other and utilise a broader set of skills within projects. When one kaimahi was asked how they relinquish their power in terms of the expertise they explained,

“I say to them well that’s your decision, you have the right to say no. I’m not here to say you should, you should, you know some clients will say what will do and I’ll say this is what they have the ability to do, they can do this, they can ask you to stop what you are doing worst case they might ask you to rip down your building you know these are the tools they have. However, I’m not here to scare you” (Kaimahi, ono).

The kōrero above envisions the future of mainstream practice where power and control are relinquished, and people can work together in ways that work for them, their whānau and places. This question of ‘are we willing to relinquish our power?’ is important to recognise the power that we have as placemaking professionals. Moreover, who gets to be involved in our processes and what relationships can we build from those processes.



Figure 5.3: Relinquishing control is more than asking questions, it’s about listening to the answers
Source: Authors own image (2019)

5.5 Conclusion

The findings in this chapter emphasise that there needs to be more of a focus, on not what mainstream practice can achieve, but how it can be a better treaty partner in everything it aims to achieve. Despite mainstream practice emphasising technical skills and visual communication, many kaimahi Māori continue to create roles necessary to support their whānau, hapū and iwi. The findings presented in this chapter also depict a whole range of contemporary Māori place-makers and place-keepers. From cultural monitors to tikanga experts, the role of te ao Māori in mainstream placemaking practice is much more complicated than securing a seat for manawhenua at the decision-making table (although this is still very important).

In summary, the key findings within this chapter include the potential of proper process in revealing unconscious bias and hidden assumptions in mainstream practice, the power of the dynamic Māori place-maker/keeper, the importance in acknowledging whānau as an expert in their places and the wero of attempting to relinquish our control as placemaking professionals. Within these critical themes, tangible systems, values and perceptions that hinder contemporary Māori placemaking were identified and will be discussed further in a later chapter.



Figure 5.4: Its just the tip of the iceberg
Source: Authors own image (2019)

Placemaking with ĀKAU

A case study.

“I’ve always seen architects as being highly paid professionals that create houses and marae, and they are the ones with all the professional knowledge- it wasn’t until coming here (ĀKAU), and seeing it differently” (Kaimahi whā).

The purpose of a case study in this research was to understand and illustrate how mainstream architectural practice can support contemporary Māori placemaking. ĀKAU is a unique design and architecture practice based in Kaikohe made up of a diverse team of architects, interior designers, graphic designers, facilitators and artists from around the rohe. The team at ĀKAU place people and community at the heart of every project and see themselves as “a connection point between client, consultants, taitamariki and the wider community” (2019, p.1). ĀKAU is made up of two key components; the collaborative studio and the foundation component which works to empower taitamariki through design. The team describes that “to us, ĀKAU is the place where water meets land”(2019, p.1). As a case study in this research ĀKAU represents an example of how mainstream architectural practice can work better with communities and their places.

The findings presented in this section have emerged from interviews with some of the ĀKAU team and observations made during the two-day workshop with taitamariki that I was lucky enough to participate in. The aim of the workshop was “for taitamariki to share their thoughts about Kaikohe and create a visual representation of what ‘Te Pū O Te Wheke’ would look like in their community, hapū and iwi”. ‘Te Pū O Te Wheke’ is an essential kaupapa for Ngāpuhi and has become the driving force behind a project in Kaikohe that is set to redevelop the old hotel into a new cultural arts centre. The two-day workshop with ĀKAU that I attended was only one conversation in the ongoing ‘Te Pū O Te Wheke’ project. Therefore, the focus of observation was not on the findings of the workshops but rather the way the ĀKAU team worked and their design processes. Through conversation and observation, five themes emerge as the essence of their mahi and highlight how they diverge from mainstream practice and subsequently can produce work that responds to local culture and environment. The five themes include the taitamariki voice, manawa ora, ako, versatility and tino rangatiratanga through design.

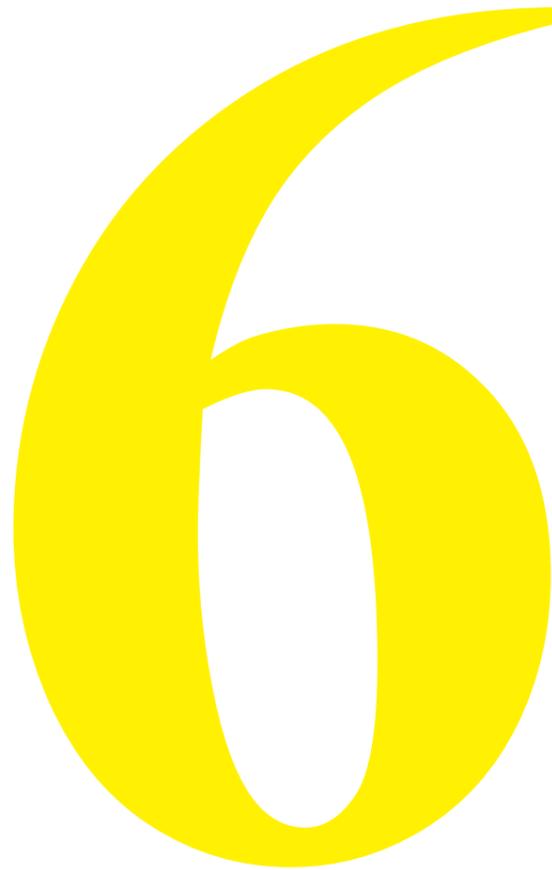


Figure 6: The ĀKAU Studio, Kaikohe
Source: Authors own image (2019)

6.1 Taitamariki voice is the bottom line

It is apparent upon arrival that the ĀKAU studio primarily belongs to the taitamariki (youth) of the day. The space resembles both somewhat of an art classroom, making you feel welcome and safe but also resembles a professional studio at the same time, making you feel legitimate and valued within the space. The two-day workshop I attended included 7-10 tamariki from local kura who participated in different activities facilitated by some members of the ĀKAU team. Intergenerational placemaking is vital to Indigenous ways of knowing and making place. However, in mainstream practice, engagement with taitamariki in placemaking takes place exceptionally within existing practices of community or public engagement. For ĀKAU, it is never a question of whether or not to engage taitamariki instead, the taitamariki voices are seen as fundamental to any design process they undertake. When asked to explain their approach to designing Kaimahi tahi described the following,

“I mean obviously there is a taitamariki voice, that is a given. We have just seen all the benefits of doing it, and it is way more fun” (Kaimahi tahi).

Multiple kaimahi spoke very highly of the taitamariki in Kaikohe, their creativity and passion for their places. However, such comments were also met with concerns of how the voices of taitamariki are often the first to be missed or disrespected in mainstream engagement processes. *Kaimahi whā* explains further how ĀKAU act as the conduit between the taitamariki and professional practice to ensure that taitamariki are included in a meaningful way,

“People give their ideas, and they are taken, but they are not respected, whereas ĀKAU we work with and encourage the ideas and work with professionals to help create a really good outcome but it is the ideas of the taitamariki. And they’re acknowledged and respected, in a real kaupapa Māori way” (Kaimahi whā).

Acknowledging and respecting taitamariki in ‘a real kaupapa Māori way’ is perhaps what sets ĀKAU apart from many mainstream practice models of engagement. Time was set aside for whakawhanaungatanga, waiata and stories of te whare tapū o Ngāpuhi to be shared. The activities around the kaupapa of the project dealt with significant but complex layers of environmental, social, cultural and physical to which the taitamariki effectively responded to. The ĀKAU team communicated the project in

a real and transparent way which meant that the taitamariki input had real implications for the project. Kaimahi also talked about how experts who work with them are not always prepared to see the value of their input beyond ticking an engagement box in the project despite being often surprised at the abilities of taitamariki.

“We are a tick box thing, you know we might help them get the project and then it is kind of got to the point when they have been like oh na we don’t need you, that pisses me off, like why did you even ask us if you don’t believe in it. I don’t think a lot of architects really think it’s a good idea, you know maybe they think it’s a nice, cute thing for the kids to do but they don’t think it will benefit the project” (Kaimahi tahi).

Observing how ĀKAU facilitated and supported taitamariki in sharing their ideas over the two-day workshop, Figure 6.1 shows how the taitamariki input is valued through the entire design process. The funnel diagram represents how input from community or taitamariki is most often collected once in mainstream practice and is generally, before, or after the brief set by the experts. Subsequently, the input is seen by experts as inoperative if it moves away from the brief. The diagram visually depicts how power influences who gets to contribute to the design process, and whose contributions are seen as more valid than others. The second diagram depicts ĀKAU’s process, where the taitamariki voice can be seen moving through the funnel or design process, even as the scope of the project gets more detailed.

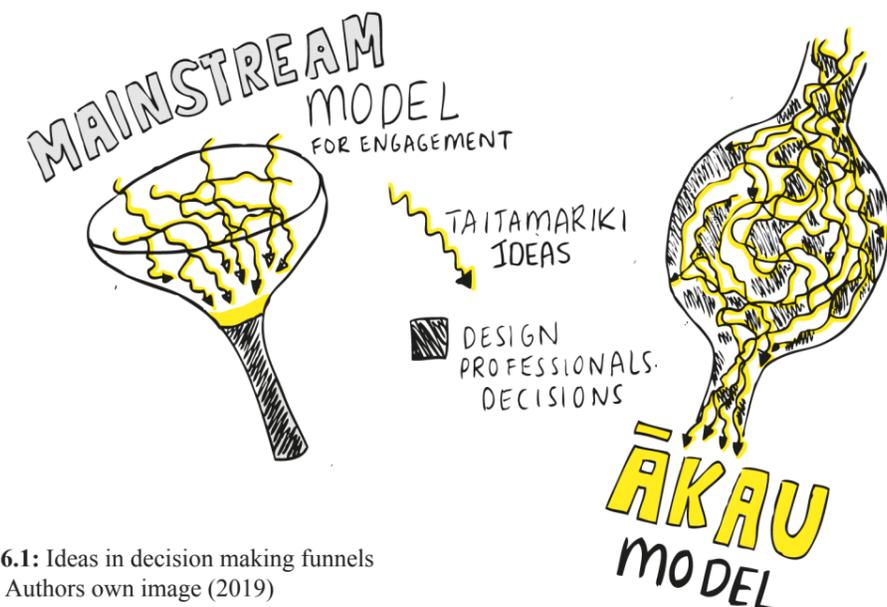


Figure 6.1: Ideas in decision making funnels
Source: Authors own image (2019)

The ĀKAU model of working with taitamariki is useful because the voices are included early and are included the whole way along not just in tokenistic ways. There is also mutual respect between ĀKAU and the taitamariki. Ensuring that the voices are not underestimated and are also supported in their translation to professional design outcomes.

6.2 It's all about the manawa ora

Another theme throughout conversations with the ĀKAU team and the workshops was the notion of manawa ora. Māori Dictionary defines 'manawa ora' as "hope" or "breathe of life". 'Manawa ora' in the workshops was an approach that the taitamariki could use to think about all of the different places in Kaikohe and how they influence the social, cultural, economic and recreational aspects of their lives. One of the kaimahi explained to me that-

"The difference with ĀKAU and I think other architecture companies is – and it was [team members name] who coined the phrase manawa ora, and so we've created that kōrero of what that means to us. It will mean something different to other people, but in our context, that's what works really well for ĀKAU... is that manawa ora and the energy that we have flowing synergistically with each other and other kaupapa and it's all kaupapa Māori ... and it's all about whanaungatanga it's all about the connections it's about relationships. It's about manawhenua" (Kaimahi whā).

Several members of the ĀKAU team and some of the participants shared similar sentiments when talking about what they liked about ĀKAU. A considerable focus of the workshop was understanding and discussing what already worked well in Kaikohe, which got taitamariki talking positively about their place. From this foundation, taitamariki then worked to connect 'Te Pū O Te Wheke' to the aspirations they had identified. As a participant of the workshop, I was able to experience first-hand the ways that the ĀKAU team captivate the taitamariki across multiple activities and kaupapa. When asked how they do this, one kaimahi explained:

"it's like the water when the ducks are swimming in the pond. It's all smooth and gentle, and then underneath your feet are going like this (kicking). Nobody sees that

they just see the beautiful duck floating along and then underneath going hard out trying to get from a to b, so we are the team, the ducks that get things done. So that the taitamariki or the people in the workshops are able to float along seamlessly. Not really knowing that there is a whole heap of things working in the background to keep the space. Hmm, so that is if we aren't facilitating we are doing everything else to keep things flowing" (Kaimahi whā).

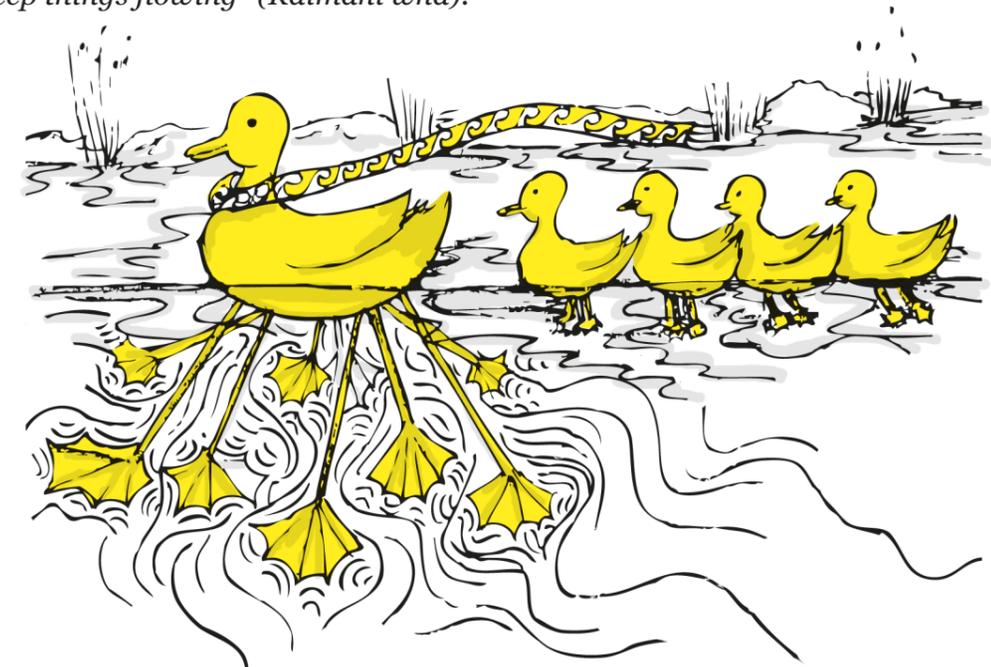


Figure 6.2: "float along seamlessly" with ĀKAU
Source: Authors own image (2019)

Another kaimahi adds further-

"everyone just chips in; you just fill in gaps. One day you're a cleaner, one day you're a facilitator it changes" (Kaimahi tahi).

There are very few instances when engagement processes are described as written above. In another kōrero, a kaimahi talked about how consultation and engagement run by professionals are often 'cringe', as professionals tend to both oversimplify and patronise participants or they use professional jargon which no one else understands. The notion of 'just being a person before a professional' came up in a few discussions, with kaimahi explaining that being themselves enabled them to utilise their skills in a collaborative way, where the processes and roles are shared.

One kaimahi explained that-

“what is awesome about ĀKAU is that they’re not constrained by government policy. We’re not tied down by the changing governments, the whims of the government, we’re not tied down by ‘you have to do things this way or that way, or you don’t get your funding’, so that’s really freeing. The team allow us to be free in our thinking and in our creating and in the way we do things, and everything is coming in a really amazing flow of energy” (Kaimahi whā).

A large portion of contemporary Māori placemaking happens in partnership with government agencies and local authorities (O’Sullivan, 2007; Hill, 2012 & Joseph & Bennion, 2002). This is problematic if, as the kaimahi suggested above, the government acts as more of a constraint than support. When kaimahi spoke about how they like to work at ĀKAU, storytelling was never far from the conversation,

“I am not saying that it is quick or easy, but I think it is that thing of storytelling, being able to tell the story so that people get it and I think that is what ĀKAU is about, but sharing that process. I found it so interesting having a team and finding each other’s strengths and how you utilise them” (Kaimahi tahi).

This piece of whakaaro implies fundamentally different approaches to designing, which prioritises sharing the process in order to let the people and their energies contribute fully to the process. Manawa ora, in the context of ĀKAU, presents an approach to design outside of constraints, which allows people to exercise their full creative potential in a significant way. These findings suggest that having flexible and agile systems produces better outcomes for people and place.



Figure 6.3: Manawa ora at ĀKAU
Source: Authors own image (2019)

6.3 Ako, teaching and learning is a two-way street

There were numerous times throughout the two-day workshop and other conversations where different members of the ĀKAU team expressed to me something they had learnt from one of the tamariki. In one instance a team member explained further the power of the knowledge that taitamariki bring to the projects,

“knowledge that he brings to the project that I don’t have, that none of our designers have, but you know that is what they bring. It’s like this ako ... shared ... it’s not us giving, you know it’s totally learning from each other” (Kaimahi tahi).

This notion of ako and reciprocity, meaning both learning and teaching, is not a primary focus of traditional mainstream education. Subsequently, members of the ĀKAU team explained, taitamariki are sometimes reluctant to share their knowledge and therefore, it is important to create an environment where ako can take place. ĀKAU being the connection point between taitamariki and the architecture and design world gives them the role of translating what can be quite different languages of place. One of the architects present at the workshop explained that “it is easier when we ourselves are Māori and the taitamariki don’t have to start right at the beginning with rangi and papa”. Despite this, there were still moments of miscommunication when words such as ‘render, precedent, narrative’ and so forth were used but because of the environment ĀKAU facilitates, taitamariki felt comfortable to ask what those terms meant. A kaimahi describes this in more detail:

“It is about uplifting them and giving them the tools and teaching them the project and teaching them the habits and actually, not just teaching, showing and following through and honouring them” (Kaimahi whā).

From my own experience in the two-day workshop, I found it difficult at times to empower tamariki to share their ideas without taking over and in fact, giving them the ideas. Multiple kaimahi talked about the importance of letting them find and share their own ideas,

“I suppose I just mostly help them get their ideas, instead of giving it to them” (Kaimahi toru).

Additionally, kaimahi also stressed the importance of reading between the lines when working with tamariki,

“what I am mainly looking for is the essence of what they say, it is not literally the toilets are going to look like this. Because that is how they literally drew it, it’s like the kōrero that comes from their mouths that they are trying to communicate but can’t quite” (Kaimahi tahi).

Across the two-day workshop, there were times that taitamariki were both the learners, listening to professionals and also where they became the teachers, by presenting their ideas and sharing their knowledge of Kaikohe to experts from outside the rohe. Another component contributing to ĀKAU’s ability to create and share knowledge in this way is because they have been in the community for over five years now. The relationships between professionals and community in mainstream practice are often fleeting and are situated within specific projects. However for ĀKAU working with the same community regardless of the project has meant that they have built a platform for reciprocity, where taitamariki continue to learn design skills and ĀKAU continue to grow through their connections to the taitamariki and the knowledge they bring about Kaikohe and the community. A kaimahi describes further-

“now that we have been there for a bit we are starting to see some of the knock-on effects of some of the stuff we did a while ago. That oh my gosh people get design in Kaikohe now. Like even the importance of it, as in not just building and even acknowledging process” (Kaimahi tahi).

ĀKAU’s approach to design stimulates a strong base for ako to take place, in turn, this enables them to create and develop projects by Kaikohe and for Kaikohe, rather than extracting ideas and presenting them back to the community which is often a common occurrence in mainstream practice.

These findings indicate that processes of teaching and learning are essential to any placemaking scenario. If done well, these processes can create stronger relationships and platforms of shared knowledge, which subsequently create good places. By situating itself between taitamariki and the design world, ĀKAU itself becomes a space where two very different sets of knowledge and people can be shared and uplifted within the same kaupapa.

6.4 Working with communities and their unique kaupapa

When kaimahi talked of the different projects and communities that they had worked with around the far North, they explained how their approach would change depending on the communities and the projects. One kaimahi stressed the importance of changing their approach,

“Seeing how they interact with the people. For example, we have a different approach to each different community and things which I think is pretty good because not everyone works the same way” (Kaimahi toru).

Another component to their ability to work differently with different communities is because of the deep accountability that they have for the work that they do. Kaimahi spoke about how it is this sense of dependability that is missing from mainstream practice, where architects are often coming in and out of communities following projects rather than people. Thus, communities do not hold much faith and trust in the work that architects or professionals do. One of the kaimahi discussed with me the process it took for ĀKAU to be trusted within the community because of past experiences where, as they describe:

“People come in and out of that community, promise the world and then leave, yea, so it’s like ‘when are you leaving? When are you leaving?’ and it’s just that ahi kā, you know- just having this connection and continual presence so that people can trust you” (Kaimahi tahi).

This statement highlights real distaste communities have toward the way that mainstream practice operates and engages with them. However, this type of engagement still exists in the far North when large projects require procurement from outside the rohe and although ĀKAU can partner in these projects kaimahi spoke about how asserting their presence meaningfully can be challenging. Speaking directly about one of these instances one kaimahi explained-

“ĀKAU work with rangatahi and they bring their voices forward and bring their creative design and energies forward to fruition so if you’re architects coming from outside the area we already have an architect firm in Kaikohe that you should have gone to first. ĀKAU have established themselves here. They have got a niche here, and they are connected to the architecting, architecture world, and yet they are bringing in architects from outside of our rohe.” (Kaimahi whā).

It is evident from this statement that ĀKAU feels that their mahi contributes something authentic to projects within the far North. However, the challenge remains as to how to either scale-up the work that they do themselves or somehow ensure that the work they do is taken seriously by mainstream practice.

6.5 Promoting tino rangatiratanga of taitamariki through design

A fundamental aim of this research was to understand how we can better realise tino rangatiratanga through placemaking. In the case of ĀKAU, it is in the sharing of the design process that facilitates the self-determination of taitamariki, whānau and communities. When asked how tino rangatiratanga influences the work that ĀKAU does a kaimahi responded with the following-

“I mean I guess that’s why we even do our process, I guess in that we think by engaging community and whānau in the process you hope that there will be self-determination” (Kaimahi tahi).

Another kaimahi stressed further that:

“For me, ĀKAU’s way of doing things is more in line with tino rangatiratanga than anything else really. We take the kaupapa to the community and the children and facilitate their ideas and create the ideas. Is that valid as enhancing, as respectful of ... because that is what is missing in other places, isn’t it?” (Kaimahi whā).

These statements, whilst the empowerment of taitamariki involved with ĀKAU is no coincidence, and it suggests that mainstream engagement often fails to foster the same sense of self-determination. One kaimahi explained how the work of ĀKAU helps to change this by being,

“a good opportunity for the architects or the professionals to come to this Indigenous life and way of doing things and removing restrictions that they think are necessary from a Pākehā world point of worldview that are not necessarily from a Māori world view” (Kaimahi, whā).

Kaimhai rua spoke about fostering the self-determination of taitamariki through ‘teaching them the habits’ of design. Multiple kaimahi added that teaching design skills created positive outcomes for tamariki that go way beyond particular projects and into their lives:

“I think if we can inspire taitamariki to not just be designers or architects but to take what they learn and you can utilise that in any setting in your future. It is a transportable model, and you know we hope that in time when and if times get tough that they remember back to these times ... ok we did this, we did this, we did this and I can do this and I am ok ... that is kind of a wider outcome hopefully, but that’s a form of tino rangatiratanga” (Kaimahi whā).

“making them leaders, giving them the skills and then putting them in real-life projects” (Kaimahi rua).

All of the kaimahi spoke with massive admiration of taitamariki, not only validating what they had to contribute to design but also how design could help them to see all of their potential. Different kaimahi shared stories of tamariki and rangatahi who were at first reluctant to participate. Saying things such as ‘I’m not good at art’ or ‘I don’t have any ideas’, but by the end of the workshop, they had been able to see themselves differently. *Kaimahi tahi* discusses how it is often a lack of confidence that acts as a barrier for self-determination in placemaking,

“I guess the first thing is people don’t think they are creative and then actually you are... so trying to take through a series of activities actually to take something that’s actually inside you quite deep and then you’ve got that trying to transform it into... like yeah if you gave whānau... yea you wouldn’t actually need to give them anything they would go get the wood, get everything they need, they would build it... “community have gone through periods of thinking we [the community] are a waste of space. But they are finally, I think, onboard” (Kaimahi tahi).

In this statement, the kaimahi is talking about a more substantial transformation in the attitudes of both communities and the ‘experts’ who engage with them. This transformation toward putting communities, and taitamariki, at the centre of designing is at the heart of what ĀKAU do. As a case study, ĀKAU highlights how designing meaningfully with communities and taitamariki can produce co-benefits beyond the physical project and can be a part of a more significant transformation toward the self-determination of taitamariki. One of the younger kaimahi, working as an intern for ĀKAU, notes:

“yea love it, and I wish I had this when I was young, when I was in school, I wish I had the resources yea and the ability to actually flesh out your full potential” (Kaimahi rua).

The case study of ĀKAU proves, that taitamariki have a considerable amount to contribute to design and design has the potential to offer them more than just the promise of new infrastructure in their community. The opportunities for taitamariki to self-determine can be sparse in mainstream placemaking. However, taitamariki working with ĀKAU are allowed to determine themselves and their ideas in the places around them. These findings highlighted that many taitamariki share the belief that they are not creative or have no ideas, but by the end of working with ĀKAU, this had changed. Design thinking and problem-solving skills are transferable to other situations, providing taitamariki with a lifelong thinking tool as well as the opportunity to exercise their creative potential on something tangible.



Figure 6.4: Whoever said children must be seen not heard haven’t met the taitamariki of Kaikohe!
Source: Authors own image (2019)

6.6 Conclusion

ĀKAU or “ka tūtaki ai te wai ki te whenua”, is the place where the water meets the land. Reflecting on my time spent with ĀKAU, the findings above represent the essence of the work that they do. The space that they inhabit between the community, their places and the ‘architecting’ world can be somewhat fraught. However, ĀKAU proves this is an important place to work toward transforming the spatial and social injustices that mainstream practice perpetuates. This case study presents evidence of kaupapa Māori processes that transform the ways we make places in our communities. The purpose of the findings was not to present ĀKAU as a model that can be implemented anywhere by anyone, but rather to share experiences, stories, learnings and successes of ĀKAU, in the hope that others are motivated to embark on a similar journey within their communities and architectural practices.

A clear finding is that given the opportunity in mainstream practice, taitamariki have a tremendous amount of potential and knowledge to contribute to both the design process and outcomes. Also, that engagement with taitamariki should be based upon a relationship of reciprocity. Whereby the process of setting up relationships needs to be done in a way that they feel empowered to engage, and their tino rangatiratanga is acknowledged and respected. The last key finding is the ability for design to act as a catalyst for broader community impact and change, which is not often acknowledged in mainstream practice. In summary, the findings from this chapter highlight the opportunities and potential that taitamariki voice, manawa ora, ako and tino rangatiratanga offer mainstream placemaking practice.



Discussion.

This chapter will discuss the findings presented in previous chapters in regards to the following research questions: Who are the place-makers and place-keepers of contemporary Māori placemaking? What are their roles in regards to the tino rangatiratanga? The research simply asks what happens if we, in mainstream practice and theory, recognise and acknowledge the fundamental rights Māori have to determine their own lives. How does this change the way we perceive and understand contemporary Māori placemaking? Moreover, how will this influence the way we work in mainstream practices? These questions are explored in the latter part of this discussion chapter.

Furthermore, findings and gaps identified in the literature review will also be revisited and discussed in this chapter. In the undertaking of the literature review, it became clear that contemporary Māori placemaking is largely under-researched and often misinterpreted. By bringing together unlikely streams of literature, such as placemaking theory and tino rangatiratanga. The literature review was a crucial first step to setting the scope of the research and enabling the fullest possible picture of contemporary Māori placemaking to emerge from the research.

The research framework outlined in the methodology chapter of this research follows Smith's (1991) conceptual interpretation of self-determination, which involves healing, decolonisation, mobilisation and transformation as activities necessary in the pursuit of self-determination. These activities built a holistic framework for understanding tino rangatiratanga or self-determination in this research. They are also used in this discussion to explore and validate all forms of contemporary Māori placemaking. This discussion aims to illuminate some of the complexities, dynamics and tensions within contemporary Māori placemaking. Additionally, mainstream placemaking practices are discussed to demonstrate how they influence contemporary Māori placemaking. Moreover, opportunities where practice can relinquish control and work better as treaty partners will be highlighted.

7.1 Who are the place-makers or place-keepers in contemporary Māori placemaking?

The findings from this research revealed many place-makers and place-keepers in contemporary Māori placemaking. In some ways, the findings correlate with the relatively new Western notion that placemaking, is in fact, for everyone (Schneekloth & Shibley, 1995). However, what Western placemaking lacks, in terms of communities, identities and culture. Indigenous and Māori placemaking appear to have an abundance of (Relph, 1976; Watson et al., 2007). With a focus on community, identity and culture comes entirely new processes, roles and rules when it comes to making places. This section discusses some of those processes, roles and rules that exemplify what contemporary Māori placemaking is all about.

The place-keepers

Whakapapa is central to any Māori placemaking. For this reason, manawhenua identities and value sets remain as a non-negotiable factor in any act of placemaking in Aotearoa, New Zealand. Kaimahi confirmed that iwi and hapū have their own set of rules, embedded in place, to live by. Multiple kaimahi explained how different manawhenua groups will have varied interests and priorities when it comes to placemaking in their rohe. Moreover, stressing the importance that they are recognised as leaders in placemaking and not merely competing stakeholders. In the literature review, it became clear that despite the lasting and ongoing effects of colonisation, most, if not all, iwi and hapū have been remarkably resilient in asserting their manawhenua status. As inherent place-keepers, manawhenua embody their places, carrying with them their unique kawa or protocol for not only making places but also for how to be in those places. However, Joseph and Bennion (2002-2003) suggest that our legal system does not yet have the tools to engage with such values appropriately.

Another important place-keeping rule is the voice of taitamariki. As evident in the case study of ĀKAU, taitamariki have enormous potential to contribute to the built environment. A key finding from the interviews with kaimahi was the sense of commitment and permanence to people and place in their mahi. Many of the kaimahi explicitly referred to their work being for the future generations, illustrating the vital role that taitamariki have in remembering and remaking places of the future. The notion of intergenerational placemaking emerged within the literature review. The activities of remembering and imagining were put forward as fundamental to Indigenous placemaking (Huang, 2017). However, as findings from the case study of ĀKAU suggest, taitamariki, although essential place-keepers are commonly forgotten and overlooked in mainstream practice.



Figure 7.1: We are going to need more seats
Source: Authors own image (2019)

The place-makers

The findings from this research also highlighted many different place-makers contributing to contemporary Māori placemaking. The kaimahi who contributed to this research, in most instances, did not fit the mainstream mould of a placemaking expert such as an architect or planner. Instead, they were able to wear many different 'hats'. These findings correlate to the literature that discussed the notion of working 'across a dual context' (Mutunga, 2013). One kaimahi even explained to me that they did not wish to be a professional that happens to be Māori. However, instead, they wanted to be someone living their whakapapa in all its multiplicities who had particular professional skills.

A core component that united different kaimahi in their work was a deep sense of long term accountability and responsibility to their, iwi and hapū, or toward the manawhenua of the rohe they were working within. In many ways, this commitment is what shaped the roles kaimahi found themselves in such as cultural monitors, translators, relationship enablers and advocates. Although the findings did indicate that these roles could sometimes be contentious if used by mainstream practice as a shortcut to avoid building strong partnerships with manawhenua. Alayna Renanta (2018) also reflected on this in her PhD research, where she warns that Māori professionals or as she refers to them 'enablers', must not be pressured into speaking as or on-behalf of manawhenua. A clear distinction can be made here between the work of place-keepers and place-makers in contemporary Māori placemaking. However, there were no findings that suggested one role is better or more effective than the other in the advancement of contemporary Māori placemaking.

A broad spectrum of 'unlikely' place-makers were revealed within this research including the teachers, activists, rangatahi, whānau, wāhine, kaikaranga and story-tellers who bring a unique set of skills and perspectives to the making and sustaining of place. A prominent finding that emerged from the case study with ĀKAU was the power in agile and authentic processes centred on people. By working in this way, ĀKAU utilises and shares a variety of knowledges, skills and life experiences, illustrating how placemaking can produce far more than a built outcome. In parallel to this, Ngā Aho the network of Māori design professionals follows a similar kaupapa of reciprocity, whereby, action comes secondary to building relationships. This method of placemaking could correlate to Arefi's (2014) asset-based approach to placemaking. This method is where placemaking processes are built from existing assets held by the community in that place. The advantage of this method, in theory, is that the 'expert' and 'layperson' can co-exist to their own fullest potential (Arefi, 2014).

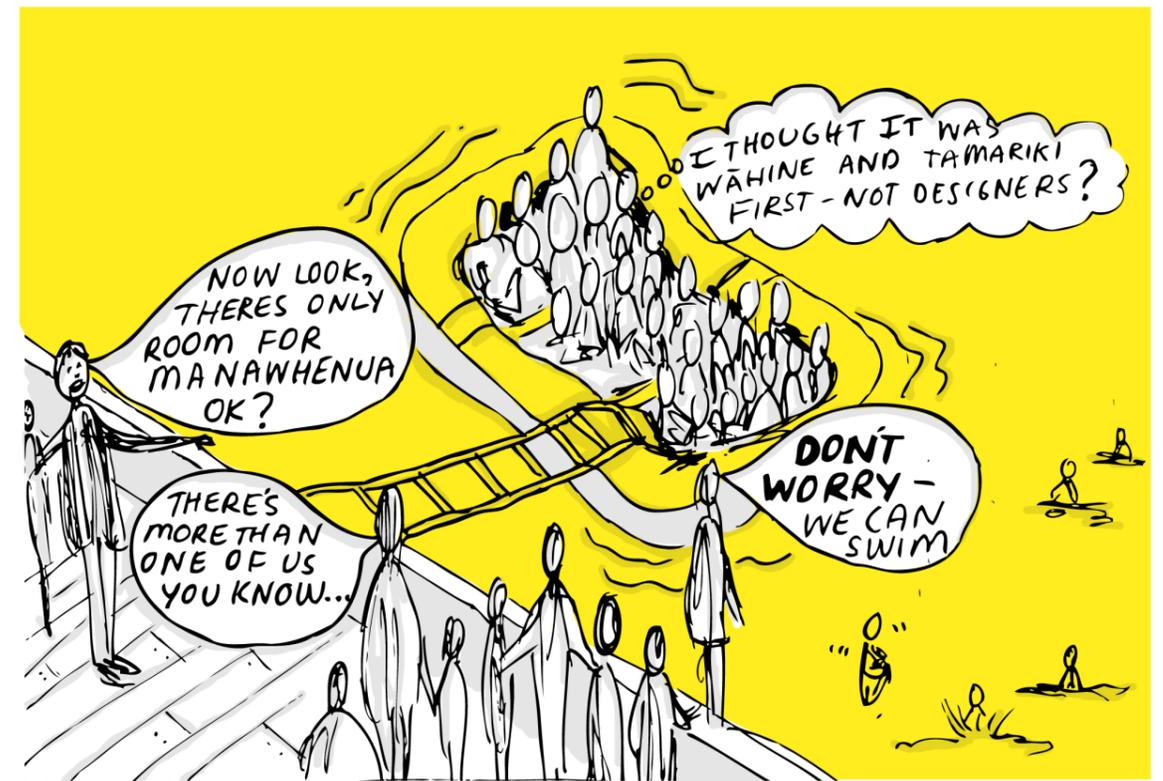


Figure 7.2: Mainstream practice might be sinking but we know how to swim!
Source: Authors own image (2019)

7.2 What are their roles with regards to the tino rangatiratanga of Māori?

This research also set out to capture how these diverse roles contribute toward the realisation of tino rangatiratanga and the advancement of 'Māori as Māori'. As explored in the introductory portion of this research, Māori have a long history of showing the utmost resilience in the face of colonisation. Placemaking is just one of the many ways Māori continue to remember and reimagine themselves and their places. Tino rangatiratanga is a worthy motivation in any activity of Māori placemaking. In order to avoid using Eurocentric measures such as 'good' and 'bad', tino rangatiratanga is employed as the commentary for this portion of the discussion. This will highlight how these roles enable Māori to advance as Māori (Durie, 1998). In line with the conceptual framework of this research, the following discussion groups these placemaking roles by those which heal, mobilise, transform and decolonise.

Healing

For both place-keepers and place-makers in contemporary Māori placemaking keeping safe as an Indigenous minority becomes an inevitable component to any role. One kaimahi shared a moment of realising they were different and then turning that into what motivated them in their mahi was an essential and necessary turning point in their life. Although mainstream practice has made promising strides concerning recognising the importance of place-keepers, findings from the research suggest that in many ways, mana is still being ignored or taken away in many instances. As the case study of ĀKAU demonstrates, there can be a deep sense of distrust and mamae held by place-keepers and communities that should not be overlooked in mainstream placemaking.

The literature review revealed the exclusion, bias and lack of cultural competence in mainstream practice. This was also confirmed by most of the kaimahi who spoke about feelings of being misunderstood. Both the literature and the findings suggest, that without first ensuring that people are brought together in meaningful ways, which acknowledge the past, present and future, then 'good' placemaking is near impossible to achieve and opportunities to heal and restore partnerships are ultimately lost.

Mobilisation

In many ways, the work of place-makers and place-keepers is becoming proactive instead of reactive to government initiatives and funding. The case study of ĀKAU demonstrates the successes that follow when Māori placemaking happens outside the constraints and control of the government. However, this does not necessarily mean that good Māori placemaking can only happen at a distance from mainstream practice. The research findings indicate that where a meaningful partnership has been created and where mutual commitment to sustain that partnership exists, there can be positive outcomes for both partners. It is also pertinent when discussing mobilisation, to acknowledge findings from the literature surrounding the urban migration of Māori, which also illustrates the proactive nature of Māori in their placemaking. This correlates to findings from the research that demonstrate how placemaking is an activity we are all inherently experts in.

Transformation

The notion of transformation was subtle in the findings of the research in comparison to the literature review, whereby systemic transformation emerged as a critical motivation of grass-roots whānau placemaking and in the Matike Mai movement. The findings from interviews with kaimahi illustrated that, for them, the window of change, let alone transformation, felt small and as though it is always set by someone else. However, whether it was explicitly acknowledged or not, a desire to transform at a smaller scale was evident in most of the kōrero with different kaimahi. Kaimahi spoke about the need to transform perceptions of the 'expert' in mainstream practice and to transform processes that hinder Māori ways of being and placemaking. It became apparent that the 'rules' or legislation surrounding mainstream practice acts as a limitation to transformation because, in most instances, they are deemed immovable by the majority. For ĀKAU, working at the interface of community and mainstream practice, social and spatial, the transformation of mainstream practice is at the heart of what they do.

Decolonisation

Decolonisation is perhaps the most recognisable motivation of Māori placemaking in mainstream placemaking practices. Interestingly, the term and work of decolonisation did not come through as strongly as many other findings from the research. Within O’Sullivan’s (2007) argument that Māori are currently a junior partner in the determining of their own lives, lies the reality that in order for that to change, there must be some process of rebalancing this partnership. The work of establishing, maintaining and respecting relationships emerged much more frequently within the findings in comparison to the work of decolonisation. One kaimahi spoke of the ‘need to level the playing field’ where decisions are made and where relationships can form.

Moana Jackson (Forthcoming March 2020) when talking about decolonisation explains that a focus on decolonisation may not be the most appropriate remedy, considering it has come from somewhere else. Instead, he puts forward the notion of an ‘ethic of restoration’ that-

“derives from the lessons in the stories in the land about the potential to whakatika or to make right even the most egregious wrong, and to then whaka-papa, or build new relationships. To adapt it as a tool to create non-colonising relationships is to rekindle faith in the ‘ought to be’ in this land; to draw upon the same land- and tikanga-centred way of ordering society that was envisaged in Te Tiriti”(Forthcoming March 2020, p.149).

What is put forward here, by Moana Jackson, aligns much closer to the kōrero from different kaimahi and captures the ways they work more accurately than the notion of decolonising.

7.3 How can we better realise tino rangatiratanga within our planning and architectural practices?

It became apparent in this research that realising tino rangatiratanga is not a suitable job for mainstream practices. However, as made clear by the findings presented in the earlier parts of this discussion chapter, there is still a growing urgency for mainstream practice, and its practitioners, to be active and better treaty partners in contemporary Māori placemaking. An important distinction can be made here, that this growing urgency arises not only from Māori discontentment with rules and systems but also from tauwiwi who are starting to recognise the shortcomings of their own rules and systems (Higgins, 2012; Productivity Commission 2017). Thus, the answer to the research question appears to be simple, in that mainstream practice and its practitioners can become better treaty partners. Although now the question becomes, what does better look like? The discussion below outlines four important tasks, informed by the literature and findings of this research, on how to be better treaty partners in mainstream placemaking.

1. Understand our shared history and acknowledge your bias

The findings from this research illustrate the considerable barrier that unconscious bias and a lack of knowledge surrounding our shared history can play in regards to establishing and maintaining partnerships. Pākehā scholar and activist Amanda Thomas (Forthcoming March 2020) explains “it is our responsibility as Pākehā to step back from those outdated ideas, take the cues from Māori leadership and do the work of decolonisation” (p.107). In many instances, it is the refusal of this that has created the sense of distrust that communities feel when they are engaged by mainstream practice. The work of an architect, planner or design is far from ‘value-free’ (Kiddle, 2018). Ultimately, until acknowledging this becomes a priority for mainstream practice, there will most likely be limitations to any potential partnerships with Māori whānau, hapū or iwi.

2. Relinquish control and open up processes

The notion of relinquishing control emerged as an essential finding many times throughout this research. In the literature review, the notion that participation leads to transformation was called into question. McGuirk (2001) asserts that no space is neutral, and if social transformation is to be the goal of participation, then issues of power and representation should not be overlooked. Moreover, breaking down the powerful forces of capitalism and globalisation, which make placemaking a commodity, is perhaps a valiant place for any good treaty partner to start.

As Grant (1974) warns, if our placemaking becomes monologues instead of dialogues with others, we will seed all sorts of injustices. A good treaty partner would help to create more than just two roles for Māori as collaborators or resisters of mainstream practice and would actively work to open up their placemaking processes, following models such as ĀKAU.

3. Stop hiding behind the rules and show up

An entire chapter of findings in this research reiterates that Māori are not interested in a relationship with the rules. Instead, the findings made clear that Māori need to be recognised and respected as the treaty partner that they are. The findings also indicated that headway in terms of current relationships is often because compromises are being made by manawhenua. Or due to the kaimahi Māori working across the interface of those relationships. In many instances, what is required of a good treaty partner in placemaking, is an essence of permanence and commitment to such relationships. Without a deepened sense of accountability as a treaty partner in mainstream practice, it is difficult to see how such relationships will be prioritised over budgets, deadlines and bureaucracy that mainstream practice currently demands.

4. Whakamana tangata without appropriation

Another prominent finding from the research was the need for mainstream practice to better balance empowering contemporary Māori place-makers and place-keepers without appropriating what appears to be ‘new’ knowledge and processes. The main point here is that being a good treaty partner does not require being or designing more ‘Māori’. This trap was highlighted by one kaimahi who explained, that we need to stop seeing ‘Māori gaps’ in mainstream practice and tackling these gaps with the misconception that if only we knew, then we could help. This has seen the surface-level implementation of design tools such as the Te Aranga Principles (created as a baseline for manawhenua). In the literature review, the importance of democracy was highlighted.

As Young’s (1990) ‘relational conception of difference’ suggests, real democratic processes never involve everybody becoming or thinking the same but rather are about coming together in the face of such differences. Another critical component to empowering without appropriating is understanding the complexities of representation. In the literature review, it was pointed out by Mohan et al. (2004) that most often when marginalised voices are heard, it is through a process whereby a relatively small group of people represents large numbers of people. A good treaty partner is required to listen carefully more than once and be wary of amplifying Māori voices as unanimous or unchanging.

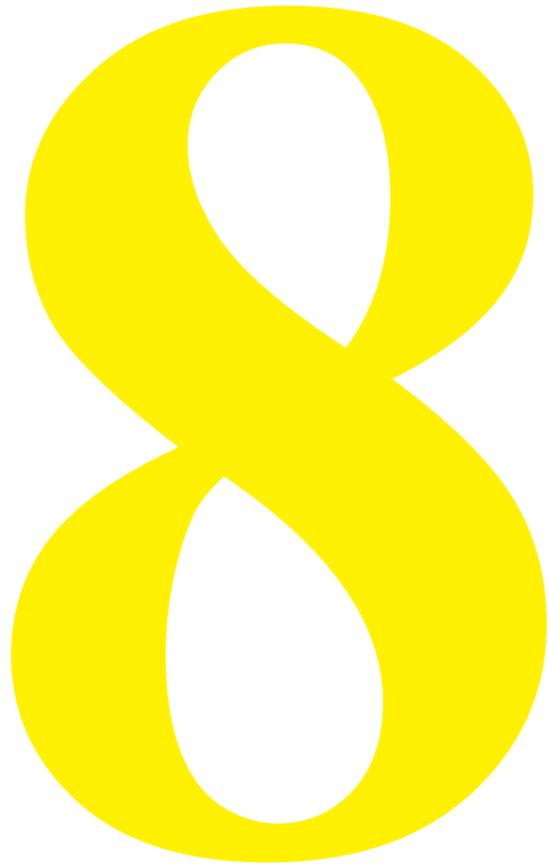
7.4 Conclusion

The first portion of the discussion set out to identify some of the critical place-keepers and place-makers in contemporary Māori placemaking and discuss the nature of how they work. The findings from the research illustrate how these diverse roles emerge organically because of the strong links to place and a collective sense of ownership that run deep within Māori ways of being. The act of contributing to placemaking, then, should be about more than what set of technical expertise you can bring to a particular project. Contrary to mainstream practices, processes in contemporary Māori placemaking appear to be much more open to difference, and a lot more equitable with regards to balancing contrasting sets of knowledge. Prominent thinker, Māori Marsden has said “to free the Māori, the Pākehā himself must be freed from his system” (2003, p.88). It became clear in this discussion that mainstream practice has their own essential work to do as treaty partners, not only for the betterment of Māori but so too for the sake of making better places in Aotearoa, New Zealand that are for everyone. This portion of the discussion took findings from the literature and research in order to outline some of the ways mainstream practice can act as a more active and better treaty partner to contemporary Māori placemaking.

This chapter set out to discuss the findings of this research and answer the set research questions. An objective of this research was to decolonise the dominant literature surrounding Māori placemaking. In many ways, this discussion reveals gaps in mainstream literature surrounding how to be good treaty partners in placemaking. It also demonstrates the power of Māori placemaking in the advancement of not only Māori but all people. A recurring theme throughout this discussion was the importance of partnership in any future placemaking in Aotearoa, New Zealand. At many points within this discussion such partnership, between Māori and Pākehā, appeared to be fragmented. Therefore, as Moana Jackson (Forthcoming March 2020) explains, before becoming a ‘good’ treaty partner, we first must embark together on the journey toward restoring the partnership that was promised in Te Tiriti. Thus, at the crux of this discussion is the role of placemaking in relation to that process of restoration.



Figure 7.3: Mainstream practice looking at its te tiriti partner instead of in the mirror
Source: Authors own image (2019)



Conclusions.

This thesis found that despite little academic evidence of contemporary Māori placemaking, there are countless examples of Māori professionals, whānau, hapū and iwi that organically contribute to, and make the places around them. It became clear that, for many Māori, the idea of placemaking is understood to be both a privilege and a responsibility that speaks to one's whole self rather than one's job description. However, Māori are an Indigenous minority in their own lands. Therefore, contemporary Māori placemaking simultaneously involves a relationship to mainstream placemaking in Aotearoa, New Zealand. These relationships between; Māori and the crown, iwi/hapū and practice, whānau and professionals. All highlight the many ways in which bias, power and control remain prominent barriers to the future of Māori placemaking. This thesis challenges mainstream placemaking practice, critically examining its role in contemporary Māori placemaking. Furthermore, reiterating the fundamental right that whānau Māori have to determine themselves and their places. Additionally, by sharing the experiences of kaimahi working at the interface of these two worlds, it sought to understand the role of placemaking in restoring the partnership that was promised in Te Tiriti.

This concluding chapter will summarise the main arguments of this thesis based on both the research findings and the broader literature. It will also reiterate the significance of this research area and present some of the limitations throughout the process. During this research, a range of additional research avenues became apparent, and these will be discussed in the latter part of this chapter. Additionally, a series of policy recommendations will be put forward as tangible ways mainstream can move toward being better treaty partners.

8.1 Conclusion of findings

The overarching objective guiding this research was to decolonise the dominant literature surrounding placemaking in Aotearoa, New Zealand. Moreover, to explore the potential contemporary Māori placemaking, demonstrating its ability to produce good outcomes for all people. These objectives have been met throughout the different chapters of this thesis.

The second chapter in this thesis provided an in-depth account of the philosophical and methodological underpinnings of the research and the methods employed to answer the research questions. A critical epistemology and kaupapa Māori approach has influenced every component of this thesis. From the conceptualisation to the data collection, analysis and representation, these methods have shaped the course of the research. This chapter also presented valuable experiences with regards to the undertaking of Indigenous research in a primarily colonial space.

A broad range of literature was rigorously explored and presented in the third chapter of this thesis. The research questions required a holistic approach to 'literature' in order to understand the kaupapa beyond its academic context and to demonstrate the diverse realities of contemporary Māori placemaking.

Chapters four, five and six presented the primary findings of this research from interviews with kaimahi and a case study of ĀKAU. The findings in these chapters filled gaps in the literature surrounding Māori placemaking. They illustrated many tangible ways mainstream practice could better work with and alongside the place-makers and place-keepers of contemporary Māori placemaking. This thesis responded to these gaps by working with kaimahi positioned at the interface of te ao Māori and mainstream professional practice. In a localised context, findings from the literature review were discussed and tested by kaimahi working in these spaces.

The discussion chapter of this thesis used the findings from this research to illuminate the many multiplicities, complexities, tensions, opportunities of contemporary Māori placemaking and answered the specific research questions.

8.2 Recommendations for policy and practice

This thesis has highlighted the need to reimagine our placemaking mainstream practices based upon the partnership that Te Tiriti envisaged. In many ways, the current systems and rules are failing to not only be active partners in contemporary Māori placemaking but also in working with communities and protecting the environment. There are several priorities which could be put at the centre of mainstream practice to ensure that it is on the right path to addressing and restoring the fragmented partnership that this research highlighted.

- 1.** Prioritise manawhenua. Approach manawhenua in reciprocity and ask what mainstream practice can do to be a better partner (not just for the next project but in the long term). Be committed to listening and be in a position to transform accordingly.
- 2.** Avoid defining all things kaupapa Māori. Create systems, rules and practitioners that can work with ambiguity and be agile their responses in order to learn from mistakes quickly.
- 3.** Systemically relinquish control over placemaking and whakamana other experts such as taitamariki and whānau. Turn design monologues into dialogues with others and recognise that good practice allows communities to be active agents in changing and shaping the process as well as the place.
- 4.** Observe, support and empower contemporary Māori place-makers and place-keepers. Ask networks such as Ngā Aho and Papa Pounamu to collaborate in reimagining critical components of practice such as education and registration. Make room for difference and value contributions from manawhenua, kaimahi Māori, kaumatua, taitamariki and whānau.
- 5.** Promote and support new models of engagement, such as ĀKAU. Put substantial time, resources and thought into transforming mainstream participation and engagement processes to work better with people instead of for people. Explore these processes outside of the constraints of a particular project to build trust with communities.

6. Recognise acknowledging bias as a form of ‘good practice’. Reward collective process in the same ways practice rewards individual originality. Promote and celebrate design that responds to local communities and their environment.

7. Prioritise and build cultural competency. Create resources and courses that educate practitioners on our shared history and its implications for their mahi. Show practitioners that te ao Māori need not be a box they must tick but an essential exercise in expanding their minds. Make knowing the karakia and waiata as standard as discussing the design brief.

8. Promote partnerships and relationships across sectors such as planning and architecture to avoid working in silos. Encourage local procurement that builds upon assets that already exist within communities.

8.3 Academic contribution

This thesis has attempted to present and capture the essence of Māori placemaking in theory while trying to avoid the tendencies of research that further colonise and appropriate Māori knowledge and ways of being. It could be argued that these two tasks have not commonly been undertaken in the academic field of architecture. Thus, this thesis has critically brought together unlikely streams of academic theory and grounded these in local kaupapa, to not only contribute to, but actively transform mainstream architectural research, education, and practice. The findings from this research amplify the voices of kaimahi Māori, which are often missed or generalised in academic settings. Additionally, through collecting tacit knowledge and a case study, this research provides many tangible steps that mainstream practice and practitioners can make to become better treaty partners in placemaking.

8.4 Limitations of this study

Navigating a relatively under-researched kaupapa as a first-time researcher is somewhat of a limitation in this thesis. Without a full backdrop of literature to leverage off and without having first-hand experiences in undertaking research, the research questions inevitably became quite broad, which subsequently made the

findings quite general. Although a localised case study of the far North attempted to counteract this, the reality that I live in Pōneke also became a limitation to spending more time with the kaimahi and ĀKAU. Another limitation of this research is that it is missing substantial manawhenua input and guidance. Most of the kaimahi that were interviewed were of Ngāpuhi descent. However, because there were eight interviews in total, it would be a gross misrepresentation to generalise the findings as a Ngāpuhi perspective. Conversations were had with the kaimahi at the Rūnanga, but it was mutually agreed that this thesis, because of limited time and resources, could not appropriately represent the views of manawhenua.

8.5 Further research avenues

In response to the findings from this thesis, several research avenues have emerged and are highlighted below:

1. Manawhenua perspectives on an ‘ethic of restoration’ in placemaking that is embedded in place. What could this look like? Moreover, what sorts of partnerships do they want? An exploration of case studies where partnerships have been successful could also be insightful.

2. Further research around contemporary Māori placemaking on a larger scale, interviewing and working with more extensive networks such as Ngā Aho and Papa Pounamu.

3. The role of taitamariki in placemaking and contributing to places. The research could work with taitamariki to understand how they wish to participate in processes and imagine what practice could look like in the future.

4. The relationship between constitutional transformation and mainstream placemaking practice could be explored. Collecting professionals and practitioners whakaaro and desires for constitutional transformation based on Te Tiriti.

5. An exploration of that what partnership looks like in the built environment could be undertaken to understand this kaupapa spatially. Furthermore, asking what Aotearoa spaces and places physically exemplify partnership between Māori and Pākehā/tauiwi?

8.6 Conclusion

Through working with some of the place-makers and place-keepers of contemporary Māori placemaking and using the case study of ĀKAU, this thesis has demonstrated the unique potential of Māori placemaking. While also highlighting the need for mainstream placemaking practices such as architecture and planning to recognise their responsibility as treaty partners. This is particularly pertinent in the growing realisation that the current placemaking systems, controlled by the capitalist package of rights, are failing to meet the needs of our communities and environment. What this research has made abundantly clear is that if we hope to make good, and uniquely Aotearoa New Zealand places, then the restoration of the partnership envisioned in Te Tiriti must be recognised in any activity of placemaking. Thus, this research urges us, in mainstream practice, to stop being distracted by the out-dated and destructive forces of colonialism. Moreover, it asks mainstream practice to look toward contemporary Māori placemaking and recognise that we have everything we need to, at any moment, to embark on this type of authentic placemaking.



Mauri
Ora.

9. References

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10. Appendices

Appendix 1- Field work/notes

The image displays a grid of 48 hand-drawn pages of field notes and sketches, organized into a 4x12 grid. Each page features a title, often in large, bold, hand-drawn letters, and contains various diagrams, maps, and text. The pages are densely packed with information, including:

- THE DECOLONISATION diary SELF-DETERMINATION**: Discusses architecture and planning for disabled Māori ways of being/living.
- THE ECHO CHAMBER**: Explores the future of food and the concept of an 'echo chamber'.
- VECTOR**: A Maori-themed page with 'AORI 1' and 'MĀORI 2' sections, discussing 'mana whenua' and 'mana hua'.
- WHY DON'T THEY ALL THINK THE SAME?**: A page questioning the 'echo chamber' and 'groupthink'.
- AND MIND PONO**: Discusses the meeting of two people and the meaning of two natures.
- WHERE DO WE LIVE?**: A page with a list of principles: 1. TRANSPORT, 2. HOUSING, 3. commercial, 4. recreation.
- POWER**: A page discussing 'power' and 'listening'.
- CHANGE**: A page with a 'monthly participation calendar' for June.
- HAVE WE GOT VS. WHAT DO YOU WANT?**: A page with a 'TIPPING OF THE SCALES' diagram.
- PROJECT MANAGEMENT**: A page with a flowchart of project management steps.
- TAITAMARIKI**: A page with a map of the Taitamariki region and a 'THE Dialogic SPACE' diagram.
- NGAPUHI**: A page with a map of the Ngapuhi region and a 'TIKANGA' diagram.
- PROJECT TIMELINE'S**: A page with a vertical timeline showing stages from 'BRIEF' to 'PROCUREMENT FOREVER'.
- ARCHITECTURE**: A page with a 'TICKER' diagram and a 'PROFESSIONAL' section.
- TE AO MĀORI**: A page with a 'ICE BERG' diagram and 'TE AO MĀORI' text.
- KAUMATUA KAIMAHI**: A page with a 'WOOPWOOTEAM!' diagram and 'MANA Jangata' text.
- POWER**: A page with a 'BARRIERS' diagram and 'YOU' text.
- WHY?**: A page with a 'WHY?' diagram and 'LIVES' text.
- MANAWA ORA**: A page with a 'MANAWA ORA' diagram and 'KAIKŌHE' text.
- PRECEDENTS**: A page with a 'PRECEDENTS' diagram and 'MANAWA ORA' text.
- EVERYONE**: A page with a 'EVERYONE' diagram and 'NO ONE AT ALL' text.
- TE PU O TE WHEKE**: A page with a 'TE PU O TE WHEKE' diagram and 'TE PU O TE WHEKE' text.
- IT'S THE WHEEL OF HISTORY**: A page with a 'WHEEL OF HISTORY' diagram and 'HISTORY' text.
- THE TOO HARD BASKET**: A page with a 'TOO HARD BASKET' diagram and 'PĀKEHĀ PARALYSIS' text.
- THE THEMES**: A page with a 'THEMATIC ANALYSIS' diagram and 'AKAU' text.
- TINO RANGATIRANGA**: A page with a 'TINO RANGATIRANGA' diagram and 'TINO RANGATIRANGA' text.
- REWAREWA**: A page with a 'REWAREWA' diagram and 'RANGATIRANGA' text.
- TOILETS**: A page with a 'TOILETS' diagram and 'KŌRERO' text.
- HEALTH N' SAFETY**: A page with a 'HEALTH N' SAFETY' diagram and 'TICK IN THE BOX' text.
- HAHA**: A page with a 'HAHA' diagram and 'HAHA' text.
- MINE TAKU**: A page with a 'MINE TAKU' diagram and 'MINE TAKU' text.
- PLACE**: A page with a 'PLACE' diagram and 'PLACE' text.
- UNIVERSITY**: A page with a 'UNIVERSITY' diagram and 'UNIVERSITY' text.
- NIMBY**: A page with a 'NIMBY' diagram and 'NIMBY' text.
- TOUHU**: A page with a 'TOUHU' diagram and 'TOUHU' text.
- WHAKAPAPA**: A page with a 'WHAKAPAPA' diagram and 'WHAKAPAPA' text.
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Appendix 2- Ethics and consent forms



Tino Rangatiratanga through the making of place in Aotearoa; *indigenizing dialogic space in architecture and planning*

Kia Ora Thank you for your interest in this project. Please read this information before deciding whether your organisation will take part. If you decide to participate, thank you. If you decide not to take part, thank you for considering my request.

Ko wai au? Who am I?

It is perhaps helpful here to clarify the frame from which this thesis was formed. I am Māori (descending from the tribes of Ngāpuhi and Ngāti Kahū) and Pākehā. Moving away from my whānau, and Te Tai Tokerau, to study Landscape Architecture at Victoria University illuminated for me the importance of the living presence of people not only in our places but in the processes that create those places. Now living in Pōneke and currently undergoing a master's in Environmental Studies, I am determined to decolonise, mobilize, heal, and transform the realities that keep our whānau from determining themselves in the spaces around them.

What is the aim of the project?

This project explores contemporary Māori placemaking in Aotearoa and aims to understand the role of architecture and planning in the self-determination of Māori whānau. Your organisation's participation will support this research by providing a case study of how we already do this and provide insights on how we can do it more often and better. This research has been approved by the Victoria University of Wellington Human Ethics Committee #27464.

How can you help?

If you agree to take part...

1. I will interview, with their individual consent, interested and available employees. I will ask them questions about their experiences working with Māori, working as Māori and to share some whakaaro around the self-determination and future of our Māori whānau. The interviews will take up to 2 hours. Employees will be expected to take part outside of work time or if necessary, with permission, Employees will complete the interviews during work time. The interviews will take place at a location chosen by the participants. Each individual participant will be asked to provide consent before their involvement in the research. I will audio record the interview with the permission of the participants and write it up later. The interviews will be confidential, meaning that I will know who participated, but the identities of the participants will be protected.
2. I will observe your employees and participants within an agreed upon process or project. I will be observing them as they carry out consultation or workshops. The observations will occur during work hours and within planned workshops or meetings that I gain your permission to attend. The observations will not have an impact on your employees. Each individual participant will be asked to provide consent before their involvement in the research. I will take photographs, notes and

audio record observation(s) with the permission of the participants and will transcribe and collate it later. The observations will be confidential, meaning that myself and my supervisor will know who participated, but the identities of the participants will be protected.

What will happen to the information the participants give?

Participants that are interviewed may be named in the final report and your organisation will be named in relation to interviews associated with the case study.

Only my supervisor (Rebecca Kiddle) and myself will read the notes or transcript of the interview/have access to the survey data. The interview transcripts, summaries and any recordings/survey data will be kept securely and destroyed on 30th of June 2023.

Be aware that the identities and contributions of participants will be kept confidential from your organisation.

What will the project produce?

The information from my research will be used in my master's thesis and could be used in academic and professional publications and academic or professional conferences.

If you accept this invitation, what are the rights of your organisation?

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

- ask any questions about the study at any time;
- withdraw your organisation's participation from the study before the 1st August, however, individual participants retain the right to decide if their data will be withdrawn.
- be able to read a summary report of this research.

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

If you have any questions, either now or in the future, please feel free to contact myself or my supervisor.

Student:

Name: Amelia Blundell

University email address:
amelia.blundell@vuw.ac.nz

Supervisor:

Name: Rebecca Kiddle

Role: Senior Lecturer

School: School of Geography, Environment, and Earth Sciences.

Phone: 04 4636119

Rebecca.kiddle@vuw.ac.nz

Human Ethics Committee information

If you have any concerns about the ethical conduct of the research you may contact the Convenor of the Victoria University of Wellington Human Ethics Committee: Dr Judith Loveridge, email hec@vuw.ac.nz or telephone +64-4-463 6028.

Tino Rangatiratanga through the making of place in Aotearoa;
indigenizing dialogic space in architecture and planning

CONSENT TO PARTICIPATE (ORGANISATION)

This consent form will be held for 5 years.

Researcher: Amelia Blundell, School of Geography, Environment, and Earth Sciences, Victoria University of Wellington.

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

I understand that:

- I may withdraw this organisation from this study at any point before 1st of August 2019, and the information provided by members of the organisation will be returned to them or destroyed.
- Any information the participants provide will be included in a final report, but the transcripts, notes, and recordings will be kept confidential to the myself and supervisor.
- The identities of the participants will remain confidential to the researcher(s) if desired by the participant.
- I understand that the results will be used for a Master's thesis and could be used in academic and professional publications and academic or professional conferences.
- I consent to information or opinions which are given by the participants being attributed to the organisation in any reports on this research and have the authority to agree to this on behalf of the organisation. Yes No
- I would like to receive a copy of the final report and have added my email address below. Yes No

Signature of participant: _____

Name of participant: _____

Date: _____

Contact details: _____

Tino Rangatiratanga through the making of place in Aotearoa;
 indigenizing dialogic space in architecture and planning

INFORMATION SHEET FOR PARTICIPANTS

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

Ko wai au? Who am I?

It is perhaps helpful here to clarify the frame from which this thesis was formed. I am Māori (descending from the tribes of Ngāpuhi and Ngāti Kahu) and Pākehā. Moving away from my whānau, and Te Tai Tokerau, to study Landscape Architecture at Victoria University illuminated for me the importance of the living presence of people not only in our places but in the processes that create those places. Now living in Pōneke and currently undergoing a master's in Environmental Studies, I am determined to decolonise, mobilize, heal, and transform the realities that keep our whānau from determining themselves in the spaces around them.

What is the aim of the project?

This project explores contemporary Māori placemaking in Aotearoa and aims to understand the role of architecture and planning in the self-determination of Māori whānau. Your participation will support this research by providing a case study of how we already do this and provide insights on how we can do it more and better. This research has been approved by the Victoria University of Wellington Human Ethics Committee #27464.

How can you help?

You have been invited to participate because you have experience working with Māori or working as Māori in planning and architecture processes. If you agree to take part, I will interview you at your place of work or another agreed upon location. I will ask you questions about contemporary Māori placemaking and your experience in working toward the self-determination of our Māori whānau. The interview will take up to 2 hours. I will audio record the interview with your permission and write it up later. You can choose to not answer any question or stop the interview at any time, without giving a reason. You can withdraw from the study by contacting me at any time before 1st of September 2019. If you withdraw, the information you provided will be destroyed or returned to you.

What will happen to the information you give?

You will not be named in the final report, but your organisation will be named [provided you have the authority to agree to this on behalf of the organisation].

Only my supervisor and I will read the notes or transcript of the interview. The interview transcripts, summaries and any recordings will be kept securely and destroyed on 30th of June 2023.

What will the project produce?

The information from my research will be used in master's thesis and used in academic and professional publications and academic or professional conferences.

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

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

- choose not to answer any question;
- ask for the recorder to be turned off at any time during the interview;
- withdraw from the study before 1st of September 2019;
- ask any questions about the study at any time;
- receive a copy of your interview recording;
- receive a copy of your interview transcript;
- read over and comment on a written summary of your interview;
- be able to read any reports of this research by emailing the researcher to request a copy.

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

If you have any questions, either now or in the future, please feel free to contact myself or my supervisor.

Student:

Name: Amelia Blundell

University email address:
 amelia.blundell@vuw.ac.nz

Supervisor:

Name: Rebecca Kiddle

Role: Senior Lecturer

School: School of Geography, Environment, and Earth Sciences.

Phone: 04 4636119

Rebecca.kiddle@vuw.ac.nz

Human Ethics Committee information

If you have any concerns about the ethical conduct of the research you may contact the Convenor of the Victoria University of Wellington Human Ethics Committee: Dr Judith Loveridge, email hec@vuw.ac.nz or telephone +64-4-463 6028.

Tino Rangatiratanga through the making of place in Aotearoa; indigenizing dialogic space in architecture and planning

CONSENT TO INTERVIEW

This consent form will be held for 5 years.

Researcher: Amelia Blundell, School of Geography, Environment, and Earth Sciences, Victoria University of Wellington.

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

I understand that:

- I may withdraw from this study at any point before 1st of September 2019, and any information that I have provided will be returned to me or destroyed.
- The identifiable information I have provided will be destroyed on 30th of June 2023.
- Any information I provide will be kept confidential to the researcher and the supervisor.
- I understand that the findings may be used for a Master's thesis and could also be used in used in academic and professional publications and academic or professional conferences.
- I understand that the recordings will be kept confidential to the researcher and the supervisor.
- I understand that organisational consent has been provided and the organisation will be named in any of the reports.
- My name will not be used in reports and utmost care will be taken not to disclose any information that would identify me. Yes No
- I would like a copy of the recording of my interview: Yes No
- I would like a copy of the transcript of my interview: Yes No
- I would like a summary of my interview: Yes No
- I would like to receive a copy of the final report and have added my email address below. Yes No

Signature of participant: _____

Appendix 3- Interview guide

Semi-structured Interview guideline (2 hours)

Name of participant: _____

Date: _____

Contact details: _____

1. Ka wai au?

Who are you, where are you from? What is your background?

What is your role/ understanding of your role or how you identify as a designer?

How do you approach design?

2. Tino Rangatiratanga

What is your understanding of self-determination/ how does this understanding change or influence how you work?

What do you think the role of architects/planners in the Tino Rangatiratanga of Māori whānau?

What has, in your opinion, been your most successful project and why?

What has, in your opinion, been the most difficult project you have worked on? What made it difficult?

Do you have any whakaaro to share around the Te Aranga Design principles? Do you personally use them? Do you think they are useful? Why/why not?

3. Across cultural communications

Can you think of an indigenous space?/ describe what makes it indigenous?

Can you think of a time when you felt misunderstood or fully understood when talking from an indigenous perspective in a formal setting?

Can you explain the difference between talking about place with your colleagues/ other professionals than with your whānau?

Would you like to share any other whakaaro around cultural miscommunication in architecture and planning processes?

4. Case Study (if they were involved)

What was the highlight of this process for you/ why?

What do you think could have been done better?

What was the biggest conflict within the project and how was it resolved?

What do you think the outcomes have been for this project in relation to the self-determination of those who participated?

Do you have any other whakaaro that you would like to share in relation to the process or project?

Appendix 4- Observation framework

Participant observation protocol:

Observations will take place once consent has been given by the organisation for me to participate in and observe workshops or consultation as a part of a case study.

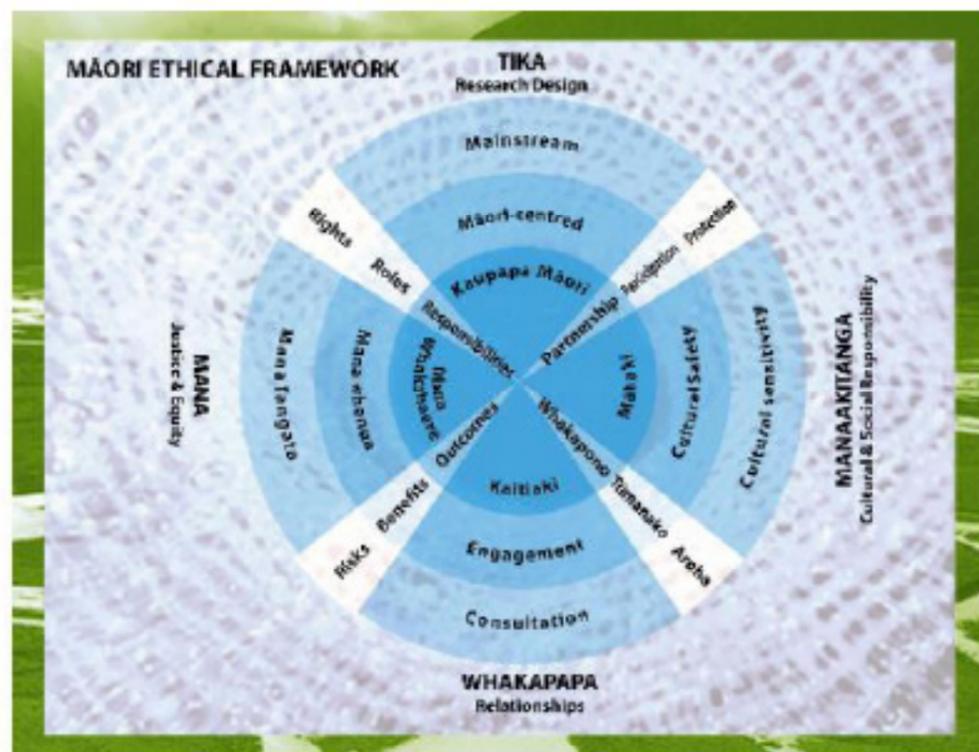


Figure 2: Māori ethical framework

The protocol of observation will be informed by Te Ara Tika Guidelines for Māori research ethics: A framework for researchers and ethics committee members pictured above.

An integral part to the observation will be respecting and upholding tikanga and relationships to other participants.

- Observation will only take place once participants have been informed of the project and have given verbal consent as a consensus followed by signed consent.
- Participants will only be observed within relation to the case study/ process- i.e participants identity, individual actions, or monologues will not be included in the observational study.
- Participants will have the opportunity to informally provide their own observations of the process or dialogue.
- The participants being observed will not be at risk of any harm during observations.
- The methods of recording will be note taking, photographs (of spaces and materials- no faces), and potentially video or audio recording if consent has been formally gained by participants.
- Participants will have the right to say no individually to being observed.
- Participants will be able to ask any questions before, during, and after the observational studies.

Appendix 5- Ethics approval

Human ethics application approval 0000027464. Automated Email, Do Not Reply Inbox x

researchmaster-help@vuw.ac.nz
to me, isobel.cairns, nicola.vernon, ethicsadmin ▾

Dear Amelia,

Thank you for your application for ethical approval (Tino Rangatiranga through the making of place in Aotearoa: indigenizing dialogic space in planning and architecture, reference 0000027464), which has now been considered by the Standing Committee of the Human Ethics Committee.

Your application is approved as of today. Your approval applies for three years from the date of this email.

If you would like to receive a formal letter please contact the HEC Administrator (ethicsadmin@vuw.ac.nz).

Best wishes with the research.

Judith Loveridge, Convenor
Human Ethics Committee

*****This is an automated email. Do not reply to this email address*****

Queries for the central Human Ethics Committee can be sent to ethicsadmin@vuw.ac.nz