Te Ānga Horanuku:
Reclaiming heritage in
landscape architecture through Māori philosophy of
engagement, interpretation and representation.

BY

Akiwa Ngatai

A thesis

submitted to the Victoria University of Wellington in

partial fulfilment of the requirements for the degree

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TE ĀNGA HORANUKU

*Reclaiming heritage in landscape architecture through Māori philosophy of **engagement**, **interpretation** and **representation**.*

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Thesis
LAND593

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Wellington in
partial fulfilment of the requirements for the degree of
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00.00 ABSTRACT

tuhinga · whakarāpopoto

(noun) abstract, summary, synopsis, precis.

Landscape Architecture is still disconnected from the realm of cultural identification. Specifically Māori Architecture and the authenticity of cultural landscapes. Representation and education methods within the architectural profession has shown little interest in unravelling the complexity of indigenous consideration. Since the introduction of the 'Te Aranga Principles' and 'Te Kawenata o Rata' in 2006 and 2017, architecture lacks in associating 'tikanga māori' alongside architectural designs. The disassociation between mainstream practice, academics and students in partnership with tangata whenua remains a significant barrier in addressing issues of awareness and ill-mannered consideration in which māori involvement is disregarded. How the misappropriation and misrepresentation is an outcome of the lack of partnerships, knowledge and educated component in the profession. Although these themes remain evident in practice by the help of misunderstood Western theories, introducing a focused problem that begins to examine how we can design authentic māori landscapes when applying māori values of spirituality alongside the physical.

This thesis examines the relationship between physical representation and spirituality. How we can begin to explore and bridge both the sensory and the visual to create a more authentic and unique sense of place within our landscapes. It begins to asses existing methods of techniques and valued-based methods, questioning how the physical and spiritual can translate into design. This thesis focuses on the value of spirituality when designing for māori, highlighting the sense of traditional and contemporary Māori architecture in Te Arawa Waka.

This thesis aims to capture the significance of how translating spiritual values into Te Arawa landscapes encapsulates how mainstream practices can transform māori concepts into the physical reality of contemporary māori architecture in order to represent māori authentically. By highlighting spirituality in Te Arawa, western notions, Te Noho Kotahitanga Marae, a project that works on techniques that combines traditional and contemporary methods that centres around revealing historical relevance, provides the focus on the research.

Unuhia, unuhia ko te pou mua, ko te pou roa, ko te pou te wharaua.

He aturangi mamao, hekeheke iho i runga i ō ara.

Te Kikiwhara te ara o Ngātoro, he ara whano ki te pō.

Ko te pō nui, ko te pō roa, ko te pō matire rau, ko te pō hai ariki.

Ē, ko taku waka ko Te Arawa, ngahue i te Parata.

Eke, eke eke Tangaroa, eke panuku.

Haumi e!

Hui e!

Take e!

PEPEHA

Tena koutou e ngā rangatira,

Ko Ngongotaha te maunga
Ko Waiteti te awa
Ko Ngararanui te marae
Ko Te Urutakiao te whare manaaki
Ko Te Arawa te Waka
Ko Akiwa Te Kakati Ngatai tōku ingoa

Ko Ngāti Ngararanui, Ngāti Rangiwewehi, Ngāti Whātua,
Ngāti Te Wehi ōku hāpu.
Ko Te Arawa me Tainui ōku iwi.

Tēnā koutou, tēnā koutou, tēnā koutou katoa.

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0.00 ACKNOWLEDGMENTS

tuku · mihi

(verb) (-a,-na) to release, let go, give up, leave, resign, put off, descend, get off, let down, download (computer), set free, allow, send, pass, serve, bowl, submit-reflects the notion of transfer

(verb) (-a,-ngia,-tia) to greet, pay tribute, acknowledge, thank.

.

Firstly, I would like to thank all that contributed to this research. To all participants; Dr Lyonel Grant, Dr Rapata Wiri, James Rickard, Matua Uenuku Fairhall, Nick Dalton, Mook Hohneck, Karl Johnstone, Ray Cooke, John Newton and Darin Grant. It is the value of the whakaaro and korero each and everyone one of you have provided that has allowed this research to be gain an insight into such a complex topic. I feel extremely privileged to have had the opportunity to listen and learn from a number of such prestigious tohunga.

I would like to acknowledge the existing relationships this thesis has developed. I would also like to thank the hard work that theorist, academics, Māori, architects and anyone who have contributed to make Māori

I would also like to thank my supervisor Rebecca Kiddle, without who I would never be able to start this journey of questioning māori representation. I cannot thank you enough. I would also like to thank Derek Kawiti who has taken my work on in the absence of Rebecca.

To my whānau who have encourage, uplifted and supported my journey.

And lastly, to my parents, who ave done everything for me, supported through this 5 year journey I am truly grateful and cannot begin to grasp how I could ver repay you both.

1.0 INTRODUCTION

tīmatanga · kōrero
tīmata

(noun) introduction (of a book, etc.).
(verb) (-hia,-ia,-ngia,-ria,-tia) to begin, start, kick off, commence.

This research investigates the uncertainty and misrepresentation of cultural integration within our lands, drawing from New Zealand's current view on Māori Architecture. Identifying how re-structuring methods of design and process can alter and better how we design the physical and spiritual aspect intertwined into the landscape. Specifically considering how Te Arawa landscapes can be designed more authentically when applying techniques of spiritual factors or sensory aspects alongside the physical and visual.

1.1 UNCERTAINTIES WITHIN CONTEMPORARY MĀORI ARCHITECTURE

UNIDENTIFIABLE REPRESENTATION

The research addresses the lack of authentic representation from a vast number of westernised influences forced by suppression and construed ideologies of Māori representation.

STEREOTYPING & HOMOGENISATION

Misrepresentation of Māori have lead the way for stereotypical design, references to the meeting house is just one example of stereotyping Māori architecture in contemporary design. Repeated reference to the wharenui implies that it is the sole authentic example of Māori architecture, forgetting and stripping away the essence and meaning behind the detail of form and sense. (McKay, 2004)

STANDARDISED RESPONSE FROM USING MĀORI VALUES

The research addresses the combination of māori values and the lack of understanding behind each value leads to a standardised approach and response. Māori values are significant when understanding basic māori principles but they also lead to generalised approaches and design processes. The extent in which we explore and flesh out ideas comes to a halt when values such as kaitiakitanga, manaakitanga, kotahitanga can only take us so far.

SUPERFICIAL REPRESENTATION

The research interrogates the lack of understanding behind māori consideration that leads to the tokenised representation. This approach is the result of misunderstanding, disinterest of exploration, and homogenising.(refer to stereo-homo point) The stereotypical approach also appears when a focused lens on a superficial idea such as the meeting house exists. The main problem is not the superficial idealism but the barrier of knowledge that doesn't allow those to develop on an idea.

PHYSICAL AND SPIRITUAL

The research identifies the importance of the physical aspect behind māori architecture but also the significance between the relationship of the physical and spiritual. When applying both concepts to ensure extensive exploration, valued responses and unique outcomes that results in a collective design process, methods and techniques.

RESEARCH ORIGIN

From marginalised cultures, gaps within cultural landscapes, colonised perception of Māori and misappropriation of Māori design leading to 're-colonial' landscapes. The notion in which developed designs are placed into landscapes without the consideration of historical values of the land. The notion in which 'tikanga māori' is a last resort used when suited, a tick in the box and an after thought. The notion of disinterest in making 'tikanga māori' a natural component in the design process. Māori have long been recognised for unique artworks such as mahi whakairo and raranga. However, we tend to decorate our understanding of traditional māori architecture with a modernistic lens of how we perceive māori design visually or physically.

We begin to question whether the representation of visualising māoridom in architecture is enough or whether the awareness of 'tikanga māori' be a recognised component as apposed to just a concept. Should 'tikanga māori' be an integral founding component within the design process? 'Tikanga Māori' being the essence or meaning behind the physical aspect and the intrinsic details and nature of the design. We begin to discover and explore the narratives, stories, sense, and feeing behind the physical. There is a need in landscape architecture to bridge the gap between the physical representation and the spiritual aspect.

This research argues that the māori design process within architecture is not good enough in order to produce authentic Te Arawa landscapes. That simply considering a colonial / westernised approach is adequate to produce cultural landscapes. That recognising māori values is enough and the lack of understanding is no issue. The significance of this research is to begin to question if how we design with 'tikanga māori' is valued in producing landscapes. To lead and gain understanding of the relevance and significance of spiritual values of Te Arawa for our landscapes.

1.2 AIMS AND OBJECTIVES

This research aims to ensure change in how we design for Te Arawa landscapes that can also be applied to how we can create change in the way we think about māori design in architecture. By bridging the gaps and creating avenues of methods and techniques that respond and leads to strategic consideration to address succession plans for māori. Enabling traditional values to frame and re-vitalise understanding and implementation will also lead to the change in how we design and incorporate Te Arawa values in order to design for Te Arawa.

Key objectives within this research is to identify the extent of cultural consideration, colonial perspectives of indigenous identity, and investigate ways how cultural integration can maintain and retain a unique sense of māoritanga. The research utilises the perception of the visual alongside the sensory, and how both the physical and spiritual are significant factors when considering how we can begin to effect change in how we design. In doing so, this research investigates how we can design for māori and how we can produce unique landscapes that are authentically derived from māori thinking.

The following questions begin to seek how the existing design process lacks māori representation and the significance between the relationship of the physical and spiritual.

> What are the māori values today? Do they still hold to traditional values or have they changes to include other concepts?
>
> What influence has Te Ao Pakeha had on our understanding of traditional values?
>
> How does this change the way we design with spiritual values? Moreover, how does this change the way we perceive not just the physical but also the essence of 'tikanga māori'?

1.3 RESEARCH QUESTIONS

This thesis aims to effect change in which how we translate māori knowledge into architecture by transferring Te Arawa values of spirituality or as the westernised concept refers to it as 'mātauranga māori', into a complex representation of the embodiment of Te Arawa identity viewed through a landscape. By doing so a number of questions of how, what and specifically why is this important began to emerge. The below questions established the foundation of this thesis, examining colonialism, post-colonialism, identity, traditions, practice, māoritanga, culture, history and so much more. The research aims to interrogate how far we are willing to go to achieve an authentic representation of māoritanga when and how we design alongside the outcome of our designs.

1

*What are the **preconceived** notions of māori identity? How does it **shape** māori architecture?*

2

*What happens if we don't apply **spiritual** values to determine māori **identity** in order to establish a **unique representation** of māori architecture?*

3

*What **spiritual values** are significant in the way māori have shaped our landscapes? Moreover, How can spiritual values be implicated to create **authentic Te Arawa** landscapes?*

1.4 THESIS STRUCTURE

The second chapter illustrates the thesis details of methodological research approach taken throughout this research. In doing so, the chapter attempts to identify the value of Māori research by Māori researchers that retrieves a greater scope of māori involvement in research. The third chapter seeks to investigate literature and relationships of traditional Māori architecture today seen through a conceptual idea of 'spirituality'. The literature section begins to fill gaps of un-researched areas within māori sensory values translated into architectural value.

The following chapters begins to dive into the discussion and findings segment of the research. Section four reflects changes in the way we design, as discussed in the literature section.
Chapter five examines the challenges and necessities of mainstream application using māori values, recovering themes from interviews. The fifth section speaks on the value of spirituality and physical māori representation alongside the preconceived notions of māori identity.

Chapter six explores spiritual values in response to the revitalisation of māori architecture seen through existing case studies, between the physical and the spiritual and how translating historical value into landscapes is detriment in the survival of authentic māori representation.

Chapter seven begins to discuss the findings of previous chapters, examining preconceived notion of māori identity and how it shapes the way we see māori architecture today. We discuss the value os spirituality in design, and how they can be implicated to design more authentic Te Arawa landscapes. This chapter will also revisit literature gaps the necessity of this research.

The final chapter will discuss conclusion of findings and a recommended set of protocols or techniques will be outlines to address the gaps and respond to the findings in this research. Identifying limitations in the research and further avenues of research will also be discussed.

The final section will be concluding comments and whakaaro on this thesis.

2.0 METHODOLOGY

hakune

mātai

(verb) to be deliberate, careful, methodical.
(noun) field of study, -ology - used with names of fields of science,
e.g. *mātai puia* for volcanology.

Initially, the term 'methodology' remained foreign in relation to structure of how research is framed and developed in this chapter. It did not reflect how to represent the way māori think in a methodical manner. The idea of 'methodologies' for westernised researchers became a spectacle when discussions of māori knowledge and European epistemology challenges to develop indigenous peoples as researches. Māori scholar, Linda Tuhiwai Smith identifies the problematic and complicated relationship between imperialism, researchers, and indigenous peoples. Smith (2012) describes

> "Using Kaupapa Maori, a fledgling approach toward culturally appropriate research protocols and methodologies, the book is designed primarily to develop indigenous peoples as researchers. In short, Tuhiwai Smith begins to articulate research practices that arise out of the specificities of epistemology and methodology rooted in survival struggles, a kind of research that is something other than a dirty word to those on the suffering side of history."
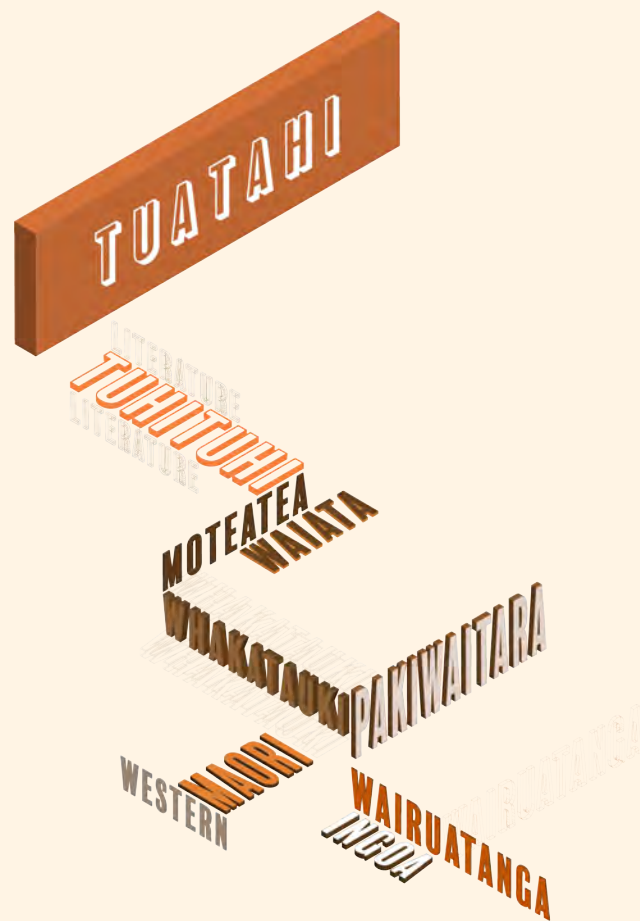
We begin to articulate and question what happens when māori (the researched) become the researchers. We begin to recognise the impact and influence Western research approaches, methods, and knowledge have altered how we think, process and articulate a situation which have lead some Māori to reject all theories and all research conducted.

In doing so, this chapter attempts to identify the value of Māori research by Māori researchers that retrieves a greater scope of māori involvement in research. Beginning to explore beyond western approaches and creating spaces that attempts to convince the significance and need for greater Māori researchers and involvement. It describes processes of engagement, discussion, and dialogue. Tuhiwai Smith (2012) describes the significance of research for Māori, by Māori, with Māori influences the outcome and succession of māori ideology, furthermore will inevitably influence the outcome of this research.

> "This naming of research has provided a focus through which Maori people, as communities of the researched and as new communities of the researchers, have been able to engage in a dialogue about setting new directions for the priorities, policies, and practices of research for, by and with Maori (Tuhiwai Smith, 2012, p. 183)."

This process describes how removing preconceived notions and biases has allowed the methodology and research process to flourish into structuring theory, assumptions, values, concepts, views or orientations and prioritising whakaaro over distorted ideology. The methodology attempts a structured approach however, the aim was to gather for future applications. This enabled the research to be framed in a manner of questioning who we are, where do we come from, what do we want, how do we want to leave our land, how are we going achieve it specifically, how are we going to reframe how outsiders research and understand Māori.

TUATAHI

LITERATURE:
TUHITUHI
LITERATURE

MOTEATEA WAIATA

WHAKATAUKI PAKIWAITARA

WESTERN MAORI WAIRUATANGA
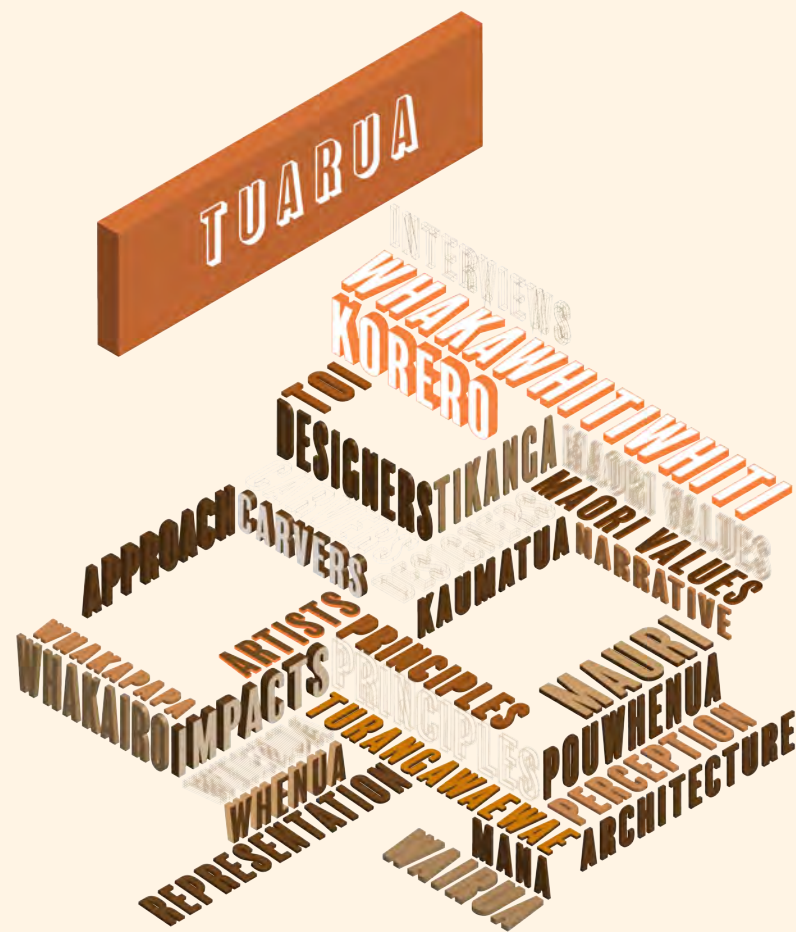NGOI

2.1 TUHITUHI
LITERATURE REVIEW

To begin this research, I was determined to take a more 'going through the motions' approach as apposed to a structured step by step. Understanding that simply a methodological approach draws on theory and analysis of how research does and should proceed whilst a research method process is how we proceed in gathering evidence. In doing so, applying a mixture of both, leading a critical Indigenous methodology provides a Kaupapa Māori research centred around māori values, attitudes and practices rather than disguising them with Westernised labels as Tuhiwai Smith (2012) describes it as 'collaborative research'.

The predisposed idea within academic spaces and mainstream agencies have reinforced the method and technique of research is highly skilful and only suited to specialised and qualified academics. This form of prejudice restricts how pre-exposed we are as indigenous peoples, excluding such privileges and powers of being the researcher or the researched. Therefore, conducting a Kaupapa Māori methodology establishes the foundations of this research.

The literature seeks to examine the process, theory, epistemology, outcomes and relationships of traditional Māori architecture today through a 'spiritual' lens.

As discussed the literature section reviews gaps and a limited selection of contemporary māori architecture represented with spiritual value.

The literature review aimed to understand māori architecture, specifically Te Arawa Waka, expressed through whakapapa, and whakataukī or proverbs. The literature is collected in order to reveal gaps within the existing literature, present the essence and significance of 'wairuatanga' in theory and practice. Investigating māori identity of spirituality through māori proverbs and whakapapa identifies the relevance of māori practices seen through theory and history and how it differs from published academia records.

TUARUA

INTERLENS
WHAKAWHITIWHITI
KORERO
TOI
DESIGNERS
TIKANGA
MAORI VALUES
APPROACH
CARVERS
KAUMATUA
NARRATIVE
WHAKAPAPA
ARTISTS
PRINCIPLES
IMPACTS
WHAKAIRO
MAURI
POUWHENUA
PERCEPTION
WHENUA
TURANGAWAEWAE
ARCHITECTURE
REPRESENTATION
WAIRUA
MANA

2.2 WHAKAWHITIWHITI KŌRERO
INTERVIEWS

Positioning myself in the mist of what would be the foundations of this thesis did seem frightening. Identifying as someone who has been submerged in the world of 'kaupapa māori' and combing knowledge of māoritanga and academia is my way of taking control of addressing the gaps within māori architecture and its representation in 'contemporary māori architecture'.

Exploring my position and viewpoint within the research served to become difficult and at times blurred the lines of biases. However, taking an approach of simply being a 'Māori researcher' not a researcher who is considered Māori cemented the notion of positioning the outcome which reflects identity fixed and specific to Te Arawa.
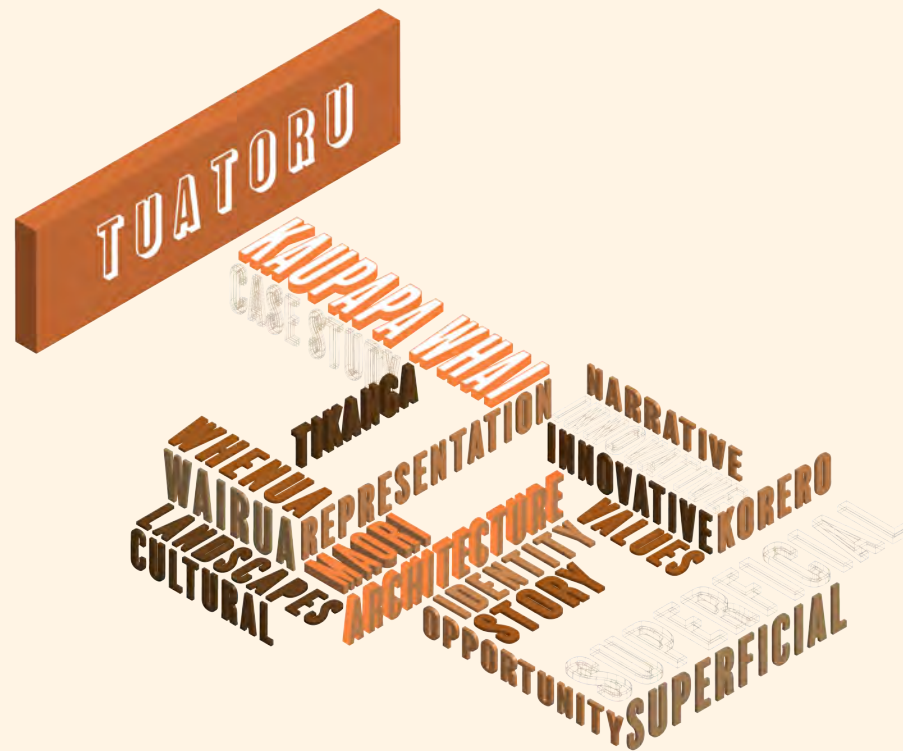
This determined our first experience of conducting interviews. A total of 9 interviews were conducted that ranged from interviewees from a number of different fields of mahi but all related or have some connection to have been:

1) Involved in māori matters
2) Māori architects designing with Māori design
3) Experts in Māori design, arts, and techniques
4) Carvers and artists
5) Educators - teaching within the Māori fields
6) Educators - Pākehā interested in Māori design or not
7) Māori members who have been affected by urban developments on cultural landscapes
8) Philosophers of Māori knowledge
9) Pākehā architects, members, designers involved in Māori communities, those who design without Māori, or those who try.

Each interview lasted between 60 - 120 minutes. The interviewees received a document pertaining to a list of questions that would be asked during the interview base upon the main research questions. They can be found in the Appendix section.

Before each interview a combined document of: Consent Forms, Information Sheets, and Questionnaires were sent our to each participant. Each participant were required to sign a Consent Form under the request of the Victoria University Human Ethics Committee.

This research was approved by the Victoria University Human Ethics Committee before the interviews were conducted.

TUATORU

KAUPAPA WHAI

TIKANGA

WHENUA

WAIRUA

LANDSCAPES

CULTURAL

REPRESENTATION

MAORI

ARCHITECTURE

IDENTITY

STORY

OPPORTUNITY

NARRATIVE

INNOVATIVE

VALUES

KORERO

SUPERFICIAL

2.3 KAUPAPA WHAI
CASE STUDY

Dr Lyonel Grant, a Te Arawa master carver delves into the influence lineage has on the explorations of westernised sculptural arts. By using whapapa, grant allows the landscape to shape and manipulate the outcome of the design.
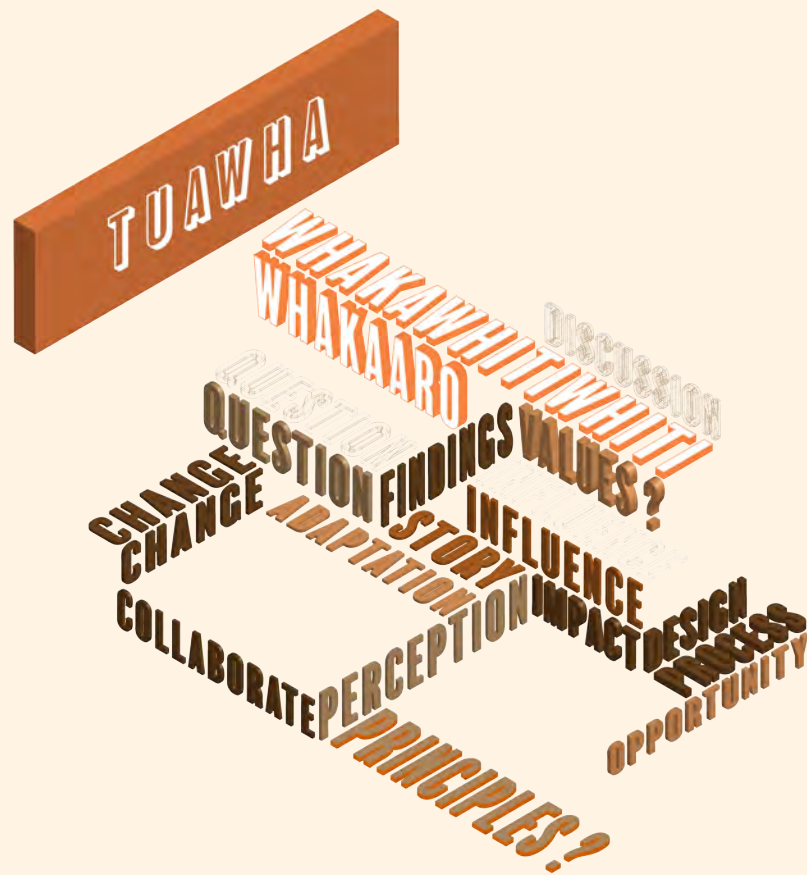
Te Noho Kotahitanga Marae is a project Dr Lyonel Grant facilitated and will be discusses in this section. An interview with Matua Grant has enlighten findings and also an article published on the project is also referred to in this section.

Grant has the ability to know what he needs to consider and address well before the inception of a design is thought out. The skill of understanding, knowledge and compassion within his works ultimately shapes the way in which he conducts his mahi and whakaaro.

The purpose of a case study in this research is to identify and examine how existing architectural projects have considered māori aspects of whakapapa, stories, and histories. Whether it be successful will be discussed. The aim is to explore whether spirituality can be introduced into landscapes.

As discussed in previous sections understanding how spiritual values could be translated and initially change the way design is explored is the goal and aim of this study.

For this reason a case study section is detriment in presenting spirituality in design where literature is currently missing such aspects.

TU AWHA

WHAKAWHITIWHITI
WHAKAARO
DISCUSSION
REFLECTION
QUESTION FINDINGS VALUES ?
CHANGE
CHANGE ADAPTATION STORY INFLUENCE
COLLABORATE PERCEPTION IMPACT DESIGN PROCESS
OPPORTUNITY
PRINCIPLES ?

2.4 WHAKAWHITIWHITI WHAKAARO
DISCUSSION

This stage of the research begins to compile all findings from previous sections and attempts to answer the following questions

What are the preconceived notions of māori identity?
How does it shape māori architecture?
What happens if we apply spiritual values to determine māori identity in order to establish a unique representation of māori architecture?
What spiritual values are significant in the way māori have shaped our landscapes?
Moreover, how can spiritual values be implicated to create authentic Te Arawa landscapes?

Findings and gaps within the research will also be discussed. Reviewing literature gaps and aims to highlight the complex nature of māori identity seen through spirituality. Opportunities of how we can bridge and able to find reliable research on spirituality is also discussed.

This section also implies ways to addressing how we can design with effective value-based methods. Questioning the situation westernised notions have lead and the obstacles we are in today within the industry is also highlighted.

3.0 LITERATURE REVIEW

momo tuhinga
arotakenga

(noun) genre, category of literature.
(noun) evaluation, review (a book, etc.), critique.

This section explores works by seeking literature that examines the process, theory, epistemology, outcomes and relationships of traditional Māori architecture today through a 'spiritual' lens

The first section of the literature review explores māori architecture through a westernised perspective, identifying the relevance of māori architecture and the significance of indigenous values seen though a colonial representation of cultural landscapes. For the scope of the research, the term 'cultural landscape' refers to the identity of landscapes in Aotearoa exploring a spiritual basis of what values translates as considered within māori landscapes.

The second section of the literature review aims to understand and explore physical and spiritual aspects within a landscape that identifies what makes Aotearoa landscape unique. While there has been recent research on māori architecture, few research has taken the complexity of māori culture into consideration.

The third section of the literature review aims to understand māori architecture, specifically Te Arawa Waka, expressed through whakapapa, and whakataukī or proverbs. The literature is collected in order to reveal gaps within the existing literature, present the essence and significance of 'wairuatanga' in theory and practice. Investigating māori identity of spirituality through māori proverbs and whakapapa identifies the relevance of māori practices seen through theory and history and how it differs from published academia records.

3.1 A 'COLONIAL' REPRESENTATION OF CULTURAL LANDSCAPES

Post-colonial representation of Māori architecture and the Pakeha academic approach to deconstruct identities in landscapes has derived from the misappropriation and misrepresentation of Māori in a western notion of 'cultural architecture'. The exploration of finding ways to include culture into designs where it is misconstrued or suppressed has identified the idea that culture is a concept, something that is lost, when we are just recolonising people and landscapes. As young professionals, we often form an understanding of Māori architecture shaped from post-colonial times that have been influenced by politics, texts, and museums which have channeled our knowledge to restrict and remain uncertain. We tend to decorate modern designs in the idea of cultural integration, a stereotypical approach when focused on an superficial idea of a 'meeting house' (Mckay, 2004). Mckay expresses the western idea of indigenous architecture as a 'customary practice', which considers the traditional and more authentic idea of indigenous design rather than the hybrid structures influenced by contemporary periods. This perspective can lead to the stereotyping and homogenisation of indigenous culture's, rather than the exploration of diverse design ideas and development in design.

A global approach to cultural conservations in colonial areas has been introduced to discuss ways of connecting heritage with existing urban areas. 'Historic Urban Landscape' is a concept Ken Taylor discusses, understanding cities "as an outcome of natural, cultural and socio-economic processes that construct it spatially, temporally, and experimentally" (Taylor, 2015). Taylor aims to discuss the impact urban environments has on cultural heritage landscapes. The notion that cities contribute to the cultural heritage of a place, and the relevance of urban conservation within a cultural landscape.

Taylor's approach to bridge the gap between historic urban landscapes and communities specifically, values and rituals people bring to cities, allows for change. As interests in urban areas are growing, urban conservation and cultural landscapes has become a significant opportunity for landscape architecture. Are we as landscape architects ready to provide 'cultural landscapes', that successfully achieves historical values and communal values?

Both papers, Taylor (2015) and Mckay (2004) theorises the interactive benefits between nature and urban cultural landscapes. How the landscape paradigm between people and natural elements can create heritage and preserve culture in environments. An approach that emphasis's how the understanding of heritage in places can become places in which are living, that continue to be shaped and create significance for those who inhabit such places. Mckay (2004) formulates the western study of indigenous architecture, primarily focusing of customary practices leading to stereotypical approaches of design while Rau Hoskins in the following section articulates the significance of a māori aspect, theorising cultural landscapes a notion of 'physical and spiritual dimensions'. Both papers have similar correlations with the association of identity in landscape but have different vantage points. Which can either be valuable or misleading.

3.2 AN IDENTIFIABLE IDEA OF 'CROSS-CULTURAL' LANDSCAPES

Māori have a particular view on landscapes, it derives from history, customs and belief. The landscape is treated as an ancestor or 'atua' a type of creator that is considered a physical and spiritual being. It is how we identify where we come from, how we express our identity by connecting with New Zealand's environments. It is how we connect with whanau and whenua through history or whakapapa. Landscape to Māori is unique in the sense that it is who we are, it is the embodiment of 'all'.

The 're-thinking urban environments and health' article mentions issues within māori iwi and hāpu, the ability to maintain cultural and spiritual connections to urbanised cultural landscapes has become more and more difficult to uphold with the remaining historical sites progressively and rapidly being developed on and often degraded. Hoskins (2008) speaks on the benefits 'kaupapa māori' can unravel in cultural landscapes. Not only are landscapes a 'sense of place' but also that of which we belong too. Hoskins (2008) states that, " it is intimately connected with a holistic and inclusive worldview whereby the individual is not the actor on a passive stage but rather part of a broader ensemble of actors" (p. 29). Thus the māori 'sense of place' is one that is never independent rather it is one that acknowledges and exists within a myriad of connections. The notion of 'sense of place' can be connected to our health and wellbeing, when developing cultural landscapes we can outline principles in which practitioners, academics and so on can consider in order to identify how or what makes a cultural landscape.

These principles;

- include past, present and future
- include both physical and spiritual dimensions
- is how we express ourselves in our environment
- connects whānau and whenua through whakapapa
- does not disconnect urban from rural
- is not just where we live, it is who we are.

(Hoskins, 2008, p. 29)

Landscape architecture is one design discipline that is rooted in creative response to cultural history and natural processes. Cultural landscapes today in landscape architecture is the process of, as Goetcheus et al. (2016) discussed is a process of:

> Seeing, feeling, and representing a place as a landscape, in this sense, iniGates the act of landscape design; to design a landscape, the site must first become one, through a creative and individual process of research and visual representation. (p. 12)

In association with practitioners, public engagement plays a significant role in creating cultural landscapes that pays homage to the people and history of the landscape. Cultural landscape research is a method that is used o[en in practice, meaning literally and figuratively putting people and stories back into the landscape. Understanding the character and significance of a place is key, also values and preservation and the involvement of the people who live in, visit, or are in some way associated with it are all significant when designing cultural landscapes. Current and future challenges of climate change, global urbanisation and the continued destruction of ecosystems also play a significant role in the future development of cultural landscapes. However, as discussed in 'Designing Living Landscapes: Cultural Landscapes as Landscape Architecture' cultural landscape conservation offers more to the profession and future mitigation and solutions of landscapes. Are we ready to value indigenous landscapes the way we have our traditional protected landscapes such as national parks? If so, will preservationists be ready to adopt management models that accommodate change?

Addressing the cross-cultural identity of places today is crucial to understanding how architects have to change and develop with the times. Hill (2005) displays a different approach to cultural preservation or design. Instead of preserving heritage in landscapes through design, Hill begins to express the significance of educating and addressing culture before placemaking. Exploring ways in how we can create a multi-cultural and multi-polar environment. In this context it is critical that designers, professionals, academics and specifically landscape architects become educated in addressing cross-cultural. Once the profession understands the complexity of constructing culture and place, contesting identities and space and the process of designing culture, then we can begin to create relationships and methods of learning and techniques to overcome the underlying barrier of misappropriation and stereotypical representations.

3.3 MAORI IDENTITY THROUGH WHAKATAUKI

As illustrated in the previous section, māori identity is derived from generations of histories from whakapapa to waiata to karakia or proverbs. It is essentially how we identify and understand how we connect with nature.

One traditional practice of identity derives from ancestral sayings or whakataukī. Referencing māori values and establishing, tikanga, people and places in a manner of translating the spiritual into a formula that is treasured from past and carries mana through generations.

> *Tuia ki te Rangi*
> *Tuia ki te Whenua*
> *Tuia ki te Moana*
> *Tuia ki te herenga Tāngata*
> *Ka Rongo te Ao*
> *Ka Rongo te Pō*
>
> Bound to the Sky
> Bound to the Land
> Bound to the Ocean
> Bound to each other
> All exists in Harmony

This proverb reminds us that everything is interconnected, and in order to exist all have to remain in harmony.

Rangi, when māori speak about the sky father we reflect on the existence of tāngata. Being the physical entity that created and produced life.
Understanding that Papa or whenua is the epitome of life is where we begin to associate the power of meaning and value hidden under each name and label in Māori that related to our lands. We identify the earth as an ancestral fertile women, in which gives life and is life in itself.

In a broader sense the proverb displays the significance of life force, the balance between the virtual and reality, between all natural and humane connection, and how the sustenance for all life is balance.

Understanding how māori view our lands is important when we begin to create ways of communications, when we begin to overcome missing links of whakaaro, when we can begin to interpret how māori identify by connecting concepts with value.

We can find the purity in māori whakatauki, waiata and whakapapa. From understand how where we come from, how we arrived will effect change in how we consider aspects of form and meaning in landscapes. Further exploration of literature seen through whakapapa, proverbs and song is crucial in order to identify how we can translate in through design. The previous whakatauki is only an insight to what is significant to māori

The history of māori recounted in whakapapa draw upon the tribal identification, places and significance of events. The emphasis on lineage, tribal values and ancestral relations gave proof to the knowledge that provided generations with the ability to navigate, explore and appreciate meaning. Ancestors held an abundance of "knowledge on the richness of the universe and were able to articulate this knowledge through whakapapa" (Hohepa, 2016).

Dr Te Hiko-o-te-rangi Hohepa illustrates the long lineage of describes the lineage of Te Arawa beautifully, from Io. Below is just describes Io. An ancestral being māori consider as 'the supreme'.

Ko Io Nui
Ko Io Roa
Ko Io Matua
Ko Io Matuakore
Ko Io Taketake
Ko Io Te Pukenga
Ko Io Te Wānanga
Ko Io Te Toi o ngā Rangi
Ko Io Matanui
Ko Io Matangaro
Ko Io Mataaho
Ko Io Whiawhia
Ko Io Te Uetapu, koine wētehi ingoa o Io ki a mātou, ko tēnā waka ko tēnā waka he ingoa anō rātou mō Io.

The above is just an insight into one being on māori histories. If we begin to unravel and understand the complex nature of what māori knowledge has to offer we can explore ways of translating meaning into form or spirit just with a 'kupu' or word.

4.0 FINDINGS

The approach of considering cities, people and heritage is interesting. How heritage is created and people add heritage to urban areas. To me this notion is very westernised, more of an modernistic view of heritage in landscapes. However, interesting to articulate that culture is something that communities create in a way that signifies what makes a city, somehow in a way in which characterises the culture of a city. This idea is similar to what is discussed in 'Designing Living Landscapes: Cultural Landscapes as Landscape Architecture'. Both share similar views on cultural landscapes as something that is detachable or measurable, something that is brought to the landscape.

Restoring sense of place in our landscape; key aspects can be uplifted in order to create a stronger connection for tangata whenua including the following;

1. Processes with Local and Regional Government and Crown Agencies. Forming strong relationships anchored in knowledge, goodwill and mutual respect.

2. Integrity of the Land and Waterways Intact and protected land marks (eg maunga), vegetation / mahinga kai (food gathering areas) and wahi tapu.

3. The Significance of Names and Naming Intact (corrected) tribal names are critically important.

4. Seeing Ourselves in the Urban Environment. Urban landscapes should actively restore and rein-scribe tribal histories and allow for a visible and living tangata whenua urban presence.

Landscape Architects may be well educated in human activities and natural processes but we have to begin to develop and evolve our understanding of what a 'cultural landscape' is. If we want to change with time we have to disassociate a western notion of culture and obscure the relationship between what is intended of us as researchers of what forms landscapes and find how and why they are so. The approach of teaching and educating culture is significant to the success of forming a foundational component of cultural integration in the landscape architecture profession. Not only does it require commitment from professionals and institutions, but also a set of pedagogical tools and methods that can appropriately immerse students and teachers in meaningful cross-cultural exchange. Further, it requires a theoretical basis that allows for new ways of thinking about how people within different cultural and geographic contexts construct their identities through individual and collective interactions with their environments (Hill 2005). An examination into māori architecture in todays landscapes and its interpretation should not aim to only incorporate māori design into western knowledge but instead influence and transform the western idea of architecture, methods, knowledge, broken possibilities of new architectural forms, studies and enrich our understanding of how we design and live in our ever changing world.

5.0 CHAPTER ONE

upoko

(noun) paragraph, chapter, heading, headline.

This chapter addresses findings from the research that incapsulates the challenges and necessitates of working within mainstream protocols of applying māori values in order to create an insight into what māori architecture could look like when considering values of whakapapa, stories, thinking. The previous section begins to identify the extent mainstream practice and knowledge tend to go in accordance to illustrate the true essence of māori knowledge through design, and the significance of māori identity within traditional values and combinations. This chapter analyses and obtains themes from conducted interviews.

By sharing personal accounts from a number of māori architects describing how māoritanga is represented in mainstream practice and questioning whether we have done enough and how we can begin to change the way we design and think, findings emerged as to the value māori knowledge has on the succession of architecture in Aotearoa. We begin to question what makes it māori, what elements must we considered in order to achieve māori representation in design.

A key question in this study was to question how spiritual aspects are showcased in māori architecture. This chapter begins to analyse this question, expressing the need and value to change our way of thinking for the betterment of māori representation in Te Arawa landscapes.

A common theme emerged in the interviews, asserting that māori representation is driven by superficial design, conceptualised by māori facades of patterning and without context or meaning. One interviewee talked about how you want to represent yourself will determine the outcome and how the design is received. Karl Johnstone describes superficial representation as

> *"...surfaced design base or visual design base response and so rather than being necessary values or culturally driven in a more holistic way we often augment kakahu (clothing, facade) of the whare with pattern and that's great. And the pattern, we can always spin a great yarn on what that pattern represents, but it's the measure for me. Is how it actually shifts perception and represents the identity and therefore the mana of the people who the kōrero is connected to. Because it can't sit untethered it has to have a whakapapa, it has to have a provenance" (Johnstone, 2021).*

This imposition of surfaced design instead of a complexed approach becomes evident when interviewees start to question the use of principles. For example the Te Aranga Principles, in context they were set out to bridge the gap of inclusion between māori and mainstream practice. They became a standard in which you engage with anything māori. Johnstone shares his thoughts thoughts on the Te Aranga Principles below,

> *"...the problem with any principle in particular Te Aranga, is because I think they standardise response and the risk with standardisation is homogenisation, is to make every response the same so you know, I get sick of hearing oh this is how you engage with māori and this is what whanaungatanga looks like and this is what it is to be a kaitiaki" (Johnstone, 2021).*

> *"So I think Te Aranga doesn't allow you to navigate or interrogate that enough... but I think as a base line that there good particularly as a non māori working in this space but you've got to marry them with tikanga... they can't just sit out there immaturely... everybody just becomes a reflection of each other and thats not helpful" (Johnstone, 2021).*

This kōrero highlights the ineffectiveness of providing principles without the illustration or understanding of māori. Also, assessing the gaps within techniques and methods of marrying māori concepts and values with mainstream design language and techniques. Johnstone continues to explains further the troubles of preconceived ideas of māori design application and the value of perspective in response to collaboration below,

> *"...inclusion in design of people and response and I don't think that superficial representation is a bad thing I just don't think its a good thing. So there's that and its quite a different thing you know, I'd rather have superficial representation than no representation. The point is that we can go a lot further and be a lot more sustainable from a value perspective because value is about symbolism of identity and there's a sense of pride you feel when there's buildings with whakairo...*

But actually there is a, there augmenting or patterning it and actually it should be informing the decision making processes the structures and actually i'd argue the narrative is as actually, or you know the kōrero thats tied to it is probably actually even more important than the design itself and often its with a lot of these, I call a lot of māori consultants, slogans because you know its just seriously reduced meaning.
Kaitiakitanga is guardianship its like well, not really. Manaakitanga is hospitality... not really. You know, yes you could view it that way and its better you understand it at that level then nothing else but actually how are you, for an example in the context of Manaakitanga understand the transactional nature of mana and to understand the transactional nature of mana you have to understand mana so how do you do that. Um kaitiakitanga you know we've created as a human centric model and it never was. So its about going back and interrogating those things, but over the last 30 years we've started to see representation of māori, for example in the mid 1980's and the Te Māori exhibition which was a kinda, its a bench mark upon how we view māori representation. We haven't got a whole lot better since then, I think a whole lot better looks like māori leadership, māori decision making all the way through to māori operations and tikanga assigned to the way and how the building operates" (Johnstone).

Johnstone begins to question how exactly would we begin to break down values of identity such as mana, mauri and wairua. How do we begin to create a collective approach that encompasses a values-based protocol that determines how māori architecture will be conceived in further designs. The act of acknowledging and discussing preconceived māori identity becomes critical in the process of adapting new principles.

5.2 SPIRITUALITY AND PHYSICAL MĀORI REPRESENTATION...

There are fundamental differences between the spiritual representation and physical in response to māori identity within a landscape. Spiritual speaks to the hidden aspects in a landscape and physical to the visual placement or interpretation of a concept. As discussed below, James Rickard talks about the significance of narrative and its implications.

> "...you can plonk a bit of artwork anywhere as-long as you have a narrative for it. You know. Ive seen things that have just been dumped everywhere, no narrative and so it just becomes...nobody looks after it once its up, nobody cares because there's no narrative attached. Once you attach a narrative it gives it meaning to whoever" (Rickard, 2021).

The misconception that simply placing a visual rendition of history that reflects one aspect of māoritanga is enough, is a dangerous attitude to have. The 'values-based' approach discussed in the previous section is echoed by the value of whakapapa, when Rickard questions why spiritually is so significant to how māori identify and how that can be translated.

> "the kōrero, what's the kōrero. Why do you want to do this, that's the most important thing. Even when you're doing meeting houses for instance the important thing is the whakapapa, what's the whakapapa, how do you want to portray yourselves, how do you look at yourselves as a hāpu. And so what you try to do is say to them, give me your history i'll tell you how to resolve some of you issues about where it's going to be placed, and that's about placement around the inside of a wharenui. Where is the best place to place it so that people can understand it..." (Rickard, 2021).

Rickard expresses his need for māori traditional elements reflected in landscapes and architecture below. Discussing what māori elements should be represented in contemporary architecture and discussing the need for exploration.

> "...all the design elements that you have, the weaving elements, woven into buildings into the landscape of buildings and stuff like that. I mean they haven't even started doing it, its just been sort of there's a bright idea lets get it over the line. But they haven't really thought about the whole design thing right from the ground up. So I always go like um... Ko te pu, ko te more, ko te weu, ko te aka. And that's how whakapapa works, you start from the ground up" (Rickard).

Mainstream practice tend to apply the physical nature of māori design however fails to understand the scope of complexity, Johnstone implies,

> "you've gotta be really careful not just to reflect the past otherwise culture becomes a you know becomes stagnant..." (Johnstone, 2021).

5.3 SPIRITUAL VALUES SHAPING AUTHENTIC MĀORI LANDSCAPES

Although spirituality is a fairly new in conceptualising ideas and thought, what becomes evident in these conversations is the disassociation between tikanga māori and contemporary mahi. Darin Grant, expands on how and what

> *"...makes it a Māori development? Having a pou present, does that make it a Māori development or is it symbolism or is it more traditional" (Grant,2021).*

Understanding the power we have as a people is detriment to establish how we can shape māori landscapes. Johnstone describes the implication whakapapa and spirituality has on the continuity and stability it has on the way māori architecture can lead Aotearoa landscapes in the coming future. Describing how māori architecture is to be intrinsically represented

> *"...at the moment we're very extrinsic so sort of superficially as an object um and there's not enough representation of the intrinsically, so you should be able to go into a building and understand its Māori without seeing... that's about again the connection to whenua, connection to people, to history, to kõrero... my view, very clear application of material culture you know material design, materiality should all speak from a position of whakapapa and Mauri without compromise um and it should feel unified" (Johnstone, 2021).*

In doing so, an approach to change the epistemology was discussed.

> *"...they've actually gotta understand there's more than one epistemology no1 no2. Pedagogically its gotta shift so you know even at the very basic level. The concept of failure is not a Māori concept you know, tikanga is just about alignment and correctness and the concepts of tradition and contemporary are not Māori concepts, again tikanga is about continuity but its not continuity of form its continuity of whakaaro you know and values. So all of those things are at odds in universities because they... its such a western system and so challenging that..." (Johnstone).*

If we begin to articulate and challenge the way in which we a taught we begin to navigate through the missing dialogues, methods and whakaaro introduced into our education. Even a slight insight into the māori identity of spirituality can alter how we apply such knowledge to our designs. How an insight into māori spirituality can alter and develop our thought and design process to hopefully, create more landscapes that merely replicate a story of a landscape, an ancestor, a whakataukī. By even recognising how tikanga wairuatanga can translate into form in a sensory state is powerful.

But, how do we begin to honour the spirituality of a place? How do we implicate spirituality in order to shape our landscapes? These questions are just the foundations of what will be discussed in the next chapters. Aiming to address the missing links of cultural inter-presentation through tikanga. Beginning to understand our duty, as Nick discusses below,

> *"Looking at back at one of the earliest navigators...Kupe used karakia to guide the voyage, how the stars align the sky, which birds flew, which direction, what direction the wind blew so there's a real powerful purakau there of our history; is the korero and karakia of waiata and moteatea" (Dalton, 2021)*

> *"Our duty is to, as Māori, is how do we take the essence of those things and translate them into contemporary architecture. Without ripping them off or without belittling them" (Dalton).*

Only then can we understand the lengths we must take to establish a unique sense of place.

6.0 CASE STUDIES

kete   *(noun)* basket, kit.

kēhi   *(loan) (noun)* case.

ako   *(verb)* (-hia,-na,-ngia,-ria,-tia) (ākona) to learn, study, instruct, teach, advise.

The purpose of a case study in this research was to identify and examine how existing architectural projects have considered māori aspects of whakapapa, stories, and how histories have helped shape a unique sense of māori architecture within the mainstream contemporary spaces. Dr Lyonel Grant a renowned Te Arawa master carver, artist of traditional and contemporary māori arts, showcasing projects that are grounded in whakapapa. Grant encompasses many of his works in relation to the landscape itself. Allowing the landscape to shape the outcome. The landscape being all that embodies it such as; ancestors, stories, and whakapapa. Ultimately having the ability to craft and re-vitalise what is already hidden beneath the landscape and making 'all' noticeable not only physically but through narrative and essence. An interview with Dr Lyonel Grant also presented findings on the Te Noho Kotahitanga Marae project along with articles that have documented the project.

This section examines themes of spirituality introduced through new concepts of combing traditional and spiritual techniques.

6.2 TE NOHO KOTAHITANGA MARAE
LYONEL GRANT

Te Noho Kotahitanga Marae is one example of how the spiritual value of can revitalise traditional representation of māori architecture. This project has an initial process of connecting ancestral or historical themes that relates to a more contemporary concept of modernistic views.

> "The carvings may be traditional in format, but each element has been remodelled to fit modern society and to reflect its influences. This marae is a culmination of the past 30 years of my career. It is a legacy to those from whom I have learned" (Grant, n.d).

In this particular case, the design team aimed to dedicate the design to revitalise new methods of identifying Tamaki Makaurau early settlement lineage. Along the back wall of the wharenui is the works of spiritual and physical worlds combined to create an oral understanding of 'beyond the veil',

> "kua haere ratau ki tua o te arai – often referred to as a way of illustrating the relationship between the historical and contemporary" (Unitect, n.d).

Identifying the above concept allowed the design to reflect and mirror the past. This whare begins to emulate Te Ao tawhito or Te Ao wairua (the spirit world) through traditional practices of weaving. The correlation between achieving a traditional and modern approach is the technique in which a vacuum process adhered harakeke to the shape of the landscape, ultimately carved moulds of identity.

> "each carved panel or poupou tells a different story, aiming to stimulate discussion and learning, rather than present a fixed viewpoint" (Unitec, n.d).

A significant method of understanding how to translate spiritual values into physical representation is expressed through whakapapa and stories relating to the specific landscape. For example, Te Noho Kotahitanga Marae focuses on the concept of Ruarangi, a great chief of the Turehu people deriving from this area of Tāmaki. One poupou reflects the story of Ruarangi. In an interview with Grant, he expresses implication symbolism has on imagery.

> "Tuturu symbol, from a tuturu source to make a tuturu respectful piece of work that's gonna reflect us and our stories that pertain to this place" (Lyonel Grant).

He begins to question how symbolism relates to land and story, and how we can associate topographical structures as imagery that can drive your design process. Grant discusses an approach below,

> "Start with the whakapapa of all the genealogy of all the tupuna that were gonna be in the whare, how they interrelate... then how does all that stuff drive imagery or drive what your gonna carve or what your going to make. So for instance there was a guy named Titahi, and Titahi was a pā builder. Hes meant to be associated with all the pā in Auckland so much so that they called him Ngā Whakairo a Titahi.
> I looked at Maungawhau and there's that big crater and I looked at the topographical lines of the maunga and I could see a figure so I made a Poupou and used the topographical lines as the imagery to create

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Titahi the figure. All that story of the land and him being a part of the land… and using the topographical lines created a poupou and so it relates to that place and its solid connection not just made up, and you can only know that by going through the whakapapa and just seeing who's who and what's what and how it all fits. And looking at place names. So taking all stories and connections in order to make imagery out of it.

Grant predicts the challenges in valuing principles and the responsibility of knowledge in correlation with traditional implications. Grant reveals the real challenge of how we as designers would interpret symbolism through imagery. Grant emphasises the influence stories have on symbolism representation in physical form by depicting old and new histories, "of new iwi connections through the implementation of new technologies, intermarriage and evolving social alliances" (United, n.d).

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Unitect, Institute of Technology. (n.d).

Grant serves to bridge physical manifestation, natural features, and genealogy in a way that layers māori architecture to promote and acknowledge māori identity. This case study presents evidence of the relationship between traditional and contemporary application. The purpose of the study was to identify the value of translating spiritual value into physical attributes.

This approach demonstrates a model that can implement changes to how we design, specifically knowledge and experience driven in the hopes that motivates mainstream practices to follow.

The main finding is the significance and under-utilised knowledge of diverse potentials hidden beneath our landscapes. The opportunities associated with the endless knowledge of spiritual values in māoritanga personifies both the impact and changes this approach will inevitably have on future design processes. In summary the findings from this case study highlight opportunities spiritual value has on the exploration and outcome on design processes, thinking and representation.

7.0 DISCUSSION

kōrerorero

(verb) (-hia,-ngia,-tia) to talk, discuss, converse, chat.
(noun) dialogue, conversation, discussion, chat.

This chapter begins to discuss the findings presented in previous chapters, aiming to examine the following questions; What are the preconceived notions of māori identity? How does it shape māori architecture? What happens if we don't apply spiritual values to determine māori identity in order to establish a unique representation of māori architecture? What spiritual values are significant in the way māori have shaped our landscapes? Moreover, How can spiritual values be implicated to create authentic Te Arawa landscapes? The research simply investigates how spiritual values of whakapapa, stories, proverbs and waiata can justify a unique māori design. These questions will be discussed throughout this section.

Findings and gaps within the research will also be discussed. The literature review will also be revisited in order to discover and discuss missing themes and examine the misinterpreted and lack of researched mediums and the unlikely option of compiling unusual and unlikely literature such as whakapapa, proverbs and values. The literature review was essential when discovering a western perspective of māori architecture however, the lack of literature materials made the scope of the research limited.

This discussion aims to highlight the complexities of understanding māori identity. How mainstream western notions have shaped the way we think to the way we design.

Opportunities of how we can resolve gaps of misrepresentation seen within māori architecture will also be discussed.

7.1

*What are the **preconceived** notions of māori identity?*
*How does it **shape** māori architecture?*

Preconceived ideas of māori architecture today is solely determined by the interpretation that the visual response to traditional values of patterning and 'customary practice' is enough. These ideas of māori identity have influenced the misrepresentation an appropriation of what is considered identity in design.

When we consider westernised notions of identity in landscapes and establishing urban landscapes we begin to alter how māori identify, When we begin to remove agencies of māoritanga such as landscape form, meaning and value from knowledge and the way we think in design we begin to frame and obscure how diverse a design can be, We begin to inherit a stagnant approach as apposed to a fluidity, complex, and evolving approach.

As discussed, McKay illustrates the preconceived notion of māori is seen only as traditional customary practices. So how are we able to contribute and alter the outcome of homogenisation, is it through education, collaboration, communication or simply respect.

Theorising interactive benefits will not be enough, we are in need of change, otherwise, māori identity will remain at a stand still. The misleading idea that māoritanga is generalised is dangerous.

The notion of a values-perspective emerged with the interviews. The point that a sustainable approach of a values-based through symbolism of identity will essentially determine how we can begin to shape māori architecture in the coming years. As findings from the case study, Grant determines the benefits of representing aspects of ancestry, lineage, stories and more, has had an effect on the ability to explore. The ability to allow a continual response of developed ideas to emerge in a space that celebrates spirituality in design is how we begin to shape māori architecture.

7.2

*What happens if we don't apply **spiritual** values to determine māori **identity** in order to establish a **unique representation** of māori architecture?*

Firstly, the literature review identifies the approach of educating components of cultural integration through tools and methods in order to gain more meaningful outcomes between a cross-cultural landscape. Although, this may be the fundamental goal, realising that theorising a design process essentially in the context of conceptualising meaning and value in landscapes will reveal how we want to identify, what we have to do to apply identity, and why identity is recognised to ensure belonging. It also revelled the bias nature, incompetence, and lack of knowledge in mainstream understanding. This was also reflected by the need to interview participants who also speak on the identity of māori in architecture, the lack of and the skeptical nature of māori representation.

For both mainstream practice and māori by applying value to form, spirit to physical, meaning to decision and determine where and how we can translate intent into landscapes then we may have a chance to represent and reestablish a new imaginative collective approach to design. The interviews also suggest that without narrative of 'whakapapa', 'pakiwaitara', 'lineage', and future successions then authentic māori landscapes will be inconceivable and opportunities to relinquish value and essence will be more and more difficult to identify, identity will be lost and connection will be disorientated.

7.3

*What **spiritual values** are significant in the way māori have shaped our landscapes?*

*Moreover, how can spiritual values be implicated to create **authentic Te Arawa** landscapes?*

In order to give authenticity to landscapes we have to reflect and revitalise the past, whakapapa and ancestors. We have to illustrate one aspect of the histories of a landscape, if we don't, the landscapes is not considered māori. Ways in which we can imagine spirituality begins with 'meaning', 'symbolism', and 'truth'.

Encapsulating 'spirituality' is the true essence of how landscape will form in a māori context. As discussed in previous sections the Te Aranga Principles initially established how māori architecture can incorporate a brush of māori whakaaro into mainstream projects, however, the issues we face today is not realisation of indigenous design but rather the generalisation revealed through the practice of generic values, the none specific nature within each value, the normality that simply stamping a māori term on landscapes is acceptable.

Opportunities of how we can revolve such issues are reflected through the works and discussion within case studies and interviews. Dr Lyonel Grant revealed the significance of spiritual values such as whakapapa and stories or pakiwaitara has on the physical representation of landscapes, ensuring that symbolism and truth will help shape our landscapes. The findings from the interview with Grant and case study revealed the relationship between symbolism and imagery is similar to the relationship spirituality and physical form has on design.

A prominent finding from the research was the value of exploration and the need for mainstream practice to recognise changing patterns of methods and knowledge. Meaning that, mainstream practice should recognise the powerful tool māori inclusion can provide, by expanding knowledge we can continue to explore and implement design uniquely.

By doing so, we can apply spiritual values of whakapapa, pakiwaitara, and put values on name. We can implement design process change to alter how we think about māori identity in landscapes. We can demonstrate how indigenous values can be recognised through deign more authentically.

8.0 CONCLUSIONS

This thesis found that although little academic knowledge or evidence of māori 'spiritual values', there is an abundance amount of knowledge from Māori. It became evident that māori identity was construed in the sense it differs in relation to how belonging, connection, and representation.

However, the need for māori spiritual consideration is evident if we value authentic māori relations, process, whakaaro, and interpretation. These relations discussed above challenges the mainstream approach of design process. Addressing colonial approach in relation to westernised māori notions. This section will summarise the findings and main points discussed in this research. Also stating academic contribution, limitations in research and further research avenues that could be consider were evident throughout the thesis.

In addition, a series of values-based founded within the significance of 'spirituality' will be identified. These values are implicated for the considerations and recommendations mainstream practice are able to address authenticity and a framework of values that we all can apply when designing in Aotearoa.

8.1 CONCLUSIONS OF FINDINGS

The key objective that this research intended to address was to identify the extent of cultural consideration, colonial perspectives of indigenous identity, and investigate ways of how cultural integration can maintain and retain a unique sense of māoritanga. Moreover, to develop the way we design and create more authentic māori landscapes by incorporating physical alongside spiritual aspects. How both physical ad spiritual are equal and can affect change in the outcome and uniqueness of māori processes.

The second chapter of this thesis identified the colonialism of methodology, a restricted way of thinking as māori. A critical approach to kaupapa māori research began to identify the hidden, unrealistic nature of methodology compared to a collective and collaborative approach of how māori researchers research.

This chapter will also highlight the nature of māori research approach and its benefits in regard to achieve authentic landscapes in New Zealand.

A variety of literature was researched, from māori articles, to academic, to whakapapa, to whakatauki. The research question attempted to frame such questions in a way that could be found in existing published literature suitable to academia and also in relation to how we can discover and research such questions in Te Ao māori literature.

Chapter four, five and six began to discuss findings through literature, interviews, and case study. The findings in chapter five and six filled in the gaps found in the literature section. They identified methods of how mainstream can respond to the need to incorporate māori respectfully in a design form of spirituality .

When gaps and missing links in the literature became apparent, further research had to be conducted. Therefore, this thesis by working and speaking with architects, academic, Tohunga of carving, Tohunga of māori knowledge.

8.2 TE TŪAPAPA O TE ĀNGA HORANUKU O TE ARAWA

This thesis has highlight the need and want for a values-based responding to the value of 'spirit' and 'wairua'. The previous sections address the failing nature our existing protocols have to recognise authentic māori values. The lack of understanding reflecting māori knowledge is highly detriment and influenced by the way we translate values into design. There are a number of opportunities we can employ to address this, ensuring mainstream practices and māori, represent māori ideas authentically.

1. Whakapapa - and approach that considers a landscapes history and lineage is necessary if the aim is to achieve and reciprocate the true nature of the landscape through design.

2. Pakiwaitara (stories) - navigating through the landscapes heritage is one thing but understanding what came before is what makes any design tru to its location. Exploring myths and legends of a specific site will encapsulate the value and essence of the place.

3. Generalisation - understanding that generalising māoritanga is what disassociates a landscape design from the landscape.

4. Collaboration - the ability to work collectively alongside tohunga, artists and carvers will identify and justify gaps and recognise how to respond. The value of collaborating with tohunga māori alongside pākeha is key when working on lands the represent a cross-cultural identity.

8.3 ACADEMIC CONTRIBUTION

This thesis attempted to present the lack of māori authenticity in contemporary architecture and highlight and bring attention to the opportunities and need for change to avoid superficial representation seen in the arts and lack of materials identified in this thesis.

It has been identified in previous chapters the commonality of opinions about the education and responsibility educators have in order to bridge and gain a more holistic or appropriate response towards māori knowledge. Therefore, this thesis has attempted to highlight the value and power māori practices and writings have to not only contribute, but actively add value to how māori tikanga, ideas, kaupapa is transformed into architecture, eduction, research and practice.

The interviews section amplifies the significance of inclusion and complex ideas of māori design that is often misunderstood and generalised and misrepresented in an attempt to generalise or misconstrued within the academic realm.

8.4 LIMITATIONS

In the beginning, this topic was scoped wider in relation to the overall agency of māori as a whole. However very early on in the research stage, navigating through the un-researched realm was difficult. Without having any knowledge to be able to grasp the main issues, it was apparent that simplifying the research question was important. Wanting to solve all issues aimed at māori representation in Aotearoa was the ultimate goal, however that became difficult when the issues of māori representation in architecture became a never ending web of problems. Simply by restricting my thought process and engaging with local tohunga within architecture allowed the research to breath and navigate the why question. Why is māori represented in this way? Why is there little interest to change it? Why do we design in a colonial sense? Why? Conversation with local Tohunga also allowed the research to address a specific issue of process, and this limited the freedom to address the general view of māori design. However, if need be the research can be introduced and understand in a range of wider communities but boundaries of meanings and interpretation of meaning will differ.

8.5 FURTHER RESEARCH AVENUES

In response to the findings and process of this thesis, a number of missed opportunities became evident and are highlighted below;

Rangatahi - a viewpoint from rangatahi in the industry of education stage of architecture will have been useful. Questioning what changes my look like to them? How would they like to see māori design in architecture?

Case Study - an exploration of a westernised understanding of māori architecture working alongside māori.

Practice - exploring how practice view māori and respond to the need for change. The relationship between māori and firm and a collection of whakaaro and desire.

Manawhenua - an understanding of how manawhenua perceive a values-based regime.

8.6 CONCLUSION

Through discussing with practitioners, academic, tohunga, Matua, designers, artists and architects and using Te Noho Kotahitanga Marae as a case study, this thesis has demonstrated the significance of 'wairua' or 'spirituality' to create uniqueness that evokes potential changes in process and representation. Highlighting the need for mainstream to adapt a 'spiritual' values-based approach to recognise the responsibility we have as designers to address inclusivity and collaboration.

This is predominantly evident in the way we approach research. Retracting how we view and work through research in a methodological manner, restricts how we correlate value and meaning into design.

What this research continues to identify is the crucial need and want māori have to be represented respectfully and uniquely. This research recognises the hope that spirituality be incorporated. Urging mainstream practices to notice and deconstruct existing ways of research when working in culturally sensitive spaces.

Justifying that we have all materials, methods, techniques and knowledge required to engage and begin this authentic journey.

8.0
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APPENDIX

Te Ānga Horanuku:
Reclaiming heritage in landscape architecture through Māori philosophy of engagement, interpretation and representation.

INFORMATION SHEET FOR PARTICIPANTS

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

Who am I?

> *Tena koe e te rangatira,*
>
> *Ko Ngongotaha te Maunga*
>
> *Ko Waiteti te Awa*
>
> *Ko Ngararanui te Marae*
>
> *Ko Te Urutakiao te Whare Manaaki*
>
> *Ko Te Arawa te Waka*
>
> *Ko Akiwa Te Kākati Ngātai tōku ingoa*
>
> *Ko Ngati Ngararanui, Ngāti Rangiwewehi, Ngāti Whatua, Ngāti Te Wehi ōku hāpu.*
>
> *Ko Te Arawa me Tainui ōku iwi.*
>
> *Tēnā koutou, tēnā koutou, tēnā ra koutou katoa.*

My name is Akiwa Te Kakati Ngatai, and I am a Masters student in Landscape Architecture at Victoria University of Wellington. This research project is work towards my thesis.

What is the aim of the project?

This project addresses how landscape architecture can be cognisant of a more deliberate, perceptive, and responsive awareness to a Māori consciousness, in order to establish a unique sense of place, that addresses the sensory perception of the human experience within the conservation and preservation of vulnerable environments. Your participation will support this research by contributing individual experiences that inform and validate the research topic. This research has been approved by the Victoria University of Wellington Human Ethics Committee 0000029501.

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How can you help?

You have been invited to participate because of your expertise and professional experience in this field of research. If you agree to take part I will interview you where it best suits you. I will ask you questions about your experiences and views on the approach, representation, design process, and extent of Māori people, Māori design, and Māori knowledge in architecture. The interview will take approximately 60 minutes. 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 4 weeks after the interview. If you withdraw, the information you provided will be destroyed or returned to you.

What will happen to the information you give?

You will have the option of either requesting to use pseudonyms rather than being named in the final report.

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 01/01/2026.

What will the project produce?

The information from my research will be used in my Masters and academic publications.

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 4 weeks after the interview;
- 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:

Student:
Name: Akiwa Ngatai
University email address:
ngataiakiw@myvuw.co.nz

Supervisor:
Name: Rebecca Kiddle
Role: Supervisor
School: Victoria University of Wellington
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 Victoria University of Wellington HEC Convenor: Associate Professor Judith Loveridge. Email hec@vuw.ac.nz or telephone +64-4-463 6028.

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Te Ānga Horanuku:

Reclaiming heritage in landscape architecture through Māori philosophy of engagement, interpretation and representation.

CONSENT TO INTERVIEW

This consent form will be held for a minimum of five years.

Researcher: Akiwa Te Kakati Ngatai, Wellington Faculty of Architecture and Design Innovation, 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 4 weeks after the interview, and any information that I have provided will be returned to me or destroyed.

- The identifiable information I have provided will be destroyed on 01/01/2026.

- Any information I provide will be kept confidential to the researcher and the supervisor.

- I understand that the findings may be used for a Masters, report, academic publications or presented to conferences.

- I understand that the observation notes and recordings will be kept confidential to the researcher and the supervisor.

- I consent to information or opinions which I have given being attributed to me in any reports on this research: 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 ☐

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- 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 ☐

- I would like to pseudonyms rather than be named in the research: Yes ☐   No ☐

Signature of participant: _____

Name of participant: _____

Date: _____

Contact details: _____

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Te Ānga Horanuku:

Reclaiming heritage in landscape architecture through Māori philosophy of engagement, interpretation and representation.

QUESTIONS FOR INTERVIEW

Architecture - *Interior, Building Science, Landscape and Architecture.*

1. What is your view on Māori representation or design in contemporary architecture today?

2. What are some of the biggest changes you have seen in architecture over the past 30 years?

3. What are some of the impacts that has influenced architecture? Or Māori architecture?

4. Can you give me an example of a successful (or not so successful) contribution of Māori design in architecture?

5. What do you do to include Māori in design?

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6. What have designers/architects/council members done to contribute or include 'yourself' and Māori in projects?

7. Dealing with Māori clients, does your approach come from a hāpu base, or do you use the generalised māori 'brush' in beginning a dialogue?

8. How do you approach māori clients? What is the process you take to engage with Māori clients?

9. When a dialogue has begun do you actively seek advice from hāpu or Māori and or do you take on an investigative approach to inform your own understanding?

10.In your experience have you provided a succession plan or built one into your concepts, ensuring a continuation of resources and knowledge?

11.The environment is a major influence, which forms predisposed experiences to any clients and or practitioner. How do you create a relationship of trust that allows you to influence a client towards a focus of concepts they may first find alien or foreign to their own experience?

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Te Ānga Horanuku:
Reclaiming heritage in landscape architecture through Māori philosophy of engagement, interpretation and representation.

EMAIL TO PARTICIPANTS

Dear, (participants name)

I am a 5th year student, studying Masters of Landscape Architecture at Victoria University of Wellington. I am currently in the process of conducting my research mahi for my thesis.
My thesis looks at how landscape architecture can value the spiritual, traditional and cultural values of Te Ao Māori when designing specifically alongside Te Arawa in order to establish a unique sense of place within our culturally vulnerable landscapes.

In doing so, your contribution, knowledge and insights will be invaluable. By participating and providing your expertise and professional experience I will be able to gain a deeper understanding that will be critical towards the outcome of my dissertation.

If you are interested in partaking I am more than happy to email you further details and requirements. However, if you are unable to partake that is also fine.

Taking part in the research is always optional. I am looking for people who are interested and willing to participate and who are;

1) Involved in māori matters
2) Māori architects designing with Māori design
3) Experts in Māori design, arts, and techniques
4) Carvers and artists
5) Educators - teaching within the Māori fields
6) Educators - Pākehā interested in Māori design or not
7) Māori members who have been affected by urban developments on cultural landscapes
8) Philosophers of Māori knowledge
9) Pākehā architects, members, designers involved in Māori communities, those who design without Māori, or those who try.

If you decide to take part in the research, I will:

• Email the Consent Form
• Email the Information Sheet

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- Email the Questionnaire Sheet

Please do not hesitate to email myself if you have any questions or queries.

Thank you for your time.

Kind Regards
Akiwa Ngatai