THE FIRES OF AMBITION:
TE AWA TUPUA 2040

Ahiia-Mei To'ia
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A thesis submitted in partial fulfilment of the requirements for the degree of Master of Landscape Architecture by Project Unitec Institute of Technology

2021
Abstract

Since the signing of the Treaty of Waitangi the Whanganui river has actively been destroyed by legislative acts of the Crown. The Highways and Watercourses Diversions Act 1858, the Wanganui River Trust Act 1891, and the Coal Mines Act amendment in 1891 have all undermined Te Tiriti o Waitangi and the ability for Whanganui uri (descendants of the river) to care for, protect, manage and use the river. Over the past 180 years the outcomes of these laws have diminished the mauri of the river and severed the interconnected relationship Whanganui uri have with the river, resulting in a significant loss of ancestral knowledge and practises.

The Te Awa Tupua Act that was passed in 2017 represents a significant turning point. A point where Whanganui uri can acknowledge their people who championed the longest running legal battle in New Zealand's history, by imagining the future of Te Awa Tupua through their eyes. Now that the river is established as a legal person through Westminster law, Whanganui uri can shift efforts towards restoring the mauri of the awa and rebuilding their relationship with the awa.

This research is a design exploration into Whanganui uri's aspirations for Te Awa Tupua, following the Te Awa Tupua Act, 2017. The research process was developed to align with the He Waka Pakoko – Pathways to 2040 symposium for Whanganui uri through Kaupapa Māori Rangahau and research by design. In doing so, this research addresses the questions: how can New Zealand cities be decolonised to re-establish mana whenua ahikātanga? and how can design based on Whanganuitanga re-establish mana whenua ahikātanga at Pākaitore?

This results in the design development of a Te Awa Tupua wānanga hub centred around revitalising Whanganuitanga through a reclamation of the site of Pākaitore. Pākaitore holds great significance to Whanganui uri as a central site of Whanganuitanga and speaks to the whakapapa of Whanganui iwi. Once a sanctuary and fishing village that united hapū from all along the Whanganui awa, the site currently immortalises the colonisation of Whanganui through the usual colonial tools (monuments, District Court, built heritage and place names). These are interrogated for their place in the future of Pākaitore.
What I would like to see - and what I’m hoping to be able to sit up for our kids - is giving our young people an understanding of the river and what it means to us and to them. But also to build, not so much the fires of occupation in them but also the fires of ambition.

– Te Tawhero Haitana

Figure 0.1. Ahi kā at Whitianga, deep in the middle reaches of the Whanganui River (Rangimāui, 2020).

“

What I would like to see - and what I’m hoping to be able to sit up for our kids - is giving our young people an understanding of the river and what it means to us and to them. But also to build, not so much the fires of occupation in them but also the fires of ambition.

– Te Tawhero Haitana

“

Found in the book Te Ahi kā: The Fires of Occupation, detailing the reclamation of Mangapāpapa kāinga, deep in the middle reaches of the Whanganui river.

(Toft, 2018, ch.6, p.5).
Acknowledgements

To my friends and whānau, thank you for being my teachers and role models. I couldn’t have done this without your steady support and guidance along the way.

To the whānau of He Maunga, He Tāngata Māori Design Internship Programme, the insights I’ve gained throughout this time have been invaluable, thank you for giving me this opportunity and for your constant support.

To my supervisors, thank you for guiding me along throughout this journey and keeping me going. Ngā mihi nui ki a kōrua.

Lastly, to the awa, the maunga, me ōku tūpuna. Thank you for grounding me.
“Everytime you go on the river, each trip is unique. It’s like you’re walking into the eternal present, space of the eternal present - what do I mean by that? It’s a place where - it’s timeless, and you can commune with your tupuna of yesterday, as if they were still there. And it has all that ambience around it. And, you’re never alone on the river; it has its own resonance, it has its own song, the river sings, every ripo is a different tune. And it just, when you’re on it, and you’re flowing with it, yeah, you just become one with the river really.”.

– Turama Hawira [Te Pou Tupua o Te Awa Tupua]

[Kings, 2020].
Ko wai au?

Ko Aotea te waka
Ko Ruapehu te maunga
Ko Whanganui te awa
Ko Taupō-nui-a-Tia te wai tapu
Ko Ātene rāua ko Matahiwi ngā marae
Ko Te Rangi-i-Heke-Iho me Taanewai ngā whare tūpuna
Ko Ngāti Hineoneone me Ngā Poutama ngā hapu
Ko Te Āti Haunui-a-Pāpārangi te iwi
Ko Ahlia-Mei Ta‘ala ahau

“The great river flows from the mountains to the sea, I am the river, and the river is me.” Who am I?

Me, I descend from the great river of Whanganui, that flows down from Te Kāhui Maunga, the suite of mountains out through to Te Moana-Nui-a-Kiwa and connects me to ancestral waters in Sāmoa.

I grew up in Tāmaki Mākaurau, fostered by the learning groves of Te Uru Karaka (the forest that Newton Gully once was), raised on the ridgeline of Karangahape, and nourished by the waters of Horotiu that flow underground from the Karangahape ridgeline, guided by the kaitiaki Horotiu.
Preface

Figure 0.4. Arriving at Pipiriki on the Tira Hoe Waka (Ta’ala, 2020).
At the beginning of this year I was in Taumarunui, about to embark on one of the biggest journeys of my life. A journey of reconnection. A return home. Waiting outside the kēti (gates) of Ngāpuwaiwaha Marae, I met my whanaunga (relations) who would be sharing this journey with me and my whānau (family) as we waited for the pōwhiri (welcoming ceremony) to begin. All 200 of them who I had never met before, though we all whakapapa to the same place, though we all descend from the Whanganui River. We set out the next morning, beginning with a four am ruruku (traditional incantation), to protect us with safe passage as we paddled down the Whanganui River for the next two weeks.

This is the *Tira Hoe Waka*, the annual pilgrimage down the Whanganui River for Whanganui uri (descendants of the river). For the past 30 years my iwi has led this wānanga down the awa, mai i te Kāhui Maunga ki Tangaroa, from the mountains to the sea. Moving collectively as one, we paddle from pā to pā, setting up camp next to each other - or for those who get in first, sleeping in each wharenui. Every night we have a hākari (feast), and every night we hear the stories of our awa, our whenua and our tūpuna.

The year 2020 was the 31st annual journey down the awa for descendants, and for my whānau this was our first time. We had no idea what to expect, what 200 of us paddling on the awa together would look like, and how it would all work. It required a great relinquishing of control, a lot of faith in our leaders, our steerers and in each other. It requires everyone playing their part, pulling their weight, not only on the waka, but off it too. Everyone has a role to fulfil, just as everyone has a place on the marae - you all help out, without having to be told what to do.
As we journey from pā to pā we place a rau (leaf) as we enter into the next territory that we’ve carried with us from the previous pā. This is to signify our intentions of passing through peacefully, in asking for safe passage and as a koha to each part of the river as we pass through. The weaving of rau throughout the tira maintains the connections of each pā along the river. The Tira acts as a vessel to keep all the hapū along the awa united, and to continue exercising the practises and mātauranga of our tūpuna.

A significant tūpuna of the awa Tamakehu had three children, Hine-Ngākau of the upper reaches, Tama-Ūpoko of the middle reaches and Tūpoho of the lower reaches of the River. The guiding whakatauki (ancient proverb) expressed throughout the tira, “He muka nō te taura whiri a Hine-Ngākau, A thread from the woven rope of Hine-Ngākau” speaks of the threads that weave the hapū all along the awa together as descendants of Tamakehu, as descendants of the River. On the final day, we have a ceremony in which all of those who have completed the Tira Hoe Waka for the first time receive a taura here, a woven rope representing a strand of te taura whiri a Hine-Ngākau.

For two weeks once a year, we shift into the rhythm of nature, the rhythm of our ancestors, with the River as our highway and our source of spiritual and physical sustenance. We fill our wairua up with the kōrero of our tūpuna, in the places of our tūpuna, and we carry our kōrero along the awa. We continue to do this, to carry on this way of life for our past and future generations. The tira is the ahi kā of our tūpuna mātauranga, of our ancestral way of life, it holds the stories and practises of our tūpuna, and is an expression of our Whanganuitanga. It provides intergenerational knowledge transfer, strengthens connections, and contextualises who we are as a people. It builds up our rangatahi to be rangatira and tohunga of the River.

The Tira Hoe Waka is a journey and as Geoffrey Hipango (kaumatua of Te Ao Hou Marae) stated at the completion of this years’ tira, “The destination of the tira is not the rivermouth, the destination is enlightenment.”
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Terms and Definitions

Te Awa Tupua

“The enduring concept of Te Awa Tupua—the inseparability of the people and the River—“is the legal recognition of Te Awa Tupua as a living and indivisible whole from the mountains to the sea,” …incorporating all its physical and metaphysical elements” (Treaty Settlements, 2014, p.6). Also used in referring to the Whanganui River itself at times.

Te Wai-nui-a-Rua

An ancestral name of the Whanganui River.

Whanganui iwi

Whanganui iwi refers to all iwi groups that affiliate with the Whanganui River.

Whanganuitanga

Whanganuitanga can refer to Whanganui kawa, tikanga, and worldview; the mana and tino rangatiratanga of Whanganui iwi; the practises of Whanganui iwi, and the kōrero tuku iho (ancestral knowledges) of Whanganui iwi.

Ahikā

The fires of occupation.

Ahikātanga

mana whenua presence and the practises that occur when occupying whenua.
E rere kau mai te awa nui mai i te Kāhui maunga ki Tangaroa, ko au te awa ko te awa ko au.

The great river flows from the mountain to the sea, I am the river and the river is me.

A prominent Whanganui whakatauāki gifted by Rangitihi Taihuparae 30 years ago in the early years of the Tīrā Hoe Waka.

(Wilson, 2019).
Often, upon introductions, Māori will ask ‘Ko wai koe?’, or at the beginning of a pēpēhā, Māori might ask themselves, ‘ko wai au.’ The concept of ‘Ko wai au’ is both a question and a statement in one. In one sense ‘ko wai au’ is asking who I am, in another, it is also stating who I am by saying ‘I am water.’ ‘Ko wai au - wai is me’ And so really, the question asks, which waters are you from? Which are the waters that feed you, that nourish you, and have sustained and given you life?

Ancestrally, tūrangawaewae (a place to stand and belong) was founded within the centralised whānau/hapū based societal frameworks of pre-colonial Aotearoa, and it was formed in relation to the geographical features of a place. To the mountains, the rivers and the lakes that define a place. For Māori, water is central to who we are, and our waters have become inaccessible to us.

For many of us, growing up Māori in New Zealand can be an extremely confusing time, particularly when living in urban centres, away from ancestral whenua, which applies to 84% of all Māori, according to the 2006 Census (Statistics NZ). We know we’re from here, but we don’t really know how, and what that means anymore. Not in the sense that our ancestors knew in detail how they were connected to every little part of the eco-system that they were in.

And so if we don’t really know who we are, and where we come from, how do we then know where to go? How do we build a vibrant path forward, without a clear understanding of the cultural, historical, ancestral, geographical and spiritual foundations that we live on?

How do we connect to place? How do we build a strong sense of identity, when the awa continues to be siphoned for money and power, the maunga are quarried or built over, and the moana is dominated by our built environment and polluted with our waste? And how do we connect to place, especially when we feel disconnected from our hau kāinga?

Moana Jackson describes it by stating, "Living with the effects of colonisation - living in the colonisers house - is like losing your voice, some would say. It’s losing your own words, then struggling to understand your stories and how they used to make sense of the world we live in. Eventually colonised people are forced to use the words and the pictures that belong to the coloniser, giving a foreign interpretation of our reality. This extends to the very names we use to label our identities.” (Ross, 2020, p. 32).

Contemporary Māori identities are constructed on shifting grounds, making it difficult to build solid foundations for tūrangawaewae, and therefore of belonging, connection and purpose (McCarthy, 1997, p. 142). Separation from our ancestral landscapes - our pillars of identity – disconnects us from our wairua (spiritual well-being) (Joy, 2018, p. 74) and if we are disconnected from our wairua, we lose hope, and if we have lost hope, how do we then find the ability to dream? To imagine a reality beyond the restrictions of our present? Beyond this period of struggle and resistance?

Our cities have an unclear sense of built identity – and as a nation, New Zealand lacks the understanding and sense of belief in itself to tell its own story and unique histories, leaving our cities a reflection of colonisation. This is evident in Whanganui city, one of the six New Zealand Company towns established in the 1840s (Thorns & Schrader, 2010). From a design perspective, how do we design a clear built identity and pathways forward that acknowledge the contentious history that brought us to the present context?

From a Whanganui iwi perspective, how do we realise an ambitious future for Whanganui uri when our cultural landscapes continue to restrict us by reflecting the colonisation of our land and people? What steps need to be taken now, to shift us towards an ambitious future for our people?
1.2 Research Intent

This research serves to understand the Whanganui iwi whakapapa in the context of Te Tiriti o Waitangi, in order to explore iwi development and cultural redress following the Te Awa Tupua Act – which resulted from 175 years of destruction of the awa by the Crown. This is done through an exploration into the aspirations of Whanganui uri.

Within landscape architecture, this is contextualised by exploring how design can strengthen individual and collective identity, and connection to place by developing design tools and processes that ensure mana whenua voices, values, perspectives and histories are appropriately utilised and drawn from across the design phases.
With the ongoing effects of colonisation, it is important that Whanganui iwi are able to gather to identify the issues and struggles that we face in order to find our own solutions and ways of addressing them. The laws of the Crown that have disrupted our connection to the River, have continued to have negative effects and impacts on us as a people today. Our physical and spiritual connection to the awa has been damaged, resulting in a significant loss of kōrero tuku iho (ancestral knowledge) around our Indigenous practises and way of life, and loss of understanding around who we are as a people.

The Te Awa Tupua Act provides the foundation to ground this research project, in exploring iwi development for Whanganui uri from the treaty context of partnership between iwi and the Crown and the bicultural context of Aotearoa. The Te Awa Tupua Act itself provides a guiding framework to develop an appropriate design approach, that honours Te Awa Tupua and Whanganuitanga and draws on the expertise of Whanganui leaders that was applied the Te Awa Tupua Act.

In March 2020, Ngā Tāngata Tiaki o Whanganui (the post settlement governance entity for Whanganui Iwi for the purpose of the Whanganui River Settlement) gathered Whanganui iwi to set the pathway forward to collectively define our aspirations for 2040 through a two day wānanga, He Waka Pakoko - Pathway to 2040 (Ngā Tāngata Tiaki o Whanganui, 2020). Workshops engaged iwi members to imagine what their ideal state for Te Awa Tupua and Whanganui iwi would be in 2040. The He Waka Pakoko symposium provides the opportunity to capture and explore the aspirations of Whanganui iwi for the future of Te Awa Tupua through a design case study.
1.4 Research Question

How can New Zealand cities be decolonised to re-establish mana whenua ahikātanga?

Sub-Question

How can design based on Whanganuitanga re-establish mana whenua ahikātanga at Pākaitore?

This section addresses the research questions that were posed to focus the research process. The initial research question was loosely framed in order to allow for the aspirations captured from He Waka Pakoko to guide the development of the case study. The sub-question was posed following the development of the case study framework and site investigation into the Te Awa Tupua cultural landscape.
1.5 Aim

To address Whanganui uri’s aspirations for Te Awa Tupua through a design project that honours Whanganuitanga.

Objectives

On the basis of the Te Awa Tupua legislation, develop an appropriate set of design principles to inform a design process and its implementation;

- Identify the impacts of colonisation on Te Awa Tupua.
- Align the identified aspirations from He Waka Pakoko with the Te Awa Tupua design principles to produce design cues.
- Evaluate the value and place of colonial tools and monuments in the future of Pākaitore.
- Develop space for Whanganui iwi to practise ahi kā in Pākaitore.
1.6 Research Process

Following the background and contextual research framework (problem statement, aims and objectives, methodology, background research), the aspirations of Whanganui uri are captured through the He Waka Pakoko symposium. The Te Awa Tupua Act was then explored as a guiding framework, resulting in the development of Te Awa Tupua design principles and a design framework that turned the aspirations into a project vision and design cues. The project vision then aided in the choice of an appropriate site to explore the project vision and design cues.

The site investigation into the cultural landscape of Te Awa Tupua coincided with the development of the Te Awa Tupua design framework in order to thoroughly understand both the aspirations of Whanganui uri and the cultural landscape of Te Awa Tupua. This greater understanding would then decide how the aspirations would be explored through the cultural landscape of Te Awa Tupua, where they would be explored, and what the design project would become.

Once the design framework produced the project vision and design cues, and the site was chosen, the iterative design process began with the site of Pākaitore. This design process was a constant conversation between the site and the project framework (aspirations, project vision and design cues), strengthening both as the project progressed.
Ngā manga iti, ngā manga nui e honohono kau awa, ka tupu hei awa tupua.

The small and large streams that flow into one another form one River.

-Tupua te Kawa (The natural law and value system of Te Awa Tupua, which binds the people to the River and the River to the people).

(Re Awa Tupua (Whanganui River Claims Settlement) Act 2017).

02 Methodology
2.1 Methodology

INTRODUCTION
This research aligns Kaupapa Māori Rangahau with research by design as the overarching research methodology. The alignment of Kaupapa Māori Rangahau with research by design allows for the pūrākau theory and whakapapa as a tool of analysis to inform the iterative design process for place-based design responses.

RESEARCH BY DESIGN

Rob Roggema’s article Research by Design: Proposition for a Methodological Approach, develops an integrated model of differing approaches of research by design. This approach allows Roggema to provide a refined definition of research by design as a method that serves a pre-design phase, a design phase and a post-design phase to research spatial solutions for a site. Roggema outlines the basis of the model with a principle distinction between the analysis, projection and synthesis stages of research. “During the analysis the way things currently are (the truth) is researched, while the projection is concerned with how things could be (the ideal). In the final stage of the research, the synthesis is concerned with how things will be (the real).” (Roggema, 2016, p. 04). This process prompts an investigation into the “…qualities and problems of a location and test its (spatial) potentials, meanwhile creating the freedom to move with the proposals in uncharted territory, and producing new insights and knowledge interesting and useful for a wide audience.” (Roggema, 2016, p. 15). Further aspects that are included in the proposed method and that are critical to the design process is that the research by design should be embedded in the local, cultural and political context of the site/research, it should remain open for unexpected explorations and emphasize new knowledge developed (Roggema, 2016, p. 15).
KAUPAPA MĀORI RANGAHAU

Kaupapa Māori Rangahau is a methodology developed to understand the Te Ao Māori worldview in validating and legitimizing Māori self-definitions and self-valuations/philosophy. It is both a critique of colonialism and a process used to empower Māori ways of being and knowing. Kaupapa Māori ultimately has a decolonizing agenda, and serves to empower whakapapa and tikanga in striving towards tino rangatiratanga and mana motuhake through place- and people-specific research (Mercier, 2020, p. 63). Linda Tuhiwai-Smith summarises Kaupapa Māori as a social project, as it is concerned with the most pressing and real issues that Māori are facing. The issues that “...situate us in crisis.” (Smith, 2012, p. 193). Because of this, it is important that Kaupapa Māori Rangahau is done for Māori, by Māori to ensure that the community in question itself has autonomy over the decision-making at every level of the research, and that the research itself is not another form of colonisation, or exploitation (Smith, 2012, p. 193). It is also vital that Māori are able to identify their own issues and come up with their own solutions to address them. He Waka Pakoko provides the platform for this study to focus on the issues and aspirations set out by Whanganui iwi in relation to the future of Te Awa Tupua. As an overarching methodology Kaupapa Māori Rangahau privileges mātauranga Māori (Māori knowledge systems and ways of knowing and being) through guiding philosophy and values, however it is important that these are refined with the specific values, mātauranga and ‘way of doing things’ of the community with whom the research is centered.

Attending the He Waka Pakoko - Pathways to 2040 symposium provides a mechanism for data collection in capturing the aspirations of Whanganui uri for the development of this research case study. As this research is developed from He Waka Pakoko - Pathways to 2040 symposium, the research project serves to understand and operate from a Te Awa Tupua whakapapa base, which centers on Whanganuitanga (Whanganui kawa, tikanga and worldview).

ETHICS

Research ethics approval was obtained through Unitec’s Research Ethics Committee (UREC) and approval was also sought from Ngā Tāngata Tiaki o Whanganui through their Media Release engagement process. Due to the significance of the change of status for Te Awa Tupua, Ngā Tāngata Tiaki has seen a huge number of media and research requests directed their way. Thus, Ngā Tāngata Tiaki has had to develop their own process in responding to the research and media demands. This process required the submission of a research request form and provides a guide of research expectations and protocols for the researcher. This included their expectations of research partnerships and of research behaviour when research is being conducted with Whanganui uri, Whanganui rohe (area) and that affects Te Awa Tupua. After going through this process Ngā Tāngata Tiaki o Whanganui approved the use of He Waka Pakoko as a case study for this research and agreed to provide input in guiding the development of the case study framework and research by design process. However, Covid19 impacted the opportunity for Ngā Tāngata Tiaki’s involvement throughout the research process.

INSIDER RESEARCH

As the researcher is a descendent of Te Awa Tupua, this research is considered as insider-research. Insider-research is the study of a social group, community, organisation or culture of which the researcher belongs, or is a member of (Greene, 2014, p. 01). This means that a level of awareness is needed in consideration of how the researcher’s different set of roles affects the relationship, status and position of the researcher with iwi members throughout the duration of the research. It also places a responsibility on the researcher to be accountable to the iwi in regards to the research (Smith, 2012, p.139).
Pūrākau theory developed by Dr. Jenny Bol Jun Lee-Morgan enriches Kaupapa Māori Rangahau through “…its ability to layer stories in conveying our worldview through the ancestral mātauranga reflected in pūrākau.” (Waretini-Karena, 2014). Pūrākau have been a form of resistance throughout settler-colonial history in Aotearoa through their reassertion and reclamation as Māori pedagogy (Pihama, Campbell, & Greensill, 2019, p. 145). Pūrākau are indigenous modes of storytelling by Māori that hold the potential to transcend time and space through their ability to provide intergenerational knowledge transfer in conveying the histories, traditions and ancestral knowledge specific to people and place. Pūrākau “…not only contained valuable knowledge about the environment but were fundamental to our identity – pūrākau provided and informed the uniqueness of us as groups of people.” (Pihama, Campbell, & Greensill, 2019, p. 140) through the kōrero tuku iho (ancestral knowledges) they carry. Pūrākau theory is used as a method throughout the research and design process to portray Whanganui iwi’s unique understanding of, and connection to place. Whanganui pūrākau are appropriately drawn from throughout the design process in reasserting Whanganuitanga and strengthening Whanganui iwi’s presence within the project site. Examples of pūrākau include whaikōrero, tāniko, haka, whakairo, waiata and mōteatea.

Whakapapa is an ancestral tool that enabled tohunga to “…open the mind to explore and to critically analyse new phenomena.” (Sadler, 2007, p. 35). Mere Roberts states that whakapapa is “…a genealogical framework upon which knowledge is situated…”, in other words, it is not knowledge itself, but the ‘place’ in which knowledge is stored, rooted in the celestial realm (Roberts, 2013, p. 107). This tool is applied to analyse and explain new phenomena encountered and is used to explain the inter-connections of all phenomena through outlining the two parent phenomena of each phenomena (Sadler, 2007, p. 36). The utilisation of whakapapa as a research method is a subjective approach to research as whakapapa is seen as “…a shared illumination of the interconnections between people and their spiritual and physical connections to the land…” (Graham, 2009, p. 02).

2.2 Summary

The aligning of Kaupapa Māori Rangahau with research by design utilising the methods of pūrākau, whakapapa, and iterative design serves to understand and operate from a Whanganui iwi worldview and values base. Through research by design, the iterative design process ensured that there was constant conversation between the case study framework and the design development to evaluate the design considerations in ensuring that the design was staying true to the project vision and Te Awa Tupua. The iterative design process ensured that the design considered important aspects of the site to this research and explored a number of different design considerations for development in order to develop a well-rounded design proposal that re-presents Pākaitore. The iterative design process acts as a method of refinement for the design.

Privileging the use of Māori tools allows for this research by design to encompass a greater holistic inquiry into the landscape following the aspirations of Whanganui uri, as captured at He Waka Pakoko. Throughout the research process, Whanganui pūrākau helped to inform the case study framework, the site investigation and design development as a method of portraying and enhancing Whanganuitanga throughout the research process and design. Whakapapa as a tool of analysis was also used in analysing Te Awa Tupua through its cultural landscape context, as well as the context of the Te Awa Tupua Act. In understanding the whakapapa of Te Awa Tupua, Pākaitore was chosen as the project site, therefore requiring a further analysis of the whakapapa of Pākaitore. Whakapapa as a tool of inquiry, an outlook over the whenua, provided a deeper understanding of the research that otherwise may have been missed if Western research methods were used, as whakapapa at the core is the relational worldview of mana whenua.
“When our ancestors first set foot upon this land, they lit the fire - ahi kā - because the fire is a representation of our life principle. And we must start to rebuild, re-establish our foundation and that is to return to our lands. Only on our lands can we put up our ancestral houses, that shelter the mauri - the life-force of us people. But we do not have to get it back, because it never went anywhere. We were only directed away from it and now we are returning.”

- Mark Cribb, a kaumātua of the Whanganui river.

(Toft, 2018, ch.6, p.5)
This chapter details the whakapapa analysis into the background of Te Awa Tupua, detailing the events and effects that led to the Te Awa Tupua Act. This begins from the context of the deep historical relationship Whanganui iwi has with the awa, outlining the legislative acts that diminished this relationship and the effects this has on Whanganui iwi today – leading to the Te Awa Tupua Act. Which is followed by a look towards the future of Te Awa Tupua by Whanganui iwi.

3.1 Introduction

This chapter details the whakapapa analysis into the background of Te Awa Tupua, detailing the events and effects that led to the Te Awa Tupua Act. This begins from the context of the deep historical relationship Whanganui iwi has with the awa, outlining the legislative acts that diminished this relationship and the effects this has on Whanganui iwi today – leading to the Te Awa Tupua Act. Which is followed by a look towards the future of Te Awa Tupua by Whanganui iwi.

3.2 Whanganui Awa

For the past 700 years Whanganui uri have settled and lived collectively along the awa. The awa was central to their identity and way of life. The river was their highway, food source and source of spiritual sustenance. There were pā tuna (advanced tuna catching systems) at every bend of the river and Whanganui uri had extensive knowledge systems of the natural eco-system developed through a relationship built from learning and sustaining themselves within the environment, living by the māramata (Waitangi Tribunal, 1999, p.38). It is only within the past 200 years that this relationship has been severed, resulting in great disconnection to the awa and loss of ancestral knowledge around the awa.

Since the signing of the Treaty of Waitangi in 1840, the Crown had - until 2017 - continually undermined the principles of The Treaty by enforcing exploitative legislation onto the Whanganui river, damaging the interconnected relationship between Whanganui iwi and the Whanganui river and the ability for Whanganui uri to care, protect, manage and use the river (Te Awa Tupua (Whanganui River Claims Settlement) Act, 2017, s.70). The diversion of the headwaters, destruction of the rapids and pā tuna, and the altering of the riverbed have all contributed to the diminishing of the mauri of the river, of a way of life, and who we are as a people.

The Crown’s legislations against Whanganui iwi’s customary rights:

- 1858 - The Highways and Watercourses Diversions Act 1858 allowed for the building of bridges, dams and wharves. This allowed for the diversion of Whanganui headwaters for hydroelectric power generation. This began in 1960 with the Waikato catchment for hydroelectric power generation and continues today through the Tongariro Power Scheme (Ngā Tāngata Tiaki o Whanganui, 2020).

- 1891 - Wanganui River Trust Act 1891 gave control of the river to colonial-settlers and allowed for the destruction of rapids and altering of the riverbed to allow for the navigation of steamboats to the upper reaches of the Whanganui river. It also enabled the removal of any earth, stone, boulders or sand from the river (Waitangi Tribunal, 1999, p.170).

- 1903 - the Coal Mines Act of 1891 is amended so that beds of the navigable rivers are vested in the Crown (Waitangi Tribunal, 1999, p.179).
3.3 Whanganui Iwi

- In 2013, just over half (54%) of Whanganui iwi had not been back to their ancestral Marae in the previous 12 months.

- In 2013, 31.4% (or 3,654 individuals) of Whanganui iwi spoke te reo Māori.

- Across nearly all age groupings the proportion of te reo Māori speakers has declined between 2006 and 2013 for the total Whanganui iwi population.

- The majority of Whanganui iwi adults (those aged 15 years and over) who held a formal qualification, had a high school qualification as their highest qualification.

- In 2013, Whanganui iwi aged 15 years and over had a median income of $22,400 per annum, whereas the median income of men aged 15 years and over in 2013 was $36,500.

- The New Zealand Deprivation Index 2013 (NZDep2013) shows that 42.6% of Whanganui iwi across Aotearoa were living in the most highly deprived areas (NZDep2013 areas 9 and 10).

- 19% of Whanganui iwi over 15 years old living in Whanganui are unemployed. And the majority of those that are working are working the most vulnerable jobs.

* This information is taken from the Whanganui iwi Statistical Profile which was developed from data taken from the 2013 Census (Raraunga o Whanganui, n.d.).
The diminishing of the mauri of the awa, and the loss of kōrero tuku iho (ancestral knowledge) around the awa has had a profoundly negative impact on Whanganui uri. These effects have been detrimental to the mental health and wellbeing of Whanganui uri, resulting in weak foundations of identity through the disconnection to the whenua and awa in the way of their tūpuna. The sense of loss developed from being disconnected to the whenua and awa results in lack of purpose and lack of ability to see a way out of the struggle of our present and colonial past.
3.4 Te Awa Tupua Act

Te Awa Tupua (Whanganui River Claims Settlement) Act 2017

“Te Awa Tupua recognition
Te Awa Tupua is an indivisible and living whole, comprising the Whanganui River from the mountains to the sea, incorporating all its physical and metaphysical elements.”

(Te Awa Tupua (Whanganui River Claims Settlement) Act, 2017, s 12).

“Te Awa Tupua declared to be legal person
1. Te Awa Tupua is a legal person and has all the rights, powers, duties, and liabilities of a legal person.
2. The rights, powers, and duties of Te Awa Tupua must be exercised or performed, and responsibility for its liabilities must be taken, by Te Pou Tupua on behalf of, and in the name of, Te Awa Tupua, in the manner provided for in this Part and in Ruruku Whakatupua—Te Mana o Te Awa Tupua.”

(Te Awa Tupua (Whanganui River Claims Settlement) Act, 2017, s 14).

“In 2020 the international world community now recognises the tenacity, perseverance of an indigenous first nations tribe known as te iwi o Whanganui. The Te Awa Tupua Settlement Act 2017 is momentous, both nationally, and internationally. The Te Awa Tupua Whanganui River Claims Settlement Act recognises at law a set of intrinsic values called Tupua te Kawa. The natural law and value system of Te Awa Tupua which binds the people to the river and the river to the people. There are four kawa that inform the future vision for Te Awa Tupua and proclaim by the knowledge keepers of recent past.” - Turama Hawira (Kingi, 2020).
In 2017 the Te Awa Tupua Bill was passed into legislation, recognising Te Awa Tupua as "...an indivisible and living whole, comprising the Whanganui River from the mountains to the sea, incorporating all its physical and metaphysical elements." (Te Awa Tupua (Whanganui River Claims Settlement) Act, 2017, s.12).

This was a first of its kind - a river gaining legal personhood, which is why it has garnered both national and international attention, contrary to the intention of the Act and legal framework itself. For Whanganui uri, the significance is not that it recognises the awa as a person - as that is natural to Whanganui uri - but that it recognises their tikanga (customs) as law, it recognises their kawa (protocol/policy), through Tupua te Kawa. However, the process and battle has been about framing it so Pākehā and the government understand that the River is both physical and spiritual, through their own terms and viewpoints (Albert, 2020). This was an Act that took over 175 years for the worldview of Whanganui uri to be recognised as Westminster law.

This brought to rest the longest running court case in New Zealand history over who owned the bed of the River. Since the first taking of coal, and the stripping of fishing rights, Whanganui uri have fought for the River. For over 150 years Whanganui iwi leaders have dedicated their lives to fight for the River, many never to see this outcome (Hsiao, 2012, p.372). Though there is now recognition in the Westminster legal system, the struggle is not over. For there remains much hard work to be done for the rebuilding, revitalising, and restoring of the River and its people.

“When that legislation was passed in 2017, for a fleeting moment, I felt relief that the efforts of all the old people had been satisfied. That we've legislated, for the wairua, for spirituality. But then of course, I knew that we had a lot of work ahead of us.” - Gerrard Albert (Kingi, 2020).

Figure 3.5. The Interior of the Whanganui River (Ranginui, 2020).
3.5 He Waka Pakoko Summary & Observations

“The Waka Pakoko was a simply fashioned waka identifiable by a plain, inwards facing figurehead and lack of adornment. On Te Wai-nui-a-Rua these waka were of great importance as they were our fishing-canoes, racing canoes, our ferries and our general mode of transport mai uta ki tai, mai tai ki uta.” (Ngā Tāngata Tiaki o Whanganui, 2020).

The He Waka Pakoko - Pathway to 2040 symposium in March, 2020 was an opportunity for Whanganui uri to gather and reflect on our histories, whakapapa and struggles, and imagine our way forward, past these struggles. He Waka Pakoko was spread across two days - one day for reflecting on the past and its effects on the present, and one day full of workshops to capture our aspirations for our future, and the future of the River as Whanganui iwi. It was full of rich kōrero, honest and heavy, and at times sad. Throughout the wānanga, we heard from many of the iwi leaders, including Turama Hawira and Tariana Turia, the Pou Tupua of our awa, and Gerrard Albert, the Chair of Ngā Tāngata Tiaki o Whanganui. 2040 holds significance to Whanganui iwi for many reasons - 2040 marks 200 years since the signing of the Treaty, and it is also the year Genesis Energy’s Tongariro Power Scheme lease comes up for renewal (the Power scheme has been diverting the headwaters of the awa since 1983) (as mentioned in page 26).

There were a few issues that we faced throughout the workshops. As a collective, we often struggled to shift into a 2040 headspace. Our colonial past is heavy with significant ongoing impacts that have not been addressed properly, so we struggle to move past this. We are still in survival mode, so we struggled to shift from a space of reaction into a proactive headspace for the 2040 workshops. Some workshop groups had raruraru (disagreements) and at times the kaupapa became lost in some groups who struggled with the way that the workshops were facilitated. Whānau were over talking about the issues and would rather spend time strategizing how to address them - which also hindered the ability to shift into a 2040 headspace.
One of the key themes expressed throughout the hui was that the health of the river and the health of the people are inseparable. If the river is healthy, then we are healthy, and if we are healthy, then the river is healthy.

What stood out for me, in terms of dreaming for Te Awa Tupua 2040, were the aspirations of the rangatakapū (generation of young adults). I found that the rangatakapū found it easiest to shift into the 2040 headspace and had aspirations that were firmly grounded in tikanga and Whanganuitanga.

At different times throughout the wānanga the rangatakapū all shared their opinions and aspirations for Te Awa Tupua, many of which were framed around waka revitalisation. Many of the rangatakapū had all been involved in the Tira Hoe Waka at some point, and some have also had opportunities to voyage on Waka Hourua from growing up on the tira. They have experienced how the waka provides a way back to life that is river based, a reconnection to the relationship our ancestors had with nature, and have seen the positive effects that it has had on Whanganui uri. The waka stands out as a mechanism to address many of the issues that were talked about throughout the symposium.

### 3.6 Summary

The river is the aho - the cross-thread, a connector both physically and metaphysically. The infrastructure of today has seen it become a barrier across and along the awa. The river is our way back home, the thread that has kept us united throughout colonisation, and has constantly provided us with the strength and resilience in resisting colonisation, in upholding our tino rangatiratanga and in remembering who we are. The waka stands out as a vessel that holds our tūpuna mātauranga. Returning to the awa through waka, is a return to the tikanga of our tūpuna, to the relationship they had with te taiao, and it is a return to the way of life of our tūpuna. This strengthens who we are - our individual and collective identity and place within the city.
“Uncle Archie summed it up. He said that you know we’ve been before courts and tribunals constantly over the past 130/140 years. And he said that each time that we participated in those processes, the issues had been narrowed so much that we can’t understand who we are as a people anymore, we can’t find who we are as Māori, we can’t find who we are as Whanganui. We have had to define our values and principles to pākehā in this way but the problem with that is when we start to follow it without thinking about it the way our tupuna did.”

- Gerrard Albert.

(Albert, 2020).
4.1 Introduction

This theoretical framework discusses the current awareness of the industry in recognising and
upholding Te Tiriti o Waitangi principles and investigates current frameworks developed to improve
Te Tiriti o Waitangi principles within the industry as design precedents. These are the Te Aranga
Principles and Te Matapopore Urban Design Guide. Connecting with Country, a New South Wales,
Australia framework was also investigated for how it serves to enhance Aboriginal values and
perspectives throughout their design processes.

4.2 Theoretical Framework

Design of the built environment is at the intersection of social, economic, environmental and
cultural issues. The values that underpin the design of a built environment project play a key role in
the outcome of the design. Often, when there are multiple stakeholders, groups or entities involved
in a project, it is vital to understand and align the values of each. Setting out design principles prior
to design development provides an appropriate framework to design from and to also evaluate
the final design. A successful design framework ensures that the values are not compromised or
compartmentalised throughout the design process and that the final design remains true to the
project brief or project vision (Auckland Design Manual, 2020).

Within the context of Aotearoa, the built environment profession predominantly centers and
privileges Western design values, with design schools prioritising Western design thinking, leaving
Māori design thinking at the margins, often discrediting the wisdom behind Indigenous knowledge
and technologies. This has resulted in an extremely monocultural built environment that continues
to reflect and uphold the destruction and reconstruction of colonization. The centering of Western
design approaches ensures that the built environment does not truly reflect the bicultural framework
of our nation and the multicultural fabric within Aotearoa, and further disconnects Māori from their
ancestral landscapes - their foundations of identity (Harvey & Khouri, 2018).
Colonisation disrupted and diminished our ahikātanga, our presence on the whenua and the ability to practise our customary traditions on the whenua and tikanga relating to specific whenua, threatening the whakapapa of our ancestral landscapes. As whakapapa is ongoing, we have the opportunity and ability to restore it through processes of decolonisation. Dr Ocean Mercier states that “...self-determination, decolonisation and social justice go together. A decolonised society, therefore, should aim to be a just society. In order to reach this just society, we will also need to decolonise the built environment of Aotearoa.” (Mercier, 2020, pp. 64-65). So what does decolonisation of the built environment look like? Mercier contextualises the process of decolonisation for Aotearoa, through the concept of whakapapa (Mercier, 2020, p.81). Moana Jackson adds that tikanga is a relational law, and it is bound by whakapapa, and decolonisation within Aotearoa is a process of honouring and re-establishing what was once inseparable, as the governing law of our world; tikanga and whakapapa (Jackson, 2020, p.140). Recognising this, is a step towards building a Tiriti based future. Gerrard Albert spoke of this process at He Waka Pakoko by stating the importance of knowing and understanding the why of how we did things in the past, in dreaming of the future, to re-contextualise who we are as a people and our Indigenous knowledge systems (Albert, 2020). In the recently published book titled Imagining Decolonisation, Dr. Ocean Ripeka Mercier speaks to the necessity of decolonisation for our people by saying: “As the word ‘imagining’ in our book title suggests, we think we need to be able to dream and conceptualise our way past this dialectic, past our justified mourning, to the changes that might follow our decolonising actions...Only then might we be able to move past the framework of struggle and resistance and into a newly restored future.” (Mercier, 2020, p.78).
Under Te Tiriti o Waitangi, the Resource Management Act requires that Treaty principles be recognised throughout the built environment, putting responsibility on built environment professions for better cultural understanding and to build stronger relationships with Māori communities (Henry, Menzies, & Reeves, 2019). Recently, in recognizing the obligation to honour Te Tiriti, and the bicultural history of Aotearoa - there have been shifts towards increasing mātauranga Māori and engagement practices with mana whenua/Māori within design schools and design practices across Aotearoa. The awareness of the need for mana whenua input is growing throughout the public and private sectors of Aotearoa’s built environment industry, with an increase of bicultural/Kaupapa Māori design frameworks for the collaboration and participation of mana whenua. For design frameworks to consider the worldview of mana whenua, they need to provide for the metaphysical throughout the design process. This challenges the predominant Western design thinking and frameworks within the industry. So, how do these frameworks serve to re-establish tikanga and whakapapa to ancestral landscapes through the built environment? Particularly when our ancestral landscapes are dominated by Western design and colonial tools that have severed these connections? The following design precedents provide examples of what is being done to make way for this.
4.3 Design Precedents

TE ARANGA PRINCIPLES

The Te Aranga Principles are a set of outcome-oriented Māori design principles informed by process-oriented Māori values that were developed through a set of hui by Ngā Aho (Māori design professionals) in 2006. These hui produced the Te Aranga Māori Cultural Landscape Strategy, which is a National Māori Cultural Landscape Strategy in response to the lack of Māori involvement in the Ministry for the Environment’s New Zealand Urban Design Protocol (UDP) that was published in 2005 (Auckland Design Manual, 2020). These principles have been adopted by Auckland Council and are promoted throughout the Auckland Design Manual.

The primary objective of the Te Aranga Principles is to "...enhance the protection, reinstatement, development and articulation of mana whenua cultural landscapes enabling all of us (mana whenua, mataawaka, tauiwi and manuhiri) to connect to and deepen our ‘sense of place’" (Auckland Design Manual, 2020). Treaty based relationships between iwi/hapū, their mandated design professionals and local and central government are at the foundation of these principles, ensuring that mana whenua values, tikanga and worldviews guide and enhance design outcomes and are appropriately expressed throughout the built environment (Auckland Design Manual, 2020).

The Te Aranga Principles offers an approach to design that allows for mana whenua values to be input throughout the design process. However, interpretation of the cultural values and design principles can prove a challenge within the design profession as they have been used as a tick box exercise at times rather than an opportunity to engage meaningfully with mana whenua right from the beginning and throughout the design process. Ensuring meaningful mana whenua partnership and engagement throughout the design phases from project conception to project build ensures that mana whenua values are embedded appropriately throughout the design, and not misinterpreted or misappropriated.
Te Komititanga in downtown Tāmaki Makaurau is a recent development that shows the application of the Te Aranga Principles in engaging with mana whenua. The whāriki (flax woven mat) pattern in the square stems from the taonga tuku iho (cultural heritage) of mana whenua involved in the design process and creates space for pōwhiri (welcoming ritual) and poroporoaki (farewell ritual) to occur for manuhiri (guests) arriving and leaving from the Waitemāta (Landscape Architecture Aotearoa, 2020). This whāriki honours the ahi-katanga and whakapapa of mana whenua within Tāmaki Makaurau and allows for their tikanga to occur within the everyday use of the site.

Figure 4.5. Te Komititanga in Tāmaki Makaurau (Landscape Architecture Aotearoa, 2020).
The Matapopore Charitable Trust was established to “...provide cultural advice and guidance to the Canterbury Earthquake Recovery Authority.” (Matapopore Charitable Trust, 2020). This follows the statutory recognition that Ngāi Tahu received through the Canterbury Earthquake Recovery Act 2011 as a partner for the rebuild of the city (Matapopore Charitable Trust, 2015, p. 2). The Ngāi Tūāhuriri Runanga mandated the Matapopore Charitable Trust to act on behalf of Ngāi Tahu/ Ngāi Tūāhuriri to ensure that their values, aspirations and worldviews are realised throughout the recovery of the built environment of Christchurch (Te Kōhao-Tū o Mahaanui).

In 2015 the Matapopore Charitable Trust developed the Matapopore Urban Design Guide. Matapopore provides guidance on the articulation of Ngāi Tūāhuriri’s identity throughout the built environment of Christchurch for Christchurch Council officers and design professionals working on the 17 Anchor Projects identified within the Christchurch Central Recovery Plan 2012. Matapopore draws on Ngāi Tūāhuriri and Ngāi Tahu experts across a range of fields to inform project workers on how Ngāi Tūāhuriri/Ngāi Tahu’s historical narratives and values can be translated into design outcomes, ensuring that Matapopore is fully embedded throughout the design process (Matapopore Charitable Trust, 2015).

Te Papa Ōtākaro Avon River Park is an example of the fruition of the Matapopore Urban Design Guide and how Ngāi Tūāhuriri identity has been embedded throughout the rebuild of Christchurch city. Ngāi Tūāhuriri experts, through Matapopore were able to identify that the Te Papa Ōtākaro Avon River Precinct area was traditionally a site of mahinga kai and mahi kai (Matapopore). In preserving the associated values within the site, Ngāi Tūāhuriri experts helped identify “...where the principles of mahinga kai can be appropriately revived and reintroduced as part of this significant post-earthquake restoration and rejuvenation project.” (Matapopore). This included the planting of native vegetation - which also draws native birds in – in prioritising the instream ecological values and re-orientating the city to the river (as seen in figure 4.6) (Matapopore). Te Papa Ōtākaro Avon River Park re-establishes the whakapapa of the site by providing for Ngāi Tūāhuriri tikanga of mahinga kai, mahi kai, and therefore kaitiakitanga and manaakitanga in honouring the ancestral use of the area.
The Connecting with Country Draft Framework for the New South Wales government in Australia is currently in development to aid project planners, designers, and deliverers of built environment projects in understanding “...the value of Aboriginal knowledge in the design and planning of places” (Connecting with Country). The framework features great input by the experiences and knowledges of Aboriginal peoples from Countries within and surrounding Sydney basin.

The framework “...is a set of pathways, commitments, and principles for action...” (Government Architect New South Wales, 2020, p. 9) to aid project planners, designers and deliverers of projects within the Sydney area in valuing the Aboriginal perspective of these Countries. Connecting with Country also provides strategies and implementation guidance for these principles and is currently being tested with projects and communities on how to best implement the framework (Government Architect New South Wales, 2020, p. 9).

The Kamay Botany Bay National Park Final Master Plan in Kurnell is a case study provided in the Connecting with Country Draft Framework that demonstrates design that is on the right path towards meaningfully connecting with Country. Kurnell is the site of first contact between First Nations and Captain Cook. The master plan serves to provide the opportunity for a balanced view in the telling of these stories, and for critical conversations and processes of healing to occur around the foundation of Australia. The development of the master plan involved local Aboriginal community engagement right from the early stages and throughout its development (Government Architect New South Wales, 2020, p. 57). The master plan designs the space to allow the local Aboriginal community to tell their own stories and to continue their ancestral practises within the site, such as their art practises, and cultural camping to provide for intergenerational knowledge transfer (Neeson Murcutt Architects, 2020, p. 5).

Figure 4.7. A place to share stories in a restored landscape in the Kamay Botany Bay National Park Master Plan (Neeson Murcutt Architects, 2020, p. 13).
4.4 Summary

The theoretical framework and design precedents provide guidance in the development of an appropriate case study framework for the development of this research by design project. In exploring design that is specific to place, the case study framework will be developed from the Te Awa Tupua legal framework – as a framework that operates from a tikanga Whanganui base across Western governance structures. The Te Awa Tupua legal framework provides the appropriate design framework for re-indigenising within the site context of this research.

The design precedents provide differing methods and approaches of embedding the Indigenous peoples culture, identity and presence into the built environments of their ancestral landscapes. The exemplars each draw on the ancestral values of the area to develop a unique sense of place, serving to re-establish or enhance these values within the area once again.
“Our Treaty Partner the Crown now acknowledges that Whanganui iwi have an inalienable interconnection with Te Awa Tupua and its health and wellbeing. The Crown further acknowledges that the relationship of Whanganui and Te Awa Tupua is a taonga of Whanganui iwi, and recognition of Te Awa Tupua is based on the tikanga of Whanganui iwi, and Whanganui iwi have responsibilities as tangata tiaki in relations to the mana and mauri of Te Awa Tupua and the matauranga that underpins that mana and mauri. However it is not the Te Awa Tupua Act that defines us, but it sets the direction for the next two decades, whereby you and I are the tangata tiaki holding onto the hoe. The destination is ours to define, in accordance with our Whanganuitanga.”

- Turama Hawira, Te Pou Tupua o Te Awa Tupua

[Hawira, 2020]
5.1 Introduction

This chapter outlines the development of an appropriate design case study framework following the He Waka Pakoko symposium.

Following the He Waka Pakoko symposium, an appropriate scope of aspirations was deduced around which to build the design case study. The rangatakapu (generation of young adults) aspirations were chosen as an appropriate range of aspirations for the scope of this study. These aspirations were centered around expanding the kaupapa (principles and idea) of the Tira Hoe Waka, revitalising tupuna practises and restoring the health of the awa. This led me to focus on Pakaitore as the case study site for this design research for its location and significance to Whanganui uri as a central site of Whanganuitanga.

To ensure that the design developed from this study encapsulates the aspirations of Whanganui iwi and encompasses the nature of Te Awa Tupua the following process was applied:

1. The Te Awa Tupua legal framework Te Pā Auroa nā Te Awa Tupua was translated into design principles to guide the development.

2. A framework was then created to turn the aspirations into design cues through the Te Awa Tupua design principles.

3. From the framework, a project vision was then developed for the design that encapsulates the aspirations of Whanganui iwi and the nature of Te Awa Tupua.
5.2 He Waka Pakoko Aspirations

Below is a collation of aspirations expressed by rangatakapu throughout the He Waka Pakoko Pathways to 2040 Symposium. The design case study will be formed around these aspirations.

Create more waka pathways.
Waka provides us with a sense of who we are and sense of purpose, however, we lack the pathways to pursue it. There’s not enough there...we need to build it up more as a strong pathway for our people.

We need a kaupapa waka - waka taua, waka tangata. We need to centre and focus around the waka.

Our purpose and belonging is in there. We need to revitalise our tupuna practises and build these up so that we can have a purpose and a pathway within our Whanganuitanga.

How can we live the Tira 24/7 - it is the only time when we are truly living who we are.

Reclamation of Indigenous fishing practises.

For those of us wanting to reconnect - where do we go to learn our Whanganuitanga outside of high school.

How can we live the Tira 24/7 - it is the only time when we are truly living who we are.

Something that I wrote was - more competent six man steers on our awa. Less pakeha operators on our awa, and more Māori owned who know our tikanga, kawa and stories.

Re-establishment of all waka on the awa.

Learn how to pole - build traditional waka and pole upriver how our ancestors did.

Bring back our tupuna mātauranga, see the health of our river returned and know how to dry banded kokopū - learn how to live like our tupuna.

A bird’s eye view of the awa - this is the awa when the sea washes in. So, we’ve got a waka hourua, surrounded by all these waka and basically I heard children laughing, people swimming in the awa, people using waka - having that relationship with the awa but also finding connections through our waka. Through waka hourua, waka taua, waka ama, and then also this idea of our tohunga coming back, so the vision was basically of two whales circling around the waka in this state of wellbeing, restoring itself enough for our sea life to come back.

How do we allow everyone to be involved in the Tira/how do we bring everyone along on the journey?

Remove all obstacles for iwi to be able to participate in the Tira Hoe Waka.

We need to use our waka - revitalise and restore.

Strategies to reconnect our whanau who are disconnected.

How do we allow everyone to be involved in the Tira/how do we bring everyone along on the journey?
5.3 Te Awa Tupua Legal Framework

Te Pā Auroa nā Te Awa Tupua consists of:

1. Te Awa Tupua and its legal status;
2. Tupua te Kawa (the Te Awa Tupua values);
3. Te Pou Tupua, (the human face of Te Awa Tupua);
4. Te Heke Ngahuru ki Te Awa Tupua (the Te Awa Tupua Strategy);
5. Te Kōpuka nā Te Awa Tupua (the Te Awa Tupua strategy group);
6. Kia Matara Rawa (the vesting of the Crown-owned parts of the bed of the Whanganui River in Te Awa Tupua ); and
7. Te Korotete o Te Awa Tupua (the Te Awa Tupua fund).

The Te Awa Tupua legal framework – Te Pā Auroa nā Te Awa Tupua draws on the constructed framework of the broad eel weir to take a catchment wide approach that views the river as an indivisible whole incorporating its tributaries and all its physical and metaphysical elements from the mountains to the sea (Treaty Settlements, 2014, p.4). This translates into a design framework as a holistic approach. Te Pā Auroa contains seven key elements that can be translated into outcome-oriented design principles to guide the design process.

Te Awa Tupua is the legal recognition of Te Awa Tupua as a living and indivisible whole from the mountains to the sea (Treaty Settlements, 2014, p.6). Tupua te Kawa are the values that represent the essence of Te Awa Tupua and underpin the legal status of the Te Awa Tupua Act (Treaty Settlements, 2014, p.6). Te Pou Tupua, along with the advisory group Te Karewao uphold Tupua te Kawa and the Te Awa Tupua status to promote and protect the health and wellbeing of Te Awa Tupua (Treaty Settlements, 2014, pg. 10). Te Kōpuka is the strategy group that will develop Te Heke Ngāhuru, the Te Awa Tupua strategy (Treaty Settlements, 2014, p.22). The purpose of Te Kōpuka is to provide for the collaboration of persons with interests in the river to act collaboratively to advance the health and wellbeing of Te Awa Tupua, in the form of Te Heke Ngāhuru, the Te Awa Tupua strategy (Treaty Settlements, 2014, p.22). Kia Matara Rawa upholds Whanganui iwi view towards nature by vesting Crown-owned parts of the bed of the Whanganui River in Te Awa Tupua – restoring the value of the river to itself (Treaty Settlements, 2014, p.29). And Te Korotete is a fund to support the health and wellbeing of Te Awa Tupua (Treaty Settlements, 2014, p.35).
5.4 Te Awa Tupua Design Principles

This stage is about understanding the Te Awa Tupua legislative framework and interpreting the framework from a design lens, to be able to design from the values within the Te Awa Tupua Act. "The enduring concept of Te Awa Tupua - the inseparability of the people and River - underpins the desire of Whanganui Iwi to care for, protect, manage and use the Whanganui River through the kawa and tikanga maintained by our tūpuna and their descendants." (Ngā Tāngata Tiaki o Whanganui, 2020).

Setting out Te Awa Tupua design principles ensures that the values within the Te Awa Tupua Act and the nature of Te Awa Tupua are honoured throughout the design process, as these principles will guide the development of the design project to ensure that the design is an appropriate response to the project site.

Te Pā Auroa nā Te Awa Tupua translates into the following seven key outcome-oriented design principles:

1. Te Awa Tupua legal status – Taiao: recognition and manifestation of the natural law and value system of Te Awa Tupua.

2. Tupua te Kawa – Whanganuitanga: (Whanganui tikanga and kawa) valuing the customs and principles of Whanganui iwi and the way in which Whanganui iwi operates.

3. Te Pou Tupua/Te Karewao – Rangatiratanga: leading by example by upholding and manifesting Tupua te Kawa and Te Awa Tupua.

4. Te Kōpuka – Kotahitanga: collaboration, inclusion, involvement and participation of all relevant/interested groups.

5. Te Heke Ngāhuru – Kaitiakitanga: act to advance the health and wellbeing of Te Awa Tupua.

6. Kia Matara Rawa – Wairuatanga: upholding te mana me te mauri o Te Awa Tupua (the spiritual power and life force of Te Awa Tupua).

7. Te Korotete – Oranga tonutanga: Generate a thriving economy that centres and sustains the health and wellbeing of Te Awa Tupua.
5.5 Te Awa Tupua Design Principles Applied

This section outlines how the design principles were aligned with the He Waka Pakoko aspirations in order to produce design cues to guide the development of design outcomes.

The Te Awa Tupua design principles are aligned with the aspirations of Whanganui iwi to create an appropriate design framework to guide the design development. This will ensure that the design is an appropriate response to the chosen site following the principles of Te Awa Tupua and the aspirations of Whanganui iwi. This case study framework will guide the development of the design and be used as a tool for evaluation as the project progresses and is completed.

Figure 5.2. Tira Hoe Waka passing by Punakewhitu (Ta’ala, 2020).
HOW CAN WE LIVE THE TIRA HOE WAKA 24/7?

IDENTIFIED ASPIRATION

Expand and strengthen the kaupapa of the Tira Hoe Waka.

TAIAO | WHANGANUITANGA | RANGATIRATANGA | KOTAHITANGA
--- | --- | --- | ---
Encourage Whanganui uri/public to strengthen personal relationships with Te Awa Tupua and te tiaio (the natural environment) through designing an appropriate wānanga space at an appropriate location and orienting site design towards the awa.

Provide opportunities for whanau to learn, share, grow and uphold Whanganui tikanga and mātāuranga every day through an appropriate wānanga space central to Whanganui iwi.

Rebuild the practises of our tupuna through the sharing of mātāuranga and providing opportunities for Whanganui uri to research/pursue projects around revitalising specific Whanganui kaupapa (i.e. toi Whanganui, Whanganui waka practises etc.) through access to resources and the sharing of knowledges.

The Tira Hoe Waka provides a purpose to come together to exercise our Whanganuitanga. Establish frequent wānanga (toi, waka, reo, waiata, whakairo etc.) that are open for all to attend and can be accessible online when appropriate.

Encourage and empower the sharing of mātāuranga and the learning of tupuna mātāuranga.

KAITIAKITANGA | WAIRUATANGA | ORANGA TONUTANGA | DESIGN CUES
--- | --- | --- | ---
Encourage and promote a greater relationship with Te Awa Tupua and te tiaio (the natural environment).

Provide frequent wānanga based around the kaitiakitanga of the tiaio/Te Awa Tupua, connecting leaders in the field with Whanganui uri to share mātāuranga around practises of kaitiakitanga.

Provide wānanga around the knowledges of our wāhi tapu and tapu rituals guided by tikanga Whanganui to ensure that the practises are shared and knowledge around tapu and noa are enlivened. E.g. ruruku, pure rituals etc.

Provide purpose and pathways within our Whanganuitanga through job opportunities e.g. river ventures (water safety, steering/ navigating, sharing kōrero of the awa), the arts of waka building and maintenance, research into rebuilding our indigenous practises/tupuna mātāuranga (food, resources, toi etc).

Design a central wānanga space for Whanganuitanga, guided by tikanga, in an appropriate location for Whanganui uri, with design interventions that orientate people towards the awa me te tiaio.

Table 5.1 Case study framework: How can we live the tira hoe waka 24/7 (author’s own).

TAIAO | WHANGANUITANGA | RANGATIRATANGA | KOTAHITANGA
--- | --- | --- | ---
Provide a range of accessible water activities throughout the year in a central location - encouraging all to engage in the kaupapa and to build confidence in and on the awa. More interactions with the awa Increases peoples relationship with the awa and awareness of Te Awa Tupua.

Provide wānanga for anyone and everyone to join throughout the year to learn tikanga, kōrero, and skills that surround our Whanganuitanga and the awa, both online and in person to help connect whanau to the kaupapa, to their hau kāinga and to the awa.

Invest in iwi owned gear for river ventures (kayaks, canoes, padding gear, camping gear), and generate income to put towards our own uri participating in the tira hoe waka through the sharing of this kaupapa with the public e.g. (Whanganui iwi owned and operated river venture).

Provide more frequent wānanga in a central location (and online) to share the kaupapa and keep it going. Ease access to waka, knowledge and skills to encourage and build steps towards attending the Tira Hoe Waka.

Provide more frequent wānanga – a sharing of this kaupapa would encourage more people to act to advance the health and wellbeing of Te Awa Tupua, by fostering greater relationships with the awa and increasing connection to the awa.

Provide more frequent wānanga – a sharing of this kaupapa would encourage more individual awareness of wairuatanga and build one’s wairua by fostering greater relationships with the awa and increasing connection to the awa and one’s self.

Provide outreach (whaunaakitanga) wānanga in main centres where there is a large population of Whanganui uri living, or online access for uri living away from the awa. These can be at different times of the year as part of the preparatory workshops for the Tira Hoe Waka.

Create a community space that is accessible to all and is based around the sharing of Whanganui mātāuranga.

Design appropriate purpose built facilities and wānanga space for waka operations and water activities.

Table 5.1 Case study framework: How can we live the tira hoe waka 24/7 (author’s own).
## CREATE MORE WAKA PATHWAYS

### IDENTIFIED ASPIRATION

**TIAO**
- Re-establish all waka on the awa. Utilising our existing waka and rebuilding old waka - waka hourua, waka taua, waka tangata, waka ama etc

**WHANGANUITANGA**
- A return to customary waka practises increases a healthier relationship between people and Te Awa Tupua/te taitao, and increases awareness of the need to care for it – promoting a relationship of kaitiakitanga.

**RANGATIRATANGA**
- Revitalise poling practises - provide space and the opportunity to share waka knowledge and rebuild waka practises.

**KOTAHITANGA**
- Provide the space and resources to restore existing waka, to build new waka and for the maintenance of waka.

**KAITIAKITANGA**
- Provide opportunities for all Whanganui uri to be involved in the kaupapa waka and allow all to learn from the kaupapa waka.

**WAIRUATANGA**
- An increase of waka practises on the awa ensures that the knowledge around our rituals and protocols that surround the awa and how we travel along the awa - with respect to the places we pass and our wahi tapu/wahi ti pou - are passed on and shared.

**ORANGA TONUTANGA**
- Re-establishing our waka on the awa requires knowledge holders and those with the skills to rebuild the practises and maintain the waka, providing job opportunities and purpose for Whanganui uri within our Whanganuitanga and the opportunity for Whanganui uri to share their mātauranga for the ongoing benefit of the iwi.

### DESIGN CUES

**KAIITAIKITANGA**
- A space centred around revitalising waka practises to increase and encourage indigenous practises – creating a central hub of knowledge centred around waka and Whanganuitanga.

**WAIRUATANGA**
- Design purpose built facilities for waka revitalisation and maintenance and design for the appropriate planting of the resources needed for this.

### IDENTIFIED ASPIRATION

**TIAO**
- More competent six person steerers on the awa and more Māori owned operators on the awa who know our tikanga, kawa and stories.

**WHANGANUITANGA**
- Utilising mātauranga Māori (environmental observation of elements and change), work with existing Whanganui iwi river guides and operators to strengthen the Te Awa Tupua waka kaupapa and increase the sharing of knowledge/ skills and opportunities for Whanganui uri to operate on the awa.

**RANGATIRATANGA**
- Provide opportunities for Whanganui uri to develop, practise and strengthen water and waka skills as well as maintain Whanganui kōrero and tikanga through frequent wānanga.

**KOTAHITANGA**
- Create an observational reporting dashboard of the awa that can be updated by waka users, increasing kaitiakitanga. This can assist the Regional Council in its environmental health monitoring requirements and help develop a closer relationship between Whanganui uri with the local council’s monitoring units of the awa.

**KAITIAKITANGA**
- Supporting the growth of Waka Steerers and their knowledge development of the Awa and Whanganuitanga unites the people of the Awa as more of their whanau throughout the region gain access to a shared knowledge of what binds us as people of the Awa.

**WAIRUATANGA**
- Work with existing Whanganui iwi river guides and operators to strengthen Whanganui uri owned and operated river companies that promote Te Awa Tupua and act in the best interests of Te Awa Tupua.

**ORANGA TONUTANGA**
- More competent steerers in our tikanga ensures that tapu is maintained appropriately and provides more opportunity for wider sharing of wairua/tauta through the sharing of tupuna stories and practises of our Whanganuitanga to all participants on the awa.

**DESIGN CUES**
- Provide space for frequent wānanga on our tikanga, kawa, and stories of our awa/waka practises and of our Whanganui mātauranga and skills towards the awa.

---

Table 5.2 Case study framework: Create more waka pathways (author’s own).
# Revitalise and Rebuild Tūpuna Practises

## Identified Aspiration

### Rebuild the relationship our tūpuna had with te taiao.

<table>
<thead>
<tr>
<th>Tāiao</th>
<th>Whanganuitanga</th>
<th>Rangatiratanga</th>
<th>Kōtahitanga</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kaitiakitanga wānanga – teaching holistic, systematic observation and tracking of te taiao.</td>
<td>Connect whānau and kaupapa that practise kaitiakitanga to share their mahi wider, encouraging and empowering more whānau to reconnect to te taiao through kaitiakitanga practises.</td>
<td>Provide job opportunities and career pathways specific to the kaitiakitanga of Te Awa Tupua through educational pathways that are grounded in our worldview and Whanganuitanga.</td>
<td>Prioritise our tūpuna mātauranga. Connect our whānau to share and build from the knowledge that exists within our own iwi. Enhance and rebuild connection to place through sharing mātauranga that is specific to place.</td>
</tr>
<tr>
<td></td>
<td>Incorporate learning opportunities of tūpuna mātauranga and Whanganuitanga within site design.</td>
<td>Providing these pathways from within a iwi/hapu whānau context begins to restore the societal frameworks of our tūpuna and begins to provide purpose and pathways within our Whanganuitanga.</td>
<td>Identify experts within the iwi and wider Māori community who we can draw on to help teach skills and mātauranga around indigenous practises – waka, fishing practises, rongoā etc. specific to our Whanganuitanga.</td>
</tr>
<tr>
<td></td>
<td>Whanganuitanga practises. Grow the local economy by investing in resources native to the area.</td>
<td>Grow the local economy by investing in resources native to the area. Practise kaitiakitanga around replenishing our native resources to ensure that our ecology thrives once again and that we have resources for reviving tūpuna practises.</td>
<td>Identify experts within the iwi and wider Māori community who we can draw on to help teach skills and mātauranga around indigenous practises – waka, fishing practises, rongoā etc. Work towards developing concepts and Whanganuitanga practises that can be shared with other iwi and non Māori expert groups for the sharing of our mātauranga.</td>
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</tbody>
</table>

### Reclaim indigenous fishing practises and food practises.

<table>
<thead>
<tr>
<th>Tāiao</th>
<th>Whanganuitanga</th>
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<th>Kōtahitanga</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grow the local economy by investing in resources native to the area. Practise kaitiakitanga around replenishing our native resources to ensure that our ecology thrives once again and that we have resources for reviving tūpuna practises.</td>
<td>Revitalise indigenous food practises to restore deeper connection to te taiao as our source of life.</td>
<td>Establishing an appropriate site-designed māra kai.</td>
<td>Prioritise our tūpuna mātauranga. Connect our whānau to share and build from the knowledge that exists within our own iwi. Enhance and rebuild connection to place through sharing mātauranga that is specific to place.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Grow the local economy by investing in resources native to the area. Practise kaitiakitanga around replenishing our native resources to ensure that our ecology thrives once again and that we have resources for reviving tūpuna practises.</td>
<td>Identify experts within the iwi and wider Māori community who we can draw on to help teach skills and mātauranga around indigenous practises – waka, fishing practises, rongoā etc. Work towards developing concepts and Whanganuitanga practises that can be shared with other iwi and non Māori expert groups for the sharing of our mātauranga.</td>
</tr>
</tbody>
</table>
### SEE THE HEALTH OF THE RIVER RETURNED

#### IDENTIFIED ASPIRATION

**Act to restore the ecology and biodiversity of the river through appropriate interventions within the site area.**

<table>
<thead>
<tr>
<th>TAIAO</th>
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<th>RANGATIRATANGA</th>
<th>KOTAHITANGA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Promote and build kaitiakitanga within Whanganui uri and public through wānanga and educational site design.</td>
<td>Promote and build kaitiakitanga within Whanganui uri and public through wānanga and educational site design.</td>
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</tr>
<tr>
<td>Provide research opportunities specific to kaitiakitanga practises of the awa to work towards restoring the ecology of the awa and gathering/rebuilding tipuna mātauranga.</td>
<td>Provide research opportunities specific to kaitiakitanga practises of the awa to work towards restoring the ecology of the awa and gathering/rebuilding tipuna mātauranga.</td>
<td>Provide research opportunities specific to kaitiakitanga practises of the awa to work towards restoring the ecology of the awa and gathering/rebuilding tipuna mātauranga.</td>
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</tr>
</tbody>
</table>

#### IDENTIFIED ASPIRATION

**The ability to swim and bathe in the awa.**

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<thead>
<tr>
<th>TAIAO</th>
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<th>RANGATIRATANGA</th>
<th>KOTAHITANGA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Develop a safe and healthy swimming area in the awa to encourage a greater relationship with the awa/te tairo. Utilise design technology to clean the water of the area. Putting measures/indicators in place that monitor the health of the river for swimming.</td>
<td>Design an intervention for a safe swimming area, that is unique to Whanganuitanga/ Pākaitore, encouraging greater interaction between people and the awa along the rivers city edge.</td>
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</tr>
</tbody>
</table>

### Table 5.4 Case study framework: See the health of the river returned (author’s own).

**KAITIakitanga**

- Involve kura and local schools to use the awa in their curriculum/ water safety and water activities. Develop a safe and healthy swimming area to encourage a greater relationship with the awa. Utilise design technology to clean the water of the area. Putting measures/indicators in place that monitor the health of the river for swimming.

**Wairuatanga**

- Design an intervention for a safe swimming area, that is unique to Whanganuitanga/ Pākaitore, encouraging greater interaction between people and the awa along the rivers city edge. Enhancing community events and competitions for birds by reintroducing habitats through site appropriate planting/re-planting to restore the native ecology.

**Oranga Tonutanga**

- Invest in cleaning the awa and providing safe swimming areas to ensure that the biodiversity of Te Awa Tupua continues to grow.

### Design Cues

- Improvement of river’s edge and appropriate integrated water filtration system.
- Design appropriate learning spaces for kaitiakitanga and integrate educational opportunities into site design.
- Improve corridor connections for birds by reintroducing habitats through site appropriate planting/re-planting to restore the native ecology.
- Restore appropriate plant species with the below ground environment and river ecology in mind.
HOW CAN WE ENCOURAGE AND DRAW WHĀNAU HOME?

IDENTIFIED ASPIRATION

For those who want to reconnect, where can we go to learn our Whanganuitanga?

<table>
<thead>
<tr>
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<th>KOTAHITANGA</th>
</tr>
</thead>
<tbody>
<tr>
<td>A central location to wānanga, to share knowledge, skills, and practices of our Whanganuitanga.</td>
<td>A central location to wānanga, to share knowledge, skills, and practices of our Whanganuitanga – embodying Te Awa Tupua and Tupua te Kawa.</td>
<td>A central location to wānanga, to share knowledge, skills, and practices of our Whanganuitanga for all.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>KAITIAKITANGA</th>
<th>WAIRUATANGA</th>
<th>ORANGA TONUTANGA</th>
<th>DESIGN CUES</th>
</tr>
</thead>
<tbody>
<tr>
<td>A central location to wānanga, to share knowledge, skills, and practices of our Whanganuitanga – that encourage a healthy relationship with Te Awa Tupua.</td>
<td>A central location to wānanga, to share knowledge, skills, and practices of our Whanganuitanga – that encourages wairuatanga.</td>
<td>A central location to wānanga, to share knowledge, skills, and practices of our Whanganuitanga.</td>
<td>A central location to wānanga, to share knowledge, skills, and practices of our Whanganuitanga. Our collective knowledge and skill set as an iwi will work together to build a thriving community that centres Te Awa Tupua and provides purpose within our Whanganuitanga. Honour and acknowledge place-names, stories and wāhi tapu throughout site design.</td>
</tr>
</tbody>
</table>

Honour and acknowledge place-names, stories and wāhi tapu throughout site design.

Table 5.5 Case study framework: How can we encourage and draw our whānau home? (author’s own).
5.6 Design Cues

Outlined below are the design cues for this project that were produced through the case study framework process of aligning the aspirations from He Waka Pakoko to the Te Awa Tupua Design Principles.

- Design a central wānanga space for Whanganuitanga, guided by tikanga, in an appropriate location for Whanganui uri, with design interventions that orientate people towards the awa me te taiao.
- Design fluid wānanga spaces that whakapapa from the wānanga of our tūpuna and how our tūpuna used to learn (in the environment).
- Encourage greater interaction with te taiao and incorporate learning opportunities of tūpuna mātauranga and Whanganuitanga through site design.
- Acknowledge how our tūpuna used the site prior to Pākehā arrival and honour this relationship to place, e.g. Pākaitore was once a food source (pā tuna) and trading hub – replenish the tuna, clean the awa, rebuild native resources.
- A space centred around revitalising waka practises to increase and encourage indigenous practises – creating a central hub of knowledge centred around waka and Whanganuitanga.
- Design purpose built facilities for waka revitalisation and maintenance and design for the appropriate planting of the resources needed for this.
- Design appropriate purpose built facilities and wānanga space for waka operations and water activities.
- Create a community space that is accessible to all and is based around the sharing of Whanganui mātauranga.
- Design an intervention for a healthy and safe swimming area that is reflective of and unique to Whanganuitanga, and ensure that the design intervention honours and upholds the mana and mauri of Te Awa Tupua.
- Design an appropriate purpose built facilities and wānanga space for waka operations and water activities.
- Outdoor learning spaces catered towards indigenous fishing and food knowledge.
- Reinforce our own mātauranga through site design.
- Establish an appropriate site-designed māra kai.
- Plant site-appropriate resources to grow practises.
- Grow the local economy by investing in resources native to the area. Practise kaitiakitanga around replenishing our native resources to ensure that our ecology thrives once again and that we have resources for revitalising tūpuna practises.
- A central location to wānanga, to share knowledge, skills and practises of our Whanganuitanga.
- Honour and acknowledge place-names, stories and wahi tapu throughout site design.
- Improvement of river’s edge and appropriate integrated water filtration system.
- Design appropriate learning spaces for kaitiakitanga and integrate educational opportunities into site design.
- Improve corridor connections for birds by reintroducing habitats through site appropriate planting/re-planting to restore the native ecology.
- Restore appropriate plant species with the below ground environment and river ecology in mind.
- A space centred around revitalising waka practises to increase and encourage indigenous practises – creating a central hub of knowledge centred around waka and Whanganuitanga.
- Design purpose built facilities for waka revitalisation and maintenance and design for the appropriate planting of the resources needed for this.
- Design fluid wānanga spaces that whakapapa from the wānanga of our tūpuna and how our tūpuna used to learn (in the environment).
- Encourage greater interaction with te taiao and incorporate learning opportunities of tūpuna mātauranga and Whanganuitanga through site design.
- Acknowledge how our tūpuna used the site prior to Pākehā arrival and honour this relationship to place, e.g. Pākaitore was once a food source (pā tuna) and trading hub – replenish the tuna, clean the awa, rebuild native resources.
- Provide space for frequent wānanga on our tikanga, kawa and stories of our awa/waka practises and of our Whanganui mātauranga and skills towards the awa.
- Provide space for frequent wānanga on our tikanga, kawa and stories of our awa/waka practises and of our Whanganui mātauranga and skills towards the awa.
- Outdoor learning spaces catered towards indigenous fishing and food knowledge.
- Reinforce our own mātauranga through site design.
- Establish an appropriate site-designed māra kai.
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- Grow the local economy by investing in resources native to the area. Practise kaitiakitanga around replenishing our native resources to ensure that our ecology thrives once again and that we have resources for revitalising tūpuna practises.
- A central location to wānanga, to share knowledge, skills and practises of our Whanganuitanga.
- Honour and acknowledge place-names, stories and wahi tapu throughout site design.
5.7 Te Awa Tupua 2040 Project Vision

This vision was developed from the case study framework and is provided to guide the design process.

Generate a thriving Te Awa Tupua through the development of a Whanganui iwi hub that:

- Facilitates wānanga for intergenerational knowledge transfer of Whanganuitanga.

- Invests in the health of Te Awa Tupua through resources, practices, and wānanga.

- Restores the whakapapa of wāhi tūpuna.

- Re-orientates people towards te awa me te taiao.
5.8 Choosing the Site: Pākaitore

Located in the centre of Whanganui City along the edge of the awa, Pākaitore is of great significance to Whanganui uri and is a central site of Whanganuitanga. A fishing kāinga - Pākaitore was a sanctuary, a trading hub and gathering place used by many hapū from all along the awa and from neighbouring tribes. Pākaitore speaks to the relationships and connections of these Whanganui hapū and to their relationship with the awa through its use as a fishing kāinga and in being a primary place for trading goods for hapū all along the awa, connected with the river as the highway. Pākaitore was a site that brought all uri of the Whanganui awa together – prior to European arrival, and in resisting colonisation during early settler-colonial history, as well as in 1995 when it became the principal site of reasserting Whanganuitanga through the 79 day occupation of Pākaitore.

Pākaitore holds significance across Whanganui iwi from the mountains to the sea and from past to present – particularly in becoming the place of cultural revitalisation for Whanganui iwi in 1995. Thus, providing the appropriate site for a Te Awa Tupua hub within the heart of the city, right along the riverfront – a central place for Whanganui iwi to come together and wānanga.

5.9 Summary

This framework follows a process of aligning the aspirations of He Waka Pakoko with Te Awa Tupua through translating Te Pā Auroa nā Te Awa Tupua (the Te Awa Tupua legal framework) into design principles. This produced a case study framework that allowed the exploration of the iwi’s aspirations through the principles of Te Awa Tupua, in order to deduce design cues to guide the development of tangible design outcomes for this design research. The legal framework follows our own Indigenous conceptualities and frameworks through pūrākau, guiding by way of shaping how we can bring back our tikanga in a way that “…satisfies today, but is still deeply rooted in the things of the past, therefore, the past should not stop us from moving forward today.” (Albert, 2020). Utilising the Te Awa Tupua legal framework to develop a design framework for this research therefore ensures that the design is governed by our own Indigenous law system - tikanga - through Tupua te Kawa, which draws on our ancestral pūrākau. Essentially, this research attempts to re-intertwine whakapapa with tikanga in designing within the context of Te Awa Tupua. This process drove the selection of the site, alongside the site investigation.
"For every decision we make today, it will affect 7 generations to come. And as we contemplate how to navigate the unpredictable oceans of the next 20 years, let us draw from the matāpuna of yester-year, to recognise the pou-tohutohu - the signpost of ancient wisdom."

- Turama Hawira.

He Waka Pakoko speech (Hawira, 2020).
6.1 Introduction

This site investigation begins with an analysis of the cultural landscape of Te Awa Tupua - capturing elements of significance to Whanganui iwi across the landscape. This creates a snapshot of the depth and richness of whakapapa, history and connection that resides within the landscape. The investigation then moves into the site context, before the site analysis of Pākaitore, which is currently named Moutoa Gardens. In delving into the layers of history and whakapapa within this area, the chapter weaves in the impacts of colonisation on Whanganui uri and the value of the monuments within Moutoa Gardens.

The process of investigation follows a Whanganui whakapapa structure in beginning with the wider context of Te Awa Tupua as a whole, then to the city context of Whanganui, then to the specific context of Pākaitore, understanding the network of connections and layers between these three scales that span across time.

SITE INTRODUCTION

Pākaitore once encompassed the entire area circled in figure 6.1, with Pukenamu Pā situated on the hill behind it. Pukenamu is now the civic centre of Whanganui City.
6.2 The Cultural Landscape of Te Awa Tupua

The analysis of the cultural landscape of Te Awa Tupua was commenced prior to choosing the site for the design project in order to understand the whole context of the awa in relation to Whanganui uri across differing timelines. Landscapes hold layers and layers of history, memory and significance across time. Though many elements may no longer be seen today, their legacy remains.

This process began with the whakapapa of the awa, visualised in its broad context – the mountains to the sea – to gain a greater understanding of the wairua and mauri of the awa, and what led Te Awa Tupua to be what it is today and Whanganui iwi to be who we are today. The information included in this diagram is primarily taken from He Whiritaunoka: The Whanganui Land Report (WA1903), Whanganui iwi documents, or Whanganui pūrākau, ensuring that the information provided stems from a Whanganui iwi lens as much as is possible.

Figure 6.2-6.3 portrays some of the impacts of colonisation on Te Awa Tupua over time. The construction of the Whanganui River Road and the urbanisation that occurred in the 20th century drew Whanganui iwi away from the upriver settlements and into the town. Figure 6.2-6.3 shows how the settlements on the western side of the river diminish due to the increasing use of the Whanganui River Road and the urbanisation that occurred in the 20th century. This results in the few key settlements that remain today, for which the names were Christianised by the missionary Richard Taylor in the mid-19th century.

Most importantly, figure 6.2-6.3 reinforces a Te Awa Tupua identity and Whanganuitanga through the use of pūrākau.
Te Mōrehutanga o Te Wai-Nui-ā-Rua

All of the marae in the area have to move several times through council land takings. Te Peka pō had to move as the original land it was on was taken under the Public Works Act. The meeting house, Te Kahaaroa te Mutunga Towahi No Hokiwi was opened in 1939 on the second site of the pō. The marae no longer remains there. A monument and an upu called Tīpā are all that remain, with the hapū having to ask permission to access the upu through locked gates.

Contact broke as time passed. Around 1821, Te Rauparaha journeyed south to Kapiti from the Wakaito due to the war between Ngāti Raukawa and Wakaito. On Te Rauparaha’s journey south a meeting took place at Ngāruhui, between Te Rauparaha and Ngāti Rangatāhā who were allies of Ngāti Haua of the upper Whanganui river at the time. Ngāti Rangatāhā decided to join Ngāti Raukawa south in the Tatarārānui heke (migration). This decision weakened the alliance between Ngāti Rangatāhā and Ngāti Haua. Various upper Whanganui hapū went south with the migration also, Ngāruhui was the site of an important kāinga and upu.

Te Horangapai and Ngāruhui are important meeting sites that hold particular significance during the early nineteenth century. The geographical location of these sites put them at the confluence of many different tribal roahe. With Ngāruhui being at the junction of the Whanganui river and the Ōngaroa river, Te Horangapai is a whātā pō. It was the site of a Kāinga where the two sides could safely meet and negotiate. This act of peace held for at least a decade, and the site became safe-haven throughout the wars of the nineteenth century, providing shelter at times for Tāwhiao, Te Kooti amongst others.

Whanganui National Park Occupations 1990s

In 1987 the Whanganui National Park was established. This park included the scenery that the Crown was legislated to reserve throughout the nineteenth century through the Whanganui River Trust Public Domain. Many with Whanganui were included in this park, such as Mangapāpāpō, Teike, and part of Papākāri. Whanganui Māori had continued to oppose the way in which the Crown had acquired and reserved ancestral lands for the public scenic reserves and how the Crown went about establishing the park. After management of the park by DOC continued to disregard the treaty and its principles, and Whanganui Māori continued to not be heard, Whanganui Māori decided to occupy Teike, Mangapāpāpō and the DOC ranger headquarters at Papākāri, returning the status to Teike and Mangapāpāpō throughout the 1990s.

At Mangapāpāpō a wharemturi was built and a whole whānau programme for street kids was established.

Figure 6.2. Te Mōrehutanga o Te Wai-Nui-ā-Rua map: part one (author’s own).
Figure 6.3. Te Mōrehutanga o Te Wai-Nui-ā-Rua map: part two (author’s own).
COLONIAL BATTLES ALONG WHANGANUI

Figure 6.2-6.3 also highlights significant battles and occupations that took place along the awa, of which the colonial battles of the 1860s warrant recounting in the discussion of the impacts of colonisation on Whanganui uri and the evaluation of the monuments in Moutoa Gardens.

There were three colonial battles within the Whanganui river. The Battle of Moutoa in May 1864, the attack at Ōhoutahi pā in January 1865, and the following siege at Pipiriki in 1865. These battles were a clashing of the Pai Mārire, the Kingitanga, and the Crown.

PRESENT BATTLE OF MOUTOA MAY 1864

The Pai Mārire and Kingitanga movements were separate movements with different aims. The Pai Mārire faith was founded by the Taranaki prophet Te Ua Haumēne in 1862. It was a faith that reflected the rapid change and clashing of two world views at the time, and a movement that stemmed from the effort to resist the encroachments of Crown purchasing of ancestral lands. The Kingitanga movement was established in the 1850s with the aim of uniting Māori under one sovereign by way of combatting the alienation of Māori land by the Crown. Prior to the Battle of Moutoa, Whanganui leaders within the Kingitanga movement had fought against the Crown in Taranaki, 1863. Though these two movements were alike, they both had different approaches, and so Whanganui Māori were divided between these movements. Some Whanganui Māori aligned with both, and some preferred to work outside of them and within the Crown's political system (Waitangi Tribunal, 2015, pp. 324-329).

In 1864, the Hauhau wanted to spread the Pai Mārire faith down river. Te Pēhi, a Kingitanga leader did not want this and travelled around with a Catholic priest to speak against the the Hauhau.

This resulted in the decision of the Hauhau to attack Wanganui. In an unprecedented move, the Whanganui Kingitanga leaders aligned themselves with the Pūtiki contingent who were 'friendlies' of the Crown, to fight the Hauhau. The Whanganui Kingitanga leaders did not want the Hauhau followers to compromise the Māori and Pākehā relations that had been established in Wanganui at this time as they understood the risk that war posed to this relationship if the Hauhau attacked Wanganui. On the 14th of May 1864 the Pai Mārire and the Kingitanga movements clashed, and the Battle of Moutoa ensued. There were 400 Whanganui men from the lower reaches on behalf of the Crown - including 40 Kingitanga supporters - against 150 Pai Mārire supporters from upriver. The battle lasted 15 minutes, and claimed the lives of 50 upriver Māori, and 14 of the opposing force. This is known as the day the river ran red with the blood of Whanganui (Waitangi Tribunal, 2015, pp. 324-329).

ATTACK AT ŌHOUTahi FEBRUARY 1865

After the Battle of Moutoa, the fate of the Hauhau prisoners mattered gravely to the Kingitanga, and the Pūtiki chief Te Anaua, as they were all related. The Crown officials categorised the prisoners as 'hostile' Māori, and refused to release them, with some being sent to Wellington. This decision heightened tensions in Whanganui and resulted in a Kingitanga supporters pā being built near Pipiriki, called Ohoutahi pā. Ohoutahi pā became a meeting point for anti-government supporters of both Pai Mārire and Kingitanga and by mid-January 1865 Crown officials received reports that anti-government supporters from Taupō, Te Urewera, and the East Coast were coming to Ōhoutahi pā (Waitangi Tribunal, 2015, pp. 330-334).
“The Crown determined to attack Ōhoutahi – a decision that brought its war against the Kingitanga to the Whanganui district.” (Waitangi Tribunal, 2015, p. 333). The Crown turned to their Whanganui Māori allies for help as Crown troops had been sent north to score land between the Whanganui and Pātea rivers. On the 28th of January 1865, Pūtiki chiefs led a 400-strong force to attack Ōhoutahi and seven surrounding pā. On the 23rd February 1865, the pā were taken and the leaders were captured amongst the rest of their whānau. Te Anaua allowed some of the prisoners to escape including the chiefs Te Pēhi, Tōpia, Tāhana, Tāmati Wāka, Hōri Pātene, Wī Pātene, Wī Pākau, and Rōpata on the promise that they would make their own way to Wanganui to meet with the Governor and pledge their allegiance to the Crown (Waitangi Tribunal, 2015, pp. 330 - 334).

**SIEGE AT PĪPĪRIKI 1865**

Many of these Kingitanga and Pai Mārire leaders refused to take the oath of allegiance following the attack at Ōhoutahi. Governor Grey responded by sending 200 Crown militia and 400 of the Whanganui Native Contingent to occupy Pipiriki on 30 March 1865 (Waitangi Tribunal, 2015, pp. 335-336).

The Kingitanga leaders summoned their allies, and over 1000 men from Ngāti Maniapoto, Ngāti Raukawa, and Taupō joined them to attack the Crown’s fortified occupation at Pipiriki for 12 days in July 1865. In response a force of 800 came to the support of the Crown, occupying Pipiriki for the rest of 1865. In September 1865 Governor Grey declared the end of the war with a ‘proclamation of peace’ (Waitangi Tribunal, 2015, pp. 335-336).

**SUMMARY OF THE COLONIAL BATTLES ALONG WHANGANUI**

This recount of the battles during the 1860s and the relationships of the people involved, speaks to a much more complex situation than the monuments throughout Moutoa Gardens convey (discussion on page 128). The Crown pitted whānau against whānau, exploiting Whanganui Māori in establishing the colonial-settler state of New Zealand. This recounting of the battles uncovers some of the realities that Māori faced during the establishment of the colonial-settler state in New Zealand with the signing of Te Tiriti o Waitangi, that are often trivialised and diminished during recounting of this history today.

This is important to note, as the perspectives of the monuments of Moutoa Gardens speak to the dominant colonial viewpoints of these colonial battles today, representing the mainstream views held across Aotearoa in regards to the colonial wars and the establishment of the colonial-settler state of New Zealand.
6.3 The Urbanisation of Whanganui

Following the investigation into the cultural landscape of Te Awa Tupua, the investigation then moves onto the city context of Whanganui. Figure 6.4 highlights the ancestral pā sites within the current urbanised area, and contrasts the current living marae with the pā of the past. This emphasises the impact that the establishment of the Town of Petre (Wanganui) in 1840 by the New Zealand Company had on Whanganui uri and Pākaitore. Māori were systematically pushed out of their strongholds, and into the reserves, with urban development for colonial-settlers taking over their ancestral areas. Aside from Pukenamu, Pākaitore, Pūtiki and Te Ao Hou Marae, most of the ancestral sites are either built over, or not publicly acknowledged within the city.

This alludes to the minimal footprint of Whanganui uri whakapapa that is included in the urban landscape and highlights what little presence Whanganui āti has throughout the city in terms of the built environment.
Figure 6.4. The Urbanisation of Whanganui City: Site Context map (author’s own).
6.4 Pākaitore Site Context

Pākaitore is analysed in terms of its past and present functionalities and significance to Whanganui uri as well as Whanganui City in order to gain a greater depth of understanding of its history and whakapapa.

PĀKAITORE: A SEASONAL KĀINGA

Pākaitore was once a fishing village and trading hub for Whanganui uri that was lined along the riverbank of the lower reaches of the Whanganui River, below Pukenamu pā (Queen’s Park). Hapū would travel from as far as the upper reaches and from neighbouring tribes in the summer months to trade here and to gather kai stock to return home with for winter (Pākaitore Historic Reserve Board, 2020).

FIRST ENCOUNTERS

“I passed through the centre of this fishing fleet, on my way to a village on the opposite side, about half a mile above Putikiwaranui... He explained to me, that none of the natives lived permanently near the sea-side; but that their pas and cultivations were far up the river, among the mountainous country, which they consider more fertile as well as more secure from hostile attacks. These villages near the sea were only used during this season, when the fish abound and the constant fine weather allows the almost daily exit of the canoes. At the end of the summer they return up the river with large stores of dried fish. I now understood why these villages were so poorly built and badly fenced. I had not seen a good house in either of them; and the fences, instead of being formed of high strong wooden uprights, as I had seen them in other pas, were made of reeds and grass, supported on weak sticks to the height of four feet; evidently calculated for no other purpose than that of breaking the force of the sea-breezes. I now understood that these were mere temporary villages used for fishing.”

- Edward J. Wakefield in his book Adventure in New Zealand, from 1839 to 1844, about Pākaitore and surrounding pā (1845).
PETRE TOWN, WANGANUI

In 1840 the Whanganui Deed of Sale was orchestrated by Edward Gibbon Wakefield (founder of the New Zealand Company) in order to establish the first Pākehā settlement of Whanganui. Colonial-settlers began arriving at Pākaitore in 1841, with Pākaitore becoming the central port of arrival, and the town being named Petre. Whanganui uri continued to use Pākaitore as a fishing village, trading hub and meeting ground until the late 1800s. Because Pākaitore had become the centre of the town, colonial settlers were unwilling to include Pākaitore in the native reserves, even though it was evident of Whanganui uri’s continued use of this area up until the late 1800s. In 1900 the Wanganui Borough Council formally changed the Pākaitore site area name to Moutoa Gardens, in commemoration of the Battle of Moutoa that happened further upstream on Moutoa Island in 1864 (Pākaitore Historic Reserve Board, 2020).

Figure 6.7. Māori encampment on what was once the fishing village Pākaitore, sometime between 1884-1886, with Moutoa Gardens on the right (Harding, 1884 -1886).

Figure 6.8. Māori encampment on Pākaitore in 1902, next to Alexander Hatrickk’s riverboat, Manuwai, (WAI 903, 2015, p. 463).

Figure 6.9. Moutoa Gardens from Shakespeare Cliff, highlighting the rapid growth of Pākehā settlement of Wanganui and the rapid loss of Māori presence (Harding, 1870).
Every year since the 1995 reclamation of Pākaitore, Whanganui iwi returns to the land on the 28th of February in celebration of their Whanganuitanga. Pākaitore is Māori land.

In 1995 Whanganui iwi occupied the site in response to lack of progress with the Treaty Settlement claims and the denial of the city to the claims that Pākaitore had never been included in the purchase of Whanganui in 1848. Like the Treaty, the Whanganui Deed of Purchase in 1848 was written in Te Reo Māori and English, with conflicting views of ownership. This was contested in 1995 with the Pākaitore reclamation. This reclamation of the whenua lasted 79 days. On February 28, and every year since, Whanganui iwi returns to Pākaitore and reclaims the whenua once again in celebration of Whanganuitanga. For Whanganui uri, Pākaitore is the principal site for asserting Whanganuitanga (the Mana and Tino Rangatiratanga of Whanganui iwi) (Pākaitore Historic Reserve Board, 2020).

The Pākaitore Historic Reserve Board states that "Pākaitore became the principal site of reassertioning of Hapū and Iwi ownership during 1995, and was central to Māori political action and cultural revitalisation. The Pākaitore Land Reassertion of Hapū and Iwi Ownership was contested between Whanganui Hapū and Iwi, and the Whanganui District Council and the Crown highlighting the contrasting worldviews regarding Whanganui Hapū and Iwi tūpuna law and Western definitions of law. This contributed to the creation of the Te Awa Tupua (Whanganui River Claims) Settlement Act, 2017." (Pākaitore Historic Reserve Board, 2020, p.32).
PĀKAITORE TIMELINE

- **Pre 1840** - Seasonal fishing kāinga and trading hub

- **19 May 1840** - The ‘Surprise’ ship docked at Pākaitore carrying Edward Gibbon Wakefield’s son Edward Jerningham Wakefield with the “...trading goods intended as payment for the "purchase price of 40,000 acres of land in the immediate vicinity of Wanganui.” (Pākaitore Historic Reserve Board, 2020).

- **23 May 1840** - Pākaitore was the site of the Treaty of Waitangi signing for Whanganui chiefs.

- **23 February 1841** - The first thirteen settlers arrived aboard the ‘Elizabeth’ and disembarked at Pākaitore, which became the central port of arrival for the New Zealand Company within Whanganui.

- **May 1848** - Whanganui uri sign the Whanganui Deed of Purchase, a document in Te Reo Māori and English with conflicting views of ownership.

- **1877** - Whanganui uri continue to camp at Pākaitore and use it as a trading hub despite it ‘changing ownership’.

- **1897** - land set aside at Pūtiki for Whanganui iwi trading, to stop uri using Pākaitore.

- **28 February 1995** - Whanganui iwi reclaim the site of Pākaitore by residing there for 79 days.

- **2001** - Formation of a tripartite agreement where the land is vested in the Crown but jointly managed between Whanganui iwi, Whanganui District Council and Crown representatives.

- **Every year since the 1995 reclamation of Pākaitore, Whanganui iwi returns to the land on the 28th of February in celebration of their Whanganuitanga.**

(Pākaitore Historic Reserve Board, 2020).
3. Pukenamu Pā Queens Park

Past
Pukenamu was a fighting pa built of raupo on a sandfly hill also known as Pukenamu. The last of the Tribal Wars in Whanganui took place here in 1832, consisting of an attack from a Ngāpuhi war party of Te Roroa warriors, led by Tu Whare (Ritani, n.d.).

Early settlers named the hill Queen’s Park, and by 1847 the Rutland Stockade was complete - thought to be the largest stockade in the country at the time - turning the fighting pā of Māori into their own prison. The Rutland Stockade was used by British troops until 1870 and the stockade was demolished in 1887 (Diamond, 2015).

Present
In 2018 the name Pukenamu was officially returned to the hill, the park now known as Pukenamu Queen’s Park. Today, it houses the Whanganui Regional Museum, the Sarjeant Gallery, the Alexander Heritage & Research Library, the War Memorial Hall and the Whanganui District Library which were all built in varying times across the 1900s (Beaglehole, 2015).

Future
The Pukenamu Queens Park Development Plan shows the Council’s aspirations for the park in the next 10 years. The Sarjeant Gallery began redevelopment in 2019 and is set to be completed in 2022. The upgraded Gallery will increase its storage facilities, be strengthened for earthquakes and host additional education facilities as well as events spaces and an auditorium (Sarjeant Gallery, 2020).

Figure 6.14. Illustration of the battle at Pukenamu in 1832 by Thomas William Downes (Downes, 1938).

The great Ruapehu behind the Sarjeant Gallery on Pukenamu/Queen’s Park (Visit Whanganui, 2020).

Figure 6.15. Plan view of Rutland Stockade atop Pukenamu pā in 1847 (n.a., 1847-1848).

6.5 Surrounding Site Context - Pukenamu

Pukenamu is the hill and pā site that sits above Pākaitore.

PAST
Pukenamu was a fighting pā built of raupo on a hill also known as Pukenamu (translated as sandfly hill). The last of the Tribal Wars in Whanganui took place here in 1832, consisting of an attack from a Ngāpuhi war party of Te Roroa warriors, led by Tu Whare (Ritani, 2018). Early settlers named the hill Queen’s Park, and by 1847 the Rutland Stockade was complete - thought to be the largest stockade in the country at the time - turning the fighting pā of Māori into their own prison. The Rutland Stockade was used by British troops until 1870 and the stockade was demolished in 1887 (Ritani, 2018).
PRESENT

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FUTURE

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6.6 Pākaitore Site Analysis

What is the current state of Pākaitore telling us now? and how does it reflect its whakapapa and the whakapapa of Te Awa Tupua?

Moutoa Gardens is a central site within Whanganui City situated in close proximity to Whanganui's Civic Centre Pukenamu – Queen's Park. Moutoa Gardens resides on the western bank of the Whanganui River. Moutoa Gardens is surrounded by Taupo Quay, Market Place, Bates Street and Bell Street, with Pukenamu Drive on the hill to the west. Triangular in shape, Moutoa Gardens has an area of 10,000m² and dimensions of 130 m x 150 m x 100 m. The prevailing winds of the current site are north-westerly and easterly, which are predominantly sheltered by the trees. The site immediately geographically connects to Pukenamu – although it is visually disconnected – and visually connects across to Taumata-Aute, two significant sites within the area. The topography lowers gradually across Moutoa Garden to the River with a level change of 10m from the Courthouse to the riverbank. With the topography modified to suit the placement of the original district court at the top of the site. The original waterline shows the area of reclaimed land on the riverbank. The features of this landscape – a flat area alongside a bend of the lower reaches of the awa, sitting below a hill for defence – made it a prime location for the fishing village that it was in the past.

Key:
- Summer and winter sun path
- Predominant winds
- View shaft
- Water Fountain
- Protected tree
- Monument
- 2ha overland flow path
- Stream
- Original river bank line
- 1 in 200 year flood event area

Figure 6.19. Pākaitore Site Analysis, 1:2500 (author's own).
1. WHANGANUI DISTRICT COURT

Figure 6.20: Whanganui District Court (Google, n.d.).

2. HATTRICK’S BUILDING

Figure 6.21: Hattrick’s Building (Google, n.d.).

3. W.R.E.P.B.

Figure 6.22: W.R.E.P.B. (Google, n.d.).

4. UNION BOAT CLUB

Figure 6.23: Union Boat Club (Google, n.d.).

5. WHANGANUI RIVERBOAT CENTRE MUSEUM

Figure 6.24: Whanganui Riverboat Centre Museum (Google, n.d.).

SITE BUILDINGS

Of these 5 highlighted buildings that surround the site, two are Council designations and two are Class B Heritage buildings.

1. Whanganui District Courthouse

At the intersection of Bell St and Bates, the Whanganui District Courthouse is a dominant statement of colonisation over the site of Pākaitore and Whanganui iwi. The original Whanganui Courthouse was built in place in the mid-1800s. The current building is under iwi management through Ngā Tāngata Tiaki o Whanganui, and is leased to the Ministry of Justice.

2. Hattrick’s Building

Hattrick’s building, was built in 1904 for Alexander Hattrick’s riverboat services that operated between Whanganui and Pipiriki from 1892, later expanding all the way up to Taumarunui in 1903. For these paddle-steamers to be able to travel upriver, many of the rapids and the pā tuna that once lined every bend of the river needed to be cleared out of the way. Prior to the steamboats there were 239 rapids along the awa - all kaitiaki, all named and with their own story (Waitangi Tribunal, 1999, p. 84-85).

3. W.R.E.P.B.

The W.R.E.P.B (Whanganui Rangitikei Electric Power Board) is the Council designated Electricity Substation.

4. Union Boat Club

The Union Boat Club is a private rowing and sculling club.

5. Whanganui Riverboat Centre Museum

The Whanganui Riverboat Centre Museum currently houses the Waimarie, the last operating paddle steamer of Hattrick’s company, celebrating the steamers that actively destroyed the physical elements of the river as well as diminished the mauri of the awa.
EXPERIENCE OF THE SITE
Pākaitore/Moutoa Gardens follows a typical British colonial public garden layout of grassy lawns and a mix of exotic and native trees with pathways through and around the site (Wassilieff, 2021). The site is activated mostly through walking and observing the commemorations of local colonial-settler history. The large trees diminish the view of the awa from within the gardens.

Figure 6.25. The cabbage tree grove planted outside of the Whanganui District Court after the occupation in 1995 (author’s own).

Figure 6.26. Moreton Bay Fig tree providing shelter on the north side of Moutoa Gardens (author’s own).

Figure 6.27. Sketch of the southern entrance into Moutoa Gardens, centering the First School Memorial (author’s own).

Figure 6.28. View across from the River’s edge at Pākaitore (author’s own).

Figure 6.29. The dominant rigid architecture of the Whanganui District Court at the top of Pākaitore (author’s own).

Figure 6.30. Southeastern view from within Moutoa Gardens looking out to Kuriarapana, Durie Hill (author’s own).

Figure 6.31. Southeastern view from the River’s edge of Pākaitore, capturing the River’s edge interaction in front of Hatrick’s Building and the ridgeline across the river (author’s own).
The exotic trees follow a colonial layout mixed with more recent planting of native trees that serve to counteract the colonial spatial plan, particularly in softening the dominant presence of the District Courthouse.

Moutoa Gardens is orientated towards the River, whereas Pukenamu - Queens Park is currently orientated Southwest instead of towards the river, cutting off visible connection and circulation towards Pākaitore. The Courthouse enhances this disconnection by severing direct access between Pākaitore and Pukenamu.
sister Rora Hakaraia, and the New Zealand Government in 1911. He was a highly recognised leader of Whanganui Māori being honoured with the Queen’s Sword of Honour in June 1869 and was awarded the New Zealand Cross in 1874 and the New Zealand War Medal in 1876. Te Keepa was considered as one of the most important Māori soldiers to support the Government. This monument trivialises the situation that Māori were faced with during the 19th century in emphasising Te Rangihiwinui’s efforts for the Crown, and ignoring his pursuits for Māori sovereignty and the wider context of the times.

3. **Māori World War One Memorial**

   Constructed in 1925 in memorial of the 17 local Māori who died in WWI. The effects of the World Wars on Māori men, alongside the Land Wars prior, and the urbanisation that occurred after World War II has direct relation to the imprisonment rates of Māori in New Zealand today (Clayworth, 2012). In 2018 the population of Māori in New Zealand was 16.5% (Statistics NZ). In December 2020 the population of Māori in the prison system is 52.2% (Ara Poutama Aotearoa). Māori make up more than half of the prison population, despite being only 16.5% of New Zealand’s population.

4. **John Ballance Plinth**

   This memorial constructed in 1898 now comprises a rusticated stone base with a chamfered plinth, the statue of Prime Minister John Ballance having been removed shortly before the Pākaitore reclamation in 1995 (the statue was beheaded). Not only did John Ballance legalise the selling of confiscated land, he also promoted the Wanganui River Trust that caused much of the damage on the awa. He was also a volunteer with the Colonial Cavalry who, under George Grey, provided sugar and flour to upriver Māori in the mid-1800s as part of Greys attempts to squash Māori rebellion and acquire land. This was known as the ‘flour and sugar policy’. The sugar and flour sent upriver was laced with arsenic powder, resulting in the poisoning – and in some cases death - of upriver Māori (Young, Woven by Water, 1998, wh. p.50). The John Ballance monument now resides outside of the Whanganui City Council building for safekeeping. The plinth in Moutoa Gardens, as well as the full standing statue by the Council building in Whanganui memorialises John Ballance’s decimating efforts in destroying Māori and acquiring Māori land.
1. First School Memorial
2. Kemp Monument
3. Māori World War One Memorial
4. John Ballance Plinth
5. Standard Chain Measure
6. Moutoa Monument
7. Te Tauranga Waka o ngā mātua tūpuna
8. Commemoration of ‘Elizabeth’ landing
What place do these monuments have on an ancestral fishing kāinga of Whanganui uri? Why do these people and tools deserve to be memorialized in the way that they are? To remind Māori of their colonisation? Of just how their land was taken, or their reo was caned out of them? How their customs were destroyed alongside the river? If we leave these monuments to ‘tell our history’ why are we only telling the history from colonial-settler perspectives? And why do we use monuments to dominate the history and the land?

These monuments exalt the impact that the establishment of the colonial-settler state and its enforced colonization had on Whanganui Māori, and the realities they faced throughout this period of time. And these monuments stand tall throughout Moutoa Gardens today, exhibiting the tools and methods of colonization, with the colonial values and perspectives upheld in the present.

There are wider conversations that need to be had about these monuments - they should not stand on their own in a public garden, outside of the deeper contexts of each monument, and without the perspectives, values and viewpoints of mana whenua. For there is more than one way to tell a story. This is evident with the recent removal of monuments across Britain and the United States of America amongst the Black Lives Matter protests of 2020 (Grovier, 2020).

**DISCUSSION OF MONUMENTS**

What place do these monuments have on an ancestral fishing kāinga of Whanganui uri? Why do these people and tools deserve to be memorialized in the way that they are? To remind Māori of their colonisation? Of just how their land was taken, or their reo was caned out of them? How their customs were destroyed alongside the river? If we leave these monuments to 'tell our history' why are we only telling the history from colonial-settler perspectives? And why do we use monuments to dominate the history and the land?

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**5. Standard Chain Measure**
Wanganui’s Standard Chain Mark was laid down in Moutoa Gardens in 1879 and provided new standards of accurate measurement for surveying land. The Standard Chain Measure Mark was a tool that aided land surveyors in acquiring and destroying the economic asset base of Whanganui iwi for colonial settlement. This monument honours the land surveying tool for its role in acquiring Māori land.

**6. Moutoa Monument**
The Moutoa monument is known as New Zealand’s first memorial and was constructed in 1865 in memory of the 1864 Battle of Moutoa that occurred further upstream near Hiruhārama. The Moutoa Monument reads: “To the memory of those brave men who fell at Moutoa 14 May 1864 in defense of law and order against fanaticism and barbarism. This monument is erected by the Province of Wellington.” This monument inappropriately trivialises the significant battle between Whanganui Māori in 1864.

**7. Te Tauranga Waka o ngā mātua tūpuna**
Erected in the late 1990’s by Whanganui iwi, this stone commemorates the landing place of the canoes of our ancestors.

**8. Commemoration of ‘Elizabeth’ landing**
This stone was erected in 1991 with a plaque to commemorate the landing of the ‘Elizabeth’, the ship that arrived in 1841 with the first colonial settlers of Whanganui. This memorial celebrates the establishment of the NZ Company that systematically colonized Whanganui.
6.7 Summary

This site investigation was crucial in understanding the current site conditions of Pākaitore, as well as the history and whakapapa that reside deep within the cultural landscape of Te Awa Tupua.

This chapter discusses tools and methods used by the Crown to systematically colonise and assimilate Whanganui – tools and methods that continue to oppress Whanganui uri today. The land, the awa, was taken gradually, stripping Whanganui uri of who they are. Colonisation is a process, and the tools and methods are subtler than the physical acts of violence. These include: te tango whenua, land alienation that began prior to British sovereignty in 1840; the purchase of Whanganui through the establishment of the New Zealand Company in Whanganui, 1841; the Native Reserves Act, 1856 that displaced Whanganui uri; Raupatu, land confiscations policy of the 1860s; forcing allegiance to the Crown through the Land Wars such as the Battle of Moutoa, the attack at Ōhoutahi and the siege of Pipiriki in the 1860s; The Highways and Watercourses Diversions Act 1858, the Wanganui River Trust Act 1891 and the Coal Mines Act amendment in 1891 that disrupted Whanganui uri’s relationship with the awa and destroyed customs pertaining to the awa; the establishment of compulsory school education for Māori in 1894; and the urbanisation that occurred in the mid-19th century.

Moutoa Gardens as it stands today is an exhibition of these colonial tools and methods of colonisation. Pākaitore, a site of great significance to Whanganui uri, stripped of its mana and mauri to display colonial victory through the spatial organisation and activation of the site with the district courthouse, the monuments and the exotic trees. Herein lies the importance for decolonising Moutoa Gardens in re-indigenising Pākaitore to strengthen Whanganuitanga and ahikātanga within Whanganui City, for the future of Te Awa Tupua.
“Kauaka e kōrero mō te awa, kōrero kī te awa.
Don’t speak for the awa, speak to the awa.

- Whanganui iwi whakatauki (n.a.).

07 Design
7.1 Introduction

This chapter details the design development following the background research, case study framework and site investigation. This chapter focusses on the:

- design experiments
- removal of the colonial monuments
- the masterplan of Pākaitore
- four key focus areas.

This design process aligns research by design with kaupapa Māori rangahau through iterative design exploration and development guided by Whanganui tikanga whakapapa and pūrākau.

With this in mind, what does the reclamation of Pākaitore look like through the aspirations of Whanganui uri, and the whakapapa of Te Awa Tupua?

7.2 Design Experiments

From the design cues and project vision, these design experiments consider the function and spatial organisation of wānanga, ātea, māra kai, native resource planting, stormwater filtration, varying levels of water access, flexible open hall space with kitchen and toilet facilities, and waka facilities (see page 79) within the site of Pākaitore and its context within Te Awa Tupua, following the iterative nature of research by design.
Figure 7.3: Working with current site constraints, exploring road as shared space/dual use (author's own).

Figure 7.4: Exploring use of space through the spatial arrangement of the '95 occupation (author's own).

Figure 7.5: Exploring spatial arrangement guided by the construction of Te Pā Auroa nā Te Awa Tupua (author's own).

Figure 7.6: Exploring access through site around spatial arrangement guided by the Te Pā Auroa concept (author's own).
Figure 7.7. Exploring the Te Pā Auroa concept further with Te Taura Whiri a Hinengākau pūrākau that weaves the mountain to the sea (author's own).

Figure 7.8. Exploring movement through site, shared road space and the Te Pā Auroa concept (author's own).

Figure 7.9. Exploring pathways and circulation through site further, with the idea of steps throughout site honouring the rapids of the awa (author's own).

Figure 7.10. Exploring māra kai placement and stormwater treatment integration (author's own).
Figure 7.11. Exploring reclaiming more of Taupo Quay through the expansion of the māra hūpara area (author’s own).

Figure 7.12. Developing the circulation through the site (author’s own).

Figure 7.13. Concept Development - Considering the greater context of Pukenamu maunga, the original shoreline and expanding the site area (author’s own).
7.3 Design Development

ANALYSIS
Initial design experiments test working with the existing buildings and the monuments on site however, the experiments found that they created too many barriers that hinder Whanganui uri from moving forward in knowing who they are. The District Court disconnects access to Pukenamu – disrupting Pukenamu’s relationship with Pākaitore, as the fortified village that the people of Pākaitore would retreat to when under threat. Hatrick’s building and the W.R.E.P.B. dominate over the awa disconnecting views and access to the awa and across to Taumata-Aute. The monuments interrupt our experience of the site at every angle, with no space to break free of them.

EXPLORATION
The initial design approach resulted in the exploration of several landscape interventions throughout the site area. By interrogating the site with these interventions, the design was developed. This brought the realisation that in order to provide space for bringing Whanganui uri together to share, learn, validate self and grow, an important part of the framework - the health of the awa and the eel decline would not be able to be addressed. These are larger scale issues that require full holistic investigation of the awa as a whole eco-system. However, the design of Pākaitore can bring these issues to the fore to encourage action and responsibility towards these issues.

After considering reclaiming a wider area to expand the project site, I began to lose sight of the overarching vision in trying to answer to the design cues through separate landscape interventions, rather than thinking of the project as an integrated site that could achieve the project vision in a simpler and fluid way. This resulted in a return to the case study framework to focus the design response. This reminded me that wānanga is dynamic and to keep it simple and return it back to the social function and activation of the place, rather than provide several landscape interventions for the sake of reclaiming space. These experiments taught me that sometimes less interventions can provide for more.

FROM DESIGN CUES TO DESIGN MOVES
In revisiting the design cues from the case study framework, four key design moves emerge for design development as outlined below:

- **Design a central wānanga space for Whanganuitanga**
  - A central location to wānanga; to share knowledge, skills and practises of our Whanganuitanga, guided by our tikanga.
  - Incorporate learning opportunities and identity of Whanganuitanga through site design.

- **Design appropriate facilities for waka operations and water activities**
  - A space centred around revitalising waka practises.
  - Design towards a healthy and safe swimming area.

- **Honour Pākaitore as a fishing village, trading hub and a meeting place for all Whanganui uri**
  - Establish a site-appropriate māra kai.
  - Provide for a marketplace.

- **Restoration of Mauri**
  - Orientate people towards te awa me te taiao.
  - Plant site-appropriate resources to grow practices (waka, mahi toi, pā auroa, fish drying structures), improve corridor connections for birds, and with the natural environment in mind.
  - Integrated water filtration system.
These elevational sketches going through the site follow the development of the design cues to the design moves.

Figure 7.14. Elevational sketches of design development going through the site from the river to Pukemamu.
PREPARATION OF SITE

As a central site to Whanganui iwi, Pākaitore is a celebration of Whanganui i tua, which requires the removal of the colonial tools that negate this. As oppressive tools that serve a dominant Western narrative of colonial conquest, these monuments have no place in a site so significant to Whanganui iwi. The role of monuments needs to transform into educational tools by being placed in the Whanganui Regional Museum surrounded by the wider context of the layers of history and their implications in the present, in building more understanding of the history of our nation. This is relevant in all New Zealand cities – colonial tools and monuments have no place in the built environment and need to be held in museums surrounded by the wider context and layers of history – with commentary – and mana whenua perspectives.

Figure 7.15. The removal of colonial tools and monuments in Pākaitore.

Figure 7.16. The movement and removal of trees throughout the site.
07 Design

The overall design is an iwi hub – a community and cultural centre, with a riverfront park for water and people activity that provides space to wānanga and space for a market-place. The design outcomes are a waka hub with flexible open hall space, kitchen and toilet facilities, waka facilities, steps leading underwater, riparian planting, a transitional area, a māra ako (learning grove), a rain garden, an ātea and whakaruruhau, and a māra kai.

In decolonising the site to develop a hub of Whanganuitanga for Whanganui iwi, the masterplan draws from the whakatauākī “E rere kau mai te awa nui mai i te kāhui maunga ki Tangaroa. Ko au te awa, ko te awa ko au.” and the whakatauki: “He muka nō te taura whiri a Hinengākau.” as these pūrākau speak to the connections along the awa from the mountains to the sea - the unity of our different threads, of the aho that is Te Awa Tupua, invoking our Whanganuitanga. These are also the pūrākau that have guided the overall strategic framework.

7.4 MASTERPLAN

INTRODUCTION
The overall design is an iwi hub – a community and cultural centre, with a riverfront park for water and people activity that provides space to wānanga and space for a market-place. The design outcomes are a waka hub with flexible open hall space, kitchen and toilet facilities, waka facilities, steps leading underwater, riparian planting, a transitional area, a māra ako (learning grove), a rain garden, an ātea and whakaruruhau, and a māra kai.

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1. MĀRA AWA
2. WAKA HUB
3. MĀRA UA
4. TOMOKANGA
5. ĀTEA
6. WHAKARURUHAU
7. MĀRA KAI
8. MĀRA AKO

Figure 7.17. Masterplan of the Whanganui Iwi Hub at Pākaitore.
The pūrākau guide circulation through the site which, when viewed from the awa, represents the journey of the awa from the mountains to the sea. Circulation flows from the maunga Pukenamu and the whakaruruhau that symbolises Te Kāhui Tupua down through the site with the central open areas, that then splits to the entry points of the awa; the ramp and the steps that reference the rapids along the awa, mimicking the flow of the awa from the mountains to the sea. Everything in between speaks to the life and practises that once occurred along the awa, and the relationship that Whanganui uri had with the awa.

The setting of Pākaitore between Pukenamu and Taumata-Aute, with the river in between guides the orientation, placement and design of the interventions to maximise viewpoints of and connections with the maunga and awa.
Figure 7.19. Perspective view of the Te Awa Tupua Hub from the awa.

Figure 7.20. Perspective view of the Te Awa Tupua Hub from the tomokanga.
KEY FOCUS AREAS

The design moves translate across the site to produce four key focus areas. Each area is activated by tangata - the people, and the areas intertwine into each other.

Awa: the river
This focus area orientates Pākaitore and the city towards the awa, providing more areas of interaction and connection to the awa. This focus area is guided by the Whanganui whakatauki “kauaka e kōrero mō te awa, kōrero kī te awa”, “don't talk for the awa, talk to the awa” through facilitating direct access points to touch and feel the water - to 'have conversation' with it, which in turn strengthens relationships with the awa, and therefore responsibility towards the awa.

Tomokanga: the entrance, gateway, portal
A transitional zone, this open plan area acts as the portal between the awa and the whenua, strengthening the ties in the whenua in opening up the site towards the awa. This area evokes the foodbasket of Pākaitore and the many relationships that have been forged here, and continue to develop.

Whenua: the grounds, land
The whenua, this ātea space is the central meeting point and provides the shelter of the ahikā. This area is guided by the whakatauki mentioned above (page 147) in developing an area that speaks to Whanganuitanga and the unity of Whanganui uri along the awa, and that weaves the whole project together.

Oranga: the livelihood, food, health
This focus area strengthens the connection of Pākaitore to Pukenamu, enhancing the mauri of Pukenamu through oranga.
“Kauaka e kōrero mō te awa, kōrero kī te awa.”
“Don’t talk for the awa, talk to the awa.”
AWA

WAKA HUB AND OPEN AREA

The waka hub responds to Whanganui tikanga, kawa and whakapapa, it is a space for Whanganui practises that provides waka storage and a multifunctional open hall with dining facilities. The waka hub replaces the W.R.E.P.B. building and Hatrick’s building, returning the riverfront focus to the people and awa relationship. The decision to replace these buildings was to ensure that added buildings would not further disrupt the view and connection from the site to the river, and in ensuring that the view of the river and across to Taumata-Aute, as well as through to Pukenamu is maximised in the building design. Constructed of tōtara the form of the waka hub itself stems from the structure and scale of the Pā auroa framework – reinstating its presence on the awa once again, catering to current practises of the iwi.

The waka hub facility provides a ramp directly connecting the awa to the storage facility, and a deck for indoor/outdoor flow for the hall that weaves into the pathway along the riverfront.

The open area beside the waka hub provides another ramp for the greater public and open storage grass area beside it for everyday movement of waka. A tauranga waka is also provided at the riverbank for tying waka outside – referencing the accounts of waka lined all along the riverbank in the past.

Etched into the paving above the ramp are depictions of piles of tuna, referencing the basket loads that were caught in the pā auroa in the autumn run.

Figure 7.23. Awa sequence with the waka hub, open area, underwater steps and riparian vegetation.

Figure 7.24. Abstraction of the Pā Auroa form for the structure of the waka hub.

Figure 7.25. View of the waka hub and open area from the awa.
Names of the 239 rapids of the awa.

MĀRA AWA

“Ko ngā ripo he matapihi hoki ki te ao wairua.”
This landscape intervention provides steps that lead into the awa facilitating varying levels of safer interaction with the awa. The design alludes to the rapids of the awa through the names of the 239 rapids etched into the risers of the steps, signifying their importance to Whanganui iwi as windows into the spiritual world through the stories they hold. This brings life back to the rapids that were mostly destroyed for the steamboats to operate along the awa in allowing the river to touch the names as it rises and falls. The placement of these steps allows for open green space between the steps and the ramp for waka movement and storage.

Beside the steps is a restoration of native planting as a riparian buffer to the awa, placed at the edge of the site to keep main access points of the awa open, particularly the viewpoint of Pukenamu across the Taumata-Aute. A breakwater is also proposed alongside the awa to provide a safer swimming and waka area. This has potential for living eco-systems to be engineered into its design.

**MĀRA AWA**

Figure 7.27. Perspective of the steps leading into the awa and the riparian vegetation.

Figure 7.28. This map details the names of the rapids and their locations along the awa by the Wanganui River Trust (Stewart, 1903).

- Raupō
- Wharariki
- Nikau
- Harakeke
- Ti kouka
- Kahikatea
- Toetoe
- Tōtara
- Mingimingi
- Wiwi
- Mānuka
- Karamū
- Koromiko
- Kōwhai
Figure 7.29. Perspective view of a pōwhiri occurring in the tomokanga area.
Taupo Quay is transformed from a road that separates Moutoa Gardens from the riverbank to an area that connects the two with its open plan design and function as a people-oriented space. Closing off vehicle thoroughfare with the exception of ramp and building access through bollards that can be lowered into the ground when necessary. The design initially explored Whanganui patterns to guide the area as a place that connects and unites. Development led to the design using whakarare and mumu patterns of Whanganui, with depictions of kai o te awa throughout, representing the food basket of the awa and referencing Pākaitore as a marketplace, trading hub and food gathering place.

The paving materials for the tomokanga design centres materials that represent the three tūpuna rohe of the Whanganui awa in reflecting their respective environments. This is to reflect the guiding whakatauki of Te Taura whiri a Hinengākau.

<table>
<thead>
<tr>
<th>Area of awa</th>
<th>Environment</th>
<th>Material</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hinengākau (upper reaches)</td>
<td>Te Kāhui Maunga</td>
<td>Red granite pavers</td>
</tr>
<tr>
<td>Tama Īpoko (middle-reaches)</td>
<td>Papa cliffs (mudstone)</td>
<td>Blue/grey concrete finish</td>
</tr>
<tr>
<td>Tūpoho (lower reaches)</td>
<td>Coastal rockfaces</td>
<td>Sandstone paver</td>
</tr>
</tbody>
</table>

Figure 7.30. Design of the Tomokanga area with nikau stormwater tree pit.

Figure 7.31. Pattern research and development. The mumu pattern is about unity and the coming together of people.

Figure 7.32. Example of the Pātaka o Pākaitore - the foodbasket of Pākaitore. Depictions of the kai from the awa incorporated throughout transitional zone design.
TOMOKANGA

The existing stormwater infrastructure and overland flow paths on site guided the placement of stormwater tree pits and the rain garden utilising the existing native plants within the site as well as new plants. This rain garden works towards a restoration of mauri by providing water filtration of the stormwater pipes that flow directly into the awa. The rain garden follows restoration planting towards the natural environment of the site area and incorporates the existing native plants on the site. Circulation through the garden connects pathways from the tomokanga area with the riverfront pathway. Seating is provided on the riverfront side of the garden, providing space to sit and enjoy the view across to Taumata-Aute, across the awa, with the backdrop of the native plant rain garden.

MĀRA UA

The existing stormwater infrastructure and overland flow paths on site guided the placement of stormwater tree pits and the rain garden utilising the existing native plants within the site as well as new plants. This rain garden works towards a restoration of mauri by providing water filtration of the stormwater pipes that flow directly into the awa. The rain garden follows restoration planting towards the natural environment of the site area and incorporates the existing native plants on the site. Circulation through the garden connects pathways from the tomokanga area with the riverfront pathway. Seating is provided on the riverfront side of the garden, providing space to sit and enjoy the view across to Taumata-Aute, across the awa, with the backdrop of the native plant rain garden.

MĀRA AKO

The māra ako area is an area of 2000m2. The intention of the māra ako is to provide space for the planting of native resources that can be used (appropriately managed by iwi) for traditional practises, for the teaching of customary practises and kōrero tuku iho. This space transforms the carpark into a learning grove, sanctuary, public garden and bird habitat – improving corridor connections. The māra ako was placed here to provides ample open space for the central area.
“E rere kau mai te awa nui mai i te Kāhui maunga ki Tangaroa. Ko au te awa, ko te awa ko au.”

Figure 7.35. Perspective view of the Tira Hoe Waka overnight set up on the whenua of the Te Awa Tupua hub at Pākaitore.
WHENUA

ĀTEA

This central courtyard on the whenua of Pākaitore provides an ātea, a multi-functional place to connect the whole site. The design of the courtyard maximises green space whilst providing a central ātea. The paving utilises the Whanganui Pakati pattern through pākohe stone inlaid into the concrete in evoking the whakatauki “he muka nō te taura whiri a Hinengākau”, the unity of Whanganui uri. Design is kept minimal to complement the design in the tomokanga area and the whakatauki ties in with the whakaruruhau as well. Pākohe is a sacred stone to Whanganui iwi from the Whanganui awa.
WHENUA

WHAKARURUHAU
A multi-functional pavilion, the Whakaruruhau references the pā whata – the eel drying structures that once would have filled Pākaitore, restoring their presence on the awa again, to provide shelter. Constructed of tōtara, the structure takes the form of three pā whata sitting alongside each other, producing three peaks, evoking the form of Te Kāhui Tupua, the suite of mountains at the top of the awa. This ties in with the whakatauāki “E rere kau mai te awa nui mai I te Kāhui Maunga ki Tangaroa. Ko au te awa, ko te awa ko au.” “The great river flows from the mountains to the sea, I am the river, and the river is me” etched into the risers of the stairs that connects the ātea to the whakaruruhau. The concept of the whakaruruhau stems from the whakaruruhau of Pākaitore 1995 reclamation. The whakaruruhau was the shelter of the ahikā, for kaumātua and visitors. The placement of the Whakaruruhau aligns with Pukenamu and Taumata-Aute through the central viewpoint across the site.

Figure 7.38. The ātea and whakaruruhau.

Figure 7.39. The eel drying structures of the past.

Figure 7.40. The development of the Whakaruruhau design from the eel drying structure and the 1995 shelter at Pākaitore.
Figure 7.41. Perspective view of the māra kai.

MĀRA KAI
- planting beds
- māra kūmara
- fruit trees
- compost and tool shed
The māra kai is developed at the base of Pukenamu to reconnect Pākaitore and Pukenamu, and provides oranga (livelihood, food) through a regenerative food system for the Whanganui community. The māra kai enhances the mauri of the site and the community in continuing the whakapapa of the use of the whenua as a marketplace and food kāinga.

Figure 7.42. Perspective of the māra kai.

Figure 7.43. Plan of the māra kai area at the base of Pukenamu. The māra kai will be developed and operated by Whanganui experts.
Figure 7.44. Pākaitore: Te Awa Tupua Hub site section.
SPATIAL ORGANISATION OF KEY WHANGANUI EVENTS AT PĀKAITORE

Kōanga (Spring)  |  Māra kai planting

Raumati (Summer)  |  Tira Hoe Waka

Raumati (Summer)  |  Pākaitore Day

Takurua/Hōtoke (Winter)  |  Te hākari mō Puanga

Figure 7.45. Circulation diagrams of activities on site.
7.5 DESIGN SUMMARY

Through the iterative design process and the methods of whakapapa, tikanga and pūrākau, this design transforms Moutoa Gardens from a quiet, oppressive colonial garden into a Te Awa Tupua hub in the centre of Whanganui City. Pākaitore activates the riverfront, providing design interventions that facilitate varying levels of interaction with the awa. The design develops a central place in Whanganui city where wānanga can be facilitated through the design interventions. The awa area provides waka storage, waka facilities with multifunctional hall space, steps leading into the awa, and ramp access. The building can facilitate waka rebuilding and the teaching of customary waka practises. The tomokanga focus area reconnects the awa and the whenua, providing a market-place, ritual space, wānanga areas and native planting through the māra kai and māra ua. Paving design in the tomokanga area speaks to the whakapapa of Pākaitore as a fishing village, trading hub and meeting place through Whanganui patterns and depictions of kai o te awa. Native planting throughout the design improves corridor connections, increases bird habitation, and filters stormwater runoff. The whenua activates Pākaitore through the ātea, the whakaruruhau and the open green space that provides fluid space for rituals, wānanga, a market-place and varying public use. This design enhances the mauri of Pākaitore by orientating the site towards the awa and the natural environment; reconnecting Pākaitore to Pukenamu in activating the whenua through oranga (māra kai, māra ako, wānanga). It provides a māra kai to cultivate food for the community, and provides space and resources for making, sharing and trading craft, rongoā, and kai. The Te Awa Tupua hub provides space for Whanganui uri to wānanga, to gather, learn and share, in strengthening Whanganuiitanga and in re-establishing their ahikātanga at Pākaitore, within Whanganui City.

7.6 DESIGN EVALUATION

1. Te Awa Tupua legal status – Taiao: recognition and manifestation of the natural law and value system of Te Awa Tupua.

The values that underpin the relationship of Whanganui uri and Whanganui awa are central to this design, which are guided through Whanganui pūrākau, tikanga and whakapapa. This is evident through how the design caters to Whanganui tikanga and whakapapa in opening the site to the awa, to Pukenamu and Taumata-Aute. The design guides people towards the awa and the natural environment, encouraging a relationship of care and responsibility towards the awa. For example, the māra kai, māra ako and māra ua areas enhance this relationship by providing areas to learn with and from the environment, encouraged through wānanga. Wider investigation into local, living materials would have enhanced this principle within the design.

2. Tupua te Kawa – Whanganuitanga: (Whanganui tikanga and kawa) valuing the customs and principles of Whanganui iwi and the way in which Whanganui iwi operates.

The centering of Whanganui pūrākau, tikanga and whakapapa in design development enhances Whanganuiitanga throughout the site, enabling Whanganui iwi practises to occur daily within the site. The interventions throughout the site provide fluid spaces to allow for multiple practises to occur. For example, the ātea, the whakaruruhau and the waka hub each respectively provide space for pōhiri, whakatau and wānanga to occur, they can also act as whare tāpere and moenga areas. This allows Pākaitore to be used for Whanganui iwi festivals, hui and wānanga, including the Tira Hoe Waka. Collaborating with iwi artists would develop the design further in portraying Whanganuiitanga.

3. Te Pou Tupua/Te Karewao – Rangetiratanga: leading by example by upholding and manifesting Tupua te Kawa and Te Awa Tupua.

This design stands out in the fabric and built environment of Whanganui City as a riverfront design that centers the interaction of people and the awa, and Whanganui iwi ahikātanga within the city, in designing from the principles of Tupua te Kawa and Te Awa Tupua in the case study framework.
which led to the design outcome. This allows the design to provide for Whanganui tikanga and
practices to flow with the space. This design, if developed further with Whanganui iwi and in
utilising local living materials, could be on par with Te Kura Whare in providing leading design
towards re-indigenisation.

4. Te Kōpuka – Kotahitanga: collaboration, inclusion, involvement and participation of all relevant/
interested groups.

This design opens the site for the inclusion of the maunga and the awa, in providing public space for
all. The design creates moments across the site where collaboration occurs between people and awa
(steps), people and maunga (māra kai), maunga and awa (open views to maunga), with the whenua
in between and all around. This design is the intersection between mana whenua, tangata tiriti,
tauiwi, and the whenua. The design provides space for all to gather share and learn, whilst centering
Whanganuitanga. For example, the tomokanga and ātea facilitates a marketplace, enabling and
encouraging all to gather and share kai, craft, and wānanga.

5. Te Heke Ngāhuru – Kaitiakitanga: act to advance the health and wellbeing of Te Awa Tupua.

In centering the worldview of mana whenua, this design provides a focus area within the City for the
ancestral practises of the māramataka, of tracking and observing to occur, enhancing the presence
of kaitiakitanga within the City, thus promoting and encouraging wider responsibility of the City
towards the health and wellbeing of Te Awa Tupua. The design maximises the riverfront for people
and waka use, facilitating greater relationships between people and the awa, which also encourages
greater responsibility of people towards the awa. However, there is opportunity for site interventions
to tie in with a greater system of interventions along the awa in efforts to clean the awa and raise the
mauri of the awa and its effects on the whenua and tāngata.

6. Kia Matara Rawa – Wairuatanga: upholding te mana me te mauri o Te Awa Tupua (the spiritual
power and life force of Te Awa Tupua).

In designing towards the awa, maunga and whenua for people engagement, guided by Whanganui
pūrākau, whakapapa and tikanga the wairuatanga of Te Awa Tupua is enhanced through Pākaitore.
The design facilitates kōrero ki te awa – engagement with the awa and provides for the rituals of
Whanganui iwi to occur. The design serves to enhance the mana and mauri of Te Awa Tupua in
doing this. This is also achieved through the inclusion of the names of the rapids on the steps, and in
referencing the physical structures of the ancestral practises that engaged with the awa through the
waka hub and Whakaruruhau – providing a renewal of their life-force, enhancing the mauri of these
practises on the awa once again.

7. Te Korotete – Oranga tonutanga: Generate a thriving economy that centres and sustains the
health and wellbeing of Te Awa Tupua.

Investing in Whanganui uri is an investment into the health and wellbeing of Te Awa Tupua. This
design generates an economy that centres the wellbeing of Whanganui uri, therefore promoting
the health and wellbeing of Te Awa Tupua. In centering the wellbeing of Whanganui uri, the
design maximises space for sharing knowledge, practises and resources within Whanganuitanga.
For example, the māra kai develops towards indigenous food sovereignty, embodying sustainable
practises in generating a local food economy for Te Awa Tupua.

General Comments:

For the scale of the site and the scope of the project, I believe the design makes well use of the site
towards the design moves that stem from the aspirations of mana whenua and the values of Te Awa
Tupua - considering the whakapapa of this design within the fabric of Whanganui iwi, and their
place within the city, and the place of Pākaitore in Whanganui iwi’s whakapapa, as well as its location
within the city. However, the Whakaruruhau could have reflected the structure of the pā whata (fish
drying structures) more – there was opportunity there to develop a stunning pavilion if time had
allowed for it. For example, eels could have been incorporated into the structure as a design feature.
Ko te awa te mātāpuna o te ora.
The River is the source of spiritual and physical sustenance.

- Tupua te Kawa (The natural law and value system of Te Awa Tupua, which binds the people to the River and the River to the people).

(Re Awa Tupua (Whanganui River Claims Settlement) Act, 2017).

08 Conclusion
8.1 Conclusion

This conclusion discusses how the research project answered the research questions and achieved the aim and objectives of the research.

The research question asks: How can New Zealand cities be decolonised to re-establish mana whenua ahikātanga?

Decolonisation is a process towards re-indigenisation, so it must begin with mana whenua aspirations for their places – otherwise it's another form of colonisation. It's a process of starting from the values of the local people right from the beginning and allowing their tikanga, whakapapa knowledge and worldview to guide the design process, and allowing their pūrākau (as decided by them) to tell the stories of their place in their own ways unique to them. This allows design to provide space for them, to provide for their tikanga, their principles of space and embed their presence in the city, so they know it's their place – thus encouraging their physical presence, the manifestation of their ahikātanga. It is important that designers and project leads understand the complexities of mana whenua structures – whānau, hapū, iwi, and hau kāinga, when engaging with mana whenua and in understanding which mana whenua groups to engage with for the context of their design projects.

This research puts forward Māori design frameworks as an approach to decolonizing New Zealand. More specifically, design frameworks that are specific to mana whenua and the values that underpin their relationship with their whenua. Design frameworks that give mana to the whenua and recognize the mana of mana whenua. This research provides a case study of a Māori framework for decolonisation in the development of the Te Awa Tupua framework. This framework is an approach that can be applied across governance structures as well as the public and private sector for working towards decolonizing Whanganui, or rather, re-indigenising the cultural landscape of Te Awa Tupua. The Te Awa Tupua framework facilitates the re-establishing of Whanganui iwi ahikātanga within their ancestral landscape by aligning Whanganui iwi aspirations with the values that underpin their relationship with Te Awa Tupua to produce design cues for development. The design outcome decolonizes Moutoa Gardens by removing its colonial layers and, through the tikanga, whakapapa and pūrākau of Whanganui iwi, re-establishes mana whenua ahikātanga within Whanganui City through a Whanganui iwi hub at Pākaitore. This framework and its design outcome provide an example of how New Zealand cities can be decolonized to re-establish mana whenua ahikātanga, place by place – valuing the specific relationship of mana whenua with their specific places and their aspirations for their places. The benefits of removing the monuments in Moutoa Gardens allows the site to be used to tell our stories, to share our stories, and to live our stories.

This design operates from a Whanganui tikanga, whakapapa and pūrākau base, in decolonising Moutoa Gardens through the aspirations of Whanganui iwi. These are indigenous conceptualities and frameworks specific to Whanganui iwi, and therefore serve to re-indigenise the site in the process of decolonization. This design approach, the process and methods used to decolonise Pākaitore can be operationalised across all cities in New Zealand. However, the values, the tikanga, and pūrākau, must be specific to the mana whenua of each place, it must consider their whakapapa of place throughout the design process. Which means it must be led by the appropriate mana whenua group for the context of the project and the place – recognising their unique status as mana whenua, and their deep connections to place – from project conception to project completion. With their aspirations and values at the centre.

The sub-question asks: How can design based on Whanganuitanga re-establish mana whenua ahikātanga at Pākaitore?

The following description illustrates how the design decolonises Pākaitore in re-establishing mana whenua ahikātanga within Pākaitore and reflects the aspirations of Whanganui iwi captured at the He Waka Pakoko symposium, through Whanganuitanga.
Immediately upon arrival to Pākaitore by way of waka, people read the names of the rapids on the steps, this acts to decolonise the site and is an opportunity to reflect on the significance of the rapids that are windows into the spiritual world of Whanganui iwi. As waka arrive at Pākaitore, the flotilla of 20 waka floats in line below Taumata-Aute, awaiting the karanga of the kuia as she stands at the point of the deck over the awa, while welcoming whānau stand along the riverbank to meet us at the final stop of this year’s Tira Hoe Waka. “Haere mai!” She calls over the awa and across to us.

Our steerers begin guiding us across the awa as one, our paddles upright, banging the base of the waka in beat together. “Ripi ripia, hoe hoea!” we call in response. We pull our waka up – half going up the ramp into the waka storage facilities, and half are pulled up on the bank to be returned to their respective whānau businesses. Once the waka have been stored or retrieved, and whānau are reunited, we jump back in the awa for a swim, using the swimming steps for better access. We wait for our pōhiri, drying in the sun on the riverbank. With our lavalava on, the kuia karanga to us over the tomokanga area and into the ātea, signifying a transition into another realm.

During whaikōrero the whakapapa of Pākaitore is shared, the kaikōrero using the reference points of the pūrākau throughout the stairs, the paving and the built design to aid in connecting people to Pākaitore through kōrero. Once the whaikōrero have ended, and hongi and hariru are over, we unpack and set up our tents on the whenua, while the kaumātua have the option to sleep inside the iwi facilities, or under the whakaruruhau. Our packed lunches are handed out, complimented with fruit from the māra kai. We practise our skits in our groups around Pākaitore for te pō whakangahau – the final nights celebrations. One group in the māra ako, one under the whakaruruhau, one in the wharekai/hall, and one on the step area.

The rest of the whānau gather food from the māra kai before heading to the wharekai to prep dinner and set up the dining hall. Before dinner, we have our ceremony under the whakaruruhau for those who have completed the Tira for the first time, followed by a big hākari in the hall with a kapa haka performance by the rangatahi as we plate up. We are surrounded by views of the maunga and awa. Because it’s the final night, it’s skit time. After our big feast we sit and watch the group performances under the whakaruruhau, with Pukenamu as the backdrop, while the hall is packed down and mattresses laid out. There is much laughter, and ngā waiata o Whanganui can be heard across Pākaitore, reaching the maunga and the awa.

Afterwards, we hear from our elders for kūmete kōrero, sharing our kōrero tuku iho to build up our kete of knowledge, surrounded by the whenua of Pākaitore, with the curve of the awa around us as the sun sets. This finishes with a karakia, before we head to bed, with the sound of light chatter and the quiet hush of the awa. We are awoken at four am for our final ruruku to end the wānanga of this year’s Tira Hoe Waka. We shuffle our way over to the awa, the streetlights over the tomokanga area guiding our path, with the ramp and steps lit up on their sides to provide safe access to the awa. This marks the end of another years Tira Hoe Waka, the first year that Pākaitore has been included in the over-night stops.

On another day – kapa haka practise can be viewed on the deck from the awa, waiata echoing across to Taumata Aute, school classes visit to learn about the māra kai, or the kōrero of our native resources in the māra ako. And our tohunga of the awa – the steerers-operate the daily kayak services provided by the iwi hub and other water safety activities during summer, providing job experience and opportunities. The Saturday market spans along the tomokanga and through the ātea to the whakaruruhau, where the māra kai produce can be traded, with māra kai wānanga running throughout the day. The market day helps to get the wider city involved and amongst Whanganuitanga.

Pākaitore provides the space for Whanganui iwi to learn, share and grow in our Whanganuitanga; through our kōrero tuku iho. It allows us to operate from a place of strength, it is a place that affirms Whanganuitanga and the place of Whanganui iwi in Whanganui city. It is a place of self-determination; it allows us to do our own things in our own way and re-establishes our ahi kā, our presence on Pākaitore by providing space for us to live our practises within the heart of Whanganui city. The Fires of Ambition Te Awa Tupua 2040. This project is about turning the fires of occupation, into the fires of ambition, it is the pathway to a flourishing and thriving Te Awa Tupua.
Research Aims and Objectives:
The aim of the research is achieved through the research objectives, as outlined below.

Aim:
Address Whanganui uri’s aspirations for Te Awa Tupua through a design project that honours Whanganuitanga.

The He Waka Pakoko symposium provided the opportunity to design a project around the aspirations of mana whenua. Through the alignment of the aspirations with the values of mana whenua, a design project in Pākaitore emerged that sought to address Whanganui uri’s aspirations through the development of a Whanganui iwi hub that centers the enhancement of Whanganuitanga through the emphasis of awa, whenua and tāngata.

The design provides the stepping stone towards the Te Awa Tupua 2040 envisioned at He Waka Pakoko. It provides space that focusses towards the revitalisation of our ancestral practises through facilitating wider engagement and relationship with the awa and with each other as Whanganui iwi – providing a central place to learn, share and enhance our Whanganuitanga. The waka hub in particular puts strong emphasis on rebuilding and revitalising tūpuna waka practises by providing space for iwi waka practises directly on the awa. The revitalisation of our tūpuna waka practises encompasses the kaupapa of the Tira Hoe Waka. For the waka is a mechanism towards the way of life of our tūpuna.

Objectives:
1. Develop an appropriate set of design principles to inform a design process and its implementation on the basis of the Te Awa Tupua legislation.

2. Align the identified aspirations from He Waka Pakoko with the Te Awa Tupua design principles to produce design cues.

3. Identify the impacts of colonisation on Te Awa Tupua.

4. Evaluate the value and place of colonial tools and monuments in the future of Pākaitore.

5. To develop space for Whanganui iwi to practise ahi kā in Pākaitore.

2. Align the identified aspirations from He Waka Pakoko with the Te Awa Tupua design principles to produce design cues.

The translation of Te Pā Aeroa nā Te Awa Tupua into Te Awa Tupua design principles drew from the knowledge of Whanganui experts who dedicated years to develop a framework for cultural and historical redress for Te Awa Tupua. This was an application of the legal framework towards a Te Awa Tupua design approach, in providing the foundation for designing towards the re-indigenisation of our ancestral landscapes through the aspirations of Whanganui uri for Te Awa Tupua.
09 Reflections
9.1 Project Reflection

IMPLICATIONS FOR WHANGANUI IWI

Currently, Moutoa Gardens still represents our trauma - the monuments, design and function of the site are holding us back from moving forward. Through the removal of the monuments, this design signifies a shift in the conversations of who we are, how we are and why we are, and our place in Whanganui City. The Te Awa Tupua hub provides space where we can address and unpack our mamae, our intergenerational trauma and remove ourselves from the shackles of colonization collectively, by operating from a place of strength, from within our Whanganuitanga, in providing wānanga – places and opportunities to gather, learn, and share in our tūpuna practises and kōrero tuku iho. It is a place to help shift us out of grievance mode, out of the framework of struggle and resistance in providing the platform for our renewal and realignment. The Te Awa Tupua hub is a protection of our interests, our aspirations and self-determination. It is a place for us to thrive.

This place allows us to understand not only who we are and how we are, but also why we are. It provides access to storytelling, to our matauranga and to the whakapapa of the environment, allowing the depth of the whenua to come to the fore. This enables us to understand why our tūpuna did things the way that they did, by understanding the structures of their practices and in connecting with the whenua and the taiao in utilising their methods of the māramataka, of tracking and observation to understand our environments. It validates who we are by actualizing our knowledge in the built environment, imposing it in its rightful place, showing the sophistication of our knowledge and mātauranga Māori – through the manifestation of our ancestral practices, and the functional design of the built environment in providing for the ahikātanga of Whanganui iwi. We are products of our environments – so if we are seeing Māoritanga, and more specifically Whanganuitanga – our patterns, structures and way of life portrayed in a positive manner in the heart of Whanganui city, then the way we see ourselves will begin to reflect that. Providing built environments that reinforce a Te Awa Tupua identity and Whanganuitanga, reinforces individual and collective identity – providing stronger foundations towards flourishing and ambitious futures for our people.

This design brings Whanganuitanga, our practises and mātauranga to the forefront of Whanganui City, reconnecting tūpuna use of the site with the future use of the site and enabling Māori to be part of the wider Whanganui community, giving us the right to participate in our places. The Whanganui iwi hub signifies a return of Whanganui iwi and our tūpuna to Pākaitore.

IMPLICATIONS FOR WHANGANUI CITY

The population of Whanganui City is predominantly Pākehā. Whanganui Māori have always existed in the margins. The response of the City to the 1995 reclamation of Pākaitore shows just how little progress had been made since the colonial battles of the 1860s. This Whanganui iwi hub on the riverfront of the city, forces Whanganui iwi into the heart of the town centre, demanding the conversations to be had - the acknowledgement of the wrongdoings to Whanganui iwi, and the recognition of the mana of Whanganui iwi, and their whenua. The design brings our history and our affairs to the fore. We are no longer invisible in the fabric of Whanganui.

For the Pākehā population, the design helps to address and acknowledge the place of the establishment of Whanganui City by the NZ Company, the signing of the treaty and the colonization of Whanganui – and the resulting implications that these have in the present, the design ensures that our history and reality is not something that can be disregarded any more, as if it were in the museum, or in a history lesson. The site design forces Pākehā to begin to address and unpack their bias towards Māori.

This site is a portal between Te Ao Māori and Te Ao Pākehā in the city. It is a meeting place that allows people to move fluidly between Te Ao Māori and Te Ao Pākehā in building understanding and respect. The design provides connectedness, not only for Whanganui uri to each other, but for Whanganui iwi and the city, and for all those who utilise the space.
This research provides approaches, methods and tools for embedding mana whenua values and identity into New Zealand’s cities - the places of mana whenua that have been colonised and urbanised. This contributes to the growing body of knowledge, work and expertise in the Māori, Indigenous, and decolonising fields of design and research.

The Te Awa Tupua Act – the river as a legal entity, has had a significant impact nationally and worldwide because it is a living example of sovereignty, growing its mana through overseas mātauranga. This research and design has the opportunity to be a part of those conversations in providing an example that Indigenous can follow worldwide in reclaiming, decolonising and re-indigenising their ancestral places.

It is vital that designers and industry professionals in New Zealand understand the complexities of Te Tiriti o Waitangi, of New Zealand’s history and Māori realities today. Design of the built environment of New Zealand needs to shift conversations forward in acknowledging the past 250 years of destruction and displacement colonisation has had on Māori, on the indigenous peoples of the land. Frameworks, methods and processes like the ones utilised in this research provide the starting points for this. If more design projects followed approaches like these and were led by mana whenua, our cities would be much better places for all New Zealander’s and the environment.

In thinking about our public spaces, we need to be asking the questions, how did this area come to be public space? Was it once a pā? Was it acquired through land confiscations? This research project provides a precedent but also an opportunity for critical conversations into the history and role of our public spaces, our parks, gardens and reserves. Could these become the spaces in which New Zealand is able to have those critical moments of self-reflection; of acknowledgement of the great injustices done to Māori through the colonial-settler history of New Zealand; the place where true apologies are given and where we forge new pathways, based on true partnerships, of understanding and respect?

### National and Global Implications

This research provides approaches, methods and tools for embedding mana whenua values and identity into New Zealand’s cities - the places of mana whenua that have been colonised and urbanised. This contributes to the growing body of knowledge, work and expertise in the Māori, Indigenous, and decolonising fields of design and research.

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### 9.2 Key Learnings

Having no background in policy or strategic design frameworks, this research process was treading new ground for me, but also within the Whanganui iwi governance infrastructure as there are no precedents of a built environment design framework for Whanganui iwi. Though design frameworks are not new, as evident in the theoretical framework design precedents, this framework forges a path for a Whanganui design approach – for applying their values to their sites that have been colonised and urbanised.

A typical design approach doesn’t account for mana whenua values. I have applied both a Pākehā process and a Whanganui iwi approach in a way that does not compromise the values of Whanganui iwi. The methods of whakapapa and pūrākau were key in researching and operating from a Whanganui base, in weaving Whanganuitanga into the design process without compromising it, and in enabling our knowledge base to come to the fore in this design process. Whakapapa is about understanding the relationships between phenomena and pūrākau convey the whakapapa - the understanding of the relationships. This enabled a much deeper philosophical approach, rather than surface or visual cues in representing Whanganuitanga.

The iterative design method of research by design enabled a better design outcome. Through the interrogation of interventions within the site, I developed a greater understanding of the site and how the site would respond to key interventions and vice versa, as well as how they would operate and function together. This led me to realise that a comprehensive integrated design approach allows the development of fluid space that provides for key design moves and encompass all values and aspirations, rather than isolating each into singular interventions – which results in the design of many interventions that are not cohesive. A key learning from this was that less can provide for more in creating flexibility of spaces.

As mentioned in the summary and observations of He Waka Pakoko (page 37), we struggle to shift out of the current headspace and framework of struggle and resistance into aspirational thinking. Undertaking a project that centers aspirational thinking for Māori proved difficult in that I am heavily restricted by those factors. It required attempting to shift my own head space in the process, in order to attempt to envision an ambitious future for Te Awa Tupua.
In an ideal situation, I would have worked with rangatakapu/Whanganui iwi so that the process could help us all shift in thinking beyond the framework of struggle and resistance and to strengthen the case study in dreaming beyond the struggles of the past and present. However, undergoing this process has taught me how to shift our narrative forward to centre our mana, strength, beauty and resilience, rather than the story of struggle, violence, destruction and loss.

Time was a key limitation in conducting this research.

The Masters structure subordinate’s iwi/hapū processes in not anticipating iwi ethics processes or mana whenua preferred engagement processes. The typical master’s and design approach is to ask and expect mana whenua to fit in with the master’s and Western design structure. Prior to project commencement, I went through Ngā Tāngata Tiaki’s ethics process successfully, however, following He Waka Pakoko, Covid-19 hit, and ongoing feedback and engagement was not made possible due to the pressure of Covid and the responsibility Ngā Tāngata Tiaki had in the Covid response for the iwi.

The sudden impact of Covid-19 resulted in limited access to design software, printers and scanners, and the collaborative design studio environment, requiring adaptation of the process and operating in an isolated environment. This provided a disrupted and inconsistent workflow towards achieving the research questions, aims and objectives, with the ongoing instability of lockdowns.
9.4 Potential Next Steps

The outcomes of this research could be developed further with Ngā Tāngata Tiaki o Whanganui or with Whanganui iwi in separate parts:

1. The design principles and application of their use as a framework could be developed further for iwi projects that require engagement with outside organisations, and when organisations require Whanganui iwi engagement.

2. The site investigation mapping could be expanded and developed into educational resources of Te Awa Tupua whakapapa for the iwi that could go online, be made into an app, or be developed into a physical document to be used within schools.

3. The design could be explored further with the iwi through wānanga, this could be expanded to a wider programme of projects for all along Te Awa Tupua based on the aspirations of Whanganui iwi from He Waka Pakoko.

“Ko te awa te mātāpuna o te ora.
The River is the source of spiritual and physical sustenance.

- Tupua te Kawa (The natural law and value system of Te Awa Tupua, which binds the people to the River and the River to the people).

[Te Awa Tupua (Whanganui River Claims Settlement) Act, 2017]
10.1 Reference List


