

asylum

rethinking our future neighbourhoods

A Pleasurable Methodology: Joyously Reimagining our Neighbourhoods

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Abstract

The Tāmaki Makaurau Auckland neighbourhood of Ellerslie has undergone destructive erasures of ecology and indigeneity since colonisation. This is exemplified by the filling with concrete of the sacred subterranean caves, Waiatarua, during the construction of the Ellerslie Racecourse grandstand. This paper argues that this causal act of destruction through architectural procedures, and others geographically similar to it, can be understood as a result of a painful colonial legacy that continues to adversely inform architecture today. In response, a Pleasurable Methodology is proposed as an alternative architectural practice that emotively engages with the immanent whenua of Waiatarua. It speculatively aims to generate neighbourhoods where equality is formed between the vitality and wellbeing of the earth with the wellbeing of the communities that whakapapa and live there. This is crucial to facing the rising inequities of housing, food security and climate facing our cities.

As a result of the methodology, experimental drawings are created from an embodied pleasurable engagement between decomposing organic matter as whenua and conventional architectural materials such as wire, paper

and clay. This entangled dialogue provokes an emotive neighbourhood where whenua and pleasure fabricate and reimagine a regenerative way of living within our isthmus. This paper's main findings conclude that by challenging conceptions of land and architecture, we can potentially endeavour to feel and then draw future neighbourhoods where the vitality of whenua is intimately tied to loving communities.

Keywords: Whenua, Waiatarua, Pleasurable Methodology, methodology, decolonisation

Introduction

Aotearoa New Zealand's neighbourhoods are facing pressing issues that need to be addressed by our architectural discipline. As explained by a recent United Nations Report, "the housing crisis in New Zealand is, in fact, a human rights crisis"¹ in which other pressures such as unaffordability, food security and climate crisis are adversely impacting our most vulnerable communities, who are more likely to be Indigenous and minority. Furthermore, Aotearoa's colonial history has systematically dispossessed Māori from their land, in violation of the Treaty of Waitangi, creating a "dark shadow"² that hangs over our built environments.

To challenge our current architecture and then propose a solution, a Pleasurable Methodology as an architectural methodology from a tauīwi (non-Māori) perspective was developed that emotionally engages with te ao Māori (Māori worldview) elements and concepts.³ This approach aims to challenge the current built environment and seeks to reimagine our neighbourhoods by privileging concepts such as whenua and pleasure in the process of architectural generation. It takes Waiatarua, the general suburban area surrounding the

1 Leilana Farha, *A/HRC/47/43/Add.1: Visit to New Zealand Report of the Special Rapporteur on Adequate Housing as a Component of the Right to an Adequate Standard of Living and on the Right to Nondiscrimination in This Context* (New York: United Nations, 2021), 9. <https://www.ohchr.org/en/documents/country-reports/ahrc4743add1-visit-new-zealand-report-special-rapporteur-adequate-housing>

2 Ibid, 5.

3 This research emerged out of my master's thesis, "A Pleasurable Methodology: Cultivating with Waiatarua."

Ellerslie Racecourse, as a case study of a neighbourhood that has materialised destructive histories and therefore needs to be reimagined to produce potentially equitable space. Given the government's proposed changes to the Resource Management Act, which seem to continue the same outcomes of misguided housing and urban legislation that have passed before,⁴ there has to be a critical engagement with current laws and regulations that have so far yet to construct an inclusive and affordable city.

Several methodologies critically examine harmful state procedures and histories, yet few have been proposed that incorporate these learnings into the overall generation of architectures, and consequently neighbourhoods. Firstly, Professor Linda Tuhiwai Smith's (Ngāti Awa, Ngāti Porou, Tūhourangi) decolonising methodologies are a foundational precedent for approaching research generally, particularly her Indigenous research projects that aim to reaffirm self-determination.⁵ Associate Professor of Critical Race and Indigenous Studies Eve Tuck's desire-based research framework and Professor of Gender Studies Katherine McKittrick's discussions around Black methodologies both incorporate communal emotion and dreams as fundamental aspects in their ways of producing alternative histories.⁶ Finally, academic and architect Eyal Weizman and his firm Forensic Architecture's counter-forensic methodology exemplifies how an evidentiary architectural focus to human-rights violations can reveal deeper patterns of abuse.⁷ While these

methodologies are powerful precedents for challenging conventional narratives and producing important analysis, there remains the potential to incorporate these methods into the production of architecture.⁸

In this paper, Waiatarua (modern-day Ellerslie) is explored as the physical manifestation of a colonial approach to architecture that erased whenua. In response, a Pleasurable Methodology is proposed as an alternative architectural practice that emphasises an emotional approach to whenua (ground, earth, placenta). Through key relationships and a series of three methods – Listening, Cultivating and Reprogramming – whenua emerges as a powerful architectural precedent and collaborator that creates unique spaces according to its wairua (spirit, spirituality). The methodology eventually proposes a drawing set that explores a Waiatarua where architecture aligns with whenua according to pleasure. In conclusion, a series of critical questions that surfaced during this research are posed to our discipline and our neighbourhoods, generating a *kōrero* (discussion) that might reveal new readings of the systemic issues faced by architectural designers.

Waiatarua's History and Colonialism's Legacy

In the 1950s, during the construction of the Ellerslie Racecourse grandstand, ancient subterranean caves named Waiatarua, or Two Songs, were filled in with concrete to make way for the foundations of the structure. The caves

were named Waiatarua for the songs that would emanate when wind blew between pools of collected rainwater.⁹ These were probably formed from the eruptions of Maungakiekie thousands of years ago, when lava flows emanated outwards from the blast before being hollowed out to form caves.¹⁰ The area became an abundant wetland; the volcanic ash meant its fertile soil was full of kai (food), birds and fish.¹¹ It was just one part of a seasonally entangled way of living that Māori took across the Isthmus for hundreds of years before colonisation, fishing and travelling between both the Manukau and Waitemata Harbours, settling amongst the many nearby maunga (hills, mountains) such as Ōhinerau (Mt Hobson), Maungarei (Mt Wellington) and Maungakiekie (One Tree Hill).¹²

The concrete sealing of the caves is clearly a singular act of destruction within a field of erasure that was enacted across Tāmaki Makaurau Auckland. The grandstand and surrounding suburbs emerged from a colonial conception of land that conceived of it as a divisible commodifiable space that could generate and accumulate monetary wealth.¹³ This colonial construct ignores the intrinsic crucial value of whenua to Māori communities and was part of the systematic dispossession of their land over the centuries. For example, after the founding of Auckland in 1840, thousands of acres of land in Tāmaki Makaurau, including Waiatarua, were dispossessed in a matter of years to accommodate the speculators and settlers of the then-new capital city.¹⁴ Despite making up 17 percent of

- 4 Julie Stout, "The Diary of a Debacle: The Slum Enabling Act and Other Matters," *Architecture Now*, November 24, 2021, <https://architecturenow.co.nz/articles/the-diary-of-a-debacle-the-slum-enabling-act-and-other-matters/>
- 5 Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples* (New York and Dunedin: University of Otago Press, 1999), 143–166.
- 6 Eve Tuck, "Suspending Damage: A Letter to Communities," *Harvard Educational Review* 79, no. 3 (2009): 416–419, <https://doi.org/10.17763/haer.79.3.n001667566it3n15>; Katherine McKittrick, "Curiosities, Wonder and Black Methodologies," lecture for the University of Virginia School of Architecture, September 17, 2020, <https://www.youtube.com/watch?v=68gIZJt7rY>
- 7 Eyal Weizman and Tina Di Carlo, "Dying to Speak: Forensic Spatiality," *Log* 20 (Fall 2010): 126, <https://www.jstor.org/stable/41765381>
- 8 The best example of an explicitly decolonial architecture is the competition *Imagining Decolonised Cities*, run by Victoria University of Wellington's Rebeca Kiddle's (Ngāti Toa) research team: Rebeca Kiddle, Amanda Thomas, and Morten Gjerde, "Imagining Decolonised Cities or Indigenising the City," lecture presented for New Zealand Centre for Sustainable Cities seminar, University of Otago, November 15, 2021, https://www.youtube.com/watch?v=BVocwIXChzc&ab_channel=UniversityofOtago%2CWWellington
- 9 William N. Mackie, *A Noble Breed: The Auckland Racing Club, 1874–1974* (Auckland: Wilson and Horton for the Auckland Racing Club, 1974), 15. This is just one translation of Waiatarua. An Auckland Council Waiatarua Reserve report translates the name of the historical Lake Waiatarua as the "water of double reflections." Orākei Local Board, *Waiatarua Reserve Enhancement Plan* (Auckland Council, 2019), 36, <https://www.aucklandcouncil.govt.nz/about-auckland-council/how-auckland-council-works/local-boards/all-local-boards/orakei-local-board/Documents/waiatarua-reserve-enhancement-plan-december-2019.pdf>
- 10 Bruce Hayward, Graeme Murdoch, and Gordon Maitland, *Volcanoes of Auckland: The Essential Guide* (Auckland University Press, 2011), 143.
- 11 Orākei Local Board, *Waiatarua Reserve Enhancement Plan*, 21.
- 12 D. R. Simmons, *Maori Auckland*, ed. George Graham (Auckland: Bush Press, 1987), 15–18.
- 13 Giselle Byrnes, *Boundary Markers: Land Surveying and the Colonisation of New Zealand* (Wellington: Bridget Williams Books, 2001), 41–47.
- 14 R. C. J. Stone, *From Tamaki-Makau-Rau to Auckland* (Auckland University Press, 2001), 300.

the population, contemporary Māori own just 4 percent than 1 percent in Te Waipounamu (the South Island).¹⁵ This means Māori, in terms of housing, are more likely to live in crowded and damp housing¹⁶ and own fewer homes than Pākehā (people of European descent).¹⁷

There are also the numerous physical constructions that took place in and around Waiaatarua that have completely transfigured its whenua. The clearing of the land that would become the Ellerslie Racecourse into arable farming land in the early nineteenth century and the draining of Lake Waiaatarua in 1929 erased the natural biodiversity.¹⁸ This was part of the overall destruction of 65 percent and 90 percent respectively of our native forests and wetlands, which have been lost since colonisation due to farming and urbanisation.¹⁹ The quarrying of Maungarei and the installation of water tanks on top of Ōhinerau are acts of destruction common to many of the maunga of Tāmaki Makaurau.²⁰ Lastly, there were the nearby developments of the Southern Motorway and Ellerslie–Panmure Highway in the mid-twentieth century, which not only potentially transfigured millions of tonnes of whenua but divided communities through the concrete ravines they formed.²¹ The Unitary Plan, which is Tāmaki Makaurau’s future-planning document,²² continues previous patterns of erasure and destruction to construct our neighbourhoods.

A rigid colour-coded key effectively conceptualises the city as a series of zones defined by an arbitrary hierarchical division of land according to abstract plot lines that have originated since colonial dispossession. As the Unitary Plan presents in Figure 1, the zoning of Ellerslie Racecourse as a ‘major recreational facility’ sustains further destructive architecture such as the million-dollar developments currently being constructed along Peach Parade.²³ The Plan keeps the caves sealed and encourages further environmental damage, contributing to the spatial erosion of Māori tikanga (customary values and practices) in Waiaatarua.

Waiaatarua’s neighbourhood must be understood as an amalgamation of historical and contemporary architectures that continue a painful colonial legacy. The suburb both through its built environment and the absence of its original native ecosystem is reflective of a destructive approach to city-making taken by generations of planners and architects. The motorway, the roads, the houses and the grandstand uphold an urban environment that occupies land as a commodifiable entity, not as a sacred Māori space.

A Pleasurable Methodology

In response to this colonial approach, a Pleasurable Methodology was developed as an alternative tauwiwi

approach to generating architecture. It holds mana tauritanga, the practice of equality and equity, as its guiding aim.²⁴ Within this context, this is understood as the arrival of an architectural proposal that equally shares resources and energy between the ecology and the communities that whakapapa (trace, descend, genealogy) to and live in Waiaatarua. Architecture within this framework is generated through the key conceptual relationship of pleasure with whenua, understood as the embodied joys and passions experienced and felt with the earth Papatūānuku and her whakapapa. By centring a positive regenerative pleasure at its core, the methodology endeavours to rejuvenate Waiaatarua’s intrinsic wairua and waiata (songs), rather than define it by its past colonial erasures. A key aspect of utilising this approach is the embodiment of pleasure during the making process, as it ensures personal experiences begin to weave with Māori concepts such as wairua, mauri (life force), whakapapa and whenua.

Through an iterative series of three methods – Listening, Cultivating and Reprogramming – the methodology culminates in a set of experimental drawings in which pleasure with whenua is materialised through Waiaatarua’s natural and built architecture. The first method, Listening, is the exchange between our bodies and the earth through

- 15 Māori Land Court, “Māori Land Online,” accessed September 1, 2021, https://www.maorilandonline.govt.nz/gis/home.htm?moj_URL=https%3A%2F%2Fwww.justice.govt.nz&nzGovt_URL=http%3A%2F%2Fnewzealand.govt.nz&contactUs_URL=http%3A%2F%2Fwww.maorilandcourt.govt.nz%2Fcontact-us&feedback_URL=https%3A%2F%2Fconsultations.justice.govt.nz%2Foperations-service-delivery%2Fmlc-customer-survey&helpDoc_URL=https%3A%2F%2Fmaorilandcourt.govt.nz%2Fabout-mlc%2Fpublications%2F%23other-guides&mlc_URL=https%3A%2F%2Fwww.maorilandcourt.govt.nz; Ministry for Culture and Heritage, “Māori Land Loss, 1860–2000,” accessed April 21, 2021, <https://nzhistory.govt.nz/media/interactive/maori-land-1860-2000>
- 16 Stats NZ, *Housing in Aotearoa: 2020* (Wellington: New Zealand Government, 2020), 97–98, <https://www.stats.govt.nz/reports/housing-in-aotearoa-2020>; *ibid.*, 62.
- 17 Stats NZ, *Changes in Home-Ownership Patterns 1986–2013: Focus on Māori and Pacific People* (Wellington: New Zealand Government, 2016), 7, <https://www.stats.govt.nz/reports/changes-in-home-ownership-patterns-1986-2013-focus-on-maori-and-pacific-people>
- 18 Hayward, Murdoch, and Maitland, *Volcanoes of Auckland*, 157.
- 19 Stats NZ, *Environment Aotearoa 2019* (Wellington: New Zealand Government, 2019), 34, <https://environment.govt.nz/publications/environment-aotearoa-2019/>
- 20 Andy Loader, “For the Love of Rock,” *Quarrying and Mining*, November 8, 2017, <https://quarryingandminingmag.co.nz/auckland-quarries/>
- 21 Stephanie Jean Chapman, Auckland (NZ) City Planning Group, Boffa Miskell, and Reed Salmond Architects, *Character & Heritage Study Ellerslie* (Auckland: Boffa Miskell, 2004), 37.
- 22 “The Unitary Plan guides the use of Auckland’s natural and physical resources, including land development,” Auckland Council, “He aha te Mahere Whakakotahi i Tāmaki Makaurau? What is the Auckland Unitary Plan?,” <https://www.aucklandcouncil.govt.nz/plans-projects-policies-reports-bylaws/our-plans-strategies/unitary-plan/Pages/what-is-the-auckland-unitary-plan.aspx>
- 23 Miriam Bell, “Ellerslie Racecourse Land Sale Clears Way for More Than 500 New Homes,” *Stuff*, July 16, 2021, <https://www.stuff.co.nz/life-style/homed/real-estate/12576168/ellerslie-racecourse-land-sale-clears-way-for-more-than-500-new-homes>; “Racecourse Lots Good Bets for Developers,” *NZ Herald*, November 8, 2021, <https://www.nzherald.co.nz/property/racecourse-lots-good-bets-for-developers/HG45URHLZU34RQYV5DAR2JFNQ4/>; Auckland Council, *H26. Special Purpose – Major Recreation Facility Zone* (Auckland Council, 2019), 1, <https://unitaryplan.aucklandcouncil.govt.nz/Images/Auckland%20Unitary%20Plan%20Operative/Chapter%20H%20Zones/H26%20Special%20Purpose%20-%20Major%20Recreation%20Facility%20Zone.pdf>
- 24 Mana tauritanga was a term that I encountered working on the *Soil Boil* exhibition. It was a guiding principle of the collective and gifted to that kaupapa by art practitioner, co-designer and curator for the exhibition Grayson Goffe (Taranaki).

pleasure. This begins the speculative architectural process by gathering decomposing plant litter from the author's garden, which is situated next to the Ellerslie Racecourse, and was conceptualised by the overall framework as Waiatarua's vital whenua. It is a nutrient fertiliser for the growth of plants that live off the decomposition cycle and for the growth of a pleasurable architecture.

The second method is Cultivating, which is positioned as the physical and emotional nurturing of living drawings. Starting from the gathered organic matter, other conventional architectural materials such as

wire, clay, paint, and paper are entwined to create unique architectural drawings. Crucially this making is informed by pleasurable experiencing and imagining whenua, resulting in an embodied creative exercise that incorporates joyous emotions into matter.²⁵ These hybrid creations between organic and non-organic materials were kept outside in the garden, which allowed the environment to change each drawing through exposure to natural climatic conditions (rain, wind, sunshine, etc.). These creations as photographed in Figure 2, though physically small, were read as alternative spatial visions in which whenua overran Waiatarua.

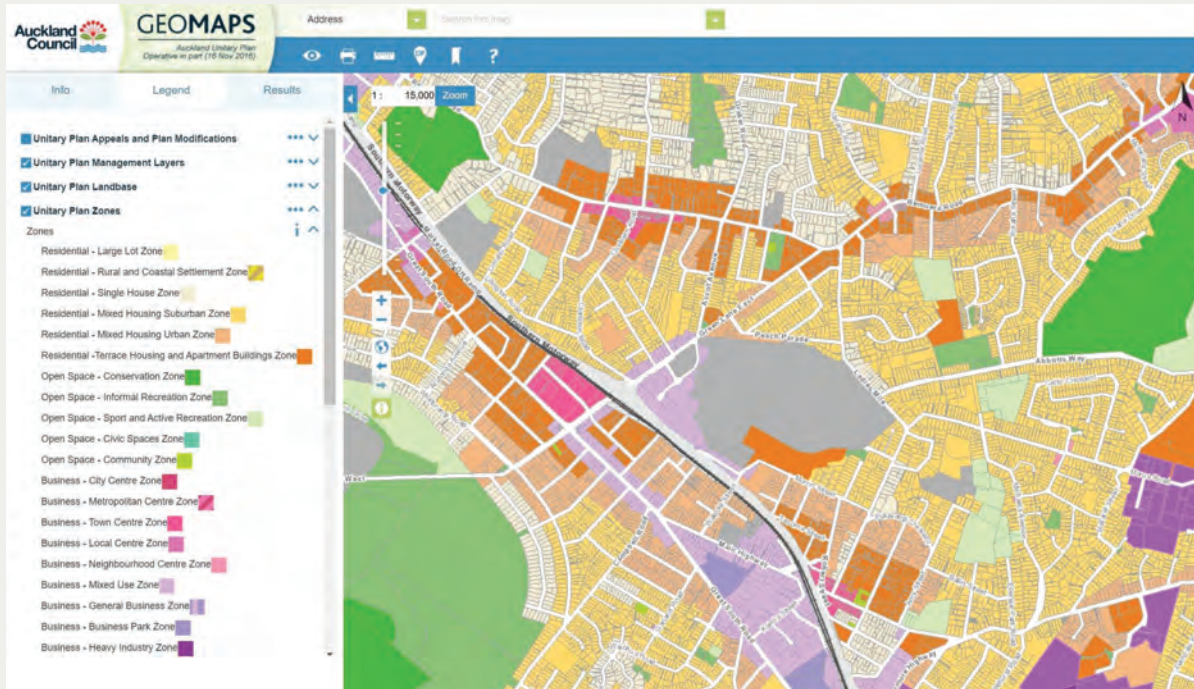


Figure 1. A screenshot from the Unitary Plan centred on the Ellerslie Racecourse coloured as grey. This drawing anticipates the Mixed Urban Housing and Terrace Housing and Apartment Buildings Zones that will result in future developments. Copyright Auckland Council, reproduced with permission. <https://unitaryplanmaps.aucklandcouncil.govt.nz/upviewer/>

²⁵ Embodiment here is inspired by Professor Tim Ingold, who discusses the relationship between the body and the world as an unfolding activity between “things” in *Making: Anthropology, Archaeology, Art and Architecture* (London and New York: Routledge, 2013), 94.

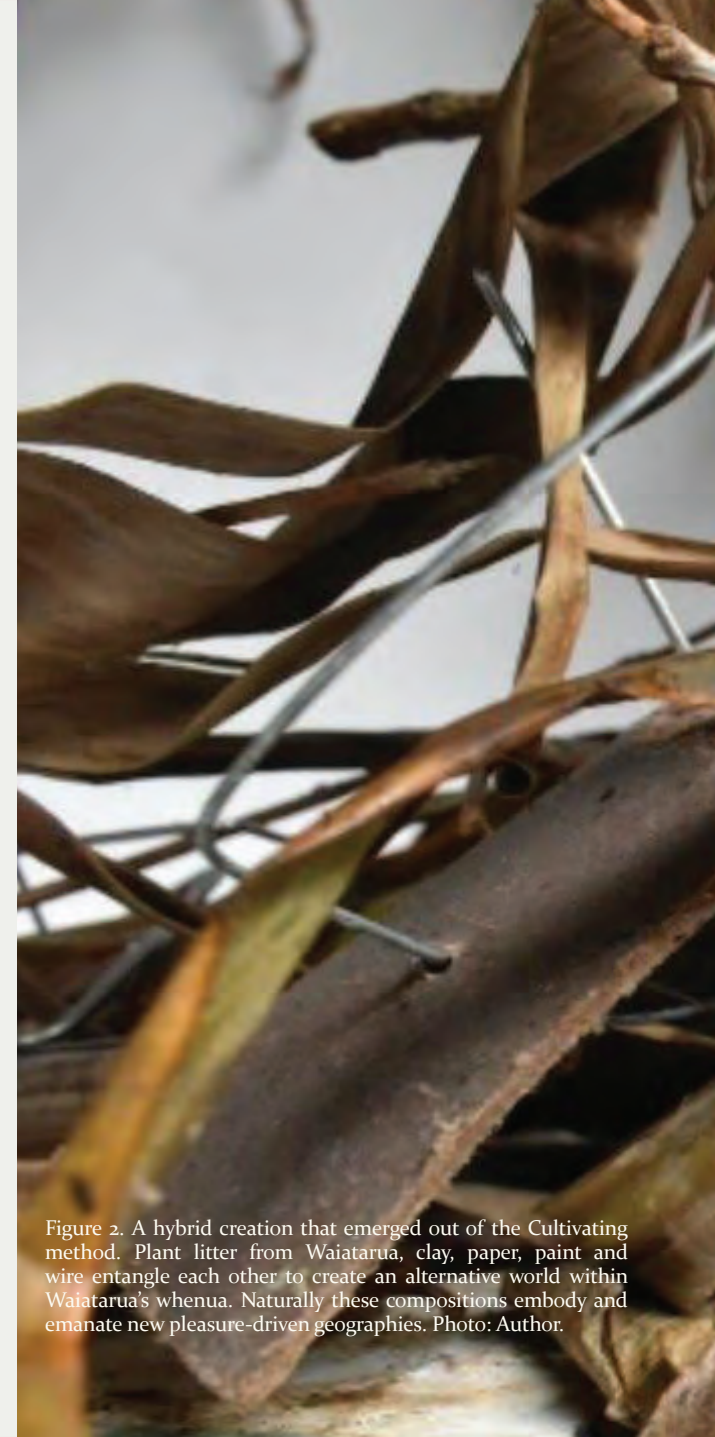


Figure 2. A hybrid creation that emerged out of the Cultivating method. Plant litter from Waiatarua, clay, paper, paint and wire entangle each other to create an alternative world within Waiatarua's whenua. Naturally these compositions embody and emanate new pleasure-driven geographies. Photo: Author.



The final method, Reprogramming, is the programming of pleasure with whenua into space. Within the Pleasurable Methodology, Reprogramming culminates in an alternative architecture across scales. These drawings were formed by photographing the creations that emerged from the Cultivating method, then painting over these by imagining a neighbourhood informed by pleasure with whenua. Two drawings, Figure 3 and Figure 4, are part of the collection of holistic drawings that envision the fabrication of a pleasurable Waiatarua. The plans explore a Waiatarua where zones, boundaries, fences and plot lines are eliminated by an emotive ecology that flows between buildings. Within these drawings, communities would be able to bind new relationships to their land and to each other, surrounded by an ecology that is allowed to determine the space between housing. Colours in the drawings don't represent particular planning rules or codes, rather they embody a personal joy with te ao Māori that creates the foundations for inclusivity and participation.

Activities like gardening, cultivating and outdoor gatherings within this speculative community are freely open and negotiated between the public. All living, in and out of Waiatarua, is enmeshed within the wider ecology, becoming cross-species. Joy, pleasure and happiness are proposed to arise from a way of living that is reciprocally inspired by a rejuvenated, overflowing whenua. This entangled relationship between the pleasure imbued into the vibrant ecology, and the potential joy for the communities living within it, is the main way the methodology cultivates a whakapapa that sustains generations to come. Reinforcing each other, the cultural and spiritual wellbeing of Waiatarua's communities is informed by the vitality of the earth below within this language of speculative drawing.

Figure 3. A plan centred on the former Ellerslie Racecourse and its surroundings, Bi. Alongside each drawing is a title block that aids in the fabrication of the pleasure with whenua contained and described within each. The normally flat, manicured landscape of the racecourse is transformed into a dense native forest where numerous streams and ponds joyously occupy the land. The wildness and lushness of the ecology is reflective of its pleasure with whenua proliferating across the suburb.





Drawing Tree:
Part of the former Electoral Precinct and its surroundings.

Drawing Reference:
27

Scale:
1:2000

Living Drawing Photograph:


Pleasure Diagram:
A Pleasure Diagram acts as the guiding imaging of the drawing for further exploration. The diagram is an accumulation of the core values of the drawing acts, a growing element to the artwork.



Pleasure Complex:
A Pleasure Complex locates the drawing within a wider landscape comprising its immediate positioning according to the pleasure gaze of an experiential and relational.



Pleasure Passage:
Every building becomes an island in a sailing sea of colour. Colour accumulates along the roots and stems. Complex and intricate veins, arteries and shades fill the base, drawing the subject matter of life. These overlaid lines project almost space in time. They collapse any rigidly. Pockets of color and lines collapse the world. The ecology is forever unpredictable yet trace to every breath taken of Whenua.



Drawn By:
Whenua Huihira and Waiata

Date of Drawing:
October 2021

Neighbourhoods

A Pleasurable Methodology, as a speculative architectural practice, reveals that by experimenting and collaborating with whenua through an architectural process, it can begin to instigate provocative architecture with neighbourhood implications. Key to this generation is the understanding of architectural material as whenua embodied in the decomposing matter. Whenua is architectural through not only its physicality but its deep, ineffable relationships to emotions and community. Mana tauritanga was continually sought throughout the methodology's process by allowing the natural environment to change the architectural creations and inform the drawing set. This creative interspecies partnership between the agent ecology and the imaginative body was another important aspect that invigorated the radical nature of the drawings. While it is yet to be seen whether equality and equity could be achieved within Waiatarua, the neighbourhood's fluidity between houses and ecology emphasises an inclusivity to cyclical and seasonal patterns of human and animal inhabitation.

The three methods and the resultant drawings explicitly outline a challenge to conventional modes of architectural creation and current neighbourhood planning that opens the possibility for our future neighbourhoods to thrive. The conventional style of drawing in our local-body documents is to describe buildings and land as ownable space, fragmented by a mosaic of lines that reify the commodification of Tāmaki's landscape. If the pleasurable drawing plans are taken as key fabrication documents for the future of Tāmaki, then the Pleasurable Methodology counters this depiction and the housing regulations it reflects by purposely imagining Waiatarua as an entangled landscape where life occurs across previously strict divisions.

The methodology taking place in and for Waiatarua is a transferrable framework and a speculative decolonisation of our urban environment. This research suggests

that the erosive histories of colonialism that echo in Waiatarua neither define its architecture nor lessen its formative potential. Instead, this paper makes the case in this instance that our embodied experiences with our homes can rejuvenate the intrinsic potential of the cave songs, whose symphony can still be heard in the mauri of the whenua. It is hoped that, as an architectural approach, the Pleasurable Methodology can be taken by communities and practitioners to their places and consequently generate alternative architecture according to the whakapapa and engagement with their whenua.

As pointed out by the Urban Design Forum, incoming housing legislation largely seems to leave the guardianship of our cities to private entities and citizens. It will likely ineffectively address climate change and will "marginalise communities and adversely impact our environment in a form that will have intergenerational consequences."²⁶ The research findings that emerged as a challenge to the current method of constructing and conceiving architecture reinforce the importance of centring whenua and te ao Māori. Coming from a non-Māori, this paper doesn't claim to fully know or understand mātauranga Māori; instead, it is proposed that an emotional dialogue with Tāmaki Makaurau's whenua might envision more inclusive and equal communities, envisioning and asserting a much-needed total transformation of our neighbourhood to align with pleasure and whenua to create equality.

Conclusion

A Pleasurable Methodology demonstrates an alternative approach to architecture that works by emotively engaging with whenua and whakapapa through collaboration and embodied making. It emerged in response to the current method of architectural making that continues to erase the whenua of Waiatarua. Through a set of speculative drawings, a more inclusive and environmentally engaged neighbourhood arose that, despite not yet being implemented, explores

26 Urban Design Forum Aotearoa, *Submission on the Resource Management Enabling Housing Supply and Other Matters Amendment Bill* (Auckland: Urban Design Report, 2021), 4, <https://urbandesignforum.org.nz/wp-content/uploads/2021/11/Urban-Design-Forum-Aotearoa-Submission-on-the-Resource-Management-Enabling-Housing-Supply-and-Other-Matters-Amendment-Bill-2.pdf>

the possibilities of architectural design between organic matter and conventional drawing practices.

The research raises a series of critical questions for those involved in the design and planning of future neighbourhoods. How might we change the way we tackle housing and food crises if we approach them through pleasure with whenua? Can we change the way we draw and discuss our neighbourhoods with the fundamental understanding of the ecology as taonga, and does doing so alter our solutions? Can equality between our most vulnerable and our most privileged communities be achieved spatially with the whakapapa of Tāmaki Makaurau and, if so, what would that city look like?

This paper suggests that we can begin to answer these questions if we first critically examine historical colonial constructs and question current architectural practices in relation to those concepts. And secondly, if we then incorporate mātauranga Māori and our own experiences informed by these histories into ways of architectural making we might reveal and create new readings of our environment that could provide solutions to our pressing crises. By destabilising supposedly accepted conventions and instilling abstract yet highly charged relationships such as pleasure with whenua, architectural practitioners can begin to mediate and create new spatial conditions that speak to the evocative whakapapa that emanates from the whenua. Following and instilling te ao Māori values, concepts and principles into our drawing and building practices can completely transform our neighbourhoods towards a joyous future.

Figure 4. A plan of the whenua along Peach Parade alongside the Racecourse, C1. A typical suburban arrangement is envisioned as a place for native bush and birds to freely roam. By taking away the arbitrary boundary architecture that normally occupies the spaces between houses, Waiatarua is opened up as a vibrant, colourful ecology that wraps around and over houses.





Drawing Title:
Plan through the Wharua along Peach Parade

Drawing Reference:
01

Scale:
1:300

Living Drawing Photograph

Pressure Diagram:
A Pressure Diagram acts as the guiding imagery of this drawing for further exploration. The diagram as an articulation of the core values of the drawing, acts as a grounding element to the architect

Pressure Compass:
A Pressure Compass locates this drawing within a wider (pleasurable) geography. It re-enters positioning according to the pressure points of an experience wharua and whakapa

Pressure Passage:
Rhythms are the walls for steady steps. Walls separate over rough ground and between houses and under decks. These is considered happening occurring, each element and each being creature in a procession moving that beats the turning of wharua. Fruit Trees between houses are always better to sit when shared with others.

Drawn By:
Irene Mhagama and Mhalela

Date of Drawing:
October 2021

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