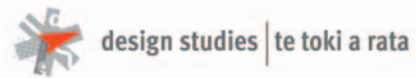


Looking forward to *Heritage Landscapes*



NEW ZEALAND INSTITUTE OF LANDSCAPE ARCHITECTS
CONFERENCE DUNEDIN 28-30th APRIL 2005



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*Looking to Aramoana and Dunedin from Taiaroa Head,
Friday 29th April 2005*

Introduction

Landscapes are a never-ending conversation. Within them we weave our living and senses of belonging. Also gathered there are the past actions and meanings of the many people who have lived and died before. And it's in these landscapes that those who come after us will dwell. How might these pasts that are bound to our heritage landscapes engage in the future? How might future landscapes be enriched by the past? What strategies could be pursued in such work? Or, as the conference theme suggests: how are we *'looking forward to Heritage Landscapes'*?

This conference, hosted by New Zealand Institute of Landscape Architects, arose from a desire to address these questions. Case studies, papers and design-led approaches on the following themes were invited: what is meant by heritage landscapes; living with heritage landscapes; and local examples of resources and responses.

The papers that make up these proceedings come from practice and university; local and central government; national and community agencies; within Aotearoa New Zealand and beyond. Together they form a collective record and reference point on the nature, role and relevance of heritage landscapes. They demonstrate the strong commitment and passion of the authors to bring their ideas 'forward' for scrutiny and debate, and further application. These proceedings reveal a rich dialogue, and the different kinds of expertise we bring to landscapes.

* * *

'Landscape reshapes the world not only because of its physical and experiential characteristics but also because of its ... capacity to contain and express ideas and so engage the mind. Moreover, because of its bigness – in both scale and scope – landscape serves as a metaphor for inclusive multiplicity and pluralism, as in a kind of synthetic "overview" that enables differences to play themselves out.'

James Corner¹

The conference readily portrayed the 'bigness' and depth of heritage landscapes. Khyla Russell's paper discusses Kai Tahu understandings of the term 'landscape' and its relevance to contemporary issues. She explores the rich links between oral histories and the at times contested perspectives within landscapes. Geoff Park suggests that 'protected natural areas' should be understood as heritage landscapes to better discover qualities that have been lost during processes of settlement. Ian Smith in his presentation used a map solely of archaeological sites to demonstrate our heritage landscapes are predominantly coastal; while Dame Anne Salmond emphasises the present day threats to the heritage qualities of both our coastlines and high country landscapes.

The diversity of the case studies illustrates the very plurality and multiplicity of our 'surrounding' landscapes. Roland Foster and Harvey Perkins unpick the underlying historical and social dimensions of the baches in the Godley Heads landscape; Jeremy Salmond urges us to consider the city as a heritage landscape in which built elements should only be removed if an acceptable

¹ Corner, James. 2002. Recovering Landscape as a Critical Cultural Practice, in *Recovering landscape: essays in contemporary landscape architecture*, edited by James Corner. New York, Princeton Architectural Press, p1-2.

replacement has been agreed on; Chris Williams asks us to consider the role of the tree in such settings. From Christchurch to St Petersburg, from the 19th Century until today, from the park to the playground, for both the rural and the urban (and the locales in between), the case studies cement and extend our understanding of the heritage qualities and significance of our landscapes.

One of the challenges that becomes apparent is how we measure or model these qualities in meaningful and repeatable ways. Lars Brabyn investigates the application of Geographic Information System (GIS) technologies to spatial factors; Shelley Egoz and Tara Sieber link GIS to community responses while at the conference Eugenie Ombler, Robin Simpson and Maxe Fisher presented the role that representational images could have in evoking heritage landscapes.

Janet Stephenson's paper highlights a Cultural Values Model and Dimensional Landscape Model as two important tools to understand the links between forms, relationships and practices and secondly ways different sets of information can be linked to and on a site. Along with a series of mappings, the paper by Rachel de Lambert, Bruce Petry and Sue Parsons promotes the use of character/heritage overlays as a tool suited to urban contexts.

How then might these contexts and methods be applied, or made to stick? The Hon David Benson Pope outlines the government's perspective, both now and looking forward while Environment Court Judge Shonagh Kenderdine concentrates on how on how the existing legal framework and other remedies might be best utilised. Her paper offers a very clear, comprehensive perspective on how current provisions including those in the Resource Management Act and Historic Places Act might be utilised successfully for the recognition and protection of heritage landscapes.

At times it seems that advocates of heritage landscapes are fighting a rear guard action against developments that have less sensitivity to the past. This casts advocates in a reactive role, where comment is usually focused on what and why things shouldn't happen. How then to look forward? What is the potential for tapping into what Dame Anne Salmond describes as New Zealand's 'experimental voyaging spirit', to design rich engagements with heritage landscapes that tell of the future by speaking of the past?

A number of papers offer tantalising suggestions on the approaches we could follow. Geoff Park describes the recent transformation of the Petone Museum entrance; and Joan Ropiha gives an account of her hapu's ecological restoration

project whose goal is also a cultural regeneration. Craig Batchelar and Te Pio Kawe comment on the use of charettes, while Phil Wihongi and Lucy Tukua present landscape interventions that return life and reshape to what had been exhibit-orientated framings. Wendy Hoddinott offers a design for Akaroa's Garden of Tane that gives clues to both the past and the future. Similarly, Tim Heath's design interventions at Taiaroa Head and Curio Bay come from teasing out, then weaving back, a relationship within these landscapes.

* * *

Conferences are stimulating. We start out thinking in certain ways but during the presentations and our subsequent conversations our understandings change and evolve. *'Looking forward to Heritage Landscapes'*, hosted by the New Zealand Institute of Landscape Architects, has brought together a multitude of ideas that begin to reconfigure the understandings and beliefs we hold for heritage landscapes.

Perhaps it is apt not to offer a record of the summing-up at the end of the final session. Instead I would suggest that task belongs to us all: to debate and develop the potential of heritage landscapes in our own contexts, communities and conversations.

Mick Abbott

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CONFERENCE PROGRAMME: Thursday 28th April

7.30 pm	VENUE: SAINT DAVID STREET LECTURE THEATRE	Conference Opening Public Address by Dame Anne Salmond: Ancestors in the Land: New Zealand's Heritage Landscape Followed by Honours Presentation and refreshments (all welcome)
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Friday 29th April

Session 1		
8.45	VENUE: ARCHWAY 2 Session convened by Michael Deaker	Welcome: Mayor Peter Chin
9.00		Keynote Address: Hon. David Benson-Pope: Boundaries within and outside the RMA
9.45		Keynote Address: Judge Shonagh Kenderdine Heritage Landscapes: developing legislative frameworks which allow for protection and change

10.30	Morning Tea at St Margaret's College		
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Breakout Sessions	Session 2A: Urban heritage landscapes	Session 2B: Positioning heritage landscapes in an environment of changing communities and attitudes.	Session 2C: Contemporary heritage landscapes case studies
	VENUE: ARCHWAY 2	VENUE: ARCHWAY 3	VENUE: ARCHWAY 4
11.00	Bridget Diprose: Uncovering hidden stories within urban heritage landscapes	Roland Foster and Harvey Perkins: Intellectual perspectives on the authentic bach: reinterpreting Taylors Mistake	Richard Hart: The Elms heritage management plan
11.20	Bruce Petry, John Adam and Miriam Stacey: Overview thematic history of Christchurch – three perspectives on the landscape	Shelley Egoz and Tara Sieber: It isn't a village anymore – the disappearing rural heritage of New Zealand	Lisa Grainger: capturing the essence of our landscape lessons from the Emerald Isle
11.40	Chris Williams: Heritage and urban trees – the biological and political needs	Niall Simpson: Round peg in a square hole (how do you fit centre pivots into a colonial farming pattern language)	Deborah Purss: Heritage landscapes – community ownership and sense of place – a case study
12.00	Jenny Moore: Just because it's old is it heritage? A review of the Christchurch Botanic Gardens	John Adam: Endangered gardens: saving the past for the future	Maria Ignatieva: Heritage landscapes in St Petersburg, Russia: past and present
	Session convened by Tim Heath	Session convened by Mick Abbott	Session convened by Barry Knox

CONFERENCE PROGRAMME

Friday 29th April cont'd

12.30	Lunch at St Margaret's College	
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Session 3	VENUE: ARCHWAY 2	
1.30	Session convened by Michael Deaker	Geoff Park: Germinal ground – the landscapes of landfall
1.55		Ian Smith: The Coasts of Southern New Zealand as Heritage Landscape
2.20		Mick Abbott: Designing heritage: back and forward across the coastal Otago landscape
2.45		Tim Heath: Two short, local, case studies at Taiaroa Head and Curio Bay

3.30	Field trip departs from outside Archway Theatres	
	[Glenfalloch, Hoopers Inlet, Portobello, Otakau, Wellers Rock, Taiaroa Head / Ferry to Careys Bay and dinner]	
10.00	Return to Dunedin	

Saturday April 30th

Session 4	VENUE: ARCHWAY 2	
9.00	Session convened by Elizabeth Kerr	Khyla Russell: Landscape: perceptions of Kai Tahu I Mua, Āianeī, A Muri Ake
9.25		Janet Stephenson: Values in space and time: towards an integrated understanding of values in landscapes
9.50		Jeremy Salmond: Urban leftovers: heritage carparks and other cultural landscapes

10.30	Morning Tea at St Margaret's College	
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CONFERENCE PROGRAMME: Saturday April 30th cont'd

BREAKOUT SESSIONS	Session 5A: Modelling heritage landscapes: assessment and communication strategies VENUE: ARCHWAY 2	Session 5B: Exploring heritage landscapes: investigations into its meaning and application. VENUE: ARCHWAY 3	Session 5C: Previous engagements: the role of landscape architects and landscape architecture in past makings of heritage VENUE: ARCHWAY 4
11.00	Eugenie Ombler: Circling the centre: photographs tell stories and they also ask questions.	Phil Wihongi and Lucy Tukua: Taonga tuku iho – treasures of the ancestors, gifts for the future	Jenny Batty: The influence of late 18 th to early 19 th Century landscape theory on Felton Mathew's 1842 proposed plan of Auckland
11.20	Rachel de Lambert, Bruce Petry and Sue Parsons: Character/heritage overlays as a tool to guide the future of traditional town centre landscapes	Wendy Hoddinott: Passing time: a phenomenological approach to heritage design	Sue Wake: Patriotism and play: examples of early 20 th Century design of parks and children
11.40	Craig Batchelar and Te Pio Kawe: Nga Taonga Tuku Iho: taking a big picture view of heritage landscapes	Joan Ropiha: Writing about Whenua: my journey home to Ngai Tu ki Mahanga and the whenua ki Mahanga	Matthew Bradbury and Matt Woodside: Harry Turbott, landscape modernist
12.00	Lars Brabyn: Characterising the natural component of our heritage landscapes Session convened by Robin Duncan	Maxe Fisher and Robin Simpson: Industrialised Landscapes; a new beauty, an unclaimed heritage Session convened by Don Barham	Paula Wilkinson: Mary Buckland profile: The construction of the New Zealand landscape Session convened by Nikki Gray

12.30	Lunch at St Margaret's College
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Session 6	Session convened by Allan Rackham	Geoff Kearsley: Tourism and heritage landscapes
1.30		
1.55		Di Lucas: Taking up the challenge
2.20		Discussion and conclusion: Comments and questions from an invited panel of conference delegates
2.50		Conference Closing

Ancestors in the land: New Zealand's heritage landscapes

Professor Dame Anne Salmond

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Ko te wai e hora nei, te marae e takoto nei, koutou kua pae nei.

Ours is an island nation, surrounded by Te Moana a Kiwa, the Pacific Ocean, which covers about a third of the earth's surface. If one looks at those extraordinary images of the earth taken from outer space, New Zealand appears as a small green scatter of land, surrounded on all sides by thousands of kilometers of water. People had to invent blue-water sailing to reach this remote, beautiful place; and our archipelago lies in the Pacific's remotest reaches. In fact this was the last significant land-mass on earth to be found and settled by human beings.

About five thousand years ago the ancestors of Maori left Taiwan, moving eastward across the Pacific, and as the gaps between the islands grew wider, they invented star navigation and fast, flexible canoes to cross the water. They were restless, adventurous people, who sailed into Polynesia two thousand years before the Viking voyages out of Europe. Compared with other countries in the world, our human history is recent, and brief; and our link with those first settlers is close and intimate.

Toitu te whenua – the land was here first. Any way of reflecting upon heritage in New Zealand must acknowledge this fact. For many millennia, this archipelago had no human inhabitants. Relatively pristine stands of bush, grasslands and wetlands, lakes and mountains are precious because they remind us of that primeval period. You might say the first culture clash in New Zealand happened between birds and reptiles, and people. As soon as the first humans stepped ashore, the world of land, plants and animals began to alter.

In this new archipelago, much bigger, cooler and more diverse than the tropical homelands, Maori invented new styles of horticulture, weaving, wood-carving and architecture. Hunting, fishing, and agriculture began to transform the landscape. Forests were fired, houses and fortified pa were built, along with storage pits and stone-walled gardens. These places remind us of the time when only Maori occupied these islands. For their descendants, these places are part of what makes them *tangata whenua*, people of the land.

In the scale of human history, it was barely a blink of an eye before a new kind of people arrived in the islands. About four hundred years after the first Polynesian settlement, the sails of the first European ships appeared over the horizon. These explorers were looking for Terra Australis Incognita, the Great Unknown Southern Continent, fabled to be ruled by rajahs on elephants, rich in spices and pearls, gold and silver. At first, Maori came out in force to challenge the strangers, chanting and performing haka or war-dances on the beaches and out on the water. Intimidated by these demonstrations, the explorers often retorted with muskets or cannons.

Very soon, however, peaceful exchanges began, and fresh food and water was bartered for iron, glass and clothing. Sex was another catalyst, and while there may have been clashes, there were also embraces. Before long, Maori sailors were joining European ships, sailing to Port Jackson, the Pacific islands, Australia, South America, Asia and Britain; looking to see what was over the horizon.

With this onset of globalization, again the island landscapes began to alter. As new people, new ideas and new technologies arrived, iron tools transformed wood-working, and firearms revolutionized fighting. Wood and brick houses with gardens, churches, wharves and mills were built; roads were carved through the land and new crops were cultivated. In 1840, the Treaty of Waitangi was signed between the British Crown and the assembled chiefs, forging a new relationship with Maori. The Treaty gave Maori the rights of British subjects and a guarantee of their chiefly privileges in exchange for the Crown's right to set up a Governor and purchase land in the islands. After this, European settlers began to arrive in a torrent.

As they spread across the land, more land was cleared, fenced and grassed, and homesteads were built, often with Maori assistance. Towns were surveyed and established. The first settlers had to adapt to frontier conditions, and many learned Maori, married chiefly women and gained Maori assistance in building their houses. There were soon conflicts over land, however, and in the 1860s, when the Land Wars broke out in earnest, Maori adapted their fortifications to cope with artillery, developing bunkers and tunnels that were later copied in Europe. Even in warfare, a spirit of innovation was evident, unhampered by long generations of encrusted tradition.

The Land Wars were not exactly won, but ended in mutual exhaustion. They followed by the confiscation of 'rebel' lands, and the Land Court. Landing sites, missionary stores, farmhouses, musket pa and battlegrounds remind us of this colonial period, with all its bravery and blemishes. As more European settlers poured into New Zealand, they surveyed the land, built more roads and put up

more miles of fences. Towns began to turn into cities; more trees were felled, swamps were drained and rivers diverted.

In this spirit of improvement, New Zealand was the first country in the world to give the vote to women. For several generations Maori stayed in seclusion in their rural outposts, but after World War II they migrated in numbers to the cities. Young Maori and Europeans began to mingle and intermarry in increasing numbers. Past grievances over loss of land and breaches of the Treaty were not forgotten, however, and in recent years these have often been a cause of heated debate and dissension. In the meantime new settlers continue to arrive, mostly from Asia, the Pacific islands and Europe.

And so the story of our country goes on, down through successive generations. It is a restless, recent history, forged by successive waves of travelers appearing over the horizon. It is precisely this interwoven story, with its series of ancestral arrivals, which helps to define our nation. If we are to stand tall as New Zealanders, one way of expressing that confidence is to celebrate those sites where our history happened. Instead, many New Zealanders suffer from a kind of historical cringe. Because our ancestors arrived not long ago, some think that our history is no source for pride, nor international interest. Because some of our history is painful, some say it should be buried. I think that they are wrong. People are drawn to New Zealand by its spectacular scenery, but the freshness and vitality of our creative life owes much to the excitement of encounters with new groups of people, and with landscapes that at first seemed alien and wild to those raised on memories from Polynesia, or Europe.

There hasn't been time for us to develop entrenched habits of mind or old hatreds - there is an experimental, voyaging spirit. In film, poetry and fiction, visual arts, drama, dance and cuisine, in our national conversations, we are still trying to work out who we are, and how to deal with each other. The sense of possibility seems infinite, galvanized by these ongoing cultural collisions and embraces. There is no need to be hidebound in the way that we think about, and inhabit the landscapes around us. In Maori thought, at least, the land itself, the shifting, cloud-hung skies, the bush and the birds, the fish and the ocean are ancestors, too – literally heritage landscapes. No radical division between nature and culture, Maori and European history, colonial or post-colonial periods – just one long, intertwined story, woven from different strands of land and ancestry in different parts of the country.

In reaching towards such a perspective, however, there are major challenges to confront.

The first of these, perhaps, is our failure so far to draw forge approaches drawn from our peculiar history, that allow us to care for heritage landscapes in a principled fashion.

In the institutional frameworks in New Zealand that deal with landscapes, the Cartesian divide between nature and culture is still deeply entrenched. On the one hand, the Ministry for the Environment, DOC, the Queen Elizabeth II Trust, Forest and Bird and a myriad of private devotees do their best to look after 'nature' – birds and insects, wetlands and grasslands, bush, lakes and mountains. DOC also owns many historic sites, but sometimes treats these as marginalia. Indeed, some historic places on DOC land have been threatened and destroyed in the pursuit of 'natural' values. On the other hand, the Ministry for Culture and Heritage, the New Zealand Historic Places Trust, local government and a myriad of private devotees do their best to look after sites of 'cultural' and 'historic' significance, although our cultural cringe is still reflected in the limited resources devoted to these places. Too much effort is devoted to individual buildings, which often end up marooned when the historic landscapes of which they are a part are devastated. In my view, the institutional and philosophical divide in New Zealand between those who care for nature and those who care for culture is dysfunctional. There is no good working mechanism to identify and protect heritage landscapes, and these are being daily destroyed and degraded.

Take the coastline of these islands, for example. For Kiwis, these are heritage landscapes par excellence. Whether by canoe or ship, our early ancestors arrived by sea and settled along the coast, in sheltered bays and by river mouths; although you'll see relatively few memorials to this history, and its traces are often threatened. Coastal seas acted as highways, for waka or European vessels. In early times, Maori families shifted to the coast in the summer to fish and collect shellfish, a pattern faithfully echoed by the European settlers in seasonal migrations to their cribs and baches. For many New Zealanders, the beach is iconic; the sound of surf evoking childhood memories of family picnics and long golden days of boating, swimming, sailing, surfing or fishing. Travel to beaches around New Zealand, however, and you'll see land agents' signs popping up everywhere on former camp sites and picnic places. A shared passion among Maori and Pakeha for these places fired the foreshore and seabed debate; but the real threat to the coast is the will to private possession. At present, this is driving the subdivision of the shoreline, without much apparent restraint; and current laws and institutional arrangements seem impotent to protect these landscapes, with their wharves and landing sites, camp sites and baches. A way of securing effective protection is urgently required, if our children and grandchildren are to grow up with their maritime heritage, and have unclaimed stretches of coastline to play and camp on.

High country landscapes are another example. In the high country, land with outstanding natural values is being purchased by DOC, while land which does not meet this description is being freeholded and sometimes subdivided, breaking up historic stations in the name of the split between nature and culture. Landscapes of Maori significance – clusters of pa, living sites with their gardens and wahi tapu are also threatened because some New Zealanders see them as traces of a primitive past that they do not value. Even settler cultural landscapes are at risk, prey to the prejudice that our settler heritage is so recent that it is of little value. Our children and grandchildren are unlikely to thank us for these insecurities. When such places are lost, they are lost forever.

One answer to this philosophical challenge is to look for an approach which can happily include all of the different kinds of heritage landscapes in New Zealand, while allowing for distinctions among them. I have suggested that the notion of a long, intertwined history, woven from different strands of land and ancestry in different parts of the country, might be a good place to start. It fits in well with a Maori concept of whakapapa, beginning with the creation of earth and sky and carrying on without missing a beat into human history, the arrival of the first canoes, tribal migrations and the arrival of Europeans, who often became part of the whakapapa, down to the present. It also fits in well with a European view of long-run history, beginning with geological processes, the spread of plants and animals, and of human migrations that can be traced through scientific study or family genealogies.

This idea of a history woven from different strands of land and ancestry in different parts of the country makes it easy to think about local landscapes, with their distinctive ecologies and settlement histories. One can view the landscapes of New Zealand in all of their variety, helping to shape those who dwell in them; laminated with stories, layer upon layer. You can leave the Cartesian divide behind, transcending essentialist views of nature and culture. While those landscapes which remind us most powerfully of pre-human history are precious for that reason, for example, they may also hold traces from the country's Maori history, or its settler past. In such an approach, heritage landscapes that simultaneously hold different kinds of significance can be appreciated and managed.

This might help in addressing a **second challenge, the need to establish good ways of judging significance in heritage landscapes**. This is crucial because change is a part of life, and history continues to happen. We must be able to judge, on some justifiable basis, which of our landscapes and sites are so significant that they should be preserved in their entirety; which have elements that should be protected, preserving their essential character while allowing for change; and which should be allowed to change freely, creating new kinds of history. Such elements of significance can be traced from each different strand in

our history – the epoch of plants, birds and insects, for example, in all of its variety; the era of Maori history before other people arrived; the entangled history of the first European arrivals; or traces left by later groups of settlers. Criteria such as rarity, representative quality, relatively pristine preservation etc. from each epoch might be applied to heritage landscapes in different parts of the country. It will not be necessary to dismiss some parts of our history in this process, while elevating others.

The third challenge is to develop legislative frameworks in New Zealand which allow for protection and change in a sensible fashion; offering incentives as well as restrictions to those who own heritage landscapes. Fortunately, almost all environmental laws in this country include both natural and historic significance in their definitions, but the provisions for the protection of heritage landscapes are weak compared with many other countries. Governmental and other agencies, I have argued, still have the nature-culture divide encrusted in their structures and approaches, and it would be good to leave this behind. The Australian Heritage Commission, for example, deals alike with sites of natural, indigenous and historic significance. In New Zealand, Maori heritage values in the landscape have often been over-ridden; and incentives for protection are almost entirely lacking.

The fourth challenge, and this is a very difficult one, **is to develop practical ways of working together** to protect those sites and landscapes which really matter. This requires a generosity of spirit, acknowledging that different places will matter to different groups; and that sometimes the same landscape will have different kinds of significance. Unless local and national interests, Maori and other New Zealanders, professional and community groups, environmental and cultural agencies can find ways to negotiate and collaborate with each other, based on mutual respect and appreciation, the effective protection of these special places will be thwarted. We have a way to go yet in this area.

The fifth challenge, and the last, **is to find positive ways of celebrating heritage landscapes** and telling their stories. Although there has been a great surge of interest in New Zealand history in recent years, many heritage places remain silent. You can visit them without ever discovering why they matter. While this remains true, it will be hard to muster enough public support to preserve them; although many are at imminent risk from sharply increasing development pressures. The overseas promotion of our countryside and its regions should include its heritage landscapes. Other nations have learned this lesson well, as many of you will know from personal experience.

In urging all of us to action, I think of the landscapes of the heart I have lived in and visited. There's my hometown of Gisborne on the East Coast of the North Island, with its old wooden buildings in the main street, the Opera House,

Captain Cook's monument at the mouth of the river, Poho-o-Rawiri marae where we held our boarding-school dances, the monument on Kaiti Hill, the grand country houses out on the sheep stations, along with the bush, the bare-boned hills and the long sandy beaches. There are the marae scattered around New Zealand, often in very remote places, each with its own history, where I've slept below carved ancestors and listened to the elders talking through the night. There's Devonport in Auckland, where we've raised our family, with its old villas, bungalows and trees, the ferries celebrated by the poet A.R.D. Fairburn, who lived on the waterfront, in the poem which begins with the immortal line: 'There are ferries at the bottom of my garden;' North Head with its tunnels, glorious beaches looking out to Rangitoto Island. There's the Waioeka Gorge with its winding river, where you can just about watch the bush regenerating. There are places I've visited as Chair of the Historic Places Trust, with the family or for fun – high country stations like Craigmore, with limestone caves decorated with drawings of moa; the Chatham Islands, bleak but beautiful; Napier and Hastings, with their Art Deco buildings; Northland, with its small settlements being swamped by development; Dunedin, with its grey baronial stone - places where the locals intimately know and cherish their history. There are the beaches and lakes; so many places that seem worth protecting.

I look forward to this conference with great anticipation, and the practical ideas it will generate. Historians, conservation architects, landscape architects, ecologists, environmental lawyers, local and tribal experts, each with deep knowledge of particular landscapes, will come together in new and exciting ways. Others have the practical and political wisdom to get world-class initiatives to happen. Can networks of landscapes be linked by the power of narrative, backed by superb research and interpretation, so that people are drawn from one place to another out of sheer curiosity, having a marvellous time while contributing to the local economy? What about new interpretive media and methods? How can the preservation and protection of heritage landscapes better be managed? What would an effective legal framework to care for these places look like?

One thing is certain, we cannot succeed in caring for heritage landscapes without generosity of spirit, bringing the different strands of our histories together. Our ancestors lie there together in the land, after all. In the words of my mentor Eruera Stirling's favorite chant, and mine:

<i>Whakarongo! Whakarongo! Whakarongo!</i>	<i>Listen! Listen! Listen!</i>
<i>Ki te tangi a te manu e karanga nei</i>	<i>To the cry of the bird calling</i>
<i>Tui, tui, tuituiaa!</i>	<i>Bind, join, be one!</i>
<i>Tuia i runga, tuia i raro,</i>	<i>Bind above, bind below</i>
<i>Tuia i roto, tuia i waho,</i>	<i>Bind within, bind without</i>
<i>Tuia i te here tangata</i>	<i>Tie the knot of humankind</i>
<i>Ka rongo te poo, ka rongo te poo</i>	<i>The night hears, the night hears</i>

*Tuia i te kaawai tangata i heke mai
I Hawaiki nui, I Hawaiki roa,
I Hawaiki paamamao
I hono ki te wairua, ki te whai ao
Ki te Ao Maarama!*

*Bind the lines of people coming down
From great Hawaiki, from long Hawaiki
From Hawaiki far away
Bind to the spirit, to the day light
To the World of Light!*

Speech to the New Zealand Institute of Landscape Architects - Looking forward to Heritage Landscapes

Hon David Benson Pope, MP

Member of Parliament for Dunedin South

Minister of Fisheries

Minister Responsible for the Education Review Office

Associate Minister of Education

Associate Minister for the Environment

Tena koutou katoa e nga rau rangatira ma, nau mai haere mai ki tenei wa kei raro i te korowai o Kai Tahu.

Welcome to you all the many leaders, welcome to this place under the cloak of Kai Tahu.

It is my pleasure to be in my home city and able to speak to this conference in this historic precinct of New Zealand's oldest university, on a topic I am passionate about.

I have had a long standing involvement in heritage issues as councillor of Dunedin City Council between 1986 and 2000.

I was the chair of the Dunedin City Council Planning and Environment Committee and also Chair of the Dunedin Heritage Fund. And as the Associate Minister for the Environment I am presently taking a package of improvements Resource Management Act through parliament.

Dunedin's heritage

Dunedin is a fantastic city and is fortunate in having a rich heritage landscape made up of its streets, alleyways, open spaces, buildings, hills, peninsula and coastline.

Its urban form, streetscape and town belt should I believe be considered as a heritage Landscape in its own right.

As you will know, the existing street pattern was designed by Charles Kettle in 1847 with a brief to create an Edinburgh of the south.

Some of the more quirky heritage elements that make up the Kettle designed streetscape of Dunedin are the frequent straight street lines, which while pretty on paper, totally ignored the near-vertical slopes of Dunedin's hills and many of

the past swamp areas, and created serious grief in respect of paper roads-
mostly in my electorate!

As a member of the Dunedin City Council I was pleased to be involved in a
variety of upgrades and improvements of Kettle's heritage streetscapes.

These included the Octagon (I retain the mad letters!) and George Street
improvements which while done several years ago have been successful and
would appear to have set a national trend in upgrading many of our heritage
main streets throughout New Zealand. But the work extended too to some of the
less affluent parts of our town and is no less appreciated by residents.

Part of the reason for the survival of Dunedin's rich heritage is the lack of
extreme development pressures that you find in Auckland.

Dunedin is very successful in re-using its heritage buildings in different and
diverse ways. The purchase of the historic and unique Dunedin Railway Station
was one experience I enjoyed being involved in.

Today this heritage railway station and surrounding landscape are being used for
rail and community activities such as the Saturday market and recent Vodafone
id Fashion Week.

There can't be many places in the world where a Railway Station holds a fashion
event that has an audience of over 1500 people who are captivated by the
incredible talent parading up and down a 100-metre catwalk that runs the length
of the railway station platform.

Here in Dunedin our heritage is part of making us a successful city enhancing
the liveability and promoting economic growth in areas of tourism and southward
migration of tired Aucklanders.

2003 RMA changes and heritage

As you may know changes to the RMA enacted in 2003 elaborated the
protection of historic heritage from inappropriate subdivision, use and
development to a section 6 matter of national importance in the RMA.

The definition of historic heritage was changed. It now includes the natural and
physical resources that contribute to an understanding and appreciation of New
Zealand's history and cultures.

This includes historic sites, structures, places and areas, as well as archaeological sites, sites of significance to Maori and surroundings associated with the natural and physical resources. In other words, heritage landscapes.

Councils must now look more widely at what heritage and heritage landscapes are and how they are managed. It is for this reason that the government funded through the Ministry for the Environment's Sustainable Management Fund the New Zealand Historic Places Trust 'Heritage Management Guidelines for Resource Management Practitioners'.

These guidelines provide advice, information and best practice examples on matters such as preparing plans and policies through to processing resource consents that have effects on historic heritage including archaeological sites.

Due to the 2003 RMA changes, many councils are presently reviewing and developing new policies and protection mechanisms for their heritage.

Dunedin City Council is presently preparing its Heritage Strategy. Later in the year it will be undertaking consultation on the Heritage Strategy. This is your opportunity for getting involved with local councils in the development of a new and exciting era in heritage protection in New Zealand.

Proposed RMA amendments

The 2003 changes are being further refined with the present Resource Management and Electricity Legislation Amendment Bill. The Bill is currently before the Local Government and Environment Select Committee, which is due to report back to Parliament in mid-June.

Over 300 submissions have been received including one from the New Zealand Institute of Landscape Architects. These are all being taken into consideration by the select committee.

The proposed package of RMA improvements are all about fine tuning. It's about finding practical solutions to issues identified over a 18 month consultation period. In general the package of improvements proposes five key initiatives.

The first set of initiatives aims to improve the expression of matters of national interest under the RMA.

There will be greater use of national policy statements and national environmental standards to give better national direction and improve consistency across local government.

A decision on a National Policy Statement on biodiversity is imminent. The Government will be continuing to push the boundaries in the area of national policy statements with consideration being given to areas of national importance including landscape and heritage.

The second set of initiatives aims to help improve decision making at the council level. It will be mandatory for chairpersons of council hearing panels to be trained and certified.

The 'Making Good Decisions' Programme is all about improving the process and decision making of Council hearings and this is the method by which chairpersons will be accredited.

I am aware that a number of landscape architects and heritage professionals have attended this programme and I look forward to your ongoing involvement in this area.

The reform bill proposes the Environment Court would become a court of appeal for decisions made at these improved council hearings.

I am open to the idea of the Environment Court having a greater role, but decisions already made by local councils must be given weight with a rehearing to focus on matters in contention rather than starting again.

The Court will have inquisitorial powers, with the ability to order independent expert reports and to define issues for resolution at an early stage.

The third set of initiatives aims to improve local policy and plan making. The role of regional policy statements will be strengthened and regional and district plans will have to 'give effect to' these regional policy statements.

There will be greater certainty regarding when iwi authorities should be consulted, which iwi authorities should be consulted and how and what the process and scope of the consultation should be.

The Bill refocuses consultation with iwi at the plan preparation stage. It clarifies the circumstances where applicants and local authorities have a duty to consult iwi authorities for resource consent applications and develops registries identifying iwi, their tribal boundaries and key contact details.

The fourth set of initiatives makes natural resource allocation an explicit responsibility of regional councils. The Minister for the Environment will be able to direct a regional council to prepare regional plans dealing with specific issues where gaps are identified.

The fifth set of initiatives aims to build capacity and improving practice. Legislative change is just one part in a package of measures reflecting a stronger leadership role for Government.

The Ministry for the Environment is taking a stronger leadership role to assist local government to develop knowledge and strengthen practice. This includes enhancing the Ministry's targeted one-on-one assistance with specific councils and the continuation and enhancement of their best practice programme.

Response to some concerns raised

I am concerned that the response of some groups to the proposals have misjudged the intent of the bill. We are not watering down the RMA's ability to protect the environment and heritage.

That is why there are powers to require councils to perform, where now they may have no plans or do not properly enforce environmental protection. In addition changes in the reform bill give a lot more support to local councils, as well as providing tools to make poorly performing councils lift their game.

It is about strong environmental protection and supporting local decision-making, while removing unnecessary costs for the participants of consent processes.

Urban Design Protocol and the Year of the Built Environment

The Government is also well aware that the RMA is not the be-all and end-all for heritage management.

The government is also working in other ways to assist in the conservation and enhancement of New Zealand's heritage. In the Government's 2003 budget the National Heritage Preservation Incentive Fund was created.

This fund is being administered by the New Zealand Historic Places Trust and provides financial incentives to encourage the conservation of nationally significant heritage places registered by the Trust in private ownership.

This funding is presently repairing the 1910s Dispatch Foundry in Greymouth which was damaged in the recent tornado.

As you will be aware the Government has announced 2005 is the Year of the Built Environment.

This conference is an important event on the year's calendar. The Year's aim is to raise awareness of the impact that the built environment has on our quality of life.

The year provides us with the opportunities to explore and celebrate the buildings, places and spaces in which we all live, work and play.

The first key event of the Year of the Built Environment 2005 was the launch of the New Zealand Urban Design Protocol by Prince Charles in March.

The Protocol aims to make New Zealand towns and cities more successful through quality urban design. The Urban Design Protocol identifies seven urban design qualities that are based on sound urban design principles that can be adapted for uses in towns in cities through out New Zealand. Commonly know as seven C's.

The key C for heritage is Character. Quality urban design protects and manages our heritage buildings, places and landscapes. Two leading signatories of the protocol are The New Zealand Institute of Landscape Architects and New Zealand Historic Places Trust.

Conclusion

The Government through the actions outlined in this speech is committed to heritage and heritage landscapes. We have to be proactive about heritage landscapes so that everyone is involved in vision, process and implemented outcomes. However the hard work and delivery will remain with you as the practitioners and experts in the field.

There are large areas of opportunity including heritage strategies and reviews of District Plans, combined with commitment to policies such as the Urban Design Protocol.

I look forward in working with you in this field and finding new solutions to our ongoing heritage challenges.

Heritage landscapes: developing legislative frameworks which allow for protection and change

Environment Judge Shonagh Kenderdine

*Environment Court
Wellington*

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Tena koutou katoa ē hui nei

Introduction

This title is taken from one of the five challenges identified by Dame Anne Salmond in the conclusion to the proceedings of the Heritage Landscapes Think Tank 2003 hosted by the Historic Places Trust¹. When coming to address the place of law in the promotion of Heritage Landscapes, Dame Anne's challenge seemed appropriate to explore in the context of this conference. She qualified the challenge by requiring the development to be carried out in a "sensible" fashion, offering incentives as well as restrictions.

While the question is posed for the future, it is reasonable for the purposes of this paper to identify first of all the existing legal framework supported by examples of case law. This is in order to highlight the strengths and deficiencies of the existing legal system before exploring any other possible legislative frameworks for protection and change.

The views I put forward in this paper are my own and not to be attributed to any other member of the Environment Court or the Court itself. At the outset, I wish to thank Natasha Ria, Personal Assistant to the Environment Judges, and Bernadette Cuttance, Research Counsel who researched much of the material found in this paper. Both provided considerable assistance in putting the paper together. I wish to also pay tribute at this point to the members of the landscape profession who appear before the Court and also to the two landscape architects who are now Environment Commissioners. To the members of the profession – your insights into and assistance to the Court on landscape issues has been invaluable. And to the Commissioners, I would like to say because of your particular expertise and standing you have helped us immeasurably to understand the considerable intricacies involved in evaluating landscape.

The RMA has provided a timely vehicle to lift the profile of the landscape profession. It is rare for the Court now to hear appeals in which your members do not appear as experts. And heritage landscapes will undoubtedly provide new and considerable challenges.

¹ **Report on Proceedings**, New Zealand Historic Places Trust *Pouhere Taonga*, 16.

A personal overview on New Zealand's heritage landscapes

I am privileged as part of my work to be able to travel New Zealand, when the sittings of the Environment Court dictate. Thus I have been able to experience something of what is being achieved to protect heritage landscapes. On that issue I seesaw between cautious optimism at what is being achieved in some regions, and real concern in others at what is being demolished or developed beyond recognition. The pressure points are in some of our most beautiful heritage landscape areas such as Otago, particularly Otago Central, the Tasman District, Northland, the eastern coastline of the North Island, the West Coast, Kaikoura, and in some of the urban heritage landscapes of the major cities.

In my view, the case for the protection of heritage landscapes, both rural and urban, is extremely urgent as subdivision and development (particularly for lifestyle purposes in the rural areas), swallows up iconic sites. The case for the protection of historic buildings in their historic landscapes and precincts is equally urgent. That does not mean sustainable development cannot occur as witnessed in the *Bannockburn Heritage Landscape Study*². It means future areas must be provided for in the landscape and integrated with what exists so it does not overwhelm and disrupt the heritage.

Meanwhile, Maori cultural heritage landscapes have in the past a tendency to be confined to waahi tapu or midden 'sites' by virtue of operation of the Resource Management Act 1991 (RMA) and the Historic Places Act 1993 (HPA) when to Maori the whole landscape effectively is the issue if not articulated as such. Protection of other heritage rural landscapes is often not seen on the horizon at all.

The inescapable fact is that New Zealand consists of, in global terms, two small islands at the foot of the world. Our resources are finite, and as a new nation we have in many instances, been considerably wasteful of our heritage. The topics provided for this conference are therefore very timely to consider and debate.

² Janet Stephenson, Heather Bauchop, Peter Petchey, **Science for Conservation** 244, Department of Conservation.

- **What is a Heritage Landscape?**

In the *Bannockburn Heritage Landscape Study*³, the authors set out what they mean by a heritage landscape:

*Heritage landscape is a new term for New Zealanders and is not immediately understandable. For the purposes of this study, a **landscape** consists not only of the **physical environment** (both its natural and human-created elements) but also cultural perceptions, practices, traditions and stories, and the relationships between people and the land. **Cultural perceptions** include the perceptions of the landscape held by tangata whenua, pakeha, other ethnic groups, landowners, land administrators, and communities. **Practices** include land uses and community activities including agriculture, fishing, and hunting as well as spiritual, religious, social, and recreational activities, and patterns of spatial organisation. **Traditions** include beliefs or associations with the landscape. **Stories** include history, folk lore, myth, and any accounts of change over time.*

***Heritage** in this study is used in the sense that it refers to ‘the evidence of the past, such as historical sites, buildings, and the unspoilt natural environment, considered collectively as the inheritance of present-day society’ (Collins English Dictionary, Second Edition).*

*A **heritage landscape** is a landscape, or network of sites, which has heritage significance to communities, tangata whenua, and/or the nation.*

The landscape methodology uses the concept of layered webs to analyse and highlight key relationships between physical remains, key stories, and contemporary associations.

As development and subdivision make their own marks on the landscape, the older continuities become fainter, and their cohesion as a physical aspect of the past become more difficult to establish. A landscape approach, recognising the interconnectedness of physical remains and stories associated with the land, can help to bring together understanding about the different traces of the past on the landscape, and how and why it is valued by people today.

The reference to “unspoilt natural environments” leaves me with some question marks given the various layered ‘heritage’, landscapes which exist, but are yet to be termed unspoilt natural environments. But overall this analysis is a sensible blueprint

³ See note 2, 13.

encapsulating most of the ingredients of what an interested party in landscape might expect to be encompassed and analysed in the quest for what is a heritage landscape.

In a recent UK publication, the role of archaeology, historic landscape characterisation (HLC), time depth in the landscape, and the metaphysical implications of all of these ingredients as a construct are stated as follows:

HLC adopts the idea that landscape is not quite the same as environment. There is a need for archaeological and historical understanding of past environments, but the concept of landscape is seen to be something more than a mere description of the physical traces of the past. This additional factor, which changes environment into landscape, is the existence of an observer who constructs what we call landscape from the material environment. Because of such modern methods as air photographs, satellites and virtual-reality modelling, we no longer need to be constrained by the original definition of the word landscape as an area of land, a prospect, taken in by a viewer at a single viewpoint. We are also able to move away from seeing observation as merely a visual act, and to accept that landscape, whilst in the eye of the beholder, is also more importantly in the intellect, mind, heart and senses of its observer. All 'beholders' possess mixed as well as personal viewpoints, and thus an infinite multiplicity of responses and perceptions. This is what makes landscape such a powerful concept.

Landscape is in fact doubly cultural. Its components ('ingredients') within the environment are the product of hundreds, sometimes thousands, of years of human, cultural actions. At the same time, however, the landscape as a whole is cultural because it is created only in the present-day by our own cultural and social attitudes – it is not the same as environment but an intellectual construct.

The writer goes on to make the point:

HLC differs from landscape history in both method and sources. The two disciplines may as a result produce different 'stories', but in their different ways both are valid interpretations of their own data. History studies the past through old documents, and in the case of landscape, is essentially a documentary study of maps and documents related to landscape. Archaeology studies the past more directly, through material remains in the present. In the case of landscape, it is the landscape itself and the environment 'beneath' that are its main sources, even if sometimes they are studied through the proxy of maps and documents used in a supporting role. Historians discover meaning in documents,

archaeologists attribute meaning to material culture as well as using it as 'document'.

HLC shares with landscape ecology a concern for historic processes in the landscape. It looks for example at the mechanisms that create the pattern of field and woodland, town and farmland, hedge and wall that sit at the heart of most people's perceptions of landscape. HLC probably recognizes a greater depth of time in these processes than landscape ecology, because whenever it can archaeology uses past material remains that survive in the modern world to look at longer time-frames. These often go beyond oral and even documentary history and are taken beyond tradition and custom if possible.⁴

Whilst this is a UK analysis, such a basic understanding of what is involved in heritage landscape characterisation in RMA terms, is also necessary for us to understand as we proceed down this path in New Zealand.

To achieve protection of heritage landscapes, the fundamental issue, as a matter of law, is that a mix of public and private lands and/or buildings need to be regulated and managed for their public/private interest. At large are the range of natural, historical, cultural, ecological, and geological values, which go to make up a heritage landscape as the case may be. In this process, respect is required for the associative values of landscape to our different peoples, combined with an acceptance of the still functional landscapes and the economic necessity for evolving new ones⁵.

The main deficiencies pointed out by a number of participants in the *Heritage Landscapes Think Tank* proceedings in 2003 hosted by the HPT included the comments that:

Currently, there is no specific provision in legislation for the recognition or protection of heritage landscapes.

Unlike archaeological sites, sites of significance to Maori are not automatically protected by law. There is no specific recognition of whakapapa, ancestral landscapes or wairua in either the Resource Management Act 1991 (RMA) or the Historic Places Act 1993 (HPA). No

⁴ **Landscape Interfaces. Cultural Heritage in Changing Landscapes.** Hannes Palang and Gary Fry, edit 2003. Kluwer Academic Publishers. Chapter 16 *The Long Chain Archaeology, Historical Landscape Characterisation and Time Depth in the Landscape.* Graham Fairclough, 296 – 298.

⁵ In terms of the latter the Marlborough Sounds has witnessed the restoration of indigenous vegetation in many individual sounds as farming has become uneconomic in these areas. This trend evolves more natural landscapes which counters the introduction of marine farms in some of the more beautiful bays. The transformation of Central Otago and Marlborough from ancient pastoral holdings to dense vineyards is another example.

legislation refers to important landscapes associated with seminal historic events. While some heritage landscapes may fit into the categories of historic areas and waahi tapu areas provided for in the HPA, others may not fit. In any case, HPA registration does not protect sites.

If the Resource Management Amendment Bill No. 2 raises historic heritage to a matter of national importance this may help but it depends on the definition of historic heritage. [Note: Subsequent to the Think Tank the Amendment Bill No. 2 was passed but the terms 'cultural landscape' and 'ancestral landscape' were deleted from the definition of historic heritage].⁶

The benefits of protection of such landscapes are significant. It would provide:

- increasing awareness of our Maori and European heritage and as a result a more understanding society;
- increasing awareness of the contributions other ethnic cultures bring to our landscapes such as the Chinese miners in Otago Central, the Dutch at Puhoi, the Yugoslavs in the gumfields of Northland;
- increasing tourism;
- increasing economic benefits.

Inevitably however, there will be pressure to adapt heritage to an economic perspective and this poses a challenge to long held values all over the country. The issue of historic heritage landscapes also provokes immediate questions:

- who determines the values that will be protected, communicated and preserved?
- who decides what nature of conservation is appropriate?⁷

The answer to the first question encompasses government agencies, non-government organisations, local and regional communities including tangata whenua, and the universities to name a few. As a public body, the New Zealand Institute of Landscape Architects is also in a significant position to lift public awareness.

⁶ Heritage Landscapes – **Report on Proceedings** April 2003, 8. See note 1.

⁷ Susan Buggiey, *Concept of Historic Districts Where Economic Activity and Social Use Were Combined with Heritage Value, Conservation of Landscapes of Historic and Cultural Value: The Emergence of the Movement*, **Environments** Vol 26 No 3 1999, 21.

The answer which comes to mind with respect to the second question is communities and councils through the regional and district plans. Many such plans are in the process of being revisited and there is an obvious opportunity now and in the immediate future to address many of the issues raised by this conference. The wider community is in urgent need of being made aware of what is at stake.

The existing legal framework

- **Overall 'Heritage' Legislation**

Antiquities Act 1975 (governing the movement, sale and export of moveable artefacts and ship wrecks).

Reserves Act 1977 (promotes private heritage protection on reserves through agreements and through conservation covenants. A Nga Whenua Rahui Kawenata is a covenant on Maori land or land leased from the Crown by Maori under the Act).

QEII National Trust Act 1977.

National Parks Act 1980.

State Owned Enterprises Act 1986 (provision of social responsibility – may be of use in negotiating public access).

Conservation Act 1987 (providing heritage protection on conservation land).

New Zealand Walkways Act 1990 (public access across public/private land).

Resource Management Act 1991 (including definition of historic heritage, protection of historic heritage as a matter of national importance and the provision for it in the various plans, water conservation orders and heritage orders (see below).

Building Act 1991 (sets maintenance standards for buildings for health and safety reasons).

Historic Places Act 1993 (gives statutory expression to the Historic Places Trust as an advocacy and heritage authority and sets out a regime for the protection of archaeological sites: see below).

Ngai Tahu Claims Settlement Act 1998 (statutory acknowledgement of the importance of particular areas in the South Island).

Ngai Tahu (Pounamu Vesting) Act 1997 (vesting ownership of pounamu or greenstone in Ngai Tahu; and

Maori Settlement Acts (statutory acknowledgement of the importance of specific areas)⁸.

Some of this legislation and its sequences appear to have followed on (in a time scale) in the wake of a number of overseas protective mechanisms for such heritage items. Under the National Parks Act value was partially measured by how free an area was of human activity but able to encompass large areas of natural landscape with valuable heritage features⁹. The Reserves Act was much more site specific. The Resource Management Act 1991 (RMA), by way of contrast, took a giant leap forward and provided for a range of landscape related issues under Part 2 (formerly Part II), particularly ss6 and 7. Practitioners in the field should be familiar with both the legislation and the various provisions specifically identified or related to the landscape they are assessing.

I wish in the following pages to focus only on the three Acts which I think should be your tools of trade – taking the opportunity to point out very briefly some of their strengths and weaknesses. Then follow a number of case studies which I consider have achieved conservation of heritage landscapes, largely through the operation of ss5, 6 and 7 RMA. Finally, under the heading “Ways Forward” I wish to address some ideas to achieve the ongoing conservation of heritage landscapes – short of further amending legislation.

⁸ Most of this legislation is identified by the Historic Places Trust in Chapter 21 *Protecting historic heritage* by Claire Heather and Geraldine Baumann in **Handbook of Environmental Law**, Rob Harris, Edit. Published by Royal Forest and Bird Protection Society of New Zealand Inc, Wellington, 2004, 493. There follows a very useful analysis by the chapter's two authors of the provisions of the Historic Places Act 1993 and how it may be applied.

⁹ Note 7, Susan Buggey, 23.

- **The Resource Management Act 1991**

The 2003 Amendments to the Resource Management Act 1991 provide for strengthened heritage provisions in this legislation but as noted by the Heritage Think Tank proceedings they do not specifically relate to landscapes.

Section 2: Definitions

A new definition of “**biological diversity**” has been included in the 2003 Amendment to the RMA, and defined to mean:

... the variability among living organisms, and the ecological complexes of which they are a part, including diversity within species, between species and of ecosystems.

The term ‘**within species**’ suggests there may be more emphasis on landscaping with local varieties of heritage plants. “**Biological diversity**” is also part of intrinsic values and thus a matter to which particular regard is to be had to under s7¹⁰.

“**Heritage values**” was previously not a defined term under the RMA. Now under the 2003 Amendment, “**historic heritage**” is defined as:

- (a) **... those natural and physical resources that contribute to an understanding and appreciation of New Zealand’s history and cultures, deriving from any of the following qualities:**
 - (i) **archaeological;**
 - (ii) **architectural;**
 - (iii) **cultural;**
 - (iv) **historic;**
 - (v) **scientific;**
 - (vi) **technological; and**
- (b) **includes –**
 - (i) **historic sites, structures, places and areas; and**
 - (ii) **archaeological sites; and**
 - (iii) **sites of significance to Maori, including wahi tapu; and**
 - (iv) **surroundings associated with the natural and physical resources.**

This is an extremely broad definition. It is stated nevertheless, that the definition of “**historic heritage**” in the original amendment bill was of concern to many because of its breadth. It was retained but amended to delete so-called controversial references to “*spiritual qualities*”, “*cultural landscapes*” and “*ancestral landscapes*”.

¹⁰ Jackson J. Personal Commentary.

At first I considered that by not using the term “*cultural landscape*” in the RMA, New Zealand was seeking to exclude some of our richest historical records based on Maori traditions¹¹. But in the *Bannockburn Heritage Landscape Study*¹², which I commend you to read, under the heading *Why develop a landscape methodology?*, the following rational explanation, which I accept, avoids some of the pitfalls the legislature may have foreseen:

*The term ‘heritage landscape’ is chosen in preference to cultural landscapes used by the World Heritage Convention. See UNESCO World Heritage Convention (1972) and Operational Guidelines for the Implementation of the World Heritage Convention passed at the sixteenth session, 1 December 1992, and the four categories of cultural landscape adopted by the UNESCO Intergovernmental Committee for the Protection of the World Cultural and Natural Heritage in February 1994. The reason for DOC’s use of heritage is that the term is broader and the use of cultural has generally been restricted to current relationships with the landscape. Former relationships are defined as historic. This choice is consistent with the definition of ‘cultural heritage’ as defined in the ICOMOS New Zealand charter but differs from the definition of ‘cultural significance’ in the ICOMOS Australia, ‘Burra Charter’.*¹³

Moving on from definitional dilemmas, in addition to the wide definition of heritage values in s2, protection of **historic heritage** is now elevated to a matter of national importance which must be recognised and provided for by the addition of the following subsection to s6:

(f) the protection of historic heritage from inappropriate subdivision, use and development.

One concern I do have about landscapes per se is that they have their own provision in s6(b) RMA with the caveat they have to be *outstanding* and also *natural* before they require protection. Section 6(b) states this:

6 Matters of national importance

In achieving the purpose of this Act, all persons exercising functions and powers under it, in relation to managing the use, development, and protection of natural and physical resources, shall recognise and provide for the following matters of national importance:

¹¹ The World Heritage [1992] Conventions’s adopted framework for “*cultural landscapes*” has been identified as influencing landscape conservation in Canada, particularly in the Indian tribal lands of the North.

¹² See note 2.

¹³ Ibid. Tony Nightingale, 113. This publication is a treasure trove of how to go about identifying a heritage landscape.

...

(b) The protection of outstanding natural features and landscapes from inappropriate subdivision, use, and development:

Nevertheless, when considered alongside the broad definition of “**historic heritage**”, the 2003 amendment will require greater weight to be given to heritage sites and areas. The provision of s2(a)(iii) “**cultural**”, (iv) “**historic**” and s2(b)(i) “**historic sites**” and “**areas**” together with (b)(iii) “**sites of significance to Maori**” and “**surroundings**” in s2(b)(iv) as well as the inclusive nature of the provision overall, provides considerable scope for asserting an area, place, feature, as a “*landscape*” contributes to historic heritage in planning and resource consent processes.

In fact, taken in conjunction with the existing s6(e) relating to the relationship of Maori and their culture and traditions with their ancestral lands, water, sites, wahi tapu, and other taonga, the presenters of the Law Society Seminar on the 2003 Amendment to the RMA consider the possible ramifications of s6(f) may be widespread in cultural terms¹⁴. I agree. As a result I do not see why historic heritage landscapes cannot be a consideration in regional and district plans. There is sufficient leeway in the definition of “**Historic Heritage**”. And its elevation to a matter of national importance gives that added distinction.

Part 2 Matters

Under the attributes of sustainable management however, the protection of historic heritage is not an absolute. As the Court held in *Trio Holdings v Marlborough District Council*¹⁵ it will depend on the degree of mitigation and appropriate use and development in appropriate places. Section 5 is the key provision and ss6, 7 and 8 only qualify the operation of s5(2)(a), (b) and (c).

In *Freda Pene Reweti Whanau Trust*¹⁶ where a member of the tangata whenua sought to establish a marine farm in a beautiful coastal area, the Court was very careful to point out that s6(e) matters (the relationship of Maori to their ancestral lands, waters, etc) [and the s7 provisions] do not ‘trump’ all other matters in Part 2, although s6 matters have high significance in the scheme of the legislation. Landscape issues in this case figured significantly. The Trust’s application was declined.

¹⁴ **Resource Management Amendment Act 2003**. New Zealand Law Society, June 2003. Presenters Derek Nolan and Royden Somerville QC.

¹⁵ [1997] NZRMA 97.

¹⁶ *Freda Pene Reweti Whanau Trust v The Auckland Regional Council* A 166/2004 [Environment Court], 21.

The Court came to a similar balancing conclusion in the *Methodist Mission* case, which was one involving heritage buildings and a heritage enclave¹⁷. The danger with this approach to Part 2 matters (now universally adopted by the Court) is that it can be relatively easy in the case of heritage “to damp down” its significance in the face of countervailing issues. In that case, matters of health and safety as well as economics were the telling matters in favour of demolition of the heritage buildings and as heritage items they did not take priority after all. Where the balance may be shifted is with strong emphasis for heritage protection in plan provisions. These should never be underestimated. Their adequacy or otherwise may result in a more positive or negative result.

What needs to be achieved under Part 2 therefore is a careful evaluation by witnesses of all matters of relevance to the case in these relevant sections. And then for the witness to offer an informed opinion to the Court so it can make up its own mind after carefully weighing the issues.

Plan Provisions

An example of a plan provision under s104(1)(c) RMA which led to the identification of a heritage cultural landscape in the Marlborough Sounds is contained in *Horn v Marlborough District Council*¹⁸ and arose from the issue’s identification by the landscape architect in the New Zealand Coastal Policy Statement. The site in question was on D’Urville Island (an overall outstanding landscape) which contains early quarry pits worked by Maori to mine the argillite rock for adzes which were then distributed throughout early New Zealand. Early quarry pits were present close by to the site in question.

In supporting the case, the witness referred to several volumes of *Story of New Zealand’s French Pass and D’Urville Island* by Olive Baldwin which are rich with cultural and historical and landscape references¹⁹. Kapowai Bay, in which the development was situated, has clear cultural, historical and landscape significance in the coastal environment. It was the planner’s evidence that there was approval for a D’Urville Development for a 5 lot residential proposal on the northeastern headland of Kapowai Bay (at Woodsman Bay). As part of that subdivision two allotments were to be created and transferred to the Ngati Koata Trust, a local Iwi. One of these proposed lots contained an archaeological site of considerable significance and the other lot is created was a buffer zone allotment. Neither allotment is to be built on. In addition, two allotments were vested as Esplanade Reserve along the Woodsman Bay frontage. This development has been able to be brought about under Rule

¹⁷ *The New Zealand Historic Places Trust (Pouhere Taonga) & Christchurch Central Methodist Mission v The Christchurch City Council* C 173/2001 [Environment Court], 18 – 20.

¹⁸ W 30/2005 [Environment Court] 18 – 19.

¹⁹ Published by Fields Publishing House, Plimmerton, (Books One 1979 and Three 1983).

27.3.3.1.2 (d), (e) and (f) for Special Purposes in the District Plan (such as waahi tapu land and other sites of significance to iwi, heritage sites and reserve land).

The Court said this:

While the applicant's site itself does not contain any known archaeological sites, the appellant's evidence in part highlights the wider heritage landscape significance of Kapowai Bay and he appears, through his witnesses at least, anxious to see that the future management of the bay recognises these especial characteristics.

...

The situation requires an overall landscape/heritage management plan supported by all the residents in this small area and by the council, which is clearly aware of the issues. Only in this way can future development begin to respect the overall natural character and heritage features of this bay and prevent future development from destroying them altogether. The solution in such a small and beautiful bay lies not, if possible, through appeals and counter appeals as time and development goes on.

The Court cited the *Bannockburn Heritage Landscape Study*²⁰ as a helpful example of how to proceed – albeit on a much larger scale than the facts required in *Horn* – in spite of the appellant not being successful in the case to stop the subdivision.

Heritage Orders

The provision for Heritage Orders is set out in ss187 – 198 RMA. 'Heritage Order' is a provision in a district plan to give effect to a requirement made by a heritage protection authority. Such authorities are any Minister of the Crown, a local authority, the New Zealand Historic Places Trust (HPT) and a body corporate that is a heritage protection authority under s188.

In order to become a heritage protection authority, the Minister must be satisfied that the application is appropriate for protection of the place for which the heritage order will be sought. The Minister must also be satisfied that the applicant can carry out all the responsibilities, financial and otherwise, of a heritage protection authority²¹.

A heritage order restricts what may be done on a property. Heritage orders may allow the applicant or landowner to do things, which are compatible with the order, without obtaining a land use consent. Heritage orders may be applied for over wetlands or natural features²².

²⁰ See note 2.

²¹ Section 188 RMA

²² **Handbook of Environmental Law**, Rob Harris Edit, 506.

Heritage orders are akin to a designation for heritage properties, and can confer significant powers on the heritage protection authority. Because they can be applied for over wetlands or natural features, they may be appropriate for heritage landscapes.

The heritage order method of protection of heritage landscapes may not be the most suitable method for small organisations interested in heritage. In particular, a small organisation may not be able to satisfy the Minister that it would carry out all its responsibilities (especially financial) in respect of the order. Also a Heritage Protection Authority might be ordered to buy the property involved if the landowner can show the Court that the order restricts reasonable use of the property²³.

²³ Sections 197 – 198 RMA.

- **The Historic Places Act 1993**

A full and useful exposé of the Historic Places Act 1993 (HPA) is given by Heather and Baumann under the heading *Protecting historic heritage* in the **Handbook of Environmental Law**²⁴. As a result I do not intend to traverse all the provisions there identified and fairly commented thereupon, but commend the book to you as it contains such useful summaries for landscape practitioners as well as other experts²⁵. Instead I wish to focus on several aspects which illustrate some of the strengths and weaknesses of the legislation itself.

The Act's purpose is stated in s4(1) as:

to promote the identification, protection, preservation, and conservation of the historical and cultural heritage of New Zealand.

whilst requiring under s4(2) a strong commitment to Maori heritage to fulfil that purpose. The Act also gives statutory expression to the New Zealand Historic Places Trust (HPT) which is essentially an advocacy body interwoven with a guardianship role:

- it registers historic places and areas including waahi tapu and maintains that register; councils are required to have regard to entries on the register when preparing their plans under the RMA;
- it advocates the conservation protection of sites to landowners and councils in hearings;
- it manages its own historic places, buildings and property;
- it disseminates information, advice and assistance in relation to historic heritage;
- it administers a number of historic reserves under the Reserves Act 1977;
- it administers the archaeological provisions of the HPA which requires people to obtain an archaeological authority prior to doing any work that might modify, damage or destroy an archaeological site;
- it participates in selected resource consent applications made in respect of heritage buildings and sites under the RMA;

²⁴ Note 8.

²⁵ I also commend a publication put out by the New Zealand Historic Places Trust **Heritage Management Guidelines for Resource Management Practitioners** 2004.

- it frequently enters into heritage covenants with owners of private property to guarantee protection.

Positive Interventions Under the HPA

- *Authorities to Destroy, Damage, Modify*

A recent decision of the Environment Court *Papamoa Junction Limited v Pouhere Taonga (New Zealand Historic Places Trust)*²⁶ illustrates the type of positive intervention the Trust may make under its “*affected party*” status on heritage matters²⁷. It involves a heritage, cultural and archaeological landscape and has been specifically chosen for this paper because it takes the tangata whenua’s concerns away from specific sites and places the sites as specific items firmly with the landscape.

At issue was the Trust’s decision to refuse an application by Papamoa Junction Limited under s11 HPA to destroy, modify or damage a specific archaeological site within a dune area contained within that company’s land. The whole area was wanted for a commercial subdivision.

After carefully traversing the site’s significance to Waitaha and Nga Patiki in the Te Houhou area:

- as the location of a notable complex of ancestral habitation on part of the Papamoa dune plains;
- as the reputed resting place of the bones of Chief Hikareia of Ngaiterangi who was killed in a battle between Te Arawa and Ngaiterangi and whose death was a defining moment for the tangata whenua;

the Court found that the whole area known as Te Houhou was waahi tapu within the meaning of that term under the HPA and of deep cultural significance to its people. It said this:

Evidence for the Trust in the present instance is to the effect that the whole area within the [Treaty Settlement Boundary] known as Te Houhou and extending to include the site is viewed by tangata whenua as wahi tapu within the meaning of that term under the HPA. We accept that the area of Te Houhou including the site represents what may be described as a rich landscape of special significance, both in terms of spiritual and cultural values and archaeologically. In the rather more specific and traditional approach to the concept of tapu, however [which is how wahi tapu have been put to the Court in times past], we do not conceive the

²⁶ A 56/2005 [Environment Court].

²⁷ Section 20(1) HPA.

site as an individual entity to be wahi tapu. In the wider sense of the term admitted under the Act's definition, it may be regarded as part of an area that could qualify as a wahi tapu area.

The Court upheld the evidence of HPT's consultant archaeologists, including that of one who stated:

The archaeological landscape, including and surrounding Te Houhou pa is of local, regional and national significance. It has been identified by qualified archaeologists working in the Papamoa area as the most significant remnant of the archaeological landscape that once covered hundreds of hectares between mauao (Mt Maunganui) and the Kaituna River. It encompasses representative archaeological features of the dune plain and provides a tangible link between the populations of Papamoa Hill Pa and the dune settlements.

In discussing the relatively few number of middens on the site and their scattering on the site, the Court then held:

The area of archaeological interest under appeal is part of a larger archaeological site, which in turn is part of a complex of sites that provides a record of Maori history of settlement. While there is no evidence that the specific area in contention is unique or contains objects of particular value, we consider that its importance as part of a larger landscape is significant. We do not agree with Dr Sutton's view that the midden remains or shell deposition within the company's land equates with only 1% of the extent of such remains in the site as a whole. Rather, there appear to be shell scatters at varying levels of density within the site, including within the company's land.

Whilst there was to be a trade off of one lot in this case to allow reasonable use of the land, the Court concluded the whole site at issue was sufficiently important to warrant recognition and upheld the Trust's decision, having regard to the purpose and principles of s4 HPA, including safeguarding the options of present and future generations and the relationship of Maori with their culture and traditions.

- *Prosecutions*

In the *New Zealand Historic Places Trust v Far North Holdings Limited*²⁸, the HPT successfully prosecuted a company pursuant to s99(1)(b) HPA for damaging or modifying an archaeological site adjoining the foreshore of the Waitangi river mouth

²⁸ CRN 4027500118-9 [District Court].

without first obtaining an authority for doing so. The Far North Holdings Limited is the commercial trading arm of the Far North District Council.

Archaeological site is defined under s2 HPA as being a place that:

- (a) Either –**
 - (i) Was associated with human activity that occurred before 1900; or**
 - (ii) Is the site of the wreck of any vessel where that wreck occurred before 1900; and**
- (b) Is or may be able through investigation by archaeological methods to provide evidence relating to the history of New Zealand.**

In the prosecution which is an offence of strict liability, the informant must prove the following elements of the information as laid:

- (a) That the defendant damaged or modified an archaeological site.
- (b) The defendant did not have an authority from the New Zealand Historic Places Trust.
- (c) At the time of the damage or modification the defendant had reasonable cause to suspect there was an archaeological site at the works area.

The first two elements of the offence were proven but the defence did not concede that the site was known as an archaeological site, waahi tapu or the archaeological site on the site register.

The prosecution case was that the archaeological evidence itself was overwhelming. An archaeologist investigating the damage found that:

... a shell midden which was of late 18th, early 19th century, covered one-third of the excavated area, various species of shellfish were represented along with obsidian and chert artefacts, together with structural remains comprising small earth ovens. In addition, he found a range of artefacts of historic or mid 19th century origin comprising pieces of black and green bottle glass, blue pattern plate ceramics, fragments of earthenware vessel and a piece of sand stocked brick. There was no evidence of any human remains being modified or damaged in any way. (As a result of the latter, the Court did not find that the site itself was a wahi tapu).

Further, the site was found to be in an area of archaeological significance recorded in the Transitional District Planning Maps. And it was in an area of national historical significance (Waitangi). Finally, a condition on the resource consent to form a bus turning circle near the jetty required the developer to employ an archaeological or suitably qualified person for onsite supervision during excavations. This was not done.

The Court was satisfied that the project manager of the defendant company and who consulted a member of the local iwi, was clearly warned by a local tohunga (Mrs Gibbs Smith) as to the possibility of excavations on the site exposing relics. And this was acknowledged by the defendant. The defendant therefore had reasonable cause to suspect that there was an archaeological site in the area of the works and this was the correct legal test to apply. The Court held that as a reasonable person in the position of a project manager for a large local authority trading enterprise, the defendant should not have been ignorant of the law. The company was found guilty as charged but the actual sentence was not available at the time of writing this paper.

The proactive part now being played by the HPT in prosecutions and various heritage cases, either under the HPA or RMA, must be considered as at last lifting the profile of that organisation to the status it deserves (and requires). It is a very pleasing outcome and a reflection of the better resourcing the organisation now receives from government. It may be a small but it is a significant step.

Limitations Under the HPA

- *Economic*

Heather and Baumann identify the basic limitation on protecting heritage sites or buildings as economic.

Planning restrictions on sites such as Heritage Orders may not prevent deterioration of structures and sites, and registration under the HPA (or RMA) will not prevent deterioration of structures or sites either. This occurred in Central Wellington with the historic buildings in the path of or alongside the Inner City Bypass. The designating authority for that roading system, Transit New Zealand, did not have a budget to do anything other than barely maintain those buildings in spite of renting them out over a period of 20 years. Only when Transit received the funding to go ahead with the Bypass from Transfund was Transit able to contemplate relocation and restoration of some of the buildings. In the meantime many of them suffered considerable deterioration, some to the point of being unrecognisable internally.

In the *Te Aro Heritage Trust* case under the HPA, Transit made applications to the Historic Places Trust (HPT) for authority to destroy, damage or modify archaeological

sites, including buildings throughout the bypass route²⁹. It is the biggest and most significant urban archaeological project undertaken in New Zealand.

The HPT Authorities encompassed all of the relevant Town Acres along the bypass route. The work, which consists of subsurface archaeology, will also include archaeological building(s) assessments before relocation, investigation, and recording of all specific sites.

The site has high – very high cultural and historical values. But the HPT in their Authorities do not consider the values unique (on a New Zealand scale) or so high that they may not be modified either:

- by investigation or excavation of the subsurface archaeology; or
- by relocation of the heritage and some non-heritage buildings.

The conditions on the Authorities were identified as the most comprehensive ever seen in this country. There was clear provision for extensive archaeological work throughout the bypass route and provision for additional sites to be investigated, recorded, etc as the work continues is made in the documentation accompanying the authorities, such as the draft research strategy and management plan.

The Court found it had no jurisdiction to require the HPT to grant s.11 which were more in depth (site specific) authorities as opposed to s.12 (general) ones.

What was involved in *Te Aro Heritage* case may be termed “*rescue archaeology*”. It is a form of archaeology contemplated in the HPA and is set out in the provisions ss.10 – 20. In order to build the bypass, Transit must modify the area, and it had the legal right to do so under the early grant of consents given by the Court in the designation hearing. It then became the HPT’s duty to make sure that the sites disturbed were thoroughly investigated, analysed, and recorded before the roading is laid. Archaeological sites are a non-renewable resource, and so any recommendations for their destruction must be made with proper information.

- *Cannot Prevent Reasonable Use*

Sometimes notable heritage sites/buildings have been able to be demolished either because their owners cannot maintain them – or the heritage values (as happened in the *Inner City Bypass*) prevent reasonable use which is also part of the legislative requirement. And with their demise go many heritage urban landscapes³⁰. The HPT and local councils are currently seriously underfunded to prevent such destruction.

²⁹ *Te Aro Heritage Trust and Campaign for a Better City Inc v New Zealand Historic Places Trust (Pouhere Taonga)* W 52/2003 [Environment Court].

³⁰ *Te Aro Heritage Trust*, note 29.

In *The New Zealand Historic Places Trust/Pouhere Taonga v Manawatu District Council*³¹, an appeal under s120 RMA concerning an application to demolish the Sidnam Building in Feilding economics were also an issue. The building was a two-storey one in Edwardian Baroque style built in 1902. There was a strong and clear consensus among the witnesses that it was a striking example of authentic Edwardian Baroque externally and the remarkably intact and original interior of the offices on the first floor made it especially significant. It had a status of a “Category B Heritage Building” in the District Plan. The decision considered the plan’s heritage provisions, and the new s6(f) RMA. The building was untenable, and fire and earthquake risk made it uninsurable. The Court held:

The building in its present state is producing nothing and is a net drain on the Sidnams’ finite resources.

The Court found that it would not be sustainable management to attempt to impose upon the owners the cost of preserving the building. Demolition was allowed. I cannot help but wonder in cases like this if the developers (who want the site for medical rooms) could not make use of the heritage building as part of the new development. This is achieved frequently and successfully overseas and has been achieved successfully by the developer of the John Chambers building in Wellington (see commentary later in this paper about the “Watermark” case). There is perhaps a case to be made for assessing refurbishment in respect of earthquake safety (which came in as a Government requirement) as a percentage of the whole cost and the expenditure for that item being met by the local council and/or the Government – where small councils, such as Manawatu, have few resources for such items.

- *Standing*

The High Court recently agreed with the Environment Court a public interest group did not have sufficient standing to appeal the destruction of heritage landscapes and/or relocation of heritage buildings³². The only groups that have that standing are those “*directly affected*” under s20(1) HPA.

Although the High Court held that “*directly affected*” can mean something other than a proprietary interest, the group concerned (*Te Aro Heritage Trust and Campaign for a Better City*) did not meet factually the threshold to be considered “*directly affected*”³³. The Court said that the fact that an attachment is felt cannot of itself be enough, rather it is necessary to look at the facts that establish that attachment³⁴. It held the

³¹ W 81/2004 [Environment Court].

³² *Campaign for a Better City Inc v New Zealand Historic Places Trust (Pouhere Taonga)* [2004] NZRMA 493.

³³ [2004] NZRMA 493, 500.

³⁴ [2004] NZRMA 493, 500.

basis for the appellant group's interest was no different, or not sufficiently different from any citizen of Wellington³⁵.

- *Trade Offs*

The Court in the *Papamoa Junction* case had regard to the extent to which protection of the site prevents or restricts the existing or reasonable future use of the site for commercial activities permitted under the relevant land use zoning. It found that preventing use of the whole of the site in question would render Lot 5 inutile and affect smaller lots adjacent, Lot 7 in particular. The value of the relevant Lot 5(b) to be retained was given as \$645,000. By allowing the company to destroy some of the parts that lay beyond Lot 5(b), the Court determined an appropriate balance had been struck between allowing commercial use and development and protection of the heritage landscape³⁶.

There have now been numerous trade offs to the detriment of heritage. Further, the relocation of the buildings as in the *Inner City Bypass* case did not prevent some of the remnant heritage landscapes from being destroyed, although reconstitution [at the site] and relocation [of the buildings] was in that case clearly an option under the ICOMOS Charter and is being carefully carried out by Transit as this paper is being written.

In *Ngatiwai Trust Board v New Zealand Historic Places Trust (Pouhere Taonga)*³⁷, the Trust Board challenged a decision by the HPT granting authority to destroy or modify parts of seven archaeological sites on the Ngunguru Sandspit. The application was not for general authority (in terms of s12 HPA) to destroy, damage or modify all archaeological sites within the whole sandspit. Rather it was an application, in terms of s11, for authority to destroy, damage or modify the seven particular recorded archaeological sites that were identified in the application following an archaeologist's expert survey.

There was evidence of past human occupation of the sandspit and its hinterland. A Maori burial ground occupies part which has been set aside as a burial reserve. It was the site of an inter-tribal battle in the 19th century, and because the remains of warriors are buried there, the whole area is regarded by tangata whenua as wahi tapu. There is also the site of a former pa on an area of high ground. There are a large number (probably in excess of 50) of middens (consisting of pipi and cockle shells and heat-shattered stones) present on the sandspit. Thus the appellant's case about the historic and cultural heritage value of the site was directed to the heritage value of the sandspit as a whole, rather than to the individual middens.

³⁵ [2004] NZRMA 493, 502.

³⁶ A 56/2005 [Environment Court], 15.

³⁷ A 13/96 [Environment Court].

In the context of an appeal arising from an application to destroy or modify made in terms of s11 HPA, the word “site” in s20(6)(a) refers to the archaeological site (or sites) the subject of the application. The issue in the appeal was whether or not the applicant is to be authorised to destroy, damage or modify the particular middens identified in his application, and if so, on what terms and conditions. In determining the appeal the Court had regard to the heritage *value* of those particular archaeological sites. The heritage value of other archaeological sites that exist elsewhere on the applicant’s property did not bear on that issue.

The Court therefore focused on the historic and cultural heritage value of the seven middens the subject of the Historic Places Trust’s decision, and other factors justifying their protection. The issue came down to relatively small middens of shell and heat-shattered stone. The applicant’s expert archaeological witness stated that the middens *did not stand out from other middens in terms of their composition, size or state of preservation*. They were scattered and less significant than the intact ones. He stated that he had no reason to suspect that *if a fuller survey was done the importance of the seven middens would increase*.

The applicant’s property was in the Rural AC zone in which only farming and forestry is permitted. The Court (again as a trade off because of the need to allow reasonable use) observed if protection of the seven middens prevented the formation of the accesses and house sites, probably the only practicable permitted use of the applicant’s property would be forestry and the use of the land would have much more adverse effects on archaeological sites than the proposal. It was held that the HPT’s decision struck an appropriate balance between the public interest (shared by the tangata whenua) in the historical and cultural heritage values of the site and the private interests of the landowner³⁸.

³⁸ Note 37, 33.

- ***The Operation of the QEII National Trust for Open Space in New Zealand***

I have included in this paper a brief overview of the working of the QEII Trust because it provides a legitimate avenue for both the protection of and access to private land when heritage landscapes might be involved. The Trust is a statutory organisation managed by a Board of Directors and set up in 1977 with farmers as the moving force behind its establishment³⁹.

The Trust was established by the Queen Elizabeth the Second National Trust Act 1977 **to encourage and promote the provision, protection and enhancement of open space for the benefit and enjoyment of the people of New Zealand.** The broad definition of **Open Space** in the Act is **Any area of land or body of water that serves to preserve or to facilitate the preservation of any landscape of aesthetic, cultural, recreational, scenic, scientific, or social interest or value.** The natural features the covenants protect include landscapes, bush remnants, wetlands, coastlines, lakes, forests, geological features and *cultural heritage*. This broad statutory mandate means the National Trust works with a wide range of people and organisations throughout New Zealand, from individual landowners through to representatives of local central government. The Trust now has over 5000 members nationwide.

The Act provides a mechanism to secure protection of natural features on private land with open space covenants. The landowner retains ownership and management of the land while public access remains at the discretion of the owner.

A covenant is:

- voluntary
- a legally binding protection agreement
- registered on the title of the land
- binding on current and all subsequent landowners
- establishing covenants can attract funding assistance for landowners from QE II and/or local government
- covenanted land can attract rates remissions under the Local Government (Rating Powers) Act 2002.

The covenants encompass areas New Zealand wide from sea level to above the bushline. The largest covenant is 6500 hectares with the average size 35 hectares. Most covenants are in perpetuity. As of February 2005, there were over 2000 registered covenants totalling over 70,000 hectares, many approved covenants and some formal agreements which eventually will become covenants.

³⁹ This information was taken off the Trust's website:
<http://www.qe2.org.nz/presentation/presentation.htm>.

Other forms of protection include:

- Kawenata (Maori Land)
 - Life of the Trees
 - Landscape Protection Agreements
 - Management plans/statements.
-

- **International Instruments**

International requirements are a secondary port of call after the legislative provisions of the relevant legislation under the RMA and the HPA. The Court may consider:

- The ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value;
- UNESCO Recommendation concerning the Preservation of Cultural Property Endangered Public or Private Works;
- The Burra Charter.

ICOMOS Charter

ICOMOS is an international non-governmental organisation of heritage professionals dedicated to the conservation of the world's historic monuments and sites. The organisation was formed in 1965, and the New Zealand National Committee was established in 1987. The ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value is widely used in the New Zealand cultural heritage sector.

The HPT is not part of ICOMOS New Zealand. But central government ministries and departments, local authorities, iwi groups, and heritage practitioners all use it as a set of guiding principles.

The Charter to a large extent emphasises preservation and conservation, not relocation. It refers to relocation of a "site" or "structure" in the singular, and does not appear to envisage relocation on a large scale which is what the Environment Court decided to do in *Te Aro Heritage Trust & Or v NZ Historic Places Trust (Pouhere Taonga)*⁴⁰.

Principle 6 of the Charter states:

6. *Setting*

The historical setting of a place should be conserved with the place itself. If the historical setting no longer exists, construction of a setting based on physical and documentary evidence should be the aim. The extent of the appropriate setting may be affected by constraints other than heritage value.

Principle 8 permits relocation if the assessment shows that relocation is the only means of saving the structure:

⁴⁰ W 52/2003 [Environment Court].

8. Relocation

The site of an historic structure is usually an integral part of its cultural heritage value. Relocation, however, can be a legitimate part of the conservation process where assessment shows that:

- (i) the site is not of associated value (an exceptional circumstance); or*
- (ii) relocation is the only means of saving the structure; or*
- (iii) relocation provides continuity of cultural heritage value.*

A new site should provide a setting compatible with cultural heritage value.

The HPT's policy for relocation is largely word for word of Principle 8. Buildings may be relocated, repaired, restored and reconstructed consistent with international standards, (including this ICOMOS Principle) including maintaining close proximity to the original locations, re-establishing the original relationship with the street where possible, maintaining the original orientation where possible and maintaining together significant groupings of buildings.

The Charter includes a reasonably long narrative of degrees of intervention, as does the HPA, so both documents recognise that whilst it is ideal to primarily safeguard the values, in realistic terms this cannot always be achieved. Both documents therefore provide methods by which relocation damage or destruction can be appropriately managed.

The Courts have interpreted "*shall have particular regard to*" as a duty to be on enquiry in relation to the matters in s.7 RMA: see *Quarantine Waste (NZ) Ltd v Waste Resources Ltd*⁴¹. The phrase in s.20(6) HPA omits the word "*particular*" but nevertheless requires genuine thought and attention on behalf of the decision maker before accepting or weighing the issues in s.20(6)(a) – (d). Such phrases are not requirements or standards that decision-makers are obliged to fully meet.

The ICOMOS Charter is also helpful by recommending the proper care of heritage buildings. Likewise, the UNESCO Recommendation indicates to consent authorities the global attitude to heritage conservation, which is an important aspect when determining heritage value. But neither document dictates the decision making process either in the context of the RMA or the HPA.

In one case where such matters were in issue, it was found the HPA should be read in a way that is consistent with New Zealand's international obligations. This

⁴¹ [1994] 12 NZRMA 529.

presumption should apply whether or not the legislation is enacted for the purpose of implementing the relevant text⁴².

*Kumar v Minister of Immigration*⁴³ contemplates the question of what constitutes a sufficient compliance with relevant international obligations. In that case the High Court held that:

It must be shown in respect of mandatory considerations such as those imposed by the relevant international instruments, that genuine and not merely token or superficial regard has been given.

*Tavita v Minister of Immigration*⁴⁴ was another case where it was held that a New Zealand Court invites criticism if it accepts that the executive is free to ignore international human rights, norms or obligations if the domestic statute does not explicitly mention them. As stated in the preamble to the ICOMOS Charter, for example, it is intended as a frame of reference for all those who are involved in the different aspects of conservation of places of cultural heritage in New Zealand.

The Court's evaluation of the legal status of these documents is that neither the ICOMOS Charter nor the UNESCO Recommendation has been incorporated into domestic law in any form that makes them obligatory. In *Te Aro Heritage* case⁴⁵, witnesses agreed that the Charter has the status of guiding principles only, rather than binding obligations, and no government agencies must abide by it. The HPT may *consider* the principles as part of making its decision to grant an authority to damage, destroy, or modify an archaeological site. But neither ICOMOS nor UNESCO confer international obligations upon the organisation.

The Environment Court has also held previously that the ICOMOS Charter has no binding influence on matters to be determined under the RMA⁴⁶. Like the UNESCO Recommendation it is a "guide", and not a document that will implement rights into domestic legislation.

It is thus not acceptable to elevate the principles from ICOMOS New Zealand and a number of overseas charters over and above the legislative framework of the HPA. The overriding considerations must be those set out in s.4, and s.20(6). Persons exercising functions under the Act *shall recognise* s.4 matters to achieve its purpose. And under s.20(6) the Court *shall have regard to* those issues listed, which includes "other matters". The New Shorter Oxford Dictionary defines "recognise" to include:

⁴² *New Zealand Air Line Pilots' Association v Attorney-General* [1997] 3 NZLR 269.

⁴³ M184/99 HC Randerson J Unreported 8.

⁴⁴ [1994] 2 NZLR 257, at 266.

⁴⁵ *Te Aro Heritage Trust v NZ Historic Places Trust (Pouhere Taonga)* W 52/2003 [Environment Court].

⁴⁶ *Estate of P A Moran v Transit New Zealand* W055/99, para 1082.

Acknowledge the existence, legality or validity of, esp. by formal approval or sanction; accord notice or attention to; treat as worthy of consideration

...

In the UNESCO Recommendation there are three particularly relevant paragraphs under Part III:

Preservation and salvage measures

13. The preservation or salvage of cultural property endangered by public or private works should be ensured through the means mentioned below, the precise measures to be determined by the legislation and organizational system of the State:

- (a) Legislation;*
- (b) Finance;*
- (c) Administrative measures;*
- (d) Procedures to preserve and to salvage cultural property;*
- (e) Penalties;*
- (f) Repairs;*
- (g) Awards;*
- (h) Advice;*
- (i) Educational programmes.*

Administrative measures

20. Responsibility for the preservation or salvage of cultural property endangered by public or private works should be entrusted to appropriate official bodies. Whenever official bodies or services already exist for the protection of cultural property, these bodies or services should be given responsibility for the preservation of cultural property against the dangers caused by public or private works. ...

21. At the preliminary survey stage of any project involving construction in a locality recognized as being of cultural interest or likely to contain objects of archaeological or historical importance, several variants of the project should be prepared, at regional or municipal level, before a decision is taken. The choice between these variants should be made on the basis of a comprehensive comparative analysis, in order that the most advantageous solution, both economically and from the point of view of preserving or salvaging cultural property, may be adopted.

The Burra Charter I touch on elsewhere.

- **Evidential Matters**

Visual Exhibits

A recent article in the Resource Management Bulletin “*Visual evidence – how real is real?*”⁴⁷ examines the advent of visual simulations and how they do or do not assist the Courts and councils to generate visions of what a project may look like. Mention is made of recent technological developments in the area which have seen the introduction of photo simulations and representations which place three-dimensional objects into existing two-dimensional photographs using various computer modelling packages. The author notes that representations can be based on known real world data such as topographical maps (rather than survey controls) which are said to provide an accurate and realistic image rather than just an ‘impression’ of the proposed development. The point is made too that it is now becoming more and more common for large scale projects, such as quarries and (mines) to utilise three-dimensional flyovers for the early consultation.

The reaction of the Court to such techniques has been mixed: see *Judges Bay Residents Association v Auckland Regional Council*⁴⁸ where the Court commented favourably on the use of photomontage evidence as a tool for assessing potential visual effects arising from the proposed expansion of a container shipping terminal. Two years later another Court differently constituted had this to say:

*Photomontages are limited in value. Undue reliance cannot be laid upon the impressions given by them. There are many constantly changing variables that influence one’s perception of a landscape. Light is perhaps the single most important. A photograph captures only a fleeting moment and fixes the variable as at that moment. Photomontages are indicative only and even then the indication can so easily be far removed from reality occasioned by such factors as colour reproduction, type of colours, inaccurate measurements, to mention but a few.*⁴⁹

⁴⁷ *Visual evidence – how real is real?* Rachel Jordan, **Resource Management Bulletin** Volume 6, Issue 2, pages 16 – 18.

⁴⁸ A 72/98 [Environment Court].

⁴⁹ *Arrigato Investments Ltd v Rodney District Council* [2000] NZRMA 241, para 37.

It is well known in our Court, which assesses numerous marine farms in the Marlborough Sounds, that several landscape architects will not use photo simulations in respect of such farms, the reasons being encapsulated in the recent statement of one such witness in the *Admiralty Bay* case⁵⁰:

In my opinion, to be robust, it is necessary to carry out assessments of this nature armed with accurate maps, GPS and binoculars and to conduct the assessments in a range of weather conditions. Reliance on photographic images is unacceptable as these will almost inevitably underestimate effects. Later in my evidence I apply my findings to the applications.

I note landscape assessment of proposed marine farms is notoriously difficult as they are so ephemeral and this has been well documented in various Court decisions in the Marlborough Sounds. I note too the visual assessment of effects of low and high flows in heritage rivers such as the Kawarau may be equally difficult.

And in the *Cape Kidnappers*⁵¹ case, the Court acknowledged that the photographic simulations in that instance were taken from a fair selection of viewpoints but then went on to say:

The simulations were of the proposal set into the site and were intended to give an impression of what could be seen, and what impact those views would have on the environment. Our site visits were very illuminating in interpreting those simulations, particularly numbers 2, 3 and 4. Perhaps we had the benefit of brighter days, and more vivid colours in the pasture and other vegetation; Ms de Lambert did note that she could have wished for a brighter day when she took the basic photographs. From the Plateau Colony the site appeared very much closer than the simulation expressed, and the knoll on the east side of Porpoise Gully much less significant and sheltering of the site. From the water between Black Reef and the Cape, at mid-morning on a clear day, and at distances we noted at between 2000m and 1000m, we were quite astonished at the clarity of view into the site, up to and including the woodlot at its southern end. We were forced to conclude that the site's fall to the northeast is steeper than it appears when one is actually standing on it, because the ground is visible for almost the entire depth.

...

⁵⁰ *Kuku Mara (Admiralty Bay) v Marlborough District Council*, W 37/2005 [Environment Court], Rackham EIC 18.

⁵¹ *Gannet Beach Adventures Limited and Ors v Hastings District Council* W 90/2004 [Environment Court], 23.

Site visits for the Court are mandatory for almost all cases. Together with the visual aids put in evidence, they will assist in clarifying for the Court any landscape matters in doubt. At the end of the day it is the quality of the photographs which wins out, how representative the viewpoints from which they are taken are, how accurately they reflect the weather conditions at the time and the difference that makes to the light. Such renderings may have elements of subjectivity but they are able to be objectively weighed and assessed by the decision maker.

In a recent Wellington case (“the Watermark⁵²”) involving a series of heritage buildings on and adjacent to the Wellington waterfront and the redevelopment of one of them, the architects and landscape witnesses produced a series of photomontages and shadow simulations proposed to demonstrate that the overheight new building did not ‘spike’ the historic urban form of the Central Area of Wellington or unduly shade a nearby hotel. The experienced planner acting for the appellant was critical that such evidence foreshortened or flattened the effects of the building so it would be more intrusive on the heritage precinct and urban form than depicted. As so happened in that case, we preferred the expert evidence of the landscape witness who had created many photo simulations. He said this:

During my professional career I have carried out a number of visual effects and view assessments for a wide range of projects for Councils, utility companies and private organisations and individuals. In the course of this work I have prepared and supervised the preparation of both manual and computer generated visual simulations, which I have used to assist with the assessment of visual effects.

In recent years I have had the opportunity to check the “as built” or completed projects with what was previously simulated. In all cases the simulations have reasonably portrayed the proposals and in many instances the simulations have, if anything, tended to slightly overstate the effects.⁵³

I consider landscape architects should always take photographs of the before and after landscapes where major proposals have been approved, if only to demonstrate if necessary in subsequent hearings, that in previous cases they did not overstate their case – should this be an issue of concern.

For heritage landscapes, it would seem the whole range of techniques should be available. If museums are capable of creating Virtual Rooms of heritage sites⁵⁴, there is little doubt that the visual aids now being generated by the landscape architects

⁵² *Duxton Hotel Wellington v Wellington City Council* W 21/2005 [Environment Court].

⁵³ Note 52, Boffa EIC 2, para 3.4.

⁵⁴ Melbourne Museum on Angkor – *Sacred Heritage*.

will be invaluable providing the evidence for the heritage landscapes. Remnants of buildings identification such as those portrayed in the *Bannockburn Heritage Landscape Study* will be able to be rounded out, exact heritage sites positioned with GPS techniques, old recorded plantings and the archaeological remnants of gardens and their locations accurately plotted. With this information the more recent elements of landscape expertise may be introduced into such landscapes to soften or enhance what exists if appropriate and to provide important linkages to the present.

In the course of preparing this paper, I obtained a copy of a visual simulation [provided for here in an overhead] for a Tararua Windfarm, which was approved by the relevant council and not appealed to the Court. The writing recorded in the white box sets out how that simulation was prepared so the process of its preparation is completely transparent. It is a practice to be commended and I am grateful to the contributor. Remembering that all witnesses are on oath if they come to Court and all details would need to be confirmed by the witness as accurate, there is no reason to believe that what was available to the council on that occasion was not a reasonably accurate rendering of that windfarm proposal. If it had come to Court, any challenge to the reasonable accuracy of the photomontage would have been possible by another expert. And the Court itself would have been able to judge the reasonableness of what was being portrayed from its site visit.

- *Historical/Oral Traditional Evidence*

Where I foresee difficulties is in establishing the true historic heritage of landscape. Hard science aspects like ecology or soil layering are clearly more precise to identify than the general historical conclusions of who lived in that landscape, and when, and what their customary practices and resources may have been.

In his article *My History His Whakapapa*, Rob Harris, editor of the **Handbook of Environmental Law**, sets out strengths and weaknesses of historical evidence presented in the context of land and resource claims. Oral history is identified as forming an important or even predominant basis of the legal evidence. But its weakness, the author points out, is to protect the memories, status and customs of the group rather than to investigate such aspects:

In New Zealand, traditional oral accounts were often narrations of how families and extended family systems came to exert control over resources. Information is commonly 'restricted' to the family or tribal knowledge keepers and not widely accessible. Differences in interpretation frequently arise between accounts because of different streams of knowledge inherited even within the same group and reliance on the actions of different sets of ancestors and stories.⁵⁵

Citing Lowenthal, Harris points out that *the earliest common use of the past was to validate the present*⁵⁶. Tribal societies for example borrow as much from bodies of knowledge within their culture [just as do the western historians] but the material derives much from oral epic, myth and spiritual belief as from memory. Myth is sometimes adopted, because it increases a group's mana, and myth is seen as important for the historian because it highlights underlying assumptions about what is significant to that group. The author identifies what we sometimes experience through evidence in the Court when two rival hapu gather about an issue:

On the tribal rather than the individual level tribes that displace others tend to forget the stories of those they displace even if intermarriage occurs. It often occurs after migration when immigrants interweave old stories into new. This sometimes has implications for a hapu or family, as it can allow them the status to make a claim [or case] separately from that of the overall tribal group.⁵⁷

⁵⁵ *My History His Whakapapa* Rob Harris, **Resource Management Journal**, Issue 1, Volume XIII, March 2005, 13.

⁵⁶ *Ibid*, D Lowenthal, **The Past is a Foreign Country**, Cambridge University Press 1985, 10.

⁵⁷ Note 55, 13.

Oral Traditional Evidence

For the landscape architect who comes to assist in determining heritage landscapes in a cultural sense, the whole issue can be a minefield. For example, parallels can be drawn between establishing a place as “*waahi tapu*” and as “*heritage landscape*”. *Waahi tapu* (as it is spelt under the RMA but not the HPA) has been defined as:

- **being land of special spiritual, cultural or historic tribal significance**⁵⁸;
- **a place sacred to Maori in the traditional, spiritual, religious, ritual or mythological sense**⁵⁹.

But it is not defined in the RMA and its omission in my view is quite a deliberate one because each tribe, iwi or hapu appear to have different definitions. Such definitions are sometimes provided in a number of District Plans such as that of Manukau City Council which identifies *waahi tapu* as:

*an area or place sacred to Maori in the traditional, spiritual, religious, ritual or mythological sense, for example pa, ara (tracks), urupa, battle sites and tauranga waka (canoe landings).*⁶⁰

This definition is pleasingly wider in the context of heritage landscapes than the small places identified by a number of consultants who see a *waahi tapu* as traditionally small discrete areas like burial sites.

⁵⁸ State Owned Enterprises Act 1986, s27D.

⁵⁹ Historic Places Act 1992, s2.

⁶⁰ Manukau City Council District Plan cited in *Nganeko Minhinnick v The Minister of Corrections A 43/2004* [Environment Court].

- *The Minhinnick Case*

The *Minhinnick* case raises many of the questions also implicit in the whole issue of heritage cultural landscapes, in the context of establishing waahi tapu:

- who determines what is a waahi tapu;
- for subjects like burial what is the place for non-Maori archaeologists in determining such sites (or in the case of heritage landscapes, historians from a different heritage);
- what is the extent of the waahi tapu (eg *Aoraki* (Mount Cook) and Ngai Tahu Claims Settlement Act 1998);
- whose history is the most persuasive or could all cultures be safely accommodated?

As the Court held in *Minhinnick*, the question of whether or not a site is waahi tapu at the end of the day is a question of fact. I believe the establishment of a heritage landscape is similar as a question of fact and therefore may suffer from the same evidential issues. The Court in *Minhinnick* supported its approach by citing a decision of the Environment Court in *Ngati Hokopu Ki Hokowhitu v Whakatane District Council*:

The Court can decide issues raising beliefs about those values and traditions by listening to, reading and examining (amongst other things):

- *Whether the values correlate with physical features of the world (places, people);*
- *People's explanations of their values and their traditions;*
- *Whether there is external evidence (eg Maori Land Court Minutes) or corroborating information (eg waiata or whakatauki) about the values. By 'external' we mean before they became important for a particular issue and (potentially) changed by value holders.*
- *The internal consistency of people's explanations (whether there are contradictions);*
- *The coherence of those values with others;*
- *How widely the beliefs are expressed and held.⁶¹*

⁶¹ C 168/2002 [Environment Court].

Another issue is that these matters can be very sensitive. Questioning about the standing and support of the witness to make claims of waahi tapu or where the location of the heritage article is, should be dealt with delicately by the questioner, as it is easy to cause offence.

In *Tainui Hapu and Others v Waikato District Council*⁶², the iwi, who are tangata whenua of the northern shore of the Raglan Harbour, challenged a grant of resource consent for a television translator to be erected on a pastoral farming property on that side of the harbour known as *Horea*. The only serious ground of challenge was that the proposal would offend the relationship of the appellants, and those whom they represented, with their ancestral sites and waahi tapu.

Although there are a number of archaeological sites identified on the planning maps to the west, south, and east of the site of the proposed translator, there were none in the immediate vicinity of the translator site. Nevertheless, the proposal was initially amended from 2 – 1 poles out of respect for the appellants so as to minimise disturbance to the ground.

The evidence of one of the Maori witnesses (a kaumatua) established that human remains had been uncovered all over *Horea*, and that in his opinion the whole area was tapu. According to Maori tradition the area had been a battleground. The evidence of the secretary of the Tainui Awhiro Ngunguru Te Po Ngunguru Te Ao Management Committee, Mrs Greensill, also was that *Horea*:

- was archaeologically significant to Maori;
- it is ancestral Maori land associated with over a thousand years of occupation, and birthplace of illustrious tupuna from whom many hapu trace their ancestry;
- has always been treated with respect by her people, ancestors having lived and been buried there, fortified pa having been erected there, and battles having been fought there; and
- tapu had only been lifted to allow for reinterment of ancestors/ bones.

In cross-examination, Mrs Greensill, acknowledged that there are no recorded archaeological sites in the immediate vicinity of the translator site, but she stated that the records were incomplete and that from traditions she believed that there could be archaeological sites (as defined in the HPA) in the place where the mast is proposed.

Mrs Greensill explained that there would once have been bodies where today there are only bones, the bodies now have become the land; and when she looks at *Horea*, she sees her ancestors. I consider that to be a significant and moving statement.

⁶² A 75/96 [Environment Court].

When we consider how the battlefields of Gallipoli and others are revered in present times, the parallels are obvious.

From the strength of the evidence of the appellants' witnesses, the Court found that the tangata whenua have a cultural and traditional relationship with the land on which the translator site was to be located; that it was ancestral land; and that it generally contained sites of cultural and spiritual significance to them which are waahi tapu. The Court found that the installation of the translator pole would have only minimal disturbance to the ground – much less in fact than the normal farming activities permitted there; and that the precise site is not known or identified as containing any archaeological remains or as specifically being a place of spiritual or cultural significance. Nevertheless, the Court also found that because of the long history of occupation of *Horea* generally by ancestors of the tangata whenua, the whole area is closely associated with deep respect for their ancestors and the places they lived, fought and were buried. The Court found that any ground disturbance would be a desecration.

The influential factors in deciding this case were the combined strength of the directions of s6(e) RMA, and in the Proposed District Plan to respect the relationship of the tangata whenua with their ancestral land and the waahi tapu of the area. The Court noted that both the Parliament and the District Council have indicated the high value to be given these relationships. If another translator site would result in less than optimum television signals, available to the public then this was the price for giving effect to those indications. The Court concluded that resource consent for the translator to be erected on *Horea* would not recognise and provide for the protected relationship; and that improving television reception should not prevail against recognising and providing for it, especially as other possible translator sites may be nearly as effective even though they may involve greater costs.

That approach may be contrasted with the Court's approach in the *Sylvia Park* decision⁶³ where a request to stop the development of a Business Park by the Ngati Maru Iwi Authority was disallowed. The Authority claimed that people of the Marutuahu Confederation had a relationship with the land scheduled, that it contained special sites having metaphysical value to them, that they had kaitiaki responsibilities for those sites, and that construction activities provided for by the plan change would compromise that relationship and those responsibilities.

The Court found the Maori witness did not know anyone personally who had a relationship with the subject site except one (who was sitting beside him). It emerged that the witness had no knowledge too of what areas he would like preserved, seemed vague about the possibility of wording to keep any emerging information

⁶³ *St Lukes Group Limited and Westfield (New Zealand) Limited v Auckland City Council* (A 132/2001).

confidential, provided no maps and at best made just general assertions based on indirect sources. The Court held that the testimony lacked the particularity needed to identify the sites in the way that the Court could amend the proposed plan change to protect them directly.

A unsatisfactory example of oral traditional evidence is found in *Emma Gibbs v Far North District Council*⁶⁴. This was an appeal by a descendant of the two chiefly signatories to the Treaty of Waitangi 1840, one of them a Chieftainess of Paihia, Ana Hamu and the other Te Kemara, the Chief of Waitangi. It concerned a subdivision and 30 unit housing development on the top of a bush clad hill with beautiful views behind the Anglican Church at Paihia Beach in the Bay of Islands. The hill is said to be land of significance to Emma Gibbs and members of her iwi. It was given the name *Manu Kai Huia* by the Maori people involved in the appeal. The name had appeared only once in the Maori Land Court Minute books as a place where a chief was killed – at *Manu Kai Huia* being near *Paihia*.

It was alleged by Emma that the hill was an ancient pa site where live sentinels were buried, that it carried a sacred spring, that it was gifted to the Church Missionary Society of the Anglican Church by Ana Hamu in 1823 (in return for education and many of the aspects of civilisation that the missionaries could bring) but was not given back to the tribe – and that it is an urupa.

All of the land in question was considered waahi tapu. Dr Pat Hohepa, who gave evidence for the appellant, stated it had been used for cemeteries, ancient fortifications, skeleton drying trees, and ancient schools of learning and put those elements forward in support of her case. He told us he had gleaned this information from Emma Gibbs who was the tohunga of the area.

As the appeal unfolded, so also did a tangle of Old Land Claims brought by the CMS against the Crown, the Muriwhenua Waitangi Tribunal Land Claim, and a cry of protest by Nga Puhī about yet more development of iconic early Maori lands. It centred too around a claim for the refortification by Henry Williams of an early fighting pa site (on the developer's land) at the time the marauding tribes of the north circled and ransacked many missionary homes surrounding the site.

There were numerous aspects of the case which counted against the appellant. They chiefly related to conflicting evidence from the witnesses with assertions not reflecting the facts and inconsistency with respect to the relief sought.

⁶⁴ W 76/2004 [Environment Court].

- *Ngawha*

The *Ngawha* decision⁶⁵ concerned a designation for a prison at Ngawha Springs near Kaikohe. In that case, evidence of local Maori concerning the evidence of, and influence of the proposal on, a taniwha “Takauere” conflicted. It was the Minister’s case that its Maori witnesses relied on tuakanatanga (seniority) and that tuakanatanga could assist the Court in determining issues of authority and greater weight. The Court held that the concept did not assist the Court in that decision. The Court had to make findings on issues raised by the RMA, and none of the relevant sections indicated that persons of a particular status were to be preferred over others. The Court also expressed the view that there are difficulties in expecting a judicial body to decide questions about mythical, spiritual, symbolic or metaphysical beings.

Clearly the Courts encounter such issues with determining matters surrounding waahi tapu, and will no doubt experience some of the same issues when determining values surrounding “*heritage landscape*” but because of the constructs identified in the *Bannockburn Heritage Landscape Study* in the article cited above, there may be other ways the Court may approach such matters.

But what of witnesses? Witnesses giving such evidence can also experience difficulty. Should a landscape architect have to research and give evidence on the history of a place? The Environment Court is not bound by the rules of evidence⁶⁶. This fact might give the Court more leeway to consider non-traditional modes of evidence when considering matters of heritage landscapes. But the Courts traditionally have been very careful to attribute any weight to matters it might consider hearsay. It is clear however that the Court in the *Horn* case and the *Emma Gibbs* case cited above did take account of such written material⁶⁷. Nevertheless, if such references are found to be inadequate as they were in some matters in the *Emma Gibbs* case, the case on which they are based will fail.

⁶⁵ *Beadle v Minister of Corrections* A 074/02 [Environment Court].

⁶⁶ Section 276 RMA.

⁶⁷ To check the references.

Heritage landscapes by another name

This heading derives from the fact that a number of the landscape and heritage cases heard by the Court encompass historic heritage landscapes in the guise of outstanding natural landscapes (with heritage values), urban form, heritage precincts and a mix of ss6, 7 and 8 values. I would like to touch briefly on some of these. They were arrived at by:

- an application of the relevant provisions of the plan;
 - the application of the various provisions in ss6 and 7 in the context of Part 2.
- ***Urban Heritage Landscapes***

The *Duxton Hotel Wellington v Wellington City Council*⁶⁸ was a case under the RMA which really concerned how a new building would affect the heritage landscape of the Wellington waterfront although it was not quite articulated as such. The Court found in favour of a new largely glass and steel non-complying addition to a heritage (John Chambers) building on a landmark site in Central Wellington, despite its exceedance of the height limits of that part of the City. The project met all the tests of sustainable management under Part 2 with the effects on the private views of the nearby Duxton Hotel (the appellant) being found to be no more than minor. (Private views are also not protected under the District Plan provisions).

The Court held the proposal:

- as a matter of national importance under s6(f) RMA protected the historic heritage building from inappropriate use and development (by approving the tower addition and not a series of bulky floors on top of the existing heritage building which would not preserve its historic “bull nose”);
- was efficient use of the natural and physical resource under s7(b) RMA because it retained the original historic building in its entirety and used the old adjoining Wakefield Market and its site to create apartments, shops, parking facilities, restaurants;
- maintained and enhanced the amenity values of the Central Area on a sensitive site because it provided a visually attractive development which interlocked the modern Watermark tower with the long imposing Gummer

⁶⁸ W 21/2005 [Environment Court].

building, and continued the strong horizontal nature of the heritage building and its cornice line along the new development;

- provided an effective visual counterpoint but also heritage linkages to the disparate group of adjacent heritage buildings on the waterfront – namely the Ambulance building, the Odlins Building and Shed 11;
- maintained and enhanced the quality of the Central Area environment because it:
 - maintained the existing urban form of the city (a major issue in the case by not creating a height spike within that form);
 - enhanced the quality of the environment by providing shelter to pedestrians and improving pedestrian linkages to the waterfront;
 - provided reinstatement of ground floor openings of the heritage building for a restaurant and boutique type shopping;
 - provided for public parking in a building starved of such facilities;

The heritage landscape concept appeared to be what the urban design witness for the appellant was seeking to promote because of the development site's heritage links with the three heritage buildings on the waterfront. He was concerned that the [new] tower block of the development was overbearing and bulky, and that its raked form would not only disrupt the height limit for the area, but detract from the visual heritage strength of the waterfront buildings. The relevant streets, the neighbourhood and the waterfront were all considered integral components of that urban landscape. Thus associated with the development's context were:

- heritage issues (the immediate adjacent, heritage buildings on the waterfront and the height and overall bulk and mass of the [new] Watermark project);
- the highly public nature of the adjoining Civic Centre Character Area;
- the high level of visual and spatial connectivity between the subject site, the Civic Centre, the waterfront and Te Papa.

By preserving the heritage John Chambers building intact, averaging out the height limits of all relevant buildings, and retaining relevant heritage clues in the landscape, the developer preserved the heritage linkages. And then as a matter of fact, because the development was situated on an island site, the architects could reasonably look to other buildings around to take advantage of those practically and potentially at a height higher than the height limit for the site. The height limit decided upon allowed for retention of the existing urban form of the Central Area. As to the raked and modern form of the tower building, the Design Guide provisions, which are now an

integral part of the Wellington District Plan provisions, do not require any new building on a heritage site to mimic the past or only build on the existing structure with further floors, or to create facades over the existing building.

The Court's conclusion was that of Jeremy Salmond, Conservation Architect who saw the proposal as ... *an instance of accomplished adaptation and integration of a fine heritage building within a new development of distinctive architectural character*. And importantly to the Court too, the proposal reinforced the strength of the heritage area of the waterfront landscape by leaving a prominent heritage building almost intact.

*The New Zealand Historic Places Trust & Christchurch Central Methodist Mission v Christchurch City Council*⁶⁹ was a case which related to the demolition of a number of heritage houses in a heritage landscape owned by the Central Methodist Mission listed in the Christchurch District Plan. It proceeded under the RMA. A notable tree classification (for copper beech trees) relates to the site but was unaffected by the resource consent application.

The HPT appeal sought to reverse the Hearing Commissioner's decision at first instance on the basis it did not enable the community to provide for their cultural wellbeing under s5 RMA and that it did not pay sufficient regard to s7(c). The Mission for its part sought deletion of two conditions to the: (a) Condition 1 – postponing demolition for six months because HPT had identified a rescue package was being developed for alternative uses or purchase options that could be explored; and (b) Condition 3 – requiring a resource and building consent to be to hand prior to commencing demolition and whether both were fair and reasonable in the circumstances.

Heritage Houses

“McKellar House” was designed by noted late Victorian, early Edwardian Architect, Samuel Hurst Seager. It was built in 1912. *“Fleming House”* was designed by local architect Cecil Wood and built in 1926. They were considered by those in support of the HPT, despite being substantially modified, the best two examples of arts and crafts architecture in Christchurch (other expert questioned this). Both buildings were listed as Category II buildings by the HPT in 1981. They are listed also as Group 3 buildings in the Christchurch District Plan.

No heritage status was claimed for the hospital wing of the McKellar building and accordingly it could be demolished as of right but it is connected to both Fleming and McKellar Houses and its separate demolition was problematic.

⁶⁹ C 173/2001 [Environment Court].

Group Heritage Significance in the Landscape

Park Terrace is an historic area recognised by registration under the Historic Places Act 1993. Many of the buildings in this area are also subject to listing in terms of the Proposed City Plan or separately registered under the Historic Places Act 1993.

The Court noted that starting with Fleming House there is a line of houses along Park Terrace all of which reflect period architecture and some of which are contemporaneous with these two buildings. In particular Rosary House (1915) Bishopspark (1926-27) Weston House (1923-24) and Whitcombe House (1936).

The Court held that it is the interrelationship of these buildings and the relationship of each of them and the group of them to the Avon River and Hagley Park which constituted one of the most important elements of relevance in this case which I took in all to be a heritage landscape although it was not identified as such.

The Court observed the buildings did not have landmark significance in the sense of representing an historic event or occasion, but did have significance in terms that they mark a key entry and transition point to the central city. The Court nevertheless accepted that Fleming House in particular and the entire group setting constitute an important element of the city's identity and heritage values despite the houses being extensively modified. The group of houses are situated close to one of the city's most prominent intersections. It represents not only the connection of a number of significant roads but is also at the commencement of Hagley Park and the point at which the Avon River passes into the park.

Whilst the level of visibility of the two houses in question was considered not as high as was suggested by the HPT, the Court accepted that the group of buildings as a setting, and as a whole, did constitute a clear and visible demarcation into the central area and accepted that at least the front facade of the Fleming building is readily visible at the corner of Park Terrace and Bealey Avenue, a significant intersection.

Of the criteria referring to heritage values (seen as matters of historic, social, cultural, spiritual, architectural, artistic, group setting, landmark, archaeological, technological and craftsmanship significance), the criteria most relied on by the witnesses opposing the demolition were the houses' architectural values. The issue became what the relative impact of the loss of those values would be. The Court acknowledged [the importance of] the registration, not only of the individual buildings, but of the group setting under the HPA 1993. This therefore involved the Court weighing the various elements identified in terms of the process relevant to and bearing upon the decision to be made –whether the heritage items should be conserved.

Witnesses also referred to the extensive planting around the buildings and the brick walls as constituting a more visible and immediate impact than the buildings themselves.

Having considered all the other evidence and having taken a detailed inspection the Court reached the view that the removal of the McKellar House would have limited immediate visual effects provided the wall and surrounding garden is kept in place. But it also reached the view that the removal of the Fleming House would clearly have a visual impact, not so much in terms of the individual architecture of the building but in terms of the loss of a substantial residential building on the key corner.

Costs of Maintenance and Restoration

In addition to being extensively modified in the interior to the point that their institutionalisation had expunged most of their original character, particularly the McKellar House, issues relating to fire and earthquake and electrical risk were very much to the forefront of the hearing. There was also extensive evidence by the applicant to obtain a further adaptive reuse for the two buildings onsite. Costs were identified as substantial for various options such as an old people's rest home or backpackers. It was identified by an economist that the difficulty that the Mission had in finding a buyer demonstrated that purchasers are unwilling to accept the regulatory and marketing risks associated with the conservation of these houses. There was also the difficulty of maintaining the houses in an empty state. The Mission also had to forgo the use of the monies for good works in the local community because they were used to maintain the property. Monies from a sale could also have been put to good account.

Legal Issues

In presentation of the case for the HPT, issues relating to Part II RMA and s7(e) were at the forefront of concerns. The Court did not accept the HPT's submission that any of the matters put forward under Part II RMA must contribute to a sustainable management approach to heritage. The concept of sustainable management had been conflated with s5 HPA and s5 RMA, to yield a proposition of the primacy of sustainable management for heritage protection. But it was pointed out s5 HPA in relation to Heritage Orders requires that *without limiting any of the provisions of the RMA* the Trust may give notice to the relevant territorial authority for a requirement of a heritage order. Neither s5 HPA nor its other provisions are therefore intended to modify s5 RMA. It is expressly subject to the RMA⁷⁰.

Criticism was made by the Trust that what the Mission intended does not achieve sustainable management of the heritage buildings concerned. But the Court held s5

⁷⁰ I have some reservations about this conclusion but do not intend to traverse why in this paper.

RMA was not just related to the heritage buildings themselves. Its application had much wider implications which the Court is bound to consider – such as social and economic ones. Primacy of a particular aspect – in this case heritage values of the physical resources of the site could not be read into the various aspects of s5(2)(a) – (c).

The Court also commented unfavourably on the suggestion by HPT that there is an obligation under the RMA on the owners of the heritage buildings to undertake some unspecified level of maintenance. In this case there was no rule in the plan under s9 RMA which indicates that restraint on the use of land can be justified in certain circumstances when the constraint is specified by a rule in the plan. The Court held:

In our view the suggestion that such a provision is implied from the RMA could lead to a view among members of the public that there is a particular constraint attaching to the purchase and use of heritage buildings. This could work directly against the very purposes of the Trust in seeking to promote the retention and preservation of heritage buildings. This might lead to the situation where landowners were unable to sell a property because no other party wished to take on the responsibilities.

The Court's Conclusions

The Court distinguished between the McKellar and Fleming houses and found a case made out for the demolition of the McKellar House. The features in favour of retaining the Fleming House were identified as:

- (a) it was a smaller building and may be more capable of adaptive re-use than McKellar House;
- (b) it was not as modified inside as McKellar House;
- (c) it was the building seen from the corner of Bealey Avenue, Harper Avenue and Park Terrace;
- (d) it was on a separate title.

The Court nevertheless agreed that the Fleming House should also be the subject of a demolition consent for largely economic reasons – but its operation should be delayed for six months because all attempts should be made to retain it – either through integration with a new development on the site or to preserve it independently.

Further the Court identified that the retention of the planting and walls around the periphery of the entire site (offered by the Mission) would significantly mitigate any adverse effects of the demolition of the McKellar House and/or the Fleming House.

The Court also concluded that the imposition of conditions requiring reinstatement of the land and immediate removal of all debris from the site upon demolition would mitigate the visual appearance of the interim period before new development is undertaken.

Outcome

Since this case was decided I am reliably informed that the heritage values of the site are in the process of being retained by its new developer. Both houses are being restored and Sir Miles Warren has been retained to design some additional houses which will not detract from what is clearly an important heritage landscape which partially defines the entranceway to central city Christchurch⁷¹.

The appeal by the HPT appears to have at least delayed demolition until a developer willing to merge the economics of the new project with the public benefits the preservation of a significant heritage landscape would provide – might come forward. Perhaps a financial contribution from other sources such as the council were available. This too is a satisfactory outcome by comparison with what might have happened.

⁷¹ It is important to note this appeal was taken prior to the 2003 RMA Amendment.

- ***Vernacular Heritage Landscapes***

The hearing of *Save the Bay Limited*, “The Taylors Mistake” case⁷² at Sumner in Christchurch took place in 2001 prior to the 2003 amendment to s6 RMA and the consequential incorporation of s6(f). The case which was a rezoning reference, particularly affected Hobsons Bay between “the Giants Nose” to the north of Taylors Mistake Beach, and Taylors Mistake itself; Taylors Mistake Beach, including the baches known as “The Row” or “Rotten Row”; and the coastal bay in Godley Head Farm Park known as Boulder Bay.

The status of the land upon which the baches were constructed and the chronology of the baches’ history were directly in issue. The land in question was part of Canterbury Conservation land and subdivided in 1851. One chain from high water mark and one chain from the surveyed edges of lakes and rivers was reserved as road at that time, and did not form part of the Queen’s Chain as originally thought by some of the submitters. It was never formed as road and became vested in a local authority at least since the turn of 20th Century.

The evidence established none of the properties in Hobsons Bay have a HPT listing, although there was discussion by a number of witnesses of their merit for such a listing or otherwise. Some of the witnesses regarded the baches including those at Hobsons Bay as a “*blot on the landscape*” and others who fervently held to the view that they represented a pure insight into part of the life of the working people of Christchurch. The very fervency of the argument convinced the Court that these baches represent something of historic importance to Christchurch.

Several witnesses spoke of the fact that people still visit the site of early cave dwellings even though those had been removed but they are frequently mentioned in historical documents on the area. Others referred to stories which speak of characters who lived in Hobsons Bay and the Taylors Mistake area. One in particular related to a person who provided tea for travellers to Taylors Mistake and occupied a dwelling or cave dwelling in Hobsons Bay. The Court found these stories are of considerable significance. It was satisfied that this “cloak of words” adds meaning and context to the environment which we see at Taylors Mistake today.

There was some evidence that the first baches may have been erected in the 1890s with most inhabitants at that time utilising caves on the foreshore. In 1911 the Sumner Borough Council determined that permits for the huts were required and 20 shillings per year for the caves with the understanding that the council reserved rights to public access at all times. Various legal moves over the years culminating in Plan Change 3 would have resulted in the removal of all baches or at least 15 of the existing 48 baches to a Taylors Mistake Bach Zone (TMB) and continued occupation

⁷² *Save the Bay Limited & Others v Christchurch City Council* C 50/2002 [Environment Court].

of public land by the remainder. The change involved balancing the historic/heritage value of the buildings (some of which in “The Row” had registration under HPA 1993 as a heritage area), public access, the interests of existing bach owners and protection and enhancement of the amenity and heritage values of the area.

Practically, all aspects of s6 and s7 which qualified the then Part II RMA were debated, including recognition and protection of the heritage values of sites, buildings, places or areas. The interaction of the baches with the natural character of the coastal environment and the residential area were at the heart of the case.

The key planning issues were:

- (1) what is the appropriate zoning for this coastal strip of land? Should it be Conservation 1A (C1A) (which is a special zone) or Conservation 1 (C1)?
- (2) should that zone provide for identified baches in a schedule with associated performance standards?
- (3) should part or all of Lot 2 be zoned as TMB zone with special performance standards applying?
- (4) if such zoning should occur, what special performance standards should apply to that zone?
- (5) should the zoning of the balance of the land remain rural?
- (6) should vehicular access to the Row and TMB zone, if created, be provided and if so on what basis?⁷³

⁷³ C 50/2002 para [78].

The elements of the case were variously discussed by several landscape architects, a zoological expert on penguins, the area co-ordinator of the HPT and historians among others. The Court recorded that the HPT witness:

along with other witnesses on historical matters before this Court placed upon the baches the “cloak of words” which forms the cultural heritage overlay to what is seen today at Taylors Mistake. She spoke of the visitors trekking over the hill from the tram terminus at Sumner, the cave dwellings and the afternoon teas produced. She spoke of the tale of the feat of bringing a piano into one of the cave dwellings. She asserts that the beach and baches are associated with wider literary and cultural ideas and contribute to the cultural landscape of New Zealand. She quotes from David Mitchell in “The Elegant Shed”, “Fibrolite flimsies in contrast with the stout, muscle bound brick bungalows of the city”. She referred to these baches as examples of what is known as folk architecture and the general resurgence of interest in such “vernacular culture”. She indicates that from the Trust’s point of view and in accordance with the ICOMOS Charter buildings must often be adapted to meet changing needs and circumstances for it to continue to have a useful existence. In fact she suggests that the evolution of these baches may be part of their historic and cultural interest.

As to the landscape, the evidence of the experts touched on issues such as:

- urban versus rural character and demarcation lines between the two;
- the impact on natural character of the various rows of heritage baches;
- the iconic views of Taylors Mistake;
- whether new baches in the area of The Row would detract from the current visual amenity (the Court had itself sought a concept plan for additional baches in the zone), and the number of new baches was an issue;
- whether there should be vehicle access;

- to what degree planting should screen the new baches.

In the event, 23 new baches (as opposed to 15) were preferred to be not visually intrusive by the Court and well able to be absorbed in the TMB zone as a whole. The existing heritage baches in Boulder Bay and Hobsons Bay as well as the Row were to be retained with a few exceptions.

As well, the Court found the exclusion of the Hobsons Bay and Boulder Bay baches from the existing register in the District Plan did not preclude them having heritage [vernacular] value and the Court concluded on the evidence before it the baches should be scheduled in the District Plan.

In this case, the inter-disciplinary evaluation by the experts made possible by various interrelated aspects of the RMA, provided a clear route to sustainable management of the resources of the area, with the landscape witnesses playing a key part in what was finally determined.

- **Rural Heritage Landscapes**

In the course of researching for this paper I came across many references to ICOMOS symposiums referring to the interface between culture and nature in the landscape. In particular, the Natchitoches Symposium on Heritage Landscapes explored:

- the development of pilgrim paths in Ireland;
- the unique character, scenery and cultural and biological diversity of productive lands;
- the challenges facing agricultural landscapes;
- preserving, revitalising and shaping heritage communities into the future;
- the Chinese conception of nature and landscape;
- the Japanese farmer as gardener;
- the rice terrace paddies (as a landscape) in the Philippine Cordilleras;
- rebuilding the tribal lands of the Blackfeet Indian Land Trust⁷⁴.

In an article *Historical Cultural Landscapes and emerging heritage values and Australian perspective*⁷⁵, an Australian expert in landscape architecture identifies the emergence in that country of the recognition that rural cultural landscapes are important historical documents and form a significant part of the country's cultural heritage. Attention in particular is drawn to the special niche occupied by pastoral landscapes of southeastern Australia through the historical construction of an Australian landscape in art and literature. The author gives an overview of the need to conserve exemplars of Australian rural cultural landscapes. He makes a case that initiatives by government agencies and community groups such as the National Trust within a framework provided by the Australian ICOMOS Guidelines to the Conservation of Places of Cultural Significance (the Burra Charter) are required.

Whilst the broad pastoral images of the Australia landscapes are not so apparent in New Zealand, there are still enough early paintings by Augustus Earle, C D Barraud, Charles Heaphy, George Angus, John Gulley, and more latterly by Colin McCahon, Grahame Sydney, Michael Shepherd, Nigel Brown and Stanley Palmer, with Chris Patton's and A Gasteiger's photographs to indicate what the heritage rural

⁷⁴ Report on the 2004 US/ICOMOS Symposium pages 1–2: **Learning from World Heritage, Natchitoches Declaration on Heritage Landscapes** 27 March 2004.

⁷⁵ Associate Professor Ken Taylor, **Research** 15 (2) 1990, 12 – 18.

landscapes of New Zealand might be. That pictorial evidence, supported by excellent publications such as *Nga Uruwera* (The Graves of Life) by Geoff Park⁷⁶ which is part ecology, part history, part personal odyssey, provide some important base data as to what happened to the lowlands and rich forests of New Zealand with the coming of the European. The reports emanating from the Waitangi Tribunal and the more recent histories and paintings of Maori in the political/cultural landscape provide rich cultural underpinnings to the overlay of European land practices. It is obvious all of these aspects must be considered part of peoples' experience of such 'heritage' landscapes – if only to avoid their gentrification.

Professor Taylor in his article notes the expanding scope of cultural landscapes work within the Australian Heritage Commission's recent remit on the issue as particularly timely:

It includes sites from the historic period (post 1788), goldfields, cemeteries, industrial sites, rural landscapes, country townscapes and sites from the prehistoric period pre 1788 of Aboriginal significance.

New Zealand has a particular reason for protecting landscapes of significance to Maori from 1840, emanating from the provisions of the Treaty of Waitangi as set out in the RMA and HPA. The value of "heritage landscapes" is that by definition it includes 'the total historic environment of the past' linked to the need to conserve representative evidence of a region's total historic development pattern.

It does not take too much imagination to see how the Greenstone Trails of Ngai Tahu might be identified for a heritage landscape should the tribe consider it appropriate, or the *Southern Frontiers of the Pa Maori in the South Island*⁷⁷ too which are set out so clearly in Barry Brailsford's books. The book jacket of the latter records the value of such work as a basis for cultural heritage landscapes of the future:

Books on New Zealand archaeology are rare – it is a young science, and definitive answers to questions on prehistoric Maori life are hard to find – but in this volume Barry Brailsford has, for the first time, linked historical descriptions of the South Island Maori with oral tradition and recent archaeological evidence. The result is a broader picture of the people who once roved the coastlines and forests of the South Island of New Zealand than has ever before been published.

⁷⁶ Victoria University Press 1995. The little histories of New Zealand rural areas are also goldmines of information and not to be ignored in this process. See **Report on Proceedings Heritage Landscapes Think Tank 2003** hosted by NZHPT, 10 – *One landscape may have many histories*. And as an example, see *Olive Baldwin* on the history of D'Urville Island: note 17.

⁷⁷ **The Tattooed Land The Southern Frontiers of the Pa Maori**, A N and A W Reed Ltd 1981.

The Tattooed Land deals with the South Island Maori in such detail that it breaks significant new ground which will be of relevance and importance far exceeding the geographical boundaries of this work.

Archaeologists have for some time publicly debunked the Great Fleet and Moriori myths. In this book Barry Brailsford goes deeper: he divides the South Island into cultural areas and then, one at a time, tests and traces tradition against the known archaeological evidence. He develops the concept of the pa as a refuge for villagers who in fact lived a semi-nomadic life in a never-ending search for food. The mystery of the earthworks of the Wairau lagoons, the vital kumara culture and the greenstone trade all yield fascinating new insights from the application of archaeological methods. And at the same time we are given on-the-spot accounts of Maori life as recorded by the first Europeans to visit the South Island.

Some of these cultural heritage sites were available to view whilst being involved in a number of Maori land claims before the Waitangi Tribunal and as a result of journeys with the Environment Court. How far they are formally protected I am unclear. Their protection could be possible, given some of their sheltered locations on private farming land if the landowners are approached sensitively – given the QEII Covenants which exist as a method of protection.

There are numerous heritage rural or semi-rural communities with heritage landscapes scattered about New Zealand from Ahipara, Keri Keri and Russell in the north and along the East Coast and Taranaki – to D’Urville Island, Guards Bay, the Wairau and Wairau Lagoons, Banks Peninsula, the Kaikoura Peninsula, Kaiapoi, Bannockburn, Bendigo, Lawrence, the Ti Ti and Chatham Islands in the south – to identify just a few. The *Bannockburn Heritage Landscape Study* which looks at Bannockburn confronts, among other issues, early mining landscapes in its area and what might be the development path of that community in the future⁷⁸. There is a case too to be made in that study for new landscapes – although they are not referred to in the text.

Queenstown and Wanaka as two of the fastest growing heritage areas in New Zealand to be under threat provide their own special difficulties located as they are midst such beautiful landscapes⁷⁹. There are the challenges too facing those who wish to protect heritage landscapes where the rural landscapes carry remnants of the

⁷⁸ See note 2.

⁷⁹ For a recent Court assessment of the development intended for a heritage precinct in Queenstown – a precinct of considerable urban and heritage value: see *Ngai Tahu Property Group & Anor v Queenstown-Lakes District Council* C 130/04 [Environment Court]. It was not identified as a heritage landscape. This case is important for how the heritage content of urban Queenstown is treated as well as the careful weighing by the Court of the witnesses’ conflicting evidence.

early settlers' sod homes, fences and outhouses in areas once worked by pastoralists and small farmers. The dry open country of former years with its lingering poplar trees and willows have given way in many instances to the lively green and intensity of vineyards. One rural property on the edge of Queenstown which appears to have maintained its heritage 'clues' in the landscape, is the Wentworth Estate/Peregrine Winery in the Gibbston Valley, which has restored and reuses the mudbrick houses, storehouses and stone walls that have existed for over a century on that site. Smothering sweet briar and elderberry have been removed from the riverbanks exposing the river's [original] natural path. The owners have recently built a winery on the site. This soars like a falcon in the shaft of the huge shingle fan which appears across the Kawerau River behind the building. The architect has won an international award for this elegant commercial building. Meanwhile, the landscape architects have robustly yet delicately reinforced the existing vegetation with discreet plantings and ponds which do not obscure this heritage landscape's pastoral origins outside the vineyards themselves. It is a very satisfactory preservation and conservation of a heritage landscape undertaken on private land along with a sustainable new development through both the application of the RMA (conditions on the consents) and through the owners' private initiatives.

On the other hand, those who travel the McKenzie Country marvel still at its iconic landscapes (which may safely be called heritage) whilst appreciating that the crisp waterways which transect that country are already subtly altering them. But I wonder how a fish farmer obtained permission for a fish farm in one of those waterways adjacent to the highway. Who in those remoter regions would challenge such decisions? And who is to protect examples of the brown and dun landscapes from the spread of wilding pines and conversion to exotic pastures unless some representative heritage landscapes of that area are identified (sooner than later) by both the community and council?

Ways forward?

- ***Concept Management Plans***

In the *Bannockburn Heritage Landscape Study*⁸⁰, several key questions are asked such as “What is Distinctive About This Landscape?” And the point is made that the concept of landscape is not only that of the physical environment but also cultural perceptions, practices, stories, traditions and the relationships between people and the land.

That case study given the type of country with which it is concerned, resolved into five key layers of landscape. Also considered are:

- Key Relationships (tangata whenua and community);
- Key Webs (pastoral and small farming, mining, water networks, settlement patterns);
- Key Spaces (underlying landforms, settings of older cottages, sluices, tussock country);
- Key Nodes (station homesteads, heritage building clusters);
- Key Networks (races, roads, walking tracks);
- Key Features (scattered cottages, rammed earth or sod walls, trees, mines);
- Key Activities (pastoral farming, ability to walk through landscape).

It was then identified that the methodology used for evaluation was the integrity of the landscape. “Integrity”, it is stated, requires “*that the various characteristics that shaped the land during the historic period be present today.*” This points to the fact that the landscape architect has to have some knowledge of what these various characteristics *are*, before providing a landscape assessment as to the *values* of the historic heritage in its landscape setting.

Taking the *Emma Gibbs* case as an example, it seems many of the characteristics that shaped that heritage landscape originally are still present, despite development. They all could have formed part of a heritage concept plan. Thus:

- the hills and foreshore were mapped extensively and these are held at LINZ;
- the Maori oral evidence of what occurred on the Paihia beach is extensive (only the evidence of the developers’ site was confusing);
- the European written and pictorial record of the area is extensive;

⁸⁰ See note 2, Chapter 7, 87.

- the remains of some of the Williams' missionary homes still lie at the back of the beachfront;
- the landscape frontage of the developed area, including the church site, is very much as it was at the time of the launch of the *Herald* built by Henry Williams in 1823;
- there is a plaque commemorating where the *Herald* was launched from;
- there is evidence of where the early settlers' cultivations were created, some of which are on the site of early Maori cultivation sites;
- it is said the Conservation Estate on the hill adjoining the development site partly protects koiwi buried when the beach was cleared for the missionary settlement;
- the present Anglican Church is largely on the site of the original;
- many early Christian Maori and early missionaries and settlers are buried in the churchyard;
- there was an old pa site close to the settlement.

The developer in the *Emma Gibbs* case could not possibly be expected to carry out all the work necessary to identify the heritage landscape of the Paihia beachfront, as well as develop the hill behind. But if other existing landowners and councils had been part of an early dialogue there could have been a more satisfactory outcome for all. The public telling of the iwi's story would have immeasurably helped to lift its mana in the area – for it is a special one despite the outcome of the case.

In *J B Harrison & The Ngatiwai Trust Board v The Whangarei District Council*⁸¹, a case involving a future subdivision of diverse historic lands between the Pataua and Taiharuru Rivers, the council and regional council were prepared to accept a Concept Plan produced by the developer's consultant architect tailored to the characteristics of the various parts of the land rather than the crude tool of blanket zoning. But other parties were not chiefly because of placement of some of the building sites. The local hapu appealed also seeking a cultural landscape notation on the whole area of Pataua Island. The hapu did not think the HPA was sufficient protection for their concerns.

The Court found the land in question encompassed Pataua Island of heritage significance to Maori, land in the DOC estate, whanau owned land, private land in regenerating bush, marshy land, a notable landscape, a pa and an estuary. The Concept Plan proposed by the applicant was considered by the Court a very positive solution to the perceived planning difficulties. It would provide for sites of significance to Maori, take account of difficult landscape issues (identified by the landscape architect), provide for controls on vegetation clearance, building heights and covenanted areas, while protecting the values enshrined in the RMA and the planning documents. *The Bannockburn Heritage Landscape Study* was mentioned

⁸¹ W 34/2005 [Environment Court].

as an example of the depth of study and analysis that needs to be to understand a landscape in cultural heritage terms. The Court also referred to the definition of heritage landscapes given in that study and also to the ICOMOS NZ Charter which recommends the historical setting of a place should be conserved with the place itself. The Court's decision in *Harrison* was an interim one to allow the parties to consider the forward thinking council's revised proposals and to go away to find out the requisite information to include in the Concept Plan for the land (but not for a cultural landscape).

The Natchitoches Declaration already mentioned above stresses the inter-disciplinary commitment for adequate protection and identification of heritage landscapes using a holistic model to develop heritage landscapes model management plans. The *Harrison* Concept Plan should come close to this model although on a much lesser scale than the *Bannockburn Heritage Landscape Study* also identified.

It is worth recording here too that:

- the Resource Management 2003 Amendment gives increased recognition to iwi/hapu management plans. *The Heritage Landscapes Think Tank of 2003* identified a kit should be developed (possibly by NZHPT) to assist iwi/hapu in adequately identifying heritage landscapes;
- the Local Government Act 2002 charges local authorities with considering the cultural wellbeing of their communities. Long Term Council Community Plans may be a mechanism whereby heritage landscapes can be considered.

I must say I agree with Professor Taylor from Australia that:

- current rural planning methods reliant on zoning which is an urban planning derivative; or
- on minimum subdivision sizes⁸²

are unlikely to lead to satisfactory conservation of historic landscapes – although zoning clearly has some potential where it is based on co-operation with owners on management issues.

⁸² See as a New Zealand example *Ngai Tumapuhiaarangi Hapu Me Ona Hapu Karanga by and through Takirangi Smith v Carterton District Council and Glendon Trust Partnership* AP 6/01 High Court, Chisholm J, paras [3], [7], [10] and [27] where subdivision of significant ancestral land was allowed down to a minimum lot size of 3 hectares as a controlled activity which allows subdivision as of right subject to only conditions. Upheld on appeal from *Glendon Trust Partnership v Carterton District Council*. W 97/00 [Environment Court].

- ***The Nature Heritage Fund***

Meanwhile there are signs that outside the legislation at issue in this paper other protections of heritage landscapes are underway. The Nature Heritage Fund, which was established in 1990 and administered by a private committee to help in the voluntary protection of indigenous ecosystems that represent the full range of natural diversity originally in the landscape, has just purchased *Birchwood* in the Ahuriri Valley (between Lakes Hawea and Ohau) which was a Crown lease. The Ahuriri Valley is named after a Ngai Tahu Chief, Tu Ahuriri. The European history of the land began in 1873 when it became a high country run. The land is described as an “*ecological jewel*” with quality streams and rivers filled with native fish, major wetlands, beech forest and rugged alpine tops. It is a heritage landscape of extraordinary versatility and enormously valuable in terms of heritage to be administered by the Department of Conservation. (As an aside I note that the Fund’s brochure on *Birchwood* identifies that a straight spade-line boundary was dug in the 1860s between Canterbury and Otago. A section of this historic line, which runs for about 25 kilometres from Lake Ohau towards Mt Aspiring, is still faintly visible on the lower hill slopes near the Birchwood homestead)⁸³.

- ***Listing on the Register***

Professor Taylor in his article identifies that the Australian Heritage Commission through its Historic Environment Division has increasingly turned its attention to cultural landscapes. That organisation believes assessing and subsequently entering such landscapes on its register is important because:

- *listing would have an educational impact and encourage the public to value cultural landscapes as part of its cultural heritage;*
- *the Register is a source for planners and a listing would mean that the heritage significance of a particular landscape could be acknowledged in the planning process;*
- *identification of the major elements of significance would assist management of cultural landscapes.*⁸⁴

In New Zealand, not only is listing of historic heritage on the HPT Register available, but so also are such methods as listings in regional and district plans: see account taken in the *Methodist Mission* case. With the next round of such plans being planned under the RMA, it is opportune for professional bodies such as your association, relevant government departments, iwi and community groups to come

⁸³ Nature Heritage Fund Broadsheet.

⁸⁴ See note 75.

together with the relevant councils to assess what might be achieved in this regard. The cultural and economic benefits of such listings in the long term cannot but benefit all participants.

- ***Incentives***

Rating

Rates remission is seen as an important device for encouraging landholder participation in protecting conservation values on private land. The First Schedule to the Local Government (Rating) Act 2002 sets out the rating exemptions for different classes of private and public lands used for public purposes such as conservation. How often these exemptions are applied I am unclear, and how far private landowners will allow others on their land with the current OSH legislative requirements may well be a considerable problem. There is an example however of a “*dedicated rating area*” in South Dunedin where the Dunedin City Council undertook to apply funds to a set of historic buildings, the historic features of which could not be sustained by the owners/tenants.

Taylor makes the point that easements on land in Australia where landowners relinquish development rights for tax benefits are not applicable under current taxation arrangements but there are hopeful stirrings of emerging recognition of cultural landscapes as part of that nation’s history and heritage. University courses in the relevant disciplines are beginning to assess such issues⁸⁵.

- ***Amendment to Landscape Criteria Required for Heritage Landscape***

The Canterbury Regional Landscape Study prepared for the Regional Council by Boffa Miskell Limited and Lucas Associates⁸⁶ and the assessment criteria developed in that document for assessing natural features and landscapes, subsequently provided the Environment Court with a solid basis by which to determine the range of issues identified there for outstanding national and regional landscapes and local amenity ones: see *Pigeon Bay Aquaculture Ltd v Canterbury Regional Council* as modified in *Wakatipu Environmental Society v Queenstown-Lakes District Council* [2000] NZRMA, 59. Analysis of the landscapes of the Wakatipu Basin under the assessment criteria moved the Environment Court to direct that objectives and policies be amended to reflect the fact that the higher land around the basin, and a number of features within it (Slope Hill, Ferry Hill and Queenstown Hill) constituted an outstanding natural landscape. That decision was an important step in achieving the purpose of the RMA because it filled in the vacuum created when an incoming

⁸⁵ Note 75, 17.

⁸⁶ Volume 1, October 1993, Chapter 5, 27.

council withdrew the proposed plan's landscape provisions and provided a new plan with only general statements about the landscape.

It is self-evident that the criteria provided by the landscape architects to the Court may now need to be amended to provide for heritage landscapes and I would like to think that members of the profession will once again provide the additional criteria to the generic "historical landscapes" which were added to their initial criteria by the Court sitting on the *Wakatipu* case.

Future projects

The **Natchitoches Declaration on Heritage Landscapes** provided a checklist of what might be useful to achieve on such landscapes⁸⁷. It included under the heading *A Concept in Evolution and an Inter-Disciplinary Commitment*. In order to create the best advantage of these for heritage landscapes, it will be necessary to:

- *pursue an inter-disciplinary approach within the cultural heritage field, in concert with natural heritage professionals and organisations, to identify, document, designate and manage heritage landscapes, using a holistic model.*
- *pursue global theme studies of landscape typologies, such as the project on important agricultural systems, in an inter-disciplinary milieu.*
- **Responding to Threats**

It is stated threats are multiple and pervasive and require attention. There is an urgent need to:

- *recognise and pursue planning for changes in land use that pose specific challenges to cultural landscapes, such as agricultural change and tourism pressure.*
- *develop a stronger system to ensure rapid intervention and mobilising resources for heritage landscapes under threat (the RMA interim enforcement procedure appears to have been used but rarely in this regard)*
- *focus additional attention on the issues of heritage landscapes in the response to catastrophic events.*
- **Engaging Communities, Multiple Values, Multiple Voices**

Communities and landscape are intertwined. People define and steward place shaping their lifeways through time in partnerships with the landscape. Local knowledge and traditional skills both imprint and sustain heritage landscapes and are to be studied, understood and respected in the preservation and conservation process. The full engagement of communities in the protection and sustaining of heritage landscapes is required. ...

⁸⁷ Note 74, 2 – 4.

- *Recognise that multi-values are present in heritage landscapes and that multiple voices, including strong community engagement, need to be brought to their protection and management.*
- *Respect the living traditions and footprints of indigenous peoples that permeate the heritage landscape.*
- **National Co-operation**
 - Encourage [New Zealand] to conduct national thematic studies of landscape types-agriculture, land and water migration routes, [greenstone] trails, etc.
 - Provide guidelines for national legislation for the protection of cultural landscapes, to include watershed management, transboundary areas and buffer zones.
 - Demonstrate, in the form of case studies and reporting, how recognition of heritage landscapes can provide economic benefits.

Very many of these issues were raised in the New Zealand Historic Places Trust's *Heritage Landscapes in Aotearoa/New Zealand*⁸⁸. I commend them to your close attention.

⁸⁸ Note **Report on Proceedings**.

Conclusion

It will be seen that most of the emphasis for developing legislative change lies, in my view, not with urgent amendments to the relevant legislation, but seeing what can *sensibly* be achieved with what exists.

While the problem of protecting and conserving historic heritage is urgent, often one off amendments “*to provide a quick fix*” often create a mismatch which is what we see from time to time in the Fisheries legislation – which deals with equally urgent issues. To capture the heritage landscapes and provide them with added protection will require careful thought and some creativity and careful integration of some of the key provisions of the HPA and RMA.

Some of the councils appear to be in the process of providing Long Term Council Plans which must be of great benefit and I see two examples for discussion (Auckland and Tauranga) at this conference which may take up many of the heritage constructs identified in this paper.

Meanwhile, I leave you with Appendix A attached to this conclusion which demonstrates through the various provisions of Part 2 RMA how that eclectic mix may achieve protection of heritage landscapes with careful application.

APPENDIX A

5 Purpose

(1) The purpose of this Act is to promote the sustainable management of natural and physical resources.

(2) In this Act, sustainable management means managing the use, development, and protection of natural and physical resources in a way, or at a rate, which enables people and communities to provide for their social, economic, and cultural wellbeing and for their health and safety while—

(a) Sustaining the potential of natural and physical resources (excluding minerals) to meet the reasonably foreseeable needs of future generations; and

(b) Safeguarding the life-supporting capacity of air, water, soil, and ecosystems; and

(c) Avoiding, remedying, or mitigating any adverse effects of activities on the environment.

6 Matters of national importance

In achieving the purpose of this Act, all persons exercising functions and powers under it, in relation to managing the use, development, and protection of natural and physical resources, shall recognise and provide for the following matters of national importance:

(a) The preservation of the natural character of the coastal environment (including the coastal marine area), wetlands, and lakes and rivers and their margins, and the protection of them from inappropriate subdivision, use, and development:

(b) The protection of outstanding natural features and landscapes from inappropriate subdivision, use, and development:

(c) The protection of areas of significant indigenous vegetation and significant habitats of indigenous fauna:

(d) The maintenance and enhancement of public access to and along the coastal marine area, lakes, and rivers:

(e) The relationship of Maori and their culture and traditions with their ancestral lands, water, sites, waahi tapu, and other taonga.

- (f) the protection of historic heritage from inappropriate subdivision, use, and development
- (g) the protection of recognised customary activities.

7 Other matters

In achieving the purpose of this Act, all persons exercising functions and powers under it, in relation to managing the use, development, and protection of natural and physical resources, shall have particular regard to—

- (a) Kaitiakitanga:
 - (aa) The ethic of stewardship:
- (b) The efficient use and development of natural and physical resources:
 - (ba) the efficiency of the end use of energy:
- (c) The maintenance and enhancement of amenity values:
- (d) Intrinsic values of ecosystems:
- (e) *Repealed.*
- (f) Maintenance and enhancement of the quality of the environment:
- (g) Any finite characteristics of natural and physical resources:
- (h) The protection of the habitat of trout and salmon.
- (i) the effects of climate change:
- (j) the benefits to be derived from the use and development of renewable energy

8 Treaty of Waitangi

In achieving the purpose of this Act, all persons exercising functions and powers under it, in relation to managing the use, development, and protection of natural and physical resources, shall take into account the principles of the Treaty of Waitangi (Te Tiriti o Waitangi).

Germinal ground – the landscapes of landfall

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Abstract

The phase of New Zealand's history when the indigenous was first entered and supplanted by the flora and fauna that Europeans brought with them, is especially significant in landscape terms. The places to which European agricultural settlement was first attracted were within some of Aotearoa's richest and productive natural ecosystems. As a consequence, they had become, by the late 18th century, some of the most populous and most organized Maori landscapes. For this reason alone, this class of landscape needs consideration under the 'Heritage Landscape' theme.

These landscapes of landfall are the environments in which the 'swamping' of Maori culture by European colonization, as the historian James Belich has called it, began, and was most acute. But because of their very nature as fertile and fecund places (relative to the rest of the country), very little, if anything, of their indigenous character survives. New Zealand's conservation estate now contains examples of most of New Zealand's natural ecosystems. But missing are these flat, fertile, easily inhabitable northern coastal environments. They vanished before their indigenoussness/nativeness could be perceived and protected as scenic or special in anyway. That didn't happen until the 'swamping' had been in process for nearly half a century.

In these environments, it is the 'heritage landscape' concept more than the 'protected natural area' concept, perhaps, that tells us what is missing.

The paper will focus on the Conference theme: 'What do we mean by Heritage Landscapes', exploring the term from the context of the northern coastal, indigenous landscapes into which European trade and agricultural settlement first entered. It will be an illustrated presentation. It will likely be accompanied by a paper on the heritage landscape protection project of Ngai Tu ki Mahanga, at Mahia.

* * *

When the missionary John Butler, on May 3rd 1819, near Kerikeri, 'put the agricultural plough the first time put into the land of New Zealand', he trusted 'that this day will be remembered with gratitude, and its anniversary kept by ages

unborn'¹. There's a plough commemorating the moment, but its features, I'm told on good authority, are of 1860s plough technology. While the plough that Butler 'felt much pleasure in holding' went through the ground 'remarkably well', the pulling strength of a bullock-team was necessary 'the first time on account of the fern-root'. The many acres it ploughed before the bullocks had to return to their primary purpose of extracting naval spars from riverine forests were part of the thirteen thousand acres of 'the Society's Plains' that the Church Missionary Society brought from the chief Hongi Hika later that year, for forty eight falling axes. It was a landscape, in the main, of fernland, of aruhe or bracken, with occasional forests of kauri, taraire and puriri that he called 'woods', where the fires that were integral to growing fern-root hadn't reached. Before the fern, the whole landscape right down to the shoreline would have been forest. Both landscapes were very different to the landscape there today. Both landscapes that, with historical analysis, we can discern and imagine, but that no longer exist.

It's landscapes like that, above New Zealand's beaches, around its harbours, up their tidal rivers, and across their fertile plains, where the first-comers determined to stay and settle, and where they first entered the indigenous ecosystem and, with the new plants and animals of agriculture, began the profound change to which it is still adjusting today, that is the 'germinal ground' of my title. Like the 'heritage landscape' theme of this conference, it's a post-colonial notion, part of a language that didn't exist when New Zealand's framework for protecting and preserving the native qualities of the land got underway.

One matter of land for which we post-colonials have regard, but which those who settled New Zealand with the idea of making another Britain here didn't, is the natural, indigenous state of the land. When we first began caring for it, and preserving it against our agricultural clearances, we did so as scenery, knowing it to be the font of the nation's beauty, and as the tourists' drawcard, a good economic investment. Then from the 1970s, as public regard grew for the diversity of the country's ecosystems and landscapes, we endeavoured to secure 'representative samples' of them. As a result, New Zealand's conservation estate now contains examples of most of the natural ecosystems that survived the era of colonization and land settlement. But missing are the forests and wetlands of the coastal plains and harbours; the flat, fertile country that drew the first-comers of agricultural settlement. They vanished before their indigeneness/nativeness could be perceived and protected as scenic or special in anyway. The ecosystems of highest natural productivity, and the richest in birdlife, a century and a half ago, they are scarcely a minor matter when the talk's about heritage landscapes. But we need the sleuthing of historical ecology to know anything of them.

¹ R J Barton, 1927, *Earliest New Zealand, The Journals & Corres of the Rev John Butler*, Palamontain & Petherick, Masterton, New Zealand.

Our heritage is a colonizing one; Maori or Pakeha, when we celebrate and cite our identity, we commonly do so through the places and vessels of our firstcomers arrival. They came to certain places, moved on or, selecting their best bits, moved in and, in the urge to improve, to prosper, or survive, began transforming them. We had no notion then of leaving any of the best land either wild or in native title, of commemorating its wildness or nativeness. And we didn't through the whole half century we were trying to be 'The Britain of the South', when regard for the native live of the land was overwhelmed by regard for plants and animals from other parts of the world, and what today we call biodiversity and biosecurity were governed by a network of local societies committed to their 'acclimatisation'.

In the process, the last islands of human reach became some of the most dramatically changed by us. Whole stretches of country, and whole suites of ecosystems that were wild and indigenous in my grandmother's childhood, were farm and suburb by mine. No other country on earth had its native ecosystems eviscerated, their plants and animals replaced with new ones, their forests removed and their wetlands drained, as Aotearoa did in the 19th century.

I miss many the sprawl of coastal forests and tidal waterways that the forensics of historical ecology tell me existed, that some people (pakeha, too) saw, but that I can only imagine, and I wish it was more possible for the people of this country of coast-dwellers to '... walk from a flat, sandy beach into its forest, [and] ... sense the sea gradually disappear behind trees and vines'². The same New Zealand that the tourists of a jaded world are seduced to believing to be '**100% Pure**', historical geographers know us as a land with huge holes rent in its native ecosystem. Whether we like the fact or not, the unprecedented, record-making transformation of a whole country from forest to farm at the far edge of England's empire, is as much our heritage as our coastal reserves and national parks. That meaning is one the 'heritage landscape' concept has, to my mind, has always carried. If such a land-based society as New Zealand is to commemorate our heritage, it is a meaning it should carry.

New Zealand has many, many of these transformation landscapes, whose indigenous life has become so invisible that ecologists can barely find a trace of it, and can merely conjecture what sort of bush the land carried in pre-19th century times, or even if it did. They are, for many of us, our ordinary landscapes; where the 19th century colonists and settlers determined we, and not indigenous nature should live.

It is in 'the ordinary landscape' of our living – rather than the extraordinary landscapes of sublimity and scenery where we can but visit nature - that we best

² Geoff Park, 1995, 'The Perfect Vale', in *Nga Uruora, the Groves of Life, Ecology & History in a New Zealand landscape*, Victoria University Press, Wellington.

see the power and reach of the landscape idea, and the principle at the heart of it: that 'any landscape is composed not only of what lies before our eyes, but what lies within our heads'. Like J B Jackson's 'vernacular landscape', 'the 'ordinary landscape' is not a term with much currency in New Zealand. But it's one with which many here – those who've been formally trained under the landscape label - will be familiar, from the seminal landscape studies text, *The Interpretation of Ordinary Landscapes*.³ When I was first encouraged to use 'the landscape' – as well as 'the ecosystem' – as a framework for understanding my surroundings and explaining the world, the D W Meinig-edited book of essays was among the very best of the literature put in front of me.

Meinig used the *ordinary landscape* to indicate 'that continuous surface which we can see all around us an ensemble which is under continuous creation and alteration as much as more from the unconscious processes of daily living as from calculated design'. It is in this sense, says Meinig, that 'landscape study is a companion of that form of social history which seeks to understand the routine lives of ordinary people':

Every landscape is an accumulation, and its study may be undertaken as formal history, methodically defining the making of the landscape from the past to the present.... Any landscape is so dense with evidence and so complex and cryptic that we can never be assured that we have read it all or read it right.... And every landscape is a code, and its study may be undertaken as a deciphering of meaning, of the cultural and social significance of ordinary but diagnostic features....

The meaning of the ordinary is rarely obvious. But in its ordinariness, the landscape has many meanings. In Meinig's own essay in *The Interpretation of Ordinary Landscapes*, 'The Beholding Eye', he looks at some of them, in a way very useful, I suggest, to our consideration of landscape as heritage and what the diagnostic features of 'heritage landscapes' in New Zealand might be. I will outline Meinig's 'Ten Versions of the Same Scene' more or less as he wrote them, and illustrate and exemplify them with reference to the 'germinal ground' of my title.

Firstly, there are those who look upon any scene, and see first and last,

landscape as Nature

Such viewers are ever tempted in their mind's eye to remove man from the scene, to restore nature to her pristine condition, to reclothe the hills with the primeval forest, clear off the settlements, heal the wounds and mend the natural

³ D W Meinig, 1979, editor, *The Interpretation of Ordinary Landscapes*. Geographical essays by J B Jackson, Peirce F Lewis, David Lowenthal, D W Meinig, Marwyn S Samuels, David E Sopher, Yi-Fu Tuan, Oxford University Press, New York, London.

fabric – to imagine what the area is *really* like. Indeed, I find myself often seeing country their way.

It is a deeply rooted view which separates man from nature. Ideologically it had its greatest vogue in eighteenth century Romanticism, in that longing for wilderness, in the view of nature as pure, fine, good, truly beautiful. It had a major impact on nineteenth century science, as the very term suggests. And it thus shaped nature conservation in New Zealand.

It's an impossible prospect in the northern hemisphere continental landscapes in which *the landscape* term evolved, but culture and heritage here in the last islands our ever-spreading species inhabited, is underwritten by the vivid evidence of life systems evolved here without us. And until so very recently. Even if we double from 1000 to 2000 years, to allow for the time when kioro, the rat the very first of us on the Asian route brought ashore, had it more or less without us. More than any other country on earth, we can be tempted to imagine the primeval forest, and endeavour even, as policy of state, to preserve and restore it. The 'landscape as nature' view underlies the core principle in New Zealand's national parks and reserves laws: that 'the flora and fauna are interfered with as little as possible'⁴; 'preservation [being] in European interests desired ... which must impose certain restrictions on the Maoris use of their own bush', as I once saw it said.⁵

It describes a separation between nature rather than the unity of ecology, but it is possible, even today, to regard

landscape as Habitat

This too, is an old and attractive view. It is the ideology of the harmony of humankind and nature, of the earth as the garden of mankind, of man as the steward, kaitiaki, the caretaker, the cultivator. Man must adjust to nature, but nature is basically benign and good, and when properly understood, will provide and comfortable and enduring home. It is the view of the kuia who lodged WAI 262, the Claim to the Indigenous Flora & Fauna, that with 'our Ancestors ... arrival on the shores of Aotearoa, ...the land, sea and rivers became Māori habitat.'⁶

The general concept is not only still alive, it is rapidly gathering strength in the modern consciousness of ecology and environmentalism. But as man's power to

⁴ Section 39(2) (b) National Parks Act; quoted in Jane Thomson, *Origins of the National Parks Act 1952*, Department of Lands and Survey for the National Parks Authority, Wellington, 1976, p.11.

⁵ Galvin and Dun report on Urewera County, Department of Lands and Survey and NZFS, 29 April, 1935: MA 1 19/1/135 - Bush felling - Urewera County, NA Wellington

⁶ Haana Murray, Evidence to Waitangi Tribunal, 1997 re. WAI 262, The Claim into the Indigenous Flora and Fauna.

affect the earth has increased, his reworking of nature may appear to be less an adjustment and more so fundamental an alteration that one may see the

landscape as Artifact

Such a person sees first of all and everywhere the mark of man in everything. Nature is fundamental only in a simple literal sense: nature provides a stage. The earth is a platform, but thereon is furnished with man's effects so extensively that you cannot find a scrap of pristine nature.

Ideologically, this is a view of man as creator, not only emancipated from, but the conqueror of, nature. In science it is marked by recognition of man as ecologically dominant. But the motivation of science is deeper than .. utilitarian, manipulative expression. For the scientist, driven by a desire for understanding for its own sake, engaged in the endless exploration of the world we live in, may look upon our scene and see

landscape as System

These viewers of the landscape may see all before their eyes as an immense and intricate system of systems. Such a mind sees a river not as a river but as a link in the hydrological circuit.... Such a mind sees trees not in terms of species, dimension, colour, nor even as major organic features, but as chemical factories powered by sunlight, lifting stations in the hydrological cycle, biological transformers in the energy exchange between lithosphere and atmosphere. In such a view landscape is a dynamic equilibrium of interacting processes. Processes that can be disrupted as they can be repaired, but that can only to a very limited degree be preserved in a particular state.

It was as in an ecological system sense that Leonard Cockayne saw national parks as 'havens of refuge where the vegetation, and also those indigenous animals whose presence depends upon forest or meadow, may exist unmolested and remain intact.'⁷ It is a view still in vigorous development beginning with analysis, disintegrating things in to their parts, and turning increasingly to synthesis, putting things together in such a way as to give us a new level of understanding interrelationships ..

Such may be the way in which the basic research scientist regards our scene, but there are others who may be armed with similar tools but see it very differently, for they see every

landscape as Problem

That is, ... they see it as a condition needing correction. To such a person, the evidence looms in most any view: eroded hills, flooding rivers, degrading

⁷ Leonard Cockayne, 1908

forests.... and amidst it all, people impoverished in body and spirit. For such a person, other views of landscape are utterly inadequate.

... this view of landscape evokes a reverence for nature, a deeply felt concern for the earth as habitat and a conviction that we have the scientific ability to right these wrongs. But its viewers are in fact far outnumbered by those who see

landscape as Wealth

Such viewers of the scene are wont to look at every scene with the eyes of an appraiser, assigning a monetary value to everything in view. It is a comprehensive view, for everything has or affects value within a market economy. This view of landscape as wealth .. represents our general acceptance of the idea that land is primarily a form of capital and only secondarily home or familial or other inheritance. Such a view is clearly the mark of a society which is strongly commercial, dynamic, pragmatic, quantitative in its thinking and the very landscape itself must reflect such characteristics. So much so that one can sit upon a hilltop, look out over the scene and see

landscape as Ideology

Just as the scientist looks through the façade of obvious elements and sees processes in operation, so others may see those same elements as clues and the whole scene as symbol of the values, the governing ideas, the underlying philosophies of a culture. It is a view which clearly insists that if we want to change the landscape in important ways we shall have to change the ideas that have created and sustained what we see. And indeed, the landscape so vividly reflects really fundamental ideas that such change requires far-reaching alterations in the social system.

To see landscape as ideology is to think about how it was created, but there is another way of doing that which, while at its best is reflective and philosophic, is also much more detailed and concrete: to see

landscape as History

To such viewers all that lie before their eyes is a complex cumulative record; the story of nature and man in this particular place. In its most inclusive telling, it sends the mind back through the written record, through the humanizing of the place into its natural history and geology. More commonly it doesn't.

But every landscape is an accumulation the imprint of distant forebears in survey lines, land parcels... routeways; ... an enormously rich store of data about the peoples and societies which have created it, but such data must be placed in its appropriate historic context if it is to be interpreted correctly.

The visible landscape is not a full record of history, but it will yield to diligence and inference a great deal more than meets the casual eye. The landscape historian becomes a skilled detective reconstructing from all sorts of bits and pieces the patterns of the past.

This can be a view of landscape as process, but with a different emphasis from that of the scientist. Where scientists see an association of classes of things being affected by generalized processes to form a general pattern of predictable events, the landscape historian sees the particular cumulative effects of processes working upon the particular locality.

To other viewers, the issue of landscape is more what it does to the senses. How a landscape ranks on the scales of feeling. Is it beautiful, and its beauty imperiled? Is it awesome in its native wildness, or comforting in its domesticated, familiar, if non-native order? They see landscape as Aesthetic

In this view, the landscape lies utterly beyond science, holding meanings which link us as individual souls and psyches to an ineffable and infinite world. The idea of landscape as scenery – its prevailing meaning to most people – is a surprisingly late development in Western culture, but it rests upon the ancient belief that there is something close to the essence, to beauty and truth, in the landscape.

To other viewers, sensing a landscape or getting the feel of it, calling it beautiful, picturesque or awesome, is all part of the knowledge that all that lies before their eyes is a complex record of the work of nature and man in this particular place.

landscape as Place

In this view, every landscape is a locality, an individual piece ion the infinitely varied mosaic of the earth. It is landscape as environment, embracing all that we live amidst, and thus creates a sensitivity to detail, to texture, colour, all the nuances of visual relationships, and more, for environment – landscape as heritage – engages all our senses, the sounds and smells and ineffable feel of a place as well.

* * *

I haven't added a version of '*landscape as Heritage*'. It embodies all of them; which is the whole point of the exercise. However, although I have set out Meinig's ten versions of landscape pretty well as he did originally did, I've interchanged *landscape as Place* with *landscape as Aesthetic*. I have done so to acknowledge that in New Zealand to date, the 'heritage landscape' debate has been led principally by the Historic Places Trust. And, because I believe that if we are to develop the heritage landscape concept in New Zealand, it should be

as part of *places* where we commemorate who we are and what we've done, rather than as part of an encouraged aesthetic.

How do we do this? Some historic places do it very well already. Some certainly could. Some can't. Many commemorate where first-comers put their feet, their whakapapa, their fires and their farms, but preclude the landscape from their narrative-of-history. And when we are prevented from seeing, we are deprived of history.

As should have been apparent from the images of 'germinal ground' that I have shown, it is a category of country that, because it has carried the main of the colonial campaign, tends to be bereft of indigenous nature, and of land in native title. Across the germinal ground of New Zealand's young society, the opportunities to incorporate living, native nature in the commemoration that is heritage are very limited. We can plant new groves of the trees that once clothed the shores of our beginnings, and even recreate the coastal wetlands we 'reclaimed' for inhabitable land on a coast sparse in it. But in practice, we are limited to what we can re-construct in a museum or interpretative centre context.

With a view to how the heritage landscape concept might be developed, the last part of the talk looks at an example of that; and introduces a prospect for the living land as heritage landscape.

The museum or interpretative centre as 'heritage landscape': the Petone Settlers' Museum and the arrival site of organised European settlement.

The Petone Settlers Museum isn't exactly where the first ship of New Zealand Company settlers arrived in 1840. That spot was so filthy with meatwork waste in 1940, that the centennial monument that has become the museum was erected further along the beach. Describing it 'The Perfect Vale' chapter of my 1995 book, *Nga Uruora*, I wrote :

With domestication, the native living memory of a place dies. There is something mythic, now, about Edward Jerningham Wakefield's first impression, in 1839, of this place being "covered with high forest to within a mile and a half of the beach, when swamps full of flax, and a belt of sand-hummocks intervened". There is no hint of it in the bronze and concrete that celebrate his settlement company's colonists' arrival, but it was the cultivable land by a river they had come for. Wetter and more wooded than they'd have liked, yet flat and fertile as they'd been promised.

I couldn't write that now, as a superbly crafted kahikatea tree with birds in the branch is centre-stage in the shrine to settlement. In the wake of the 1990 sesqui-centennial celebrations, things changed. Under the curation of David Mealing, the internal entrance to the museum became a waharoa celebrating the

indigenous life of the land entered; the forest that sustained the first settlement and provided the material for their first dwellings.

The living land as heritage landscape : the whenua protection project of Ngai Tu ki Mahanga, at Mahia.

Paralleling The Petone Settlers' Museum's bringing the indigenous life of the land- entered into its narrative of the place Petone, a local school near the original tidal rivermouth replanted groves of trees and flax to symbolize it. On most of the coasts we have settled and made town or farm, that is all that can be done.

On the North Island's eastern coast, it is especially so. Barely a forest or a wetland has survived the pastoral sweep of the 19th and 20th centuries. However, in a precious corner of the coast just north of Mahia Peninsula, in the landscape of Ngai Tu ki Mahanga, last surviving traces of coastal forest and wetland still just hang on. Ngai Tu ki Mahanga want to repair and restore them, and get their landscape living again as native. Joan Ropiha of Ngai Tu ki Mahanga is going to tell you about it.

The coasts of Southern New Zealand as heritage landscapes

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Abstract

While it is common to view our coasts as dynamic geomorphological landscapes, we often overlook their significance within the dynamics of New Zealand's history. This presentation highlights some of the ways in which both Maori and European history were played out on the coasts of southern New Zealand, and explores the manner in which these are represented in the landscape. Among the most recent changes in human activity in this zone has been the rapid growth of coastal housing, which poses significant threats to the integrity and survival of heritage landscapes, and raises issues for landscape architects and planners. The presentation will also introduce some localities that will be visited during the field trip.

Designing heritage: back and forward across the coastal Otago landscape

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Abstract

On the hills flanking both sides of the Otago peninsula is a network of stone walls dating back to the nineteenth century. Directly west and north of Dunedin is the 'Mountain Track' which at one stage was Dunedin's main land route north. Rather than representing discrete layers of heritage on the landscape, this paper considers them an amalgam of different communities making and understanding of place.

Within the stone wall lives, rather than lived, a multitude of perspectives, created in the present by the process of being attentive to them. With each history made, including the mix presented in this paper comes a contesting and changing of other histories. These are histories that perform the past in, and for, the present.

In the stone walls and the track is charted a shift in attitude to landscapes: from a landscape then of settlement and agriculture to a landscape today based on a sense of pride and tourism. A potentially more fundamental shift is also woven into this transition. It is a move away from a practice and engagement of landscape, or what we might consider the 'doing' of landscape, and a move towards visiting and 'observing'.

This paper asks if strategies that recognise, protect and interpret heritage landscapes push people into the role of caretakers, curators and visitors and as a consequence creates a landscape that we can observe but not change or be changed by. A landscape that is difficult to 'inhabit'.

How might an investigation into the 'practice' rather than purpose of landscape enable as rich a future as past. In what ways could we practice the landscape of stone walls and tracks in the future?

I conclude by asking if design-led strategies that explore future relationships with landscapes need to be incorporated into strategies that seek to recognise, protect and interpret an already lived past.

The stone walls of coastal Otago

“Every landscape is a museum of extracts, an anthology of fragments, an album of glimpses. Feelings about places haunt us and inspire us. We seek clues in the landscape for answers to the riddle, the secret of where we are, who we are, here on earth.”

David Eggleton, “Here on earth : the landscape in New Zealand literature”¹

On the hills flanking both sides of the Otago harbour is a network of lichen-covered stone walls dating back to the 19th Century. These walls were made from rocks removed from the stony land as it was being made into fields and pasture. They are part of a wave of settlement that carried to south-eastern New Zealand a sense of place and farming practice founded in the Scottish landscape.

Accompanying this physical forming of the landscape was another making, or what could be termed a ‘taking of place’². The historian Paul Carter describes how “the would be settler was more than ever obliged to settle the country rhetorically, rather than etymologically: he had, more than ever, to conjure up the object of his desire and through the act of articulating it, bring it into being.”³ Here, names like Portobello, Mount Charles, Harbour Cone, Hoopers Inlet and Signal Hill gave a sense of settlement in a landscape still being formed.

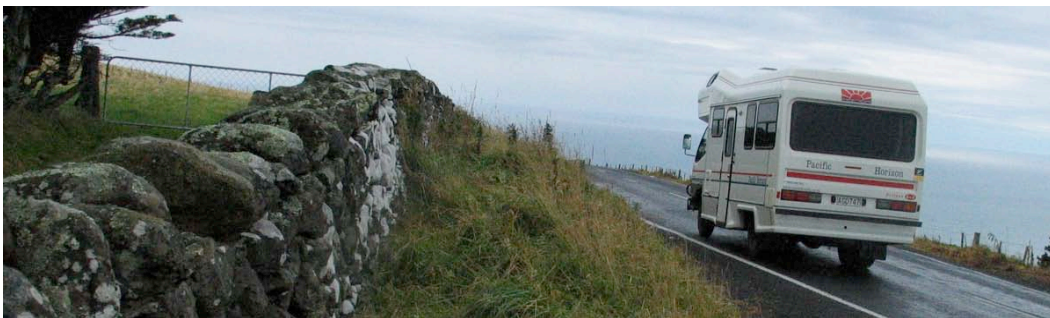


Figure 1: Stone wall next to Highcliff Road

Now, 150 years later, this landscape is considered by the authors of the Dunedin City Council’s Heritage Issues and Options Report to be a...

“heritage landscape [that] can be read as stone walls, cultivated fields, shelterbelts, barns and farmsteads. The story here of Scottish settlers establish[ing] farming activity is able to be read in this landscape... These

¹ Eggleton, David. 1999. Introduction. In *Here on earth : the landscape in New Zealand literature* edited by David Eggleton and Craig Potton. Nelson, N.Z., Craig Potton Publishing, p7.

² See Carter, Paul. 1987. *The road to Botany Bay : an essay in spatial history*. London; Boston: Faber and Faber, p136-171.

³ *Ibid*, p137

places are part of a connected theme of development which appears as a layer in the landscape.”⁴

However, Scottish immigration and the development of a pastoral economy is only one of many understandings possible in this landscape. Also contained in the stone walls is a history of destruction. Each stone is an active witness to what ecological historian Geoff Park describes as “one of humanity’s most dramatic transformations of nature”.⁵ Each wall made of rocks dislodged as forests were cleared and stumps removed. The stone walls are party to an irrevocable removal of indigenous flora and fauna that ecological sanctuaries like that proposed at Orokonui, just north of Dunedin, can suggest but never recover.

Alongside these narratives of development and ecology are other voices. The survey lines that the walls follow cut across and in the process close off access to pre-European travel routes. Local historian Henry Duckworth writing in 1923 describes how “their old track could be seen along the sandhills from St Clair, through the site of the present cemetery... From there the track went along by the lagoon over the Tomahawk hills, down into Sandfly Bay, up over Sandymount, down to Hooper’s Inlet, and Wickliffe Bay, and on to the Kaik.”⁶ Murray Thomson recalling his youth in the 1860s and 1870s describes the continuation of this Māori route from Otakou to Heyward Point, Long Beach, and Waitati.⁷ Nowadays, because it crosses private land, and paper roads have been subsequently removed, many parts of this route can no longer be followed.

Some stone walls, including the sea wall to Portobello were made by convicts, a number of whom were Māori, taken prisoner for their part in the Parihaka Uprising. This imprisonment has for some political dimensions and these walls are a physical trace of that struggle.⁸

While the DCC report might consider these stone walls a discrete layer of heritage in the landscape what these different accounts reveal are multiple understandings of both heritage and landscape, with each competing today for our attention. Here on the hills surrounding the Otago Harbour is a contestable amalgam of different communities making and understanding of place.

North American environmental historian Bruce Braun, writing about Vancouver Island and its landscape, states: “the construction of nature does not belong to a

⁴ MWH and Boffa Miskell. 2003. Dunedin City Council Heritage Issues and Options Report. Dunedin: Dunedin City Council, p32.

⁵ Park, Geoff. 2002. Our Terra Nullius. *Landfall*. 204, p65.

⁶ Duckworth, Henry. 1923. Anderson’s Bay in the early days. Dunedin: Coulls Somerville Wilkie, p15.

⁷ Thomson, Murray. 1944. A pakeha’s recollections: the reminiscences of Murray Gladstone Thomson edited by Alfred Eccles. Wellington: A. H. & A. W. Reed, p65-67.

⁸ Entwisle, Peter. 1976. The Otago Peninsula. Dunedin: John McIndoe, p24.

singular or unified History, but rather that nature is constituted in and through practices that are multiple and discontinuous and which carry their histories through them.”⁹ I would suggest the practices associated with the stone walls have similar ‘multiple and discontinuous’ qualities.

These accounts or histories reveal more than links to Scottish farming, destruction of forests or relationships between Māori and settler. They reveal the complexity of present day cultural perspectives that come from our attempts to understand our different senses of the past.

Within the stone wall *lives*, rather than lived, a multitude of perspectives, created in the present by the process of being attentive to them. With each history made, including the mix presented in this paper comes a contesting and changing of other histories.

These contestable qualities of heritage landscapes offer a number of possibilities for research. One avenue could explore these competing claims of custodianship and influence. Another dimension worth investigating is to be found in these different accounts – the creative potential of making, both now and into the future, other histories and as a consequence the possibility of making, even designing, other understandings and engagements of these landscapes.

Performing heritage

The Australian anthropologist and historian Greg Denning differentiates between ‘History’ as an academic discipline and methodology, and ‘histories’ being our present day accountings for the past. He describes how such histories make sense of the vastness and density of the past - from “every heartbeat, every sound, every molecular movement.”¹⁰ While made of the past these histories are not made for the past. Instead, they are created in and for a present that planners David Crouch and Gavin Parker describe as always “contingent and subject to constant renegotiation and reinterpretation.”¹¹ For the past, according to geographer Michael Crang, “is not an immutable or independent object. Rather it is endlessly revised from our present positions. History cannot be known save from the always transitional present”.¹²

⁹ Willems-Braun, Bruce. 1996. Materializing nature: Discourse, practice and power in the temperate rainforest. Ph.D. Dissertation, The University of British Columbia (Canada), pii.

¹⁰ Denning, Greg. 1996. Performances. Melbourne: Melbourne University Press, p41.

¹¹ Crouch, David and Gavin Parker. 2003. ‘Digging-up’ Utopia? Space, practice and land use heritage. *Geoforum* Vol 34: p397.

¹² Crang, Michael. 1994. On the heritage trail: maps of and journeys to olde Englande. *Environment and Planning D: Society and Space* Vol. 12: p341.

Further, as Denning contends, it is a present structured by the forms histories take,¹³ and I would suggest, as we look forward, a future structured by the histories we choose to make. This past is “only known through symbols whose meaning is changed in the reading of them.”¹⁴ While the value of the settlers’ stonewalls may have been to create and contain pasture, today the stone walls have different qualities. The Dunedin City Council’s Heritage Issues and Options Report states these as being both their legibility to visitors and the strong sense of ‘Otagoness’ they elicit.¹⁵ They have become stonewalls that might, as the introduction to the New Zealand Historic Places Trust’s *Heritage Landscapes Think Tank Proceedings* puts it, “with appropriate care, promotion and interpretation ... contribute significantly to local economic development through cultural tourism, as well as to national, regional and local pride”.¹⁶

Charted in these differences in meaning are shifts in attitudes to landscapes: from settlement to pride and identity, and from agricultural industry to tourism. A deeper change in landscape is also woven in this transition. It is a move away from a practice and engagement of landscape, or what we might consider the ‘doing’ of landscape, and a move towards visiting, interpreting and ‘observing’.

A major question considered by the Think Tank was “what are the most important things we can do to promote the recognition, protection and interpretation of heritage landscapes in New Zealand?”¹⁷ A number of comments emphasised local, community and iwi based approaches while others noted the need for a national body, possibly the New Zealand Historic Places Trust, to provide overall coordination and support. Also needed were clearer definitions of ‘heritage landscape’, a national inventory of heritage landscapes, effective use of the Resource Management Act, and a “national policy statement on historic heritage including reference to heritage landscapes, ancestral landscapes etc.”¹⁸ One response, sounding a note of caution, suggested the need to “rectify the current imbalance whereby there is currently too much emphasis on protecting archaeological values as opposed to ancestral and spiritual values.”¹⁹

In the effort to recognise and protect heritage landscapes, like the coastal Otago stone walls, it becomes easy to assume a role of caretaker and observer of heritage rather than a participant and heir to these changing histories. With this perspective, separated from the heritage being managed, comes a tendency to construct conceptual definitions, precise physical boundaries and

¹³ Denning, p37.

¹⁴ Denning, p43.

¹⁵ MWH and Boffa Miskell, p33.

¹⁶ Heritage Landscapes Think Tank, April 2003 - Report on Proceedings. Wellington: NZ Historic Places Trust, p2.

¹⁷ Ibid.

¹⁸ Ibid, p11.

¹⁹ Ibid.

comprehensive inventories. From this vantage point, squeezed between a rich past and a future full of potential, we observe a number of histories we value but find difficult to be part of. A type of landscape that critic Susan Sontag describes as demanding “from the spectator his absence, that he not add anything to it.”²⁰

On the issue of interpretation the Think Tank noted “the crux of any interpretation is the connection between stories/meanings and the landscape.”²¹ There was the “huge potential for tourism” whether international, national or regional, and the need to “determine the audience and design interpretation accordingly.”²² Another response stressed care was needed to not “exploit the landscape or the people who belong to it.”²³

This focus on making heritage landscapes visitor-orientated venues can cast the interpreter of the landscape into the role of curator. Instead of leading people into a place within the landscape, in its fullest sense, there is a tendency to take the visitor outside the frame to a scenic and cultural overview. What connects the visitor are interpretative panels, maps, brochures and web sites, about the landscape. The emphasis is on the scene and what Crang describes as “contextual representations” rather than an engagement based on “embodied practices.”²⁴

The plaque that commemorates the stone wall describes its past in terms of chronology and construction but little of the multiple present day histories and practices we continue to create and recreate. The interpretation panel becomes the primary location while the maps and brochures script supporting behaviours of being a visitor and observer. A text that, as Catherine Nash comments, “only inadequately commemorates ordinary lives since it values what is written or spoken over multisensual practices and experiences.”²⁵ We are left with a stone wall interpreted and consumed in a manner that leaves all peoples as visitors and landscapes unchanged and unmoved.

In this approach the opportunities are concealed for visitor and local alike to be part of the landscape. What follows is an ‘aestheticising’ of landscape, and a ‘touristic’ quest for the quintessential and iconic.

²⁰ Quoted in Bowring, Jacky. 2004. The Liminal, the Subliminal and the Sublime: Crossing between Landscape and Architecture. In *LIMITS: Proceedings of the 21st Annual Conference of the Society of Architectural Historians Australia and New Zealand*. RMIT, Melbourne, Australia: p48.

²¹ Heritage Landscapes Think Tank, p11.

²² Ibid, p12.

²³ Ibid.

²⁴ Crouch, David. 2001. Spatialities and the feeling of doing. *Social & Cultural Geography* Vol.2(1) p61.

²⁵ Nash, Catherine. 2000. Performativity in practice: some recent work in cultural geography. *Progress in Human Geography* Vol. 24(4), p655.

Of course, this is a somewhat lop-sided portrayal of our relationships with heritage landscapes. Most know of landscapes rich with histories that belong to us and we to them. Some of the images used in my presentation comes from the land that's been my home for the last 15 years. The stones in Figure 2 are a section of wall my dog and I were chased up and over by the semi wild herd of cattle that came with the block. The stones in Figure 3 come from a wall built 115 years ago but later collapsed by the expanding roots of the macrocarpas that were also planted then. Part of this macrocarpa shelter belt was recently felled, and milled on site, to give timbers to add a large and sunny family room to 'our' stone cottage that these same settlers built in the 1880s.



Figure 2



Figure 3

Do our professional strategies for heritage landscapes enable us to have similar senses of engagement and dialogue, or are they based on an approach that considers heritage landscapes, as one comment from the Think Tank stated, “as outdoor museums and exhibits”.²⁶ If we follow Denning’s notion that the histories we perform not only create our pasts but also our cultural structures,²⁷ what forms of history making could we pursue to develop a more engaged and active dialogue with the heritage in our landscapes?

²⁶ Heritage Landscapes Think Tank, p15.

²⁷ Denning, p37.

Practising landscape

In an attempt to answer this question I would like to explore the bush-covered ridges and low open tops of the hills found directly west of Dunedin. Without the tallest tree, oldest garden, steepest street or rarest penguin, the Silverpeaks, as they are now known, are relatively unremarkable. There aren't many descriptions of the area and those that exist stress the poor weather. For some it is a place to explore a network of walking tracks with varying standards and duration.²⁸ But for most it acts only as a visual echo of the Dunedin town belt to be noticed as a pleasing backdrop to the city.



Figure 4: View of the Silverpeaks from Flagstaff

Historically, the context is considerably richer. Between Dunedin's founding in 1848 and the opening of a toll road in 1863, the 'Mountain Track' over Flagstaff and High Top was the region's main land-route north. George Griffiths, writing in the *Otago Daily Times* describes how "the Maoris had earlier used a coastal track, generally no wider than single file... Europeans found it quite unusable for bullocks and sleds, let alone wheeled carts, and though the choice seems odd to us today, the going was much better across the tussocky tops of the ranges inland from the coast."²⁹ After numerous mishaps and disappearances of people and stock, 104 mounds were built every 100 yards to mark the route over the mountaintops. However, they were soon found to be of little use in the often misty conditions. In subsequent years goldminers, drovers, trampers and foresters established other connecting tracks from the Leith. These include the Morrisons Burn, Rustlers Ridge and Burns Track.

How could this nearly forgotten heritage best be recognised? Certainly, several panels could be placed along the route to interpret this not so well known past. Similarly an article, like George Griffith's 15 years ago, could be written for the local newspaper to increase awareness. Also the New Zealand Historic Places Trust local branch could be asked for advice on appropriate measures for its protection. Producers of tourist maps, and the editor of the local walking guide could also be approached to include aspects of this route over the Silverpeaks in

²⁸ Bishop, Graham and Antony Hamel. 1993. *From sea to Silver Peaks : a guide to the walking tracks, beaches, viewpoints and special attractions of Dunedin*. Dunedin: McIndoe

²⁹ Griffiths, George. 1990. *Otago Daily Times* 28th September.

their next editions. Yet how effective are these strategies in making both Dunedin and the people who live and visit there enriched by this history?

Much of the theory and practice to do with heritage landscapes focuses on ensuring the present does not forget the past. There is less emphasis on charting a future enriched by that past. Just as this route, as for the stone walls, has different heritage qualities now compared to one hundred years ago, it is almost certain that next century its heritage landscape qualities will be different again.

It is interesting to consider what Dunedin's future relationships with the Silverpeaks could become and if those relationships might better engage the early histories of this route than currently occurs. To what extent could its heritage qualities inform, and even direct, that potential? In what ways could this be more than a simple remembering, caring and interpreting of the past?

The Mountain Track, as with most heritage landscapes, is by its nature dynamic, even transient. It is made and remade by its use, by the practice of feet, hooves and wheels being pushed on and into the earth. Where an obstacle forms, the path often negotiates the land by moving to one side. Hence the tracks of the Silverpeaks while established by early journeys are also the result of subsequent journeys, the most recent likely being made today. Consequently, to recognise its heritage potential, both the site (or what could be called the track's physical passage along the terrain) and the practices of using this route need to be acknowledged.

The anthropologist Tim Ingold considers landscape to be neither a stage upon which we act on nor a site for us to place our cultural meanings on. Rather, it is a time-driven living process. "It is through living in it that the landscape becomes part of us, just as we are part of it."³⁰ As a result meanings are 'gathered from' the landscape rather than attached to it. "Landscapes change; and change is itself an intrinsic aspect of our experience of the landscape."³¹ Consequently landscape is "never complete: neither built or unbuilt, it is permanently under construction."³²

For Ingold, it is through this process of dwelling in changing landscapes that traditions are formed. "The meaning of tradition ... has its source in the very

³⁰ Ingold, Tim. 2000. *The perception of the environment: essays in livelihood, dwelling and skill*. London: Routledge, p191.

³¹ David Reason quoted in Ingold, p201.

³² Ingold, p199.

activities, of *inhabiting* the land, that both bring places into being and constitute persons as *of* those places, as local.”³³

Might the future of such a landscape lie in enabling similar practices of landscape? How might a person travelling in the Silverpeaks today inhabit the land in a sense similar to the bullock team driver of the 1850s? Does such a ‘knowledge’ come from understanding the history, in the sense of a *past* past, or does it come in an attempt to share similar forms of experience of the past now? Should the landscape’s heritage qualities be vested in the interpretation panel or does it take place by walking a path made alive with “the beat of living footfalls” and what Crang refers to as the “utterance of these places?”³⁴

How might the countless journeys from then until now suggest a practice and a weaving together in the landscape rather than an understanding and interpretation of landscape?

Today, the Mountain Track is a collection of differently formed and communicated tracks. Most leave from either a road end on the edge of the city or the side of an arterial road. There is no sense of being able to leave from the city centre, as was possible in the 1850s and taking a route all the way through to and from Waikouaiti.³⁵ Now it is made up of fragments of walking routes and forestry, farming and telecommunication facilities’ access tracks.

One possible future, based on the past, is the re-establishment of a non-motorised route, suitable for walkers, cyclists and perhaps even horse riders following the early ‘Mountain Track’, from Dunedin to the top of the Kilmog, and even onto Waikouaiti. How would such a route, made by connecting a number of existing tracks, be reformed both conceptually and physically to better engage the community? Would such a strategy, focusing on the future, develop the presence and heritage of the Silverpeaks landscape beyond the blurred vista currently perceived from the northern motorway?

Heritage’s future

We value heritage landscapes like the Silverpeaks and those encapsulated by the stone walls of Otago because we see changes in the landscape diminishing their presence. Things aren’t as they were and it’s possible, even likely that a meaningful sense of them will disappear.

³³ Ingold, Tim & Kurttila, Terhi. 2000. Perceiving the Environment in Finnish Lapland. *Body & Society* Vol. 6(3-4), p185.

³⁴ Crang, p346.

³⁵ An unpublished study conducted in 2003 by the Department of Design Studies, University of Otago, investigated the design potential of such a strategy. Contact the author for further details.

In the effort to care for them there is a risk they may be cut off from the very dynamic and time-driven processes that enabled these particular heritage landscapes to come into being.

Further, this attempt to 'still' the landscape removes us, in the present day, from being part of the processes that form and reform landscapes. And in so doing it diminishes the potential these landscapes have for the future. The life of the stone wall, like that of the Mountain Track, is bound to particular acts. Each part of the wall was formed on a specific day by a particular group of people dislodging, piling, transporting and stacking each rock. Each rock was handled by a particular person at a specific moment in their lives, with a body at various stages of wear from the arduous work of breaking in the land. And at the end of a long day left for their different homes and families. Here in the stone walls are the lives of people enmeshed in this landscape.

Today the stone walls speak of other things. Of a visitor stopping, pausing to remove their camera from their bag before taking a photo and continuing their afternoon drive along Highcliff Road to Larnach Castle, then perhaps Sandfly Bay before making for Portobello and the albatrosses at Tairaroa Head. Of being looked from the window of a car or bus by many of the 400,000 visitors to the peninsula each year. Of being one of many images in a glossy publication presenting Otago's unique 'spirit'. Of lichen living on the walls, fed by the mist that regularly envelops them. Of many being unable, due to both wear and tear of containing stock.

There are deep contrasts between the stone walls of yesterday and today. A life then of settling and living in a land to a life now of visiting and imaging a peninsula. These histories of the past and of the present are different to those that people may perform in one hundred years' time. With the possibility of rising fuel costs and a corresponding drop in visitor numbers how will those who follow us account for this landscape? Which histories might be practiced and what could be the life of a stone wall or a mountain track?

The present interest in heritage landscapes concerns a desire to ensure certain qualities bound into the landscape remain for those that follow. Just as we are heirs to our pasts, so will our descendants be heirs to the multiple presents we leave.

I consider this dynamic relationship with landscape suggests advocates of heritage landscapes not only need to recognise, protect and interpret the histories of the past but they must be actively involved in suggesting histories of the future, enriched by the past. Might the care of a landscape involve actively engaging both its heritage and ongoing mutability, having an eye for a productive and rich future based on a similarly rich and productive past?

For designer Richard Buchanan the study of the past and the future “share a subtle affinity. They are both children of the moving present.”³⁶ Histories don’t just look back – they also look forward to the possible, imaginable and desirable

Which strategies would assist in revealing the creative potential of ever changing landscapes? For in these statements about the future is revealed what we value today.³⁷

Landscape architect James Corner says landscape is “less a matter of appearances and aesthetic categories than an agent of strategic instrumentality.”³⁸ It is less about appealing vistas and photographic imagery and more about being “an innovative cultural agent”³⁹ capable of not only reflecting change, but through a focus on its creative potential of effecting change.

Designer Wolfgang Jonas considers we engage with the future in three interconnected ways. The first approach ‘forecasts’ the future, as a continuation of trajectories of the past. The second states a future position and then ‘backcasts’ or plans the necessary steps to achieve it. The third approach is based on building scenarios of the future – “images of possible, probable, or preferable futures or futures to be avoided.”⁴⁰

With scenario building the task is to anticipate a number of potential futures “in different directions and time scales.”⁴¹

The New Zealand Historic Places Trust Think Tank asked what partnerships “can be forged to achieve such recognition, protection and interpretation of heritage landscapes?”⁴² I believe that effective partnerships need to be formed not just between disciplines and professionals who can assess historic and contemporary contexts, but also with disciplines able to formulate a range of creative engagements that take us into the future.

While scholarly research will help us better understand our pasts, and planning and management disciplines can provide frameworks and controls to care for that past, I consider the design-led disciplines are best suited to actively provide the potential breadth of possibilities the future offers.

³⁶ Buchanan, Richard. 2001. Children of the Moving Present: The Ecology of Culture and the Search for Causes in Design. *Design Issues* Vol. 17(1) p73.

³⁷ Ibid, p67.

³⁸ Corner, James. 2002. Recovering Landscape as a Critical Cultural Practice. In *Recovering landscape: essays in contemporary landscape architecture* edited by James Corner. New York, Princeton Architectural Press, p40.

³⁹ Ibid

⁴⁰ Jonas, Wolfgang. 2001. A Scenario for Design. *Design Issues* Vol. 17(2), p76.

⁴¹ Ibid, p66.

⁴² Heritage Landscapes Think Tank, p14.

Different histories made from varying cultural perspectives provide opportunities to create innovative histories that look both forward and back; and in the process, they design a practice of engaging with stone walls and mountain tracks that challenges and suggests beneficial ways of being part of the heritage landscapes of today and tomorrow.

Of a stone wall slowly being upended by the expanding roots of an encroaching regenerating native forest. Of walking routes that take people along and across stonewalls on a route that again leads from St Clair to Otakou. Of stone structures that act as way points and resting points, and speak of past hands that lifted them and new forms that bind them to the centuries to come. Of a stone wall made longer by a visitor placing a rock on it. Of lichen still living on the walls, still fed by mist. Of a landscape's heritage that carries us from the past to the future, as we in turn carry it.

Two local case studies at Taiaroa Head and Curio Bay

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Abstract

'How do we access the site specific histories sufficient to inform the work we do?

As designers we take some responsibility for the integrity of the landscapes we work within - for their histories and for their future. We are trusted with the task of applying practice to what we think.

It is not as if the bulk of this information comes in hard bytes. Whereas physical data may be relatively easily collected, information about the specific histories is typically less accessible. As a designer, I suggest that one of the most important reasons for the lack of access to cultural information is that all sites are sensitive living entities and that the information ascribed to them has its own cultural ecology. If this is true then the information about site specific histories may be best modeled as a series of information layers in flux, where the different layers are also interconnected.

An associate once compared the teaching of unit standards with a casserole of stew – he said it is relatively simple to analyse and define the chunks of meat and vegetables but it is much more difficult to describe the gravy that carries all of the complex and essential flavours. I believe that when we talk about cultural landscapes we are talking about a knowledge of the gravy - and not just the hard 'bytes'.

The model of layered complexity also has interesting parallels in music and literature. As musicians we try to better understand a musical phrase by sensing the musical structure between the notes. Or as linguists, we try to understand the meaning of a word by placing it within the context of a sentence. And then we may look for not just the first meaning but the second and even the third. I suggest that as designers, we are expressly interested in the continuum and context of a site. Conversely, if we are not aware of those processes, we can so easily be party to stuffing up what is already there.

Introduction

This paper represents the opinions of just one designer talking to all the designers present. Most of us are somehow connected with designs that impact on landscapes and as designers, we take some responsibility for the integrity of those landscapes - for their histories and their future. We are entrusted with the task of applying practice to what we think.

I am a recently arrived old bugger with some reasonably firm ideas about the roles that designers can take on site and within communities. These ideas I will attempt to explain via digital glimpses of two sites – one on our doorstep and the other down the hall a bit.

Before we go there it is reasonable to ask the question;

‘How do we access the site specific histories sufficient to inform the work that we do?’

It is not as if the bulk of heritage or cultural information comes in hard bytes. Whereas physical data may be relatively easily collected, information about the stories associated with a site is typically less accessible. Different historical interpretations may be limited in number or have conflicting sources and content. The stories may be many. Different commentators are likely to have different perceptions of events and place. As well as these impediments, I suggest that one of the most important issues is that all sites may be likened to sensitive living entities. The ascribed information has its own cultural ecology. If this is true, site information may be best modeled as a series of information layers in flux, where the different layers are also interconnected.

An associate once compared the teaching of unit standards with a casserole of stew – he said it is relatively simple to analyse and define the chunks of meat and vegetables but it is much more difficult to describe the gravy that carries all of the complex and essential flavours. I believe that when we talk about cultural landscapes we are talking about a knowledge of the gravy and not just the hard ‘bytes’.

The model of layered complexity also has interesting parallels in music and literature. As musicians we try to better understand a musical phrase by sensing the musical structure between the notes. Or as linguists, we try to understand the meaning of a word by placing it within the context of a sentence. And then we may look for not just the first meaning but the second and even the third. I suggest that as designers, we are expressly interested in the continuum and context of a site. Conversely, if we are not aware of those processes, we can so easily be party to stuffing up what is already there.

We currently operate within district plans where the concept of geographical zonation and the definition of words are paramount. For whatever reason, it is easier to be 'object-centric' than look at the processes that describe a place. By relying on zonation and word definitions, I sometimes wonder if we are not vulnerable to missing the gravy. We have only to look at the number of historic buildings (objects) that are afforded some protection and compare that number with the listed cultural landscapes (place).

Earlier the question was posed,

'How do we access site specific histories sufficient to inform the work that we do?'

I confess that after about 30m years as a designer, I have no satisfactory answer but I do offer a home made survival kit for your consideration.

This kit has earned the mnemonic 'P-V-A'

P stands for PHILOSOPHY

V stands for VISION

A stands for ATTITUDE

PVA of course is also the generic name of water soluble glue. The ability to grow and dissolve a philosophy, vision or attitude and then reform and reattach is useful.

Philosophy

I think that most good designers have a core design philosophy. This may be preverbal and sometimes can be identified as a sort of genetic code encrypted within a body of work. It is easy to represent and misrepresent such philosophies – that is not what I am talking about here. I am talking about *the stuff* that we care about, *the stuff* that has its own integrity and *the stuff* that is of the essence. It wraps up our personal values, our experience and our humanity. It describes where we are in space – both mental and geographical. For me it is important that design philosophies include the 'big picture' as a reference point for the more intimate site detail.

Vision

Anne Michaels in 'Fugitive Pieces'.

"It's Hebrew tradition that forefathers are referred to as 'we' not 'they'. 'When we were delivered from Egypt...' This encourages empathy and a responsibility to the past but, more important, it collapses time. The Jew is forever leaving Egypt. A good way to teach ethics."

For designers within landscapes this passage has a special significance. It uses a device of language to collapse time and refers to an inclusive responsibility to the past. Such a device may as easily be used as an inclusive responsibility for the future – surely a foundation principle of sustainability. Thus vision, whether historical or future looking, is important to the integrity of cultural landscapes. The owner of that vision takes a position of responsibility.

Attitude

In lieu of 'Attitude' I admit to wondering about using the word 'Advocacy'. While the latter sounds PC and very positive it also carries the baggage of diplomacy. And in a way I am aware that landscape architects, in the short history of the profession in NZ have been extraordinarily diplomatic. This is not intended as a criticism. We have all grown through the 'Think Big' projects of the 70's and 80's and the free market economy of the 90's – we are part of our own culture. But now when we think of how and where we live and work, few of us are comfortable with the way our built environment has evolved and is evolving. 85% of us live in urban areas and yet in these areas the special skills that LAs do have are marginalized.

I do think that If we want to grow as a profession, and I suggest that urban design is an area where much work needs to be done, then we do need 'Attitude' as well as 'Advocacy' and we do need to represent our philosophies for the critical appraisal of others.

And on that slightly pompous note it is timely to take a quick look at the two sites.

First we will look at **Taiaroa Head** located at the head of Otago Harbour. On the field trip later today we will pass this site. The interesting thing about Taiaroa Head is that it has an incredibly rich cultural history and is extraordinary for the number of different bird species and mammals that colonise and visit the Nature Reserve and headland. Taiaroa Head is also the harbour buttress to the southern ocean and a distinctive landmark. A visual inspection today reveals extensive man modifications to the site.

Only remnants of the indigenous vegetation can be seen in rock crevices concentrated around the cliffs and on the steeper slopes. The major shrub species are *Hebe eliptica*, *Coprosma*, *Olearia avicenniaefolia* and *Mahoe*. Most

of the top of the headland is in exotic grasses but there are areas of silver tussock and iceplant. Two species of coastal cresses (*Lepidium*) are found on isolated sites.

Originally known as *Pukekura*, the headland was in use by Maori for seasonal food gathering and as a defensive retreat about 700 years ago. Occasional visits turned into permanent occupation and a fortified village was built on the headland. It was here that the Treaty of Waitangi was signed by the local Paramount Chiefs *Karetai* and *Korako*. A poutokomanawa (or carved pole) visually anchors the Royal Albatross Reception Centre and shows many of the important figures in the history of Pukekura.

In the 1830's a whaling station was established near Taiaroa Head at *Wellers Rock*. We will stop at this site today to embark on the Monarch. Professor Ian Smith will describe the history of this site.

A lighthouse was built in 1864 and the headland became a home for the harbour pilots after whom *Pilots Beach* is named. Just as an aside, when we bought our first old-dunger house in Dunedin, we were stripping the wall paper off a wall in the front room and discovered the sarking was covered with an 1872 edition of the London Times, complete with a 'nailed' Penny Red in the top corner of the front page. There too was scrawled the name of the guy who built the cottage – a certain Mr Snow. The front page listed passenger tariffs for voyages to NZ as well as reporting an incident where a convict who had escaped from Dunedin was recaptured at *Pilots Beach*.

In 1885 and as a result of the threat of war between Britain and Russia over the Russian invasion of Afghanistan, the construction of *Fort Taiaroa* began. Part of the underground fort still includes a 6" calibre *Armstrong Disappearing Gun* - the first successful breachloader and then representing state of the art technology. The gun was so named because of its hydro-pneumatic action.

Aerial photographs clearly show evidence of the scale of the fort above ground. But long before being fortified by European settlers in 1885 and until the end of the Second World War, Taiaroa Head was continuously inhabited. Circa 1900 there were over a hundred militiamen and others living permanently at Taiaroa Head.

Taiaroa Head is unique as the southern hemisphere's only mainland breeding site for any albatross species. Here we have a breeding population of *Southern Royal Albatross*. Between 1914 and 1919, albatrosses were recorded landing at Taiaroa Head and in 1920 an egg was found. In 1937 Dr Lance Richdale, an ornithologist from Dunedin, endeavoured to protect the colony from human interference. These efforts were rewarded the next year when the first Taiaroa

Head reared chick flew. Dr Richdale and others also studied other species present and breeding on the headland. There are quite a few;

Southern Royal Albatross *Toroa*
Yellow Eyed Penguins *Hoiho*
Blue Penguins *Korora*
Sooty Shearwaters *Titi*
Stewart Island Shags
Little Shags *Kawau Paka*
Spotted Shags *Parekareka*
Royal Spoonbills (an Oz immigrant) *Kotuku Ngutupapa*
Red Billed Gulls *Akiaki*
Black backed Gulls *Karoro*

Sunning themselves on the rock shelves and in the water you may see;

NZ Fur Seals *Kekeno*
NZ Sealions *Whakahao*
Elephant Seals

In the harbour you would see less frequently;

Bottlenose Dolphins
Common Dolphins
Southern Right Whales *Tohoro*

The remarkable abundance and diversity of wildlife is attributed to a rich food source available when the cold currents from the southern ocean rise above the continental shelf. Threats to the seabirds from different fishing practices and global warming are real. The good news is that many organizations including those within the fishing industry are now working cooperatively with the international organisation 'Southern Seabird Solutions' to minimise accidental bird deaths.

For some years now DOC has been engaged in predator control programmes within the Nature Reserve principally for the protection of the Southern Royal Albatross breeding colony. One spin off has been that there is a markedly reduced predation on eggs and chicks for all species. For example, breeding species such as Red Billed Gulls have numbers on the increase.

We now turn our attention to the other significant landscape elements and how they impact on the headland.

The original visitor reception centre was located in a house on the current site. Both the house and the present Royal Albatross Reception Centre were built within the excavations cut for the original military barracks. The original *Gaol Block* still exists immediately to the north of the Centre.

The present Reception Centre had a slow 13 year gestation period prior to construction – enough time to collect all the historical and physical information available. Stage one was constructed about 20 years ago and this has been followed by extensions. Dr Jill Hamel was the archaeologist on site for most of that work. I was involved in this project as an architect and not as a landscape architect - in fact this site taught me that I was wonderfully ignorant when it came to the environmental sciences. It was this realisation that propelled me towards the Lincoln College post graduate diploma course.

To all of the design team it soon became apparent that the sensitive nature of the headland required emphasis was placed on minimizing the building impact. This was achieved by doing all the obvious things – siting the building within existing excavations, reducing the visual scale by using serial forms and carefully selecting materials and colours. We felt that the principal objective was to lose this rather large visual element within the landscape and minimise the figure / ground contrast. We were partially successful and I still go down there hoping that one day, the natural patina of the timber and the coloured steel roof will frustrate the best intentions of the tour guides.

On the inside of the building we endeavoured to make strong axial references back to the ocean, the harbour and the historic context of the site. The *Poutokomanawa*, was carved and added retrospectively and is located centrally at the cross axis. It focuses the plan of the building. The sky windows (circular) were to view the birds and land windows (square) present the view axis.

In twenty years the uses of the building have changed – fortunately the original serial forms have also made extensions easy. From an original ‘two bus’ scenario the centre has now diversified uses. It also caters for visitors from the cruise ships that berth at Port Chalmers. Visitor numbers are up to 140,000 pa.

In remote locations all developments of a reasonable scale have a significant infrastructure including water, electricity and data supply, waste disposal, roading, car and bus parking. Taiaroa Head is no exception. The site has additional problems with inherited security and fencing lines as well as treated waste disposal in a place alive with seabirds, seals and penguins. There is no doubt that increased numbers of visitors puts additional pressure on resident species. To some extent this is mitigated by the vigorous predator control programme run by DOC and the trapping of feral cats, stoats, mice and rats as well as the clearance of invasive weeds from the Wildlife Reserve.

Another visually prominent building that you will note on site is the Port Otago Signal Station perched on top of the headland and visible from Port Chalmers and far out to sea. Once permanently manned the 'line-of-sight' from ship to shore was an important communication and safety issue. The signal station is now automated but the legacy of that earlier priority remains.

The Albatross observatory is also perched on the SW corner of the headland. This structure is located on the site of the original observatory - in reality an OP (Ordinance Position) gun pit big enough for one or two observers to watch the nests and record data. This site is located close to known Royal Albatross nesting areas and there are strict controls on numbers of visitors, noise and vision from the nests.

Now let us move to the second site at **Curio Bay**. For those of you who do not know the place, Curio Bay is in the South Catlins and close to the southern most point of the South Island of New Zealand. It is a fabulous area as Michael Deaker will tell you. The history of the place is fascinating – the area was an important area for Maori and contained important food sources such as forest birds, cabbage tree sugar, fish, cockles, pipis, eels and lamprey. The first Europeans in the area established a whaling station just inside Waikawa Harbour entrance in 1838.

Philip Blakely and Mary Wallace, (*Blakely Wallace Landscape Architects*) invited us to join their team and present a competitive submission to the Southland District Council for the development of the Curio Bay camping ground and a proposed visitor reception centre. Elizabeth Lee, an architect working in my office also joined us. We all teamed up with the local community and talked.....and talked. Fortunately we enjoyed assistance from a facilitator from the District Council. Philip and Mary led the landscape charge and were in constant contact with DOC Southland.

Like Taiaroa Head, this site enjoys a small breeding colony of Yellow Eyed Penguins / *Hoiho* and numerous Blue Penguins / *Korora*. The adjacent Porpoise Bay is renowned for the presence of Hector's Dolphins / *Papakanua*. NZ Fur Seals and Sealions regularly haul themselves out of the water along the Catlins coast.

The outstanding feature of Curio Bay is the fossilized remains of an ancient Jurassic forest. It is one of the most extensive and least disturbed examples in the world stretching about 20 km southwest of Curio bay to Slope Point. 180 million years ago the Curio Bay area was a forested coastal flood plain and part of Gondwana. The forest was predominantly trees forming a low canopy over an undergrowth dominated by ferns. A series of volcanic eruptions punctuated by

regrowth is clearly recorded by distinct bands of fossilized tree stumps. About 85 million years ago NZ split from Gondwana.

In 2004 and adjacent to the fossilized forest, we found a contemporary Kanuka / broadleaf forest being cleared and the land drained for pasture. We found the top of the fore dune to Porpoise Bay peppered with holiday houses and tourist accommodation with some land still being developed for sale. The introduction of concepts of sustainability into the design process and the use of local resource and community ownership of the concepts was an obvious strategy to connect a long term community visions and responsibility to the place.

There is no time to discuss the detail of the site layout or building concepts here. It is sufficient to say that the microclimate is brisk, there is a lot of wind and that a comparison between the existing coastal forest and Gondwana was irresistible. The proposed structures anticipate the aerodynamics of a coastline exposed to the southern ocean and to some extent mimic the Kanuka canopies and the fossilized sticks. The community wants the buildings to be in context – both social and physical, looking forward and reflecting back. This is a work in progress.

Conclusion

‘How do we access site specific histories sufficient to inform the work that we do?’

A comparison of the case studies shows quite different starting points and a different intent on the processing of information. Both sites share a national and international importance and therefore are subject to intense commercial pressure and the different opportunities and threats of tourism.

At Taiaroa Head the Reception Centre is twenty years old. The genesis of the project was in the research conducted within the albatross breeding colony, a perceived need for public education and recognition of the nature reserve’s national and international importance. Fort Taiaroa was seen to be of lesser significance than the Nature Reserve but still having public interest. Recognition of the importance of the headland to local Maori and local community was recognized retrospectively. The design information that drove the concept was weighted in favour of the intended use of the building and the impact of that structure on the physical landscape.

Curio Bay is a work in progress. Early design focus and discussion has been allotted to time as a continuum, to the place and social context. Our long term strategy to protect the site has been an emphasis on the community ownership

of the design. Concepts of sustainability and the use of local resource have been introduced to reinforce that intent.

Finally I think that both case studies show that it is important to share our philosophies, to share our visions and to have the confidence to discuss them with others. I commend all the participants at this conference for doing that.

Just remember that PVA is water soluble.

Reference:

Michaels, Anne. (1997) *Fugitive Pieces*. London: Bloomsbury Publishing, p159.

Landscape: perceptions of Kai Tahu I Mua, Äiane, A Muri Ake.

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**KO ÄORAKI TE MAUKA ARIKI, NOHONA KO PÜKAKI TE ROTO E HORA RÄ,
NOHONA KO WAITAKITAKI TE AWA TAWHITO, E RERE ANA KI TE TAI O ARA-
I-TE-URU. E HAEREERE AI KI TETOKA KI TE TAI O RABUWAI. KOINA TE
MOANA KEI ÖTÄKOU , KO ÖTÄKOU TE PAPTÜWHENUA I MANAAKI TE
HAPÜ, TE WHÄNAU ME TE MARAE O REIRA. KO TE WAKA O ÄORAKI TËTAHI
WAKA ÖHOKU, RÄUA KO TE WAKA HURUHURUMANU.KO RÄUA TAHI KÄ
WAKA ATUA. KO URUAO, KO ARAI-TE-URU, KO MANUKA, KO TIREA, KO
TAKITIMU ÈTAHI ANÖ. KOINA KÄ WAKA TAKATA EHOEA NEI KI TE
WA"IPOUNEMU. KO ÈNEI TE IWI WHÄNUI: KO KAI TAHU, RÄTOU KO KÄTI
MÄMOE, KO WAITAHA, KO RABUWAI, KO HAWEA KO MAEROERO, KO TE
KÄHUI TIPUA HOKI.**

The purpose of this paper is to explain why Kai Tahu adopted the term "landscape" in preference to other terms more usually associated with place, identity and environment and the many contested views of these terms. It does so by detailing how we who are now known as Kai Tahu, formerly allocated and understood whakapapa-based use and access rights to the landscape.

For our tūpuna this encompassed both land and sea as it continues to do for we, the uri (descendants of those early people of these landscapes). That clearly by use of such a definition, must include the foreshore and seabed since land and shore are indivisible from the perspective we held and still hold.

They also exist intra-Iwi (amongst ourselves) as well as inter-Iwi (between Kai Tahu and other Iwi or tribal groups). This is especially so where:

1. fisheries allocation is constantly being contested between urban Iwi and Treaty Tribes;
2. boundaries which separate hapū or Rūnaka areas exist in legal terms since the Claim settlement as opposed to those which were in place pre and early post contact; and
3. issues of unfair advantage is being argued by Taiwi more outwardly so since the Brasch speech at Orewa at the start of 2004.

Such contestations now emanate from the ordinary person in the street to those who are the executive arm of the Crown.¹

The complexities surrounding these issues add to the argument that Kai Tahu perceptions of the term landscape involve far more than “an aesthetic appreciation of place” (Hay 1998: 246).

Landscape is as much about rights inherited to all things Tahu through whakapapa from which our individual to our tribal identity comes, as it is about a Kai Tahu epistemological understanding of our landscape and us as part of it.

Our understanding of the term landscape mirrors that of certain other Oceanic peoples' perceptions of it and how they and we know what we know.

In other words, it is our way of expressing our personal, (ko wai au) family (whānau), extended family (hapū) and tribal (Iwi) identity.

The English language does not preclude what some Tauīwi did and many still do understand the term to be: where they feel tied to and part of the landscape.

The English language borrowed and redefined the term from the German “*landschiff*” and the term further exists in old Nordik pre-history as *landanama*.

The variations or contested meanings of these words are still being defined and refined by scholars more knowledgeable than I.

However those Tauīwi with whom I have interacted over a lifetime, have seldom understood the term “landscape” as it is understood by the many Kai Tahu quoted in this thesis.

By way and as a consequence of immigration and settlement through the signing the Treaty of Waitangi, Tauīwi settlers and their descendants needed no further legal entry or entity to gain recognition of their rights to be here sharing our landscapes once they had a deed of sale or a written lease agreement.

Yet as indigenous people of these landscapes we have had to constantly prove a connection. *With the Foreshore and seabed legislation enacted into law, we will once more be required to prove ancestral connection through traditional user rights to the kai moana.*

The legal identity that we now have comes as a result of the Te Rūnanga o Ngāi Tahu Act as well as the now defunct Iwi (or Tribal) Identity Bill.

¹ Those tribes with traditional sea-fishing rights.

Both were passed by the parliament of New Zealand and enacted by them into the law of the nation.

The Act and the Bill are about an identity that is recognised and required by the government in order for us as Iwi, to undertake certain monetary, commercial and other related transactions that the laws of the nation require.

It is not however, the type of identity to which I refer in the context of a whakapapa - derived identity, though that is still part of our so-called Legal Identity.

The type of identity to which the research refers comes from connections through birthright and whakapapa Kai Tahu. This identity is one that acknowledges the landscape as tūpuna both in its terminology and thinking, and is a politically as well as a practically perceived one.

For Kai Tahu as Iwi, the political aspect is also about power and with whom that might now rest since our Legal Identity has been established and our Claim settlement reached.

KO TE TIMATA I TE KAUPAPA, KOINA ĒTAHI WHAKAARO MO LANDSCAPE

What is the substance of this Māori cultural identification with landscape and coast, with water and mountain, with species and resources? At the core of the Māori view of landscape is whakapapa, [that] which connects people to the land (T. O'Regan, 1999:12).

This paper discusses the first of many definitions on what may constitute a landscape, its definition by Kai Tahu and those other than Kai Tahu. The chapter (like the thesis), is also about contestations over land and landscape definition and use, over how these are most accurately defined and about a Kai Tahu epistemological understanding of how we know what we know and why we continue to humanise rather than textualise our landscapes.

In many documents, it is striking how often Kai Tahu use the word "landscape" with its connotations of perception and feelings, although they might be describing property and transactions. One example is to be found in the Te Karaka: Special Edition 1998 of the Kai Tahu quarterly magazine. This one was produced specifically for the 1998 Hui-a-tau at Kaikōura, where the Interim Deed of Settlement was signed. It reads, "Importantly, the [Settlement] offer includes redress items that clearly intend to acknowledge and affirm our mana as a people, and our mana over the landscape and resources of Te Waipounamu" (T O'Regan cited in Te Karaka. 1998: 6). Another more recent production by Kai

Tahu that uses the term “landscape” may be seen in the 1999 Maramataka (calendar). Under the heading “Whakapapa Waitaha,” it is stated that,

Archetypal images from Polynesian mythology were brought here and planted across the landscape. Not only is there a tradition of migrations, there is also a migration of traditions (Ngäi Tahu Development Corporation 1998: frontispiece).

Tau argues, “It is not simply tradition that enforces this perception,” it is also the landscape “which early Waitaha consecrated with their whakapapa, thus imposing themselves upon Te Wäipounamu” (Te M.Tau 1999: 27). Joe Waaka of Te Umu Kaha (Temuka) stated that for him, landscape is what,

. gave us identity through Whakapapa, to the mountains. We all have a mountain or a number of mountains that we relate to as identification or tauparapara, pepeha, or something similar. It is quite normal at times of Hui or Tangi or meetings, that people identify themselves by their mountains, rivers, lakes ... that was (and is) your I.D. before you made your korero. So everyone had a Tupuna super imposed into these landscapes, and that was our (identity) kit as we travelled around the land (Te Hurae) J. Waaka: 1999 kōrero -ä-waha, Te Umu Kaha).

According to T. Wesley (1998: kōrero – ä - waha), landscape,

Is the land: all the places that the old timers have lived on, battled over, died on, are buried in; hunted over and at the moment has been divested of its clothing. Its clothing is the bush, the trees, and the forest. To me the landscape is a living thing.

His wife Cecily stated that,

It is you, but not only you. It's where you sit and commune with nature. When you're at peace with [it], you're at peace with yourself... it renews you (C. Wesley 1998: pers. comm.).

Rei Owens, a Kai Tahu participant from Ōtākou defined landscape as “the place that looks after you and in return you care for it and you care what happens to and on it” (Rei Owens 1998: kōrero a waha). Her husband Raymond (Ray) stated that he did not think of it in that way as a landscape. He said that there were “nice places” to go and sit on the “land”, “it’s special ... the whole area here: certainly you have better soil up there with top dressing and feeding the soil, but that’s it mainly. You’ve produced what you wanted to produce” (Ray Owens 1998: pers. comm.).² Ray’s definition is of land, not landscape in the sense that

² The area to which both Rei and Raymond were alluding is part of the Akapātiki block of land at Ōtākou, which they managed on behalf of the Trustees until their retirement a few years ago. The

Iwi know and understand it. It is land and the commercial value as a commodity that it affords through its ability to produce. He acknowledges all the same, that the area being spoken of has special places outside of its productive capacity. It appears that Kai Tahu quoted above are defining what others have termed, “place”, “space”, or “environment.” When pressed further, most Kai Tahu participants who conceived of their wāhi tūturu as landscape, expressed no real surprise in discovering that it was quite different from how non-Kai Tahu or more specifically present day descendants of Anglo–American and European Tauīwi, seemed to understand that term.

Compare the two definitions that follow, for instance, of what constitutes landscape for this Tahu husband and wife who are considered to be well versed by some and definitely Tahu tūturu (real Tahu) by most. This, even if they did not grow up in their homeplaces. Their responses were to my first question to all participants, “What does landscape mean for you?”

I think you come back and look at your feet and they're planted on the whenua, and these are sorts of symbols of ourselves, our tūrakawaewae (A. Goodall: 1990 kōrero – ā - waha, Otautahi).

As many Kai Tahu understood their landscapes, these encompassed the whole of the earth's surface, including the sea and were what is otherwise known to all Iwi Māori as Papatūānuku. They also maintained that unlike other Iwi, they did and do not refer to themselves primarily as Tākata (Tāngata) whenua of Te Wāipounemu, so much as Mana whenua of a particular landscape areas where their Kaik is. Mana whenua still has connotations that Kai Tahu retain mana over most of the landscapes of Te Wāipounemu, even though much of the land mass has long passed from our ownership. For participants, the status of Tākata Whenua has to do with guardianship of hapū or papakaika areas.³ For example, the people of Te Umu Kaha are Tākata whenua of their wāhi and kaitiaki of Āoraki. Even though we all as an Iwi might have certain connections with Āoraki, it is the prerogative of the ahi kā (those who keep the place warm) to have the rights of Mana whenua in Arowhenua, the place. As is often stated, indigenous peoples have a different understanding of place and environment from that of the West. Morphy (1996: 187) has argued that there are three quite distinct processes in Australian Aboriginal understandings of landscape. These might apply equally well to those of Kai Tahu and many other indigenous people. These are:

particular piece, which Rei was talking of, is situated on the eastern side of Otago harbour, immediately behind the Ōtākou Marae complex on Tamatea Road.

³ Papakaika or Papatipu are areas where Kai Tahu have always had permanent Kaik (kainga) and now have 18 permanent marae status and/or complexes.

. . . the ancestral mapping of the landscape, the sedimenting of history and sentiment in the landscape, and the way in which the individual acquires a conception of the landscape (Morphy 1996: 187).

In the same context as Kai Tahu use the term “landscape”, many Pākehā Tauiwi use instead the word “land.” Land with its sense of being a commodity, something inanimate and separate from them. This is clearly seen in Ray Owen's comment above, despite his acknowledgement that Akapātiki contains some special areas.

Edward Ellison stated that landscape for him had many meanings, especially at the places where he grew up. Those meanings included, but were not limited to,

. . . our past. To me this (Ōtākou) landscape here where I live is immensely important because when you're small you've got images in your mind that [have] told you things. Landscape is what you've been brought up in, where you've grown and developed your mind from what you see and know (E. Ellison 1998: kōrero a waha, Ōtākou).

Edward also spoke of having emotional ties to it and being tied to it as a result of all the stories people had told him about it during his childhood days. It was all of these things combined that for Edward gave him his spiritual link with the landscape which, he found, increased as he got older. “It’s fascinating how age brings some sort of meaning to landscape” (E. Ellison 1998: kōrero a waha). When Western educated people use the word “landscape” it usually, though not always, has a more limited meaning that relates to the visual and aesthetic senses. As I. G. Simmons (1993: 71) states, “The value of landscape is apprehended aesthetically even when it ceases to be of strategic importance in survival.” The kind of relationship described here is hardly surprising since the term “landscape” itself is European in origin and one which seems to have as many definitions as it has persons defining it. The present “painterly” understanding of the term came into the European psyche and English language as a result of early urban Italian Renaissance capitalists, through their artistically controlled portrayals of rural scenery of Europe that included farmscapes. Cosgrove (1984 in Tilley 1994: 24) stated, landscape as an idea resulted from urbanisation and from this, there arose simultaneous conceptualisations of both capitalism and landscape. He went on to argue that humans exercised patrician control over all three in its artistic and linear representation of them as society gained other knowledge such as cartography, map making and the surveying of the land (Cosgrove [1984] in Tilley 1994: 24). Such limited definitions confine landscape either to mere geometrical or geographical understandings or to the aesthetic artistic ones.

These understandings and conceptualisations of “landscape” as place or art as opposed to ancestors are much more than semantic difference. It reflects a deep and fundamental difference in culture and in relationships with the environments in which culture is formed. The words in the pepehā opening the introductory chapter are Kai Tahu definitions of themselves as embodied within the landscapes of Te Wāipounemu. They consider "It's who we are, we are the landscape because we are of it since it is our Tūpuna and we are them" (H. Forsythe 1999: kōrero – ä -waha, Ötākou). A similar sentiment in Morphy (1996: 205) states that landscape is people's identity and at the same time is part of their ancestors and ancestral identity, so that past and present are so interconnected as to be conceived of as inseparable. Teresia Teaiwa as quoted in the last of a trilogy by Epeli Hau'ofa stated that, "We sweat and cry salt water, so we know that the Ocean is in us" (Teaiwa cited in E. Hau'ofa, 1998: 393). Hau'ofa himself adds that, "this is not new; our ancestors wrote our histories on the landscape and seascape; carved and stencilled and wove our metaphors on objects of utility; and sang and danced in rituals and ceremonies for the propitiation of the awesome forces of nature and society" (Hau'ofa 1998: 406-7). We therefore have beliefs on landscape perception coming from other peoples of Oceania, such as Hau'ofa who is Tongan and Teaiwa who is ni Kiribati from Banaba. These understandings fit well with how Iwi conceptualise both ancestral identity and time, so that in using the pepehā and naming Tūpuna we are acknowledging our connections. We are as connected with the past as the present and through these times and places, to our offspring from whom we are also inseparable, through the lines of whakapapa (genealogy) derived from their landscapes. Toren (1996: 164) states that the villagers of Sawaieke in Fiji believe that they are *i taukei* (owners) of the land, and as their birthright is "grounded in the land, they are materially of it [and] are the land's very substance." This juxtaposes the quote above from Hine Forsythe who stated that "we are the landscape" (H. Forsythe 1999: kōrero – ä - waha). The term *vanua* like *whenua* in Māori has more than the single meaning of "land" and may also mean "any part of the world, a part of Fiji, a confederation of villages to the people who occupy it" (Toren 1996: 164). Iwi understand that the word *whenua* means both land and placenta. When discussing how he or Fijians contextualised such plural understandings of this term while lecturing to or discussing the term with non-indigenous students in Fiji, Pio Mānoa told me,

I always quote your [Māori] understanding of whenua as being both land and placenta and how that then is inseparable from whakapapa. Hence the use of the term 'tāngata whenua' and how the term was made to state you, [as Iwi] are the people of the land (P. Mānoa, 1999: kōrero – ä - waha, Fiji).

Similarly for Kai Tahu, there is no one understanding of landscape. Landscape is all the things stated above as well as those things earlier referred to. We find then that Polynesians share terms and concepts in common and Melanesians also share some of these, especially names. Thus even the name Sawaieke has a remarkably similar sound to the Māori Hawaiki, the (sometimes) Kai Tahu Kawaiki, the Samoan Savai'i and the Hawai'ian, Hawai'i.

By the use of such trope as our pepehā Kai Tahu affirm descent as being derived and therefore inseparable from the land and seascapes. This remains so, whether all or any of these remain in our ownership. As Kai Tahu, we attest in this way to being of the landscape when identifying ourselves to other Iwi. When identifying our landscapes among ourselves, we are much more geographically specific about those that are wāhi tūturu (homeplaces). In such instances, identification becomes localised in the naming of mountains, rivers, harbours, lakes, and of marae, hapū (sub-tribes), Tūpuna (ancestors), whareniui (carved or uncarved meetinghouses). In other words, the landscape continues to be humanised, since all the above are named after or are considered as formerly being humans who have since become known as ancestors as a consequence of dying.

Kai Tahu self-attestations include all Iwi from whom Kai Tahu are derived: Kāti Māmoe, Waitaha, and for some, Te Kāhui o Rapuwai, Kāti Hawea, Kātikura and even Kāhui-tipua, who together formed Kai Tahu Whānui.⁴ As an Iwi Whānui Kai Tahu are not and have never been a universally homogenous group. Rather, they have been a collection of geographically separated and distinct hapū who were able to operate independently of one another (H. Evison 1993: 13),⁵ but who for the past 150 years have, as a single tribal force, sought to have our land and mahika kai (food and related resources) grievances heard and redressed. All of the above attestations are most often markedly different⁶ from those of the descendants of the first colonial settlers in Te Wāipounemu and Aotearoa⁷ and the subsequent Tauīwi arrivals. These incomers and their descendants have perceived and continue to perceive of New Zealand as both their land and landscape. Keri Hulme (1989: 59) expresses a Kai Tahu and personal connection with the landscape of Te Wāipounemu:

⁴ Dacker (1994: 4); taku tino mōhio for the first three and others mentioned. Anderson (1983: 2) also refers to these as well as Kati Hawea and Katikura as does Tikao in Beattie [1939] 1990: 57-59 for some, but not all. Goodall and Griffiths (1980: 5) talk of the first three and Katikura, while Olssen (1984: 1-2) mentions the first three and Kahiū [sic]-tipua Kāhui tipua being the correct spelling. Hulme (1989: 62) states she is from the first three and Te Kāhui o Rapuwai.

⁵ Evison (1993:13), states that Kai Tahu were "independently self-sufficient"

⁶ T. O'Regan (1987a: 21), talks of a particular way Māori experience connectedness

⁷ Many Kai Tahu know and therefore speak of the North Island as Aotearoa. In Te Matenga Tairaoa's early notes on a trip to the North Island, he referred to it as "te heke ki Aotearoa." (cited in private family papers). See also Dacker (1994: 88) for a newspaper logo which depicts the two as distinctly Te Wāipounemu and Aotearoa.

. . . one way or another I have been at Moeraki all my life [though] am seldom there in the physical sense of occupying [its] space and time yet in a sense I never leave it.

Hulme's description fits with that of Walzer that, "We are (all of us), culture-producing creatures [who] make and inhabit meaningful worlds" (Michael Walzer in Entrikin 1991: 137). In other words we symbolically imagine and then culturally describe what constitutes our landscapes, such as the image below, which is used in our pepehā. Most of the earlier quotes provide an understanding of why the naming of the Kai Tahu landscape was so significant before colonisation. And why for many, the naming became a crucial part of the Deed of Settlement agreed to in 1997.⁸ From that perspective, Kai Tahu believe that these renamings re-state and re-instate in them Mana whenua and Mana moana over their land and seascapes of Te Wāipounemu.

The way in which the South Island's landscapes had been used and were perceived by Kai Tahu was very different from those of the incoming British Tauwi settlers from 1840. This difference continues to be there for many on both sides. These Tauwi at times thought of Kai Tahu and their landscapes as being savage and in need of civilising. Many of our landscapes though, like image one that follows, are now seen as awesome and worthy of inclusion in overseas tourist magazines. It is said that Äoraki and other areas of natural beauty are comparable with other world famous tourist attractions. The personal experiences of these images were considered by some participants to have had an almost or an actual spiritual effect on them (Matapura Ellison 1998: Puketeraki; T. Rereti 1999: Ngäi Tūahuriri; R. Harris 1998: Ötākou me he maha anö [others too], 1998-2000, kōrero – ä - waha).

In a kōrero – ä - waha with Edward Ellison at Ötākou when the issue of spirituality was discussed, it was stated that he could well understand how the lessees of the high-country could have a type of spiritual relationship to such a magnificent landscape: it was both awesome and isolated and lent itself to a feeling of spirituality. However, from his understanding of things,

. . . this was not the same sort of spiritual connection that we [Kai Tahu] have with our landscapes, theirs [the lessees] is a sort of junior relationship with the land, a time line thing (E. Ellison 1998: kōrero – ä - waha).

⁸ This agreement was negotiated and agreed to between certain Kai Tahu negotiators and Ministers and others representing the Crown. As a result of these negotiations there was dual naming of certain areas of the landscape, beginning from October 1998. Kai Tahu negotiators argued that "Place names are a significant symbol of [our] relationship with the landscape [while] the re-establishment of traditional place names will serve as tangible reminders of our history in Te Wai Pounamu" (Ngäi Tahu Negotiating Group 1997: 37).

Jim Williams questioned whether Ellison could make such a statement with any degree of informed knowledge and understanding of how high-country people felt about their land, since Ellison was not from that area (J. Williams 1998: *kōrero – ä - waha, Mangamaunu me Manuhune*). One of Williams' connections is the Manuhune (high-country) and he believes many who lived and farmed there, whether lessees or freehold farmers held an attachment to their **land**, but this attachment was not the same as that of Kai Tahu to the **landscape** (J. Williams 1998: *kōrero – ä - waha*).

Williams felt a person had to be of that landscape to understand it more fully and comment upon how the people of the area might perceive of and relate to their homeplaces (J. Williams 1998: *kōrero – ä - waha*). It could be argued that only those Kai Tahu who have experiential knowledge of their landscapes are able to feel for them, in the way Williams has questioned Ellison's opinion. However, it could just as easily be argued that Kai Tahu without such direct experiences can also have such an understanding of the landscape from which they are descended. Most raised on *wāhi tūturu* did not think that those raised away from their homeplaces could share their type of connection. This intra-lwi contestation of opinions came up repeatedly throughout the research interviews and therefore, within this thesis. One example is of Kai Tahu who choose not to think in these terms but still consider themselves as Tahu and are the ones to whom others refer when talking about how some of us have become "Pākehā-fied." Such Tahu were spoken of by the two interviewees as follows:

*I think the biggest issue Jacko is not so much in acknowledging . . . it's . . . who carries this whakaaro around. . . we're tending to acknowledge the academic rather than those on the ground. And inevitably, the people that hold on to it, those who have the knowledge passed down are getting castigated by the rest of our people because these people don't understand it. So you get left out, pushed out to the side and it's happening all over the place. all the young people put upon the old people because they couldn't speak Māori (K. Davis, : 1990: *kōrero - ä - waha, Waihao*)*

This *kōrero* shows some of the sadness and frustration felt by those with experiential knowledge at how other Kai Tahu believe that the language is all there is to being *tūturu*. The old people referred to were the same ones I interviewed. Thus we have Kai Tahu with degrees in Te Reo (language) who have nothing of the *kawa*⁹ that goes with having it or having none of the experiences of Kai Tahu homeplaces.

⁹ The correct behaviour, protocol or manner of doing things, which is governed by *tikaka*. *Tikaka* are rules that govern all things Kai Tahu within our worldview and ethos, wherever we are. *Tikaka* is not a merely *marae*-based rule, neither is *kawa*. Both should apply to everything we do and are as Kai Tahu.

I also interviewed some of these younger people in Otautahi and, though a few espoused knowledge of their whakapapa landscapes, it was often knowledge for a great number rather than a real experiential connection. Knowledge learned away from the place that the knowledge pertains to, contributes to certain differences that exist intra-lwi.

Many of those referred to have the ability to articulate well, but there seems in some instances to be little depth in what is being stated. Thus other contestations are about who has the knowledge and with whom it ought to most properly rest. It is also about the following: Who has the real understanding of the Kai Tahu landscapes, our home people or (only) our academically knowledgeable; who has the power to decide the correct use of our resources and of our environment; once made, how will they apply to whānau, hapū and lwi; and in regard to the holding of all this knowledge, how do such decisions effect Kai Tahu Whānui āianeī, ā, ā muri ake. There is much to be said in favour of both groups having access to the knowledge but all who hold the responsibilities of retaining the knowledge should also have personal experience of the landscapes rather than an outside only knowledge of them. In this way a deeper attachment might be formed with our wāhi tūturu.

Attachment can take a number of forms but close and intimate human relationships are not formed at a distance or even through virtual reality experiences. Besides, the argument this thesis is making is that we are the landscapes. Ideally then, we have an intimate knowledge and attachment to them that is different yet not too far removed from the kind we have with other whānau members. Perhaps the differences in the degrees of connection in an intra-lwi sense, are no different from the inter-lwi differences and contestations of urban versus rural. Within or outside lwi, these contestations occur between those with and those without access to the power brokers, be these lwi or Tauwi. This applies even over definitions of spirituality.

such education has armed the beneficiaries of it with an ability to express the knowledge in a way which Tauwi more readily understand and accept;

Although there were several different perspectives the most significant were:

1. gender differences in landscape perception and land use;
2. how the term landscape was understood and so defined between home-place people and those outside their Kaik (kainga);
3. distinct differences in understanding, as to what constitutes and what was part of our landscape where these existed between home and outside participants and between Kai Tahu and non-Kai Tahu;

4. differences in thinking between Iwi corporate commercial/Iwi corporate development employees and the home people and how these might impact on the way decisions might be or are reached.

How are we seen by our ahi kā Kai Tahu who remain on our landscapes keeping them warm on behalf of those of us unable to do so, yet who still have understandings of our familial and familiar landscapes?

KA RARURARU MAHA Ō ROTO, Ä WAHO I KAI TAHU

The answers to this question are several since they are contested. Raruraru or contestations have always existed within whānau, hapū and Iwi in the Māori world and between these groupings. Knowledge and understandings of our pakiwaitara, kōrero pūrākau, whakataukī and whakatauākī and waiata tawhito attest to this. That is one reason why there are individual Iwi and within them, many hapū. For Kai Tahu i kā wā i mua, the majority of our raruraru were intra-Iwi, occurring between hapū and sometimes within whānau. This state of affairs existed more or less until the time of raids on our people by Te Rauparaha.¹⁰ It was these raids to acquire mana over the whenua and her resources that saw us fight as hapū and Iwi against that external force led by Rauparaha. The next great external force that was to detrimentally affect our landscapes and her resources was the arrival of Tauwiwi in large numbers, as colonisers and settlers. As a result of inter-Iwi raruraru, our Claim was born: A Claim that more or less united us as he Iwi Kai Tahu tahi for the following 150 years and the settlement of which seems to have seen us revert to hapū divisions and “hapū -centric” thinking once more. Thus even what constitutes understanding of our spiritual landscape connections continues to be contested both intra-Iwi and inter-Iwi. These inter-Iwi contestations include both other Iwi Māori and Tauwiwi.

Te Maire Tau a Kai Tahu from Tuahiwi, stated in his Doctoral thesis that, “In the writer’s view, the term spiritual [ity] has [been] confused with sentimental attachment” (Te M.Tau 1997: 6-7). This view could be likened to that of high-country farmers being sentimentally attached to their landscape as opposed to spiritually connected with it (Anon. 1999: kōrero - ä - waha). Of course that very argument could and has been applied to Kai Tahu by non-Kai Tahu participants who argue that all this money that has been given to us would “be better spent elsewhere and not on these whingeing Māoris” (Anon. 1998: pers. comm.).¹¹ Nonetheless, the way in which Kai Tahu perceive their landscapes as ancestors cannot be ignored any more than can the idea of high-country and other South Island farmers’ perceptions of the same landscapes as land that is sometimes

¹⁰ See Evison’s *Te Waipounamu: The Greenstone Island* 1997, especially chapters 1 to 3.

¹¹ Though the three participants quoted here were happy to be sourced by name in other areas of the thesis, they requested that these comments and similar ones to do with re-naming, monetary repayments and nohoaka sites were not able to be directly attributed to them.

merely a commodity or *their* place. From this landscape the farmers have created units capable of production that will hopefully realise for them some degree of profit. It is therefore impossible to ignore the thoughts of some of the participants in this research.

Many of us believe we should have some say in the use of the landscape that is our founding Tūpuna, whether that use is by farmers, conservation or special interest groups or other commodity-based groups. We further argued that this is not mere sentimentality or is of no worth on our part, in wanting such input. Some of us do not acknowledge that any living practice of spirituality exists within the Iwi. What was never taken into proper consideration in the recent Crown settlement processes over our landscapes were the wishes and knowledge of all of those home-people who are not part of the marae system. The stories of the places and their namings by our Tūpuna were not fully known by all, but by part of us only; and, according to some of those whose stories these are, it was said some of us did and do not truly understand the full and true significance of what some placenames and stories contain (P. Waaka, 1999; K. Davis, 1999; J. Reihana, 1999: me ērā atu tākata i kōrero - ā - waha: 1998. The work is still incomplete and those charged with the responsibility of keeping the Iwi informed have regular hui around the rohe to both inform and discuss issues.

Nevertheless, the power base is perceived to be confined to a few and the contestation over who has the power to make decisions about our landscape and the uses to which it is put continue. Those on the home-scapes argue that they ought to have an equal say in matters to do with their home-places since they have more intimate knowledge of them.

Under the heading "Powers of Place," Tilley states "qualities of locales and landscapes give cause to a feeling of belonging and rootedness and a familiarity, born not out of knowledge but of concern that provides ontological security" (Tilley 1994: 26). This last contention seems to express the thoughts put forward by Williams about the understanding expressed by E. Ellison, of the "junior" relationship he believes Tauwiwi have to Te Wāipounemu landscapes. However, the argument by Williams is that Ellison's assumption is purely philosophical since it was made without being based upon fully informed knowledge. The power to access and manipulate control over particular landscapes such as the high-country, without ownership of it, had been a major point of contention in the raruraru between Kai Tahu and high-country lessees. This has also happened with certain members of groups or the general public who have similar interests in recreational sites of Te Wāipounemu. Here we see political power and ownership/lease rights versus traditional connections and material use. All are connected with the power of place to which Tilley alludes, especially about places and their re-naming and there continue to be similar rumblings over where or with whom the power ought to rest.

These power contestations have occurred between Tauwi and Kai Tahu and among Kai Tahu as earlier mentioned. These contested landscapes include nohoaka sites and lands of significance that have been restored to Kai Tahu, some of which may have a greater resale value than others. Resale-- when the entire Claim has been fought over the enormous loss of land, sea and the mana over both! Some have often failed to have any understanding about what initiated the Claim in 1849. and lack understanding about the struggles we have fought through the courts since 1849, or why we as an Iwi persisted with this through legal means rather than with the gun.

We used the law as a means by which to seek redress for our inability to develop alongside Tauwi because we were made landless and manene (like strangers) in our own landscape. We maintain this happened as a direct result of the huge loss of our land and seafood resources from our management and use, into those of Tauwi. The main argument we used to support our contention was that the Crown for over 150 years, had failed in its duty to protect our rights and therefore us as Iwi. In so doing, they negated these rights to develop alongside our Tauwi neighbours: Rights that were guaranteed to all New Zealand citizens under the Treaty guaranteed under Article the Second. Crown failure to protect crosses into present day failure by the Crown to educate our fellow Tauwi.

When a landscape such as a nohoaka site is given over for exclusive use by Kai Tahu, by the definition and understanding of our hired legal minds it has to be of "sacred" or special significance for them to consider it worthy, rather than these lawyers understanding that all landscapes have special significance for us. Thus, suggestions that areas be put up for sale or re-negotiation in favour of other sites more profit "worthy" or "sacred" to Kai Tahu, are made. Definitions of "sacred" are often not ours and the worth of such landscapes are measured by others, not us. Outsiders whom we have employed are at times attempting to define the most significant sites we have, not us. All sites are significant and selling or trading off is not negotiable.

Such reckoning is directly related to the alleged importance now placed or that may be in the future placed on those 78 placenames that were part of the Settlement agreement (J. and P. Waaka, T. Jardine, H. Ashwell, T. (G). TeAu, Murihiku, M. Reihana, Te Umu Kaha and others; 1998-9: kā kōrero - ā - waha). The perceived need to rid us of supposedly less "famous" land tracts in favour of more famous or sacred sites defined by Tauwi or certain negotiators, reduces areas of cultural value for us, into areas of a commodity, of value in Tauwi terms. There continue to be large numbers of non-marae participating Kai Tahu, still resident or active in their many home and landscapes. Many of these people (some now deceased), were actively engaged in following the Claim process and hearings around our rohe.

It is clear that there is no single Kai Tahu perception of what landscape is and how that defines our identity as Iwi. This continues to be so, whether from personal or self-definition of Kai identity, what Iwi leaders say we are collectively or how we are defined by outsiders including other iwi or the Crown. Nor is there a single use of the Iwi pepehā (which is one way to self-identify) when stating an individual's degree of Tahu-ness and identity. This appears to be so even if or when there is a clear understanding amongst the majority as to the meaning of the term "landscape." At one level, there is a collective as well as a more localised definition of us within the landscape. The understanding of the term appears for most, to encompass the idea of land as well as sea, between which few make any distinction when defining their home-place. We whose epistemological description is done via the use of pepehā generally agree that landscape equates to and is Papatūānuku, but includes as well, Takaroa rāua ko Rakinui and is Papataiao.

Landscape perception then is not able to be separated from the flora that clothe Papatūānuku and dwell with Takaroa and the fauna who, like us, are still conceptualised as their offspring. We are related through common cosmological parents and whakapapa. Landscape perception is also about belonging even when it is not necessarily about what constitutes being Kai Tahu as defined by the Te Runanga o Ngāi Tahu Act of 1996. It was this Act that gave Kai Tahu a legal identity as an Iwi. Landscape perception is most importantly about Mana whenua, Mana moana and kaitiakitaka of these landscapes, even without ownership of them. Landscape perception, in the way in which I intend Kai Tahu perceive of it is seldom about an aesthetically pleasing vista, although it has elements of that within the way it is understood and spoken of. Even when that is done though, it is usually done from a Māori perspective using metaphor Māori and epistemology Kai Tahu, rather than being conceptualised in artistically descriptive terms.

Tilley has provided a very full description of what landscape meant to hunter-gatherer subsistence cultivators. It is as follows:

. . . the natural landscape may be held to have provided a symbolic resource of utmost significance rather than simply providing a backdrop for human action, [while] the natural landscape is a cognized form redolent with placenames [and other things which] humanize and enculture [it], linking topographical features, trees, rocks, rivers, birds and animals with patterns of human intentionality (Tilley 1994: 24).

Dame Anne alluded to a similar understanding by iwi in her korero last Thursday evening. Humans have culturally created places that they have endowed with human qualities so that their landscapes over the centuries, became culturally produced (Tilley 1994: 24). Tilley notes that the present understanding and

interpretation of the word landscape “is highly ideological” in that through such a narrow focus as a painterly one, all landscape images have been “created and read” and are either “verbal or non-verbal texts” (Tilley 1994: 24). Contestations have always existed among and between people about land and its best use as well as over ownership and rights to resources. All vary according to the laws under which the ownership and use rights are understood and defined

These contestations arose because of a perceived loss of power by the dominant culture group and the power over the renting or leasing of the landscapes that had formerly rested with the Crown for almost 150 years. However, at this particular time, it was interesting how the high-country lessee farmers chose a type of cultural appropriation through the borrowing of Māori trope to claim bonds to the land through their lineage, not ownership. These lessee farmers used a similar argument to the one that Kai Tahu had put before the Waitangi Tribunal (M. Dominy 1990: 12-14; taku möhio). Over the duration of the hearings, it became clear that they wished to maintain existing rights to and power over that landscape (taku möhio; J. Williams 1998: kōrero - ä - waha). All that would have changed had the whole of the high-country leased landscapes been restored to Kai Tahu who became the leaseholders landlord. Now whole tracts of it rest in foreign ownership and the right to ‘wander at will is not imposed upon the new deed holders as it is upon we Kai Tahu on the pieces that have been returned to us. It has been stated elsewhere that,

. . . most land use is determined by the highest net returns (of money, individual or community satisfaction) that can be gained from the area (Hughes 1969 in Smith 1984: 15-16) and the community believes that at present it gets most benefit or satisfaction from leasing this land to a farmer (in Smith 1984: 16).

When some of the lessees were asked whether they would consider moving to another area to farm because of soil erosion, many said they would do so, since they were always paid compensation (Smith 1984: 35). This implies it is not a particular landscape or piece of land to which they were attached, but rather to the ability to earn a living from any piece of that high-country landscape. Such an attachment by these farmers is markedly different from that of Kai Tahu who do not need to live there to remain connected with it in a special way. After all, our founding ancestors are the high-country. This type of landscape understanding as a thing of monetary worth experienced by high-country farmers has already been alluded to in our raruraru with our Tauwiwi employees. There it was stated, that if a landscape was not of particular significance (such as areas of the high-country), then another piece would be more equitably desirable--but to whom? (taku möhio).

The other aspect of the internal argument was about who should have had the power to negotiate the re-namings and more importantly, to settle on them. That contestation was also over a supposedly superior knowledge of the landscapes and the histories associated with their original naming. During an interview it was stated that:

The reality is that the very kōrero we're having now, the very kōrero we're having now, was had. but was not recorded. You're talking about names ... there's that [sic] many names and I don't for the life of me understands why, when they [negotiators] did this name thing that they didn't look. There's a map, there's a book, there's the kōrero that goes with it. Why the hell didn't we use it in terms of the...[settlement].. 'cause it would have highlighted to all. And that would have covered the landscape. What we're literally saying is the korowai of Paptuānuku for Ngāi Tahu has not been put there. (K. Davis 1999: kōrero - ā - waha).

KĀ KAUPAPA HOU KI RUKA I A PAPTŪĀNUKU

The landscapes of Te Wāipounemu were to become so vastly reworked as to be almost totally new and unrecognisable to Kai Tahu. How such vast changes occurred was due, in no small amount, to the enormous and new agricultural practices that were introduced. These required a vastly altered use of the Kai Tahu landscapes that involved amongst other things, the removal of Kai Tahu from most of our physical or geographical landscapes. Alongside it came the removal of our rights of access to our mahika kai and other resources that were upon those landscapes. The landscape alterations also involved removing large sections of bush, the draining of large swamps and lakes and the re-routing of streams. As a result, areas that had formerly been known to hold certain food even though still able to be accessed, no longer provided such resources, because of the colonists' activities. These processes brought about enormous environmental changes as a result of the incoming settlers' altered use of the land. The idea of boundary marking was also altered from rivers, streams or other landscape markers to the fencing off of large tracts of land, which were then stocked with sheep and cattle. At the same time there was a replacement of existing forms of kai with newly introduced ones such as grains, sheep and cattle. So it was that former Kai Tahu landscapes were so completely recreated that they were all but unrecognisable. As a consequence of this knowledge loss, many Kai Tahu have not in any way been socialised during childhood upon these landscapes or been able to live upon them even as adults. There are a number who know of or have heard about their homeplaces, but who have no experiential knowledge of them and want none either of the places or our Claim to have Mana whenua restored to us in relation to many of these landscapes. Present day beneficiaries are so because of the sacrifices made by the majority

who have seemingly become the silent voices of Kai Tahu ; those who have the lifelong experiential knowledge of our landscapes. This form of knowing was essential if the negotiators and those who informed them were and are to act wisely on behalf of the Iwi during the negotiation processes and prior gathering of evidence. As one kaumatua from Awarua stated

There exists a so-called knowledge of Kai Tahu landscapes and their histories. Harry Evison has never been there! [to the Titi islands]. He's never ever been there. All he was writing was second hand knowledge, and he was getting that from people who have never ever been there either. You know they went to the wrong people, all the time, they kept going to the wrong people. Ngāi Tahu have claimed all the Muttonbird Islands when they never ever owned the Muttonbird Islands. Core blimey, you only have to look at the island. The names that are there are or were either Waitaha or Kāti Māmoe, every one. And now they are saying all these things were Ngāi Tahu. Ngāi Tahu were a long, long, long way away. Ngāi Tahu's only presence on there was through the Kāti Māmoe women. They married into them, but Ngāi Tahus[sic] always have been greater orators, if you can put it that way. More forthright in talking, whereas Kāti Māmoe have sat back (H. Ashwell 1999: kōrero - ā - waha).

That contestation is: that it is not only on marae that Kai Tahu interact and experience their Tahu-ness and connectedness with their landscapes; on the contrary, those on the marae are in a minority (R. Harris 1998: kōrero - ā - waha). Although we are now considered to have a single legal Iwi identity that continues to acknowledge tātai (strands) which go to make up Kai Tahu, rights such as those to the Muttonbird Islands, are not tribal as of right. They are derived only through whakapapa as are the working of whānau manu (birding areas). The Crown granting of such rights through the return of Crown-owned islands cuts across traditional rights inherited through whakapapa, creating further externally induced raruraru. The failure to see these islands and fish as traditional property rights is what continues to cause raruraru intra and inter Iwi. That is not the way to have a lost piece of land returned or to have access and quota rights to fish and fishing. To attempt to establish a new and external right in place of a whakapapa right excludes tikaka and kawa, as it uses a Tauwiwi perceived land right in place of a traditional whānau one.

In more recent times with regard to the nation's consciousness and the climbing of Āoraki, a statement was made by some Kai Tahu about the need to respect their Tupuna and the tapu nature for many of them of his head, especially about the discarding of rubbish there. This became a new area of cross-cultural contestation which escalated further when Sir Edmund Hillary stated that such feelings were a modern-day expression by Kai Tahu since they had never to his knowledge made such a fuss in former times. However, we have always

expressed this concern – it was only that it was never given air time or newsworthiness in the media that such statements arose. Another example for Tainui has been the delay on a section of motorway between Hamilton and Auckland.¹² Here the local hapū want the motorway construction to be delayed while discussions are had, regarding the taniwha on the bend at that section. The contestation as presented on the programme was scathing of Tainui for continuing to acknowledge their taniwha. Yet anyone who understands Tainui speaking hear consistently their whakataukī “Waikato awa , he taniwha rau, he pipko, he taniwha”. Simply translated that means that there are hundreds of both bends and taniwha on that river and one taniwha guarding each of those bends. Hillary stated in a documentary, that the very first time he climbed a mountain, Te Tapuae o Uenuku, the locals had told him to be very wary of their mauka (mountain) and had, on his return, expressed relief that unlike other lone climbers, he had completed the task and returned unscathed (Hillary in “Hillary: A View from the Top” nd. September 1997: TV 1). The locals he was referring to were Kai Tahu and their version of the events is similar only in their version of the event, this concern was applied to all who traversed their mauka and failed to respect his ihi (power) and the tohu (signs) of their elemental Tupuna. The most telling aspect of Hillary’s statement is “to his knowledge” which though it may have become extensive about mountain climbing, it was not as extensive on a cultural “other’s” perception of how to act sensitively and sensibly when in the presence of their Tupuna.

Returning to the perception of Āoraki, it and was part of other Kai Tahu belief systems mai i kā wā i mua, atu ki aianei (from old times to the present) and has always been part of the belief system of Tatane Wesley (T. Wesley 1998: kōrero - ä - waha). The idea that Āoraki, besides being Tatane’s sacred mountain, is also his revered Tupuna was not a newly contrived belief (T. Wesley 1998: korero-a-waha) as suggested in the media through Hillary’ documentary. This type of belief system goes across iwi and is not merely a Kai Tahu worldview as demonstrated in the Tainui reactions and the ongoing failure by certain Crown agencies and non-governmental and private businesses to lend credence and accord understanding to the belief systems of their indigenous people. It would be unthinkable to transgress by touching or fouling the head of a revered Tupuna during that person’s lifetime, so also is it said that, “to Ngāi Tahu, standing on **the very top of Āoraki denigrates its tapu status**” (Ngāi Tahu Negotiating Group 1997: 35).

However, I recall from a kōrero - ä - Iwi that even this statement is contested as a belief. **The descendants of those Tūpuna along with the majority of present day Kai Tahu, hold fast to their belief of the importance of Āoraki and their other Tūpuna of Te Tiritiri o te Moana and Pukemaeroero (the**

¹² This was broadcast and discussed in as much as anything is on Holmes, November 4 2002.

Southern Alps). Those of the East Coast of Te Wāipounemu did not sell their Tūpuna or mountains and only Āoraki is mentioned on the West Coast deed of sale (K. Davis 1999: kōrero - ā - waha). Just as unthinkable for Kai Tahu is the idea that their Tūpuna would have ever knowingly sold the high-country in which Āoraki and many other significant ancestors and wāhi tapu (sacred sites) are located.

Thinking on not selling mountains still holds true, even in far off lands that were formerly the home for the ancestors of present-day descendants of the Scottish settlers to Te Wāipounemu. A news bulletin I heard in 2000 stated, that the present Laird of the Clan MacLeod could not sell the Black Mountains which are part of his family lands in Scotland (BBC World News: Washington DC, 10 April, 2000: taku möhio). An unnamed woman in that news item said that, “no-one can buy or sell mountains,” while another stated that the mountains should instead be gifted to the nation. By their very existence mountains are already a gift to any nation and the idea of gifting them seems somewhat strange. Yet that is what has been considered as part of the Kai Tahu settlement; that the Crown returns to us something we never sold and in return, we gift it back to the nation. Āoraki. Thus reverence for mountains could be seen to be universal even if they are no longer universally conceived of as tūpuna.

Table1. Summary Table of 'contested landscapes'.

CONTESTATIONS	RARURARU
Inter-iwi (including Iwi Māori and Tauiwī).	Intra-iwi. (including whānau, hapū and Iwi Whānau)
Crown versus Crown negotiators.	Kati Māmoe me Waitaha versus Kai Tahu Whānui.
Crown versus Kai Tahu. Treaty Tribes versus Urban Iwi.	Academic versus Home people. Marae versus marae AND Tahu ki te Raki versus Tahu ki te Toka

Many mistakenly believe that we no longer maintain an unbroken kaitiaki role for Āoraki and other areas of significance that are no longer in our ownership. We state that we never **owned** them but were their guardians and that they were beyond the ownership of any group or individual. Tauiwī seem to believe that the idea of takata (tangata) tiaki is new and that it applies only in its presently understood terms as presented in the press. This understanding is that the role

of takata tiaki pertains exclusively to customary fishing and any other form of tiakitaka (caretaking) that the Crown wishes to grant to Iwi. Such assumptions are quite wrong. Had consultation occurred and been recorded at any time since Tauwiwi opened Āoraki and the surrounding areas to tourism, there may have been greater weight attached to the Kai Tahu argument before the Waitangi Tribunal (T. O'Regan 1997: *kōrero – ā - Iwi hui*, Dunedin). The argument is that we had not sold the high-country in the Kemp's Deed of Purchase, but only the lands agreed to from the coast to the foothills (WAI# 27, DoC.: W 1: 165;¹³ Evison 1993: 328). Instead of Āoraki being given over to Kai Tahu for us to accept then gift back to the nation, he may have been seen by all, as never having been separated from Kai Tahu. This is especially worth considering with him being perceived of as sacred with his uppermost regions being thought of as the head of any living person or Tupuna, and therefore tapu.

The argument is that we had not sold the high-country in the Kemp's Deed of Purchase, but only the lands agreed to from the coast to the foothills (WAI# 27¹⁴, DoC.: w 1: 165, Evison 1993: 328). This is especially worth considering with him being perceived by us as sacred with his uppermost regions being his head. Thus as with any living person his head is to be treated like theirs as tapu. Arguments occurring in the media at the time of writing were about the return to Kai Tahu of some of the high-country areas of special significance to us. The correspondence in local and national newspapers about Kai Tahu and other Iwi issues are no less scathing and often come as a result of the newest Waitangi Tribunal recommendations.

There is ongoing debate in New Zealand about how government should forget the past and treat all New Zealanders the same way. Yet the Crown at one level acknowledges that as an Iwi we have always retained our mana over the landscapes of Te Wāipounemu and this acknowledgement effectively means we have the status of Mana whenua in our rohe pōtae (tribal area); and as an Iwi we (in theory) have a say in how the land and seascapes of Kai Tahu are managed. As Kai Tahu, we retain the right of Mana whenua as we continue to maintain a spiritual connection with our wāhi tūturu (true places).

Conversely or perhaps similarly, Barbara Bender states landscapes may be all or any of the following:

Close-grained, worked-upon, lived-in places, or they may be distant and half-fantasised. In Western societies they involve only the surface of the land: in other parts of the world, or in pre-modern Europe, what lies above

¹³ WAI# 27 (p. 166) states that the Kemp Deed of sale was not legally valid and that being the case, neither was the sale. See also Evison 1993: 284 f.n. 8, p. 307.

¹⁴ WAI# 27 (p 166) states that the Kemp deed of sale was not legally valid, and that being the case, neither then was the sale.

the surface, or below, may be as or more important, [where humans] are the point from which the 'seeing' occurs. (Bender 1993: 1)

Tilley considers that landscape has ontological importance because it is more than merely a pleasing aesthetic scene, it is also something, "lived in and through, mediated, worked on and altered, replete with cultural meanings and symbolism" (Tilley 1994: 26). Bender agrees with Tilley's argument while contending that her description quoted above is a wholly Western perspective as well as an ego-centred concept of scenery and views, and that cultural "others" do not always (if ever), place such emphasis on the visual (Bender 1993: 1). The word landscape was apparently "coined [by] European aesthetes, antiquarians and landed gentry--all men" and connoted a class-conscious perception of relating to both the land and to people other than themselves (Bender 1993: 2).¹⁵ Similar statements have been made by Tilley (1994); Cosgrove (1984); Cosgrove and Daniels (1988). Landscapes were considered by some in both England and Te Wāipounemu as commodities similar to paintings, affordable only to the "upper classes," "wealthy" or "arty" types.

Those of Oceania with whom I discussed the concept saw it much the same as did many Kai Tahu participants, and continued, in some instances, to humanise those parts with which they were most intimately connected. However, this was not always so, as in a korero-a-waha with Teresia Teaiwa, she stated that she was amazed at how many of the histories of Viti Levu were no longer known by the home people there. Though the people of the place retain the bulk of their landscapes and language, she believed that because they have retained their language and landscapes, unlike Iwi Māori, Kanaka of Hawai'i and her own people of Banaba, indigenous Fijians seem to have become complacent in their knowledge (Teaiwa, *kōrero – ā - waha Viti Levu* 1999). She believed they failed to value those *kōrero* that speak of the deeds of their ancestors who are embodied in their landscapes (T. Teaiwa 1999: *kōrero – ā - waha*). Te Wāipounemu definitions of the farm as a landscape in localised areas evoked the following remarks: "anywhere on it I can see land, hills, sea, the moana" (S. Harris 1998); "it is the ancestors, the Tūpuna as they are in my piece and all around the whole rohe"(T. Wesley 1998); "it's everything we can see, the land and the sea" (R. Harris: 1998: *nō kā waha ö ēnei kaikōrero*). Similar definitions were given by both Taiwi and Kai Tahu of their landscapes.

¹⁵ In a footnote, Bender provides a more accurate description of the term landscape and its original meaning, and how it was re-created in the seventeenth and eighteenth century Europe, including the British Isles.

Anthropological and indigenous views on landscape

How do anthropologists and other disciplines such as geography, literature and writers on art define the idea of landscape? According to Bender (1996: 323), anthropology thought of landscape with “landform-something already in place or ‘land use,’ whereby something is done to the land.” Hirsch quoting Dresch states that one way in which landscape was used in anthropology was through the weaving of terrain that the field worker could see into classic monographs. Another was as a production of the indigenous people which fieldworkers learn to “recognise and understand through fieldwork” (Hirsch 1996: 1, 2). After providing an explanation of how the term and its understanding over time became conceptualised in England and Europe, Carter contended that imperialist history “reduces space (landscape) to a stage” (Carter 1987: 3).

During an informal discussion, a former head of Anthropology at Otago University stated to me that landscape was not a usual anthropological term: Instead anthropology like social geography used “space,” “place” or “environment” (taku mōhio). However, this work began as an interdisciplinary thesis and though it transpired that it was undertaken as a thesis in anthropology alone, the ideas that informed the writing of it continued to come from more than a single cultural perspective and definition. Anthropologically, landscape was formerly perceived in a passive, neutral way, though in more recent times, anthropology has begun to take cognisance of how humans perceive their world: how they materially engage with it; how intimately they and their landscapes are bound together; and how humans “are creative of and created by the landscape” (Bender 1996: 323). This approach clarifies that separation of nature from culture is a Western view. What apparently challenged this long held idea was the conceptualisation of the landscape held by the Aborigine people of Australia. For Aborigines (and many other first nations' people), landscape “is at one and the same time a topographic map, a cosmological exegesis, a ‘clanscape’, and a ritual and political landscape” (Bender 1996: 323). Kai Tahu and other Iwi view their landscapes similarly if not identically in certain aspects, with these descriptions. Kai Tahu and other Iwi have places and names in common with each other and with other Polynesian peoples, as well as shared epistemologies that are at once recognisable by most Polynesian groups. However, there are also many differences in understanding. To cite one, Kanaka o Hawai'i (indigenous Hawai'ians) were traditionally affiliated to an Ali'i (chief) (L. Kame'eleihiwa 1998: kōrero – ā - waha) unlike Iwi who were and still are, connected with the whenua (land). Even so, Hawai'ians valued and followed the Ali'i who best took care of them and they in turn, of the land (Kame'eleihiwa 1986: 33-35). The difference was that Kanaka could choose to leave the land they worked if they decided to affiliate with another Ali'i (Kame'eleihiwa 1986: 33-35, 43-47). So, their main connection was to a person in regard to how she or he

as Ali'i cared for them through mālama 'aina and they in turn for the land under the guardianship of the Ali'i (Ibid. 1986: 33-35, 43-47). The Kanaka Māoli concept in Hawai'i of maka'ainana (kin affiliation) equates with, but is somewhat different from the concept of whānaukataka (family-ness) of Iwi Māori (Kame'eleihiwa 1998: kōrero – ā - waha).

Thus it is in such and from such an indigenous epistemological context that I have used the term "landscape" and that is the way in which it is understood and used by many Kai Tahu. This is also more than what has been termed variously by anthropologists and others earlier referred to as "space", "place" or "environment." Kai Tahu and other Iwi use the term landscape interchangeably with land, but it is usually particular land that has a history involving Tūpuna from Hawaiki Nui, Aotearoa and Te Wāipounemu, and often has to do with feats these ancestors achieved upon the landscape. For Kai Tahu, it also encompasses the sea. Gerard O'Regan (17/5/99), in a kōrero – ā - waha stated, "You [the writer] should call the sea a seascape". Moreover, it was also the way I felt Kai Tahu and especially our Tūpuna had conceptualised it. O'Regan went on to suggest that a possible reason why our Tūpuna had not used the term land was that large land tracts were not visible to them as so much was bush-clad (G. O'Regan 1999: kōrero – ā -waha). He added that seascape was part of the overall concept of landscape. Upon the land were special areas of importance that provided a place from which to view the wider landscapes of Te Wāipounemu, while the sea itself was integral and inseparable to Kai Tahu as part of the total landscape.

Landscape as a study has been connected to many analyses of Western perceptions in art and literature. Hoskins, in regard to the making of the landscape in England, has spoken of landscapes as palimpsests that in a British context clearly showed "a history of occupation and land-use [that developed] in the shape of a hedge or the angle of a road" (Bender 1996: 323) so that it was "like a painting by Brueghel or a major symphony" (Hoskins 1985: 3). According to Bender, archaeologists have been able to map "the increasing constraint of movement and vision within the Neolithic and later Bronze Age landscapes and monuments of southern Britain" (Bender 1996: 323). Kai Tahu boundaries were not clearly defined by the use of a fence, but were on the other hand, similar to those mentioned by Hirsch in his "Introduction" in *The Anthropology of Landscape: Perspectives on Place and Space*.¹⁶ The Kai Tahu boundaries were invisible to all without inside knowledge and were to do with mahika kai resources correctly accessed only by right of whakapapa. Such boundaries and use rights were known and accepted without a need for enclosure. Conversely, the English ideas on boundary markers such as the hedge and road angles alluded to above, are what Williams' *The Country and the City* explored. Here,

¹⁶ This work edited by Hirsch and O'Hanlon is a seminal work on the concept of landscape as it has recently become understood as a subject of study and research, within social anthropology.

the idea of structures of feeling in English literature sees Williams analyse the ways that people engaged with their landscapes, and were connected with them through social and historic relationships, as stated also in Bender (1996: 323). Bender commented that, although “Jane Austen, William Cobbett and Gilbert White were all living in the same area,” each conceptualised the same landscape in a vastly different way (cited in Bender 1996: 323). Edward Said in his 1993 work *Culture and Imperialism* went even further than Williams with his wider, contextual and analytical exploration of colonial exploitation of landscapes; namely the creation in the colonies of parks that were based on those created in England.

Such anthropological and other studies have focused almost exclusively on landscape as divorced from land use and mostly from a Western perspective of what that means. Cosgrove and Daniels in *The Iconography of Landscape* (1998) examined the idea of a Western iconography of landscape during the sixteenth to nineteenth centuries. This moved from painterly perceptions to landscape as a class-defined form of perception from which came the active creation of landscaped parks and gardens in Britain, America and later in their colonies. Cosgrove and Daniels (1988) discuss a Western gaze assisting in colonisation, using the iconography of maps. Many others including Bender (1993), Pratt (1992), Said (1993) and Tilley (1994) have also discussed the so-called imperial eye. The “iconography of maps” talks of an imperial gaze that differs from the indigenous ones in the following ways; how explorers visualised the landscapes; how the coloniser’s ideas of land ownership and use differed from those of the colonised; of the many unequal encounters between coloniser and colonised; and finally, how the Western gaze ultimately transmuted into the tourist gaze and the politics of heritage. Bender notes that anthropologists have quite recently begun to examine in more detail non-Western conceptualisations and “ways of being in the landscape” citing herself (1993) and Hirsch and O’Hanlon (1995), in which she also states that landscape is now being gendered (Bender 1996: 323). Landscape is not a particular focus or preoccupation of anthropology solely, though since Hirsch and O’Hanlon’s work of edited essays, it now seems to have a place within what was formerly the study of the systems and structures of cultural “others.”

Landscape as a study operates in an interdisciplinary way as it encompasses politics, history, sociology, cultural geography and anthropology, examining social relations, and cultural perceptions and contestations. “It is also an area that forces the abandonment of conventional disciplinary boundaries and creates the potential for innovative cross-fertilization” (Bender 1996: 324).

Summary of landscape perceptions

Regardless of who is defining their particular landscape, Orians and Heerwagen (1992: 570) argue that it is generally accepted that most landscape features will maintain a sense of permanence, "at least from the perspective of a human lifetime." Schultis stresses the importance of the idea of preferred landscapes, which are chosen because survival is guaranteed through the meeting of human needs (Schultis 1991: 14). Some landscapes alter slowly while at the same time they maintain their environmental conditions in which predictors remain relatively constant (Orians and Heerwagen 1992: 570). This, according to Orians and Heerwagen (1992: 570), indicates that a people's habitat has a reasonably long-term and therefore, feasible future.

However this was not the case for much of the Kai Tahu landscape from shortly after the arrival of the pastoralist settlers. Within just two decades, the bulk of Te Wäipounemu was already in Tauwi ownership. Kai Tahu in the mid-nineteenth century, according to their understanding of what constituted the areas of the land to be sold, were agreeable signatories to its sale (kōrero -a-lwi mai ra anō). There is however, little likelihood that they could have envisaged the huge changes to be wrought upon their landscapes (Evison 1993: 50; B. Mikaere 1988: 19, 88 and 125; WAI # 27 T1: 166 and 334). From written and lwi oral accounts, it seems that they could not have fully realised the rapidity with which these would occur. The way in which the Tauwi style of farming, whether pastoral or arable, would impact upon their landscapes, could not be foreseen any more than could the lack of ability by Kai Tahu to continue their particular method of food gathering and its associated works known as mahika kai (the food works) (Evison 1993: 329; B. Dacker 1990: 8-13; Dacker 1994: 6-8).¹⁷ Such practices were (and are still in a somewhat altered form) part of the cultural perception of what constitutes the definition of the landscapes of Te Wäipounemu. These differences of perception demonstrate the difficulty for one culture to adequately comprehend what is understood within the landscape definitions and many other conceptualisations of a cultural "other."

While considering the past, the paper has also examined how different understandings of relationships with the landscape continue in present day New Zealand, and continue to be a source of contestation between many, whether between lwi and lwi, lwi and Tauwi, or Tauwi and Tauwi. The descendants of the indigenes of Te Wäipounemu (and Aotearoa) have again over the last three decades and as they did last century, begun to vocalise much more forcefully and publicly about their loss of land, their special landscapes and some of the

¹⁷ This brief translation of the meaning of "mahika kai" is taken from "Māori customary and traditional Instream water values," Crengle, and T O'Regan (eds.) 1997: 9, from a paper obtained at a hui and learned over a lifetime of hearing about and discussing The Claim.

lost or endangered species who occupy areas of it. At the same time they have continued to seek both recognition of and redress for these losses. Consequently, there have arisen a number of contestations over who should define the landscapes, particularly in terms of hapū connections to present-day landscapes and how the landscapes of Kai Tahu are defined. Discussions have occurred amongst themselves, especially at wānaka and hui. Such definitions have also been discussed by Tauīwi at government level and by ordinary New Zealanders, through the media, especially the printed media. These are discussed regarding the purposes for which Te Wāipounemu landscapes are presently being used, or the uses to which they may be put at some future date. In relation to intended uses, such contestations are not only cross-cultural. There are almost daily contestations over rural landscapes between Department of Conservation (DoC) and farmers, foresters and trampers, or between “greenies” and mining companies, or in urban landscapes, between the likes of developers and the Historic Places Trust. They are almost exclusively over the most appropriate use for a particular landscape and its best utilisation.

Where anything different begins to encroach on an existing landscape, contestations over its use or abuse constantly take place. For instance: when there is an encroachment on an inner-city green belt area contestation may arise between industry and “greenies;” when pollution of some sort may be affecting rural or recreational areas, there may be contestation between conservationists and farmers, or Iwi and farmers when cattle run-off pollutes a culturally significant river, or when too much irrigation or the damming of it might endanger or reduce the river’s flow; when Telecom towers are deemed by one side as essential and by the other as a health risk, or merely as an unsightly blot upon the landscape, there will invariably be contestation between the opposing sides. There are virtually a hundred other possible combinations of what is deemed encroachment on so-called modern day sacred sites, without ever considering the number of old wāhi tapu Iwi ones that are under constant threat. The encroachment or so called destruction of “sacred site” or “trees” such as the pine formerly atop Maunga Kiekie (One Tree Hill of Auckland), caused some form of contestation or sit-in type protests by those often labelled unfairly as “lunatic fringe groups.” However, the contestations that examined and discussed most fully in this paper are about differences of definition and if they actually exist between Kai Tahu and Kai Tahu; between urban and rural Kai Tahu; between Kai Tahu men and women; between all of these; and, within and across cultures. Although these definitions may also be about landscape use and management, they are definitely for Kai Tahu about identity, about belonging, about spiritual sustenance, and about differences of perception of landscape between two cultural groups, Kai Tahu and non-Kai Tahu.

Perhaps despite the variously contested definitions of and over these landscape, we would do well to remember the korero of both Huata Holmes who told us that

Waitaha and Rabuwai are those people from whom present day Kai Tahu in this area are descended, ¹⁸believed the landscape, the vegetation that clothed and the animals inhabiting it were directly connected to them through whakapapa from their earth mother Pokohārua o Te Pō and from the sea father Takaroa. And to Dame Anne who also on Thursday evening suggested we should be honouring all the understandings of landscapes and working together for their preservation. Why? Because our tūpuna are buried in them and I add, because our tūpuna are them.

No reira ahaku mihi atu ki te katoa. Mauri ora ki a tātou.

¹⁸ Huata Holmes in his mihi whakatau of Thursday evening spoke of the Otago Harbour being known by us as a Te Tai o Rabuwai or Rapuwai named after the Iwi who were the first people in this place.

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Values in space and time: towards an integrated understanding of values in landscapes

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Abstract

The 'heritage value' of a landscape may include its significance to various disciplines (e.g. historians, landscape architects, archaeologists, ecologists), its value to agencies (e.g. heritage and nature conservation organisations), and its value to associated communities (e.g. tangata whenua, residents). The concept thus has a latent ability to encourage cross-fertilisation between disciplines, and between these and the communities for whom specific landscapes have significance.

Recent literature from a variety of disciplines has emphasised the exciting potential of the landscape concept, but with this has stressed the need to develop models of landscape that can integrate disciplinary approaches and incorporate values expressed by associated communities.

The paper describes the development and testing of two models for understanding multiple values in an integrated way. The Cultural Values Model proposes a way of considering the surface and embedded values of landscapes in terms of forms, practices and relationships. The Dimensional Landscape Model provides a structured way of linking expressed values to the physical landscape.

Two case studies, Akaroa and Bannockburn, show that the models are useful not only for generating a comprehensive picture of key landscape values, but also in offering an integrated approach that may be useful for communities, iwi and disciplines interested in landscape.

Introduction

As shown by the broad attendance at this conference, 'heritage landscapes' is an inclusive concept. The 'heritage value' of a landscape may include its significance to various disciplines (e.g. historians, landscape architects, archaeologists, ecologists), its value to agencies (e.g. heritage and nature conservation organisations), and its value to associated communities (e.g. tangata whenua, residents). The concept thus has enormous potential to

encourage cross-fertilisation between disciplines, and between these and the communities for whom specific landscapes have significance.

So far, however, we are still feeling our way. In New Zealand, as elsewhere in the world, there is more written about the potential for an integrated approach than about its reality. This was borne out for me by the very different ways in which the 'heritage' value of landscapes was conceived at two conferences held in 2003: one hosted by the NZ Historic Places Trust entitled "Heritage Landscapes Think Tank" and the other hosted by the Environmental Defence Society entitled "Reclaiming Our Heritage: The New Zealand Landscape Conference". At the former conference there was general agreement that heritage landscapes were:

...those landscapes, or networks of sites, which deserve special recognition or protection because of their heritage significance to communities, tangata whenua or the nation. They encompass physical structures and changes made to the environment by people, natural landforms modified by human action, the meanings given to places and the stories told about them (Stephenson 2003:2)

The latter conference was primarily focused on the need to preserve indigenous biodiversity and 'naturalness' of landscapes, and was

...prompted by a growing sense of general unease, of loss and regret, engendered by the nature, rate and scale of some of the changes that are occurring in coastal and high country landscapes [and] also in places like the Waitakere Ranges (Smale 2003:227)

The 'heritage value' of landscapes was in the first case predominantly represented by history, meaning and stories in the land, and in the second predominantly represented by ecological, natural and associated aesthetic values. In a sense, this was a classic example of the nature/culture split that still permeates our 'landscape' thinking, and strongly influences how we identify, protect and manage significant landscapes.

Such divided thinking is challenged by the heritage landscapes concept. The US ICOMOS Natchitoches Declaration on Heritage Landscapes, for example, stresses the need (amongst other things) to

Pursue an inter-disciplinary approach within the cultural heritage field, in concert with natural heritage professionals and organizations, to identify, document, designate and manage heritage landscapes, using a holistic model [and to]

Recognize that multi-values are present in heritage landscapes and that multiple voices, including strong community engagement, need to be brought to their protection and management. (ICOMOS USA 2004)

This quote highlights one of the key challenges in recognising and managing heritage landscapes – that is, the need to develop an integrated understanding of values that may be expressed in very different ways by the diverse disciplines and communities that have an interest in them. As yet, we are lacking ways to make such integrated thinking a reality.

The need for an integrated approach

We are not alone in trying to grapple with how to achieve integrated approaches to landscape. Recent literature from a variety of disciplines has stressed the need for improved inter-disciplinary approaches to landscape, and in particular the need for conceptual models which are suitable for cross-disciplinary work (e.g. Crumley and Marquardt (1990); Groth and Bressi (1997); McGlade (1999); Tress and Tress (2001); Terkenli (2001); Anschuetz, Wilshusen, and Scheick (2001); Dakin (2003))

My PhD research undertook to try to address this shortcoming. The impetus for the research was an awareness of problems that can arise from inappropriately managed landscape change. These include the loss of local distinctiveness, loss of sense of place, loss of cultural meaning and identity, loss of continuity, and the fragmentation and degradation of culturally valued aspects of the landscape. Rather than focus on landscape itself, I decided to focus instead on trying to understand the nature and range of values that might be expressed in relation to landscapes. I sought to develop models that would assist in an integrated understanding of landscape values, and that could help link expressed values to the geographical landscape.

Although the starting-point of my research was from a planning perspective, the research was multi-disciplinary, and drew from the many disciplines that have an interest in landscape. So as to ensure that my work was not entirely within 'western' ways of conceiving of value, I also drew on indigenous understandings of landscape. Finally, my research was grounded in two case studies carried out in the Bannockburn area of Central Otago, and in the Akaroa basin. It should be noted also that the position taken in my research was that all values that are attributed by humans are necessarily 'cultural', including science-based values such as ecological diversity.

The description of my research findings below is necessarily (due to word limits) very truncated. For more detail, readers will need to wait until the findings are published in a more comprehensive format.

The nature and range of values

Developing an integrated understanding of landscape values is made particularly difficult because of the range of approaches to understanding landscape, and its fragmentation into relatively exclusive zones of disciplinary interest. This is indicated diagrammatically in Figure 1.

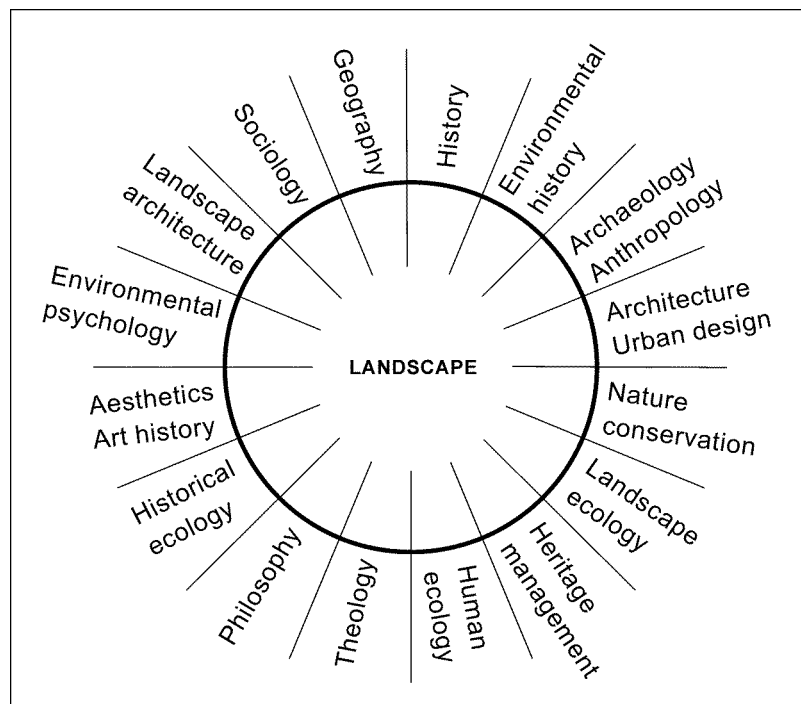


FIGURE 1: A representation of the sectoral interests of disciplines in landscape (adapted from Appleton (1997:190))¹

Each of the disciplines has a set of 'values' or ways of determining significance that is not necessarily congruent with that of others, and may reflect quite different aspects of a given landscape. For example, ecologists may be interested in ecological significance, theologians in spiritual significance, landscape architects in aesthetics and 'naturalness', environmental historians in evidence of change over time, archaeologists in signs of human occupation, and historians in the location of historic events (see Figure 2).

¹ This figure is based on a method of presentation used by Jay Appleton (1997) to represent how the 'landscape' interest is a peripheral concern of many disciplines, but that the vitality of the landscape interest is its cross-disciplinary influences. I have adapted his presentation method to another purpose.

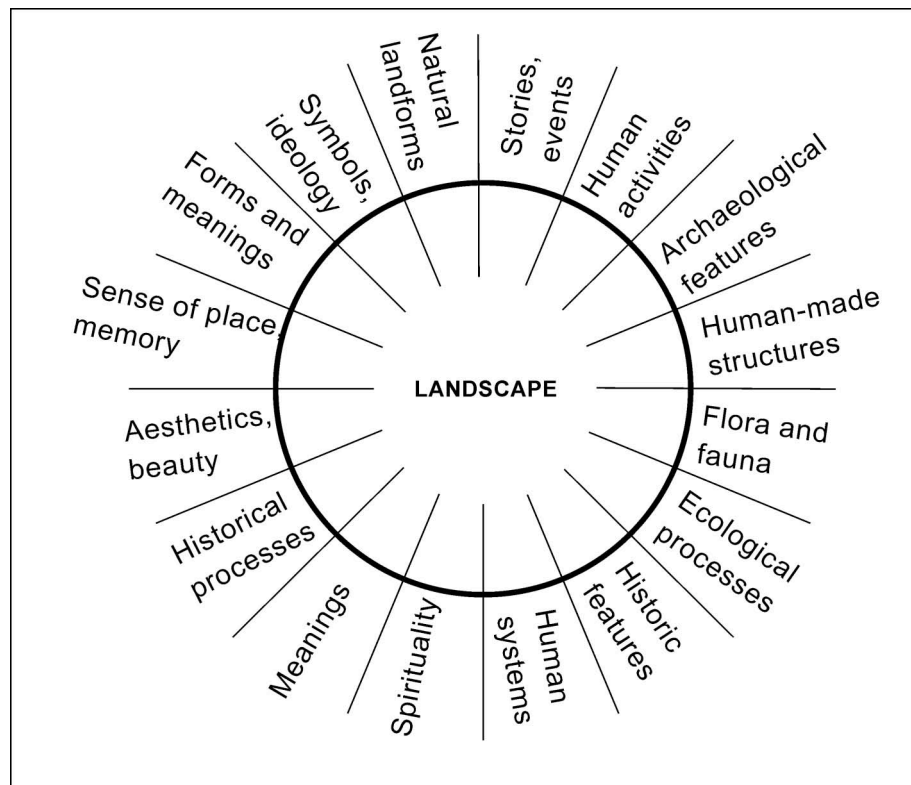


FIGURE 2: The range of values and significance imputed by disciplines (generalised).

Each set of values or ways of determining significance is not necessarily congruent with that of others, and may reflect quite different aspects of a single landscape. If all of these values are potentially significant, yet a single or limited disciplinary analysis is relied on, then certain values are likely to be ignored or given lesser significance according to the method of analysis chosen. A more holistic and integrated approach needs to recognise that it is the complex of multiple values as a whole that generates significance.

My interviews with the communities and tangata whenua attached to the Bannockburn and Akaroa landscapes revealed an extremely broad range of values, yet they were largely congruent with the range of values in Figure 2. However the community-expressed values were not 'chunked' into disciplinary compartments, but rather were reported in a relatively seamless array, as indicated in Figure 3.

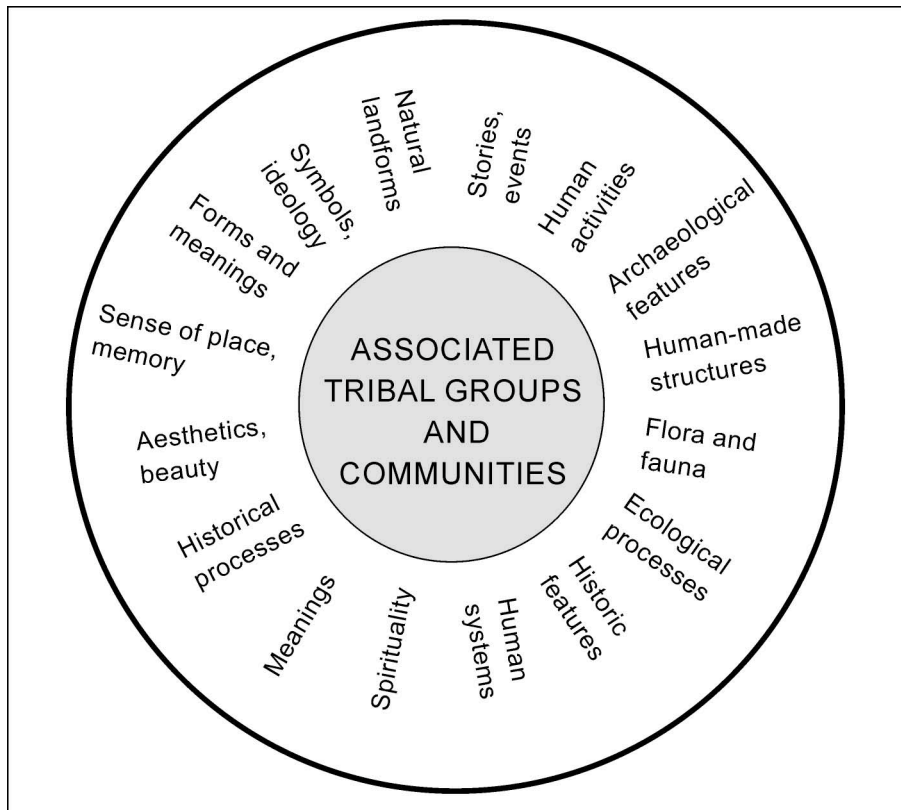


FIGURE 3: The broad and undivided range of values expressed by those associated with specific landscapes

It should be noted that although the range of values expressed by interviewees and disciplines was similar, the specifics of those value sets were different. This could in part be attributed to the fact that disciplinary values were formally expressed from an 'outsider' viewpoint and from the theoretical position/s of that discipline, whereas attached community members expressed their values informally as 'insiders' and from the point of view of their personal and cultural backgrounds.

An integrated model needs to encompass all of these ways of expressing value. It needs to work against the tendency to fractionate landscape value according to discipline or value type, and instead offer a way in which values can be understood in relation to one another and as a whole.

The Cultural Values Model

To achieve this, the approach taken in my research was to try to move beyond the limitations imposed by the sectoral 'value clusters', and to approach landscape significance through a different set of lenses. This involved looking for key elements that captured landscape concepts in their broadest expression.

The new lenses were developed from an analysis of the values expressed by communities, disciplines and in Maori and Aboriginal world-views. This was enriched by a review of existing ‘holistic’ models of landscape or space that had been proffered from within a variety of disciplines over the past 50 years (including (Lynch 1960); (Lefebvre 1974); (Relph 1976); (Spirn 1998); (Darvill 1999); (Soini 2001); (Terkenli 2001)). The strong synergies that emerged from this review led to a model of landscape value that consisted of three basic components – *forms*, *practices* and *relationships*. In Figure 4, the ‘value sets’ from the previous figures are regrouped according to these components.

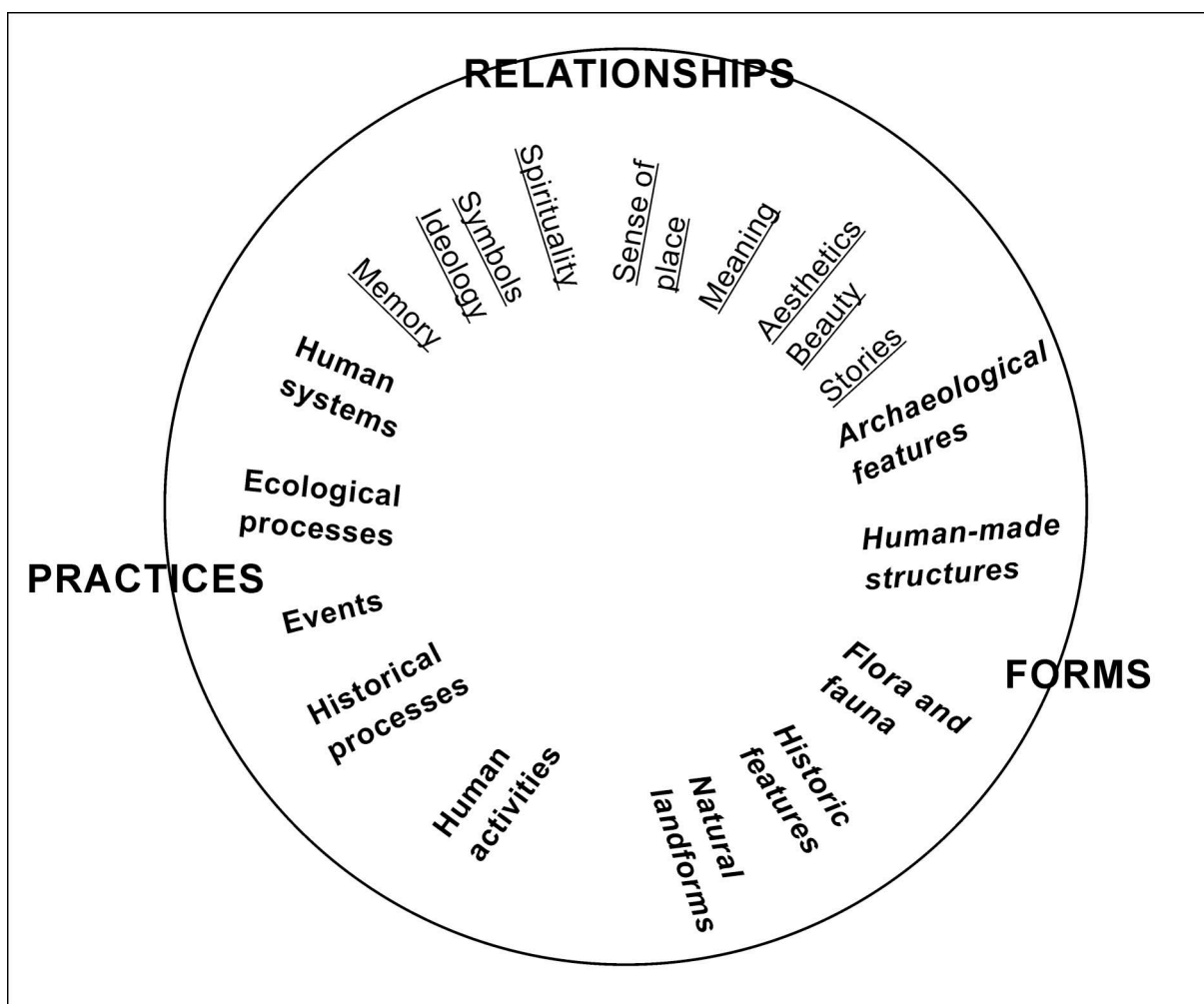


FIGURE 4: Landscape values sorted according to the three basic components.

The term *forms* captures the physical, tangible or objective aspects of landscape. It includes both natural features (landforms, vegetation etc) and forms created by or resulting from human intervention (structures, gardens etc). The term is consciously inclusive of cultural and natural forms, so as to avoid the unhelpful differentiation between nature and culture.

Practices captures activities and processes that are associated with a landscape. Both human practices (actions, events and traditions) and natural processes (geological, ecological) are potentially culturally significant. Both are forms of action in the landscape, except that one group is initiated by humans, and the other by natural forces. In the interests of moving beyond the nature/culture division, it is important to capture both ideas in a single category. However, there does not appear to be a single term to encompass both human practices and non-human processes. The term 'dynamics' was considered, but it fails to distinguish between dynamics of an action or process, and dynamics over time, which is an important distinction for the purposes of model-building. Hence the term 'practices' has been adopted here to encompass both human practices and natural processes.

The term *relationships* is used to encompass the third group of concepts. Human relationships with landscapes are the generators of meaning and significance. Relationships can be evidenced in many ways including spirituality, myth, sense of place, naming, stories and through arts such as literature and song. They encompass the more spiritual landscape constructs of indigenous cultures, which may include such concepts as genealogical descent from landscapes. The term can also encompass relationships between aspects of natural systems, such as ecological relationships.

The diagram below shows these components diagrammatically.

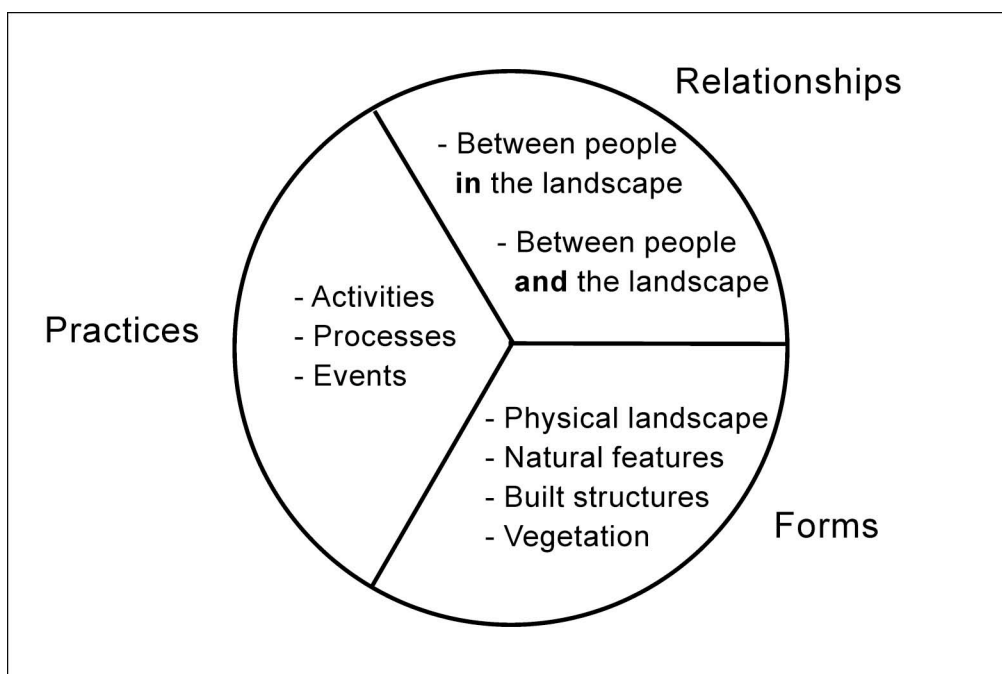


FIGURE 5: Cultural Values Model (early form), showing the three fundamental components of forms, relationships and practices

This model, however, is static. In reality, landscapes are dynamic and evolving over time. The term *practices* captures the notion that activities occur at a point in time, but landscape dynamics extend beyond this. Firstly, practices, forms and relationships are continually interacting. Each part influences the other, is inseparable from the other, and is in continual dynamic interchange. The three components can be considered separately, but nonetheless are inseparable in reality. The model can be developed further to represent this dynamism (Figure 6).

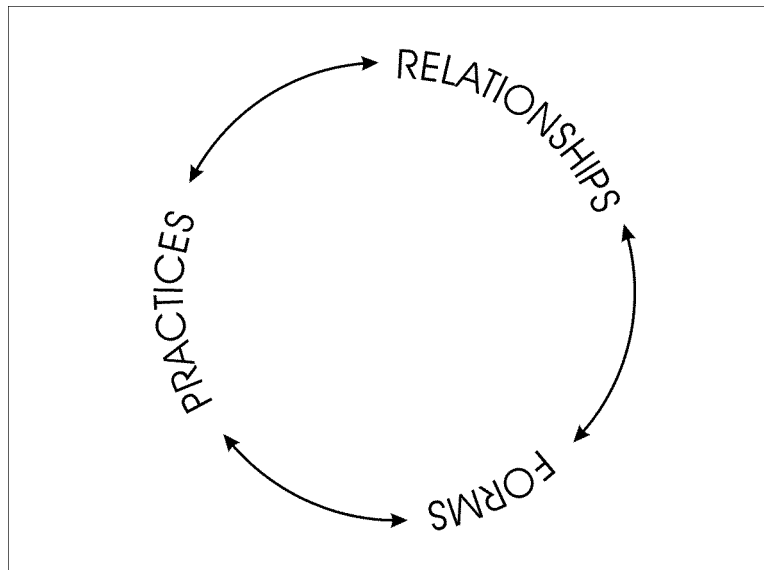


FIGURE 6: Cultural Values Model – showing the dynamic interaction of forms, practices and relationships

The temporal dimension of landscape also needs to be captured in the model. Landscape is created from dynamic interactions occurring over time. The landscape of the present bears within it the continuities and changes of the past, both human and 'natural'. A further variant on the model therefore represents landscape as a continuum, bearing within it the forms, relationships and practices of the past that have created the present (Figure 7).

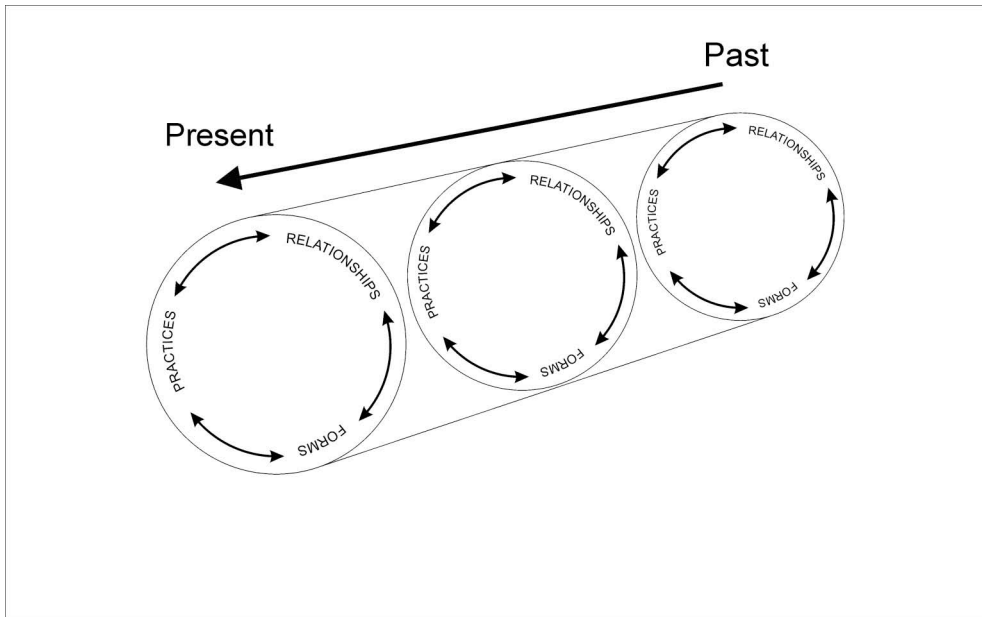


FIGURE 7: Cultural Values Model – showing the temporal dimension

This model can be further varied to convey other concepts. In Figure 8 below, for example, the model indicates that forms, relationships or practices from the past continue to influence the cultural values of the present. Some arise from relatively recent influences (top arrow), some from influences in the distant past (middle arrow) and some influences alter over time (bottom arrow).

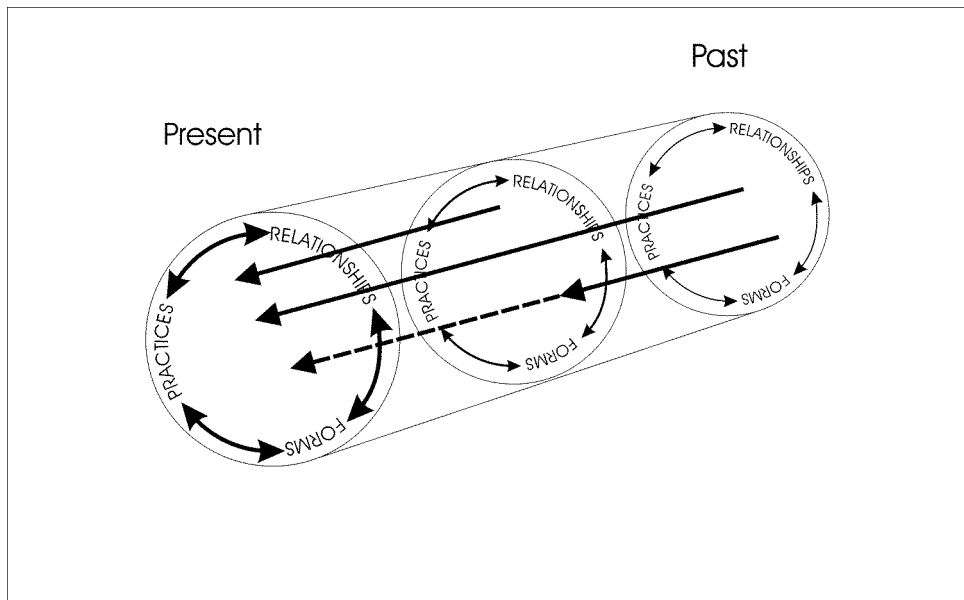


FIGURE 8: Cultural Values Model – continuities and discontinuities

These concepts form the basis of the Cultural Values Model. The model suggests that landscapes can be understood in an integrated way through consideration of *forms*, *relationships* and *practices*; the *dynamic interactions* between these; and the dimension of *time*. Aspects of landscape that are

considered to be 'valuable' may arise from all or any of these. Accordingly, it is necessary to take account of all of these landscape components to achieve an understanding of cultural values as a whole.

A further development of the model occurred following the Akaroa case study. The interviews made it clear that the temporal aspects of landscape are of great importance to community members. While some values related to sensory responses (e.g. 'beauty'), many more value statements were generated by relationships with the landscape over time. To describe this distinction, the terms *surface values* and *embedded values* were proposed. Surface values are those generated by a purely visual or sensory response to the physical landscape, while embedded values arise from the continuity of past forms, practices and relationships.

This is shown diagrammatically in Figure 9.

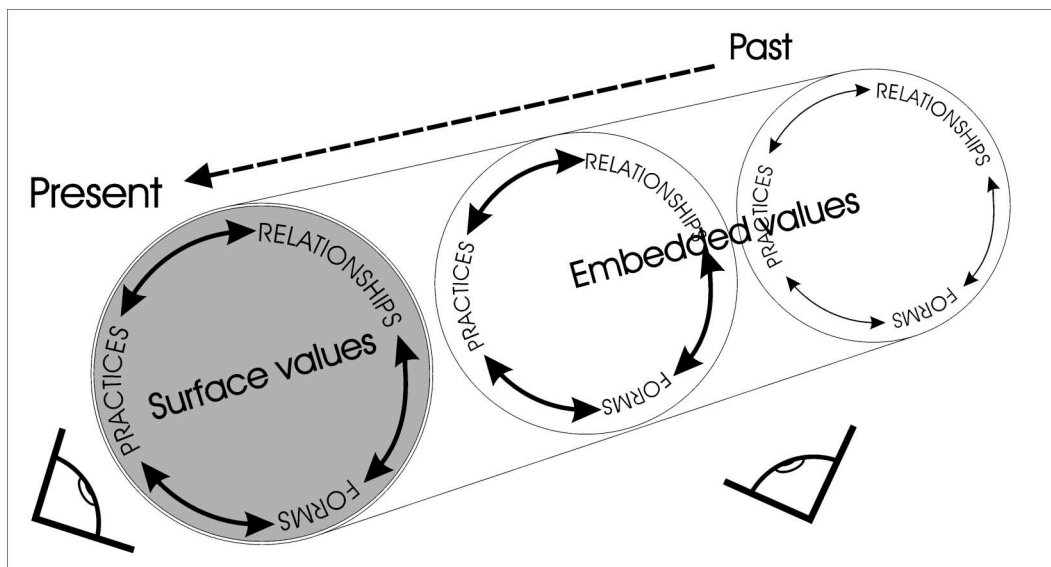


FIGURE 9: Using the Cultural Values Model to portray surface and embedded values

Uses of the Cultural Values Model

The Cultural Values Model offers a structured way to consider the nature and range of cultural values in landscapes. It proposes that the valued aspects of landscapes can be understood in an integrated way through consideration of valued forms, relationships and practices; the dynamic interactions between these; and how these interactions have continued over time. It suggests that values arise both from immediate responses to the 'surface landscape', and from associations with and knowledge of the 'embedded landscape'. The term *composite landscape* is proffered to encapsulate the landscape as a whole as described by the Cultural Values Model. Through these concepts, the model

offers a grounded language in which to convey both natural and cultural significance.

In my research, the model proved to be highly adaptable to incorporating both informal information (e.g. interview data) and formal information (e.g. disciplinary studies). It offered a structure within which to build up an understanding of the totality of cultural values from a variety of sources of information. It also helped identify compounded values (where a single part of the landscape may be valued for many different reasons) and the dynamic interactions between values (where, for example, forms, relationships and practices reinforce one another).

The Cultural Values Model also proved to be unexpectedly useful for identifying the relative contribution of disciplinary studies to an overall understanding of the landscape. As shown in Figure 10, it proved possible to 'locate' any given study within the model by looking at the landscape component studied (forms, practices and/or relationships), and whether the study related to the surface or embedded landscape.

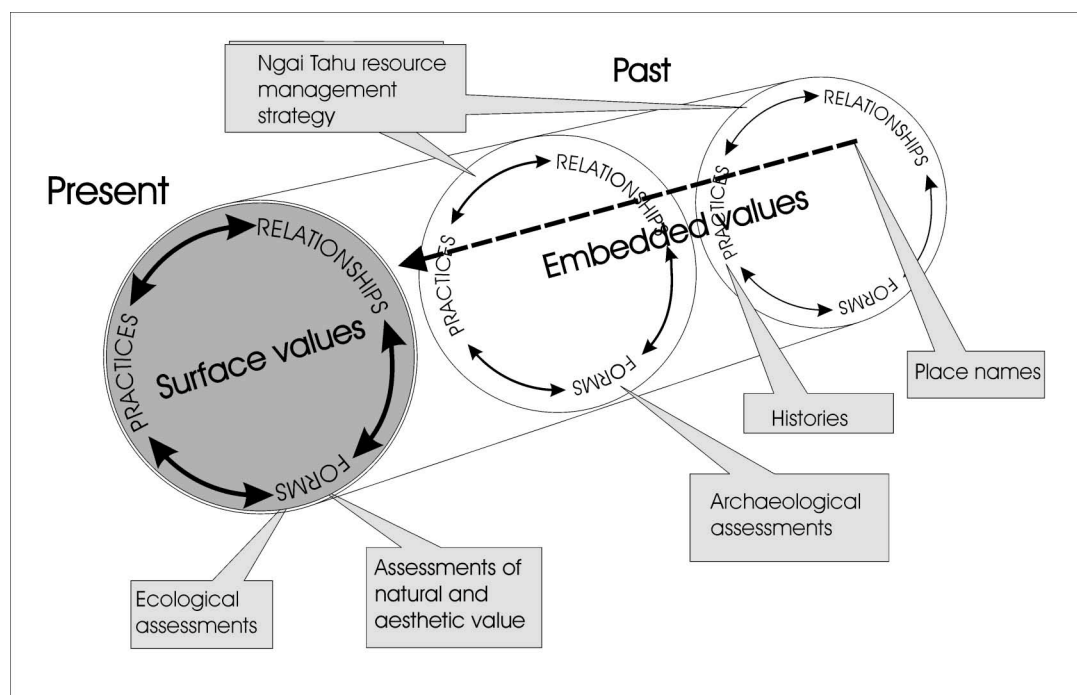


FIGURE 10: The contribution of disciplinary studies to an understanding of the total values of the Akaroa landscape

This analysis made it clear that some disciplinary landscape approaches mainly deal with the surface landscape; whereas others are interested in what the landscape tells about the past. Landscape architects, for example, may seek to understand human preference for scenery. In contrast, environmental historians and archaeologists attempt in different ways to trace the past in the landscape. By examining and 'locating' all of the landscape-related studies available for a

given landscape, it proved possible to identify fundamental gaps in the understanding of the landscape as a whole. It would also be possible to use the model to 'locate' methods of assigning value – the Western heritage sector, for example, gives predominant significance to forms (buildings, monuments), while other cultures may value practices or relationships more highly.

Another application of the model is to depict the tendency to 'cleave' understandings of landscape according to related sets of forms, practices and relationships. The older-style approach to the understanding and management of conservation lands, for example, focused on 'natural' values and the processes, practices and relationships associated with this, while indigenous values followed a different dynamic relating to traditional practices, relationships and resources. This can be portrayed as in Figure 11.

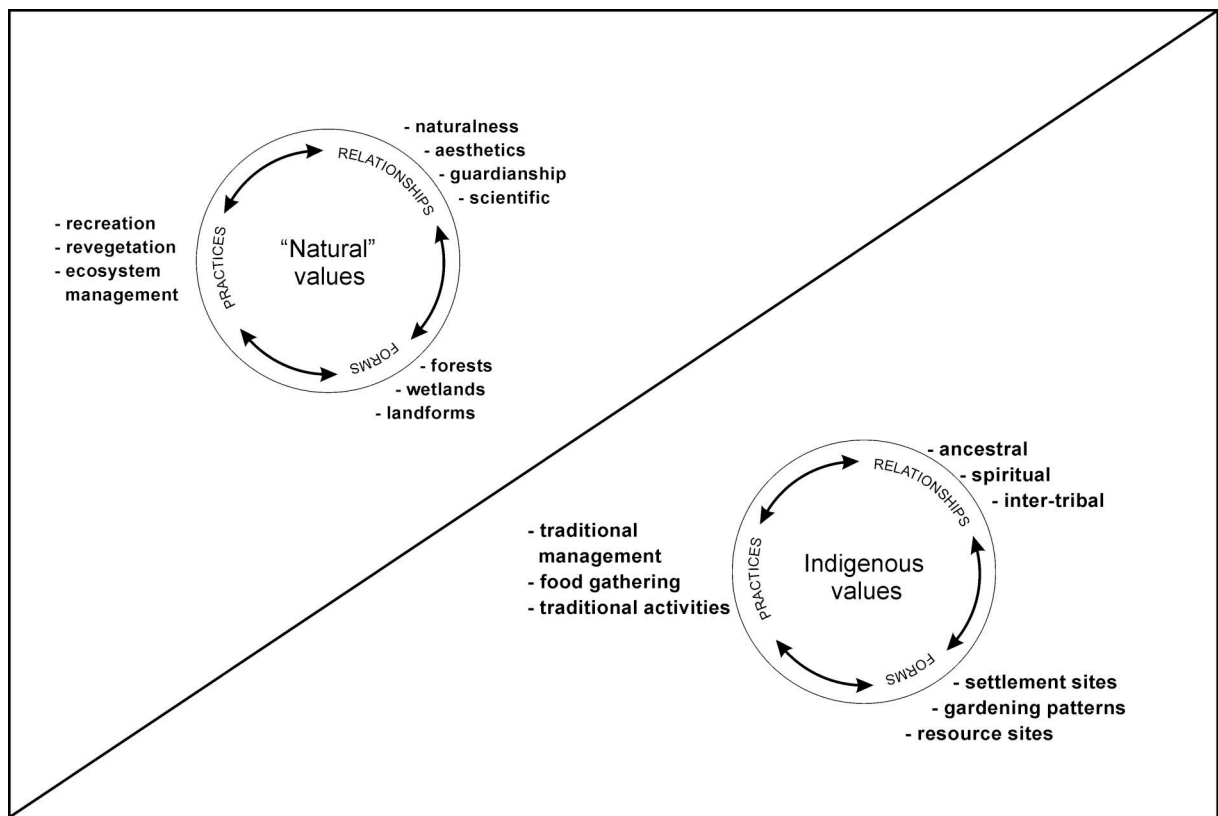


Figure 11: Using the model to portray how values associated with the same landscape can be cleaved according to particular world-views.

The Dimensional Landscape Model

The Cultural Values Model is a conceptual model that offers a structured way to consider the range of cultural values in landscapes. However, the model does not directly assist in understanding how such values are associated with the

physical environment, which is an important precursor to evaluating and managing landscape values. Accordingly, a second model – the Dimensional Landscape Model - was developed to offer a conceptual framework for linking multiple sources of information about landscape significance to the landscape itself. A key aim was to provide a clustering point for key landscape information and values.

A fundamental requirement of the model was that it could represent the components of the Cultural Values Model – forms, practices and relationships in static, dynamic and temporal dimensions. This required the model to offer an appropriate array of units of description, which were able to convey concepts of space, time and connectedness.

Another requirement was that the model could provide common ground for landscape-related information produced by a wide variety of disciplines and culture groups. Hence the model's components were drawn from an analysis of models used by landscape-related disciplines to convey landscape information. Several key 'dimensional' descriptors emerged which were in common use amongst different disciplines and indigenous groups. These key concepts can be summarised as *nodes*, *networks*, *spaces*, *webs* and *layers*.

Nodes

Within the models examined, *node* was a relatively common term used to refer to specific places of significance in the landscape. The term is used with similar meanings in static models (e.g. (Lynch 1960); (Lister 1999), dynamic models (e.g. (Haggett, Cliff, and Frey 1977) and temporal models (e.g. (Stephenson 2001a)

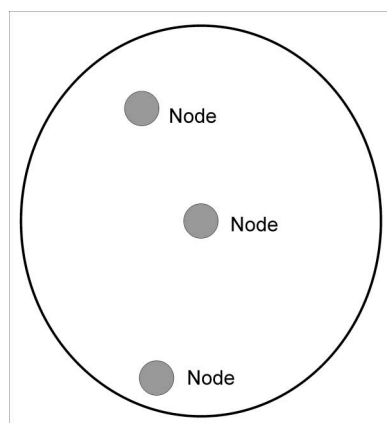


FIGURE 12: Nodes in the landscape

Some landscape models used 'place' in a sense largely equivalent to 'node'. Conceptions of place, however, are extremely varied depending on the context. While it has an attractive indeterminacy, its many potential interpretations make it less suitable for use within a model than the more defined and limited 'node'.

As used in the models described, *node* identifies a juncture or an elementary point of significance. Usually smaller than the concept of place, but sometimes overlapping, it may be important visually or functionally, as a place of meaning, as a juncture in a network, the location of an action, or as a place of remembrance.

For the purposes of the Dimensional Landscape Model, a node was taken to represent a concentration of value associated with a physical form, a relationship, or a practice, or a combination of these. The value represented by a node will not necessarily relate to a physical form, so *node* represents the concept of concentrated significance rather than a bounded entity.

Networks

Many of the models reviewed defined networks (sometimes referred to as paths, routes or flows) – as being fundamental to landscape structure. Applications of the concept use it as a connector between nodes, a medium for the movement of social, economic and political relations, or to delimit spaces (Darvill, Gerrard, and Startin 1993:565); (Lynch 1960).

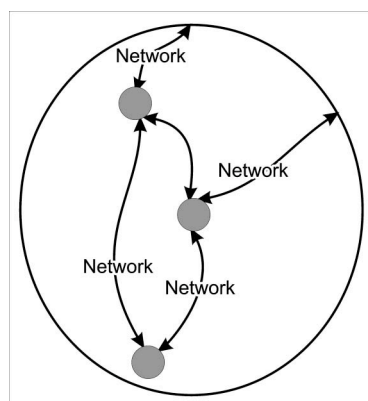


FIGURE 13: Networks in the landscape

Networks can be physical features, such as a road or river. They can model movement or flows – both physical (e.g. walking) and non-physical (e.g. information flows). Networks can also model relationships, such as the songlines of Aboriginal Australians, and the genealogical networks of relationships in Māori tribal culture.

Spaces

'Space' is another word with many applications – in one sense it can be used as equivalent to 'landscape' to describe part of the lived world in objective and "desacralised" terms (Entrikin 1991:62-3); in another sense it can incorporate a sense of 'place' or existential meaning (Relph 1976); in another it can mean "where something is not" (Edward T. Hall cited in (Orser 1996:134-5). In seeking to model a dimensioned landscape, 'space' was important in all these senses.

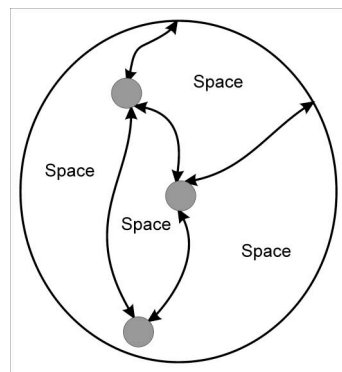


FIGURE 14: Spaces in the landscape

For the Dimensional Landscape Model it was necessary that 'space' was made explicit, as the space between things may have as much significance as the things themselves. Space may also delimit the extent of nodes, be integral to the distinctive patterns of a landscape, provide a setting for relationships, or be implicit in practices. For representational purposes, 'space' may also include areas of homogeneity, such as a physical area of forest, or, more subjectively, areas defined as having a particular value ('beauty' or 'sacredness', for example).

Webs

Interactions between parts of the landscape may be described in terms of 'systems' or 'webs'. 'Systems' is usually used in respect of the dynamic interchanges within a landscape. I have adopted the term 'webs' as a potentially broader concept which is inclusive of the dynamic sense of 'systems'. The idea of webs is implicit in the indigenous models, and explicit in the 'Webs and Layers' model.

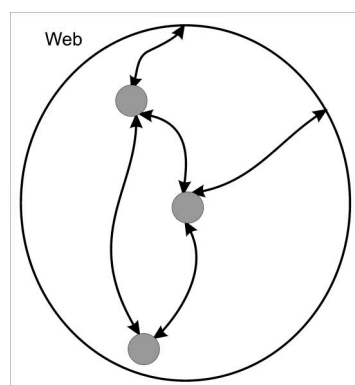


FIGURE 15: A web in the landscape

Building on the three previous elements, a web can represent how nodes, networks and spaces interact as a whole. As well as indicating the static relationships between landscape elements, webs can be used to represent the dynamic interactions of the landscape forms, practices and relationships.

Webs can be considered as the dimensioned 'whole' created by nodes, networks and spaces. They can be considered at any scale, from a city street, to a farm scale, to a visual catchment or beyond.

Layers

Where temporal dimensions are represented in disciplinary models, it is most often conveyed through the concept of layering; that is, considering landscape as a series of layers through time. Typically, 'slices' of the past are represented by reference to critical periods or events.

The layering concept is useful because it can reference both continuity and change in the landscape. Continuity is shown where landscape forms, relationships or practices are sustained over many layers. Change is indicated when abrupt or gradual differences occur in forms, relationships or practices. This can be visually presented as in Figure 16.

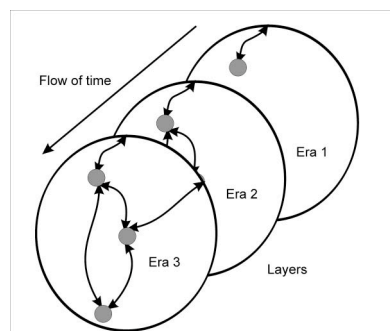


FIGURE 16: Using layers to convey temporality in the landscape

Networks again

In the indigenous models reviewed, the past was in many ways seen as contemporaneous with the present in the landscape. The concept of the 'flow of time' was less relevant, and time was instead threaded through networks of relationships that linked people and the land. These networks convey continuity and interconnectedness between forms, relationships and practices. Figure 17 portrays this conceptually.

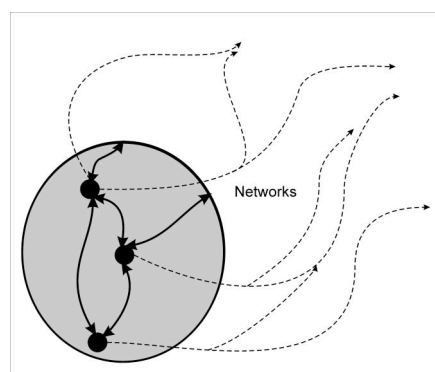


FIGURE 17: Using networks to convey temporality in the landscape

Uses of the Dimensional Landscape Model

The Cultural Values Model suggests that landscapes consist of forms, relationships and practices interacting over time. The Dimensional Landscape Model builds on this concept, and proposes that valued forms, relationships and practices can be described in terms of nodes, networks, spaces, webs and layers. Each of these dimensions can represent one or more of the three fundamental landscape components.

A node, for example, may be a sacred place which has physical form, may be a concentration of particular cultural meaning, and/or may be the location of specified practices. A network may represent a physical path, an associative relationship between two places, or the movement of people from one place to another. The significance of space may be recognised in terms of forms (e.g. a skyline of hills), practices (the farming activity on the hills) and relationships (e.g. literature or art relating to the hills).

The model also enables dynamics and temporality to be represented. A passive spatial understanding of landscape can be conveyed through a web that includes relevant nodes, networks and spaces. A dynamic view can be provided by considering active interactions between forms, practices and relationships using network concepts. A temporal view can be conceptually conveyed through layered webs and/or networks.

The Dimensional Landscape Model was tested through application to the Akaroa case study, utilising both community interviews and discipline-based evaluations. The analysis revealed that the models had a high degree of relevance to the ways in which people valued the landscape, and offered many insights into the nature and location of values in that landscape. A few of the findings are discussed below.

Values associated with nodes

The community interviews revealed a surprising repetition of a small number of key nodes in the landscape, but the reasons given for their significance were varied. It can be seen from Table 1 that those nodes that were most frequently nominated as being valued tended to be important for a cluster of reasons, rather than a single, commonly shared reason. Forms, relationships and activities were all significant, and often interrelated. Onawe's significance, for example, included the physical remains of the battle fortifications, the attack by Te Rauparaha and its subsequent ramifications, contemporary feelings of fear and apprehension, and the site's status with tangata whenua as a wāhi tapu and a place for which they had kaitiaki responsibilities. A similar dynamism can be seen with the next two most regularly mentioned places – Onuku and Takapuneke, and many of the others in the table. This suggests that values may

be maintained more strongly where forms, relationships and practices all have currency and dynamically interact, or that, conversely, where these components are all present, it generates a greater sense of value. This has interesting implications for protection and management.

TABLE 1: Values associated with some key Akaroa landscape features

Location and number of interviewees valued by:	Form-related values	Relationship-related values	Practice-related values
Onawe	Volcanic plug of Akaroa volcano Pa still visible Shape of a fighting club Māori fish trap	Kaitiakitanga Wāhi tapu 'Different' feeling Feeling of fear, apprehension	Battle site Te Rauparaha massacre 1832 and associated events
Onuku/ The Kaik	Marae Settlement School Māori land Church	Family originated there Whakapapa links Names of meeting house and dining hall are ancestors 'Special place'	Life at Onuku in past generations Signing of the Treaty of Waitangi 1840 Community helping build marae Focal point for hui, meetings Gathering seafood
Takapuneke/ Red House Bay	Artefacts and terraces Archaeological sites Place where village stood and massacre occurred	Sensitive cultural area Sacred place Wāhi tapu	Original village of Te Maiharanui Māori trading with whalers etc Te Rauparaha massacre 1830 and associated stories Link to the Treaty; 'where it started' First cattle station in Canterbury/Sth Island First pub in South Island (?)
Brasenose/ Oteauheke	Volcanic outcrop Striking feature 'Where the mist comes down'	Named after Heke (an ancestor) Referrent in mihi Brasenose named after an Oxford college	

Location and number of interviewees valued by:	Form-related values	Relationship-related values	Practice-related values
Bossu/ Tuhiraki	Volcanic peak Rakaihautu's kō Weather-marker 'Sleeping giant'	Hapū reference for mihi Story of Rakaihautu Traditional site	
Greens Point	Britomart memorial	Sense of place	British jurisdiction exercised 1840 Te Wherowhero came here 1856
Akaroa settlement	Bush setting View from sea Charm of narrow streets Village form	Sense of place, belonging	Previously a Māori settlement Early colonial settlement including French History associated with Akaroa
Opukutahi		Family connections Māori land Urupā Family land (European)	Collecting seafood
Hilltop	View of Akaroa basin	Feeling of discovery, surprise Feeling of relaxation Feeling of home	

The locations of these nodes is shown in Figure 18.

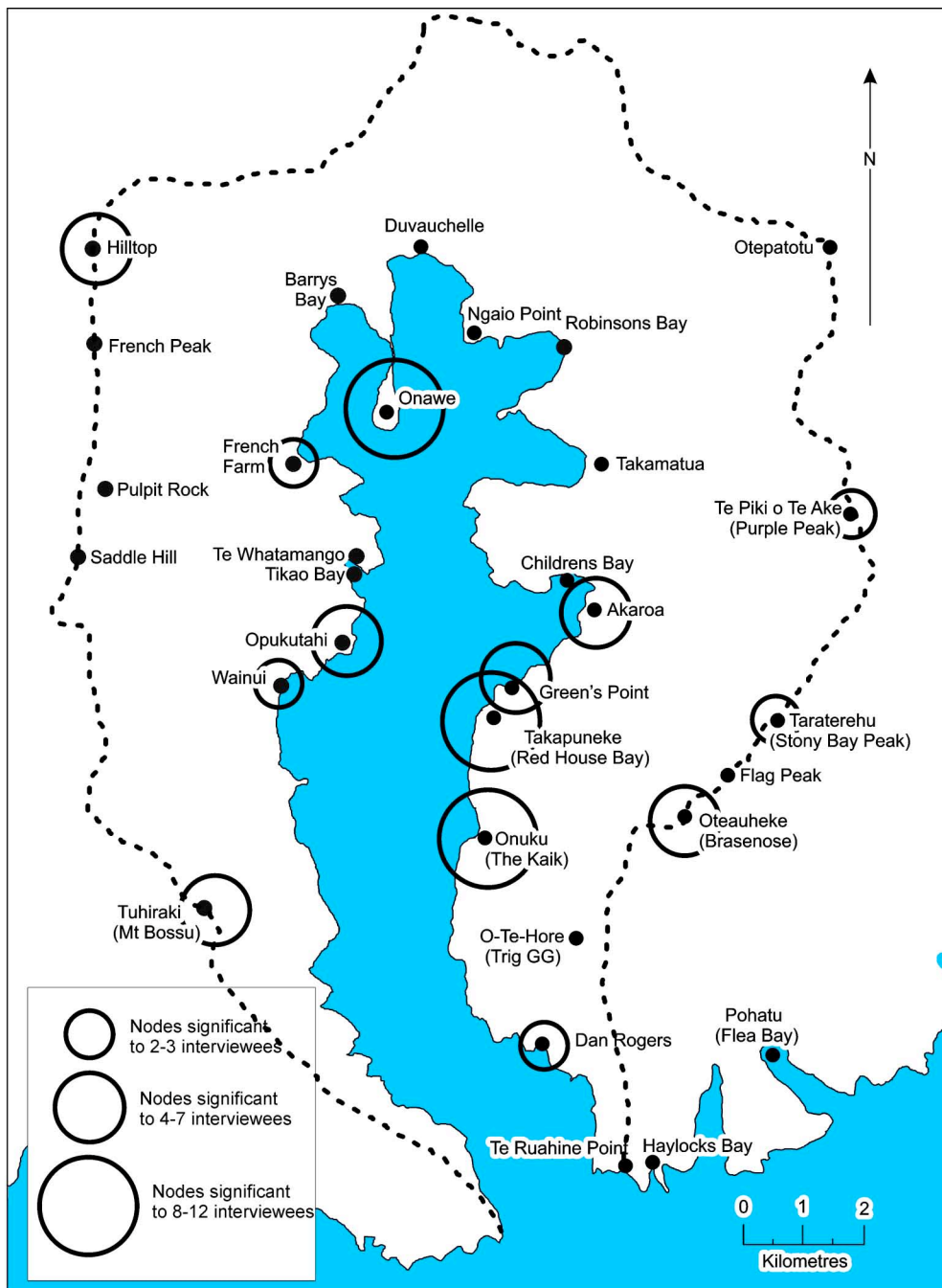


FIGURE 18: Key nodes in the Akaroa landscape.

Other figures were also developed portraying significant networks, spaces and webs in the landscape.

Values associated with the embedded landscape

Another useful application of the Dimensional Landscape Model was to 'locate' and convey embedded values, by showing key nodes, networks and spaces

from particular eras that continue to generate significance today. Figure 19 below, for example, indicates some of the value-generating features of the pre-European 'web'. These includes physical places (e.g. Onuku), relationships (e.g. whakapapa networks) and practices (e.g. trading systems). The web was generated by overlaying data from disciplinary and tangata whenua sources. It does not claim to be an accurate representation – its purpose is merely to show the integrative potential of the Model.



FIGURE 19: Some facets of the landscape web prior to European settlement

Discussion

In this light, the framework provided by the two models provides a possible means of developing improved methods of understanding and managing valued landscapes, regardless of whether they are urban, rural, or wilderness. By providing a means of integrating landscape-related information, the models are complementary to existing methods of understanding landscape significance. At the same time they can help to tackle the reductionist tendencies of current practice, bridging the divide between 'natural' and 'cultural' significance, and between different approaches to evaluation.

There may be a variety of reasons for requiring a comprehensive understanding of landscape values. For professions such as planners who are involved in management and decision-making, an integrated landscape assessment can inform plans or policies that guide future development and protection of an area. A detailed knowledge of the cultural values of the area could assist in determining the nature and location of new development. By providing a comprehensive means of linking values to landscape, the ways in which change is cumulatively affecting values can be better understood. In a situation of multiple conflicting values, a comprehensive study could help defuse tension by working against the tendency to cleave significance, involving all stakeholders in identifying valued forms, relationships and practices, and providing a common understanding of the significance of the whole.

The landscape models may also be of some use to other landscape-related disciplines, although it must be stressed that the framework does not seek to question discipline-specific approaches and methods. The concepts offered by the framework may however assist disciplines or agencies to look more broadly at what may constitute value or significance, particularly in relation to the values held by associated communities. The models also have potential relevance as a conceptual basis for digital information systems, such as Geographic Information Systems (GIS). These systems are already used by a variety of disciplines to record and analyse spatial information, but, as noted by (McGlade 1999), their primary limitation for landscape studies is the lack of a conceptual framework. The Dimensional Landscape Model in particular has the potential to be adapted for use within GIS, offering a coherent conceptual basis for modelling spatial and temporal values from a variety of sources. This area may be particularly fruitful for further research.

The models also have promise in assisting in interdisciplinary studies. Working at the level of a single landscape, they provide a conceptual language for interdisciplinary discourse, and offer the opportunity for an integrated understanding of the landscape as a whole. At a more general level, the

language and structure offered by the models may offer the potential for disciplines to share, compare and integrate landscape information, generating new forms of trans-disciplinary knowledge. Opportunities exist at both of these levels for further research and testing of the usefulness of the landscape framework.

Conclusion

As an integrating concept, 'heritage landscape' potentially captures the significance of landscapes in its broadest context – including values expressed by indigenous people, communities, disciplines and agencies. It has the potential to inspire interdisciplinary work, to encourage attached communities to determine the significance of their own landscapes, and to motivate disciplines, communities and agencies to work together to determine the many dimensions of value. However, without a structured way to draw together these voices and develop an integrated understanding, localised meaning and values can be cumulatively lost.

The research reported in this paper set out to develop a framework for understanding and linking multiple cultural values in landscapes. The two interrelated models offer an integrated approach to considering the nature and range of landscape-related values, and to link these values to the dimensions of the landscape. The landscape framework has the potential to improve the understanding, analysis and management of valued landscapes, thus better sustaining their heritage significance to all.

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Urban leftovers - heritage carparks and other cultural landscapes

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The street is the defining element of urban centres. The street is defined by buildings - often no more than single or double storey, but increasing in height as city centres evolved - it gains shape, scale and definition from the buildings which enclose it, from its response to topography, and from its linkages to adjacent streets.

Street character is established by its breadth, the height of buildings, the interval between buildings, degree of openness, and the way in which the buildings hit the street – the effects of verandahs, pavings, and many other constructed elements, including the use of “natural” elements such as trees or water.

A thoroughfare, where it was ok to stop for social intercourse or to transact business.

The street has historically always been the pre-eminent public space. Scale was adapted to pedestrians who habitually occupied most of the space at will. But it accommodated also horse-drawn traffic. Bye-laws or common courtesy governed the permitted pace of traffic.

The particular appeal of historic centres lies very much in their familiarity, but also the quality of “patina” on a large scale - the comfortable familiarity of well worn forms.

The commercial centre develops a life based on a rich mix of human activities.

The street edge is nourished by commerce.

The dispersal of land value along the street is a crude reflection of the intensity of human activity - the higher the foot traffic, the greater the commercial potential. Buildings reflect the pattern of commercial investment through their size and the quality of their design and construction. But often, heritage buildings are considered to be less than the “highest and best” use of valuable

urban sites. There are useful planning techniques to offset the fiscal imbalance, including Transferable Development Rights, but for some owners, a vacant site is considered to have greater value than one with an old building which does not realise the development potential conferred on the site by the District Plan.

There are various responses to this:

- a good old-fashioned bonfire
- legal destruction, or
- the noble art of façadism - a form of venereal disease. While it may satisfy the test of preserving the streetscape, as a method of preserving heritage it is fundamentally corrupt.

In modern urban settings, the pace of movement in the street has adapted to that of the car, artificially (and unsuccessfully) limited to 50kph. This significantly reduces the freedom of pedestrian movement & creates a moving barrier between opposite sides. Patterns of movement in the street can be likened to flowing water in a channel - slower at the edges, and faster in the middle, with eddying around salient elements at the edge - eg. shop entrances and junctions with other streets. (current terminology would refer to the "hydrology" of the street).

Progressive increases in the rate of vehicular movement in the urban street have transformed it from a predominantly pedestrian environment into a fast-moving conduit for vehicles. The irony of this pattern of change is that the effects of modern traffic are highly corrosive of the defining elements of the street, above all of the buildings.

Modern urban society is somewhat preoccupied with the car. No expense is spared to protect this most costly investment. In older communities and centres, there may not be space on the property to park the car.

In these extreme circumstances extreme measures are called for. The creation of space to park cars in the commercial centre is inherently destructive, although parking buildings are a legitimate and necessary building form. So if we marry the wish to be rid of an historic embarrassment and the need to park the car, we get the Heritage Car Park.

This takes various forms, but usually results in the partial destruction of the landscape of the street, and the total destruction of a heritage building.

Empty sites are toothless gaps in the face of the street. The heritage car park interrupts the continuum of built frontages which define the street. It is thus

hostile to the very patterns of development which give the commercial landscape its integrity.

The irony is that, except for first category scheduled buildings, demolition is usually a permitted activity. It seems to me fundamentally wrong that the right to destroy is not qualified by an entitlement for the community to know what will replace what is demolished. To my mind, this is “anti-planning”, and is antagonistic to cohesive and thoughtful landscapes.

In my firm view:

- it is better to find uses for existing structures and thus preserve them, and in doing so, to preserve the inherited streetscape.
- better to prevent or withhold consent to demolish until an alternative and acceptable replacement has been proposed & consented
- better to manage the urban landscape to achieve a created environment, rather than one that is simply inadvertent.

Taking up the challenge

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Abstract

A challenge to take up our professional responsibilities in heritage landscape protection in New Zealand, through statutory and voluntary mechanisms.

A review of approaches to heritage landscape assessment demonstrated with case study examples, both urban and rural, north and south, regarding the heritage of tangata whenua and tauiwi, and of various communities.

Identification of opportunities and gaps in mechanisms available for heritage landscape protection and management.

A challenge to landscape architects, and the professionals and decision makers in the NZ Historic Places Trust, in local authorities and in the Department of Conservation to recognise and progress the opportunities available.

Uncovering hidden stories within urban heritage landscapes

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Abstract

What is a heritage landscape? In the dictionary, a heritage is that which is passed down from preceding generations. According to April's Historic Places Trust think-tank regarding heritage landscapes, these assets can be defined as dynamic systems of physical forms, relationships and events that have evolved over time and are undergoing constant change, creating composite layers of history and human interaction.

It could be argued that, as well as applying to our magnificent natural assets, this definition is true of many of our urban centres. The underlying geographical and natural features of an urban environment determine its settlement and usage patterns, but there is a risk that those who live there may become disconnected from the natural environment and the communities within which they live. It is both urgent and important that our cities and town centres are accepted as valid heritage landscapes. Just because change in these environments tends towards the dramatic and many of the clues are hidden, they should not be considered less important. And the context in which those changes occur should be preserved/acknowledged, so that future generations may learn, understand and therefore recognise, protect and interpret their inherited urban landscapes.

As landscape architects, it is our responsibility to consider every project as being such a potential learning environment, bringing together past, present and future histories. We should not simply be making things pretty – we should be creating real places, for real people about real cultures – preserving real New Zealand stories.

This approach would be further investigated through three project examples.

Introduction

From the forests of Fiordland to the beaches of the far north, New Zealand boasts an abundance of natural features that are widely considered to be heritage landscapes. However, I would argue that many of our urban centres -

the buildings, streets and parks with which we interact every day - should be attributed the same honour. How often, though, do we stop and think about their significance; the stories they tell and how to preserve them?

I believe that we are missing a fantastic opportunity! As living historical entities, our towns and cities are valid heritage landscapes, and should be designed and managed accordingly.

In this paper, I would like – albeit briefly – to investigate what we mean by heritage landscapes and how their stories can be identified with them. Then, I will discuss a strategy for understanding and designing means of unlocking and celebrating the stories, the heritage. Following will be three project examples where, with the support of clients - in these cases local councils - we have undertaken initiatives to do so.

What do we mean by heritage landscapes?

According to the dictionary, a heritage is that which is passed down from preceding generations. In the view of last April's Historic Places Trust think-tank regarding heritage landscapes, these assets can be defined as dynamic systems of physical forms, relationships and events that have evolved over time and are undergoing constant change, creating composite layers of history and human interaction.

Sounds like a human environment, doesn't it? From the smallest community to a large city, the structures we create for ourselves comprise all of the above. It can be argued then, that as well as applying to our magnificent natural assets, according to these definitions, our urban centres are heritage landscapes in their own right. And, as they grow with us, they become a record of our development.

However, while the underlying geographical and natural features of an urban environment often determine or influence its settlement and usage patterns, change here tends towards the dramatic. Many past clues become hidden under the layers of the current generation, and there is a risk that those who live here may become disconnected from the original natural environment and the histories it fostered. The contexts in which change occurs should therefore be preserved, so that future generations may learn, understand and recognise, interpret and protect their inherited urban landscapes.

So, it is both urgent and important that our cities and town centres are accepted as valid heritage landscapes before these stories and their relevance to us are lost. The majority of the New Zealand population lives in our towns and cities. This is where they have the best chance of gaining an understanding and appreciation of our heritage landscapes, both natural and constructed and the

tales they tell. At the moment I believe we're not taking advantage of this opportunity!

Learning environments – a strategy

So, where do we start? How do we promote a lasting appreciation of our urban environments? How do we uncover the heritage so often hidden in our urban landscapes?

The answer lies in embracing complexity and challenge. We believe we have started to do so through a strategy, still in development, that we call Learning Environments.

This incorporates more than protection and conservation; it's about learning and celebration. It's about respecting past and present stories while creating opportunities for new ones. It's about building awareness, understanding and appreciation. It's about encouraging people – both residents and visitors - to engage with the urban environment and, from there, connect with the wider landscape.

A Learning Environment comprises all of the physical surroundings, psychological or emotional conditions and social or cultural influences affecting and influencing our understanding, growth and development. This is learning through social, cultural, physical and psychological experience. It's an opportunity for enrichment - for intellectual engagement - with an emphasis on sensory stimulation and coherent meaning. It's as much an attitude as a way of doing.

Through this approach, we hope to increase our understanding of who we are, where we came from, and some of the more complicated relationships between different people of different cultures and their respective relationships with the landscape. The aim is to create real places and real experiences for real people. It's a big ask!

In modelling this way of thinking, we suggest seven key characteristics of successful Learning Environments, all of which should help in uncovering the hidden stories in our urban heritage landscapes.

Those seven key characteristics are:

- Community
- Discovery
- Connectivity

- Enjoyment
- Dynamism
- Inclusiveness
- Distinctiveness

Community

If heritage is about people and their relationships with the land, then a key starting point is the community. We need to understand the values, dreams and challenges, past and present – the journey – of the community. The community's participation in the design and management of our urban heritage landscapes is essential.

This is probably one of our biggest challenges – how to engage effectively with the community. We need to be open to learning, understanding and appreciating different cultures and different groups within cultures. We also need to take risks and try different ways of liaising with other peoples and age groups. We need to encourage ownership.

Discovery

Discovery encourages people to participate, engage and dig deeper. An individual project does not have to provide all of the answers, but needs to encourage visitors and residents to be curious, to question, to want to know more.

A strategy of discovery also keeps the experience fresh and alive, encouraging further visits and providing new insights. The idea is to offer different meanings for different people at different times, creating diverse levels of complexity that will appeal to a broad range of participants.

Connectivity

This is a word we hear bandied about a lot, especially in discussions with an urban design focus, but how good are we at putting it into practice? In relation to Learning Environments, it is important to seek out and enhance opportunities for people to engage with their urban landscape on multiple levels, while encouraging links and associations with the wider environment.

In this respect, it helps to consider setting and context, rather than individual historic sites. We need to think about connectivity not just in the physical sense, but also in terms of society, culture and time. Building connectivity will encourage exploratory behaviour, social interaction and cooperation, resulting in a better understanding and appreciation of our heritage landscapes.

Enjoyment

People are complex. For our wellbeing and development, we need much more than to address the functional aspects of our environment alone. Enjoyment of the spaces around us needs to be more highly valued and respected as a critical component.

We all know that if we enjoy what we're doing, we learn more. Effective learning is fun for all age groups.

The role of play should also not be underestimated. There are strong links between play, learning and creativity. Play is important for all cultures and all ages. No one is too old to play – to learn.

Dynamism

Heritage is not static; it is alive, it grows, evolves and changes, and past, present and future all need to be considered. We need to be flexible and creative to ensure that we design, build and manage in a way that allows for this flux.

Urban heritage landscapes should encourage communities to create, live, and express new stories – to contribute to their heritage. They need to incorporate opportunities for residents and visitors to connect and reconnect with each other and the environment. Accommodating this ongoing learning and involvement is quite a challenge.

Inclusiveness

With any project, it is important to first identify and then to understand the different cultures that need to be incorporated and reflected. An important element of this learning involves understanding influences from the past, current factors and future potential for each cultural group.

Distinctiveness

Variety and diversity are important to understanding and expressing the rich and unique personalities of our urban heritage landscapes. The learning environments approach looks at opportunities to celebrate differences while focusing on sharing and learning.

One place may have many different cultural influences, and particular aspects of these will need to be drawn out to inform the strategic evolution of that urban environment. In some instances, therefore, it can be highly valuable to be provocative - to challenge - encouraging debate and discussion. We need to be wary of dumbing-down aspects of our cultural heritage. All cultural references must also be authentic and developed true to their unique qualities.

Project examples

Good design means more than being up with the latest trends. It is about taking the time to understand the place and the people, and small urban initiatives can make a great difference to both. Following are three project examples where the Chow:Hill landscape architecture team, in conjunction with our clients and community groups, has started to develop our strategy of Learning Environments. We believe that these initiatives are all examples of urban heritage landscapes.

Rodney District Council – Huapai High Street

This project is part of a larger initiative - the Huapai Town Centre Concept Plan - developed in collaboration with the community during 2003. The Town Centre Concept Plan identified Matua Road as having the potential to be transformed into a vibrant main street, providing an important focus for the community. The street offers an opportunity to celebrate Huapai and will set the scene in defining the quality and character of the revitalisation of the wider town centre.

The Rodney District Council commissioned Chow:Hill to assist with the preparation of concept ideas for the upgrade of the south end of Matua Road. This initiative has informally been called the Huapai 'High Street' project.

The primary objective of the proposed concept for Matua Road is to tell the story of settlement in the Huapai area; to uncover some of what it is that makes Huapai special and unique. Working with the Council, we developed a multi-layered strategy to involve the community. The aim was to include as many people as possible and to encourage participation, rather than to be simply informative.

- A reference group was formed, made up of community representatives including the client, councillors, and representatives of the landowners, the Kumeu-Huapai executive group, ratepayers and the Kumeu/Huapai Mainstreet Forum. The reference group's primary role concerned matters of process, and the design and Council teams consulted regularly with it throughout the design process.
- A questionnaire was prepared and one-on-one interviews carried out with all owners of property adjoining the street. The questionnaire achieved a 100% response rate and a summary was prepared to capture the essence of all comments received. The aim was to understand and record the property owners' ideas, concerns and future aspirations for the area.

- A community workshop was carried out, and was structured into three parts. The first was a process of imparting information. The second, more analytical segment was designed to gain an understanding of the community's likes and dislikes regarding the existing built environment. Small groups with facilitators explored key questions to provide these answers. The third session, titled Future Vision Facilitation, was a visioning exercise designed to encourage participants to look ahead and describe their ideal environment, to understand the community's dreams and aspirations. The workshop wrapped up with an explanation of the design process, along with general questions and discussion, and an opportunity for participants to fill in individual evaluation forms.
- A summary and full reports of the workshop were prepared and made available in the local library.
- Illustrations of the initial concepts were displayed at the local library and community centre.
- Local paper press releases were published during the design process.
- A community flyer was prepared and distributed, illustrating the initial concepts. The flyer included a return section encouraging feedback and comment.

The resulting overall concept has been informed by stories of:

- Early Maori settlement and portage
- The kauri gumdiggers
- The days of orcharding and cash crops
- The more recent advent of vineyards
- The diverse arts and crafts movement currently flourishing in the region

The kauri gumdiggers

Early settlers to Huapai were attracted by the promise of kauri gum buried in low-lying swampy areas. The landscape was soon bisected by the winding trenches of drainage channels and excavated kauri gum seams.

The ground plane of Matua Road has been designed to reflect and relate this history. A sinuous strip of exposed and honed concrete has been proposed to run along the street, beginning at the northern end and snaking through the plaza areas to its terminus at the SH16 intersection.

This strip varies in width and will double as a timeline of Huapai's history, using a combination of art and text set into the concrete pour. Materials and colours will reflect the kauri gumdigging industry.

The advent of orcharding

Around the turn of last century, orcharding grew in popularity in the Huapai region, with apples, especially, thriving. Networks of shelterbelts sprung up to protect the young trees from the prevailing coastal winds.

A network of trees along the main street has been proposed to reflect this aspect of Huapai's cultural past. The spine of the street is given form by the regular spacing of large exotic species. Between these, and of a smaller size, are regular groupings of ornamental fruit trees.

Growth of vineyards

As Huapai's climate and soils suited apples and other orchard trees, so too is it good for grapes. The latter half of last century saw rapid expansion in the winemaking industry throughout both Huapai and Kumeu.

This has been reflected in the conceptual design of large pergola structures clustered around the central plaza and acting as gateway markers for the street. The vineyard theme also lends colour to the street, with a cluster of red roses proposed for each end of the central median.

The input of artists

It is proposed that the concept will also reflect and build on the arts and crafts of the area, and the design of the main street has been developed to allow opportunities for local artist input. There will be numerous small-scale art projects associated with the creation of the sculptural heritage trail in the pavement, and in the detailed design of the pergola structures. Also proposed is an art wall at the northern end of the street, where local artists will be able to showcase their work in a series of lockable outdoor displays.

This combination of stories is unique to Huapai and will result in a distinctive streetscape, bringing the layers of heritage alive and rendering them visible in the built environment. It is expected that Matua Road will become a pedestrian-friendly, dynamic and exciting place for residents and tourists to meet, shop, and be stimulated by an ever-changing environment.

This project has undergone concept design. We are currently progressing the developed design, detailed design and contract documentation.

Manukau City Council – Ohuiarangi/Pigeon Mountain Reserve

Open spaces – parks and reserves - are essential components of any successful town or city. They can also have an important role to play in uncovering our hidden urban heritage.

The Auckland region is dominated by a dramatic landscape of volcanic cones. Pigeon Mountain is one of these; or rather, is half of one of them. The other half has been quarried away.

Pigeon Mountain Reserve is one of Manukau City Council's premier reserves, and boasts many layers of cultural influences and heritage. It has been a place of Maori occupation and an early archaeological map, drawn before the quarrying days, shows that its Maori inhabitants had modified the entire cone. Today, it is a place for both passive and active recreation. At the top of the cone, there is a datum survey marker, which is still an important tool in the surveying of the city.

Our idea for a concept plan for Pigeon Mountain Reserve was to develop a trail of learning and discovery. The purpose of this approach was to encourage children and adults to engage with the rich natural and cultural heritage associated with this special place.

The proposed trail will link the western area, currently used for grazing, with the volcanic cone via a network of pathways. These will connect a series of 'learning pods' relating to four themes:

- Maori heritage
- Maori and European heritage (post-1900)
- Geology
- Natural environment

It is envisaged that each learning pod will reveal different aspects of the area's natural and cultural heritage through interactive play elements. Combined, they form an educational puzzle that asks questions and encourages the visitor to find the answer from one of the other pods, thereby encouraging further investigation of the Reserve.

Each learning pod will be identified by a coded marker, showing which of the four stories are explored there. Any one pod may explore one, several, or all of those themes. These vertical markers are also intended to help with way-finding through the Reserve.

It is proposed that a link be developed between the south western corner of the Reserve and the neighbouring Prince Regent Drive Reserve. This will involve extending an existing Rotary walk and connecting Pigeon Mountain Reserve with Whakaaranga Creek.

The concept also includes another proposal to connect Pigeon Mountain Reserve with the wider landscape by way of an interpretative lookout station at the top of the volcanic cone. Cantilevered decks with associated interpretative information will orientate the visitor towards significant views and the natural and cultural features of the surrounding urban environment.

This project is currently in its infancy, and development of these proposals requires further input from iwi, the community and other key stakeholders.

Manukau City Council – Mangere Gateway Heritage Avenue route

The purpose of the Gateway Heritage project is to promote the heritage resources, both natural and built, of the Mangere/Puhinui area, while also providing recreational opportunities for driving, biking and walking. Chow: Hill was commissioned by Manukau City Council to develop concepts that will help define, develop and market a heritage-focused visitor experience connected to the life of a community. These are to be targeted at residents of the region and visitors to Manukau and Auckland.

Key components of this project include:

- Well-themed directional signage/icons (in English) – way-finding markers (artworks) that clearly identify walkways, cycleways and the driving route, while adding to and enhancing the special cultural and heritage character of the area.
- Interpretative signage (in English and Maori) for specific tourist attractions along the route.
- Streetscape improvements and possible improved or additional infrastructure, adding to people's experience.

This could have been a relatively straightforward way-finding project. However, we developed with Manukau City Council the notion of a Heritage Learning Environment, where storytelling plays a key role in understanding different cultures. The bringing to life of these stories will enable us to help the community celebrate the heritage of this area.

Key to this is explaining the relationship between the people and the land. Our aim was to understand some of these special associations and to work towards

establishing a true sense of place. However, we did not simply want to create records of the past; we wanted our proposals to include opportunities for people to interact and engage, both with the environment and with each other, to encourage future stories.

As well as seeking input from a wide range of individuals, groups and organisations, we felt that it was also important that our design proposals highlighted potential opportunities for other local involvement, including:

- School art projects
- Professional art installations
- 24/7 and the use of light
- Events and celebrations
- Local skills and crafts
- Community initiatives
- Interactive environments
- Games with intrigue
- Language and the telling of stories

The overall objective of our proposals is to encourage residents and visitors to engage with the specialness of Mangere and its people. The design is to be more than simply a place name, a directional sign, a bench seat, or a light. It is to be an experiential journey made up of interconnected elements of discovery.

One of our strategies for a project of this complexity and scale is to identify, develop and implement three key areas, rather than tackle the entire route in one go. At the time of writing this paper, using information gathered from site visits, background research and consultation meetings, we have prepared a Key Area Identification Plan. This shows three prime targets for streetscape improvements including both directional and interpretative signage - for which we are currently developing concepts - and outlines a strategy for implementing these.

The suggestion is that after the designs have been implemented for several months, the Council will then send out a community information flyer requesting feedback and comment from the community. This will mean more people will be made aware of the overall Gateway Heritage Project, so that future stages can be improved and developed with wider community input.

Conclusion / challenge

So, in conclusion, if we define heritage landscapes as locations that portray dynamic relationships between people and the land; constantly changing environments passed on from one generation to the next and worthy of respect and preservation, then we should not be under-estimating the importance of our towns and cities. As much as any other aspect of the world around us, these have the potential to be recognised as important heritage landscapes.

It's just a case of unlocking their stories to keep them alive. We can achieve this through a Learning Environments concept that combines community, discovery, connectivity, enjoyment, dynamism, inclusiveness and distinctiveness. I believe this is a valid and exciting approach to designing, building and maintaining our urban heritage landscapes.

If at the very least this paper encourages you to discuss, debate and take a view on whether our urban environments should be considered heritage landscapes, then it has accomplished its primary purpose. However, the real challenge that I put to you - the designers, the planners, the developers, the councils, the community - is to consider every site and every project as a potential Learning Environment, bringing alive past, present and future histories. We should be creating real places, for real people with real cultures – real New Zealand stories through the promotion, creation and management of built environments rich in meaning.

Don't miss this opportunity!

Overview thematic history of Christchurch: three perspectives on the landscape

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Abstract

The project aims were to prepare an overview history of Christchurch, using historical themes to provide a contextualised and integrated understanding of Christchurch. This requires that landscapes are seen as and understood as central to rather than peripheral in their contribution to the city, its identity and its future.

Current portrayal of Christchurch as the 'Garden City' focuses on introduced landscapes, gardens, beautification and urban improvements. While the parks and gardens are valued as living heritage, Christchurch's urban environment has largely turned its back on its relationship with its natural landscapes and its broader environmental context. Urban heritage is largely defined as buildings in landscape settings in the mind of Council and the public.

This method of reading and understanding, applies to all aspects of the heritage not only landscapes, but also the built environment – firstly as a whole, then by its contributing parts.

The project manager, landscape historian and Council heritage planner each provide their perspective on this project and relate history to heritage landscapes.

Introduction

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central to rather than peripheral in their contribution to the city, its identity and its future.

Current portrayal of Christchurch as the 'Garden City' focuses on introduced landscapes, gardens, beautification and urban improvements. While the parks and gardens are valued as living heritage, Christchurch's urban environment has largely turned its back on its relationship with its natural landscapes and its broader environmental context. Urban heritage is largely defined as buildings in landscape settings in the mind of Council and the public.

This method of reading and understanding, applies to all aspects of the heritage not only landscapes, but also the built environment – firstly as a whole, then by its contributing parts.

The project manager, landscape historian and Council heritage planner each provide their perspective on this project and relate history to heritage landscapes.

Perspective one - project manager

Outline

As the project manager, my perspective describes the approach taken in developing a contextual historical thematic overview for Christchurch and the outcomes which have developed a more holistic approach to the understanding of places of cultural heritage significance.

Christchurch City Council (CCC) commissioned this multi-disciplinary consultant team of landscape historians, planners, archaeologists, conservation architects and historians to prepare an historical overview of Christchurch and historical thematic framework, that was to form the basis for a review, assessment and recommendation of future updating of the Christchurch City Proposed City Plan heritage inventory.

As part of this project, the consultant team with the assistance of CCC, sought community input into the historical overview initially through Community Development Advisors, Community Boards and a range of key agency and professional stakeholder groups.

This report has been produced by Dr John Wilson with input from Sarah Dawson (Boffa Miskell, Christchurch) John Adam (Endangered Gardens), Jane Matthews (Matthews and Matthews Architects), Bruce Petry (Salmond Reed Architects) and Mary O'Keeffe (Heritage Solutions).

Understanding Thematic Context

The Christchurch City Plan already addresses the issue of Heritage recognition and protection in Christchurch City Plan. The purpose of the contextual historical overview was to develop a framework of themes and historical sub-themes that reflected the historical development of Christchurch from an historical perspective. This allowed for the broadest possible range of associations of events, people and activities that identify Christchurch City as the unique place that it is.

The Brief

The contextual historical overview has been developed using a regional approach, to ensure an holistic contextual understanding of the city planning in the surrounding regional context with regard to how the city was settled, has grown and changed in response to city planning initiatives.

The history needs to be comprehensive and to ensure that heritage items will be able to be identified as part of future projects. There will be a focus on the history of Christchurch city planning, how this has influenced and shaped the city, and the historical and social attachments of the diverse cultural groups that make up the Christchurch community. It will combine various approaches including an historical chronology, national, regional and local historical thematic context and thematic overview to guide broad and site specific identification.

Specific key tasks included:

- i. Review of background material, including primary and secondary source materials, written records, maps, photographic records and other documents. The research component will commence immediately after arranging a review of initial material, and following receipt of available Council documentation;
- ii. Consultation with key stake holders, and community groups;
- iii. Historical research and preparation of Contextual Historic overview, describing the historical development of Christchurch and including a planning overview within the regional context;
- iv. Preparation of outline thematic framework and identification of specific research and analysis tasks;
- v. Review and evaluation of current District Plan listings and HPT registered items. Preliminary consideration of potential gaps against proposed Christchurch thematic framework;
- vi. Field studies and on site assessment including review of current listings and identification of potential heritage themes with direction for further investigation. Study of general areas and potential themes and

assessment based on an understanding of the historic development and thematic framework - the intention being to identify elements in the context of the thematic framework, and to identify heritage values and areas that may have been previously overlooked.

Perspective two – landscape historian

My perspective as the Landscape Historian ventures beyond the aesthetic values to a deeper understanding about heritage landscapes and what they tell about the history and social customs of Christchurch.

Beyond the ‘scenic’

Two examples of Christchurch heritage landscapes are The Deans Estate at Riccarton and Risingholm near Sydenham.

Much of these heritage landscapes lie beneath the turf as drainage systems, decommissioned paths and ditch and banks that once keep out grazing animals. Grass and timber (for heat and shelter) for the 19th century functioned as a primary source of energy to drive the horses powering industry is forgotten as is the control of human disease through primary site selection and plant selection

Above the ground there is a continuum of regional ‘types’ and ‘styles’ of landscapes. Nature reserves would be a type of landscape and they have been imbedded in the New Zealand Pakeha public domain - *Public Domain Act, 1860* – since well before 1860.

Process

Landscape was constructed to be seen through the ‘Picturesque’ ideals. Public landscapes were constructed to increase the value of real estate lands surrounding them. Common laws were imbedded in public lands. The contest between common and private rights of access and use came with the territory. New Zealand’s early Premier (Prime Minister) in 1854, Edward Stafford, belonged to this Chartist movement in Britain whose radical ideas of public control and access by all to common lands saw many individuals imprisoned.

Context

The ‘power’ that public lands carried insured a competitive contest as to who designed the spaces and how they were maintained. Professions such as architecture, horticulture and land surveying argued the toss with the commoner. Managers defended their actions and decisions through newspapers (something Chartists could not do in Britain) council committees and boards.

Boundaries

Ownership and shelter for survival lead to these interventions. The Deans chose to settle near a stand of bush that provided instant shelter and resources to live. This pattern of choosing a settlement site by Pakeha is more common than generally understood across New Zealand as a whole.

Governance

Public lands physical representation are the long legacy of lore and laws that have controlled the design and use since its creation. Much of it is of local origin.

Contest

Design and land use was contested by local communities and professionals employed by the City. Classical vrs. Natural styles as one long contest.

Connections

The social, political and economic pressures determine public land use. New Zealand's first Trans Tasman merchants came from Sydney and Tasmania where they experimented with New World plants. That is why the Tasmanian blue gum, *Eucalyptus globulus*, was the first most commonly grown exotic tree for shelter, boundary marking and for medical reasons as swamps (wet lands) were associated with miasmas and disease. Rapidly changing scientific theories associated with climate change, health and life transformed the landscape. New Zealand was a testing ground for global scientific theories because scientists such as Darwin had visited.

Perspective three - council heritage planner

My perspective as the Council Heritage Planner takes an overview of the city as a heritage landscape. I look at the broader view and its implications and how this may be used effectively by Council to underpin planning mechanisms that support the city's past and integrate this landscape into a desirable future identity.

Wholeness

Heritage landscapes a unifying concept in understanding the cityscape

Applying the concept of heritage landscapes to a cityscape makes sense. It offers a way to read the city environment and understand the overall character and identity of the place. A landscape model is particularly relevant in appreciating that the whole is greater than the sum of the parts.

The irony is that while Christchurch presents itself through its 'garden city' image or cultural landscapes, it has largely ignored, modified or obliterated the natural

landscapes within the urban environment. Human settlement very much dominates the landscape of the Canterbury plains, wetlands and swamps. Recent initiatives have sort to restore the natural landscapes and waterscapes around and through the city.

Even so the large overriding scale of the natural landscape remains visible and evident –Christchurch is still the city by the sea, cradled by the mountains and extinct volcanoes, though largely devoid of any substantial native vegetation.

This landscape model is particularly relevant to be able to see and appreciate beyond a ‘building centric focus’ for the city. Viewing the city as a cultural landscape encourages the viewer to look for the nodes, or meeting places, edges or street alignments, continuity and connections, the breaks and disruptions between spaces and places as well as the built structures.

Reading the city through its history provides another filter or way to view the city that also looks for connections and associations of the social and cultural landscape which was the aim of the thematic overview history project.

Time and space continuum

Historic themes and landscape perception

Historic themes provided a platform for looking for connections across the landscape. This model goes way beyond identifying particular items or ‘points in the landscape’. It uses broad themes and specific historical sub-themes understand settlement patterns through a time and space continuum.

In this way, historical themes look for connections both tangible and intangible to build a picture and understanding of the landscape. They bring not just visual or physical appreciation of the landscape but also understanding through an appreciation of the historical and social dimension of the city environment.

For example, the theme of transport networks such as railways and road networks. Christchurch has a distinctive planned street grid road network at its centre. Formally laid out on the flat Canterbury plains ,t he street layout is a distinctive design element that formalises and regulates the streetscape and wider landscape of the city.

Historically and socially the town grid, part from being practical, has the twin objectives of creating a town centre and hierarchy with the church and religion at its centre as well as socially engineered equality across the city, with offset sectors for education, commerce and surrounding housing.

This formal imposed grid is broken by the organic meandering Avon River which wanders through the central city planning grid. Historically, the river access was necessary for transport of goods into and out of the city.

This organic natural landscape element is the perfect foil that cuts through the perfectly rigid formality. The collision of nature and culture provides a fortuitous juxtaposition that offsets what could be an otherwise formal and bland townscape design and forms a key aspect of the unique identity that is Christchurch.

Lost in translation

Landscape management practicalities

The challenge for local government is to embrace the landscape, its design and aesthetics, as well as its historical and social aspects and to translate this wider perspective into practical planning realities.

Given the present RMA planning system and understanding of heritage landscapes and that exists in Christchurch today, the concepts of landscapes needs to be differentiated sufficiently to enable council to manage the overall and particular aspects of the cityscape. To achieve this, elements of the landscape needs to be translated into easily identifiable heritage items with defined boundaries (if and where possible).

Current planning and management thinking still requires that we analyse, compartmentalise landscapes so that we understand the objective realities of ownership, boundaries and types. The once fluid seamless landscape must be dissected into manageable units governed by ownership, legal titles and section boundaries.

Its obvious that reconciling these two perspectives; the broad and the specific is necessary to achieving desired results. Continuing to only manage individual units has shown itself to have limited effectiveness, as the impacts and effects of decisions reverberate beyond immediate boundaries and ownership.

Future focus

Integrating historical landscapes into management

There are several actions that can be used to better integrate a heritage landscape view into local government planning and management.

Moving away from isolating and narrowly focused individual design concerns to a wider more inclusive approach to cityscape management is one approach. This can be facilitated by:

Generating a 'ground up' vision for a desirable city that encourages and supports creativity and individualism that positively contributes to the whole landscape and highly values its heritage is needed. This can be achieved by involving, in a meaningful way, all stakeholders and community groups through public programmes and workshops.

There will be greater emphasis on managing the 'wholeness' of heritage landscapes through identified heritage areas, precincts, streetscapes and landscapes. Heritage landscapes will include both cultural landscapes such as places, parks and gardens as well as natural landscapes that will ultimately benefit the wholeness of the cityscape environment.

New design will support and fit in with the wholeness of this city creating a quality and liveable cityscape that continues the threads of established heritage landscapes and the significant historical and social space and time continuum.

Heritage and urban trees the biological and political needs

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Abstract

A sustainable future for Urban Trees is becoming more tenuous. New strategies for effective management of mature trees, and the establishment of future 'green city' concepts are required due to increasing urban density, shorter political and fashion 'cycles', and highly modified urban soils.

It is accepted that trees are important in urban landscapes (for many reasons) and potentially span many generations. The large 'heritage' trees seen today are probably the last large trees, ever. The continuing to regard these, and young trees, as 'appendages' rather than primary elements, is likely to lead to a stark and unfavourable urban environments. Therefore a concerted, integrated, non-political, long-term, well-funded approach is required to sustain a 'productive' tree population.

Trees (or greening) require the highest priority in the urban planing and design process, with specific spatial decisions and design/implementation strategies to meet technical and biological perimeters to sustain growth. The cooperative, professional approach to urban design creates a new opportunity to achieve these long term strategies and economical management. Ecological corridors, green fingers, urban forests, park 'plantations', street tree 'islands', broad shady avenues, residential shade, exotic and indigenous species amongst others - all have design merit.

The illustrated presentation will review and recommend management of 'living heritage', to achieve comfortable, healthy city living.

Introduction

Trees are one of the earth's oldest life forms and the largest terrestrial living thing. They stand as silent witness to human evolution and the passing of time. The tree's dynamic form creates evolving dimensions and may become a dominant visual or vital functional element within a city landscape.

Many people today take the presence of trees for granted, unaware of their greater significance in the natural and human ecology, their medicinal and nutritional properties, or the veneration placed on them by past, and modern, communities as 'living heritage'. Trees as natural assets have the ability to span time, inspire, soothe and sustain us.

It is this 'taking for granted' that is leading to a more tenuous sustainable future for urban trees and landscapes. (This is as viewed in a New Zealand context, focus on Auckland.) The perspective of this paper is that trees have already been accepted as very important elements in cultural and urban landscapes, and this is for a multitude of reasons.

However, the large trees seen now may be the last large trees that will ever be seen in our cities. Continual neglect of the long-term biological provisions for trees to mature and sustain gracefully is likely to lead to stark and unfavourable urban environments. Political indecision and lack of care is apparent, and exasperated by the rapid increase in urban density, shorter political and fashion cycles, and highly modified, crude urban soils. Our younger trees are treated as 'appendages' rather than principal elements in the design of the urban fabric. Too often, we witness supposed living things sitting in suspended animation, wanting to live, waiting to die! If this continues at the present rate, we will see an even greater decline in the effective, healthy tree cover, - in arguably tree sparse cities.

Trees respond to the conditions in which they grow. They perform a variety of roles, for example, ecological corridors, 'green linkages', urban forests, park 'plantations' street tree 'islands', broad shady avenues, residential amenity and seasonal shade, 'beautification', wasteland rehabilitation, amongst others. Exotic and indigenous species are both valuable in terms of achieving design criteria and being 'productive' given the awful conditions, we place them in.

Therefore, trees growing (or urban greening) requires the highest priority in the urban planning and design process, with specific spatial decisions and design/implementation strategies to meet technical and biological parameters. This, and integration of the on-going management process, will promote sustained growth and maturity.

The complexities of growing trees in a city are too diverse to continually be managed by one profession (eg traditionally the parks department, more recently maybe its the arborists and planners.) We are after all, dealing with competing forces - people (diversity of wants and needs), built structures (control/constraints) and trees (natural objects and processes).

New strategies for effective tree management are complex and needed now, - to ensure stability for mature trees, and the effective re-establishment of a future 'Green City'. The professional cooperative model, as promoted for urban design, creates an opportunity to achieve resolution of interdependent aspects about urban trees. A concerted, integrated, non-political, long-term, well-funded approach is required to sustain a productive and economical tree population.

In addition, do not get this message wrong. The new strategies are not required to fulfil a lazy wish to 'green everything', or place trees everywhere in the urban environment. Hard space and edges are a fact in a city, and can be appealing in themselves. The message is about Looking Forward to 'Heritage' Landscapes, ones that are healthy fruitful and affordable - its about recognising and working with the dynamic forces of 'politics' (decision making) and 'biology' (life forces) pertaining to urban vegetation - read Trees. It 's a simple message, - it is about finishing with the apologies, - all those dead, dying or 'nuisance' trees. And excuses – 'we lost the soft character of the area -- the space was not adequate in the carpark to grow a tree, - preparing the ground well was too hard, - native trees do not grow in deserts, - city trees/greening wasn't important' - and so on. Moreover, it is about issues that stand between an urban quality, what Olmstead refers to as 'solace and comfort' and us.

Heritage and tree protection

It is worth noting why there is 'tree protection' (at least in some areas). About 20-25 years ago the Tree Council Auckland formed. This was set up to continue advocating changes in the legislative frameworks as it related to Trees. Earlier work by individuals and a government committee had meant some changes to the Town and Country Planning Act.

Jim Holdiway, John Hogan and Ian Barton, all of who had considerable experience with conservation, politics and trees, led the Tree Council formation. Prof. John and Pat Morton who had beavered away with advocacy and on-ground activities on the North Shore soon supported them.

The formation of this voluntary group was well supported locally, even by the city Councils of the day. It aligned its form and direction with that of the Tree Council in Britain and used the strong evidence of research that NZ local authorities had little or no real record of managing trees effectively under a 'legal' framework.

Of course, there were fine examples of urban parks and streets that grew a wonderful array of species and age classes of trees. Along with the residential culture of gardening with trees (et al), these trees formed a significant imprint on

our cultural landscape and heritage, even with considerable variations from area to area.

However, there was also evidence of gaps in the age classes and many examples of lost opportunities. The expanding road networks and the rapid development of new suburbs, parks and streets continued, as it had since the post war boom years. There was a stronger interest in general conservation measures. In addition, there was the noticeable effects and wholesale change in established residential areas from the fast re-developing, 'infill' concepts.

The main driver of the group was to advocate for some form of protection mechanisms. As it was often said, "the process should be about mediating and discussing options" - that is, before the plans were made and chainsaws used. If this change in view wasn't taken, it was strongly felt that there would be no older trees except for say in parks. A legal framework was assessed to be the best way to make impact at the time. It was about considering the standing of trees, the long life cycles and the impact and benefit that trees had for the wider community.

The Tree Council gathered representatives from various quarters. I represented the landscape contractors. From memory, the NZILA membership had too few representatives, excepting the experience of Mary Buckland and Melean Absolum - although some members were advocating for trees in different forums. My involvement stopped for six years while in Australia. This was the period all the hard work was undertaken actually establishing tree protection policy within the developing District Plans under the RMA. After the RMA's introduction, the LA's representatives that sat on or assisted the Board were John Hawley and John Goodwin and I reappeared for some years. Arborists were very few except for a few trained overseas.

Trees became 'heritage' items under the terms of the District plan. The historically significant or rare specimens were (subjectively?) scheduled separately and some Councils adopted more of a 'blanket' policy covering trees of certain maturity! The Tree Council moved on to assist with refinement and expansion of protection approach. It advocated the merits or otherwise of a particular approach to TLA's, looked to protect specimens on an individual basis through the planning application process and so on.

More recently it has developed and promoted the education and network of community based advisers. In the last 20 years our attitudes, approaches and legal frameworks for trees have certainly changed. Most for the best, but concern is still high that more needs to be done.

Tree Protection Now

What was experienced on returning from Australia was the cumbersome control-oriented first draft District plans. The RMA seemed to have the right pro-active intent but the interpretation was old school. There were little up front design criteria to guide or to assess a development proposal on the possible options or effects, especially on trees.

However tree protection methods and approaches have evolved and been introduced although quite differently in each local authority. While confusing for those who work across boundaries, it is encouraging, even if still a 'control' based mechanism. The message is roughly - consider the trees, attempt to minimise adverse effects.

There is a range of approaches in Auckland. Most consider trees over the 6m threshold as 'protected'. Some Councils include all species with exceptions (eg weed tree species), while others list only identified genera with heavy weight given to natives species. Others have specifically identified and scheduled the exotics and given certain perimeters for bush remnant and natives. There are authorities with talented staff, ie arborists, parks officers, planners who are experienced and qualified in tree matters and other organisations where the tree issues are managed by inexperienced or narrow focused staff, or even planners or engineers.

The pressure for development and intensification has continued to bring more attention on the mechanics of the protection concept, to conserve a treed urban landscape and effectively install the next generation of trees. Most agree the intent is right, but we need to create ease in interpretation and the regulatory/management process.

Is It Working?

We have come along way in redefining our responsibilities to the urban landscape and its trees - but have we moved? We have further to go!

What is clearly apparent is the lack of consistency in reason, approach, staffing, technical planting/implementation standards, and educational material, across TLA boundaries. This has bred confusion, and reluctance on the part of the community to fully buy in. Even tree 'practitioners' (arborist, LA's) are caught by not adjusting to the nuances of the different local authorities.

However, most people involved have some concern or another about how it all works, - rather than that they must consider tree and effects along with other attributes. Concern ranges: -

- the cumbersome nature of policy;

- time it can take to get approval (12 months to prune an historical tree);
- professional opinion versus another professional's opinion;
- the site planning requirements (technical specs) are arbitrary;
- that site design has already been set before discussion about trees, therefore the adversary roles are played;
- difficulty in adopting appropriate building systems to suit site constraints;
- suitable trade off or compensation mechanisms are not available.

The older trees are still going down, the landscape is changing, and the new generation of trees are struggling. Trees are being labelled (wrongly?) as poor specimen, inappropriate species, ('its not native!'), or 'dying from a thousand cuts' because of a lack of space, inappropriate activities or building methods during the change in land use. Some of these issues are addressed later in more detail.

The method of just scheduling a list of notable trees (eg historic, size or rarity value) or the listing of particular genera for protection (say consideration or conservation!) creates elitism and can be problematic. This method tends to discount other worthy or 'near mature' trees, and the opportunity for a next generation of notables in the life cycle, - or it just says some trees are just unworthy - which is not true!

An example of this inconsistency in approach: The site is on a ridge, subject to specific 'overlay' type controls re density, building size, and amenity. You need a planning consent for most changes (eg building a garden shed) except the removal of very large, visually dominant, 'skyline' trees. The proposed removal (a combination of shelter and specimen, x21 trees in total) would change the feel and character of the location, expose the white house to views from some distance, and could be undertaken as of right. However, consent was required to informative prune and balance the five smaller trees to be uncovered and retained. This equated to a 3 weeks delay as no information was supplied by Council, the wrong person was contacted (the arborist) and then four weeks to the hour in the planners tray. Then a few standard conditions, no sign off, inspection, - valid for 5 years. The difference was the trees to be removed were Eucalyptus and Cupressus - those to be pruned/retained Oak and Cedar.

Even the word 'Protection' associated with heritage can create a negative response - if you apply the thinking that we can wrap this object up and 'preserve' it. We cannot take a dynamic element and put it a museum. Nevertheless, we need to understand the principals of conserving life, space, association, example, etc. and the biological requirements - space food water air etc.

The point of any protection (conservation!) method is to ensure discussion. All trees (minor exceptions?) can have impact and a function in the right place. At a planning level instead of thinking of those on-a-list as in vogue, and therefore the others are out, we need to be thinking 'what about the trees, they are required!' The benefit then is that exploration of ways of working with the existing trees takes place, making suitable space provisions, providing for additional trees before removal of the 'undesirables', and management procedures that ensure improvement in the location's quality is forthcoming.

Another debate is, should man have such impact on these natural, living structures? Are we doing enough for conservation, is it right to continue to remove more? Alternatively, the other view maybe we as a people have our property rights, light, views etc and we have (historically) changed land uses before. We also know a lot about how trees/nature works, so we can always reconstruct, in this case, the tree cover.

Here lies a serious issue - the way we approach trees in the environment. We are not doing so well in looking after what we have (existing trees). It is contentious that in many landscapes, despite knowing all this stuff about reconstructing, we are doing very poorly in effectively establishing enough 'productive' (the right) trees to achieve anything like the reward for the effort. By productive it is meant healthy, sturdy growing trees, developing the anticipated scale and form, doing what would be expected in natural ground.

It is also apparent that unless an authority or organisation is going to adequately fund and staff the areas of that authority that have responsibility of trees, then maybe they should not bother. This would reduce confusion and inconsistency. There is argument to make the approach especially towards removals, more restrictive or difficult and allow say the maintenance of protected trees to be undertaken with ease by say 'licensed practitioners' to approved arboricultural standards.

Several significant improvements have been made:

- the RMA process requires comprehensive applications for land use activities, usually meaning recognition of natural assets;
- the number of people trained in (some) tree issues and actively dealing with them, and within legal procedures;
- trees are maintained - with more thought, (but for selection);
- we are planting allot and trees are required as elements within subdivisions;
- the art of trenching through a root system can be replaced by the science of thrusting;

- tree 'waste products' are mulched and used, good ground conditioning methods and composts are readily available ;
- Porous surfaces are available, alternate construction methods are promoted;
- Useful little diggers (and other machinery) are common place.

So has tree protection been successful? Opinions vary. On balance, it is viewed as a 'must be' in some form. We must have constructive dialogue about trees and work towards a bigger picture. Trees transcend the average property ownership cycle - reported at only 7 years. We need trees to screen, soften, and provide scale and effect. But the system must be easier to administer, less legal and the process more encouraging, creative, incentive orientated, -'productive,' coupled with effective assurance, ie enforcement. Alternatively, we may see more compromises made to older trees and more of the bizarre fear that causes people to prune trees so they won't get to a size to become protected.

Certainly, it can be difficult to think of protection of existing trees and the encouragement and management of young planting together. But is there any difference in approach? Both young and old trees need the opportunity to be sustained, with the right decisions made, space provided and perfect biological inputs, to ensure an age variation and a population of success.

Urban tree issues

Many and varied issues need attention to provide for a sustainable treed landscapes. In writing the paper lists of issues and directions (ideas for future) were grouped and collated. It amassed and became too much for this forum. Some of the issues have been outlined above. Others are chosen to be discussed to greater or less degree below. Again, - each time an issue with trees is raised, there will be a comparable, interrelated issue. Only so much can be presented here. That background information is collated and can be used to develop discussion in the future.

The distinction between political and biological issues is used to make a point. Too often the decision making process dominates, with little knowledge or respect for the sustainable future of biological / natural systems. Conversely, due consideration and understanding of the life forces surrounding trees can drive quality and integrated decision making.

It seems, on balance, that one of the most serious threats to the trees in the landscape is this inconsistency in approach - both under public and legal mechanisms - discussed above, and the with conflicting private attitudes. The disparate energy both in planning, design terms and in the implementation

process and management of trees, - just to use the Auckland region as the barometer is alarming.

Discussion - general issues

The reverse to biological warfare - is using living organisms to promote life

For this discussion to have any merit we have to answer the first question - do we want trees in the urban environment? The answer must be a profound - Yes! (Some may disagree?) The evidence is that: - communities continue to believe (reluctantly!) that 'protection' mechanisms have a place; the new urban park is built around the old oak tree; a mixture of trees is planted in a reserve; street trees as part of a subdivision process are installed as required; the community is encouraged to revegetate the gully; or for that matter, the sale of a huge range of trees at a garden centre and big tree farms continue.

Think of the cultural background. We, more than likely inherited an association with trees from our past generations. We have come from temperate and subtropical zone communities that evolved from the forest, by taming of the jungle (or the slash and burn agricultural systems!) and forming settlements. We are not a desert or hunter/gather tundra culture. More recently, we see a future in trees as a production system rather than raping the bush. Within the pastoral construct, we desperately try to patch-up the countries biodiversity by caging and covenanting degraded remnant. In the city we take these ecologically symbiotic bush species and plant them in the urban deserts. We are desperate to try to retain something natural in the city. But we seem very confused, things have to be new, all the time turning our back on the tried and tested design principals of the past, the simple understanding of how nature works and working with it. There is a 'dummying down'. The importance of trees is not being attending to. It is as if the issues are so big we have to shrink-wrap them into little parcels, and lose sight of the system we wish to enhance.

To add to that are two big reasons to further enhance our tree populations. Kyoto protocols encourage carbon soaks. The logical direction for this to work at the macro scale is to try to centre this soakage on the source point. The other reasons, and related is the measuring of benefits of a cleaner, greener environment on the health and well being of its inhabitants. If this research is moderately true, trees become a 'complementary medicine' in a healthy, vibrant city.

However, we cannot keep thinking of the tree planting like pill taking - fixing the symptoms. We have to integrate many facets, and have them symbiotically charged.

The recent published Urban Design Protocols promote a model, process and factors to achieve greater improvements to urban quality. However, there is barely recognition for trees/green issues. May be it is implicit in the expressions like maintain and recreate natural networks, minimise impact on heritage and distinctive identity, protect and enhance indigenous plants that celebrates unique NZ culture, identify Green networks, protect landscapes, ecosystems, cultural heritage values. The reasons for trees are many. Moreover, they require special recognition. What the protocols do highlight is that good integrated models and process in city design, development and management are about. To include trees specifically with the other elements eg transport, linkages, cohesiveness, art, and so on, is a challenge rather than a wish.

In the meantime we still have to grapple with the local and current issues in more detail, how to protect existing trees (and allow for future trees), given that denser development is desirable. We need to revise our thinking to:

- Either encourage more creative and flexible site design, with suitable trade offs that may not, in part, meet established building or DP standards
- Or require lower densities in specific locations than currently allowed, by encouraging an increase in quality and value of a development.
- Or particularly given that development is going to potentially place the trees at risk then allow trees to be removed, - on the condition that a developer undertake planting multiple numbers of replacements, to ensure enhancement in the neighbourhood that was devalued by tree removal.
- Or a combination. Rates relief is applied to bush, why not historic trees or 'private reserves' that may restrict a sites development. The community may need to share the cost of maintenance of these. Reserve contributions (land cash or works) can be applied directly to a neighbourhood - if there is a will.

In these cases where existing trees are effected by development, or removed with a fair trade off established, the outcomes require 'enforcement'. This is to manage the trees over a greater period, say 5-10 years (not 1 or 2) or until the trees are proven stable and protected. This would require beefing up the special consent conditions, effective performance bonds, management plans and legal agreements to ensure the trees (re) establish. And the commercial process re funding tree planting/landscape works, being considered last on, first off a development budget must be turned around. What is the point of witnessing large Norfolk Island Pines die 4 years after the motor scraper leaves!

There are many situations where tree replacements must be planted now. Only when these are established should the older trees be removed. Many of the

more recently retained protected trees eg Totara, Oak, are in rapid decline and will need to be removed in a few years. Could replacements be required when the cause of tree decline was say 5 years before, when the land was developed/earthworks under a different owner? Of course. That 's planning. Greenfield sites have fine example of trees not given their due space. Even pines, macrocarpa, and eucalyptus have merit to be designed around and retained for scale and association, while replacements develop. We must be more inventive - management of pines is not just at ground level - well not yet.

Even innovation and modernisation can go askew. The average life of a street tree in NE USA is 10-15 years due to many climatic and conditional stresses. Are we catching up? The trees on a newish major arterial road in Flatbush growth corridor are known to be relatively easy to shift (Pohutukawa and fan palms) - coincidence or designed for road widening? The plane trees in Queen Street are just 20 years old and while they have been problematic in the past are relatively stable and provide wonderful effect. But, it is now planned to remove them and replace with Nikau palms – ‘an iconic Auckland tree’. These new species do have a fashionable feel - but scale, shade, canopy, survival, appropriateness in rows in the desert?

The planting methods used for many highly altered sites are observed as the same as applied for ‘clean’ ground - (dig hole just bigger than root ball and install)- even though soil profiles do not exist and compacted as engineered fill. And the bush species are expected to survive? The expected ‘standard’ large tree grades often go backwards moving from sheltered, well-watered nurseries into hot exposed dry sites. Not only are the new trees short of incorporated organic matter and a soil profile to allow growth we then put two sticks beside them, tied with sacking, and call it support. Has anyone quantified the success of this approach? How many trees that are planted in private and public places survive. It is cheaper/unit to plant smaller grades at the right time of the year. In addition, observation suggests a more assured and vigorous result. So why the big trees? Avoiding vandalism? But that does not work - now we have large expensive dying trees in cages. And the cost means an eighth of what could be achieved is!

This issue of using native forest species needs revisiting and debate. Is a species that ecologically depends on a plant community, being used as single specimens squeezed into the desert between road kerbs, services and build elements useful - cost v outcome? Growth, if at all, may be good to start with but many trees - not only natives, are in suspended animation. They neither fulfil the desired result, nor fail quickly enough to be reassessed and replaced with species that will tolerate the horrid conditions. Greater importance must be placed on ground preparation if we are going to grow native trees - any trees - successfully. This may mean large groups are planted with variable layouts,

giving each support. Look carefully at good examples of native specimen trees in urban environs - they are growing in association with others or were planted long before the land was squashed, or in wide free draining 'nature strips'.

If cultural heritage is about the values and expressions of the past - then which part of the past do we live with, and how do we collectively choose? It seems that the fashionable desire to think of NZ plants as cultural heritage, the only species we shall use now is flawed. (And all those colourful shrubs/cultivars called natives are another range of nurseryman delights/ read garden subjects). In this mixed-urban context, to meet design requirements (eg access to light) and due to the horrid growing conditions, we need to ensure the right 'productive' trees in the right place. Many indicators of success from the past exist, let's consider, appreciate and replicate them.

Creative planning should not necessarily be a whole raft of controls. It should be performance expectations and design criteria leading to effective results where the proponent demonstrates an understanding and preparedness to accommodate trees for the long term. Trees and other landscape treatments can be marketed as 'added-value', with 'returns' well above the investment. The notion that protection and or planting are impositions on private land rights is outdated. The overall effect if we do not attempt to increase significantly the vegetation cover of our cities, is not an option.

Conclusion

New strategies for effective management of mature trees, and the establishment of future green city concepts are required due to increasing urban density, shorter political and fashion cycles and highly modified urban soils.

Trees are valued and are important in urban landscapes (for many reasons). The large heritage trees need greater care, as these and the young trees need to be considered primary elements, rather than design appendages in the urban fabric or stark and unfavourable urban environments are likely.

Trees (or greening) require the highest priority in the urban planning and design process, with specific strategic policy, standing, spatial decisions, and design/implementation strategies to meet technical and biological parameters to sustain growth. The adoption of a cooperative model and approach to urban design creates an opportunity to achieve these long term strategies and economical management. Therefore, a concerted, integrated, non-political, long-term, well-funded approach can be adopted to sustain a productive tree population.

Pro-active tree management is about trees, people and buildings/ infrastructures. Fortunately or unfortunately, much of the work is at a local level. As increased numbers of larger and 'green web' trees become public responsibility rather than private, national and regional direction is required.

What can we do for trees - the new strategy

The current system of 'protection' has served well. We need to move on from this inconsistent, cumbersome, control based mechanism of overseeing the urban tree populations - to a more comprehensive, educative, pro-active and reasoned model. Of course, there has to be requirements that sit behind the Plan for Trees and these are there as a stopgap. The main thrust is to provide flexibility, incentive and encouragement to all sections of the community to ensure sustainable and healthy trees in the city.

National responsibilities

At a national level, create a central agency that develops frameworks and programs for tree (vegetation) management in urban New Zealand. These strategies, policy, programs, would be designed to be consistently applied at a local level. It needs to be an organisation that revises the existing, retains overview, creates opportunity, educates and disseminates information. This agency would:

- Devise frameworks - to achieve consistency over boundaries - Regional Policy statements, 'protection' approaches and mechanisms, district plan requirements and local Tree Plans
- Coordinate research - on urban vegetation - disseminate through appropriate channels (sociological benefits of trees; mental and physical health, cost reduction), tree types for cities (all trees have merit), planting techniques, construction methods
- Coordinate forums - to educate the educated - models for interdisciplinary workshops eg urban design models, understand natural processes, and land uses
- Coordinate utility companies - to cooperate and apply standards that care for community assets
- Coordinate standards - review and develop - design, technical information, implementation/tree care, management and maintenance guidelines, (for nationwide aspects) plus templates (to be used for local identity)
- Promote the responsibility for trees - evaluate the strategic function of organisations - integrate professional skills focused on trees, work over borders eg department, authorities, professions.
- Promote tree care to the public

- Define the 'forest' - ecological corridors, green fingers, urban forests, park plantations, street tree islands, broad shady avenues, residential shade, exotic and indigenous etc.

The team may be under the 'Minister for Trees' Ministry for Environment, or Local Government. It would need the attributes to work apolitically, maintain long term vision (not subject to shorter whims) work across 'boundaries' and be a balanced multi-disciplined team including (or having direct reference to) legal advisers (including RMA) landscape architects, arborists, architects, horticulturists, engineers, urban designers, planners - strategic and local, implements/contractors, scientists/researchers.

Local responsibilities

The TLAs would use that base information with the local communities of interest and develop the local identity, specific requirements and administrative process to suit:

- Develop and maintain inventories - know the context, historically and recently
- Develop the Tree Plan - that is a comprehensive, accessible public document, and covers all of the public authority responsibilities, (regulatory, operational and enforcement) for public use - ie District Plan policy, design criteria (parks, roads), the objectives for private property (incentives, residential, commercial). Outline process responsibilities, specifications - with specific reference to background policy and details. It is to be consistent with funding and staffing from that organisation.
- Devise Tree selections for location eg space, soils water heat pollutants adaptability, the plants inherent ecological imprint, will it grow, set themes
- Promote the services of qualified design, tree care and contractor professionals
- Tree Care Action plan - activities and maintenance contracts of the public stock
- Provide adequate budgets for development and maintenance.
- Enforce , Monitor, Revise - feed back to national level
- Promote educational activities
- Provide assistance for Private Tree owners as deemed necessary.

Industry responsibilities

The nursery and tree care industries play an important part in establishing preferred standards for product and service (or 'quality assurance' programs). This information is disseminated within the strategic documents where appropriate (as for example standards or guidelines), as well as the industries own preferred supplier, licensed operator or similar system.

Private responsibilities

With a pro-active planning and management framework in place, private landholders grow trees effectively that complement the public stock. The response to the constructive and flexible assistance provided by 'design and planting' guidelines and the tree plans creates an abundant, diverse and dynamic urban forest.

We have come a long way - but have we gone anywhere? Think about your understanding of the issues - you say!

The improvements in protection and care trees over the last 20 years have been a major achievement. What is suggested is really the next 'tooth in the wheel' for a significant increase in the long-term conservation of trees in the urban landscape. Looking Forward to Heritage Landscapes.

Just because its old is it heritage? A review of the Christchurch Botanic Gardens.

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Abstract

This paper explores the Heritage Values of the Christchurch Botanic Gardens and how future developments might impact on these values. Historic influences such as colonial settlement, scientific research and aesthetic trends have shaped the evolution of these much loved Gardens. Demand for improved building facilities, replacement of ageing trees, update of botanical collections creates a need and opportunities for a Master Plan.

Introduction

In 2013 the Christchurch Botanic Gardens will celebrate its 150th anniversary. By that date the Christchurch City Council wishes to redevelop the Gardens layout and functions to a high international standard. Extensive analysis of the Gardens and user surveys has revealed a number of issues which will require changes to be made to the current layout and planting. The question is, what are the heritage values of the Gardens and are the changes likely to challenge these? If so, how can the changes be managed.

The Gardens and adjoining Hagley Park are currently managed under the Reserves Act 1977, but as two separate reserves, the Botanic Gardens being designated as a local purpose reserve. This and an additional 12 hectares of woodland are collectively held under the Christchurch City (Reserves) Empowering Act as “vested in the Corporation for an estate fee simple as a reserve for a botanic garden”. Currently the Gardens are managed under a 1993 Management Plan. The Christchurch City Council is currently reviewing their Management Plans for the Gardens and Hagley Park and has called for submissions from the public and general interest groups.

Surveys show that the public generally has a high regard for the Gardens Nevertheless an extensive assessment has been undertaken which has identified a range of issues that need to be considered and design questions to address.

1. An ageing tree problem. Many trees planted in the late 19th century are showing signs of senility and decline, leading to issues of health and safety. Eventually these trees will need to be removed. The question then arises, what are they to be replaced with?
2. Old and inadequate facilities, such as the staff administration area, toilet blocks and children's paddling pool are also in decline and need replacing. What type of facility is required and where should it be placed?
3. Access to many parts of the gardens is unclear and confusing to many visitors. A review of the footpath network has identified the need to realign and create a more legible path system. Which paths should be kept and which should go?
4. Re-development of the adjoining Canterbury Museum and its relationship to the Gardens will have an impact on the way visitors will use these two major tourist attractions in Christchurch. How can they best be inter-related?
5. Some existing plant collections are fragmented, with some collections unavailable for visitors to view. How can they be consolidated and interpreted to provide the visitor with a more focused botanical experience?

In excess of ten million dollars has been allocated in the Annual Plan process to develop several projects a new Information Centre, administration and staff facilities, for the Gardens. In determining where these facilities are to be located it is a timely opportunity to undertake a full assessment of the Gardens and to prepare a long term Master Plan of which landscape and heritage is part.

In this paper I would like to explore what are the Heritage Values of the Christchurch Botanic Gardens and how change might impact on these values.

Maps and photographs will be used to illustrate the changes and development within the gardens.

Early history

A large English oak tree located on the north bank of the Avon River to the east of the Woodland Bridge has a stone mounted plaque beneath it claiming it was planted on 9th July 1863 to commemorate the marriage of Albert Edward the Prince of Wales to Princess Alexandra of Denmark. It was the first recorded planting and is the accepted foundation date of the Botanic Gardens. According to Mr. R.C. Lamb, a Christchurch historian however, this tree is not the once celebrated by the public at the time of planting. Newspaper and magazine accounts at that time confirm that there was another Prince Albert Oak in Christchurch which once stood on the median island at the intersection of Ferry Road and Fitzgerald Avenue and a Princess Alexandra Oak was planted on the opposite side of Ferry Road but was killed several years later from a gas leak.

The explanation for the Albert Oak in the Gardens is that, it was planted as a private tribute to the royal couple, by Enoch Barker who had been appointed Head Gardener by the Domains Board.

The following year, on 10th May 1864, a public meeting was held in the Town Hall, to formally establish the Canterbury Horticulture and Acclimatisation Society. Edward Jollies original map of Christchurch had an area within the Avon Loop adjacent to Barbadoes Street designated for the Botanic Gardens, but at the May meeting it was decided that Hagley Park was the most suitable place in which to establish a Botanic Gardens. A vote of one thousand pounds was made by the Provincial Government for the purpose of trenching, and planting introduced plants for the benefit of the colony and the establishment of a Botanic Garden on the site of the Government Domain, without delay.

Mr. Enoch Barker undertook and supervised this planting on land that was described as having the appearance of a sandy waste covered with sparse growth surrounded by a sluggish stream choked with thick vegetation. All cattle were removed and Mr. Barker commenced planting in the area now known as the Armstrong Lawn. He was responsible for planting many of the older trees which he propagated from seed introduced by the Acclimatisation Society.

Two years later in 1866 John Armstrong, a gardener formerly from the Scottish Borders, was appointed Government Gardener to succeed Enoch Barker. Assisted by his son Joseph, John Armstrong continued the work of propagating and growing on plants brought to the new colony by the Acclimatisation Society. The Armstrongs devoted much time to improving the gardens and planning their development. In their spare time they collected and established a comprehensive collection of native plants, which is where their true interests lay. They were more interested in publishing and presenting papers on the native flora of the Canterbury Province than providing colourful bedding plant displays demanded by the Christchurch public. In October 1889 the Domains Board terminated their employment. It seems rather ironic that the area of the Gardens named after the Armstrongs has significant amounts of formal bedding plants, when their interests were more keenly aligned to the indigenous flora. Tensions between people advocating different styles of planting have been debated ever since.

Ambrose Taylor succeeded the Armstrongs. He brought skills acquired as a student gardener at the Royal Botanic Gardens, Kew and as Head Gardener and Estate Manager to Baron Rothschild. Before moving to Christchurch he was Head Gardener at Chatsworth. In 1889 Taylor found the Domain in a much neglected state and due to the Boards financial constraints he found his position as Head Gardener particularly frustrating. Many of his planned improvements could not be successfully realised. On the other hand he managed to achieve

extensive planting in both the Botanic Gardens and Hagley Park and many of the Avenues in Hagley Park are a tribute to his work. His son Edgar Taylor worked in the Gardens in his youth. Much of that time was spent cultivating the nursery which was located at the west end of the Christ's College boundary. Edgar eventually became the first landscape architect to be appointed to the Parks and Reserves Department of the Christchurch City Council, in 1944. He held this position for 21 years and was responsible for the planning and construction of many of the City's landscape developments, such as the International Airport, QE 2 Park, New Brighton and Sumner foreshore layouts.

Many of the contemporary features in the Gardens can be attributed to James Young. In 1908, after a 5 year stint at the Ashburton Domain he was appointed Curator, to succeed Ambrose Taylor. Young realised the need to raise the public profile of the Gardens by developing them for public pleasure. The fetes and garden parties that he organized on the Archery Lawn gathered revenue for the Gardens. Visitors were attracted to the original Rose Garden, considered to be the largest in Australasia. Young saw the value in creating a playground in the Gardens that would attract more families. The herbaceous border and a large number of shrubberies, including collections of rhododendrons and lilacs were among many of his projects. Cuninghame House which was preceded by the original Townend House was filled with pots of plants. Winter Gardens were fashionable in Britain and James Young introduced this idea to the Botanic Gardens. Young's accomplishments were extensive; during his term as Curator he was responsible for the construction of the large Tea House capable of seating over 100 people, 4 propagating houses, outbuildings and other service buildings.

The conversion of the shingle pits in the southwest area of the Gardens into an attractive water garden was considered one of his greatest achievements. By capturing artesian water, he was able to maintain a constant water supply to maintain flow in these ponds. He also created a bog garden, rock garden and an extensive garden of native plants.

James McPherson was the first New Zealander to hold the title Curator, and undertook the redesign of James Young's Rose Garden in 1933 (as we see it today) He was also responsible for the extensive displays of azaleas and magnolias by the West Bridge plus the existing Rock Garden. James McPherson added the Cockayne Memorial Garden to the NZ Section and was encouraged by Leonard Cockayne to plant daffodils in the Woodland area alongside Riccarton Avenue.

John Barnett succeeded him, and his claim to fame was the development of the Murray-Aynsley Lawn which he planted with numerous trees he acquired during a visit to Britain in the early 1950s. Barnett persuaded the Council to raise a

loan of 20,000 pounds to finance the construction of the Fern, Townend, and Garrick Houses plus a library and offices for the staff.

Another significant date in the history of the Gardens is 1946 when an Act of Parliament was passed to transfer the control of Hagley Park and the Botanic Gardens from the Christchurch Domains Board to the Christchurch City Council. Huia Gray Gilpin a local man who learned his trade from his father, then Head Gardener at the factory garden of T.J. Edmonds Ltd, in Christchurch was appointed Assistant Director of Botanic Gardens, Parks and Reserves. He was promoted to Director after the retirement of John Barnett in 1955.

Gilpin's contribution to the Gardens was to oversee the construction projects started by Barnett. He was responsible for the renewal of the reticulation system, reconstruction of the NZ Alpine Garden plus landscaping the old rubbish dump. During Gilpin's term as Director, the Botanic Gardens celebrated its centenary. To commemorate this event a new stone and wrought-iron fence was erected along the Rolleston Avenue frontage to replace the ninety-year old holly hedge. W.S. MacGibbon OBE was the benefactor who made this possible and Edgar Taylor was called upon to design and supervise the construction of this fence.

Lawrence Metcalf was appointed Assistant Director in 1953 and held this position until 1977. His major contribution to the Gardens was the redevelopment of the Cockayne Garden and the establishment of a more rigorous horticultural and scientific approach to collections. Native plants were his key interest but he also reformed the Erica Garden, redeveloped the Dwarf conifer garden, and established old-fashioned (Heritage) roses in the Primula garden section.

Alan Jolliffe held the position of Curator between 1977 and 1982 until he was succeeded by Warwick Scadden. Scadden was responsible for developing the current Information Centre by the Kiosk pond. He also initiated the redesign of the Children's Playground as well as the development of a Fragrant and Herb Garden. These projects were independently designed by landscape architects who were then employed by the City Council. Following Scadden, Craig Oliver and Barry Sampson held brief tenure as curators. The present curator, David Given was appointed in 2003 to develop change in the Botanic Gardens.

In concluding this brief history of the Botanic Gardens it is evident that the layout is in response to various historic influences and several phases of Gardens development such as:

- Colonial settlement
- Scientific research
- Aesthetic trends.

The foundations of the Gardens lie in the contributions and efforts made by its Curators, particularly Enoch Barker, John and James Armstrong, Ambrose Taylor and James Young. Successive Curators have contributed further to their development. However what is evident in this history is the lack of an overall vision for the Gardens in the form of a designed master plan. Each Curator added their own projects, but there has not been any overall coordination, Edgar Taylor's 1958 plan is primarily a draughting exercise to show a map of the Gardens at that time, rather than a coherent long term development plan.

To take these influences in turn:-

Colonial settlement

We know that in the mid nineteenth century the primary purpose of the Domain was a repository for plant material brought into the country by the Acclimatisation Society. Nurseries were established to propagate plant material, namely English trees such as oak, beech, hornbeam, ash, to be planted in the avenues and parks of the newly established town of Christchurch. No consideration would have been given to layout of paths and placement of trees; the randomness and collection of many established trees in the Gardens is evidence of that. The water gardens, as we know, are remnant shingle pits. Excavated material was taken from these sites and used to build the roads and avenues of Christchurch. So in those very early days the site was exploited for the development of the town.

Aesthetic trends

Ambrose Taylor would have been influenced by garden design and planting styles, from his experience at Chatsworth, England. He was enthusiastic about developing and planning the Domain. The introduction of massed shrub vegetation favoured by the Victorian garden makers would have been introduced to the Gardens during his term of office. Plant collecting from around the world and the introduction of new species was an avid pass time for the Victorian plant enthusiasts. These ideas were quickly adopted by the new colonists in New Zealand.

The majestic sequoiadendrons planted on the north side of the Archery Lawn were raised from seed in 1873 but it is unclear when they were planted. It must have been some time during John Armstrong's term. Up until 1889 the lawn was used by the local archery club and one might speculate that the sequoiadendrons were planted to provide welcome shade to the participating archers and croquet players who occupied the western end of the lawn. The

Archery Lawn is now an iconic area within the Botanic Gardens. It provides a defined, linear open space which leads people into the centre of the Gardens. It is located at the narrowest point between the boundary with Christ's College and the Avon River. However it is unclear whether this space was consciously designed to draw visitors into the Gardens or whether it was merely the best available flat area of land that could be used for recreational pursuits. I suggest that the latter was the case as there is no clear visual connection from the Armstrong Lawn, known originally as the 'front lawn' through to the Archery Lawn. A remnant sand hill, now known as the Pine Mound forms a physical and visual barrier between these two spaces.

During the early twentieth century these two iconic spaces were favoured by the citizens of Christchurch. People took pleasure in seeing the formal bedding areas, and the wide footpaths afforded space to promenade, socialize and experience long vistas. James Young responded to the demands of Christchurch society, by creating a Garden of mown lawns edged with colourful bedding plants and interspersed with mature trees. It was the fashionable style in Edwardian England; and was inherited in Christchurch and maintained today.

Whether these two areas were consciously designed is therefore debatable, but what is noticeable is that they are recognizable spaces and they provide a necessary function of drawing visitors into the Gardens. From the west end of the Archery Lawn onwards the layout and circulation pattern of the Gardens is ad hoc and confusing, particularly to first time and many return visitors.

Analysis

To assist in the master planning process and management plan update it has been necessary to undertake a complete analysis of the Gardens. For many years the Gardens have been surviving on an operational budget of approximately one million dollars a year, which basically covers the running of the Gardens to a bare minimum. Major developments in the past have been funded by donations and bequests; but under the terms of the Long Term Council Community Plan the previous Council agreed to fund development within the Gardens which would include a new Information Centre and Administration and Staff facilities. A budget of ten million dollars has been allocated for this work and is to be spent over a period of 3-5 years. It is anticipated that most of the major works will be completed before 2013 when 150 years of the Gardens will be celebrated. This provides a timely opportunity to host an international conference and celebrate the profile of the Botanic Gardens.

As well as planning and locating new buildings, consideration will be given to the relocation and replanting of trees. Many of the introduced exotic trees in the

Gardens are showing signs of senility and decay. A comprehensive study of all the trees in the Gardens was carried out by an arborist. The study identified every tree, its age, condition, health and life expectancy. A further assessment of the trees will look at their rarity, threat according to Red List criteria and ecological value. This information will be presented in a Computer Aided Design format. All survey and analysis work has been prepared in a CAD format so that it can be overlaid and used as a basis for planning and design work.

A spatial analysis shows that a semi to closed canopy woodland is the dominant character of the Gardens with lawn areas separated by massed vegetation. Often specific areas are poorly defined. Many visitors can identify the Armstrong and Archery lawns but are unclear about other spaces in the Gardens, such as the Pawlonia Lawn or Potts Lawn. These poorly defined areas lead to confusion and disorientation for most visitors. Links between the different plant collections are unclear and it is difficult to achieve a sense of progression from one collection to the next. From our historical knowledge of the Gardens, we know that development has been ad hoc and some collections are not always in the best place for viewing. The network of paths tends to exacerbate this confusion and there are areas of the Gardens which are under visited. A survey carried out by Opinions Market Research informs us that only 5% of visitors to the Gardens ever reach the Cockayne Garden, for example.

If Christchurch is to maintain an internationally recognized Botanic Gardens then completion of the long term Master Plan is needed. Knowing that trees will need replacing there is the opportunity now to:

1. Propagate new and appropriate tree species that will have the height and form necessary for the site.
2. Create a new framework using some new and existing plantings.
3. Create well defined spaces and display all plant collections at their best.
4. Utilise all areas of the Gardens and make them accessible both physically and visually.
5. Cull out clutter and unnecessary repetitive material.
6. Provide a layout for an automated irrigation system.

Re-interpretation of the historical and heritage values of the Gardens

Although the Botanic Gardens is designated a garden of national significance by the RNZIH Gardens Trust, there is no reference in the New Zealand Historic Places Trust Register that the Christchurch Botanic Gardens as a Heritage Site. Why not? The Trust's mission "is to keep New Zealand's heritage places alive

and useful. The Trust's activities relate to the recognition, protection and promotion of New Zealand's historic and cultural heritage." In the Gardens there has been recognition of Heritage Buildings, statues, memorials and fountains as well as commemorative plantings and protected trees, but the site itself has not been recognized as a Heritage site

Over the years the development and species choice in the Gardens was sporadic, and very much influenced by the specific interests of Head Gardeners or Curators at the time. Memorial trees have been randomly planted throughout the Gardens and are in varying states of health and decline, and many are identified as historic trees on Edgar Taylor's plan. The question is, how much do these and trees constitute heritage items? Garden fashion and recreational need was another influential factor in shaping the Gardens. These cumulative influences are now embodied in iconic spaces such as the Archery and Armstrong Lawns, the Daffodil Woodland, the Cockayne Garden and the Rose Garden. Should these spaces be considered as having Heritage Value? In time the character of these spaces will change as trees die and are removed. What we have to decide is do we preserve that character by replanting existing species or can it be changed by introducing something else?

I believe it is more important to protect the character of spaces such as the Archery Lawn rather than the tree species themselves. At some stage the trees will need to be replaced. I do not believe that the Heritage Value of the Archery Lawn would be compromised if the species were changed. The important factor to consider is that the proportions of the space are maintained. Here is an opportunity to introduce a native species such as Totara to replace the Sequoiadendron. In Christchurch, at the moment, there is debate raging over the value of planting native versus exotic species – should we be promoting the use of a fuller range of native species to the City's public open spaces or continue with planting introduced species. Christchurch has been and continues to be branded the Garden City and the Botanic Gardens symbolize that notion. It symbolizes the conversion of rough land into a verdant and tranquil garden. It symbolizes the struggle that the early English settlers undertook to civilize the landscape and make it like home.

User needs

We know that 1.2 million people visit the Gardens annually. The majority of out of town visitors enter from Rolleston Avenue while most local people will use the car park accessed from Armagh Street and enter from the West Bridge. A survey conducted by a market research team showed that the main reason people came to the Gardens was to see the 'big trees and the colourful flowers'. Visitors appreciate the tranquility and peacefulness of the Gardens, 'a place to

get away from the hurly burly of city life.’ Many people enjoy seeing wildlife in the Gardens.

Christchurch people love the Botanic Gardens and those selected to participate in focus group meetings as part of the survey project, spoke passionately about various part of the Gardens they enjoyed visiting and how they experienced the Gardens. When asked to describe the ‘personality’ of the Gardens; suggestions included: ‘Somebody’s Aunty Joan – staid, reliable’ and ‘a distinguished old gentleman, in a tweed jacket and scarf’. The younger participants suggested the Gardens were ‘shy’ or ‘someone who’s a bit boring An old man who sits and reads a lot, keeps to himself kind of person’. A second common answer was that – although the Botanic Gardens may seem to be ‘reserved’ or a ‘little shy’ – there was also a playfulness to its ‘personality’. A number of the participants thought the Gardens had a whiff of Dame Edna about them – someone capable of being ‘beautiful, serene and calm’ but also capable of being playful.

Recently the City Council asked for public comment on both the Botanic Gardens and Hagley Park; over 380 submissions were received from individuals and interest groups on the Botanic Gardens. Again there were passionate comments about not wanting changes made and how much people loved the Gardens as they are, but equally so there were many comments about the inadequacy of some facilities, the lack of interpretation, disorientation and confusion in finding a way around the Gardens. Combined with this information we know that a garden is a dynamic, living space where plants are raised, nurtured and eventually die. The developing master plan will provide a long term vision for the Christchurch Botanic Gardens which will lead it into and through the 21st Century.

In developing this plan there is need to meet the challenge of initiating changes that are inoffensive to the public’s perception of what is important to them in the Botanic Gardens – the large trees, colourful plants, wildlife and tranquil setting.

Design considerations

I mentioned at the beginning 5 major issues that will lead to changes in the Gardens layout.

- Ageing tree population
- Old and inadequate facilities for public and staff
- Confusing and illegible path network
- Canterbury Museum redevelopment
- Fragmented plant collections

To achieve these changes the design team will need to develop a clear vision and design which responds to the underlying landform, iconic areas and dominant vegetation character. The Master plan will aim to achieve accessibility, coherence and legibility of the whole site and identify areas for future development.

In so doing will it be necessary to consider:

1. Replacing ageing trees with the same species in exactly the same location, because a tree that is deemed historic must be replaced? How significant is it to completely replace the Albert Oak, for example. The legacy of this tree may not continue in the Gardens but its progeny could be distributed far and wide in the form of seedlings to commemorate the 150th anniversary of the Botanic Gardens.
2. How much are memorial structures valued by the community and would it be inappropriate to remove or relocate a structure if it compromises improved access and circulation in the Gardens?
3. How important is the footpath layout which has not been logically planned but rather evolved in response to need, as a succession of desire lines and maintenance vehicle tracks?
4. The relationship with the redeveloped Canterbury Museum offers opportunities to link living Botanical collections with fossils and natural history, by providing an entry into the Gardens from the old Robert McDougal Gallery, which is to become part of the Museum.
5. How important is it to retain certain plant collections in an area of the Gardens, just because it was decided by the Curator of that time? Species of oak, azalea, rhodendron, magnolia and native species are randomly planted throughout the Gardens resulting in confusing and fragmented displays.

There are two main visual axis which have the potential to draw people into the central part of the Gardens, the east/west axis from Rolleston Avenue, across the Armstrong Lawn through into the nave like space of the Archery Lawn, and the north/ south axis from Cunningham House, through the Rose Garden to the River Avon and Riccarton Avenue beyond. These three spaces, which already exist, could define the major core area of the Gardens and provide visitors with a point of reference and for orientation. The existing footpath system does not respond to these spaces. Changes to the path layout would greatly assist this idea and provide a structure for future planting.

A series of new management plans for the Gardens, developed from the Master Plan will be required to implement the changes. Change will occur only as trees are required for removal due to their condition, existing collections are updated or new collections developed. The Master Plan will provide vision and guidance

for change without compromising the specific cultural and heritage values identified in focus group discussions and public submissions.

Heritage will then become an evolving part of a living Botanic Garden – a Garden that grows from generation to generation, rather than the ageing relic, an Aunty Joan, it is at risk of becoming.

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Intellectual Perspectives on the Authentic Bach: Reinterpreting Taylors Mistake

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Abstract

Over the past decade there has been a reappraisal of what constitutes heritage, the things from our pasts we want to keep, and the way it is managed. Vernacular buildings are increasingly valued, but not by everybody, and the debate about the future of baches on public land is a case in point. In situations such as this the perennial question of whose heritage is recognised becomes important, particularly when that heritage status is used to defend the perceived privilege of bachholders. Using the planning controversy surrounding the baches at Taylors Mistake on the outskirts of Christchurch as a case study we discuss how intellectual perspectives on heritage affect its characterisation and management and how these relate to debates about authenticity. Using the evidence of planning hearing witnesses who have commented on heritage and the future of the baches at Taylors Mistake we illustrate how these perspectives are relied upon in support of various scenarios for the area. We argue that the environmental perspective on heritage offers the best way forward for protecting the natural environment of Taylors Mistake while also allowing bachholders the opportunity to maintain their private holiday homes on public land. In doing so we elaborate the challenges involved in adopting this approach

Introduction

The future of baches (or cribs as they are also known in Southern New Zealand) and the landscapes they create is becoming increasingly uncertain. Most of those on private land are likely to be consigned to the 'dustbin of social history' due to rapidly escalating coastal land prices (Macdonald 2002:5). Those on public land controlled by Territorial Authorities or the Department of Conservation

are under threat of removal despite outcries from bachholders and their supporters. Politicians and lobbyists express various points of view and sometimes display a good deal of uncertainty about appropriate outcomes and approaches. The Department of Conservation's proposed draft policy to remove all private dwelling on Conservation Land has also created some interesting bedfellows. The co-leader of the Green Party, Jeanette Fitzsimons, said recently, in response to the proposed policy; 'I don't think we need to be this purist. We shouldn't be building any more, but I don't see the harm they are doing provided the owners operate according to strict rules.' (quoted in Moriarty 2004:1) The former National Government's Minister of Conservation Nick Smith, who during his time as Minister had supported the Department of Conservation's removal of baches from Rangitoto Island appears to have changed his mind saying that he felt the draft policy was 'pure and absolutist...a very heavy-handed approach'(ibid.). David Round, a university lecturer in environmental law, National Party candidate and former Canterbury Forest and Bird branch chair, who in 1993 wrote of the Taylors Mistake baches on the outskirts of Christchurch, that their "historic" label is just a device to allow continued occupation of public open space' (Round 1993:12), indicated in 2004 that he, by that stage, felt that 'baches are places of which many of us, even if we have never owned one, may have happy memories and which are surely a deep and abiding portion of our heritage'(quoted in Hayman 2004:1).

The reference here to heritage is significant. Over the past decade there has been a reappraisal of heritage, the things from our pasts we want to keep, and the way it is managed. Vernacular buildings are increasingly valued, but not by everybody, and the debate about the future of baches on public land is a case in point. In situations such as this the perennial question of whose heritage is recognised becomes important, particularly when that heritage status is used to defend the perceived privilege of bachholders. In this paper we will discuss how intellectual perspectives on heritage affect its characterisation and management and how these relate to debates about authenticity. We want to emphasise the recent development of an environmental perspective on heritage advocated by Jannelle Warren-Findley. Using the evidence of witnesses who have commented on heritage matters in a series of planning hearings about the future of the baches at Taylors Mistake we will illustrate how these perspectives are relied upon in support of various scenarios for the area. In doing so we will argue that the environmental perspective offers the best way forward for protecting the natural environment of Taylors Mistake while also allowing bachholders the opportunity to maintain their private holiday homes on public land. We will also elaborate the challenges involved in adopting this approach

The Taylors Mistake bach settlement

Taylors Mistake is a popular surf beach over the rugged Scarborough Hill from the coastal suburb of Sumner on the eastern outskirts of Christchurch, New Zealand. As early as the 1880s fishermen were building overnight shelters in cliffs surrounding Taylors Mistake beach near Christchurch. In 1882 the naturalist T. H. Potts describes how,

a V hut was built on a rocky site not far above the water - a spot that had been the resort of penguins - the folks who occupied the cottage were constantly disturbed at night by the noise made by the birds that were woffling or barking beneath the flooring boards (Potts 1882:214).

The earliest baches (although they were usually known as huts or whare) developed as a response to transport difficulties. At Taylors Mistake the first fishermen had to either walk or cycle the 15 kilometres from Christchurch until 1888, when the tram to Sumner became an option. Either way still entailed a strenuous three-kilometre walk over Scarborough Hill (Ogilvie 1978:28). Rather than making the return journey the same day the fishermen developed camping caves by blocking off the entrances of caves in the sea cliffs. Huts in one form or another had occupied the foreshore at Taylors Mistake for approximately thirty years before the Mayor of Sumner Borough Council investigated the situation in 1910 and,

...on the whole found nothing objectionable...the dwellings are a considerable distance apart and are of a character to convey the impression that the dwellers intend to use same for a considerable period and possibly from time to time to sell them to others. We suggest that the occupiers' names should be ascertained and that some form of license should be taken out by them to prevent anything like a vested interest, and as a safeguard that the owners will be responsible for good order being maintained. The license fee should it is thought be merily (sic) nominal say 2/6 for each dwelling. The Mayor (E. Denham) (quoted in Marquet 1998:4-5).

Commissioner Marquet in the 1998 City Plan Hearing goes on to note that the license fee was raised to 20 shillings in 1912, and that the Council sometimes had difficulty collecting it, so in future they required two testimonials to the character of would-be bach builders before licenses were granted (ibid). The practice of licensing continued well after the Sumner Borough Council had amalgamated with the Christchurch City Council in 1945, and permits for rebuilding were still being approved in 1956 (Robertson 1998).

Prior to the 1970s there was only limited disapproval of the baches; but after this concerns about adequate sanitation and waste disposal from the baches led to a number of newspaper articles questioning the baches' status, including one by Bruce Ansley suggesting swimmers keep their mouths shut, 'if lockjaw hasn't set in already'(quoted in Hill 1988:48). In 1976 the Christchurch City Council proposed a final 10-year license for those baches which had electricity and could install electric toilets, while those without electricity (including nearly all the oldest cave baches) were to be removed, a process which was completed in 1979. The bachholders have always maintained they were coerced into signing these licences and initiated an appeal to the Planning Tribunal, which refused planning recognition for the baches in 1983.

Three further City Planning hearings followed: in 1990 Commissioner Milligan heard Scheme Change 32 to create a Holiday Bach Zone and rejected the proposal; in 1993 Commissioner Guthrie heard Plan Change 3 which was to implement the so-called 'mediated solution' whereby 15 baches closest to the main surf beach were to be removed with the bachholders being allowed to relocate to private land behind the Row. Again the Commissioner rejected the proposal but did propose to retain three baches that he felt had historic significance. The bachholders again appealed to the Planning Tribunal, but before the case was heard, Commissioner Marquet undertook another hearing in 1998 as part of the new City Plan. The Commissioner accepted that the 'mediated solution' formed the basis of a possible resolution and that the baches should become scheduled activities (Marquet 1998). This decision was appealed by the group set up to oppose the baches known as Save the Bay Ltd, and heard in the Environment Court in 2001 under Judge Smith, who largely confirmed the Marquet decision. The evidence given at this sequence of hearings by heritage experts highlights different intellectual perspectives on what constitutes an authentic bach worthy of heritage status and how that might be protected, and has direct consequences on the future shape of the bach settlement at Taylors Mistake.

Intellectual perspectives on heritage

In her important study of heritage management in New Zealand the American public historian Jannelle Warren-Findley suggests that disciplinary training plays an important role in the identification and management of heritage, and outlines three intellectual perspectives on which practitioners have or could possibly base their work: a fine arts perspective, a humanities perspective and an environmental perspective (Warren-Findley 2000). The fine arts perspective was prominent in early European and US work on historic preservation. It focuses on architecture, beautiful buildings and places, and named designers and architects and 'values the creative work of artists, and emphasises the structure of an

object rather than its context' (ibid:25). There is little scope in this approach for vernacular material culture or intangible culture, and the 'perspective tends to minimise interpretation of the meanings of preserved buildings and to overlook the multiple stories that many landscapes can tell, by representing those stories through architecture and ornamental designs' (ibid). Warren-Findley suggests that this perspective influences a great deal of the heritage conservation work currently done in New Zealand.

The humanities perspective treats both pre-historic and historic material culture as an archive of information about the past and focuses on historical meanings of heritage materials. It deals with both vernacular and designed heritage and cultural landscapes, which have layers of historic meaning (ibid). This perspective may utilise a thematic framework, which relates selection and interpretation to key historical events and themes and uses newer strategies such as heritage trails, although, she warns this perspective can potentially be co-opted by the 'heritage industry' who seek to commodify images of the past (ibid.).

The environmental perspective on heritage combines elements of natural and human resource management and differs from the 19th century treatments of natural history 'by combining all human history with natural or environmental history rather than separating native peoples and settler societies into natural and historical roles' (ibid:26). She notes that this approach has developed internationally over the last twenty years and offers a contemporary statement from English Heritage that reflects these new perspectives:

The heart of any environmental policy should lie in recognising that an understanding of the historic dimension of the environment is a prerequisite for sustainable management. The historic environment provides the physical setting for our lives, but it is also about perceptions (what we see, how we interpret); it is dynamic, ever changing and constantly rethought and renegotiated (ibid).

The adoption of a particular perspective, whether it is implicit or explicit, affects the way heritage is recognised (or not), and has implications for a landscape or building's on-going management and interpretation. Gavin McLean argues that the identification of heritage in New Zealand reflects the dominance of the 'fine arts' approach. This has meant that it is the historical genesis of a site that is 'usually overwhelmingly emphasised by preservationists', as illustrated in the Taylors Mistake case, rather than 'the history of survival and *of continued use*' (emphasis in original), or the 'modern era since preservation'(McLean 2002:17). He argues that their desire to purge the buildings of extraneous additions occurs,

probably because art historians and architects are not trained to see owners and occupiers as creators as well as users of space but it is time to stop treating this as though it was the equivalent of grandad sitting and dribbling in the parlour in his pongy vest (ibid).

This has particular relevance for baches, which often started as a single room and grew incrementally as funds or the availability of materials permitted.

McLean suggests also that another stage should be added to Hamer's (1997) continuum; 'the history of a place before it was built' (ibid), that is, its natural or bio-physical environmental history. This is an element of heritage that those opposed to the baches at Taylors Mistake also emphasise, as well as the heritage of the 'Queens Chain'. Arguments over whose perspective should be given the greatest weight also affects what is considered an 'authentic' bach.

Intellectual perspectives on authenticity

Authenticity is an extremely problematic concept, but, we suggest, it lies at the heart of rival claims about bach heritage. For Edward Relph, writing in the 1970s, authentic place-making is either unselfconscious or self conscious. He suggests the latter 'has become increasingly unlikely since the Renaissance' (Relph 1976:75), while the former is

characterised by a lack of theoretical pretension, a working with site and climate, a respect for other people and their buildings, and hence for the complete environment both man-made and natural, and it functions in terms of well proven forms that admit only limited variations. The end result is places which fit their context and are in accord with the intentions of those who created them, yet have a distinct and profound identity that results from the total involvement of a unique group of place-makers with a particular setting (ibid:69).

Relph illustrates this passage with photographs of old English villages, but there would appear to be some similarities between his ancient exemplars and the establishment of some bach settlements, especially those built without title in places like Taylors Mistake. This somewhat exclusive view of authenticity is, however, at odds with more recent formulations. Peter Howard, current editor of the *International Journal of Heritage Studies*, suggests, for example, that 'almost everything shows elements of authenticity. Disney World is an entirely authentic twentieth century theme park.' 'Equally', he argues, 'very little is perfectly authentic' (2003:226). The problem is that there are numerous kinds of authenticity, each of which may be accentuated in various circumstances and locations, and this is nowhere more obvious than in conflicts over land use and

its management. Taylors Mistake is a very good example and, as illustrated in Table One, the protagonists have emphasised varying elements of authenticity to bolster their claims about the setting and their land use management preferences.

We can understand this claims-making by focusing on the perspectives of those who gave evidence or made submissions at the Taylors Mistake planning hearings. This analysis can also contribute to a better understanding of the connections between the intellectual perspectives on heritage and authenticity discussed above.

Table 1 Versions of Bach Authenticity

Authenticity Of the....	Descriptor	Taylors Mistake Bach Heritage Examples
Creator	'Hand of the master'	In evidence to the 1993 Guthrie Hearing an historian attempted to use the Parks Canada system, to support his view the baches had no heritage merit, however as with many heritage scoring systems it has an inbuilt bias towards a 'fine arts' approach because it recognises architects and builders but not vernacular construction (Harris 1993).
Material	'The original material'	Most baches at Taylors Mistake are deemed, by detractors, to be too altered from original to be seen as heritage, only those made of boulders or kerosene tins and unchanged are deemed worthy of heritage status (Evison 2001a).
Function	'The original purpose'	Supporters have argued that it is important that they still function as family baches, and that collective ownership reduces an aspect of their function. Those opposed favour a bach museum. (P. Hill pers comm 2001, Evison 2001a).
History	'The history of the artefact'	The on-going nature of the building process is seen as part of the baches' history, as are the conservation battles that have been fought over them. Conversely the history of the 'Queens Chain' prior to the baches is seen as more important, while the modifications are seen as unhistorical (McEwan 2001, Alexander 1998).
Ensemble	'The integrity of the whole'	Those opposed to the baches suggest that relocation to Ferrymead Historic Park 'would not destroy their historical or heritage qualities' (Evison 2001a), however, architect Nigel Cook suggests the surroundings of the bach are seen as a uniquely New Zealand adaptation, 'which was an enjoyed and integral part of the building' (Cook 2002:65).

Authenticity Of the....	Descriptor	Taylors Mistake Bach Heritage Examples
Context	'The integrity of the location'	The baches' relationship to each other in their topographic setting is what makes Taylors Mistake so distinctive. Those opposed suggest 'there are numerous similar aggregations of holiday structures on the New Zealand coast' (Athfield 1998, Evison 2001a:10).
Experience	'The original emotion'	Those opposed, experience the baches as privately owned on public land, while the continued usage of the baches gives them a lived in quality, which is part of the bach experience as are the running repairs (Alexander 1998, Robertson 1998).
Style	'It looks right'	Only those baches, which still look the same as when they were first built, are worthy of heritage protection (Evison 2001a). The mediated solution was in part justified because 'bulking up the Row to two rows is an appropriate coastal bach style ... [that] fits our coastal bach vernacular' (Lucas 1998:7).

Source: Adapted from the table by Peter Howard (2003:227).

The 'Save The Bay Ltd' heritage witnesses

While 'Save the Bay Ltd' was only officially involved in the Marquet 1998 hearing and the 2001 Environment Court hearing: *Save the Bay Limited and Ors v. Christchurch City Council and Ors. Decision 50/2002*, many of the people associated with the organisation were involved in the earlier hearings. Heritage witnesses called by those opposed to the baches have consistently presented arguments based on a 'fine arts' perspective of heritage. Their arguments emphasised the authenticity of materials, history, experience and style of the baches, but tended to downplay the functional, contextual and ensemble qualities of bach settlements.

Historian Harry Evison, in rebuttal evidence in the Environment Court. explicitly links authenticity with originality, and suggests that it is the most important determinant of the baches' heritage value:

Buildings are akin to documents in giving us authentic evidence concerning the past. The historical authenticity of documents, buildings, and other artifacts as scientific evidence for the study of a specific historical time period depends on their having originated at the time, and not having been tampered with since then. This is a fundamental principle of scientific historical research. For affirmation of this principle I refer to Edward Gibbon, the 18th century progenitor of modern scientific history. ... " I may therefore

be allowed to say that I have carefully examined all the original materials that could illustrate the subject which I had undertaken to treat” (emphasis in original) (Evison 2001b:1-2)

Evison goes on to suggest that ‘the claims that Taylors Mistake baches, individually or collectively, or groups of them, are representative of a way of life at a particular time in the past, is valid insofar as the present buildings can be shown to have originated at that particular time.’ Bach No. 34 was deemed by Evison to be ‘a genuine early bach type, still with shutters, and some cladding made of kerosene tins’ (Evison 2001a:8). No one has used it for over 30 years, however (P. Hill pers comm 2001).

The subsequent history of each bach is thus seen to detract from their heritage value and makes them akin to ‘probably every street in New Zealand, except those that have been opened up since 1950 ... Streets that have houses, large or small, that have been extended, modernised or replaced, as those at Taylors Mistake, Boulder Bay, and Hobsons Bay have been, are commonplace in New Zealand’(Evison2001b:2). Evison also suggests that the experience of a pioneering way of life is no longer possible, as the original baches ‘had no electricity, piped water, or internal drainage, and were of necessity small and compact because of the difficulty of getting building materials into the bay in the absence of roading. ... Baches with electricity or motor vehicle access are not representative of a former “way of life”’(Evison 2001a:9). There is also particular emphasis placed on the style of the baches which ‘have now been so modernised or extended that their general appearance is longer representative of the pre-war period. They are redolent of the more prosperous 1960s and 1970s’ (ibid:8).

Evison and others, who argue the baches at Taylors Mistake have limited heritage value, do not see the context of the baches and their ensemble character as important to their authenticity. ‘There is nothing exceptional about the Taylors Mistake baches to justify their preservation on the grounds that they impart “heritage value” to the locality, since there are numerous similar aggregations of holiday structures on the New Zealand coast’(ibid:10). The idea of baches as individual architectural features divorced from their context is also apparent in the suggestion of Council Heritage Planner Neil Carrie, that baches at North Beach and North New Brighton ‘offer comparable standards of age, construction, materials and the do-it-yourself Kiwi attitude. There are other coastal settlements in Canterbury which have similar building examples.’ (Carrie 1998:9). The logic of the ‘fine arts’ perspective leads Evison to propose that those parties who see merit in preserving the baches should re-erect them on private land and he suggests ‘Ferrymead Historic Park has numerous old buildings that have been moved there from other places, and which are preserved and protected, and often admired. Genuine old style baches might find

a place there' (Evison 2001a:11). Commissioner Guthrie, in 1993, relied extensively on Evison's evidence to conclude that the retention of 'three baches will provide an opportunity for visitors to Taylors Mistake to see a style of holiday accommodation that is representative of an earlier time in New Zealand history' (Guthrie 1993:22). These proposals make no allowance for their function as family baches, the integrity of the group or their landscape context, which is particularly distinctive.

Bachholders' heritage witnesses

The key heritage witnesses for the bachholders at the 1998 Marquet Hearing and 2001 Environment Court Hearing were architectural historian Ann McEwan and architect Ian Athfield, whose evidence on bach heritage challenged many of the assertions made from a 'fine arts' perspective. In particular, ideas about the importance of a recognised creator, the stories that modifications reveal about peoples lives and the importance of the landscape context are addressed. McEwan suggests that the baches at Taylors Mistake and surrounding bays reflect the financial status and social aspirations of 'a class of people not normally considered in discussions about heritage value and historic significance ... holiday homes built by working people of modest means' (McEwan 2001:4). She goes on to suggest that the broadening of the definitions of 'historic place' to include such humble building types as the baches at Taylors Mistake and other vernacular buildings is part of a much wider debate which asks 'whose heritage is being ignored and lost if we preserve only the mansions and the monuments of the rich, the famous and the powerful' (ibid)

In response to the assertions that modifications with modern materials undermine the baches' historic significance, McEwan relies on the International Charter for the Conservation of Monuments and Sites (1966) to state that

each layer of a building's history has equal value when its meaning and significance is interpreted. Even those baches that are today slightly more pretentious in their form and construction than when they were originally constructed tell an important story about the changing fortunes of the bay and its users. It is a story that can only be read, however, when the doctrine that additions to a building are detrimental to its aesthetic value has been abandoned in favour of the notion that the lives of every owner-occupier or user are of equal value. With that principle in mind, the 1969 electrification of Boulder Bay, for example, represents a new, progressive stage in the baches' history, rather than a negative event that undermines their architectural integrity (ibid:6).

In his evidence, Ian Athfield highlighted the importance of the landscape context to the way the baches are experienced. He suggested that the unique topography and access difficulties made the settlement a

destination for a more adventurous and questioning group. Added to this exclusion was the perceived right to occupy without the encumbrance of freehold. The positioning of structures in relationship to the sea, the topography and access to each other took on a unique character unrelated to those baches predetermined by the ownership and possession of land (Athfield 1998:3).

He went on to suggest in questioning from Commissioner Marquet that it is 'the relationship of the buildings, to each other rather than the boundaries, that is far more important than the buildings themselves.' McEwan also argues for the importance of the landscape context of the baches as the 'only way future generations will be able to gain a genuine understanding of the social history [of the period], is to see the buildings in their 'natural' environment. The impoverished alternative to this approach is to preserve singular examples, divorced from their geographic and social context in the 'unnatural setting of the museum' (McEwan 2001:6).

McEwan's focus on the stories that the materiality of the baches, and the social history of the place, can tell us about New Zealand historical development, illustrates a humanities perspective on heritage. This perspective allows important insights into a place's history, but it contains an uncritical acceptance of change as interesting, no matter what it does to the character and experience of the baches. This is particularly evident in McEwan's silence on the impact the 'mediated solution' would have on the baches' heritage values, despite concluding that Commissioner Marquet's decision should be upheld (ibid:7).

The reluctance of the bachholders' heritage witnesses to discuss the 'mediated solution' is probably not surprising given that a number of aspects of the proposal were hard to justify in relation to the ICOMOS New Zealand Charter. It was left to several Christchurch City Council witnesses to highlight the drawbacks of the 'mediated solution'.

Difficulties with the 'mediated solution'

The removal of 15 baches closest to the main beach, in order to allow for improved public access, and their relocation or rebuilding behind the existing Row, threatens to significantly reduce the heritage qualities of Taylors Mistake in three ways. First, the baches closest to the sea on the rocky headland at the northern end of the beach which will be removed, are Neil Carrie argues,

'dependant on their continued direct relationship with the edge of the sea and the landscape setting' (Carrie 2001:18), for their heritage values. Second, Di Lucas' concentration on the aesthetic values of the relocated or replacement baches that will form a second row behind the existing Row, neglects the way the new buildings will 'rob the existing buildings of some of their most essential historic and cultural qualities' (ibid), and third, because the new baches will be on privately owned land, they will no longer be built in relation to each other and the coast, but rather in relation to property boundaries. If the second row of baches does proceed, they are likely to change the experience of space around the baches creating a zone between the baches that will even further restrict public access.

Christchurch City Council landscape architect Andrew Craig suggests the landscape quality of Taylors Mistake would still be high whether the baches remained or were removed, but poses the question 'what sort of character do we want for the area?' (Craig 1998:15). For Craig an important ingredient contributing to the present character of the baches is that of uncertainty, which if it is removed is likely to result in a 'substantial increase of investment into the upkeep and improvement of the baches ... [which] ...will inevitably change their character to a point where they will edge toward the resemblance of suburban homes' (ibid).

The main difficulties with implementing the 'mediated solution' are therefore that only a limited number of groups would be involved, and the proposal reflects a compromise over public access, but fails to satisfy those concerned about property rights. In addition, because the 'mediated solution' was developed in the early 1990s it was largely uninfluenced by ideas about heritage such as those encapsulated in the environmental perspective.

Discussion and conclusion

The contest over what constitutes the authentic bach and whether those dwellings constitute a broader heritage landscape highlights and contrasts the fine arts, humanities and environmental perspectives on heritage, and in particular, raises the question of whether ongoing additions and alterations devalue a bach's heritage status or are intrinsic to it. The Scandinavian geographer Kenneth Olwig focuses on these contrasting perspectives by posing a distinction between tradition and custom. He notes that a 'strict emphasis on the preservation of authentic tradition tends to create an either/or situation in which some buildings are frozen in time and others are allowed to go to ruin' (Olwig 2001:354). Custom by contrast is the 'source of ever-changing practices, rooted in a vital sense of the past' (ibid:339), and he argued that we should try to 'develop approaches to heritage that can increase the understanding of how

principles of custom might work to create environments that both preserve a sense of historical continuity and remain economically and socially viable' (ibid:354). In many respects this view is closely related to Warren-Finley's environmental perspective on heritage but has little to say about the bio-physical environment. There is no reason, however, why the emphasis on custom should not also incorporate effective protection of the natural environment as part of heritage management. The appropriate approach is to develop practices which take a balanced approach to social, economic and bio-physical environmental concerns, thus acknowledging the inseparable link between society and nature in the creation of our cultures in the past and present (Clark 2004).

Our view is that the ongoing and emergent nature of baches means that they more appropriately lend themselves to interpretation as custom. The logical outcome of such a view is that the baches at Taylors Mistake should remain and be managed by their owners as long as they are willing to do so in ways which do not impinge on beach access and despoil the bio-physical environment. Quite difficult questions are raised by this approach but there is a greater chance of retaining the heritage integrity of the Taylors Mistake landscape by taking it, than under the 'mediated solution'. These questions include: what sorts of bio-physical environmental regulation will be applied to the ongoing use of the baches; whether permanent versus holiday dwelling should be allowed; what types and scale of maintenance and development of the baches is acceptable; whether they can be sold; and what should happen once owners' die? Attempts to answer these questions will inevitably mean ongoing interaction between owners and local authorities, and the transaction costs implied in such interactions, but these seem a small price to pay for the maintenance of what are very important examples of our cultural heritage. The difference between keeping the baches in situ and the mediated solution is the difference between creating opportunities to experience a living and evolving heritage, or offering the chance to admire the hollowed out shell of dead heritage.

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“It isn’t a village anymore” – The disappearing rural heritage of New Zealand

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Abstract

All over New Zealand accelerated residential development is replacing a vernacular farming landscape. New Zealand’s farming landscapes embody tremendous visual physical qualities as well as heritage and community values. A market-driven planning policy leaves no space for the consideration of this vernacular landscape and its communities. The RMA has provisions for the protection of an outstanding landscape, yet, the everyday ordinary farming landscape that embodies important heritage values to New Zealand society is not protected.

Between 2000-2003 the built area of the residential units of Prebbleton, a small rural village on the outskirts of Christchurch, has increased fivefold, turning a once typical New Zealand rural village into an “everywhere landscape” suburban neighbourhood.

This paper describes the context which allowed the accelerated development that Prebbleton experienced, documents the landscape change through a study of GIS maps and portrays the impact on the community through local people’s interpretation of the change.



Introduction

Landscape heritage preservation is a complex concept. While it is possible to conserve a historic building and represent a particular heritage in that way, an everyday working landscape is dynamic and one cannot expect to “freeze” a landscape in a museum-like environment. A lived landscape, nevertheless, can also be considered *heritage* when it embodies values that have been shared for generations and represents a particular way of life that is cherished by a community. When places evolve over a long period, there are opportunities to preserve the essence and character of a place. When accelerated change occurs, often this will not happen.

This paper is a summary of a case study that was taken on in the context of concern about accelerated, uncontrolled urban expansion and loss of rural landscapes at a national scale. The focus is Prebbleton, Canterbury, a small rural township on the outskirts of Christchurch which is one example of a place that experienced dramatic changes and significant urban growth in a very short time period.

The study included a mapping of land use changes that occurred on ground between 2000-2003 and interviews with established residents about their

perceptions of the change and its impact upon their community's livelihood.¹ Within the context of the accelerated change taking place in the current legislation framework there is a concern that local people's views about a way of life and the values they treasure in terms of the places they live in, are overlooked. Their interpretation of landscape change provides a valid critique of the current paradigm from a perspective of *heritage* as 'lived landscape'.

The paper concludes with a discussion of the planning context in which the drastic changes occurred and suggests that the role that landscape architects might have in contributing to planning and design that responds to community needs and maintains a heritage landscape, is vital.

Background

The foundations for the village of Prebbleton predate the settlement of the city of Christchurch. The community was established in the mid-nineteenth century and the location was chosen due to its proximity to the early settlers on the Riccarton plains and the Main South Road, coupled with its accessibility to already established settlements and ports (Penney, 1977).

In the mid-twentieth century, migration from rural areas and overseas immigration affected the growth of Christchurch, the city expanded and residential suburban neighbourhoods began encroaching on surrounding rural lands (McKinnon, 1997). Christchurch began to stretch out; increasing private ownership of motor vehicles enabled suburban expansion. Prebbleton, although under a rural jurisdiction, was now a village only 20 kilometres away from the city centre. Similar types of circumstances had been known to cause a process of growth in rural townships, often to become the city's residential neighbourhoods; Prebbleton, nevertheless, remained relatively stagnant until the late 1990s. The small rural town failed to be desirable because of the effects of a mushroom factory, *Meadow Mushrooms*, that was established in the 1970s in the centre of Prebbleton. While the factory provided for local employment that drove moderate growth in the 1970s, the factory's composting facility generated an unpleasant smell that undermined its desirability as a living place. In the beginning of the 1990s further pressure for suburban development had encroached on land around Christchurch. Prebbleton, under the Selwyn District Council (SDC) jurisdiction, despite its attractive accessibility to the city centre, was "protected" because of the influence the stench had on the potential residential market. In addition, Prebbleton did not have a developed sewage infrastructure that would allow for additional housing.

¹ A comprehensive report can be obtained through the main author.

A successful community struggle to remove *Meadow Mushrooms'* composting operation, coupled with enforcement on *Meadow Mushrooms* to pay for a sewer extension from Christchurch city due to illegal discharge, resulted in sudden active development. It is in this context that accelerated growth occurred in Prebbleton. Ironically, the community's success drove its own fragmentation and concerns about the loss of rural character and community spirit are voiced in the community. These will be discussed later on.

Development and Change in Prebbleton

Prebbleton remained a small village with few additions to its built environment until 1999, when a sewage pipeline from Christchurch City was constructed in order to allow the *Meadow Mushrooms* factory to continue its production. As long as the smell persisted residential development shied away from Prebbleton village but a few years earlier the composting facilities at the factory that had been responsible for generating the bad smell were, after a long community struggle, removed from the village. The proximity of Prebbleton village to Christchurch city centre was now a factor in determining desirability of properties. Christchurch City did not have large rural lots to offer new homebuyers, and new homes in general, were hard to find at that time. It was evident to entrepreneurs that there was a potent market demand. The lifestyle choice of living in a rural village type community perceived as a safe and healthy environment to raise a family within, coupled with being able to benefit from the employment, commerce and entertainment opportunities that a big city has to offer, would raise demand for residential properties in Prebbleton. Once a new sewer line was constructed and provided for current residents and a limited number of new units to be on city sewer, developers in the area converged on the town with eagerness.

The first subdivision to apply for resource consent from the Council was *Stonebridge* and in 2000, work was underway in *Stonebridge* (see Figure 1). The residents of Prebbleton were wary about an incoming influx in development that may transform the character of their village and during 2001 the Prebbleton Community Association tried to oppose it, but their objection was rejected and the acceleration continued. Figure 1 demonstrates the on-ground building of residential units by December 2003 at the time of the study. Since then, further building has occurred. Interviews with the established residents about their views of the development are based on the landscape residents experienced at that time.

Prebbleton Township Development

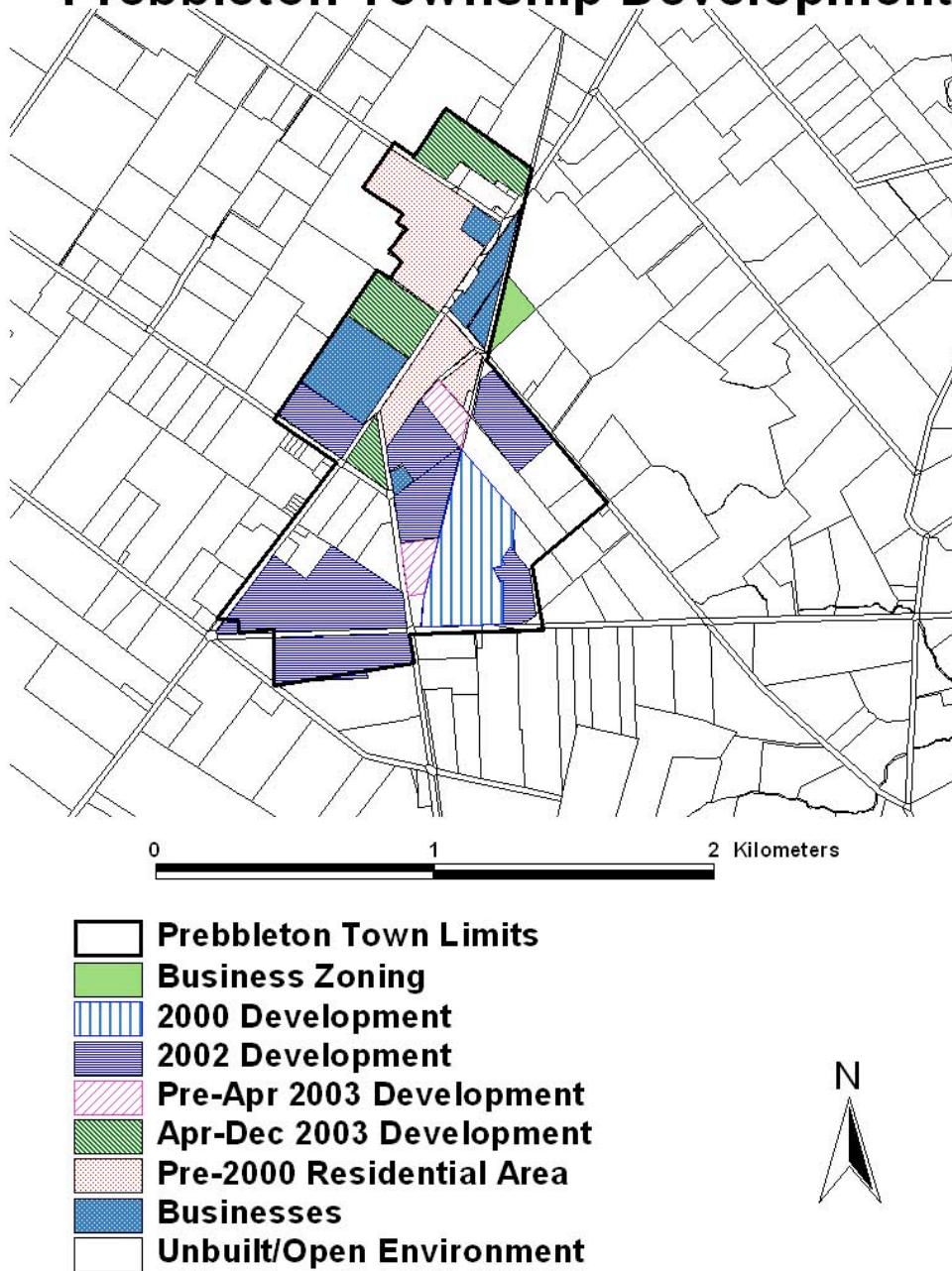


Figure 1: Prebbleton township on-ground development between 2000-2003.

The following pie charts demonstrate the dramatic change in land uses distribution that occurred in Prebbleton between 2000-2003. Residential land use has grown from 13% to a total of 64% in a period of only four years:

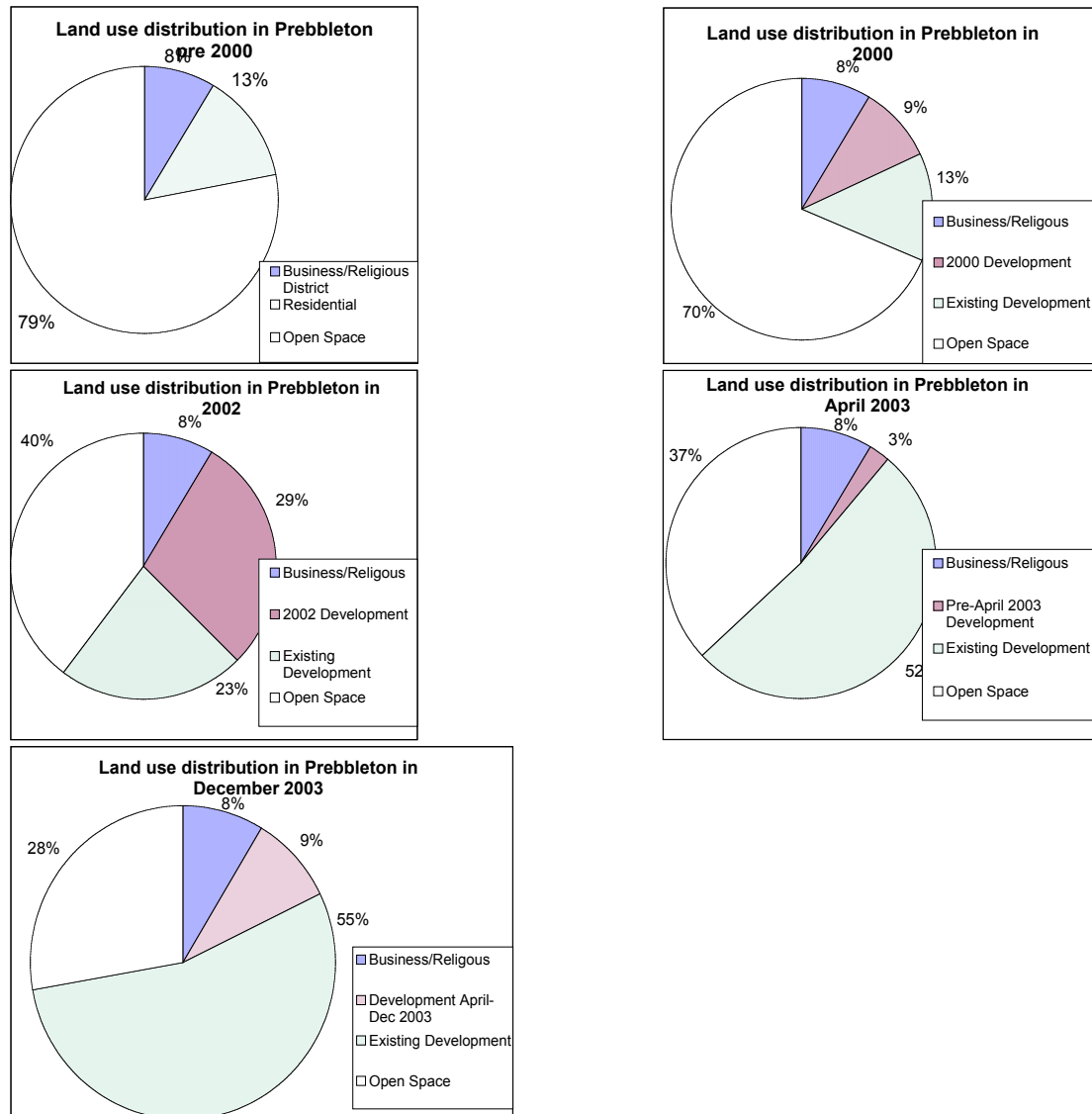


Figure 2: Land use changes in Prebbleton between 2000-2003.

The Interviews

It was clear that such accelerated growth must have an effect on an existing community. It is in this context that in-depth interviews with 40 stakeholders in the process were conducted during the months of January and February 2004. The interviews included residents in the community, developers and council employees. Since the focus was on how the change affected an existing community, the new residents in the recent subdivisions did not partake in our study. The perspective of newcomers whether the new landscape has met their expectations, may be a topic for a different study.

The goal was to reveal the circumstances in which the acceleration occurred and how the Prebbleton community viewed this change. A qualitative methodology

and ethnographic approach was taken. This enabled the gathering of experiential information as well personal opinions and viewpoints of interviewees. Data gathering was driven by a quest to explore a variety of views and sample size was determined by 'theoretical saturation' – the point at which additional data no longer contributes to the development and refinement of understanding (Glaser and Strauss, 1967). Resident names were taken from public domain property-valuation database information. In addition, word of mouth 'snowballing' was used when some residents recommended others to the interviewer.

In contrast to a survey-type questionnaire that will process statistical data, this form of data analysis of un-structured interviews is meant to paint a picture of a social situation. It provided a wider range of opportunities to gain an understanding of the "grass-roots" dynamics that went on in Prebbleton. Such a perspective is important and can set a foundation for further research questions.

Impact on community

Most interviewees expressed lamentation and a sense of loss of the township's physical character as well as the loss of community. Many felt powerless and at the mercy of the District Council's decisions, which they believed, were driven by development pressure and the Council's want for a larger number of ratepayers rather than community aspirations. Some Prebbleton residents who had owned large rural properties perceived that they were forced to develop or they would be "sandwiched" in between suburban neighbourhoods and no longer able to continue with rural practices such as spraying or horse training. They felt the decision to subdivide their properties was imposed rather than a freely made choice.

A few interviewees expressed contentedness at the land-speculation opportunities that the accelerated development had offered them. Nevertheless, this point of view did not represent satisfaction with the new type of suburban development. They did not envision themselves staying in the community but rather ready to move further away from the city where, with the money they believed they could now receive for their Prebbleton properties, they would buy larger areas of land and continue with rural activities.

To illustrate the sentiments in the community and people's interpretation of the change, a few excerpts from interviewees' discourse that portray some of their main concerns are presented.

DATA interpretation

Loss of rural character, loss of community:

One of the strongest themes that emerged in the interviews was a sense of loss of rural character and loss of community: *[The landscape is] just suburban sprawl. We'll just join up with the city*" (wife, interview 5) and *"It's not a village anymore"* (interview 1). The large areas that had been subdivided were viewed as out of character from the existing township, and a prevalent comment was the irony of how town people were enticed to a rural environment, but at the end of the day found they were living in a city's suburban-like environment:

People are being called to Prebbleton by the developers, "Come and live in the country" they say, of course by the time they finished developing that little patch, there's no country in sight! Most places, they could be in Halswell or New Brighton for all they would know, which I think is quite sad (interview 7).

Loss of rural character has tangible aspects that affect the quality of life for residents:

...the whole area's changing character from um, intensive, rural, agricultural to suburban... People are not happy about it, more traffic, um, more noise, people are encroaching on your peace and quiet it's not a rural area (interview 4).

The established residents who had been part of a rural village felt that a change of lifestyle was now being imposed upon them:

It's not you changing your lifestyle, it's the Council saying how they can't look forward enough to see what's in front of your nose... I used to live in the country whereas I don't feel that way now at all because this road outside my main gate is just so, so, so busy (interview 11).

Becoming a suburb drives several intangible losses to a community. One interviewer described how the increase in scale drove the cancellation of school trips and challenging activities that could no longer be managed in a large school environment. She felt that a shift from a village environment to a suburban one was a cost the children paid (wife, interview 5).

The sudden increase resulted for some in a sense of alienation in their own environment:

You know, if you walk past the houses there you hardly know nobody now...we've lost our neighbors in a sense (interview 13).

Another concern voiced was how growth, that could have, in other circumstances, been an opportunity to strengthen a rural community, is actually driving fragmentation of community. At the outset, it is worth emphasising that when people lamented loss of community they often made it clear that they had “nothing against the people in the new subdivisions”; established residents felt there was no reason to blame the new residents for the process. The problem was in the planning process that was viewed as “short-sighted”.

There is some irony that the success of the struggle to remove *Meadow Mushrooms*' composting facility that created a strong sense of community in Prebbleton, became the nail in its own coffin:

The thing that struck us when we came to Prebbleton was its real community feel... and our concern was, when we finally did win [the struggle to remove the composting facility] ... well let's just hope we keep this community spirit that we've got because, we did feel that isolation of being a small community and having a nice little school, a little pub, um, you know, a dairy, things like that, a great safe place to raise our children. Of course, Meadow Mushrooms smell went, we got the sewer on. These houses wouldn't have happened if it had stank like it used to (husband, interview 5).

Most interviewees noted that they do not resent the idea of growth in itself, but would have liked to have some say in the type of future growth and its impact on their community:

You know, I think that the basis of any society is community... And I'm not anti-development, I'm pro-development, and I like to think that there are benefits on the side of... It hasn't actually happened that way (interview 3).

Some of the new subdivisions have been designed to generate their own separate identities, breaking away from the existing community rather than becoming part of Prebbleton. This was done through naming a subdivision and building a gate.² This type of neighbourhood design was viewed as driving fragmentation of community.

... if you walk in just to walk the children or to go for a bike ride you actually feel like you're going into someone else's territory, it's not like it's just part of your village (wife, interview 5).

² The gates are not locked but still signify separation from the existing community.

These gated communities are sold as part of an image of affluence and some of them consist of properties that sell at high market prices, creating an apparent socio-economic gap between the modest properties owned by working class residents:

I find that a lot of new people moving in, have such comfy houses and it's whole different financial standpoint. But a lot of people, don't even contribute to the town. They just come live here (wife, interview 13).

The main noticeable change of character was expressed in the spatial density:

... very much like a city..... well, it is, really, it is. Just little patches. Like in the triangle over there, but they are very close, those houses. I don't know how many's over there, and then here they are quite close too (interview 8).

....those subdivisions are just boxes and sections as far I'm concerned. You know, they haven't got any character...it just got too big, it's not a village in a sense. They still call it a village but it's not...(husband, interview13).

The loss was viewed as a direct outcome of the accelerated growth:

If people want to live in a country village, if you get the one or two people it doesn't make a difference, it's like putting a drop of oil into a bucket, one little drop will soon disappear, but when you put a whole litre in, it takes the whole thing, and it then ceases to become a country village (interview 24).

Lamentation and a sense of loss were also expressed by members of the Prebbleton community who had played an active role in contributing to the change and had in actuality gained financial benefit from subdividing their properties. Nevertheless, they felt their actions were not driven by free choice but rather forced to develop by the circumstances.

Forced to develop:

When it became obvious that the sewer was to be allocated on a first-come first-serve basis, we couldn't afford to not subdivide, otherwise we would have been stuck in the middle with a hectare of land and nowhere to go (interview 6).

*....and all these sewers became available so everyone started to grab. It's just like Titanic someone's going to get out, and that's how people actually ended up with rezoned land....**We had no choice, we had no choice** (interview 24).*

...but from that time on [when Stonebridge was approved] you knew that your dream was shattered, you won't going to end your days on that five acre block, and every time you went outside to do something whether it be build another fence, or do some work you wondered how long before the bulldozer would come in and push it all down, and in the end the bulldozer did come in to push it all down, so all my hard work for twenty years, digging post holes and putting up fences and that, was all flattened (interview 23).

From an economic point of view, we really had to go along with it, even though we didn't want to (husband, interview 17).

The financial benefits were seen by these developers as compensation for the loss rather than the motivation to develop:

*I mean, we resigned to it, I miss being out in the country... we made some money out of it but it was a one-off income where as the land how we had set it up was going-on incomeWe had a horticultural farming place and this land here was zoned elite soils, that was prime horticultural land and we said [to the council] if you let the nearby development go ahead you'll stop that to be able to be used for that purpose and yet they still let it go ahead, so **not only did they take away part of my livelihood but they forever resigned this elite property** (interview 24).*

Loss of Versatile Soils:

Housing developments on elite soils are one of the outcomes of the change in legislation from the Town and Country Planning Act to the Resource Management Act. Beyond the lamentation of tangible and intangible personal losses, a further theme that kept appearing in the discourse was a general concern about loss of versatile soils on which the country's economy depends:

We have been really concerned at the, um, the use of really good land. ... there are parts on the other side of Prebbleton, that used to be real market gardening... And to see it just there covered with houses and concrete - It's so short sighted. We're not making any more Class One land (interview 2).

Many of the interviewees were not familiar with the current New Zealand planning system and felt the negative impact was either as an inevitable result of what they called "progress", or a dysfunction on behalf of the district council. Those who were better informed, perhaps due to some personal experiences with submissions and objections, mentioned the role of planning legislation and procedure as a factor. One interviewee believed that the developer is always on the winning side and added a personal interpretation of what RMA stands for: Rich Man's Act.

The “Rich Man’s Act”:

References to the RMA as the driver for negative impact and frustration with the District Council’s lack of planning were expressed by several of the interviewees:

They (local developers) applied for subdivision and it was turned down, but they’ve gone to the Appeals Court. And I’ve actually talked to the man, and they’re really quite nice, I mean he just can’t see where I’m coming from, and we’re just on different levels, and I, you know, I say that. But he’s sort of said: “I’ve got more money than the Council’s got, or will ever have to spend on this, and I’m happy to do this - I’m in no hurry if it takes me ten years.” He knows he will in the end (interview 2).

There was disillusionment with the ability of the RMA to represent community interest:

Under Resource Management, if you’ve got sufficient money to bring in your experts and to say what you want them to say, it’s very difficult to stop things. And it happens, because you’ll run out of money because there’s no, um, no revenue for what you’re trying to defend, but there is for the developer who is trying to achieve. There is the thought now that people are trying to maximize their properties in terms of subdivisions and if they can get twice as many sections, they can get twice as many they would. It’s very difficult to stop anything at all happening (interview 3).

*I feel like the RMA is nearly missed out. It’s just, I can understand that they’ve made it an enabling piece of legislation, but um, just how far do you enable? Who’s the enabler? And it’s very difficult to try and argue against You know, people have been coming to, to pay someone to argue because it’s more professional for you ... The ordinary man on the street is, has got to come alive and challenge, the proposals, and it’s almost impossible for him to do, to have the resources to do that, I mean that’s where resource management falls down... the rule is, **who’s got the golden rules. If you’ve got money, you keep pushing you’ll get there and that seems to be what’s happened to the Resource Management Act** (husband, interview 5).*

One of the faults of the RMA is its focus on the detail rather than on the whole picture:

The Resource Management also falls down on the basis that you’re only looking at basically the area; we found it in Prebbleton it was about the development that’s taken place, we’ve had something like 7 or 8 changes... to have ended up in Prebbleton. Each one has been taken in their own context but what about the overall picture? (interview 3).

It's the intangibles that aren't really taken into consideration in the RMA and so, that sense of community, the downstream effect, the effect on the school... (wife, interview 5).

Unfortunately, that [a whole picture view] was taken away with the Town and Country Planning... I mean the effects are very subjective, whereas planning is more positive as to what happens.....the district plan has to be the answer because it's the only fact that it can bring about development, good development. But the RMA doesn't do that in my mind (interview 3).

Other concerns were about the obvious conflict of interests where it is left to a district council's discretion to make the decision whether or not to allow development to go forth:

...the Council eventually said "well, another house is another rate payer" (interview 3).

And a cynical view about the council's motivation to allow subdivision:

*Everything today is looked at short term, the council is rubbing it's hands because **they're getting more rates** (interview 29).*

*And you have to wonder if the Councils are getting money given from the rates and resource consents and all that sort of thing. **I think that they must be getting in a small fortune from all this stuff!** (interview 10).*

The Selwyn District Council was perceived as incompetent and the agency responsible decreasing the residents quality of life. There was a sense of frustration and alienation between residents and their local government.

[SDC is responsible for the] muckup of the district plan. They wiped the scheme and did not give opportunity to comment. We put in submissions, wanted to maintain rural character. Did not succeed (interview 29).

...in fact [for] the council to make the sewer scheme really viable [it] needed more subdivisions to go through to make it worthwhile (interview 24).

Interviewees voiced their concerns about lack of planning:

There has been no real plan to control piecemeal development, there's no proper district scheme (interview 2).

It's very important [to have a confining overall plan], because the council while they have a plan, a future development plan, they allow each individual

subdivider to put in his or her views. And they don't look at the overall community development (interview 17).

I think it's because there doesn't seem to be any planning to it, um, it's all done a bit by bit (interview19).

Wife: It should be controlled

Husband: It's all higgledy-piggledy... you need to have a system... There's got to be some sort of rule that they go by, instead of people every three four months making submissions, if you had a system there would be no need for such a thing (interview 30).

Conclusion and Discussion

The dramatic land use changes affected the transformation of the character of Prebbleton from a rural village to a suburban neighbourhood. This can be explained as an outcome of a desirable close-to-town location, the circumstances of the removal of the Mushroom composting facility and the availability of additional sewer infrastructure. Nevertheless, it was the local council's policy of market-driven development at a time of economic prosperity, and lack of any implementation of overall vision for Prebbleton, that allowed the change to result in negative consequences to the landscape and community. These effects clearly came through in interviewees' discourse.

Interviewees' expressions of personal loss, fragmentation of community, a sense of helplessness in confronting development forces and their concern about loss of versatile soils all lead them to doubt in a democratic process and distrust of local government. These are all intangible outcomes that are not accounted for under what intended to be the "enabling" RMA.

When land is viewed ideologically as a wealth-generating asset, an effect-based system has no power to protect communities. The current system where a local district has the authority to approve a plan-change process is bound to raise conflict of interests jeopardising the good of community. The peril that decision-making at a local government level will be influenced by interests such as the want for more rate-payers and possible nepotism threatens democracy. There is a need to rethink the role of planning for the community and the legislative power of an overall planning vision.

Landscape architecture is the discipline that owns skills to address the complexity of issues relating to landscape change and its wider implications on community livelihood. Involving professionals in rural township design, to work

with communities towards plans that consider issues of community, heritage, character, open space systems as well as growth boundaries is often the case. Nevertheless, the plans that are generated have no legal status and under the current RMA, development can go forth without consideration of the ripple-effect impact, larger scale influences and some subtle effects on community livelihood.

In 2000 the Selwyn District Council commissioned a landscape architect³ to work with the Prebbleton Community Association on a village townscape concept plan. The plan included some sound design guidelines and general principles that expressed the community want, for example:

It is a general principle that better soils be retained for future food production

Zoning can be used to help maintain the character and amenity of the village

Neither has been implemented. Another recommendation was to extend the “the grid pattern of streets existing in the older parts of Prebbleton into future streets and subdivisions”. Had this been taken on board as a guideline, it would create a potential to integrate new subdivisions with the established neighbourhoods, both in terms of maintaining character and creating physical continuity that encourages the strengthening of community. Using professional designers’ skills can offer tangible solutions to the intangible aspects that the RMA, an effects-based legislation system, cannot address. However, as long as township concept plans do not hold any legislative status, decision-making is bound to be influenced by personal interests and disadvantage communities whose resources are limited, against financially established developers (Ong, 2001).

The Tragedy of the Commons concept (Hardin, 1986) is applicable to the state of the New Zealand rural heritage landscape. The Tragedy of the Commons relates to the condition of a common limited resource when individuals pursue personal goals failing to foresee that in the long run, individual effects on the shared resource, will bring upon ruin and destruction for all. Hardin uses the example of herdsmen using a common pasture: as long as the resource is plentiful enough for each herdsman to have sufficient grazing land to share, the agreement can work. However, when competition due to limits arises, each individual tries to gain more from the commons by adding more animals. Short-term vision results in the ruin of the commons, thus leading to individual and community economic loss. Hardin maintains that the only way for a community to avoid these tragedies would be coercive laws.

It is individuals’ pursuit of countryside qualities and a village community lifestyle that drives the destruction of a common heritage resource. Failing to have a system in place to act as the coercive measures that will monitor a balanced

³ Prebbleton Village Townscape Concept Plan, 2000, Earl H. Bennet, Landscape Architect FNZLIA

change, the tragic circumstances are loss of landscape and fragmentation of community.

In conclusion, New Zealand's everyday vernacular rural landscape is not considered "outstanding" or "historic". This landscape, nevertheless, accounts for a way of life that is valued by communities. It represents a farming heritage that is fundamental to New Zealand's national identity (Bell, 1996). The physical continuity of the farming landscape and its rural villages contributes to the well being of a collective identity as "awareness of the past is essential to the maintenance of purpose in life" (Lowenthal, 1979 p.103). An accelerated landscape change means irreversible loss of heritage, both tangible and intangible. The Prebbleton case study clearly demonstrates that the current Resource Management Act falls short in its inability to protect vernacular landscapes and communities and the balance appears to be against communities as evident in the outcomes in the Environment Court (Ong, 2001). Landscape architects all over the country are commissioned to draw plans, but as long as these plans rely on good will rather than enforcement, we will continue to encounter negative effects of development on landscape and community. To look forward to the protection of heritage landscapes we should insist that district plans are professionally drawn in consultation with community and have a legal standing.

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Round peg in a square hole...or how do you fit centre pivots into a colonial farming pattern language

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Abstract

This presentation will not be a "how to" or a panacea for such matters as fitting a mock Tudor Village into a non-English landscape.

Because of our supposedly strong European heritage it is assumed that the above scenario is not an issue,

or because the development is English and our landscape is English then many may wonder what's the problem.

Nor will I be proposing and defending any theories such as Van Dieman's principal of relative and cognitive cultural heritage.

Having been connected with the land and lived in the country nearly all my life and even more so now as a part time farmer I have been cogitating on the concept of cultural heritage in the rural context for a while, in an attempt to get some sort of handle on it.

What is it?

Does it really exist?

Is it just the phrase of the month?

Might it be a passing phase?

Will it go away?

Who cares?

Is it important?

As a landscape architect it would be impossible not to have to address the issue of cultural landscape to some degree in almost every job we become involved in.

So what is cultural landscape or cultural heritage or heritage landscape?

Cultural: relating to a particular culture or civilization

Culture: the beliefs, customs, practices, and social behaviour of a particular nation or people; a group of people whose shared beliefs and practices identify the particular place, class, or time to which they belong; a particular set of attitudes that characterizes a group of people

Landscape: an expanse of scenery of a particular type, especially as much as can be seen by the eye; the general situation providing the background to a particular type of activity

Heritage: a country's or area's history and historical buildings and sites that are considered to be of interest and value to present generations; something such as a way of life or traditional culture that passes from one generation to the next in a social group.¹

The landscape is a constantly evolving organism. It is changing second by second, sometimes as part of a cycle such as the seasons or the tides, or permanently as part of the process of erosion and deposition, or as the consequence of an input from an external source such as mankind or progress.

I say this because I wonder if part of the problem of understanding and hence respecting Cultural or Heritage Landscapes is that we try and assume a static position in time. I believe this has come about because we are trying to apply architectural heritage principals and principals that have largely been developed in the urban context. These principals deal with finite objects in a predetermined timeframe and generally from a white perspective.

Because of the forces involved in the interaction that produces the landscape we experience, is it pointless to "preserve snapshots" for future generations?

Will this approach leave us with a collection of landscapes akin to flicking through a dead relatives photo album?

¹ Encarta® World English Dictionary ©

This continuity of the occupation of the landscape is the generator of the elements that make up a cultural landscape. It is the change and continuum that is important. Without the change there is no then and now.

To illustrate my point I will take two simple elements of the farming process and explore the repercussions of such simple but progressive change.

Firstly haymaking.

Or more precisely the cutting and storing of hay.

This is not in exact chronological order.

Generally, at first the hay was cut with a scythe by hand, bundled into sheaves which were arranged in stooks and then carted to the hay shed or stack by horse and dray.

In the beginning the key elements were;

- scythe and grinding stone.
- sheaves tied with stalk from crop.
- horse - stables etc to house horses, spare paddocks to run horses. Farrier etc to look after them.
- dray - maybe buildings to garage, wheelwrights and blacksmiths to fix.
- wheel ruts and laneways to suit.
- haystacks of a particular shape and hay ladders.

Next mechanisation started. Horse drawn mechanical cutters and binders appeared. Still sheaves were made. These were stooked and carted to the hay shed or stack by horse and dray.

The key elements changed to;

- no scythe and different sharpening stone.
- sheaves still tied with stalk from crop.
- horse still used - stables etc to house horses, spare paddocks to run horses. Farrier etc to look after.
- more buildings to house extra machinery
- dray - maybe buildings to garage, wheelwrights and blacksmiths to fix.
- wheel ruts and laneways to suit.
- bigger gateways and the like to suit new machinery.

- haystacks of a particular shape and hay ladders.

Tractors replaced horses, introduction of balers.

The key elements changed to:

- stables not used for horses, no spare paddocks, no farriers.
- hay bales introduced.
- baling wire introduced to farms.
- more buildings to house extra machinery
- drays turn into trailers.
- trucks introduced.
- garages built for tractors, trucks, fuel storage and oil cans etc.
- No wheelwrights needed and blacksmiths change to mechanics,.
- bigger gateways and the like to suit new machinery.
- haystacks change shape and hay sheds grow.

Nowadays we are progressing from using small, square bales which can be lifted by a man, to bigger round bales which need machinery to handle.

The key elements have changed to:

- String replaces wire. String is not biodegradable.
- A thousand and one uses for baling twine.
- Bigger machinery
- No need to stack bales in shed, round bales can stay outside.
- No sheds or bigger sheds.

The size of the hay bale has greatly changed the visual scale of the landscape.

A paddock full of small rectangular cubes in neat rows, is replaced with bigger cylinders often randomly placed.

Bulging hay sheds with walls have changed to just a roof with poles and often replaced with rows of round bales along fence lines and lane ways. We now have bales the size of small haystacks! Not only has the style and scale of the built fabric changed. The current thin boundary of wire fences is changing to thicker and more dominant lines and hence the detail of the rural landscape.

What started out as a simple bundle of food has had a dramatic effect since its' introduction to the rural landscape and hence the progressive forming of cultural landscapes.

But which chapter of the cultural heritage is of most importance?

How do we deal with this conflict of scale and detail?

There is also a social impact to be considered. The cultural event of hay carting, many people throwing bales around, heat, sweat and dust combined with social interaction afterwards is replaced by choreographed machines which dance to a different tune.

Secondly irrigation.

Traditionally during European settlement the Tasmanian midlands have been a pastoral landscape with grazing being the primary function.

Due to the vagaries of the rural markets farmers have to be constantly considering which is the best way to get a return for the labours from their land.

In recent times cropping of cash crops such as poppies and potatoes have been suggested as ways to avoid the ups and downs of the wool and meat markets.

The Tasmanian midlands are a savannah landscape with large (in the Tasmanian context) paddock sizes. This scale suggests that new ventures would be on the same scale. Centre pivot irrigators are the only way to go!

This has had several impacts on the landscape.

Firstly, the heritage landscape has changed from that traditional Australian sheep country look to an open country with intensive agriculture thrown in.

You used to travel through a sunburnt country with sheep camped under the shade of dying gums. It was a landscape that changed from brown with spring flush to bleached golden hues and then back to brown - always a grassland.

Now the landscape is dotted with large circles, circles of bright green or wet brown. These circles are lorded over by a skeletal metal structure gently misting at the mouth or standing silently astride the landscape waiting for the next logic circuit to kick in. The nightscape is now punctuated by flashing blue strobes, funnily enough saying all is well.

Secondly, the fabric and patterning has transformed from squares and rectangles thinly defined, to include circles with funny left over areas outside the circle but inside the square. Sheep tracks have been replaced by concentric tyre marks, a new definition of circle work.

The vegetation has been removed to create a clear path for both the crop and the irrigator.

Thirdly, a fragile soil is now intensively cultivated in order to produce on a much more intensive level and cope with a new regime of fertiliser inputs not experienced before.

Fourthly, large dams are required to supply this arable landscape. Dams are constantly emptied and refilled adding a new scenic element to the landscape. Dams are now catching water which once flowed freely through river and creek systems.

The day-to-day impact on the heritage and cultural landscape is significant but the long-term impact on the land is yet to be measured.

I am not being nostalgic and saying we should all return to the “Buds of May.” I am merely exploring what makes the cultural landscape in the rural context. Whilst I have referred to this as cultural landscape it can easily be a heritage landscape that we are discussing.

I am slowly coming to the opinion that cultural landscapes in the rural context are not something we are currently equipped to hold onto. This I believe is due to the combination of a large-scale canvas with limited fine detail, such as the “English countryside landscape” of Longford in Northern Tasmania. Here the small paddock pattern is clearly defined by hawthorn hedges. Rural landscapes actually rely often on only quite simple combinations of elements, such as New Zealand’s Canterbury Plains and its hedges.

Whilst we can designate certain areas as heritage landscapes, often the ownership of the land is still primarily private and in many instances singular, even though it is visually a public domain with broad cognitive ownership. This places a huge impost on the rural landowner. Whilst they may sympathise with the concept of cultural and heritage landscapes, it is they who have to maintain the landscape that everyone else enjoys whilst still making a living from it.

There *is* a difference between cultural landscapes and heritage landscapes. The whole landscape is cultural. Put more succinctly, it is an area of the broader landscape that exhibits the same characteristics, elements and patterning and has a particular fabric prescribed by cultural practices. Whereas heritage landscapes are those cultural landscapes that we want or choose to forward onto future generations as reminders of the cultures that have passed before.

A cultural landscape, by its’ nature, is dynamic, not static.

In this context, conservation is more pertinent than preservation

In closing perhaps I should answer the questions that were posed at the start;

- Yes cultural and heritage rural landscapes do exist.
- To some extent cultural and heritage landscapes are very vogue, but I feel that this is part and parcel of an emerging concept as it rises through the public's acceptance and understanding.
- No it is not a passing phrase but an indication that we are starting to address the fourth dimension of the landscape within which we live.
- No it won't go away it is a very real issue to deal with. How we deal with it will reflect on our maturity as a culture.
- Everybody cares. Their depth of care will depend on the sense of connection.
- If we are to move beyond a civilisation with more than a 200 year depth, then it is important.

Where to now?

We need to develop ways to assist the custodian of these huge tracts of rural cultural heritage to conserve this common ground.

Endangered gardens. saving the past for the future

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Abstract

*"... Landscape is neither space in a geographical sense, nor is it environment as defined by naturalists. It does not exist separate from the society, but is determined by it.."*Patricia Ruberstone, 1989¹

It should not come as a surprise that there are a considerable number of people skeptical about the value of landscape history and landscape archaeology to inform the present design and conservation practice of the public realm.

This paper will review some of the broad findings from two regional studies completed over the past four years as a landscape historian. They were A History of Auckland City Open Spaces Auckland City Council, completed in 2000 and North Shore City Parks and Reserves History for North Shore City in 2001.

The writer has developed a set of six themes he uses to understand the temporal and spatial changes that have determined the physical structure of the public places and spaces.

Site surveys are undertaken applying landscape archaeology and evidence of the keystone processes identified in the archival research.

Some of the research findings revealed about the human forces that change public landscapes will be considered in terms of four Anthropologist's; Ingold, Leone, and Fairhead & Leach, whose writing helps to explain some of the timeless processes of human and environmental influences on place making in a modern world.

¹ Ruberstone, Patricia. (1989). Landscape as Artifact. In *Journal of the Society of Historical Archaeology*. 23 (1).

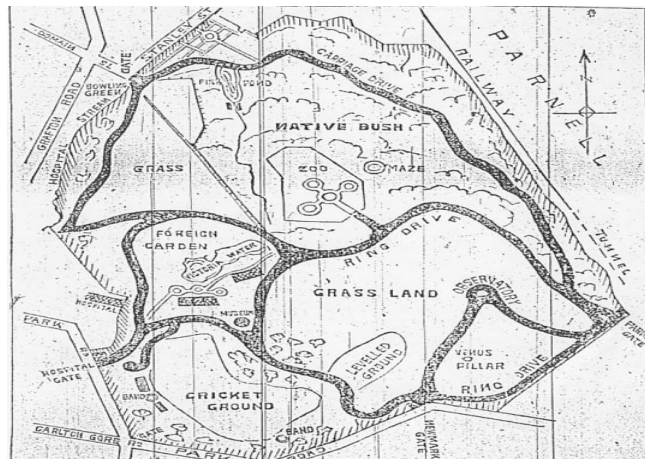


Figure 1. Percy Holt's 1886 [competitive] abstract landscape designplan.
Source: The New Zealand Herald, 26 June, 1886.

Introduction

As a professional landscape historian for the past 10 years I have worked on a diverse range of place specific landscape heritage projects in collaboration with teams of specialist heritage consultants such as architectural historians and conservation architects. Drawing on my experience in the field I have chosen two projects to explain my research methodology and review a personal selection of the findings.

The two studies completed were 1. A History of Auckland City Open Spaces (Auckland City Council), 2000; and 2: North Shore City Parks and Reserves History, 2001, North Shore City.

The research methodology adopted six broad research themes to understand the temporal and spatial changes that have determining the physical structure of these public places and spaces. They include:

1. Garden design history.
2. Cultural landscapes.
3. Environmental history.
4. Governance history
5. Social history
6. Urban and planning history

Why did I devise these? There was no recognized modern methodology for historic/cultural heritage landscapes. There was and still is no New Zealand history of landscape (preservation) conservation.² So I set about preparing some

² The United States and Australia have very good histories of urban conservation/preservation

basic comparative chronologies of important events relating to landscape history associated with local, regional, national and international landscape history. When I began to undertake heritage research prior to these four projects there was only *The New Zealand ICOMOS Charter* and the New Zealand Historic Places Trust had prepared the first edition of *Guidelines for Preparing Conservation Plans (ca 1998)* for their newly designated “historic areas”.³ These documents did not include any practical or theoretical explanation for researching landscape history or even what conservation architects called “curtilage.”

Fortunately as a member of the Australian Garden History Society (founded 1979) since 1981 I bought and read (and visited many of the heritage landscapes described) the first generation and State wide commissioned cultural landscape studies in Australia. These included, for Victoria: Watts, (1979); South Australia, Beames, & Whitehill, (1981); Tasmania, Simons, (1987); Queensland, Sim & Seto (1996) and Western Australia, Richards, (1997). These assessment and thematic studies and especially Ramsay (1991) *Parks, Gardens and Special Trees. A Classification and Assessment Method for the Register of the National Estate* provided the foundation for this writer to begin the process of understanding New Zealand historic cultural landscapes. The evolution of a set of research themes, that will next be explained, followed.

Research themes

- 1. Garden and or Park design history.** This is a record of the landscape design plans and reports that have guided the design and development of public open space.
- 2. Cultural landscapes.** These are the record of customary and vernacular uses of public lands.
- 3. Environmental history.** A record of the scientific theories that influence the cultural practices associated with open space development.
- 4. Governance history.** This is a record of all the laws that define classes of parks and reserves, processes of transfer and management practices.
- 5. Social history.** This is the record of the groups and individuals who were active in creating new grounds. Under this topic a search would be made for records of all the Preservation/Conservation societies that would have come into existence from the 1890s -1910's. They were followed by Progressive Leagues 1910 -1930s and then running on through WWII ratepayers groups and Bush Preservation groups etc. 1930-1960s.

³ Three conservation plan reports were written by the writer for the NZHPT in the 1990s. These included the Te Aroha Hot Springs Domain, The Elms Gardens and the Rotorua Government Gardens Conservation Plans.

6. Urban and planning history. This is a record of the professional societies, individuals and institutions that attempted to control the provision of public open space. Under this topic a search would be made of all Town Planning Societies, Local Government institutions e.g. Metropolitan Planning Organisation (from 1940s onwards).

Where to find the information?

Historical research requires a critical investigation of all available literature. For all public landscapes there is a large volume of primary (generally called 'archives' and not published) and secondary (published) historical records that have been created from at least the 1860s onwards. The reasons for the creation of such expansive public land use records can be found in the text of the specific parliamentary Acts to administer each place and that were bound together annually in *The Statutes of New Zealand*. The Municipal, Provincial and General Governments created archived "files" For all public reserves it formally gazetted and published the legal name and location in *The New Zealand Gazette*. Large centrally located (Wellington) Correspondence "Registers" were also created by the Government to follow the complex chronology of the decision making process for public lands. Some of the earliest files, ca 1870s, were established under the existing Parish system for land administration. The Government also created their annually published *The Appendix to the Journals of the House of Representatives of New Zealand* from the beginning of parliamentary government published as a secondary source written, plan and photograph records of the public landscape management.

Newspapers are another important source of information about the contested public landscape. The contested nature of land is only revealed through researching and reading a range of opinions about a place. This process leads one to become rather skeptical of the secondary sources, such as the yearly published Banks Lectures that were initiated by The (Royal) New Zealand Institute of Horticulture that were published from the 1930s onwards. From the 1930s onwards there is a plethora of topographical and photographic aerial maps of the urban landscapes. *Land Information New Zealand* (LINZ) is another mine of historical information that can be interrogated from the public terminals.

Landscape heritage projects

The two studies chosen ***A History of Auckland City Open Spaces*** (Auckland City Council) and ***North Shore City Parks and Reserves History*** (North Shore City) are next summarized.

A. Auckland City Council

The aim of the research brief was: To identify the legal, political, design and environmental history of some fifteen public open places in the City of Auckland. The six research topics described in detail above were considered when assessing all parks and reserves.

Information was also gathered from the physical environment that was not available from surviving the primary and secondary written sources, such as the current form, function and use. The physical “landscape elements” were presented as a summary of four broad topics.

- i. Views and ground form.⁴
- ii. Above ground structures.
- iii. Vegetation.
- iv. Management processes.

A substantial Bibliography was prepared and key pictorial and plans were selected to illustrate the draft document.

As the time frame for this research was about 160 years the intensive examination of the 15 places began to raise some questions about the cause and effect of changes to a city environment as they related to time and space.

Marcucci argues for a “Landscape history [that] needs to tell how and why the landscape developed” (Marcucci 2000: 67-81). He says that “landscape change can be wholesale or incremental. Wholesale change occurs through wide-acting phenomena such as fire or rapid suburbanisation (Marcucci 2000: 72).

A history of landscape evolution should focus on what I call keystone processes: (See Figure 1:73) the ones that are influential in the evolutionary trajectory of the landscape. The alteration or cessation of a keystone process will result in a new trajectory. Other processes may cause localized, usually short-lived change but do not contribute to the overall pattern of change (Marcucci 2000: 72).

⁴ Subdivided into 1. Views external to sea or townscape and internal views enclosed by vegetation and townscape. 2. Leveling & terracing. 3. Lawns and trees. 4. Walks... Paths: Stone/earth, asphalt/concrete. 5. Water Features: “Lakelets”, fountains, ponds (Reflecting surfaces).

Marcucci lists five categories of keystone processes in Geomorphology; Climate change; Colonization Patterns; Disturbances and Cultural Processes - [These are grouped into five types in Cultural Values, Political, Legal Land control, Settlement Patterns, Transportation Advances and Economic Activity] (Marcucci 2000: 73).

Some of the other research findings included:

1. The project found a vernacular/traditional and contested use of Crown lands not declared formerly as “parks” as we perceive them today. Traditional names that were given in the 19th Century included “commons” and “runs” under the local government “Hundreds” system introduced by Sir George Grey in the early 1850’s.⁵ Other examples of the contested field include the design of memorials at the Parliament Reserve and Freyberg Place post WWII; Albert Park design plans in the 1870’s to 1880’s; Auckland Domain vegetation management (Oak/ Native trees) in the 1880’s and the 1920’s (Auckland Museum landscape design and plant content] and again in the 1930’s (proposed and constructed (later buried) road system].

2. There was an early and widespread social use of coastal lands at holiday times to view recreation on the harbours. Travel took place to offshore islands for community picnics such as Motutapu and Rangitoto Isl. This use was competing with designated reserves.

‘Private’ (paid to enter) pleasure grounds and gardens were established inside public parks ie Brighton’s Gardens on the site of ex Government Garden in the centre of the Auckland Domain (1869-1870’s) and commodities were sold to attract patrons such as tea, strawberries, bouquets etc.

3. There was a popular promenading use of ‘all weather’ surfaces of the harbour-side wharves, such as Queens Wharf, Wynyard Pier and the Symonds Street Cemetery (and Grafton Gully).

4. There was a political and social use of public landscape resources of all the volcanic cones including: basalt/scoria, pasture grass (cut for sale), animals grazed for food and aesthetics, manure and timber (common law rights to gather firewood) gathered. The Domain Board Committees, established by law, managing these places with the Domain Board Committee’s representing a group of the surrounding Highway Boards or Town Boards (and later Counties/Boroughs). This was the case for the Auckland Domain during the 1870’s⁶ and the management method applied to many other volcanic cones such

⁵ Adam, J. P. (1988) Auckland’s Historic Parks: Their Origin and Evolution. In: *New Zealand Parks and Recreation*, (3) 1: 33-38.

⁶ Delegation of Governors Powers. *The New Zealand Gazette*. 1877. 2: 1043.

as Mt. Eden, Mt St. John, One Tree Hill, Mt Hobson, Wellington, Richmond etc. through at least the 1870-1900 period. The case put by planners to preserve the first Regional Parks sites during the 1940's appears to have been the result of similar resource management issues with the commercial [?] removal of sand as one of the main problems quoted.⁷ Was the removal of this gravel and/or sand linked to customary common law use legacy from the 19th Century?

5. There was a changing spatial focus moving in late 19th Century from the original core of social/recreation use around Government House grounds (front and rear) to Albert Barracks/park and then towards the Public Library and Art Gallery and finally to the Civic/Aotea square (beginning about 1919) when the Metropolitan grounds at the rear of Old Government House was legally given to the Auckland University College.

6. The design process of public landscapes can be understood through studying any of the public Colonial gardeners, such as William Goldie, who was appointed Deputy Auckland Domain Ranger to John Chalmers, in 1878, at the same time he won the second Albert Park landscape competition organised by the Auckland Improvement Commissioners. His plan was signed "Puriri" and is preserved in the Auckland City Council Archives. William would quickly replace the aging Scottish Domain Ranger, forester and landscape gardener, John Chalmers, who retired from the position he had held since 1862. William also was a contributor to *Brett's Colonists Guide & Cyclopaedia of Useful Knowledge*. (1902, Third Edition).

Four Auckland landscapes that are specifically linked to William Goldie are,

- i. The Constitution Hill -Alten reserve, late1880's
- ii. Emily Place c. 1890's
- iii. Ranfurly War Veterans Home, Hillsborough, 1903.
- iv. Victoria Park c. 1905 -1908.

B. North Shore City Council

The project brief was to identify all the physical elements/structures through site visits and historic documents in the approximate 300 + Parks and Reserves found in the territory of North Shore City Council from Greenhithe to Devonport.

The six research topics described in detail above were applied when assessing all parks and reserves visited. Places visited had photographs taken of the

⁷ Anon. (1949). *Outline Development Plan for Auckland*. A report prepared by the Auckland Metropolitan Planning Organisation. October. p. 51.

significant landscape elements. Some 36 specific heritage landscape elements were identified.

A brief summary of the key research findings included,

1. The volcanic cones provided the first strategic and scenic views (and public visits) to the surrounding landscape.
2. Urban Scenic Reserves of bush land were bought into public ownership for access to tourist traffic by walking tracks with access to ferries in the 1890-1910s period, and established almost in parallel with tourist access routes to the Waitakere Ranges which the Waitemata County held control of until prized of it by Auckland City Council.
3. There was a considered spatial provisioning of blocks of parkland with the first designated "plantation reserves" for fuel wood and picnic camping grounds (Oruamo; Northcote; Birkenhead; Takapuna; Albany and Long Bay.) They were listed as a class of reserve under the *Land Act, 1877*. This designation - not explained in any detail in the 1877 Act - appears to have functioned for multiple reasons such as for firewood and afforestation experiments by the Crown. Some later evolved into 'access ways' (through coastal land subdivision) or coastal "Esplanade Reserves".

The *New Zealand Year Book* for 1898 provides one description of the values held two decades after the creation of these long vanished reserves.

*That plantations are useful to supply fuel, valuable for shelter, and pleasant to look upon few will dispute, but we cannot so confidently assert that they improve the climate of a dry country by causing an increased rainfall. "Whether is the rain the mother of the forest" or "the forest the parent of the rain" is still a debatable subject, and a person may hold either theory and still have good authority for his [her] view of the matter.'*⁸

4. The first recreation grounds, such as the Devonport Domain in the 1880s with basic (flat) free draining topography were developed. Some reclamation (1910s - 1950s). Private property boundaries of diverse materials in basalt and concrete walls.
5. Post WWII planned settlements created such as Glenfield 1950-1970. Landscape architects were employed to design multi-use parkland site for open space and drainage system for surrounding residential lands. Swamp lands. Batters and terraces constructed.

⁸ The New Zealand Yearbook 1898. P493

Conclusions

How do we then save the past for the future?

It should not come as a surprise that there are a considerable number of people skeptical about the value of landscape history and landscape archaeology to inform the present landscape architecture design and conservation practice.

Some of the research findings revealed about the human and environmental forces that change landscapes through time and place have received the attention of a number of anthropologists and four are recommended for further reading. They include Mark Leone (1989); Tim Ingold (1993) and Melissa Leach and James Fairhead (1998 in Rival). Leach and Fairhead's field work has been focused on West African savannah communities.

Ingold (1993:152) for example considers that there should be attempts made to bring the "perspectives of archaeology and anthropology (cultural and biological) into unison through a focus on the temporality of landscape." He considers that such a focus might enable "us to move beyond the sterile opposition between the naturalistic view of the landscape as a neutral, external backdrop to human activities, and the culturalistic view that we should adopt, in place of both these views", what he describes as a *dwelling perspective*. He uses the term "native dweller". He proposes that the "practice of archaeology is itself a form of dwelling (1993:152)." He describes how

A place owes its character to the experiences it affords to those who spend time there - to the sights, sounds and indeed the smells that constitute its specific ambiance. An these, in turn, depend on the kinds of activities in which its inhabitants engage. It is from this relational context of peoples engagement with the world, in the business of dwelling, that each place draws its unique significance. Thus whereas with space meanings are attached to the world, with the landscape they are gathered from it (Ingold, 1993:155, my emphasis).

It is evident from the study of a number of regional public landscape reports and publications, Woodward, (2002); Trapeznik, (1996); Masterton District Council & Boffa Miskell Ltd. (2000); Vossler, (2000); New Plymouth District Council & Boffa Miskell Ltd (2003) and Anon. (2004), that the majority of contemporary public land use policy writers and managers do not yet place a high enough value on understanding the temporal and spatial history of regional historic designed landscapes. They do not appear to have critically asked the big questions such as "who designed the places?" and "where are the primary archival records?"

Further, sometimes the secondary sources when introduced into the discussion of the place are uncritically quoted, Woodward, (2000).⁹

McLean (2003) has recently written about the contemporary use by Tourist Trail promoters of the cultural landscapes and has described some of the problems of cultural landscapes including the “scale” of the registration of large “historic areas.” Here he quotes the “Palmerston North Square” and the “Queen's Gardens, Dunedin.” The writer is unfamiliar with the specifics of these two cases but has researched and written conservation plans for three “historic areas.” My experience would suggest that cultural landscapes require specialist professionals with specialist knowledge. McLean should be advocating the employment of landscape historians into some of the New Zealand heritage agencies of local and central government. If he looked across the “ditch” he would find a number of these positions in most of the heritage agencies of both State and Federal Australia.

And finally, it continues to amaze me how little influence the heritage landscape policies of Australia have had on New Zealand. The Australian Garden History Society has been functioning for some twenty five years now and this institution has supported the academic and popular understanding of the Australian landscape, Aitken & Looker, (1990); Sim & Seto (1996); Cotter, Boyd, and Gardiner (2001).

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⁹ Woodward uncritically accepts for example the Banks Lecture written by C. W. Corner in 1947 about the history of Hawkes Bay Parks and Reserves. Many of these lectures were partial and politically driven.

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“The Elms” garden heritage management plan

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Abstract

“The Elms” is a historic Church Mission Station in Tauranga with strong Church of England/ European connections back to 1834. It is on the site of earlier Maori settlement back to 1200AD, and is potentially one of the most valuable archaeological sites in the region. There are memorable links to the land wars in Tauranga and to other nearby historic sites. This site embodies many of the formative elements of our history and the garden itself is a key component in experiencing and understanding our past.

The Mission house itself is one of the finest examples of colonial architecture in New Zealand. Further the arrangement of mission buildings; the library, chapel and service buildings all help our understanding of the workings of the early Mission Stations. The property features in many architecture books, on stamps and in heritage publications. The garden is also of national significance with much of the original layout still apparent. The oldest tree, an English oak planted in 1938, survives along with several other 19th Century trees.

This presentation will explain the process followed in the producing the Heritage Plan; outline the team used, the tasks, research and programme, the problems raised and present the conclusions and recommendations. It will include many heritage illustrations. The Heritage plan is outcome focused with an action plan & development concept included. The overall purpose is provide a forward looking vision to help guide the management and inevitable change over the coming years.

Introduction

The Garden Heritage Management Plan was prepared to guide the Elms Foundation in the day to day management and ongoing development of the garden. It is based on the premise that having a vision of the garden in 20-30 years will help preserve the historic resource on a sustainable basis. The Elms Foundation was concerned about trees increasingly shading the Mission house, about the poor grass growth in the shade, and now this was impacting on the ongoing use of the site.



Figure 1 "The Elms" c1940, Elms Foundation Collection, Tauranga CC Library

The following key questions were developed during negotiations with the Foundation.

- What garden elements/ trees are of the most historical importance?
- Which period(s) in terms of atmosphere/ theme are most important to conserve? And if several in which parts of the garden?
- What is the significance of the original access from the water to the front of the house?
- What trees can be removed to allow more air circulation and sun onto the "Elms", library and other buildings?
- What actions and resources are necessary to achieve the garden vision?

Management of a garden is not static. Change is inevitable. Unlike buildings and physical structures plants grow and eventually die. The Elms Garden has had over 160 years of growth, and without active intervention the garden's significance will diminish as young and vigorous plants out-compete the older ones.

A team of experts were assembled to produce this Garden Heritage Management Plan including; a Landscape Architect (Project Facilitator), an Archaeologist, an Arborist (tree specialist) and a Surveyor¹. In addition two workshops were held with this team plus a Garden Historian, NZHPT representative, and local Historian.

¹ Richard Hart, Ken Phillips, Philip Sale, Brent Trail, John Adam, Rachel Darmody and Jinty Rorke.

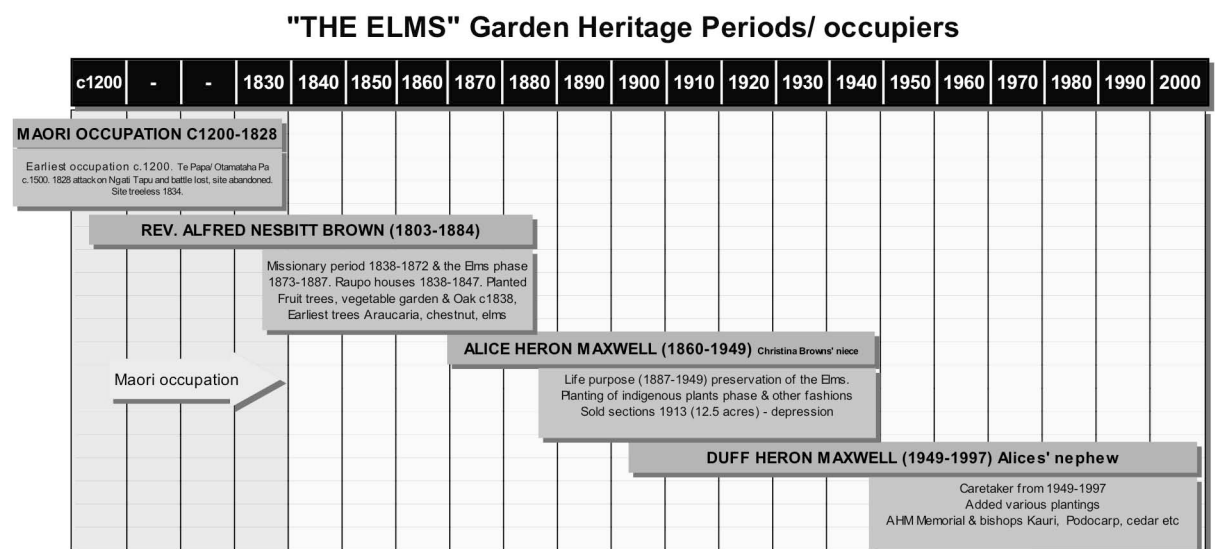
The final report was structured as follows:

1. Review previous documents
2. Statement of Significance
3. Objectives & Policies
4. Action Plan
5. Appendix of supporting reports and references

The plan was not intended to repeat or replace previous reports. Explanations of conservation approaches, legal descriptions and the like were not repeated and the previous documents remain for reference purposes. The Heritage Plan concludes with an action plan based on the whole body of prior work and with a leadership role in terms of articulating a clear vision of the garden into the future. A reduced Concept Plan is included later.

The archaeological resource is largely unknown at present. An archaeological authority is required to excavate and this will be carried out as resources allow. A review of this heritage plan and garden vision should follow the discovery of significant new knowledge.

The Mission garden has had three main occupiers and they represent three identifiable stages in the gardens history. The following timeline illustrates these periods and pre-european occupation.



Previous documents & materials

This section of the plan lists previous reports on the Elms and provides a brief summary of the content. Reports and sources were:

- NZHPT – “The Elms Mission Station Conservation Area”, Jamie Mackay, Sept 1992.
- “The Elms” – A Maintenance Plan, Stephen Cashmore & Colleagues, Oct 1998.
- The Elms Garden, Conservation Plan, John P. Adam, Oct 1999.

Other sources and references included

- Photographs & plans from the NZ Room, TCC Library – collated in a resource booklet
- Elms Trust – Garden Record, Duff Maxwell 1978, and various artworks
- 3x aerial obliques from Geosmart (previously Whites Aviation) – 1947, 1954, 1963
- Photographic & sketch Images from National Library of NZ
- Timeline showing three key occupiers of Mission House
- Drawing 2900.01 “Site Plan of Lot 53 DP13870” May 2004 by Survey Services Ltd
- The Auckland City Library, The Auckland Museum Library, Auckland Art Gallery



Rev Alfred Nisbett Brown c1860 (Elms collection)



Miss Maxwells dresses (Elms collection, TCC)

Statement of significance

Statements of significance were developed and grouped into; Landscape, Arboriculture, Garden History and Archaeology. The statements were copied from the conclusions part of each specialist report. Overall they support the Statement of Cultural Heritage Value proposed by Cashmore & Colleagues, 1998 (pp36-37). That is:

“4.1 The Elms Mission Station is of national significance. It is one of the best preserved sites representative of the Church Missionary Society’s activity and spread of Christianity in New Zealand. From this site, the principles of Christian faith and living were spread throughout the Tauranga district and Bay of Plenty. The continued use of the mission chapel today maintains this original intent.

4.2 The Elms is a record of family occupancy unrivalled in duration and arguably in physical evidence in New Zealand. The Elms is a record of the continuing occupancy of one family over four generations.

4.3 The Elms survives as an artefact to Victorian and Edwardian tastes and is remarkable for the age and intactness of its furnishings. As an historical archive the estate gives a fuller record of the family’s changing social and economic fortunes and domestic habits.

4.4 The surviving structures on the site include the core group of mission buildings and have high cultural heritage values as a group. The Mission House is recognized as one of the finest examples of colonial architecture in New Zealand. Fixtures such as the joinery and staircase demonstrate early carpentry skill and resourcefulness.

4.5 The Library is the first free standing library building in New Zealand. The domestic services block, bakehouse and coach house are rare period survivors of buildings required to service houses of the period.

4.6 The house contains pieces of original furniture and fittings brought by Archdeacon Brown from England. Some of the interiors are in original condition and the buildings contain extensive collections of books, paintings and prints, textiles, porcelain and memorabilia of the Brown and Maxwell periods.

4.7 The garden is one of European New Zealand’s oldest, and contains trees and design elements which are part of the original scheme designed, planted and laid out from 1835.

4.8 The garden contains surviving plantings which demonstrate the Maxwell family's interest in native flora and are typical of a new awareness which developed from the Edwardian period. It contains planting placed by the Maxwell family which commemorate local and national historic and social milestones. Established garden plots should not be disturbed in re-establishing the circular walk.

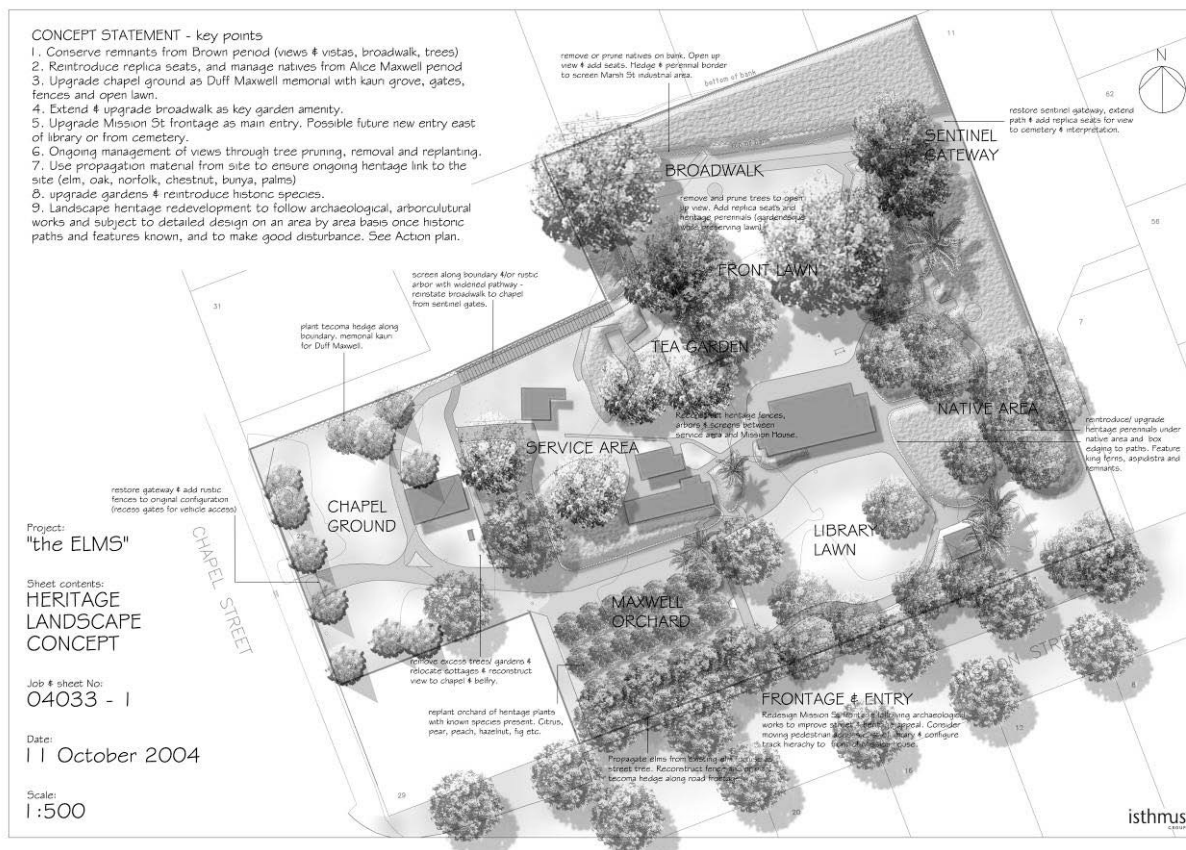
4.9 The unseen archaeological remains such as those of pre-European settlement, the garden layout, positions of early mission buildings and cultivated areas are sensitive and have great cultural heritage value. Knowledge of these features would add greatly to our understanding of the place.

4.10 The original social, aesthetic, scientific and historic orientation of the mission was to the north. The garden design, placement of and access to the buildings, as well as historic land use demonstrate this orientation. The principal landscape focus was Mount Maunganui. The north, east and west boundaries of the site are original and fundamental to our understanding of land use on the mission site.

4.11 The site has been the place for a diverse number of Maori and Pakeha, religious, political, scientific, tourist and community gatherings involving the Brown and Maxwell family's and the focus of 19th and 20th century significance of the garden. Restoring the walk will restore the skeleton of the surviving gardens.

4.12 The Elms is important as the founding European settlement of the city of Tauranga. The land purchases of the missionaries and the establishment of a military settlement after the 1860's wars were fundamental milestones in the development of the Bay of Plenty's largest city. The Elms is an appropriate living memorial."

The Landscape Assessment summary



The site is part of a bigger landscape, with "the Elms" largely screened from the road. Reintegration with; Mission St, the mission cemetery, Cliff Rd reserve, the Domain and the harbour will enhance both the area and the site tremendously. The foundation needs management objectives & policies in place to ensure this happens over time, and may need to facilitate action and dialogue with surrounding development and the city council.

There are still some wonderful aspects to the garden, especially the front lawn, the native walk, the Chapel Ground and the mature trees. However many of the key historical landscape angles of view and garden features have been compromised by; land sales, 160 years of plant growth, wear & tear, loss of plants and by ad hoc additions and alterations.

Action is needed to conserve what remains and to prevent further decline of the resource. In particular landscape terms this means to reconstruct the key views, vistas and amenity features. The experience can obviously not be recreated exactly due to land sales, but the remaining assets can be patched together to improve the experience in a manner reminiscent of past times.

Various heritage buildings and structures not “of the site” have been recommended for relocation or removal. This is a sensitive subject and likely to incur some negative reaction. An alternative, better location may need to be found for them prior to relocation, such as in the Cliff Rd reserve, or as part of a museum or along the historic trail.

The above landscape plan shows an interim landscape vision that needs to evolve once archaeological investigations have been undertaken.

The Arboriculture Report summary

It is essential to manage the trees on this historic site. If nothing is done the area will become an overgrown forest with no views or sunshine. The historic trees will become overgrown by the younger trees and the buildings will become obscured and completely shaded leading to dampness and rot. It is important to keep a complete profile of trees from young to old on this site so the character of the place remains for generations to come.

This historic place is called ‘The Elms’ after the elm trees loved so much and planted by the Reverend Brown. There is only one remaining large elm in the garden, a sucker from one of the original elms. This tree should be propagated and then used in the garden and the surrounding area as street and/or reserve trees.

This survey has identified several trees from each of the different periods of occupation of the garden. These trees and their associated period are listed. All the trees listed in the tables should be retained with the greatest importance placed on those from the Brown era and the least on the Duff era.

The trees from the Brown era are among the oldest exotic trees in the country and should be managed with great care. They should only be worked on when it is required for safety or health reasons and always by experienced and qualified arborist’s. Care should be taken in the area within the drip line not to disturb or poison the root systems. The lawn under these trees should be managed without the use of herbicides wherever possible (hormone lawn sprays have been linked to the death of mature trees) and the soil should not be disturbed.

The native areas should be retained as native areas and managed to retain them without letting the trees get too large and overpowering. This management will include removing larger trees and thinning out and/or transplanting seedlings throughout these areas. As much as possible new plants should be from origins within The Elms.

The Archaeological Report summary

'The Elms' is located within a significant historic landscape on the northern end of Te Papa Peninsula in central Tauranga. It was recorded as an archaeological site in 1996 and as such has legal protection under the provisions of the Historic Places Act 1993.

Archaeological features within The Elms relating to Maori activity may include evidence of early settlement of the peninsula, undefended settlement associated with the emergence and expansion of Otamataha Pa, and resettlement surrounding the Mission Station from the mid 1830s.

Archaeological features within the Elms relating to the establishment and operation of the Mission Station likely includes physical remains relating to early buildings and gardens that no longer have surface expression. These include cottages, workshops, school houses and formal paths and gardens that once connected and surrounded these buildings.



Figure 2 John Kinder sketch 1857

The approximate location of several early Mission buildings and formal gardens can be determined from plans, photos, sketches and archives; however, a number of Mission buildings identified from these sources are probably located in privately owned land, road reserves and within Tauranga Domain. Property currently administered by The Elms Foundation likely contains the archaeological remains of the first Mission buildings erected in the immediate vicinity of the extant Mission House.

The proposed maintenance and restoration of the Mission Station gardens has the potential to damage significant archaeological features. In order to avoid damage and to increase our knowledge and understanding of the pre and post European history of the property it is recommended that archaeological excavations are carried out prior to, and in conjunction with, proposed ground disturbance associated with the management of the gardens.

The archaeological excavations should be directed by a clear research strategy that will address key questions about the spatial and temporal layout of the early Mission Station and living conditions of the residents within. It is proposed that a five season archaeological excavation program is designed and managed by suitably qualified charitable archaeologist with an emphasis on expedient and cost effective recovery of information as well as public participation and education.

This was followed by recommendations as points of discussion for 'The Elms' Foundation and the New Zealand Historic Places Trust regarding the protection and or investigation of the archaeological resource within property.

Sample action plan

Action	By whom	Year	Estimate \$ yrs 1-2	Est. \$ yrs 3-10
Arrange Archaeological Authority.	K.Phillips & Dr R Darmody (NZHPT)	2004	n/a	n/a
Stage 1 – Front lawn/ Broadwalk area				
1(a) Excavate front lawn (Summer 04/05) OSH/ site protection Excavation plan & photographic record Physical excavation & recording Analysis & forensic testing of artefacts Recording & interpretation/ records	Ken Phillips (Archaeologist)	2004/05	\$5,000	\$5,000pa
1(b) Any underground tree works on front lawn to be in conjunction with archaeologist. Carry out tree work & removals in accordance with arboriculture assessment report. i.e. Ulmus procera – take cuttings for replacements. Prune lower branches Araucaria heterophylla – full tree inspections. Remove deadwood & stubs. Lift over gateway. Remove grey alder & mangeao nr stone cairn. Prune to reduce view blockage.	Arborist to be accompanied by archaeologist for any underground tree work. Above ground work to precede excavations.	2004/05	\$5,000	n/a
1(c) Landscape design details for front lawn based on findings and research. Sample furniture Record all garden species in target area Detail paths, seats etc (dimensions) Commission sample (sponsor)	Richard Hart (Paths/ seats/ layout)	2004/05	\$5,000	n/a
1(d) Source and assemble materials, plants etc for garden reconstruction. Source & secure suppliers for path materials	Richard Hart & selected suppliers/ contractors	2004/05	\$5,000	n/a
1(e) Select Craftsmen Contractors for ongoing Garden reconstruction. Preferably by invitation (Quality first)	Selected contractors/ volunteers	2004/05	Sponsors	n/a
1(f) Communication & public education Event programme during excavation Advertising & media articles	Elms Supervisor	2004/05	\$500a	n/a
1(g) Recording of written & illustrated material Plans & Photographs & reporting File in Elms collection	Consultants (K Phillips, Arbor Care, R Hart)	2004/05	\$2,000	n/a

Capturing the essence of our landscape: lessons from the Emerald Isle

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Abstract

Defining a heritage landscape is no easy task. It is not a simple case of characterising the land into units or types of landscape. This is because landscapes are constantly evolving; they are shaped by the people who dwell amongst them and make their mark upon them over time.

In New Zealand we are fortunate to possess so many National Parks that allow us to enjoy relatively untouched land. These are kept in perpetuity and serve as a reminder of the landscape at the time that they were acquired by the Crown.

Our landscape is sensitive to change yet it is a living landscape that continues to be used in a variety of ways. We are a young country in terms of human settlement and our cultural landscape and we can learn much from elsewhere (e.g. Ireland). Although much smaller in terms of land mass, Ireland has a similar population to New Zealand and it faces similar challenges. Both nations are in a time of economic strength and witnessing unprecedented growth, which is placing stress on the rural and coastal landscape – the most valuable asset of each nation. In both countries our urban landscape is influencing our quality of life.

If we are to effectively manage our landscapes we must be prepared to put in place systems that will allow us to appreciate our landscapes and safeguard their value for our children. This does not preclude allowing change and development. What it does offer an opportunity to progress and evolve to enable new and exciting uses that recognise our heritage rests within our landscape.

Two very different projects undertaken in Ireland illustrate approaches to identifying and managing heritage landscape values for the benefit of future generations. One is an illustrative design guide for siting, location and design of houses in the countryside, the other a waterway corridor study that recognises the need for economic growth and development in rural towns and villages whilst protecting what is important about their heritage. These will be discussed with reference to how similar approaches could be adapted to the New Zealand context.

Introduction

"If we lose people and their links with the land, we will be left with just wet hills and lakes" (Conor Skelton from Landscape as a Focus of Cultural Identity)

I thought this quote, although from a prominent Irish Landscape Architect was equally applicable to our context here in New Zealand. Landscape and people are not mutually exclusive. Landscapes are constantly evolving; they are shaped not only by natural processes but by the people who dwell amongst them and make their mark upon them over time.

Defining a heritage landscape is no easy task. It is not a simple case of characterising the land into units or types of landscape, for what makes a "heritage landscape" relates to a collective attachment to that landscape. I am not going to define heritage landscapes as there are several others at this conference who will have elaborated on what a heritage landscape is. Rather I wish to share with you some projects I was involved with whilst living and working in Ireland from 2001-2003 that presented ways of identifying and managing heritage landscapes for the benefit of future generations.

Our landscape is sensitive to change nonetheless it is a living landscape that continues to be used in a variety of ways. In New Zealand we are fortunate that approximately one third of the land, over 8 million hectares, is held in Conservation Estate¹, which allows us to enjoy relatively untouched landscapes of natural and cultural heritage value now and in the future. These are kept in perpetuity and serve as a reminder of the landscape at the time that they were acquired by the Crown, with the exception of tourism and natural change over time. Yet, surely publicly owned National and Regional Parks, Forests and Reserves are not the only means of ensuring we understand and protect the qualities of landscape that are important to us.

As a Planner and Urban Designer with a passion for commenting on heritage landscape, I am only too aware of the importance of good policy and planning in protecting our heritage landscapes. However, in my opinion all too often mechanisms for heritage and landscape protection within plans get weakened through the submission process and if we are to effectively manage our heritage landscapes we must be prepared to put in place a range of systems at the National, Regional and Local levels that will allow us to appreciate our landscapes and safeguard their value for our children. These systems should not preclude allowing change and development, but rather offer an opportunity to

¹ [http:// www.doc.govt.nz/Conservation/Land](http://www.doc.govt.nz/Conservation/Land)

progress and evolve to both enable new and inspiring developments whilst recognising that our links with our past are intrinsically linked to our landscape.

We are a young country in terms of human settlement and our cultural landscape and we can learn much from elsewhere. Although much smaller in terms of land mass, Ireland has a similar population to New Zealand and it faces similar challenges. Unlike the rest of Europe (including the UK), the industrial revolution largely passed Ireland by, so the country is much more rural and less urbanised than its European counterparts. Thus the Irish maintain their link to the landscape through stories and folklore in much the same way that Maori do here in New Zealand.

There are a few other similarities between Ireland and New Zealand. Both nations are in a time of economic strength and witnessing unprecedented growth, which places stress on the rural and coastal landscape – the most valuable economic asset of each nation in terms of tourism and agriculture. In both countries urban lifestyles and associated pressures are influencing the form of development and consequently the nature of our landscape. Prosperity in the housing markets of both Ireland and more recently New Zealand has generated increasing demand on urban and peri-urban areas that central and local authorities simply could not have foreseen. A disturbing spin-off of this increased development, particularly rural-residential, is the loss of cultural landscape values through encroaching incompatible sub-division and development.

One other key similarity between the two nations, one that is critical to protection of heritage landscapes, is that until recently the protected landscape concept has only been applied to land in public ownership. This occurs in contrast to many other countries where the concept of protecting land in private ownership is well developed. Which leads me to the first project.

Waterways Corridor Study: Lanesborough to Shannonbridge

In 2003 the firm I was then working for, Colin Buchanan and Partners was engaged by the Irish Heritage Council to undertake a waterways corridor study of a significant stretch of the River Shannon, Ireland's longest inland waterway and a substantial recreational navigation channel. Lough Ree, the second largest of the Shannon lakes with a surface area of around 106 square kilometers, was a large part of the study area. The lake is in the centre of a glacial terrain in the heart of Ireland's midlands and for its size is surprisingly shallow, with a maximum depth of 36 metres. It contains 52 islands, many of which have been

settled at various times throughout history from the Early Christian times to the present day.

The study area included substantial bogland, much of which has been harvested to fuel Ireland's powerstations, two of which were located at either edge of the study area. It also incorporated four large designated natural heritage sites of international importance, historical and current navigation infrastructure, archeological sites dating from Early Christian times, and several villages. Monastic hermits dwelt on the islands and Viking raids were prevalent throughout the navigation channel. The use of the waterway for navigation has escalated since its development in the 18th and 19th centuries, with the result that now there are some 5,000 cruisers based on the waterways.

The Brief

The brief was to identify ways to manage the waterways corridor environment for the benefit of all: in other words, heritage, land and water-based users and to improve understanding of the area, and by this understanding, ensure retention of the distinctiveness of the place, while allowing for development and evolution of use for the future. In the manner of a conservation plan, the study sought to ensure the identification and assessment of the significance of the waterways corridor, and subsequent drafting of policies to retain and enhance such significance whilst enabling identification of type and location of projects that could assist the social and economic regeneration of the waterway corridor.

Methodology

The first task was defining the waterway corridor itself. We were fortunate in that we could undertake the bulk of the fieldwork during the summer months and we had to survey from the water as well as from the land, so that meant a few trips for the team in cruising boats – something of a hardship! As a team we decided that the corridor was wider than simply a set lineal distance on either side of the waterway, as the impacts on and from the waterway were more wide reaching than that. For the purposes of the study, the outer boundary of the waterways area of influence was drawn along the crest of the nearest raised topographical feature. However, because the land is so low-lying this was not always practical, thus in some instances where there were distinctive ecological, archaeological or architectural features, or villages within the vicinity, these were taken in their entirety and included within the zone of influence of the corridor.

Our team comprised planners, landscape architects, ecologists, archaeologists and a specialist industrial archaeologist. Several local authorities and Waterways Ireland (who are responsible for the navigation of the Shannon) were joint partners with the Heritage Council (our clients) for this project, as they would then have a primary role in implementing the recommended actions arising from the study. Throughout the course of the study, consultation was

undertaken with the study partners, key stakeholders including local communities, interest groups and waterways users in particular. This helped the team to arrive at a vision for the corridor and to draw up related policies and actions that could link in with established initiatives within the corridor area.

Vision and Policies

The vision we established for the waterway was:

To conserve and manage the waterway corridor in the heart of Ireland and to promote its awareness as a resource of national and international heritage significance, whilst recognizing its function as part of a wider navigation system and as a living, working environment, which contributes to the social and economic status of the region.

Because the intent of the study was to enable development within a wider framework of heritage conservation, a number of the policies and recommended actions relate directly to protection of heritage landscapes. Of greatest impact was the first policy and action:

Policy 1: Recognise the wealth and range of associative, cultural, natural, aesthetic and economic values that Lough Ree presents, and conserve its integrity through integrated/partnership management for future generations.

Action: That the potential and feasibility for Lough Ree and its environs to become Ireland's first non-statutory regional park is examined. A feasibility study for the park should look at models of collaborative management from abroad and those prepared by the IUCN. The study should look at the extent of the environs area that should be included within the Park.

As the project took shape it became increasingly apparent that there needed to be a collaborative approach to management of Lough Ree and its environs. This landscape has long been recognised as worthy of protection and preservation. In 1977, the entire lake area was listed as one of Ireland's outstanding landscapes, the lake is also designated a candidate Special Area of Conservation, a Special Protection Area (for migrating bird habitat) and a Natural Heritage Area under EU legislation. However, the landward side is within the jurisdiction of three county councils. Two of these have had staff and politicians who wanted to conserve the lakeshore from inappropriate development, however the council in charge of the western shores of the lake had a rather more cavalier approach to development with a resultant proliferation of highly visible, large rural residential properties scattered along the western shoreline altering the cultural landscape, which would once have consisted of defined settlements, when viewed from the water.

Several consultees were angling for the designation of Lough Ree as a National Park. Certainly designating the lake and its environs a National Park would enable conservation of an important part of Ireland's ecosystem, history and heritage, ensure consistent management throughout the lake, facilitate monitoring and ensure effective communication between government agencies and the relevant local authorities.

However, there was one critical obstacle standing in the way of such a designation, there was no specific legislative basis for National Parks in Ireland. To create a new National Park would require the State to purchase the land surrounding the lake and the islands within it. We quickly ruled that out. But what this highlighted was a gap in the national legislation to enable the provision of parks outside the conventional state ownership model. At that point in time the Government was considering a review of legislation to provide a legal basis for National Parks, and interestingly they were looking at New Zealand's legislation as one of their case studies.

Together with the Heritage Council, our team felt that the development of Lough Ree as a regional park under a new model could pioneer new ground in Ireland and pave the way for a new kind of park focused on humanised heritage landscapes, community involvement, eco-tourism, conservation and integrated management.

Whilst the idea is still in a very embryonic stage, in the study we sought to stimulate debate by proposing a possible park model that was based on the Regional Nature Parks in France (or the Parcs Naturels Regionaux). The idea behind the French model was to protect natural and cultural heritage whilst also enabling social and economic development, welcoming, educating, and informing local people and visitors, and carrying out research and monitoring. One of the founding intentions of the parks was to encourage local involvement in management and planning rather than adopting a rigid top down approach.

French Regional Nature Parks differ profoundly from the parks typically found in Europe, the United States and here in New Zealand. They encompass entire landscapes, including towns, businesses, farms and cultural and natural resources. The 40 parks are home to almost three million people and enable exploration of new methods of rural revitalization and sustainable development. For the French the concept of landscape includes the everyday environment; it is considered to be shaped as much by humans as by the forces of nature.² New Zealand could learn much from this.

² adapted from an article by Judith M. LaBelle (2003) titled French Lessons

Naturally one of the key issues for Lough Ree, also applicable to New Zealand, will be the perception of the part of private landowners that such a designation would impact on the value of their land, which is of course a valid concern. The process of collaborative management with the community, which should form part of any model developed could help address these concerns quite positively. The land use planning system is critical in setting the basis for integrated management of such areas. In the case of Lough Ree, the most practical solution to land use management has been identified as being for the three local authorities around the lake to retain development control powers, but co-operate, together with the park board to put in place a single development plan for the park area that would have the flexibility to adapt over time.

Now it must be acknowledged that New Zealand is streets ahead of Ireland in terms of conservation and environmental management, particularly the protection and management natural heritage on private lands, through collaborative public-private partnerships. We have also developed some successful coastal and inland waterway walkways that encompass land in both public and private ownership, with landowners including the Department of Conservation, local authorities, local Iwi and individual farmers. These principles of collaborative management need to be extended to encompass wider heritage landscape protection.

The underlying principles that we recommended be adopted in the Lough Ree that equally could apply to any New Zealand situation would then be: non-state ownership; collaborative management; international promotion in eco-tourism; fixed term programmes for the park development plan, followed by a review of the approach at the end of the term; and a single development plan setting out appropriate and prohibited uses/activities.

Good Design

A second policy of significance to heritage landscapes in this project was:

Maintain and preserve the aesthetic value of the lake and its shoreline from the impacts of dispersed and highly visible development...

Our recommendations for achieving this policy were that the local authorities define village envelopes, or what we in New Zealand would term “metropolitan urban limits” or “growth boundaries”, to encourage consolidated development within existing settlements. The other recommended action was the preparation of design guidelines for siting and location of visible rural buildings in the landscape.

The importance of good design guidance in landscape protection cannot be understated, particularly in remote locations where the impacts of housing are far reaching.

Around 2002 - 2003 when I was working in Ireland, there was a strong push from the Irish Government for national guidelines on rural housing. These were published in March 2004. At the launch the Minister for the Environment, Heritage and Local Government endorsed the Cork Rural Design Guide as a benchmark on rural housing for Local Authorities to follow. Which brings me to the second project I wish to discuss.

Cork rural design guide

I was involved with preparation of the Cork Rural Design Guide, which was the culmination of two years of painstaking work for both the team at Colin Buchanan and Partners and for architects Mike Shanahan and Associates. The brief was to prepare a design guide for the siting, location and design of single houses in the countryside of Ireland's largest county. However, what started as an estimated 6 month project snowballed into a 2-year slog to produce the most comprehensive design guide in Ireland at the time. The challenge was to manage rural residential land use in such a way that new housing development would reflect the distinctive natural and cultural heritage of County Cork and the built character of rural architecture within the County.

The design guide formed the first in a series of Planning Guidance and Standards to implement the County Development Plan (akin to our District Plans) giving effect to policies within that plan. It was stressed that the guide does not alter the need to comply with the plan and also the operative building regulations. The goal of the guide was not to imitate the past, but to respect it and inspire the best in contemporary Irish rural design. The emphasis within it is on better designed, better located houses that would reflect the dynamics of their location and setting. Whilst this guide is not specifically designed to protect or maintain heritage landscapes, if properly adhered to it is likely to protect heritage landscapes and even produce the heritage landscapes of our future.

The guide is laid out in five sections, each concluding with a summary and checklist. The idea is to take the reader (or planning applicant) through a series of considerations to assist in submission of a successful application for a new house in the Cork Countryside. None of what I am about to say is rocket science and hence may seem obvious to all of you here. However, the harsh reality is that all too often property owners, particularly those who do not employ a suitably qualified designer, get it wrong. The results speak for themselves and consequently lead to an impoverished landscape of poorly designed, garishly

painted dwellings that sit awkwardly in their surroundings rather as if they were simply lifted from a suburban neighborhood. Sadly this happens in New Zealand too.

Careful site selection is the starting point and this first step in the design process cannot be overstated. The first chapter of the document recommends that the applicant learn to “read” the local landscape. Siting a new house in a countryside location should involve an analysis of the impact that house will have on the appearance of the land, the impact it will have on the comfort of its occupants together with the practical considerations of connecting to power, water and roads. In general one should avoid prominence and exposure by not building on ridges, work with the landscape by using natural elements to provide shelter, visual integration and an orientation that maximizes the sunlight. Sensitive site selection will assist in visually integrating the new development with its surrounding landscape.

Well-considered site layout is the context for the second chapter and the principles contained within it need to be read in conjunction with the first chapter. Twenty matters to be considered when building a new rural house were highlighted, including: sun, shelter and prominence, distance to local facilities, access to power, water, telecommunications and safe access to the road. Obviously orientation is important not only for capturing the sun’s natural energy but for reducing exposure to the wind. For those looking to maximise a view, it is possible to capture a view without orientating the whole house towards it. For example windows can equally be positioned in gable ends. In New Zealand, as in Ireland, the land is undulating making it important to pay particular attention to the sloping contours of the site to determine if a specifically designed dwelling could be accommodated on the site – making use of and working with the sloping site levels wherever possible.

Landscape and garden design is another important factor in linking the dwelling with the land. Rural gardens need to take their cues from the countryside around them. Naturalistic planting incorporating natives, and where necessary exotics that are typical of the locality, links the house to its location. For me, it was always an awkward fit to recommend the planting of gorse and privet. That aside the message we can take it that house, garden and landscape must be designed as a unit if the house is to achieve a strong connection to the land. Buffer the house from the road or public view to reduce impact and leave existing stands of vegetation intact wherever possible. Planting can soften the visual effect of new houses so make areas for plants to grow against the house.

The third and fourth chapters of the guide are devoted to design and construction details respectively. As this conference is focused on landscape rather than architecture, I will avoid too much detail here. Suffice to say the site constraints

and development of a good layout should inform the shape and height of a new house. Always ask if the house proposed is appropriate to the site context, particularly when dealing with any prominent coastal location or landscape of outstanding natural or cultural heritage value, if not seek an alternative site or different house design. Simplicity of form, modest proportions and scale and a good solid-to-void relationship all assist in informing good house design. As for good construction, "the devil is in the detail". In terms of external appearance, the choice of colour and materials makes all the difference to the impact of a house on the rural landscape. As a general principle you can't go far wrong if you stick to using colours and materials typical of the locality, surrounding buildings and vegetation. The guide concludes by detailing a worked example setting out a step-by-step guide for site selection, site layout and house design and finally pulling it all together and lodging an application for planning approval.

So how does this apply to New Zealand and to heritage landscapes? As I said earlier we have a swathe of plans in place to assist us in achieving the sustainable management of natural and physical resources, however, this all becomes something of a mockery when a plan defines construction of a house in a landscape of outstanding natural value as a controlled activity. How can we hope to sustain our heritage landscapes into the future if the very tools we create to protect landscapes allow their erosion? Is it really appropriate for the construction of a dwelling within a sensitive heritage landscape to be anything less restrictive than a discretionary activity? And if construction of a dwelling is given discretionary activity status, are we applying rigorous standards to ensure protection of our heritage landscapes?

Design guides are increasingly being drafted in New Zealand as tools for generating quality outcomes in areas of residential intensification such as within the growth nodes identified for the Auckland region, and in some cases for subdivision and development within rural and coastal landscapes. These have limited value as few local authorities end up adopting them as genuine design controls; there are one or two notable exceptions that I have come across (e.g. Queenstown Lakes and Tasman District).

If read on its own, a design guide makes an interesting read and is of value only to the extent that a property owner may choose to adopt it of their own accord. If, however, the design guide forms a layer to a district plan as detailed assessment criteria that must be considered when making an application for a discretionary activity, it suddenly escalates in value. Perhaps now as a profession Landscape Architects need to start pushing for these to be adopted as planning tools for protecting both urban and rural landscapes of natural and cultural heritage value.

To conclude, I have presented you with two projects from Ireland that could equally be adapted and applied to the New Zealand context. We must be prepared to act to protect that which we define as culturally significant or more specifically heritage landscapes. Let's face it, what we do with our land now is going to produce the heritage landscapes of the future.

Heritage landscapes – community ownership and sense of place – A Case Study. Kyla Park – Tuross Head, South Coast New South Wales, Australia

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Abstract

Tuross Head is a small coastal community located on the South Coast of New South Wales. The entrance to the township is from the National Highway No 1. and the arrival takes you from the highway into a pastoral landscape with views through to coastal lakes, the Pacific Ocean and distant mountain ranges.

The pastoral landscape of over 200 hectares that creates such a distinctive sense of arrival and genius loci has been used for grazing cattle since it was first settled in 1836. The land also contains items of both Aboriginal and European historical significance.

The land was sold in 1979 for development and a large scale residential development was proposed. Community pressure limited the development to 4 residential 'clusters' of rural residential lots – a development that has since been described as being of social and planning significance. The remaining 175 hectares was granted to Council as public land. In 1993 development of the land was again proposed and again the community stood firm and the land remained in public ownership.

In the late 1990s Council considered leasing the land for its development as a boutique winery. For the third time the community rejected this suggestion and their very public disapproval thwarted the development of vineyards.

In 2002 Council commenced the development of a Plan of Management to protect the heritage and cultural significance of the land as demanded by the community. The project was managed by a Landscape Architect with the contribution of other professions and in conjunction with the local community. The final plan has resulted in the landscape being preserved, European and Aboriginal heritage values protected, and the natural heritage protected and enhanced.

Case study: heritage landscapes in St.Petersburg, Russia: past and present

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Abstract

St.Petersburg is famous for its numerous heritage landscapes. The historic centre of St.Petersburg and related groups of monuments were included on the UNESCO World Heritage List. St.Petersburg is among very few cities around the world where the unique urban planning structure, mostly palaces and buildings of Baroque and pure neoclassical style, parks and gardens, numerous canals and bridges survived through the centuries. Peter the Great, the founder of the City, was responsible for the scale and the design appearance of the new Russian capital –“window to Europe” and “Venice of the North”. He also introduced very innovative and progressive at that time, state policies for the city’s development, and protection mechanisms that led to the creation of a unique and unified “strong” capital landscape. During its three hundred years St.Petersburg has demonstrated a special attitude towards heritage landscape protection, beginning in the Tsar’s time and continuing into Soviet times. In 1918 the Special Department for Museum Issues and Monument Protection was established. At present the St Petersburg Committee for the Preservation of Historical and Cultural Monuments (KGIOP) is responsible for the protection of 7783 heritage sites. Power of authority helped the policy of the protection of the unique image of the city during all three centuries. Changes in the political and economical situation (transition to a market economy, corruption of politicians and growth of criminal power) in the last 10 years of Russian ‘perestroika’ has led to serious difficulties and failures in the protection practices in St.Petersburg. For the first time in its 300 year history St.Petersburg faces potential changes to its heritage landscapes.

UNESCO heritage landscape

St. Petersburg is the only megapolis (population of 4.7 million) around the world that has such a large historic centre and a necklace of suburban historical landscapes, which retain all the main principles of the original features. The uniqueness of St.Petersburg heritage landscapes is not only in the number of architectural monuments but the integrity of its whole urban planning design structure. The major parameter for inclusion of the centre of St.Petersburg in the UNESCO World Heritage List was the high level of preservation and the authenticity of historical buildings and urban design structures (<http://whc.unesco.org>).

St.Petersburg¹ is also often called the city of museums (there are 47 museums) or the “museum under the sky”.

St.Petersburg was founded by Russian tsar Peter the Great in 1703 in the delta of the River Neva. The decision to create a new capital was to attempt “to cut the window to Europe” and include Russia in the European political, economical and cultural context. Peter the Great started a unique, large scale experiment to change the natural landscape and applied new principles of European urban planning design, architecture and art on Russian soil. Very low and boggy, and subjected to many floods, the natural landscapes of the Neva delta (42 islands and 69 rivers, tributaries, and other waterways) were transformed into a magnificent European capital – the “New Amsterdam, Venice of the North, New Rome”.

The rational and formal planning structure that was applied to St.Petersburg also incorporated free configuration of the existing waterways. Baroque principles of urban design organisation can be seen in St.Petersburg first of all in the huge heroic scales of open spaces and waterfronts (photo 1), as well as in the radial and grid street structure, axis-perspectives (Nevsky prospect) and logical system of visual dominants and views (photo 2).



Photo1. St.Petersburg waterfront (M. Ignatieva)

¹ St.Petersburg was renamed Petrograd in 1914 (the beginning of the First World War), changed to Leningrad in 1924 (the year of Lenin’s death) and to St.Petersburg again in 1991 (after the collapse of the Soviet Union).



Photo 2. St.Petersburg. Nevsky prospect - the major axis of the city
(M. Ignatieva)

Neoclassicism added to St.Petersburg the system of large urban ensembles-complexes of buildings and public open spaces. Baroque and neoclassicism is the core, the “golden age” of St.Petersburg architecture and urban design.

The construction of subsequent architectural styles (first of all Russian Modern - Art Nouveau) never destroyed the architectural and urban design unity of the city, but added more variety and character in the heritage landscapes.

Tsar Peter the Great also introduced a very harsh government system of building and construction regulations in the new capital. There were a series of laws that controlled street width, principles of organisation of the city’s blocks, and even character of future buildings. Peter the Great charged famous Italian architect Doiminico Tresini to construct a series of plans for “typical “ urban and suburban houses and gardens so that each owner could be guided by high quality projects that didn’t ruin the ‘strong’ and beautiful image of the new capital. Following the orders of Peter the Great, Tresini completed “samples” of houses for different social classes (Dubyago, 1963).

The “whole street facade” principle was consolidated in St. Petersburg in the second part of the 18th century that led the city to further design unity. The next very important step toward unification and preservation of “strong St.Petersburg view” was finalised in the middle of the 19th century. The height limit for buildings was declared to be not more than 23.5 meters, the height of cornice on the Winter Palace, the main winter residence of Russian Tsars. St.Isaak Cathedral, the Admiralty, and the bell-tower of the Peter and Paul Cathedral were the tallest

buildings in St.Petersburg and dominated the skyline of St.Petersburg until construction of the Leningrad TV tower in 1962 (height -310 meters).

Fortunately for the centre of St.Petersburg new construction over the Soviet period (1917-1991) did not impinge on the historical centre. The central district had only some local changes and reconstruction, especially after the Second World War. Russian Constructivism, Soviet Neoclassicism ("Stalin's Ampir") and the Russian version of Modernism started to be leading architectural styles for most new blocks of houses in new districts of Leningrad *.

Types of heritage landscapes

There are several types of St.Petersburg heritage landscapes, built landscapes being the dominant type. St.Petersburg heritage buildings represent all architectural styles of the 18th, 19th and 20th centuries such as Russian Baroque (Winter Palace), Russian Neoclassic`ism (the Former Palace of Grand Duke Michail Pavlovich ("Mikhailovsky Palace") and Russian Art Nouveau (House of ballerina Matilda Ksesinskayas). The most representative are the palaces of the Tsars and the nobility, civic buildings, merchant houses, shop buildings, cathedrals, churches, monuments and bridges (300 in total). River embankments, canals and ponds are unique St.Petersburg heritage landscapes (photo 3).

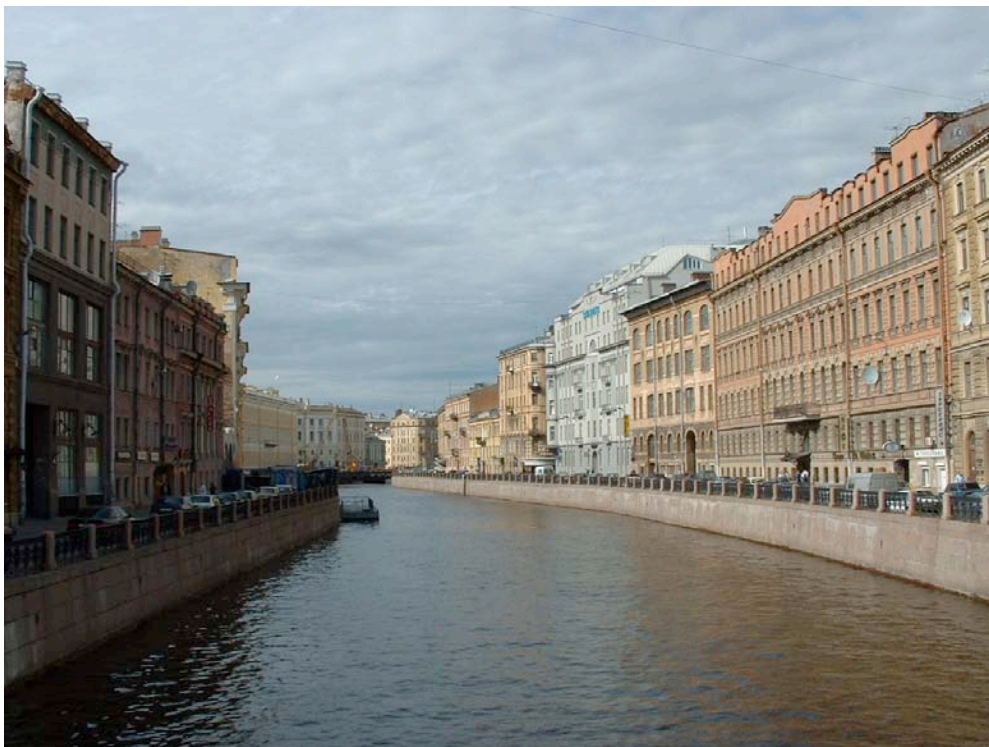


Photo 3. St.Petersburg. Granite embankments of River Moika. (M. Ignatieva)

Another category is represented by open urban spaces heritage landscapes such as one of the largest squares in Europe - the Palace Square.

Historic parks and gardens of St.Petersburg demonstrate all types and styles of European landscape architecture (for example formal Summer Garden, founded in 1704 and one of the first landscape gardens - Tavrishesky Garden). A large percentage of St.Petersburg parks and gardens are unique examples of heritage landscapes created by the Russian tsars and nobility, as well as public parks and gardens that have survived. St.Petersburg has a unique “necklace” of tsar’s complexes with huge parks and numerous palaces such as Petrodvorets (Peterhof - several formal and landscape parks, the most important is the Lower Park with 173 fountains and 4 palaces - photo 4), Tsarskoye Selo (two parks and two palaces), Pavlovsk (600 hectare park and one palace), Gatchina (park and a palace), Oranienbaum (two palaces and two parks) and Strelna (park and a palace).



Photo 4. Petrodvorets, Lower Park. Main Cascade. (M. Ignatieva)

Marsovo Pole (the Mars Field) is a good example of heritage park landscapes of the Soviet Period. Parks of Victory (e.g. Moscow Victory Park) is the other very typical category of heritage landscapes of post World War Leningrad (St.Petersburg). Memorial gardens and cemeteries dedicated to the victims of the Second World War and Leningrad Siege are examples of memorial heritage landscapes. The most impressive is the Piskarevskoye Memorial Cemetery where 500,000 people were buried during the 900 days of the Leningrad Siege (1941-1944, - photo 5).



Photo 5. Aerial view of Piskarevskoye Memorial Cemetery
(www.petersburgcity.com/2005)

A special category of heritage landscapes was created in Soviet time and connected with the activity of communist party leaders. Memorial houses of Lenin and other leaders were preserved and restored. Special museums were opened all around Leningrad.

During its three hundred years St.Petersburg has demonstrated a special attitude towards heritage landscape protection. Started in the time of by Peter the Great when the city was founded, it continued into Soviet time. It is interesting that in Soviet time the emphasis was on the protection of the “capitalist past” with its palaces and churches. From the ideological point of view the Soviet attitude was logical: it was a desire to preserve and restore the heritage that was created by the hands of the “proletariat” and now after centuries of tsar’s authority could be available for the “simple” people, the proletariat, and peasants. All private palaces and houses were nationalised.

Protection policy

The Special State Department of Museum Issues and Monument Protection of Petrograd was established immediately after the October Revolution in 1918. The staff of this Department did a huge job, registering all monuments in St.Petersburg (1929-1930’s) and compiling a list of monuments that would be protected by the government. During the Second World War the Department worked very hard for the protection of all historic monuments in the city. In 1943 the Department was reorganised into the Inspection of the Historical Monuments Protection. Together with professional restorers this department was involved in the restoration and the reconstruction process of all monuments in St.Petersburg and its suburbs. In 50

years Leningrad created its own strong scientific restoration and reconstruction school that started to be a leading institution in the USSR. The Leningrad experience was used as a foundation for many of the government documents and laws in the protection and restoration of historic heritage in the entire Soviet Union.

All restoration and reconstruction work for heritage landscapes of St.Petersburg was subsidised by the Government only during Soviet time. The scale of these restoration and reconstruction works is tremendous. Palaces and parks of suburbs such as Peterhof, Pavlovsk, Tsarskoy Selo and Pavlovk were restored practically from scratch during this time (Granin and all, 1992)-Photo 6 and 7.

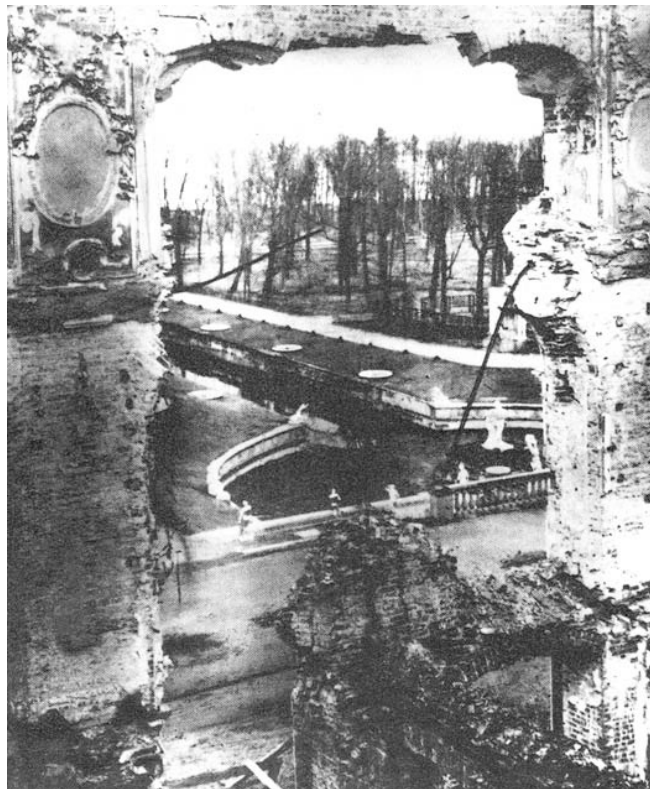


Photo 6. Petrodvorets. Main cascade in 1944 (Granin et al. 1992)



Photo 7. Petrodvorets. Main cascade after the restoration. 2000. (M. Ignatieva)

There were special scientific research and practical institutes (e.g.,

“The Restorator”), and numerous planning firms and colleges who specially trained restoration specialists and provided thorough heritage landscapes research.

After the collapse of Soviet Union in 1991 many of the Government organisations

were reorganised. In 1997 the Inspection of the Historical Monuments Protection was reorganised into The Committee for the Control, Exploitation and Protection of Cultural and Historic Monuments. Today the Committee is responsible for the protection of 7783 objects of cultural heritage.

In the present transitional period towards a market economy the main government policy of the St. Petersburg Committee is based on the principle of complex protection. It includes the coordination function of the government in partnership with the community and the private sector. “United Protection Zones” are the main mechanism in government protection policy in the historic centre. New construction is completely prohibited in such zones. New buildings can be constructed only in the “local” areas outside the united protected area and must be a part of the planning structure, character and the silhouette of the surrounding landscape.

The most restricted protection policy in St.Petersburg applies to areas in the historic centre and related groups of monuments that are listed on the UNESCO Heritage List. Here all panoramas and views and the spatial character of the landscape are fully protected. New activity is not permitted except for reconstruction and reuse of some of the historic buildings and restoration of facades. There is a strong limitation on changing any features (buildings, gardens and streets, historical planning structure).

Changes in the political and economical situation (transition to a market economy, corruption of politicians and growth of criminal power) in the last 10 years of Russian ‘perestroika’ has led to serious difficulties and failures in the protection practices in St.Petersburg.

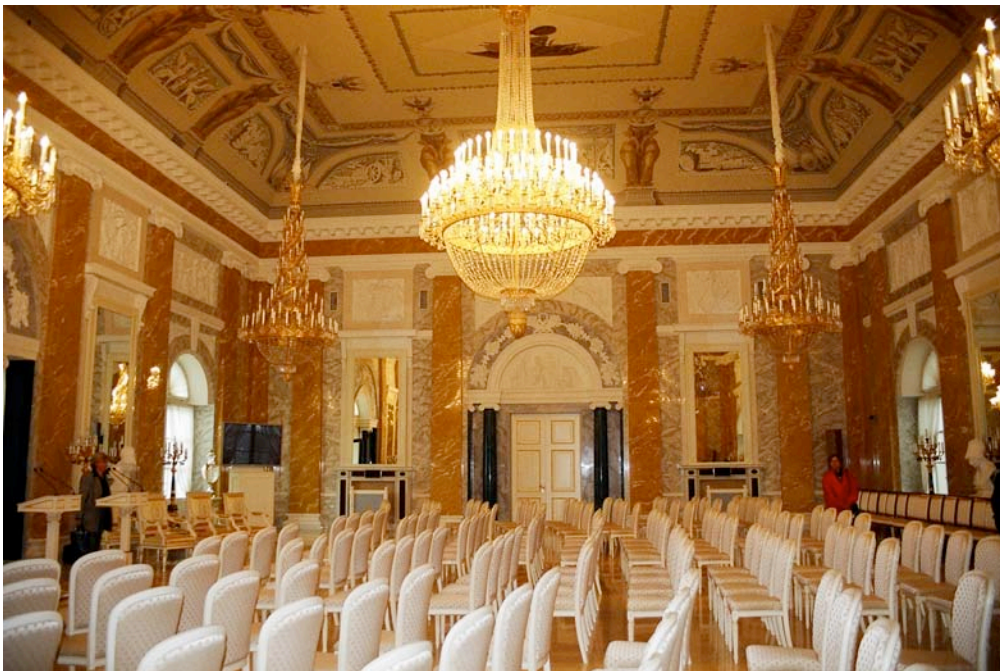
St.Petersburg is located in a very unfavourable climate (humid and cold with frequent floods, winds and storms, and hydrological and geological peculiarities of the Neva delta such as ground instability). Atmospheric pollution has increased over the last few years, especially from vehicles. Uncontrolled automobile activity (illegal parking in green areas, streets and canals, heavy traffic) has contributed to the degradation of aesthetic and physical values of heritage landscapes. Vandalism has dramatically increased in the last couple of years.

Because of the influence of anthropogenic factors in the last 5 years St.Petersburg has lost 8 monuments of cultural heritage significance. There are another 1317 objects that are rapidly being degraded.

Restoration principles

Restoration practice in St.Petersburg is based on the principle of deep complex “archaeological” restoration that demands the investigation of the object in the field as it is in archaeology. Maximum preservation of the authenticity is one of the essential mottos of the St. Petersburg approach of protection and restoration (http://www.gov.spb.ru/gov/admin/otrasl/c_govcontrol/proekt).

For the landscape architecture objects of heritage (parks and gardens) there are two main principles used. “Restoration” is used as an approach to separate fragments or details. As for the object as a whole there are some elements of “reconstruction”. Full “Restoration”- “vossozhdanie” is understood as the creation of a new composition that was lost (e.g., as a result of destruction during the Second World War). “Conservation” is understood as protection and maintenance of existing park composition without changes in planning and spatial character (Ilinskaya, 1993). One of the finest examples of the latest full restoration is Konstantinovki Palace and Park in Strelna (Konstantinovsky Palace - Palace of Congresses)-photo 6.



*Photo 8. Konstantinovsky Palace in Strelna. Recent restoration.
(M. Ignatieva)*

Recently in St.Petersburg a programme for the reconstruction of some streets in the historic centre has been realised. Streets were closed for traffic and reorganised into public open spaces-pedestrian zones-promenades. Some new elements of sculpture and modern materials were incorporated in the design of such pedestrian zones (photo 7).



Photo 9. St.Petersburg. New pedestrian zone in historic centre. (M. Ignatieva)

Current trends

Presently, the majority of historical monuments are government property, but financial limitations for restoration and reconstruction demanded a new step towards privatization. Some of the historic buildings, for example, were given to private organizations with special regulatory conditions (demand for completing the restoration of the building) and the assurance of the availability of these monuments for public access. According to Russian Federation law the most valuable landscapes (first of all from the UNESCO Heritage List) will never be privatised.

Unfortunately there are also numerous negative examples of spontaneous illegal construction of buildings in the historic centre. The land value in the centre of St.Petersburg is very high. Many of the green St. Petersburg inner yards that are so important in the dense built environment of St. Petersburg are disappearing under private parking, new houses and garages.

There are numerous debates in the newspapers and on television about the future of the historical monuments. St.Petersburg residents are very concerned about their heritage landscapes and the future of their beautiful city for future generations.

In May 2003 St.Petersburg celebrated 300 years. Today a strategy of the city is to find the most effective mechanism of coexistence for the unique heritage landscape city and the large megapolis population with all its modern problems and needs.

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Photographs tell stories and they also ask questions

Eugenie Ombler

Aerial Photographer
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Abstract

The Central Otago landscape is undergoing very rapid change due to subdivision, construction, and changes in land use such as viticulture and horticulture. Already we are witnessing the loss of the open space, dryland landscape character of Central Otago.

I have been drawn to bring beautiful yet evocative images of the land into peoples' awareness, and in so doing, contribute to the pool of information required in the decision making process before further transformations take place.

In this presentation I bring a series of images from the Manuherikia area between Alexandra and the Magdalen Hills as a case study. As professional landscape architects you bring with you a wealth of knowledge and enthusiasm for the environment. As you draw these together with the offerings from the speakers at the conference, I ask you to consider how your insights might be applied to this case.

The images raise questions and seek answers to –

- Identification and protection of Heritage Landscapes.*
- Issues of ecology such as wilding pine spread and biodiversity, as well as recognition of the importance of geological formations.*

I trust it will be an inspirational and grounding experience for you.

May the splendour of nature draw you to offer yourselves selflessly toward Her careful guardianship for future generations.

Character / heritage overlays as a tool to guide the future of traditional town centre 'landscapes'

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Abstract

Heritage landscapes in urban areas are dynamic and vulnerable to development and re-development. Under the Auckland City Growth Management Strategy some parts of Auckland City have been considered as not suitable for increased growth. These 'areas of stability' include many of the traditional town centres that have significant character, environmental or heritage qualities that mean they cannot support additional levels of growth over and above the existing provisions of the Auckland City District Plan² (the Plan).

During 2004 Auckland City Council commissioned a joint team of consultants including landscape architects, urban designers and conservation architects to undertake studies for eight town centres within the Auckland Isthmus. The objective of these studies was to identify the distinctive urban form, character and heritage qualities of the eight centres and to make recommendations for their protection / retention, enhancement and sympathetic evolution over time.

Following adoption of the eight town centre reports, Auckland City has promulgated a proposed plan change to the Plan to provide recognition of the important character attributes of these traditional centres.

This paper backgrounds the collaboration between landscape architects, urban designers, historians and conservation architects in determining the important elements that contribute to the character of the town centres, including their heritage landscape qualities and values, and set out Council's intentions for recognising, protecting and celebrating these values for the community through the 'overlay zone' technique. This approach may have value for other Councils and communities facing similar issues of urban character / heritage recognition and redevelopment pressure.

² Isthmus Section

Outline

This paper describes an approach developed in the Auckland City Isthmus to the recognition and protection / advocacy of character / heritage values in traditional neighbourhood town centres.

These centres typically comprise land with a range of business and residential zones. Whilst many traditional town centres on the Isthmus have not been identified as 'areas of change' within which significant redevelopment and population intensification are promoted, development pressure around traditional town centres is apparent, and largely enabled, by the current provisions of the Plan.

The method advanced by the City is an overlay zone inserted into the Plan by way of a Plan Change, providing generic policy linked to specific analysis to address the different qualities of each centre.

Understanding character and heritage

The Auckland City District Plan: Isthmus Section already addresses the issue of Heritage recognition and protection in Section 5C, the Heritage Section of the Plan. The proposed character / heritage overlay is not intended to replicate or replace the Heritage provisions of the Plan; the intention is that this overlay will enable recognition of those qualities and values that provide for the individual distinctiveness and character of our traditional local commercial centres supporting these values, whilst acknowledging and promoting desirable change. The Heritage provisions of Section 5 will remain unchanged as a result of the character / heritage overlay.

This study, therefore, draws the distinction between Heritage and heritage protection (as already provided for in the District Plan) and character and those qualities resultant from historical patterns and eras of development that give our established centres recognisable form.

The following paragraph from the State of Victoria (Australia) General Practice Note "Understanding Neighbourhood Character" states:

"The key to understanding character is being able to describe how the features of an area come together to give that area its own particular character. Breaking up character into discrete features and characteristics misses out on the relationships between these features and characteristics. Understanding how these relationships physically appear on the ground is usually the most important aspect in establishing the character of the area."

The appreciation of the differences between character and heritage is also important to this study; whilst all areas have a history or heritage, not all areas are

historically significant. Heritage significance is determined by specific criteria set out in the District Plan (Isthmus section) and supported by the ICOMOS Charter.

This study is wider than the strict determination of heritage values and items of heritage significance; the project is about capturing the character and “flavour” of each centre so that change can be appropriately managed.

Character results from the combination of the public and private realms, it is the cumulative experience of place that creates distinctiveness and diversity in urban areas and town centres.

This character / heritage study is about understanding the particular locational, spatial, built era and form, vegetation and open space qualities that make the town centre distinctive and give it its desirable urban form qualities. The character / heritage overlay objective is to advance the maintenance and enhancement of these qualities, not to stop change, but to encourage and promote desirable change and appropriate protection and enhancement.

It is recognised that Auckland City’s town centres, particularly those within the traditional inner city suburbs where intensification and revitalisation are occurring are dynamic and will change in terms of their built form as well as their use. Recognising this dynamic commercial environment the character / heritage overlay seeks to ensure change supports the urban qualities of the centre and its distinctiveness as a component of the wider urban area.

The identification of character / heritage values and the translation of these to a district plan mechanism requires a set of skills including historical research, cultural understanding, conservation architecture, urban design, landscape architecture, and town planning. Auckland City’s approach to securing a project team with the necessary skills to undertake such an assessment involved a competitive tender process in response to a defined brief.

The brief

The Character / Heritage assessment studies were required to provide the basis of understanding of the respective qualities and values of each centre to support the Plan Change (to the District Plan, Isthmus Section) to apply the character / heritage overlay zone to the identified centres.

The purpose of the study was both to identify the particular character and heritage qualities and values of the centres and also to provide guidance in relation to the overlay zone itself. How it might fit within the District Plan and how it might relate to centres, such as Mt Eden and St Heliers, where a centre plan is also proposed.

The brief provided the following background to the overlay zone and the issues of character, heritage and change / development within the town centres of the isthmus:

“The need for this review comes from several directions, including:

- The Council has now reviewed its approach to growth management within the city. Emphasis is being given to accommodating future growth in areas of change (business development areas, mixed use and urban living areas) while maintaining areas of stability (traditional areas) where limited change is expected. Urban living areas will focus growth and development around specified town centres. Town centres which are identified as areas of change will have comprehensive community plans which will consider and implement economic development, social and physical infrastructure provision, land use, zoning, streetscape, sense of place, amenity and urban design.
- Community and political concerns that some business centres which have character and / or broad heritage features are vulnerable to change due to accelerating development pressures. This could adversely affect the character or heritage which define these centres.
- In light of considerable intensification within the isthmus the community may wish to retain the identified character and broad heritage features, and ensure that ongoing redevelopment recognises and respects these qualities.
- Recognition that centre plans are a high-level mechanism not necessarily appropriate for all centres, require considerable resources and time to produce, and that this reality may actually delay character protection on a broad basis across the city.
- Recognition that a generic character overlay approach may offer a faster and more achievable visual amenity protection mechanism, able to be applied quickly to individual centres with a minimum of customisation.
- Recognition that a character overlay control may constitute the initial broad protection, and that in appropriate cases this can be added to by the simultaneous (or subsequent) addition of a centre plan dealing with more specific and local issues. The area defined in each may or may not be identical – indeed the two controls could be hierarchical, with one covering a wider area than the other;
- Recognition that council’s heritage assessment system has now reached a high level of technical refinement (especially in the notified Central Area Plan) and is a robust, transparent, legally defensible, and widely accepted approach. To warrant scheduling and the resultant statutory protection, any object, item or place must amass sufficient points, deriving from authoritative facts and histories, to pass agreed thresholds;

- Recognition therefore that not every building in a centre will demonstrate the attributes necessary to warrant protection as a scheduled building, and that as a result the ad-hoc scheduling of such items will not be considered. Such items may however validly be the subject of a lower level of broader guideline or character preservation initiatives;
- Recognition that identified coherent groups of related buildings in a centre may nevertheless achieve a higher likelihood of reaching the threshold for scheduling if the “Group Significance” scoring matrix developed for (and adopted in) the Central Area Plan heritage assessment procedures is formally introduced into the Isthmus District Plan. This adds points for membership of, and contributions to, a group of various levels of significance;
- Recognition that the issue of broader preservation of local centres’ ambience will in many cases best be dealt with through a special character / guideline approach rather than protection through scheduling;
- The building stock in the existing business centres across the Isthmus represents a valuable physical and visual amenity / identity resource which warrant appropriate management.
- The need to apply an appropriate balance between the protection of character / heritage ambience of existing centres while allowing a reasonable level of development to occur in centres to provide for continued change and viability. The resultant expectation is that individual buildings may from time to time be replaced (unless specifically protected by scheduling) in sympathy with the centre’s character, while the overall identified ambience is retained or even enhanced. In this way a centre’s built character and sense of identity can be best preserved.
- Recognition that character / heritage has a premium and creates an ambience appreciated by the business and local community.
- Recognition that the surrounding context of some centres e.g. Ellerslie (a growth area) or Grey Lynn (surrounded by Mixed Use and Business 4 zoning) are likely to be areas of intensification and change over time and that this has the potential to affect these existing business centres.”

The study outputs were identified to include:

- Description, understanding and analysis of the character and heritage qualities and values of the centre
- Identification of the resource management issues relevant to the development of an overlay zone
- Discussion in relation to other tools or methods – statutory and non-statutory – that could also be employed to achieve the desired character / heritage recognition / protection outcomes
- Delineation of the geographic area to define the extent of the character / heritage overlay

- Proposals for addressing the recognition of character / heritage in each centre and justification for these
- Documentary support for future plan change / centre plan processes related to the implementation of the character / heritage overlay zone.

The existing district plan

The Isthmus section of the Auckland City District Plan currently utilises a range of techniques to protect character and heritage elements throughout the City. Part 5C – Heritage sets out a framework for the preservation and maintenance of heritage resources for the experience and enjoyment of present and future generations as well as preserving their intrinsic values and finite characteristics. Methods utilised for the protection of heritage items include the scheduling of specific buildings, objects, heritage properties and places of special value, trees, archaeological features and Maori heritage sites. This section also provides for conservation areas, where heritage values are derived from the group significance of a number of the features listed above. A stringent set of criteria are provided for identifying new conservation areas. This section of the Plan also contains provisions to protect views to and from significant locations in the City and to protect the volcanic cones of the City.

The District Plan applies character zones to a number of residential areas of the City. The Residential 1 (Built), Residential 2 (Built/Flora), Residential 3 (Built/Landform) and Residential 4 (Flora dominant) zones provide a policy framework, specific rules and assessment criteria to protect the character values of these areas.

The Business section of the Plan (Part 8) applies the technique of Centre Plans to a number of commercial centres in the City. Centre Plans provide for improvements and incentives to strengthen existing centres to be competitive with new developments and to maintain their usefulness as focal points for community activities. They identify the specific amenity values of the centre, specify where special development controls may apply, and indicate where private and public investment in infrastructure, street and landscape improvements is needed.

Specific rules relating to bulk and location factors such as height, setbacks and recession planes together with assessment criteria provided for various zones throughout the City also impact significantly on character protection.

It is clear that town centres are divergent in terms of their character and heritage values and the way they function in relation to their immediate community and the wider City. Character and heritage features are often vulnerable to change and development pressures that could adversely affect the very features that define these centres.

Whilst there is diversity between the centres, there are a number of key determinants, usually a combination of both character and heritage elements, which contribute to each of the centre's character and heritage values. It is important therefore that the mechanism used to provide a broad protection of a centre also provides adequate direction to respond to the distinctiveness of each centre.

Methodology and analysis

The multidisciplinary team to undertake the evaluation of each town centre comprised research, architectural, landscape architectural and urban design skills. Whilst consultation was not part of the brief, representatives of the tangata whenua, Ngati Whatua and Ngai tai ki Tamaki, as well as the business community within each centre were consulted to assist in providing a background to the analysis of the urban form of each centre.

The history of the development of the centre was researched and documented through written text and historical illustrations (maps, photographs, advertisements) and an analysis of the spatial urban form were also described and illustrated, including:

- The underlying landscape context (topography / vegetation)
- The urban structure (street network, street dimensions and enclosure, landuse mix, public open space, traffic and parking)
- Streetscape (public private interface, street furniture and paving, commemorative features)
- Building / architectural style (era of built fabric, building / architectural detailing)

Extensive use of existing condition analysis and recommendation maps were used to capture information in graphic form easily communicated and linked spatially to the centre.

Attached to the paper are the summary sheets for four of the town centres studied, being Grey Lynn, Symonds Street, Mt Eden and St Heliers. The presentation to the conference will show further material in relation to the analysis of the centres.

The recommendations drew together the distinctive and defining qualities for each town centre and set out a range of recommendations both statutory and non-statutory. In each of the eight town centres studied, sufficient defining qualities existed to recommend the use of the character overlay mechanism to assist the recognition and protection of the important attributes of the centre.

The character overlay mechanism

The proposed character overlay applies to six town centres which are located within the area administered by the Auckland City District Plan 1991: Isthmus Section.. These are: Upper Symonds Street, Ellerslie, Eden Valley (Dominion Road), Kingsland, Grey Lynn (Surrey Crescent), West Lynn (Richmond Road).

The plan change has come about because community and political concerns were raised that some business centres, which have character and/or broad heritage features, are vulnerable to change due to accelerating development pressures. This could adversely affect the character or heritage that define these centres. The plan change does not include the scheduling of buildings. Any buildings recognised as having particular merit have been referred to the Council's heritage team to consider as part of the heritage review that is currently also being undertaken.

About the plan changes

St Heliers and Mt Eden are subject to proposed centre plans. These proposed plans contain similar provisions to the character overlay but also contain some policies and rules that are specific to each of these two centres.

The character overlay is a more general approach to protection. The plan change contains measures that are designed to maintain and enhance the character of town centres. Using these measures, buildings can be altered or replaced over time while the built character and sense of identity can be maintained and enhanced.

The proposed plan change is designed to do the following:

- Identify particular buildings that are character defining and / or character supporting. Character defining buildings are chosen because they are considered to make a major contribution to the character and heritage of the town centre and their removal would create a serious loss. Character supporting buildings contribute to the character and "sense of place" but are not of particular historic, social or architectural value.
- Require a discretionary activity resource consent for the removal, construction or additions / alterations to character defining buildings.
- Require a restricted discretionary activity resource consent for the removal, construction, or additions / alterations to character supporting buildings.
- Require a restricted discretionary activity resource consent for those sites that are neither character defining nor character supporting where it is proposed to construct or relocate a new building or exceed the height of an existing building on the site.

- Provide criteria drawn from the base character / heritage assessment studies to assess resource consent applications against.
- Include design guidelines drawn from the base character / heritage assessment studies to provide applicants with a guide for building scale, form and design.
- Require applications to be assessed by Council's urban design panel.

Key observations resulting from the project

The studies allowed a greater understanding of the identified town centres as combinations of built features, landscape context and development form that operate in a symbiotic relationship to create unique environments that can be read as histories of city change.

The studies provide a more comprehensive understanding of suburban town centres as complex ever-evolving cultural landscapes that require multidisciplinary skills to provide a thorough analysis.

The project as a whole gives recognition of the broad common threads of development history that link the diverse town centres citywide and allow for the identification of other potential study areas.

Each study develops a method or template for further studies throughout Auckland City or for other Councils or Districts to incorporate as part for ongoing refinement of planning controls.

The studies allow the possibility to use and develop the uniqueness of the place and to continue to assist in giving substance and historical context to any subsequent development. This can be achieved by any one or a combination of identified characteristics of development and basic design guidelines to add work that has the potential to support and continue the character of the areas.

The project assists in providing background information to planners and decision makers for both public and private development proposals.

Each report provides the basis for ongoing detailed research on the area as a whole or in relation to an individual feature.

The potential also exists for the information generated as part of the studies to be used to interpret areas with information boards, walks or develop marketing strategies to highlight areas as unique destinations for particular services or activities, thus can assist the Council and/or business community in each centre to develop the identity of each centre.

For this work and subsequent plan changes to have any continued relevance and ongoing success there is a strong reliance on a comprehensive 'buy-in' of the concept by as many stakeholders as possible. Key members being: town centre managers, business associations, community boards, planners and active community groups. This process ensures the adoption of the centre plan/overlay goals and the independent development of policies by each community for their own specific outcomes. These can be guided or reviewed from time to time by specialist input during planned feedback and review stages.

MT EDEN VILLAGE CHARACTER AND HERITAGE SUMMARY

This sheet summarises the comprehensive analysis of character and heritage in Mt Eden Village and key recommendations to enable this character to be retained and enhanced.

Mt Eden Village was established in the 1870s, following some of the earliest subdivisions of rural allotments and residential development in the area. The built fabric of Mt Eden Village demonstrates the progressive development which occurred in conjunction with that of the surrounding residential suburban development from the late 19th century onwards. Surviving early buildings are a primary asset of the centre, the area, developed in conjunction with the rapidly increasing population and improvements in public transport particularly the tram lines, with a significant period of built development in the 1920s and 1930s.

At the height of traditional development around this time the centre provided most of the everyday services, supplies and entertainment needed by the surrounding suburb. Mt Eden Village retains a number of these early businesses.

Mt Eden Village is strongly defined by its relationship to the mountain, by changes in road alignment which set the limits of the commercial core, and by the integration of residential development, and churches with the shopping precinct.

The area as a whole is strongly defined by the use of stone walls and fences, some of which are likely to relate to early boundary locations. It is further characterised by the presence of mature trees along the main street, close to the commercial core, and defining the character of entry points to the Village.

Maungawhau is of immense historic significance to the Auckland region. It formed part of a network of fortified pa together with Te Whau/Blockhouse Bay to the west, Maungakieke/One Tree Hill to the south and Maungarei (Mt Wellington) to the east that saw Tamaki Makaurau (the Auckland isthmus) become the most populous and thriving centre of Maori civilisation with Maungawhau itself home to thousands. It is of physical, spiritual and historic significance and continues to be the focus for customary practices observed by Maori such as Matariki or the Maori New Year.

2 RESIDENTIAL SPINE

These blocks are predominantly residential, with three houses set back, with others and rear yards also a feature of the plot of the Village which is a key component of its character. The residential spine is a key component of the Village's character and should be retained and enhanced. The residential spine is a key component of the Village's character and should be retained and enhanced.



3 CHANGE ROAD TO KAUAIHODE STREET

This block of commercial buildings with the corner site, close to the commercial hub, is a key component of the Village's character. The change of name to Kauaihode Street is a key component of the Village's character and should be retained and enhanced.



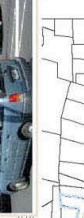
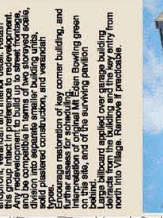
4 KAUAIHODE STREET TO ESSEX ROAD

Largely intact 1920s style buildings in this block are a key component of the Village's character. The retention of these buildings is a key component of the Village's character and should be retained and enhanced.



5 ESSEX ROAD TO VALLEY ROAD

Large block of early 20th century buildings, including the historic Mt Eden Village Hall, is a key component of the Village's character. The retention of these buildings is a key component of the Village's character and should be retained and enhanced.



RECOMMENDATIONS TO MAINTAIN / ENHANCE MT EDEN VILLAGE CHARACTER

- Recognise and respect the qualities of the underlying landscape context, urban structure and built environment.
- Recognise the role of Mt Eden (Maungawhau) as a character defining landmark, capitalizing on views to the Mountain
- Recognise the configuration of two distinct retail centres, connected by a mixed use/residential character spine
- Recognise the role of small parks and associated specimen trees in defining the centre's structure and character
- Recognise the importance of rear service lane and parking areas, and the benefits this has for the mainstreet pedestrian environment.
- Surviving early buildings in Mt Eden Village are a primary asset of the centre, and sympathetic treatment will provide a high quality identity, reinforcing the Village's unique qualities. The existing character of particular blocks should guide any redevelopment.

Generally 2 storied scale of commercial buildings, with predominantly plastered brick construction
Configuration of shopfronts and verandahs, and survival of original detail to a number of buildings
Relatively narrow lot widths
Mix of commercial, residential and church uses within the mainstreet commercial core

- The use of stone walls on some mainstreet sites and generally throughout this area is an important characteristic which should be retained.
- Assess key individual buildings for scheduling.
- Improve understanding of the Maori and European history of the area, through the heritage walk brochure, interpretive material within or about key buildings, and potentially on site markers to be developed with Artists in Eden group, and Iwi.
- Develop a heritage walk brochure for Maungawhau, following on from management plan.
- Foster close relationships with iwi to understand and respect Maori values, the people and amazing history associated with Maungawhau and surrounding area in all ongoing work.
- Revegetate with native flora and fauna where possible.

MT EDEN VILLAGE CHARACTER AND HERITAGE SUMMARY

FIGURE 4
Scale 1:5000
Date MARCH 2004
Job No 0300-P01

Exent of Recommended Character / Heritage Overlay
Character / Heritage Defining Building or Group of Buildings
Character Supporting Building, Group of Buildings or Open Space

Northern Commercial Centre
Southern Commercial Centre
Landmark Trees
Views

ROFKA MISKELL
Planning Architects Ltd

SKIDMORE OWINGS & MERRILL
ARCHITECTS LLP

ST HELIERS CHARACTER AND HERITAGE SUMMARY

This sheet summarises the comprehensive analysis of character and heritage in St Heliers, and provides key recommendations to enable this character to be retained, enhanced and reinforced.

St Heliers was settled in the 1870s as rural allotments for settler farmers. In the early 1880s the St Heliers & Northcote Land Co advertised sections for sale in the seaside suburb of St Heliers Estate. This subdivision began progressive development of the bay in conjunction with the siting of bays along the eastern coast from 1900 onwards. Surviving early buildings establish a beachside character that is a primary asset of St Heliers. The centre of the shopping precinct, located on the original road to the wharf that was the feature of the 1880s plan, refers to a key founding element now demolished.

Like many suburbs, St Heliers developed in conjunction with the rapidly increasing population and improvements in public transport, particularly the bus and the ferry. This accelerated during the period of building development in the late 1920s and 1930s. The private motor car also played an important role with the opening of Tamaki Drive in 1931.

At the height of traditional development around this time, the centre provided most of the everyday services, supplies and entertainment needed by the surrounding community. St Heliers retains a number of these early businesses. Its distance (and population demographic) from other centres has allowed it to retain a range of commercial activities.

St Heliers is strongly defined by its relationship to the bay/beachfront, the Hauraki Gulf/Rangitoto and Tamaki Drive/City link, and these influence the development of commercial and residential activities alike. The edges of the commercial core have merged (sometimes uncomfortably) with adjacent residential development.

The area as a whole is strongly defined by its relationship with the waterfront. It is further characterised by the presence of the beach reserve and Pohutukawa trees along Tamaki Drive, linking the commercial core, and defining its seaside character.

Vellenoweth Green and the two Moreton Bay Fig trees define the western gateway to the centre.

Te Panu-o-Horowiri (Achilles Point) and Karaka Bay are of immense historic significance to the Auckland Region. The headland around the present Glover Park was fortified and formed part of a network of fortified pa that protected the navigable passages within the Hauraki Gulf. Karaka Bay was one of the locations around the country chosen for the signing of the Treaty of Waitangi.



RECOMMENDATIONS TO MAINTAIN / ENHANCE ST HELIERS CHARACTER

- Recognise and respect the qualities of the underlying landscape context, urban structure and built environment.
- Recognise the role of the bay and adjacent headlands as character defining landmarks and acknowledge the significance views to them.
- Recognise and manage the mixed commercial/residential use that characterises the immediate commercial centre.
- Recognise the role of the beach front, has in defining the centre's structure and character.
- Acknowledge that surviving early buildings (including sites) within the Town Centre are a primary asset in retaining a sense of its original character, and that sympathetic treatment will provide a high quality identity which reinforces its unique qualities. The existing character of particular blocks should guide any redevelopment.

Generally 2 storied scale of commercial buildings, with predominantly timber or plastered construction (paint finished)

Configuration of shopfronts and verandahs, and survival of original detail to a number of buildings

Relatively small lots

Central commercial core with mixed residential/residential adjacent

- Control scale and built form of character defining buildings on east side of Turua Street.
- Avoid residential development and parking garages from being developed at ground floor in Business 2 zone.
- Assess key individual buildings for potential scheduling.

- Improve understanding of the Maori and European history of the area, through a heritage walk brochure, interpretive material, within or about key buildings and sites. This work should be developed in association with Iwi and local groups.
- Develop a heritage walk/cycle/driving brochure for the bay as part of a wider guide for Tamaki Drive.
- Foster close relationships with Iwi to understand and respect Maori values, the people and amazing history associated with the bay and surrounding area in all ongoing work.

ST. HELIERS CHARACTER AND HERITAGE SUMMARY

Scale: 1:5000
Date: March 2004
Job No: 03287-048

Commercial Precinct
Landmark Trees
Views

Extent of Recommended Character / Heritage Overlay
Extent of Character Area
Character / Heritage Defining Building or Group of Buildings
Character Supporting Building or Group of Buildings

UPPER SYMONDS STREET CHARACTER AND HERITAGE SUMMARY

This sheet summarises the comprehensive analysis of character and heritage in Upper Symonds Street and key recommendations to enable this character to be retained and enhanced.

The Symonds Street / Khyber Pass Road junction was likely to have been an early walking track that, like many similar roads, became bridle tracks and later roads that eventually became linked into a formalised roading network.

The Upper Symonds Street area was settled by Europeans in the 1840s as fringe city suburban residences for the wealthy because of its elevated position and views of the Waitemata. The centre of the shopping precinct was located on the original road to the south at the intersection of Symonds Street and Khyber Pass Road.

Like many fringe suburban centres, Upper Symonds Street developed and grew in conjunction with the rapidly increasing population and improvements in public transport, particularly the tram lines, with a significant period of built development occurring in the 1860s and 1910s. Public Transport played an important role with Upper Symonds Street being the end of the penny section from town and was a traditional place for people to change buses.

At the height of its traditional development period 1920s-30s, the centre provided most of the everyday services, supplies and entertainment needed by the surrounding suburbs (Newton, Graton, Eden Terrace and Arch Hill). Upper Symonds Street, despite the enormous effect roading initiatives have had on the area, has retained a number of character buildings from this period. Much of the west side and the upper section of Symonds Street, above the Khyber Pass intersection, provides a substantial quality of architectural and streetscape quality.

Upper Symonds Street is strongly defined by its relationship with the Symonds Street ridge and its location on the main path to south Auckland. Mt Eden and west Auckland. These relationships have influenced the development of early residential and commercial activities alike. The edges of the commercial core have merged (sometime uncomfortably) with adjacent roading developments.



RECOMMENDATIONS TO MAINTAIN/ENHANCE UPPER SYMONDS STREET CHARACTER

- Recognise and respect the qualities of the underlying landscape context, urban structure and built environment.
- Recognise the Symonds Street and Khyber Pass ridges character defining landscape features and acknowledge the significance views. Particular views include the Manukau Heads, Waikare Rangas, Mt Eden, Rangitoto, the city and the Hauraki Gulf.
- Recognise and manage the mixed commercial/residential use that exists in Upper Symonds Street as a primary asset in retaining a sense of its original character, and sympathetic treatment will provide a high quality identity, reinforcing its unique qualities. The existing character of particular blocks should guide any redevelopment; maintain existing small to medium plot sizes. Consideration should be given to providing buildings such as providing professional advice on repairs and colour schemes. The intact retention of key groups should be strongly encouraged.
- Alterations or additions to historically and architecturally significant buildings should not detract from the appearance of the original structure, colour, texture and materials.
 - Restoration, repair and maintenance of existing fabric should be carried out in a manner and design, and with similar materials to those originally used.
 - Proposals involving significant impact should be based on appropriate professional advice.
 - Original verandah detailing should be maintained and reinstated.
 - Surviving original shopfronts should be retained where possible.
 - Surviving original interior detail should be retained where possible.
 - Surviving unpainted masonry and plaster detailing and finishes should be retained.
- Assess key individual buildings or groups of buildings for potential scheduling.
- New buildings should have due regard for the physical setting and context provided by the adjacent buildings and the street. New developments should be designed to complement the existing built form, materials, materials, finishes and verandah types.
- In particular, more appropriate development in line with existing character should be encouraged on the eastern side of Symonds Street when time comes for the redevelopment or alterations to the present (mainly completed) buildings.
- Develop planning strategies that unify the architectural and physical character of the area by fostering pedestrian movement through the entire area and reducing the emphasis on the motor vehicle.
- Increase the public/pedestrian focus on the intersection of Upper Symonds Street and Khyber Pass Road. Avoid fragmentation of the area.
- Encourage sympathetic in-fill development of the east side of Symonds St and Mt Eden Rd, to unify the corner between the former Post Office and Graton Library.
- Future retail and commercial development should be concentrated in the core precinct between Khyber Pass Road and Mt Eden Road.
- Recognise the historic relevance of the intersections and celebrate their significance by means of sympathetic treatment to existing buildings and any future buildings.
- Future residential and office development should be encouraged to locate on the fringes of the core precinct.
- Encourage the formation of a Business Association for the area.
- Develop a heritage walking/cycling/driving brochure for the area as part of a visit guide for K Road.
- Improve understanding of the Maori and European history of the area, through a heritage walk brochure, interpretive material within or about key buildings and sites. This work should be developed in association with Iwi and local groups.
- Foster close relationships with Iwi to understand and respect Maori values, the people and amazing history associated with the area and surrounds in all ongoing work.

FIGURE 4
Scale 1:5000
Date MARCH 2004
Job No. 0356-1463

UPPER SYMONDS STREET CHARACTER AND HERITAGE SUMMARY

Extent of Recommended Character / Heritage Overlay
Character / Heritage Defining Building or Group of Buildings
Character Supporting Building or Group of Buildings
Core Retail Precinct
Views
Landmark Trees

Nga Taonga Tuku Iho – taking a big picture view of heritage landscapes

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Abstract

The SmartGrowth strategy developed for the western Bay of Plenty sub-region recognised the need to develop a framework for cultural heritage management (Nga Taonga Tuku Iho) that moves the emphasis away from the resource consent process at individual site level to a sub regional level that addresses major issues prior to creating individual development rights.

Conventional approaches through the consent process in urban areas are generally “too little too late”, and leave Tangata Whenua largely in the role of spectators to a process of loss and destruction of sites, with minimal reference to important heritage features.

In October 2004, the Nga Taonga Tuku Iho principles were applied during an urban design charette for the Wairakei urban growth area at Papamoa East. The charette is an input to a major plan change being promoted for an area that is the single largest growth area for the subregion.

The outcome has been to incorporate significant features in a development master plan that include the creation of visual and physical linkages to the areas landscape attributes and cultural assets. View corridors are identified along major access routes to important maunga including Mauoa, Te Rae o Papamoa and Otawa. Major Pa sites are to be protected through incorporation into public reserves. A significant stream environment will be restored and enhanced to celebrate the natural and cultural heritage of the area.

The charette process for urban design was a positive experience for Tangata Whenua and enabled engagement on urban issues beyond those usually seen as relevant to Tangata Whneua.

Smartgrowth

The Western Bay of Plenty Sub-region is one of the fastest growing areas in New Zealand.

Every week:

- 100 new people arrive from other places;
- 52 people leave to other places;
- 32 new houses are built;
- 54 more vehicles go on the roads;
- 45 new jobs are created.

The SmartGrowth project was initiated in 2000 when it was recognized that the existing growth management framework for the Western Bay of Plenty Sub-region was outdated and weaknesses were beginning to show. During the 1990s the growth rate was twice that predicted in 1991. Large resource commitments had been made to growth management by local government. However the fragmentation of policy and implementation across multiple organizations created the perception that growth continued largely unchecked without any overall strategy.

A formal collaboration was established between Environment Bay of Plenty, Tauranga City Council, Western Bay of Plenty District Council, Tangata Whenua, and the community to undertake a comprehensive assessment of growth issues and to formulate strategy to take the Sub-region forward over the next 20-50 years.

Tangata Whenua played a significant role in the SmartGrowth project from its early inception. Participation included:

- Formal representation on a Joint Governance Committee charged with the overview of the project;
- Participation in a Combined Tangata Whenua Forum established as a reference group to assist the formal governance Committee to do its work;
- Marae workshops (9 in total) to encourage participation of wider Tangata Whenua interests;
- Participation in research on Tangata Whenua issues.

Early consultation highlighted the long held concern of Tangata Whenua that growth was occurring at the expense of the cultural landscape of the Sub-region. A consistent message came forward that current practice in managing cultural landscape resources largely through the resource consent process was failing to deliver the outcomes that Tangata Whenua expected. A better approach was sought that took a long-term view of growth pressure and strategies that are needed to protect cultural landscape.

Cultural landscapes are places of importance that require management and protection. The relationships that Maori people and in particular Tangata Whenua have with the landscape has not previously been acknowledged or recognised to the extent it is currently provided in the RMA amendments.

Cultural landscapes are linked to Maori spiritual, emotional, physical and social well-being and is expressed through the ethic and practice of kaitiakitanga. Tangata Whenua have strong associations with ancestral landscapes because of their contemporary associations and meanings. In many cases, a landscape may only be important to more than one Iwi, Hapu or whanau. It is essential that Tangata Whenua determine what is significant for them.

Three key research reports helped identify significant landscapes and to shape the direction of the SmartGrowth Strategy.

The **first** report Tangata Whenua Literature Review Report compiled all known information into a report and mapped form to provide a comprehensive picture of cultural landscape resources over the Sub-region. The maps were done on two stages. Those areas and sites identified in the reports reviewed are known as the “Bottom Up” map (copy of the map to be provided at the conference). Those broad areas identified and determined by Tangata Whenua to be significant are referred to as the “Top Down” map. The maps clearly indicate that that the whole of the Western Bay of Plenty sub-region contains numerous archaeological sites and cultural heritage sites of significance to Tangata Whenua.

For the first time the community was able to see and understand the extent of cultural resources in the Sub-region and to be made aware that no matter where development would take place some loss would inevitably occur. There were no “green light” for development in any area as far as Tangata Whenua were concerned.

Historical growth issues for Tangata Whenua have varied in the subregion. The biggest impact has been urban development and infrastructure demands of the one of the fastest growing cities in Aotearoa. The level of growth impacts on Tangata Whenua natural and cultural heritage resources in Tauranga Moana is reflected in the extensive documentation produced during the 1990s.

The Tauranga Moana Raupatu Claims lodged with the Waitangi Tribunal have generated many reports where the impact of development on natural and heritage resources were raised as significant issues because of the role of the Crown in such actions.

There are two components of information contained in existing documents that will be important inputs for Tangata Whenua into the implementation SmartGrowth process:

1. Resources of significance to Tangata Whenua that need to be protected from future growth; outlining the Tangata Whenua within the geographic area covered by the SmartGrowth. This is achieved by firstly defining what is cultural heritage, discussing potential models for determining 'significance', and summarising significant resources to Tangata Whenua identified through the review.
2. Significant growth management issues to Tangata Whenua that need to be addressed in any future growth strategy.

The Tangata Whenua Literature Review Report was not to create a historical record, but rather, it is to identify significant resources and issues of relevance to managing future growth.

The **second** report on the Marae sightlines established a record of the visual settings, values and landscape context of thirty-six marae throughout the Western Bay of Plenty. Using sightlines or view shafts from each marae, the extent and nature of ancestral landscape values within each marae sightline is identified.

Establishing an appropriate benchmark of visual and amenity quality provides a measure to monitor future visual status and quality (visible, partly obscured, totally obscured, sustained, devalued, enhanced) within the marae view shafts. Protection of ancestral taonga in the surrounding landscape is enhanced by integration of ancestral landscape values into strategies to manage future growth in the region.

To investigate these matters information was sought from Tangata Whenua about known ancestral maunga, awa, moana motu, and waahi hirahira. These elements combine in ancestral or heritage landscapes that act as a cue to the oral traditions and customary relationship of tangata whenua to their turangawaewae, natural, physical and cultural resources including extended kinship. Mapping of this hapu knowledge was completed in collaboration with tangata whenua prior to marae sightlines fieldwork and evaluation.

The **third** report "Nga Taonga Tuku Iho mai Nga Kuriawharei ki Otamarakau" by the Combined Tangata Whenua Forum formulated a policy position on cultural heritage following consideration of the research undertaken within the SmartGrowth project. Nga Taonga Tuku Iho provides an appropriate framework for identification, assessment and protection of Maori Cultural Heritage resources of significance to Tangata Whenua of the Western Bay of Plenty sub-region. The framework recognises and provides for the relationships Tangata Whenua have with their taonga. These relationships are unique to the haukainga of Tauranga Moana. The Resource Management Act 1991 and in particular the 2003 amendments together with the Local Government Act 2002 have created a climate, which acknowledges the importance of addressing Tangata Whenua participation, roles, relationships and concerns.

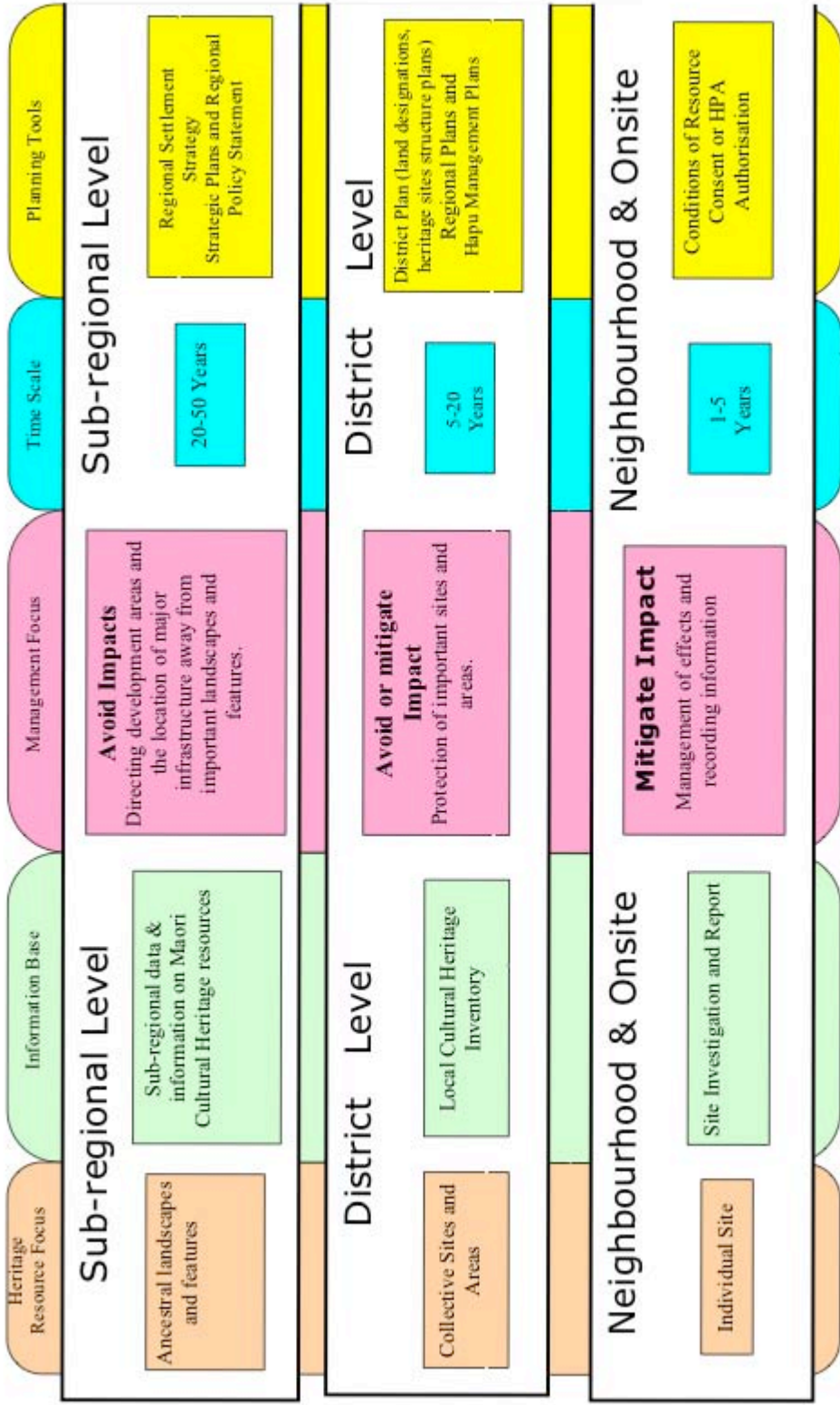
Preservation and protection of cultural heritage resources is a high priority for Western Bay of Plenty Maori who consider that this framework will assist in their practice of kaitiakitanga, provide greater certainty and consistency in planning and development processes and achieve tangible and appropriate outcomes consistent with the visions of the SmartGrowth Strategy. Tangata Whenua have expressed the need to develop proactive processes to heritage resource preservation in the sub-region.

In May 2004 Environment Bay of Plenty proposed a change to the Regional Policy Statement addressing heritage criteria.

The Combined Tangata Whenua Forum acknowledges and supports the proposed amendments to the regional policy statements as they incorporate the proposed heritage criteria framework. It The Forum agrees with the fundamental principle that the growth and development will have significant actual or potential adverse effects on heritage values, relationships and places of significance to Maori.

Whilst the Regional Councils plan change makes some advances in the definition of criteria for identifying significant cultural heritage, it is deficient in that it continues to focus attention on the resource consent process. Although Environment Bay of Plenty played a key role in SmartGrowth they failed to connect with the purpose of Tangata Whenua for resource management strategies pitched to broader scale, longer term planning processes. The Forum proposes that the status of Maori heritage sites are elevated to the district and subregional strategic planning levels as opposed to the resource consenting process at individual site level.

Tangata Whenua have made submissions on the plan change seeking a refocus of the approach based on Nga Taonga Tuku Iho based on the following table.



Smartgrowth implementation

Papamoa East (Wairakei) Urban Development Strategy

The SmartGrowth Strategy was approved in May 2004. The Strategy has since been actively implemented by both public and private sector. Formal structures have been established for ongoing governance and management of the Strategy. The influence of SmartGrowth can be seen on a number of fronts. Papamoa East-Wairakei is a good example of how this is occurring.

Papamoa East has been identified as a long term growth area for Tauranga City for several decades. In the past 5 years the Council have been undertaking research to support commencement of development in this area.

The Wairakei area is the first stage of a two-part growth area that will ultimately accommodate more than 30 people.. In March 2004, the Council approved an urban development strategy for Papamoa East. The strategy included a far greater emphasis on sustainable management including protection of cultural landscape resources and also urban design. Previous growth management had been led almost entirely from a services perspective. The Papamoa East urban design led approach is now preferred.

In mid 2004 two major landowners at Wairakei approached the Council for support to undertake a more refined master planning exercise over a large part of the first stage development area. The two companies involved had seen for themselves the results achieved overseas from a comprehensive urban design approach applying SmartGrowth principles.

Urban Design Charrette Setup

In October and November 2004 an urban design charrette was initiated for Wairakei. The charrette extended over a period of 10 days. The design team involved international urban designers and planners (DPZ Pacific and Roberts Day), and also involved local consultants to bring through their more detailed understanding of local issues, and to establish a base of knowledge for implementation of the project.

The charrette process provided an early opportunity to test the effectiveness Nga Taonga Tuku Iho strategy and to apply the theory that protection of cultural landscape could be achieved most effectively at the strategic level.

It was important that the design team had a reasonable understanding of issues for Tangata Whneua. The design team were given an intensive briefing on local issues concerning the study area. The briefing for our manuhiri (overseas guests) identified who the main Waka, Iwi and Hapu constructs are in the Wairakei and Papamoa area, the significant heritage resources that exist in particular the three (3) Te Houhou pa and extensive archaeological sites within the charrette coastal

landscape and inland to Papamoa Hills Regional Park. The current Treaty of Waitangi and Raupatu claims process in the Tauranga Moana and Te Puke provide an indication of historical awareness and proactive position Tangata Whenua are engaging with local and central government on growth and resource management issues.

Reference material provided included:

- Te Papamoa Pa Complex a Cultural Heritage Report for TDC and WBOPDC – October 2000
- Te Akau ki Te Tumu Kaituna A Cultural Heritage Report for TDC – November 2001
- Papamoa Hills Cultural Heritage Regional Park ('Te Rae O Papamoa') - November 2003
- Te Runanga o Ngati Whakaaue Ki Maketu – Cultural Heritage Report - 2004

Archaeological Reports:

- An Archaeological Survey of the Papamoa Coastal Zone, Tauranga District - May 1996
- Papamoa Lowlands Archaeological Survey and Heritage Assessment - July 2000

To reinforce and demonstrate the depth of the relationship held by Tangata Whenua to the Wairakei Charrette area the design team were welcomed in the traditional manner to Tauranga Moana. Tangata Whenua also ensured that the design team principals were given a guided tour of Te Rae o Papamoa to appreciate the cultural landscape that encompasses the Charrette study area from Mauao (Mount Maunganui) to Maketu and Te Puke.

In setting up the charrette, careful consideration was also given to Tangata Whenua involvement. The principles of this involvement included:

Engagement from initiation through to completion and ongoing participation in implementation;

- Being involved in all facets of the charrette, i.e. not being channelled into a "Tangata Whenua" session;
- Acknowledging participation did not amount to a "sign off" and would not limit full rights of participation under the Resource Management Act and other legislation;
- Tangata Whenua were fully briefed on the charrette process well in advance of their participation.

Charrette Outcomes

The urban design charrette covered a wide range of issues. The work is now completed and is documented in a comprehensive report.

The outcome clearly demonstrates the strong influence of Tangata Whenua on the design process. There are several features where this is apparent. These features can be considered in terms of relationships between the Wairakei area and the wider landscape, and relationships within the development site.

Relationships beyond the site

The significant landscapes features and relationships expressed by Tangata Whenua through the sites visits and reiteration at the Charrette workshops were incorporated into the final Charrette master plan. In particular the view shafts to Mauao, Te Rae o Papamoa, Otawa and Rangiuru have been integrated into the orientation of main internal transport corridors.

The urban design plan shows the influence of view shafts from the site to culturally significant features in the surrounding hills. The road corridors, public open space, and stormwater management areas have been designed to permanently protect view shafts. These features are intended to be incorporated into the District Plan as policy requirements around which more detailed development planning will take place.

The design also reinforces a “ mountains to sea” heritage linkage reflecting the historical relationship between the coastal dune areas, wetlands and marine environments with the hinterland native forest resources. There is now a clear and permanent relationship between cultural sites on the beachfront at Papamoa through to an inland swamp pa at Te Houhou ki Wairakei and the Regional Park (Te Rae o Papamoa) that contains nationally significant pa sites.

The creation of design features around inland mountain views and natural and cultural features is a departure from the more conventional approach at Papamoa that tends to focus entirely on the relationship and linkage to the beach. There is no visual link from Wairakei to the beach. The design does also provide for physical linkage through a strong walkway network and creation of a new neighbourhood centre providing a stopover point between the beach reserve and new development area.

Relationships within the site

Significant cultural sites within the study area were identified through extensive archaeological surveys, cultural assessments and consultation. The design of the areas to be developed takes these sites fully into account. The sites have been incorporated into the open space network providing multiple benefits to future residents of the area.

Tangata Whenua were also vigilant on the disposal of storm water within the Charrette area, open space, connectivity and quality urban design support the concept of mauri and sustainable within Papamoa area. Tangata Whenua raised issues concerning the management of stormwater from the site. The design of stormwater management has taken into account technical and cultural requirements. Water bodies are to be created that will provide benefits in terms of infrastructural needs, recreation and amenity, and cultural impact.

The development of services structure plans for the area has followed the urban design plan and ensured that adverse effects on cultural sites are avoided in almost all cases.

Implementation

The charrette report is now being used as a base document for the formulation of a plan change to implement urban development at Wairakei. Formal notification of the change is likely to occur in mid-2005. The Wairakei urban design project has demonstrated that proper engagement with Tangata Whenua at a time when significant influence on outcomes can take place can lead to high levels of satisfaction for all parties. The features that have been incorporated into the design in response to Tangata Whenua issues will provide benefits to all the people who will live in this community in the future.

The developer is now looking toward the resource consent process for his development with a high degree of confidence that issues of significance to Tangata Whenua have been addressed comprehensively.

Characterising the natural component of our heritage landscapes

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Abstract

Fundamental to the management of heritage landscape is the ability to identify natural landscapes and monitor changes in their extent. Just like the indices that have been developed to describe the state of the economy, indices need to be developed that monitor the state of natural landscapes. The complications in characterising natural landscapes are outlined but it is argued that there is a need to develop definitions of natural landscapes that can be operationalised with a GIS. This will have the advantages of the efficiency of the technology and that the definition will be explicit and the implementation will be independent of the operator. Several GIS solutions are provided and these are an analysis of landcover, a density analysis of roads and utilities, and an analysis of property sizes. The analysis of property sizes is sensitive to many human modification of the landscape because many developments begin with the subdivision of properties. However, it is argued in this paper that no one definition will suffice and that all three methods provide different, yet important, insights into natural landscape character. An aggregate classification of naturalness based on the majority value of the indices is demonstrated as well as a technique for expressing the uncertainty of the aggregate classification.

Introduction

Natural landscapes are an important economic and social/cultural resource that provide a basis for the tourism industry and contribute significantly to the quality of life for local residents. Indeed, the degree of naturalness in the landscape has, in general, a positive effect on the quality of the landscape (Environment Waikato, 2003; Fairweather et al., 1999). The large and increasing number of people visiting National Parks and walking through the hills and mountains is testimony to the value people have for natural landscapes. The protection of natural landscapes in National Parks is mostly non-contentious as it is generally accepted that this is the role of National Parks. Contention, however, does exist over the management of semi natural areas, such as farms, and production forests which have natural character values that are often not protected. Natural landscapes character exists not only in National Parks but on a continuum from unmodified areas through to semi urban areas. Natural character therefore is a concept that is difficult to describe and monitor. Planners need tools for identifying and monitoring natural

landscape character and the intention of this paper is show how GIS solutions can contribute at a broad scale. The focus on this paper is on techniques that can be applied consistently at a national scale. This research is therefore restricted to using data sets that are available for the whole of New Zealand and GIS analysis techniques that can practically be applied to large data sets.

The uses of GIS based classifications are becoming an important part of landscape assessment procedures and are regarded as complimenting manual field assessments. The Countryside Agency (England) use GIS as a tool for broad scale assessment of landscape character types (2004). Within the character types, fine scale landscape areas are identified manually using field visits and surveys. The combination of GIS and manual techniques appears to be a practical solution for landscape characterisation. The GIS approach ensures national consistency while the manual techniques capture the local subtleties. This hybrid approach therefore addresses many of the critiques of classification. The research being presented in this paper should be seen in the context that it can be complimented by manual techniques.

Landscape research methods are characterised by a wide range of different and sometimes conflicting perspectives. Palka (1995) has shown that there are a wide range of definitions of landscape, and there have been some excellent reviews of landscape literature by Zube et al (1982) and Daniel and Vining (1983) that show the range of research perspectives used. Landscape in this paper is defined as the appearance of the land. Swaffield (1991) showed that this is a common definition used by land resource planners. It is also consistent with Appleton's (1980) definition - "the environment perceived, especially visually perceived" (p.14), and the Countryside Commission's (1970) definition - "the spectacle presented by the countryside"(p.2). Landscape is an overall impression presented by the land, and involves generalisation and combination (Brabyn, 1996). Jones (1991) in reference to the complexity of landscapes made the comment, "the elusive reality of landscape" (p. 229). He adds that in the past, the lack of recognition that landscapes are a physical reality and a social or cultural construct has led to an "academic battlefield" with different disciplines and schools concentrating on either the physical landscapes or on the observer. The concept of visual landscape used in this paper is different to the concept of landscape used by Landscape Ecologists who tend to focus on the physical environment. The term landscape as used in this paper involves human perception and therefore human cognition and conceptualisation.

Landscape characterisation and classification is fundamental to landscape research because it provides a framework for communication. A classification shows regions that are similar thereby allowing results to be inferred from one region to another. For this reason classification is used throughout the sciences – from periodic tables in chemistry to plant classifications in biology. It is difficult to imagine how these disciplines could cope without classification; however there is no universal landscape classification. If landscape research is to be productive it is important to develop landscape classifications that are based on explicit and

repeatable procedures. However, there is a “catch 22” situation. Classification is based on understanding through research, but to research we need a classification. Classification therefore evolves with new understandings and all the major scientific classification are developing in this way.

The arguments for classification are strong but so are the reasons against classification. Since landscapes involve human perception, then whose perception will be used. In order to classify natural character there needs to be some commonality in how people conceptualise natural character. It could be argued that everybody is different in their perception of naturalness because everyone has a unique combination of experiences in life. If this was the case then the use of language surrounding the description of naturalness would be useless. For example, “remote” would mean very little in a conversation if everybody’s interpretation of “remote” was different. Terms like “remote” do communicate shared meaning and therefore there is commonality in conceptualisation. However, this commonality could be context specific. The meaning of remote in central Europe will be different to remote in Alaska. A classification therefore also needs to be adjusted to the local context. Though, with global tourism and global media, people’s range of experiences is becoming more similar resulting in global commonality in conceptualisation.

Indices and classifications are generalisations that will not capture all subtleties of reality. They are tools to help us understand reality by simplifying the complexities of reality. Naturalness is a complex concept involving individual interpretation of a varied physical environment. It is not possible to capture all the subtleties that each person will identify as characteristics of naturalness. For this reason it is easy to discredit a classification of naturalness as there will always be some subtlety that is relevant to individuals that the classification process does not capture. Furthermore it is difficult to verify a naturalness classification because it is not just based on the physical environment but also people’s perceptions. It is not easy to ground truth a concept which only exists in people’s minds.

It is useful for a definition of natural landscapes to be operational within a GIS because GIS can efficiently work with spatial information and also the implementation of GIS is objective. This is not saying that GIS solutions are objective. The development of GIS solutions and the selection criteria implemented with GIS can be very subjective. However, once a set of rules have been developed, the implementation of those rules within GIS is totally explicit and objective. It does not matter who operates the GIS, if the same rules are being applied, the results will be the same. Given the importance of GIS technology for demarcation of areas, a definition of natural landscapes preferably needs to be operational within a GIS. This requires an understanding of the analysis capabilities of GIS and the data sets that are available. Both these components of GIS are in constant flux, especially the latter.

Brabyn (1996 and 1997) described a GIS process for classifying the four major components of landscape character – landform, vegetation, natural character, and water. These components were then integrated to produce a landscape classification. This process was then applied to the whole of New Zealand (Brabyn, 1998). This paper now concentrates and builds on just the natural character component of landscape classification by using property size information. This technique is compared with landcover and utility density information, which are similar to the techniques used previously. In addition, this paper uses fuzzy set theory to show how multiple classifications based on different perspectives can be used to map uncertainty. The use of fuzzy set theory is particularly important in GIS and landscape classification because a common criticism of landscape classification is that it only provides one perspective. GIS can cope very well with hundreds of classifications and this paper will demonstrate how GIS can be used to make sense of multiple classifications.

Brabyn (1996) developed a landscape classification process that was subsequently applied to the whole of New Zealand (Brabyn, 1998). Landscape is divided into four components – landform, vegetation, water, and natural character. A major difference between Brabyn's techniques and previously mentioned GIS solutions is the use of the focal neighbourhood function. This function is described in most GIS textbooks and also by Brabyn (1996). This function essentially analysis the surrounding area of a given focal point and then moves one pixel to the next focal point. In this way the function systematically works through the whole study area and outputs the neighbourhood analysis to a new layer.

This paper will build on Brabyn's classification process but concentrate on the natural character component. Of the four landscapes components used by Brabyn, (which have also been used in many other landscape studies) changes to the natural character are often the most contentious. It is not often that landforms are altered, and only occasionally are coastlines, rivers, and lakes altered. Vegetation is also often altered in the landscape but it is alteration to the natural vegetation that is contentious. Vegetation and natural character are linked and so perhaps they should be included together, rather than analysed as separate components. The landform and water aspects of landscape are an important context when modifications are made to the natural character of the landscape. A building constructed in the middle of a large flat area such as a plain is usually not as contentious as a building constructed on the top of a mountain or by the coast.

Brabyn's classification process for natural character was based on the density of different types of utilities (roads, pylon, and railway) and settlements. Utility information was extracted from a 1:250,000 topographic map series. The population of settlements was determined from census data and the density of each type of settlement was determined using a 3000m radius. Definitions of different natural character classes were derived from the densities of different types of utilities and settlements. This paper adds to this research in two ways, firstly it explores the use of property (cadastral) information for representing natural

character and compares this with utility density and landcover. Secondly, GIS techniques are described and applied that integrate multiple perspectives. With GIS it is easy to produce a large number of different classifications that could all be valid depending on whose landscape perspective is being represented. Fuzzy set theory is a powerful technique that can address this.

Comparing three methods for defining natural character using GIS

The area used for this study, is a part of New Zealand called Coromandel Peninsula, which is located on the east coast of the North Island (refer to the insert in Map1). Any area could have been chosen for this study but Coromandel Peninsula is well known to the author and is also a complex landscape. The area is characterised by bays separated by rocky headlands. Shingle beaches are found on the West Coast and sandy beaches on the East Coast. Along almost its entire length there is a close juxtaposition of hills and the sea and a range of different landuses - conservation, life style blocks, agriculture and production forestry.

The availability of information in digital databases also affects which naturalness class can be identified. This research utilises three data sets that have only recently become available at a national scale and at an affordable cost. The databases used in this study for identifying naturalness classes were: Landover, 1:50,000 topographic layers, and the LandOnLine cadastre.

Figure 1. Simplified landcover

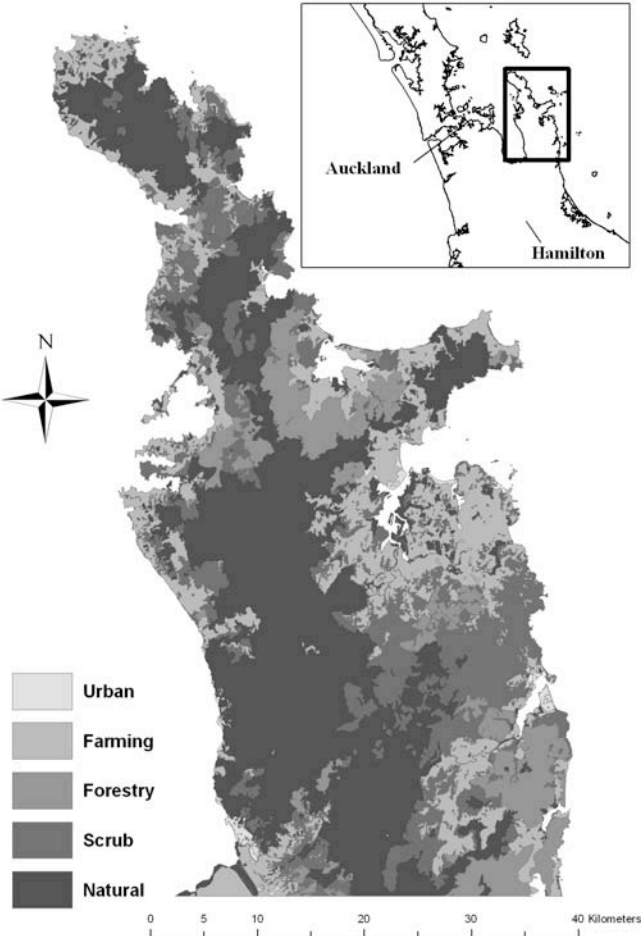
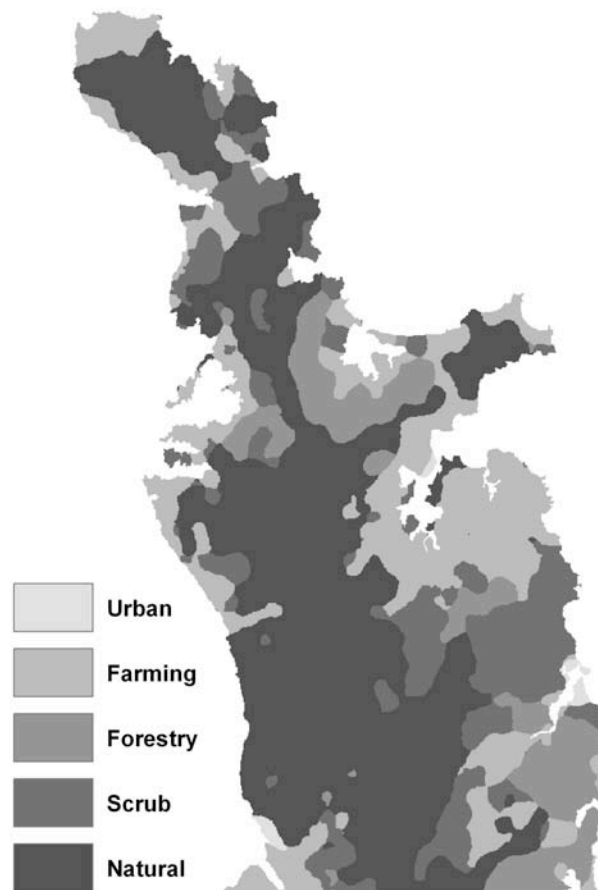


Figure 2. Landcover majority using a 1 km radius focal neighbourhood window



Three methods were developed for defining natural character – assessment of the landcover, the utility density, and an analysis of property sizes.

Landcover

Landcover statistics provide an important overview of the natural character of a region. Vegetation is a highly visual component of the landscape and is an important part of flora and fauna habitats. This study used the Landcover 1 data set developed by the Ministry for the Environment using SPOT satellite images (Thompson, 1998). This data layer contains 14 classes of landcover. To simplify this classification and to enable easy comparison, the classes were reclassified to 5 classes of natural character – Urban, Farming, Forestry, Scrub, and Natural. Table 1 provides details of this reclassification and Figure 1 shows the classes mapped.

Table 1 Landcover Generalisation

Original Class	Reclassified to
Coastal Sands	Natural
Coastal Wetlands	Natural
Indigenous Forest	Natural
Inland Water	Natural
Inland Wetlands	Natural
Mangrove	Natural
Scrub	Scrub
Planted Forest	Forestry
Primary Horticultural	Farming
Primary Pastoral	Farming
Bare Ground	Farming
Mines and Dumps	Urban
Urban	Urban
Urban Open Space	Urban

Even though the Landcover layer has been reclassified or generalised, there is still too much spatial detail for landscape assessment. Landscape is an impression from a distance and is therefore a generalisation of reality (Brabyn, 1996). The inclusion of too much spatial detail may therefore detract from a classification. Spatial detail was generalised by converting a vector layer to a raster layer using a 100m cell size. Further generalisation was obtained by using a focal neighbourhood majority function. This function determines the most frequent class that occurs in a neighbourhood and assigns this class to the focal cell. Different neighbourhood extents were experimented with, which included 500 m, 1 km and 2 km radii. Figure 2 shows the results using a focal neighbourhood of 1 km radius. This output can be regarded as one representation of the natural landscapes of the study area. It can be seen by comparing Figures 1 and 2 how the focal neighbourhood majority function generalises the spatial detail. Small areas are removed and boundaries are smoothed. The greater the neighbourhood extent the more generalisation there is.

A problem with landcover statistics is that they may not identify subtle changes to the natural landscape such as a house built in the middle of an indigenous forest. Such development is common in the Coromandel Peninsula especially with holiday homes. Landcover assessments are frequently conducted using satellite based remote sensing that identifies urban sprawl and different broad scale vegetation types, however, very seldom do they identify isolated roads and structures which

have impacts on the natural character of an area. In order to identify these impacts other techniques as discussed below are required.

Utility density

The use of utility density has been used by previous studies (Brabyn, 1996, 1998) A utility layer of the study area was obtained from New Zealand's 1:50,000 topographic data set. The utilities used were roads, railway and transmission lines. A line density function was applied to the combined vector layer. Again a cell size of 100 m was used and the function was applied using 500 m, 1 km and 2 km radii neighbourhood extents. Figure 3 shows the results for a 1 km neighbourhood extent. The units are metres per km² and the result has been classified into 5 classes to aid comparison with the previous methods. The selection of classes used for representation is subjective; however, an attempt has been made to use evenly spaced intervals.

Statistics on the density of utilities provides information that is not necessarily detected by the landcover and property size statistics. A new road or power line can not be identified from the landcover data set. Often roads have separate land title and therefore can be identified in cadastre data layers. However, because roads can be long and skinny their land title area can be significant and will distort property size statistics. For this reason roads were removed from the cadastre layer before property size statistics were generated. Power lines do not usually require separate land title and therefore will not affect property size statistics. Utilities often exist as separate layers in topographic data sets and utility density information can be easily calculated with GIS.

Analyses of property size

The analysis of property size provides an indicator of the degree of development in a region. Often the building of new homes and structures requires a separate land title because planning regulations prevent more than one house being built on one title, and for a second house to be sold a separate land title is required. As more houses are built in an area it can be expected that the size of properties will decrease as land titles are subdivided. Despite the potential of statistics on property size to assess the natural character of an area it is a novel approach. This is because obtaining cadastral data over a large area can be expensive and involve large data sets.

Property boundary layers for use in GIS have been made more accessible through the NZ LandOnLine project whereby newly surveyed property updates can be submitted through the Internet. Periodically a "data dump" of the properties is released to the public for a minimal charge. Not only does the LandOnLine data contain property boundaries but also has address, owner, plan and title information.

Figure 3. Utility density (metres per km²) using a 1 km radius focal neighbourhood window

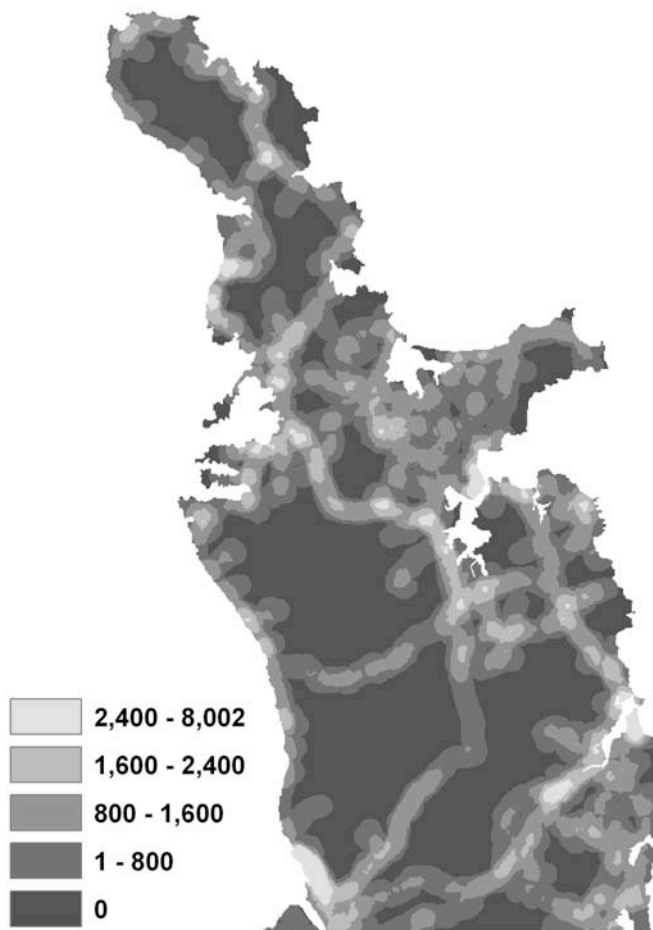
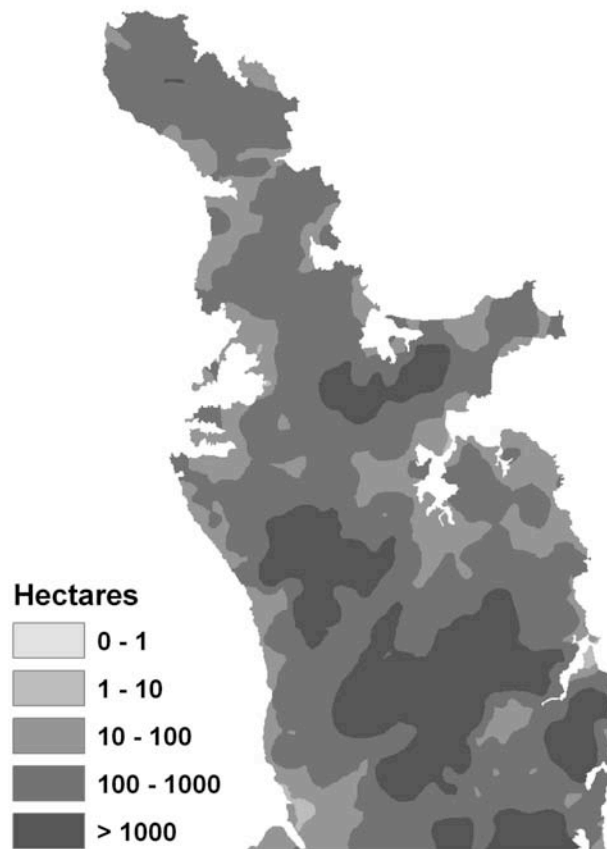


Figure 4. Mean property size using a 1 km radius focal neighbourhood window



Before analysis could take place the cadastre data had to be “cleaned up”. Road, sea and river areas were excluded from the analysis and could be easily identified by the “featcode” field. This also included undeveloped paper roads. Some small (< 1000 m²) land parcels were identified alongside roads and rivers that were not flagged as rivers or roads by the “featcode” field. They were probably “sliver” polygons resulting from digitising error. If these parcel fields were to be included in the final analysis then these areas could distort the final result because many of these parcels were adjacent to larger land parcels. These “no status” land parcels were identified by having no address point, no owner point, no plan point, no title point and an area < 1000 m².

There were also some large land parcels that had no address, owner, plan, and title that also needed to be removed from the analysis. These tended to be coastal and river reserves. For all cases these were long skinny land polygons and could be identified using a skinniness index - $\log(\text{area})$ divided by $\log(\text{perimeter})$.

Two types of generalisations were used to assess the property sizes; a focal neighbourhood mean function and a focal neighbourhood minimum function. Three neighbourhood extents (500 m, 1 km and 2 km radius) were compared with both

functions, and the analysis cell size was 100m. Figure 4 shows the mean property size using a 1 km radius and Figure 5 shows the minimum property size using a 1 km radius. The results have been classified into 5 classes to aid comparison with the landcover generalisation (Figure 2).

The average property size provides an overall generalisation of the development in an area. The larger the extent of the neighbourhood the more the generalisation. It is conceivable that small subdivisions will have little impact on the average property size.

The minimum property size statistic is useful for identifying changes to relatively undeveloped regions, however, once a small land title has been subdivided in a region any subsequent subdivision would not be identified by this statistic unless it created a smaller land title. Average property size therefore complements the minimum property size statistic and provides a different perspective on natural character.

Representing uncertainty

This paper has demonstrated three methods for characterising natural landscapes with each method providing a different insight. Although it may be desirable to have one definitive classification that everybody uses, it could be argued that reality is too complex for this. By adopting just one measure, important landscape qualities may be overlooked. Indeed, when we look at how other aspects of reality are characterised, such as the economy, we see a whole range of parameter and statistics. It can be argued therefore that all three methods demonstrated in this paper are useful for the monitoring and planning of landscape change. As can be seen by comparing Figures 2-5, the different methods give different representations of natural landscape. It can also be said that there is also some similarity between the representations because some areas are consistently remote with all the methods. Despite the different methods providing different insights into the naturalness of an area, there is a need for aggregate representations, and again if the economy is used as an analogy, there are aggregate representations used for monitoring the economy (eg. credit ratings). The following will demonstrate how these different methods can be combined and how the variations between the methods can be represented to show degrees of certainty and uncertainty.

Figure 5. Minimum property size using a 1 km radius focal neighbourhood window

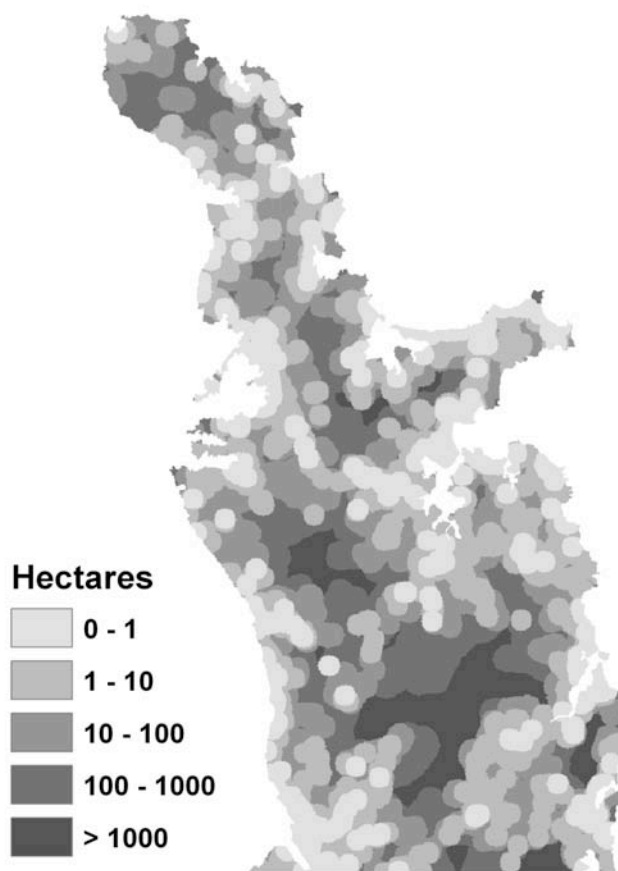
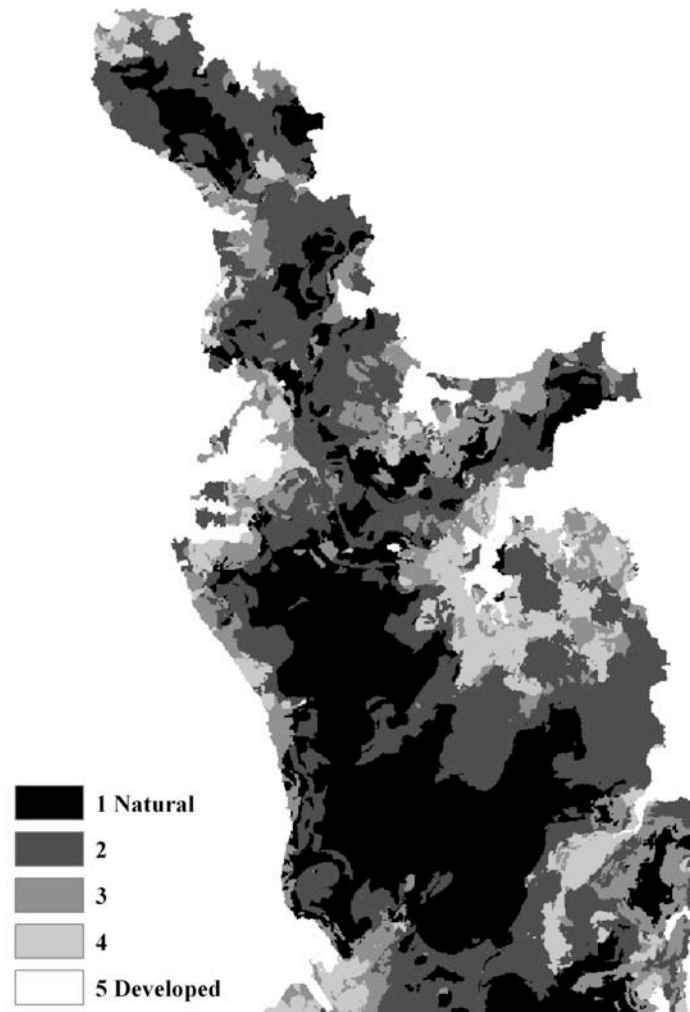


Figure 6. Aggregated classification based on the most frequent class



From the above methods, eleven representations of naturalness were derived because a range of neighbourhood extents were used and various statistics were generated. The eleven representations consist of three layers showing the Landcover majority using neighbourhood radii of 500m, 1km, and 2km; three layers showing the mean land parcel size using neighbourhood radii of 500m, 1km, and 2km; three layers showing the minimum land parcel size using neighbourhood radii of 500m, 1km, and 2km; and two layers showing the utility density using neighbourhood radii of 1km, and 2km.

In order to combine the results of the above representations it is necessary to assign common units to each layer. Each layer was assigned classes 1 – 5 where 1 is natural / remote and 5 is modified / developed. The class intervals assigned to these 5 classes are the same as shown in the legends used in figures 2 to 5 (the darker shading represents more natural classes). The 11 layers were then aggregated using a majority function, which assigned for each cell the most

common class value from the 11 layers. Where there was not a clear majority then the more natural value was used. Figure 6 shows the resulting aggregated majority layer.

As previously discussed, naturalness involves human cognition and conceptualization and this varies between different people. Naturalness is therefore a fuzzy concept that could be classified differently depending on the individuals or population groups considered. The eleven classifications produced for this project could therefore all be valid. Even with multiple classifications there should be agreement between these classifications for particular areas that are obviously natural or developed. Too many classifications of naturalness are not practical for planning and management purposes, and there are benefits of having a single aggregated classification as shown in Figure 6. Along side this aggregated classification it would also be useful to show how uncertain the classification is for different areas.

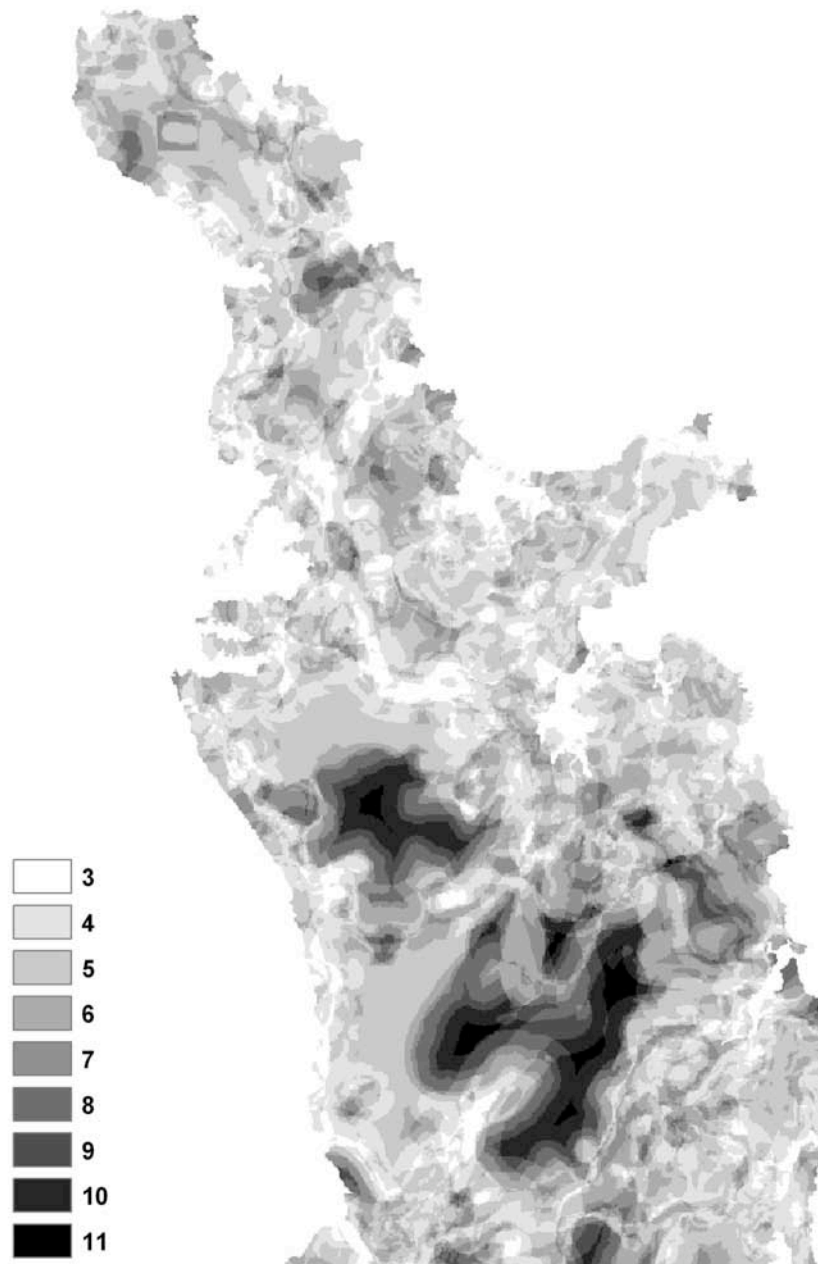
Figure 7 shows the agreement model. This is calculated by counting how many of the 11 classifications equal the aggregated classification. This statistic is affected by the number of classes there are. The more classes the less agreement there is likely to be.

There are other models that can be used to represent uncertainty, such as entropy (Brabyn, 1977) and range models. However the agreement model is conceptually easier to understand.

Discussion and conclusion

The classification methods demonstrated in this study provide complementary insight into the natural character of an area. There are overlaps in these methods as demonstrated by the location of urban areas, which can be identified by the landcover, road density and the property sizes. In some situations there is very little overlap and this is particularly the case in rural areas. By studying the different methods used in this paper for representing naturalness it is clear that areas that are at either end of the naturalness spectrum are easier to characterise than the others. In general the indices identify the natural and developed areas consistently but are inconsistent with the in between classes.

Figure 7 Agreement model based on the number of classifications that equal the aggregated classification (Figure 6)



The analysis of property sizes appears to compliment the use of landcover and utility density classifications because it identifies details that have not been detected by landcover and road density classifications. A single main road without side roads will show a consistent road density. If just one section of the road has many houses (hence separate properties) on it, then the road density will not distinguish this section, while an analysis of property sizes would. A landcover classification, generated from satellite images with 30m pixel sizes would also be unlikely to detect a small cluster of houses. There are some inconsistencies in the

use of property because it relies on the assumption that properties of similar size will have similar degrees of modification. This is clearly not the case in all situations. Some small properties can be virtually unmodified and natural while others may have a huge building on it. An improvement to the analysis of property boundaries would be the analysis of a buildings dataset. Many local councils have accurate GIS databases of buildings but at the moment obtaining a national dataset of buildings would be difficult.

GIS classification involves many different decisions such as the cell size and extent of the analysis window. The advantage of GIS is that it forces people to be explicit about these decisions. This paper has demonstrated that changing the size of the neighbour analysis window has an effect on the resulting classification, yet it is difficult to know exactly what this size should be. When people view landscapes they incorporate the surrounding area but it is not known exactly what the extent of the surrounding area is. It therefore becomes evident that GIS researchers need to work along side psychophysical and cognitive researchers. Psychophysical and cognitive research involving public perception surveys and focus groups on landscape experience is required to support the many decisions made with GIS classification methods.

The use of fuzzy set theory to show uncertainty is particularly important in landscape classification because landscape involves perception and therefore it could be argued that we need a classification for every individual. This would be totally impractical to generate and would be counter productive for planners trying to make sense of reality. Classifications based on different population groups may be feasible and the use of an agreement model could be used to show areas with consensus and areas with contention. Research and consultation can then be focused on the contentious areas. Environmental decision makers could also include uncertainty into their decisions.

Although this research is based on a small area of New Zealand, it is hoped that the techniques can be applied nationally, not only in New Zealand but also in other countries. The data sets used were chosen because they are available nationally in New Zealand therefore the indices can be developed consistently across the whole country. Regional comparisons could then be made and an inventory of natural landscape character could be developed.

Acknowledgements

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Taonga tuku iho – treasures of the ancestors, gifts for the future

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Abstract

With Pakeha concepts of Heritage and Heritage Values conjuring images of formaldehyde, naphthalene, and exhibit making, a degree of tension arises with Te Ao Maori over the application of these concepts to landscape. In contemporary Aotearoa, the viewing and valuing of landscape varies considerably between the two dominant cultural paradigms, Te Ao Pakeha and Te Ao Maori.

An intrinsic belonging to these landscapes for Tangata Whenua does not stem from western cadastral concepts of possession or ownership, rather through whakapapa to the act of formation of ancestral human life from whenua to create, literally, people of the earth. It is this belief, its accompanying responsibilities and a temporal perspective that views landscape as a weaving of dynamic, integrated and living places that finds itself increasingly at odds with Pakeha notions of special places, of static heritage value. At a lowly 15% of population representation, how then can Tangata Whenua engage with, protect and influence these repositories of identity, history and self?

This paper examines three contemporary case studies of landscape intervention involving waahi tapu that have been guided by kaupapa Maori and Maori practitioners to focus these Maori perspectives and aspirations. The examples highlight a range of issues arising from attempting to preserve the integrity of this cultural association and suggest that Maori expertise in this field is valid, relevant, current and arguably, necessary. They offer an alternative link to foundation stories of Aotearoa that, provided opportunity, will help to foster a deeper knowing and respect of this other self.

Introduction

In bi-cultural Aotearoa, the viewing and valuing of landscape varies between the two dominant cultural paradigms, Te Ao Pakeha and Te Ao Maori. Issues central to this variation include epistemic delivery and retention systems, cultural positioning within the landscape and temporal understandings of these landscapes. This paper promotes the ideal that observations and representations of specific cultural heritage are best served from within that cultural demographic,

that Tangata whenua exist as the sole valid commentators of Te Ao Maori and it's interweaving with the whenua and places of Aotearoa. In discussing contemporary Case Studies with '*heritage*' landscapes, the authors suggest that the promotion of both Maori practitioners and Kaupapa Maori as a means of response with integrity to these landscapes is desirable and arguably essential.

History and hindsight offer a wonderful clarity and authority of truth and situation, revealing the characters, blemishes and triumphs of collective and individual pasts. For Te Ao Pakeha, this history is convenient and accessible, architectural form, statuary, art, museums and libraries offering numerous tomes of wisdom and interpretation. These histories however rarely reflect a fullness of these pasts, of parallel pasts that afford credence and assign significance to oral traditions that embrace and invoke the landscapes, waterways, forests and seas of Aotearoa as cultural repositories of meaning, connection and spirituality.

Whenua provides the basis of identity for Maori, positing directly observable connection and involving intangible factors that challenge notions of static heritage (read *value*) for administrative systems often cloaked in a singular cultural perspective. Walker has described whenua as '*a gift from the ancestors to their descendents and future generations*'⁶, implying a responsibility for Tangata whenua that transcends the primacy of the present to interweave past, present and future into a single unbroken line which also provides an underlying theme for this paper.

Waahi Tapu

The (thankfully) shelved Eastern Transport Corridor route championed by the recently deposed Mayor of Auckland posed a highly contentious, expensive and overheated response to the city's vexing transport question. Although a changing of the guard has seemingly averted the proposal, one of the major sources of outpouring of public contest was the requirement for acquisition of a substantial portion of Purewa Cemetery, resting place of one of this country's more colourful political figures, the Rt Hon Sir Robert Muldoon. Public opinion was averse to the proposed exhumation of large numbers of dearly departed whanau, their memories and internment threatened by the desire to '*get Auckland moving*', a contemporary example of spiritual matters rattling the supposedly secular cage.

Waahi Tapu and Waahi Tupuna by their very nature are rarely delineated and therefore do not always have the contemporary convenience of defined and enclosed edges, the exception being the visual and measurable presence of the contemporary urupa. The cemetery comparison is the usual similarity drawn across the two worldviews, a comparison that expresses a modicum of shared spirituality that however denies the fuller relevance of Waahi Tapu for Te Ao Maori.

³ P70, Ka Whawhai Tonu Matou

The Resource Management Act 2003, specifically Section 6.(e) provides that all persons exercising functions and powers under this Act shall “recognise and provide for the relationship of Maori and their culture and traditions with their ancestral lands, water, sites, waahi tapu, and other taonga as are matters of national importance”. The dilemma that arises is often a lack of appropriate recognition and a disregard for cultural values contained within these places, resulting in conflicting approaches to the assessment and management of such sites.

James⁴ has defined Waahi Tapu as inclusive of: *“but not necessarily limited to:*

- Urupa
- Ancestral lands
- Ancestral marae areas
- Tauranga waka (canoe landing sites)
- Mahinga mataitai
- Burial caves
- Wai whakaheke tupapku (water burial sites)
- Rock art sites
- Buried whakairo (carvings)”

For Te Ao Maori, these places represent a cultural equivalency to that of the museums and libraries of Te Ao Pakeha, albeit emanating from a worldview less visually principled or object driven that does not require something to be observable or even known to be. This connection is interwoven and relayed through karakia, whakapapa and toi Maori, expressions of cultural identity to be validated only by Tangata whenua as nga waka huia or repositories of this knowledge. Inherently linked to this knowledge is the role of Kaitiaki, the guardianship of both tangible and intangible realms that provides an undeniable inter-relationship of past, present and future.

Whilst a major benefit of the Waitangi Tribunal and process has undoubtedly been a flourishing of recorded Maori histories, these exist as immensely valuable snapshot narratives provided by appellants within a reactive context in order to regain intrinsic landscapes that were stripped from the body of their ancestress Papatuanuku. In light of this, these narratives sit parallel to and embellish those histories passed on by ahikaaroa to those maintaining their tupuna whenua as Manawhenua today. To disregard these relationships and knowledge through poor consultation relationships or by lack of involvement in process is to deny this essential link to the autochthonous landscape.

⁴ p10, The Maori Relationship With The Environment

Te Puru Recreation Reserve, Manukau City

The contemporary issue of urban spread is an issue common to many areas across Aotearoa as a demand for residential development to meet continued population growth applies pressures that formerly rural communities are often unprepared for. Maraetai, a south-eastern coastal area in Manukau City is one example of an area encountering such pressures. With a proximity to central Auckland combining with abundant natural resources, this increasingly peri-urban area provides an attractive and therefore highly desirable living environment.

In ancient times, this abundance of natural resources also gained the attention also of Maori voyagers like Taiehu, who marked the area for settlement from the bow of the Tainui waka. Ngai Tai Hapu, one of the Manawhenua hapu of this area are descendants of the Waikato Confederation of Tribes and maintain an active role in preserving and asserting their tino rangatiratanga and kaitiakitanga over ancestral lands across their rohe.

To satisfy the projected needs of a rapidly developing population, Manukau City Council progressively acquired a large area of coastal estuarine flat for the creation of a multi-purpose community based recreation resource. This area features a number of associations for Tangata whenua, most significantly the siting of the former pa of revered Tupuna Manawatare within the adjacent Omana Regional Park.

Levelling of the playing surfaces in 2004 led to the uncovering of Koiwi, a presence of human remains archaeologically categorised as of pre-European Maori origin following discovery. Accidental disturbances such as this invoke a deep sense of mourning causing great distress for Manawhenua, invoking therefore their immediate involvement to undertake their role and responsibilities of Kaitiaki following this unearthing. Protocols negotiated between Ngai Tai and the Manukau City Council through previous resource management negotiations were implemented, with Manawhenua assuming project management responsibility for the area of internment in partnership with Manukau City Council as 'owners' of the designated recreation reserve retaining financial responsibility for the project.

With this sharing of management responsibilities, Ngai Tai ki Umupuia and their resource management arm Te Waka Totara Trust developed a Kaupapa that was to guide the entire project. Central to this Kaupapa was an insistence to engage Maori expertise and skill where available. This consensual decision was based on the belief that such expertise would firstly allow for an understanding and respect for such a kaupapa and the relevance for Te Ao Maori with a familiarity and confidence in dealing with such matters. Secondly, it was felt that such expertise would possess an appreciation of the differing nature of the viewpoints of local government and iwi, and provide a means by which to bridge this gap. The Trust

also viewed the project as an opportunity for an under-represented area of Maori expertise to apply professional skills and knowledge within a deeply public context.

The services of an appropriately qualified Maori Heritage Consultant, Land Management Consultant and Landscape Design Team were sourced and engaged to assist the project through all stages. Tangata whenua were adamant that the final design realise the notion of a 'live space' rather than a 'dead space', reflecting temporal concepts central to Te Ao Maori, of the embrace that exists between past and present. Following a number of site consultations and also a range of Hui at Umupuia Marae at which the stories, reservations and hopes of Kaumatua and Kuia were expressed, a suitable design was accepted by the whanui. Following wider consultation, the design has subsequently proven to satisfy the expectations of both local Community Board and the Manukau City Council. In design terms, the selected design provides a physical means of honouring and protecting the reinterred Koiwi which also allows a more meaningful appreciation, wider communication and reading, and 'sense of place' supported and uplifted by the enduring presence of Kaitiaki, the descendants of the Tainui Waka.

Te Puru has proven to have been successful in outcome for a range of reasons:

- The design presents a bold statement encapsulating the beliefs and belonging of Manawhenua to those Tupuna unsettled by the development and also to that particular place, according to the tikanga of Manawhenua and kaupapa adopted for the project
- The existence and value of a specific Maori expertise resource demonstrably able to traverse Te Ao Maori and Te Ao Pakeha to resolve inter-cultural complexities
- A demonstration of the potential for celebrating and maintaining the cultural values and importance of Waahi Tapu for Te Ao Maori with an ability to integrate these without dilution as part of a significant Community-based resource
- The importance of backgrounding, robust protocol creation and the letting of faith in relationships between Iwi and Territorial Authority groups

Rangikapiti Historic Reserve, Mangonui

Rangikapiti Historic Reserve exists as a landscape of immense physical and spiritual presence. It occupies undoubtedly one of the most commanding positions within Doubtless Bay, a strategic location on the western headland overlooking the entrance to Mangonui Harbour. The settlements of Mangonui and Coopers Beach lay beneath its benevolent gaze and the site maintains unaffected visual and spiritual connections stretching from Te Whatu to Whangatupere Bay on the Karikari Peninsula.

For Tangata whenua Ngati Kahu, Rangikapiti is associated with the Tupuna Moehuri, who was guided aboard the Ruakarama waka into Mangonui Harbour by a large shark, thus providing the name for future township and harbour. Rangikapiti is currently contested under the Muriwhenua Lands Claim and Tangata whenua are hopeful of the eventual return of the area to their control. Whilst Rangikapiti is believed to have been abandoned as a settlement approximately 200 years ago, Tangata whenua maintain a strong connection with the site as an enduring symbol of their Tupuna and a continuing presence for the area.

For Te Ao Pakeha, perhaps the first record of Rangikapiti can be found on survey plans dating to 1850. The site has maintained reserve status since 1907, currently administered as part of the Public Heritage Estate and held under Department of Conservation (DOC) stewardship. In archaeological terms, the Pa which dominates the reserve assumes a 'classic wedding cake' form and whilst there is considerable damage owing to poor historic management, random unsympathetic structures and obvious lack of funding, the comparative condition of terracing and defensive ditches renders this site to be of great importance as indicative of this style of defensive structure. In DOC's Statement of Intent for 2002-2005, Rangikapiti was included amongst a list of 12 nationwide sites prioritised for Historic Heritage Protection, indicating the significance of the site and DOC's commitment to fulfilling its role as conservator of public heritage.

Departmental intentions for the site have focussed on improving visitor facilities, remedial repairs and building site visitation capacity, with focus concentrating on the observable form of the Pa. DOC planning for this proposal was moderately advanced at the time of the author's involvement, to whom a number of significant issues were immediately apparent:

- A lapse had occurred in the relationship with Tangata whenua following the temporary relocation of one DOC officer responsible for this, with all planning completed in isolation and resultant exclusion of Tangata whenua from process
- A primary focus on the immediately observable form of the defensive platform denied the greater cultural role of Pa as merely a component of a greater settlement which would have occurred on the more moderate areas of the site
- Preliminary planning had seemingly disregarded and undermined the defensive integrity of the fortified position by breaching the strongest defences to place the revised approach to the summit through this area.
- The historic placement of a terrestrial Trig Station on the summit of the Pa form

Following discussion between DOC and the author, rather than a return to the drawing board, the drawing board has been temporarily abandoned in favour of a return to the Atea as a commencement point for the project, something of a cognitive shift for DOC. The positive outcomes resulting from this shift are seen as:

- A rekindling of the relationship between Tangata whenua and DOC providing a primary focus for the development of a deeper understanding of the site and also as means to negotiate a way forward for the project
- A viewing of the entire area rather than sole concentration on visible form, regarding the site equally as cultural, historic, archaeological and visual landscape
- A regarding of the site in terms of its original intent and connections to create a design response that balances this cultural relevance alongside contemporary perceptions and utilitarianism

In terms of heritage sites that draw deeply from the indigenous spring, Rangikapiti has thus far proven that the involvement of Tangata whenua is a crucial component in the promotion and preservation process to ensure that the histories that are promoted and preserved are complete in meaning and whole in integrity.

Pukekiwiriki Paa (Red Hill) Recreation Reserve, Papakura

Pukekiwiriki Paa Recreation Reserve exists as a feature of one of the defining components of the cultural landscape of the Papakura District, a relevance and importance embedded by physical, spiritual, cultural and temporal connection. Pukekiwiriki, the maunga on which this Reserve is sited maintains an immense physical presence that significantly contributes to the contemporary context of Papakura, providing a central focus and adding to the sense of place of this increasingly urban area. Fashioned by geomorphologic change, Pukekiwiriki whakapapa to Waitakere, the great volcano and progenitor of the Waitakere Ranges that form the western ramparts of the Auckland landscape, geological and cultural ties that deny a physical separation. For the Papakura District and particularly all Manawhenua, Pukekiwiriki is an important taonga and waahi tapu, with the siting of Paritaiuru Pa amongst a greater cultural landscape featuring a number of extremely sensitive areas.

Territorial Authorities and other administrative organizations, in their legislative requirement to manage heritage sites, often do so from an external perspective, remote and occasionally peering in. This distancing and intolerance can be problematic when faced with cultural realities that retain validity and traction for Te Ao Maori. The preparation of a Management Plan for Pukekiwiriki Paa Recreation Reserve was initiated by the Papakura District Council in October 2002 in direct response to the legislative requirements of the Reserves Act 1977 and public pressure. Following the appointment of a mandated project team with defined responsibilities and purpose, the project quickly gained momentum. Integral to the project was the contracting of a Maori Archaeologist, sanctioned by stakeholders and seen as a means for ensuring that the moemoea of Manawhenua was relayed with integrity. It was fortunate that early consultation and advice from the Council's Maori Standing Committee provided a clear sense of direction and appropriate commencement to the kaupapa adopted for the project. The necessity of seeking early Manawhenua involvement in such a process was seen as paramount and as

clear means to a more robust outcome. With guided passion, Manawhenua were also able to advocate for and encourage the extension of the project to embrace not only the physical confinements of the site, but to also include the totality of the Maunga, thereby paying due respect to its cultural value for the District. For Te Ao Maori however, this is still viewed as insignificant as it undermines the greater relevance of whenua carved by its tributaries and greeted by its expansive harbour Te Manuka. One without the other is an irreconcilable position and the importance of this interweaving postulates and supports the cultural continuum.

Devolution of power through electoral process in October 2004 led to the project team being inactive by the newly elected Council. This setback to the project was intensified by the departure of the contracted Archaeologist and the disestablishment of the Maori Standing Committee. The kaupapa developed for the project has subsequently come to rest with a single Council Planner with the assistance of the newly appointed Kaitakawaenga Maori Liaison to facilitate the completion of the historical and cultural aspects of this Management Plan. The project in this reduced form is still in progress with the necessity now to conduct further hui with Manawhenua whanui in order to complete and validate the document before wider community consultation as a requirement of the Act, a somewhat ironic situation that poses risks for this waahi tapu.

As a case study supporting the objectives of this paper, Pukekiwiriki illustrates the need for the founding and maintenance of strong relationships as the basis for the spanning of cultural divides that can appear between Te Ao Maori and Te Ao Pakeha, a matter complicated by the negotiation of institutional and personal acculturation alongside differing worldviews. It is important that all parties fully understand the risks associated with the release into the public realm of culturally sensitive information that historically has been selectively maintained with clear purpose. This instance and issue represent a very real challenge for both Te Ao Maori and Te Ao Pakeha in the promotion and protection of heritage sites, pushing Manawhenua and tangata whenua into situations that require the engagement of their tino rangitiratanga and kaitiakitanga to ensure that cultural integrity and safety is maintained and protected where necessary.

Conclusion

In examining these Case Studies, the Author's have identified a number of key elements:

- The enduring relevance and importance of tangata whenua and Manawhenua as the voices and knowledge vaults of Te Ao Maori that can apply parallel stories and histories to heritage landscapes as a means of ensuring stories and histories presented are inclusive and whole
- The adoption of kaupapa Maori as a method for advancing and resolving inter-cultural inequities and complexities

- The importance of meaningful and open-ended consultation processes and the valuing of these as opportunities for both Te Ao Pakeha and Te Ao Maori, rather than constraints or inconveniences, and also of the need for this process to cover the entire timeline of projects rather than relegation to 'knock once and forget' status
- An awareness of the temporal and spatial inequalities that exist between Te Ao Maori and Te Ao Pakeha which cloud cultural perspectives of heritage landscapes
- The existence, although somewhat thinly spread, of a Maori expertise resource trained in the tenets and concepts of the wananga of Te Ao Pakeha and demonstrably able to negotiate cultural divides

American Landscape Architect and advocate of Human Ecological Design John Tillman Lyle has proposed the ideas of 'deep form' and 'shallow form'. The concept of 'deep form' provides a descriptor for designed landscapes that are implicitly considerate of and in tune with the pulse of landscape processes; geological, hydrological, energy flows, species combining to form a deeper connection with landscape. Whilst his focus was undoubtedly on natural processes, the Authors suggest that a deeper link to the indigenous landscape's cultural condition according to the findings of this paper will provide and support a concept of place imbued with integrity that will remain profound and relevant over time.

Te Ao Hurihuri

te ao huri ai ki tona tauranga:

te ao rapu;

ko te huripoki e huri nei

i runga i te taumata o te kaha

Te Ao Hurihuri

Is a world revolving:

A world that moves forward

To the place it came from;

A wheel that turns

On an axle of strength

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Passing time: a phenomenological approach to heritage design

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Abstract

"It's a debate that's been bubbling among Akaroa's townfolk for 130 years. Should the 4.9ha Garden of Tane (or the Domain, as it was known until 1986) be allowed to return to natives, or should it be restored, in part at least, to what many regard as its glory days in the last few decades of Queen Victoria's reign?"¹

In response to the apparent conflict between movements to preserve natural or cultural heritage, this paper explores time as a design strategy, its use in international heritage sites and the application of these design principles in the interpretation of the Garden of Tane in Akaroa. Intervention within heritage landscapes can make the "passing of time visible [and] also make this passage effecting of further potential²". Descombes suggests that to recover something – "a site, a place, a history or an idea – entails a shift in expectation and point of view."³ Acknowledging the landscape as part of a 'living process' this study adopts a phenomenological approach to design, engaging perception and imagination in the experiential facets of space and place. Discovery of and a weaving together of the physical and the sensual, the real and the imaginary, the external and the internal, enables designers and planners to integrate the "numerous possible pasts" from which heritage is selected. Principles that enable the changing aspects of a single place to be revealed enhance meaning of the places and the activities of people who use these places without locking them into one romanticized past.

Introduction

Interpretation

Time plays an integral role in the human experience of landscape and our perception of its passing can enrich our sense of connection with past, present and future. Used as a design tool in the interpretation of heritage landscapes,

¹ Lovell-Smith (2004, p. D22).

² Descombes (1999, p. 80)

³ Ibid.

time can evoke the “connection of inside and outside worlds where we seem to be part of the landscape itself [enabling] change and time [to be] immediately apprehensible.”⁴ This paper explores the ways in which design interventions that alter our perception of time enable us to celebrate heritage values by discovering their meanings in ways that are conducive to the continuity of place while enhancing the experience of the visitor. George Descombes’ section of the *Swiss Path* in Switzerland and Andy Goldsworthy’s sculptural wall in New York are two sites which illustrate how the most minimal of design interventions can evoke a multitude of memories and associations in the interpretation of the landscape’s history. Drawing on an experiential approach to interpretation, I will discuss several elements within these landscapes that use ‘time’ to integrate both natural and cultural aspects of the site’s history. The insights gained from these features offer guidance for the interpretation of heritage-related sites in New Zealand. I have selected the Garden of Tane in Akaroa to illustrate how these principles could be applied in the New Zealand context.

The representative nature of interpretation poses significant challenges for the authentic expression of heritage values. Consequently the deep attachments and specific dimensions that various groups form with place over time have often been oversimplified or negated. The use of time as a design strategy therefore places a particular, and largely unaddressed, challenge to design interpretation, as the landscape is not at all static, but “accrues layers with every new representation...which inevitably thicken and enrich the range of interpretations and possibilities”⁵ for engaging with heritage.

Definitions

The language of landscape is known for its pluralistic interpretations, particularly in the elusive fields of memory, history and heritage. For reasons of clarity, I will define both *heritage* and *landscape* in the sense they are used in this paper.

Landscape

Corner (1999) has described *landscape* as intrinsically active, emphasising its role as a “medium of exchange...embedded and evolved within the imaginative and material practices of different societies at different times.”⁶ This perspective re-positions landscape as ‘process’ rather than ‘product’ with respect to nature and culture. Landscape is therefore described in the context of this study in terms of its formative effects in time. “The focus is upon the agency of landscape (how it works and what it does) rather than upon its simple appearance.”⁷ This

⁴ Lynch (1972, p. 177).

⁵ Corner (1999, p. 5).

⁶ Ibid (1999, p. 5).

⁷ Ibid (p. 4).

understanding of landscape underlies the approach of the two international sites mentioned and locally as applied to the Garden of Tane in Akaroa.

Heritage

Heritage has been defined by Kirby as “a label given to land, buildings, structures, animal and plant species and movable cultural property that have acquired cultural value as the common inheritance of a specific group of people.”⁸ In the Chambers dictionary *heritage* is described as “that which is inherited;...anything transmitted from ancestors or past ages, especially historical buildings and the natural environment” and by Lowenthal as “clarify[ing] pasts so as to infuse them with present purposes.”⁹ The expression “versions of heritage”¹⁰ also appears in the context of this study and refers to the cultural and natural values of several groups existing in the same space at the same time. These understandings of heritage allow us to view culture and nature as dynamic processes rather than static states, accommodating what we “jointly hold with others – the blessings (and curses) that belong to and largely define a group.”¹¹

The Swiss Path, Geneva, Switzerland: George Descombes (1991)

*“My main interest...moves from the trace at one moment – as memorial – to the recognition of changes in time and future potential. Consequently, I believe that both buildings and designed landscapes must not only make the passing of time visible but also make this passage **effecting** of further potential”¹².*

The following case study examines design elements within the *Swiss Path*, a 35 kilometre hiking trail created to mark the 7th centenary of the Swiss Confederation in 1991, and looks at the ways in which time has been used to interpret the heritage values of this landscape.

⁸ Kirby (1997, p. 3).

⁹ Lowenthal (1998, p. ix).

¹⁰ “Versions of heritage” has been described by Kirby (1997, p. 38) as a “key expression signaling the variability, contestability and contingency over debates over heritage and land.”

¹¹ David Lowenthal, cited in Trapeznik (2000, p. 15).

¹² Descombes (1999, p. 80).

Site description

In 1987 George Descombes was invited by the canton of Geneva to design a 2 kilometre section of the Path, between Morschach and Brunnen. Built around the southernmost end of Lake Lucerne in Switzerland, each of the 26 cantons was allocated a section of the Path, “corresponding to their order of entry into the Confederation and proportional to their share of the Swiss population.”¹³



Fig 1: Path is emphasised as a product of human activity, not disguised as part of nature (Source: Rotzler, 1993)

Recovery of something no longer visible

Rather than adding anything to the site, the *Swiss Path* was based on taking things away.¹⁴ Descombes’ intention was to interpret the history of the site by “clarifying” both human modifications and natural activities that had taken place in the past, while leaving a mark of the current time, a trace of this age’s activity. Descombes explains, “we wanted to emphasize [the site’s] qualities and rediscover and modify hidden ones and give them an overall framework.”¹⁵ Taking the time to simply look at things which are most often overlooked has formed the basis from which both Goldsworthy and Descombes have made visible the activities that have influenced the formation of landscape over time.



Fig 2: Passing of time is evoked by emphasising the granite rock’s strangeness in the landscape. (Source: Marot, 1999).

¹³ Ibid (p. 81).

¹⁴ Rotzler (1993).

¹⁵ Descombes quoted in Rotzler (1993, p. 96).



Fig 3: Shifting the emotional accent. (Source: Rotzler, 1993).

For example, huge glacial boulders have been cleaned of moss and lichen which now emphasises their random placement in the landscape, a result of their deposition during the last ice age. The temporal aspects of natural processes have been made clearly visible as the contrast of the “stark white granite” highlights their “relative newness to the site.”¹⁶ By highlighting the strangeness of the object’s presence in the landscape the visitor is invited to consider the landscape’s broader timeframe and its temporal dynamics as the emphasis is changed in the slightest of ways.

“We sought to question attitudes...by making tiny changes and shifting the emotional accentuation, as in the case of an old stone border, which we continued with concrete slabs... Take the case of the rusty metal tube of an old railing which we extended with galvanized piping, or the granite tread that we extended with steel steps.”¹⁷

These small interventions evoke both the passing of time and clarify the presence of human activity in the landscape. The construction of a belvedere, the *Chanzeli*, is central to the project providing a vantage point which focuses the visitors’ attention on the “ever changing views of the landscape.”¹⁸ A circular, metallic structure, it extends 16 metres in diameter and 9 metres high, and is situated 150 metres above the lake on a cliff face. The structure has been described as “light and transparent, soft in its embrace and playful in its interpretation”¹⁹ reflecting a sense of care and attention towards its natural surroundings and human involvement in the landscape. The circularity of the surrounding landscape converges within the form of the structure which has an incurved oversized postcard shaped opening in the cylinder wall from which to view the landscape’s changes.

¹⁶ Descombes (1999, p. 84).

¹⁷ Descombes quoted in Rotzler (1993, p. 99).

¹⁸ Rotzler (1993, p. 95).

¹⁹ Descombes (1999, p. 85)



Fig 4: Different views of The Chanzeli (Source: Rotzler, 1993).

Strategically placed elements along the hiking trail have allowed people to “restructure an imaginative sense of place” as much as take part in physical experience of landscape. Each feature accentuates the ordinary details of the site so that the landscape becomes a medium for evoking new feelings and associations. Consequently design interventions that express and changes the visitor’s perception of time in relation to elements in the landscape has become a vital part of evoking meaning in the landscape.

Wall at Storm King Sculpture Park, New York: Andy Goldsworthy (1997-1998)

Like Descombes, environmental sculptor Andy Goldsworthy adopts a minimalist approach to interpretation, provoking a “shift in expectation and point of view” in order to recover something that has over time become invisible in the landscape.²⁰ His sculptural wall at Storm King Sculpture Park in New York illustrates how one design element can evoke a collection of memories and associations in the interpretation of a site’s heritage.

Using stones gathered from the Art Centre property, Goldsworthy has constructed a 700 metre long stone wall following and extending the path of an old stone wall that had existed previously on the site. The wall meanders downhill to a nearby pond, the second section emerging out from the other side and continuing up the opposite hill. Goldsworthy explains, “The idea of stone flowing links the magmatic origins of the land’s geology, the glaciers; fragmentation and transport of boulders and people’s long history of shepherding loose stones into functional structures.”²¹

²⁰ Ibid (1999, p. 79)

²¹ Baker (2000, p. 13).



Fig 5: Wall at Storm King Sculpture Park (Source: Goldsworthy, 2000).

Beginning at the remnants of one of many derelict walls at Storm King, the interaction of old tree trunks and stone over time have provided the orientation and source of inspiration for Goldsworthy's work. As a cultural expression in the context of American history, the dry stone walls refer to "the relics of European conquest"²² where the building of walls were carried out during a period of deforestation as land was cleared for farming. Yet the meandering "flow" of the stones that "spill" into the pond have developed their irregular shapes through the polishing action of the river over time. A chronology of events unfold as the wall makes the interaction of nature and culture over time more legible in the landscape. Goldsworthy explains his approach in expressing this relationship.

*"The lie [of the original wall] could be picked out by the straight line of trees growing along its length...In building the new wall, I have reworked and continued this dialogue. The wall has been remade, but with a new role, it now follows a line in sympathy with the trees, working around each one in a protective, enclosing gesture."*²³

²² Ibid (p. 12).

²³ Goldsworthy (2000, p. 8).



Fig 6: *Interaction of trees and stone (Source: Goldsworthy, 2000).*

The wall now gives way to the trees which were at one time cut down to make way for agricultural crops. Weaving in between the trees, the wall now gives the impression that the trees were here first. By placing the new wall in deference to the trees, Goldsworthy subtly interprets the site's meaning today as an “index of changing land use” and an indicator that “agriculture ceased there generations ago.”²⁴



Fig 7: *Contrasting timeframes of nature and culture (Source: Goldsworthy, 2000).*

Growth and change as common ground

The historical references found in Goldsworthy's sculptural wall draw attention to the issue of “agency” common to both human and non-human activity. As Jones and Cloke have noted, “The timescape of trees reflects both the processes of ongoing growth and decay and the seasonal cycles of trees, and the shifting cultural and economic relational networks that trees inhabit.”²⁵ Understanding the fundamentally different timescales that trees and humans occupy is critical to developing a more compelling interpretation of the “nature-society” relationship in heritage interpretation. These timescales become evident as the contrasting

²⁴ Baker (2000, p. 15).

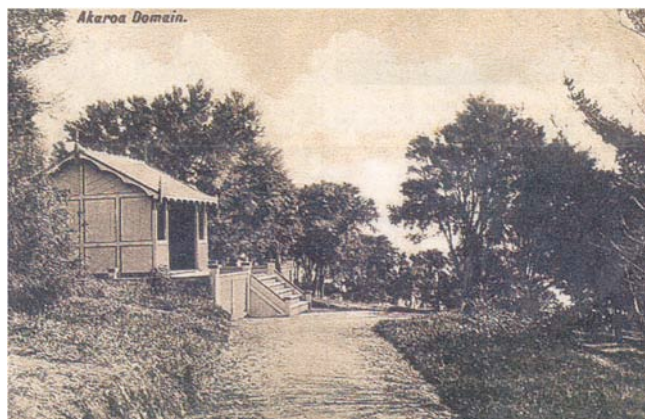
²⁵ Jones & Cloke (2002, p. 222).

temporal activities of nature and culture are manifest in the relationship exposed between trees and wall. Bowring has noted the 'defamiliarisation' effect that inspires Goldsworthy's work as it "decontextualis[es] elements in nature so that we are no longer blind to them."²⁶ This defamiliarisation of the landscape refreshes our perception, attracting our attention to "the way in which the objects are "composed, assembled and presented mak[ing] them strange."²⁷ In this context, the arrangement of stones highlight the interactions of nature and the people that have affected the landscape, drawing attention to the effects of temporal activity and its relevance for heritage interpretation.

Application of design principles: Garden of Tane, Akaroa

"Where there is revelation, explanation becomes superfluous."²⁸

The testing of theory in the context of landscape architecture comes at the point of designing, therefore my focus was to explore how 'traces' of history discovered in the Garden of Tane can be made visible by integrating the perception of the visitor as an integral part of the interpretive process. Using a similar approach to the "imaginary thread" woven through Descombes' *Swiss Path*, I propose that a strategically placed element at the site where an old summerhouse once stood, might engage the visitor with the passing of time in



the landscape.

*Fig 8: The summerhouse, located near the lookout during the 1800s
(Source: Akaroa Museum)*

²⁶ Bowring (2004, unpaginated).

²⁷ Ibid.

²⁸ Franck (1992, p. 85).

Background and site description

The Garden of Tane, or The Akaroa Domain as it was known until 1986, is situated on the eastern shores of Akaroa Harbour, Banks Peninsula, on the south east side of the township. Classified as a Scenic Reserve, the site is not a forest remnant but evidence of a longstanding relationship between people and



nature.

Fig 9: Akaroa, Banks Peninsula. (Source: Dept. of Conservation, 2005)

There are a wide variety of exotic trees located within the reserve, many of which were planted over 100 years ago marking significant occasions and representing many parts of the world. A considerable number of these trees are notable species of national significance. Nigel Harrison explains the effort that went into retaining the park-like setting in the early days, “A great deal of [the caretakers] time was spent clearing the native undergrowth away...so that the exotics could be enjoyed, and also to allow people to wander off the track and continue to picnic”²⁹. An extract from a letter written to the Akaroa Mail on September 25, 1877, describes the value of the park to locals and visitors in the development of the Domain during this period.

“The winding walks with comfortable seats here and there, at well chosen intervals, the varied hues of different shrubs, some native and some planted, the ever-changing views of the town and harbour together combine to render these grounds a constant source of pleasure to the inhabitants of Akaroa and an additional attraction to visitors.”³⁰

²⁹ Harrison (2003, p. 8).

³⁰ Mears (1984, p. 9).

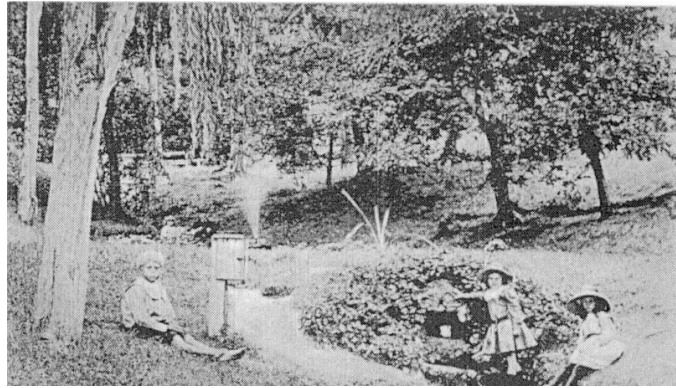


Fig 10: Akaroa Domain, 1800s (Source: Akaroa (Source: Akaroa Museum))

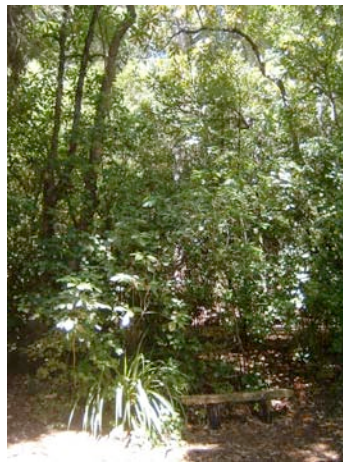


Fig 11: Garden of Tane today. (Source: W. Hoddinott, 2005)

The period post war saw the Domain fall into a state of decline until the involvement of Arthur Erikson in the 1960's who instigated clearing the rampant weed growth and establishing significant numbers of native plants from around New Zealand. At the suggestion of Erikson, the Council changed the name "Akaroa Domain" to "The Garden of Tane," persuaded by Erikson that a name from Maori Folk Lore was more in keeping with the large number of native trees that had by then taken over the garden. Although it is likely that the garden would have remained a wilderness if not for Erikson's efforts, the English Garden the site once was is now hard to imagine and there is concern that such an important part of Akaroa's history has been let go.

The Garden of Tane in 2005

Little evidence now remains of early constructions in the Akaroa Domain. One of these structures, a summerhouse, was built soon after 1876 and located in a prominent position to enjoy the view from a grassed lookout over the harbour. Used as a venue for band concerts, the building was burned down by vandals

during the 1920s and the site has now been reclaimed by regenerating native bush.



Fig 12: View from lookout over Akaroa Harbour today (Source: W. Hoddinott, 2005).

“On a summer’s Sunday, people would walk along lovers walk, as the Beach Road below the Domain was then known, and they would then enter the gardens opposite the original rowing club boat sheds and proceed up a short path to the lookout area. There they would picnic and listen to the band.”³¹

A recent stroll through the Garden of Tane with Landcare Research associate Warwick Harris, offered the opportunity to take a closer look at the stories of some of the notable exotic trees, sites of buildings and monuments that once graced the area. Stopping at one point along the forested pathway, Warwick drew our attention to a scattering of sea shells, out of place, some distance from the seashore (fig. 13). The sudden break in the uniformity of the soil beneath the trees caused us to stop and reflect on the subtle but unusual grouping of elements, as Warwick explained that the “alien” remnants were part of a shell pathway that once led to the old summerhouse. The shell, originally sourced from local beaches had over a century ago, been transported to this site and now lay contrasted within the soil throughout decades of regenerating native bush³². At that moment, my awareness was unexpectedly focused on the forest’s “own sense of time” as I saw the exposed roots of regenerating bush thread their way amongst the soil and shell.

³¹ Harrison (2003).

³² The shells were “collected from Sandy Bay, towed to Takamatua wharf by punt and then to Akaroa by dray.” (Mears, 1984, p. 12).



Fig 13: Main pathway in the Garden of Tane and the site (circled) where the old summerhouse was located (Source: W. Hoddinott, 2005).



Fig 14: Close up - remnants of shell remains from the original pathway. Source: W.Hoddinott, 2005).

Design response

My small epiphany resonated with ecologist and historian Geoff Park's similar experience of timelessness as I read his evocative account of coming across a one hundred year old surveyors' peg in the midst of an ancient New Zealand beech forest. He recalls, "The same ancient trees under which [the surveyor] stood and drove this spike into the clay made the century or more between him and me seem but a moment."³³ Powerful experiences such as these demonstrate the vital role that both perception and the structure of the spatial environment play in "linking the living moment to a wide span of time."³⁴ The designer's challenge is to envision a similarly subtle trigger in the landscape that might encourage a meditation on the revelation of the passage of time. Drawing

³³ Park (1995, p. 248).

³⁴ Lynch (1972, p. 89).

on the strategies of Descombes and Goldsworthy, and interfacing them with my experience of the site, I developed the idea of intervening through the placement of a mosaic shell trail (fig. 16) interweaving amongst the existing shell, soil and tree roots.



*Fig 15: Diagrammatic illustration of location of proposed mosaic shell trail.
(Source: W. Hoddinott, 2005).*



Fig 16: Close up - impression of the design intervention, a mosaic trail (Source: W. Hoddinott, 2005).

As a discrete intervention in one section of the Garden, the mosaic catches the visitors' attention, signalling the existence of alternative layers in the landscape, in order to express and make comprehensible both natural and cultural history. Although the site could display a highly polished interpretive sign that describe historic details such as where the shell was brought from, how it arrived and what it was used for, such an approach locks the deeper meaning of the site into a static rendition of the past. As Marot warns, "the use of literal transparency often exhausts depth in the very act of releasing it."³⁵

Instead, the seashell mosaic prompts a response from the visitor. Through the contrasting of elements, interpretation "relies on the mental activity of the

³⁵ Marot (2003, p. 85).

subject”³⁶ and therefore cannot be passed by without causing the visitor to question the mosaic’s presence and placement. Visitors can restore a certain depth and breadth to the Garden as they are prompted to create and link different readings of the site. This type of intervention provides the opportunity for visitors to expand their concept of time as they bring something of their own interpretation to the reading of the site.

Disturbing the site

The purpose in interpreting the events and activities surrounding the once popular summerhouse is to make visible what is now barely noticeable in the landscape, heightening the presence of ordinary elements that can be discovered as having significance on closer inspection. Like Descombes, I wanted to “respect the nature of the site and its history, but without nostalgia [or] sentimentality”³⁷ while leaving a mark of this time in the landscape. The mosaic panel placed within the soil around the tree roots and existing shells disturbs the site creating a tension that accentuates the contrasting time scales between society and nature.

The contrasting elements are obvious and the deliberate, recognisably human arrangement of the mosaic pattern speaks a different “language” to the forest that surrounds it evoking a sense of human presence in the landscape. In addition, the mosaic evokes a specific sense of the wider locality by using shells sourced from the lower seashore. The deliberate nature of the arrangement makes clear which objects were there originally and which ones are undeniably a result of human planning.

Tension and engagement

The visitor, drawn by the “tension” created in the dialogue between forest and human input, becomes an “active participant in bringing [the] work into being”³⁸ as the mosaic facilitates a continuing story in the landscape. Subtly disrupting the visitor’s connection to the surrounding bush, the relationship between nature and culture becomes comprehensible through a dialogue generated by the mosaic itself. Historical references found in the shell mosaic draw attention to the ‘agency’ common to both human and non-human activity. The decorative expression of organised shells makes visible the emphasis on “appearance” that typified the atmosphere of the orderly Victorian era, as a place to “see and be seen” while emphasising the fundamentally different timescales that trees and humans occupy. It is the displaced nature of the mosaic however, that provokes an emotional response which can be experienced as an adventure in time.

³⁶ Ibid.

³⁷ Descombes, (1999, p. 82).

³⁸ Bowring & Swaffield (2004, p. 1).

“When we stand before a prospect, our mind is free to roam, as we move mentally out to space, we also move either backwards or forwards in time”³⁹
Engagement of the emotions therefore enables the viewer to add something of themselves to the site, weaving a meaningful dimension to the heritage fabric of the area. By attempting to make the invisible visible, this interpretive element opens a door to both a deeper connection to and a broader understanding of the Garden and its heritage significance.

Renewing Emotions

The purpose of the mosaic as an interpretive element is to “renew the emotions” of people who walk through the Garden of Tane. This interpretation is not intended as educational or instructive. Rather, as a minimalist response it reinterprets the traces, forces, events and activities unearthed in the former Domain. The mosaic acts as a trigger, sparking the imagination to connect activities of previous times to events of today. The mosaic can be regarded as one of many elements that could be incorporated into the Park to strengthen what is already present, creating a “semantic void” for the visitor to interpret the many “versions of heritage” in the way they see appropriate. Applying these principles to the interpretation of heritage values, acknowledges the visitor as an integral part of the interpretive process, as a “body immersed in the world, who must organise perceptual experience in relation to their movement through it.”⁴⁰

Conclusion

The expression of time in the landscape, in terms of the passage of time in both natural and cultural contexts, has frequently been treated in a very prosaic and interpretative fashion, seeking to ‘educate’ the visitor. However, such approaches can switch off people’s association with the landscape, as their attention is focussed only on captions, signs and displays. I wanted, instead, to explore some of the more poetic ways in which designers have integrated time as a design element in the landscape, looking at how these interventions might engage the attention of the visitor to awaken memory. By “stimulat[ing] our attention rather than monopoliz[ing] it,⁴¹” new associations with place may be brought to life through imagination, inviting the visitor to become an integral part of interpreting the meaning of heritage. Fundamental to this approach has been the role of perception in altering experience as the objects within one’s environment take on meaning in terms of how one sees them. As Ingold has explained, “with space, meanings are *attached* to the world, with the landscape they are *gathered from* it.”⁴² This distinction illustrates that interpretation can

³⁹ Yi-Fu-Tuan, quoted in Baljon (1992, p. 111).

⁴⁰ Maurice Merleau-Ponty quoted in Barton (2002, p. 21).

⁴¹ Marot (2003, p. 78).

⁴² Ingold (1998, p. 192).

evoke more than a static mental image as a reciprocal process takes place between the visitor and the landscape enabling them to engage “perceptually with an environment that is itself pregnant with the past.”⁴³ Heritage interpretation in this study has taken on the challenge of a new dimension, one in which time can evoke a “living process” in which pre-existing meanings and contents affect our present state.

The use of the temporal as a conceptual framework for design illustrates how we can move beyond the polarised interpretation of heritage as either nature or culture. Descombes’ and Goldsworthy’s design interventions show that through disturbing the expected order of a site with the minimum of means the visitor is able to experience the less tangible aspects of place by focusing their attention, locating the body in time and space. Interpretation that considers the perspective of the visitor, can address the concerns expressed over the conflicting values that arise in the interpretation of heritage sites. The restraint of intervention turns the interpretation of place into an “open metaphor”, one that remains fluid enough to engage memory from “numerous possible pasts.”

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Writing about whenua: my journey home to Ngai Tu Ki Mahanga and the Whenua Ki Mahanga

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Abstract

Focusing on the Conference theme: "What do we mean by Heritage Landscapes", my paper with illustrations is a personal account of my return home, after many years, having learnt how to help protect our environmental heritage by writing about whenua in Pakeha.

My hapu is Ngai Tu ki Mahanga, of Mahanga, on the mainland side of Mahia Peninsula, Hawkes Bay. Our iwi is Rongomaiwahine. We have recently undertaken a research project as a first step towards saving our native coastal forest and its wetlands. This combination of forest and wetlands is rare on the entire coast of Hawkes Bay and the East Coast. It is actively undergoing ecological collapse due to stock grazing and farm drainage. We have 10-15 years to save it.

Our research illustrates the relationship between Ngai Tu ki Mahanga and the whenua at Mahanga. We are of the whenua itself since the very first peoples of this land. We have a highly detailed and intimate knowledge of the whenua ki Mahanga – a reciprocal nourishing relationship, where we have flourished as one. Restoring the whenua also means restoring our hapu on our hapu lands.

The marae, hapu and iwi of Rongomaiwahine are organising ourselves to take charge of our destiny. Restoring and protecting our environmental heritage will underpin our task.

Mihi

Ka mihi ahau ki nga atua, ki nga atua tipuna e mahana mai i a tatou, ko Papatuanuku e takoto nei, ko Ranginui e tu iho nei, ko a raua tamariki e puta mai nei

Ki te hunga mate kua wehe atu ki te po, haere, haere, haere

Ka huri ki te hunga ora. Ki a koutou, te tangata whenua, tena koutou. Ki a tatou kua huihui i tenei wa. Tena koutou, tena koutou, a, tena tatou katoa

Ko Rakauwhakatangi te maunga

Ko Kopuawhara te awa

Ko Mahanga te marae

Ko Te Hokowhitu o Ngai Tu te hapu.

Ko Rongomaiwahine te iwi

Greetings

To the conference organisers, and all the participants and presenters, thank you for this conference and for the opportunity to present my paper here. I hope we all have a fruitful and interesting time together.

The home of Ngai Tu Ki Mahanga

In my traditional greeting, I introduced myself as:

Rakauwhakatangi is my mountain

Kopuawhara is my river

Mahanga is my marae

Te Hokowhitu o Ngai Tu is my hapu

Rongomaiwahine is my tribe

This pepeha outlines my traditional identity. It identifies who I am – where I belong as tangata whenua - the people and the land I belong to. I belong to Ngai Tu ki Mahanga and the whenua ki Mahanga.

The whenua ki Mahanga is the land at Mahanga, and it is the home of the Ngai Tu ki Mahanga, the section of Te Hokowhitu o Ngai Tu who belong at Mahanga. The land and the people are the same – the whenua ki Mahanga and Ngai Tu ki Mahanga are the same – we belong to each other.

I also add, Mahanga is situated on the mainland side of the isthmus that joins onto the Mahia Peninsula (located at the northern end of Hawkes Bay). The Mahia rohe or traditional territory is the home of the Rongomaiwahine iwi.

We have a personal relationship with land

My paper is a personal account of my return journey home, after many years, living away from home having learnt about land away from home. The main thing I want to say at this conference is that:

we, people, have a personal relationship, a personal connection with land

It is not a question of whether we do have this relationship or not. We, all, do have it, home or not. This is what I have come to internalise since I returned home to live at Mahia two years ago.

We all have a personal relationship with land. I am interested in looking at what is this relationship, what is the connection, as a way of looking at the question of how we define “heritage landscape”. The key to writing about land for all of us is in plain and descriptive Pakeha language – which we can all understand.

My paper is a companion paper to Dr Geoff Park’s. He identifies a range of “landscapes” that we all can identify with. To me, these are the kinds of relationships we have with land.

Tangata Whenua landscape is home

I am going to talk about the tangata whenua relationship with land, and then I will describe this by talking about the relationship of Ngai Tu ki Mahanga – my people - with the whenua ki Mahanga – our home. The main idea I want to leave with you is:

The Tangata Whenua Landscape is Home to the Tangata Whenua

In my time away from home and before my return home, land is property, land is a commodity, land is investment, land is speculation, land is alienated Maori land, and land is home. On reflection, these aspects are intimately interwoven and conflicting, often resolved through the most competitive personality that is involved in the moment. However, for me as tangata whenua, my upper most concern is alienation i.e.:

Land is Home But We Are Alienated from Home

Once upon a time, I would have said that we do not have a relationship with land; it is really a relationship between people about land. It is a Marxian anthropology view – they say we do not have personal relationships with things; it is really a personal relationship between people over things. I learnt that at University as I was doing my Masters Degree in Maori Studies, in the late 1980s. I was interested in Maori fishing rights, but came at it through developing a

theory about Maori land alienation. For my masters thesis, I decided to do an empirical reconstruction of traditional Maori fishing, to throw light on the nature of traditional Maori land ownership (Ropiha, J. 1993). I came home to Mahia to study and write about my own people and our fishing lives.

What I found was the hapu, the major socio-economic unit of traditional Maori society was still alive and well in modern metropolitan New Zealand society. I also found the traditional hapu social relationships over fishing activity were still alive and well in my rural coastal homeland. Aspects include traditional fishing grounds, traditional knowledge, social distribution and organisation. I was also able to trace, historically, the alienation of traditional Maori fishing at Mahia. More specifically, I was able to pinpoint the source of alienation in Government policy i.e. that government policy determined fishing rights.

In my thesis, I developed a theory about land as a commodity, in the New Zealand colonial context. Land title embodies the history of the alienation of Maori land. For land to have become a commodity in New Zealand, it required the alienation of Maori ownership in the first instance. At the time of my study, scholars said that the alienation of Maori land, historically, has caused considerable disruption to Maori society. From a Marxian-anthropology view, I developed a view about Maori land alienation. The intention of the government for the individualisation of Maori land through the then Native Land Court (of the 1860s) was to free up Maori land for sale. This could only be done, specifically, by cutting through and cutting off the intimate kinship network and ties between members of the hapu and between hapu, and inter-generationally, over land ownership. The Native Land Court did this by creating land blocks and listing individuals in each land block as individual owners in fee simple. This meant that each listed owner was “free” to sell their individual interest in the block without requiring consideration of their kin and other owners. Most Maori land had passed through the Native Land Court by 1900. It is probably the most effective land alienating machinery set up by any British colonial government.

There are well-established scholarly writings on this subject by David Williams, Keith Sorrenson, Paul McHugh and Hugh Kawharu. The main point I am making here is that in order for land in Aotearoa to be maintained as a commodity and therefore as property, is by maintaining the alienation of tangata whenua from whenua, from home.

It is ongoing. It did not stop with the passing of Maori land through the Maori Land Court and out of Maori hands. The social impacts continue wave after wave as each generation inherits the land, because the history of alienation stays embodied in the title of ownership over the land.

Now that I am back home again, I continue to develop and think through my theory about the alienation of Maori land. The social environment is very plain. When we do searches of land title, we see who sold the land, who bought it and who on sold it. The current generations “wear” that history. At hui, and amongst ourselves, as we talk about land, we have bits and pieces of paper that can be got from Land Information NZ and the Maori Land Court, setting out quite plainly who did what with the alienation of land.

The drawing of land blocks and sections as survey lines on paper to demarcate the land on the ground is in fact the cutting of social relationships over the whenua, on the ground, between kin (between aunties and uncles, nieces and nephews, brothers and sisters) and between generations. Its not just the people being cut apart, it is not just a bit of dirt. There are layers of human occupation, our ancestors’ lives that continue to be cut apart as well. Its not just on paper, it is in the ground, in our home – the whenua.

Regardless of alienation and the fact that much of our homelands are not in our ownership,

It Is Still Tangata Whenua Landscape and still Home to Tangata Whenua

The tangata whenua landscape - our homelands - is still very much alive and strong in us. This is reflected in our concerns about our place in our homelands now, for our environmental heritage – urupa, waahi tapu, archaeological sites, pa sites, remnant native forest and wetlands, mahinga kai, wananga, springs, garden terraces, fishing grounds, shellfish beds, traditional waka landing areas, healing waters and springs, rongoa plants, traditional swimming and bathing pools, rivers, lakes, mountains, battlefields.

Our concerns for our environmental heritage keeps us in the heart of the conflict between home land, lands for sale, land as asset, and land as property.

Managing this requires being up able to work with, on the one hand, the Resource Management Act, Historic Places Act, Te Ture Whenua Maori Act, the Rating Act, and the Local Government Act. On the other hand, we have to know how to build good informative and influential relationships with the local district planner, the regional representative of the New Zealand Historic Places Trust, the planners of the regional council, the local MP, the local Maori Trust Office and the local Maori Land Court. We need to also link into professional networks for the latest thinking about how to work with the laws, policy makers, decision makers and developers. If we want to get real and practical protection work happening on the ground, we then have to switch into treating local and central government as clients. We too then have to switch into organising ourselves as entities capable of doing business, receiving government funding, delivering

outcomes, reporting and being accountable for funds. Alongside this, we have to know how to work with landowners – of general land and Maori land.

Having a culture of protecting environmental heritage is still a long way off. Proper consultation with tangata whenua and over the impacts of development on the tangata whenua landscape still has to be leveraged through appeals to the Environment Court. At home, we have had to resort to the Environment Court for protection (Joan Ropiha vs Hawkes Bay Regional Council 1994, Mahia Maori Committee vs New Zealand Historic Places Trust 2002, Monica Watson vs Wairoa District Council 2004, Miniata Westrupp vs Wairoa District Council 2005). There is some mileage gained each time, and although it might seem to be a risky path, it is the only effective one for the time being.

My own view for managing all this is to turn to the opportunity of:

The Business of Protecting Our Environmental Heritage

with a blue-sky vision of building an economy based on protecting our environmental heritage.

Ngai Tu Ki Mahanga and the Whenua Ki Mahanga

This is all figures in the saving of the Mahanga coastal native forest and wetlands. It is precious and worthy of protection. The coastal forest is native lowland forest and on a hill-slope next to the coast. This is rare on the East Coast of the North Island. At the foot of the hill-slope is a wetland forest. This is rare on the entire Hawkes Bay – East Coast of the North Island. At the bottom of the hill-slope is a series of wetlands created by an ancient landslide down to the sea. This landscape is the kainga – home – of Ngai Tu ki Mahanga.

We Want To Preserve Our Taonga So That They Are Maintained and Lived-in, In 100 years

In 2002 we were warned by ecology historian, Dr Geoff Park, saying the way things are going, our forest will not be there in a 100 years.

This has galvanised us into doing something about it. The Mahanga Marae Development Charitable Trust (the development arm of our marae, Mahanga Marae) set out with a research project, video recording interviews, hui and hikoi over the whenua with my aunties, uncles, cousins and nannies about their lives growing up with the forest and the wetlands. The research is a collective memory of these contributors, of their lives growing up at Mahanga. Their knowledge connects us to our ancestors through their lives on the whenua and to the whenua itself.

Detailed and Intimate Knowledge of Whenua as Home

The project revealed the contributors, being of Ngai Tu ki Mahanga, collectively hold intimate and detailed knowledge about the whenua ki Mahanga – the biodiversity of our home - the Mahanga coastal land, the native forested-hillslope, wetlands and shoreline. I quote from a section of the project report about their knowledge about the biodiversity of the whenua and their relationship with the whenua, as home.

“Their knowledge reflects an active and intimately practical interaction with the whenua, and with the whenua being part of the natural rhythms of the local environment. This interaction has aspects akin to agriculture, horticulture, husbanding, water system management, land management, astronomy, and marine and land ecology. We can see that they actively lived with the forest, wetlands, shoreline, dunes and the landscape, and that this is a lived in landscape. They were intimately aware of the effect of seasonal change, phases of the moon, wind patterns, sun direction and dominant hillslopes on their planting, gardening and fishing activities. Apart from this practical interaction, there is also a people side to this relationship with the whenua with aspects of history, tradition, culture and heritage.

...(they) have a detailed and practical knowledge of the biodiversity of the Mahanga landscape. They could identify a variety of birds, mammals (land/sea), freshwater fauna, finfish and shellfish, insects, soils, water, rocks and plants. Interwoven with their knowledge of the biodiversity is their relationship with it, expressed through uses, activities, place names, traditions, seasons and times, peoples’ stories and history.

...(they) could name the variety of native trees and plants of the forest, wetlands and landscape. Examples include harakeke, kohuwai, raupo, toetoe, wiwi, tawa, karaka, kahikatea, manuka, tauhinu, kawakawa, tutu, totara, puriri, hinau, koromiko, rata, kiekie, ti kouka, nikau, kohekohe, houhere, horoeka, titoki, miro, rewarewa, puka, ponga, kowhai, raukawa, poroporo and kotukutuku. They also referred to the abundant bird life, both native and introduced. Some of the native bird life mentioned includes kereru, tui, titi, weka, horiroro, pipiwharau, fantail, hawk, pukeko or pakura, matuku, paradise ducks, grey heron, blue penguin, kawau, seagull and oystercatcher. Introduced bird life referred to include swans, quail, pheasant, ducks (muscovy, brown, peking, teal, Indian), swallow, magpie and heihei.

...(they) knew freshwater fauna (e.g. tuna (black and brown), whitebait through its various life-stages, koura, frogs and tadpoles). They also know the variety of saltwater fish and shellfish of the Mahanga shores and waters. The fish referred to include tarakihi, hapuku, tamure, gurnard, spotties,

flounder, sole, turbot, shark, warehou, frostfish, kahawai, cod, conger eel, stingray and octopus. Shellfish species mentioned include pupu, maihi, pipi, tuatua, paua, kina, ngakihi, koura and crab. They also know the flora of the sea including karengo and kelp.

...(they) also referred to introduced plants that were incorporated into their lives. Trees and plants mentioned include blue gum, macrocarpa, walnut, fruit (varieties of plum, peach, nectarine, apple, pear, cherry, avocado, quince, and fig), berries (blackberry, cape berry), gorse flowers, puha, watercress and nightshade (berries, leaves). Garden plants referred to include: watermelon, taro, corn, pumpkin, kamokamo, potatoes, kumara, yams, peas...(they) also referred to land and sea mammals including kiore, possums, hare, rabbits, deer, horses, sheep, cattle, whales and seals.

...(they) know the water systems such as where the streams run in winter and in summer, the locations of the springs in winter and in summer, the "muddy places", the "still" water places, the ponds, the links between the wetlands and small lakes, the links between the water systems and the links with the environment and weather...

...(they) can identify "micro-climates" on the ground. We actively husbanded the landscape, i.e. we knew where to go and what to do on the landscape for a variety of purposes e.g. spring water, birding trees, berry bushes, duck egg gathering, eeling, orcharding, gardening, water-cress and puha patches, shellfish gathering, fishing, and food preparation and preservation...(they) consistently referred to certain native trees and plants growing in certain places for certain purposes and activities...(they) know the plants and trees, where they grew, and for which range of uses and activities including kai (berries, kernels, leaves, sap, nectar, pollen), rongoa, building materials (wood, fibre, carvings), perfume/scent, fabric, clothing, weaving, shelter, canoe and other craft, fishing equipment (crayfish pots, hinaki, spears), dyes, pastime games, ashes, and firewood. They intimately knew, for example, the rongoa plants, where they were and what to pick from them and the effect of the time of day and the season. Another example are kiekie plants growing on trees, as trees, in stands and in stretches. We harvested kiekie plants in certain areas for their fruit and their leaves. Another example are karaka trees, which were grown for their fruit, kernels and as territorial markers. In some areas, karaka trees were grown as "kai for the children".

We adapted our husbanding of the landscape with exotic flora and fauna...(they) could recall where the orchards and stands of fruit trees were. Some orchards were within the native-forested hillslope, on the edge of the native forest, as well as on the flats and where old homes once stood...(they) referred to places where the gardens were and the types of

gardens, such as waerenga, mara and ngakinga...(they) referred to beekeeping as well.

We knew where the varieties of kai were sweeter, bitter, smaller, and larger, ready for "picking", and not ready for "picking". For example...(they) know where the "sweet" pupu are, where they are "bigger" and where the paua are only ever small.

Our relationship with the whenua is far more embracing than just a practical, economic one. There is an interrelated people side to the whenua and its biodiversity that specifically ties together the whenua of Mahanga and Ngai Tu ki Mahanga. This people side includes place names, traditions, people stories, history and tapu places. There are the places of our tupuna that are still indicated in the landscape including ancient kainga places, urupa, koiwi, pa sites, house sites, gardens, garden terraces and middens. There are swamp areas where we buried our carvings to preserve them. There is korero about the turehu, the fairy people of the forest.

Many places and features are named. For example, there is Puremu, a shellfish ground. The old people went to Porangi and Ngatai, the lakes along Pukenui Beach, for the pipi gathering season. They spent days gathering, cooking and drying pipi. There is Nga Ranga o Takitimu, the skids where the Takitimu was hauled ashore. There is Te Noti o Kahungunu, the flax that Kahungunu used to tie his hair. There is Te Waka a Tamarereti, the place where the waka of Tamarereti landed. The korero is that this waka held the stars of the Milky Way. Uruao, a star, jumped into the waka and it tipped over, spilling out all the stars in it. That was how the Milky Way was formed. The waka fell and landed at Mahanga. There is Tukuwahine, the wetland where women could obtain moss. There is Te Mini o Tahamariri, a pure spring that was used for cleaning the woman's womb after giving birth.

There are modern stories too. There are the childrens' games of; sliding down Paetutu on cabbage tree leaves and nikau leaves; spinning tops with pinecones' swimming in ponds; catching tadpoles for school science projects; making windmills out of raupo and wiwi; and playing Tarzan and Jane with the supplejack in the forest. There was Peter the pet seagull, Maggie the pet magpie, and Pengi the penguin. Eel were caught with hinaki and sharpened number 8 wire. Hinaki were handmade out of wire mesh, mutton cloth and number 8 wire. Tauhinu ashes kept the meeting house warm in the winter. Expeditions were made to the coast, over the hill from the valley, for young goat meat and seafood. On their journey they ate berries, sipped nectar, drank water from the springs, and they were guided by the ruru, the kaitiaki. There were the sheep mustering expeditions on foot and on horses through the hills, and the expeditions for hauling firewood

down the hill by horse. There is Lake Rotopounamu, Haronga Harbour, Pukenui Beach were we have gone for generations to swim, gather kaimoana and for healing.

The flora and fauna are also significant for other reasons. For example, some of the bird life were special as pets, kaitiaki, signals of seasonal change and signs of foreboding. These features are reflected throughout the landscape. There are kaitiaki and signs of foreboding in the forest, wetlands and the sea. There is the mauri of the patiki, and the mauri of the crab. There is a rock that indicates where the pipi are located. There is the eel in Lake Rotopounamu that appears to certain people and is a sign of foreboding. There is the shark, which is sometimes a stingray, appears to certain people and is a sign to withdraw from the sea. There is the green gecko for which the korero is best unspoken. Some of these can be talked about and some of these cannot. As we found during the research, these korero are best left for korero, rather than explicitly written about.” (Ropiha, J. 2004).

My aunties and uncles would describe this all very simply as “our medicine cupboard, our kai cupboard, our playground, our stories, we grew up there, our home”.

Saving our forest and wetlands is now urgent

However, there has been intensive grazing and drainage of the land over the last 20 years. The forest is collapsing and the wetlands are drying.

We have been warned that the wetland forest will be gone in 10-15 years if we do not start repairing it in the next 2 to 3 years, and the main hillslope forest will be gone if we do not have restoration growth underway in the next 10-15 years.

The Tangata (the People) and The Whenua (the land) Are the Same

The research shows that Ngai Tu ki Mahanga and the whenua ki Mahanga, are inextricably bound in a reciprocal nourishing relationship – we belong to one another as the tangata and the whenua.

What is happening to the whenua ki Mahanga – the forest and wetlands - is happening to us, Ngai Tu ki Mahanga. The forest is collapsing and the wetlands are drying, so are we. To save our forest and our wetlands, we have to save ourselves with it. To heal our forest and wetlands, we have to heal ourselves. Which do we save first? We save the both at the same time. We heal ourselves, as we heal our forest and our wetlands.

Strategies for helping us to save our forest and wetlands include:

- showing our DVD on the results of the research
- calling landowners' meetings to put policies in place to remove stock from the forest and wetlands, and to stop drainage of the wetlands
- negotiating with land administrators the terms of existing leases
- fencing off the wetland forest
- setting up a restoration nursery
- planting a buffer zone around the wetland forest
- documenting and mapping the ecology of the forest and wetlands
- fencing off a demonstration restoration area on the hillslope forest

Alienation Is Our Main Obstacle

My understanding of this word "alienation" has come to mean "cut off", being cut off from our native forest and wetlands, through being cut off from our whenua, and from each other. How?

Over the last 20 years, we, Ngai Tu ki Mahanga, have become out of touch with the whenua ki Mahanga and out of touch with each other. Except for a couple of members of one family, we all moved away and have stayed away as part of the migrations to the cities and overseas. Secondly, the coastal native forest and wetlands are mainly situated on multiply-owned Maori land blocks with over 1000 absentee landowners. Thirdly, the land is leased formally and informally, with no apparent breach of agreements. Fourthly, there is nothing in the district and regional plans to stop damage being caused by stock grazing, nor diverting water for pastoral farm use.

Ultimately, there is a widespread socio-economic culture that values land for pastoral farming, and values land jealously as "mine". The trickiest issue is convincing the land administrators to re-negotiate the leases over the pastoral use and grazing of the lands – the actual cause of the forest collapsing and the drying of the wetlands.

Importantly,

Getting In Touch With Our Coastal Native Forest and Wetlands Again

has given us much hope, vision, guidance and knowledge to keep us looking forward to saving our forest and wetlands. It is still there, albeit rare and remnant, and still saveable, albeit not much time. It is hanging on. It is the same for Ngai Tu ki Mahanga. We are coming back into contact with home again and hanging onto our remnant hapu lands. More members are actively settling back at Mahanga. More are visiting more often through our marae.

Like our forest and wetlands, we will make it. This is why I say

We All Have A Personal Relationship with Land

I hope we can realise this at this conference, and that we look closely at this relationship.

Thank you

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Industrialised landscapes; a new beauty, an unclaimed heritage

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Abstract:

The landscape is a temporal weave of our relationship to it. It is a contextual archive of culture, technology, and art. The traces that remain upon the landscape exist from intentional and inadvertent constructs. Reductivist acts of abstraction, excavation and extraction coexist with inverse acts of augmentation, supplementation and embellishment in the creation of the landscape.

New Zealand's landscape has been essential to the development of self identity and an outward presence in a global world. Landscape and landscape views are socially constructed as is witnessed in the history of representation through painting and photography and to more contemporary media of television and virtual imagery. The "view" that fuels this national identity, and is accepted and valued as part of the nation's heritage, is imbued with the deep-seated notions of an Arcadian ideal. It is reinforced by a powerful and historical visual culture with prescribed expectations. These social constructs are clearly evident in many a promotional image as framed views, diminishing perspective, and textural variation strongly recalling the eighteenth century compositional guidelines of William Gilpin and embodied philosophies of William Kent.

This paper is drawn from interdisciplinary research which combines the perspectives of landscape, industrial design and visual arts. It critiques the selection and representational histories, and takes informed leave of the theoretical to derive new images that seeks the other side of the accepted view.

The authors investigate landscapes that reveal the contextual archive, and photograph and record these sites, challenging the limiting views of entrenched compositional guidelines. The authors thus both critique, and participate in, the continuum of the pictorial history of the New Zealand landscape. The images from the recordings, seek a new beauty in the unclaimed heritage of the industrialised landscape of New Zealand.

The influence of late 18th to early 19th century landscape theory on Felton Mathew's 1842 proposed plan of Auckland

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Abstract

Felton Mathew was the first Surveyor General of New Zealand in 1840. It was under Governor Hobson's instructions that Mathew designed a town plan for Auckland in 1842.

Mathew's letters to Hobson described the plan and my analysis of these letters showed Mathew's main methodology and approaches for the proposed town plan involved the "consultation of the peculiar character and formation of the ground." This methodology was researched in the context of landscape terms from the late 18th to early 19th century.

My speculative research findings were that Mathew used a landscape notion of character in his design and may have been influenced by a landscape perspective more than a planning perspective.

This research provides an important background and analysis of how the original 1842 town plan of Auckland was influenced by landscape theory.

Background of Mathew's work

Mathew's work prior to New Zealand

Felton Mathew was born in London in 1801. Mathew worked as a surveyor in Sydney for 10 years until Governor William Hobson offered Mathew a position as Surveyor General for New Zealand. Mathew accepted the position and left Sydney for New Zealand in 1840. (Rutherford, 1840).

Mathew's work in New Zealand

Mathew arrived in New Zealand in 1840 and worked under Governor Hobson for two years. Mathew's first order was to evaluate the North Island to select a capital for New Zealand. Site criteria in Mathew's view included the close proximity to a harbour for a port and readily available resources such as water

supply and timber. The site selections for the capital were narrowed down to Whangarei, Mahurangi, the Waitemata and Tamaki. Mathew favoured Tamaki, yet Hobson favoured the Waitemata, as he had previously seen the area and had found it suitable, especially due to its ideal conditions for a port and this factor was important to Hobson, as his former occupation included naval experience. Although Mathew ranked the Waitemata as the third option and wrote extensively as to why a selection in the Waitemata was not as favourable as Tamaki, Hobson instructed Mathew to further explore the Waitemata region. It was upon this second travelling expedition with Hobson and Mathew aboard Hobson's boat, that Hobson's doctor suggested the site for the capital. The site was the area now known as the Ponsonby shore. This led to Mathew's third surveying expedition carried out in the Auckland area. It became the new capital of New Zealand and the flagstaff was erected in September 1840. (Goldsbury, 1987).

Mathew's next task was the design of a new town plan for the nation's capital.

Mathew's surveying work

The field notebook was a tool used by surveyors in the 19th century. Mathew's field notebook provided insight into surveying methodology and data obtained. Mathew's main surveying techniques were the triangulation survey method and panoramic sketches. These methods were aided by Mathew's knowledge and awareness of the landform.

Triangulation Survey Method

Mathew's field notebook was used as an important diary for surveying entries of Auckland. The first part of the diary contained readings of height points. These height points were obtained from other height points, (such as volcanic peaks).

This evidence showed Mathew used the triangulation method of surveying. The triangulation (or otherwise known as the trigonometrical) survey was a form of surveying used in the 19th century. There was also another method used termed as the running survey. The trigonometrical survey involved calculations of distances where positions of sites were plotted on a map with their measurements gained from traverse measurements of a survey. An elevated area, such as in Mathew's case in Auckland of a volcanic peak, would be chosen and then the surveyor would have measured the angles in relation to other elevated points. (Byrnes, 2001). Part of this operation included a baseline created, which included levelling and clearing of the ground. (PP, 1840-2).

Panoramas

Mathew's field notebook also showed the use of panoramic sketches. These panoramic sketches focused on elevated areas such as volcanic peaks and indicated their height points. Panoramic sketches were derived from the practice of trigonometrical surveying. After areas were cleared for theodolites, many surveyors would use the opportunity to sketch the view. Mathew's panoramic sketches also indicated height points. (Byrnes, 2001).

Plans

The field notebook also included a preliminary plan of the Auckland region which focused on how volcanic peaks and other elevated points related to each other. These sketches followed the majority of the surveying notes and panoramic sketches and may have been an early scheme for the regional plan of Auckland that Mathew released in 1841.

Equipment

The main equipment Mathew used in surveying work included a theodolite for obtaining height points and a chain scale for lateral measurements. A chain was made up of 100 links and equalled to approximately 20.11 metres. (measuringamerica, 2004). This scale was also used in Mathew's town plan for Auckland.

Mathew's 1842 proposed town plan for Auckland



Overlay of Mathew's Town Plan and Current Street Layout of Auckland City



Plan Overview

Location

The boundaries of the plan were important as they encompassed the area Mathew termed as the town of Auckland. The boundaries of the plan are compared with the current form of Auckland to situate the plan in the context of the current city. Mathew had indicated an area for reclaimed land at the northern end of the plan that extended slightly further than Quay Street, with proposed docks further north. The eastern boundary extended as far as Stanley Street, just before the Domain. The southern boundary followed Karangahape Road and Ponsonby Road, including the area of Western Park but not extending to areas of Newton or Grey Lynn. The western boundary continued along Ponsonby Road, Jervois Road and Shelly Beach Road to the shore, however a large area of the western side of the plan was not developed and only showed physical features of the land rather than developed areas.

Topography

The plan showed topography of the area as Mathew had known from his surveying work. The topography was drawn as ridges, valleys and elevated areas of ground. The plan also showed main stream flows throughout the town. The main stream shown was Waihorotiu Stream where Queen Street is currently situated. On the eastern side of the plan there was more developed landform in terms of prominent ridges and elevated areas than the western side of the plan, which was more level.

Street layout

The style of street format on the eastern side of the plan was mainly crescent formation. There was a circus (Trafalgar) that encompassed an elevated area of ground. The crescents repeated the circus form down the slope of the elevated area towards Commercial Bay and Point Britomart (north), Official Bay (east), Waihorotiu Stream (west) and a ridge (south).

On the western side of the stream (and plan) the street formation followed a grid style. This grid format was consistent and even featured two squares (Hobson and Wellington). These two squares were connected into the grid formation.

The southern end of the plan was not heavily developed and followed a linear street pattern although was not a regular right-angled grid format.

Waihoroiu Stream was a natural valley and it seemed to be a point that divided the two styles of crescent and grid formation on the plan.

Reclaimed land

Mathew's plan also showed areas for proposed reclaimed land. The main area extended from Commercial Bay between Pt Stanley and Pt Britomart and the other area was Freemans Bay, further west near Pt Fisher.

Public space

There were three areas that could have been intended for public space. There were two squares on the western side of the plan situated in the formal grid layout area, named Hobson Square and Wellington Square and a circus situated on the eastern side of the plan, named Trafalgar Circus. Eliza Place connected Wellington Square to Hobson Square, and Hobson Square was connected to Trafalgar Circus by Victoria Street.

Scale

The plan was measured by a chain and link scale which were shown by the bar measurements. This type of scaling method reflected the context of when the plan was produced as most surveyors used the chain and link scale in plans during the early 19th century.

Mathew's methodology and approach to the plan of Auckland

Mathew's methodology and approach was found in two letters that described and explained the plan of Auckland. One was addressed to Governor Hobson in November 1840 and the second one was enclosed in Hobson's letter to the Secretary of State for the Colonies in London during 1840.

Letter 1

This part of the letter concerned the plan:

"A considerate Bay eastward I conceived the most favourable spot for the accommodation and settlement. I have consulted the peculiar character and formation of the ground, a practice that I conceive to be indispensable in the

arrangement of New Towns. As a means not of promoting the immediate convenience of the early inhabitants, but of avoiding also the enormous expense entailed on the community, by the necessity which subsequently arises for cutting down hills and filling up hollows, when the streets are laid out in parallel lines and at right angles, without any reference to the form of the ground. Guided by this principle, I have in several instances, adopted the Crescent Form, as one to which the ground is peculiarly adapted indeed it could not be made available in any other shape – and its fine commanding position, with a splendid view of the River and Harbour will give it a peculiar value as the most desirable spot for private residences, while the lower parts of the town will be the most suitable for shops and the general purposes of business.”

Letter 2

[paraphrase - The land could be evenly laid out in allotments] “if the ground to be disposed were a perfect plane; but the effect of such an arrangement, where the ground is of irregular character, must necessarily be that of throwing streets into perhaps impassable places, and destroying all harmony, regularity and beauty in the details of the plan. The great art, I submit, of laying out a town to advantage, consists in availing one’s self of the natural features of the ground, whereby not only may good taste and elegance be considered in the arrangement, but enormous trouble and expense are obviated, which otherwise must necessarily be incurred in building bridges over watercourses, reducing hills and filling up hollows. This, I need not inform your Excellency, would have been the case to a very great extent in Auckland, had the plan been laid down on a sheet of paper without reference to the character of the ground.”

These two letters implied the importance in many different ways of the overall methodology that was the consultation of the character and formation of the ground.

The term character during the late 18th to early 19th century

Mathew did not define the meaning of “character” in his letters. However, the meaning and use of character can be speculated by research of how other professionals during the late 18th to early 19th century used character. This section of the paper attempts to explain possible meanings of character, in particular relation to landform.

Alexander Pope

Alexander Pope (1688 – 1744) was a writer and poet and the first to use the concept of character. Pope emphasised the importance of the consultation of the genius of the place, (Hunt, 1992). The “genius” of the place may have related to the “character” of the place.

Humphrey Repton

Humphrey Repton (1752 - 1818) seemed to be the first professional who used the term character in his work. Repton started his own business in 1788 and advertised himself as a landscape gardener for private residences. (Daniels, 1994). During that time Repton often wrote of the importance of the consideration of character in landscape work.

Repton wrote notes about a residence in relation to the approach he had used for the design. The notes and drawings were later collaborated in the form of what was called a “Red Book.” The Red Books were an explanation and description of work for the owner of the residence. In each Red Book there was a section named, “Character and Situation”, where the key use of the notion of character was used. (Repton, 1792–1812).

It was likely the work Repton had designed, related to his understanding of the character of the place and how the design should reflect that character.

In Repton’s first book, “Sketches and Hints” (1795), the first chapter was entitled, “Concerning different characters and situations” which included this main approach of his work:

“All rational improvements of the ground is, necessarily, founded on a due attention to the CHARACTER and SITUATION of the place to be improved: the former teaches what is advisable, the latter what is possible, to be done.” (Repton, 1795, pg. 39).

This was one of the key parts of Repton’s methodology and reasoning of why character was important. He suggested that once the character of a place was established, this could then help predict what type of improvements or work was suitable, and ultimately end up with an outcome that should have reflected the original character. The character was the advisor and part of the decision process of what work should be done. This meant that the meaning behind what the character actually was, or contained, was very important also. The situation was important as it would reflect the practical, realistic and functional side of what work the character had generated. Repton claimed that both character and situation were factors that the improvements to the ground should have been founded on, yet it seemed their importance also relied on being factors that generated design.

Repton then explained how character was decided:

"In deciding on the character of any place, some attention must be given to its situation with respect to other places; to the natural shape of the ground on which the house is, or may be, built; to the size and style of the house, and even to the rank of its possessor." (Repton, 1795, pg. 39).

Repton outlined factors that were considered when determining the character of a place. The character related to the situation, which included a wide array of features. The natural shape of the ground related to the character. Character also related to the house, including the size and style of which the grounds and architecture should have been related to one another – eg. a castle-like architecture would mean the grounds would assume the same castle-like character. The status of the owner was also important as it may have referred to the assumed quality and/or quantity of proprietor's fortune.

Repton often referred to the character and situation at the beginning of a chapter in a Red Book:

"To lay down a rational plan for the improvement of any place, we must begin by considering its character and situation." (Repton, 1816, pg. 445).

This quote was often repeated as it was probably the main principle of Repton's work. This methodology was used as a type of a tool that Repton used to guide his work, and then later used to compare against the finished work. Repton was a professional landscape gardener who used the principle of character in his work and many landscape and architectural practitioners became aware of this aspect of Repton's work approach and methodology.

Repton's view of character changed as he progressed in work over the years. At first, it seemed character related mainly to the situation of the place. Character later started to be a quality of the landscape that could be altered and then the importance of architecture affected the character. However, overall, Repton's work portrayed that the character of a place should affect and influence the design.

John Claudius Loudon

John Claudius Loudon (1783 - 1843) worked from 1803 as a gardener but mainly as a writer of gardening, history and design books. Loudon explained and further explored character, and defined it as natural and artificial types. Natural character referred to factors of climate, surface, soils and water whilst artificial character referred to factors of architecture, present state of ground and topographical circumstances. (Loudon, 1860). Most of Loudon's work related to character on the scale of private residences.

Andrew Jackson Downing

Andrew Jackson Downing (1815 - 1852) was an American botanist, landscape designer, architect and writer. Downing defined that the character of the land must fit the character of the architecture. Downing defined character as also fitting into two categories that were sometimes blended into one. They were beautiful, which meant simple flowing lines and the picturesque, which meant irregular form, broken, powerful, wild and bold concepts. (Downing, 1996).

This insight has shown that it was plausible that the landscape notion of character was popular and may have been used by many different professionals as these people's work showed.

How the plan for Auckland was affected by Mathew's methodology of consulting the character and formation of the ground

This section of the paper discusses how Mathew's plan was affected by his methodology. An area of the plan has been selected and direct quotes from Mathew's letters, which formed his methodology, are discussed in how they relate to the plan's development.

Official Bay

The first part of the plan discussed is the settlement area near the eastern bay, named Official Bay. Official Bay was planned for community settlement, although the tip of the headland was planned for Military Barracks. Except for the military barracks, Official Bay was planned predominantly in a crescent style. Trafalgar Circus, followed by a mews, Waterloo Quadrant and Eden and Stanley Crescent, enclosed the highest area of ground. Eden Crescent did not repeat the arc form of the previous quadrants and circus's, and rather it reflected the Official Bay shoreline. Linear streets followed Eden Crescent and also reflected the shoreline. The core linear streets (Princess, Eden and Marlborough) intersected at Trafalgar Circus and extended to Pt Britomart and Official Bay.

"A considerate Bay eastward I conceived the most favourable spot for the accommodation." (Mathew, 1840).

The notion of settlement near Official Bay may have been related to aspects of security and defence. Official Bay was positioned further inland than other bays in the area and closed in by only one headland – Pt Britomart that served as a defence position. This area had the Pt Britomart headland on its western side that served as a defence area and a wider bay area on its eastern side.

“... when the streets are laid out in parallel lines and at right angles, without any reference to the form of the ground. Guided by this principle, I have in several instances, adopted the Crescent Form, as one to which the ground is peculiarly adapted indeed it could not be made available in any other shape ...” (Mathew, 1840).

The circus, quadrants, crescents and linear street formations reflected the landform. The circular streets followed a concentric style until they neared Official Bay where they reflected the Official Bay shoreline instead of the highest area of the site. None of the streets in Official Bay were laid out in parallel lines or at right angles. The crescent form reflected the Official Bay shoreline and landform, although Waterloo Quadrant and Stanley Crescent were laid across ridged areas and therefore did not follow the formation of the ground accurately.

“... and its fine commanding position, with a splendid view of the River and Harbour ...” (Mathew, 1840).

Settlement in Official Bay also created and enhanced views over the bay and beyond to the Waitemata Harbour. The shoreline streets (Jermyn Street, Eden and Stanley Crescents) would have had ideal views, as the allotments joined to these streets and faced directly onto Official Bay.

This area of the plan has shown how Mathew’s methodology affected the design. Aspects of settlement selection, street formation and views were all related to Mathew’s main methodology of consulting the character and formation of the ground. Settlement selection related to using the natural features of the landform to an advantage. The street layout form reflected the landform and the seascape, which showed awareness to the formation of the ground. There was also consideration of the views that the settlement would enable, which was part of the landscape value.

Trafalgar Circus and Surrounding Crescents and Quadrants

This area of the plan is centred around the elevated area of ground (volcanic peak) that led down sloped land towards Commercial and Official Bay and Waihorotiu Stream. The street layout followed a format of circus, quadrants, crescents and linear streets towards Pt Britomart, Waihorotiu Stream, Kent Street, Commercial Bay and Official Bay.

“As a means not of promoting the immediate convenience of the early inhabitants, but of avoiding also the enormous expense entailed on the community, by the necessity which subsequently arises for cutting down hills and filling up hollows, when the streets are laid out in parallel lines and at right angles, without any reference to the form of the ground.

Guided by this principle, I have in several instances, adopted the Crescent Form, as one to which the ground is peculiarly adapted indeed it could not be made available in any other shape ..." (Mathew, 1840).

Mathew had chosen against the traditional street format of parallel lines at right angles as it did not suit the formation of the ground. Instead, the crescent circular formation was used down the sloping sides of the elevated area of Trafalgar Circus.

"... and its fine commanding position, with a splendid view of the River and Harbour ..." (Mathew, 1840).

Mathew saw the crescent form as enabling a fine commanding position to view Waihorotiu Stream and the Waitemata harbour.

"... if the ground to be disposed were a perfect plane; but the effect of such an arrangement, where the ground is of irregular character, must necessarily be that of throwing streets into perhaps impassable places, and destroying all harmony, regularity and beauty in the details of the plan." (PP, 1840-2).

The quadrant and crescent formations followed the circus formation in a concentric style until nearer to the shorelines of Official and Commercial Bay where street formation reflected the shape of the shoreline. This created a sense of harmony and regularity in the plan. The concentric style formed harmony with the crescent form repetition, which was also a form of regularity. The crescent street formation reflecting the shorelines of Official and Commercial Bay also created an effect of harmony.

This area of the plan has shown how Mathew's methodology affected the design. Aspects of maintaining the landscape form, crescent formation, views and maintaining the effects of harmony and regularity were all related to Mathew's main methodology of consulting the character and formation of the ground. Mathew was aware of the landscape formation and value so to avoid reducing hills or filling up hollows the crescent form was used. Maintaining the landscape and its value showed the consultation of character and formation of the ground. Inclusion of harmony and regularity in the plan also reflected the advantages of the street formation of crescent style.

The Grid

This area was on the western side of the plan. The ridges in the area were mainly near Hobson and Blenheim Street. The street formation was a grid style that created set block sizes and repeated main street formations, especially Victoria Street. There were also two squares (Hobson and Wellington)

connected by Eliza Street, which may have been areas of public space. There was also the plan for reclaimed land in Freemans and Commercial Bay set in grid formation.

"The great art, I submit, of laying out a town to advantage, consists in availing one's self of the natural features of the ground ..." (PP, 1840-2).

Mathew implemented the grid formation in this particular area, as it was the on a far gradual slope of ground compared to the eastern side of the plan.

This area of the plan has shown how Mathew's methodology affected the design. Consideration of the topography led to a grid street framework, which related to the formation of the ground.

Overall Plan

The proposed town area was laid over a varying landform with many elevated areas, ridges and valleys. The crescent form of streets was planned over an elevated area of ground and its sloping hillsides. The grid form of streets was planned over ground on the western area of the site, as the ground was more level.

"... and its fine commanding position, with a splendid view of the River and Harbour will give it a peculiar value as the most desirable spot for private residences, while the lower parts of the town will be the most suitable for shops and the general purposes of business." (Mathew, 1840).

The most notable elevated area was the Trafalgar Circus area. It was where the best views of Official and Commercial Bay and harbour were obtained. It was also the area designated for private residences as these views contributed to how the class ranking order began. The high landform areas were for private residences and therefore a higher class area. The lower landform areas of the town were for business and shops and therefore a lower class area. Between the two types of class would have been a medium of class types.

This area of the plan has shown how Mathew's methodology affected the design. Views and class related to character, as they were values created from the landscape form. The character of the landscape in this area was from the formation of the ground and this was how Mathew's methodology of consulting the character and formation of the ground was shown in the plan.

Conclusion

This research paper aimed to answer how Mathew's methodology of consulting the peculiar character and formation of the ground affected the 1842 proposed town plan of Auckland.

Mathew had been researched from a planning and architecture perspective, which related to factors of property and sales. This paper aimed to research Mathew from a landscape architecture perspective, which related to a regard for the landform. The method for this research was to analyse Mathew's methodology for the plan, found in his letters. Mathew's primary approach for the plan was to consult the "peculiar character and formation of the ground."

The term of "character" in landscape was popular during the late 18th to early 19th century. Character seemed to have many meanings and values. These all changed over time and were used in different ways, which seemed to show a merge of different professions using their understanding of character. This could be seen in the works of Repton, Loudon, Downing and Mathew.

Character was used as a landscape tool, a generator for design and as an influence for design. Mathew's use of character related to it being an aspect of the landscape - the landscape value that aided in design decisions. One example of this was the importance of views, which were an aspect of the landscape value. The views of an area were reflected in how the street layout was formed, as the streets would be in a format that made the most of the view advantage.

Mathew's use of character in his methodology suggested that he was aware of landscape notions in his work and may have focussed on them equally or more than notions of town planning. This landscape term of character in Mathew's work was used on a larger scale of influencing town plan design and possibly early urban design.

As Mathew never clearly defined the meanings and implications of his methodology in his plan, these conclusions have been speculative. Yet, some of the similarities of his methodology with other landscape profession methodologies (such as Repton) definitely seemed to show that landscape and landform awareness was involved, and that was how Mathew's methodology affected the plan.

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Patriotism and play: examples of early 20th century design of parks for children

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Abstract

This paper considers early twentieth century park design for children in New Zealand, using two Auckland parks, Victoria Park and Myers Park, as case studies. The paper documents the way children's play was accommodated in the design and use of public parks at this time.

The early 1900s in New Zealand was an era coloured by strong patriotism, new affluence, military fervour and a particular set of resulting moral attitudes. This social and political climate had far-reaching effects on children's play environments. Simultaneously, in USA and Europe the post-industrial Progressive Movement gave rise to the City Beautiful Movement, Play Movement and Nature Study Movement whose effects also helped shape the New Zealand experience. A rich exchange of influences resulted, which in the case of Victoria and Myers Parks saw children's play become controlled and contrived – with underlying moralistic, militaristic and imperialistic agendas.

Consideration of these significant historical examples can inform current planning and design. This is timely as the landscape architecture profession responds to the current renewed interest in creating outdoor learning environments for children. The paper concludes by suggesting that the playground legacy of this period may still be with us today and proposes consideration of an alternative and more integrated approach to design for children's play in public parks.

Introduction

In Auckland in the early 1900s two new urban parks were constructed which represented a different focus in terms of catering for children. Prior to the building of Victoria and Myers Parks, the children of Auckland had to content themselves with passive enjoyment of public green spaces – perhaps as a family picnic in the Domain. 'Play', the intrinsic domain of children (Monighan-Nourot, c.1990) was not provided for in a deliberate way although the open spaces and

trees of parks like the Auckland Domain were potentially rich resources for children who were able to escape from the adult formalities of the outing.

New Zealand at this time was strongly tied to the British Empire and war was looming in Europe. The social mood of the era was, naturally to encourage feelings of allegiance towards the Empire and a sense of patriotism for New Zealand, alongside a desire to defend its freedom. These conditions of social engineering will be referred to in this paper as imperialism, patriotism and militarism.

The moral attitudes of this period were represented by a preoccupation with cleanliness, orderliness, efficiency and healthiness (Carvallo, 1981). This equates to relate to strength and therefore the ability to be useful which relates back to economic productivity and fighting for King and country. It is possible these attitudes in New Zealand were influenced by the social climate and resulting movements of Europe and USA since many of New Zealand's new developing citizenry came from there and maintained close ties. One of these was the Myers family of Auckland, who was very influential in the development of both Victoria and Myers Parks (Adam, 2000).

This paper considers how these conditions and attitudes, along with associated movements, influenced design and use of these parks (and related buildings) by children. The planning for both Victoria and Myers Parks included areas for children's play and education, specifically as playgrounds and kindergartens (Adam, 2000).

Victoria and Myers Parks

Arthur M. Myers was a successful businessman, MP (Minster for Munitions) and former mayor of Auckland, having in this role opened Victoria Park in 1905 (Adam, 2000). He is credited with drafting New Zealand's first town planning bill in 1911 (Gluckman, 1990; cited in Cusins-Lewer and Gatley, 2002) and was a major benefactor of Myers Park, including the playground and kindergarten (Adam, 2000). Myers was a member of the British Garden Cities and Town Planning Association which in the early 1900s subscribed to the belief, which he shared, that effective town planning such as improved housing, reduced population densities and increased open space led to greater fitness, health and morality of its people (Cusins-Lewer and Gatley, 2002). The result of this was better industrial efficiency, military strength and national prosperity (Cusins-Lewer and Gatley, 2002).

Mr Myers wife Vera and his American sister-in-law Martha Myers also shared his views and were greatly interested in improving the situation of Auckland's

'neglected' children (Cusins-Lewer and Gatley, 2002). These unfortunates who were singled out for 'saving' were often the children of working parents or recent immigrants (Cavallo, 1981). Martha set up the Auckland Kindergarten Association in 1908. Both she and the Association believed in the malleability of children and felt it important they be moulded, like plastic, into useful and truthful good citizens of the Empire (Cusins-Lewer and Gatley, 2002).

Victoria Park was designed by William Goldie who was the Superintendent of Parks from 1893-1908 (Adam, pers. comm. 2005). Myers Park, which opened in 1915 was designed by Thomas E. Pearson who was appointed to Goldie's position, presumably on the latter's retirement. Pearson went on to become Auckland city's first professional gardener (Adam, pers. Comm. 2005). Victoria Park catered principally to sports games and athletics while Myers Park was a stroll park with the classical picturesque element of an irregular winding pathway traversing the site (Cusins-Lewer and Gatley, 2002). Victoria Park is located on 23 acres of reclaimed land in Freemans Bay that was originally leased to the City Council by the Auckland Harbour Board (Adam, 2000). Myers Park is situated in a 6 acre gully bounded by Queen, Wellesley, Albert and Cook Streets (Cusins-Lewer and Gatley, 2002).

Both parks incorporated early New Zealand examples of children's playgrounds, which had women supervisors. The function and rationale for the supervisors is discussed in the next section. They both had kindergartens associated with them (Adam, 2000). Friedrich Froebel, a Austro-German educator developed the kindergarten model in 1837 (Shapiro, 1983). Its interpretation of play was considered by its critics to be much directed and structured (Monighan-Nourot, c.1990). The Campbell Free Kindergarten at Victoria Park was a gift of Sir John and Lady Logan Campbell and opened in 1910 (Adam, 2000) while the kindergarten and playground at Myers Park were constructed and opened by the Myers in 1916, a year after the park opened (Cusins-Lewer and Gatley, 2002). A playground was then constructed at Victoria Park, opening in 1919 – largely thanks to a Miss Melville of the City Council who campaigned successfully for both playgrounds. Her tireless work in advancing the case for children was recognised by Mr George Court, of George Court department store who donated the 'elaborate' park equipment for Victoria Park including swings, seesaws, slides, merry-go-rounds, sandpits, fountains, fishponds and wading pools (Adam, 2000).

A rich exchange of influences

The Reform Movement of the early 19th Century attempted to improve workers' and their family's conditions in polluted industrial cities of Europe and America

and this led to the first examples of public playgrounds for children (Hendricks, 2001).

In the late 19th and early 20th Century the Progressive Movement further picked up on the social concerns of increasing industrialisation and urbanisation (Monighan-Nourot, c.1990) and Progressive Era reformers commonly turned their attention to children and children's play as being important for several reasons. One of these was the increasing recognition of the important role of play in the development of children (Monighan-Nourot, c.1990; Shapiro, 1983). A second reason was acknowledgement of their role as the next generation of soldiers, workers and influencing citizens (Cusins-Lewer and Gatley, 2002). A third was recognition of the plasticity of youth and a belief that with the right influences their "innate human goodness" would unfold (Monighan-Nourot, c.1990. p61).

A number of initiatives emerged from this period. Most of them had their roots in Europe or USA since at the time New Zealand's population and urban problems were relatively small and new. It is relevant to consider the effect of these in terms of Victoria and Myers Parks and reflect on the suggestion made by Cusins-Lewer and Gatley (2002). In their paper entitled *The 'Myers Park Experiment'*, they maintain both Myers Park and the buildings associated with it were used to mould children into a 'civilised' form as decreed by the era. They suggest, in this regard, that the main benefactors and campaigners of this park were, while civic and public-minded, also motivated by the moral attitudes, and militaristic and imperialistic conditions of the time.

Urban renewal

Both parks were an experiment in urban renewal. The premise behind this was that the areas needed renewing. Much was said about the 'slum' conditions in both areas – particularly by Myers in his opening addresses, where for example he referred to Myers Park as an "experiment new to Australasia" in regard to its pioneering town-planning in turning an unwholesome gully into a "park for the people of Auckland for all time" (NZ Herald, 1915; cited in Cusins-Lewer and Gatley, 2002). Freemans Bay, where Victoria Park is situated had been described as a 'stinking abomination' and part of the decision to site it there was driven by a determination to improve the health of the working-class male population of Freemans Bay, in order to better fit them as fathers and soldiers (Adam, 2000). However while it clearly suited the protagonists to accentuate the 'greater good' provided by the parks by emphasising the squalor that they replaced, Cusins-Lewer and Gatley (2002) provide further evidence to an argument put forward by Mayne and Schrader (both cited in Cusins-Lewer and Gatley, 2002) that questions the real existence of slums in New Zealand.

City Beautiful Movement

The first decade of the 20th century was the height of the City Beautiful Movement in USA during which middle- and upper-middle class Americans tried to rearrange their cities into beautiful and functional places according to a cultural agenda, a middle-class environmentalism, and aesthetics expressed as beauty, order, system and harmony (Wilson, 1989). While its successes resulted in many green parks, beautiful curving parkways, attractive tree lined boulevards and stately public buildings it is important to understand that it was deeply entrenched in a code of morals which viewed its aesthetic achievements in terms of encouraging civic pride and patriotism and enhancing work productivity and economics in the urban environment (Wilson, 1989).

There is evidence in reports written by W.E. Bush (City Engineer) in 1916 and 1920 (Adam, 2000) and Myers' opening speech for Myers Park, that the City Beautiful Movement held influence in Auckland around the time Victoria and Myers Parks were constructed. Cusins-Lewer and Gatley (2002, p61) quote Myers as saying:

"...well-kept parks and open spaces, clean and well-built streets, buildings which, instead of disfiguring, added beauty and dignity to the surroundings, not only inspired the people with a justifiable civic pride, but also helped them to realise in themselves a truer and more wholesome life".

The City Beautiful Movement held that the environment moulded the habits and nature of humankind and this coupled with their belief in urban plasticity for beautification purposes (Wilson, 1989) has interesting parallels with the Kindergarten Association's belief at the time in the plasticity of children for salvation purposes. This prompts Cusins-Lewer and Gatley (2002, p60) to propose that architecture and urban design were being used at this time in the "physical and moral conditioning of children."

The Play Movement

The Play Movement emerged in USA at the beginning of the 20th century in response to the belief that children needed to be 'saved' from the filth and exploitation potential of playing in the street. Target groups were children and adolescents that were inner city, largely working class and ethnic (Cavallo, 1981).

A widely supported reform movement of the late 19th and early 20th centuries in USA was 'Child saving', largely to provide moral salvation (Cavallo, 1981). However the Play Movement went further - putting play into state control by setting up organised play activities on supervised, municipally owned

playgrounds to keep children off the streets and protect them from exploitation and what Cavallo (1981, p1) calls “moral chaos”. Child development theorists of the day maintained that “playground experiences were means through which the young developed specific cognitive skills, moral tendencies and social values” (Cavallo, 1981, p3). According to Monighan-Nourot (c.1990) underlying this was the inference that ‘childhood’ and child’s play was too precious to be left up to parents to manage to the satisfaction of the state – which needed healthily formed, morally conscious and patriotically zealous young people to help in the impending war efforts.

Myers Park boasted one of the first constructed playgrounds in New Zealand and Victoria Park was soon to follow. Both parks had lady supervisors who were seen as essential for the safety of children using the playgrounds. Women were viewed as domestic and maternal (Cavallo, 1981) which fitted them well as supervisors in the playgrounds and continued a belief, originating in the mid-nineteenth century that focussed on the importance of women’s role in “shaping the character of the nation through enlightened childrearing” (Monighan-Nourot, c.1990, p63). As late as 1932 the supervisors’ input was still valued, as evidenced by a deputation of people at council following a review of supervision needs at the parks. It was felt that if they were removed the playgrounds at both parks would become unsafe for children (Adam, 2000).

Another important role of the supervisors was organising games such as tennis, basketball, baseball or cricket during school holidays. Structured games at the parks were seen as providing for the mental and physical energy of children of all ages (Adam, 2000) and mirrors the games provided in American state-supervised playgrounds (Cavallo, 1981). In 1937 the New Zealand Labour Government passed the Physical Welfare and Recreation Bill and in 1938 the Ninth Annual Report of Victoria Park notes “It would be interesting to know how these children would spend their time in the parks had no games been provided.” (cited by Adam, 2000)

The organisation of play in Victoria and Myers Parks does not fit with the characteristics of play as defined by Monighan-Nourot (c. 1990). For example play involves freedom from external rules, which differentiates it from games. Instead the focus seems to be engendering patriotic and militaristic obedience in children. According to Cusins-Lewer and Gatley (2002) physical training of boys was to prepare them for military training and for girls to make them fit for motherhood and domesticity. The “competitive warring of sports teams on playing-fields” was claimed as evidence of the “spirit of war” (De La Mare, undated; cited by Cusins-Lewer and Gatley, 2002). Children practiced and performed marching, filing and flag salutes within playground boundaries and in 1919 Auckland’s mayor is quoted as saying a playground is more than “a place of recreation; it becomes the nursery in which good citizenship is cultivated” (Parr, 1919; cited by Cusins-Lewer and Gatley, 2002).

There is evidence that the kindergartens at both parks similarly subscribed to 'play' that focused on obedient service to the Empire. At the opening of Myers Kindergarten the Governor-General described the pupils as those who would "carry on the good name, work and cause represented by the British flag" while Myers talked of the great wastage of manhood due to WWI. This therefore necessitated giving more attention to motherhood and childhood as the basis of the economy of the Empire (Cusins-Lewer and Gatley, 2002). Children one to three years old daily sang the National Anthem and saluted the Union Jack (Cusins-Lewer and Gatley, 2002).

The Nature Study Movement

The Nature Study Movement in USA was introduced around the turn of the 19th century to prevent rural depopulation by "causing the child to love nature and thereby be content with country life" (Rodgers, 1949; cited in Shair, 1999, p10). However it reached further, beginning a programme of encouraging school gardens in the USA as the garden was seen as an antidote to the unhealthy evils of city life (Shair 1999). Individual garden plots of regimental organisation were favoured both by state schools and corporations sponsoring 'youth gardens'. Tending these gardens was seen to foster the work ethic and values associated with 'farm life', with output measured in terms of increased moral, mental and physical power of children and youths (Shair, 1999).

That the effect of this movement was felt in New Zealand is evidenced by Myers opening address for Myers Park in 1915 when he referred to the park as "Auckland's additional lung" and "an invaluable breathing space for the children" (Cusins-Lewer and Gatley, 2002, p63). His rhetoric was particularly aimed at the women and children and claimed that fresh air and sunshine were fundamental to open space and therefore parks and playgrounds were "absolutely essential to the growing frame of childhood" (Colquhoun; cited in Cusins-Lewer and Gatley, 2002, p64). Myers call for a return to nature appears to have had the same moralistic and therapeutic basis as the Nature Study Movement. Likewise the design of the Myers Kindergarten building maximised health-giving light and space and ensured hygiene with no square angles for dust to collect (Cusins-Lewer and Gatley, 2002). It is interesting to note that at this time in USA the Child Study Movement was gaining support, particularly fuelled by the concern over mental and physical inadequacies of WWI recruits (Monighan-Nourot, c.1990).

Both parks were used to a limited extent in educating children about plants, which was one of the important results of the Nature Study Movement in USA. Myers wanted his park to be rich in a variety of ways for the amusement and education of children and Pearson (designer and gardener at Myers Park) stated

that Myers proposal for the educational potential of the park would provide “a happy hunting ground for all students of plant life” (Pearson, 1913; cited in Cusins-Lewer and Gatley, 2002, p67). However Pearson felt that the kindergarten children were too young for gardening in the plots planned for the front, so these were turned down (Adam, 2000). Instead he gave his support by asking his staff to assist teachers explain about plants to children (Cusins-Lewer and Gatley, 2002). At the Campbell Kindergarten it is reported that teachers supervised pre-schoolers weeding flower beds at Victoria Park (Adam, 2000)

The educational use of the parks to teach about nature would have been reinforced by the New Zealand state school garden programme that began in the early 1900s due to the introduction of Manual Training into the school curriculum around this time (Beaumont, 2002).

Conclusion

What happened in the 20th century, as played out in Victoria and Myers Parks was that children’s play became controlled and contrived – with underlying moralistic, militaristic and imperialistic agendas. It is interesting to note that the marshalling of children into play areas that could be supervised and where they were organised into orderly games was designed to stop ‘child play’ from being what in essence it is – flexible, self-imposed and free from external rules (Monighan-Nourot, c.1990).

The influence of movements and initiatives from the Northern Hemisphere on the social trends and planning decisions of New Zealand in the early 20th century seems to have been significant. There appears to have been an attempt to try and fit the New Zealand situation to models from other Western countries in order to justify actions. This is illustrated by the way city officials focussed on the existence of slums in order to justify the urban renewal that Victoria and Myers Parks were held up to represent.

Senda (1992, p1)) defines play for children as “jumping away from the ordinary”. But, he points out there is another meaning of ‘play’ – that referring to the gap needed between two materials (e.g. cogwheels) in order to allow things to function smoothly and efficiently. While it is not surprising that the social conditions and moral attitudes that prevailed in the early 20th Century influenced the way Victoria and Myers Parks were designed and used for children – it seems appropriate to question whether this was in the best interests of the children concerned. The subtle change from play being seen on the one hand as free and self-referenced (Monighan-Nourot, c.1990,) to it describing smooth and efficient functioning on the other hand, seems to indicate a clever manipulation. It would be interesting to ask the children concerned how they

responded to this playground social training. In the words of Carvallo (1981, p55) "Did they become what play organisers would make of them? Or was it just a game they played?"

Informing current design for children in parks

Hendricks (2001) asserts that playgrounds are seen as a public utility rather than a spatial design issue. I suggest that perhaps the separation of children's play into specific areas, as happened with the playgrounds at Victoria and Myers Parks, established a pattern of marginalisation of the importance of children's play in public parks which still exists today. Supervising, controlling and organising children who visited the playground further restricted the free nature of their play. Static play equipment that allowed little inventiveness of use has contributed to a legacy of sameness in public playgrounds that is still with us today. According to Hendricks (2001, p1) "As we enter into the 21st century there is no other aspect of public provision that has changed so little over the past century and is so boringly the same around the world as public playgrounds." There is reluctance to spend public money on well-designed spaces for children and youths since they have no political power.

We are also perhaps in danger of swapping the moral attitudes that shaped early 20th Century design of public parks for children with those of today which are equally fixated with safety, health and aspects of 'correctness' with regard to society's attitudes and fears.

Design for child's play in the private sector today (Rice, 2004; Collins, 2004; Wake, 2001) places great emphasis on children's outdoor environments that integrate fun and learning in a holistic way that challenges the old models and invite children to engage in what they do best – play. Examples such as the Princess of Wales Memorial Playground in Holland Park, London (www.) provide evidence of how well this new model could work in public parks.

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Harry Turbott, landscape modernist.

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Abstract

The career of Harry Turbott, the first New Zealander to be trained as a landscape architect at Harvard, is an important part of the heritage of the landscape profession in this country.

Harry Turbott was born in 1930 in Gisborne, New Zealand. He studied at the University of Auckland's School of Architecture, and graduated with a Bachelor of Architecture and a Diploma in Urban Valuation in 1952. Upon graduation Turbott gained a Fullbright Scholarship and a University of New Zealand Travelling Scholarship which he used to travel to America to study a Masters of Landscape Architecture (MLA) at Harvard University's Graduate School. Turbott then worked for the American landscape architect Dan Kiley, and travelled through Europe and India before returning to New Zealand, bringing the knowledge and experience of the new profession of landscape architecture with him.

Turbott's forty years of landscape practice in New Zealand resulted in the production of an immense range of projects; parks, reserves, motorways, schools, residential landscapes and national parks. Turbott also pioneered environmental design in New Zealand and developed an important role as an environmental advocate. Turbott was also involved in the early design of tourist developments in New Zealand and in the Pacific.

This paper looks at four landscape projects from Turbott's long career as case studies to help focus on Turbott contribution to the construction of the profession of landscape architecture in New Zealand.

The paper tries to avoid a reading of Turbott's career as either 'internationalist' or 'local' but instead situates his practice within a more complex history of the development of a modernist New Zealand practice of landscape architecture; international and local, foreign and indigenous.

Introduction

Harry Turbott was born in 1930 in Gisborne and studied at the University of Auckland graduated in 1952 with a Bachelor of Architecture and a Diploma in Urban Valuation.

In 1954 Turbott won a Fulbright Scholarship and a University of New Zealand Travelling Scholarship. Turbott enrolled in the Masters of Landscape Architecture programme at Harvard University's Graduate School, completed the degree in 1955.

Hideo Sasaki was the Professor of Design and Head of the Landscape School at Harvard and greeted Harry Turbott on his first day. While studying at the GSD, Turbott was inspired and influenced by the work of contemporary architects such as Louis Kahn, Walter Gropius, Mies van der Rohe, Dan Kiley and Eero Saarinen.

Turbott was required to complete one year of practical work after the masters; he worked for the architect, landscape architect and planner, Dan Kiley. Dan Kiley had built a reputation for formal Le Notre-esque landscape projects. Turbott worked in his studio for 15 months; the best known project that he was involved in was the Third Block of Independence Mall, in Philadelphia. While in America, Turbott observed the American model of architecture, planning and landscape architecture practice, a strict hierarchy with the leading professionals having access to vast budgets and resources.

After his work in Kileys office, Turbott and his wife travelled to Europe, firstly to England where Turbott started writing a history of landscape architecture.

Turbott travelled to France to see Le Notre's work. Vaux le Vicomte was Turbott's favourite Le Notre garden. He was astonished by the craftsmanship and implementation of the French formal garden. In particular he was impressed by its multi-layered reference to humanity, surprise and the unexpected "magic" in the garden. Turbott found a new respect for the balance of power and humanity expressed through design in the Baroque garden.

Turbott returned to New Zealand in the late 50's, as the first landscape architect in New Zealand with a masters from Harvard. At this time the landscape industry in New Zealand was seen as garden making, which was carried out by horticulturalists, "plant people" and wealthy housewives. The industry operated at a very small scale. It was a totally different environment to what Turbott had experienced in America. Turbott found it difficult to scale down his ideas, aspirations and experiences to fit the landscape industry in New Zealand.

Turbott began lecturing part-time at the University of Auckland, first in the Architecture Department, and then in the newly established Town Planning Department. Turbott also practiced as an architect and landscape architect during his three years sojourn at the University of Auckland.

In the mid 1960s, Turbott was offered a job as head of the landscape architecture school at Yale, (partly due to a recommendation from Dan Kiley). Turbott turned down this position, although he had enjoyed his time in America, he had no real desire to return.

After working at the University of Auckland, Turbott worked in Auckland for the Ministry of Works from the mid sixties. Turbott worked on landscape plans for the new urban motorway system in Auckland, including the planting design for the "spaghetti junction" motorway interchange. As there was no landscape architecture profession in New Zealand at this time Turbott's qualifications and work experience were barely recognised. However as his reputation increased Turbott found himself in demand for a professional clientele in the new suburbs of Pakaranga and Takapuna.

Turbott's work was diverse in the 1960s. He was involved in landscape planning for Northcote Shopping Centre and Pakuranga Town Centre. He worked at Auckland Grammar School and St Helens Hospital in Mt Albert. He also designed landscapes for public recreation such as Franklin Racing Club and MOTAT at Western Springs.

With his Auckland motorway experience, Turbott was called on to advise on various types of infrastructure planning throughout New Zealand, such as the development of the Christchurch motorway transport system, the Timaru motorway interchange and port access, and Palmerston North Airport.

Turbott also carried out coastal landscape advisory work, producing the Gisborne Foreshore Plan and the Mangawhai Causeway Plan. He worked for the Auckland Harbour Board on plans for Motutapu, Motuihe and Tititiri Matangi Islands.

His experience with coastal landscapes lead to an introduction to Mimiwhangata, Northland, a site that he worked on through out the 1970's.

In the late 60s Turbott started work at Urewera National Park. Whakaipo Bay Reserve, and Lake Taupo. His most important residential architectural work at this time was the Beecroft house and landscape at Takapuna.

In the 1970s and 1980s Turbott entered into a partnership with the Auckland architect Brian Halstead. Turbott continued with residential, school and shopping

centre design, working on Takapuna Primary School, Sunny Hills Primary School and Kristin School in Albany. He developed an early landscape plan for St Lukes Shopping Centre.

The scope of Turbott's work extended during the 70s to include, church developments, golf courses and leisure parks such as Papakura Reserve and Parakai Hot pools. He became involved with the Waitangi Trust Board, and produced the Waitangi Landscape Plan.

In 1973 he was involved in the planning and design of Matarawa Lake Reserve, in Tokoroa.

In the early 1970's Turbott undertook a number of projects in the Pacific Islands. The largest was the development of the Duba Motor Hotel in Fiji, the conversion of a 2000 acre wetland into an international tourist hotel. Other work in the Pacific, included a landscape plan for Gau Island's proposed tourist development and the development of Nadi Travelodge.

In the mid 1970s Turbott undertook the restoration of Lake Pupuke's Pumphouse building and a landscape plan for the adjacent Kilarney Park on Auckland's North Shore.

Turbott was employed by Napier City Council to act as an environmental advocate for Napier's foreshore environment. His work on National and Regional Parks continued with design of the ranger's house, workshop and a landscape management plan for the Trounson Kauri Park, Northland. Turbott also carried out landscape planning for Mt Egmont National Park in Taranaki.

In the late 1970s Turbott played a major role as project manager for Turoa Skifields where he monitored the environmental impacts of unplanned residential developments. He advised a more cohesive and sustainable plan for the mountain, and oversaw the implementation of the early stages of the proposed developments. Turbott's work included the design of the Oakune Rangers Station and similar work on the Whakapapa Ski fields.

In the 1980s, Turbott completed landscape plans for Dilworth School, consulted on the design of Avondale Racecourse in Auckland, and was involved briefly in consultation and early design work for the Gulf Harbour development at Whangaparoa. Turbott designed the Matai Bay Reserve and Kawau Island camping grounds. Turbott worked on Visitor Centres at Rangitoto and Motuihe Islands and completed a series of extensions to the Waitangi Visitors Centre. Turbott also designed the Mangawhai Visitor Information Centre and lookout at the Mangawhai Heads Domain.

In Auckland, Turbott acted as an environmental advocate for the Waitakere Region Protection Society against the Waitakere City plans to reduce the minimum residential lot in the Waitakere Ranges to less than five acres. As the consulting landscape architect, Turbott argued that the Waitakere Ranges would suffer a loss of visual character and destruction of bird habitat with the introduction of smaller residential lot sizes.

Turbott began the restoration of Para-O-Tane Palace, Rarotonga, in the Cook Islands in 1989.

In the 1990s Harry Turbott's partnership with Brian Halstead dissolved, he continued to practice as Turbott and Associates based in Waterview, Auckland. Turbott completed more visitor centres, the Mt Mangere Reserve and Visitor Education Centre, the Tiritiri Matangi Visitor facilities and the North Egmont Visitors Centre in Taranaki.

In 1994 Turbott designed the Arataki Visitors Centre in Auckland's Waitakere Ranges. This project combined his landscape and architectural design skills. The centre was designed to provide Aucklanders with an experience of the natural environment, and a centre for education about the culture and history of the Waitakere Ranges.

In 1997 Turbott designed the beachfront walkway around the Takapuna coastline and in 1998 he designed the New Art Gallery extensions for the Pumpouse building at Lake Pupuke. Recent projects include a new innovation, the Te Taapapa Ki te Tai Tokerau Marae Church for Mangere; classroom, cultural centre and landscape extensions for Green Meadows Intermediate School in South Auckland, and house and landscape extensions for Cliff Whiting's house in Keri Keri, Northland.

To examine some critical themes from forty years of practice, we have chosen four projects which help us identify Turbott's particular engagement with modernism.

The projects are; the Third Block of Independence Mall, Philadelphia, the Beecroft House and Garden, Lake View Road, Takapuna., Mimiwhangata Farm Park, and the Arataki Visitor Centre, Waitakere Ranges, Auckland

The Third Block of Independence Mall, Philadelphia.

Harry Turbott worked with Dan Kiley on The Third Block of Independence Mall Philadelphia (from conversations with Harry Turbott it appears that Turbott was largely responsible for the design, working in the Kiley manner). This project was

part of Philadelphia's extensive urban renewal projects of the 1960s. The landscape design referenced an early, unbuilt plan for the city the "intent was to create an architectural forest within the heart of the city" (Dan Kiley, 1999). The site was laid out as a geometrical forest, planted with over 700 honey locusts trees. The forest is separated into two parts by a dominant central axis. The axis aligns the landscape with Independence Hall. The central axis is softened with three geometrically designed fountains, each having a single tall jet of water at its centre. This design referred to the axis while providing a new and exiting environment for the person experiencing the space. (Dan Kiley, 1999).

Edmund Bacon regarded the project as a brilliant solution in providing a boundary for the long, out of scale, open space network.

Harry Turbott did not believe the project was entirely successful. The design decisions are not compatible with the site and Philadelphia's seasonal and climatic variations. The deciduous leaves of the honey locust canopy disappear by mid-autumn, and the fountains must be drained before winter. (H.Turbott; M.Treib; E.Bacon; D.Kiley.)

Beecroft House and Garden 1965

Harry Turbott designed the Beecroft house and landscape, with P U D Middleton, in 1965. It was built in 1966 and has won two NZIA awards, the first in 1965 and the second, in 1994, a 25 year award of distinction

The Becroft House and garden is an example of Harry Turbott's earliest work in Auckland. The house site is half an acre, set into the gently sloping bank of Lake Pupuke. The site offers panoramic views of Lake Pupuke, from the hospital in the north, to the Takapuna Pumphouse in the south. The house is well integrated with the landscape, paving, decks, pergolas, outdoor walls and a well established wisteria helping to blur the edges of architecture and garden.

The visitor is drawn into the flow of the landscape, from the entry at the top of the site through and around the house, across the garden and lawn, to the edge of the lake

Mimiwhangata Coastal Park

Mimiwhangata is a 2000 acre peninsula on the east coast of the North Island, approximately one hour's drive north of Whangarei. The site is a combination of regenerating bushland, farmland and a varied coastal beach environment. Mimiwhangata has numerous beaches and bays on both sides of the peninsula. The southern side is the more exposed, the northern side is more sheltered. The

site of today's Mimiwhangata Marine Park consists of several islands and reefs, the largest being Rimariki Island, 300m offshore.

In 1967, Mimiwhangata consisted of a regenerating bush covered landscape running down to five miles of pristine untouched coastal land. This was bought by Lion Breweries to be developed as an international tourist location. It was Lions intention that Mimiwhangata be turned into an international tourist fun park, a New Zealand's version of Australia's Surfers Paradise.

Once Lion has purchasing the land, the board of trustees of Mimiwhangata had the site development officer bulldoze the sand dunes flat and then plant rows of Norfolk Island Pines, Pohutukawa, parallel to the coastline. In front of the planting, the coastal sand dunes were tar sealed.

One of the members of the board of directors was a little unnerved by the developments as they unfolded, and contacted Harry Turbott to assess the situation. For Harry Turbott this began a 30-year relationship with the Mimiwhangata site and the inception of the first environmentally planned park/reserve project in New Zealand.

In response to this new need at Mimiwhangata, Harry Turbott initiated what became the first multi-disciplinary environmentally informed landscape assessment in New Zealand. It consisted of a marine and shoreline survey, an ecological report that took account of the site's botanical and biological importance, and an archaeological report.

Three separate Turbott and Halstead Mimiwhangata Reports, dated 1967, 1971 and 1973 were prepared for the information of the landowners. The progression of these reports traces the change in ideas and opportunities for the site.

The 1967 Report explores options for a commercial resort-type development but urges caution to Lion over the immediate injection of capital given the likely lack of continuous clientele. It raised questions over future leisure trends of New Zealanders and questions the site's remote location being the right place for a "national playground".

The 1971 report placed more emphasis on the natural resources of the site. It included an inventory of natural resources: beaches, marine tidal pools and reefs, bush, streams, dune lands, pastoral land, history, wildlife, vistas, views and "atmosphere".

The 1971 report recommends a low-key development on the site, to keep options open for the future. It recommends that environmental reports be carried

out on the site to determine more accurately Mimiwhangata's ecological importance.

By the time Harry Turbott came to write the 1973 Mimiwhangata Report, the evidence of the Ecological, Marine and Archaeological Reports had provided a definite argument for the conservation of the coastal landscape.

Harry Turbott's work at Mimiwhangata resulted in what became known as the Mimiwhangata Farm Park, functioning as a family oriented, passive recreational reserve, with a camping ground and minimal development. The grazed areas of the site continued to be run as a farm.

The environmental importance of the site was clear but Turbott had to relate the outcomes of his work to the business-minded New Zealand Breweries Board of Trustees. In 1984, the waters surrounding Mimiwhangata were designated a Marine Park, the littoral and the water together form today's Mimiwhangata Coastal Park.

In 1986 the Crown (DOC) obtained the Mimiwhangata site through a land swap with Lion Breweries, for an area of land in central Wellington.

Harry Turbott's work at Mimiwhangata was a response to new demands. He used what resources were available in New Zealand at the time, utilising new scientific knowledge and expertise from the University of Auckland, and by honing his own report writing and communication skills. Turbott was able to achieve clear and progressive environmental objectives at Mimiwhangata.

The interesting and ground breaking achievement of Turbott's work at Mimiwhangata is how he brought a scientific base to landscape projects, and led a multidisciplinary team to overthrow a highly unsustainable development. All this was achieved long before current district plans or legislation.

Arataki Visitor Centre, Waitakere Ranges, Auckland.

Arataki Visitor Centre is perhaps Turbott's most recognised and successful visitor centre. In many ways it represents the culmination of his design work, in the unification of building, landscape and culture. At Arataki, the building and landscape are inseparable, the architecture of the building actively adds to the observation and understanding of the wilderness landscape of the Waitakere Ranges. The Visitor Centre was designed to link to Auckland city. The central vista of the building aligns through the central city, to Rangitoto Island in the distance. The site also offers panoramic views of the Manukau and Waitemata

Harbours. It has become one of the most popular tourist attractions and education centres in Auckland.

The Arataki Visitor Centre is entered via two looping ramps that sweep up from the ground level, weaving through the bush to the building. The Visitor Centre is raised high enough that visitors look through and down on the regenerating native bush, giving visitors a new perspective on the natural environment of the Waitakere Ranges. "I gave them a fresh view by putting walks on top of the trees. They get an unusual view of something familiar." (Harry Turbott, 1994).

The design of the ramps, a transition area between the building and the landscape, was ecologically informed. Turbott had a botanist survey the major trees in the area and the decks were constructed around these with minimal disturbance to the natural environment.

The building carries the Turbott trademark of stained wood, macrocarpa and cedar. The timber is bulky and weighted, referencing the historic bridges, railway and dams in the area. (New Zealand Herald 22.03.1994)

The completion of Arataki visitor centre restored mana to the landless Kawerau a Maki of the Waitakere Ranges. The Auckland Regional Council funded an eleven metre high carving which describes six ancestral figures, it stands proudly, dominating the entrance of the Visitor Centre. It is the first time in 150 years that a carving by the Kawerau a Maki has been on public display. In the design of the project, Turbott consulted with the tribe, the sculpture is integrated with the building, bolstering the central axis. (New Zealand Herald 05.02.1994)

The building itself is an information and educational centre, offering information about the Waitakere Ranges as well as more general environmental education. It deals with site specific issues relating to flora and fauna, and weed and pest elimination. It also covers broader issues of environmental concern relevant to Aucklanders, the maintenance of biodiversity and water quality; pollution; waste disposal; erosion; and education toward sustainable lifestyle choices.

Arataki demonstrates some important themes in Turbott's work. The whole concept of Arataki is based on a close relationship with the surrounding natural environment. The outdoor spaces are inseparable from the building; they are used as integrators between architecture and landscape

Three distinct themes emerge from these projects.

1. The Natural Environment

Turbott's practice is influenced by his experience of the natural environment. Through extensive travel in America, Europe and New Zealand, Turbott has

witnessed the diversity and reliability of natural processes in many different environments. His passion for tramping and bushwalking has made him a keen observer of the processes of nature and these experiences inform and inspire his work.

The Becroft landscape was designed to provide a connection between the house, garden, and natural environment of Lake Pupuke. Turbott achieved this by generating movement between the lake and the house, and by utilising views of the lake from the house and garden.

Arataki was designed to create an experience of the natural environment of the Waitakere Ranges by encouraging movement through the landscape. Turbott's design provides for movement through the horizontal plane, and through the vertical layers of regenerating bush, by using ramped boardwalks that lead from the car park to the entrance of the visitor centre.

Movement combined with the provision of expansive views, are designed to inform the viewer of the local environment of the Waitakere Ranges and its context within the wider Auckland region.

2. People and Culture

Turbott designs environments for people, he explores the relevant social and cultural issues to generate and inform the design of the project. Turbott designs liveable, functional environments, individually suited to the client. From the family living spaces of the Becroft house and landscape to the educational and recreational facilities of the Arataki Visitor Centre, to the natural environment of the Mimiwhangata Coastal Park, the needs of the users are a major consideration in Turbott's work.

The concern for people and different cultures is a fundamental characteristic of Turbott's design approach.

3. Landscape and Architecture

Turbott's design work is concerned with the relationship between architecture and landscape and how they can serve a shared function of relating people to their natural environment.

Trained in both disciplines, Turbott has merged the two, creating integrated and functional environments to suit a diverse range of purposes.

Turbott states that he was trained to build 'honest' buildings, where bearers, beams, joints and construction are left exposed, following the idea that a building's form is derived from its function.

Outdoor living areas are multifunctional. They are an integrator between the building and the garden, or the surrounding natural environment.

Turbott's work is about the relationships of different spaces with one another, suiting them to the surrounding environment and making them comfortable for the client or the intended users.

These principles have been used in the Becroft landscape, Turbott's own gardens at Karekare and Waterview, and larger scale projects such as Arataki.

These three themes; a concern for the natural environment, the centrality of the user in any design work, and the integration of architecture and landscape, are all fundamental tenants of twentieth century modernism.

That Turbott's work manifests these characteristics is perhaps unsurprising, these are fairly standard beliefs that most of his generation would share. Perhaps a better way to try and understand the importance of Turbott's practice is to situate his work within New Zealand modernist history. This has often been characterised as a strident nationalist modernism engaged in a vigorous contest with international (American) modernism in which the indigenous, such as the work of the Group Architects or the novels of Maurice Shadbolt, won.

Turbott's early work, of course, falls into both camps. He was educated at Harvard in the late fifties, the period of high modernism for landscape architecture practice in America. Turbott observed at close hand American landscape architects response to the corporate demands of the post war American boom. The Dean of the landscape school, Hideo Sasaki entered practice with Peter Walker and developed a methodology characterised a Brownian landscape aesthetic combined with functionalist planning. This became the dominate model of post war landscape practice. Another direction was provided by Dan Kiley who sought to celebrate the triumph and scale of the new American empire with his personal reinterpretation of Le Notre. As we have seen Turbott worked with facility in Kiley's high modernist manner.

However he also worked in a 'New Zealand' manner, in the design of the Becroft house and garden. Perhaps in this catholicity of practice can be found a clue to Turbott's work, hybridity might be the key.

From his education as both an architect and landscape architect, Turbott's work has been characterised by a continuing and evolving dialogue between these two disciplines. The Becroft house and garden continues to provide a great example of this nuanced practice.

In this project Turbott is working with one of the central tenets of California modernism, the indivisibility of house and garden. Even within this hoary chestnut, Turbott finds a fresh and subtle approach. In contrast to the somewhat simplistic method of, say, Neutra to whom the link between house and garden is in many cases, simply a very wide door, Turbott's connections are subtle and nuanced. The garden or more accurately gardens, are in an active dialogue with the house, the sitting room opens to the terrace which opens to the view, the parents bedroom in contrast opens to a small private garden, while the children's bedrooms each have individual doors to small bridges leading to the orchard.

This house and garden, built almost forty years ago demonstrates his facility for moving between architecture and landscape, a facility which of course reaches its peak 30 years later in the Arataki visitor centre.

In many ways Turbotts practice has anticipated important trends in New Zealand design. The Becroft house , one of the most important modernist houses and garden in New Zealand, the Mimiwhangata Coastal Park, the first integrated landscape/ecological study in New Zealand, The restoration of Para o Tane in Rarotonga , the first eco tourist venture, the Arataki visitor centre, an important attempt to work with New Zealand indigenous culture through architecture and landscape.

Turbotts hybrid practice, a way of working which encourages exploration and open endedness, has also made his practise difficult to define as a discipline, an institution or a fashion.

Turbott importance to the practice of New Zealand landscape architecture has not been fully recognized. We hope that this paper begins the process of relooking and rethinking this critical New Zealand practice.

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Mary Buckland profiled: the construction of the New Zealand landscape

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Abstract

Leaving England in 1971, Mary Buckland joined a burgeoning group of landscape architects in New Zealand, who were yet to form a professional body, and a group whose work and theoretical background was still not fully understood by the general public.

This paper explores her career in the context of the developing landscape architecture industry in New Zealand. Working initially within local and regional councils, Buckland provided a voice for landscape conservation, appealing the need for planning our cities growth with greater allocation of public land. Moving later to establish a robust private practice, Buckland is recognised today as one of our most important landscape architects, this year being awarded fellowship of the NZILA.

This paper thus assesses her contribution to the development of the landscape architecture industry in New Zealand from the early 1970s, her built works in Wellington and Auckland which now form part of our landscape heritage, and her prominent role in helping form the NZILA, the professional body which governs and supports landscape architecture practice today.

It is argued here that Buckland's practice, has been deeply imbued with the particularity of English landscape practice, that it is specifically a modernist practice as developed by Sylvia Crowe (with whom Buckland worked early in her career), Geoffrey Jellicoe and other founders of the Landscape Institute. Personal interviews suggest that Buckland's practice is more concerned with the social and cultural concerns of the modern project in contrast to the American inspired landscape practice, which tended towards the formal and corporate. These ideas informed her design work in New Zealand, and later influenced her to engage with landscape architecture on a wider level, developing specialist landscape assessment and planning expertise.

Questions arising from this research concern the present role of the NZILA. Should this professional body be responsible for defining built heritage landscapes? And then by what measures can we ensure their survival as cities are continually remade?

Introduction

This paper, generated from personal interviews and research, explores the career of Mary Buckland and assesses her contribution to the developing landscape architecture industry in New Zealand from the early 1970's, looking beyond built works, which could be defined as part of our landscape heritage, to include her prominent role as advocate for the public realm, and enduring commitment to the NZILA, the professional body which governs and supports landscape architecture today. Buckland's contribution was formally recognized in 2004 when she was made a Fellow of the NZILA.

It is evident that Buckland's practice has been deeply imbued with the particularity of English landscape practice, that it is specifically a modernist practice as developed by Sylvia Crowe (with whom Buckland worked early in her career), Geoffrey Jellicoe and other founders of the Landscape Institute. Personal interviews suggest that Buckland's practice is more concerned with the social and cultural concerns of the modern project in contrast to the American inspired landscape practice which tended towards the formal and corporate.

The preservation of modernist landscapes however is relatively new with internationally renowned landscape architectural projects being condemned, earmarked for demolition after years of neglect ensure degradation beyond which maintenance can sustain. (Birnbaum, 2003). One major problem confronting the preservation of modernist landscapes is 'lack of awareness' beyond 'design communities whose inspiration has stemmed from outstanding work of landscape artists working in the last half century' (Dodrill, 2003). It is suggested here too that these landscapes are 'more fragile and susceptible to [often significant] insensitive alterations' as popular sentiments change and where there is little understanding of the original design intent.

As modernist landscapes continue to suffer fluctuating fortunes overseas, particularly in the United States with some being saved as in the case of the Bay/Wellesley Garden which is being restored to reflect Sasaki Associates original design intention (Radlak, 2002), and others languishing such as the vintage Lawrence Halprin's Water Garden (Lebrasseur, 2003), it should be asked what is the New Zealand response to these important landscapes? Thus it is the intention of this paper to place Buckland's work within the modernist landscape discourse, where debate within New Zealand may ultimately resolve identified problems and issues at a local level.

The last Environmental Defence Society Conference (Carter, 2003), bears testimony to the high regard New Zealanders hold for our natural and pristine landscapes. From the conference proceedings, it is clear that we are deeply concerned to explore social and cultural determinants and legal mechanisms to

define and protect these precious resources. These landscapes contribute to the 'pure New Zealand' image abroad, and although now a much debated accolade it still persists as a potent marketing image for tourism. It would seem that these natural landscape types are deeply embedded within the New Zealand lexicon, but as predominantly urban dwellers, it is perhaps our built landscapes that offer or determine our most immediate and enduring 'personal' experience of New Zealand.

But what do we know of these designed landscapes? Who are the landscape architects who have worked historically or are working currently to produce quality heritage landscapes within the urban realm? How do we define such heritage landscapes and then by what means can we ensure their survival as cities grow and are continually remade?

Mary Buckland : formative years

Mary Caroline Wright was born in Hertfordshire, England in June 1941, very soon moving with her family – father Myles Wright, Planner/Architect, and mother Catharine Craig to Kent to share a house with maternal grandmother, aunt and cousin, and paternal uncle. Here in the large garden, terminating at the London to Dover train line, Buckland was encouraged by her father (when he was not firefighting in London) and his brother to observe nature, to name and sketch things that she saw. Buckland later attests to this period, wartime in London as being an important event in her life, experiencing the tranquility of the garden which was at odds with the bombing in London.

Early schooling was at Stratford House School, Bickley in Kent, followed by Perse School for Girls (8 years old) when the family moved to Cambridge where her Father worked collaboratively with Sir William Holford, on a number of interesting projects, including a commission to design Kings College Chapel.

Cambridge, she recalls, had a huge impact. The first family home, a Georgian house (in Chesterton, just outside Cambridge) was steeped with atmosphere – old, dark and creaky, fuelling fantasies and sentiments. Moreover it was here, that under her mother's tutelage, she established her first garden, grown from small plants and cuttings from their walks. The rigorous intellectual home environment where the merits of her father's projects and other architectural designs were freely discussed was balanced by the freedom to bicycle around Cambridgeshire experiencing the architecture and landscape for herself.

A further move to West Kirby Grammar School for Girls, Cheshire (14 yrs), when the family moved to Liverpool, extended Buckland's ideas of landscape to

embrace urban design. At this time Myles Wright was Emeritus Professor of Civic Design at Liverpool University.

A Two year stint from 1957 at Chatelard School, Les Avants, set above Montreux on Lake Geneva, Switzerland was to provide a dramatically different landscape experience for Buckland who sums up her passion for landscape architecture as having been inspired primarily by her family background, and by her travels – within England and abroad to Ireland and Switzerland. ‘Landscape was always there’ she reflects¹ experienced initially during childhood holidays in Ireland, making gardens with her mother, sketching and naming plants, and via her father’s architectural design work.

These early notions of landscape were given context and form over the next period of her life when studying for two years at Studley Horticultural College (1959) and later at Durham University, (1961) where, in particular, an emphasis on urbanism – history and design – fed a gathering sense of political direction for Buckland, whose latter career focuses on assessing and evaluating proposals for large developments within the urban realm. Buckland’s attendance at Durham University was significant as it was the first school in England to offer landscape architecture. Essentially then Buckland was one of the pioneers in England where professional training was essentially a post war development.

Early career in London

In 1964 Buckland worked with Dame Sylvia Crowe a formidable landscape architect whose publications *Landscape of Power*, (Crowe, 1958) and *Landscape of Roads*, (Crowe, 1960) read by Buckland, had set her apart from other landscape generalists, and provided Buckland with the notion of assessment and infrastructure as important components to a landscape practice.

Thus Sylvia Crowe was to become a significant influence in Buckland’s career. Crowe’s deep love and understanding of the landscape translated into a broad professional expertise across all scales of landscape architecture from garden making to extensive public projects. Crowe demonstrated throughout her career a commitment to the profession resulting in being elected a Fellow of the Institute of Landscape Architects in 1935, working with Geoffrey Jellicoe from 1948 to 1968 to form IFLA (International Federation of Landscape Architects), taking the role of Secretary for 11 years and later Acting President, going on to complete a two year term as AILA President in 1959.(Collens, 1999).

Marriage in 1964 to Mike Buckland, and baby Emma born August 1965 saw a change in direction for Buckland who had left the practice of Sylvia Crowe at the

¹ Mary Buckland Interview 1st November 2002

time of Emma's birth. When her career resumed a short while later it now centred on improvement schemes for council housing, (Coventry City Council) and later a four-year stint with Lewisham Borough Council, in the Planning Department, evaluating and developing neighbourhood schemes. These urban renewal projects typified a long-term strategy for urban and social development in England, where, on a larger scale, new towns such as Basildon and Harlow, (late 1940s) through to Cumbernauld (1957) and Milton Keynes, some ten years later were held up as exemplary models for modern urban living.

These ideas, of new spatial relationships configured from modernist principles, struck a resonance with Buckland, who during this period was living in Blackheath, at 'The Hall', a contemporary housing development by SPAN. Typically, the new was inserted into the old. These schemes were intended to 'span' the architecturally individual residence and traditional terrace. Here architecture and landscape combined as a set of functional spaces, infused with communal elements. Designed by Architect Eric Lyons who collaborated with developer Geoffrey Townsend, these estates were hugely successful and are now considered Grade II conservation sites. (*SPANtastic Architect*, 2005).

New Zealand 1971 onwards

Arriving from England in 1971, Mary Buckland joined a burgeoning group of landscape architects in New Zealand, who were yet to form a professional body, and a group whose work and theoretical background was still not fully understood by the general public. That now, 30 years on, Buckland is a Director of LA4 - a robust landscape architecture practice based in Auckland - is evidence not only of her own success within the profession, but also a coming of age for landscape architecture in New Zealand.

Buckland had been interested in New Zealand's geology and indigenous plants since her time as a young student at Studley Horticultural College and given the opportunity to emigrate she unreservedly embraced New Zealand and the opportunities it would offer her 'as a woman' in an environment where she could express herself freely.² She considered immigration here to be a watershed experience. Her career kicked off on a positive note with a 7-year engagement to Wellington City Council, Parks Department, (1972-1978) where Ian Gallaway, boss and mentor, provided Buckland with her first opportunity to 'get things built.'³ Here, she worked on a range of design projects from children's playgrounds, Zoological gardens, Street and Mall design, major and pocket parks throughout the city.

² Mary Buckland Interview 12th September 2002

³ Ibid

Her background of social modernist thinking, previous experience with urban renewal projects and the planning of new towns, thus provided Buckland with a rich source of inspiration which was brought to bear on her New Zealand design projects but also provided her with a strong advocacy for the public realm, urging the need to put aside land for parks as cities grow, designing children's playgrounds and writing a booklet "Stream Power", for the conservation and development of urban streams.

Buckland also brings to the table a strong sense of gender awareness – an intrinsic understanding of the issues, language and politics. There were a number of positive role models in her life, Elizabeth Chesterton (architect), Dame Sylvia Crowe (landscape architect) and her mother's sister Molly Craig Interior designer and importer), who was highly motivated, vibrant and accessible, someone who lifted expectations and instilled in her a feeling of confidence. Buckland was thus able to articulate the often difficult choices she recalls - as a professional starting out with a young family - to be made in terms of childcare and schooling. These were not new issues but Buckland saw the need to raise them with women – and this she did – by being involved in organising the first consciousness raising groups in New Zealand, where women's issues were discussed on a regular basis.

Cobblestone Park – a modernist landscape, Wellington

Cobblestone Park holds special significance for Mary Buckland as it is her first built work. It is one of the many pocket parks that she eventually went on to design in and around Wellington, with the objective of providing spaces within the City for lunchtime use, or quiet recluse.

In discussion with Buckland about this park, and the strong modernist overtones and elements that define it, she acknowledges that this park is about enveloping people in the space, a denial of the axes that allows for other relationships to occur.

In essence then, Buckland's early design projects (e.g. the Waterfront – Marine Park and Cobblestone Park), can be understood in terms of a modernist landscape paradigm – such as expounded by Marc Treib.(Treib, 1993). He explores the nature of the modern landscape through a number of axioms to do with the organisation of space, pattern, destruction of the axes, and denial of historical styles. Accordingly, Buckland's design is about volume, not plane, its intended integration and relationship with the architecture is strengthened through time as the planting matures.

Auckland Regional Council

Whilst she acknowledges that her early designs derive from a modernist model, Buckland suggests she has brought other influences to bear, in particular the English park tradition. For Buckland though, this is not simply about inserting wholesale, European style parks into the New Zealand landscape. Typically, she draws from what is around her. The conceptual layout for the Auckland Regional Botanical Gardens for instance, was ostensibly built up around a framework of native plant corridors, incorporating an existing stand of Totaras.

The Auckland Regional Botanical Gardens was another project of considerable importance to Mary Buckland – to do with its breadth (64 hectares) and regional significance. Her initial layout plan included: detailed design of lakes and rock garden, ground cover garden, herb garden, South African Section and the initial design of the Home Garden section. Buckland's approach from the outset on what was virtually a clean slate was to work with the qualities of the existing site – the grasses and stand of Totara trees. An intended network of native plant corridors would link the various gardens. This was a large scheme that was worked on in part, over the years, by a number of her colleagues from the Auckland Regional Council, apart from the design of the entrance, which was put out to competition – where Buckland was one of the Judges. It opened to the public in 1982.

Buckland's six years with the Auckland Regional Council (1978-1984) is characterised by a shift in interest, or rather an increased input, into policy and landscape planning issues. Working from both the Planning Department (managed by Malcolm Latham), and the Parks and Reserves Department (managed by Phillip Jew) According to Buckland, Malcolm Latham knew the importance of landscape analysis and encouraged her to use her skills in this area. Buckland was to find another mentor in this department – Wally Willis, a planner, who taught her how to write good evidence. This she was to use before the Environment Court, for Regional Council on Algies Bay proposed subdivision (1980).

Buckland's projects spanned a wide range of policy issues. Here, she co-produced information booklets such as *"Stream Power"*, and *Green City*, contributed to a number of planning schemes including the *Proposed Auckland Regional Planning Scheme 1982* and also conducted several landscape assessments.

During this time Buckland developed a methodology for assessing the landscape for *the Manukau Harbour Plan, 1978*. She recognised early the importance of devising a set of rules for understanding and putting a value on landscapes, so that the right decisions could be made, either to preserve them or allow them to

be developed. Her awareness and interest in landscape assessment which stems back to her earlier association with Sylvia Crowe, was strengthened during her time at Wellington City Council where the Planning Department had periodically asked about the likely impact of several subdivision proposals⁴. Much later, the Resource Management Act 1991 would provide statutory guidelines for such assessments.

Buckland recalls also an increasing awareness and interest in council planning policy at this time which was reinforced to a certain extent by winning a Mobil Environmental Grant in 1975.

Her field of study was the city park in all its guises and forms, from wide-open spaces such as regional parks, to district, neighbourhood and pocket parks. Large parks such as zoological, botanical gardens and museums were considered specialist parks. In effect this was about the environment, about landscape analysis and urban planning.

In private practice

Her first practice, in collaboration with Penny Winn (Landscape Design Associates, in Auckland) 1985, was considered a personal milestone and is remembered as a highlight in her career. Buckland talks of their efforts to define a regional style for the Auckland garden in response to the many requests for a cottage garden. This garden was characterised by Auckland's materials, forms and colour. Plants, not necessarily natives, were chosen for the right growing conditions.⁵

During this association - which lasted for two years until Winn's retirement – Buckland continued to adapt and develop the visual assessment methodology devised some years before for the *Manukau Harbour Plan in 1978*. This modified version formed the basis for *A Visual Assessment of the Manukau Harbour (1985)* section in the *Manukau Harbour Maritime Plan*.

Following on from this she conducted a number of marine visual assessments including marinas at Bayswater and Orakei (1985), Sandspit Boat Harbour (1987), East Coast Bays (1988), Little Shoal Bay and a Development Concept for the Viaduct Basin.

After the departure of Winn, Buckland got together with colleagues Melean Absolum, Jan Woodhouse and Stephen Brown to form LA4. (1989). Together

⁴ Mary Buckland Interview 1st November 2002

⁵ *ibid*

with Stephen Brown she developed an assessment matrix to evaluate the visual effects of developments on the landscape. This matrix derives from Buckland's earlier methodology, which added to the work that Stephen Brown had earlier prepared for a thesis at Lincoln University on Visual Matrices. Buckland felt the need to work in this field of expertise because it was of interest to her. It involved the assessment of the visual impacts of new developments, and because clients and Councils were requiring visual and landscape assessments now as part of applications for new developments. Buckland's intrinsic understanding of this process stems from her earlier work with Dame Sylvia Crowe. However she was aware that her contemporaries working in this field were mostly employed within the larger organisations like the Regional Councils and this didn't allow a forum for the exchange of ideas. Buckland's ideas then for her methodology came from the Agriculture Handbook, (*"National Forest Landscape Management,"*).

In many respects, after the inception of LA4, Buckland increasingly takes on the role of a specialist in the field of landscape assessment. In part her assessments form the 'basis for District and Regional Plans', and in part are used for 'assessing the effects of development on the landscape'. Buckland considers her special skill is 'interpreting the landscape to clients, councillors and the public, and the Environment Court. This is reflected in her NZILA Monier Award for Excellence for 'landscape assessment of the land in the foreground of the Oteha Escarpment, North Shore City, and for excellence in communication skills in relation to the landscape.'⁶

Conclusion

Within Buckland's career, (spanning 40 or so years to date), there are identifiable phases, generated in part by a change of country, (immigration to New Zealand in 1971) and region (Wellington to Auckland in 1978), and in part by a decision to leave local and regional authorities to start her own company (1985). Each move accompanies a shift in emphasis in terms of her interest and expertise, particularly in the field of landscape assessment and planning.

From this condensed profile it is evident that the underlying social modernist approach that informs her practice has its genesis in the English landscape practice as developed by principal landscape architects including her mentor Dame Sylvia Crowe. Upon graduating from Durham University Buckland was thoroughly immersed in a rich period of social development, with extensive urban renewal projects, neighbourhood schemes and new towns being built which were held up as ideal models for urban living. This exemplified the English tradition of modernism which was about understanding landscape architectural projects in

⁶ ibid

terms of the public good. Moreover Buckland's residence in a (SPAN) contemporary housing development in Blackheath, allowed for a greater understanding and appreciation of the new spatial relationships configured from these modernist principles.

Buckland brought all this experience to bear on the emerging landscape architecture profession in New Zealand from the early 1970s. Her enduring commitment to the establishment and functioning of professional bodies such as the NZILA is evident. Throughout she has been a strong advocate of the public realm, working for many years in regional and local council environments where opportunities were taken to publicise issues of conservation, the need to extend recreation and public land allocation as our cities develop and intensify.

Buckland has undoubtedly brought a distinctly modernist approach to her designs, of which Cobblestone Park, Wellington C1975 is a good example. However, as overseas experience shows, modernist projects within the public realm are not easily understood, particularly when the personnel within the commissioning bodies have long since moved on. This may well prove the case with Cobblestone Park as Buckland notes⁷ that contemporary security fears have seen the planting limbed up which detracts from the intended sense of enclosure. Whilst acknowledging that this and other issues perhaps of neglect, pressure Councils to make wholesale changes, Buckland feels that restoration can achieve contemporary demands whilst retaining the integrity of the initial design intention.

How restoration of significantly altered or degraded landscape architecture projects is handled in New Zealand, depends very much on our understanding of the original design intentions and the willingness of the design fraternity to look to restoration rather than redesign as a primary objective. These opportunities are of course dependent on public awareness and professional definition of urban 'heritage' landscapes. How this occurs, and then by what means we ensure their survival in perpetuity, is up for local debate. Perhaps the same concerns regarding preservation of our diverse natural landscapes should now be addressed to our designed urban landscapes if we are to achieve the diversity that by its very nature, a city should offer.

⁷ Mary Buckland Interview 11 February 2005

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