

# The cultural landscape

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“There is no such thing as an empty  
landscape”

Kevin O’Brien

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What is context?

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# Context is...

“The circumstances that form the setting for an event, statement, or idea, and in terms of which it can be fully understood.”

Why is context important in  
architecture?

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What is whakapapa?

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# Whakapapa is...

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“genealogy, genealogical table, lineage, descent - reciting *whakapapa* was, and is, an important skill and reflected the importance of genealogies in Māori society in terms of leadership, land and fishing rights, kinship and status. It is central to all Māori institutions.”

Whakapapa  
looks like...

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Maunga (mountains)

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Awa (rivers)

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Moana (oceans and rivers)

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Waka (boat we arrived on)

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Marae

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Tūpuna (ancestors)

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Whānau (family)



What is a cultural landscape map?

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# A CLM is...

“a mode of inquiry and a methodological tool in urban planning, cultural sustainability, and community development that makes visible the ways local stories, practices, relationships, memories, and rituals constitute places as meaningful locations.”

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Nancy Duxbury, W.F. Garrett-Petts, David MacLennan Editors Cultural Mapping as Cultural Inquiry Routledge Advances in Research Methods Routledge, May 22, 2015 [\[1\]](#) [ISBN 9781317588009](#)

A cultural  
landscape map  
identifies  
local...

- *Iwi* – tribe
- *Hapū* – sub tribe
- *Marae* – building complex
- *Urupā* – burial ground
- *Maunga* – mountain
- *Moana* – ocean
- *Awa* – river/stream
- *Pā* – fortified village
- *Mana whenua* - people who hold tribal authority over that place
- *Tangata whenua* – People of the land/indigenous people (*tangata* = person, *whenua* = land)

Examples of cultural landscape  
maps...





DesignTRIBE Architects, "Cultural Landscape," from Rau Hoskins via email.



Figure 29. Waitemata Harbour.

**Waitematā**  
Waitematā is the name of the harbour that separates the north from central Tāmaki Makaurau. It is said that sailors on the Te Arawa waka placed a stone in the harbour and named it Te Maki o Kahu. Kāhumatanoemoe was the son of the chief Tamatekapua. The name has since been shortened to Waitematā.<sup>106</sup> Not long after Pākehā settlers arrived, they began to dredge its shores and reclaim land to be used as a port. Today, it is hard to imagine the original shoreline as Auckland CBD stretches much further out.



Figure 30. Takarunga.

**Takarunga (Mount Victoria)**  
Takarunga is the highest volcano on the North Shore and from the top there are expansive views of the Waitematā Harbour and beyond. There was an ancestral pā that once occupied Takarunga.



Figure 33. Maungarei.

**Maungarei (Mt Wellington)**  
Maungarei has many stories and meanings and was the home to various iwi. It is known as the watchful mountain because inhabitants were unable to be taken by surprise. Another story is that the name is a connection between Northland and Tainui as it was named after Reipae who travelled in the form of a bird from Waikato to the North, stopping at Maungarei.



Figure 34. Pukekawa.

**Pukekawa**  
“Sour hill” and later, “hill of bitter memories.”<sup>108</sup> In 1940, one hundred years after the signing of Te Tiriti o Waitangi, the first Māori King, Potatau Te Wherowhero along with Te Puea Herangi lead out a peace settlement between Tainui, Ngāti Whatua and Ngāpuhi by planting a tōtara tree at Pukekawa at the site that he lived.<sup>109</sup> The National Museum now sits at the top of Pukekawa.



Figure 37. Waiariki.

**Waiariki**  
Waiariki was a natural spring that supplied pā settlements in the area. Local hapū used the spring to cultivate fruit and vegetables and it was considered a source of high-value water. In 1851 it was said that a holding tank and pipes were built to supply water from a “private source” to docked ships. This most likely would have been from Waiariki.<sup>110</sup> Today it buried deep beneath the Auckland CBD.



Figure 38. Te Toangaroa (Photo by author).

**Te Toangaroa (Mechanics Bay)**  
Te Toangaroa translates to the “long drag”. In 1851 Ngāti Paoa warriors landed at the beach, angry at the treatment of one of their chiefs by Pākehā. Governor Grey and his troops met them at Te Toangaroa and ordered Ngāti Paoa to leave, threatening them with guns. Because of the intimidating upper hand, the settler troops had by lining up along the ridge of Te Reuroa, the warriors had no choice but to leave however, the tide had gone out and they were forced to drag their waka out to sea before heading home.



Figure 31. Rangitoto Island.

**Rangitoto**  
There are many stories associated with the island. The full name is ‘Nga Rangi i tototia a Tamatekapua’. It speaks of the battle that took place between Te Arawa chief Tamatekapua and the Tainui people after remarks he made about the wife of Tainui chief Hotooro. Tamatekapua lost a lot of blood and the island became known as ‘Nga Rangi i tototia a Tamatekapua; the day blood shed from Tamatekapua’.<sup>107</sup>



Figure 32. Takapararua.

**Takapararua (Bastion Point)**  
As one of the mana whenua groups of Tāmaki Makaurau, Ngāti Whātua Ōrākei has seen decades of land loss and gentrification as the city has grown. In the seventies, plans were revealed that Takapararua was being subdivided for exclusive private housing. As it was believed the land had been wrongfully taken, Mana whenua and allies from all over Aotearoa occupied the land for the 506 days but on May 25, 1978, police troops evicted and arrested the protestors from Takapararua. A decade later, the Waitangi Tribunal recommended the Government return the undeveloped land to mana whenua and in 1988 it was.<sup>108</sup>



Figure 35. Maungawhau.

**Maungawhau (Mt Eden)**  
Maungawhau translates to the “Mountain of the whau shrub.”<sup>111</sup> The crater’s name is Te-pū-o-Mataaho “the bowl of Mataaho” (the god of Volcano). It is believed that when Mataaho’s wife left him she took his clothes and so Mahuika (the fire Goddess) sent him fire to keep him warm.<sup>112</sup>



Figure 36. Owaraka.

**Owaraka (Mt Albert)**  
“The place of Wairaka.” Wairaka was the daughter of the captain of the Mataatua waka. Whakatane was named after her following her bravery in saving her people leading to the saying “to make myself as a man”.<sup>113</sup> She moved to Tāmaki Makaurau to avoid a marriage and set up a Pā at Owaraka.



Figure 39. Te Aoko o te Tui (Photo by author).

**Waiāpārūrū, Waipapa and Te Aoko o te Tui**  
These were the three rivers that joined together and entered the ocean at Te Toangaroa. Waiāpārūrū meandered along the Grafton gully. As mentioned, Waipapa ran along the edge of the Domain and defined the base of Pukekawa.<sup>114</sup> Te Aoko o te Tui began at what is now the duck pond at the Auckland Domain; a natural spring. The name stems from the traditional practise of teaching tui to talk in a place where other noises would be drowned out by the sound of water flowing.<sup>115</sup>



Figure 40. Te Reuroa Pā, now the Supreme Court (Photo by author).

**Te Reuroa Pā**  
The pā was occupied by Ngāti Rauiri of Wai o Hua and extended from the site of the current Supreme Court to the foreshore. Its water source was the Waiariki just below the pā. Archeological discoveries suggest both a historic and prehistoric occupation of the site and that food preparation and weaving activities took place at the pā.<sup>117</sup>

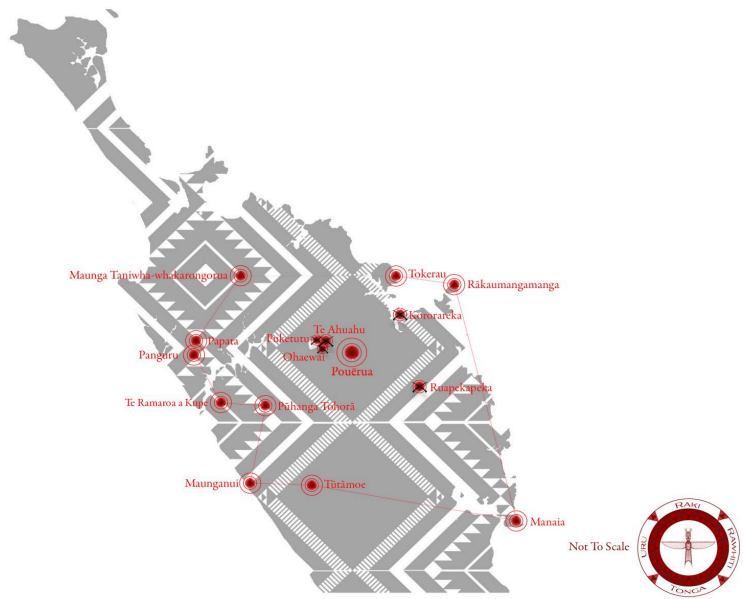


Fig 29. Cultural landscape map – Te Whare Tapu o Ngāpuhi/ Flagstaff Wars. Image by Author.



Fig 28. Cultural landscape map - Te Rerenga Wairua/ Te Pōwhairangi/ Te Hokianga nui a Kūpe. Image by Author.



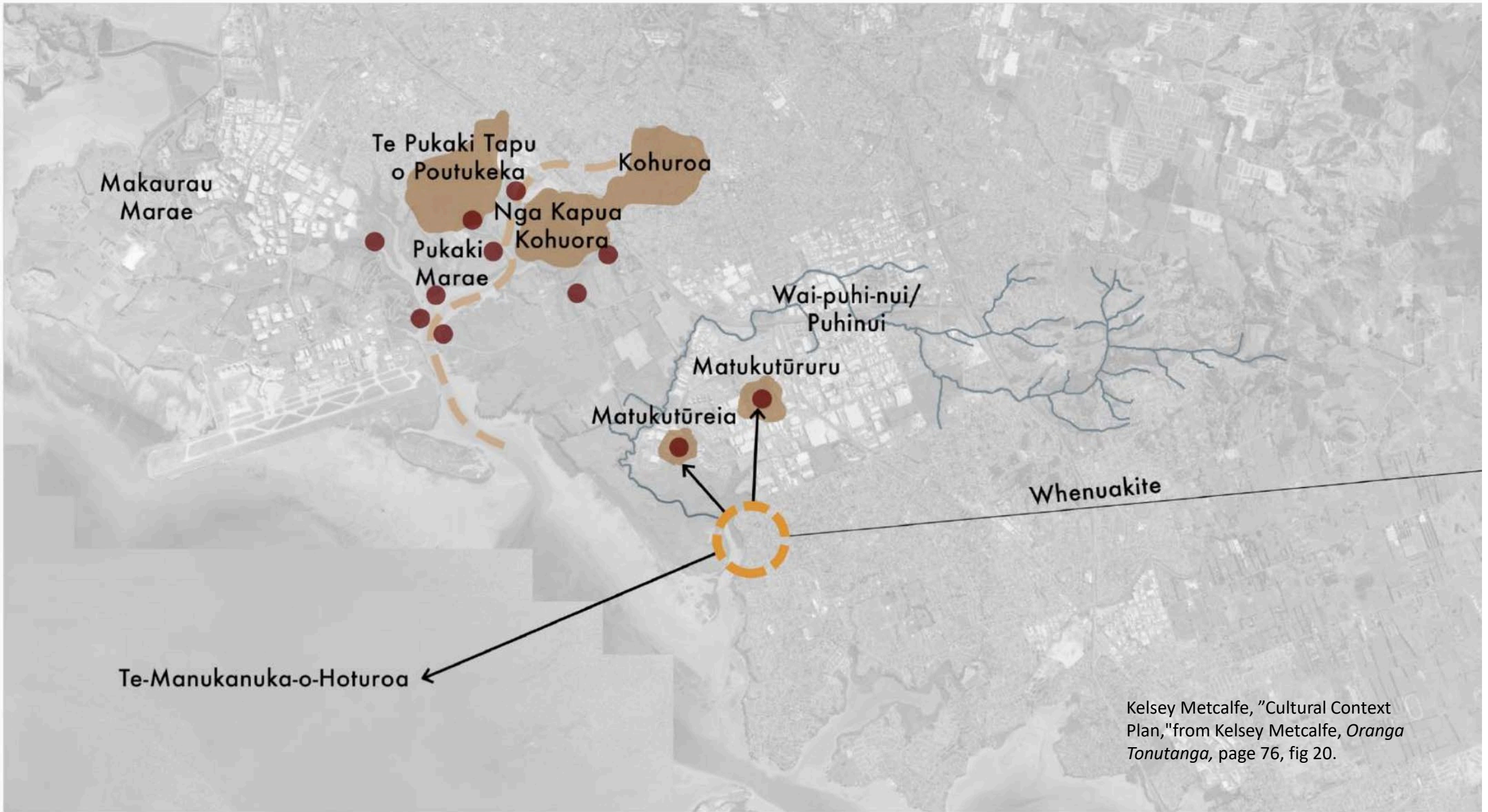
Fig 30. Cultural landscape map – Tūhoronuku journey. Image by Author.

Kapotai Marino, “Cultural Landscape Map,”  
 from Kapotai Marino, *Ko au ko Ngāpuhi, ko  
 Ngāpuhi ko au*, page 78 - 80, fig 28 - 30.



Student work. Māori Studio  
(2022)





Makaurau  
Marae

Te Pukaki Tapu  
o Poutukeka

Kohuroa

Nga Kapua  
Kohuroa

Pukaki  
Marae

Wai-puhi-nui/  
Puhinui

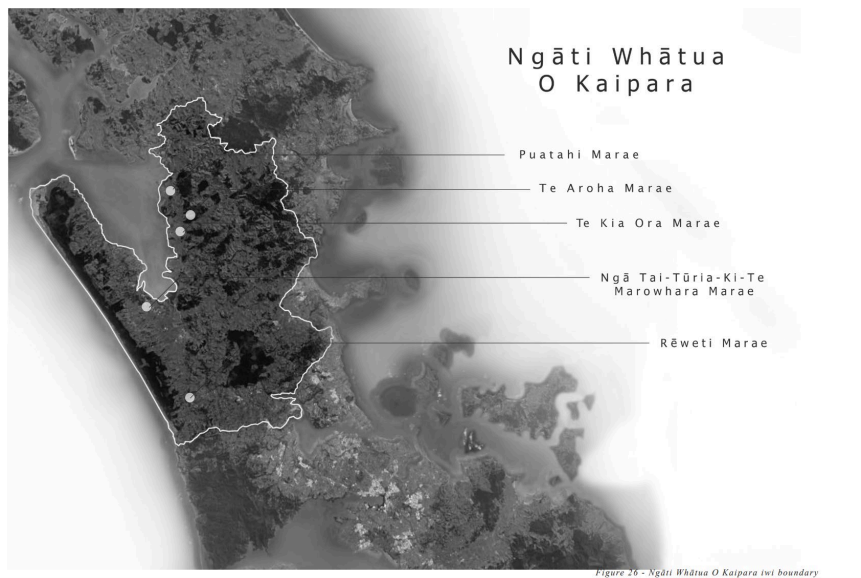
Matukutūruru

Matukutūreia

Whenuakite

Te-Manukanuka-o-Hoturoa

Kelsey Metcalfe, "Cultural Context Plan," from Kelsey Metcalfe, *Oranga Tonutanga*, page 76, fig 20.



Reuben Smiler, "Te Kawerau ā Maki, Ngāti Whātua o Kaipara, Te Whare Tapu o Ngāpuhi" from Reuben Smiler, *Kāinga Manaaki*, page 64, fig 25.

# CULTURAL LANDSCAPE MAP



Student work. Māori Studio (2022)

How does a cultural landscape map add value to your architecture?

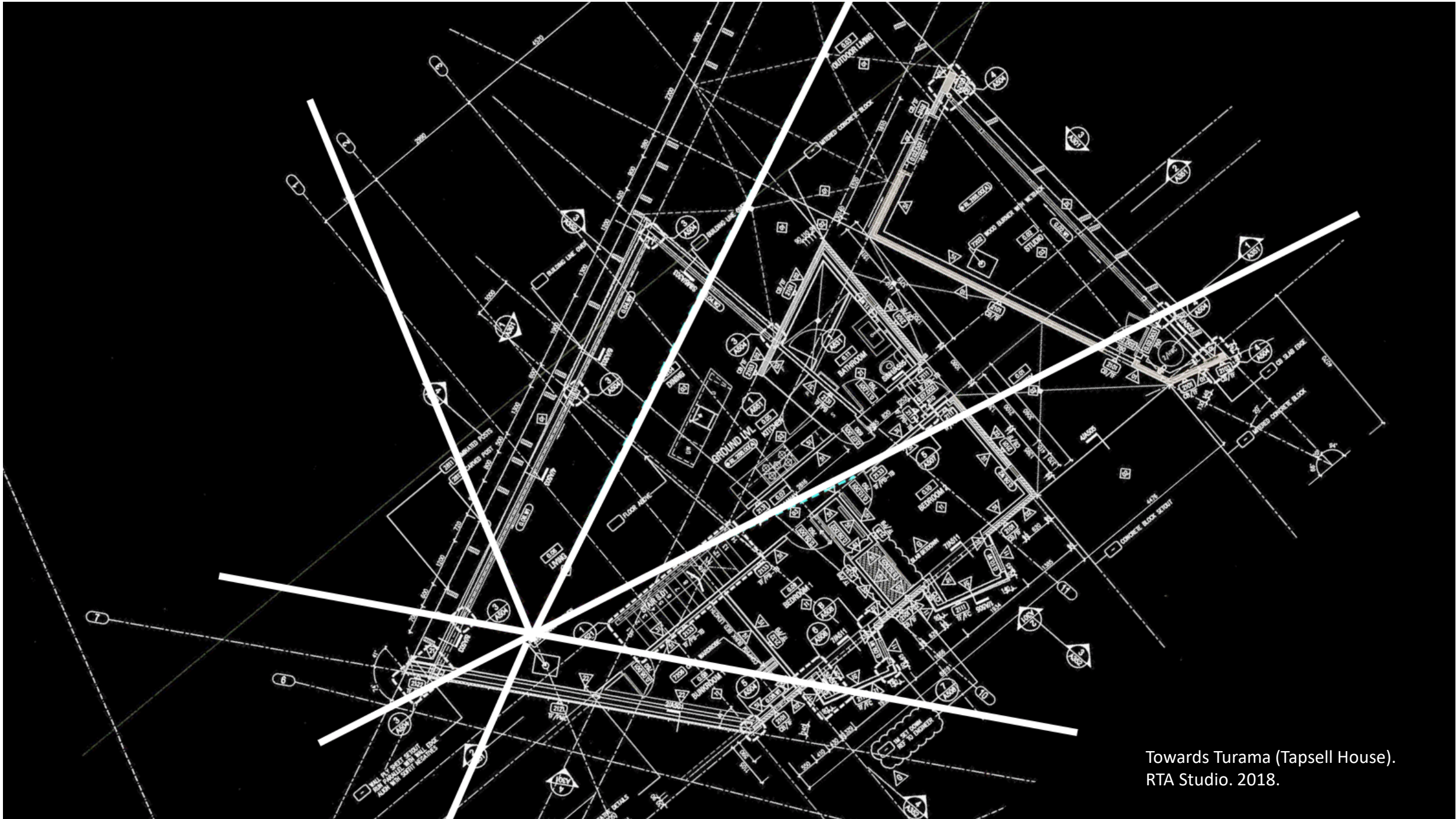
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Cultural landscape mapping is a process that helps you to learn about people and place. It enables you to acknowledge places of significance to Māori through your architecture and learn stories that are significant to that place, that might in turn inspire your design.

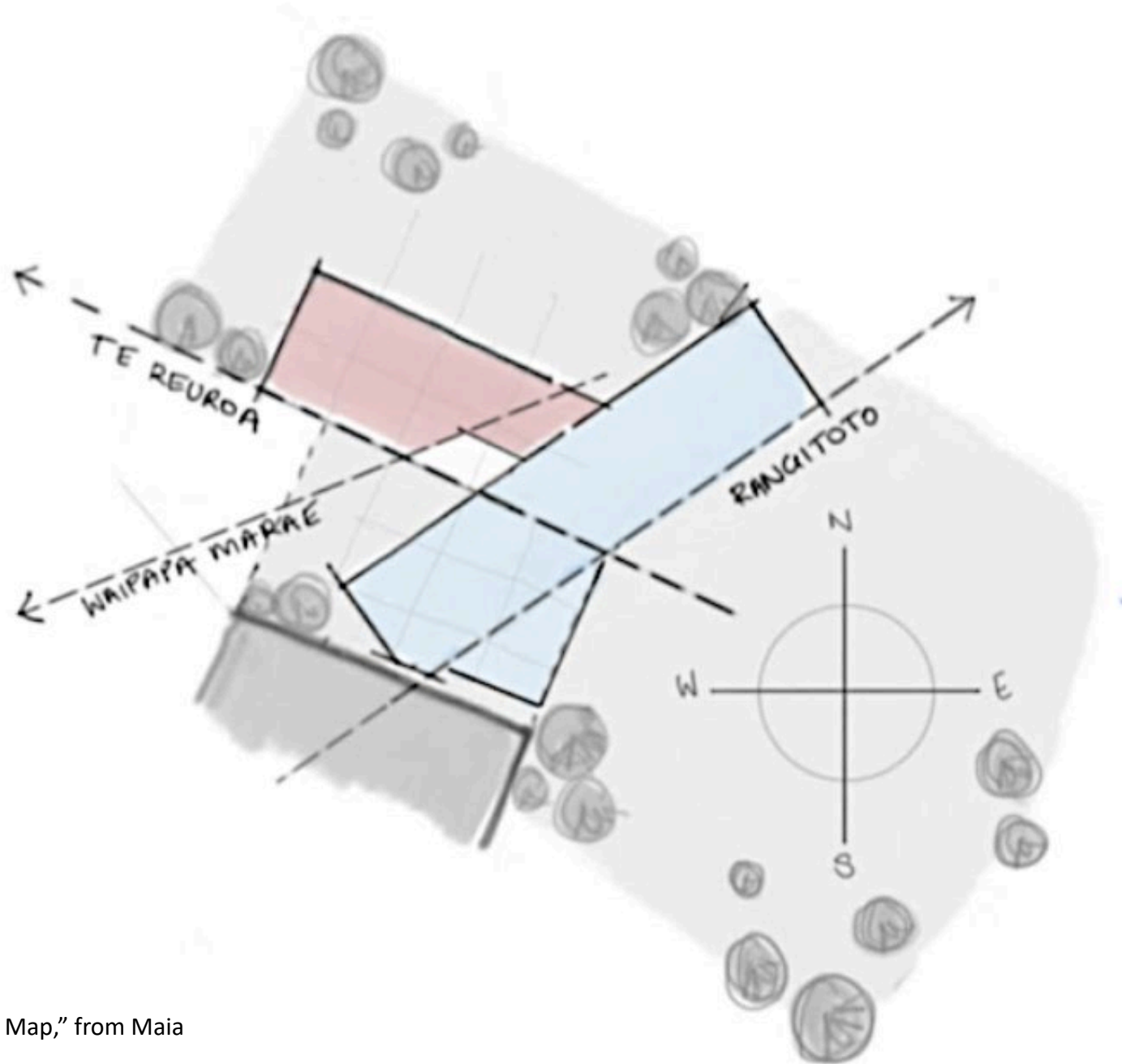




Towards Turama (Tapsell House).  
RTA Studio. 2018.



Towards Turama (Tapsell House).  
RTA Studio. 2018.



Maia Ratana, "Cultural Landscape Map," from Maia Ratana, *He Kāinga Rua* page 98.



# MASTERPLAN



Student work. Māori  
Studio (2022)

# PROPOSED PLAN

- LEGEND
- RESTROOM
  - INTERIOR SPACE
  - TREES
  - MAUNGA
  - CONTOURS
  - FOOD GARDENS
  - WETLANDS



Student work. Māori Studio (2022)



# ORAL NARRATIVES ARCHITECTURE

# Other things to consider...

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- Where does the name Tawharanui come from and what does it mean?
- Who is/are the iwi who affiliate to the Tawharanui area?
- What are some of the stories associated with Tawharanui? (both pre and post colonisation)
- Why has it been turned into a reserve and what kinds of wildlife does it protect?

Tapu and noa

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## 2.08 TAPU AND NOA PLANNING MATRIX

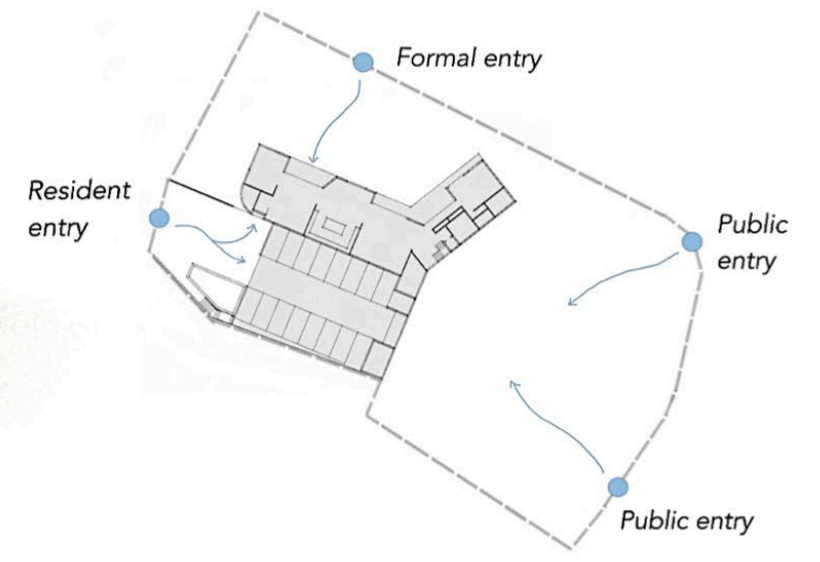
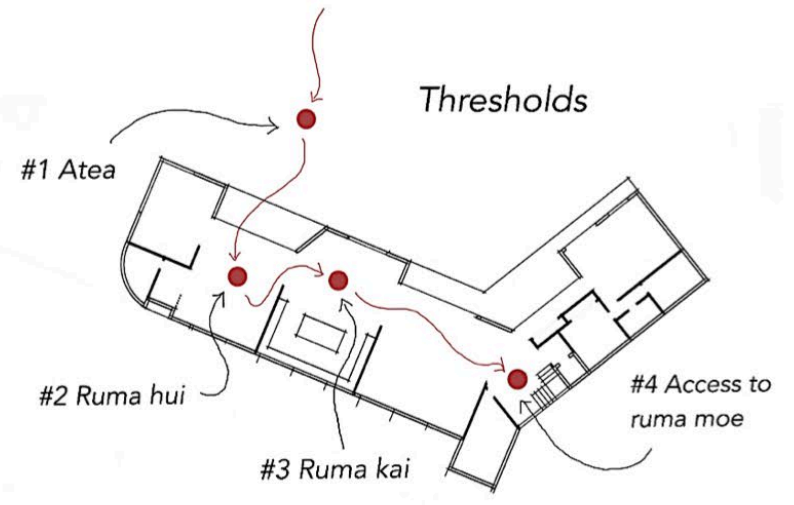
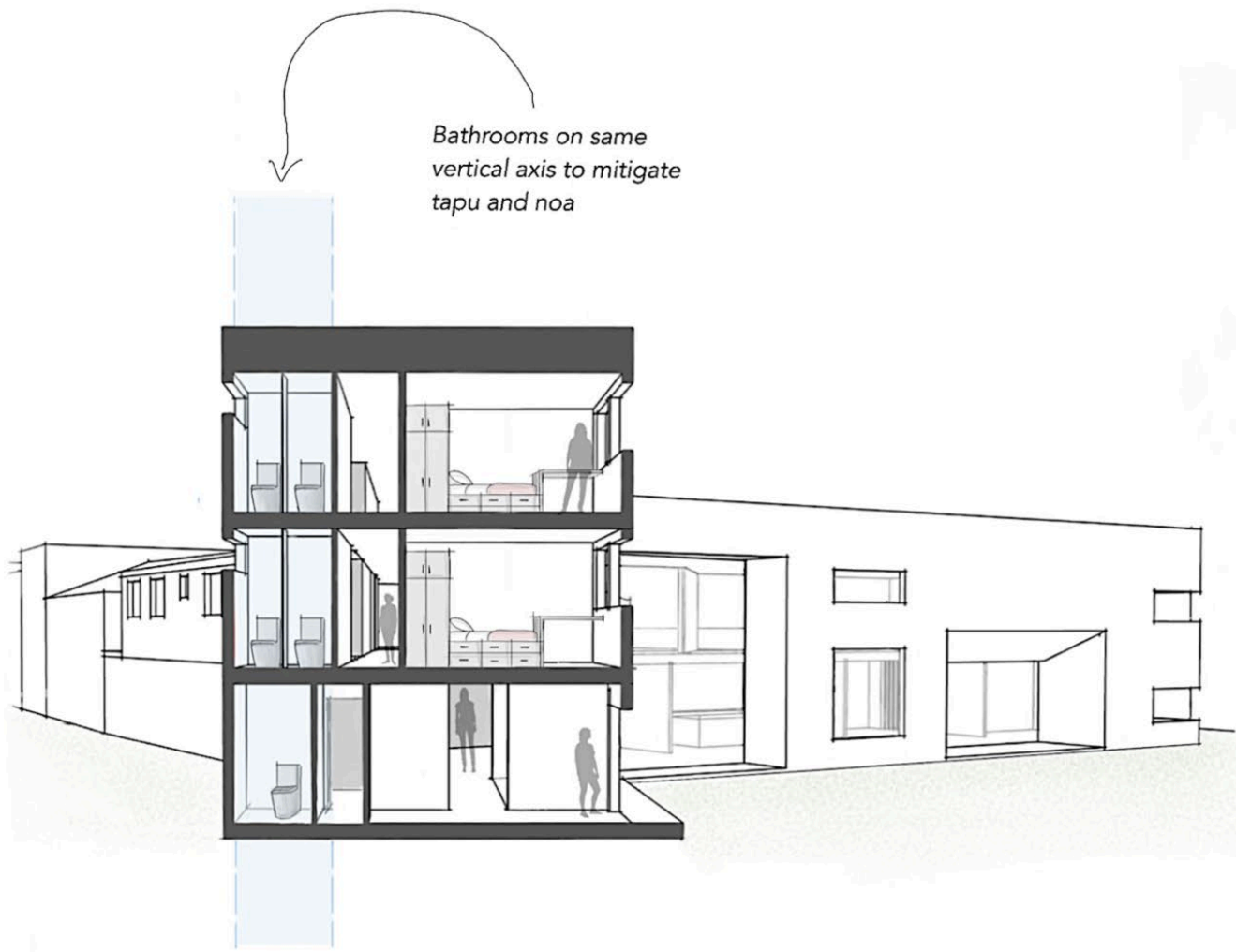
	MAIN ENTRY	LAUNDRY	TOILET	BATHROOM	LIVING RM	DINING RM	KITCHEN
BEDROOM	✗	~	~	~	~	✗	✗
KITCHEN	~	✗	✗	✗	✓	✓	
DINING RM	~	✗	✗	✗	✓		
LIVING RM	✓	✗	✗	✗			
BATHROOM	✗	~	✗				
TOILET	✗	✗					
LAUNDRY	✗						

Guy, Philip, Rau Hoskins, Peter Rhodes, Chris Sage, Rihi Te Nana. *Ki te Hau Kainga: New Perspectives on Māori Housing Solutions*. Housing New Zealand Corporation, 2002.



*Blenheim Whare - Sketch design showing small internally connected wing to the west*

Guy, Philip, Rau Hoskins, Peter Rhodes, Chris Sage, Rihi Te Nana. *Ki te Hau Kainga: New Perspectives on Māori Housing Solutions*. Housing New Zealand Corporation, 2002.



Maia Ratana, "Cultural Landscape Map," from Maia Ratana, *He Kāinga Rua* page 105.





# Why is this important to us?

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“For Māori this means that their identity and wellbeing is being enhanced, they are able to participate in decision making processes that affect the community and environment, spiritual connection and sense of belonging is preserved, reassertion of Māori voice in the landscape, and many other contributing beneficial outcomes which through Te Aranga Design they are able to develop.

For Tauīwi (non-Māori) this means connection with tangata whenua, education on alternative models of conservation and sustainability, encountering smoother development processes, working towards a better future for all parties, economic gain through marketing of identity and establishing a sense of unity for indigenous and western cultures.”

*Jacqueline Paul*