Huaki: Cultural Landscape Recognition Needed for Māori to Flourish in Housing

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Cultural landscape is important for Māori identity and connections to place (Fleming, 2016; Menzies and Wilson, 2020). However, the New Zealand government did not take this into account when it belatedly began to provide Māori with access to state houses. While having a rental house or being able to build a house with state assistance enabled Māori whānau (families and extended families) to form attachments to secure home environments, government planners did not consider either the tangible or the intangible aspects of place, both of which are generally seen as significant for Māori. Instead, they adopted plans and designs that fit with the dominant western culture.

This paper investigates the approach of governments over time to policy, planning and design for state housing, arguing that recognising the tangible and intangible cultural landscape could benefit Māori tenants by addressing historical trauma and ameliorating cultural alienation without excluding others (Kennedy, 2019a, 2019b). This work is part of a government-funded research programme, Building Better Homes, Towns and Cities National Science Challenge, and aims to identify which policies have achieved the best outcomes for Māori housing. This paper considers how Māori culture and values could be incorporated into state policy and urban design for housing in ways that increase the wellbeing of residents and support their attachment to place and to Māori cultural landscapes.

In exploring the relevance of Te Tiriti o Waitangi (L Henry, 2021) and Māori cultural values in the context of government-planned suburban development, this paper interrogates the opinions of Māori living in the suburbs of Glen Innes, Ōtara and Māngere in Tāmaki Makaurau Auckland. The theoretical method of He Awa Whiria (Macfarlane et al, 2015), implemented as co-design, is an opportunity to implement urban design responsive to Māori culture. Its recognition of the interrelationship of all aspects of the community, including people, place, nature and water, would lead to better housing outcomes for Māori spiritually, emotionally and culturally.

The New Zealand government has provided housing for its citizens for over 100 years. The first major initiative in 1935 to address housing quality and supply was to provide large-scale greenfield developments in major metropolitan areas. Initially the vision was for diversity, with infrastructure planning and design inspired by Howard's City Beautiful (Miller, 2018), dotted with distinctive family cottages. This vision gave way to expedient architectural repetition, establishing minimal facilities for communities. Quantity and density rather than quality became the target (Boyce, 2010). This emphasis on quantity has been a feature of government housing provision ever since.

Initially, Māori residents in the Tāmaki Makaurau Auckland suburbs of Glen Innes, Ōtara and Māngere welcomed a home despite the limited amenities

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and lack of connections to their hapū (extended tribe) or a traditional kāinga (village). With security of tenure, Māori could develop strong connections to place, build urban marae (the communal and sacred complex of buildings around the traditional courtyard in front of the meeting house) and form a pan-tribal Māori identity, all of which facilitated social cohesion (RJ Walker, 1970). Yet the state's initial vision of diversity failed to include Māori values in urban design, a consideration that only came much later (Goodwillie, 1990; Hoskins et al, 2002). Also important was that the focus was on housing rather than the broader landscape setting. Today, Kāinga Ora – Homes and Communities (formed in 2019 from three government agencies: Housing New Zealand Corporation; Homes, Land, Community; and Kiwibuild) now considers Māori in its decision-making process but the benefits of implementing this approach are yet to be seen.

This project uses a kaupapa Māori research methodology (Barnes, 2004; LT Smith, 1999; S Walker et al, 2006). It draws on the definition of cultural landscape as set out during the investigation into reforming the Resource Management Act 1991 (Resource Management Review Panel, 2020) and builds on the work of Māori who are leading cultural landscape practice, through developing identification techniques such as cultural mapping. Anticipating that recognition of cultural landscape may soon become a necessity for housing and other forms of development, this paper presents ideas on how this change in outlook might be translated into practice.

Background: policy and planning for housing for Māori

The state's responsibility for Māori housing is often traced back to the 1840 signing of Te Tiriti o Waitangi (the Treaty of Waitangi), which saw Māori become citizens of the new state. Te Tiriti is regarded as the founding document of Aotearoa New Zealand. While the precise meaning differs between its English and Māori versions, the undisputed effect of Te Tiriti is to guarantee Māori rights and privileges. Its explicit inclusion of kāinga (villages and housing) affirms that the Crown has a duty to house Māori. Te Tiriti also provides for Māori to have undisturbed possession of lands but for many reasons this did not occur and the consequences of colonisation have included land loss, poverty and repression (L Henry, 2021; Rangihau, 2017).

While the Waitangi Tribunal is currently considering claims about many aspects of housing relevant to the Crown's Treaty obligations, cultural justice already supports the contention that where Māori were negatively affected by land and kāinga loss, trauma, dislocation and cultural violence, including loss of secure housing, then the government should be providing for culturally appropriate housing for Māori in need. However, in the many decades since the Treaty was signed, the state has never fully met its obligations. Māori were impoverished as a result of colonisation and their housing situation became increasingly dire in the late nineteenth and early twentieth centuries. A number of health crises led the state to conduct housing surveys across the mostly rural Māori communities in the 1930s and 1940s, which revealed the substandard state of Māori housing in comparison with non-Māori communities, but even then the state response was slow and insufficient (Krivan, 1990).

Before Sir Āpirana Ngata's land development schemes began in 1929, the state had provided little to no housing assistance to Māori. Then in 1935 the First Labour Government started an ambitious initiative to provide rental houses. Previous governments had built homes for state employees, but this was the first large-scale housing programme, which saw more than 30,000 houses built in just over a decade (Ferguson, 1995). Yet although this programme was often portrayed as providing housing for all who needed it, in reality it was 'designed to foster the growth of a particular type of family: the ideal, nuclear family unit' (Duff, 1998, pp 2–3). Māori did not fit this ideal, and while not explicitly excluded, in practice they were denied access (Ferguson, 1995). The government's expectation was that the Department of Māori Affairs would provide housing through a separate scheme for Māori (ibid) but it did not provide funding for this. By the late 1940s, as the substandard living conditions of Māori became more apparent and Māori urbanisation exacerbated the housing pressures, it became obvious that further state intervention was required (Krivan, 1990). The return of 28th Māori Battalion servicemen after World War Two added to the pressure for housing, prompting the government to consider making state rental housing more readily available to Māori, but inequality remained (Webb, 2018, p 297). Māori finally began to be integrated into the mainstream state rental housing programme from 1948, which included access to houses – as they came on line – in Glen Innes, Ōtara and Māngere in Tāmaki Makaurau Auckland (figure 1).

Ever since this integration into the mainstream housing scheme, the state's provision of housing for Māori – be it through state rentals or schemes facilitating ownership – has been largely insufficient, although some periods have proved better than others. In the 1950s, very few Māori were housed through state rentals or loans (Krivan, 1990). Then the 1960s to 1980s reached the high mark in state support for Māori housing, when Māori home ownership peaked – even though the number of houses available still never met the demand (ibid). What followed was a decades-long decline in both ownership and state rental provision that runs into the contemporary period (Rout et al, 2019). While the Hunn Report of the 1960s sparked an increase in housing support (Krivan, 1990), a similar report written for the Board of Māori Affairs in 1986 (Douglas, 1986) that identified a crisis in Māori housing failed to generate the same response. Thirty-three years later a report again addressed the shortfall in Māori housing (Rout et al, 2019), indicating that no marked progress in policy and construction for Māori housing has been made. In the last 10 years or so, government agencies have been leading the renewal and intensification of state housing developments – which is now the role of Kāinga Ora – but the shortfall has yet to be adequately addressed.

While Māori have the same fundamental need for shelter as every other citizen, another critical component of housing has particular resonance for Māori: their connection to and relationship with their land – often conceptualised by the term tūrangawaewae, or a place to stand. As Lena Henry (2021) writes, 'there is no part of Māori culture that is not influenced by the relationship to land and the environment' (p 107). Increasing Māori urbanisation had repercussions for the connection to land (Kiddle, 2018), in particular with two main impacts. First, Māori continued to need suitable housing near whānau (family, extended family or close friends) and hapū (a section of the wider tribe), as the population grew.

Second, they experienced trauma, alienation, disconnection and loss of resilience as they became minorities in often hostile settler communities (L Henry, 2021, p 117). In effect, Māori had become internal refugees (Awatere, 2008), driven from or leaving their tribal areas and moving to cities. The need for housing increased in cities over time, but the housing built did not reflect Māori customs or culture. The policy instead was to assimilate Māori into colonist culture (Rangihau, 2017). Today assimilation may no longer be a policy objective, yet Māori culture and customs are still barely recognised in the planning and urban design of state housing even if change is indicated to be on the way.

Urban Māori are often dislocated and disconnected from their tribal land, with the result that they can lose their knowledge of tribal connections. Matāwaka refers to those who are living within the land of other iwi (tribes), in contrast to those who are mana whenua, with traditional authority over that land (Local Government (Auckland Council) Act 2006, section 4). While the Auckland Independent Māori Statutory Board includes matāwaka representation, generally matāwaka have little voice in urban affairs. In some cities, matāwaka may be the majority of Māori living there, lacking the connection to land or iwi that would give them a voice in the way the local council operates.

The research programme

This paper has emerged out of the Building Better Homes, Towns and Cities National Science Challenge, in a project that is cross-referencing housing data with government housing policy to examine how and under what circumstances this has resulted in housing security for Māori. The aim is to identify which government policies have achieved the best outcomes for Māori housing, so that those successes may be replicated, in a modified form if needed. While the wider project is primarily focused on material housing outcomes, considerations of cultural match are also salient, prompting this paper to address the following question:

> How could state urban design and planning incorporate Māori culture and values in ways that increase the wellbeing of residents and encourage attachment to place and connections to Māori cultural landscapes?

To examine this question, the paper investigates qualitative aspects of state housing development in Tāmaki Makaurau Auckland. In doing so, it explores the perceptions of residents through literature, interviews and case studies of three state housing developments that began between the 1950s and 1970s and that, after years of neglect, have been or will be redeveloped for more intensive land use and urban renewal. The scoping information identified includes oral histories of early Māori residents and the extensive research already undertaken on state housing development in different decades (although less is available on the subject of Māori tenants and homeowners).

Methodology and methods

Te Tiriti provides the overarching context for this paper. While the research was conducted according to the ethical approach that received the University of Canterbury's approval, the values of tika, pono and aroha (correct approach, with integrity and love) were also applied as far as was possible in the COVID-19 climate.

This project adopted kaupapa Māori rangahau (Māori-themed research), an approach developed as a means for Māori researchers to investigate issues through a Māori lens (LT Smith, 1999), after dissatisfaction with the outcomes of the western-oriented research that is often applied to Māori. Māori research methodologies have developed with an understanding of the responsibilities and accountabilities of the researchers (Barnes, 2004). The Māori principles this project adopted as the basis for its methodology are: tino rangatiratanga (self-determination and independence), social justice, te ao Māori (a Māori world view), use of te reo Māori (Māori language) and whānau (S Walker et al, 2006), as well as Te Tiriti o Waitangi and āta (growing respectful relationships) (Cram, 2016). Kaupapa Māori rangahau has been developed for diverse applications, becoming richer and more detailed, empowering researchers as part of the National Science Challenges (E Henry, 2017, p 1), which have taken an explicit mātauranga Māori (Māori knowledge) approach to research. For this paper, the Māori researchers, interviewers and project leaders are part of a mixed cultures team.

An additional methodology adopted was He Awa Whiria, developed by Macfarlane et al (2015), which integrates Māori and western science and values. In this braided approach to research into mixed Indigenous and western cultural matters, scientific and Indigenous cultures can complement each other, co-exist and blend to provide an enhanced outcome. This methodology is ideally suited to topics where there are shared resources as it enables mutual recognition of different understandings of epistemology and axiology. Wilkinson and Macfarlane (2021) provide an example of this approach.

Methods adopted for the research include a background literature review, research commissioned to expand sources (Adam, 2020), oral history recordings from Auckland Library, meetings and dialogue with community members and housing providers, and interviews with residents and those with knowledge of state housing in the case study communities. The three case studies of state housing developments in Glen Innes, Ōtara and Māngere describe the local context of housing development. The semi-structured interviews asked community contacts, who were located through word of mouth, to tell their stories as they applied to state housing, explicitly referencing cultural values. Their values were also inferred from responses to other questions. The interviews were transcribed, checked with participants and then coded using interpretive phenomenological analysis (IPA). IPA was adopted for ordering and understanding the transcribed interviews as it sets out to 'explore in detail how participants are making sense of their personal and social worlds' (Smith and Osborn, 2009, p 53). The IPA coding provides for line-by-line analysis of each narrative to identify themes and super-themes, while observing context, language used and content.

Why culture and context are relevant to housing for Māori

This discussion considers the links between state housing, which was built on land once cared for by mana whenua, and Māori cultural values. It also examines the context of the broader cultural aspects of the planning, urban design and cultural landscape. The purpose is to address why culture, land connections and location are relevant to housing for Māori.

Māori culture and beliefs derive from founding stories of the atua (deities, primordial ancestors) Ranginui | *Sky Father* and Papatūānuku | *Earth Mother* and the understanding that all things – including people and the environment – are interconnected and share whakapapa (genealogy) (Penetito, 2021). In pre-contact times, Māori used whakapapa to express the connections of kinship groups, particularly whānau and hapū, to their environment. All aspects of the environment have a whakapapa. Through these kinship bonds, Māori see land not as a possession to own but as a tupuna (ancestor) who they care for and who in turn takes care of them. Language, custom and ritual reinforce this interconnection: the word for land, whenua, also means the placenta, which is buried soon after birth to maintain the newborn's tie with land (Knox, 2021, p 72), and hapū also means pregnant, so it maintains the extended connection
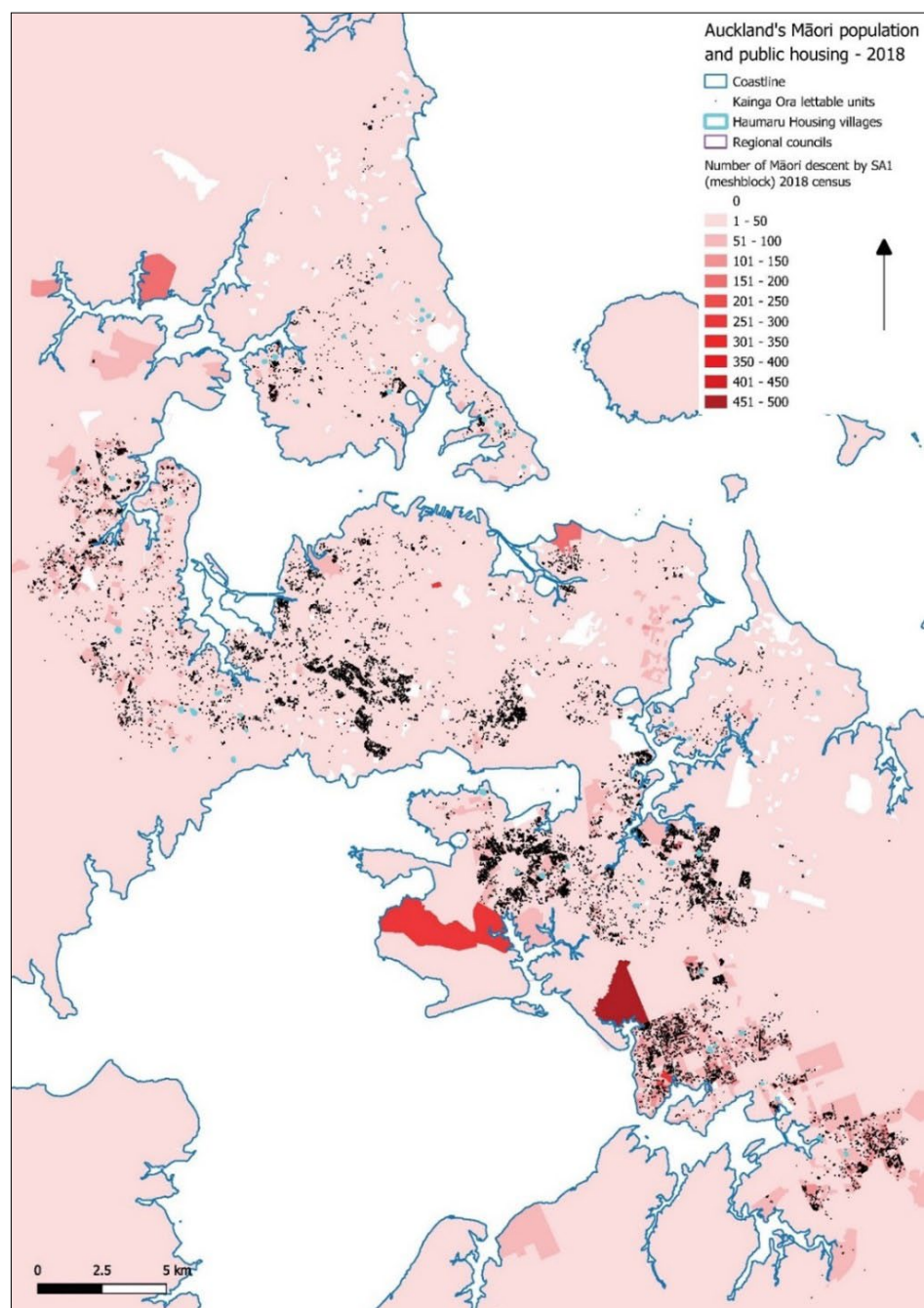

Figure 1: Location of Māori in social housing in Tāmaki Makaurau Auckland, 2018. (Image: Nathan Kennedy, Auckland Council.)

between people and land (in contrast to the more prevalent western nuclear family). Ancestral knowledge, mātauranga, has been developed through centuries of observation, response and adaptation to sustainable living in Aotearoa New Zealand; it is a knowledge of context and place. This understanding, together with the concept of mana whenua and kaitiaki (responsibility to care for and nurture the land), supports a mutual sense of affection for the integrated ecological family emerging from this kinship. The meaning of land or environment has a more human and spiritual significance: a source of life and development of one's own wairua (spirit) and peace of mind. It is this spiritual connection that is often the inspiration for design (Thompson, 1988).

Māori customary values and practices are defined in law as tikanga, coming from 'the accumulated knowledge of generations' (Mead, 2016, p 15). Mead (2016) explains that Māori values are those expected standards of behaviour that Māori hold to be important, and that key values include whanaungatanga, which is about relationships and obligations, and manaakitanga, generosity and hospitality. These customary values differ from western values concerning the land and people's relationship to it (Rangihau, 2017, p 1). Western societies' understanding of land as a commodity now plays a major role in Aotearoa New Zealand, coming into conflict with Māori customary values. Mead's definition of tikanga is complicated somewhat by the use of such values as manaakitanga (identified by Mead), also understood as principles in kaupapa Māori research and Te Aranga Principles (described later). Value and principle terms are applied in different ways in te reo Māori.

The idea of cultural landscape has an international genealogy, with American geographer Carl Sauer defining it in the 1940s (Hayden, 2001). As Domosh (2001) explains it, cultural landscape:

> refers to the three-dimensional patterns that cultures imprint on the land, such as agricultural field systems, transportation networks, residential and commercial buildings, and urban forms. It also refers to an approach to studying those forms, an approach that uses interpretative strategies for understanding cultural meanings embedded in landscapes.

Cultural landscapes are also defined and protected by the United Nations Educational, Scientific and Cultural Organization (UNESCO) World Heritage Convention. Tongariro National Park, which for Māori has spiritual and religious significance, was the first place so inscribed. In its review of current resource management legislation, the Resource Management Review Panel (2020) proposes to define cultural landscape as:

> [a] defined area or place with strong significance for mana whenua arising from cultural and historic associations and includes natural, physical and metaphysical markers of features. (p 487)

Although the international approach to cultural landscapes applies to all cultures, this definition of cultural landscape in relation to mana whenua only has weight in relation to the Crown's obligations under Te Tiriti o Waitangi. In 2016, 80 per cent of Heritage New Zealand listings were for colonial built heritage, indicating that current policy does not support Māori cultural landscapes well (Menzies and Short, 2018), even though there has been no legal barrier to recognising Māori cultural values, as the cultural landscape inscription for Tongariro National Park

makes clear. Explicit recognition and protection of significant mana whenua cultural landscapes should serve as affirmative policy action.

Māori cultural landscapes are about the intangible connections to landscape passed down through stories of ancestors extending back to Papatūānuku, and the physical and metaphysical features or markers of those stories in the landscape. Landscape features include symbolic markers by which to remember ancestors and spiritual aspects important to tangata whenua, as identified in pepeha (a speech used in introduction). Mana whenua, whose stories relate to their landscapes, have developed their connections over centuries of living in those places. The word ūkaipō, referring to ancestral lands that have nurtured Māori, is relevant to cultural landscapes, conveying a sense of belonging, a place of connection. The stories and connections remain even though the land is held by the state and may have been developed for housing. Those Māori who live outside their own rohe (traditional territory) also form connections to the place and land in which they are living over time, as they overcome the trauma of dislocation, and take pride in that place, be it Glen Innes, Ōtara, Māngere (figures 2 and 3) or elsewhere.

In this paper, we understand land (whenua and its associations) and landscape (a European cultural construct for which no Māori word or term exists: Makhzoumi, 2002; Wu, 2010) in terms of layers of whakapapa, events, names and places extending back to founding stories, as well as in terms of mātauranga and whakaaro (thought). All aspects of land, including people, are connected and hold mauri (life force). The house is not an isolated object for Māori but rather it is part of an integrated, interconnected and broader lived entity – intimately connected to social habits and spiritual beliefs, among many other components. As Thompson (1988) explains:

> Sometimes built structures are envisaged to provide support for relationships between *land and people*. The relationships between buildings and land, or people and buildings is often secondary … Elements … are expressive of physical/meta-physical forces present in the site. (p 24; original emphasis)

Figure 2: Lavinia Crescent, Māngere in September 2020, which was built for state rental housing in 1960s. (Photo: Diane Menzies.)

When the state does not recognise the relevance of Māori culture to land and what it means to Māori, or does not recognise previous Māori land loss and trauma (Reid et al, 2014), it excludes rather than includes Māori. In addition, as local residents told us, when the feeling of alienation continues, it can discourage Māori from purchasing a house. Māori need to maintain their culture, customs and rituals in order to become part of a vibrant community. As Tarena argues:

> [Y]ou've got to believe it comes at a social cost for Maori youth to be growing up in an environment where your culture's alien, where it's invisible – not just marginalised, it's not even there. (cited in Puketapu-Dentice et al, 2017)

Urban and suburban development for state housing was largely addressed through the lens of town and country planning up until 1990. However, this system was based on British notions of separating uses, separating environmental aspects, and arranging land as commercial parcels following the Torrens land transfer system. This does not recognise Māori understanding of land, its interconnections or people's relationship to it.

> The relevance of land for Indigenous communities is particularly significant; it acts to cement and affirm rangatiratanga, or Indigenous rights within an environment. Through that affirmation of Indigenous rights a sense of place and identity is created and cemented within that environment. The need for land is paramount to Indigenous communities; without land it is difficult to swim the tides of a community's spiritual and cultural traditions. (Puketapu-Dentice et al, 2017)

The Resource Management Act 1991 identifies matters of national importance that need to be recognised and provided for in planning and environmental management. Water and air resources are dealt with through regional plans and decision making, while local authorities address land management. Aspects of value to Māori include ancestral landscapes. While the legislation currently does not recognise cultural landscapes, the recent Resource Management Review Panel (2020) report does propose doing so for Māori cultural landscape.

Urban design and Māori culture

The state-developed urban policy framework adopted contemporary ideas and expertise from the start of the state's involvement in 1935, with the aim of including quality and diversity in design (even though the ideals were often not

Figure 3: Ōtara Road's attached rental housing is an example of the Ōtara development's emphasis on cost and quantity, September 2020.
(Photo: Diane Menzies.)

reflected in the performance on the ground). Master planning addressed broad-scale landscapes but ultimately the developments did not have the budget to bring these ideas to fruition and the layouts of the new estates were generally utilitarian and often unfinished. Relative to the bold western-centric design and planning for greenfields, the suburban developments were bland and generic.

> Rather than tikanga being embraced as valid, important and potentially enhancing to the wellbeing of our communities, economy and environments, Māori must battle on a daily basis for even token recognition of our ways of being. This is the slow and grinding wheel of colonisation that still turns today. (Knox, 2021, p 67)

Provision for Māori cultural values, particularly those relating to whenua and landscape, has occurred only sporadically if at all. While state development agencies (such as Kāinga Ora) do reference such values in their literature, the main proponents thus far have been Māori architects and planners, such as Rewi Thompson and Rau Hoskins.

Today's developments with increased densities are being undertaken on land that was previously Māori land, or estates for state, social or public housing in a model that now includes private purchase for rental and private purchase for ownership. The result of this change is threefold.

First, Māori families who are in social housing are separated from extended families and other Māori families, so become dislocated (again) from their culture. Further, through state policies of social mixing, their community life is undermined, with spatial injustice as a consequence (Gordon et al, 2017).

Second, through both state and public–private partnerships, architecture and planning still largely ignore Māori values such as cultural tikanga and interconnections with the cultural landscape and environment, natural thriving green places, and space for extended family socialisation. Instead, they give preference to dense development, neutral building colours, and limited neighbourhood community space and protection of nature, while amenities such as some built structures in play areas for children serve as a substitute. Planning and design staff at Kāinga Ora indicate that co-design and community consultation do receive attention, though this seems to occur at a late stage when fewer opportunities are available to achieve a coordinated approach to open space design. Māori are not usually recognised as partners in planning and design, and their participation may depend on available community volunteers. Outcomes of the experience of being excluded from participation may include frustration, tokenism, resident demand for change or rejection by residents (as with marker posts or pou for Glen Innes residents, discussed below).

Third, gentrification (Gordon et al, 2017) conflicts with the enactment of cultural rituals and the encouragement of the use of Māori language in the community. While recent documents available from Kāinga Ora (Karlovsky and Bark, 2020) indicate that the design of new developments does consider Māori as tenants, Māori living in those developments dispute that they reflect Māori values and note that their stories are not being told.

Māori were scarcely accounted for in urban design at the broad-scale landscape, neighbourhood and local levels, other than with some sporadically inclusive housing design. As Puketapu-Dentice et al (2017) note:

Urban design and planning practice have significant roles to play in reconnecting the Indigenous past with ever-evolving contemporary urbanisation and in doing so, articulate a right to the city … that reshapes urban experience for all urban residents. Integrating Indigenous cultural values within the built environment can provide a vehicle for advancing Indigenous aspirations for spatial justice by creating a sense of identity through direct association to a place that is often dominated by Western design and planning practices.

Māori were a significant tenant of state housing from the 1950s as returnees after the war and arrivals from rural areas seeking work, but the houses did not 'support the extended family structures that Māori were used to and subtly defined men's and women's spaces in the city' (Kiddle, 2018, p 47). Further, the policy of 'pepperpotting' aimed to intersperse state-financed homes for Māori tenants in

Figure 4: Plan of development for Ōtara. The colour codes indicate: proposed group housing – brown; state rental – blue; and planned Māori Affairs house sites – black. (Map: Seidel (1971).)

a predominantly non-Māori area. Developed by the Department of Māori Affairs and State Advances Corporation in the 1960s, the policy deliberately spread Māori through developments at the master planning stage in Ōtara and other locations as a means of encouraging integration (figure 4). Yet, despite the policy, some neighbourhoods had greater concentrations of Māori and have formed strong communities.

The diversity of housing design emphasised in the First Labour Government's housing scheme failed to eventuate. The government assembled over 400 house designs, assisted by the New Zealand Institute of Architects (Te Kāhui Whaihanga) and Fletchers, which commissioned designs from Australia. Ultimately, however, expediency and cost took precedence, resulting in architectural and planning uniformity. The houses were highly standardised (to minimise costs) and had certain mass-produced components. All houses had roofs made from the same available material and all had the same pitch (figure 5). Nonetheless, the actual houses were a vast improvement on earlier housing: they were warmer, drier and sited within interconnecting open spaces.

The state did consider including Māori cultural values in housing in the 1970s and 1980s but nothing came of it. By the 1990s some responsive designs, largely led by Māori architect Rewi Thompson, emerged (Ministry for Culture and Heritage, 2014). However, the state failed to consider Māori in the overall land context for the developments, which is of as much importance to Māori as the houses themselves, as they perceive it as part of an integrated whole. Māori have been adjusting to changing housing circumstances and impacts on their different values and ways of living over the last 80 plus years, but recognition and provision for Māori cultural values now are likely to lead to better relationships in the community and greater social cohesion (E Henry et al, 2019). In turn, this could enable Māori to identify significant stories for places. As Kiddle (2018) points out, 'Placemaking is a fraught process. It is intertwined with social norms and expectations. It is at root an intensely value laden, political process' (p 57).

However, it might be argued that placemaking is a relatively benign activity in state housing areas, rather than moving to more political considerations of spatial justice, Crown ownership and placekeeping.

Views from the residents

During our interviews, residents discussed culture, including tikanga and whakapapa, and the importance of spiritual wellbeing, with the understanding that all things are interconnected. Topics such as language, customs and marae were interspersed with comments about land, family and housing, as well as memories of how they had arrived in Glen Innes and Māngere, and what they would like to see their suburb become in the future. Applying traditional Māori thinking, a resident looked back as a means of anticipating the future.

> If we want to go back to the wellbeing of our hinengaro [mind], our wairua [spirit] and all those aspects, we need to go back and develop a system where we are able to live as Māori and to speak our language and to practise our tikanga. (Resident 2)

The residents spoke of intergenerational connections to their place, after migrating from Ponsonby, Tāmaki Makaurau Auckland.

> My grandparents and my great-grandparents lived together. They came from Ponsonby as well. So they moved into this area in the 1940s, and so she brought her children up and had her children in this particular area. And of course our aunties and our parents also had us in this particular area here ... we were one whānau. So we were very well connected in our street and then became connected very well to our whole community. (Resident 3)

The residents in this dialogue were describing their place in their street and beyond as interconnected with family and community. Moreover, while mothers had buried placentas in Glen Innes, they made the point that younger generations who had been born and bred in Glen Innes also acknowledged this connection.

> When they stand up and introduce themselves, when they mihi (greet people) on the marae, they say I'm from GI, born and bred. So you know that's an aspect of being really proud about this place. (Resident 1)

However, pride of place and connections to place were still hampered by feelings of cultural displacement and alienation, the residents explained. Houses have been demolished and residents moved into other buildings. All those displaced from their long-term homes, who have wanted to remain in the suburb, have been moved into the increased-density housing in that same suburb in order to maintain their connections with place. They have found their open space diminished and their connection to nature, landscape and neighbours greatly reduced.

Insecurity of tenure is a major issue with both state and private housing even though having a home for life was the initial state housing policy. It is an issue that particularly affects Māori, who have a more limited ability to compete in the housing market because they generally have less income and fewer resources. As state tenants, they are vulnerable to tenancy termination or relocation (Ngāi Tahu Research Centre, 2020; Rout et al, 2019). The new landscape has a much greater destructive impact on cultural connections and Papatūānuku.

> Where is the incentive to own the home when issues around displacement have happened from your whenua, from your papakāinga [ancestral village], when you have been moved from pillar to post, when [you see] the impacts on our reo and our culture? (Resident 1)

In the face of the repeating cycle of dislocation today, residents reflected on their early days in state housing with positive memories.

> It was a great area, it was safe and yeah, we had a great childhood. I have got so many great memories of just playing outside, feeling safe and just loving our friends. We would all go to each other's houses, just walk in and spend time, and then go to the other person's house. It was community. (Resident 4)

The opportunities to grow vegetables in their gardens were part of the memories they valued.

> My mother was a fantastic gardener and so is my father and so both our parents, that was the other benefit of growing up in Māngere. There was a lovely patch of lawn, but Mum had gardens and we took pride in keeping our areas tidy and clean. (Resident 5)

> Your backyard catered for your gardens because we didn't have any fruit shops in the area at the time. (Resident 2)

These descriptions suggest the process of forming a community was open and interconnected. Moreover, in referring to connections to land, one resident said:

> I am happy to be in this area again, because where my house is, we look directly to the mauna [mountain], to Māngere Maunga, and so that is connection for me because that is where we grew up. (Resident 4)

However, residents acknowledged that they were a somewhat unseen culture within the larger community. While understanding that Māori values and connections to significant mountains or specific landscape features were important to Māori residents, they recognised others did not share their values.

> The maunga, these are parts of our heritage, and these are part of our pepeha [speech identifying ancestry] and they are very important to us. But what does our community around us think? They are not important to them. (Resident 1)

The residents saw themselves as living within a wider community but disconnected and perhaps excluded from it; a community that did not have the same social cohesion as those within the Māori community.

> We are here at this marae that has been here for over 40 years, yet people are still saying, 'Oh, I didn't know there was a marae there.' So really, that's telling me that people don't realise there is a marae here because we are not deemed part of the community. (Resident 1)

The residents spoke about connection to place as being about stories. Stories connected to the whenua were important to them, perhaps more so than the physical landscape. One said, 'I think our stories haven't been heard … we need our voices to be heard' (Resident 2). They explained that designs could relate to their stories in the same way as stories relate to tūpuna identified in wharenui (carved meeting houses). All residents expressed a desire to contribute to new master planning through co-design.

Figure 5: State housing from 1950s onward, showing uniform roof materials and pitch. View from Glen Innes to Maungarei, November 2020. (Photo: Diane Menzies.)

> As Māori we would like to be part of any kōrero [talk] pertaining to our rohe [tribal area]. And I think we have the right to be there because who knows the story better than us? (Resident 1)

> I would like to take part in some of that kaupapa [topic]. Why? Because I have lived here for many years and I have some kōrero to add to it ... Or any whānau that has been here and has a good knowledge of the area, I am sure they would also like to be part of it as well. (Resident 3)

The residents spoke of recent landscape design through which Māori carved pou (marker posts) were installed in a landscape setting, which they saw as inappropriate because the stories of the pou had not been communicated and had no meaning for them. The designs should tell the residents' stories, they said, and residents should have been part of a conversation at the planning stage.

> We have got a brand-new walkway that has just been designed. I know it's a bit off the subject, but my point is that there is some hope that as you walk along the path, there's some Māori pou that have been carved and placed along this walkway. There is no connection for people because the story or the tikanga that comes with the pou has not been given ... I don't get it, why has somebody put this carved pou on this huarahi [pathway]? It makes no sense to me ... So they have to be of significance; they can't be just placed there and just for people to look at. (Resident 2)

Considering changes in Tāmaki Makaurau, the growing population and the increasing density of housing (figure 6), one resident commented, 'And that is something with the changing landscape of Auckland; that you don't have that much physical land' (Resident 5).

While all residents expressed concerns about the density of new development, a specific concern was about its impact on Māori in terms of culture, dislocation, mental health and physical health.

> I fear for a lot of our Māori whānau because to be put into a box again and not have that ... mental and physical support of other organisations to come in and talk to our whānau about living in a matchbox, let alone living in a

Figure 6: Recent urban renewal in the Fenchurch Street area of Glen Innes, November 2020. Buildings include state rental, private rental and affordable (to some) homes. (Photo: Diane Menzies.)

matchbox and being able to have their children play within that matchbox. A lot of our family have passed away because of being put into such smaller matchboxes. (Resident 2)

A housing advisor in Māngere had similar concerns.

> Kāinga Ora [KO] or government need to be looking at research around culturally appropriate housing and what does that actually look like in the sense of developing cohesion in the community. Because at the moment KO are building what I call the numbers game, and sadly they're going to create ghettos rather than a strong healthy community because we haven't thought about the open spaces, we haven't thought about communal living and ultimately we haven't thought about culturally appropriate builds.

In summary, the residents sought space in their homes and surrounding spaces for families and neighbours to carry out cultural practices such as sharing food and company. For Māori who are living in their rohe, their whakapapa and stories, as well as their connection with cultural landscapes such as mountain, harbours, rivers and marae, were markers for wellbeing. For the many living outside their rohe, connection to place has developed through cultural associations, marae and pride in place.

A way forward

What is particular about a Māori cultural landscape when the same features in a landscape or townscape may be significant for both Māori and non-Māori? A Māori cultural landscape is landscape that has symbolic meaning to Māori, a landscape that signifies stories connecting Māori to ancestors, events and whakapapa, and that helps to connect them to place. It is a matter of perception. The difference lies in cultural appreciation of the tangible landscape. Māori in Glen Innes understand tangible landscape for its symbolic meaning; for this reason, the stories connected to the landscape are important.

Open spaces provide places for children to play but also provide opportunities for greater connection to nature and other living things, for enhancing the mauri of the environment. Strong evidence points to health and wellbeing benefits from green outdoor space for all cultures (Souter-Brown, 2021). This evidence appears to be in conflict with the current model of increased-density state housing and needs to be addressed.

A recent notable trend has been for Auckland Council, as well as Christchurch City Council, to consider Māori principles in developing city environments as a way of making more inclusive responses to urban design, including for infrastructure and housing. For this purpose, Auckland Council has adopted Te Aranga Principles and local hapū are adapting them to recognise their own specific place-based values. Te Aranga Principles aim to incorporate Māori values at the core of decision making and design, including aspects such as ahi kā (a living presence), mana (prestige and authority), whakapapa (genealogy – including names and signs), mauri tū (environmental health) and tohu (the wider cultural landscape). The Principles originated from Ngā Aho (Māori designers' network), which was formed in response to the Ministry for the Environment's Urban Design Protocol 2005, developed without Māori input or the recognition of Māori values. Ngā Aho began with the aim of enabling application of Māori values in urban design, which led to the development of Te Aranga Principles in 2008 as a tool for recognising Māori voice and values (Paul, 2017).

The cultures exist together and the key issue is to enable the telling of the stories that connect with local landscape features. It is for this purpose that He Awa Whiria model of thinking has value in uniting western and Māori approaches to urban design. With this model, it is possible to take design steps that recognise diverse communities while acknowledging Māori values. Such urban design can be achieved through symbolism and contrasting forms and placement of buildings in the landscape (Thompson, 1988). For housing more specifically, design could indicate its acknowledgement of Māori values by protecting cultural markers such as waterways, by acknowledging the appropriate stories in naming, construction and artworks, and by taking particular care with landscape health such as through providing interlinking native vegetation to help birds, insects and people to thrive.

Although Māori culture was not considered when the first state housing developments were built, the generous open spaces enabled Māori residents to make the new places their homes over several generations, despite the persisting trauma from dislocation. Mana whenua retain their stories that connect them to these landscapes and Māori residents who are not mana whenua have stories to remember as well. Urban design can tell all of these stories, especially when residents share their stories and connections with planners and designers through collaborative co-design. Co-design would address the current western-centric urban design, which in turn may alleviate feelings of exclusion and enable residents to have a stronger stake in the future community.

Developing connections to place can be a particular barrier for Māori through insecurity of tenure in state housing as well as private rental housing. Government policies would improve spiritual and emotional wellbeing if they were directed towards security of tenure in cultural landscapes significant to Māori for emergency housing (Menzies, 2021) and rental housing.

As design capacity develops, local Māori whānau may have opportunities in future to partner with urban designers and landscape architects for the purposes of: identifying and protecting Māori cultural landscapes; achieving placekeeping by telling key stories relating to the place; and protecting physical aspects such as maunga, enabling waterways to breathe, and enhancing mauri by ensuring it is considered during infrastructure planning and construction. Placemaking might be better achieved through the idea from He Awa Whiria of braiding cultural approaches so that all can recognise places of comfort to them. Māori planners and designers have advocated co-design of master planning so that new housing has an integrated approach, inclusive of Māori values, as a means of addressing inequality and social cohesion (E Henry et al, 2019; Mark and Hagen, 2020). By working as partners in state housing master planning with the state designer Kāinga Ora, mana whenua could take a lead role with matāwaka in support.

Māori culture includes recognition of the interrelated aspects of life rather than separation of housing from culture. With this, recognition of the wider community context of cultural landscapes, intangible and tangible (Renata, 2018), seems likely to produce better housing outcomes for Māori, spiritually, emotionally and culturally. As one Māori advisor, describing the design of new developments, put it, 'I want to see housing and places that make my heart sing.'

Considering tangible and intangible cultural landscapes early in the design process to provide an inclusive relationship with whānau, community, culture and nature would help to address deficiencies in planning and urban design for Māori housing, without excluding other cultures. In this approach, the environmental connectedness of Māori cultural values and recognition of significant cultural landscapes could be interwoven with western approaches to open space in public or social housing that induce amenity and wellbeing.

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