



Low tide, Kapowairua, Te Tai Tokerau, Aotearoa New Zealand (image by author, June 2017).



Foreword

HANNAH HOPEWELL

This special edition of *Landscape Review* casts a wide net across the vast fluidity of Moana Oceania to draw forth diverse voices and modes of scholarship acting upon landscape architecture. We collect under the term Moana Oceania to signal landscapes and seascapes without firm borders; yet equally to resist ‘Pacific’ and its numerous transliterations imposed in 1521 by Ferdinand Magellan. With Moana Oceania, we affirm a more congruous naming that, in the words of Chitham et al (2019), ‘empowers and privileges Indigenous perspectives’ and ‘embodies a worldview that is strongly connected to Aotearoa but has its roots in the wider region vast region of islands’. We are indebted to the Moana Oceania thinkers whose 2018 talanoa (criticality with harmony) endorsed this inclusive usage, and how such a shift demands critical attendance to the ways in which narratives of landscapes and seascapes in the in this fluid region are shaped and transited.

Our aim with this issue is to extend contemporary understandings of the ways collective and relational qualities of landscape and waterscape manifest. This intention acknowledges the impact of two separate currents inflecting how critical ecological thought is carried within prevailing landscape architectural realms.

First, the *relational turn* (Barad, 2007; Bennett, 2010; Haraway, 2016; Morton, 2010; Tsing, 2015) has prompted movement in landscape thought away from a deterministic ecology where ecosystems, humans and other species are discrete, bounded entities, and toward seeing all life forms and systems as interconnected, co-constitutive and shaped through interdependent relationships. These shifts have advanced possibilities for rethinking how landscape knowledge is created, who it’s for and how it’s felt, resulting in an expanded and more textured bandwidth for critical and creative landscape interpretation and expression. Furthermore, we see landscape knowledge under such relational conditions as bearing what Deborah Bird Rose (2012) names as an ‘ethics of connection’, a localised and politically charged relational ethics that demands responsiveness to more-than-human rhythms, ecologies and histories.

Second, the *flows of the ocean* that both hold our vast region together and keep it apart bring about localised understandings of landscape unmoored to Euro-Western scopical controls and aligned notions of resource propagated through settler colonial values. Resistant to the naturalisation of imported and hegemonic spatial and aesthetic tropes, this issue is interested in affirming landscape relations that align to the diffused, polyvocal and variegated yet continuous regional identities and knowledges of Moana Oceania. As Epeli Hau’ofa (1998) asserts in his raising of regional consciousness, ‘Oceania is vast, Oceania is expanding. Oceania is hospitable and generous, Oceania is humanity rising from the depths of brine and regions of fire deeper still’ (p 401).

Within such a context, we aim to foreground the diverse ways in which situated landscape-based practices operate as a gathering force for stories, peoples, living materialities and worldviews that occasion landscape collectives at the margins of settler-colonial reproduction. The papers in this issue perform on their own terms an ‘ethics of connection’ to seed in partial ways the multiplicity of currents coursing through our fluid region.

Caitlin Blanchfield, a postdoctoral fellow at Princeton University, centres the role of pōhaku (stones) within practices of collective resistance on Mauna Kea, on the island of Hawai’i. Blanchfield critically thinks with the relational dimension of pōhaku in connection to and through knowledge of place to draw around a landscape of collectivity. Here political struggles for self-determination are surfaced through an engagement with the meaning, use and relationships created around earthly materials.

Hannah Hopewell is a Pākehā educator and practitioner of landscape-led urbanism at Cornell University, New York, NY, United States of America.
Email: hh795@cornell.edu

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Yibin Mu and Simon Kilbane from the University of Western Australia foreground the plight of the Far Eastern curlew and East Australasian flyway to develop a relational reading of the intersecting conditions of urbanisation, wetland loss and biodiversity creation. With a research-by-design focus, they assert the need for both strategic regional and site-specific urban wetlands in sustaining migratory bird species.

Sean Burke, a Principal at Isthmus, offers reflective commentary on the multiple tensions converging within coastal environments through the project Ngā Ūranga ki Pito-One. Touching on cultural and legislative dimensions as well as synthetic materiality, Burke narrates his relationship with the coast as it bears on what is at stake for coastal design modification in a context of resilience and repair.

Matthew Wakelin of SBLA in Melbourne and Hannah Hopewell of Cornell University critically discuss their experimental design proposition for a reef-like 'walkway' extending into Te Whanganui-a-Tara, the harbour of Wellington. Through design, Wakelin and Hopewell foreground the possibility of felt land and seascape relations within a quality of geological time drawn forth by the specificity of Te Ātiawa pūrākau (narratives) of Ngake and Whātaimai (taniwha).

With roving personal reflection, David Irwin of Isthmus proposes the idea of oceanscape as landscape. Citing the New Zealand Institute of Landscape Architects' assessment guidelines, *Te Tangi a te Manu*, alongside his own extensive 'time at sea', Irwin opens meaningful accord between landscape and oceanscape conceptions to offer new ways of seeing and feeling the vast moana.

Closing the issue, Rod Barnett of Victoria University of Wellington uses the format of poem to perform a thick, image-rich string of moments arising from the multilayered, extractive and always in motion conditions acting upon Moana Oceania. In a form of expression that resists perspective, Barnett extends a faceted mirror so we experience a convergence of land and seascape relations, in kaleidoscope.

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