



Indigenous
Design
Conference

NGĀ AHO
DESIGNING MĀORI FUTURES

I TE TIMATANGA

AT THE SOURCE

www.timatanga2016.com

26–29 Feb 2016
Te Tai Tokerau
Whakapara Marae
Northland, Aotearoa

MIHIMIHI

*KO HURUIKI TE MAUNGA
KO WHAKAPARA TE AWA
KO NGĀPUHI TE IWI
KO NGĀTI HAU TE HAPŪ
KO WHAKAPARA TE MARAE*

*HURUIKI IS THE MOUNTAIN
WHAKAPARA IS THE RIVER
NGĀPUHI IS THE TRIBE
NGĀTI HAU IS THE SUB TRIBE
WHAKAPARA IS THE MARAE*

Nau mai haere mai ki te marae o Whakapara!

We the descendants of Kahukuri and Hautakowera welcome you to Whakapara Marae,
within the ancestral region of Ngāti Hau!

In particular we wish to welcome our indigenous brothers and sisters who have
travelled from afar to join with us and our relatives from Aotearoa at

I Te Timatanga 2016.

Whakapara Marae is honoured to host this auspicious gathering alongside Ngā Aho
and hope that the many threads of conversation may bind together to form strong
bonds between us all and we may all return to our home people inspired and better
equiped to serve our them, kia ora ai te iwi - so that the people may prosper.

Heoi anō

Rau Hoskins
Chairperson, I Te Timatanga Conference

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INTRODUCTION

*E NGĀ IWI, E NGĀ REO,
E NGĀ KARANGATANGA MAHA O NGĀ HAU E WHĀ,
TĒNEI TE MIHI ATU KI A KOUTOU KATOA*

*ALL PEOPLES, ALL VOICES,
ALL THE ALLIANCES FROM THE FOUR WINDS,
I GREET YOU ALL*

‘Ngā Aho’, translates to ‘the many strands’, denoting the weaving of many design practices to explore and articulate our culture and identity. Ngā Aho aims to apply design skills to achieve Māori aspirations in envisaging, engaging and realizing a future Aotearoa.

Together we address indigenous ecological, economic, and social needs.
We welcome you to our kōrero.

Nō reira

Desna Whaanga-Schollum
Chairperson, Ngā Aho, Māori Design Professionals Inc Soc
www.ngaaho.maori.nz



PROGRAMME

FRIDAY 26TH FEBRUARY: I TE TIMATANGA, THE BEGINNING

“Tākiri ake te ata, Ka ao! Ka ao! Ka Awatea!”

The day begins I am alive, with the dawn comes hope for another beginning.

Kaumātua (Elder) Haare Williams

2.00PM PŌWHIRI / FORMAL WELCOME ON TO WHAKAPARA MARAE

3.00pm Afternoon tea

3.30PM HAU KĀINGA KŌRERO / WHAKAPARA MARAE ELDERS
followed by INTRODUCTIONS / WHAKAWHANAUNGATANGA

6.00pm Kai o te pō / evening meal
followed by river swim and setting up of beds in the wharehui /
meeting house

8.00pm Karakia (prayer / incantations)
Hau kāinga introductions

8.30PM MOVIE NITE – ‘EVER THE LAND’ TŪHOE CENTRE DOCUMENTARY
followed by DISCUSSION FROM THOSE INVOLVED

10.30pm Supper

PROGRAMME

SATURDAY 27TH FEBRUARY

A new day awaits us. It's cold but presages a new beginning. This way, perhaps we are better able to find the real secrets of place.

7.00am Karakia (or earlier)

8.00am Kai o te ata / Breakfast

8.30AM INTRODUCTORY SESSION – INDIGENOUS DESIGN PRACTICE

Floor discussion: What does this mean to us as indigenous designers?

9.00AM SESSION 1 – AOTEAROA URBAN DESIGN & ARCHITECTURE

Presentations: 20 minutes x 5 + 20 minute facilitated discussion

SESSION CHAIR: CRAIG PAULING

REWI THOMPSON: Indigenous place-making in contemporary Aotearoa, New Zealand

TE MARINO LENIHAN: Finding our feet: weaving tribal aspirations into the urban environment

DR. REBECCA KIDDLE: Traditional knowledge and contemporary urban settlements

PHIL WIHONGI: Te Aranga Māori Design Principles within Auckland – moving from Auckland to Tāmaki Makaurau through design

DEREK KAWITI: Kia mua, ki muri - The cultural politics of Indigenous Digital Design Research

11.15am Morning tea

11.45AM SESSION 2 – AOTEAROA COMMUNITY PROJECTS

Presentations: 20 minutes x 4 + 20 minute facilitated discussion

SESSION CHAIR: JADE KAKE

TUI ARONA: Sowing the seeding of resilience – community perspectives

SAMANTHA MCGAVOCK: Building our Māori Communities

ĀKAU (ANA HEREMAIA, TE TEIRA RAKETE): Weaving together youth creativity and design to help create thriving communities.

WAIKARE KOMENE: From the Grass Roots Up!

1.30pm Kai o te rānui / Lunch

2.30pm Depart in vans / cars for Tau Rangatira Waitangi
(+ *Infamous Hundertwasser toilet stop at Kawakawa*)

PROGRAMME

3.30pm TAU RANGATIRA WAITANGI 'THE BIRTH PLACE OF THE NATION'
We will be met by elders of Ngāti Rahiri / Ngāti Kawa to discuss Te Tiriti / The Treaty of Waitangi and its significance to Ngāpuhi and Aotearoa

4.30pm Swim at Paihia

5.00pm Return to Whakapara

6.00pm Kai o te pō / evening meal

7.00pm Karakia

7.30PM SESSION 3 – KORA (SPARK) SESSIONS

9 Short presentations by students, new graduates and practitioners followed by open discussion

DEXELL AITA // Samoan // Landscape architecture student at UNITEC // Myths and Legends of Samoa

JOHN BELFORD-LELAULU // Samoan // Architectural graduate // Samoan visual culture // Architecturalising Samoan Tatau // 'Le Malofie'

NATALIE COUCH // Ngati Tuwharetoa & Te Arawa // Fine artist Printmaker + Landscape architecture student at UNITEC // Cultural landscapes + identity // Connecting cultural landscapes through whakapapa

AMBROSIA CRUM & JADE KAKE // Ngāpuhi –& Ngāti Hao & Ngāti Hau // Architectural graduates + Installation artists // Exploring spirituality and connections across the Pacific through collaborative arts projects

TOSH GRAHAM // Ngati Ranginui & Ngai Te Ahi & Te Arawa – Ngararanui // Landscape architecture graduate at Urbanlogic // A Landscape of Prophecy: Landscape through the lens of indigenous prophecy

ASHLEIGH HUNTER // Te Aitanga a Mahaki // Masters student at VUW // Landscape designer at Designgroup Stapleton Elliott // Culturally significant landscapes // Landscape architecture // Healing the land, healing the people

JORDAN MCONIE // Kiowa & Tongan // Masters student at VUW // Material Culture // Installation Artist // From the US to NZ tales from the road of a Native American / Pasifika artist in the making

JACQUELINE PAUL // Te Arawa // Landscape architecture student at UNITEC // Comparing Vietnamese and Māori cultural landscape values

JACOB SCOTT // Ngāti Kahungunu & Te Arawa & Ngāti Raukawa // Architectural Designer and Artist at Scott Design // Community housing in Vanuatu

10.00pm Supper

PROGRAMME

SUNDAY 28TH FEBRUARY

In the end, it's the journey, not the destination that becomes the source of wonder.

7.00am Karakia (or earlier)

8.00am Kai o te ata / Breakfast

9.00AM SESSION 4 – INTERNATIONAL INDIGENOUS DESIGN PROJECTS

Presentations: 20 minutes x 4 + 20 minute facilitated discussion

SESSION CHAIR: RAU HOSKINS

DAVID THOMAS: My Moon Shaped Heart, Design lessons from my Ojibway Mother

DANIEL GLENN: Transcending Tradition: New Architecture on Indigenous Lands

RUEBEN BERG: Indigenous Placemaking strategies in Victoria, Australia

OURI SCOTT: Water – Building Change

10.45am Morning tea

11.15AM SESSION 5 – INSTITUTIONAL SPACES & CULTURAL LANDSCAPES

Presentations: 20 minutes x 4 + 20 minute facilitated discussion

SESSION CHAIR: DIANE MENZIES

PATRICK STEWART: Indigenous Architecture: Dim Sagalts'apkw nisim

ELISAPETA HETA: Unfolding Kaitiakitanga: collaboration, protocol and the institutional space

NICHOLAS DALTON: Moemoeā; to have a dream to have a vision

TOKIE LAOTAN-BROWN: Merging the Self-Organization Activity Approach Using African Fractal Spatial Patterns with Tangible and Intangible Values

1.00pm Kai o te rānui / Lunch

2.00PM Option of TRIP TO WHĀNGARURU (*coast – talk, walk and swim*)
or PEHIĀWERI MARAE AND ŌTUIHAU /WHĀNGAREI FALLS
(*neighbouring Ngāti Hau marae – pōwhiri and discussions on marae programmes and developments*)

6.30pm HĀKARI

Final evening meal followed by social event in the wharekai / dining hall

PROGRAMME

MONDAY 29TH FEBRUARY

Share our visions.

Share our stories.

Share our approaches.

Share our successes.

7.00am Karakia (or earlier)

8.00am Kai o te ata / Breakfast

9.00AM SESSION 6 – CROSS-CULTURAL COMMUNICATION

Presentations x 2 + facilitated workshop

SESSION CHAIR: DESNA WHAANGA-SCHOLLUM

RANGI KIPA & PHILLIP KELLY: Pure Pākati – Evolution of Tourism NZ

100%PURE campaign (30 mins)

FRIDA LARIOS: New Maya Language (20 mins)

MAURI TŪ WORKSHOP: DRAWING / WRITING SESSION

Drawing out ideas, thoughts, strategies to feed the following kōrero.

Indigenous Design - Where to next? (30 mins)

10.30am Morning Tea

11.00AM CLOSING SESSION – TE MAHI HOAHOA ME TE AO WAIRUA

Facilitated floor discussion

Reflecting on our own indigenous design practices within our communities.

12.00pm POROPOROAKI

Farewells and Lunch

1.00pm Depart for home / Tiki Tour around Aotearoa

INTERNATIONAL SPEAKERS



ABSTRACTS

INDIGENOUS PLACEMAKING STRATEGIES IN VICTORIA, AUSTRALIA

Rueben Berg (Gunditjmara)

There are currently very few Aboriginal and/or Torres Strait Islander people who are registered Architects, Landscape Architects, Town Planners or Interior Designers, and only 1 in Victoria. There are also very few projects in Victoria that acknowledge the 40,000 years of Aboriginal culture, and when they do, it is often on a very clichéd or misinformed manner. Indigenous Architecture and Design Victoria is a not-for-profit Aboriginal corporation that aims to address both these issues by supporting more Indigenous people to be involved in these professions, and also by engaging with the design industry to ensure they better understand Aboriginal culture, the importance of place, and how to translate that into design in a respectful and appropriate manner.

WATER – BUILDING CHANGE

Ouri Scott (Tlcho First Nation)

Water is so essential to all aspects of our life, it almost doesn't need to be stated. Yet, in a Canada, two thirds of aboriginal communities, more than 400 to be exact, have experienced inadequate water in the last 10 years. In fact, 10 communities have had bad water for more than 10 years straight. These communities need access to clean drinking water and the solution should not just be a status quo treatment plant. The lack of basic working infrastructure is an opportunity to find innovative solutions for high quality, safe drinking water that goes above and beyond what is the norm by being adaptive to the stresses of climate change, provides safer processing of water and is integrated with forward thinking storm water management and waste water sanitation systems.

30% of freshwater is being appropriated by humans, and 80% of this potable water is being used in buildings. As building designers, how can we advocate for clean WATER in our projects from master planning, schematic design through to construction? How can we advocate for change to municipal water system's from a seemingly arm's reach position? This presentation will be an overview of innovative and integrated safe drinking water systems, as well as an open discussion about how we can instigate change for our communities.

ABSTRACTS

TRANSCENDING TRADITION: NEW ARCHITECTURE ON INDIGENOUS LANDS

Daniel Glenn (Apsaalooke - Crow)

Daniel Glenn (Apsaalooke - Crow) will discuss the impact of colonization on indigenous architecture in North America and recent efforts to develop a contemporary, tribally-specific architecture through examples from his own work with several tribes in the United States.

North American tribes, like indigenous people around the world, developed a highly sustainable architecture that was culturally and regionally specific, utilized local materials, and reflected spiritual and practical needs. This diverse and beautiful architecture was replaced by the ubiquitous “HUD home”, a simple low-gabled 3 bedroom box that continuous to be the primary house type of most reservations in the United States today. Mr. Glenn will discuss his own experience, beginning in the 1970’s working with the U.S. government agencies of HUD (Housing and Urban Development) and the BIA (Bureau of Indian Affairs), to the present, where Mr. Glenn works directly with tribes across the country to develop housing and community buildings and community plans that reflect and celebrate tribal diversity and seeks to reclaim that cultural legacy in a contemporary version of tribally-specific, culturally and environmentally-responsive architecture.

He will present four of his projects which are published in the book, *Design Re-Imagined: New Architecture on Indigenous Lands*, and discuss his most recent work with tribes in the Pacific Northwest. These include the Payne Family Native American Center, a LEED-Platinum building reflecting the 12 tribes of Montana, the Little Big Horn College campus plan and buildings on the Crow Reservation, the Nageezi House, for Navajo elders in New Mexico, the Place of Hidden Waters, which was the LEED for Homes Project of the Year 2012, for the Puyallup Tribe in Washington, and a new community center for the Skokomish Tribe in Washington.

ABSTRACTS

MERGING THE SELF-ORGANIZATION ACTIVITY APPROACH USING AFRICAN FRACTAL SPATIAL PATTERNS WITH TANGIBLE AND INTANGIBLE VALUES

Tokie Laotan-Brown (Nigeria)

African Cultural Fractal Spatial Patterns in a general development over time starting with the cosmological, archaeological, historic and in particular the forces acting on making, other determinants of making, the process of making, the act and actors during the process of making and existing use of building-as-artefact. It must be stressed that these historical examples still occur in contemporary settlements.

In essence, a qualitative study revealing what the inhabitants reflect as a deep and personal relationship with and within the region, which contributes significantly to their sense of emotional security and self identity. This includes a strong conservation-orientated attitude with regard to the natural rural character of a clan, tribe or unbounded regions using linguistic families, especially in the inner core. It acknowledges the journey through time of the dwellers, changes in requirements in a natural way. The principle behind this thesis is to identify the regional, cultural and environmental demands of where and how a fractal spatial function can be observed as well as how a community can be organized to maintain and preserve its culture in a natural way.

Thus, responding to specific characteristics of the local environment and climatic conditions. This lifelong interaction between the cognitive and physical realms has existed overtime. During the evolution of values inhabitants adapted form and materials to the conditions of nature; working with natural forms and climatic cycles rather than considering forces as obstacles to overcome has hermeneutic and practical values; used by intentional makers. The cultural identity in the inhabitant made the home, and then the process of home-making 'made' the inhabitant; a reciprocal reward. This will include their connection to the culture, region and environment while proposing a self-organizational solution. The future of conserving African tangible and intangible values, need to take lessons from the past into the future through present resolutions while documenting what maybe an interrupted progression.

ABSTRACTS

THE PROPAGATION OF A MAYA CULTURAL NARRATIVE: FROM ANCIENT SEED – A NEW LIFE

Frida Larios (El Salvador)

The Maya civilization that grew over 3500 years to be the dominant agrarian society of a tropically forested Mesoamerica, in addition to farming and trading within the region, developed a complex 'hieroglyphic script' – the only one of its kind in the pre Colombian Americas – enabling a Maya mythic narrative to be captured, in its art and architecture; mathematics and cosmology.

At the centre of the Maya creation myth stands Kakaw. The immortal Cacao Tree. The dissipating forces of world history that swept Maya civilization and its ruling elite up and away from 1511, only strengthened the embedded mythic narrative that remained with the 90 % of the indigenous Maya peoples; in their oral traditions, in their forest farming communities where it is today. Since 2005 Frida Larios has, in her practice as a graphic designer, sought to bridge the rift, to re-codify part of the Maya mythic narrative as the New Maya Language, giving ancient oral tradition new graphic form. One that borrows directly from the visual language of the Maya scribes of the ruling elite but speaks to and for the indigenous Maya of today.

The now nearly 100 New Maya pictoglyphs that are the outcome of her process to date, have been integrated by her into diverse media. Books. Architecture. Garments. Jewellery. Toys. New artefacts crafted in the Mesoamerican region, carrying the Maya's essentially universal narrative to a global Spanish, English, and Maya speaking audience of every age. A new sequence of pictoglyphs, gives graphic form to the creatures of the Maya forest as embodiments of the indigenous Maya psyche. e codex, *Animales Interiores*, was published in Spanish and English, in collaboration with Salvadorean writer, Vanessa Núñez H., and launched at Museo de Arte de El Salvador on August 20, 2015.

The artifacts of a culture are transient.
Codices burn.
Buildings decay.
Language can be lost.
A narrative once told lives forever.

ABSTRACTS

MY MOON SHAPED HEART, DESIGN LESSONS FROM MY OJIBWAY MOTHER

David Thomas (Ojibway)

To impact our indigenous cultures and inspire generations we must design from the center, from the heart. We must engage the nature of our people reclaiming creative space recognizing our individual creative talents as gifts from the creator with a true sense purpose.

Recently in Canada a new generation of indigenous people have made inroads into the professions of architecture and interior design. Many of these design professions actively challenge how design for indigenous peoples has been done in the past. These designers offer a Traditional Knowledge base with a firsthand understanding of the effects of colonization. Recent work has broken barriers that have galvanized indigenous identities to past stereotypes with heartfelt design decisions creating new forms.

Raised by Ojibway parents who were both residential school survivors designer David Thomas unknowingly received a breadth of indigenous knowledge at a young age that would impact his creativity throughout his life. Drawing from these lessons of indigenous humor, relationships with nature and family strengthened with an indigenous mother's insight David was able to face the cultural differences of architecture school. As a result of being rooted in the Ojibway culture lead by a mother's way of seeing in dreams and encouragement to daydream David has identified a missing ingredient in the design process, the heart. Responding from the heart, communicating with an understanding cultivated by our indigenous mothers, we as designers can create, find our way, see in dreams, bring delight to our elders and inspire our youth with heart felt design from a moon shaped heart. David discusses his work in the context of being true to indigenous values and the realities of the design profession.

ABSTRACTS

INDIGENOUS ARCHITECTURE: DIM SAGALTS'APKW NISIM

Patrick Stewart (Nisga'a)

This session explores research results on the importance of indigenous knowledge in architecture and the way reaching back to one's cultural tradition inspires new community-based solutions that build a village: a place with a sense of belonging.

The purpose of this research was to find out how the culture of Indigenous architects informs their practices of architecture. The research for this dissertation was motivated by Indigenous Elders' responses to my architectural design work as an Indigenous architect. The results of this research will inform the future education of Indigenous and non-Indigenous architectural students and their practice within the profession.

The research was based on an Indigenous methodology of respect, reciprocity, redistribution, relevance, reflection, relationship and responsibility. Conversations with nineteen Indigenous architects from Turtle Island (North America), Australia, Cihuatan (El Salvador) and Aotearoa (New Zealand) were recorded and transcribed, with content analyzed. All architects and designers self-identified with their culture and its influence on their design work. They assessed their time in architecture school and proposed changes that would assist schools of architecture attracting Indigenous students into the faculty.

From the conversations, it is recommended that schools of architecture offer more cultural support for Indigenous students. The curricula in schools of architecture could demonstrate cultural awareness, cultural sensitivity and cultural competence of Indigenous Peoples. Adopting these recommendations would improve education within schools of architecture and other professional schools worldwide. More research needs to be conducted, focused specifically on the Indigenous identity with ancestors, places and designs; the significance of Indigenous Peoples knowledges; Indigenous place-based design; Indigenous protocols and Indigenous place-based architectural education.

NATIONAL SPEAKERS



ABSTRACTS

SOWING THE SEEDS OF RESILIENCE: COMMUNITY PERSPECTIVES

Tui Arona (Ngāpuhi)

This research explores how community members understand, negotiate, and build community resilience within their neighbourhoods. The transformation of public space into vibrant community gardens provides space for individuals to develop community networks, social wellbeing, physical resources, and new skills.

The term sustainability has been critiqued as a buzzword which, although popular, holds very little meaning. The same is now being claimed of the term resilience. This research seeks to understand community members' interpretations of the terms resilience and community resilience in response to the Wellington City Council's adoption of a resilience focused outlook. These plans assert that building the city's resilience is a collaborative responsibility, inclusive of both the community and Council.

Critiques of the resilience literature, highlight that the term may be used as a way for governing institutions to reduce their responsibilities and instead put the responsibility of community resilience onto community members. As a second research focus, this study explores participants expectations of both their, and the Council's roles in this process. This research uses a case study of Wellington City community gardens to examine how these initiatives influence community resilience.

Participants drew from a range of meanings to define the word resilience. Understandings of the term community resilience were more cohesive. Participants highlighted an appetite for driving the process of community resilience while designating a role characterised by support for the Wellington City Council. The case study of Wellington City community gardens exposed that the initiatives contribute to community resilience through the enhancement of bridging and linking social capital as well as through providing access to human resources, such as skills, knowledge and networks. Although community gardens also provided some physical resources i.e. produce, land, buildings, tools, etc., this area still requires further development.

ABSTRACTS

KI MUA, KI MURI - THE CULTURAL POLITICS OF INDIGENOUS DIGITAL DESIGN RESEARCH

Derek Kawiti (Ngāti Hine)

The use of computational formats and digital tools by Indigenous peoples worldwide to augment traditional practices and material culture is becoming more and more commonplace. However within the practice of architecture in New Zealand while there is a strong core of Māori architectural practitioners it is unclear as to how these powerful tools are being used by this cohort generatively - particularly in the early stage design process.

This paper looks at how digital tools might be used by Māori designers and Iwi groups to support asset development and cultural innovation. It will provide an overview of research projects from a recently implemented domain based research lab - SITUA (Site of Indigenous Technologies Understanding Alliance). Set within the cultural and geographical domain of Muriwai (30kms south of Gisborne) SITUA is a research partnering between Ngai Tamanuhiri and the School of Architecture at the Victoria University of Wellington. It explores through active research projects, the potent convergence and negotiation between digital fabrication technologies, parametric modelling and aspects of Mātauranga Māori.

The paper argues that digital technologies open up the potential for the articulation of a new cultural 'frontier' in the encounter with traditional technologies and ontological frameworks, allowing for a strong interdisciplinary collaborative early stage design approach, hybrid workflows, decentralised production networks and continuous 'file to fabrication' pipelines. It also asks questions around the implications of these tools on the way we understand Te Ao Māori. The various effects and opportunities.

ABSTRACTS

TRADITIONAL KNOWLEDGE AND CONTEMPORARY URBAN SETTLEMENTS

Dr. Rebecca Kiddle (Ngāti Porou & Ngāpuhi)

New Zealand's urban landscape has historically drawn from British city design precedent. However, during the second half of the twentieth century, mainstream (Western) approaches to tackling urban issues often had unintended consequences that resulted in worsening the problems they were intended to 'solve', or even in generating unexpected new ones. This paper argues the need to draw on 'old' knowledge including Māori knowledge to support the design and redesign of our urban settlements. This paper discusses why this old knowledge is important in settlement design and outlines facets of old Māori knowledge that might support more socially and environmentally sustainable cities.

FINDING OUR FEET: WEAVING TRIBAL ASPIRATIONS INTO THE URBAN ENVIRONMENT.

Te Marino Lenihan (Ngāi Tūāhuriri)

The Canterbury earthquakes of 2010-2011 gave rise to the Canterbury Earthquake Recovery Act 2011 and a blue print plan for the rebuild of Christchurch's central business district. Ngai Tahu were recognised alongside central, regional and local government agencies as a strategic partner, and have been sitting around design, planning and decision making tables since then. The blue print led to the Central Christchurch Recovery Plan, which is built up of a series of "anchor projects" within the central city's four avenues designed to optimise the city's redevelopment and layout. Te Marino Lenihan was engaged by Te Runanga o Ngai Tahu as their senior advisor in this space and worked with the local rūnanga to establish a mandated group of hapū professionals and pā kids to engage with strategic partners to design these projects. Te Marino's presentation will explore this journey and present some of the results that this group, Matapopore, has helped achieve.

ABSTRACTS

BUILDING OUR MĀORI COMMUNITIES

Samantha McGavock (Kāi Tahu)

Mātauranga Māori and Construction Project Management seem like unlikely words to show up in the same sentence. But, as Māori communities throughout Aotearoa continue to develop, project management services are increasingly called upon. While some might perceive building to be the business end which occurs after a creative process, there are great opportunities within the construction phase which project teams can embrace.

The places created by and for Māori communities are almost always intended to provide a meeting place, empower and celebrate the people who will work, live or play there once the building is standing. Given the financial investment that a new building requires, Samantha McGavock believes that the actions to empower a community should start when architectural design begins, not when the doors are opened.

Samantha will discuss how concepts like mana-whenua (allowing complex consideration and approval processes to occur within the project programme), whanaungatanga (ensuring that Māori businesses and practitioners have the opportunity to tender for work), tohutanga (ensuring that expert knowledge is utilised through design and construction) and manaakitanga (ensuring that there are opportunities for individuals to learn new skills through construction) can help guide the design and construction process to a point where a community is empowered before the project is complete.

ABSTRACTS

TE ARANGA PRINCIPLES: MOVING FROM AUCKLAND TO TĀMAKI MAKĀURAU THROUGH DESIGN

Phil Wihongi (Ngāti Hine, & Ngāpuhi)

Taku ahi tūtata, taku mata kikoha – When the fire is close, the point of my weapon is at its keenest

Māori culture and identity is Aotearoa New Zealand's unique point of difference in the world. The knowledge, values and practices developed across time by Māori in response to life in this place offers up significant design opportunities that can benefit us all, and guide the form and quality of our urban environments.

Auckland (Tāmaki Makaurau) is the largest city in Aotearoa New Zealand, and is home to the world's largest population of Māori. Auckland Council recently incorporated the Te Aranga Māori Design Principles into the Auckland Design Manual, a web-based resource promoting and celebrating best practice urban design within Auckland.

What are the potentials and opportunities for Auckland's urban form that might arise through design informed by the Te Aranga Māori Design Principles? How might the Te Aranga Māori Design Principles encourage Auckland to develop a unique form, flavour and identity which embraces its proud Māori culture and emerges once again as Tāmaki Makaurau, the place desired by many?

ABSTRACTS

MOEMOEĀ; TO HAVE A DREAM TO HAVE A VISION

Nicholas Dalton (Te Arawa & Tūhoe)

Nicholas will discuss his journey of bringing indigenous concepts to architecture, through his firm TOA Architects. His ambition is to see authentic representation of traditional ideas and architecture in a contemporary context on a global scale.

Moemoeā ; to have a dream to have a vision, I have a dream and desire to bridge culture and society through authentic design. In doing this due time and consideration will be taken so that each creation has whakapapa and story that is unique to each project. To give these projects the authenticity that I envision I work broadly across sectors not exclusively in design. As indigenous designers, we need to be visionary.

We have to be prepared to think outside the box that western cultures dictate and search for the undiscovered secrets of our tūpuna. Our work needs to reflect a fusion of cultures that brings who we are into a modern way of life.

At TOA our fundamental guiding principal is that of Kaitiakitanga; the guardianship of the work we have been entrusted, of the land on which it is built, our clients and of each other. This consideration is at the foundation of each decision we make through the practice of Architecture. We hope that individual team members will embrace this mantle of guardianship as one way of finding meaning in what they do and of defining their goals for the future.

ABSTRACTS

FROM THE GRASS ROOTS UP!

Waikare Komene (Ngāpuhi & Ngāti Kahungunu)

Waikare Komene is a creative professional from Otago who is passionate about empowering communities from the grassroots up. Waikare is a qualified architect and the driving force behind The Roots Creative Entrepreneurs. The Roots describes itself as “a social enterprise, a movement and a network,” and is based on the five values of roots, creativity, sustainability, intergenerational and community. Our to empower the next generation by developing opportunities to showcase creativity, innovation, and design by educating young people about environmental awareness and sustainability – KAITIAKITANGA

The Roots are a collective from a range of creative industries including architecture, art, design, landscape, sculpture and education. The Roots aim to inspire GENERATIONS through creativity and sustainability by delivering projects, events, festivals, exhibitions, workshops and programmes focused on young people and adding value back into our community. Empowering our communities, while taking strength of who we are, where we are from – #keepingitroots

The Roots have been operating as a social enterprise since 2011 and set up as a Limited Liability Company in October 2013. Our goal is to create social and creative entrepreneurs Social enterprise – a venture that uses a business model to create social and environmental value. Social enterprises generate income through trading products or services, and the majority of any revenues are reinvested back in to it's Purpose, our KAUPAPA! Social entrepreneur – society's change agent: pioneering innovations that benefit humanity. A social entrepreneur is someone who recognises a social problem and uses entrepreneurial principles to organise, create, and manage a venture to make social change.

Waikare will share the journey of The Roots and their hope to change the hearts and minds of communities in South Auckland.

ABSTRACTS

UNFOLDING KAITIAKITANGA: COLLABORATION, PROTOCOL AND THE INSTITUTIONAL SPACE

Elisapeta Heta (Ngāti Wai, Waikato, Samoan & Tokelauan)

‘Unfolding Kaitiakitanga’ discusses, unfolds and teases out the intersecting narratives that have been explored through a multidisciplinary art, architectural and research practice. In looking at specific projects, themes of guardianship, identity, biculturalism, collectivity and the institutional spaces in which we operate are explored.

In an interview for an article about a recent art piece called the Noho Symposium, for the exhibition ‘Since 1984: he aha te ahurea-rua? at ST PAUL St Gallery, I questioned the power, privilege and responsibility our generation of Māori artists have been born into: “Are we who Ngā Tamatoa imagined they were fighting for?” The responsibility to honour the battles fought by our ancestors, that sought to provide recognition and opportunity for the future generations, weighs on my conscience. I am of that future generation.

To understand and contribute to the discourse of what it means to be kaitiaki (guardians) of Māori knowledge, past and future, a three-fold art, architectural and academic practice has evolved.

ABSTRACTS

WEAVING TOGETHER YOUTH CREATIVITY AND DESIGN TO HELP CREATE THRIVING COMMUNITITES.

Ana Heremaia and Te Teira Rakete (Ngāpuhi)

Kaikohe is a small community of approximately 4,270 people in the centre of the far North of New Zealand. Not that long ago it was regarded as the 'hub of the north' with a bustling economy but sadly Kaikohe tells a different story today. Whānau have moved away, businesses are closing and generations of families live on the benefit, struggling in poverty. Kaikohe has the youngest population in the North. A high number of these rangatahi (youth) spend their days on the streets, bored and disengaged, they turn to truancy, crime, drugs and alcohol, rather than education or a job.

It was these visible problems that first inspired ĀKAU to take action.

We believed that by engaging rangatahi in hands-on learning with projects that have a real-life application in their community they might be empowered to create opportunities for change.

In 2015 we set up ĀKAU Workshops in Kaikohe, a 19-week course that engages youth in the design of real projects. Youth became part of the ĀKAU design studio working on projects such as the redevelopment of Miria Marae in Waiomio, the design of a stool that was released to the New Zealand market and a commercial space fit out in Whangarei.

This group of students achieved a level 2 qualification, but more importantly they gained confidence, developed relationships within the community, created goals for their future and identified paths to achieve them. Te Teria Rakete one of these students is starting his Bachelor of Architectural Design at Unitec this year.

Although ĀKAU has been based in Kaikohe a short time we are seeing positive outcomes that support our vision. Our vision: To create thriving communities around New Zealand by helping young people find their purpose and by allowing them to have meaningful participation in their community.

ABSTRACTS

PURE PĀKATI - CROSS CULTURAL COLLABORATION

**Rangi Kipa (Te Ātiawa, Taranaki, Ngāti Tama ki te Taihū, Ngāti Maniapoto)
& Phillip Kelly (Pākehā)**

The 'PURE Pākati' project won the Ngā Aho Awards Purple Pin (Top Award) at the 2015 Designers Institute Best Awards. This project sought to evolve the 100% PURE Tourism NZ brand and campaign by rethinking our countries unique selling point to global markets and the place of Māori culture and identity within that as a point of global distinction. Rangi Kipa and Phillip Kelly share their experience of creating this new New Zealand campaign.

The PURE Pākati typeface and brand system developed for Tourism New Zealand is as unique as the collaboration that produced it; a collaboration between some of New Zealand's leading Pākehā and Māori creatives, and between Tourism New Zealand and the NZ Māori Tourism Society.

Tourism NZ spends more money on profiling our nation offshore than any other organisation. There is no question that the highly successful 100% PURE brand is a primary influencer of how the rest of the world sees us, and yet, there was something missing; what was missing was a cultural narrative and image that embraces and projects our indigenous heritage and point of difference – our Aotearoaness.

The challenge here then was to take what is globally recognised as perhaps the best tourism brand and campaign in the world – and to make it better, and to do so in a way that is not only about our place, but is truly of our place.

The co-design team pursued this kaupapa drawing on both Pākehā and Māori design history and legacy to find inspiration with a view to evolving the 100% PURE brand through an authentic and elemental expression of our identity.

Jasmax 

chowhill
LISTEN DESIGN SUCCEED

Boffa Miskell 

NGĀ MIHI NUNUI!

NGĀ AHO GRATEFULLY ACKNOWLEDGES THE SUPPORT OF
OUR SPONSORS IN BRINGING
I TE TIMATANGA 2016
TO OUR INDIGENOUS DESIGN WHĀNAU

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