

BEFORE THE ENVIRONMENT COURT

IN THE MATTER of the Resource Management Act 1991

AND

IN THE MATTER of appeals under cl14 of the First Schedule to the Act

BETWEEN **CLEVEDON CARES INCORPORATED**
ENV 2007 – AKL - 000676

NETHERLEA HOLDINGS LTD
ENV 2007 – AKL - 000689

AUCKLAND REGIONAL COUNCIL
ENV 2007 – AKL - 000710

ARDMORE AIRFIELD TENANTS & USERS COMMITTEE
ENV 2007 – AKL - 000716

NGAI TAI UMUPUIA TE WAKA TOTARA INCORPORATED
ENV 2007 – AKL - 000718

AND **WAIROA RIVER CANAL PARTNERSHIP**
ENV 2008 – AKL - 000222
Appellants

AND **MANUKAU CITY COUNCIL**
Respondent

Statement of Evidence of Di Lucas
March 2009

INTRODUCTION

1. My name is Diane Jean Lucas. I am a landscape architect and principal of Lucas Associates Limited, a landscape planning, design and management practice I established in Canterbury 30 years ago. I work throughout New Zealand.
2. I hold a Post Graduate Diploma and Master of Landscape Architecture (planning), and a Bachelor of Science. I am a Fellow of the New Zealand Institute of Landscape Architects and a Registered NZILA Landscape Architect.
3. From my masters research I have applied the land systems approach to landscape characterisation as a basis for landscape assessment. I have developed natural landscape, natural character and indigenous ecosystems frameworks, and local ecosystem restoration guides, for a number of places, districts and cities. My team's projects received the NZILA premier national landscape planning award twice, the only times awarded in the decade between 1995 and 2005, and the NZILA Landscape Planning Gold Award 2008.
4. I developed the methodology for the Canterbury Regional Landscape Study¹ that has resulted in the "Pigeon Bay factors" which include tangata whenua values as a landscape factor.²
5. In 1993 I undertook research on development of approaches to vegetation management in the archaeological landscape, with case study sites from the Hauraki Gulf to Otago. Subsequently I have researched heritage landscape methods and applications.
6. I have been involved in a number of studies of lengths of coastal environment and have previous involvement at a number of sites associated

¹ Boffa Miskell Partners and Lucas Associates. 1993. Canterbury Regional Landscape Study.

² Criteria first listed by the Court in Pigeon Bay Aquaculture Ltd v Canterbury Regional Council NZRMA 209 [1999] and modified by the Court in Wakatipu Environmental Society v Queenstown Lakes District Council NZRMA 59 [2000]

with Te Hunua and around the Hauraki Gulf, from north to south, mainland and island, over the last 20 years.

7. I previously undertook a landscape assessment for lands north of the Auckland MUL (A095/2003) but have not previously assessed urbanization proposals southeast of the MUL. I was not involved in submissions or Council hearings regarding the proposed Wairoa River Maritime Village.
8. I have been asked by the Auckland Regional Council (ARC) to provide a landscape assessment of the proposed village and its appropriateness for the sustainability of heritage landscape values.
9. I have visited the lower Wairoa several times to consider landscape values and obtain local information. I have experienced and considered the coastal and riverine environment from the land and from the waters.
10. I have read the Code of Conduct for Expert Witnesses in the Environment Court and my evidence is prepared in accordance with the Code. Except where I state that I am relying upon specified information, my evidence in this statement is within my areas of expertise. I have not omitted to consider material facts known to me that might alter or detract from the opinions that I express.

PROPOSAL & LOCATION

11. The proposal involves construction of canal housing on the west bank to the lower Wairoa, below Clevedon. Some 269 residences are proposed along excavated canals within the Manukau City Rural Zone. As identified by colleagues, the development would form an urban node.
12. The proposed maritime village site is within the Wairoa floodplain, alongside the tidal river above the junction of the Wairoa waters with those of Tamaki Strait (Maraetai) within the southern sector of Tikapa Moana ō Hauraki (the Hauraki Gulf).

13. Te Wairoa enters the sea between the headlands of Whakakaiwhara and Koharurahi and the island of Pakihi (attachments 1 and 3). Umupuia is tucked around to the north-west, beyond Whakakaiwhara. The islands Waiheke and Ponui enclose to the north and east respectively (attachment 5).

AMBIT

14. My evidence addresses the cultural heritage landscape values of the subject site and surrounding landscape to tangata whenua, and assesses the impact of Plan Change 13 on these. Tangata whenua values and their historic associations are only part of the suite of landscape values that are appropriately addressed by the *Pigeon Bay* factors in a landscape assessment. The evidence of Melean Absolum and Stephen Brown has addressed other relevant landscape matters for Auckland Regional Council.
15. I have not assessed the cultural heritage landscape values for non tangata whenua (e.g. Pakeha) and acknowledge that these are also relevant to a full assessment of cultural landscape. My assessment is relevant to sections 6(b), 6(e), 6(f), 7(c) and 8 RMA and the extent to which the Plan Change is appropriate and gives effect to these values. My evidence is necessarily reliant upon the evidence to be called by Ngai Tai Umupuia te Waka Totara Incorporated in this proceeding and I have reviewed the report prepared by Ngai Tai for this hearing.
16. I have read the evidence of landscape architecture colleagues and seek to not repeat descriptions and analyses of the landscape context and character. In my evidence I analyse that the landscape associated with the site includes significant historic associations, heritage landscape values and important heritage landscapes of tangata whenua.
17. My evidence establishes difficulties with the proposed location of the development due to cultural heritage values, tangata whenua values and historic landscape associations, as well as effects on the integrity of the natural coastal landscape.

CULTURAL HERITAGE LANDSCAPE

18. Heritage landscapes have been defined in New Zealand as landscapes or networks of sites that deserve special recognition or protection because of their heritage significance to communities, tangata whenua or the nation. They encompass physical structures and other changes to landscape made by people and places that stories are told about (MFE, Quality Planning) Heritage landscapes of particular importance are addressed in Resource Management Act 1991 (RMA) section 6b, section 6e and section 6f, as well as generally within section 7c as cultural attributes. Heritage includes both natural and cultural heritage.
19. As recognised by Mr Scott (para. 54), landscape character is determined not only by the physical patterns, processes and elements in a place, but also by cultural influences. Specific cultural influences affecting people's perceptions are not necessarily visible. Associations and meanings can be cued through place names, through relationships with landmarks, and through knowledge passed down through generations. The landscape that is experienced is the aggregate of what is seen and known, including changes occurring through space and time.
20. Aotearoa New Zealand retains a unique assemblage of places of cultural heritage value relating to its indigenous and its more recent peoples, and, *'New Zealand peoples have particular ways of perceiving, conserving and relating to their cultural heritage'*.³ *"Landscape is the expression of our identity, for landscape is an expression of cultural and natural processes. To enable landscape change to be directed there is a need to understand these processes"*⁴. I seek to recognise cultural and natural processes in my analysis.

ASSESSMENT METHODOLOGY

21. As identified in the preliminary proposal for a landscape approach to heritage⁵, *"A major function of a heritage landscape assessment is to*

³ ICOMOS NEW ZEALAND. 1996. Charter for the Conservation of Places of Cultural Heritage Value. (refer Appendix 1)

⁴ C 135/2002 Wakatipu Environmental Society v Queenstown Lakes District Council, para 63

⁵ Tony Nightingale. *"Heritage Landscapes: A Landscape approach to the identification, conservation and interpretation of historic and cultural resources"*. Department of Conservation. 8 pages. (refer appendix 2)

synthesise information from a variety of sources to provide an assessment of the cumulative landscape values. A landscape perspective emphasises the value of an 'holistic' perspective – it looks for common threads, links, and relationships and enables heritage management to be linked to the management of other resources."

22. The Cultural Values Model used by Janet Stephenson in the Akaroa Case Study⁶ has been utilised as a guide to understand the 'heritage values' of the area. It is useful in providing a framework or checklist to locate information in time and space. That methodology addressed the landscape in terms of relationships, webs, spaces, nodes, networks, features and, activities. The methodology was developed in a trial study conducted in Bannockburn⁷, Central Otago, a gold mining landscape (refer appendix 3). The resultant information was used to identify "What is distinctive about this landscape?" - a key question asked of the Bannockburn landscape that also applies to Te Wairoa.
23. At Te Wairoa site visits by water and land were undertaken for the purpose of experiencing the landscape, taking photographs and collecting data. Informal interviews were conducted with tangata whenua on site, at Umupuia and by telephone. The interviews were pivotal in identifying heritage sites and values. Literature on the natural and physical resources, history and cultural heritage of the area was gathered and reviewed. Inventory and mapping was based upon published reports and histories as well as information gathered via informal interviews, personal observations and scientific analysis.
24. The methodology I have undertaken involves:
 1. Describing, characterising and analysing the landscape context with regard to:
 - biophysical
 - historical and
 - cultural dimensions.

⁶ Stephenson, J; Bauchop, H; Petchey, P. (2004): *Bannockburn Heritage Landscape Study*, Wellington: Department of Conservation Te Papa Atawhai.

⁷ Stephenson, J (2007) Many Perceptions, One Landscape, *Landscape Review* 11(2) pp 9-30.

2. Evaluating the heritage landscape with respect to:
 - Heritage Fabric
 - Natural Science value
 - Time Depth
 - Tangata Whenua value
 - Cultural Diversity
 - Legibility and Evidential value
 - Shared and Recognised value
 - Aesthetic value, and,
 - Significance

3. Assessing the effects of the proposal.

25. To avoid repetition, I provide only brief reference to the specific history of tangata whenua at Te Wairoa, as Nat Green will provide that in detail in evidence for Ngai Tai Umupuia Te Waka Totara Inc. I assess the Te Wairoa cultural heritage landscape with regard to the factors listed above (para. 24) and discuss issues relating to the maritime village with respect to these values.

26. This evidence presents my assessment in the following way:

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HERITAGE LANDSCAPE CONTEXT ANALYSES

27. A heritage landscape assessment needs to address the context, including the bio-physical context, the historic context (key stories of human interaction) and the cultural context (contemporary associations and values).⁸ Geomorphology, ecology, tangata whenua knowledge, archaeology, history and community group knowledge all contribute to such a landscape assessment, enabling the context to be understood and described. I have reviewed these aspects and briefly describe the biophysical, the historic and the cultural landscape contexts.

BIOPHYSICAL CONTEXT

28. The site is on a riverbank within an estuarine floodplain proposed to be excavated to involve land and waters. Hence both lands and waters are addressed as context.

29. Down from the greywacke block of Te Hūnua, the lower Wairoa River follows a fault-line to flow north below the large greywacke blocks of Te Hūnua in the east and Pukekawa in the west. The greywacke also outcrops and defines the seaward entrance to Te Wairoa – at Te Poutō, Pehowai and Whakakaiwhara. The greywacke outcrops as a suite of islands enclosing the shallow Maraetai (Tamaki Strait) - from Motuihe in the west, Waiheke, Ponui, Pakihi and the Kāramuramu remnant enclosing in the east (attachment 13).

⁸ Tony Nightingale. “*Heritage Landscapes: A Landscape approach to the identification, conservation and interpretation of historic and cultural resources*”. Department of Conservation.

30. The lower Wairoa is addressed as land systems⁹, broadly divisible into bedrock and deposition country. The greywacke Hill country provides the valley framework to Te Wairoa. Within the valley are the deposition or Bottom lands of fluvial and estuarine deposits of varying ages (attachment 14, Lynn 2008).

Bottom lands

1. Flat to very gently sloping estuarine mud flats and low floodplain terraces with Fluid Sulphuric Gley and/or Fluid-Sulphuric Raw soils.
2. Beach deposits of loose sand, gravel and shell
3. Low terraces of alluvium, estuarine, swamp and fan deposits

Hill country

4. Strongly rolling to moderately steep hill country underlain by 'greywacke'¹⁰
5. Strongly rolling hill country underlain by greywacke.

31. The lower Wairoa from Clevedon out into Maraetai (Tamaki Strait) involves shallow, ever-changing estuarine waters. Kahikatea swamp forest formerly stood on these low floodplain terraces amidst tidal river channels and mudflats. With periodic flood flows, the river channel periodically moved, cutting off meanders and creating new ones.
32. Within the last thousand years, the Wairoa has meandered variously across the floodplain below Clevedon, exiting somewhere between Kahuru and Whakakaiwhara, either side of the two greywacke outcrops of Te Oue and Te Poutō. With flows either side, Pehowai and Te Poutō would have been islands. Stable greywacke islands projecting through a dynamic estuarine complex. The lowlands to Te Wairoa were a very dynamic system.
33. Geomorphology tells me that, earlier, the Wairoa would have at times flowed north of Whakakaiwhara, and this is confirmed by oral histories.

⁹ Lynn, I.H., Basher, L.R. 1994: *Principles underlying land systems in resource assessment of hill and mountain lands in New Zealand*. In: Webb, T.H. (Ed.) *Soil-landscape modelling in New Zealand*. *Landcare Research Science Series 5*
Swaffield, Simon & Lucas, Di. *A Land Systems Approach: Bay of Plenty*. *Landscape Review* 1999 5(1) pp. 38-41

¹⁰ volcanoclastic bedded sandstone and argillite

Whakakaiwhara would have formed an island within the Wairoa estuary, Te Wairoa ō Muriwai. Umupuia lies across this former river pathway, below the mature dissected terraces. Umupuia and Waipokaia are located at former river mouth sites (attachments 6 and 14).

34. Today between Whakakaiwhara and Te Oue are extensive saltmarsh, mangroves and shellbanks, and variable oystercatcher (Torea) and New Zealand dotterel (Turiwhatu) nest. The intertidal areas (Tauranga Kawau) support a varied birdlife, including godwits, herons, terns and oystercatchers, and southwards grade into freshwater. The wetlands and mudflats were previously much more extensive. The river meanders have been confined and the floodplain drained (attachment 8).
35. The southern waters of Tikapa Moana ō Hauraki, the Hauraki Gulf, involve an array of islands encircling the shallow open waters of Maraetai (Tamaki Strait) along the southern shore (attachments 3 and 5). From the mainland southern shore, three catchments flow to Maraetai - in the west the Tamaki (A), the Turanga-Waikopua-Mangemangeroa suite centrally (B), and, in the east the Wairoa (C). The western catchments are more developed, significantly more urbanised, than that of Te Wairoa (attachment 11).
36. Maraetai (Tamaki Strait) is a shallow sea, no greater than 8 metres deep excepting for the Sargeant Channel, and sheltered along the south by the mainland and to the north by the greywacke outcrop forming the island of Waiheke (attachments 3, 5 and 13).
37. Te Wairoa enters Maraetai in a shallow sheltered bay (Te Wairoa ō Muriwai) enclosed by the long greywacke arms of Whakakaiwhara in the west, and, of Te Kōherurahi and Kahura in the east, supplemented by the greywacke islands of Kāramuramu and Pakihi close by (attachments 5, 6, 13 and 14). Ponui and Waiheke are immediately north of the mouth, with Waiheke Channel between them. Sandspit Passage separates Ponui and Pakihi, leading south to the Firth of Thames.
38. The lower Wairoa was an estuarine ecosystem some 8 km long and up to 4 km across a sheltered north-facing valley floor, with small hill promontories

enclosing and easy connections to the bay waters beyond. The lower Wairoa would have been ecologically rich with vegetation, birds and fishes.

39. The tide has been gated out and the floodplain and mudflat lands of Te Wairoa west have mostly been drained and converted to pasture, along with the terrace lands. The ecosystems of the site have been considerably simplified, with natural patterns, processes and elements confined, constrained or removed.
40. The proposed village site is within what are naturally mudflat and estuarine floodplain lands (attachment 14) adjoining the confined tidal river channel (attachment 23). The Urungahauhau Stream joins Te Wairoa beside a group of intertidal islands opposite the site (attachments 2, 6 and 31 (left). Mangroves variously line the meandering channel (attachment 31, right), and saltmarsh lies seaward.
41. The site extends across the narrow band of low terrace lands on which North road is located, and up the greywacke hill slopes (land type 5) (attachment 14).

HISTORIC CONTEXT

42. Te Wairoa flows from Te Hunua, the ranges formerly known as Ngaherehere ō Kohukohunui (Nat Green page 17). The high point, Te Kohukohunui, links the peoples of the Hauraki and Waikato.
43. The place names down the lower river cue to associations and involvement there - Urungahauhau, Takatekauere (Taka te Kauere) (attachment 12). The oral and written histories indicate that place names and associations have varied through time. 'As the Waikato river is to Tainui, the Wairoa is to Ngāi Tai.' As demonstrated in "*Hauraki Landmarks – Te Takoto O Te Whenua*", by Taimoana Turoa (Reed, 2000) the west of the Wairoa River has long been a hub. The Wairoa is the heartland to the mana of Ngāi Tai and a pre-Tainui history is also recognised.

44. The Wairoa mouth is encircled by land and water complexes at the immediate bay (Te Wairoa ō Muriwai), the middle strait (Maraetai) and the outer gulf (Tikapa Moana ō Hauraki) scales. The Wairoa has thus long been a well-sheltered, easily accessed and well-utilised water body.
45. Maraetai refers to the meeting place of the waka. The linkage place for the various channels and passages around Tikapa Moana ō Hauraki (attachments 3, 5 and 28). Inside the headlands, within Te Wairoa ō Muriwai, the calm bay was host to canoes so numerous they were compared to shoals of herrings (Laurie Beamish, *pers. com.* December 2008).
46. The association of Ngāi Tai with the Whakakaiwhara began in the 1300s when having arrived from Hawaiki the Tainui waka was moored in the shelter of the peninsula, at Waipokaia, during the voyage up the east coast of Aotearoa (attachments 6 and 7). As recognised by Nat Green (pages 52-3), the people of the Tainui waka were not the first people of this place.
47. Whakakaiwhara was for centuries an entirely occupied place. The headland pā “*commanded a view over the entire Hauraki Gulf and controlled the entrance to the region’s largest inland waterway, the Wairoa River.*”¹¹
48. As well as the major waterway access, there were land-based routes. Nat Green records several ancestral tracks, tapuwae, to and through Te Wairoa (pages 114-115, 126, 1854 map page 64).
49. Whakakaiwhara, Te Oue and Te Poutō (Te Pou-tō), the clay-covered bedrock promontories around the Wairoa mouth were all formerly islands, each was utilised and all are historically of high significance. Pa sites remain evident on each and they sheltered kainga below, including at Waipokaia and Owari (Nat Green page 59), and up the floodplain. Whilst the imprint of the kainga is less evident than that for the headland pā, together and with the tracks and gardens and mahinga kai, they formed the lived in fabric of Te Wairoa.

¹¹ Murdoch, G.J. 1996. *A History of the Human Occupation of the Whakakaiwhara Block*. p. 6

50. On the deposition lands the historical imprint is less visible today. Waiata, oral histories, records and stories tell of the intense use of the floodplain lands. Of the taro gardens down on the wet lands and the kumara gardens on the terrace lands above. Lands were manipulated to enhance growing conditions, including through early drainage, has been identified (Laurie Beamish, *pers. com*).
51. Extensive gardens on the surrounding slopes supplemented the natural produce from the estuarine lands and waters. The greywacke promontories variously formed islands or headlands, inter-connected by pathways across the wetlands and intertidal areas built from laced manuka branches that linked the higher lands.¹² Nat Green (page 66) records the potted birds as the forest foods of Te Wairoa and all the sea coast lands of Umupuia were cultivated gardens (page 92). He records (page 61) the seasonal patterns of “*cultivating, harvesting, hunting and gathering in customary cycles long established and deeply ritualized*”. This haven, Te Wairoa ō Muriwai, supported around a thousand people through century after century.¹³
52. Given the lushness of the floodplain and estuarine environs, the abundance of birds and seafood in such a place, I am puzzled by Mr Clough’s analysis (para. 23) that “*it is not a particularly productive environment as far as sustaining human populations goes.*” However he does acknowledge (para. 24) that the ‘*very wettest parts... may have been a valuable resource*’.
53. The historic cultural practise of interring the dead within the Wairoa riverbanks “*where the soft tidal mud easily accommodated this ritual and customary practise*” is noted in the Council decision (10.5.2). Nat Green records the burial rituals involving the intertidal areas of Te Wairoa. He reports the ritual removal of the dead from Taka Te Kauere and their burial in the extensive estuarine area of Tauranga Kawau. The prime place of gathering, mourning and ceremony, the place of lengthy large tangihanga for rangatira from around Tikapa Moana ō Hauraki, Taka Te Kauere includes the proposed village site (attachment 12) (Nat Green pages 112-118).

¹² Te Porohau Ruka Te Korako, *pers. com*. March 2009

¹³ Te Porohau Ruka Te Korako, *pers. com*. March 2009

54. The burial ritual for paramount ancestor Tara-te-Irirangi extends from the river mouth up to Te Ruatō, just 500 m upstream of the site (Laurie Beamish, pers.com. December 2008; attachments 12 and 21). That final journey is understood may have taken a considerable time, and the ‘temporary occupation’ to honour the event quite lengthy. Te Wairoa is considered Awa Tapu, a sacred waterway, and the west bank between Te Ruatō and Te Whakakaiwhara is considered wāhi tapu (Nat Green pages 111, 119, 122).
55. Tangata whenua tell of hundreds of burials along the river bank from Te Ruatō downwards to the mouth (L. Beamish, *pers. com.* December 2008). Such burials have not been allowed over the past century. At the time of European settlement many of the ancestors that remained buried were removed to caves above.¹⁴ However the wairua remains in this place. Koiwi, adzes, mere, umu pits and midden are recorded from this ceremonial place. I have seen a collection of artefacts collected from the paddocks of the site.
56. When the first European voyagers arrived they found Polynesian navigators had beaten them to this place by hundreds of years. Following his British visit, armed with muskets and powder, Nga Puhi chief Hongi Hika invaded the Gulf from the north in 1820. The first recorded European visit to the Gulf is of Reverend Samuel Marsden in the 1820s.
57. The lower Wairoa has long been recognised as a hub within the Gulf. The Hauraki “*Gulf is rich in both Maori and Pakeha history and in many ways it’s a boating history. For almost 1000 years these marine pathways have been constantly travelled, first by Maori craft then later by sailing ships, schooners, scows, steamships, yachts, freighters and cruisers.*”¹⁵
58. To the east, beyond Raukura Point, is the Firth of Thames, a very different water body. “*Seen from high above, the Firth of Thames separates Coromandel from the Auckland coast like a giant thumb print filled with shallow water.*”

¹⁴ Te Porohau Ruka Te Korako, *pers. com.* March 2009

¹⁵ Kirsten Warner & David Kerr.1995. *Islands of the Gulf*. Hodder Moa Beckett. p. 14

59. The Wairoa River, *“the lovely convoluting waterway draining the Clevedon basin.”* The Wairoa River was important in pioneering times in *“providing access to some of the first farmland developed beyond the Auckland isthmus. The Wairoa still sees boating activity, with a recognised mooring site below Clevedon township”*.¹⁶
60. From colonial settlement of Wairoa South in the early 1850s, access to the re-named Clevedon has been closely associated with the Wairoa River. Water-based transport to Auckland has long been utilised. More than 130 boats are now moored on the Wairoa, accessed from such as Smiths and Balemis Landings.
61. At the time of European settlement, the rich forest of kauri clothed hills and kahikatea forested flats was commented on. The 1845 survey map shows the vegetation on the peninsula and flats had been extensively modified.¹⁷ The catchment plan notes that *“most of the podocarp forests of the alluvial flood plain and river bank kowhai forest that would have characterised this component of the Ecological District’s vegetation have been lost.”*¹⁸
62. The first riwai (Maori potatoes) in New Zealand were reportedly grown in this catchment (Nat Green page 74). By 1815 potatoes and pigs were reportedly plentiful (Nat Green page 84). As noted by Hamiora Raharuhi (1896) in the 1850s the Ōtau area, now Clevedon, still had extensive food plantations. It was in that decade that European farming was established and by 1860 there was concern registered by iwi at clearances of the kahikatea on the flat and the kauri on the hill slopes to Te Wairoa.
63. In the 1870s the North Road was constructed through the Native Reserve, through gardens and urupa (Laurie Beamish, *pers. com.* December 2008).

¹⁶ Di Miller & William Owen. 1990. *Images of the Hauraki Gulf*. Hodder & Stoughton. p. 110

¹⁷ Murdoch, G.J. 1996. *A History of the Human Occupation of the Whakakaiwhara Block*. p. 6

¹⁸ Carolyn Blackford. 2002. Wairoa River Catchment Management Strategy. ARC. Technical Publication No. 143. page 29

CULTURAL CONTEXT

64. As identified in the earlier contributing methodology¹⁹, “Associations can be heavily influenced by stories of the past. For tangata whenua there may be no effective distinction between the past and the present when interpreting a landscape, e.g. Tipuna associations are ongoing.” It was also recognised that, “burial sites remain sacred in most cultures.”
65. In a clear statement of landscape relationships Ngāi Tai ki Umupuia whakatauki cue to key local natural features, showing that Te Wairoa is their river, connecting to Maraetai (Tamaki Strait) and Tikapa, the Gulf:

Umupuia Marae

Ko Maraetai te Moana
Ko Pukekawa te Maunga
Ko Wairoa te Awa
Ko Tainui te Waka
Ko Umupuia te Marae
Ko Ngāi Tai te Iwi

Maraetai (Tāmaki Strait) is the Ocean

Pukekawa is the Mountain

Wairoa is the River

Tainui is the Waka

Umupuia is the Marae

Ngāi Tai is the People

Another slightly different version used at Umupuia is:

Ko Kohukohunui te Maunga
Ko Wairoa te Awa
Ko Tikapa te Moana
Ko Tainui te Waka
Ko Umupuia te Marae
Ko Ngāi Tai te Iwi

¹⁹ Tony Nightingale. “Heritage Landscapes: A Landscape approach to the identification, conservation and interpretation of historic and cultural resources”. Department of Conservation. para. 3.3

Kohukohunui is the Mountain
Wairoa is the River
Tikapa (Hauraki Gulf) is the Ocean
Tainui is the Waka
Umupuia is the Marae
Ngāi Tai is the People

66. The Wairoa River Catchment Management Strategy (2002, page 17) recognises the wide importance of this place to Hauraki Iwi: *“The Wairoa River and its environs is a taonga of great importance to Hauraki Iwi including the relationship they share with it. It is a valued taonga in its own right, as an ecosystem, as a valuable resource of Hauraki Iwi”*.
67. For tangata whenua, Te Wairoa from source to mouth is considered sacred, tapu (L. Beamish, *pers.com*. December 2008). The Wairoa River Catchment Management Strategy (2002) recognised that the Wairoa River *“is seen as having a ‘mauri’ or spiritual life force that has always existed but has intensified over centuries of human occupation.”* The river management strategy (2002, page 18) also notes that *“The Wairoa has associations with numerous ancestors and historic events and therefore has many ‘waahi tapu’ or sacred places.”*²⁰ *“Ngai Tai have waahi tapu on the ‘islands’ in the Wairoa River”. “Ngati Paoa have a relationship with the river through living in the catchment and through having burial sites/urupa there.”* Place names, waiata and rahui cue to the burial histories here. They continue to contribute to the cultural context (attachments 1 and 2).
68. Headland pā sites remain very evident and a known reminder of tangata whenua layers in this landscape. Signature earthworks, named and mapped sites, and remnant trees cue to the histories. The history in the lowlands between is less evident or known except to tangata whenua. For iwi at least the histories in these flats as part of the whole te Wairoa system, are part of their lives.

²⁰ Auckland Regional Authority. 1988. *February 1985 Storm – effects in the Hunua Catchments*. Auckland Regional Authority, Auckland.

69. Auckland sea's longest inshore reach is the 12 nautical miles east of Motukorea (Browns Island) to two eastern exits, Waiheke Channel leading to the Hauraki Gulf, and Sandspit Passage leading to the Firth of Thames. "*If Tamaki Strait is a popular cruising ground in its own right, it is also a favoured waterway to places further on, to the far eastern Waiheke bays and Ponui, Rotorua and Pakatoa islands, with their many safe anchorages, to the Motukawao Islands, and to Te Kouma and Coromandel Harbours across the Gulf.*"²¹ (attachment 3). For centuries these waterway routes were the 'motorways' of Tikapa Moana ō Hauraki.
70. Three navigable rivers flow into the Tamaki Strait from the south – in the west the Tamaki River from the Panmure Basin; the Turanga-Waikopua-Mangemangeroa creeks which close the Cockle Bay and Shelly Beach shores; and, the Wairoa River in the east. Whilst the Tamaki and Wairoa were very similarly lived-in and gardened places prehistorically²², and the Turanga – Mangemangeroa has a long history of occupation, the Wairoa now differs markedly in the degree of development versus naturalness (attachment 11). The Tamaki estuary is surrounded by built city. Howick in the west and Beachlands in the east enclose the Turanga-Waikopua-Mangemangeroa estuarine complex. The Wairoa estuary has only the small settlement of Clevedon at its head. The Wairoa lands have the least urbanization and the greatest remaining naturalness.
71. The lower Wairoa into Maraetai (Tamaki Strait) enables access west to Waitemata and north-west through various channels around Waiheke, Motuihe, Motutapu and Rangitoto. The Wairoa River is 5 nautical miles directly south of the Waiheke Channel, providing access to the central Hauraki Gulf or eastern Coromandel waters via the Ruthe Passage between Ponui and Rotorua Islands. Sandspit Passage is to the east, between Pakihi and Ponui Islands, providing access through to the Firth of Thames and western Coromandel.
72. With peninsulas, islands and passages aplenty, the land-sea interface is a focus in this landscape and seascape. As stated in a guide to the Gulf²³,

²¹ Di Miller & William Owen. 1990. *Images of the Hauraki Gulf*. Hodder & Stoughton. p. 110

²² Te Porohau Ruka Te Korako, *pers. com.* March 2009

²³ Ian D. Robinson. 2008. *Hauraki Gulf*. David Bateman. page 39

from the west “*The drive from Maraetai, along Ohinerangi Beach, to the Ngai Tai marae at Umupuia Beach must be of Auckland’s most popular Sunday drives. Below the narrow road shags hang their wings out to dry and families fish from the rocks. Past Duder Regional Park...*” At the Park, signage recognises some tangata whenua heritage in this place.

73. *“In the spirit of the Wairoa River’s history as a highly diverse ecological corridor and a key transport link for a long line of human inhabitants focusing on the abundant resources of land and sea, it is now poised to play a pivotal new role in the life of the Hauraki Gulf. As an integral part of the vision of the Hauraki Gulf Marine Park, the Wairoa and its surrounding coastline, like many other iconic habitats and areas of great historical/cultural significance in the Gulf, will become part of an evolving network of exploration routes around the margins of the Gulf. The focus will be on boardwalks, cycleways, kayaking and sailing routes, coastal walkways, camping/picnic areas and interpretive panels offering the people of tomorrow trips into past history and present adventures around its ecological wonders and recreational delights. It will eventually tie in with the emerging national walkway and cycleway projects.”* (Bill Brownell, coordinator of the integrated Firth of Thames Ramsar site project²⁴, pers.com. March 2009)

EVALUATION

74. From research, field testing and consultation with colleagues²⁵, heritage criteria are proposed. To undertake an evaluation, it is proposed that heritage landscapes in Aotearoa New Zealand be assessed with regard to :
- A. Heritage Fabric
 - B. Natural Science value
 - C. Time Depth
 - D. Tangata Whenua value
 - E. Cultural Diversity

²⁴ If successful, it would give the area International Recognition

²⁵ particularly Ralf Kruger, Registered NZILA Landscape Architect of Queenstown

- F. Legibility and Evidential value
- G. Shared and Recognised value
- H. Aesthetic value, and,
- I. Significance

The proposed criteria are expanded and explained below. I have undertaken a heritage landscape assessment in the Te Wairoa area with respect to tangata whenua values and these factors.

75. **A. Heritage Fabric - Determination**

The presence of heritage fabric and not simply an assembly of historically unrelated historic places or sites is determinative. Relationships, webs, spaces, nodes, networks, features and/or activities must be present and detectable.²⁶

Explanation:

This criterion must be fulfilled with respect to the presence of links – historic places, archaeological sites and other evidence must be knitted together to express an historic fabric.

The presence of historically unrelated heritage elements in the landscape – no matter how valuable and important they may be individually – does not make it a heritage landscape.

In the historic context outlined above, and as detailed by Nat Green, Te Wairoa involves a dense, intricate and significant heritage fabric that weaves together natural and tangata whenua history through a millennium. The heritage in this landscape is not confined to pa nor midden. The numerous kainga, gardens, mahinga kai, waahi tapu and both land and water-based routes, enduring and pulsing through time, together weave a rich heritage fabric. The heritage involves relationships, spaces, nodes, networks, features and activities. The recorded and known heritage of the promontories, lowlands and

²⁶ Factors from: STEPHENSON, J, BAUCHOP, H, PETCHEY, P; Bannockburn Heritage Landscape Study, Department of Conservation publication "Science for Conservation 244"

waters of Te Wairoa I assess to constitute this place as a heritage landscape.

76. **B. Natural Science Values**

The way natural values in the underlying landscape (geological, topographical, ecological and dynamic components of the landscape) have translated into the cultural landscape and influenced human actions, beliefs and traditions.

Explanation:

This is a criterion very similar to the 'Pigeon Bay' equivalent. The difference lies in the relativity of its application. It is not the values of the natural landscape themselves that are of importance but the way these values have translated into the cultural landscape and how they have influenced human actions, beliefs and traditions

The greywacke blocks of Te Hunua and Pukekawa define the catchment of Te Wairoa and also define iwi identity. The greywacke underlying the waters and outcropping as promontories and islands to contain and define Te Wairoa ō Muriwai, the routes in, and create the structure for the floodplain to build and the estuarine systems form within which the heritage is based, including for kainga, gardens, routes, mahinga kai, ceremonies and burials. The natural patterns, processes and elements of the estuarine lands and waters have been essential heritage attributes. The outcropping greywacke forms the suite of promontories that long provided iwi with stability, overview and habitat. The nature of this place has enabled the culture of this place.

77. **C. Time Depth**

Presence of era layers – links, overlays, eradication

Explanation:

This criterion assesses the depth in time that is present and expressed in a landscape. It explores the variety, number and linkage of various layers (if more than one). Quantity of layers is not part of the evaluation. A single time layer can express more heritage, and continuity, than multiple layers.

The heritage layers explored are of tangata whenua in these lands through a millennium. Not separate layers, the eras in these lands and waters are intertwined through time demonstrating important continuity from pre-Tainui times to present day. A separate colonial settlement layer has been overlain within the last 200 years.

Whilst a physical presence is not superficially evident across the floodplain of Te Wairoa, clues and cues, knowledge, memory and wairua connections to the underlayers remain. This landscape demonstrates very considerable time depth.

78. **D. Tangata Whenua Value**

Cultural and spiritual heritage values for tangata whenua identified in accordance with tikanga Maori.

Explanation:

The special status, importance and diversity of these peoples in Aotearoa New Zealand require specific assessment and recognition.

In accord with tikanga Maori I have obtained and sought to articulate something of the cultural and spiritual values of Te Wairoa ō Muriwai, both from pre-Tainui times and subsequently. Appropriately, Nat Green has recorded these in greater detail and the very high value to tangata whenua of the lands and waters of Te Wairoa is evident from this documentation. Te Wairoa is recognised by Ngāi Tai as entirely Awa Tapu. The wāhi tapu are recorded to stretch from Te Ruatō to Whakakaiwhara, and is not confined to the waterway.

79. **E. Cultural Diversity**

How the landscape expresses the presence of cultural/ racial variety in a variety of layers (tangata whenua, pakeha/European, Chinese, Pacific Islands, other) and whether and how these layers are linked or otherwise related to each other.

Explanation:

This criterion assesses the depth in landscape occupation and use by a variety of people/ cultures – in succession or simultaneously – the

relationship between the cultures and the way they have collectively or individually shaped the landscape.

Despite separate recognition in D), tangata whenua layers must be included here.

The historic and cultural contexts briefly described above, and that by Nat Green, articulate the layers in this landscape from various iwi and hapu, and from colonial settlement. The layering of tangata whenua through centuries, pre and post the Tainui waka, involves considerable cultural diversity through which there are strong linkages. The colonial settlement layer introduces a very contrasting overlay.

80. **F. Legibility and Evidential Values**

How the landscape clearly expresses past cultural processes, strong historic connotations and evokes a distinctive sense of place ...

and/ or

... how factual and recorded knowledge (archival, statutory, archaeological and ethnographic), oral and anecdotal history, folklore and other methods of historic tradition provide evidence for the physical presence of intact layers, remnant layers or traces.

Explanation:

This criterion assesses how robust layers have been or are, how legible they are and how they have been recognised in the landscape and in human memory.

This criterion needs to recognise that the lack of visible and also physical presence does not automatically devalue the heritage importance (tangata whenua layers or very old layers of any other culture “buried”). A relict landscape with few traces can be more valuable than a landscape containing highly legible layers.

The promontories with legible and recognised pā provide an important series of touchstones in the landscape that provide evidence to all. The names formally retained in this landscape, as well as those otherwise documented, cue to associations and past activities. Whilst Ōtau has been re-named Clevedon, and Whakakaiwhara referred to as Duder, the valley retains a number of old place names not

displaced by colonial settlement. Hunua, Pukekawa, Wairoa, Urungahauhau, Whakakaiwhara, Umupuia, Pouto, Kahuru and Koherurahi are some of them.

The Wairoa River remains the core and dominant feature within the valley. Whakatauki, waiata, plus documented and oral histories provide evidence of the layers embedded in this landscape. Whilst little has been surveyed, the archaeological evidence of various pa, midden and artefacts complements iwi records.

81. **G. Shared and Recognised**

Including social, symbolic and political values, and the relationship of the current generation with the heritage environment, its traditions and stories.

Explanation:

This criterion is to be applied in a manner similar to the identically named criterion within the 'Pigeon Bay factors'. It is however, more widely scoped. It must also assess the way in which the current generation identify by their continuing and/or changing lifestyle choices with their heritage environment, its traditions and stories.

Interest in the recognition of histories is evident in the Duder Park development and interpretation. The importance of the stories, values, rituals and vulnerability associated with Te Wairoa is recognised by people of the Umupuia marae.

82. **H. Aesthetic Values**

Cultural patterns, processes and elements and their coherence, memorability, and community perceptions.

Explanation:

This is a criterion very similar to its 'Pigeon Bay' equivalent.

The patterning of pā on the promontories overlooking the recounted past patterns of waka routes, land trails, kainga, food gathering areas and gardened lands on the valley floor. On the lowlands, those within the tidal influence continue to be in contrast with those above. With the river confined the land use patterning in response is settled. The

simple open farmland replaces the former gardened lands undertaken on the stable surfaces.

The promontories display relics of vegetation cueing to the many layers of association in those lands. The vegetation patterning on the promontories and hill slopes reinforces the contrast between the bedrock country and deposition lands between.

Whilst a very peopled landscape for many centuries, the lowlands, the floodplain and estuarine lands, remain a largely unbuilt place.

83. **I. Significance**

Representativeness, rarity, and distinctiveness of character - how strongly the heritage expresses culture(s) values, presence and development.

Explanation:

This criterion assesses how significant the layer(s) is (are) and how significant in expressing a culture's values, presence, progress and development.

Significance must be assessed using the following sub-criteria, including:

- *the landscape is an expression of cultural, political or societal development;*
- *the cultural landscape is a component of a precinct or area of importance to the community, iwi or the nation.²⁷*

I assess that the visible, recorded and known character of Te Wairoa ō Muriwai together express the values of the people's currently, previously and historically. The heritage landscape is of high importance to iwi and to the Gulf. With assemblage of information for the full layers of history in this place, I assess that Te Wairoa ō Muriwai would be considered to have more than regional significance, and to be of importance to Aotearoa New Zealand.

EFFECTS

84. The proposed canal village would introduce an urban enclave into the lands and waters of Te Wairoa ō Muriwai, and specifically to Taka Te Kauere, a very important historic centre of ritual and activity. Some effects of Proposed Plan Change 13 on the heritage landscape are noted with regard to each of the assessment criteria.

HERITAGE FABRIC

85. The site involves an important historic node and space, a place of ritual at the hub of the significant past in Te Wairoa. As with the space of a marae or the nave of a church, whilst the activities were transient, the significance of the place and space of Taka Te Kauere was and is ongoing.
86. Extending some 1.3 km along between North Road and the river, the substantial development permitted by the Plan Change would very significantly intrude into this node and space. The substantial cut and fill for the canal housing would significantly intrude into the land itself as well as the village presence intruding into the associations with this land and space. The open space of the rural farmland enables the relationship with the heritage values of this place and space.
87. The proposed canal housing intrusions into the hub would affect the relationships with the wider fabric of the Te Wairoa heritage landscape of tangata whenua. I assess the proposal would significantly affect the heritage landscape fabric of Te Wairoa.

NATURAL SCIENCE VALUE

88. The permanence of the greywacke hills and promontories enclosing Te Wairoa contrast with the dynamic deposition lands that transition between land and sea. The estuarine floodplain lands are in a state of flux between the freshwaters discharging seaward and the coastal waters encroaching landward. The proposed village is on the traditionally dynamic estuarine floodplain lands, where waters are traditionally pulsing daily and seasonally in response to tides and weather.

²⁷ Partially derived from: NZHPT; Sustainable Management of Historic Heritage, Discussion Paper No.3, Heritage Landscape Values, pp19-21

89. The canal village would excavate and fill to create an artificial and fixed separation between land and water. Waters would be ponded behind a weir and lock. The land-water interface would be artificially fixed as a built edge (Lister Appendix 1 pages 23-6, 28-9, 31, 33, 35-9). Whilst constrained by management over recent decades, the cadastral boundary to the river is a small cue to the natural mobility of the river (Lister Appendix 1, page 22).
90. The proposal only very minimally addresses the fundamental natural patterns and natural processes of the estuarine lands. The ever-changing land-water interface that is the historically valued essence of the place would be artificially and permanently fixed by the cut, fill and build exercise proposed.
91. The proposed village would convert a considerable area of the estuarine floodplain lands to a fixed pattern of formal canals surrounded by buildings. The proposal includes some riparian vegetation as the site extends right to and into the river and protection of the natural character of river margins is required. But with walkways through and urban development proposed just a 100 metres from the existing bank location, the riparian management will not involve reinstatement of natural riparian systems. Proposed in such a dynamic location, the proposal is to fix the river bank permanently. The natural patterns and processes of the estuarine lands would be permanently and significantly constrained.
92. In contrast, under a pastoral regime without the substantial residential component or built assets proposed, there always remains opportunity for the natural patterns, natural processes and natural elements of these riparian lands to be reinstated, as is happening in many areas around the country.
93. Plan Change 13 would result in permanent constraints on the dynamic estuarine floodplain land system of Te Wairoa. The natural science values that underpin the heritage landscape of the site specifically and Te Wairoa generally would be adversely affected by the proposed village development.

TIME DEPTH

94. The heritage of tangata whenua that has been layered through the lands and waters of Te Wairoa for a millennium, from pre-Tainui to the present, would be adversely affected by the village proposal. The lands of Taka Te Kauere and Tauranga Kawau that have hosted natural and cultural processes, that variously hosted peoples for rituals through centuries, would be further encroached upon. The urban area would further isolate tangata whenua from relationships with these lands and waters that have formed a core place and place through time.

TANGATA WHENUA VALUE

95. The cultural and spiritual heritage values of the lands and waters within and associated with the site have been found to be of particular importance. The corridor of Te Wairoa is Awa Tapu. The canal development would involve a significant incursion into the corridor.
96. From research and consultation undertaken, and thus my understanding of the tangata whenua values and their vulnerability, I assess the proposal would have significant adverse effects on these values.

CULTURAL DIVERSITY

97. The proposed village would be contrary to the cultural heritage of tangata whenua through centuries of occupation, and also conflict with settlement patterning in the Wairoa valley.

LEGIBILITY AND EVIDENTIAL VALUE

98. The site involves a pastoral flat extending between the hill slopes and the river. I have not observed any visible heritage features; no evident structures or earthworks remaining from the centuries of tangata whenua presence here. The estuarine floodplain lands of the site, and their development for farming, are of a character where long term evidence of works would not be expected to be easily visible on the surface. However the open vegetated surface enables the landscapes of the past, of memory and of under-layer, to remain. The proposed excavated, filled and built village, and the associated activity, would intrude on the legibility and memory in this place and space, and the associations with it. The urban incursion would change the relationships between these lands of Taka Te Kauere and Tauranga Kawau and the waters and lands of their Te Wairoa context.

SHARED AND RECOGNISED VALUE

99. The site is associated with the coastal-fluvial interface of Te Wairoa ō Muriwai. More recent recognition of the value of estuaries, or floodplains and of wetlands has seen a changed perception of such lands. There is now endorsement for the traditional valuing by tangata whenua of such places that had been dismissed by generations of post-colonial decision makers. The proposal does not reinstate natural or cultural systems but involves the division into dry land versus ponds. This does not respect the natural and cultural patterns and processes traditionally and increasingly valued in these long utilised estuarine floodplain lands.
100. For the peoples associated with the tangata whenua heritage in these lands, for the people who whakapapa to Te Wairoa and who recognise the long heritage in this place, for those who associate with and value the relationship of tangata whenua to Te Wairoa, and for those who value the natural systems of the estuarine floodplain lands, the proposed village would be a significant incursion.

AESTHETIC VALUE

101. Adjoining the river and its mangroves, the site as an open pastoral flat with a geometric pattern of fences, drains and shelter plantings. The aesthetic is very different from that historically enjoyed and valued by tangata whenua. The heritage is masked by a pastoral overlay. However this character provides a simple canvas for the landscapes of memory, of lore and waiata, to be recalled, and perhaps for restoration to be envisaged. The construction of the village would intrude into this canvas, permanently changing the area for degrees of naturalness to an urban structure. Hence the village would also change the relationship with other aspects of this heritage landscape.

SIGNIFICANCE

102. I assess Te Wairoa to be a significant cultural heritage landscape. The lands of Taka Te Kauere and Tauranga Kawau, including their natural fluvial and tidal influences and cultural uses through time, are an important place and space within Te Wairoa ō Muriwai. Whereas the pastoral activity enables the past to be thinly blanketed, the canal excavations and the concentration of residences above would introduce a complete contrast and focus into this

heritage landscape. The values and associations with this heritage landscape would be significantly and permanently disrupted. I assess that the rural zone is more appropriate than Plan Change 13 in this locale.

DISCUSSION

103. In "Our Terra Nullius" the late Dr Geoff Park p. 54 Landfall 204. November 2002. "The American essayist Scott Russell Sanders calls landscape (in one of its finest definitions I know) '*a stretch of earth overlaid with memory, expectation and thought ... what we allow in the doors of perception.*'" As I stated in my research paper²⁸, words, including place names, are not merely labels. They are an evocation of what things are, and of how they are related to other things in the web of the particular lives and places. Maori place names are a mnemonic device for the heritage of those places. Maori oral literature indicates the reality of a landscape.
104. In statutory considerations, heritage assessment and management has been very site-focused rather than addressing their context, or the landscape as cultural heritage. Whilst our historic places and resource management statutes now allow for heritage landscapes to be addressed, unfortunately, minimal work has as yet been undertaken. The focus has been on analysing and evaluating natural heritage with little effort to address cultural heritage at the landscape scale.
105. For his assessment, Mr Scott utilises a land-based approach to assessing the landscape context, and within those lands he assesses in relation to three scales of existing development – the sub-regional settlement patterning, Clevedon development; and, the rural-residential corridor north of Clevedon. However, Mr Scott recognises (para. 39), the Wairoa River has cultural and historical significance from Maori and European use as a transport and trade route. That is, an historic functional value. He does not provide an assessment based on the more extensive non-developed lands, on associative values, nor any waters based assessment. I consider Mr Scott's assessment to be somewhat limited as a consequence.

²⁸ *Limitations of Visual Project Analysis*. Diane Lucas. Lincoln College. 1998. page 13.

106. Natural character is a concept addressing both nature and culture. Professor Swaffield has conceptualized differing perceptions of natural character as pristine, functional, picturesque and holistic ideals - "*the pristine ideal of natural character expresses an ecocentric view of nature and culture, the functional ideal expresses a technocentric worldview, the picturesque ideal expresses pastoral ideology, and the holistic ideal relates to an indigenous cultures worldview.*"²⁹ The methodology I utilise seeks to address the heritage dimensions of the holistic worldview of tangata whenua.
107. In his archaeological evidence, Rod Clough reports on his and Matt Campbell's survey of the site, involving *inspection* of river banks and banks to larger drainage channels (para. 19). They identified 11 midden and a possible working floor from which McKenzie had previously recovered artefacts. He refers to the damage of surfaces and sites by drainage (including humping and hollowing) and bank erosion. Whilst only banks were surveyed, My Clough is satisfied that the drainage works would have seriously impacted on archaeological evidence.
108. Within the last 1000 years the banks of the Wairoa would have been located anywhere within the estuarine and low terrace land type. The river banks have since been somewhat fixed in place and artificially manipulated. The dynamics of the floodplain have been interfered with in the last 150 years. Mr Clough identifies eight midden on the current riverbank, cueing to regular site use (para. 22), and that the river has not markedly changed course in 60 years (para. 17). This riverbank inflexibility would differ greatly from that of earlier times. Mr Clough identifies that the riverbank archaeological sites observed were under threat from the slow erosion of the riverbank.
109. The floodplain lands have been denuded of forest, and both the freshwater and tidal waters interactions have been confined and limited. The land pattern of the formerly dynamic floodplain has been largely frozen through fixing land-based tenure and conversion to farmland. Whilst the fertile flats were built and regularly enriched by floodwaters and channel movement, the pastoral farming regime has sought to avoid these dynamics. Mr Clough identifies (para. 22) that there are more midden "*than would initially be*

²⁹ Simon Swaffield. "*Natural Character and Landscape Ecology in the Rural Landscapes of New Zealand*" IALE 4th World Congress, Snowmass Colorado, 1999

expected in view of the swampy nature of the area and the likelihood that it was even swamper in pre-European times, prior to drainage." He identifies that further midden might be exposed during construction works. A visual survey plus probing was undertaken. From this Mr Clough concludes that the effects of the development on heritage values would be minor along with positive effects (para 10). My research and analysis does not support his conclusion.

110. Mr Clough notes the importance of the lower Wairoa to iwi and the concentration of archaeological sites surrounding the river mouth (para. 13 &15). There is however no recognition of the dynamics of these bottom lands. The archaeological evidence cues to the contrast and conflict between people's association with place and surficial scientific evidence for past activities at a place. Archaeology addresses only a small part of cultural heritage.
111. Mr Scott assesses (para. 42) that the proposal is appropriate historically. Given the importance and sensitivity to tangata whenua, I do not agree. The Council decision identified (p. 69), the proposed development would be "clearly urban in nature, is very contained to one relatively small area and will not prejudice the essential "ruralness" of the Clevedon Valley as a whole".
112. The riverbanks have moved constantly through history. The riverbanks were traditional places for the burial of chiefs. The lands of the floodplain have an important wairua that should be respected. Whilst prior to colonial settlement I understand that most of the bones of the old chiefs were excavated and relocated to caves in the ranges above, the intactness of the lands remains important for the wairua of this place. The location of the proposed works is inappropriate due to the significance of the location and context lands to tangata whenua such that the excavations and occupation proposed are inappropriate.

CONCLUSIONS

113. I assess the heritage landscape that forms the context to the site, Te Wairoa ō Muriwai, and identify it to be of high significance.

114. The characteristics of the Wairoa estuarine floodplain system that are of special value to tangata whenua would be adversely affected by the canal village proposal. The introduction of the village to the existing uncluttered, food-producing valley floor would be a permanent change at odds with the valued settlement and pre-settlement landscapes.
115. The Wairoa estuarine floodplain system is a landscape of particular historic and cultural significance to tangata whenua. The cultural values would be degraded by the canal housing location through the excavation, the construction, and the presence of an urban enclave which are all assessed to be inappropriate in this locale.
116. The proposed village is assessed would be inappropriate located in this coastal environment and river margin. It would not contribute to the natural character, the visual amenity nor the Regionally Significant Landscape of the lower Wairoa (attachment 9), as all are focussed on the naturalness of this estuarine environs. The urban area would significantly reduce the naturalness of this landscape.
117. The proposed village would involve excavations, fill and construction that would permanently intrude into the ancestral lands of Maori, contrary to section 6(e).
118. Assessed according to heritage landscape criteria, the proposed village would not protect the historic heritage of Taka Te Kauere and Tauranga Kawau and their Te Wairoa context. I assess Proposed Plan Change 13 to involve inappropriate subdivision, use and development as per section 6(f).
119. I acknowledge that there are some positive effects associated with the proposed planting and restoration works. The degree of benefit is further assessed in the evidence of ARC's ecologist, Willie Shaw and in Melean Absolum's evidence. In terms of my assessment, the proposed restoration works do not involve reinstatement of natural patterns or processes, but merely of some natural elements, as well as extensive and intensive development of non-natural elements in terms of structures and buildings. The natural character would not be restored or rehabilitated by the canal village proposal, nor would the cultural heritage.

120. The natural character of the Wairoa estuarine floodplain, involving coastal environment and river margins, would not be protected by the proposed development. The significant heritage landscape values, which include both natural and cultural dimensions, would be adversely affected by the introduction of an urban enclave.

121. The landscape issue is about the location of the proposed urban enclave on the floodplain of the Wairoa, a special heritage place and long a focus for the waters and lands in Maraetai (Tamaki Strait) in the south of Tikapa Moana o Hauraki.

Appendix 1 - ICOMOS New Zealand

ICOMOS NEW ZEALAND

Charter for the Conservation of Places of Cultural Heritage Value

Preamble

New Zealand retains a unique assemblage of places of cultural heritage value relating to its indigenous and its more recent peoples. These areas, landscapes and features, buildings, structures and gardens, archaeological and traditional sites, and sacred places and monuments are treasures of distinctive value. New Zealand shares a general responsibility with the rest of humanity to safeguard its cultural heritage for present and future generations. More specifically, New Zealand peoples have particular ways of perceiving, conserving and relating to their cultural heritage.

Following the spirit of the [International Charter for the Conservation and Restoration of Monuments and Sites](#) (the Venice Charter 1966), this charter sets our principles to guide the conservation of places of cultural heritage value in New Zealand. It is intended as a frame of reference for all those who, as owners, territorial authorities, tradespersons or professionals, are involved in the different aspects of such work. It aims to provide guidelines for community leaders, organisations and individuals concerned with conservation issues. It is a statement of professional practice for members of ICOMOS New Zealand.

Each section of the charter should be read in the light of all the others. Definitions of terms used are provided in [section 22](#).

Accordingly this charter has been adopted by the New Zealand National Committee of the International Council on Monuments and Sites at its Annual General Meeting on 4 October 1992.

1. The Purpose of Conservation

The purpose of conservation is to care for places of cultural heritage value, their structures, materials and cultural meaning. In general, such places:

- i. have lasting values and can be appreciated in their own right;
- ii. teach us about the past and the culture of those who came before us;
- iii. provide the context for community identity whereby people relate to the land and to those who have gone before;
- iv. provide variety and contrast in the modern world and a measure against which we can compare the achievements of today; and

- v. provide visible evidence of the continuity between past, present and future.

2. Indigenous Cultural Heritage

The indigenous heritage of Maori and Moriori relates to family, local and tribal groups and associations. It is inseparable from identity and well-being and has particular cultural meanings.

The [Treaty of Waitangi](#) is the historical basis for indigenous guardianship. It recognises the indigenous people as exercising responsibility for their treasures, monuments and sacred places. This interest extends beyond current legal ownership wherever such heritage exists. Particular knowledge of heritage values is entrusted to chosen guardians. The conservation of places of indigenous cultural heritage value therefore is conditional on decisions made in the indigenous community, and should proceed only in this context. Indigenous conservation precepts are fluid and take account of the continuity of life and the needs of the present as well as the responsibilities of guardianship and association with those who have gone before. In particular, protocols of access, authority and ritual are handled at a local level. General principles of ethics and social respect affirm that such protocols should be observed.

3. Conservation Practice

Appropriate conservation professionals should be involved in all aspects of conservation work. Indigenous methodologies should be applied as appropriate and may vary from place to place. Conservation results should be in keeping with their cultural content. All necessary consents and permits should be obtained.

Conservation projects should include the following:

- i. definition of the cultural heritage value of the place, which requires prior researching of any documentary and oral history, a detailed examination of the place, and the recording of its physical condition;
- ii. community consultation, continuing throughout a project as appropriate;
- iii. preparation of a plan which meets the conservation principles of this charter;
- iv. the implementation of any planned work; and
- v. the documentation of any research, recording and conservation work, as it proceeds.

GENERAL PRINCIPLES

4. Conservation Method

Conservation should:

- i. make use of all relevant conservation values, knowledge, disciplines, arts and crafts;
- ii. show the greatest respect for, and involve the least possible loss of, material of cultural heritage value;
- iii. involve the least degree of intervention consistent with long term care and the principles of this charter;
- iv. take into account the needs, abilities and resources of the particular communities; and
- v. be fully documented and recorded.

5. Respect for existing evidence

The evidence of time and the contributions of all periods should be respected in conservation. The material of a particular period may be obscured or removed if assessment shows that this would not diminish the cultural heritage value of the place. In these circumstances such material should be documented before it is obscured or removed.

6. Setting

The historical setting of a place should be conserved with the place itself. If the historical setting non longer exists, construction of a setting based on physical and documentary evidence should be the aim. The extent of the appropriate setting may be affected by constraints other than heritage value.

7. Risk Mitigation

All places of cultural heritage value should be assessed as to their potential risk from any natural process or event. Where a significant risk is determined, appropriate action to minimise the risk should be undertaken. Where appropriate, a risk mitigation plan should be prepared.

8. Relocation

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

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

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

9. Invasive Investigation

Invasive investigation of a place can provide knowledge that is not likely to be gained from any other source. Archaeological or structural investigation can be justified where such evidence is about to be lost, or where knowledge may be significantly extended, or where it is necessary to establish the existence of material of cultural heritage value, or where it is necessary for conservation work. The examination should be carried out according to accepted scientific standards. Such investigation should leave the maximum amount of material undisturbed for study by future generations.

10. Contents

Where the contents of a place contribute to its cultural heritage value, they should be regarded as an integral part of the place and be conserved with it.

11. Works of Art and Special Fabric

Carving, painting, weaving, stained glass and other arts associated with a place should be considered integral with a place. Where it is necessary to carry out maintenance and repair of any such material, specialist conservation advice appropriate to the material should be sought.

12. Records

Records of the research and conservation of places of cultural heritage value should be placed in an appropriate archive. Some knowledge of place of indigenous heritage value is not a matter of public record, but is entrusted to guardians within the indigenous community.

CONSERVATION PROCESSES

13. Degrees of Intervention

Conservation may involve, in increasing extent of intervention: non-intervention, maintenance, stabilisation, repair, restoration, reconstruction or adaptation. Where appropriate, conservation processes may be applied to parts or components of a structure or site.

Re-creation, meaning the conjectural reconstruction of a place, and replication, meaning to make a copy of an existing place, are outside the scope of this charter.

14. Non-intervention

In some circumstances, assessment may show that any intervention is undesirable. In particular, undisturbed constancy of spiritual association may be more important than the physical aspects of some places of indigenous heritage value.

15. Maintenance

A place of cultural heritage value should be maintained regularly and according to a plan, except in circumstances where it may be appropriate for places to remain without intervention.

16. Stabilisation

Places of cultural heritage value should be protected from processes of decay, except where decay is appropriate to their value. Although deterioration cannot be totally prevented, it should be slowed by providing stabilisation or support.

17. Repair

Repair of material or of a site should be with original or similar materials. Repair of a technically higher standard than the original workmanship or materials may be justified where the life expectancy of the site or material is increased, the new material is compatible with the old and the cultural heritage value is not diminished. New material should be identifiable.

18. Restoration

Restoration should be based on respect for existing material and on the logical interpretation of all available evidence, so that the place is consistent with its earlier form and meaning. It should only be carried out if the cultural heritage value of the place is recovered or revealed by the process.

The restoration process typically involves reassembly and reinstatement and may involve the removal of accretions.

19. Reconstruction

Reconstruction is distinguished from restoration by the introduction of additional materials where loss has occurred. Reconstruction may be appropriate if it is essential to the function or understanding of a place, if sufficient physical and documentary evidence exists to minimise conjecture, and if surviving heritage valued are preserved.

Reconstruction should not normally constitute the majority of a place. Generalised representations of typical features or structures should be avoided.

20. Adaptation

The conservation of a place of cultural heritage value is usually facilitated by it serving a socially, culturally or economically useful purpose. In some cases, alterations and additions may be acceptable where they are essential to continued use, or where they are culturally desirable, or where the conservation of the place cannot otherwise be achieved. Any change, however, should be the minimum necessary and should not detract from the cultural heritage value of the place. Any conditions and alterations should be compatible with original fabric but should be sufficiently distinct that they can be read as new work.

21. Interpretation

Interpretation of a place may be appropriate if enhancement of public

understanding is required. Relevant protocol should be complied with. Any interpretation should not compromise the values, appearance, structure or materials of a place, or intrude upon the experience of the place.

22. DEFINITIONS

For the purposes of this charter:

- **adaptation** means modifying a place to suit it to a compatible use, involving the least possible loss of cultural heritage value
- **conservation** means the processes of caring for a place so as to safeguard its cultural heritage value
- **cultural heritage value** means possessing historical, archaeological, architectural, technological, aesthetic, scientific, spiritual, social, traditional or other special cultural significance, associated with human activity
- **maintenance** means the protective care of a place
- **material** means physical matter which is the product of human activity or has been modified by human activity
- **place** means any land, including land covered by water, and the airspace forming the spatial context to such land, including any landscape, traditional site or sacred place, and anything fixed to the land including any archaeological site, garden, building or structure, and any body of water, whether fresh or seawater, that forms part of the historical and cultural heritage of New Zealand
- **preservation** means maintaining a place with as little change as possible
- **reassembly** (*anastylosis*) means putting existing but dismembered parts back together
- **reconstruction** means to build again in the original form using old or new material
- **reinstatement** means putting components of earlier material back in position
- **repair** means making good decayed or damaged material
- **restoration** means returning a place as nearly as possible to a known earlier state by reassembly, reinstatement and/or the removal of extraneous additions
- **stabilisation** means the arrest of the processes of decay
- **structure** means any building, equipment, device or other facility made by people and which is fixed to the land.

Appendix 2 – notes on and from Bannockburn study

75. In 2005 Janet Stephenson reviewed the literature on heritage landscape in her thesis “Values in Space and Time”. A brief summary of the heritage aspects identified follows:

76. Initially heritage values focused on antiquities, relics and places that reflected the past aided by poetry and art of the period. Since the late 19th century protection of historic buildings and archaeological sites, the focus was on historic rather than heritage. It wasn't until the 1990s that 'cultural landscapes' or 'heritage landscapes' were seriously considered. By 1992 'cultural landscapes' were included when the UNESCO world heritage convention allowed for protection of the “combined works of nature and man”. ICOMOS Australia 1982 defined cultural significance as meaning 'aesthetic, historic, scientific or social value for past, present, or future generations'. By 1992 New Zealand ICOMOS defines cultural heritage value as “processing historical, archaeological, architectural, technological, aesthetic, scientific, spiritual, social, traditional or other special cultural significance, associated with human activity” (ICOMOS New Zealand 1992:4). The first New Zealand conference was predominantly represented by ecological, natural features and associated aesthetic values. The second conference was predominantly represented by history, meaning and stories in the land (cultural values) marking a shift in landscape values. Stephenson's Bannockburn case study made the point that the concept of landscape is not only of the physical environment (both its natural and human created elements), but also cultural perceptions, practices, traditions, and stories, and the

relationships between people and the land. The local significance of landscape was recognised during a court hearing when the presiding judge declared the purpose “*to sustain the very characteristics of the landscape and its ecological qualities that most people in the community cherished. I conclude that the planning processes were leading inextricably to death by a thousand cuts*”.

77. This placed the responsibility of heritage landscape identification and protection firmly in the hands of local communities. Locating stories, histories and traditions in space and time may be as important as the landscape form. There is concern that local significance of landscape is often overlooked in development decisions, particularly its role in developing and maintaining local and tribal identity. Stephenson highlighted the need for approaches that enabled an integrated understanding of landscapes various values and meanings.

Bannockburn Heritage Landscape Study

78. In July 2002 DOC developed a methodology for studying heritage landscape. The Bannockburn Heritage Landscape Study (Stephenson, Bauchop, et al, 2004) was undertaken to trial this newly-developed methodology in the field. In the study the authors set out what they mean by heritage landscape:

*Heritage landscape is a new term for New Zealanders and is not immediately understandable. For the purposes of this study, a **landscape** consists not only of the **physical environment** (both its natural and human-created elements) but also cultural perceptions, practices, traditions and stories, and the relationships*

between people and the land³⁰. **Cultural perceptions** include the perceptions of the landscape held by tangata whenua, Pakeha, other ethnic groups, landowners, land administrators, and communities. **Practices** include land uses and community activities including agriculture, fishing, and hunting as well as spiritual, religious, social, and recreational activities, and patterns of spatial organisation. **Traditions** include beliefs or associations with the landscape. **Stories** include history, folk lore, myth, and any accounts of change over time.

79. **Heritage** in this study is used in the sense that it refers to 'the evidence of the past, such as historical sites, buildings, and the unspoilt natural environment, considered collectively as the inheritance of present-day society' (Collins English Dictionary, Second Edition).
80. A **heritage landscape** is a landscape, or network of sites, which has heritage significance to communities, tangata whenua, and/or the nation.
81. The landscape methodology uses the concept of layered webs to analyse and highlight key relationships between physical remains, key stories, and contemporary associations.
82. As development and subdivision make their own marks on the landscape, the older continuities become fainter, and their cohesion as a physical aspect of the past become more difficult to establish. A landscape approach, recognising the interconnectedness of physical remains and stories

³⁰ Note. This definition complements that of NZILA for 35 years, that the landscape reflects the cumulative effects of physical and cultural processes, and the factors now accepted as relevant for landscape assessment, including shared and recognised values, and historic associations.

associated with the land, can help to bring together understanding about the different traces of the past on the landscape, and how and why it is valued by people today.

83. The Bannockburn study considered the following when evaluating the landscape:

What is Distinctive About This Landscape?

“The key aspects of the landscape which distinguish it from other similar places [for example] the richness of the history of the place... the relatively high degree of retention of physical features, stories, traditions and genealogical links with the past.” (Stephenson et al)

Appendix 3 – Tony Nightingale paper

HERITAGE LANDSCAPES³¹: A LANDSCAPE APPROACH TO THE IDENTIFICATION, CONSERVATION AND INTERPRETATION OF HISTORIC AND CULTURAL RESOURCES

Tony Nightingale³²

Department of Conservation

1. Introduction

Why develop a landscape methodology?

New Zealand heritage managers have tended to focus on the discrete site. Sites have usually been managed and developed to express one period or idea, while interpretation, where it exists, has focused on describing the physical remains relating to the selected period or idea.

In the last few decades the United States, United Kingdom, and United Nations have developed and refined the concept of a heritage landscape to facilitate the identification, management, and interpretation of larger areas where there are multiple historical assets, as well as a variety of stories and community relationships with the land.

In New Zealand there is provision under the Resource Management Act³³ and the Historic Places Act 1993³⁴ to develop landscape approaches, but up to the present this has tended not to happen. This methodology has been developed by the Department of Conservation to co-ordinate the department's thinking on what a heritage landscape is in order to carry out several case studies. The methodology will be trialled and adapted in the case studies.

This methodology has been designed to assist the Department of Conservation. A focus group³⁵ was assembled by DOC to discuss landscape and this methodology is an outcome of those meetings. It represents a synthesis of the ideas from those discussions, although it became clear early on in discussions that the term

³¹ The term 'heritage landscape' is chosen in preference to cultural landscapes used by the World Heritage Convention. See UNESCO *World Heritage Convention* (1972) and *Operational Guidelines for the Implementation of the World Heritage Convention* passed at the sixteenth session, 1 December 1992, and the four categories of cultural landscape adopted by the UNESCO Intergovernmental Committee for the Protection of the World Cultural and Natural Heritage in February 1994. The reason for DOC's use of heritage is that the term is broader and the use of cultural has generally been restricted to current relationships with the landscape. Former relationships are defined as historic. This choice is consistent with the definition of 'cultural heritage' as defined in the ICOMOS New Zealand charter but differs from the definition of 'cultural significance' in the ICOMOS Australia, 'Burra Charter'

³² APPENDIX 1 to Bannockburn Heritage Landscape Study, Science for Conservation 244, Department of Conservation, J Stephenson, H Bauchop, P Petchey; 2004

³³ Resource Management Act 1991, sections 187, 188, 189

³⁴ Historic Places Act 1993, sections 22, 23 and 31.

³⁵ Aidan Challis (Heritage Policy DOC), Paul Dingwall (Geomorphologist DOC), Kevin Jones (Archaeologist DOC), Tony Nightingale (Historian DOC), Simon Smale (Landscape Architect DOC), Janet Stephenson (Heritage Adviser and Planner, Historic Places Trust), Professor Simon Swaffield (Landscape Architecture Lincoln), Garmini Wijesuriya (Principal Regional Scientist DOC).

'landscape' is used in different ways. It is also likely that landscape studies will vary considerably and the methodology is deliberately permissive to encourage experimentation. During the year in which the case studies are undertaken, the methodology will be distributed amongst others for comment and the methodology reassessed.

Landscapes and space

Identifying, managing, and interpreting heritage at a landscape scale requires different techniques from identifying discrete site heritage (e.g. individual buildings or archaeological sites). A heritage landscape approach attempts to identify significance by examining the interactions between physical remains, stories associated with those physical remains, and current relationships with the heritage site. A landscape methodology attempts to mark key interrelationships between these three general factors³⁶ in a bid to assess overall site significance. The concepts of *nodes*, *networks*, *spaces*, *stories*, *webs*, and *layers* been developed to highlight these relationships in terms of space, time, and community associations.

Nodes are central points of heritage significance in a landscape. They are usually physical features or remains such as a kainga site, a sacred mountain, a whaling station, a gold battery site, an early cheese factory, etc.

Networks are physical or notional features that connect the nodes. They can include tracks, supply routes, roads, railway lines, water races etc. They may not be physically traceable e.g. former tracks across a mountain pass or passages across a lake. They can be lines of sight or cultural meaning, e.g. a *pepepha* (a Maori saying).

Spaces could include field and farming patterns, Maori gardening activities and associated storage pits, designed gardens, settlement layouts, or mining remains. Open space or landscape patterns around a site can contribute to the integrity of a heritage landscape. Physical relationships and viewsapes between sites can also enhance the significance of a landscape.

Stories explain human relationships with the landscape. These can be formal written histories, traditions, or beliefs. Sometimes only a part of the stories will remain, e.g. a name or an association. What makes stories powerful is that they link the present and people with the landscape.

Webs connect nodes, networks, spaces, and stories, e.g. the concept of the 1860s gold rush, a bush tramway system, or a system of beliefs, e.g. the Tuwharetoa and Taranaki Maori stories about the relationships between Mounts Tongariro, Ngauruhoe, Ruapehu and Taranaki.³⁷

A major function of the heritage landscape assessment is to synthesise information from a variety of sources to provide an assessment of the cumulative landscape values. A landscape perspective emphasises the value of an 'holistic' perspective—it looks for common threads, links, and relationships and enables heritage

³⁶ 'Physical, cultural and historic' are the criteria used by New Zealand Historic Places Trust in *Assessing Places and Areas*. Vossler, G. 2001: *Assessing Places and Areas on the Historic Place: Guidelines for Interpreting Registration Criteria for Historic Places and Areas* (New Zealand Historic Places Trust). However, these three criteria are a generalisation of the many criteria listed in the New Zealand Historic Places Act 1992, section 23, ss 1 and 2.6.

³⁷ These terms are commonly used in a range of disciplines. They have emerged from landscape work, particularly in geography. See, for example, Haggett, P.; Chorley, R.J. 1969: *Network analysis in Geography*. Edward Arnold, London

management to be linked to the management of other resources. This document outlines a proposed methodology for the analysis of heritage landscapes. The process involves information gathering and recording, consultation with community groups, analysis and evaluation, all of which are likely to be iterative processes. The methodology is described in terms of the contents of a final report, even though the study process is unlikely to be carried out in such a linear fashion.

2. A heritage landscape methodology to assist in the Department of Conservation's landscape case studies

What is a heritage landscape study?

A heritage landscape study examines the inter-relationships between human pasts and the environment over time.³⁸ A landscape study encompasses cultural perceptions, practices, traditions and stories, as well as the physical expressions of those relationships³⁹. It is extensive, comprehensive, and multidisciplinary.

Terms

Cultural perceptions: could include views of Tangata Whenua, Pakeha, Pacific Islander, other ethnic groups, landowners, land administrators, and numerous community groups on their relationship with part or all of a landscape.

Cultural practices: land uses and community activities including agriculture, fishing, hunting as well as spiritual, religious, social, and or/ recreational, activities. Cultural practices can also include transportation networks, boundaries, patterns of spatial organisation, and festivals.

Traditions: Beliefs or associations with a landscape, e.g. taniwha on the Whanganui River, moral purity associated with wilderness.

Stories: history, folk lore, myth, and any accounts of change over time.

Physical expressions: Relict landscapes (i.e. what remains on or in the ground); archaeological sites; buildings; tracks, fences, etc.; responses to the natural environment; vegetation related to land use; clusters of objects; small scale objects⁴⁰.

Examples of expertise that may be useful in a landscape study include archaeology, architecture, community group knowledge, descent group knowledge (usually iwi,

³⁸ Kirby, V.G. 1992: Heritage or millstone? A review of the relevance of historic landscapes to sustainable land management in New Zealand today' in: Henriques, P. (ed.) *Sustainable Land anagement: Proceedings of the International Conference on Sustainable Management*. Palmerston North International College.

³⁹ The National Trust (UK) Historic Landscape Survey Guidelines focus on the survey of physical remains as the starting point for determining an historical landscape. While not undermining the importance of archaeological survey as an influence in historic landscapes, this methodology emphasises the interaction and fluidity between physical remains, cultural perceptions, practices and traditions and stories in assessing heritage landscapes.

⁴⁰ There is no master list of possible features but a good starting point is: McClelland, L.F.; Keller, J.T.; Keller, G.P.; Melnick, R.Z. 1992: Guidelines for Evaluating and Documenting Rural Historic Landscapes. *National Register Bulletin, US National Parks Service* (40)

hapu, whanau), engineering, genealogy, geology, geomorphology, history, historical geography, landscape architecture, and policy analysis.

The following stages provide a straightforward and transparent way to organize the assessment of a heritage landscape. They correspond to the approaches taken by planning and design disciplines. There are several advantages in using a staged approach: it is ideal for project planning and cost management; it enables delegation and subcontracting; and it provides a coherent basis for recording and reporting results. However, with landscape it is always important to retain the 'big picture', and for people involved in each stage to understand how their work contributes to the wider purpose of the study. The stages are only a guide, and when preparing a summary report it may be possible to avoid some of the repetition inherent in the description, characterisation, and analysis steps.

Step 1: Statement of intent

Step 2: Statement of context

Step 3: Landscape description

Step 4: Landscape characterisation and analysis

Step 5: Landscape evaluation

Step 6: Recommendations

Step 1: Writing a clear statement of intent

A heritage landscape study has a context and needs a statement of intent, i.e. what is the study's purpose. (Although the statement of intent is addressed first, there is considerable interaction between the statement of intent and statement of context in Section 2, i.e. given the context, the aim of the study is to ...).

Note that, because it is addressed first, the statement of intent appears to be independent of the rest of the study, but the aim can be explicitly changed during and by the study.

Step 2: Writing a clear statement of context

Any landscape study occurs within wider contexts. Explicitly acknowledging key contexts helps focus the work towards what is new, relevant and distinctive about the study. These statements need to be relatively broad and brief.

Example of contexts include:

2.1 Bio-physical context: What are the broad geomorphologic (land forming) and ecological processes at work in the particular landscape area?

2.2 Cultural context: How do current communities of interest use and value the landscape? What current policies or designations are relevant to the study? (This could be at a local, regional, national level or international level).

2.3 Historic context: What are the significant stories associated with this landscape? These could relate to any of:

- (a) the time before the landscape was designated historic;
- (b) the time the place was defined historic;
- (c) the period of its subsequent administration;

- (d) the current period as its historic designation is now understood,⁴¹
- (e) no definable time period.

2.4 Academic context: Where does this study fit with academic work already completed? While this should be implicit in any bibliography, it is better to state it explicitly.

2.5 Conservation context: How does this study fit in the context of wider natural and historic conservation work undertaken in relation to this landscape?

Detail the contexts in which your study is being undertaken. The examples above should be broad enough to encompass key ideas, but if you have something that does not fit put it in as another context.

Step 3: Preparing a detailed landscape description

The aim here is to achieve a detailed description of the key bio-physical, historical and cultural aspects of the landscape. There will be stories associated with all three aspects, and these stories may be links that help characterise the landscape.

The description should include the biophysical aspects, historic aspects (including non-contemporary cultural associative values) and cultural aspects (contemporary associative values).

3.1 Biophysical

Describing the bio-physical landscape could include a general description of the underlying geological formation as well as its geomorphologic and ecological development. While many of these phenomena are largely prehistoric, they will have influenced subsequent human interaction with the landscape. There will also be stories associated with the development, and understanding of how these phenomena have evolved, that may provide considerable insight to subsequent perceptions and use.

A physical description should as far as possible describe subsequent cultural modification. A landscape may have been altered many times and it is useful to have a good idea of the different modifications and the approximate time periods when these took place. These descriptions need to be detailed and to reflect what is currently known about the landscape, although there is an interaction between description and the (his)stories in that ultimately the stories should provide links among the bio-physical, cultural and historic.

Examples

- A volcano
- Indigenous ecosystems
- Early Maori occupation and modifications
- 'Classic' Maori occupation and modifications
- Maori post-European contact occupation and modifications
- 19th century land occupation and modification
- 20th century land occupation and modification

⁴¹ David Hamer suggests three phases but practice has shown that we need to consider the period before a landscape is designated historic. See David Hamer 'Historic Preservation in Urban New Zealand: An Historian's Perspective' in *New Zealand Journal Of History* vol. 31, no 2 (October 1997), pp. 251–269, especially pp. 253–254.

Note that all descriptions need to be related to the landscape and as far as practical be given approximate physical boundaries. There is no reason why all or any features should be physically congruent. It is desirable, however, that they share a considerable amount of overlap. This is really the point of the landscape approach.

3.2 Historic

The key stories here are of human interaction with the landscape. The stories must be located in, and will almost inevitably be associated with, the physical and cultural aspects of the landscape. These links can be detailed in those sections but can be cross-referenced here.

Primary (original or contemporary with historical event) and secondary (subsequent interpretation) evidence does not need to be documentation in the conventional sense of the term. It could include creation/location stories, oral testimony, carvings, maps, photographs, paintings, and fictional material related to the landscape. However, the evidence must ultimately tell an accessible story.

There are also stories about development and changes in the stories told about a landscape. Sometimes these disputed and evolving stories can provide an insight into the significance of the landscape. It is sufficient here to note and describe the different stories and there is no need to create one unified narrative. A plurality of stories will make it easier to isolate nodes or webs of meaning.

3.3 Cultural

The cultural values focus is contemporary. This can be quite varied and the easiest way to identify these cultural values is to identify groups who have associations with the landscape and to look at those associations. Associations can be heavily influenced by stories of the past. For tangata whenua there may be no effective distinction between the past and the present when interpreting a landscape, e.g. Tipuna associations are ongoing. This can be true for other groups also, e.g. burial sites remain sacred in most cultures. However, there are also many new and rapidly evolving uses and values that will, in due course, become part of our heritage landscape (e.g. adventure and eco-tourism). These can be important influences upon our understanding of landscapes

Step 4: Characterise and analyse the landscape

The analysis is aimed at 'making sense' of the descriptive material collected and collated in the previous stage. There are several parts to this: characterisation of the landscape patterns and process; determination of changes, threats and vulnerabilities; analysis of the ways in which the heritage values may be expressed; and identification of the relevant frameworks by which the landscape may be evaluated. This stage is a crucial refinement of the description exercise and has to be undertaken thoroughly in order to make meaningful generalisations about the physical, historic, and cultural aspects of the landscape.

There are several ways to do this, and each applies to the physical, cultural and historic dimensions of a landscape. Here are five key sets of questions:

- (a) What patterns are there within this landscape? How is it ordered? What are the continuities and discontinuities?
- (b) What are the most significant elements in the landscape?

- (c) What are the different scales or levels, in the landscape? (There may be several—some patterns or elements may be significant only at a particular scale. Others may be part of nodes, networks or webs).
- (d) What are the dominant processes now taking place?
- (e) How are the landscape patterns, elements and processes connected to other landscapes?

Step 5: Landscape evaluation: Links between the physical, cultural, and historic resources

5.1 Visual, spatial and experiential aspects

- (a) Is there a distinctive visual quality the landscape? (visibility, aesthetics, perspective, e.g. could relate to an image)
- (b) What are the key spatial aspects or links for an understanding of the heritage significance of the landscape?
- (c) Which aspects of the landscape can be considered nodes or webs (i.e. intersections between the physical, cultural and historic that collectively can add to the site's meaning)
- (d) What are the key experiential values of the landscape – i.e. how do visitors experience the landscape?

5.2 Is the landscape robust?

- (a) What are the current elements of change in this landscape?
- (b) What aspects of the landscape could or could not tolerate change?
- (c) What are the main risks to this landscape in the medium term—say 5 years?
- (d) Are there zones within the landscape that need special consideration, interpretation, or protection?

5.3 What is the heritage landscape value?

- (a) What is the significance of the landscape to the communities of interest?
- (b) What is the significance of the inter-relationships among elements?
- (c) What is the relative contribution of individual landscape elements to the integrity of the landscape as a whole?
- (d) What are the key nodes, routes, and boundaries that coalesce from an examination of the physical, cultural, and historic aspects of the landscape?
- (e) Are they of sufficient significance to designate one significant landscape?
- (f) Can you determine physical boundaries? If so what are they?

- (g) Using the Australian Heritage Commission's Thematic Framework what might this landscape be classified as? ⁴²
- (h) Would the landscape potentially qualify for Historic Places Registration? List your reasons why.
- (i) Does this landscape have integrity – why?⁴³
- (j) Can this landscape be compared with similar landscapes and, if so, how does it compare?
- (k) What current use is made of the landscape? Is it potentially a good landscape for conservation, educational, interpretation purposes? Why?
- (l) What are the contributing and non-contributing elements in this landscape?
- (m) What is the overall significance of this landscape in international/national/regional/local terms?

Step 6: Key Issues and recommendations

- 6.1 Goal: Make a positive statement about what needs to be done to conserve the heritage values of this landscape.
- 6.2 Guided by the statement of intent for the project, your interpretative framework, and your goal above, what are the recommendations for conservation? This might relate to identification, research, conservation management, interpretation, or standards of practice.
- 6.3 Do these recommendations mitigate potential risks to the heritage value of the landscape?
- 6.4 Can these recommendations be taken up under current policy or is there a need to change policy?
- 6.5 Do these recommendations have implications for protective and/or regulatory mechanisms?
- 6.6 Do these recommendations have implications for landscape interpretation?
- 6.7 What is the proposed involvement of communities of interest?
- 6.8 Identify opportunities or actions that could enhance conservation e.g. changed public attitude, change of tenure, new communication networks, approaches
- 6.9 Identify further research opportunities

⁴² See <http://www.ahc.gov.au/infores/publications/generalpubs/framework/index.html> The Australian thematic framework is being used because there is no New Zealand framework. NB. The Australian framework appears weak on indigenous peoples' relationships with the land.

⁴³ An assessment of integrity relates to the sum of the physical, cultural and historical contributions. There is considerable detail on such an assessment in McClelland, L.F.; Keller, J.T.; Keller, G.P.; Melnick, R.Z. 1992: Guidelines for Evaluating and Documenting Rural Historic Landscapes. *National Register Bulletin, US National Parks Service* (40)