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Aroha ki ō Tātou Kaimahi

Love to Our Workers

rigorously imagining the conceptual process of Aotearoa workplace design

Georgina Stokes 2020

Aroha ki ō Tātou Kaimahi

Love to Our Workers

rigorously imagining the conceptual process of Aotearoa workplace design

A thesis presented in partial fulfilment of the requirements for the degree of Master of Design at Massey University, Wellington, New Zealand.

Georgina Stokes 2020



Fig. 1. "Ōtakaro North". Georgina Stokes, bricolage, 2019.

Tēnā koe e hoa

This research was born out of a personal mission to complete a project I began in my 3rd year of undergraduate study. I have since realised that this work is full of infinite possibilities; a moving horizon I am trying to meet.

Aroha ki ō Tātou Kaimahi has allowed me to step forward in my research path. I have challenged myself beyond my wildest dreams, gaining an unexplainable energy to continue growing and sharing this mahi.

I have written this exegesis in an order intending to honour the whakapapa of my rigorous imagining. At the commencement of reading I will join you in navigating an exhibition of *Aroha ki ō Tātou Kaimahi* design works.

Aroha nui

To my whānau,
thank you for your endless, unwavering support.

To Dr. Julieanna Preston and Meg Rollandi,
thank you for your constant generosity and guidance.

To the CoCA community,
thank you for your trustworthy advice.

To my industry and professional connections,
thank you for sharing your knowledge.

To my friends,
thank you for always believing in me.

I am profoundly grateful and forever indebted
for the strength you have each gifted me.

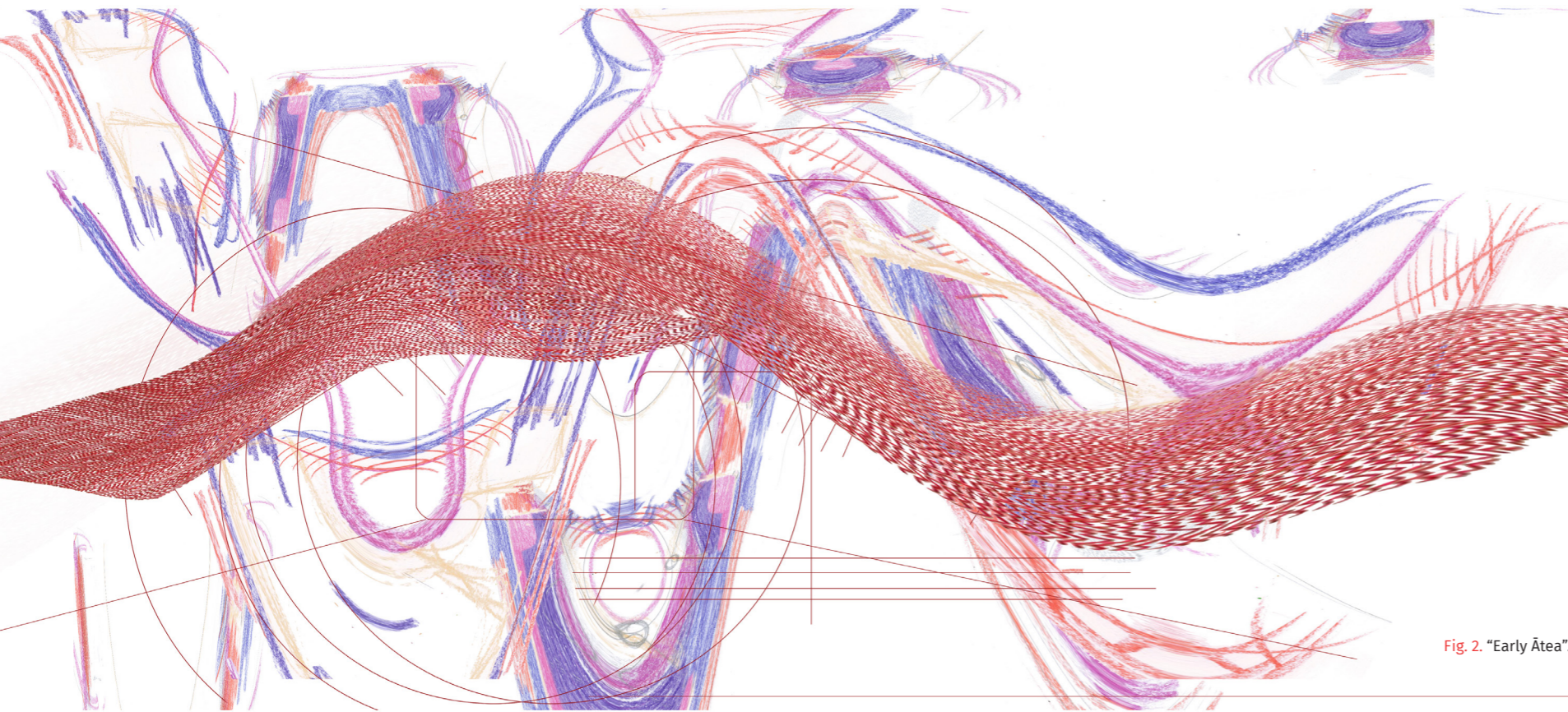


Fig. 2. "Early Ātea". Georgina Stokes, mixed media drawing on paper, 420 x 297 mm, 2019.

Te Reo Māori Glossary

Māori, the indigenous culture of Aotearoa, New Zealand will be referred to by means of language, world view and cultural concepts throughout this exegesis. All subsequent definitions are sourced from Te Aka Māori Dictionary Online, Matapopore Charitable Trust and Ngāi Tahu Grand Narrative Document Resources.

Although these definitions outline a general English translation, not all capture the full extent of Te Reo Māori meaning and cultural importance.

Ahuatanga

character, attributes, behaviours.

Aotearoa

country of New Zealand.

Iwi

Māori tribal group of people, often descending from a common ancestor and associated with a distinct territory.

Kaimahi

workers, employees.

Kāinga

village, settlement.

Kaitiakitanga

guardianship and protection.

Kotahitanga

unity, togetherness

Kaupapa

approach or customary Māori practice.

Kawa

protocols, policy.

Mahi

work.

Mahinga kai

food-gathering place.

Manaakitanga

hospitality, generosity.

Mana Whenua

Māori who have traditional land authority.

Manuhiri

visitors.

Marae

space in front of a wharenuī, where formal greetings take place.

Mātauranga Māori

knowledge passed down from ancestors that informs ways of thinking and living.

Mokopuna

grandchildren.

Ngāi Tahu

largest iwi of the South Island, Aotearoa.

Noa

common, normal, banal.

Ōtautahi

city of Christchurch, Aotearoa.

Ōtakaro

Avon River, Ōtautahi, Aotearoa.

Pōwhiri

formal welcome on to a marae.

Pūrākau

ancient legend, story.

Rangatahi

youth.

Raupapa

process following a particular order.

Tamariki

children.

Tangata Whenua

Māori people of the land.

Tapu

sacred, protected.

Te Ao Māori

Māori world view.

Te Tiriti o Waitangi

The Treaty of Waitangi, founding document of Aotearoa signed in 1840 by Māori chiefs and the British Crown.

Tikanga

correct procedures or customs developed over time.

Tīpuna

ancestors, grandparents.

Tī Kōuka

cabbage tree.

Turangawaewae

sense of belonging or identity.

Waka

water travelling vessel.

Wairuatanga

spiritual dimension or essence.

Whanaungatanga

family, relationships, connections.

Whakapapa

ancestral genealogy.

Whakatinana

to implement, or manifest.

Whānau

family.

Wharenuī

meeting house.

Whenua

land.



Fig. 3. "Studio in September". Georgina Stokes, photograph, 2019.

Contents

13	Abstract
15	Whanaungatanga, Enter, Introduction Ōtautahi Grounding Offering
21	Wairuatanga, Greet, Literature The Workplace Aotearoa Guidelines Spatial Design Practice
29	Manaakitanga, Eat, Methodology Mātauranga Māori Oceanic Architecture Whakapapa Cognitive Mapping
41	Kotahitanga, Meet, Design Research Conceptual Drawing Strategic Plotting Plotting Iwikau
61	Whakatinana, Do, Design Collection Dreamscaping
97	Turangawaewae, Be, Conclusion
100	Works Cited
102	Figures
104	Appendix

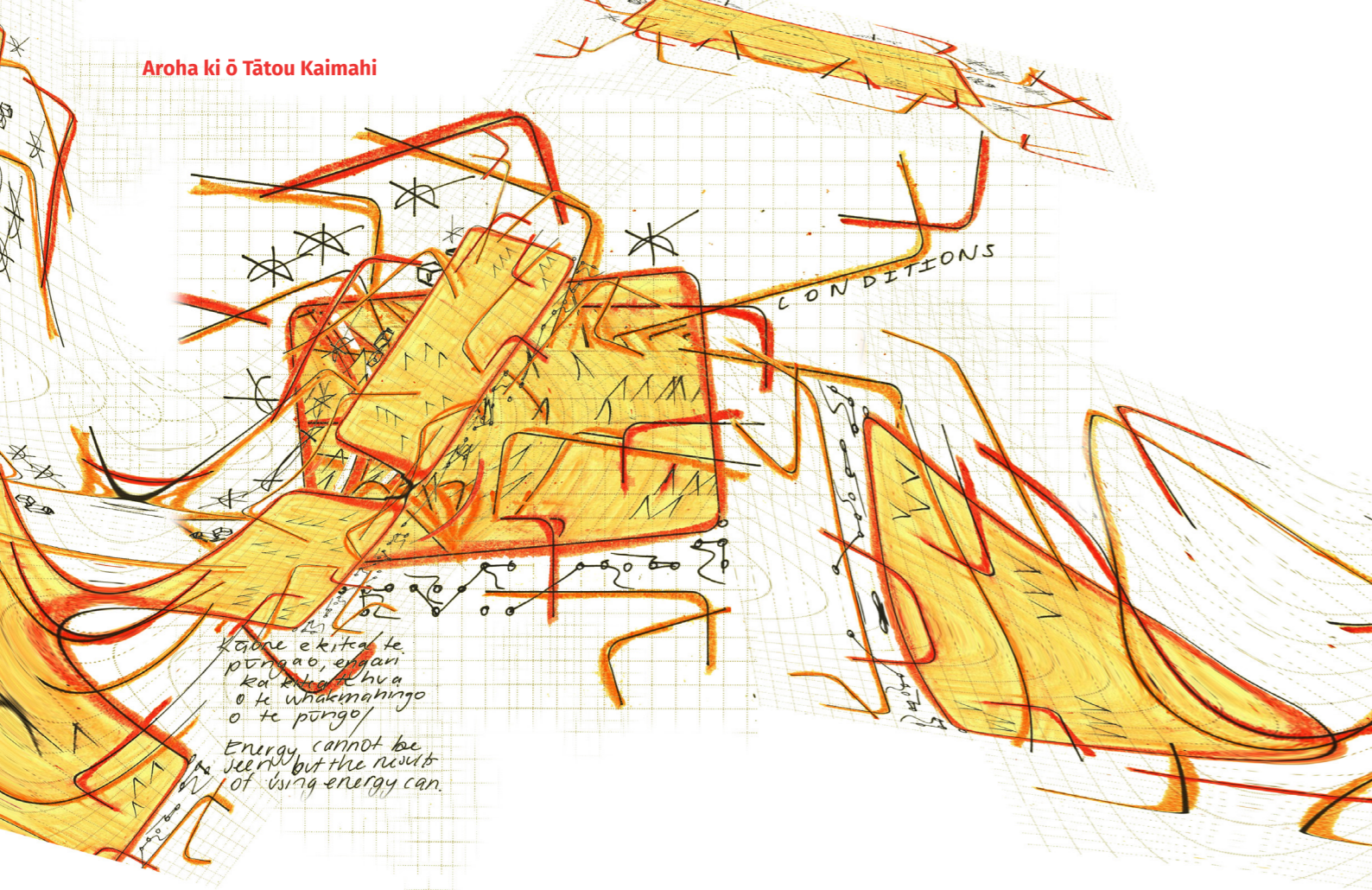


Fig. 4. "Early Manaaki". Georgina Stokes, mixed media drawing on paper, 420 x 297 mm, 2019.

Abstract

We are currently within a time where our sociocultural operating systems of spatial design are in a state of flux. What it means to work in an interior workplace environment is changing rapidly.

In 2015 Nesta, the global innovation foundation, appealed for worldwide spatial design contribution to their future scoping investigation about alternative workplace design methods. Nesta's study encouraged thinking beyond traditional systems of work to prove that a globalised methodology will no longer be the answer to designing our future workplaces.

Aroha ki ō Tātou Kaimahi was thus formulated as an Aotearoa-specific offering to Nesta's investigation.

Through a critique of our New Zealand Government workplace design guidelines, I question how our workplaces can better become an expression of Aotearoaness; our community values, our indigenous culture, traditions and sense of place. This approach necessitates interrogation of the conceptual processes involved in designing an interior workplace through learnings of site-specific histories from tangata whenua.

In this research project, I apply a Te Ao Māori perspective to rigorously re-imagine the spatial experience of traditional workplace environments through an experimental drawing practice. In doing so, I argue this rigorous re-imagining contributes to the discourse of design decolonisation in Aotearoa. The core innovation of this offering is the translation of archival mātauranga Māori systems of spatial mapping, concepts of cultural spatial sensibility and phenomenological Oceanic architectural methods into a workplace design context.

This approach offers a resourceful process of explorative conceptual cultural-spatial thinking to current spatial design practice in the form of an educative and speculative set of drawings; strategic plots and dreamscapes. Furthermore, this research encourages continued support and learning for future Aotearoa designers, architects and placemakers between our local workplaces, our kaimahi and our Māori kaupapa.

Whanaungatanga

Enter Introduction



Fig. 5. "Brainstorming Purpose". Georgina Stokes, collage, 2019.

The historical layers that form our understanding of the physical, interior workplace in Aotearoa hold an incredible amount of scope and variation. Work is a “transformative activity, a socially constructed phenomenon without fixed, or universal meaning across space and time” (Grint 42); it can happen anywhere, at any moment. Although work can manifest in a myriad of spatial settings, these spaces are often reductively designed, disregarding the socio-cultural facets of life (Grint 6).

Our global advancements in technology and organisational systems have influenced the need to clarify a ‘new’ kind of work, and more specifically, a new kind of workplace. But what about culture, context and experience?

The introduction of the printing press in the 15th-century, the 20th-century computer and the 21st-century shift to mobile digital devices are all significant historical moments where technological innovation has prompted reactive adjustments to the western workplace and subsequent people management systems (Grint 42). These reactions have invariably sought to create the ultimate harmonious and universally applicable model of workplace design. However, Oxford University Professor of Sociology Keith Grint argues if we exclude “the cultural forms and contexts in which [work] is practiced” (42) we are eliminating fundamental aspects of humanity in which work is founded upon everyday.

In 2015, Nesta, the global innovation foundation, asked spatial designers a provocative question: “How can we rethink the future of workplace design in consideration of creativity and innovation?” (Groves and Marlow 12).

Nesta’s exploration is of interest to this project as it inspires research of spatial experience beyond technology and traditional organisational systems of work, indicating a globalised methodology is no longer suitable. International designers from a myriad of research areas and cultural contexts have already responded with studies of emerging furniture trends, unconventional organisational systems, and material technologies; Aotearoa is yet to participate.

As Aotearoa designers, we have an opportunity to demonstrate our country’s unique bi-culturalism and

challenge our existing sociocultural design systems by learning from the current “ascendancy among Māori to tell a story about human worth, mana and virtue” (Kiddle et al. 9). This cultural renaissance questions the deeply ingrained historical perspectives of nineteenth century European colonists whose architectural ideals prevailed over our indigenous design typologies (Tau 15).

Decolonisation in design necessitates a shift in approach, communication and action for Māori and Pākehā to unite in acknowledging our country’s rich history without any indigenous erasure (New Zealand Institute of Landscape Architects par. 3). This sets an opportunity for our environments to become a direct expression of Aotearoaness; “who we are and where we are in our unique corner of the Pacific by responding to our indigenous culture, heritage and sense of place” (Nga Aho “Aoteroaness” 1).

Within *Aroha ki ō Tātou Kaimahi*, I strive to assert an Aotearoa-specific contribution to Nesta’s investigation. Leveraging off this appeal and my perspective as a young Māori spatial designer from Ōtautahi, I was inspired to join this conversation through a critique of our 2019 New Zealand Government workplace design guidelines, a set of design standards founded upon western design expectations; longevity, consistency and functionality (Ministry of Business, Innovation and Employment par. 2). In doing this, I rigorously re-imagine (see Appendix) the conceptual processes involved in designing an Ōtautahi workplace to better represent the cultural, contextual and spatial prism we experience everyday at work. As much as these learnings are intended for Nesta, they are more-so for our city.



Fig. 6. "Environment Canterbury, Our City Map". Georgina Stokes, bricolage, 2020.

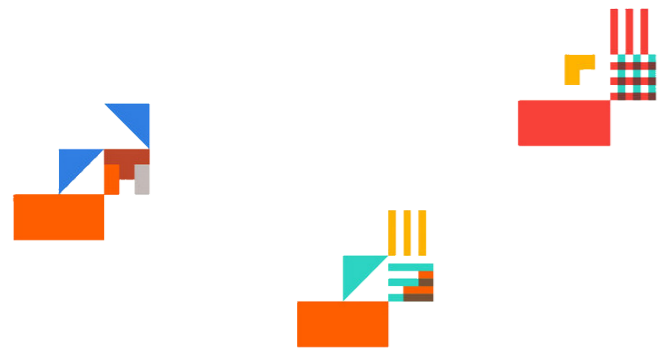


Fig. 7. Open Lab. *Grow Waitaha Tiles*, digital design, 2016.

Ōtautahi Grounding

Our Ōtautahi community, situated on the East Coast of the South Island, was given an opportunity of built environment 'rebirth' as a result of destructive earthquakes in 2010 and 2011. Prior to this time our city predominantly demonstrated western colonial design conditions, alienating rich Māori knowledge of Ōtautahi spatiality (Tau 15).

Today, a shift in the story has occurred. Our principal South Island iwi, Ngāi Tahu, has taken the lead as kaitiaki, guardians of our future Ōtautahi environment. With support from the New Zealand Government, Ngāi Tahu aim to openly embrace, encourage and teach Tikanga Māori and Te Reo Māori within every aspect of the re-build process. In doing so, Ngāi Tahu has gifted a document to Aotearoa designers entitled *Grand Narratives*, written by Associate Professor Te Maire Tau, director of the Ngāi Tahu research centre (11). This publication is founded upon historical narratives which teach the values and customs deemed essential by mana whenua to include in all future Ōtautahi design projects.

The realisation of these narratives in a physical realm must be nurtured by a meticulous conceptual process of translating Māori cultural spatial sensibilities into possible design representations. Such sensibility derives from the cultural customs involved in moving through a space; when entering a marae "you know where to go, what to do, how to behave and what to do next" (Matapopore 28). This kaupapa is referred to as the Pōwhiri framework (Massey University, 00:0:50 - 00:03:20) and originates from historical Māori concepts of cultural cognitive mapping; a manifestation of cultural-spatial, historical, phenomenological experiences (Matapopore 28).

To clearly grasp this kaupapa in *Aroha ki ō Tātou Kaimahi*, I have determined that a purposeful engagement of a Mātauranga Māori methodology in all aspects of the re-imagining process is essential to respecting the Māori design kaupapa of *Grand Narratives*. In this context, kaupapa is a process which arranges design steps in a "manner that reflects tikanga Māori and kaupapa Māori in accordance with ahuatanga Māori" (Matapopore 16). Cultural spatial sensibilities and cultural cognitive mapping set a theoretical foundation in this research for all subsequent imagining of our future Ōtautahi workplaces in a manner considerate of our extensive Aotearoa identity.

I first understood the importance of showing consideration for the design kaupapa whilst learning from facilitators at *Grow Waitaha*, an organisation initiated by mana whenua and the Ministry of Education. *Grow Waitaha* supports our Ōtautahi schools in rebuilding their educational environments through culturally responsive techniques (Jansen and Wall 2). I began my Master of Design research by assisting with the concept design phase of *Paparoa Street School's* rebuild. This school's commitment to the design kaupapa was collectively generated by their community through innovative *Grow Waitaha* engagement sessions. These gatherings were enriched by iwi-led teachings of the local environment, landmarks and related pūrākau, followed by collective spatial imagining (Jansen and Wall 23).

The resulting conceptual school spaces were thoughtfully characteristic of Ōtautahi and representative of the collective people; Aotearoaness in essence. Whilst immersed in this project, I began to see opportunity in sharing this kaupapa with the existing processes involved in designing an Ōtautahi workplace. In comparison to *Grow Waitaha* our current workplace methods of design are hermetic; they contrast the dynamism of everyday life with globalised, rigid, predetermined guidelines.

If our rangatahi are learning in transformative educational environments with bi-cultural foundations, our kaimahi should have the same support in the workplace too.



Fig. 8. "Adapting Warren and Mahoney's Iwikau". Georgina Stokes, bricolage, 2019.

Offering

Aroha ki ō Tātou Kaimahi is a vehicle for me to compose an educative and speculative exploration of the conceptual spatial design processes involved in designing a workplace. This offering is explicitly created for Aotearoa designers, architects and placemakers. However, these learnings are not to be limited to Māori only. The underpinning philosophy of Grand Narratives is to establish our city as one that represents both Māori and Pākehā (Tau 3).

For the purposes of this research, Ngāi Tahu Property has contributed the architectural base of Iwikau; a 2017 established Ōtautahi office complex. This space is the foundational reference point for all subsequent exploratory research and design developed in this Master of Design project. The Iwikau site and Ngāi Tahu Grand Narratives document are essential in informing my critique of our current workplace design guidelines. *Aroha ki ō Tātou Kaimahi* develops by way of intersecting this body of knowledge with that of our local workplaces, our kaimahi, and our collective kaupapa to explore a stronger representation of Aotearoa's future bi-cultural workplace design.

The Oceanic architectural studies by Amanda Yates, John Pule's Oceanic painting representation, and the radical approach to generative conceptual drawing of American Architect Perry Kulper will also inform this research. These studies provide opportunity for Aotearoa designers to grow beyond the systematic guidelines of our dominant design system by intertwining non-traditional architectural theories and communication techniques with existing forms of spatial representation.

I have split *Aroha ki ō Tātou Kaimahi* into five parts which represent the aforementioned Pōwhiri framework of cultural spatial sensibility:

Wairuatanga, Greet

An introduction to the current workplace through a perspective relating to Nesta's investigation and wider spatial design practice. Followed by consideration of pre-colonial Māori architectural design studies, influenced by Oceanic spatial typologies to better understand the power of Aotearoaness.

Manaakitanga, Eat

An exploration of a mātauranga Māori design methodology informed by Ngāi Tahu literature, learnings of cultural spatial sensibility and cultural cognitive mapping.

Kotahitanga, Meet

The formulation of experimental architectural representation techniques influenced by non-traditional, conceptual drawing systems to better communicate the design kaupapa.

Whakatinana, Do

A demonstration of kaupapa translations through experimental, mythopoetic, conceptual designs in the Iwikau workplace.

Turangawaewae, Be

Invitation for continued dialogue regarding our future Aotearoa workplaces and the potential this research has to be developed further.

Wairuatanga

Greet Literature

New York, 1903

THE BEGINNING OF

✓ open
✓ transparent
✓ together

Fig. 9. "Revisiting Frank Lloyd Wright's Open-plan in 2020 Aotearoa". Georgina Stokes, bricolage, 2020.

The Workplace

To detach work from the wider environment in which it is situated is to ignore the experiential and emotional qualities which create a space (Pallasmaa 6). Furthermore, to attribute globalised systems of time, stylistic conditions and organisation to this space consequently supposes that those who experience the same work environment each day also view the world from the same perspective; disregarding the intricate layers which characterise an individual's interpretation of work and the workplace (Grint 6).

Given this perspective, why do we choose our dominant Aotearoa workplace design system to exhibit global models that are exclusive to the west: "we need to reflect our reality rather than imposing an international model on our city" (Matapopore 7).

Today, the common definition of an interior work environment in Aotearoa is associated with the dominant twentieth century western spatial design model; the 'open-plan'. Research from the 2017 New Zealand Office Design and Health Journal (Richardson et al. 2) states that the model of open-plan has plagued our workplaces since the early 1920s, peaking in the 1970s and is still ingrained in our spaces today. Evidence of this system continues to preserve the western belief that "in this era of globalisation, one would not expect any international difference in office design" (Van Meel 11); an erasure of our Aotearoaness.

Open-plan workplace design is accredited to American industrial business management founder Frederick Taylor for his 1910 organisational methodology Taylorism (Littler 188). Taylorism is historically documented in spaces where workers were arranged in dense rows of desks in open atriums whilst management looked down from rooms above. The purpose of this model was to emulate feelings of transparency and teamwork through the absence of walls. However, Taylorism was really founded as a way to enhance productivity by controlling "the natural instinct and tendency of men to take it easy" (Littler 188). Over time designers have attempted to disguise these ulterior motives through aesthetic adornment, mainly colourful branding, individual privacy screens and partition walls (Littler 186).

In the 1990s the open-plan design organisational method of hot-desking existed to accommodate global workplace integration of digital devices. This system allowed workers and their mobile device to

autonomously navigate the open-plan landscape with no assignment of space. The seemingly radical offering of self-management sought to hand over the control and identity of the workplace from management to the workers (Richardson et al. 2). However, the spatial design features of furniture, materiality and lighting proceed to be dictated by predetermined design rules, contributing to the discourse that productivity for economic gain is valued over sociocultural progression in our workplaces (Van Meel 10).

“Centralise facilities, kitchens, utility areas, meeting rooms together”

Dikanga? ++



“offer large floor plates to reduce the distance between teams as well as being more cost-effective”



Uniform, linear ceiling panels.
Consistent/lighting of one shade.
Singular floor and roof leveling.
Neutralised colour palette.
Repetitive carpet patterning.
Layout and programme suggested by only structural beams.

Fig. 10. “NIA Harcourts Iwikau Floor 3”. Georgina Stokes, bricolage, 2019.

Aotearoa Guidelines

Recently there has been a shift in approach to Aotearoa workplace design prompted by a New Zealand Government mandate revision to ensure our workplaces are more flexible, proactive and collaborative. The revised “Open-plan working environment and consistent design guidelines” (Ministry of Business, Innovation and Employment par. 1) now recognise that people and culture should have the same amount of influence on workplace design decisions as physical and technical specifications. Even so, these guidelines are composed of compulsory design principles which prescribe adaptability, consistency and space maximisation to be key factors in any spatial formulation of a workplace (Ministry of Business, Innovation and Employment par. 2).

Organisations are encouraged to understand the collective needs of their kaimahi through in-house focus groups, surveys and workshops. The findings are then offered to designers to interpret within the boundaries of the prescribed model of open-plan, activity-based working. Under this direction the workplace is designed around task-oriented actions which allow kaimahi to interact with “an ecosystem of spaces to serve solo work, collaboration, learning, socialising and rejuvenation” (Sargent et al. 4).

To begin understanding the manifestation of this design system in the context of my research I travelled to Ōtautahi to physically experience my architectural base, Iwikau and nearby workplaces where the government guidelines had framed the spatial practice. The Iwikau building houses a combination of commercial and government organisations at the Pita Te Hori Centre, 93 Cambridge Terrace. Although the exterior and urban spaces surrounding the five-story office building have been thoughtfully designed by architects in consultation with the Ngāi Tahu Grand Narratives kaupapa, the interior tells a different spatial story (see Fig. 10.).

At first glance a seemingly empty space is depicted with no furniture or branding, however the atmosphere is charged with an energy of western, design decisions absent of Aotearoaness. I was accompanied by local kaimahi through each environmental experience, and whilst moving through their everyday rituals we spoke of whether the space represented their cultural values or that of their organisation. For many this was not something they

had considered beyond their first workplace design consultation; they felt disconnected.

This led me to consider, what could I change in this space to suggest Aotearoa cultural spatial sensibilities and therefore create a less alienating spatial experience for Māori kaimahi?

From my Ōtautahi workplace experiences it became apparent to me that although the government guidelines form a basis for organisations to discuss the spatial aspirations of kaimahi and Aotearoa culture; the actual translation of this information to design was lacking. I see the dominating traits of colonialism appearing throughout the spatial processes of designing our workplaces. So as we enter the aforementioned state of workplace flux, I call for our re-definition of work to become a part of the discourse of design decolonisation in Aotearoa. I intend this research to contribute to this pool of knowledge for our future rangatahi by expanding on our existing guidelines.

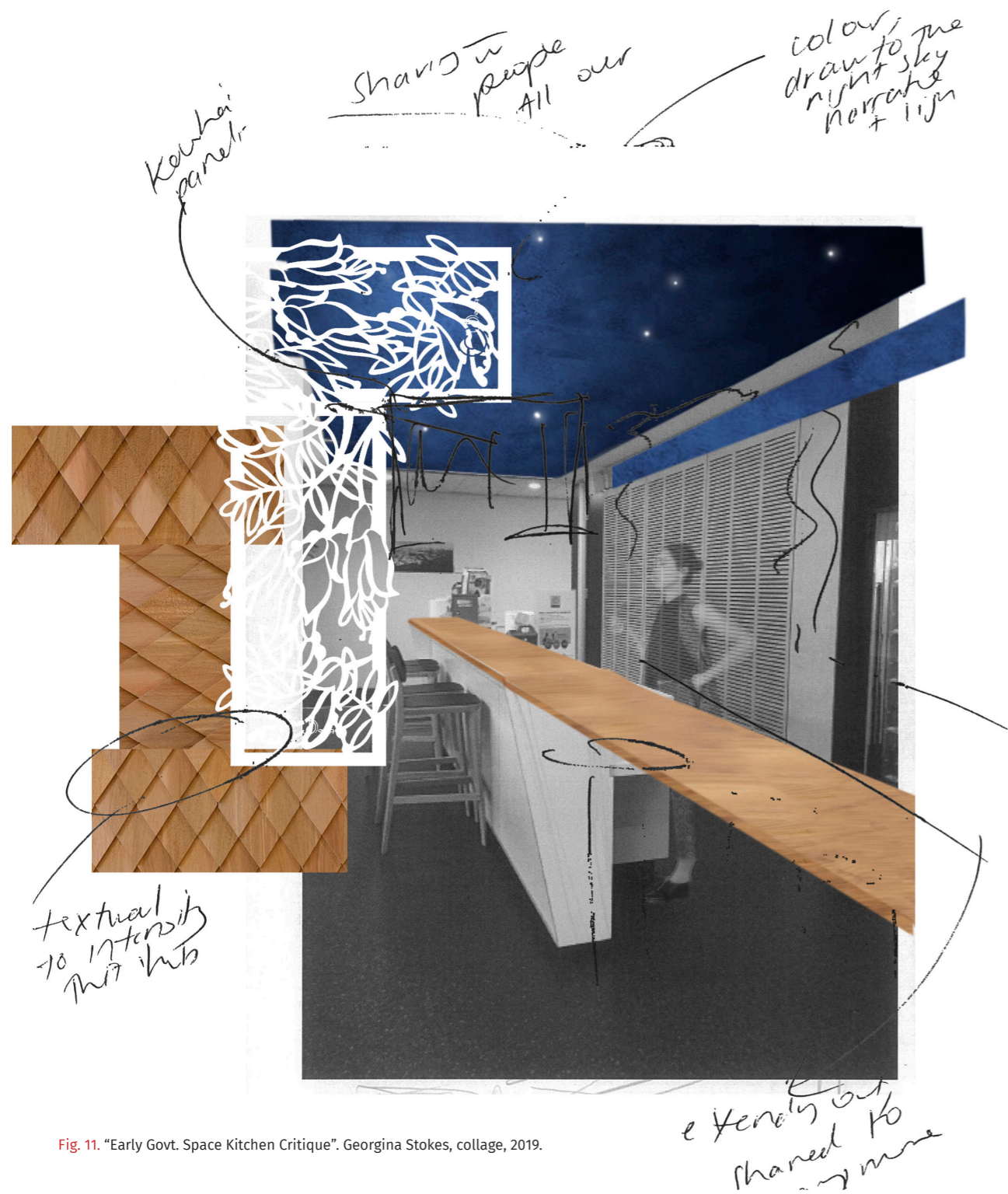


Fig. 11. "Early Govt. Space Kitchen Critique". Georgina Stokes, collage, 2019.

Spatial Design Practice

As a spatial design project, this research employs experimental drawing as a method of practice to represent the atmospheric, spatio-temporal conditions of work environments and their affect on human experience. In doing so, this technique explores the phenomenological relationships between spatial design theory and human behaviour by visualising possibilities of feelings, movement and memories in each drawing (see page 41).

In 1896 philosopher Henri Bergson (233) suggested an individual's bodily and visual awareness of a space helps compile certain memories associated with surrounding objects, people and environments. These specific embodied memories imply possible behaviours or emotions to act upon, influencing the individual's spatial experience. Therefore when we design space, we must consider all factors, tangible and intangible, which can contribute to experience (Pallasmaa 6).

There is a striking connection between Bergson's explanation of memory in space to my mātauranga Māori kaupapa of cultural spatial sensibility; a historical memory blueprint of physical spatial experiences that are cognitively linked to ancestral traditions, encouraging culturally appropriate spatial behaviour (Matapopore 24). Both philosophies share the common thread of framing spatial design through experience as opposed to the "form or function of the building" (Pallasmaa 6) so designers can create a meaningful spatial impact on everyone.

I do want to note here the perceived limitations of addressing this exegesis topic within a dominantly western design discipline. Outlined by Dr. Rebecca Kiddle in the 2019 publication, *Our Voices; Indigeneity and Architecture*, she suggests past acts of appropriation contribute to the perpetual fear amongst Māori that sharing sacred mātauranga will result in exploitation of culture (55). This concern is amplified by many Pākehā designers and placemaking academics who bring their own "colonial overlays [often citing] that it is too difficult to engage with such a nuanced process of knowledge gathering so this is bypassed in favour of other placemaking narratives" (Kiddle et al. 55).

A complete immersion of Aotearoa designers in mātauranga Māori is advised by Kiddle so that every subtlety of historical knowledge is considered.

To do this Māori stakeholders should be consistently engaged in all design processes, sustaining strong relationships by sharing ideas face-to-face. Innovation in Māori culture is deeply social; our tipuna developed many designs of tools, materials and building forms in response to knowledge gained from face-to-face interaction between iwi and European colonists (Brown 51). A lengthy practice of care and conversation must be undertaken to even begin achieving culturally respectful placemaking in Aotearoa; leaving behind fast-paced western design conventions which support the rhetoric of a colonised environment. Without this time, social innovation is restrained.

Nowadays, the revival of mātauranga Māori design methodologies regards social innovation as 'co-design'; a method which involves everyone affected by a prospective design, meaning there is greater opportunity to diversify the relationships between culture, space, designer and user (Ngā Aho "Wananga" 1). Co-design is a commitment to fostering Māori voices in design and architecture, from design conception to beyond; the "designer is a conduit and facilitator" (Kake 3) of knowledge shared. From the outset of this research I have been driven to enhance my co-design by engaging face-to-face with tangata whenua and organisations who were able to contribute and support my learning. I intend to use this research to demonstrate that Māori have the knowledge and skills to be design navigators, not just collaborators (Kiddle et al. 56).



Fig. 12. "Early Adapted Govt. Entrance Space". Georgina Stokes, collage, 2019.

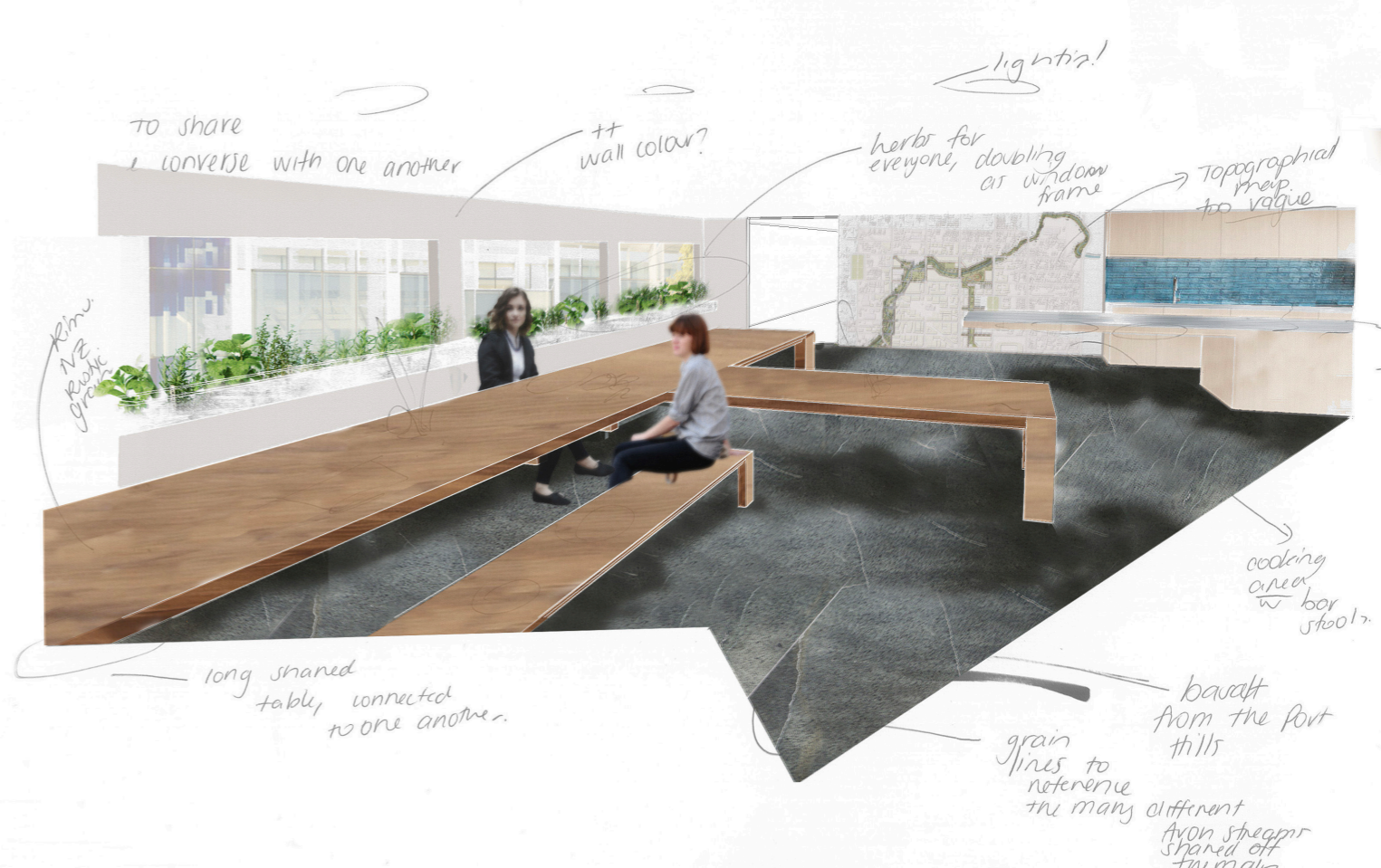


Fig. 14. "Early Adapted Govt. Eating Space". Georgina Stokes, collage, 2019.



Fig. 13. "Early Adapted Govt. Greeting Space". Georgina Stokes, collage, 2019.

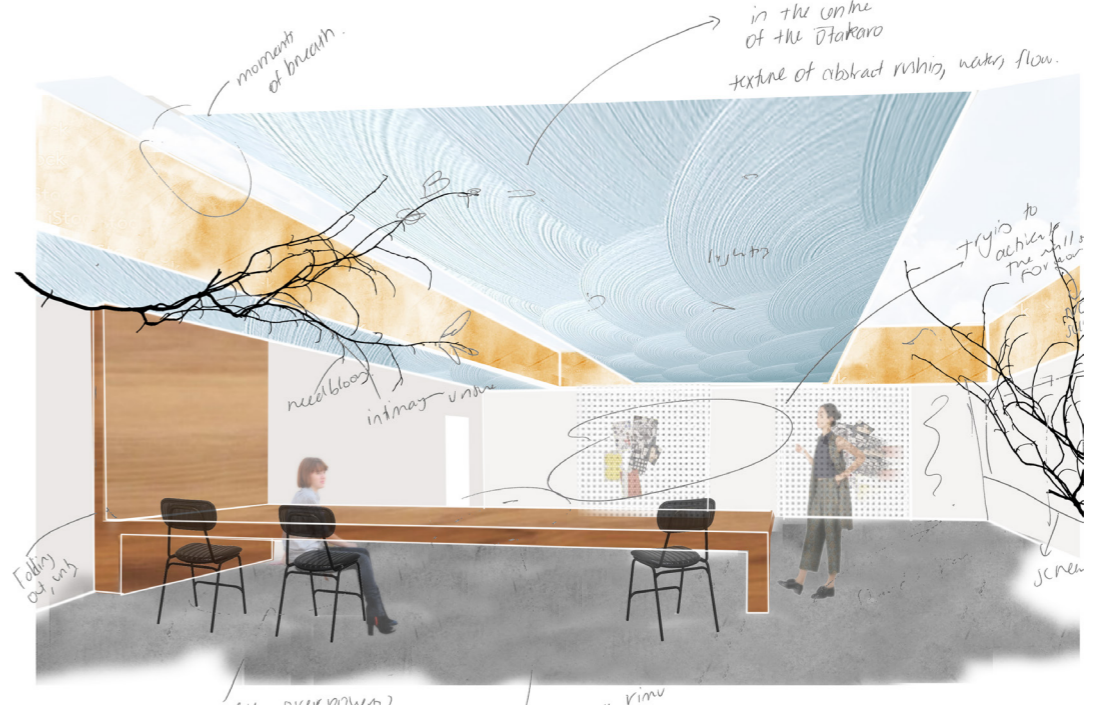


Fig. 15. "Early Adapted Govt. Meeting Space". Georgina Stokes, collage, 2019.

Manaakitanga

Eat Methodology

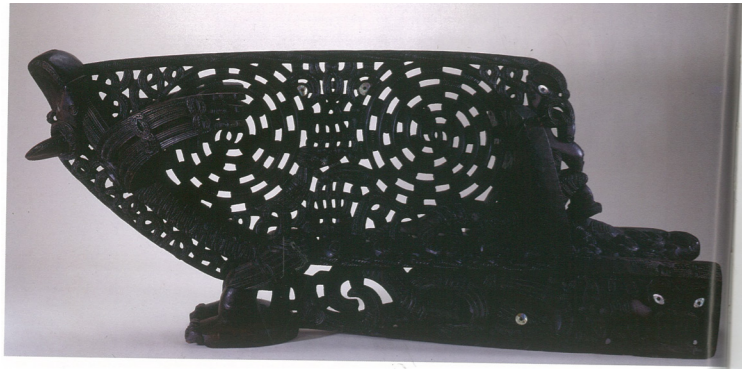


Fig. 16. Wiremu Kingi Te Rangitake. *Tauihu*, waka carving, 1860.

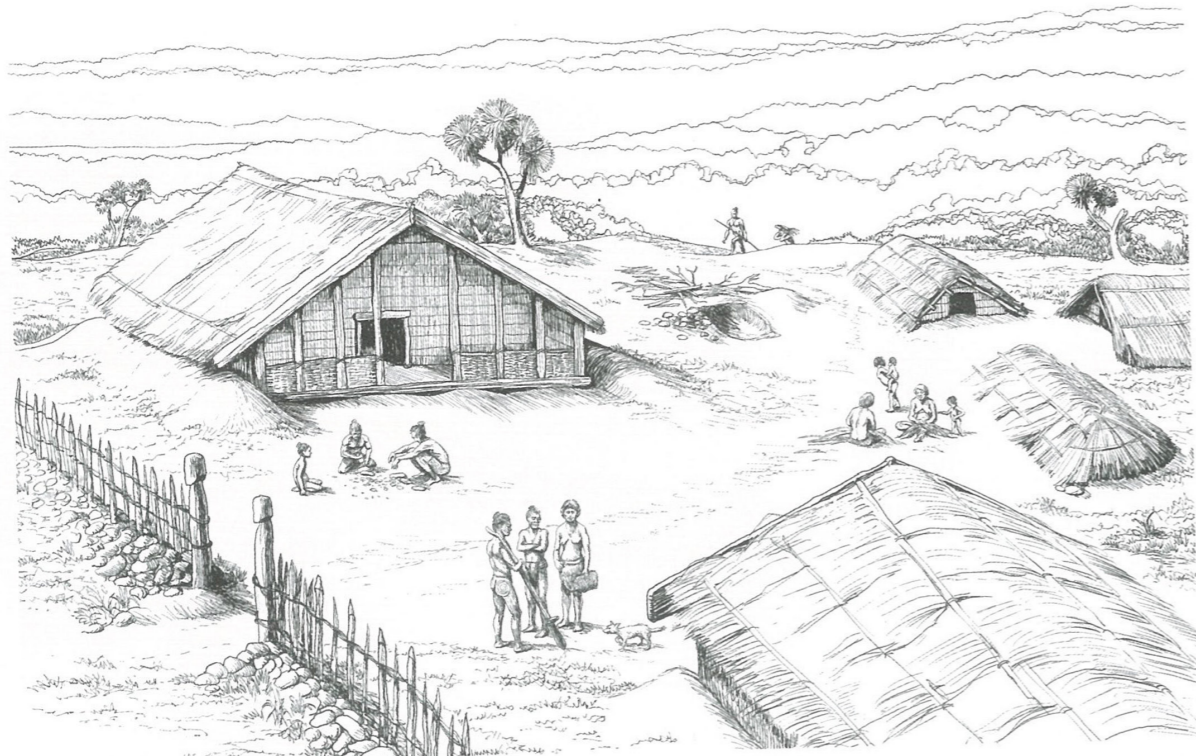


Fig. 17. Foss Leach. *Artist reconstruction of an early Māori Settlement*, sketch, n.d.

Mātauranga Māori

The cultural-spatial context of this research identifies mātauranga Māori as a suitable design methodology. Mātauranga Māori is holistically demonstrated through connections between all things on earth and all ancient knowledge that forms the basis of engaging in the world as Māori (Bryant et al. 502).

Mātauranga Māori based design kaupapa relies on human-to-human relationships as well as the connection of “the natural, spiritual and cultural landscape, and the dynamic movement between” (Bryant et al. 502). This philosophy has enriched my initial research position from searching for a design outcome, or product, to learning about what sets Māoridom apart from a Pākehā perspective. This necessitated stepping back into the conceptual design phase. I now recognise the importance of understanding the metaphysical fluidity between cultural knowledge and its translation into space before any kind of design can be performed.

My exploration of Māori-focused design literature from researchers Amanda Yates (“Grounds” 5), Rebecca Kiddle (49) and Deidre Brown (51) has led me to concentrate on three threads of mātauranga Māori; Oceanic architecture, whakapapa and cultural cognitive mapping. Each of these methods embrace future change as embedded in cultural history through cultural spatial sensibilities.

The landscape-motivated, historical exchange of Oceanic architecture offers opportunity to explore the cultural spatial sensibilities of repressed Māori knowledge to “highlight the rich and organic voices in architecture and design when viewed through [this] cultural prism that finds spiritual meaning” (Kiddle et al. 9). The embodiment of mātauranga Māori through Oceanic architectural techniques in the workplace advocates for indigenous knowledge and methods of decolonisation to challenge globalised architecture and design ideologies. When considering whakatinana, the demonstration of our kaupapa in space, we look to what we already understand about our unique approach to spatial occupancy and interaction in Aotearoa.

Upon arrival in Aotearoa our Polynesian ancestors brought with them a vast knowledge of experientially ingrained physical relationships and typologies between ocean, land and waka (Brown 24).

Early settlement documentation suggests the initial practice of Māori architecture and spatial design derived from practical knowledge of waka composition in consideration of surrounding environments. This approach was vital in realising the widely established whareniui structure we recognise today. Notable Māori art historian Dr. Deidre Brown describes the whareniui as an “essential memory blueprint for all subsequent Māori architecture; a rectangular gabled building with a porch that moderated the extremes of weather” (24). This style of building has been recorded throughout Aotearoa due to the design’s openness, fluidity and impermanence; it is easily adapted to varying environmental conditions and locally available materials.

Organisational spatial behaviour specific to Māori architecture is also captivated within the Oceanic fluidity of a marae in which the whareniui is situated (Matapopore 24). Each space has deeply entrenched tikanga; behaviour or actions determined by what is viewed as ‘right’ in consideration of mātauranga cultural practices. Tikanga is manifested in the spatial sequences of movement which necessitates you “enter, greet, eat, meet in that order...you know how to behave” (Matapopore 28).

Despite this vast body of historical site-specific architectural knowledge, British colonists of the nineteenth century viewed Māori architecture as “serving a way of living entirely opposed to British civilisation” (Brown 15); exemplified through fixed, closed walled structures and high regard of spatial durability; thus further development of Oceanic architecture was inhibited. Today, the British value system in architecture still remains prevalent however, not without challenge from Māori designers who want to see our Māori architecture “recognised with the same level of respect as Western architecture” (Brown 21) from now on.

Since 2010, Māori architect and designer, Amanda Yates, has been on a mission to progress distinct Māori architectural realities and the expansive relationships between historical cultural-spatial sensibilities. Yates locates her practice between Oceanic knowledge of architectural flux and western spatial-temporal philosophies, unifying the two theories rather than separating them (Yates “Flow” 64).

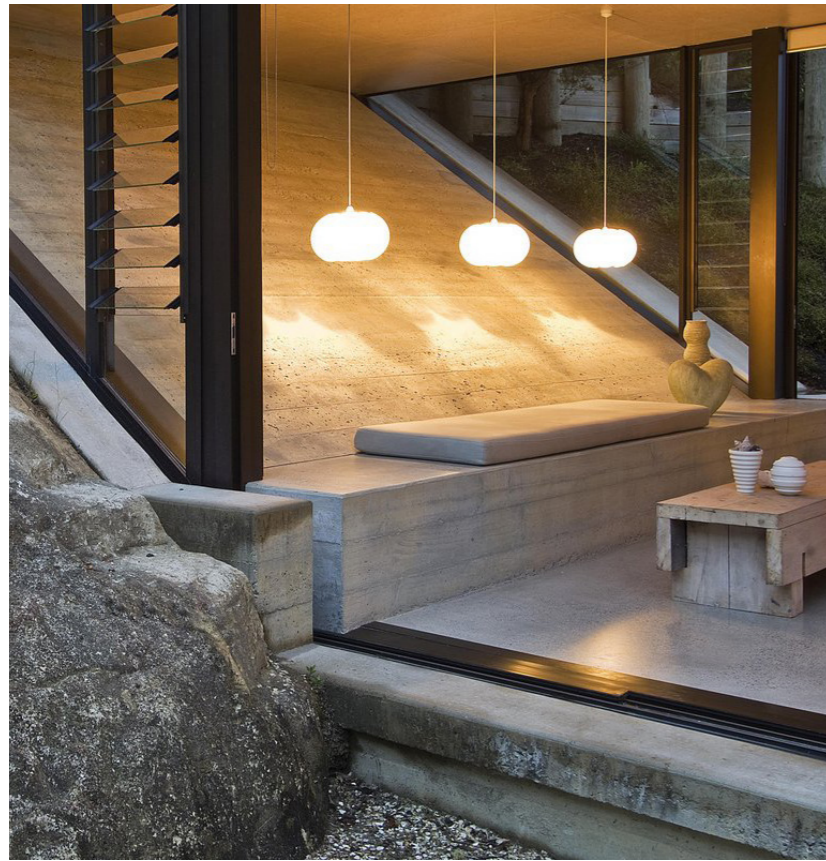


Fig. 18. Amanda Yates. Tokatea House, photograph, 2005.

Oceanic Architecture

Through her practice-based research, Yates suggests designers should allow Oceanic architecture to be perceived as if “all things... are in a state of ceaseless flux of duration. Eroding, accreting, deliquescing; everything is moving, becoming other in the flow of time” (Yates “Flow” 63). This performative expression of Oceanic space links to the continual ebb and flow of tides, waves, and weather. ‘Flux’ is the term Yates uses to describe the constant effect exterior flow has on space; materials will decay, swell, soak, and alter to welcome the whenua inside (“Flow” 66). This blur of exterior and interior space digs deeper into the geographical origins of our aforementioned Māori architectural memory blueprint. Two distinct features of this blueprint include: “the shifting and extensive oceanscape and the telluric groundspace that makes surface and space” (Yates “Grounds” 5). Oceanscape and groundspace attend to the phenomenological dynamism of everyday life in Aotearoa by re-imagining built forms as active spaces to evoke ephemeral emotions and behaviours derived from experiences past and present (Pallasmaa 6).

conditions to enter and trace energy upon each surface. In this interior landscape, both ground and oceanscapes thrive as ephemeral architectural elements, offering a cultural frame in which space can be experienced (Yates “Grounds” 48).

Within the confines of interiority, as seen through Yates’ research, spatial design practice embodies tools which can teach Aotearoa designers the potential of utilising theories of Oceanic flux within our future spaces. When applying these theories to spatial design, and the workplace I note how Yates addresses space as an experience rather than a static form which hems in our indigenous values; instead an expressive frame in which histories and futures can guide behaviours and emotions through a transient nature of being (Pallasmaa 7). Furthermore the growth of these theories in present-day designs “acknowledges the western cultural paradigm which separates nature and culture as binary opposition is only one way of understanding and operating in the world” (Yates “Micro” 2).

As a spatial designer, how can I utilise a mātauranga Māori methodology to consider the wider conditions of Oceanic architecture in the workplace?

Within my own research, I have recognised that oceanscape and groundspace are valuable spatial foundations which enable the speculative nature of Oceanic architecture’s origins to thrive within the confines of the pre-established architectural shell of Iwikau. I have also considered the phenomenological forces present in Oceanic space and time from the exterior of Iwikau’s interior as essential in the evolution of my research outcome. These theories have been used as a way to approach the development of pre-spatial design forms; imagining multiple design outputs, generated through ceaseless narrative engagement. To delve further into the ephemeral nature of Oceanic architecture in my workplace context, I set myself a challenge:

How can I use the ideological construct of ‘Oceanic flow’ to speculate, educate and engage our kaimahi in conceptual representations of our future Aotearoa workplaces?

Oceanic architectural theory is exemplified in Yates’ 2010 design of Tokatea, a house situated on a steep cliff slope on the Coromandel Peninsula, Aotearoa. The terraced rock formations underneath Tokatea inspired groundspace as the primary spatial gesture; a rock wall sets a precedent for the large slabs of concrete which continue throughout the kitchen interior. Details of recessing, inseting and layers in the substrate embody characteristics of exterior conditions activated by weather, seasons and time. Experience and understanding of the land’s whakapapa is crucial to the development of mātauranga Māori principles in Yates’ design, she states that “Māori cultural paradigm understands tangata whenua, in relation to the whenua in which they live – origin narratives assert that we are descendants of the natural environment” (“Micro” 2). When translated through spatial design, the relationships between whenua and built form communicate to inhabitants the powerful spirit of the environment united within mātauranga Māori.

The cultural-spatial blueprints of historical Māori architecture are prevalent in Tokatea, drawing inspiration from the outside, open space of the renowned whareniui – the marae ātea. This area captures the essence of oceanscape; a space of openness, encouraging external atmospheric



Fig. 19. Amanda Yates. Tokatea House, photograph, 2005.



Fig. 20. "Whenua". Georgina Stokes, photograph, 2020.

Whakapapa

To support mātauranga, Māori empowered design processes within the workplace must be underpinned by whakapapa in every aspect of decision making (Tau 248). In this context whakapapa or ancestral genealogy can be interpreted as tracing every layer of history that informs the present; who we are and where we have come from, "imagine being on a time continuum...you stand firmly in the present yet are forever thinking and making decisions on behalf of your tīpuna and your unborn mokopuna" (Matapopore 6). Derived from human genealogy, this ancestry is importantly the history of whenua.

personal learning and encouraged a genuine desire to continue nurturing spatial design as an active thread of mātauranga Māori. Moving forward, I note there is a stark difference between welcoming personal learning of cultural sensibilities to enrich a design and misusing cultural information to cover an organisational requirement.

The concept of whakapapa is underpinned by belonging; an environment-specific intersection between people, space, and culture. Essentially "webs of significance woven by humans, in which we are all suspended" (Relph 1). Whakapapa sustains the experiences of tangata whenua through the deeply embedded historical design processes of placemaking. These techniques consider the metaphysical characteristics of each sociocultural web by referencing the phenomenological qualities of space. Such as the "synaesthetic faculty that combines sight, hearing, smell, movement, touch and imagination, purpose and anticipation" (Relph 8) to enable human purpose, emotions and behaviour in space.

The distinctive fusion of our whakapapa web in Ōtautahi offers us an intrinsic understanding of what it means to feel 'placed' whilst we go about our daily rituals. This research has attuned me to consciously recognise my own daily being as a way of comprehending whakapapa. I feel comfort in the shape of the hills carving out our city; I think of Rūaumoko, god of earthquakes when the ground shakes; I take a specific route to university to see the tui; each moment, amongst others, presents a connection to the site-specific environment that was not alive in my mind before. I attribute this developed sense of belonging to my growing understanding of who I am, and where I have come from, guided by whakapapa as a concept of relationship and experience.

Aotearoa researcher Paora Moyle (30) considers a mātauranga Māori methodology as first an extremely personal process of individual learning before sharing to an audience. Although this work is not directly about me, it has transpired from intimate



Fig. 19. "Pathway with Tui". Georgina Stokes, photograph, 2020.



Fig. 23. "Iwikau". Georgina Stokes, bricolage, 2019.



Fig. 24. "Mapping". Georgina Stokes, photograph, 2019.

At the Piti Te Hori Centre, Iwikau sits next to Te Uriti, a twin office building and connecting urbanscape, Ngā Māra a Te Wera. These spaces are named in reference to two prominent Māori chiefs of Ngāi Tahu. Both Pita Te Hori and Iwikau stood up for Te Ao Māori during nineteenth century British colonisation of Ōtautahi; the men attempted to initiate a bond between Māori and Pākehā. Pita Te Hori was recorded saying "kia atawhai ki te iwi – be kind to your people" (Te Runganga o Ngāi Tahu p. 3); a phrase that now underpins all Grand Narrative Document based designs.

Iwikau's profound bi-cultural site history extends over 700 years and is commemorated through the design of surrounding urban spaces and exterior (Ngāi Tahu Property par. 2). First documentation of this location was as Puari Pā, a Māori village that became vital in the trade and distribution of mahinga kai amongst Māori. Post-colonisation, the site was developed into the King Edward Military barracks, and later the Christchurch Police Headquarters, only to be demolished in 2015 as a result of earthquakes. Now owned by Ngāi Tahu, the land and development stands as a nod to the cultural, spiritual and historical legacy of Ōtautahi people, and embrace Aotearoaness.

From my thematic mapping and Grand Narrative document learnings I recognise that aspects of physical design would benefit from being addressed by a strong set of values. Within an architectural context, mātauranga Māori proposes that design ideas are founded upon a kaupapa; essentially a grounding framework that supports and advocates 'a reason why' throughout the design process; "It is the end to end connective tissue from idea to physical manifestation" (Matapopore 4).

I have synthesised a kaupapa of values for this research with permission from the Matapopore Trust (1) to use Ngāi Tahu's Grand Narratives document (2). The following five principles will be spatially explored as learning tools within the theoretical bounds of cultural spatial sensibility and the conceptual scope of this work:

Whanaungatanga

Connection to family, site, and community. Manifested as the 'entry' space: an ātea, the first impression, locate yourself, a reference to surroundings (Matapopore 28).

Wairuatanga

Life force. Manifested as the 'greeting' space: understand who works here, what kind of work happens in this space (Matapopore 14).

Manaakitanga

Hospitality, sharing, providing for others. Manifested as the 'eating' space: wharekai, have a meal and look after one another through nourishment in a supportive space (Matapopore 12).

Kotahitanga

Unity. Manifested as the 'meeting' space: wharenuī, meeting house, share thoughts, critical conversations (Tau 242).

Turangawaewae

Sense of belonging. Manifested as the 'doing' space: autonomy over self and work, feeling placed, creating your own contributions to the workplace (Matapopore Trust 20).

I believe an exploration of conceptual design processes based on this kaupapa will contribute a more rigorous demonstration of Aotearoa-specific working environments and further this dialogue beyond final materialised outcomes. I argue that "every aspect of a project has the potential to respond be it tangible, intangible, from purpose, to design articulation" (Matapopore 26) to truly reflect Aotearoaness.

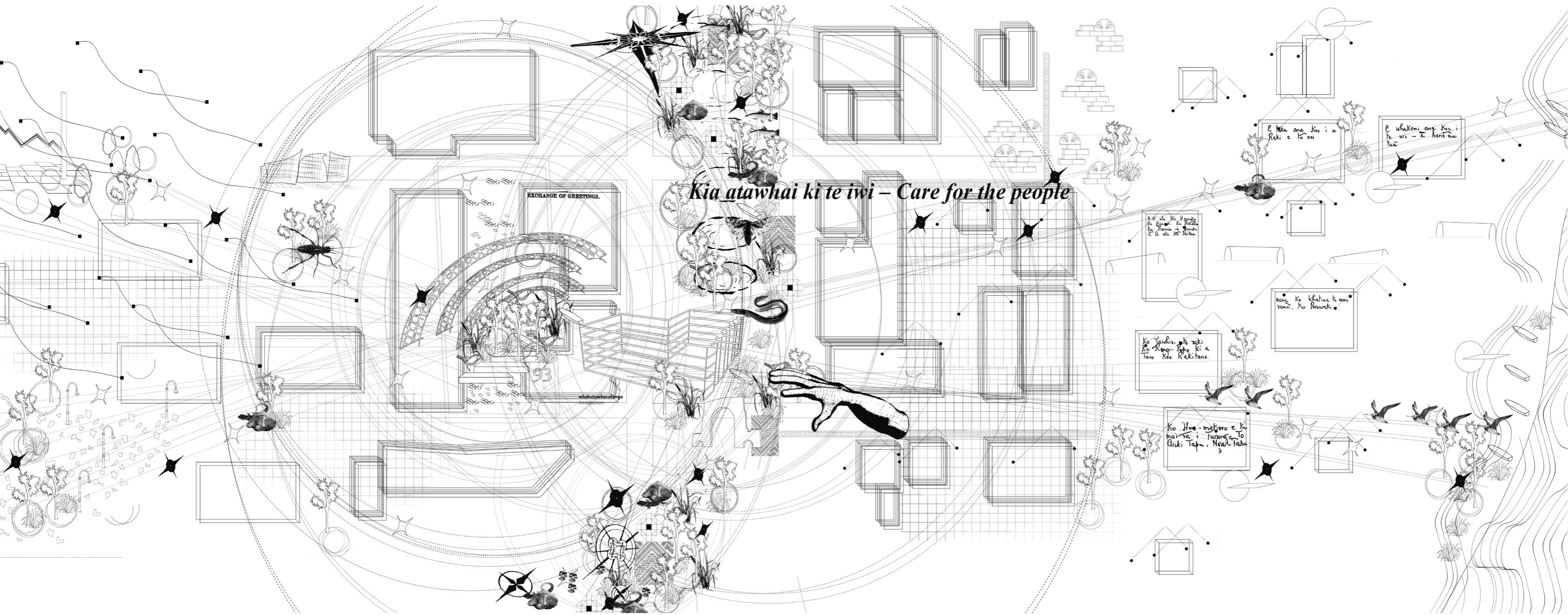


Fig. 25. "Early Thematic Map of Iwikau". Georgina Stokes, mixed media sketch on paper, 1600 x 500 mm, 2019.

Kotahitanga

Meet Design Research

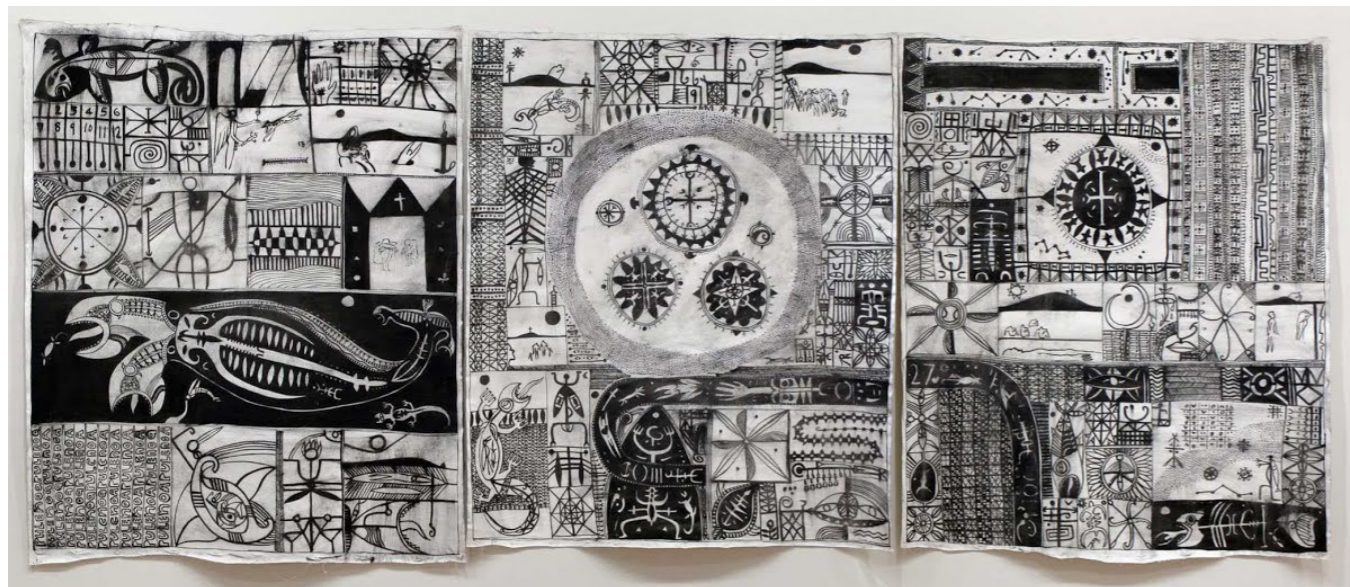


Fig. 26. John Pule. *Pulenoa Triptych*, oil on unstretched canvas, 2200 x 1800 mm, 1995.

Conceptual Drawing

It was widely believed by our ancestors that a rigorous process of conceptual design visualisation must be explored before any physical realisation (Plowright 244). This assertion is displayed through the method of cultural cognitive mapping as “our earliest ancestors only built their huts when they had a picture of them in their minds. It is the product of the mind, this process of creation that constitutes architecture” (Plowright 244). Archaeological documentation prior to European arrival confirms that our ancestors recorded their experiences through drawings that developed from “representational to abstract, simple to complex...deliberately drawing on top of” (Ka Tuhi Tuhi o Nera 5), developing and evolving thinking as a result of lived experience.

Conceptualisation through drawing as a spatial design tool allows designers time to generate purposeful visualisations that respect experience and guide emotions to express the underlying kaupapa (Pallasmaa 6). As I began folding my early kaimahi conversations, knowledge of whakapapa and government guideline research into the realm of conceptual design whilst thematic mapping, I realised that such moments of amalgam were now the new centre of my research inquiry. The power of this method meant that Aotearoaness was integrated into the design kaupapa from conception and will be continued throughout all subsequent manifestations of space.

Poetry, pūrākau and cultural knowledge penned in the Grand Narrative document are examples of information which I have considered in my research to express ephemeral, phenomenological spatial qualities not traditionally akin to western architecture. I do realise this information can be ambiguous and confusing when interpreted by an outside audience; for this reason establishing a meticulous process of information deciphering is critical; “outside knowledge needs to be mapped to inside knowledge in order to be used” (Plowright 256).

With respect to the complexities of every non-architectural idea, all foundational factors of the design process, conversations, guidelines and existing building knowledge should be mapped in accordance with each visualisation to provide context. For example, pūrākau of food gathering on the site expresses a primary value of manaakitanga, thus the workplace kitchen space could demonstrate a strong

spatial precedent, oriented away from meeting and ablutions areas; respecting tikanga.

To further examine the developing body of conceptual design knowledge in an Aotearoa-specific context, I explored the work of Pacific artist, John Pule who exemplifies profound relationships of Oceanic knowledge in relation to space, time, event and resulting cultural spatial sensibilities. Pule’s practice derives from the traditional Nieuuan art form of hiapo, or painting of tapa cloth. Through a series of patterned designs he illustrates shapes that represent his whakapapa. Seen in his work *Pulenoa Triptych* (see Fig. 26.) Pule invites his community to uncover histories, cultures, and natural world experiences hidden in each hiapo (Pule 17). A unique form of conceptual representation of non-traditional information occurs within Pule’s synthesis of Oceanic culture and art, acting as a foundation for “experience, memory, and dream to be accommodated” (17).

The scale of *Pulenoa Triptych* is relative to this offering of interaction too at a thoughtful human body size, 2200 x 1800 mm. This mode of visualisation fuses conceptual design and architectural representation because “when you look down on the patterns it is like a plan, [Pule] starts remembering roads, pathways and the rooms of [his] house” (17). The shapes and marks which depict a plans are composed of many circles suggestive of architectural sites and Oceanic environmental forms, directing exterior happenings through the interior hiapo grid (Pule 18). John Pule’s hiapo are “alive with dangling metaphors, eruptions and digressions presenting a world of unfixed reference points...restlessness in a natural condition of his art” (19); this symbolism of restlessness ties into the Oceanic architectural typology of ceaseless tidal flux. The embodiment of environment through a conceptual drawing form captures ephemeral, mythopoetic qualities often lost in translation, yet vital to knowledge-creation.

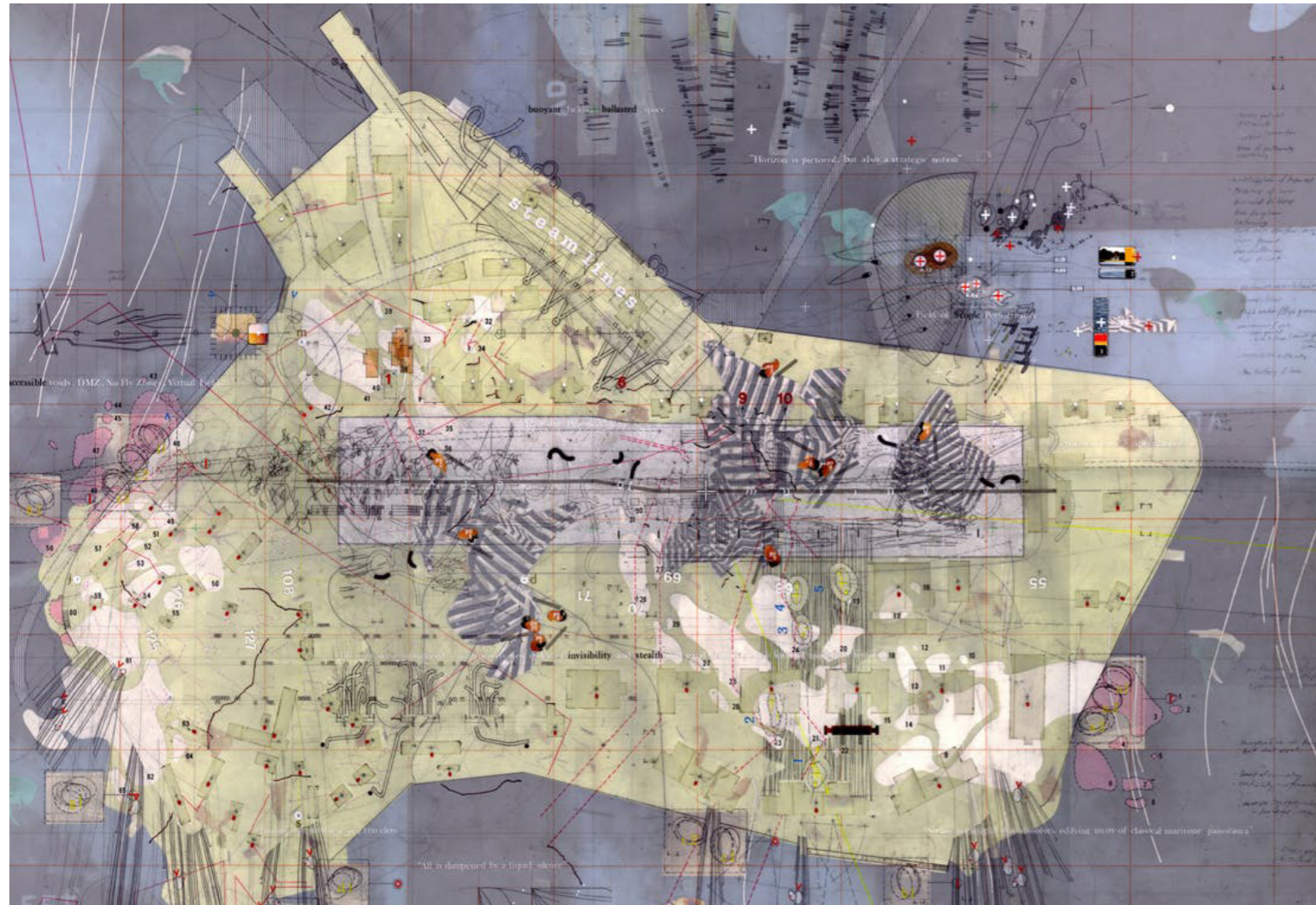


Fig. 27. Perry Kulper. *David's Island*, strategic plot drawing on paper, 600 x 910 mm, 1996.

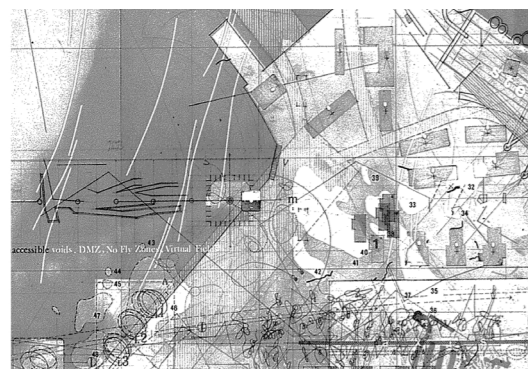


Fig. 28. Perry Kulper. *David's Island Detail*, strategic plot drawing on paper, 600 x 910 mm, 1996.

Strategic Plotting

Strategic plotting is an avant-garde drawing technique developed in the 1990s by American Architectural Professor Perry Kulper who desired to explore diverse forms of storytelling, culture and imagination within the visual communication of his architectural practice (Kanekar 112). Kulper sought to carefully thread non-traditional subject matter with conventional architectural drawings to create awareness of the “metaphorical space from which a design brief is constructed” (Kanekar 117).

Strategic plotting guides elaborate spatial visualisations composed from amalgamations of linework, pictures, and text in both physical and digital drawing fields. This drawing practice could be considered as a form of abstract cartography, as the viewer reads space through the plotted layers of symbols and patterns, like a map. Strategic plots are not intended to be instructions for creating a physical built space. Instead their dream-like attributes connect every visual form with sequences of information so the viewer can read through a story of potential spatial experiences; a model that cares less about how much content is produced but, more so, the intensity it is produced with (Kanekar 117). Each plot marker and symbol is related and they carry their own record of experience, interchanging between reality and imagination, tangibility and intangibility. Thus, plots allow a multitude of design representations that are entirely relative to an individual's experience of the abstracted environmental, societal, and cultural influences. The overall aim is to “transform representation from being strategically framed communication to generative...more akin to modes of thinking” (Kanekar 118).

David's Island by Perry Kulper is a 1996 strategic plot devised to re-think the land use of a remote island near New York (see Fig. 27.). Although drawn in a traditional architectural sectional view, the *David's Island* plot “may not serve to track the upward progress of a staircase...yet is evocative, of the acts of gathering, or dispersing, of calling attention to a spot or a moment” (Kanekar 112). Kulper captivates his viewers by plotting stories of site-specific maritime histories, ocean-relating spatial typologies and temporal emotions which fluctuate between theoretical and material conditions challenging traditional forms of island inhabitation (Kanekar 112).

The refined sensitivity captured in the drawing technique of *David's Island* sparked my curiosity in exploring the emotive, psychological qualities of physical hand drawing to the realm of digital representation. The computer as a design tool is commonly considered as perfunctory, hindering the creative process through dislocation from the physical body and mind. However, since I began empowering non-traditional spatial information as the core of my design visualisations I have deduced that digital drawings can too express the emotions, subconscious decisions, experiences, failures and successes that grow within a drawing hand (Pallasmaa 8). It is time and imagination which ought to be challenged more so than the mode of expression because “unlike the language of [western] architecture, the language of representation positions material as conceptual, temporality as malleable and gravity as negotiable” (Bartlett School of Architecture 09:17 - 15:00). This digital data also holds atmospheric qualities that are grounded in layers of history, codes and systems akin with our whakapapa.

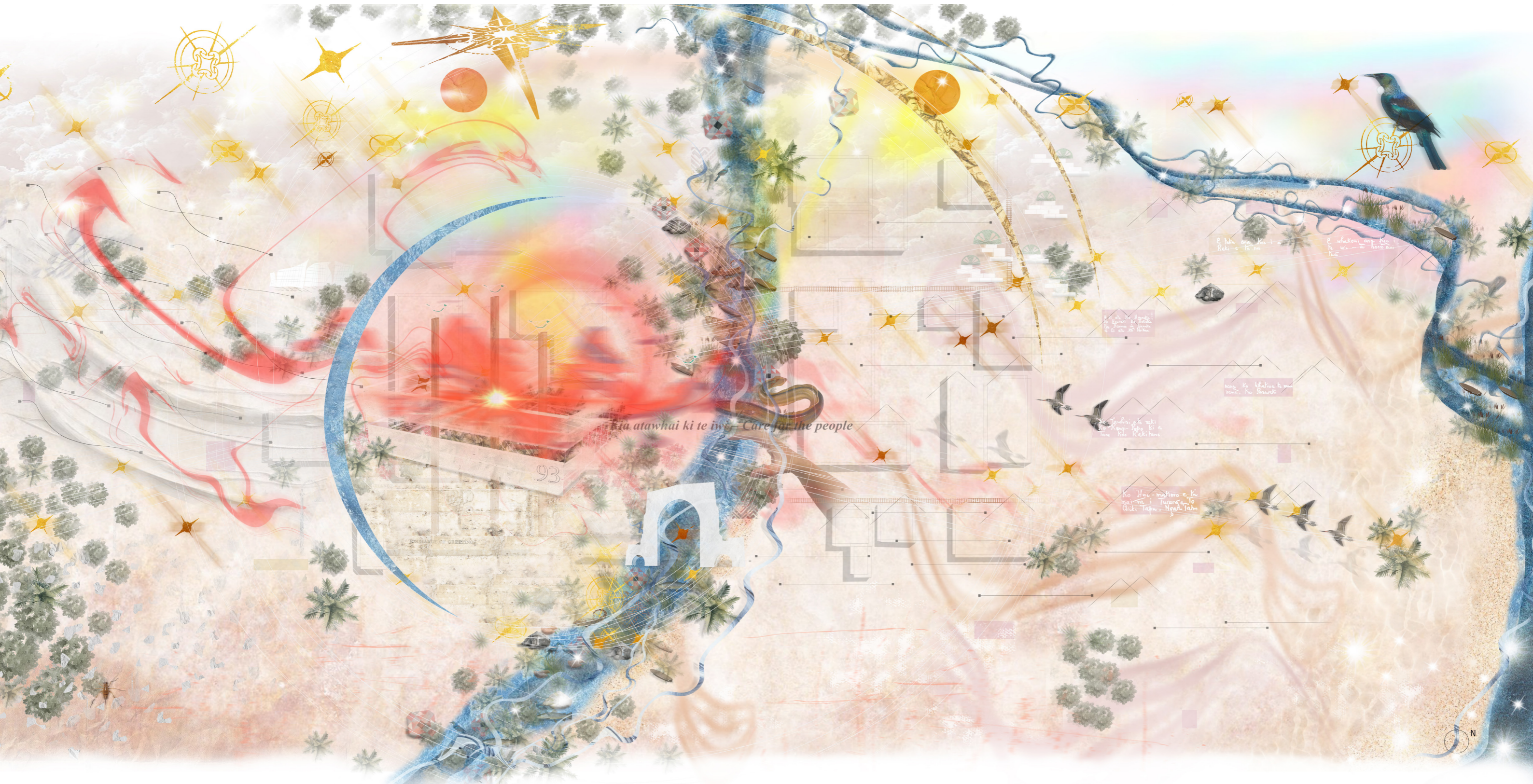


Fig. 29. "Thematic Map". Georgina Stokes, digital drawing on paper, 1800 x 900 mm, 2019.

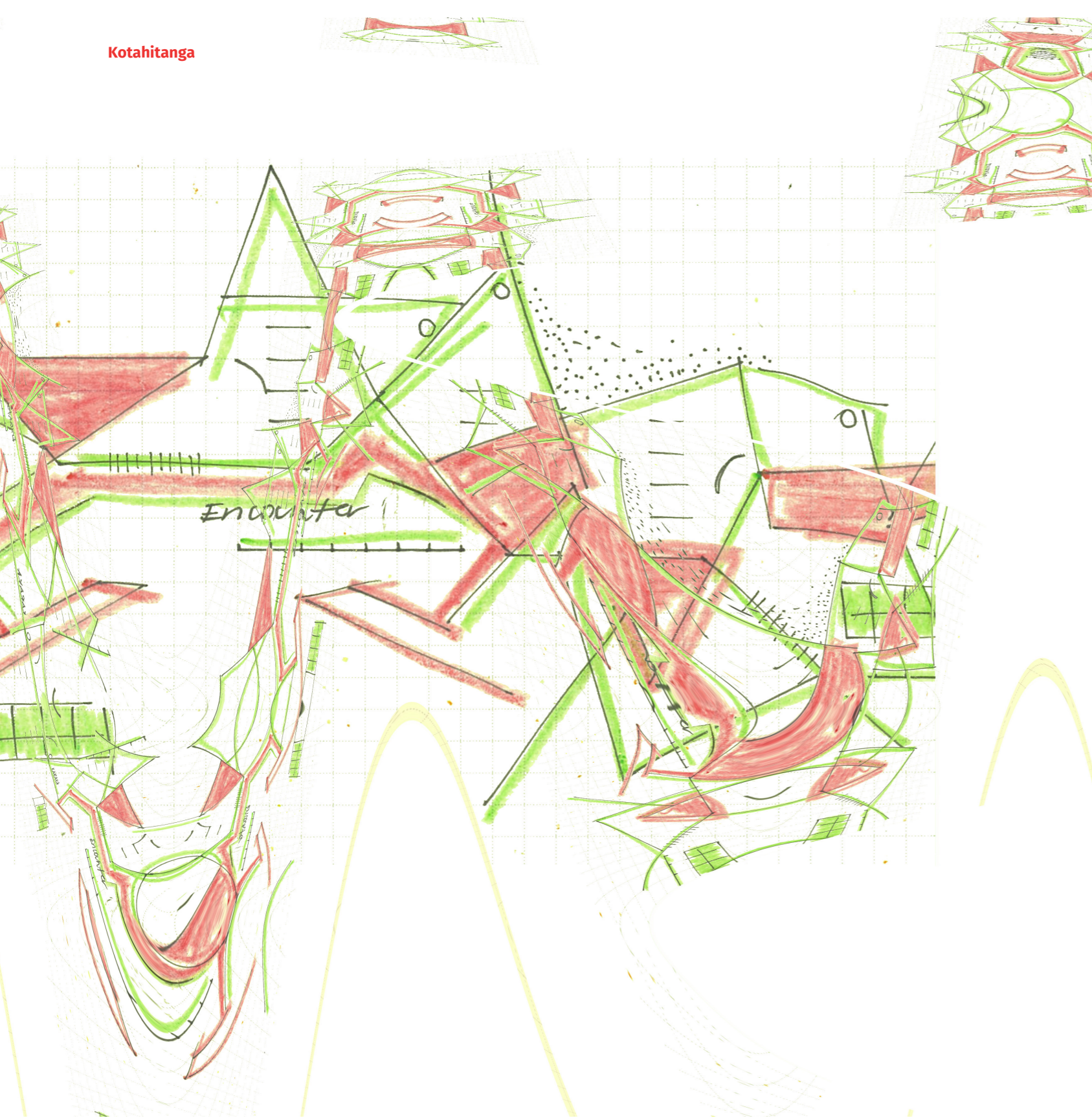


Fig. 30. "Early Whaktinana". Georgina Stokes, mixed media drawing on paper, 420 x 297 mm, 2019.

Plotting Iwikau

Strategic plots offered me the freedom to spatially communicate the information of whakapapa, site specificity and historical values imbued in Māori cultural cognitive mapping whilst visually expanding my relational thinking.

The "codified nature of the graphic information present" (Kanekar 108) in my early strategic plotting made it possible to alter the dominant western workplace commands of the New Zealand Government guidelines from an instructive set of orders to exploring a powerful generative learning tool of Aotearoaness. Therefore my conversations with kaimahi changed from concerns of office aesthetics to inspiring possibilities of historical growth, experience and cultural sensibilities.

The following strategic plots were devised from original plans of the Iwikau building and merged with imagined sections or perspectival drawings. Each plot showcases divergent atmospheric conditions founded upon the Oceanic architectural qualities of oceanscape and groundscape. These drawings are thick with symbols and ideas of hypothetical and specific objects, phenomena and stories sourced from the Grand Narratives document and preceding thematic mapping.

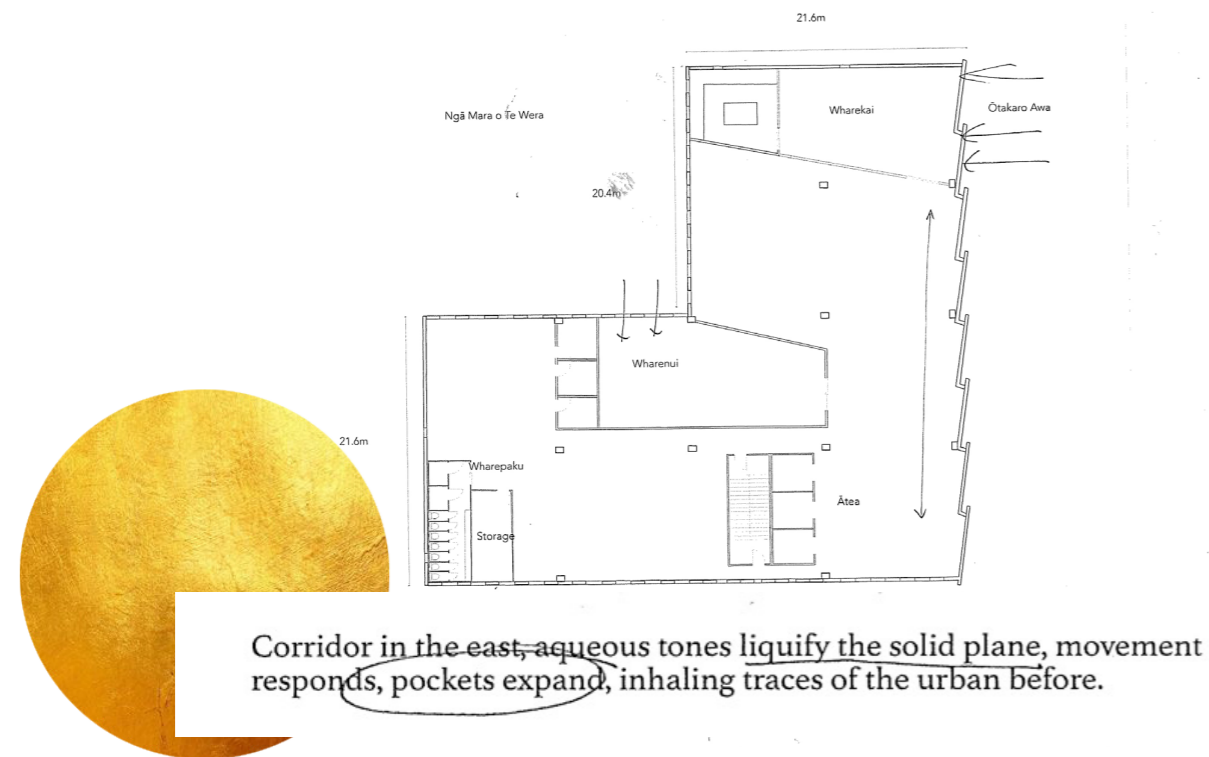


Fig. 31. "Intro to Trace". Georgina Stokes, digital collage, 2019.

Trace

A strategic plot imagining the fusion of contemporary workplace activities with historic site-specific conditions.

Since Trace was my first attempt at strategic plotting, I was less concerned with narrative development but more so the layout of Iwikau's floor plan considering the organisation of cultural sensibilities. This technique differentiates the positioning and proximity of spatial zones foundational to Māori cultural practices by employing abstract visual and tactile qualities of materiality to harmoniously arrange a culturally patterned space (Kiddle et al. 172). These patterns focus on the organisation of eating, meeting and bathroom spaces; arranged to navigate the cultural customs in a structure that supports tikanga, kawa, tapu and noa (Kiddle et al. 117).

A brief explanation of these complex cultural concepts:

Kawa addresses protocols that are deeply entrenched in Te Ao Māori. Kawa is powerful and demands respect. Kawa is the 'why' behind what determines how we move through spaces in the order of tikanga based on our cultural values (Auckland Design Manual).

Tapu and noa are essential concepts which aid in supporting kawa to organise space in relation to what is deemed sacred versus normal. Tapu "navigates the safeties and risks in our environment and is balanced with noa" (Kutia 3), the conventional.

I understand in the context of Iwikau, derived from Grand Narrative document rituals that in this workplace kawa determines manuhiri are tapu so must transition from the entrance to the eating space through a separate passage to kaimahi who are noa (Tau 22). With this in mind, eating and meeting spaces also hold significance to certain kawa and must be honoured through organisational sensibilities; the tapu preparation of food must be separate from the space where food is eaten as that is noa. No food can be near the tapu wharenuī space either. Likewise, the ablutions space stands alone on the outskirts of the footprint so to not interfere with the dynamics of the spatial series (Kiddle et al. 171).

Once I had established an appropriate layout I began to use other symbols and notations that represent more ephemeral aspects of Ngāi Tahu whakapapa. The site of Iwikau boasts colours of pinks, purples,

greens and earthy tones from Ngā Māra a Te Wera's planting; kōwhai, tī kōuka, cherry blossom and harakeke alongside built structures composed of weathered steel, stamped concrete, basalt and timber. I saw an opportunity to expand the spirit of the surrounding environment's natural forms and colour palette into Iwikau's interior to enhance a sense of identity and turangawaewae amongst the mahi (Matapopore 27).

Since digital devices afford kaimahi the opportunity to autonomously move and choose a space to work based on their changing daily needs, a sense of turangawaewae is more pertinent than ever; how can kaimahi feel placed whilst moving?

By once again referencing the exterior environment, I sought to plot moments which could create a sense of spatial belonging by leaving a memory or identifying characteristic of the site-specific engagement. Ngā Māra a Te Wera is brimming with urban placemaking techniques to celebrate the site's history. Reflection seating spaces are positioned around the outskirts in the shape of a waka whilst material and typographic prompts declare tribute to the historical Māori Puari Pā and King Edward Military Barracks. This plot pulls inside the shapes, textures and colour then disperses them in pockets around the perimeter. No matter where kaimahi venture to within the open-frame, there will be landscaped traces, inhaling the oceanscape and connecting directly to the whenua.

The organisational and visual sensibilities founded in Trace have been preserved in all design works.



Fig. 32. "Trace Plan". Georgina Stokes, strategic plot digital drawing on paper, 841 x 750 mm, 2019.

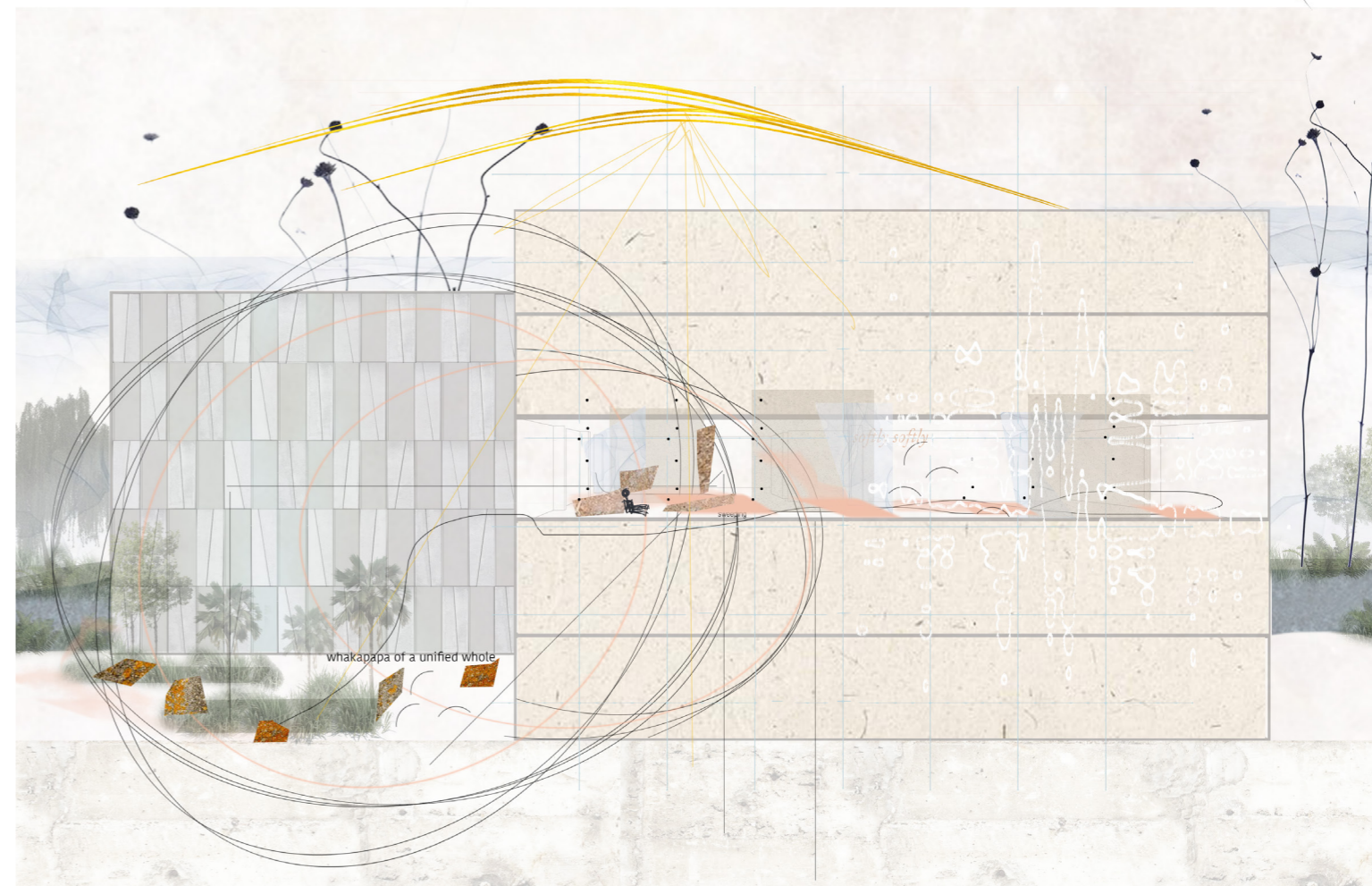


Fig. 33. "Trace Section". Georgina Stokes, strategic digital drawing on paper, 841 x 400 mm, 2019.

Energy

A strategic plot imagining the spatial performance of manaakitanga and kotahitanga.

The foundational design characteristics of this plot encapsulate core Te Ao Māori values by “creating a sequence of encounters that begin at the periphery of the spatial envelope of [the] site and progressively move toward its inner sanctum (Matapopore 28).

Derived from the site’s history as a major mahinga kai trade point, manaakitanga was exemplified through rituals of sharing food and eating together. Eating and kitchen spaces are designated as the primary areas for action. Gestural markings suggest the possible elimination of a static structure around Iwikau can allow for wider spirits of manaakitanga to spill out into the ‘doing’ area filling the space with energy. This spatial form contrasts the side-lined kitchen space in the current Iwikau design.

Upon acquiring further knowledge of cultural sensibilities in accordance with tikanga, I composed a performance of kotahitanga in union with the wharenuī to aesthetically contrast the eating spaces; both must be respectful of tapu and noa through separation. A shift in visual language shows this value change, positioned left of the eating space and separated by the doing area, the wharenuī is defined by the materiality of sand. Sand is not only representative of oceanscape typologies as a material form but also metaphorically, an idea that kotahitanga is not confined here by walls either. It too is shared beyond. The sand as a pure form will react to people moving through space, it will track on their feet, it will blow around with the breeze of movement. The material reacts to any action in space involving human or environmental change, a defining factor of spatio-temporal possibility.



Fig. 34. “Intro to Energy”. Georgina Stokes, digital collage, 2019.



Fig. 35. "Energy Plan". Georgina Stokes, strategic plot digital drawing on paper, 841 x 750 mm, 2019.

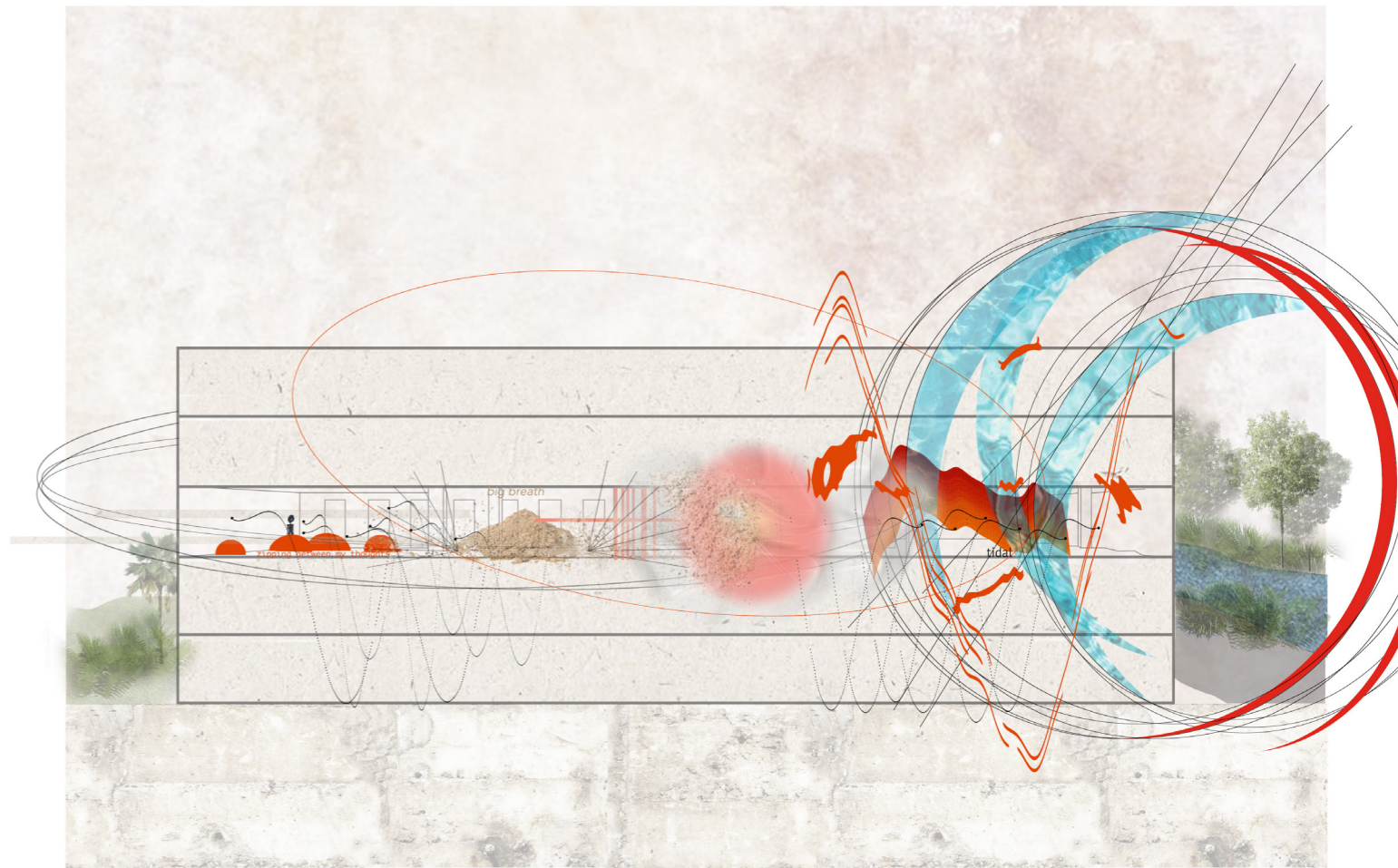
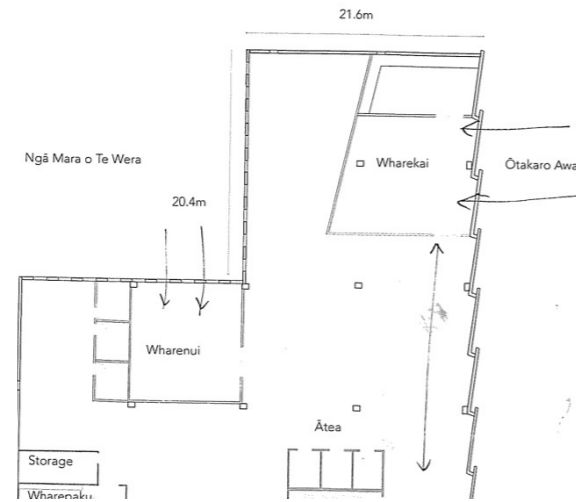


Fig. 36. "Energy Section". Georgina Stokes, strategic plot digital drawing on paper, 841 x 400 mm, 2019.



Linear forms identify a flight of vision, road blocks for camping, or established dwelling. Clouding the open, smoothing in from exterior, an essence of calm. Meeting traces of action, butting heads, a bond of fizz, eventually resting together.

Fig. 37. "Intro to Mist". Georgina Stokes, digital collage, 2019.

Mist

A strategic plot imagining possible dwelling points for kaimahi within open-plan space.

The native tī kōuka, is repeatedly referred to throughout the Grand Narratives document as a traditional environmental navigational tool along the side of the Ōtakaro River where Iwikau sits. Tī kōuka would map out spaces of residence or mahinga kai; a site line in the distance to guide safe travel pathways, steering through colonised grounds.

This plot re-imagines site lines of the tī kōuka as a functional beams growing out of the groundscape marking out a space to be; stand at the entrance point of the workplace and you can delineate the function of spaces and confidently choose your next move. These beams stream into the oceanscape, collecting mist and clouds as they rise. Light captures on the edges, illuminating the pathways like navigational stars in the sky.

I have intentionally threaded mātauranga Māori within the existing open plan European model so to begin extending my conversations of how both culture's existing spatial sensibilities can harmoniously develop into a bi-cultural celebration (Tau 286).



Fig. 38. "Mist Plan". Georgina Stokes, strategic plot digital drawing on paper, 841 x 750 mm, 2019.

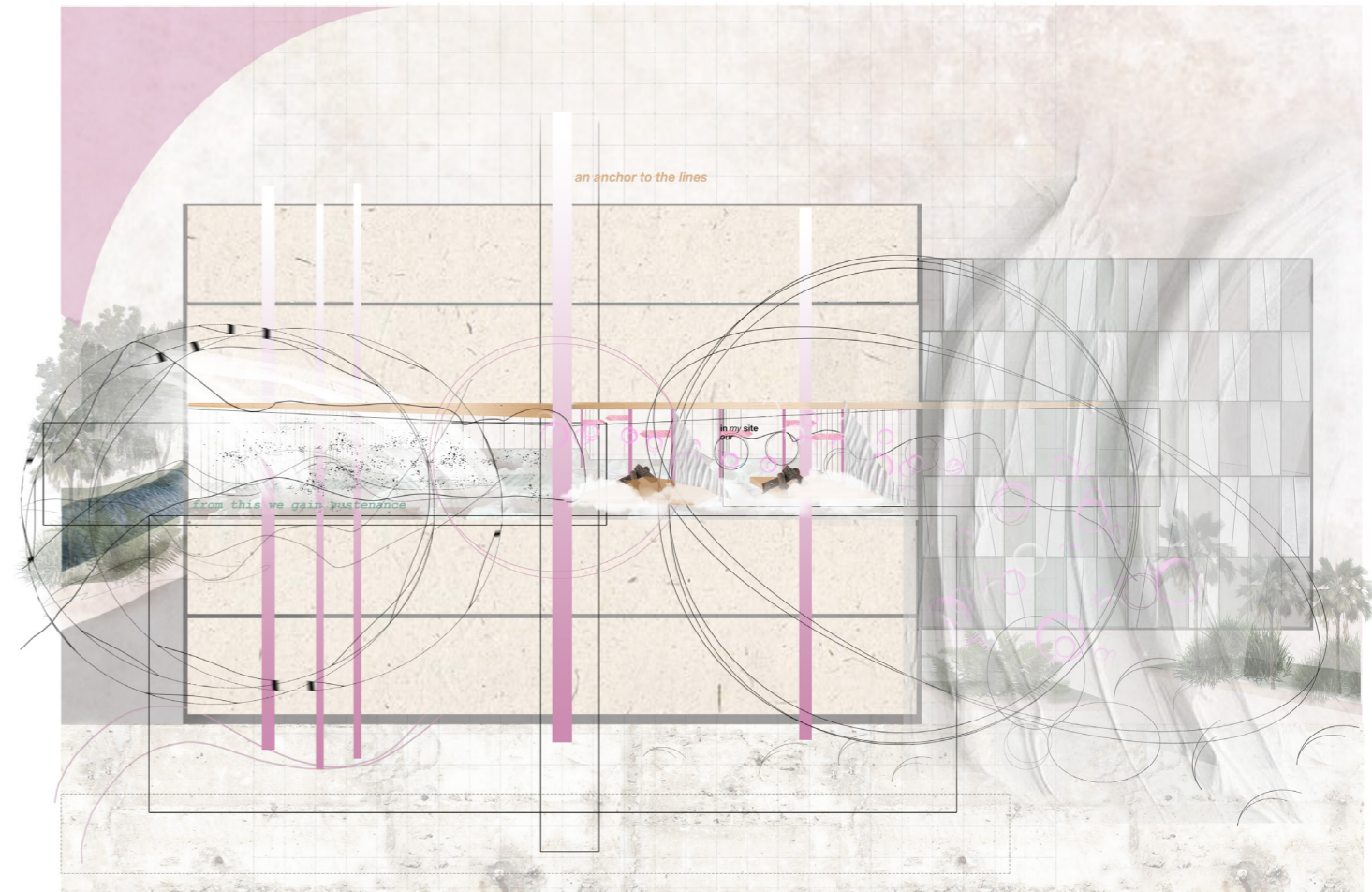


Fig. 39. "Mist Section". Georgina Stokes, strategic plot digital drawing on paper, 841 x 400 mm, 2019.

Whakatinana

Do Design Collection

mythopoetics
a dimension of reality

Fig. 40. "Intro to Dreamscaping". Georgina Stokes, digital sketch, 2019.

Dreamscaping

I have come to realise the western design processes I have previously engaged in limited my creative process by dictating that project success is founded upon the execution of highly resolved rendered outcomes (Bilbao). For that reason, I have re-imagined my role as a spatial designer to a facilitator of spatial dialogues. This linguistic adaptation gave me the freedom to evolve my dynamic strategic plots through a fluid drawing technique in which I can explore further kaupapa to design translation – dreamscaping.

A dreamscape visualises a moment of perspectival embodiment in a plot space. As a facilitator of spatial dialogues I am able to draw the diverse atmospheric qualities of Iwikau, alive with cultural values and narratives. Due to the ephemeral nature of a dreamscape there are infinite possibilities for representation, dissolving the need to find a fixed outcome. This method inspires innovative drawings that welcome questions and mistakes to eliminate "representational borders with the hope of sustaining a more fluid ideological, critical material amalgamation" (Kanekar 117) of ideas.

Iwikau dreamscapes follow a sequence of encounters based on the previously established culturally patterned spatial sensibilities. Dreamscapes come in pairs – the first speaks to an early spatial introduction by considering the ephemerality of materials and their Oceanic architectural qualities. The second embodies human movement, traces and action to suggest future spatial experience.

Ātea, to enter

I sought to further address Grand Narrative's design query; "what are the semiotics that indicate the relationship between the visitor [manuhiri] and the host?" (Tau 22). In Ātea I imagine a sheer red, illuminated material streaming through the sky, framing a gateway to the workplace. This striking visual and material reference point maps out a place for initial exchange between kaimahi and manuhiri, before furniture cues the next movement. In addition, the bold, sweeping, gesture indicates an environmental connection beyond spatial object arrangement by responding to changing qualities of light through reflection and motion; a constant state of reactivity.

Furniture

Chairs and benches are examples of reality points within a dreamscape to showcase the 'workplace' context. All Iwikau dreamscape furniture items were Aotearoa sourced and chosen due to their woven, light, storable, qualities. Each item was strategically selected to suggest a change in programme and acknowledge certain tikanga. The Ātea dreamscape introduces wooden benches for kaimahi to contrast to the woven stools within the manuhiri space; a change in spatial agenda to suggest potential time spent in the space.

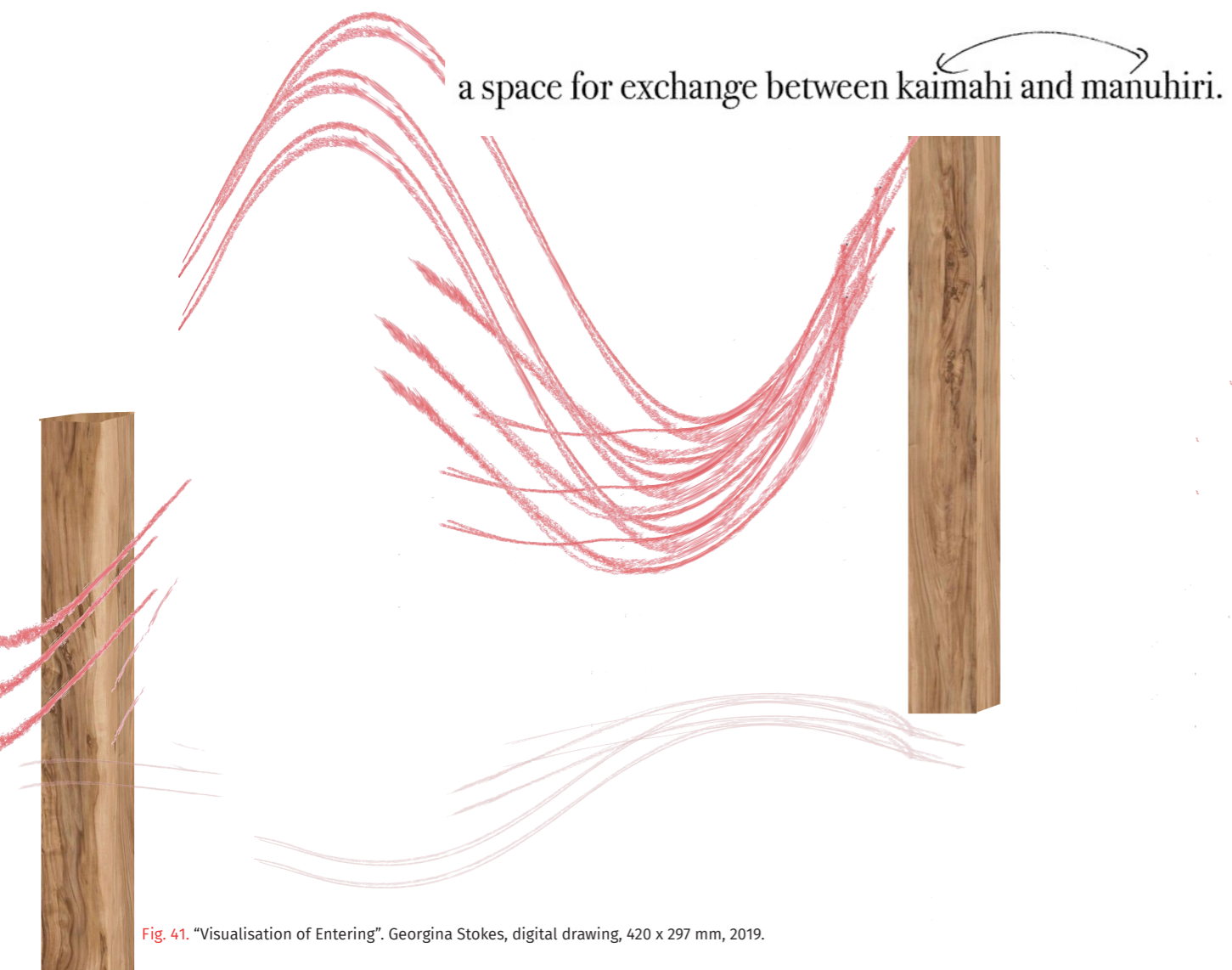


Fig. 41. "Visualisation of Entering". Georgina Stokes, digital drawing, 420 x 297 mm, 2019.



Fig. 42. "Ātea A". Georgina Stokes, digital drawing on paper, 580 x 390 mm, 2019.





Fig. 43. "Átea B". Georgina Stokes, digital drawing on paper, 580 x 390 mm, 2019.

Manaakitanga, to eat

The Manaaki space features a sizable eating room, positioned facing the historical Ōtakaro mahinga kai trade point. All materials have been chosen as links to the surrounding environment, everything has a purposeful ephemeral quality. The benches and tables rise out of the groundscape as defining forms of basalt which suggest potential paths of human movement.

Suspended ceiling panels glide in from Ōtakaro and cast blue toned hues across the interior surfaces. Oceanscape mist reflects inwards and translucent doors open outwards reacting to the changing environmental conditions. A substantial kitchen space, is located at the far north end, separated to respect the kawa. This space looks out over both Ngā Māra a Te Wera and Ōtakaro, calling in energy from the whenua.



Fig. 44. "Visualisation of Manaaki". Georgina Stokes, digital drawing on paper, 420 x 297 mm, 2019.

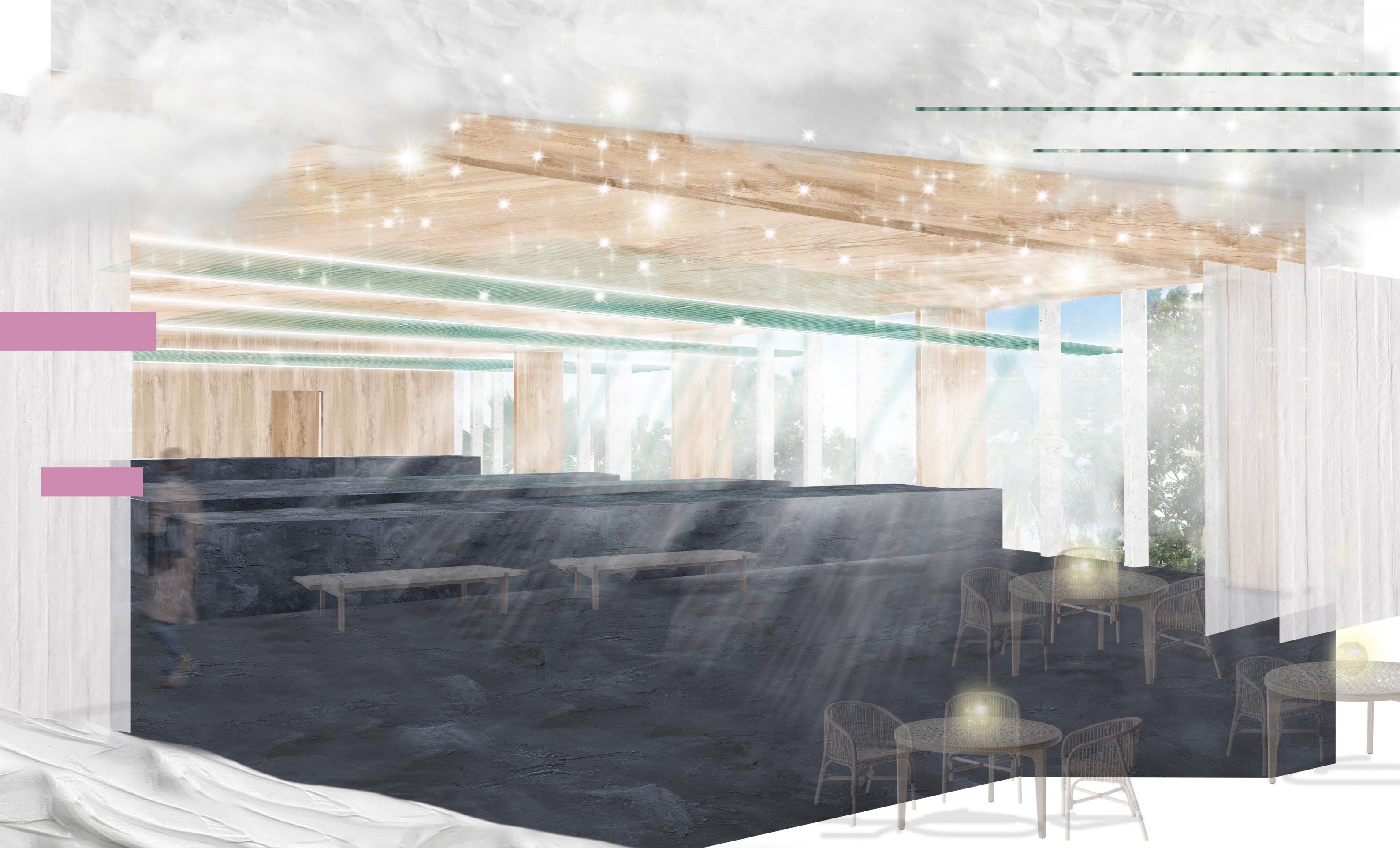


Fig. 45. "Manaakitanga A". Georgina Stokes, digital drawing on paper, 580 x 390 mm, 2019.



Fig. 46. "Manaakitanga B". Georgina Stokes, digital drawing on paper, 580 x 390 mm, 2019.

Whakatinana, to do

The 'do' space allows kaimahi to locate themselves and their mobile devices in functionally ambivalent open-plan space by drawing anchor points out of the groundspace and into the sky. As previously discussed in the corresponding strategic plot these anchors are symbolic of the tī kōuka historically used amongst Māori as a tool for navigation.

In addition, the position and patterns of stars, the sun and the moon were also used as crucial devices used to guide journeys (Tau 239). In the context of the open-plan workplace, this dreamscape is focussed on visual stimulation of the ceiling space as a way of guiding kaimahi to areas of work. Clouds and pink mist diffuse light from the top of each anchor symbolising historical Māori multidimensional approaches to direction, founded upon the "strong belief in the spiritual essence that created and governed life" (Tau 279).

a space for autonomous, open plan working



Fig. 47. "Concept Sketch of Whakatinana". Georgina Stokes, digital drawing on paper, 420 x 297 mm, 2019.



Fig. 48. "Whakatinana A". Georgina Stokes, digital print on paper, 580 x 390 mm, 2019.



Fig. 49. "Whakatinana B". Georgina Stokes, digital drawing on paper, 580 x 390 mm, 2019.



Fig. 50. "Concept Sketch of Turangawaewae". Georgina Stokes, digital drawing on paper, 420 x 297 mm, 2019.

Turangawaewae, grounded

A dreamscape imagined in reference to post-European migration of Ngāi Tahu ancestors, acknowledging their long treks around Ōtautahi to find safe resting places. Each track was directed by an intrinsic understanding of the land and sky, of weather, seasons and time; conceptualised through textural layers in Iwikau's sky-space. Peach strokes of movement are traced on the ground as an archive of past energy, still glowing with wairua.

Māori cultural spatial sensibility is subtly represented in the markings embedded in groundscape materials which reflect Ngāi Tahu travel stories, speaking to turangawaewae. Concrete surfaces provide kaimahi with anchor points to claim and occupy as their own; these moments preserve a sense of place whilst suggesting a programme for the navigation of space, shifting the previously transactional environment into one of constant flux.



Fig. 51. "Turangawaewae A". Georgina Stokes, digital drawing on paper, 580 x 390 mm, 2019.



Fig. 52. "Turangawaewae B". Georgina Stokes, digital drawing on paper, 580 x 390 mm, 2019.



Fig. 53. "Concept Sketch of Whareniui". Georgina Stokes, digital drawing on paper, 420 x 297 mm, 2019.

Whareniui, to meet

Kotahitanga is the cultural-spatial value at the heart of this dreamscape; nurturing space for rituals of exchange and collaboration between kaimahi.

For the betterment of conceptual breadth and intensification of mythopoetics, I have increased the representation of spatial gestures in this scape. This enhancement is an intentional nod to the Ngāi Tahu core design value of wairuatanga, "the immutable spiritual connection between people and their environments" (Tau 133). Wairuatanga is spatially imagined through the speculative representation of ephemeral materials. For instance, sand from the Energy strategic plot is visualised in a moment of engagement with kaimahi, blowing around with movement. This immediate material reactivity calls attention to time as a pertinent facet of spatial imagination.

In addition, a rimu timber frame grows out of the sandy groundscape and outlines a shelter, spanning the entire whareniui. This structure symbolises support for future conversations and protection for privacy. The visible rimu knots and rings speak to a wider material temporality, offering reference to the past life of the matter and the spirit it holds within its history.



Fig. 54 "Whareniui A". Georgina Stokes, digital drawing on paper, 580 x 390 mm, 2019.



Fig. 55. "Whareniui B". Georgina Stokes, digital drawing on paper, 580 x 390 mm, 2019.



Fig. 56. "Wharenuui Developed". Georgina Stokes, digital drawing on paper, 420 x 297mm, 2019.

Future of Dreamscapes

I decided to progress the design of Wharenuui one step further to test the level of detail necessary to successfully communicate spatial programme in this research. I followed my pre-established process of layering materials, maps and spatial gestures and began to resolve details of those materials until more developed design specifications were reached. This translation marks a point where the amalgam of tangible and intangible spatial qualities crossed a line to become part of an instruction as opposed to a dialogue. Fig. 56. and Fig. 57. present opportunities to drive a more refined design.

I found the layering of pre-designed information limiting and lifeless; an antithesis to the mythopoetic design characteristics I have come to value as a facilitator of spatial dialogues. Animation would be better utilised as a representational technique at a future stage beyond the conceptual scope of this exegesis.

From this experimentation I have been drawn back to where I believe this research has the most value for culturally informed spatial design. This worth lies in the translation of kaupapa to conceptual dialogue, considering how space is experienced not read, thus intertwined with mātauranga Māori and can "strengthen the role of speculative architectural engagement in contemporary issues" (Kanekar 30).

Animation

To further challenge my processes, I questioned how my drawings could engage movement and wairuatanga over a longer period than captured in a dreamscape. By using digital tools to investigate the animation of the Wharenuui I could visually oscillate between opacities and motion. The intention was to suggest a change of space and materials in synchrony with the phenomenological effects of seasons, weather and light. The figures on page 95 are still captures of main animated transitions.

Upon much reflection and discussion, I believe this technique started to visualise a performance of visible and invisible whakapapa components together with the exterior environmental conditions. However, through the process of animation I felt as though I was diluting the power of strategic plots and dreamscapes, which allow for a much more freeing process of ideation. The nature of animation at this time in my process erased the imaginative relationship between my mind, my subconscious and my willingness to experiment.

Groundscape the telluric intersection of surface and space

Ground Surface
Sandstone concrete sourced from Peter Fell, PFL260 (Salt & Pepper Grind) - a smooth surface with fine aggregate visible.
Concrete in this form was chosen so that traces and marks show up on the surface, suggesting movement and life before. The heavy sense of materiality is grounding and aides in the contrast of oceanscape.

Timber Frame
Recycled Rimu sourced from South Pacific Timber
Rimu timber is native to Aotearoa and is strategically chosen to highlight due to the visible knots and rings which speak to the concept of tracing history.

Sandstone Working Surface
sourced from Peter Fell, PFL260
This working surface is the only fixed ground surface in the wharenuui. It is growing out from the earth, devising a direct connection to the surrounding groundscape. This allows the kaimahi to feel directly connected in their mahi to the supportive, kotahitanga qualities of space.

Rimu Frame
Engineered
The frame form grows out of the groundscape and spiritually supports conversations in the Wharenuui. It both a physical and metaphysical support structure for privacy and safety.

Acapulco Chair
designed in Aotearoa, sourced from The Axe leather weave and teak frame
The woven aesthetic of this chair suggests a sense of movement and lightness within the furniture. This structured kind of chair has been chosen to suggest the kind of programme intended for this room.

Acapulco Chair
designed in Aotearoa, sourced from The Axe leather weave and teak frame
As per the above chair the bench seat suggests a more relaxed approach to the meeting space and is also easily stacked up and stored.

Oceanscape shifting, fluid and extensive

Custom Fabric Screens
Transparent, rice paper like quality fabric.
Inspired by the Cherry Trees planted in Ngāi Mara o te Wera garden directly adjacent to the wharenuui, the blossom is seasonal, always in flux so having a screen which transitions and reflects the nature of this ephemerality is pertinent to an oceanscape connection.

Metro Lightshade
sourced from Stacks Furniture Wellington
Jute weave
The intricate jute weave enables pockets of light to leak out from the contained shape and creates distinct patterns of movement on the surrounding groundscape surfaces.

Fig. 57. "Wharenuui Materials". Georgina Stokes, catalogue, 2019.

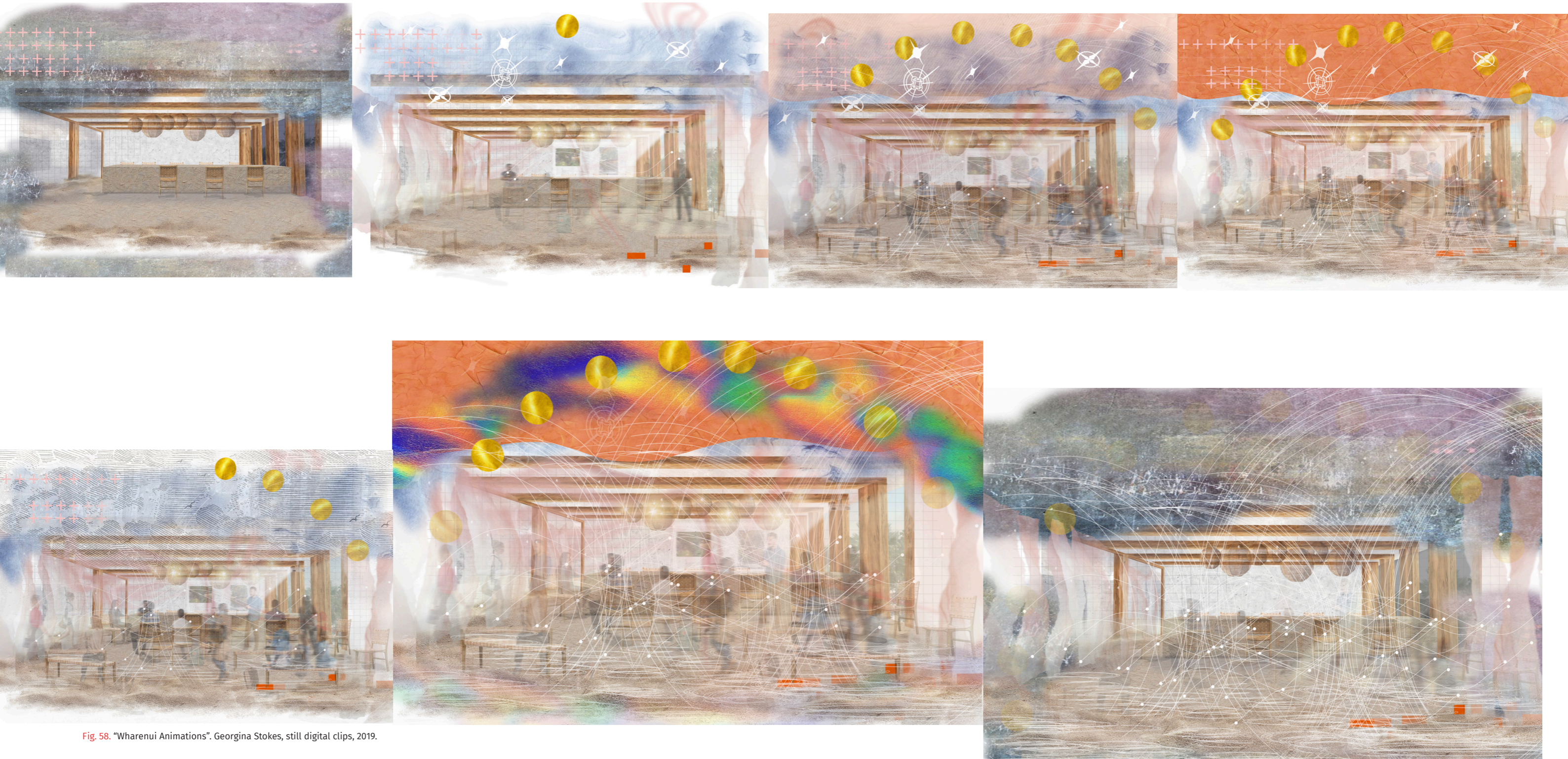


Fig. 58. "Whareui Animations". Georgina Stokes, still digital clips, 2019.

Turangawaewae

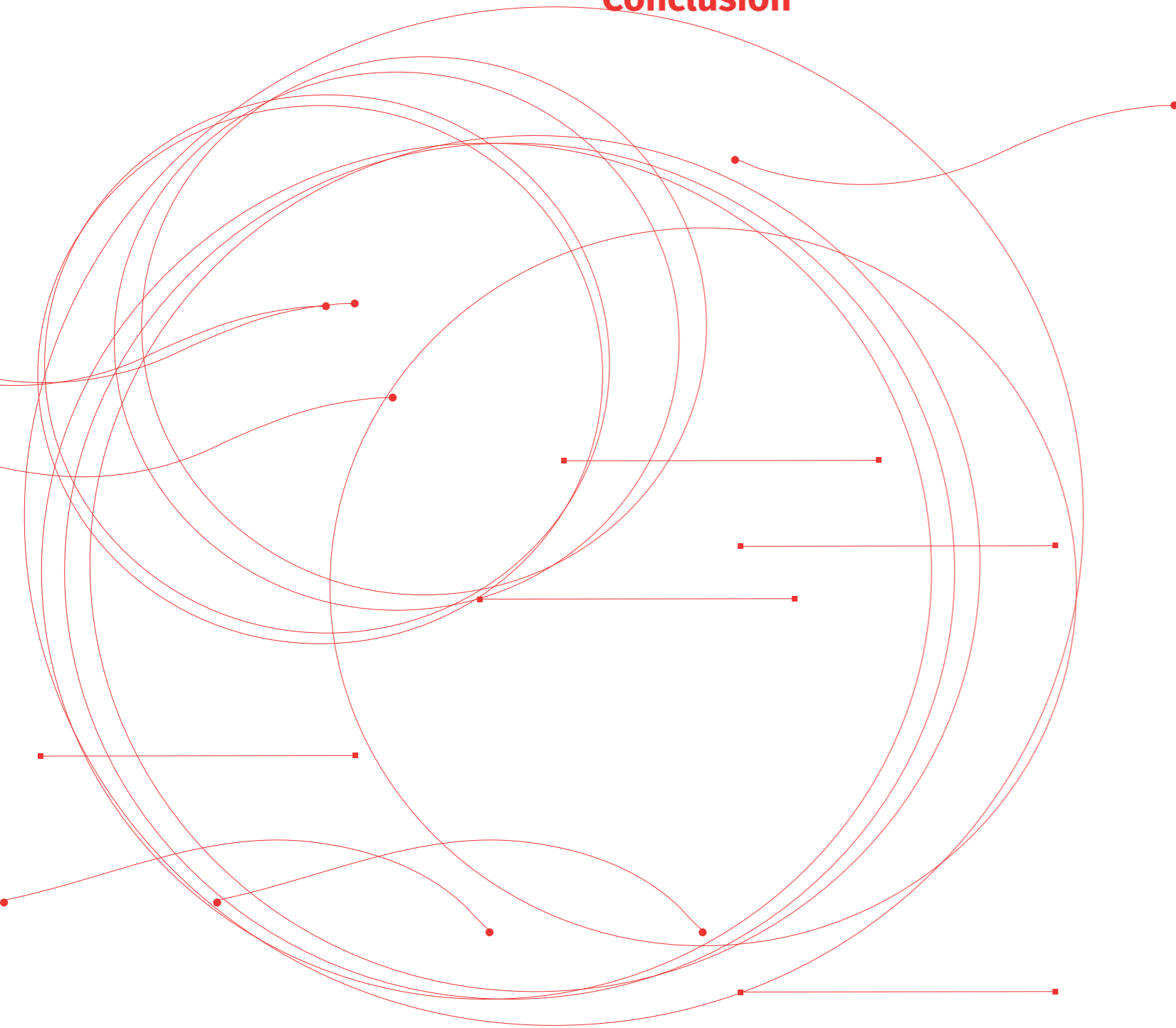
Be
Conclusion

Fig. 59. "Energy of Thematic Mapping". Georgina Stokes, digital sketch, 2020.

In this exegesis, I have formulated an explorative, conceptual framework to aid in a rigorous re-imagination of the Aotearoa workplace within a spatial design practice. Through this evolving process, I embraced mātauranga Māori and Oceanic architectural methods to conceive an educative and speculative guide for spatial designers, architects and placemakers to navigate the complexities of decolonisation within workplace design. The realised offering of *Aroha ki ō Tātou Kaimahi* is composed from a dynamic set of drawings, which display a mastery of cultural spatial sensibilities, cognitive mapping and mythopoetic environmental relationships.

The strategically experimental approach I took to this project empowered freedom to critique the standardised dominant western model of workplace design by spending ample time learning of Te Ao Māori, conversing with professionals and listening to kaimahi. From these collaborative moments I could invite a curious mind into the creative process to transform my practice as a spatial designer into a facilitator of spatial dialogues. This resolution was brought to life through an attentive translation of cultural Māori values, customs and protocols within non-traditional architectural communication methods.

Cultural-Spatial Contribution

As a result of initially aligning my research with Nesta's Future of Work investigation (Groves and Marlow 1), I gained an opportunity to internationally support my project within a spatial design context that is currently facing much change, challenge and speculation. Through a comprehensive exploration of the spatial factors which make up our workplaces in Aotearoa today, I was inspired to focus my design on sociocultural aspects of the workplace rather than the western tendency to develop aesthetics and consistent forms. As I embedded myself deeper into the re-imagining process through embracing mātauranga Māori and the context of Ōtautahi, I realised the potential of Aotearoaness as a powerful spatial learning tool unique to our country and firmly believe it should remain that way.

Derived from my experience as a young Māori spatial designer from Ōtautahi, I sought to demonstrate the richness in applying Māori knowledge to spatial design to prove that "there are other ways of understanding the world we live in, indigenous cultures offer numerous solutions" (Kiddle et al. 9).

In a sense, how we conceptualise our future workplaces, our local community and country's values in accordance with Te Ao Māori identity became my wider focus. This process was driven by the theory that when the workplace is designed with spatial experience as the priority "we [spatial designers] can impact people in profound and meaningful ways" (Pallasmaa 6) that can spark actions, emotions and immaterial awareness.

Learning From Limitations

One of the most significant findings to morph out of this project was the imaginative mess of experimentation; translating kaupapa and pūrākau through cultural cognitive maps and into a spatialised idea.

The radical architectural drawing approach of Perry Kulper has been instrumental in challenging me to extend my spatial design practice. I welcomed the imaginative fluidity of drawing strategic plots and dreamscapes into my framework and shifted what was once a strategy born project into a generative eruption of spatial mythopoetics "emerging from a choreography of teasing out spatial possibilities from drawings" (Kanekar 118). I threaded these drawing techniques between learnings of John Pule's expressions of Oceanic environmental experiences and resulted in a series of work which captured visible and invisible moments of spatial narratives coalescing together.

These creations presented interpretations of phenomenological matter and a spiritual essence of Oceanic representation in tandem with western spatial notions; a mythopoetic explosion of cultural engagement. My kaupapa of non-material inspiration exposed lived and imagined experience, sensation and motion as representational qualities possible of achieving through this system.

The process further revealed itself when I invited digitisation into my drawings. I began to understand how I could still capture the fluidity of experimentation enabled by my physical hand into the digital realm too. Since every visual component has a purpose born from rigorous imagining there is no wrong representation, every element assists in the "myriad of meanings, currents and undertows, storms and isolated moments of calm" (Pule 20) present in kaupapa translation. Once I stopped rushing to perfect a fully realised design I became enamoured



Fig. 60. "Teaching this Kaupapa". Georgina Stokes, photograph, 2020.

with the cosmos of non-architectural information that could influence design possibilities beyond the tangible environment and into metaphysical space. This only became achievable once I realised that if I were to truly embrace mātauranga Māori as my methodology I needed to step away from the safety net of familiar design time frames imbued in a western approach.

In doing this, I constantly found myself in a perpetual state of kaupapa translation to generative drawing and back, leading to an incredibly time consuming process and a vast pool of design ideations. Nevertheless, letting moments of epiphany arise through this method did enrich the critical essence of cultural-spatial understanding more than I originally thought possible.

A frustration that presented itself early on was my struggle to clearly defend to my audience the reason why this non-traditional approach was critical to the purpose of the entire study and wider research field. As I reflect, I recognise that initially I did not understand completely either. The limitations I inflicted on myself and my research by deciding that my offering would be put into a document and dispersed back to designers to use as a guide, completely contradicted my kaupapa.

As I have gone through the process of connecting pieces together between my whakapapa and design practice, mātauranga Māori told me if I grounded my offering in face-to-face dialogue, the design kaupapa would be truly respected in every facet of my research (Matapopore 36). Thus, my final offering includes me as part of my work; I need to explain, describe, and lead conversations. A face-to-face performance of my kaupapa that can be felt, heard and experienced – yet another spatial dimension that the project realises.

Final Thoughts

From the outset I have aspired to grow *Aroha ki ō Tātou Kaimahi* as an innovative contribution to workplace design processes. Yet now I understand more importantly I have had the opportunity to participate in and call for further action to the discourse of design decolonisation in Aotearoa.

There are enormous possibilities to stretch the educative nature of this kaupapa through further collaboration with tangata whenua and kaimahi.

The nature of this learning is like the fluctuating scapes of Oceanic architecture; it is constantly changing, so appropriate time must be given and respected (Yates "Grounds" 96).

I believe this research has the stamina to evolve mythopoetic learning as the precursor to designing other aspects of our built environment; housing, recreational and healthcare spaces all provide varying spatial contexts brimming with opportunity to be rigorously imagined. As I have just begun to scratch the surface of what can be achieved from this research, I aim to continue my role as a facilitator of spatial dialogues by encouraging other Aotearoa spatial designers, placemakers, architects and rangatahi to join me in learning, growing and exemplifying Aotearoaness in every thread of our future design process – *kia hīkoi kotahi tātou, let us walk together.*

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Appendix

The ongoing future of workplace investigation established in 2015 by Nesta became an early catalyst for this research. When initially deliberating about how our workplaces can be a proud representation of our cultural-spatial context in Aotearoa I was drawn Nesta's framing question:

“How can we prepare our future workplaces in consideration of creativity and innovation?”
(Groves and Marlow, 12).

The semantics of the term ‘future’ is often associated with daunting prospects and resultantly we often commonly view the future as having a singular linear output; we limit ourselves to considering the many choices which could influence thriving divergent futures. By reframing future thinking as “rigorous imagining” (Pride 1) we open up a wider scope of responsive possibilities and encourage visualisations of the time ahead to be driven by our collective values, putting humans at the centre of change.

I was inspired to explore varying futures of the Aotearoa workplace to better grasp the opportunities that I can demonstrate within spatial design that are reflective of Aotearoaness. This exercise was inspired by futurist Dr. Joseph Voros and his “Taxonomy of Futures” (Pride 2). Voros has split the future into 6 categories; the preposterous, possible, plausible, projected, probable and preferable. Designers are encouraged to sketch scenarios based on the contexts of their own interrogation of the future.

The purpose of this method is to show that all futures are interconnected to be able to fully recognise and work towards a particular future the entire system of futures must be considered. This holistic approach is important to the entire process of design. Future foresight should be applied from the beginning to the end of a design process “as a provocation to rouse the team and encourage new, creative thought” (Service Design Network par. 8). I had an opportunity to work together with government kaimahi at the StratEDGY “How to Think about the Futures” Workshop on April 2nd 2020 (Pride), during this time we chose to speculate about the potential future of Aotearoa workplaces through Voros’ model.

Whilst the rigorous imagining of the following material was roughly generated, it shows a large variation of non-traditional futures. By allowing our minds to roam

to the extreme we were less inclined to adhere to technical limitations and our imaginative engagement heightened. The following is a snippet of our rigorous imagining:

Preposterous Future

What is currently deemed to be ‘impossible’ or absurd. No one goes to work at all, play replaces all forms of ‘work’.

Possible Future

We do not have the power to initiate this future quite yet, but it could be a possibility. Work is completely digitised, no need for physical presence in a space everything is completed through artificial intelligence.

Plausible Future

From what we understand now, this outcome could be realised. Redefine the system of work to consider the model that we currently follow in Aotearoa based off of western framing; embracing individual autonomy and work from home.

Probable Future

From current trends these outcomes are likely. Working from various locations based on your activity, shared resources and co-working; human centred.

Projected Future

Baseline, this will happen because this is happening now. Individualised, low cost, fitting people into the same categories to reduce effort, space saving, relative to following our current New Zealand Government Guidelines.

Preferable Future

This is what is generally assumed as ‘should happen’. Social spaces, community sense of belonging, kotahitanga Aotearoa specific values, adaptive reuse, where this research sits.

Permissions

Larissa Cox-Winiata 
RE: Urban Design Guide Permission
To: Georgina Stokes

December 10, 2019 at 11:22 AM

LC

Kia Ora Georgina

You are welcome to use this, no worries.

Ngā mihi,


Larissa Cox-Winiata
Operations Manager
Matapopore Charitable Trust
p: 03 389 1882
m: 021 024 31106
a: 290 Ferry Road, Christchurch
a: PO Box 33498 8244
w: matapopore.co.nz



Meri Kirihimete me mihi o te tau hou - Merry Christmas and happy new year.

[See More from Georgina Stokes](#)

Fig. 61. “Permissions for Grand Narratives and Urban Design Guides”, Georgina Stokes, screenshot, 2019.

James Jackson 
RE: Query - Ngai Tahu Property - Contact us form
To: Georgina Stokes

June 27, 2019 at 10:19 AM

JJ

Kia Ora Georgina,

Please find attached typical office floor and ceiling layouts from our two office buildings at the Pita te Hori Centre Christchurch.

Hopefully these will be useful to you. We would be very interested to see your completed designs!

Regards

James

James Jackson | Development Manager
DDI: +64 3 974 0124 Mobile: +64 21 872 252
Email: james.jackson@ngaitahu.iwi.nz

Ngāi Tahu Property, 15 Show Place, Addington, 8024, PO Box 13-0060, City East 8141 Christchurch, New Zealand
www.ngaitahuproperty.co.nz

Fig. 62. “Permissions for Iwikau Documentation”, Georgina Stokes, screenshot, 2019.

Date: 27 May 2019

Dear Georgina Stokes

Re: Ethics Notification - **4000021141 - BE in Work Aotearoa**

Thank you for your notification which you have assessed as Low Risk.

Your project has been recorded in our system which is reported in the Annual Report of the Massey University Human Ethics Committee.

The low risk notification for this project is valid for a maximum of three years.

If situations subsequently occur which cause you to reconsider your ethical analysis, please contact a Research Ethics Administrator.

Please note that travel undertaken by students must be approved by the supervisor and the relevant Pro Vice-Chancellor and be in accordance with the Policy and Procedures for Course-Related Student Travel Overseas. In addition, the supervisor must advise the University's Insurance Officer.

A reminder to include the following statement on all public documents:

"This project has been evaluated by peer review and judged to be low risk. Consequently, it has not been reviewed by one of the University's Human Ethics Committees. The researcher(s) named in this document are responsible for the ethical conduct of this research.

If you have any concerns about the conduct of this research that you want to raise with someone other than the researcher(s), please contact Professor Craig Johnson, Director - Ethics, telephone 06 3569099 ext 85271, email humanethics@massey.ac.nz."

Please note, if a sponsoring organisation, funding authority or a journal in which you wish to publish requires evidence of committee approval (with an approval number), you will have to complete the application form again, answering "yes" to the publication question to provide more information for one of the University's Human Ethics Committees. You should also note that such an approval can only be provided prior to the commencement of the research.

Yours sincerely



Research Ethics Office, Research and Enterprise

Massey University, Private Bag 11 222, Palmerston North, 4442, New Zealand T 06 350 5573; 06 350 5575 F 06 355 7973
E humanethics@massey.ac.nz W <http://humanethics.massey.ac.nz>

Ngā mihi

