

Fale Malae and Frank Kitts Park redevelopment Cultural Impact Assessment



Fale Malae at Frank Kitts Park, lagoon view, rendered image, July 2024, Jasmox¹.

This Cultural Impact Assessment has been prepared on behalf of Taranaki Whānui ki Te Upoko o Te Ika (Taranaki Whānui) for the benefit of the Fale Malae Trust and Wellington City Council.

¹ Cover image -Fale Malae Trust. (n.d.). *Fale Malae Trust*. Fale Malae Trust. <https://www.falemalaetrust.org.nz/>

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Executive Summary

This Cultural Impact Assessment (CIA) evaluates the potential effects of the proposed Fale Malae and the redevelopment of Frank Kitts Park on the cultural values and traditions of mana whenua. It provides a historical overview of the site and offers recommendations to ensure the project is developed in a way that upholds and reflects the cultural integrity of Taranaki Whānui and other iwi connected to the area.

Summary of the proposed development

The project involves the redevelopment of Frank Kitts Park, Wellington. The Fale Malae project is the first stage of a multistage programme for the park development.

The Frank Kitts Park redevelopment is intended to support cultural and social activity. The proposed changes for Te Whanganui-a-Tara (Wellington Harbour) recognises mana whenua's unique relationship between land and water and introduces a stronger visual and physical connection between city and Te Moana-nui-a-kiwa (Pacific Ocean). The redesign proposes to strengthen this connectivity by removing the existing carpark slated for demolition, walls and the associated level changes.

Te Whanganui-a-Tara served as a gateway for iwi and Pacific ancestors, making it a significant space for the Fale Malae. The proposed development of the Fale Malae within the central Wellington region represents a significant opportunity to create a cultural landmark that honours the unique identity of Pacific peoples and their connection to Aotearoa. The Fale Malae seeks to establish a centre for cultural exchange, education, and celebration, providing a platform for Pasifika communities to share their stories and heritage².

While the establishment of the Fale Malae at Frank Kitts Park is intended to support a positive Pacific cultural experience, and have a positive cultural impact with respect to current Tangata Whenua³ of Te Whanganui-a-Tara (and dating back to the earliest Polynesian explorers and Māori inhabitants of Wellington), the benefits of integrating the Fale Malae to enhance waterfront activity are dependent on the proposed changes respectfully complementing existing cultural identity, and existing elements within the shared cultural landscape.

This part of Wellington's waterfront has become culturally rich. Embracing a contemporary expression of thousands of years of rich architectural history, the Fale Malae will make for a highly activated public building that adds to the surrounding cultural and arts precinct, which includes Te Papa Tongarewa, Te Wharewaka o

² Fale Malae Trust. (n.d.). *Fale Malae Trust*. Fale Malae Trust. <https://www.falemalaetrust.org.nz/>

³ Local people, hosts, indigenous people - people born of the whenua

Pōneke, Te Ngākau Civic Square Precinct, Wellington City Gallery, and the proposed Chinese Garden of Beneficence.



Fale Malae at Frank Kitts Park, aerial view, rendered image, July 2024, Jasmx

The building - a pavilion within Frank Kitts Park will support a wide range of activities as a place of learning, talanoa (storytelling) and Pacific culture. The malae (greenspace) will form part of the public open space within the park, and the publicly accessible interior spaces complement the enhanced public open spaces. The Fale Malae design will include a café and storage area to support recreational activity on the waterfront, including dragon boat racing, and the café will be able to operate independently of activities taking place within the Fale.



Fale Malae at Frank Kitts Park, café and internal view, rendered images, July 2024, Jasmx



Fale Malae at Frank Kitts Park, café and exterior view, rendered images, July 2024, Jasmax

The Fale Malae's sculptural roof form articulates two hands clasping together like those of a dancer of the tau'olunga – the last dance in Moana nui Pacific ceremonies – symbolising the important relationship between Aotearoa and Tangata Moana⁴. It also represents the coming together of Tangata Whenua and Tangata Moana, represented by the mirrored roof forms designed to protect and provide shelter.



Frank Kitts Park proposed site plan at April 2024

KEY

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|--|--|
| A – Harbour promenade | B – Children's playground – <i>Te Papa Taakaro</i> |
| C – <i>Te Papa Whenua</i> | D – Harbour lawn |
| E – Garden of Beneficence – <i>Te Papa Aroha</i> | F – Fale – <i>Te Papa a Pasifika</i> |
| G – Wairepo lawn – Malae - <i>Te Papa a Pasifika</i> | |

⁴ People of the sea – Pacific peoples

Scope of the assessment

The scope of this CIA covers:

- The historical context and cultural significance of the site.
- An analysis of the effects of the project to be undertaken at Frank Kitts Park and potential impacts on cultural values, sites of significance, and tikanga.
- Recommended measures for design, engagement, and ongoing management to avoid, remedy or mitigate any adverse effects on mana whenua.
- Frameworks for monitoring and ensuring cultural compliance throughout the project.

The design partnership with mana whenua

The broader park redevelopment has been co-designed with mana whenua to ensure that cultural values are acknowledged and celebrated, while also bringing the site-specific narrative to life. The Frank Kitts Park site-specific narrative and design theme - *Whārikitia te Whenua (a woven mat made of the land, a treasure left behind by the great phenomenon Whataitai)* is used to inform the landscape and building aspects of the development.

Prepared by Kura Moeahu and expanded by Len Hetet, Te Ātiawa Taranaki Whānui Design Lead, it acknowledges tino rangatiratanga and incorporates mana whenua co-design elements to recognise the importance of Māori culture as part of the foundations of the broader project. A more detailed summary of the narrative and design theme can be found in the attached design statement (**Appendix 1**).

The Fale Malae Trust also attended workshops with mana whenua, and acknowledges the generous support of mana whenua for the Fale Malae in their consultation process.

Taranaki Whānui ki te Upoko o Te Ika

Taranaki Whānui are mana whenua of Te Whanganui-a-Tara. The iwi that make up Taranaki Whānui migrated to the Wellington area in the 1820s through to 1840s. Since that period, Taranaki Whānui and in particular Te Ātiawa, has maintained ahi kā (permanent occupation).

The iwi that makeup the collective known as Taranaki Whānui are:

- Te Ātiawa
- Taranaki (Ngāti Haumia hapū)
- Ngāti Ruanui (Ngāti Tupaia hapū)

- Ngāti Tama
- Ngāti Mutunga
- Other iwi from the Taranaki region.

Taranaki Whānui holds a statutory acknowledgment over Te Whanganui-a-Tara, cementing status as mana whenua with cultural and spiritual ties to sites such as Pipitea, Te Aro, and Kumutoto Pā.

The continuous presence and role of Taranaki Whānui as kaitiaki of Te Whanganui-a-Tara, provides for:

- **Enduring ahi kā** - Taranaki Whānui has maintained uninterrupted occupation, stewardship, and cultural engagement within the rohe (tribal area), and therefore uphold the position of primacy within the context of mana whenua. It is expected that this is recognised and appropriately provided for by this project.
- **Statutory recognition** - Taranaki Whānui's role as mana whenua is formally recognised through the Port Nicholson Block Settlement Act 2009 and associated statutory acknowledgments, which clearly define the iwi's deep connections to the land and waterways.
- **Cultural leadership** - The Wharewaka o Pōneke - developed by uri (descendants) of Taranaki Whānui, and organisations that have very close ties to Taranaki Whānui and who form a part of the membership of the Port Nicholson Block Settlement Act, is a tangible representation of the iwi's mana and cultural leadership in the area. It must remain the pre-eminent symbol of mana whenua on the waterfront, with the Fale Malae, and broader Frank Kitts redevelopment positioned in a complementary rather than competing role.

This CIA provides a range of recommendations to focus on mitigating and managing any adverse impacts on tangata whenua values, as well as creating opportunities to promote cultural and kaitiakitanga (guardianship) outcomes for iwi.

To address these cultural impacts, the project must be approached collaboratively, with Taranaki Whānui taking a leadership role in defining the cultural narratives, tikanga, and design elements that will shape the development. This ensures that the project does not compete with or obscure the iwi's heritage but instead complements and amplifies their presence as kaitiaki of the rohe. By placing Taranaki Whānui at the heart of the project, the Fale Malae and Frank Kitts Park redevelopment can become a meaningful addition to the cultural fabric of Te Whanganui-a-Tara, upholding and respecting the mana and legacy of the iwi.

Taranaki Whānui has expressed a desire to be actively involved in the redevelopment process from the outset, ensuring that the project team has a thorough understanding of the Māori cultural context, through to the completion

of the project. This includes providing input to the preliminary designs and working together with the project team in relation to landscape design and kaitiaki (guardian) matters.

Taranaki Whānui supports the application for resource consent by the Wellington City Council and Fale Malae Trust, with the understanding that the recommendations provided throughout this report should be thoughtfully applied to the project.

1. Purpose

This report, commissioned by Wellington City Council, was prepared on behalf of Taranaki Whānui to inform the assessment of environmental effects (AEE) for the redevelopment's resource consent applications.

The purpose of this report is to assess the potential cultural impacts of the development project on tangata whenua, with a focus on the Fale Malae initiative which will be introduced in the first stage of the park redevelopment.

This CIA evaluates how the development can best serve the interests of mana whenua and protect their cultural values. This assessment aligns with the Taranaki Whānui Strategic Plan to 2040, emphasising the principles of mana motuhake, cultural revitalisation, and environmental stewardship.

2. Cultural legacy in a contemporary context

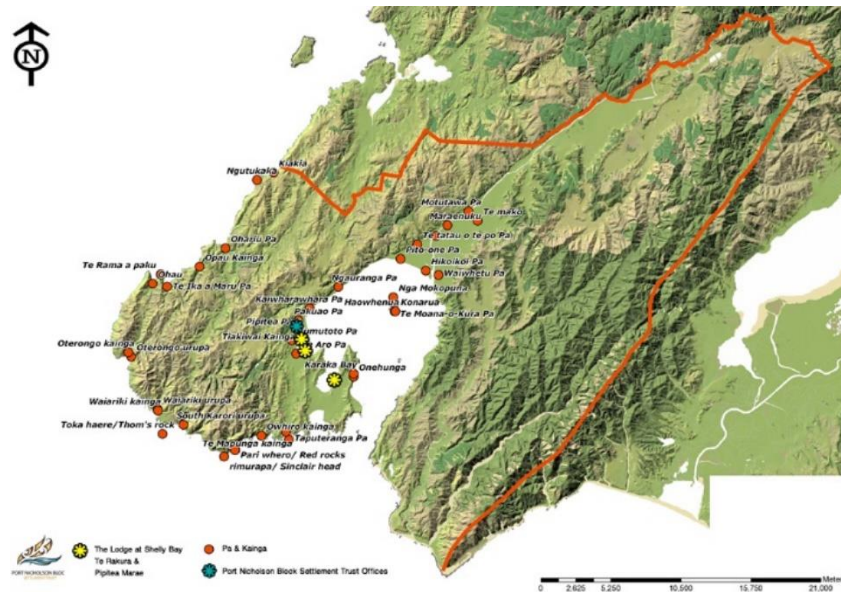
As mana whenua, Taranaki Whānui's vision is to ensure that their people not only retain their place within the takiwa (tribal area), but also flourish. The historical loss of land and the dispersal of Taranaki Whānui descendants and whānau has created significant challenges in reclaiming their rightful place within their takiwa.

The Port Nicholson Block Settlement Trust (PNBST) was established in August 2009 to manage the Taranaki Whānui Treaty settlement, alongside their social, cultural, economic, and environmental interests. Through this settlement, Taranaki Whānui holds a Statutory Acknowledgement over Te Whanganui-a-Tara and the Coastal Marine Area, and has cultural interests in the waterways and environment. It acknowledges their cultural, spiritual, historical, and traditional associations with those areas. In this case, statutory acknowledgements apply to the entirety of Te Whanganui-a-Tara, which is consistent with the relevant sections under the Resource Management Act 1991, particularly Section 8.

The takiwa for Taranaki Whānui was recounted to the New Zealand Company by the Rangatira Te Wharepouri in 1839 and followed the Māori tradition of marking a takiwa by tracing from headland to headland⁵. The eastern boundary was established by the kainga at Mukamuka on the stream of the same name. The takiwa included the catchments of the Orongorongo, Wainuiomata, Te Awakairangi (Hutt) Rivers and Makara Stream along with Te Whanganui-a-Tara and the three

⁵ Port Nicholson Block Settlement Trust. (n.d). *Rohe*. Port Nicholson Block Settlement Trust. <https://www.pnbst.maori.nz/about-us/rohe/>

islands in the harbour. The western boundary was established at Pipinui Point and included the pā of Ngutu Kaka on the Northwestern side.



Taranaki Whānui ki Te Upoko o Te Ika Rohe.

3. Historical background to the site

The development site is situated in an area historically rich with significant cultural and historical connections, particularly to Kumutoto Pā and Te Aro Pā, and the wider Te Whanganui-a-Tara region. This section delves into the historical movements, settlements, and interactions of mana whenua, highlighting the importance of these Pā and their ongoing cultural relevance.

3.1 Early Māori settlement and significance of Te Whanganui-a-Tara

Te Whanganui-a-Tara, known as Wellington Harbour, was historically a central hub of Māori settlement, trade, and resource gathering. Its significance extends back to the arrival of Kupe, who named many of the landmarks that are still used today, including Mākaro (Ward Island) and Matiu (Somes Island), which he named after his daughters. The harbour itself was named Te Whanganui-a-Tara in honour of Tara, an ancestor of the Ngāi Tara people who were among the first to settle in the region.

Prior to the arrival of Te Ātiawa, Taranaki, and other iwi, the region was occupied by Ngāi Tara and Ngāti Ira. The harbour was a highly valued resource, providing abundant food sources and serving as a transportation route that connected various kāinga (villages) and pā sites along its shores. The unique geography and natural

resources of Te Whanganui-a-Tara made it a coveted location, eventually leading to its strategic importance during the intertribal conflicts and subsequent European settlement.

3.2 The migration of Taranaki Whānui

The migration of Taranaki iwi to Te Whanganui-a-Tara began with the series of heke (migrations) such as Te Heke Tataramoa, in the early 1820s which included prominent hapū of Te Ātiawa, Ngāti Mutunga, and Ngāti Tama. These migrations were driven by the desire to find safer, more fertile lands after facing conflicts in their ancestral homelands of Taranaki.

By 1824, Te Ātiawa, along with their relatives from Ngāti Mutunga and Ngāti Tama, had established settlements throughout the Wellington region, including Kaiwharawhara, Kumutoto, Pipitea, and Te Aro Pā.

Te Aro Pā, established around 1824, quickly became a focal point for the Taranaki Whānui people. It was strategically situated east of Waimāpihi stream, on the original shoreline of what is now the central business district of Wellington. The pā was known for its large population and served as a centre for social, economic, and cultural activities. Chiefs such as Mohi Ngaponga, Tamati Wera, and Hemi Parae were among its leaders.

Kumutoto Pā, the site of one of Wellington's most notable kāinga, situated where the Kumutoto Stream reached the sea, was a significant resource for mana whenua in its vicinity⁶. The free-flowing, abundant river was part of everyday life for whānau (family) at Kumutoto Pā, and an important food and irrigation source. What is now known as the land between Woodward and Bowen Streets was once the home of Taranaki chief Wi Tako Ngatata and his Te Ātiawa people. Wi Tako Ngatata settled at Kumutoto throughout the 1840s and 1850s following the migration of chief Pomare Ngatata, and most of Ngāti Mutunga and Ngāti Tama to the Chatham Islands in 1835.

⁶ Port Nicholson Block Settlement Trust. (n.d.). *Te Ara o ngā Tāpuna*. Port Nicholson Block Settlement Trust. <https://www.pnbst.maori.nz/assets/PDFs/Te-Ara-o-nga-Tupuna.pdf>



Toenga o Te Aro (remains of Te Aro Pa). Sketch thought to be the work of Edmund Norman, Te Aro Wellington, looking towards the Hutt River, circa 1842. ATL A-049-001.⁷

3.3 Cultural and economic role of the site

The traditional Māori occupation and use of this region was extensive. Since their arrival, Taranaki Whānui upheld ahi kā (permanent occupation), building kāinga (settlements) and papakāinga (village areas) around Wellington Harbour, along with māra kai (gardens) and mahinga kai (food gathering areas). Māori had gardens right on top of the ridge facing into the northern sun and sheltered from the wild winds of the district.

Kumutoto Stream was the first of many streams in Wellington to be culverted in the late 1880s to make way for city development. The streams, Waitangi Lagoon on the eastern side of Te Aro Flat (near Waitangi Park), the surrounding bush, and the harbour provided abundant food sources, as well as materials like flax and wood.

Kumutoto Pā was a key flax-collecting and waka landing site. In March 1831, a flax trader bought 3.5 acres from Pomare Ngatata, and for three years, Kumutoto was the central hub for flax collection along the North Island's east coast. Flax, prized for its strength, was used by settlers for strapping, ropes, and building materials like thatching and latching.

Te Aro Pā was more than just a residential settlement; it was a thriving hub of economic activity. Its residents engaged in fishing, cultivation, and trading, not only within the Māori communities but also with early European settlers. The establishment of the pā helped solidify Taranaki Whānui's presence in the region, allowing them to exercise mana whenua (authority) and uphold their rights to the land and resources.

⁷ ATL – Alexander Turnbull Library.

The economic relationships established at these pā laid the groundwork for subsequent interactions with the New Zealand Company and other settlers. Although these relationships were initially beneficial, the arrival of more settlers led to significant challenges and disruptions for mana whenua. The establishment of the New Zealand Company's settlement at Lambton Harbour and the subsequent land transactions, such as the controversial 1839 deed of sale, began a period of land alienation and cultural displacement that would have long-lasting effects on mana whenua.

3.4 Land alienation and disruption

With the signing of the 1839 Port Nicholson Deed, the New Zealand Company sought to purchase large tracts of land in the Wellington region. Despite opposition from many Māori leaders, the deed was used to justify widespread land acquisitions, including areas that encompassed local pā. This led to tensions and conflicts between the settlers and mana whenua as the latter sought to protect their lands and maintain their economic independence.

On 29 April 1840, the Treaty of Waitangi was signed at Port Nicholson onboard the *Ariel* in the harbour. Those who were in occupation of the Port Nicholson Block when the Treaty of Waitangi was signed, and whose rights had been confirmed in tikanga Māori through raupatu (conquest) and ahi kaa roa were Te Ātiawa, Taranaki, Ngāti Ruanui and Ngāti Tama.

The process of colonisation impacted quickly and severely on Taranaki Whānui. The establishment of settler institutions such as the Police Magistrate's Court within the boundaries of local Pā without consultation further marginalised the residents. By 1844, the Spain Commission, which was tasked with investigating land claims, recommended that additional reserves be set aside for Māori. Wi Tako was involved in Wellington's settlement in the 1840s, including controversial land deals by the New Zealand Company, and his testimony to the Spain Commission on early land transactions led to opposition from settlers.

However, the damage had already been done, and the community at Kumutoto and Te Aro Pā experienced increasing pressure to relinquish their lands and move to less desirable locations. Much of their new land proved inadequate to sustain their way of life.

3.5 The transformation of the landscape

The 1855 earthquake significantly altered the landscape of Te Whanganui-a-Tara, lifting the land by one to two metres and changing the shape of the harbour. This event compounded the disruptions faced by the Māori communities as the newly raised land became prime real estate for the expanding European settlement. The raised land along the original shoreline, where pā once stood, was quickly claimed and developed, leading to the near-complete displacement of mana whenua.



Toenga o Te Aro (remains of Te Aro Pa). Te Aro Flat, Wellington circa 1857. ATL PAColl-D-0008.

Reclamation work around the harbour adversely affected Taranaki Whānui with the loss of kai moana sites, tauranga (waka sites) and their ability to trade on the harbour. By the 1980s approximately 356 hectares had been reclaimed within Te Whanganui-a-Tara⁸.

By the late 19th century, much of the pā had been swallowed by the expanding city. The pā, once a vibrant centre of Māori life in Wellington, was reduced to a memory, with only fragments of its presence remaining in the form of archaeological sites and a few remaining urupā (burial grounds).

More recently, the Frank Kitts Park site was part of the commercial port meaning public access was not permitted⁹. In the late 1980's, the park was developed for public use as the land was no longer required by the Wellington Harbour Board for commercial purposes. The design of the park was heavily influenced by an annual street car race, and the seaside promenade was the start grid for the race, flanked by a high wall on its city for spectator safety.

4. Potential cultural impacts

⁸ Taranaki Whānui ki te Upoko o Te Ika. (2008, August 19). Taranaki Whānui ki te Upoko o Te Ika Deed of Settlement. Te Rūnanga o Taranaki Whānui.

⁹ Wellington City Council. (n.d.). *Frank Kitts Park*. Wellington City Council.
<https://wellington.govt.nz/recreation/outdoors/parks-and-reserves/city-and-suburban-reserves/frank-kitts-park>

The legacy of Kumutoto Pā, Te Aro Pā and other kāinga in the Wellington region is integral to the identity of Taranaki Whānui and their ongoing relationship with the city. While much of the physical evidence of these settlements has been lost, the cultural narratives and whakapapa (genealogy) associated with these sites continue to hold immense value. Despite urban development overtaking many of these sites, Taranaki Whānui continue to nurture a deep cultural and spiritual connection to the land.

Today, the Frank Kitts Park site is remembered as a symbol of resilience and the enduring connection of Taranaki Whānui to Te Whanganui-a-Tara despite the numerous challenges they have faced.

The broader park redevelopment, and the development of the Fale Malae has the potential to significantly influence the cultural landscape of Te Whanganui-a-Tara and the relationship of mana whenua to their ancestral sites.

While the Fale Malae site does not directly overlay known archaeological locations, its proximity to areas of immense historical and cultural importance requires a sensitive approach to ensure the project supports rather than detracts from the cultural values and narratives of Taranaki Whānui.

As long as mana whenua co-design elements are maintained as a core part of the broader project, the redevelopment is expected to support, rather than adversely affect the relevant cultural values.

4.1 Impact on sites of significance

The Fale Malae site is proposed to be in a part of Te Whanganui-a-Tara that holds historical and cultural resonance for Taranaki Whānui. Key sites such as Kumutoto Pā, Te Aro Pā and Pipitia Pā once formed the backbone of Māori settlement in the region, serving as centres of community life, trade, and cultural exchange. There was regular trade and contact between hapū from different kāinga, with the harbour serving as a key communication route and source of marine resources. Surrounding bush and streams provided food and materials, including tuna (eels), harakeke (flax), and tōtara for waka (canoes) and whare (houses). The iwi were true kaitiaki (guardians) of their environment.

Given this, the development must carefully consider how its presence and activities might impact the spiritual and cultural values associated with these areas.

4.2 Proximity to Kumutoto, Pipitea and Te Aro Pā

The proposed site is situated near the traditional boundaries of Kumutoto Pā, Pipitea Pā and Te Aro Pā, all of which played crucial roles in the history of Taranaki Whānui. These pā sites were not only places of residence but also held significant spiritual and ceremonial roles. Even though the physical structures no longer exist, the mana and wairua (spiritual presence) of these locations remain strong for the iwi. Any

development that disrupts or diminishes the spiritual connection to these sites could result in a loss of cultural integrity and a sense of disconnection for mana whenua.

4.3 Proximity to Te Wharewaka o Pōneke

Te Wharewaka o Pōneke stands as a powerful symbol of Taranaki Whānui's enduring connection to Te Whanganui-a-Tara. More than a building, it is a living embodiment of mana whenua identity, telling the stories of waka traditions, whakapapa, and the iwi's role as kaitiaki. It is a place of cultural expression, gathering, and learning, anchoring Taranaki Whānui within the modern urban landscape.

The Wharewaka plays a pivotal role in preserving and sharing Māori maritime heritage, with its waka providing a direct link to the past while also serving as a foundation for future generations to connect with their cultural roots. Its presence is a tangible affirmation of Taranaki Whānui's ahi kā, asserting their primacy in the cultural landscape of the waterfront.

Any development nearby must complement, not compete with, the Wharewaka's mana. It should highlight and enhance its cultural narratives, ensuring the Wharewaka remains the preeminent symbol of mana whenua on the waterfront.

4.4 Cultural impacts of the Fale Malae project

The Fale Malae project, located within the rohe of Taranaki Whānui, holds significant cultural implications for the iwi as mana whenua. While the project aims to celebrate Pacific cultures and foster shared heritage, it must not overshadow or dilute the primacy of Taranaki Whānui's connection to the whenua, wai, and the broader cultural landscape of Te Whanganui-a-Tara.

One of the critical impacts of the project is the potential to diminish the visibility of Taranaki Whānui's ahi kā, which reflects their enduring presence and guardianship of the area. If not handled carefully, the narrative of shared Pacific and Māori heritage may risk creating ambiguity around who holds the primary mana whenua role. This could lead to cultural displacement, eroding the unique identity and history of Taranaki Whānui in the region.

The cultural integrity of existing landmarks, such as Te Wharewaka o Pōneke and the Whairepo Lagoon, may also be affected. These are not merely physical structures or geographical features but are taonga imbued with the mouri of the iwi and rich layers of history. Developments that do not sufficiently consider this significance, risk altering their role and diminishing their ability to serve as cultural anchors for Taranaki Whānui.

4.5 Cultural impacts of the Waikoukou Stream

The waikoukou stream, once a prominent natural boundary between Kumutoto and Te Aro Pā, carries profound cultural significance for Taranaki Whānui. Historically, the stream served as a critical resource for sustenance and a connector for kāinga. Its waters were integral to daily life, providing fresh water and supporting mahinga kai, which sustained the whānau of the region. The stream also held spiritual significance, embodying the life force (*mouri*) of the area and symbolising the interconnectedness of land and water within Māori cosmology.

The loss of the stream through urban development has disrupted the cultural landscape and severed a key element of traditional life for Taranaki Whānui. The ongoing invisibility of this taonga risks further erasing its historical and cultural narratives. Any redevelopment must honour its legacy, restore its presence in the public consciousness, and include interpretive elements that educate and reconnect people with this vital part of the city's history.

5. Conclusions and recommendations

The Fale Malae, and wider Frank Kitts Park development has the potential to significantly influence the cultural landscape of Te Whanganui-a-Tara and the relationship of mana whenua to their ancestral sites.

Frank Kitts Park was an area of high significance to Taranaki Whānui as one of their early settlements around Te Whanganui-a-Tara. As with all the Pā and kāinga in Wellington City, iwi influence and land ownership dwindled in the 19th century.

Te Whanganui-a-Tara was highly important as it was a mahinga kai providing kaimoana (food from the sea) including a wide variety of finfish along with shellfish. The development site is part of a broader cultural landscape that includes historical tracks, traditional mahinga kai areas, and former kāinga that were once interconnected.

The project must be mindful of these invisible but culturally significant connections, ensuring that the development does not sever these traditional linkages or reduce the continuity of mana whenua presence within the urban environment. By acknowledging and reflecting these connections in the design and narrative of the site, the project can support a cohesive cultural narrative that enhances, rather than disrupts, the sense of place for mana whenua.

This CIA and appended design statement provides a series of recommendations, and a framework to address these issues, focusing on mitigating and managing the potential impacts on tangata whenua values, while also creating opportunities to

achieve cultural and kaitiakitanga (guardianship) outcomes for iwi. The current proposal responds appropriately, and mana whenua are supportive of this project, particularly the Fale Malae. While there are no impending issues on these recommendations, it is encouraged they are considered accordingly as the development progresses.

5.1 Visual and cultural landscape integration

The visual and cultural integration of the Fale Malae into the urban fabric of Te Whanganui-a-Tara is crucial for creating a complementary relationship between the Fale Malae and other significant cultural sites in the area, particularly the Wharewaka o Pōneke. The Fale Malae is a Pacific focused development that will provide a unique space for cultural expression, dialogue, and engagement, reflecting the aspirations of the broader Pacific peoples' communities. However, given its proximity to the Wharewaka o Pōneke - a building that holds considerable cultural significance for Taranaki Whānui - it is important that the Fale Malae respects and acknowledges the precedence of the Wharewaka within this shared cultural landscape.

The Wharewaka, as a symbol of Taranaki Whānui's presence and identity in Te Whanganui-a-Tara, carries a depth of meaning that is intrinsically tied to the whakapapa and historical connections of the iwi to the region. Therefore, it is essential that the design and integration of the Fale Malae are undertaken in a way that supports and enhances, rather than competes with, the mana of the Wharewaka. This requires a thoughtful approach that recognises the Wharewaka's status and ensures that the Fale Malae complements rather than overshadows it. The two buildings should co-exist in a relationship that fosters mutual respect, cultural harmony, and shared storytelling, each fulfilling its own unique purpose while contributing to the cultural vibrancy of the waterfront.

5.2. Architectural design and cultural expression

The architectural design of the Fale Malae should reflect the diverse Pacific cultures it represents, incorporating elements that speak to the rich heritage and narratives of the many Pacific communities involved. While the focus will be on Pacific cultural expression, it is important that the design acknowledges and respects the cultural context of the Wharewaka o Pōneke. This can be achieved using shared design languages, such as the incorporation of symbolic motifs that honour the connections between Taranaki Whānui and the Pacific community.

Architectural features should highlight the distinct identity of the Fale Malae while maintaining a sense of unity with the Wharewaka. Design elements such as pathways, sightlines, and visual cues should subtly guide visitors' attention to and between the two spaces. By incorporating these design considerations, the Fale

Malae can contribute to a cohesive cultural precinct that celebrates both Māori and Pacific cultures in a balanced and respectful manner.

5.3. Incorporation of natural features and ecological integrity

Given the importance of natural features in Māori and Pacific peoples' worldviews, the landscape design of the Fale Malae should include indigenous plantings and water features that resonate with the environmental context of Te Whanganui-a-Tara. The landscape should also consider its relationship with the Wharewaka, ensuring that shared green spaces or planting schemes create a seamless flow between the two buildings. By aligning the ecological and natural features of the Fale Malae with the existing environment of the Wharewaka, the development can enhance the overall sense of place and strengthen the connection between these two sites.

5.4 Whairepo Lagoon and the guardianship of stingrays

The Whairepo Lagoon is a significant ecological and cultural feature of Te Whanganui-a-Tara. Its waters are home to whairepo (stingrays), which are considered guardians of the lagoon. These creatures, often seen gliding gracefully in the warmer months, embody the mouri of the area and reflect the health and vitality of the lagoon's ecosystem. In Māori tradition, such creatures hold spiritual importance, acting as kaitiaki that maintain balance and harmony within their environment. Protecting the lagoon's ecosystem, including the whairepo, is essential to upholding its cultural integrity. Redevelopment plans must ensure that the habitat is preserved, water quality is maintained, and any potential disturbances to these taonga are minimised.

5.5 Environmental impact of development near the water

Development near Te Whanganui-a-Tara's waterways, including the Whairepo Lagoon, requires careful consideration to protect both cultural and ecological values. Construction activities must avoid runoff or contamination that could harm water quality or disrupt aquatic life. The integration of sustainable design practices, such as stormwater management systems, indigenous planting, and natural filtration mechanisms will be critical.

Mana whenua must play an active role in overseeing these aspects to ensure that the development aligns with the principles of kaitiakitanga. This includes

incorporating tikanga-based approaches to environmental management and providing regular monitoring to mitigate any adverse impacts. By prioritising the health of the lagoon and its surrounding environment, the project can honour the cultural and ecological significance of this unique area.

The project also poses challenges in maintaining the cultural and spiritual balance (*tapu* and *noa*) of the area. Construction activities increase human activity, and environmental impacts must be managed in a way that aligns with tikanga Māori to ensure the continued well-being of the whenua and wai.

To address these cultural impacts, the project must be approached collaboratively, with Taranaki Whānui taking a leadership role in defining the cultural narratives, tikanga, and design elements that will shape the development. This ensures that the project does not compete with or obscure the iwi's heritage but instead complements and amplifies their presence as kaitiaki of the rohe. Having Taranaki Whānui continue to work alongside the project, the Fale Malae can become a meaningful addition to the cultural fabric of Te Whanganui-a-Tara, upholding and respecting the mana and legacy of the iwi.

To ensure the primacy of Taranaki Whānui is upheld in the Fale Malae project and Frank Kitts Park redevelopment, it must be understood that:

- **Taranaki Whānui will continue to reaffirm Ahi Kā** - as the kaitiaki of Te Whanganui-a-Tara, focusing on the enduring presence and cultural leadership that extends back to the earliest migrations.
- **Taranaki Whānui tikanga and leadership** - insist on Taranaki Whānui-led tikanga for any cultural elements within the project, including karakia, pou, and interpretive signage, ensuring the overarching narrative honours the iwi's mana and direct connection to the land.
- **Collaborative design** – continue to engage directly with the Fale Malae Trust and Wellington City Council to ensure the project's design and execution align with the cultural priorities and vision of Taranaki Whānui. The current proposal responds appropriately.
- **Legislative and Treaty-based assertions** - Taranaki Whānui will reinforce the iwi's statutory and Treaty-based rights, ensuring these are reflected in any resource consent decisions and public communications about the project as well as our ahi kā.

The proximity to areas of significant historical and cultural importance requires a sensitive approach to ensure the project supports and complements, rather than detracts from the cultural values and narratives of Taranaki Whānui.

Waiho i te toipoto, kaua i te toiroa

Appendix 1: Frank Kitts Park Design Statement

Mana Whenua design statement: background of process and summary in partnership with Wellington City Council

Prepared by: Len Hetet – Te Ātiawa Taranaki Whānui Design Lead

Initial engagement

For the Frank Kitts project, key aim was to partner and collaborate with Mana Whenua, and to recognise their unique relationship to the land and water. Opportunities for co-designed elements have been pursued through an ongoing and inclusive process.

A series of workshops were held with representatives from Te Ātiawa and Ngāti Toa Mana Whenua in 2022 to describe the scope of the proposed new landscape design, and associated building suggestions. A presentation and subsequent discussions explored some potential co-design aspects, and an appropriate consultation process was established, with Te Ātiawa taking the lead in preparing the site-specific cultural narrative and overlay as the starting point for the design team to work with. Ngāti Toa Rangatira were invited to be part of the process but declined to attend.

The primary objective

The primary objective is to ensure the co-design process has a framework in place to promote appropriate and meaningful cultural engagement with an ongoing and active role for Mana Whenua and other contributing organisations.

From previous discussions, we see the Frank Kitts Park redevelopment as an important and unique opportunity to partner with others, and to create a coherent design platform that recognises the importance of Māori cultural values as part of the foundations for the project.

It will reflect a strong willingness to create partnerships between iwi, local council and co-design partners, with an end goal of being able to stand united and describe a collaborative and partnered project process, that also reflects future co-design pathways for Mana Whenua.

The key objectives

- Recognise the importance and significance of Te Tiriti o Waitangi (the principles of partnership, participation and protection) and the Crown and local councils' duty to it.
- Recognise Mana Whenua and acknowledge Tino Rangatiratanga.

- Strengthening existing Local Council, Mana Whenua and Māori relationships, by establishing a strong working partnership for this project -enhancing and fostering an ongoing relationship.
- Ensuring Iwi representation (and other appropriate parties) at the decision-making table, with a voice throughout the project's lifecycle.
- Better engagement practices and provide an exemplar process (precedent) for future projects within the market.
- Ensure engagement is genuine and meaningful, promoting Mana Whenua principles, values and ensuring trust and confidence.
- Undertake formal engagements at the appropriate points in the project's development, and with the appropriate time allowed.
- Provide opportunities through the project to further engage Māori communities through education, employment, awareness and wellbeing.
- Recognise the progress made with the Council and Māori relationship since previous significant developments on the projects, and express this within the outcomes - enhancing existing narratives and cultural identity.
- Incorporate Māori principles and design into the project from the outset through co-design and partnership, rather than applying or coordinating it into a completed solution.

Site-specific narrative

The site-specific narrative was prepared by Kura Moeahu and was subsequently interpreted and expanded on by Len Hetet, Te Ātiawa Taranaki Whānui Design Lead, as foundational material for the co-design workshops held with Wellington City Council, Wraight and Associates, Athfields and Jasmax Architects that commenced in 2022. The broader cultural narrative which this project responds to is *Te Ara Tupua* – the ancient pathway¹⁰, a narrative associated with Tupua – Ngake and Whātatai. This is the story of the formation of the wider region of Wellington and its geography.

To convey this narrative, there were a number of design considerations and themes that were translated and articulated to produce a cultural overlay¹¹ that informed design ideas.

Project specific narrative

The specific project narrative is *Wharikitia Te Whenua* - a mat created from the land. This design theme has been used to inform the design treatment of a range of building and landscape aspects that have been identified within the project.

The concept of *Wharikitia Te Whenua*- a mat created from the land, connects the site-specific narrative *Te Ara Tupua* by linking the creation of mat in the form of land, fashioned by the seismic movement of Whataitai, one of the two phenomena from *Te Ara Tupua*.

¹⁰ *Te Ara Tupua (attached).*

¹¹ *Mana Whenua Cultural Overlay (attached).*

- The term 'Whāriki' refers both to the plaiting technique and the mats made from it. Floor mats were of great importance before European arrival, even when the largest and most distinguished carved houses had dirt floors.
- Several types of whāriki were made, each with a special purpose. Coarse mats called whāriki and tūwhara were the basic floor covering.
- Finer sleeping mats called takapau and tīenga were spread over these. A particularly fine takapau might be woven for a high-born woman to give birth on.
- Coarse tāpaki mats were placed over food in a hāngi (earth oven), then covered with earth to retain the steam and heat. Traditions tell us that this same mat-weaving technique was used to make the sails for Waka Hourua.
- Hiki (The Hiki technique is used to add extensions to new whenu, other commonly used names are Mourua, Maurua and Hono) this concept of Hiki is a key driver in the design response as it examines the idea of connection in its various forms.

Co-design process

The development of design responses that capture the narrative was a direct outcome of focused co-design workshops held regularly during 2022. These workshops were held in a generous spirit of collaboration and mutual respect for the design conversation. Each session started with simple protocol of an introduction in Te Reo Māori, followed by a Karakia appropriate to the content for the day. In the spirit of embracing the tikanga this was shared between the attendees to expand the understanding and commitment to genuine engagement. A closing whakatauki and reflection on the workshop was performed in a similar way by the nominated attendee.

The early sessions explored many design options, and these were debated, refined, discarded or reimaged with the final results collated and conceptualised. The co-design process has not stopped and will continue through the construction stage to ensure the intent is being carried out and mana whenua artist input is engaged where required.

Te Ara Tupua

Let me take you back in time immemorial well before man walked the island the mountain clan were hauled from the great depths of Te Moananui a Kiwa (the great ocean of Kiwa) where only great mana could be calm the fish Maui. The gifted tear drop pathways were placed at its feet, giving birth to gifts of his own elk.

Following the procreation of the mountainous ranges of the central plateau the mountain clan were summoned to the head of the fish, gathered on the summit of Pukeatua (summit of gods) where they were gifted the ritual incantations, instructing them to prise open the great mouth of the fish of Maui. Reciting the ancient incantations of invocations summoning from the depth of the freshwater lake came forth the two ancient phenomenon giving birth to "Te Ara Tupua".

Each responsible for their very own way to freedom from their land locked imprisonment of the freshwater lake. Both Tupua opting to take different pathways to freedom.

One Tupua commenced his journey on the eastern side of the lake, winding himself up leaving behind a destructive pathway. Hurling himself towards the distant barriers he bashed through escaping the freshwater lake to freedom, unto the great maiden ocean, Hine-moana. It was at this point the freshwater lake meets the salt water for the very first time. In his devastation to escape he left behind geographical icons evident to this day.

The second Tupua opted to take the western pathway, commencing from the throat of the fish of Maui (Korokoro o te Ika, later to be named Te Korokoro a Mana), arriving at Nga Uranga where he began to wind himself into a coil.

Through lack of communication between these Tupua, and no sooner did the second prepare himself for freedom, his companion had already escaped leaving a pathway of destruction and fresh water later following close behind. Unable to generate enough velocity and momentum while the water line was receding, the second tupua intent of escape was marred becoming stuck on a sandbar. Unable to move any further he remained there for some time as the water washed over his back. Aeons passed by where a great land mass uplifted him out of the water exposing his body to the open-air elements bringing his life to a sudden end. In passing his spirit took the formation of a spiritual bird pursuing the pathway of enlightenment to this day.

These two Tupua were both looking for freedom opting to take alternative pathways. One created the eastern inner harbour pathway and in doing so left us with the geographical iconic formations of Te Awa Kairangi, Matiu, Makara, Nga Mokopuna, Te Au a Tane and many more.

The second created the western inner harbour pathway commencing from the throat of the great fist of Maui, leaving behind the icons of the eastern harbour Horokiwi, Waihinahina, Parikaranga, Paroro-rangi, Tahatahara and Nga Uranga.

Each pathway chosen by these Tupua allows for our international visitors to come to Te Whanganui a Tara. Ngake pathways allowed for the great Pacific navigator Kupe and larger cruise liners to frequent these shores.

Whataitai, although unable to pursue the same pathway of his elk, still set himself free through his spiritual pathway in which many aircraft carriers visit our harbour daily both nationally and internationally. The name Te Ara Tupua (The Ancient Pathway) is an acknowledgement to the guardians of our harbour, Ngake and Whataitai. They are both Tupua in the own right and have opted to use the word "Tupua" over the word "Taniwha" Tupua is a term for a phenomenon, something that

is unexplainable and a term that aligns itself the total story of Te Kahui Maunga, namely Te Awa Tupua, Te Kahui Tupua, Te Ara Tupua

Kura Moeahu (August 2019)

Te Kahui Maunga, Te Ati Awa Nga Ruahine, Ngati Mutunga Taranakituturu, Ngati Tama Ngati Ruanui, Ngati Toa

Mana Whenua Cultural Overlay

Whārikitia te Whenua - a woven mat made of the land, a treasure left behind by the great phenomenon Whataitai.

Weaving the people, binding us to the land and sea, a whariki tatooed upon the skin of Papatuānuku (earth mother) and fed from Ranginui (sky father). To create a whāriki (a mat), a technique called Hono or Hiki which translates to joining two panels together creating the various patterns. Each panel has its own meaning and tells a story that is created by the weaver. Many patterns that are created, form a scale of direction, motion and symmetry.

- Whāriki to be used in the context of protection, direction and movement (protecting the ground, directional function, feel of movement).
- Binding the areas together through a single thread.
- Connecting the people to the land, water tributaries and sea.
- Acknowledging we are guardians of this area, and we must look after it for it to survive.