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# ORDINARY AND OUTSTANDING

A grounded investigation of associative values in landscape assessment

A thesis submitted in partial fulfillment of the requirements for the  
Degree of Master of Landscape Architecture,  
Lincoln University

by  
**Hannah Wilson**

Lincoln University, 2019

To 'Ham' and Ian

(xlii)

To us they were immortal: the hall, bridge,  
river, mine and the bush ~ always there, in

present time. The beetling brick chimneys by  
the foundry, bathhouse, mine mouth, railway line

and barn-like bins, the twisted rusty pylons  
left behind from rope-road days before the

bridge was built. They stood as warnings of  
what might be: old ways die, men move on, a

pen in Wellington signs a bill, a deal  
is done, a settled score. Suits in London

change the script: Oil is king, old Coal has lost  
his throne. The sun up high in summer, off

we'd hike to Notown, a ghost town, for our  
picnic where the cemetery grew mushrooms.

*Poem by Jeffrey Paparoa Holman (2004)*



# ABSTRACT

## Ordinary and Outstanding

A grounded investigation of associative values in landscape assessment

by Hannah Wilson

Picturesque ideologies embedded in the Resource Management Act, 1991 have significantly influenced landscape assessment methodologies in New Zealand. Its influence has given overwhelming priority to the protection of “outstanding natural landscapes”, landscapes which are “conspicuous, eminent, or remarkable” to their viewer. The application of the picturesque aesthetic to landscape was contested in the 2009 Lammermoor decision in Central Otago, New Zealand. The decision saw artist Grahame Sydney and poet Brian Turner challenge the nature of the Resource Management Act, 1991 and landscape assessment methodologies in New Zealand, revealing the existence of other ‘outstanding landscapes’. These landscapes could contain important values and meanings to people such as memories, recreational value, amenity, and trauma, and are not necessarily ‘outstanding natural landscapes’ in appearance. This thesis takes inspiration from the actions of Sydney and Turner and asks, what would landscape assessment in New Zealand look like if landscapes which are outstanding for associative social and cultural reasons were given equal priority to outstanding natural landscapes, and how artists may be able to aid in their identification?

Field work in the Grey District on the West Coast of the South Island drew on local artists’ identification of outstanding landscapes. Analysis of their selected sites and conversations with them revealed the potential of artists as experts, and highlighted the influence of Insider and Outsider perspectives on understandings of a landscape’s associations.

**Key words:** Landscape planning, landscape assessment, resource management, outstanding, New Zealand, landscape architecture, picturesque.



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*Family photo at Point Elizabeth Beach,  
2012. One of the Grey District's  
outstanding landscapes.*

*Photograph courtesy of Stewart Nimmo.*

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**Above:** Figure 1: 'Behind Stan's', a painting from Grahame Sydney, Brian Turner, and Owen Marshall's book 'Timeless Land'. The painting is of people dwelling in the landscape. A Cultured Nature perspective. (Marshall, Sydney, & Turner, 1995).

**Below:** Figure 2: 'Winter', poem by Brian Turner from 'Timeless Land'. (Marshall, Sydney, & Turner, 1995).

## Winter

No coddling. Chill winds  
From the south and west  
Bring snow to the mountains  
Snow and sleet to the valleys  
ice flashing is periodic  
semaphore in the sun

The earth resounds  
under your feet. When  
fog fills the valleys  
the mountains are  
polar islands  
in a grey-white sea

And when log fires  
burn long in the grate  
the one thing  
people share  
is the belief in spring

At times it seems  
you live in a vast amphitheaters  
surrounded by snow and ice,  
suppressing a longing  
for the heat of the summer sun,  
for the land to stir again,  
for the chance once more  
to kneel on the waking earth  
and feel the fresh grass  
tingling beneath your grateful hands

There is  
no coddling

# 1. Introduction

## 1.1 A champion of associative values

Since the establishment of the Resource Management Act in 1991, the term ‘outstanding natural landscape’ has become a vital yet contentious issue for landscape architects and planners. The profession has since aimed to define and assess these landscapes, but nearly thirty years on from the establishment of the Resource Management Act, 1991 landscape architects have also begun to recognise other landscapes which are of significance, including landscapes with associative or cultural value to communities.

The professions of art and landscape planning very rarely interact with one another, however this changed in October, 2009. The Lammermoor decision saw artists become active in landscape assessment to acknowledge the associative values of the Lammermoor Ranges. Meridian Energy proposed to establish wind turbines along the Lammermoor Ranges in Central Otago, and this was contested by the Save Central Group, a small group of people in the local community which contained the artist Grahame Sydney and poet Brian Turner.

Although the “big sky” vistas of Central Otago are captured in Sydney’s paintings (Carpenter, 2013), the conspicuous mountain ranges and plains are not always the focus of the image, rather the presence of human inhabitation (Figure 1). Houses, railway lines, sheds, and mailboxes are just some of the objects seen in Sydney’s paintings, while the landscapes of Central Otago provide context. Turner’s poetry is no different, describing what it is like to live in Central Otago as seen in the book *‘Timeless Land’*. His poetry gives an insight into the landscape which extends beyond its sublime appearance (Figure 2). The artworks, although not created by a scientific expert, still have a valid perception of place from a Pākehā cultural perspective.

Sydney’s painting *“A Timeless Land”* was edited for the purposes of the case to depict red wind turbines sprawled across the landscape and this image was used as a poster to contribute to the legal fees of the case (Figure 3). The Save Central Group encountered many challenges when facing the Environment Court, but it was considered that their argument led to the two-billion-dollar proposal being rejected (Manins, 2009). Although Meridian Energy did choose to contest this decision, their appeal was withdrawn from the Environment Court due to great expense and the uncertain effects it would have on the community (Otago Daily Times, 2012).

*Figure 3: Image of Sydney's painting "A Timeless Land" painted with red turbines. Stuff.co.nz (2009)*  
Source: <http://www.stuff.co.nz/southland-times/archives/queenstown/625542/Prints-to-raise-funds-for-wind-farm-fight>

## **1.2 Research purpose**

As noted in the recent NZILA (New Zealand Institute of Landscape Architects) Project LAM (Landscape Assessment Methodology) workshops, it is not only the exclusiveness of the term outstanding natural landscape which is an issue, but the lack of recognition for associative landscape values and cultural values which are clearly expressed in every day society by people like Sydney, and Turner. This leads to the aim and research focus of this thesis.

With the current climate of landscape assessment in New Zealand, review of landscape assessment methodologies for landscape architects and the Resource Management Act 1991 itself, posed two timely questions looking to the future of landscape assessment of New Zealand. The aim of this research thesis is to first understand what could happen if associative cultural values were given equal priority in landscape assessment to outstanding natural values. This led to the second question of 'how'? It was the Lammermoor decision which led to the hypothesis of why not artists as experts? The skill and knowledge of a place that artists such as Sydney, and Turner were able to demonstrate through their chosen mediums brought to light the associative values of that landscape. Therefore, the second core research question is, how might artistic expertise be able to aid in the identification of associative values?

## **1.3 Lack of guidance from the Resource Management Act, 1991**

The current approach to landscape assessment in New Zealand was heavily influenced by the establishment of the Resource Management Act, 1991. The Act sought to "...promote the sustainable management of natural and physical resources..." (Parliamentary Counsel Office, 1991), with an important part of this process being to avoid, remedy or mitigate adverse effects on the environment. The establishment of the Act was not without its challenges and thirty years on from its introduction the Resource Management Act has become a major influence as to how landscape assessment is carried out today.

Since the establishment of the Act, landscape has been recognised in case law as an “important component of the environment; and ... the context of all activities on Earth...” (Pigeon Bay Aquaculture Limited, 1999). Landscape assessment in New Zealand has become a vital part in the protection and preservation of landscapes that are of importance, specifically those in section 6 of the Resource Management Act, 1991, matters of national importance. This includes the assessment of biophysical (natural science), sensory and perceptual, and associative (cultural or social) values.

A part of New Zealand’s landscape assessment process that was particularly impacted by section 6 of the Act, is the identification of associative values. Although biophysical, sensory, and associative values are considered and used to assess outstanding natural landscapes, there is a heavy prioritisation towards two of the matters of national importance specifically. Picturesque cultural ideologies embedded in New Zealand’s legislation and assessment processes have created a biased prioritisation of section 6(a) “... preservation of the natural character of the coastal environment...” and 6(b) “...protection of outstanding natural features and landscapes...” (Parliamentary Counsel Office, 1991), making them both the most highly contested matters of national importance in the Environment Court. However, one consequence of the way section 6 has evolved and been applied has neglected the significance of outstanding cultural landscapes for New Zealanders and their associative values, particularly for Pākehā as not all landscapes with rich associative values are considered outstanding under the Act.

When the Resource Management Act, 1991 was established it was considered revolutionary internationally as sustainable management was its purpose. The Act repealed many of New Zealand’s environmental laws including the Town and Country Planning Act, 1977 and the Water and Soil Conservation Act, 1967. Although the Resource Management Act, 1991 was considered world leading, it was not without its issues which impacted landscape assessment methodologies (Randerson, 2007). For Regional and District Councils the Act had its advantages as it gave local authorities more control over the environmental effects of land use change, enabling them to make decisions which reflected the priorities of that territorial area. Although the purpose of the Act was to improve the management of natural and physical resources across New Zealand, an initial lack of guidance from national government mean that local authorities had to interpret the purpose, and importance sections such as section 6 matters of national importance on their own.

## **1.4 Assessment methods**

There was an initial lack of coherent landscape assessment methods when the Resource Management Act was established. This meant that methods to identify outstanding natural landscapes and other landscapes of importance were inconsistent nationwide. Over time the profession of landscape architecture responded with the development of a set of criteria, known as Amended Pigeon Bay Factors, as well as a guidelines on assessment methodology (NZILA, 2010). The factors developed from origins in the Canterbury Regional Landscape Study, 1993 and were used in the Pigeon Bay case in 1999. Since the Pigeon Bay case, the amended factors have been developed further in case law, and by the NZILA, becoming more widely adopted by the profession over time. The factors addressed three critical areas to be considered by landscape architects and landscape planners when assessing whether a landscape

has outstanding natural qualities. These landscape attributes include the biophysical features, patterns and processes of a landscape, the sensory and perceptive values of that landscape directly perceived by humans, and the associative and cultural values people have in relation to that landscape (New Zealand Institute of Landscape Architects Education Foundation, 2010).

Although landscape architects have aimed to respond to these issues, inconsistencies still remain within the profession. Project LAM (Landscape Assessment Methodology) carried out in December 2017 across New Zealand by various landscape architects, landscape planners, and the NZILA aimed to identify and develop solutions to current issues with landscape assessment methods in New Zealand.

Definitions of terms such as ‘natural’ and their application especially when it comes to the assessment of outstanding natural landscapes vary greatly between professionals. This has had great impacts in the Environment Court when two landscape architects use similar methods but have different perceptions as to what ‘natural’ means. Some believe that natural means pristine naturalness, untouched by humans. Others believe there can be a “...a spectrum of naturalness from a pristine natural landscape to a cityscape, and a ‘Cultured Nature’ landscape may still be an outstanding natural landscape...” (Matakana Island, 2017). This debate between natural science and perceived nature view continues to create inconsistencies in evidence and landscape assessment as there is no clear definition as to what a ‘natural landscape’ should be.

Another issue is the term ‘outstanding natural landscape’ with many landscape architects wishing to either repeal the use of the term or to include other terms such as ‘outstanding heritage landscape’ or ‘outstanding rural landscape’ (New Zealand Institute of Landscape Architects, 2017b). The term ‘outstanding natural landscape’ as used in section 6(b) is particularly problematic as it prioritises landscapes which have outstanding natural qualities, which also need to be “...conspicuous, eminent, remarkable or iconic...” qualities (Environment Guide, 2018b). The term therefore does not acknowledge landscapes which are outstanding for other reasons, but do not have outstanding natural qualities.

The structure of the Resource Management Act, 1991 and how it impacted landscape assessment in New Zealand was the initial starting point for this research. The Project LAM workshops highlighted an important point about client interests when carrying out a landscape assessment project. As associative values for Pākehā New Zealanders are not identified as a matter of national importance, the client often does not consider them important to assess (New Zealand Institute of Landscape Architects, 2017b). At this point in time, the closest representation of Pākehā associative values in section (6) is 6(a) “...the preservation of the natural character of the coastal environment...”, 6(b) “...the protection of outstanding natural features and landscapes...”, and 6(f) “...the protection of historic heritage...” (Parliamentary Counsel Office, 1991).

Section 7(c), “...the maintenance and enhancement of amenity values...”, although not a matter of national importance to consider embodies another group of associative values for Pākehā which have become to be known as amenity landscapes (Environment Guide, 2018a). Amenity landscapes “...contribute to amenity and the quality of the environment [and] contribute to people’s appreciation of the pleasantness, aesthetic coherence and cultural or recreational attributes of an area, as well as those



which contribute to the functioning of ecosystems...” (Environment Guide, 2018a). These landscapes however do not have the same level of importance as those in section 6 and are used to recognise sites which are “...too modified to qualify for protection under Section 6(b) of the Act...” (Environment Guide, 2018a).

The wording of each of these matters is critical, as words such as preserve and protect have the connotation of little to no change or interaction. In comparison, the relationship between tangata whenua and landscape is represented in 6(e) “the relationship of Māori and their culture and traditions with their ancestral lands, water, sites, waahi tapu, and other taonga”(Parliamentary Counsel Office, 1991) showing a continued connection to landscape. This apparent inconsistency was also a part of the motivation for this research. The relationship between Pākehā New Zealanders and landscape is not deemed to be the same nor assigned the same priority as Māori in the eyes of the Resource Management Act, 1991. Furthermore, the language used to describe the continued connection to place for Māori is not the same for the other matters of national importance. Therefore, this raises the question of what could happen in landscape assessment practice if outstanding associative values for Pākehā New Zealanders were given the same status as outstanding natural landscapes?

### **1.5 The picturesque and the Resource Management Act, 1991**

An important background to current issues with landscape assessment under the Resource Management Act, 1991, is the European cultural phenomenon of the picturesque. The aesthetic movement of the picturesque came about during the time of the Enlightenment in the late seventeenth and early eighteenth century. It was during this time that the design of landscapes moved towards “picture-like” forms and compositions in Britain. Many theatre designers and painters were commissioned throughout Europe to design landscapes which were pleasing to the eye, reflecting theatre scenery (Hunt, 2004).

The picturesque was part of a tripartite response to understanding the emotional qualities of landscape summarised as the sublime, the picturesque and the beautiful (Blanton Museum of Art, 2012). The sublime expressed an “awestruck” response to landscape and was not to be interfered with by humans (Blanton Museum of Art, 2012). The beautiful was a comfortable and pleasant landscape to behold, being familiar to the eye (Blanton Museum of Art, 2012). The picturesque was nestled between both. It was not as terrifying or astonishing as the sublime, but it was not as familiar and comfortable as the beautiful.

Fascination with picturesque landscapes extended into European colonial New Zealand. When New Zealand was initially colonised the picturesque was at its height in Europe. The sublime and picturesque landscapes of New Zealand became a popular tourist attraction for the 19th century European traveler and was considered the ideal place for physical recreation for mental and physical wellbeing (New Zealand History, 2018). With this came the establishment of Acts such as the Thermal Springs Act, 1881. This took control over thermal reserves in the Bay of Plenty region, and sequestered Hanmer Springs in the South Island, and Whakarewarewa in the North. Here, tourists could indulge in ‘health spas’ in a picturesque landscape (Swarbrick, 2006). Other Acts included the Scenery Preservation Act, which sought to protect sites of scenic or tourism value, and the National Parks Act, 1952 which protected the areas of New Zealand with “...scenery of such distinctive quality or natural features so beautiful or unique”

(Lucas, 1970). One consequence of these tourism initiatives in many places was the displacement of Māori from ancestral lands, or loss of access to traditional resources. This concept was not dissimilar to what is known as the 'dark side of the picturesque' (Barrell, 1980). This occurred in England, particularly in rural landscapes during eighteenth century where English painters began to incorporate the people of the landscapes they were painting into "the decor of the salons of the rich" for their viewing (Barrell, 1980). The reality however was that these paintings romanticised the poverty the 'poor' faced; being considered "...distant generalised objects of fear and benevolence..." (Barrell, 1980). Each painting was displayed from the perspective of the rich; filtered to be appropriate for viewing. A similar process took place in New Zealand, and the consequences are still being contested through Treaty claims.

The policy imperative to protect New Zealand's picturesque landscapes has extended into the time of the Resource Management Act, 1991. The idea of 'Nature Knows Best' as described by Newton, Fairweather, and Swaffield (2002), has continued to dominate how New Zealand legislation reflects human relationships with landscapes. The concept of Nature Knows Best versus Cultured Nature according to Newton et al. (2002) are the two responses to how nature and naturalness is perceived. The first, Nature Knows Best, considers nature to be vulnerable to human influences and requires us to leave it separate from ourselves (Newton et al., 2002). The aim of the Nature Knows Best response is to leave nature in its 'wild' state to ensure it remains unaffected by negative human presence (Newton et al., 2002). Alternatively, is the idea of Cultured Nature, that nature is not to be separated from people, and "...sees culture as a component of nature.." (Newton et al., 2002). In this scenario, human presence does not necessarily equate negative impact, and can in fact add to the health and quality of that landscape (Newton et al., 2002).

In New Zealand tangata whenua have developed the ability to live harmoniously with nature, hence their continued connection to their land being protected under the Resource Management Act, 1991, section (6e). Whether or not Pākehā New Zealanders can have this 'Cultured Nature' perspective is important to recognise and question. Pākehā New Zealanders come from a European colonial view of 'Nature Knows Best', but it is becoming increasingly more apparent that they can have a connection to place which extends beyond cultural ideals of the picturesque. This is highlighted in the work of Marion Read, where she notes the increasing "...tension between the rural landscape environment as the lived experience of those who dwell within it and the objectification of that environment as scenery by those who visit it..." (Read, 2005). Here the application of the "picturesque aesthetic" in New Zealand takes over the thoughts of the locals, and "...presumes that landscape appreciation is restricted to a visual evaluation of scenery, ignoring the multi-sensory nature of human landscape experience..." (Read, 2005).

Read's work provokes the question of whether Pākehā New Zealanders can have a "Cultured Nature" perspective of landscape and are moving away from the influences of the picturesque. It also raises questions as to whether current landscape assessment methodologies are serving all New Zealanders, identifying all outstanding landscapes, not necessarily just the outstanding natural ones.



## 1.6 The problem with the Expert

Read (2005) suggests that the use of an expert to assess landscape can be problematic, for two key reasons. First it privileges the expert's perspective over the inhabitants, owners, and users of the landscape, presuming that the landscape can only be a visual evaluation of scenery. Second, the use of an expert also uses only one viewpoint, usually not from the perspective of the user or inhabitant of that landscape. The views of the inhabitants can vary significantly in comparison to the expert, and according to Read can impact their wellbeing and sense of ownership (Read, 2005).

The issue with the expert in landscape assessment is supported and concisely explained by Janet Stephenson's comparison of the Surface and Embedded landscape (Stephenson, 2010). These two terms are derived from Stephenson's experience in the Akaroa Harbour. The Surface Landscape is the landscape everyone can experience and is generally through the visual sense. The Embedded Landscape alternatively is much more specific to the Insider, or the people who live in a place as it contains the embedded memories and stories that is intangible to the Outsider.

Stephenson splits the interactions with both landscapes into the four categories which she describes as "Yours, Theirs, Ours, and Mine" (Figure 4). "Yours", is an exemplar of the associations with a landscape which are invisible to the Outsider, only drawn out from a landscape when an Insider tells their story. It is in reference to multiple people or groups, such as local iwi, or local community. "Ours" refers to the shared perception of visual landscape as scenery, often associated with the Surface Landscape.

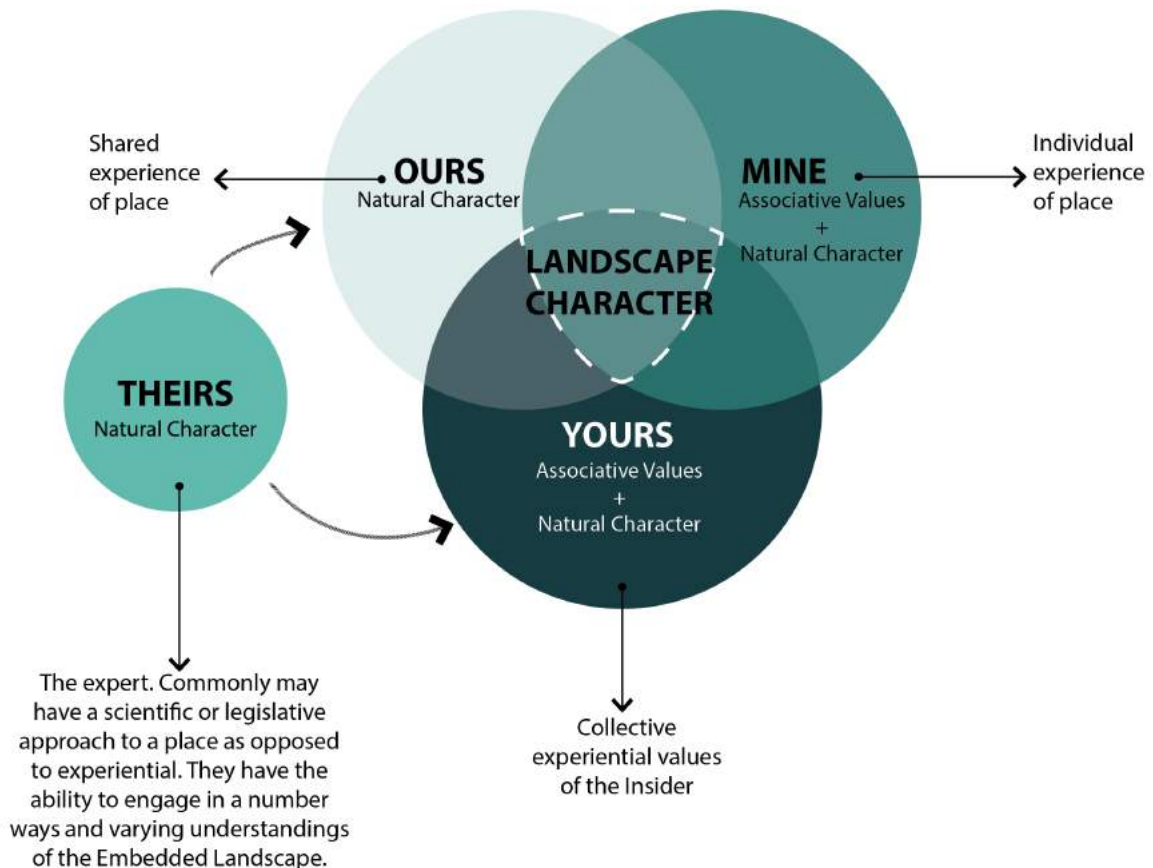


Figure 4: Summary and interpretation of Stephenson's perspectives. Diagram by author.

An Outsider and Insider can experience this aspect of a place and therefore the visual experience of a landscape is collectively “Ours”. “Mine” is reference to Stephenson’s own perception of place, each individual having the ability to have their own memory of place regardless of their status as an Outsider or Insider, based on a range of experiences. “Theirs” is the core issue and reason for tensions between experts and inhabitants, or Insiders and Outsiders. “Theirs” is reference to the ‘experts’ or those who are deemed qualified to make comment on landscapes and their natural or outstanding characteristics. In this case, landscape architects and landscape planners fall into this category. In some circumstances the expert is not separate from an Insider, but in most cases, the expert is an Outsider making judgments based upon the Surface Landscape. The irony of this situation is that the expert does not always understand a place beyond the Surface Landscape. It is arguable that the expert of embedded values is in fact the Insider, those who occupy the landscape and understand its embedded layers.

### **1.7 Ordinary versus Outstanding landscapes**

The conflict between ‘Yours’ and ‘Theirs, or Insider and Outsider has created the elevation of ordinary to outstanding landscapes, and vice versa. This is problem is highlighted by geographer Donald Meinig (1979) in his discussion of the perceptions of landscape; “...a simple exercise will quickly reveal the problem. Take a small but varied company to any convenient viewing place... and have each ... describe the “landscape” ... It will soon become apparent that even though we gather together and look in the same direction... we will not – we cannot – see the same landscape...”. There are many ways in which a landscape can be seen and “...is composed of not only what lies before our eyes but what lies within our heads...” (Meinig, 1979). According to Meinig, landscape can be seen as many things. These can include nature, removing humans from the scene; habitat, the home of humans; artifact, a stage for human creations; system, the product of science; problem, a condition needing correction; wealth, assigned a monetary value; ideology, a symbol of values and culture; history, a record of humans influence; place, an individual piece of the Earth; and aesthetic; as scenery (Meinig, 1979). However, these ten landscape types “...do not exhaust the possibilities of such a scene...” (Meinig, 1979). The different perceptions of landscapes therefore depend on the cultural, economic, and social opinions and views of the observer.

The current issue is that the analysis of a landscape takes on only one view, one opinion, and one story and comes from the Outsider or “Theirs” (Stephenson, 2010). Due to the current emphasis of 6(a) and 6(b) of the Resource Management Act, 1991, the landscape is often judged based upon whether it has a picturesque aesthetic. However, as seen in the Lammermoor decision, it is becoming increasingly evident that there are other ‘outstanding landscapes’ which can be seen. These landscapes come from a “Cultured Nature” perspective (Newton et al., 2002). However, as these landscapes do not always have outstanding natural qualities they are deemed ordinary, or day-to-day, but as seen in the Lammermoor decision they can also be outstanding.

This concept is explained by cultural geographer Peirce Lewis (1979) “...ordinary man-made landscape is something to be looked at, but seldom thought about. I am not talking here about “natural landscape,” but about the landscape made by humans – what geographers call cultural landscape...”. According to Lewis “...the basic principle is this: that all human landscape has cultural meaning, no matter how

ordinary that landscape may be...” (Lewis, 1979). In most cases however the ordinary man-made landscape is overlooked by the expert as it is not in alignment with the matters of national importance in section 6 of the Resource Management Act, 1991.

This becomes problematic as cultural landscapes which are outstanding are not always protected under current legislation, including the Historic Places Act, 1993 which protects structures not landscapes. This creates tension between the expert and locals as outstanding natural landscapes are not always outstanding to the Insider. According to J.B. Jackson (1980), renowned for his research into ‘ordinary landscapes’, it is this issue which does not “...satisfy elementary needs...” for people. These are sensory experiences that come from a familiar place and “...remind us that we belong... to a specific place: a country, a town, a neighbourhood. A landscape should establish bonds between people... and above all ... should contain the kind of spatial organisation that fosters such experiences and relationships...” (Jackson, 1980). Outstanding landscapes or cultural landscapes are therefore integral to the wellbeing of people.

### **1.8 The Grey District: A case study**

The problem with the expert and elevation of the ordinary leads to the second core question of this thesis and the introduction of the artist as expert as seen in the Lammermoor decision. With the question of ‘how’ and ‘who’ answered, this led to the question of where would this assessment be conducted?

The Grey District was chosen as a case study due to the community’s historic relationship with landscape, which has for the most part been from the ‘Cultured Nature’ perspective. Prior to European colonisation with the signing of the Arahura Deed in 1860, the District was occupied by the Ngāti Wairangi people. This was until the early eighteenth century when Ngāi Tahu invaded the District and settled, thus calling themselves Poutini Ngāi Tahu (Waewae Pounamu, 2018). Once established, European settlers saw the landscape as a place of economic opportunity and for just over a century the District was populated with gold miners, coal miners, farmers and saw mill workers making their livelihood from the land. Historically the people of the Grey District have contested influence from national Government when it comes to the management of their landscapes. During the 1990s and early 2000s, many West Coasters protested approximately ninety percent of their landscapes being turned into conservation estate. The land had historically been heavily worked by Insiders, and the Region heavily relied upon primary industries for employment and economic development to survive (Kokshoorn, 2011). This relationship with the land where humans are not separate from nature is important for the context of this thesis and this attitude towards landscape still exists in the District today.

The District was also chosen as there are current precedents from the expert’s perspective. The West Coast Region Landscape Study (WCRLS) was carried out in 2013 and identifies the outstanding natural landscapes of the Grey District at a Regional scale. This provided an opportunity to test both questions. How would the results of my study compare with the WCRLS, thus potentially identifying other ‘outstanding landscapes’ and, could artists be employed as experts to identify the associative values to that community?

## **1.9 Conclusion**

Professional considerations of landscape assessment methods have been dominated by the assumption that the assessor is an expert landscape architect. Other perspectives, such as those of Stephenson (2010) have suggested the value of social science skills and techniques. The Lammermoor decision has been a pivotal driver for this research thesis and raises a third possibility for assessment, the use of artistic expertise. The skill and knowledge of a place that Sydney, and Turner were able to demonstrate through their chosen mediums brought to light the associative values of that landscape in a powerful and effective way. Although their method to identify the associative values of the landscape were incredibly confronting, they were also an example of how Pākehā New Zealanders could articulate a 'Cultured Nature' perception of landscape.

This thesis will therefore explore the possibility of artists as experts in response to the current climate of landscape assessment in New Zealand and the need for better methods to identify and acknowledge associative values.

## 2. Introduction to landscape assessment in New Zealand

### 2.1 History of the Resource Management Act, 1991

The Resource Management Act, 1991 was one of the first planning statutes to have the concept of sustainability at the core of its purpose (Peart, 2007). Since its establishment, the Resource Management Act has been regarded as world leading for environmental planning legislation (Peart, 2007) and addresses the issues of unsustainable resource consumption and deteriorating environmental quality (Grundy, 2000).

The development and introduction of the Act was the product of significant turning points in environmental planning in the 1970s and 1980s. The Stockholm Declaration of 1972 was a milestone for modern environmental planning in New Zealand and followed a United Nations Conference aiming to address concepts such as integrated resource management and sustainable development (Randerson, 2007). Following the conference, New Zealand appointed its first Minister for the Environment in response to the global recognition for change in the way environmental planning was carried out. Two other significant international events in the 1980s were the World Conservation Strategy in 1980 which aimed to “...help advance the achievement of sustainable development through the conservation of living resources...” (International Union for Conservation of Nature and Natural Resources, 1980), and the World Commission on the Environment and Development, better known as the Brundtland Report, established in 1987. New Zealand responded with Integrating Conservation and Development: A Proposal for a New Zealand Conservation Strategy in 1981 which was one of the first documents in New Zealand to identify how the idea of sustainable development could be applied in New Zealand (Environment Foundation, 2018).

The Brundtland Report was a strategy which focused on sustainable development, similar to the Stockholm Declaration, and aimed to meet “...the needs of the present without compromising the ability of future generations to meet their own needs...”. The report proposed long term strategies for achieving sustainable development by the year 2000 and beyond and addressed not only environmental and resource depletion, but also socio-economic inequities on a global scale (Brundtland Commission, 1987). The key principles established in the report were refined to: the desirability of conservation of the biosphere; the adoption of principles of intergenerational equity; the maintenance of biological diversity; the need to fully assess the effects of activities; the prevention of trans-boundary environmental interference and the adoption of precautionary principle for activities whose affects may not be fully understood. These principles essentially represented the three major goals of the report, to improve environmental protection, economic growth, and social equity (Stakeholder Forum & CIVICUS, 2015). Therefore the concept of sustainable development in the Brundtland Report was echoed in the purpose of the Resource Management Act 1991 in that the Brundtland Report aimed to promote social and economic growth while avoiding environmental degradation (Stakeholder Forum & CIVICUS, 2015).

## 2.2 New Zealand's Response

When the Brundtland Report was being released in 1987, New Zealand was undertaking a major review of its environmental law. New legislation proposed in July 1988 aimed to "...integrate the laws relating to resource management, and to set up a resource management system that promotes sustainable management of natural and physical resources..." (Randerson, 2007) and shared a similar goal to that of the Brundtland Report aiming "...to allow the needs of the present generation to be met without compromising the ability of future generations to meet their own needs..." (Randerson, 2007).

The bill was also in response to current issues with existing environmental planning legislation in New Zealand, and the inconsistencies between them. The key matters which required addressing from current legislation was the need for a consistent set of resource management objectives, a simplified piece of legislation which did not involve too many agencies with overlapping responsibilities, and to improve consent procedures and enforcement. The most important objective however was to ensure that the new legislation had methods to prevent significant environmental degradation, something that was not seen in existing legislation (Randerson, 2007).

At the same time, New Zealand was also undertaking a dramatic reform of its economy. During the late 1980s, the Brundtland report also provided inspiration and concepts to politicians and policy makers who implemented the 'New Zealand Experiment' following the dramatic election of the David Lange-led Labour Administration in 1984. During this time there were radical changes to New Zealand's public sector, health, housing, and environmental policies (Boston & Douglas, 2011). In 1984 the exchange rate crisis caused an opportunity to respond to New Zealand's declining economic status internationally (Boston & Douglas, 2011). When Labour came into power in 1984 under the leadership of David Lange, there was an introduction of free-market reforms of the government sector colloquially known as 'Rogernomics' in reference to the then Finance Minister Roger Douglas (New Zealand History, 2018a). Initially many thrived during this time, particularly those in the corporate industry and 'Mum and Dad' investors (New Zealand History, 2018a). However, when the Wall Street market dropped in 1987, many New Zealanders and businesses were left bankrupt. Therefore, the timing of the Resource Management Act's introduction would be crucial to the success of New Zealand's economic stability, and it was imperative it did not encumber any economic growth for the country.

With these broader issues in mind, the review group chose to endorse the concept of sustainable management as well as adopting a similar idea to the Brundtland Report in regard to economic and environmental goals for the country. The Act sought to not only have an environmental purpose, but also an economic one to ensure that any economic development and environmental protection did not adversely affect one another, balancing both economic and environmental goals for the country (Envirohistory New Zealand, 2010). Although the Resource Management Act did take direction from predecessors such as the Stockholm Declaration and the Brundtland Report in relation to the use of the term "sustainable development", this was not directly quoted into the Resource Management Act's purpose. A transition from a Labour to National Government in 1990 prior to the Resource Management

Act's establishment saw a change in the overall aim from "sustainable development" to "sustainable management" in the hope of creating less constraints for economic growth (Envirohistory New Zealand, 2010).

The Resource Management Act was introduced on 1st October 1991, affecting over fifty different statutes and repealing a number of major pieces of legislation. This included the Town and Country Planning Act 1977, and the Water and Soil Conservation Act 1967, which aimed to make better provisions for the conservation and allocation of natural water (Department of Conservation, 2018). Some of the legislation that was repealed and affected became embodied in the Resource Management Act as one statutory framework to sustainably manage the natural and physical resources in New Zealand. For example, the concept of matters of national importance were carried forward from provisions relating to the 1977 Town and Country Planning Act to become key parts of the Resource Management Act.

A positive outcome which came from the establishment of the Act saw District and Regional Councils gain more authority over the decisions around environmental effects of land use change. This provided the opportunity to recognise areas of land which were specifically significant to local people. When the Resource Management Act was introduced, local and regional government became responsible for creating District and Regional plans that included provision for recognising outstanding natural landscapes, and implementing policies and rules for their sustainable management. Not only was the Resource Management Act significant nationally in terms of its purpose and content, but also internationally for two major reasons. It introduced an 'effects-based' planning system which sought to focus on managing any environmental effects, and Māori values were recognised in the legislation in section 6 matters of national importance, and section 8 Treaty of Waitangi.

When the Resource Management Act was first introduced in 1991, environmental goals for New Zealand took the forefront in terms of priority. This was regarded as "Strong Sustainability" where sustainability would not be compromised by economic growth (Peart, 2007). Moving towards the late 1990s, under a right of centre government, New Zealand shifted towards the idea of "Weak Sustainability" where economic priorities began to gain more importance than previous years (Peart, 2007). It wasn't until the late 2000s however that "Pro-active Sustainability" was adopted which promoted the initial purpose of the term "sustainable management" ensuring that economic and environmental goals were of equal importance and to be equally considered.

While the Resource Management Act's purpose and intent was arguably world leading, its implementation has frequently been seen as its failure (Peart, 2007). The definition of what sustainability meant in terms of the Act's purpose was not clear and has morphed since the time of the Act's establishment. As highlighted by the then Principal Environmental Investigator for the Ministry for the Environment, Phil Hughes, "although the goal of sustainability was generally agreed to at the time the Act was being passed into law, there was, and still is, no clear consensus as to what this goal really means for the sustainable development of natural and physical resources" (Peart, 2007).

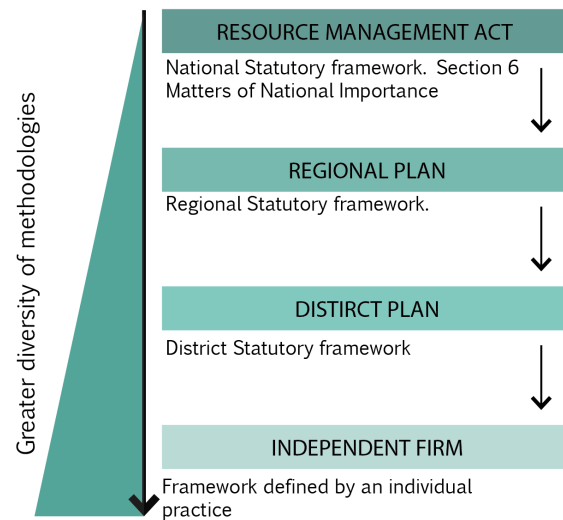


Figure 5: Scales of statutory frameworks developed after the establishment of the Resource Management Act, 1991. By author.

The initial lack of guidance from national government with the establishment of the Act also created an issue of inconsistent methodologies. As local governments undertook their own assessments of their territorial landscapes, the methodologies used varied between each District and Region (New Zealand Institute of Landscape Architects, 2017a), and greatly depended on the company commissioned to carry out these assessments. Therefore the Resource Management Act was open to interpretation in terms of its definitions of what to identify within these assessments, and greater clarity was needed at a national level to be implemented at the local level (Peart, 2007).

## 2.3 The profession of Landscape Architecture responds

### 6 Matters of national importance

In achieving the purpose of this Act, all persons exercising functions and powers under it, in relation to managing the use, development, and protection of natural and physical resources, shall recognise and provide for the following matters of national importance:

- (a) the preservation of the natural character of the coastal environment (including the coastal marine area), wetlands, and lakes and rivers and their margins, and the protection of them from inappropriate subdivision, use, and development;
- (b) the protection of outstanding natural features and landscapes from inappropriate subdivision, use, and development;
- (c) the protection of areas of significant indigenous vegetation and significant habitats of indigenous fauna;
- (d) the maintenance and enhancement of public access to and along the coastal marine area, lakes, and rivers;
- (e) the relationship of Maori and their culture and traditions with their ancestral lands, water, sites, waahi tapu, and other taonga;
- (f) the protection of historic heritage from inappropriate subdivision, use, and development;
- (g) the protection of protected customary rights;
- (h) the management of significant risks from natural hazards.

Section 6(f): inserted, on 1 August 2003, by section 4 of the Resource Management Amendment Act 2003 (2003 No 23).

Section 6(g): replaced, on 1 April 2011, by section 128 of the Marine and Coastal Area (Takutai Moana) Act 2011 (2011 No 3).

Section 6(h): inserted, on 19 April 2017, by section 6 of the Resource Legislation Amendment Act 2017 (2017 No 15).

Figure 6: Section 6 of the Resource Management Act 1991, matters of national importance. (Parliamentary Counsel Office, 1991).

Section 6 of the Resource Management Act 1991, matters of national importance, was a part of the Act which was greatly open to interpretation by local government when it came to the assessment of their territorial areas (Figure 6). Section 6 sets out matters which must be taken into account when achieving the purpose of the Act, and in doing so explicitly and implicitly outlines the types of landscapes in New Zealand which are of national importance to either preserve or protect. Identification of these



landscapes were to be considered at both a local and regional level. In response to the lack of guidance from the Resource Management Act, 1991, landscape architects adopted different ways to identify not only outstanding natural landscapes, but also other values. The Pigeon Bay Factors are a significant development of methodology which originated in the early years of the Resource Management Act's time at a Regional scale but was eventually further extended to the other parts of New Zealand as a method of recognising biophysical, sensory, and associative landscape values.

The Pigeon Bay factors in its early stages originated from the Canterbury Regional Landscape Study completed in 1993 by Boffa Miskell Limited and Lucas Associates. When the Resource Management Act was established, all territorial authorities were required to identify areas of outstanding natural landscapes or features in response to the Section 6b of the Act. As stated in the 1993 study's conclusion it was decided that "...Landscape is an elusive phenomenon. It is not restricted to the visual resource. In this study it is defined as both a physical and a perceptive resource..." (Boffa Miskell & Lucas Associates, 1993), recognising that 'outstanding natural' values were not the only characteristics which exist within an outstanding natural landscape. 'Shared values' were recognised as a relevant factor to consider when identifying the outstanding natural landscapes of the Canterbury Region. These 'shared values' eventually became known to be associative values to distinguish them from sensory values. The completed study identified the outstanding natural landscapes within the Canterbury region, and areas which were of associative significance to the people of Canterbury, with specific reference to tangata whenua.

It wasn't until subsequent years after the Pigeon Bay Case in 1999 that the criteria established in the Canterbury Regional Landscape Study was more widely recognised by Landscape Architecture and Planning practices throughout New Zealand. The case between Aquaculture Ltd and the Canterbury Regional Council was to determine whether consent for a marine farm in Pigeon Bay, Banks Peninsula should be granted (Peart, 2004). The court lead by Environment Court judge J.R. Jackson, used the criteria established in the Canterbury Regional Landscape study to create seven factors to consider when assessing the effects of the marine farm on the surrounding landscape. At the time these factors were chosen solely because of their relevance to the specific case at hand, however the criteria were to impact future cases in the Environment Court.

Following the Pigeon Bay decision in 1999, the Wakatipu Environmental Society decision, was another key stepping stone for the establishment for what would become the Amended Pigeon Bay factors. The decision looked at how the Queenstown Lakes District should sustainably manage its landscapes (Wakatipu Environmental Soc Inc v Queenstown Lakes DC, 2000). The initial seven Pigeon Bay factors were referenced again by Judge Jackson in order to determine a decision. The factors however faced criticism at the beginning of its use for "applying an overly formulaic framework to landscape that misses the 'essence' or 'spirit' of a section 6(b)" (Ministry for the Environment, 2017).

In 2009 the Unison decision was one of many cases which attempted to condense the seven factors into three criteria by Dr M L Steven, a landscape architect. These consisted of natural science (or natural heritage) values, aesthetic quality, and community held values, which prefigured three broad categories of biophysical, sensory, and associative values that would be eventually be adopted by the NZILA in 2010.

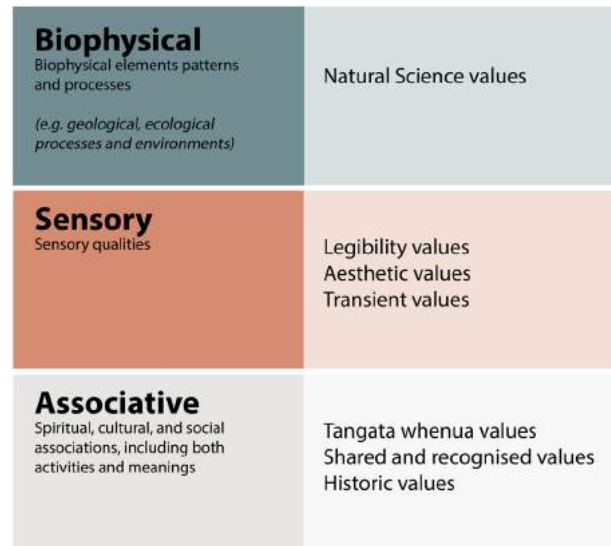


Figure 7: Amended Pigeon Bay Factors based upon NZILA Best Practice document. By author.

Through the review of the NZILA and discussion in case law, the Pigeon Bay Factors was refined to these three broad categories of biophysical, sensory, and associative values (Figure 7)(New Zealand Institute of Landscape Architects Education Foundation, 2010). Biophysical values encompassed the natural science and natural landscape qualities, Sensory values included the perceptual and aesthetic qualities of a landscape, and associative values were the associations people have to that landscape. The Amended Pigeon Bay Factors was significant in terms of the history of landscape planning in New Zealand post the establishment of the Resource Management Act, 1991 as it was a step towards recognising that outstanding natural landscapes could include other types of values alongside ‘natural science’.

## 2.4 Methodology issues in New Zealand

Nearly thirty years since the Resource Management Act’s establishment, the question of how to identify outstanding natural landscapes and other important landscape values is still being discussed nationally. The NZILA (New Zealand Institute of Landscape Architects) Project LAM (Project Landscape Assessment Methodology) workshops were held in December 2017 throughout New Zealand to discuss the Environment Court taking interest in creating consistent methodologies for expert witnesses (New Zealand Institute of Landscape Architects, 2017b).

There were three key issues which arose from these workshops which are relevant to the methodology issues currently faced by landscape architects and planners in New Zealand. These included, the definition of landscape, the appropriateness of the term ‘outstanding natural landscape’, and inconsistency of methodologies. The first was what the definition of landscape should be, and the definitions of terms

which come underneath it. After the workshops concluded it was apparent that the NZILA needed to review its definition of what landscape is, primarily what the terms natural and cultural mean. There was a general consensus about the fact that the term landscape needed to have more emphasis on human and cultural values, however the definition of what natural should be has historically been more complex.

This discussion around the term “natural” can be found scattered through case law since the Resource Management Act’s establishment, especially in relation to 6(a) preservation of the coastal environment, and 6(b) the protection of outstanding natural landscapes. It was highlighted by these workshops that the term natural needed a concrete definition. Should it include exotic species, or should it be only appropriate for native species?

One particular important case was the Long Bay Okura decision, 2008 which discussed this specific topic at length prior to coming to a decision. The discussion begins with “New Zealand has many myths about its clean, green countryside, it may not be too much of an exaggeration to claim that some of its really remote back country is nearly pristine... In any event we cannot avoid the issue because the RMA expressly refers to ‘outstanding natural features and landscapes’...” (Long Bay Okura Decision, 2008). The case references Stephen Brown, a prominent landscape planner in New Zealand and his methods for identifying natural landscapes. These can be refined to “(a) The degree of naturalness and endemic character of a locality - related to its sense of place, both as part of New Zealand and as a distinctive location within this country; and (b) The visual structuring and patterning of the landscape - its compositional character that, in turn, affects the degree of visual coherence, diversity and stimulation / excitement elicited by the landscape in two dimensions and three dimensions...” (Long Bay Okura Decision, 2008).

Along with Brown’s references to prior research, Swaffield and Fairweather’s research identified “Wild Nature” and “Cultured Nature” as the two main responses New Zealanders have to landscape. Although Wild Nature is associated with native vegetation, and Cultured Nature is more accepting of exotics, both show “strong aversion to obvious signs of development and buildings in the landscape” (Long Bay Okura Decision, 2008). The court ruled that both precedents were consistent with previous discussions about what “naturalness” is and should be, using the *Harrison v Tasman District Council* decision as an exemplar. “The word “natural” does not necessarily equate with the word “pristine” except in so far as landscape in a pristine state is probably rarer and of more value than landscape in a natural state. The word “natural” is a word indicating a product of nature and can include such things as pasture, exotic tree species (pine), wildlife ... and many other things of that ilk as opposed to man-made structures, roads, machinery...” (Long Bay Okura Decision, 2008).

The term natural itself has not only been problematic for landscape architects and planners in terms of definition, but also when it comes to the identification of outstanding landscapes, which brings us to the second issue identified by the NZILA workshops. One key outcome of the 2017 workshops was a general consensus by those who attended the workshops that the term outstanding natural landscape should be simplified to outstanding landscape as natural is covered under Natural Character (New Zealand Institute of Landscape Architects, 2017b). This consensus although partially valid, forgets that natural

character studies only refer to water related landscapes, usually in the coastal environment, and does not acknowledge all other landscapes. Therefore, not all 'natural' landscapes are covered under section 6(a) natural character studies.

Many agreed that a landscape that is outstanding should not necessarily need to have outstanding natural qualities and should be a landscape which is "...particularly notable at a local, district regional or national scale...". It was also during this discussion that terms such as outstanding rural landscape, outstanding urban landscape, and outstanding heritage landscape were mentioned. This highlighted the current and sometimes problematic prioritisation of the term natural, while neglecting other landscapes with other outstanding values which traditionally would not fit the "natural mould".

The definition of important terms and neglect to acknowledge other "outstanding landscapes" in the Resource Management Act, 1991 leads onto the third issue which is apparent in case law. Although as professionals, landscape architects try to have objective views of landscape when assessing them, our own biases and perceptions tend to become involved. The issue of inconsistent methodologies has become a product of not only lack of guidance from national government but also diverse definitions for terms such as natural, and especially when it comes to the scale of effects of a proposal. The Matakana Island decision, 2017 demonstrated this. Both parties of landscape architects used similar methodologies, however managed to come to different conclusions (Table 1). On the one hand, those against the island being classed as an outstanding natural landscape were opposed as "production forestry resulted in the sand barrier being insufficiently natural to warrant recognition as an ONFL" (Matakana Island, 2017). Alternatively, those who saw the island as being sufficiently natural believed the "production forestry to be less of a detractor..." as it was both still of nature, and had significant associative values to tangata whenua (Matakana Island, 2017). Both parties had highly experienced landscape architects and landscape planners who are prominent leaders in New Zealand for their work, however each party had a different view of what natural should be.

<b>Evaluation</b>		<b>Explanation</b>	<b>Lucas &amp; Hudson</b>	<b>Brown, Boffa &amp; Coombs</b>
<b>Natural science factors</b>	<i>Representativeness: Natural features and landscapes that are clearly and recognisably characteristic of the area, district or region. The key components of the landscape will be present in a way that more generally defines the character of the pale, but which distils this character in essence.</i>	<i>The experts considered this as addressing the <u>biotic</u> components of the barrier</i>	M	M/L
	<i>Representativeness: Natural features are in a good state of preservation and are representative and characteristic of the natural geological processes and diversity of the region.</i>	<i>The experts considered this as addressing the <u>abiotic</u> components of the barrier</i>	VH	M/L or M
	<i>Research and education: Natural features and landscapes are valued for the contribution they make to research and education.</i>	<i>The experts do not consider this to be relevant to their assessments</i>	Not applicable	
	<i>Rarity: Natural features that are unique or rare in the region or</i>	<i>This considered geomorphic</i>	VH	H

Table 1: Section of the evaluation summary for Matakana Island. Both parties used similar methods but had differing results (Matakana Island, 2017). Licence: <https://creativecommons.org/licenses/by/4.0/>

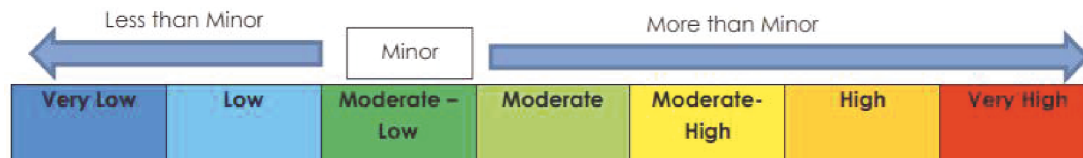


Figure 8: Seven point scale. (Boffa Miskell Limited, 2018)

At this point in the workshops it was concluded that the NZILA needs to produce a set of methods to assess landscapes that could be used by the profession ensuring more consistent outcomes. Assessment of effects using the seven-point scale methodology (Figure 8), a scale of very high to very low, was suggested to become adopted to ensure that terminology used has less subjective meaning with more qualitative outcomes.

In terms of the recognition of associative values these issues become quite problematic as they are focused on Section 6(a) and 6(b) of the Resource Management Act, 1991. Both matters of national importance are the most highly contested in the Environment Court, therefore tend to take the forefront of any assessment. The associative values considered matters of national importance in the Resource Management Act, are also limited to matters of Māori values and recognised heritage places and areas, therefore other associative landscape values, for example of Pākehā, are not protected.

## 2.5 Recent responses to identify 'other' values

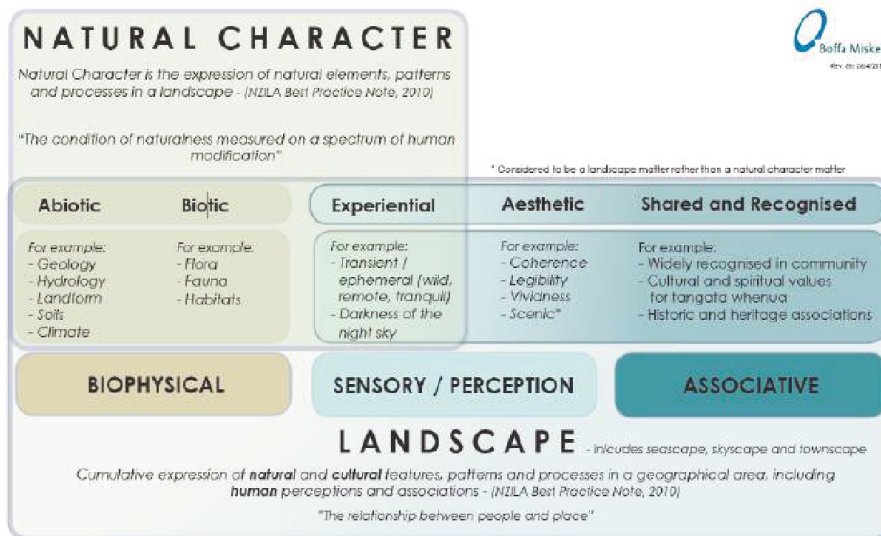


Figure 9: Boffa Miskell Limited's natural character versus landscape diagram. (Boffa Miskell Limited, 2018b)

In the profession of landscape assessment there are two key types of studies which can be undertaken to identify outstanding natural landscapes; natural character studies, and landscape studies (Figure 9). According to the Boffa Miskell Limited methodology, natural character studies are solely based upon the biophysical aspects of a landscape with some sensory values considered. A landscape study is more relevant to the focus of this thesis as it includes the identification of associative values and other aspects of the sensory values which are not normally included in a landscape study. This distinction is important as the landscape study incorporates more of the human associations with a landscape, and the perceptive views of nature. This however is one example of one method that practice use to identify outstanding natural landscapes and methods will vary between practices and whether they are addressing section 6(a) or section 6(b) of the Resource Management Act.

There has been some movement towards recognition of other landscapes of importance in New Zealand, with some landscape planners adapting assessment methods to identify 'significant landscapes and features' in landscape studies. 'Significant landscape and features' s are becoming more prominent in the assessment process in order to recognise landscapes or water bodies which do not meet the criteria for an outstanding natural landscape as specified in the Resource Management Act, 1991 (Boffa Miskell, 2015), but which are valued by local communities.

For example, Boffa Miskell's landscape study of Christchurch City identifies both outstanding natural landscapes and features, and significant landscapes and features. The threshold between outstanding natural landscapes and features, and significant landscapes and features was based upon each landscape's biophysical, sensory, and associative values. Outstanding natural landscapes and features received greater than high landscape values overall, while significant landscapes received moderate to high status (using a scale of Very High, to Very Low) due to scoring lower on biophysical characteristics (Boffa Miskell, 2015). Examples of outstanding natural landscapes include Riccarton Bush, Styx Mill Reserve, and the upper reaches of the Port Hills. Alternatively, those that received significant feature or landscape status in the study were predominantly water bodies and the plains which had been modified. These included the Avon River, Horseshoe Lake, and the Heathcote River. Although these water bodies and landscapes are of significance to local iwi and communities, for both spiritual and associative reasons, (including mahinga kai or traditional food gathering sites), they have been identified as being significant due to being "...relatively modified biophysically but very important in terms of their cultural associations..." (Boffa Miskell, 2015).

While landscape architecture and landscape planning practices are responding through changes in their own methodology, Māori have also continued to advance their connections to their ancestral lands through creating management plans and non-statutory frameworks. Although Māori cultural values are considered in Section 6e and 6g as matters of national importance, these sections provide little guidance about what values to consider during the assessment process. Management plans such as the Mahaanui Iwi Management Plan, and the Ngāti Rangitahi Environmental Management Plan are two examples of non-statutory frameworks that have been created by local Iwi and adopted by their respective Regional and District authorities to aid in the identification of and response to Māori cultural values. With non-statutory frameworks being used to inform the wider statutory process for Māori values, this prompts the question of whether there should be opportunities for other cultural associative values to be recognised during the assessment process.

## **2.6 A future for associative values?**

As New Zealand approaches nearly thirty years since the Resource Management Act 1991 was established it is becoming not only topical to question how landscapes are assessed in New Zealand, but also how we identify landscapes with high associative values. This thesis will explore what could happen if associative values were given equal priority in assessment to outstanding natural landscapes, and how this may be able to be achieved through the use of artistic expertise.

## 3. The picturesque and its influence on legislation, and landscape planning in New Zealand

### 3.1 Introduction

Since the beginning of the 19th century the influence of the picturesque has become ingrained into western culture. The picturesque was the application of painterly art to the formation of gardens and landscapes, and included the presentation and augmentation of “nature” in designed landscapes (Hunt, 2004) such as the iconic gardens of Stowe and Stourhead. These landscapes aimed to move away from the geometric, safe and superstitious world that existed prior to the Enlightenment, as people began to explore the world beyond the walls of their gardens.

New Zealand was not exempt from the impacts of the picturesque. Colonial European settlers were awe struck by New Zealand’s sublime and picturesque natural landscapes, and eventually these landscapes became a catalyst for attracting tourists and investors to the country. Legislation which followed on in the 19th and 20th centuries aimed to preserve and protect these landscapes in the hope of boosting tourism and economic development for the country, as well as curbing the activities of the extractive industries such as mining and logging. Picturesque ideologies therefore began to weave their way into legislation and economic motives to confirm these 19th and 20th century European ideals.

The significance of when New Zealand was colonised is not to be ignored, and greatly influenced how New Zealand environmental legislation has been shaped today. When New Zealand was colonised, the picturesque was at its height in Europe, and because of this, picturesque ideologies have continued to become embedded into legislation, such as the Resource Management Act, 1991. The Act echoed similar views of European settlers, and objectives of previous legislation before it, to ensure economic development such as tourism was not hindered by environmental drivers and vice versa, protecting New Zealand’s “outstanding natural landscapes and features” from “...inappropriate subdivision, use, and development...” (Parliamentary Counsel Office, 1991).

The picturesque ideologies underpinning the Resource Management Act, 1991 have influenced many communities in New Zealand, particularly iwi, land owners, and inhabitants of picturesque landscapes. The application of the picturesque aesthetic to private land has become a controversial topic, especially in rural New Zealand. Tensions between the Insider and Outsider have become heightened, as Outsiders or experts apply the picturesque aesthetic to landscapes which are constructed by the Insider, influencing the Insider’s sense of stewardship and identity.

This chapter addresses the impact the picturesque aesthetic has had on New Zealand’s landscapes, and how it influences the way in which landscapes are designed, managed, planned and occupied. Today, the Resource Management Act, 1991, particularly Section 6a and 6b plays a large role in the influence of the picturesque aesthetic on the Insider. In doing so it allows the expert a greater control over what is deemed worth protecting in a landscape without necessarily always understanding the many layers a “picturesque landscape” has within it.



### 3.2 Origins of the picturesque

The picturesque came about after the Enlightenment at the beginning of the nineteenth century at a time when romantic attitudes were sweeping across Europe (Batey, 1994). The Enlightenment, significantly influenced by Jean-Jacques Rousseau a French philosopher, did away with religious and medieval superstitions and encouraged humanity to question the world (Batey, 1994). The picturesque movement however was sparked by William Gilpin, an English cleric, schoolmaster and artist, who offered tours to those who wished to draw and collect prints of remote areas of Britain. In his second essay on picturesque beauty, travel, and sketching landscape, Gilpin explains why many travelled to view picturesque landscapes during this time period.

*"...in treating of picturesque travel, we may consider first its object, and secondly its sources of amusement. Its object is beauty of every kind...this great object we pursue through the scenery of nature... we see it among all the ingredients of landscape... these objects themselves produce infinite variety. No two rocks, or trees are exactly the same. They are varied by combination; almost as much ... by different lights, and shades...sometimes we find among them the exhibition of a whole; but oftener we find only the beautiful parts..." (Gilpin, 1808).*

The origin of the word picturesque stems from the Italian term *pittresco*, but it differed slightly from the English definition (Brook, 2008). The Italian interpretation of the word *pittresco* is representative of the view of the painter, essentially translating to a "painter-like", while the English translation of picturesque is focused on the image itself being "picture-like" (Brook, 2008). This variation is particularly important as it paved the way for how landscapes of this time were viewed and designed in England during the height of the picturesque. These painter-like landscapes were initially influenced by seventeenth century painters Claude Lorrain (Figure 10) and Gaspard Poussin (Encyclopedia Britannica, 2019). Other artists included Italian painter and poet Salvator Rosa, French painter Nicholas Poussin, English painter John Constable, and Dutch draughtsman and painter Jacob van Ruisdael.



Figure 10: Shepherd and Shepherdess conversing in a landscape. (Lorrain, 1651).

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The 'picture-like' definition adopted by English culture took on a greater focus of the visual aesthetic and forms in a landscape as opposed to the associative aspects which were linked to the 'painter-like' definition of its Italian origin. This 'painter-like' definition put greater emphasis on what the painter subjectively viewed to be picturesque and was not based upon a series of qualities that a landscape needed to possess to be considered picturesque in English culture.

The picturesque interpretation of *pittoresco*, or 'picture-like' is the focus of this thesis. The English definition would eventually influence how New Zealand's colonial settlers would view the landscapes of New Zealand and how legislation was written to protect their picturesque aesthetic.

### ***The sublime, the picturesque, and the beautiful***

In any discussion of the picturesque it is important to distinguish the difference between the picturesque, the sublime, and beautiful. The sublime is a landscape which creates a fearful or awe-struck response. This is described by Edmund Burke, another prominent figure in the picturesque movement, particularly with his reflections on the French Revolution (Nimmo, 2005). According to Burke, "...astonishment is the effect of the sublime in its highest degree...No passion so effectually robs the mind of all its power of acting and reasoning as terror; and whatever is terrible with regard to sight, is sublime..." (Blanton Museum of Art, 2012). The sublime is therefore beyond human control or comprehension. In contrast to this, the beautiful is familiar to the human eye and is comforting and pleasurable. It was Edmund Burke's belief, a politician and philosopher, that the sublime and the beautiful were purely defined by subjective human reaction and association to a landscape.

The picturesque was a middle ground between the beautiful and the sublime. It did not invoke terror like the sublime, but it was not as familiar and comfortable as the beautiful. The 'picture-like' picturesque was an object or arrangement of objects defined as being worthy of inclusion in a picture, and often included various elements such as "...curious details, and interesting textures, conveyed in a palette of dark to light..." (Blanton Museum of Art, 2012).

### ***Interpretations of the picturesque***

The first to fiercely debate picturesque theory were Richard Payne Knight and Uvedale Price. Both had vastly differing views about what a picturesque landscape should be and were rivals during this period. Knight, with the guidance of his mentor Archibald Alison, a Scottish priest and philosophical writer, believed the subjective connection to a landscape is what made it picturesque to that particular viewer. Alison went so far as to say "...the art of gardening was akin to the art of landscape painting and, by implication, that same picturesque principles could be applied to improved landscape scenes..." (Batey, 1994), and this attitude was to transcend throughout the time of the picturesque. According to Bowring (1997) Knight was an 'associationist' "...who believed that the picturesque was evoked by mental imagery rather than merely the visual pattern...", therefore features such as ruins became one of many picturesque aesthetics as they were associated with aging and history (Bowring, 1997).

This perspective on the picturesque however was rejected by Uvedale Price. Price in his 1801 essay 'A dialogue on the distinct characters of the pictures and the beautiful: In answer to the objections of Mr. Knight...' disagreed with the subjective and associative nature of Knight and Alison's theory and believed that the picturesque was constructed of a series of objects which when arranged, formed a picturesque image (Price, 1801). This meant that the nature of picturesque imagery to Price was purely objective, and took a similar view to that of Edmund Burke when defining beauty to smoothness and gradual deviations (Batey, 1994). Price's approach was therefore more focussed upon the forms and objects associated with the picturesque, as opposed to Knight who had a more associative focus. According to Hunt (1992) the "divorce of aesthetic, formalist qualities from the moral and religious meaning and values of a picture or scene was doubtless both cause and effect of the disaffection with allegorical and related imagery...".

### ***The ingredients for a picturesque landscape***

The influence of picturesque ideology had a series of trademarks or themes which ran through the paintings of the time. Each would contribute to the eventual design of "picturesque landscapes" around the turn of the 19th century. According to Brook (2008) there are six key themes which could be found in all picturesque paintings, the first was variety as defined by Uvedale Price. The idea of variety was desired in that it resonated with ideas of biodiversity and in order to create a pleasurable variety for the eye there needed to be a change in form, plants and shapes (Brook, 2008). Price however was not an advocate for a "...botanical garden or a zoo...", rather he appreciated that nature had its own geographical variety and this was something to be preserved (Brook, 2008).

The second theme was intricacy, also defined by Price. This term was in relation to the density of detail in an image to create a sense of curiosity (Brook, 2008). Intricacy was in response to the purpose of the Enlightenment, which rejected the poetic or emblematic landscape and developed a new found appreciation for the landscape as it was (Brook, 2008).

Third was engagement, and this was defined as being a characteristic which encouraged the viewer to venture into the garden or to create a sense of curiosity within the painting. French essayist, Claude-Henri Watelet believed that a garden must "...be planned out in the place itself, utilizing its natural irregularities and pleasing views..." and therefore "... the land becomes something to explore..." (Brook, 2008). The landscape therefore in the opinion of Watelet was a place for pleasure and psychological healing, "...respite from the tiring concerns of society..." (Brook, 2008).

Time was the fourth theme and was connected to movement and change. According to Uvedale Price's essay 'On the picturesque' in 1842, time "...converts a beautiful object into a picturesque one: First by means of weather stains, partial incrustations, mosses...at the same time takes off the uniformity of the surface, and of the colour; that is, gives a degree of roughness, and variety of tint..." (Price, 1842). Time was an exemplar of nature at work, "here nature as entropic of human order brings about unplanned changes that render what was once simple and smooth – the epitome of the beautiful – into the epitome of the picturesque..." (Brook, 2008). Time was about leaving a landscape to the mercy of nature, and the fascination with the changes which occurred.

Fifth was chance, an exemplar of how nature could create such appearances of variation, and intricacy over time. Price's description of time also embodied the allure of chance in a landscape. "Although Price...talked of creating this effect, it was very much about letting it happen – or rather not stop it from happening" (Brook, 2008). The effect of chance was that although humans could replicate such variation and intricacy, chance was the appreciation of nature's unpredictability and the admiration of that was encouraged as it was not influenced by human preference or indifference (Brook, 2008). Chance was therefore an example of humans being submissive to nature, and enjoying the surprise the "chance effect" brought in a landscape (Brook, 2008).

The sixth and final theme was transition, allowing a shift between the comforts of the human realm and the wild or sublime nature beyond. According to Edmund Burke the picturesque "...can be seen as mixing and juxtaposing of the sublime and the beautiful, such that the smoothness of the beautiful is ruffled with a rustic patina of nature/human relations, and the quasi-threatening disorder of the sublime ... is toned down to a charming irregularity..." (Brook, 2008). William Gilpin also made a similar comment saying that the picturesque was "beauty lying in the lap of horror [sic]" (Brook, 2008). Transition was therefore about allowing the experience of wild places without seeing them as something to be tamed.

The picturesque aesthetic and qualities of these landscapes during the eighteenth and nineteenth century have continued to influence western civilisation today once many European countries began to explore the globe. These six themes of the picturesque, although created in the world of art, came into the world of landscape design, eventually having lasting impacts on modern landscape management, and legislation.

### **3.3 The picturesque and New Zealand legislation**

Once explored and eventually colonised by Europeans, New Zealand became known for its wild, picturesque and sublime landscapes, all traits which appealed to the 19th century European tourist. According to the late Dr John T Salmon (a former senior lecturer in biology at the Victoria University of Wellington) along with the "...evolution of conservation practice came the recognition of the place of beauty in the enjoyment of men's lives and so we find scenery, outstanding natural objects, and the works of ancient men, conserved and preserved for the pleasure, refreshment and education of all people's..." (Salmon, 1960). European colonisers aimed to preserve New Zealand's landscapes in the state they were found allowing them to "...be conserved for all time, in the primeval condition, for the inspiration, education, and enjoyment of future citizens of this country..." (Salmon, 1960). This separation created the distinction between humans and landscape in an unusual way in that unlike Māori, British colonisers saw landscape as an object to be idolised and encased, rather than to be interacted with.

New Zealand's landscapes became incredibly popular for tourism as they served as an ideal place for physical recreation for mental and physical wellbeing (New Zealand History, 2018b). Many saw this as an opportunity to make an income from the European desire for picturesque and sublime landscapes. With the driver of economic gain in mind, a series of legislation followed to protect the picturesque landscapes of New Zealand.

### ***Thermal Springs Districts Act 1881***

It was noted by the politician William Fox after traveling the area around Lake Rotorua that there were a series of thermal springs which could be used for tourism purposes. These springs had historically been occupied by and protected by the traditional kaitiaki (guardians), the Te Arawa people which consists of the Ngāti Pikiao, Tūhourangi and Ngāti Whakaue tribes (Tapsell, 2017). The different springs in the area were used for bathing, rituals, curing of diseases, healing of wounds, cooking, and preparation for flax weaving and remained under their ownership and protection prior to the establishment of what became the Thermal Springs Districts Act in 1881.

The Act was established due to the tourism potential the Rotorua springs offered and with the hope of creating a colonial version of European health spas (Swarbrick, 2006). With the picturesque landscapes of the lakes and nearby features such as the Pink and White Terraces, Fox hoped to entice those in Europe to come to New Zealand. Since the establishment of Rotorua township, Te Aroha and Hanmer Springs in North Canterbury were also established for the same purpose. This however was not without its issues. Many Māori were separated from these hot springs on their ancestral lands and subsequent Waitangi Tribunal findings would conclude that they never ceded ownership (Waitangi Tribunal, 1993). Separate pools were constructed for Māori as Europeans objected to bathing with Māori, and they were eventually excluded from Rotorua pools in 1960 (Swarbrick, 2006).

### ***The birth of scenery preservation in New Zealand***

Following the Thermal Springs Districts Act, between the 1880s and 1920s preservation societies were becoming more active. The Nelson Preservation Society in 1898 was one of these societies which began to drive a protest for what essentially would be a national park (Stephens, 2018). The Society recognised that areas of the Rai Valley needed to be cleared for settlement however they were concerned that some of the area should be protected from milling and modification. Although over four-thousand signed a petition to protect the Ronga, Tunakina and Opouri Valleys, they were eventually developed and milled (Stephens, 2018). Nevertheless the challenge to protect these landscapes still had an influence on future legislation.

At about the same time as this petition occurred a Historian and Minister of Lands Robert McNab began to argue for the preservation of historic and prehistoric sites (New Zealand History, 2018b). Recreation was becoming more popular and “...the picturesque romance associated with historic sites appealed to many people...” (New Zealand History, 2018b). In response to this the Scenery Preservation Act was established in 1903, which “...embraced some of the ideas of conservation, but it was more about tourism and the new awareness of the cultural value of scenic and historic sites...” (New Zealand History, 2018b). Many sites were chosen for their scenic and tourism potential and protected accordingly, although for Māori, this represented another avenue for land loss through government action (Marr, 1997).

### ***New Zealand's first National Park, Tongariro***

Between the late 19th century to the early 1950s New Zealand had established four National Parks. The first was to be conceived in 1887 and protected by a specific Act in 1894 when Horonuku Te Heuheu

Tukino IV, and other Māori chiefs presented the Crown with a deed of settlement effectively gifting the peaks of Tongariro, Ngauruhoe and Ruapehu to ensure their protection to maintain the tribe's association with them (Marr, 1997). This resulted in what became Tongariro National Park, the world's fourth national park, and following Tongariro's establishment Egmont (1900), Arthur's Pass, (1929), and Abel Tasman (1942) National Parks were also formed (Lucas, 1969). In 1952 the National Parks Act was established for the purposes of "...preserving in perpetuity... for the benefits and enjoyment of the public, areas of New Zealand that contain scenery of such distinctive quality or natural features so beautiful or unique that their preservation is in the national interest" (Lucas, 1970).

Closely following the establishment of the National Parks Act, 1952, was the Reserves Domains Act, 1953 and the Historic Places Act 1954, both also concerned with protecting these landscapes for public benefit and enjoyment. Conservation although traditionally meaning "wise use" of natural resources, now meant the conservation of "nature" for the "aesthetic, cultural, and physical wellbeing of mankind... conserved for .... intrinsic, scientific, cultural or aesthetic appreciation..." (Salmon, 1960).

### **3.4 The picturesque and the Resource Management Act**

Forty-one years later, fifty-nine Acts and amended Acts, such as the Town and Country Planning Act, the Water and Soil Conservation Act, the Soil Conservation and Rivers Control Act were repealed and reformed under the Resource Management Act, 1991. With its establishment, the picturesque ideologies of the past were not neglected. The sole purpose of the Act echoed the legislation and drivers of the past, to "...promote the sustainable management of natural and physical resources..." (Parliamentary Counsel Office, 1991) ensuring that economic developments for the country, such as tourism, and environmental goals did not hinder one another. These landscapes therefore were preserved just as they were back during the height of the picturesque movement, to enjoy them for their picture-like qualities and as Salmon described to " ...preserve in their perpetuity for the benefit and enjoyment of the public..." (Salmon, 1960).

The relationship between humans and nature in this instance can be perceived as one of two perspectives of nature, being "Nature Knows Best" (Newton et al., 2002). The obsession with the Nature Knows Best perspective can be seen embedded into section six of the Resource Management Act, 1991, matters of national importance, with particular reference to 6(a) and 6(b). The idea of "Cultured Nature" is a concept Pākehā New Zealanders have struggled to grapple with due to cultural desires to protect the sublime and the picturesque, and for that reason is partly why the term 'outstanding natural landscape' exists in our legislation today.

### **3.5 Landscape planning in New Zealand: Terminology adopted from the picturesque**

After the formation of the Resource Management Act, 1991 landscape planning in New Zealand had to find its own way in terms of how to assess outstanding natural landscapes and other landscapes that were a matter of national importance to New Zealand. With that came the subconscious embedded influence of picturesque principles and terminology. This reflected the way in which aesthetic ideals had become so naturalised within our understandings of landscape. Landscape planners in New Zealand still use a range of descriptive and formal visual terms which originate from the time of the picturesque and this has become problematic for a number of reasons.

## **Natural**

The first of the key terms used by landscape planners today is 'natural'. During the height of the picturesque movement, 'natural' was a desired aesthetic to achieve in a landscape when it came to design. The irony of that statement is that it was believed you could design a natural landscape, thus making it un-natural (Hunt, 2004). 'Natural landscapes' became an illusion as the definition of a natural landscape was that it "revealed very little obvious indication of human manipulation" (Hunt, 2004) and many landscapes which were historically seen as natural, were crafted that way by designers such as Lancelot 'Capability' Brown (Hunt, 2004). This relationship is summarised by Bowring, "...Nature herself was not considered adequate, however, and improvement was required..." in reference to William Gilpin saying "...Nature is always great in design; but unequal in composition..." (Bowring, 1997). It was this concept of 'perceived nature' which would eventually impact how landscape assessment is carried out in the profession of landscape architecture which raise conflicts between Insiders and Outsiders.

The concept of nature and natural is a cultural, perceptual, and subjective grey area. Many of New Zealand's landscapes are now assessed through the lens of the picturesque aesthetic embedded within section 6 of the Resource Management Act, 1991. Although the initial focus of landscape preservation and protection in New Zealand of National Parks or Scenic Reserves still remains, the Resource Management Act, 1991 now also encompasses private land, imposing "...the picturesque aesthetic..." to private land (Read, 2005). Rural landscapes in particular have become subjected to the same admiration that the large estates had during the time of the picturesque. This raises the current conflict between natural science and perceived nature perceptions of landscape.

The varying definitions of 'naturalness' has had a large impact on the relationship between experts and landowners, or the Outsider and the Insider (Stephenson, 2010). Using the work of Marion Read in rural New Zealand as an example, "...one of the major ironies of the RMA91; that; despite the neo-liberal desire to avoid imposing regulations upon private landowners, in many rural areas they find themselves to be more regulated now than ever before..." (Read, 2005). By doing so the Outsider has a greater influence in deciding what is an outstanding natural landscape and what is not. The irony of this is highlighted by one of Read's key informants concerning the Otago Peninsula; "...they talk about the Peninsula being a landscape area because of the scenic value of it but they don't realise that we're the ones, I mean the generation of farmers, that created the scenery..." (Read, 2005).

Conflating a natural science-based perspective and perceived nature is problematic for the profession as it assumes ecological health equates outstanding natural beauty or picturesque landscapes. The issue is that although "... scenically beautiful landscapes may often be of high-ecological quality..." there are also "... landscapes that may be extremely important ecologically but are not scenically attractive, and landscapes that are highly scenic but are less valuable or even destructive ecologically..." (Gobster, Nassauer, Daniel, & Fry, 2007). This was supported in the Matakana Island decision, 2017 when discussing what should equate to an outstanding natural landscape. The judge firstly refers to the Wakitipu Environmental Society decision (2000), where it was decided that "outstanding" although meaning "conspicuous, eminent, especially because of excellence..." could also mean landscapes which are beautiful or picturesque do not necessarily automatically become outstanding (Wakatipu Environmental Soc Inc v Queenstown Lakes DC, 2000). Here the Judge concludes that outstanding does

not necessarily need to be picturesque which sways in the favour of landscapes with high biophysical values but low “picturesque attributes”. This gave more weight to natural science factors as opposed the sensory factors associated with how the landscape appears.

The impacts from the expert assessment on the Otago Peninsula are examples of the problematic grey area that the term ‘natural’ brings. The profession has yet to come to a consensus as to what ‘natural’ means, often conflating ecological health with picturesque views and this is impacting the representation of Insider values. The landscapes of the Otago Peninsula, valued for their scenic, natural values, are not too dissimilar to the gardens orchestrated by landscape designers of the picturesque. This concept is supported by Ellison (2013), a Senior Research fellow in Ecology at the Harvard Forest and Editor-in-Chief of Ecological Monographs, saying “...picturesque caricatures of nature that emerge in designed landscapes or landscape art are seen to represent nature itself, yet at the same time designed landscapes require constant maintenance to ensure their persistence...”. These ‘painter-like’ landscapes although picturesque, are heavily manufactured and maintained, yet their picturesque qualities create a high level of perceived naturalness.

### **Scenery**

Scenery is another term which has become embedded in landscape assessment methods and terminology. The term originates from the time of the picturesque when scenery had theatrical connotations and referred to stage backdrops (Dingwall & Nightingale, 2003). Theatre scenery was designed to provide “appropriate settings for human action... and were provided precisely to draw an audience into the drama...” (Hunt, 2004). Throughout the 18th and 19th centuries painters and designers of theatrical scenery became the designers of gardens, with the likes of William Kent, an architect and painter who was particularly influential at this time, taking on the role of landscape architect (Hunt, 2004). This theatrical language was in turn carried forward into both national park and forest management, and into the newly emerging profession of landscape architecture during the mid nineteenth century.

The term scenery has continued to influence landscape assessment and legislation today. According to the New Zealand Coastal Policy Statement, 2010 (NZCPS), Policy 13 references in 2f that “...places or areas that are wild or scenic...” (Ministry for the Environment, 2010) are recognised as being matters that could be considered when assessing natural character. Although slightly different, the terms natural and scenery are closely related when it comes to the identification of outstanding natural landscapes in New Zealand. According to Read, the application of the picturesque aesthetic to landscape assessment is a serious issue as, much like with the term ‘natural’, assumes scenic quality equals ecological or biophysical health (Read, 2005). By conflating scenic and biophysical health together and using it as a method of environmental management can detract “...from opportunities to focus on issues of environmental health such as ecological wellbeing and biodiversity...” (Read, 2005).

This is also supported by Bowring (1997). The third of Bowring’s picturesque myths, “picturesque equals natural” addresses this issue of staged naturalness. Picturesque theory “...revolves around how a natural setting is ‘staged’ in art...”, and upon arrival in New Zealand, a country which was almost in its entirety “natural”, both the picturesque and natural became “...seamlessly blended...” (Bowring, 1997). The myth of picturesque landscapes equaling biophysical health is the concern with “...how natural the design

looks. For example a “trench-like” water course might be just as ecologically sound as a ‘natural’ looking one...” (Bowring, 1997) however the natural looking one may be perceived to have a greater ecological values to the eye.

The idea that visual scenery equates ecological health is also addressed by Ellison. According to Ellison (2013), “...despite repeated scientific demonstrations of the lack of ecological balance at any time now or in the past, ecologists (and most other people) persist in clinging to a romantic conception of landscape with nature in balance...”(Ellison, 2013). Since the time of the picturesque, ecologists as well as the profession of landscape architecture has been greatly influenced by cultural picturesque conventions and in doing so the profession of ecology has been “...suffocated by a romantic notion of landscape and an artistic portrayal of nature in balance...” (Ellison, 2013). The attitude towards nature as highlighted by Ellison (2013) is similar to the mantra of Nature Knows Best. Ellison says, “...the idea of nature being located somewhere else, a refuge and somehow different from the chaos in which people lived was encapsulated in ecological science as the “*balance of nature*.”...”. This balance of nature has become the issue to which Newton et.al (2002) allude to when addressing the attitude of Nature Knows Best.

### ***Other terms: Assessing outstanding natural landscapes***

Terms such as coherence, vividness and unity are used consistently by landscape architects and landscape planners when assessing the outstanding natural landscapes. In the context of landscape assessment, these terms appear frequently in case law since the establishment of the Act. For example, in the Wakatipu Environment Society decision, 1999 the preservation of “visual coherence of the landscape”, also referred to as aesthetic coherence, includes “encouraging structures which are in harmony with the line and form of the landscape, avoiding, remedying or mitigating the adverse effects of structures on the skyline, ridges and prominent slopes and hilltops, encouraging the colour of buildings and structures to complement the dominant colours in the landscape, [and] encouraging placement of structures in locations where they are in harmony with landscape...” (Wakatipu Environmental Soc Inc v Queenstown Lakes DC, 2000). Vividness is also discussed in the Matakana Island decision, 2017. According to the criteria used in the decision, vividness is in reference to “...natural features and landscapes that are widely recognised across the community and beyond the local area and remain clearly in the memory; striking landscapes that are symbolic of an area due to their recognisable and memorable qualities...” (Matakana Island Decision, 2017).

Although used in a manner which aims to assess a landscape in an objective way, these terms originated from the formalist version of the picturesque. This version of the picturesque put “...emphasis on the relationship of landscape design to pictures...” and “... often [replaced] a formal landscape, so that although intended to appear ‘natural’ the artifice was more explicit....” (Bowring, 1997). The issue is that terms such as vividness, and coherence conflate natural appearance and biophysical health.

However, these terms also need interpretation, and can have subjective meanings to experts in the profession of landscape planning, as shown in the Matakana Island decision (Table 2). Both parties submitting evidence were highly qualified, but the subjective nature of these terms and lack of agreed methodologies as highlighted in the Project LAM workshops caused this variance in results.



Aesthetic values	<i>Coherence: The patterns of land cover and land use that are largely in harmony with the underlying natural pattern of the landform of the area and there are no significant discordant elements of land cover or land use.</i>		H	L
	<i>Vividness: Natural features and landscapes that are widely recognised across the community and beyond the local area and remain clearly in the memory; striking landscapes that are symbolic of an area due to their recognisable and memorable qualities.</i>		H	M/L
	<i>Naturalness: Natural features and landscapes that appear largely uncompromised by modification and appear to comprise natural systems that are functional and healthy.</i>		M/H	L
	<i>Intactness: Natural systems that are intact and aesthetically coherent and do not display significant visual signs of human modification, intervention or manipulation. These are visually intact and highly aesthetic natural landscapes.</i>		L	L

Table 2: Matakana Island decision, 2017 assessment of aesthetic values. Assessment using the terms *Coherence* and *Vividness* have not generated similar results by the expert (Matakana Island Decision, 2017). Licence: <https://creativecommons.org/licenses/by/4.0/>

### 3.6 Conclusion

The significance of when New Zealand was colonised by Europeans is important to the history of landscape assessment. The picturesque movement in Europe was still highly influential and New Zealand had many landscapes which embodied the picturesque aesthetic which Uvedale Price in particular favoured greatly. The formalist theory which Price embodied has been more widely recognised in New Zealand legislation and in landscape assessment as it focuses upon the visual aspects of a landscape. As a profession, landscape architects continuously use words such as cohesiveness, and vividness which produce subjective visual assessments of the landscape. Terms such as natural which were originally used to describe orchestrated landscapes during the height of the picturesque have become problematic for that reason exactly. Natural landscapes with rich ecological health have been conflated with the idea that a picturesque landscape equals a healthy landscape.

As the profession looks to identify associative values there is perhaps a case for the associationist landscape values proposed by Knight to start coming to the forefront of landscape assessment. The Insider is greatly under represented when it comes to the assessment of outstanding natural landscapes. Outsider landscape experts influence the decisions as to what should be protected, using the formalist visual ideas of Price. In the next chapter a case study investigating the potential role of insider artists as assessors of associative values is introduced and described.

## 4. Case study context and methods

### 4.1 The Grey District as a case study

According to Deming and Swaffield (2011) “...case studies are particularly well suited to landscape architectural research, as the focus of the discipline is typically complex...”. Case study analysis is a form of research design which enables the use of a variety of methods and is a complex descriptive strategy, appropriate for “...building understanding about landscape characteristics and community values...” and “...project-based investigations...” (Deming & Swaffield, 2011). For these reasons a case study was an appropriate way to carry out this research.

The chosen case study area is the Grey District, situated on the South Island’s West Coast of New Zealand. The District was chosen as a case study due to its complex history of tension between ‘Nature Knows Best’ and ‘Cultured Nature’ as well as Insider versus Outsider conflicts between local views and national government.

#### ***The Grey District’s first precious resource***

Prior to European settlement in the 1860s, Greymouth or Mawhera was inhabited by the Ngāti Wairangi people (Waewae Pounamu, 2018). In the early eighteenth-century Ngāi Tahu came from Canterbury to Arahura and Grey Regions and fought with the Ngāti Wairangi people. The campaign was led by Tuhuru Kokare the chief of the Ngāti Waewae hapū. Once they defeated Ngāti Wairangi in the Paparoa Range, Ngāti Waewae settled at a new Pā in Mawhera. From then on, the hapū became known as Poutini Ngāi Tahu or the Ngāi Tahu people of the West Coast (Waewae Pounamu, 2018).

For Māori the Mawhera, and particularly the Arahura valleys were significant due to the pounamu source. There are different myths associated with the creation of pounamu which varies between each region of New Zealand, however the most common tells the story of a Taniwha Poutini who guards the mauri or life force of the pounamu stone (Waewae Pounamu, 2018a). Poutini discovers Waitaiki, a beautiful woman bathing in the sea of Tuhau while resting in the waters. Taken back by her beauty, he kidnaps her for his wife and flees south in an effort to avoid Waitaki’s husband, Tamaahua a powerful chief. Upon realising his wife was missing Tamaahua threw his tekateka (magic dart and symbol of his authority) into the air which pointed in the direction that Poutini had taken her. Poutini reached the South Island’s West Coast where he took refuge from Tamaahua, however it was becoming apparent that Tamaahua was closing in on them in pursuit of his wife. In response, Poutini decided that the only way to keep Waitaiki was to turn her into his essence, pounamu. He did so, and laid Waitaiki in the Arahura River to rest, only to be discovered by Tamaahua the following morning. It is rumoured that the tangi (song of grief) let out by Tamaahua can still be heard in the Arahura valley today (Waewae Pounamu, 2018a).

The pounamu stone’s significance was recognised nationally by Māori, and the West Coast became widely connected to the rest of the South Island through Pounamu trails. These trails were used by other tribes as well as Ngāi Tahu to trade goods in exchange for the precious stone. Pounamu is particularly

**Right** - Figure 11: Context Map of the Grey District. By author. Image sourced from (Google Earth, 2018).







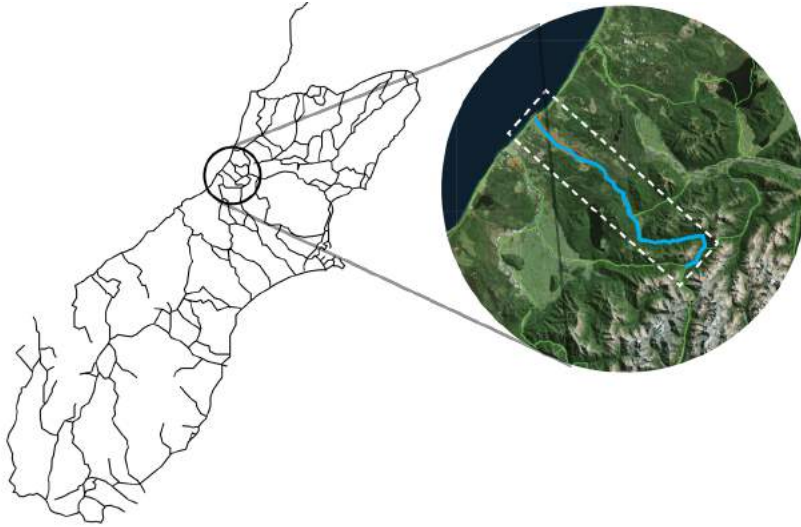


Figure 12: Pounamu trails across the South Island and the Arahura Valley. By author. Aerial sourced from (Google Earth, 2018).

significant for Māori as it was a status symbol and prior to European colonisation was the strongest stone used for carving, jewellery and high-status weaponry such as the mere pounamu (Keane, 2019). The stone was of importance to Māori as it must be ground, not by striking with a stone, therefore each piece had mana and status associated with it and its owner (Carpenter, 2019).

### ***The second precious resource***

During the nineteenth century the West Coast was explored by European settlers. Thomas Brunner and Major Charles Heaphy's arrival in Mawhera, now known as Greymouth, in 1846 was the first presence of Europeans in the Grey District. Throughout their time in New Zealand, Brunner and Heaphy explored the West Coast with local Māori, however it wasn't until the arrival of James Mackay in the late 1850s that the Grey District began to see drastic changes in terms of settlement and economic development.

Prior to Mackay's attempt to settle with Poutini Ngāi Tahu, between 1853 and 1856 Donald McLean, Chief Land Purchase commissioner was aiming to settle the north and west of the south island with Ngāti Toa "by right of conquest" (May, 1967). There were numerous titles involved with the West Coast and the Ngāti Toa, Ngāti Tama, Ngāti Awa, and Rangitāne tribes each accepted the offer for claims in the West Coast (May, 1967). This however did not include any consultation with Poutini Ngāi Tahu.

Prior to visiting Mawhera Pā, Mackay was already aware that the Grey District, along with the rest of the West Coast had economic potential. The existence of gold on the West Coast was already becoming well known. In 1857 the Aorere goldfield had just opened and subsequent goldfields were found in the Hurunui Saddle, Whakapoi, Lake Brunner and the Taramakau Valley. Coal had also been discovered a decade earlier in 1848 by Thomas Brunner further up the Grey Valley.

When Mackay eventually came to Mawhera Pā in 1858 he was told that Ngāti Toa had no right to sell their land as they were "thieves, as their feet have never trodden on this ground" (May, 1967). Although Poutini Ngāi Tahu chief Tarapuhi knew that the purchase on the east coast of the South Island ten years prior was intended for them, he did not wish to allow Ngāti Toa full claim to the West Coast. They also would not accept the presence of Europeans without payment for their land, but offered to sell their

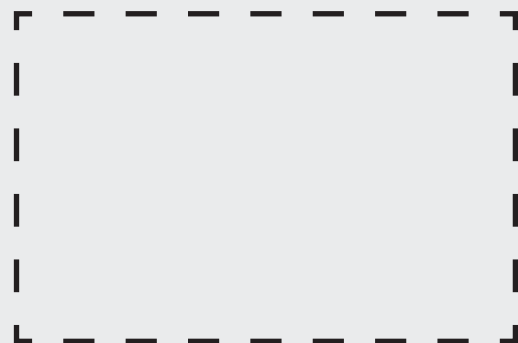
territory from Milford Sound in the south, to Kahurangi in the north in return for a suitable land area allocated to themselves (Te Rūnanga o Ngāi Tahu, 2019a). The tribe eventually offered to accept £2,500 for their own claim (May, 1967) .

This however was not met and there were disputes between Poutini Ngāi Tahu at Mawhera and Mackay over the land near the Pā (Figure 13). Mackay believed that the location for what is now Greymouth was “...the most eligible site for a town on the...Canterbury side of the river...” (May, 1967). This was met with resistance from tangata whenua as they were determined to hold the Blaketown lagoon, and the caves above the Pā where their ancestors were buried. Mackay therefore made further concessions to Poutini Ngāi Tahu offering 1000 acres to the higher ranked chiefs along the southern side of the Grey River.

After strenuous negotiation, an agreement was finally made when the Arahura Deed was signed in 1860 at Mawhera Pā by the Poutini chiefs. For £300; approximately 7,500,000 acres of land was surrendered to the Crown (May, 1967). Of that land, 25,264 acres were allotted to Ngāi Tahu for religious, social and moral purposes and for their own use (Te Rūnanga o Ngāi Tahu, 2019a). The Deed was particularly significant to Ngāi Tahu as it acknowledged their claim over the West Coast.

Mackay however did not follow through with his side of the agreement over the highly valued Mawhera reserve along the southern banks of the Grey River. The reserves were transferred to a public trustee who then leased the land to mostly non-Māori on 21-year leases. This caused major grievances between Māori and settlers as inflation affected the actual returns on the land. These grievances have continued through until the present day between locals in Greymouth and the Mawhera Incorporation which was established in 1976. It was during this year that the Crown gave back the Mawhera Incorporation ownership of the Arahura riverbed, ensuring tangata whenua of the West Coast can continue to manage the Arahura catchment (Te Rūnanga o Ngāi Tahu, 2019b).

Figure 13: Map of Greymouth 1875. Cobden can be seen to the north of the river and Greymouth to the south. Approximate location of Mawhera Pā and burial site as marked (Aitken, 1875). Source: <https://westcoast.recollect.co.nz/nodes/view/15946>



### ***A boom and bust economy***

Within a few years of the Arahura Deed being signed there was an explosion in population in the region due to the economic opportunity in the District for coal mining, forestry, fishing and gold mining. Thousands came to the coastal ports and thousands more through the mountain passes from Canterbury and Nelson. In 1866 50,400 ounces of gold was exported from the Grey District, and approximately 300,000 feet of mainly Rimu timber was cut and exported from the region per month at the Nyberg Sawmill in Ruru near Lake Brunner, the largest sawmill in the District at the time (Kokshoorn, 2011).

The success of the District however was not without its downfall. Although the fishing industry was successful internationally, many men died trying to cross the perilous Greymouth bar, with forty-four ship wrecks, and three-hundred being killed up until 2010 (Kokshoorn, 2011). Drownings however were not unusual in European colonial New Zealand, and eventually became known as the “New Zealand death” (McSaveney, 2017). Mining deaths and disasters were also all too common in the Grey District. The Brunner Mine disaster in 1896 killed sixty-five men and today still remains New Zealand’s greatest mining disaster in history. Dobson (1926), Strongman (1967) and more recently Pike River (2010) mines also suffered similar fates with fifty-seven people being killed collectively.

The 1980s were particularly crucial to the change of the Grey District’s economy. The years prior to the Resource Management Act’s establishment saw a review of New Zealand’s conservation management. There was a push in the early 1980s to have one conservation agency after a national conference in 1985 (Department of Conservation, 2019a). This would eventually include the merging of the New Zealand Forest Service, Department of Lands and Survey, and smaller organisations such as the Wildlife service, and Archaeology department of the New Zealand Historic Places Trust (Department of Conservation, 2019a). In April, 1987 the Department of Conservation was established and launched by Prime Minister David Lange (Department of Conservation, 2019a). The aim of the department was “...to protect natural and historic heritage and provide recreational opportunities on land entrusted to its care. Nature was to be protected for its own sake and the benefits to New Zealanders protected for future generations to enjoy...” (Department of Conservation, 2019a) .

This had significant negative impacts on the economy of the Grey District, and the West Coast as a whole as many established industries relied on the utilisation of resources based on land that became conservation estate with the establishment of the Department of Conservation. Eighty-seven percent of the land area in the West Coast region became “locked up” in conservation estate and subsequently saw reactions to this in the form of protests throughout the 1990s and 2000s (Kokshoorn, 2011). This included the 1999 Forestry Protest, and the Land Access Protest and Pro-Mining Protest in Wellington, 2001. As the District was built on primary industries the nature of the Resource Management Act, 1991 and protection of conservation estate alarmed many locals as it meant a change in economy they were not familiar with and loss of jobs. After the closure of the mines and businesses, many had to move away from the District in search of jobs elsewhere.

Today there is a movement towards creating a renewed focus on a future of tourism. The 2017 Labour government decision to allocate \$140 million towards the West Coast collectively hopes to boost

economic prosperity and pay for much needed infrastructure to support tourist population growth (Otago Daily Times, 2018). The District is currently at a pivot point in its lifetime where economically it is wise to take the 'Nature Knows Best' perspective to ensure a viable economic future, but the 'Cultured Nature' perspective is still present in the voice of primary industry support. Therefore, the Grey District is an appropriate case study for this research due to the historic and current tensions being present in the landscape. These tensions are the issues which led to the question of how associative values can become better represented in landscape assessment, as the Outsider (Stephenson, 2010) has largely dictated how the Insider has lived in the Grey District, similar to the priority the expert has in landscape assessment.

## 4.2 Precedent studies

Currently there are two main precedent studies into the identification of outstanding natural landscapes in the Grey District. These include the Grey District Plan, established in 2005 and the West Coast Region Landscape Study, which includes the entirety of the West Coast Region, not just the District. The Grey District plan is more local, carried out by local planners, and the West Coast Region Landscape Study has been carried out by an expert from Auckland. The analysis of both studies provides insight into the statutory planning context for landscape assessment in the Grey District.

### *The Grey District Plan, 2005*

The Grey District Plan was established in response to requirements from the Resource Management Act, 1991 section 31, Functions of territorial authorities under this Act. Sections of particular concern as outlined by the Grey District Plan are section 6 Matters of National Importance, 7 Other Matters and 8 Treaty of Waitangi (Grey District Council, 2005). The purpose of the Grey District Plan is to "assist the Grey District Council ... to undertake its functions to achieve the purpose of the Resource Management Act, 1991..." (Grey District Council, 2005) and replaced previous plans established during the time of the Town and Country Planning Act, 1977. Sections in the plan of relevance to sections 6, 7 and 8 of the Resource Management Act, 1991 include, the Coastal Environment, Tangata Whenua, Heritage, Rural Environment, and Landscape sections.

The Coastal Environment section of this document is in reference to Section 6(a) of the Resource Management Act, 1991, and outlines the District's need to preserve the natural character of the coastal environment from inappropriate subdivision, use and development. It has been noted in the plan that in order to preserve the coastal environment from adverse effects that development should be carried out in areas which have already had human intervention such as the coastal settlements of Greymouth, Cobden, Southbeach and Rapahoe.

Tangata whenua is in reference to Poutini Ngāi Tahu in the District and has been considered in response to section 6(e) of the Resource Management Act, 1991. It has been noted by the plan that areas of concern for tangata whenua include natural and physical resources of coastal areas, waterways and indigenous vegetation, ensuring the integrity of the District's natural environment is retained or restored, protection of mahinga kai locations and better access to these, and protection of urupa, tapu and taonga sites (Grey District Council, 2005). As identified by the plan, particular sites of interest for Poutini Ngāi Tahu include Kotuku Whakaoho (Lake Brunner), the Taramakau river, Lake Haupiri, and Lady Lake.

Heritage is in reference to the District's heritage resources including "...features of significance to both Māori and non-Māori..." (Grey District Council, 2005) and is in response to section 6(f) of the Resource Management Act, 1991. This section acknowledges the importance of identifying buildings, places, sites, waahi tapu, archaeological sites and historical trees in order to continue "the community's link to its past..." (Grey District Council, 2005).

The Rural Environments section of the Grey District Plan is of particular interest in terms of the context of this thesis. The Grey District Plan refers to areas which are currently located in conservation estate as part of their rural environment, which can have different meanings in different parts of New Zealand. The plan acknowledges that the uniqueness of the Grey District's rural environment, due to it containing a mixture of indigenous and exotic forest, farmland, minerals, wetlands, and lakes. For the Grey District, and much of the West Coast, the rural environment does not just have the connotation of farmland and plains but contains a diverse range of ecosystems and uses. It is important to note that, these different elements of the rural environment are referred to as resources, and "...are all used to a greater or less extent to provide social, economic and cultural wellbeing of the community..." (Department of Conservation, 2019b)

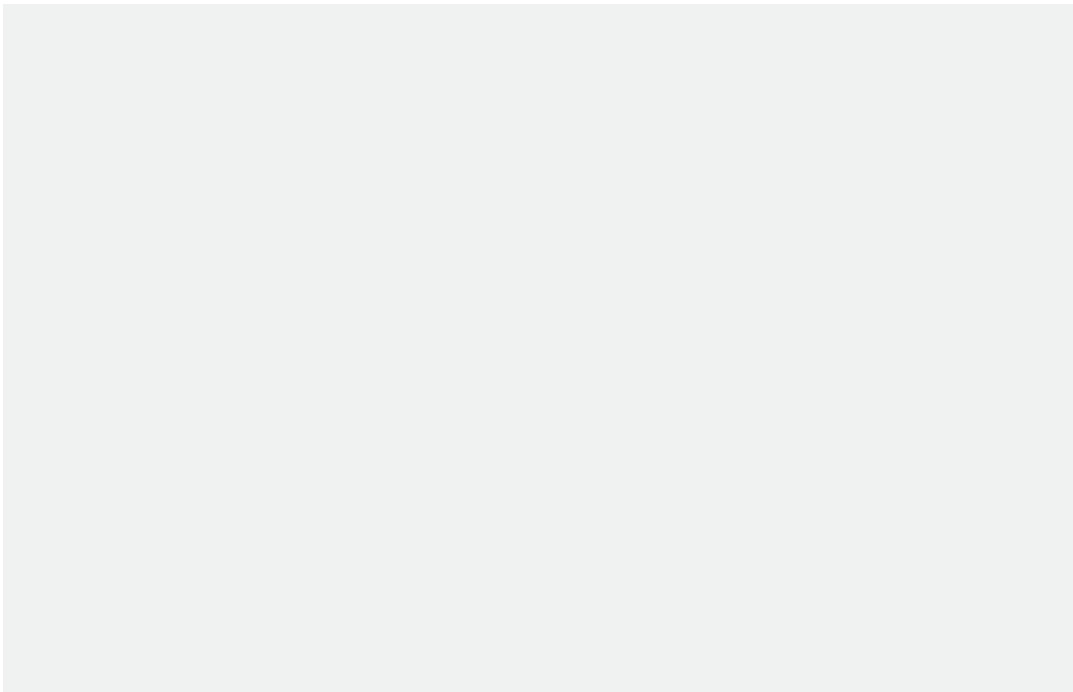


Figure 14: The dark green areas show extent of conservation estate within the Grey District (Department of Conservation, 2019b).  
Source: <http://maps.doc.govt.nz/mapviewer/index.html?viewer=docmaps>

Perhaps the most important section of the plan however in relation to this case study is the outstanding natural landscapes identified by the Grey District Plan. Under the Landscape section of the plan the identification of outstanding natural features and landscapes is considered in response to section 6(b) of the Resource Management Act, 1991. There are no current maps of these landscape boundaries, but according to the plan they include;



*“...the Bush clad hills behind Greymouth and Cobden from Jamieson Road to Point Elizabeth, the coastal area from Nine Mile Creek to Seventeen Mile Bluff between the sea and 200m east of SH 6, Kiwi Point, the Grey Valley generally described as the cliffs on the true north bank of the Grey River from opposite Kiwi Overbridge to Taylorville and the historic Brunner Mine site on both banks of the Grey River, the coastal area from Paroa to New River between the Coast and SH 6, Lake Brunner including adjoining land up to 150m from the boundary of the lake edge road reserve excluding Moana township and urban zoned land at Iveagh Bay, the west facing slopes of the Barrytown hills behind the flats between Razorback Point and Seventeen Mile Flat to the east of SH 6, the area on the flats to the south of the Punakaiki River upstream of the SH 6 Bridge and the area North of Waiwhero Road to Razorback Point between the coast and SH 6...” (Grey District Council, 2005).*

These landscapes were identified using a similar process to what landscape architects and planners use today. The identification of an outstanding natural landscape according to the Grey District Plan is based on six criteria including naturalness, coherence, distinctiveness, sensitivity, ‘visibleness’ and scientific, historic and cultural value. The criteria for naturalness according to the plan is the landscape’s intactness and whether it is largely unmodified by human activity.

### ***The West Coast Region Landscape Study (WCRLS), 2013***

Following on from the Grey District Plan is the WCRLS carried out by Brown New Zealand Limited (Brown NZ Ltd), a landscape planning and landscape architecture firm based in Auckland, New Zealand. The methodology used by Brown NZ Ltd has been outlined in the study and is not dissimilar to current landscape assessment methodologies currently used in practice. The methods used have been influenced by various case law, such as the Pigeon Bay decision, 1999, and the Wakitipu Environmental Society decision later that same year.

In reference to the Port Gore Marine farm hearing, 2012 Brown NZ Ltd concurred with the statement that “...naturalness is central to the identification of ONFLS...” and that “...such assessments need to first determine if a landscape is ‘natural’ (not necessarily pristine), then determine it is outstanding...” (Brown, 2013b). Using the Pigeon Bay case as precedent and the criteria for naturalness under Section 6(b) of the Resource Management Act, 1991 Brown NZ Ltd formed the criteria for assessing whether or not a landscape can be considered natural noting “...the absence or compromised presence of one of these criteria does not mean that the landscape is not natural just that it is less natural. There is a spectrum of naturalness...” (Brown, 2013b). The criteria included; the physical land form and relief; the landscape being uncluttered by structures, and or obvious human influence; the presence of water (lakes, rivers, sea) and the vegetation (especially native vegetation) and other ecological patterns (Brown, 2013b).

Within the WCRLS each outstanding natural landscape has been assessed against a criteria similar to that of the Amended Pigeon Bay Factors. These include the biophysical landscape characteristics, perceptual and aesthetic values including vividness, coherence, and unity of the landscape, and the associative values with that landscape including naturalness, tangata whenua values, and historical and heritage associations (Brown, 2013b). According to Brown NZ Ltd’s criteria, “...the overall evaluation of landscape values in the context of the West Coast Region needs to be considered when decided whether the landscape or feature is eminent, remarkable, iconic and therefore outstanding...” (Brown, 2013b).

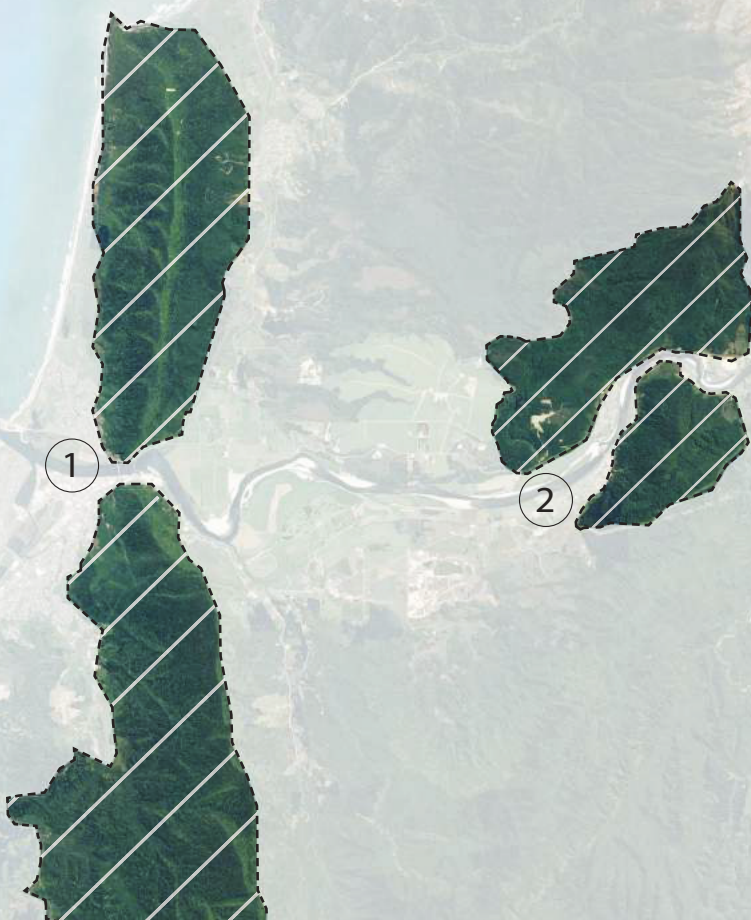
The outstanding natural landscapes which are of relevance to the Grey District are the Rapahoe Reserve, the Paparoa Ranges, and the Nine, Fourteen, and Seventeen Mile bluffs. These areas are much larger than what was originally identified by the Grey District Plan, although they encompass the outstanding natural landscapes identified by the Council. Both studies identify outstanding natural landscapes by referring to Resource Management Act, 1991 statutes or in Brown NZ Ltd's study, the influence of case law.

The key differences between the precedents are dependent upon what each study puts emphasis on in their objectives and methodologies. The Grey District Plan encompasses many of what the WCRLS identified as an outstanding natural landscape into their Rural Environments section, including the Paparoa Ranges, and the Rapahoe Reserve. Although both have outstanding natural landscapes in this zone, it is important to note differences in how each precedent describes why they are outstanding. In the WCRLS the Rapahoe Reserve (or Range as it is referred to) is outstanding for being a "...highly prominent and distinctive cuesta type formation comprising a sequence of coastal bluff and escarpments with rocky shoals and bays near Point Elizabeth..." (Brown, 2013b). In this case the landscape has been considered outstanding for being visually prominent, expressive of its formative process and having a high level of naturalness. In contrast, the Grey District Plan still considers the reserve an outstanding natural landscape but it also included in the Rural Environments section. The Grey District Plan refers to the rural landscapes of the District being a place of "extensive resources, which on a per capita basis must be as great as anywhere else in New Zealand. These resources include indigenous forest, exotic forest, farmland, mineral, river, lakes, buildings, and infrastructure..." (Grey District Council, 2005). Indigenous forests, lakes and wetlands therefore are as just as much a part of the rural environment as farming and mineral extraction in the case of the Grey District.

This can provoke a debate about what is the rural environment and what is natural in the context of both studies. In reference to Read's work, the expert can sometimes appreciate the rural or perceived naturalness aesthetic, when it was created by humans showing the continuation of the "...picturesque aesthetic to the New Zealand landscape..." (Read, 2005). The WCRLS has most in common with a 'Nature Knows Best' perspective, choosing landscapes which appear to have little to no human interaction or presence due to the landscape's "intactness". In contrast the Grey District Plan appears to approach their landscapes from a Cultured Nature perspective in alignment with their historic values. The rural environment, although nationally would be considered outstanding natural, in the context of the Grey District is working and is what it is today because of humans.

**Above** - Figure 15: Outstanding natural landscapes as per the Grey District plan (lines are indicative). Base map sourced from (Google Earth, 2018). By author.

**Right** - Figure 16: Outstanding natural landscapes as identified by the WCRLS relevant to the study area. Map not to scale. (Brown, 2013).  
Source: <https://www.wcrc.govt.nz/repository/libraries/id:2459ikxj617q9ser65rr/hierarchy/Documents/Publications/Regional%20Plans/Regional%20Coastal%20Plan/Technical%20rpt%20%28final%29%20Coastal%20ONFLs%202013.pdf> pg 53-54



Areas are indicative of the descriptions from the Grey District Plan

1) Bush clad hills behind Greymouth and Cobden from Jamieson Road to Point Elizabeth.

2) Kiwi Point – Grey Valley generally described as the cliffs on the true north bank of the Grey River from opposite Kiwi Overbridge to Taylorville and the historic Brunner Mine site on both banks of the Grey River.

### ***A third study: The introduction of the artists***

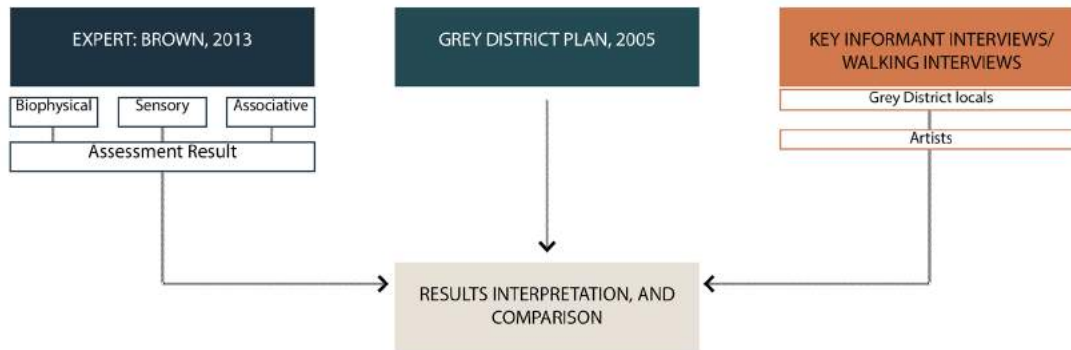


Figure 17: Two precedents and the new information which will be gathered by this study. By author.

With the Lammermoor decision in mind, I now consider the artist as an expert, and this will become a third study adding to the two precedents. Both precedents will be critical when it comes to comparing the results of the artist interviews. Each precedent identified similar outstanding natural landscapes but for different reasons. The Grey District was therefore an intriguing case study as it was important to determine what view the local community appeared to align with the most, and whether there were other outstanding landscapes which have not been addressed by each of these studies.

### **4.3 Establishing a study area**

Although the Grey District had been defined as an appropriate case study, logistically it was a large area to cover in an interview. It was decided that more focus was needed to be made in order to contain the study area, however it was imperative that it did not impact the quality of the data. In order to do this it was important to incorporate a variety of landscape types, from the coast to mountainous areas, as well as ensuring that within this radius there were outstanding natural landscapes present (Figure 18).

The research into social cultural values as well as the statutory frameworks relevant to the Grey District recognised potential places of tension between the Insider's and Outsider's perspectives, such as outstanding natural landscapes, conservation areas, and landscapes with potentially rich associative values. These tensions were used to inform the study area and driving routes, providing the opportunity for a rich third perspective from the artists.

The study area was selected for a series of reasons and was within a thirty-minute radius from the Greymouth CBD. From the perspective of including information gathered from the precedents it was important the landscape contained a variety of landscape typologies. The study area has a mixture of outstanding natural landscapes, rural landscapes, urban landscapes, coastal landscapes, heritage landscapes, and cultural landscapes. This was deliberately chosen to see what outstanding aspects of the landscape the artist would choose to speak about and would test whether the WCRLS and Grey District Plan had incorporated all of the associative values of importance to the community. For health and safety reasons this study area was also selected due to cell-phone coverage and having mostly sealed roads. There are many places in the District which are mountainous and hard to access so it was important to ensure safety was considered.



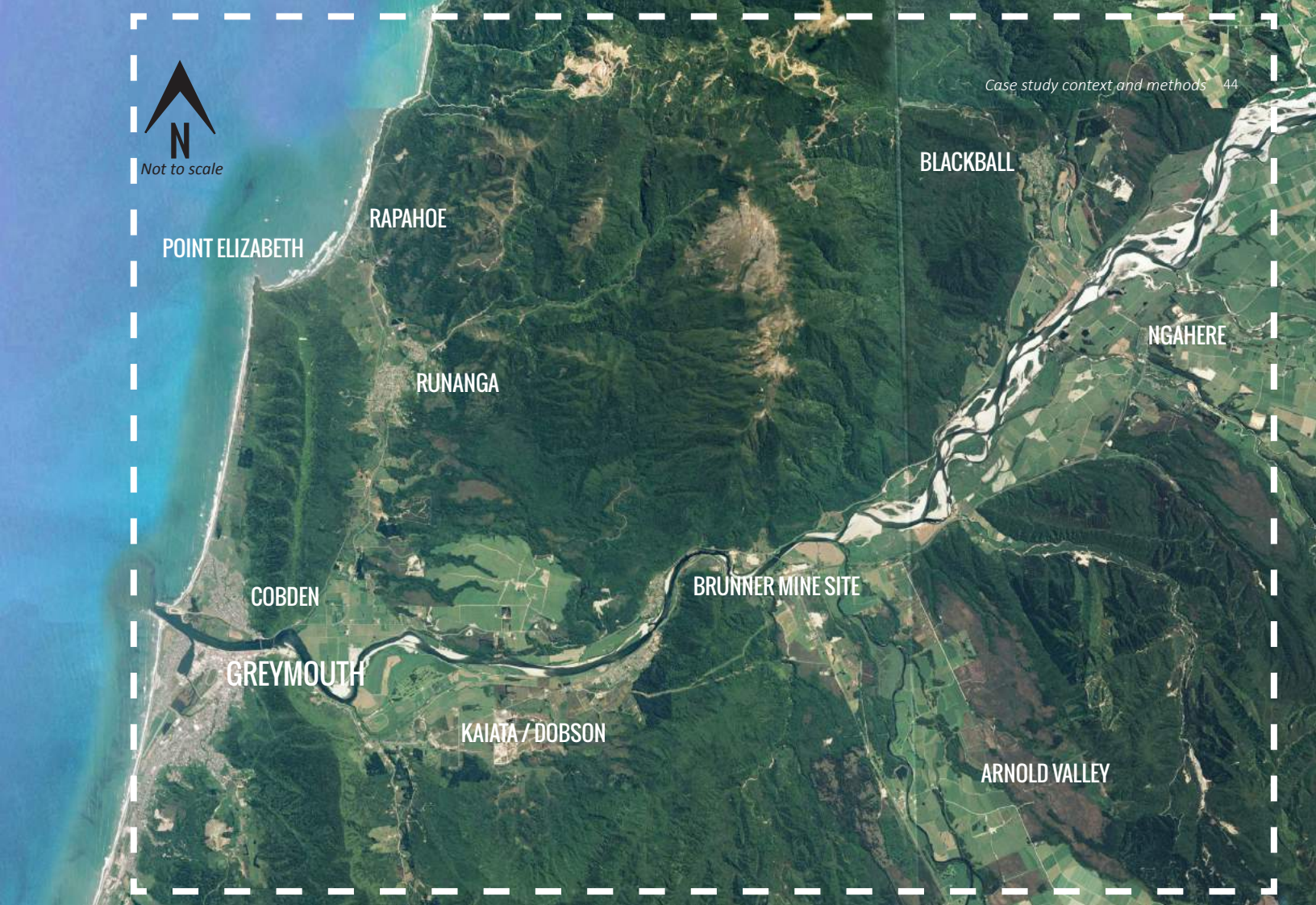


Figure 18: Study area for the interviews (map not to scale). A half an hour radius was drawn to ensure the interview remained focused in a manageable are. Base map sourced from (Google Earth, 2018). By author.

#### 4.4 Initial observations from the Outsider's perspective

Although an initial site visit is important to carry out when visiting a new location (Carpiano 2008), the Grey District is not an unfamiliar landscape to me, and is part of the reason why it was chosen as a case study. According to Carpiano (2008), the use of “field observation is incredibly useful for mapping features of the social and physical environment”. By doing so the researcher is able to observe the environment that the interviews will take place in, and can begin to establish questions about the environment that cannot be understood without the help of an Insider or participant (Carpiano, 2008). Outside of the context of this thesis the Grey District has been a landscape I spent most of my school holidays in as a child and have become familiar with the landscape from an Outsider's perspective. As a landscape architect and Outsider to the District it was of interest to me to place the spotlight on my own views of that landscape to understand how my interpretations may or may not differ from the final result. On a superficial level, I am familiar with the landscape, being aware of the geography of the landscape and the towns which exist within it.

#### 4.5 Interview method

The interview method was largely an adaption of the 'go-along' interview method. The go along interview or walking interview is conducted while moving, as opposed to a more formal one on one or group interview scenario (Clark & Emmel, 2010). The method is becoming more popular for social scientists as it is argued that it can "...generate richer data, because interviewees are prompted by meanings and connections to the surrounding environment and are less likely to try and give the 'right answer'..." (Evans & Jones, 2010). The go along interview is commonly used when it is desired that the participant shows how they conceptualise the environment they are in, to understand how a participant thinks about the environment they are in, and to understand how the participant expresses their sense of community to local places (Clark & Emmel, 2010). By doing so the researcher can understand the participant's perception of place, how the participant engages with the environment and others, linkages between biography and place, how participants situate themselves within the social setting, and interaction patterns and how places shape the nature of interaction (Carpiano, 2008).

The interview method selected used some aspects of the go-along interview method, allowing the artist to select their own route, and how long they wished to spend carrying out the interview. This was due to the fact the study area was so large that a walking interview method would not be suffice to cover all of the areas each artist wished to visit, therefore other methods needed to be used. These included driving to different sites, manual transcription of verbal data, voice recording, and recording photographs of each 'outstanding landscape'. Each artist chose a route they wished to follow, which included driving to different sites within the chosen study area. Upon arrival at each site they were asked to explain why the landscape they had chosen was outstanding, and this was not restricted to visual aesthetics, but also experiential and cultural values.

#### 4.6 Pilot study

Prior to carrying out the interviews in the Grey District a pilot study was undertaken with a fellow student to test the methodology that would be used for the actual interviews with the artists. Prior to the interview, she was told to think about the outstanding landscapes on her property, why they are outstanding, and the desired route she wished to walk. The scale of this interview was much smaller than what would eventually be carried out in the Grey District, however it still had the same purpose; to identify the outstanding landscapes to herself and her family.

Upon concluding the interview, the participant had identified six outstanding landscapes on her property. These landscapes were outstanding largely because of memories she had experienced in parts of her property as a child or with other family members. These memories and outstanding landscapes were also not restricted to visual aesthetics, but also smells and sounds. These included the sound of the trees in the wind, and smell of two-stroke engine oil as her father had always had various machinery on the property.

#### 4.7 Selection of participants



Figure 19: The qualities of an expert witness according to White (2016). By author.

Selection of reputable artists to participate in this study was an important consideration to make it credible to the landscape planning profession. The current problem for landscape assessment in New Zealand is the identification of associative values, how they are identified, and who may be the most qualified to become an expert witness for them in the Environment Court. This question of who is qualified is the focus of the second objective of this thesis, influenced by the Lammermoor decision and the impact artists had in that situation. Artists have therefore been included in this study as hypothetical experts of associative values.

The question of what kind of artist arose while developing an appropriate criteria for their selection. To provide context to this issue in respect of what qualifies as an expert in the Environment Court of New Zealand, an expert witness “is only permitted to give evidence about facts that are within that witness’ own knowledge” (White, 2016). To be seen as a credible expert witness in the Environment Court, the individual must be qualified enough to comment on the relevant area of expertise (Figure 19). This can be based upon a person’s training, experience, or study (White, 2016). If the individual is recognised as being a credible expert witness, then the expert witness’ role is to show objectivity, integrity, and independence in terms of the evidence they present (Skelton, 2002), and they are required to set out the assumptions and reasoning they have come to the conclusions they have.

In the case of the Lammermoor decision, the artist became the voice of associative values, with Grahame Sydney and Brian Turner being recognised as credible experts due to their reputation and the force of their arguments when they presented in the Environment Court. To both Sydney and Turner’s advantage however, they were both place-based artists, and therefore are Insiders (Stephenson, 2010), and profession based artists with both qualification and reputation in their favour. This posed the question of whether in terms of this case study a profession-based artist, or a place-based artist should be consulted as an expert.



The place-based artist versus profession-based artist can be considered a representative of the Insider and the Outsider of a place (Stephenson, 2010). The place-based artist is someone who works and lives in the place to be studied, therefore they have a great knowledge of place and understanding of the associative values related to it. Alternatively, the profession-based artist would have more credibility in terms of the Environment Court, potentially having a good reputation, successful business, and tertiary study or training in their respective field.

SCENARIO 1:	SCENARIO 2:	SCENARIO 3:	PLACE BASED:	PROFESSION BASED:
5 YEARS EXPERIENCE BA + MA NO KNOWLEDGE OF PLACE.	20 YEARS LOCAL PRACTICE NO QUALIFICATIONS, BUT SUCCESSFUL BUSINESS PRACTICED IN THE SAME PLACE FOR 20 YEARS/LIVED FOR	20 YEARS PROFESSIONAL EXPERIENCE BA, MA NO KNOWLEDGE	CRITERIA: 1. LOCAL BUSINESS + 2. DEMONSTRATES + KNOWLEDGE OF PLACE 3. COMMUNITY RECOGNISED.	CRITERIA: 1. EXPERIENCED PROFESSIONALLY + 2. QUALIFIED + 3. RECOGNISED NATIONALLY

Figure 20: Thought process into what an artist participant could look like. By author.

Although research would need to be done into the effectiveness of the place-based artist versus the profession-based artist, how they are selected and what makes a credible artist, it was out of the scope and timeline of this thesis. In relation to the Environment Court and how expert witnesses are currently used, the profession-based artist would be the logical choice as they are the most qualified. Therefore, it might be assumed that they could identify associative values without an in depth understanding of place, just as an ecologist may provide evidence on a site which they do not have intimate knowledge of. The assumption that is being made however in this thesis is that as shown in Stephenson's (2010) work, "Theirs", the opinion of the profession-based artist or Outsider is not adequate for capturing the associative values within a landscape.

The place-based artists were therefore chosen to participate in this study as they are Insiders. A secondary criteria was then required to identify what qualifies as a place based artist. As this thesis does not focus on the criteria for selection, an assumption was made due to time restrictions and to simplify the research process. Place-based artists were selected using a snowballing method by speaking to key informants from the District. In reference to White's (2016) criteria for an acceptable expert witness, the place-based artist had a local reputation for being a competent artist, a locally known ability to demonstrate knowledge of place, and had experience working in the area. Formal academic qualification was not necessary to be selected as a part of this study.

### Place-based versus profession-based

Once the criteria was established and approved to select the artists, three key informants were contacted, who were both familiar with prominent artists in the District. One is currently based in Christchurch however worked in Hokitika, one currently teaches at Greymouth High School, and the third is also based in Hokitika working at the museum. Each key informant was contacted and asked the question, who are competent and recognised local artists in your community to which they replied with the names of the relevant artists that should be contacted.



Eight artists were named as potential participants to interview. Of the eight artists contacted, four replied to the initial email. Each had an education in their relevant fields from tertiary institutes but had different mediums that they used. It is assumed therefore from a qualification point of view all would be able to give evidence in the Environment Court. Of those four, one was an Outsider from Hokitika. Although this slightly deviated from the initial criteria where the artist had to be a place-based artist, it provided an opportunity to test the relationship between time spent in a place and knowledge of place. This artist had tertiary qualifications and international experience so fit the description of what the Environment Court would generally require of an expert witness. From an experience point of view, two artists had both national and international standing, while two were prominent artists in their local community.

#### **4.8 Human ethics considerations and final interviews**

As this interview method involved health and safety issues, ethical considerations, and issues of confidentiality, human ethics approval was required. As a part of the application to the human ethics committee, it was required to explain where and how the data would be collected, what type of data would be collected, how the data would be analysed and stored, how the participants would be selected, confidentiality considerations during and after publication of the results, and how each participant would be reimbursed for their time.

As part of the interview process and for human ethics reasons each artist had to acknowledge whether or not they wished to remain anonymous. This was to protect their identity from the public should any data given be unpopular or potentially controversial. Each artist however did not wish to remain anonymous and were happy to supply their own artworks to illustrate the stories they were telling about each outstanding landscape visited.

Health and safety was also a consideration due to the nature of the interview methods and the unpredictability of the environment the interview was being carried out in. The nature of the interview also meant that the artist had control over the sites visited. Therefore, upon meeting each artist there was no idea of where they wanted to visit. For health and safety matters a third person was required to be present throughout the interviews. This involved driving myself and the artist to and from each outstanding landscape, and to be present during the interview at all times. In the context of this study however, I had spoken to each artist on the phone, in person, or by email prior to starting the interview, therefore had a much clearer idea of the route they wished to take.

#### **4.9 The final interview**

With the success of the pilot study, and human ethics approval given, the interviews with the artists could commence. As a part of human ethics procedure, each artist was sent a Research Information Sheet (RIS) which outlined the purpose of the project, why they had been chosen, what their role would be within the project's scope, the confidentiality agreement, and withdrawal procedures (refer to Appendix). Each artist was also sent a map of the chosen site.

After agreeing to participate in the study, each artist was asked to think about the outstanding landscapes which are of importance to them and the community they wished to show me, the route they wished to take, and to bring any material they thought necessary to the interview. They were informed that a pencil and pad would be available should they wish to sketch anything.

The perspective of the artist was captured through their own work which they provided after the interview was completed through their chosen medium, and through their words during the interview. The route of the interview was also recorded on a map to ensure each outstanding landscape was located.

#### **4.10 Conclusion**

The artist interviews which were conducted would provide an insight into the outstanding landscapes of the Grey District community. The experimental use of artists and precedent information set by the WCRLS and Grey District Plan were both tested in the case study analysis. Insider versus Outsider knowledge would also be tested here, as three of the artists were also locals, and therefore the results of what was important to the community could be compared with the precedent studies.

## 5. Artist Interviews

### 5.1 Introduction and assumptions

The artist interviews were carried out in late October 2018 over two consecutive weekends in the Grey District study area. We (myself and the driver required to be present) met each artist in a location of their choosing and began the interview from there, commonly meeting in the Greymouth CBD. The duration of each interview was approximately three to five hours depending on the participant, and different sites were visited throughout the study area. These 'outstanding landscapes' were varied in biophysical health, presence of human influence, and cultural meaning.

It is important to acknowledge how landscape assessments are currently carried out in practice to understand the context of this thesis and the time restraints associated with this process. The assessment of outstanding landscapes in a district such as the Grey District would commonly be carried out by landscape planners in a real landscape study (e.g. the WCRLS) or as part of an assessment of environmental effects for a major project. These studies can sometimes take approximately a year to complete depending on what is being assessed. The study area for this thesis takes up a large part of the Grey District and would certainly require more than a day, or in this case four days, to complete a thorough assessment. The assessment of these landscapes by an artist in a day cannot therefore be directly compared to a "real world" landscape study or assessment of effects. However, it is not intended as a complete alternative procedure. Rather, it is an experiment into an aspect of landscape assessment process. Each artist gave an insight into the types of landscape they believed to be outstanding in the District, and I have assumed that these results are a sample representation of the types of outstanding landscapes locals would identify in a more extensive study of the whole Grey District.

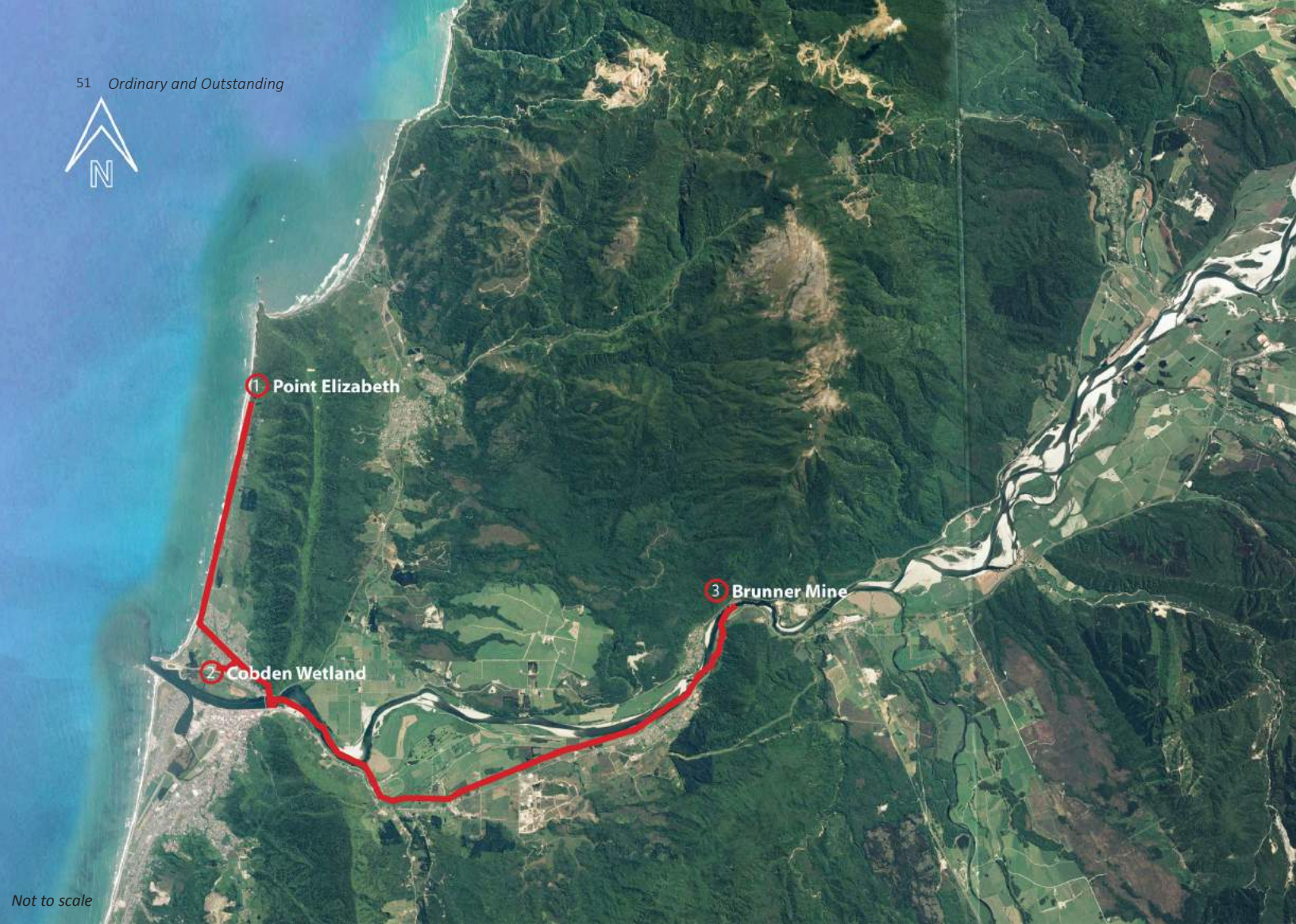


Figure 21: Route chosen by Colleen Eason. Base map sourced from (Google Earth, 2018). By author

## 5.2 Artist One: Colleen Eason

Colleen Eason is a painter and graduated from CPIT (Christchurch Polytechnic Institute of Technology) in 2005 with a Bachelor of Design and Applied Arts. She later went on to study at the Southern Institute of Technology where she achieved a National Certificate in Adult Education and Training in 2015. She currently works as a Tutor at the Tai Poutini Polytechnic in Greymouth where she teaches into the pounamu carving course.

Eason is a relatively new face to the District, moving from Christchurch approximately five years ago. However, she has made a reputation for herself in Greymouth as a talented artist. She has a particular interest in “things which don’t belong” in a landscape, painting landscapes where humans have clearly influenced a place.



### **Point Elizabeth**

Point Elizabeth is seven kilometres north of the Greymouth CBD and is relatively remote. It is outstanding to Eason for a series of reasons. The beach itself was particularly outstanding for its experiential characteristics, Eason saying “...I love the fact the coast is so affected by the weather conditions...”. She spoke of the mist, the wind, the wildness of the beach, the sea being a different colour to the sky, but most importantly the temporal nature of the beach. Eason noted “...every time you come here the beach is completely different...quite often we have come here, and the beach is completely flat to where the sea starts, but today there are all these steps...” referencing the terraces formed by the ocean.

The biophysical aspects of the landscape were outstanding to Eason as she described the form of the beach. “...you can see this beautiful bend of beach that finishes at this headland ... Point Elizabeth. You can see the spray coming up and the island... for me it’s a visual feast...” (Figure 22). She also spoke about the uplifting and undulating form of the beach looking like it has “...been literally pushed up out of the Earth...” and that the beach is one of the first places you will start to see Nikau palms up in the Rapahoe reserve, noting that “we”, the community, just take it for granted.

Different forms of recreation are common in this landscape for both the beach and the walkway along the headland. Eason talks about the interactions on the beach saying “...for me the fact that you can come down and you’ve got resources right here, you can have a fire... dogs running around, the kids are playing...” and how this is a common thing to do for locals. The walkway itself is also outstanding and is not well known to tourists. Eason spoke of the fact the walk takes you through a series of vegetation types from native forest to a plateau covered in harakeke and then to the rocky outcrop of the Point Elizabeth headland. For her it was about being able to experience the different ecosystems of the West Coast in one spot, hence why it was so outstanding to Eason.

*Figure 22 North Beach looking towards Point Elizabeth. Rapahoe reserve can be seen to the right of the image. By author.*



A common theme which also arose from Eason's interview was the hidden relics of the past which have been engulfed by the bush again. In the case of Point Elizabeth, Eason told stories of a small hut located somewhere along the track which is difficult to locate, and the mining history which was associated with the Rapahoe reserve prior to the bush taking it back. "...it's actually really dangerous because there's huge amounts of tomos and caves and things like that underneath. So, you can be cruising around the bush and then \*dropping noise\* ..."

Overall Point Elizabeth was outstanding predominately for its experiential and recreational associations to the community.



Figure 23: A sketch by Colleen Eason of the mailboxes along the road to Point Elizabeth Beach. Eason spoke about how these mailboxes were an icon as they were all different colours and sizes, but were run over by a speeding car. They have since been replaced, and although they are all generic mailboxes, they remain different colours.

**Right** - Figure 24: Sketch of Point Elizabeth and the signs seen along the way to the beach by Colleen Eason. Throughout this part of the interview Eason spoke about being fascinated with the influences humans have in a place and bringing that to the forefront of her work.





FREE RANGE EGGS

HORSE

POO

MILK





Figure 25: View of the Tuatara (Twelve Apostles, left, and Peter Ridge, right) from Cobden stopbank. By author.

### **The Tuatara and Mawhera Pā**

The second site visited with Eason was the Cobden Wetlands where the interview took place up on the stop-bank looking back towards the Greymouth CBD (Figure 25). One outstanding climatic feature which Eason referred to was the Greymouth “Barber”. It is a local name for the cold wind which comes over the Twelve Apostles and the Peter Ridge, which “cuts right through you” if you are in the CBD where the Grey River meets the Ocean. This opening was also noted to have Māori cultural associations. The Twelve Apostles range and the Peter Ridge are a part of the myth of two Tuatara which have come to drink from the Mawhera or Grey River with their heads bowed down to meet the water’s edge. The spine of the Tuatara can be seen in the formation of the hills either side of the river.

Where the Tuatara’s heads meet is also an important location for Māori as it was the site of the Mawhera Pā prior to European settlement and intervention in the surrounding landscape. According to Eason, the Pā site was seasonal due to the cold weather in the winter and is located below what is now a limestone quarry which was taken out of the rock face. The removal of this stone however was quite upsetting for tangata whenua when the consent for the removal of the limestone was given. The limestone rock face was a burial or urupu site where significant Poutini Ngāi Tahu chiefs from the Mawhera Pā were buried in chambers. These bones were removed upon commencement of the works, and Eason did not know where these bones had been removed but noted the trauma that local Māori suffered. Although there is tension in this landscape, Eason also spoke of the interesting aspects of the geology which have now been uncovered. Similar to Point Elizabeth, the form of the landscape almost being uplifted was something outstanding to her personally. The sedimentary layers give the impression of the landscape being forced out from the ground (Figure 26).

Once again Eason spoke of the human influences on this outstanding landscape due to the remnant impacts of human colonisation which can still be seen. There was a clear difference in the vegetation between the old forest and the new forest and according to Eason the lighter green vegetation on the hillside was previously used for farmland, once again engulfed by the landscape when left untouched. At this stage she pointed to the ridgeline saying “...back in the sixties this landscape was entirely different it was all farming. You can kind of see where the old native bush and the new native bush is... that lighter green on these few mounds was actually all clear and that was all farming... so you can see how quickly the native bush takes it back...”.



Figure 26: Site of the limestone quarry and burial sites. By author.

Recreation was also an important activity carried out in this outstanding landscape. The Peter Ridge contains a series of walks which can feel quite remote although you are quite close to the township of Greymouth. She recalled a personal story of the Kings Park walk and the Tuatara trail, where she and her friend became lost and joking that this would be a terrible headline to have in the newspaper, getting lost in the bush yet so close to town. Eason went on to say "...can you see up high in here there's all these remnants of colonisation because there are un-native trees and bushes up in there so these are like little remnants of you know this happened...", yet she still called this landscape outstanding regardless of the human intervention.

To summarise this landscape was outstanding to Eason due to it being essentially living and temporal saying "... this mythology, and just the idea that the land is living really resonates..."

### ***The Brunner Mine***

The Brunner Mine site was the final stop for Eason's interview. At the beginning of the interview here she noted that it was obviously an important historical site to the District, however today it has become outstanding for other reasons.

The initial impression of the site was something Eason found particularly outstanding, the rocks which appeared to be coming up out of the river and the tea coloured water which is always present unless the river is in flood. The sense of the landscape being uplifted once more was a prominent feature which she touched on upon arriving at the site. Eason pointed to the vegetation in the distance, speaking about how the colour indicated once again that the vegetation was old, and that the chimney next to the car park was an iconic feature, making reference to what has happened here.

Figure 27: Painting by Colleen Eason of the Brunner chimney and old settlement.







Figure 28: View of the Brunner Mine site from the carpark. By author.

The site clearly contains a series of layers which Eason explained throughout the interview. The first being the Brunner Mine which was once a large settlement, with very few relics from that time period are still preserved. In comparison to the past site the majority of the buildings have been either demolished or engulfed by the landscape once more. One of the key relics which are still outstanding to some in the District are the Brunner bricks which were made on site. They are now a part of local homes and gardens as symbols and remnants of that time period and are still valued by the people of the District today, with Eason saying “...there’s not a lot of significance attached to that whereas I think that’s quite significant...”.



Figure 29: Brunner Brick. By author.

Although Eason acknowledges that this site can be quite upsetting due to the large amount of lives lost here, there is also signs of new use and hope for the site. The bridge now has a rope swing attached to it where families can come for a picnic and swim in the river, and in that sense the site is reborn with a new layer of associative values for the community. For Eason the Mawhera (Grey) River is outstanding due to the way it influences the site, providing a source of recreation and changing the landscape around it. For Eason it is the fascination with the fact the bush now holds the history of the place underneath it, and “...the history here comes back to nature being in charge...”.

To conclude the interview at this site Eason highlighted what she called a pivot point in the District’s history in terms of the local’s connection to landscape. On the one hand there are those of the opinion that we should not develop these landscapes anymore for economic gain due to the ecological and biophysical impacts it has on the landscape and there are those which have lived in the District for generations which still retain the same associations their ancestors do with the landscape. It is a place to go to work, not a place to protect. As Eason put it “...we are just guardians, we are here to look after the landscape and need to think about the long term...”, but she also understands the other perspective saying “...I can understand because this is how this place evolved and why it exists...the voice of primary industry is still very strong here...”.



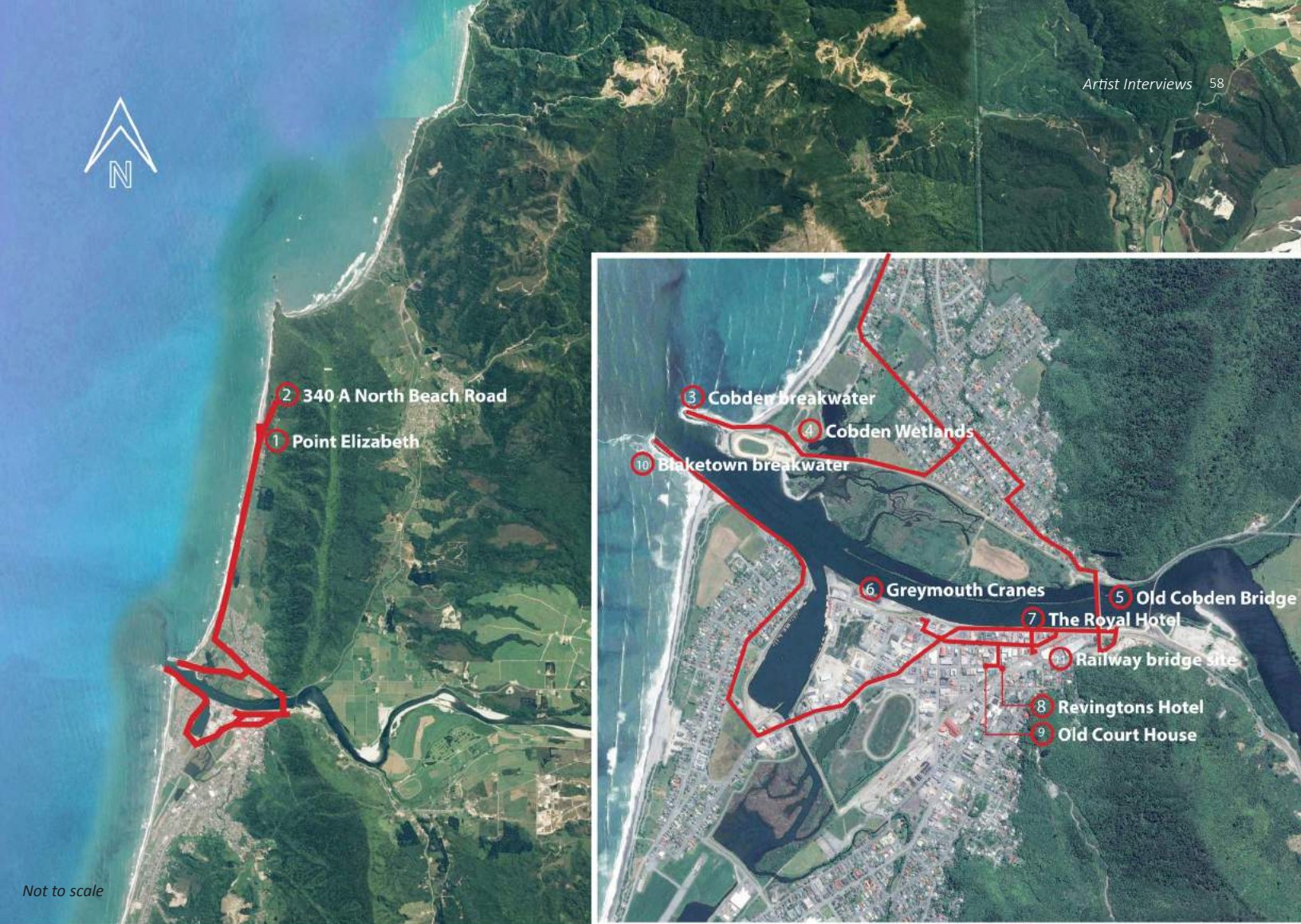


Figure 30: Route chosen by Stewart Nimmo. Base map sourced from (Google Earth, 2018). By author.

### 5.3 Artist two: Stewart Nimmo

Stewart Nimmo originally trained as a surveyor before becoming a New Zealand Institute of Photography recognised photographer (Nimmo Photography, 2018). He is considered a Master of Photography by the Institute and has his own business in Greymouth CBD on Mackay Street, established in 2005 (Nimmo Photography, 2018). Nimmo's passion is the heritage of the town and is heavily involved in the Greymouth Heritage Trust as well as other community groups. He has been a part of the Greymouth community for most of his life, growing up in Cobden before travelling and returning to Greymouth to raise his family (Nimmo Photography, 2018).

Stewart's photographs commonly feature the urban, coastal and forested landscapes of the District capturing all aspects of the landscape, both natural and man-made.





Figure 31: View of Aoraki Mount Cook from Point Elizabeth beach. Photo courtesy of Stewart Nimmo.

### **Point Elizabeth**

Much like the beginning of Eason's interview, Nimmo began the site visit at Point Elizabeth. Point Elizabeth is of particular significance to Nimmo as it is where he lives and is a part of his daily routine, saying he often stops and takes photographs of the beach when travelling to and from work. The interview began on the beach where he spoke of similar things to Eason. The experiential characteristics of the place such as the wind, the taste of the salty air, and the foam on the beach which wasn't present at the time of Eason's interview due to it being a stormy day. Although Nimmo mentioned the visual characteristics of the place such as the beautiful views to Mount Cook looking south and the rocky headlands north, these were not the only key outstanding qualities of that place.

For Nimmo the recreational and personal memories were vivid. This is a place locals come to bring their dogs for a walk, remarking on the journey to the beach "...there's the same guy walking his dog, we see him every day...", and to light fires using the driftwood washed up on the beach. Much like Eason, he spoke of the popularity of the Point Elizabeth walkway for locals and mountain bikers in the winter months. Looking at the reserve he did not speak about the Nikau palms like Eason, rather he spoke about the presence of exotic trees, saying he doesn't feel that they are a problem here. A personal memory for him was the exotic trees on the hill near his property which he planted when buying the property. He admitted the trees caused a landslide blocking the walkway below, however he his daughter preferred her wedding photographs taken amongst them as opposed to the native bush.

What is interesting about this statement is that it also connects to Eason's comment about the Nikau Palms being taken for granted, that they are ordinary. This can also be applied to the beach as Nimmo pointed out that people were once given permits to burn old tyres here, therefore the extraordinary becomes ordinary or just a part of the locals' daily lives. They are not as outstanding as an Outsider would perceive them to be.

Overall much like Eason's analysis of the beach, it was the experiential and recreational aspects of Point Elizabeth which made it outstanding to the community.



Figure 32: Cobden Breakwater with the Twelve Apostles in the background. Photograph courtesy of Stewart Nimmo.

### ***The Cobden and Blaketown Breakwater***

The Cobden and Blaketown breakwaters were the second outstanding landscapes which Nimmo identified within the study area (Figure 32). The breakwaters sit on opposite sides of the Grey River at the mouth and are susceptible to immense climatic influences from the ocean in extreme weather events. They are an example of the community's constant battle with nature and Nimmo spoke about various sites along the breakwater which have had to be constantly replaced due to the sea.

Nimmo initially talks about the materials of the breakwater today which have been recently brought in to protect it. The town of Greymouth suffered greatly from Cyclone Gita in 2018, especially the Cobden breakwater and nearby wetlands. According to Nimmo, the ocean began to take away parts of the breakwater and the beach where the old Greymouth dump was located. As the storm encroached onto the beach, the waste from the dump was taken out of the earth and into the ocean. Now the council is protecting the beach once more from the ocean by bringing in boulders from inland and placing them in front of the dump and the breakwater.

On the breakwater we had the discussion about the relationship with the ocean and the constant battle between humans and nature. As Nimmo pointed out the breakwater and beach being protected has solved one issue but caused another for locals. Surfers are now unable to walk down to the beach as the rebuild of the breakwater did not include a path for people to access the beach. In order to reach the beach surfers are cutting themselves on the rocks on their way up and down. From a recreational point of view the beach is particularly outstanding for surfers and this clearly was not a consideration made at the time of the rebuild.

Looking further afield, Nimmo talks about the views to the Twelve Apostles and tells the story of Māori mythology associated with the range, as noted by Eason in her interview. He also starts to make reference to the view of the Greymouth township. Nimmo says "...we do need a significant tourist draw card to Greymouth...it doesn't have a good name, it has a bad rap...". He also noted that although overseas port areas are now becoming "in" areas for people, Greymouth does not see it that way.



What was apparent however from this outstanding landscape was the constant interactions between humans and the ocean. Nimmo spoke of fishing boats coming in on the rough water, the cranes in the distance and surrounding buildings which were battered by the cyclone, and how the both the Blaketown and Cobden breakwaters were formed. Nimmo called the two structures the “Tip Heads” where people would take the limestone from the quarry near Mawhera Pā and carry it down to the ocean on a railway, tipping the stone off at the end to build the structure. For Nimmo this was one of his favourite places in Greymouth as it is both a place to appreciate the power of nature, and the beauty of the landscape, but also “...man’s attempt to calm [nature] and conquer the land and that is why Greymouth is here...”.

Standing on the Blaketown breakwater Nimmo says “...you can really feel the elements more from this side. As you look to the Cobden side you can see the waves breaking over the end there... Aoraki to the south...”. Looking up at the hill side he also told the story of land use change over the years. In the 1950s sheep were grazing in paddocks on the hills and now it is all regenerated bush.

This landscape is therefore outstanding for its symbolism of human engagement with landscape, and a constant reminder that the community still has to live with it. Although the experiential characteristics of the breakwater were noted by Nimmo, it was what it symbolised to the community which made it outstanding.

### **Cobden Wetland**

The Cobden wetland is in close proximity to the breakwater and located on the other side of the new flood wall along the beach. Originally the dump, the wetland was restored between 2013 and 2015, consequently becoming an important site for wetland birds from an ecological point of view, but also in terms of recreation for locals (Figure 33).

Nimmo talked about growing up in Cobden and how he would come down here as a child with his father with a “...trailer full and come back with a wheelbarrow full...” of rubbish. It was a place to find

*Figure 33: The restored Cobden Wetland can be seen on the left of the river mouth as well as the ‘Tip Heads’. In the distance the ‘Greymouth Barber’ is coming over the Twelve Apostles (left) and Peter Ridge (right). Photo courtesy of Stewart Nimmo.*





treasures, and fight rodents as kids. Now the area has been restored due to the relentless threat of the ocean and to restore the landscape to encourage wildlife back into Greymouth. While walking through the site Nimmo called the site a “...pristine natural environment...” which is interesting from a resource management perspective given the baggage which comes with the term pristine and the previous use of the site.

For Nimmo the wetland was outstanding for its transformation from a wasteland to something more natural that locals can enjoy. As he highlighted while walking through the site, not everyone in Greymouth or Cobden gets to travel to the national parks and other outstanding landscapes of New Zealand, and for the community to have this allows people to interact with nature. “We can touch the flax its right there, we’ve seen ducks and you know other birds... and thanks to the people who built the paths we can get right among them...”. From this point Nimmo talks about the segregation between the national parks of New Zealand and urban landscapes, noting that little is done to protect the natural aspects of these landscapes. He says “...I’m pretty passionate about our urban build really and areas like this I consider as part of that whole thing. I think we go on a lot about our national parks and our bigger landscapes but most of us live in towns and I don’t think we do enough, we haven’t in the past done enough to protect our towns from a natural and also from a landscape point of view...”. This landscape is therefore outstanding for what it offers for both an ecological and social wellbeing point of view to the community as it allows people access to a “natural” landscape without having to travel far. It is also outstanding to Nimmo for being transformed from an industrial site to what is now perceived as a “pristine”, natural area.

### ***Old Cobden to Greymouth bridge***

As the interview became closer to Greymouth, Nimmo’s passion for heritage became more evident. The old road bridge which connected Greymouth to Cobden is a popular place for whitebait fishing, and at the time of day we visited the site there were fishermen lining the bank due to the incoming tide. Nimmo began to tell the stories of himself as a child biking across the bridge to school, and then later

*Figure 34: Remnant piles of the old road bridge looking towards Cobden from the Greymouth side of the Grey river. By author.*



years to work prior to it being deconstructed. He remarked that the view up the river was always changing with the weather and is especially impressive when “you get the Barber rolling over” the hill side.

“A conflict of landscape interest” to Nimmo was the entrance to the Cobden rail heritage park which resides beside the bridge (Figure 35). Here the community wanted to create an entrance to the park which embodied the history of the place. The archway has a train running across it and various symbols painted on it to identify the place. At the same time the local electricity company was looking to put in some new powerlines across the river. As Nimmo put it “...it is one of those landscape things- why can’t we work in together...”.



Figure 35: A conflict of landscape interest. By author.

The bridge itself was outstanding to Nimmo because of the mining activities attached to it. The truss bridge which you can visit tells the story of the Rapahoe line and the coal mining which used to be carried out in the reserve.

### **The Greymouth Cranes**

The cranes which are located on the Greymouth wharf have become local sculptural elements in the urban landscape (Figure 36). They are due to become a part of the Greymouth coal heritage park as the ground which they are currently on is unstable, and with the council concerned about their condition after a large earthquake, they were initially calling for tenders to demolish the cranes.

Nimmo however saw this as an opportunity. Approximately twelve years ago when the council called for tenders to demolish the cranes, he wrote to the local newspaper in protest saying “let’s have a discussion about it” as they are icons of the town. After years of fighting, they eventually acquired some funding to save the cranes and they now have a new resting place set back from the wharf on two large concrete pads which are currently under construction.

Although they have been saved Nimmo said “...we have sort of saved them, but it’s a half-hearted job...” as they are being relocated to an area which they wouldn’t normally be, and the traditional orientation of the cranes are changing. However, as Nimmo said “beggars can’t be choosers” and he was pleased that they had managed to save the outstanding features of the town.

Figure 37: Wharf in Greymouth with Stewart Nimmo. The last of the Greymouth cranes can be seen in the distance. Now out of order they are a sculptural feature on the river’s edge. By author.

**Right** - Figure 36: Photograph of the Greymouth cranes by Stewart Nimmo at sunset from the Greymouth to Cobden Bridge. Photo courtesy of Stewart Nimmo.









Figure 38: Revingtons Hotel Greymouth prior to becoming a derelict state. Since this photo was taken the façade has been dismantled. The hotel is now due to be demolished. Photo courtesy of Stewart Nimmo.

### **The three outstanding buildings of Greymouth**

After traveling to the outstanding landscapes on the outskirts of town, Nimmo took us into the CBD. The CBD is located on leasehold land owned by the Mawhera Incorporation and the underlying tensions over this land from historic grievances are still present today.

The three key buildings which were considered outstanding to Nimmo were the Royal Hotel, the Revingtons Hotel (Figure 38), and the Court house. We briefly stopped outside the Royal Hotel, Nimmo expressed his concern over the hotel's future with the leaseholders recently walking away from the deal and no one willing to save the building. After an unexpected short conversation in the town square afterwards with a local involved in the development of the CBD it was discovered that the building would be saved. For Nimmo this was a positive outcome as he had said previously that "...the landscape values of that building are very significant...".

The second building we stopped at was the Revingtons Hotel. Staring at the hotel Nimmo says "it looks like a bit of an eyesore... but I don't see and eyesore at all. I see a magnificent restored art deco building that is the pride of the town, and we have a series of vintage cars parked outside there waiting to take people for rides around Greymouth". He talked about the Queen standing on the balcony of the hotel, saying "surely that is a story". For Nimmo these buildings are an opportunity for tourism and that "we can't afford not to keep them" and "we should be enhancing unique boutique hotels".



Figure 39: Queen Elizabeth II and Prince Phillip, Duke of Edinburgh standing on the balcony of the Revingtons Hotel, 1954 Photo courtesy of Stewart Nimmo.

After standing outside the hotel we walked around the corner to the courthouse. Nimmo spoke about the opportunity of these being overflow accommodation from Revingtons and the history associated





Figure 40: Greymouth Railway Station. The fence beside the station creates two “Greymouths” one on freehold land, the other leasehold land. With the removal of the bridge the connection and inclusion with the CBD is lost. By author.

with it, “...the foundation was laid by Sir Arthur Guinness in 1912...” a notable New Zealand politician and Speaker of the House of Representatives.

For Nimmo these three buildings represented opportunities to tell stories. He said “...as a town that’s going into tourism, trying to reinvent ourselves we need to have links with our past, we want to tell the story of the river and the port and why we are here, therefore places like this I think you can’t afford not to restore...”. Therefore, these buildings are outstanding for the associative connections locals have with the township, although clearly Nimmo’s opinions are not shared by all with tensions between locals, Council and Mawhera Incorporation still present.

### **Railway Bridge site**

For the final site visit, Nimmo took us to the Greymouth Railway Station where the old railway bridge used to connect Smith Street (behind Countdown in Figure 40) and the station which is located in the CBD. The removal of the railway bridge was controversial for locals. Nimmo told the story of how when the bridge was removed it was done without the input of locals as no local contractor wanted to be responsible for removing it. He recalled of the day it was deconstructed, being almost arrested as he stood on the bridge in the early hours of the morning while contractors tried to remove the structure.

The bridge is now located at Shantytown and is owned by the Greymouth Heritage Trust. Although some wanted it to be moved to Moana, Nimmo says it should be kept within the town as it tells a story of the old railway yards where the Warehouse and Countdown now reside. According to Nimmo, the removal of the bridge was a part of the CBD’s economic downfall, saying once the Warehouse and Countdown were established it created “two Greymouths”; one on either side of the railway line. As urban development has taken off to the south of the CBD the town has become much quieter, and many tourists get off the train and straight on a bus out of town.

With the bridge being an icon of the town, Nimmo saw this as being outstanding in the eyes of the local community and was something worth reinstating in future. It was at this point the interview concluded.





Not to scale

6 Roa Mine

5 Blackball #1 mine

3 The Bath house

4 Blackball #2 mine

2 Paparoa School

1 The Blackball Hilton  
Miners Hall Site  
Working mens club

8 Blackball league field

7 Blackball cemetery

Figure 41: Route chosen by Jeffrey Paparoa Holman. Base map sourced from (Google Earth, 2018). By author.

#### 5.4 Artist three: Jeffrey Paparoa Holman

Jeffrey Paparoa Holman is a poet and writer born in London in 1947 before emigrating to New Zealand in 1950 (New Zealand Book Council, 2017). He spent most of his childhood growing up in Blackball before going to University in 1966 (Fletcher, 2017). He returned to the University of Canterbury in 1997 to complete his Bachelor of Arts and in 2007 completed his PhD thesis on the writings of ethnographer Elsdon Best (New Zealand Book Council, 2017). Today he is an accomplished and published poet and writer with some of his more prominent books being 'As Big as a Father' and 'The late great Blackball Bridge Sonnets'.





Figure 42: 'Formerly' the Blackball Hilton. Previously known as the Dominion pub. By author.

### ***The social hub of Blackball***

The interview was carried out solely in Blackball and begun outside the local pub. Holman began to talk about the core buildings which were the social space of the town. He began telling the story of the Blackball Hilton, now called 'Formerly the Blackball Hilton' (Figure 42). The name changed after the Hilton Hotel company were going to take the Blackball Hilton to court as it used their name. As Holman noted, in typical West Coast fashion they decided to add "Formerly" to the name in humorous retaliation to avoid any legal battles.

Holman was able to name every building on the street, whether it still existed or not and the names of people who ran each store and lived in each house. He told stories of the police ringing the doorbell on the pub to allow people to clear out before they raided it after hours, "...people would hide under beds, jump out windows...". He spoke of the Miners Hall, saying that was the key meeting place where there were meetings, movies, and events. Across the road was the dairy, the TAB run by "Jim", and the Working Men's Club down the road. "...It was an immigrant society...", the town at most had second generation "Coasters" and many spoke with different accents.

When asked if this landscape was outstanding, Holman replied yes as it was the heart of the town and the social space. I then asked whether this was something many mining towns had as we were only to look at Blackball for the interview to which Holman replied yes, "...there was a similar self-help culture... they had to do things themselves...". The buildings were memories in themselves and today are still taken care of.

One vivid memory Holman spoke of was when the mines were closed. He remembers seeing all of the women standing at the gates of their homes watching the Minister of Mines drive up to the road to deliver the news at the Miner's Hall. He said "...the women would come outside and wait at the gate to see what was going to happen..." and that as a child he and his friends thought about pelting the car with rotten tomatoes as the Minister left.

As we walked from the Hilton to the school Holman joked "...I seem to be referring to houses as best friends...Blackball creates strong attachments...I belong to that community...". At this point he highlighted the importance of cultural landscapes and that they are "emotional landscapes". These houses and buildings were outstanding to Holman for these reasons.

**(xxix)**

**Late-night closing rang the tills in the Club,  
the Workingmen's and the old Dominion: too**

**civilised here for the Six O'clock Swill wowsers  
wished on the rest of the country. Secret codes to**

**get in for a beer, three quick jabs on the buzzer  
meant Friend and one long blast, the Flying Squad.**

**Bodies would hurl through windows and under beds,  
the best of men would curl with a chamber pot ~ all**

**in a game for the well-fed Greymouth Cops. Us kids  
would risk our necks by pushing once, and run like**

**hounds of hell had heard the bell. 'BAR' it said, on  
smoke-smeared windows. Beer inside, we longed to**

**enter, stand up where our fathers stood, hazy-minded  
in that dimness, test our manhood, prove ourselves.**

Figure 43: '(xxix)' - Holman's poem from 'The late great Blackball Bridge Sonnets'. (Holman, 2004)

Figure 44: The streets of Blackball. Holman joked at this point about a school bully who threw him into a gorse bush saying "... just affectionate play amongst boys...". By author.







Figure 45: Paparoa School, formerly known as Blackball School when Holman grew up there. By author.

### ***Paparoa School (formerly Blackball School)***

After walking through the social and commercial area of the town, Holman took us to the school. Upon approaching the school, Holman began speaking about his primary school teacher Alec. "...Our primary school teacher he was very sociable guy and he was also a musician he could play the piano so apart from playing for us to make us dance these silly Virginia reels and stuff ... he was very popular, you know at social events Alec would get on the piano...". Walking into the school Holman spoke about buildings which had been changed, buildings which still existed, his first memory there, and the memorial at the gate saying "...this is where we used to have ANZAC day...". His memory of what he called "the murder house" also known as the dental clinic was also prominent in his visit here. Holman recalled being called to the dental nurse's building only to have an "angel of death" look down on him stuffing his mouth with cotton wool.

The school represented another core node in the local community at the time. At its peak, Blackball had a population over 1,200 people, therefore the school was an integral part of the town.

At this point Holman also began to address the geographical significance of the township. "...Blackball is a cul-de-sac, you experienced the town as a closed community... that's as far as you could go... you're in a mountainous area, deeply bush clad... living close to something elemental because you get heavy rain, hot days, amazing sunset, very cold damp winters... that was our playground...". The relationship with landscape for people living in Blackball was interesting as it wasn't separate from nature, they frequently interacted with it. It was not the natural environment however that was the integral part of Blackball, but the people and cultural landscapes of the town.

### ***The rituals of the Bath House***

The interview began to move further inland as Holman took us along the road to the Roa Mine. We stopped outside the Blackball bath house. He began to tell us about the rituals which were carried out inside the bath house. The men had to fight for the bath house and it was a place where "... the men could separate themselves from the dirt and grunge of the coal mining life..." before returning home. Holman told of the bath house benches which were on a pulley. The men would hook their clothes on the pulley to hoist them up in the ceiling to dry. Holman goes on to say "...The beauty of this was it was something they did for themselves and the company had to provide the facility ... it had a huge other storey above it, it had a very high ceiling..."

Upon walking into the bath house Holman began to form the image of the bath house, pointing to where the benches, the showers, and the toilets were. "...It was a way of social improvement... they would get in the shower and trample on their clothes and hang them up in the ceiling so when they came back the next day they would be dry...". Laughing he said "One bloke used to smoke in the shower, he was a legend".

For Holman and for the community of Blackball at the height of the town's success the bathhouse was outstanding from both physical and psychological reasons. Here the men could cleanse themselves physically, but also mentally remove themselves from the dark world underground. It was a place to socialise and relax, a place of rituals (refer to Figure 46).

(xxxii)

**The bathhouse was a cathedral of nudes.  
Here the grateful shoulders lathered, work  
  
forgotten in prayers of steam, smoking off  
the soapy skin, rivers of coal dust down  
  
the plugholes. Like the Japanese, these  
working men bathed together as the gods  
  
of old: one could even smoke a racehorse  
roll-me-own while showering ~ ah! the taste  
  
of life's tobacco. Standing beneath the jets  
of water, one more shift and not dead yet!  
  
My Dad took me in there once: he hauled  
his civvy clothes up high, to warm in the steam  
  
while he worked down under. After the shift  
I saw him naked, white as a lamb, as a ghost.**

Figure 46: '(xxxii)' - Holman's poem from 'The late great Blackball Bridge Sonnets'. (Holman, 2004)

**Right-** Figure 47:  
Jeffrey Paparoa Holman  
standing outside of the  
Blackball bath house  
reading his poem (see figure  
48). Photograph courtesy of  
Jeffrey Paparoa Holman.



### The remains of the Bathhouse

The bathhouse was gained through union agitation. Before that miners had to bathe.  
The bathhouse was a place for political discussion, jokes and relaxation.  
At weekends, sports teams used it after a game, and children would be brought here.



The bathhouse was a cathedral of nudes.  
Here the grateful shoulders lathered, work  
forgotten in prayers of steam, smooching off  
the soapy skin, rivers of coal dust down  
the plugholes. Like the Japanese, these  
working men bathed together as the gods  
of old: one could even smoke a racehorse  
till one was whole showering - all the taste



of life's tobacco. Standing beneath the jets  
of water, one more shift and not dead yet.

My Dad took me in there once: he hauled  
his crotch clothes up high, to warm in the steam  
while he worked down under. After the shift  
I saw him naked, white as a lamb, as a ghost.

From The late great BLACKMAIL: BRIDGE SONNETS  
by Jeffrey Paparo Holman. Steele Roberts, 2004







Figure 48: Clearing and the chimney in front of the Blackball number one mine. By author.

### **Blackball number one mine, Blackball number two mine, and Roa Mine**

Walking up the road from the bath house were both the Blackball number one and number two mines. Holman stopped to look over the Blackball number two mine, which is now completely covered by regenerated bush. Pointing into this distance he says “...there’s the station master’s, house, there’s the signals and the railway line... if you had someone who really knew where things were... you could probably chop your way through and find the mine entrance...”.

The railway line was not just used for the mine, but also for other members of the town. Holman recalled a school trip to Wellington and getting on a train here which took him to Christchurch. He also recalled the miners’ picnic which used to go from the Blackball number two mine site to Lake Mahinapua near Hokitika. “...I would like to see them clear it and mark significant sites...” Holman goes on to say, but also acknowledges “who is interested” noting that they would have to persuade someone to restore the area. “Most of the people who had anything to do with mining, with a few exceptions, are long gone...”.

Walking across the road we approached the Blackball number one mine site (Figure 48). Although hard to imagine due to the regenerated bush, Holman pointed out places where electricians’ shops and other industrial workshops once stood. The entrance to the mine had been cleared and old relics of machinery had been fenced off and supported by timber bracing. Someone had dug under the blocked off entrance to the mine out of curiosity. Looking at the tunnel, Holman recalled his friend ‘Hooky’ telling him the story about being in the tunnel with his father cleaning the walls. Hooky placed his hand on the wall and could feel the heat coming from a mine that was burning on the other side of the hill.

Shortly after we traveled up towards the Roa Mine. Similar structures existed to those in Blackball. There was a bath house, and remnants of a place for coal storage. Holman spoke of being terrified riding one of the man haulers which took you up the hill as far as possible before you had to walk on foot to the entrance to the mine, commenting it was quite a long journey to get up there (Figure 49). It was also a personal site for Holman in particular. The mine was where his father worked for almost ten years. The road up to the mine was where he scattered his friend’s ashes, therefore the connection to the site was beyond the memory of mining.





Figure 49: The 'Man-Hauler' going up to Roa mine. Photo courtesy of Jeffrey Paparao Holman.

For Holman the mines were outstanding as they symbolised another integral part of the daily life of someone living in Blackball. They were the reason why they were there and had been the cause of the community which had formed.

### **Blackball Cemetery**

The drive to the cemetery was down the main street of Blackball. As we passed different houses, different stories were told of the people who lived in them. Holman pointing out each of the churches, saying "...the Catholic Church blew over in a storm, and some Protestants saw that as an act of God..." he laughed. We then passed "Aunt Dorrie's" house, Holman's childhood home, and the Mountfords', home to some of New Zealand's greatest rugby league players.

Holman commented upon reaching the cemetery that there was a new area saying it was "...another sign of the ongoing regeneration of Blackball...". Although it is assumed that cemeteries are places of melancholy, this was not the case for Blackball. Each headstone had a nickname, or a symbol to identify each person, some did not even have their birth names. Holman laughed reading "...A good bugger, but not forgotten..." on one of the headstones. One had a Stihl chainsaw engraved onto it, one a New Zealand Rugby League logo, one had bottles of beer beside it unopened and untouched, and one had playing cards on the headstone. "Lassie likes her cards obviously" Holman commented.

It was at this point Holman reflected on the fact that each headstone represented the lives of the people of the town. It situated people in the town. The nicknames were also important, everyone had one. "... They called me Biff ... Beefy and Biff", Holman's friend was called Beefy. "...The logic it does have is that you have to be renamed... In other ways it brings you in, they've named you, they've rebranded you...". The cemetery was therefore outstanding as it told the stories of people in the town rather than being solely a place of sadness. It also symbolised the community taking people like Holman in, renaming them, and making them a part of the community. Holman believes this is something which made Blackball unique in comparison to other places in New Zealand.





Figure 50: The Blackball League Field. The seats from the bath house have been repurposed and protected by being used as benches for spectators. By author.

### **Blackball League Field**

Rugby league was, and still is, an integral part of West Coast culture especially for miners. Here Holman reflected on his own memories as a child playing league. He remembered being tackled one day by a large member of the opposition and “laying there looking at the heavens going, that’s it I’ve had enough!”. Rugby league was not just for the miners to enjoy but the spectators as well. It brought the town together, Holman saying “...people used to crowd these games, it was a big deal...some of the worst ones were the women... one woman... would run up and down the side-lines with her umbrella yelling “kill ‘em, kill ‘em, get him, get him” ...”.

Remnants of the past are also present on the league field in the form of the bath house seats (Figure 50). As noted by Holman it was clear “...that people thought it was important enough to recycle them and put them here where they belong...”. Walking towards the bowling club Holman paused saying “...one good thing about being here if you just stop for a minute and get a sense of the panorama of the setting of the town...” (Figure 51). When playing league Holman remembers hearing the clanking of balls at the bowling club next door, remarking “...the fabric of a living community is still sitting here”.

These Rugby League grounds were not just outstanding to the people of Blackball, but to most mining towns in the Grey District. It was a miner’s sport and without the miners there are no teams. Holman spoke about how league is now dying out on the West Coast which would’ve been unheard of when he was a child due to the calibre of players that were coming out of Blackball. Once again, these grounds are what is left of an important ritual carried out by the mining community of Blackball and represents the lifestyle of the time.

Figure 51: The panorama of Blackball from the League Field. In the distance the Paparoa Ranges can be seen. By author.



(xxii)

*Krad krad, skat a skat, taka katak:* it's the Marist  
Peanuts scrambling, boots on, out of their bus. Who'd

want to drive all that way up the valley through river  
mist, over the bridge and up the hill to the frosty-still

Blackball Domain, for that grandfather-of-a-hiding  
lying in wait, the red-V-shirted seeds of old Ces

Mountford? Four foot tall, but steeped in the lore:  
school hall lined photographs of the Mine League

heroes, folded arms, balls of muscle honed by coal.  
We were the blasé bearers of tradition: the 1945

Giant Killers, West Coast played Auckland and ran 'em  
close, the cream of Carlaw Park laid low by war.

Miners were a protected species then: did we know, or  
care? As whistle blast, the ball kicked high in the air!

Figure 52: '(xxii)' - Holman's poem from 'The late great Blackball Bridge Sonnets'. (Holman, 2004)



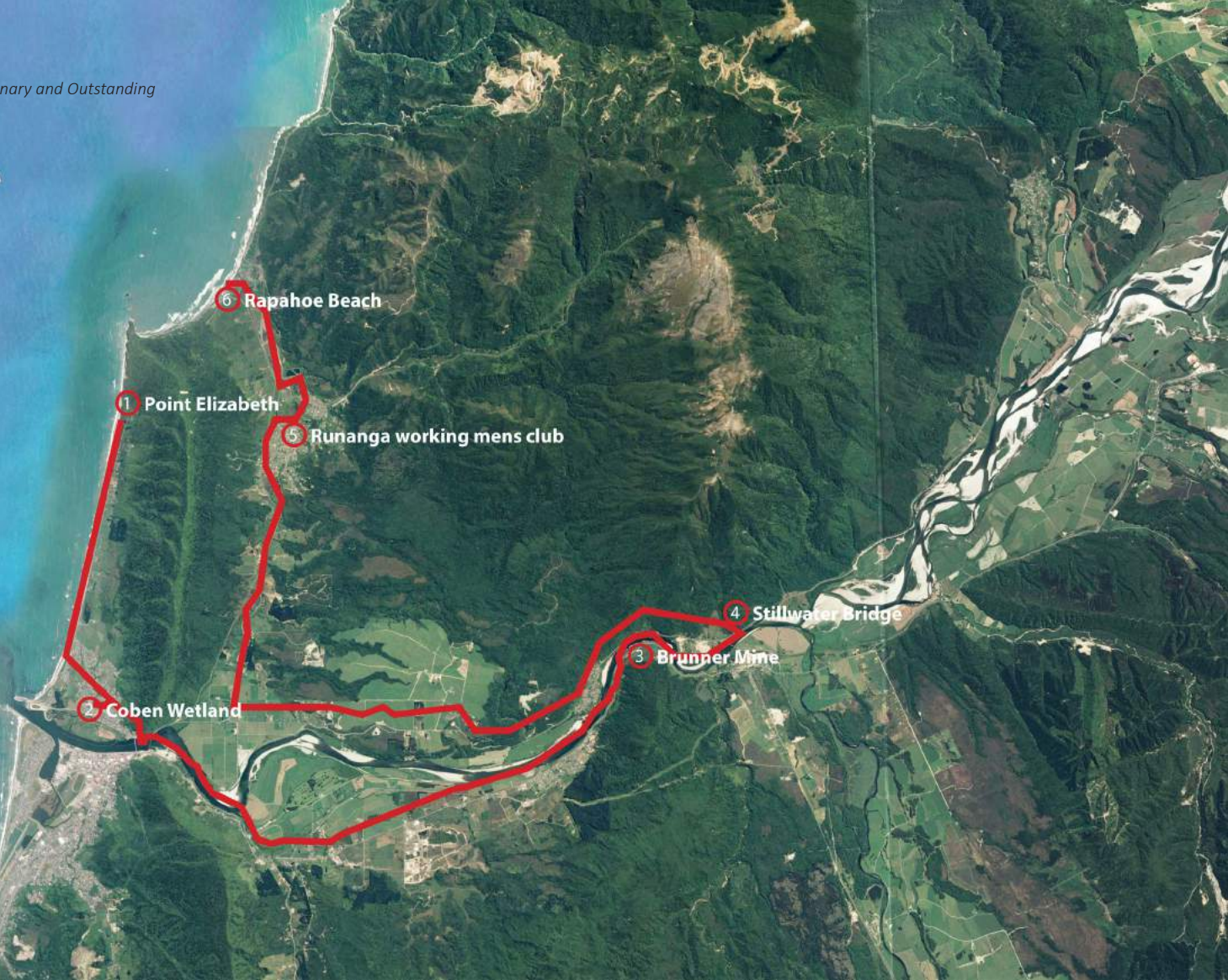


Figure 53: Route chosen by Kate Buckley. Base map sourced from (Google Earth, 2018). By author.

### 5.5 Artist Four: Kate Buckley

Kate Buckley is an artist who currently lives in Hokitika, although originally from Ireland. Kate's passion is with projects which link art, people, and place with one of her major projects, "Idir-Between places" (Figure 54). This was a project that looked at her life between the two places she calls home. As part of that project she worked with communities and school children in Ireland and on the West Coast of New Zealand as they identified their sense of place through art (Buckley, 2018).

Buckley studied at the National College of Art and Design in Dublin, Ireland and currently runs art classes for adults in Greymouth (Buckley, 2018). Although not a local to the Grey District her role in this experiment is incredibly valuable for a number of reasons.

She represents the Outsider or landscape architect's role when it comes to the current methods of landscape assessment. Buckley is a qualified and accomplished artist; however she declares that she does not have a great deal of knowledge about the Grey District to identify the associative values, and this is something she repeatedly alludes to during her interview. In the eyes of the Environment Court Buckley could be seen as a completely competent expert witness of associative values for the District due to her experience as an artist and her university qualification. Her involvement has therefore been critical to identify whether time in place also equates to a greater knowledge of place.





Figure 54: Maps from Buckley's project; *Idir Between Places*. "Unknown places of New Zealand and Ireland". Photograph courtesy of Kate Buckley.

The method for this interview was slightly different to the other three local artists who knew the District well. For the other three artists I was able to ask "take me to the outstanding landscapes to your community" however this was not the case for Buckley. She decided that it would be best to follow the route of one of the other artists, so the route of Eason was chosen initially. This changed once we reached the Brunner Mine Site as Buckley decided it would be good to do a loop throughout the overall study area and pull over where she thought would be a good place to stop. Although being an Outsider, Buckley's previous knowledge of place attachment was incisive for her interview and her commentary of each site reflected this.

### **Point Elizabeth**

The starting point for the interview was Point Elizabeth beach. Buckley began to speak about her initial impressions of the place. "Here is one of these extraordinary West Coast beaches... turquoise sea with a huge undertow... on first glance it's pristine and then on second and third and fourth glance all of our signs of human habitation are here.... There was a burnt-out tyre on the beach... I can see some bits and pieces of plastic... you've got your invasive weeds... interesting how a space will be reported as natural or purported as untouched... but that's all-in context you know...". Looking further at the reserve Buckley says "...even the fact that this is a reserve says a lot about our culture ... that we need to reserve a space like this right... the fact that we take places like this and we say this is special... this is important you know... why is this more important than another space...it's a traditionally beautiful space... but three-hundred years ago, this wouldn't have been considered a traditionally beautiful space because there is no visible food or source of income... so it becomes a really harsh landscape to live in, to exist in...".

When asked why this place in particular was outstanding, Buckley replied "...it's a sensory overload it's fabulous..." and began to describe what she called a sound map, a way to describe a place without using visual interpretation. She noted the feeling of the air and the salt, the smell of the salty air from the ocean, and the "...volumes of freedom and space...". This sense of space was something that struck her personally when she arrived in New Zealand and went on to say "...and we see this with tourists coming here all the time. Like, oh my god, nobody lives here! Let me stop in the middle of the road of take photographs. This place is empty! ..." even though it isn't.



Figure 55: View from the start of the Point Elizabeth walkway looking towards Greymouth and Aoraki Mount Cook. By author.

After leaving the beach we walked up to the top of the first rise on the Point Elizabeth walkway and looked back towards Greymouth (Figure 55). Buckley began “...from here you get this huge vista... now you get the port and Greymouth and the stretch out here... whereas on the beach you only see what’s immediately in front of you... you get some sense of the economy and human habitation in this place that you don’t get when you’re down... you also get a clear view of the road... there are these two ways of living one sitting on top of another...”.

She then began to speak about the experiential characteristics of place once more. “...To me the sound [of the ocean] is more noticeable up here.... You get much more of a sense of the breath of the sea...no signs of pollution on these beaches other than your bits and pieces of plastic and whatever washes and, you know, you just don’t see it. Nothing lasts in this harsh environment”.

Buckley noted something important about this beach as in terms of what makes it outstanding. It was not the larger scale elements but the details. “...We tend to think about and see environment and landscapes like this one on a large scale. Initially we respond to the big environmental experiences ... sea, open space, beach... Soon this becomes familiar, accepted. As it’s such a harsh environment the areas where growth and change are most visible are in the sheltered places ... the verges and pools... it goes on in this gap between the edge of the beach and the bush and it goes on in the insect life. You know, you’re looking for the penguin tracks as they go out to sea. It’s all these tiny little things that are going on... These are the places we don’t notice when we first react to the place... I’ve done this I don’t know how many times with kids you know ...When we bring groups of children to the beach that’s how they react. Lots of hard work and excitement to get everyone there and after about five minutes it’s like, oh, but there’s, there’s nothing here, you know. Now we can introduce learning about place through looking at contrasts and details. These are also the places where human interaction with landscape is most visible. The presence of pest and introduced plants growing alongside natives is a great place to start looking at how humans have changed landscape. The fact that we are standing on pathways and our experience is mediated by signage and the knowledge that we are in a reserve or designated ‘special place’ also changes the way we interact and understand landscape....”



For Buckley Point Elizabeth wasn't necessarily completely natural in the traditional sense, but it was outstanding in terms of the details, processes and human interaction you could experience in this place.

### ***Cobden Wetlands***

To Buckley Cobden was the opposite of Point Elizabeth in that it was near an industrial area and the township of Cobden. We were also standing on a stop bank near the river, a man-made barrier (Figure 56). For Buckley the wetland was not necessarily a beautiful or natural place, as conventionally defined, but it has more sites of historical and ecological significance than Point Elizabeth.

Upon reaching the stop bank Buckley initially commented on the housing of Cobden nearby. "... Just the age of these houses and they're such beautiful houses and they were such aspirational housing..." noting that in some ways the social history of the area is outstanding and should not necessarily be dismissed. Buckley's went on to say "...this is a very physically man-made environment. We're standing on the stop bank and it's still a stunning natural environment we're looking at, we're looking at cranes, we're looking at the town I can see the warehouse I can see the bridge we can look right back up the up the river valley...". At this point I asked whether she would call this landscape natural to which she replied; "...I think on the coast, you can't not be ... natural shapes the environment. Yeah, everywhere, natural shapes the environment... coasters have to live with the environment. You can't live in an unnatural bubble...". Buckley spoke about the realities of living on the West Coast in general where the reality of not being able to travel places is greatly impacted on the results of storms, flooding or other climatic effects. "...I've never lived in a place before where that was a reality...".

When responding to the question, what is natural? She replied "...nature as ecosystem, nature as geography, as climate and human habitation as... it's a symbiotic relationship... we tend to see our urban environments as separate to nature, you can't do that on the coast. All that happens is the latest storm comes and takes it away... it's not a quiet geography...we can see the cranes, we can see the fish

*Figure 56: View of the wetland from the Cobden stop bank. By author.*



factories, you know, you can physically see the stop banks...and this you know is like a little fortress. People are trying to protect themselves from the elements...you have to be really respectful of nature because that's what it demands...".

Buckley then began to compare the likes of Point Elizabeth to the wetland, "...maybe this is a more important environment than the Point Elizabeth environment...". She had been recently working with the Department of Conservation at this site, working on an education project where students learned about the ecology of their local area. She noted that her initial impression of place was of a semi deserted industrial site, but she sees it as a valuable nursery site for natives, including whitebait. Her understanding of the importance of the place changed as she learned more about it. Buckley argued in some ways that this site was more important than that of Point Elizabeth because of the richness of ecology and social history there. Although the site was heavily modified by humans: "...knowledge brings layers of understanding... so whether that be in terms of nature, or in terms of understanding history ... these are the stories we need to know if the place is important or not...but I think to make a judgment on it, one has to listen to the stories of communities that live there...".

### ***Brunner Mine***

The final stop following Eason's route was the Brunner mine site. Initially Buckley commented on the natural beauty of the site saying that in terms of traditional European definitions of landscape the landscape was outstanding and there are "...some very pretty historical ruins...". However, she then went on to say "...I would call this outstanding in a sense of layered meaning... there must a thousand beautiful pieces of river with bush coming down to them on this stretch of coast... it's outstanding because of its ... cultural significance..." (see figures 57 and 58).

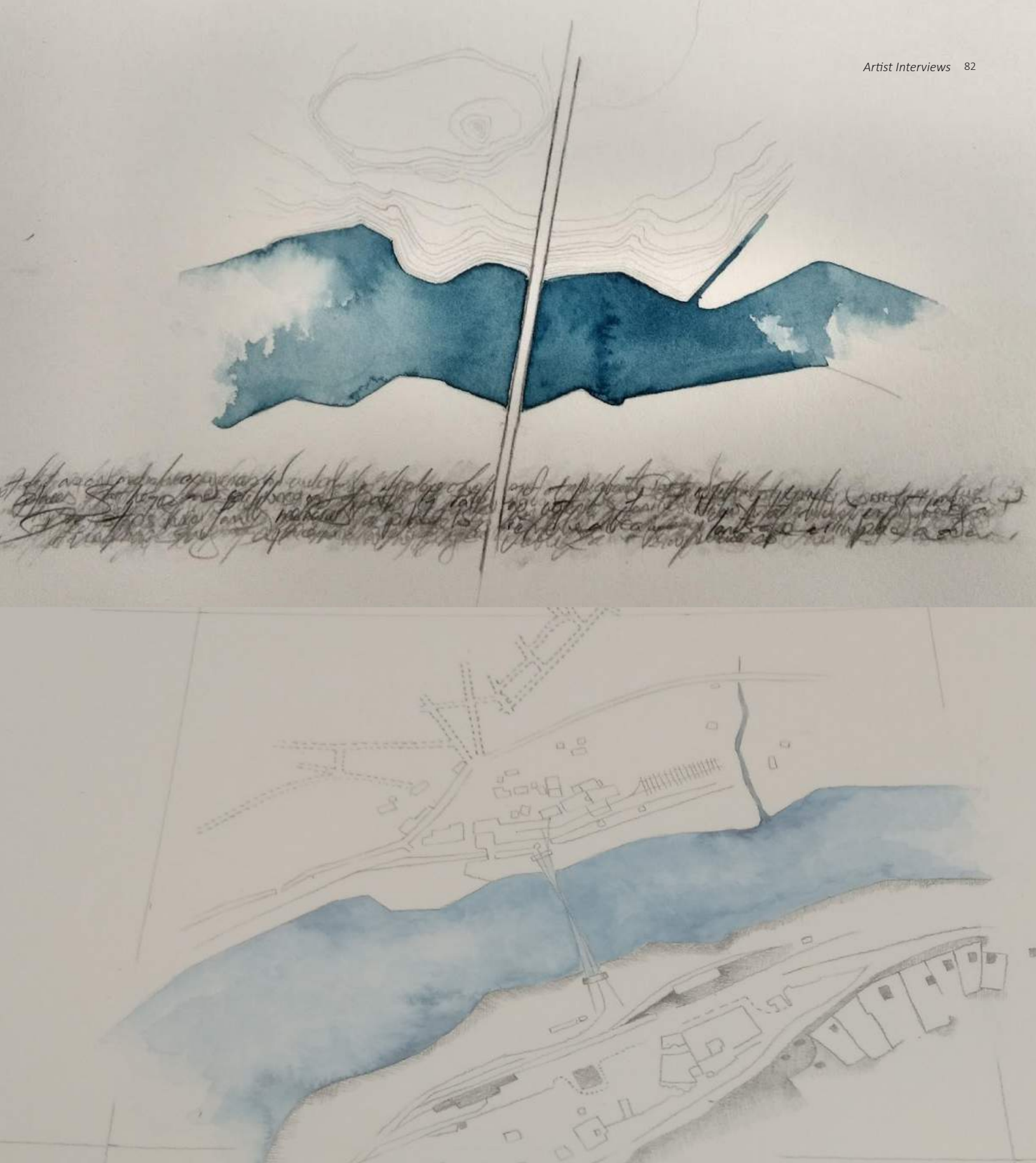
Walking down to the first lookout from the main road Buckley began to comment on the site. "...I'm interested in the way places hold stories... This site makes it easy. This is easy to see. Yes, it's a beautiful place. It's beside the state highway. This makes it suitable in terms of information panels and the bridges in existence. And everyone loves a good bridge, I don't think anyone doesn't love a bridge... but there are places that are just as important... this is the low hanging fruit... this is the easy stuff...". By saying this Buckley was not devaluing the importance of the site but saying that this is easy to remember. It is visually easy to connect with, as the chimney and the bridge are still present, and it is right beside the main road. But places, such as the Blackball mine, are not as accessible or visible yet are just as important.

Brunner mine was identified as outstanding landscape to Buckley for a few reasons. "...It is in a conventionally beautiful place, near the river and surrounded by bush... The remains of the mine are picturesque. The visitor can learn about the history of the site in a way that does not immediately link this mine with contemporary mining in this area. The presence of a bridge and chimney at this point gives the site a focal point and, it is conveniently placed beside a state highway. Visitors can stop and wanted at the site with relatively little effort..."

**Above-** Figure 57: 'Family memories'. By Kate Buckley. (See explanation on page 82)

**Right-** Figure 58: 'Working drawing - Brunner Mine site from original plans'. By Kate Buckley.





"...I chose Brunner as my image site because it encompasses so many of the things we were discussing on our travels - and it's a beautiful place! So no scale, no legend... though this looks like a map - its a reference to mapping conventions - not to an agreed reality. We know it is Brunner because its in the title (oh and family memories, a reference to the afternoon, to tourism and the families affected by the mining disaster). The river came from Google Maps and when I drew it i thought of a mine shaft and air vent and of course these are the most valuable parts of the site - and the parts we cannot see. The air vent and the bridge then became a breaking point or point of tension in the work because that - for me is the most interesting part of the history of this place. Its history - history of mining and miners on the coast and access to mines and to valuable deposits. So I'm thinking Pike River and contemporary challenges here and then theres the illegible text - and that both a reference to the mediation of the tourist affirmation and the history of the site and mine enquires..." - Kate Buckley.



Figure 59: The restored Brunner Mine bridge looking from the Dobson/Stillwater side of the Grey River. By author.

Buckley went on to say “...places like Cobden may not be an interesting place, but the stories are fascinating, but they aren’t given the same care and attention as this site. We are standing in this lovely manicured context and it tells us that this place is important... is it important because we are making it important? Yes. And of the reason is because it’s by the state highway. It’s easy to get to...”.

At this point Buckley acknowledges the fact that the landscape had become an artefact rather than a story. “Who were these men? Who lived here? And why do we not remember the site for that? ...I wonder if the bridge didn’t exist here would this be constructed as a tourist site? On one level, it looks like there’s nothing there but bush and picturesque ruin and on another level, this is a whole industrial landscape. And what we’ve done here is chosen to take that industrial landscape and make a heritage landscape...”.

She also noted the conflict that this site brings in terms of ethical and environment issues surrounding mining “...how do you manage the balance between extracting from this environment which allows people to live here, and honour it...this is good, but mining is bad...communities and societies need an income and mining pays ten times more than tourism...”.

The Brunner Mine was therefore outstanding for Buckley, but not in the traditional sense. The stories of the place were what made it outstanding, the people who worked and lived here, not the relics and “pretty historical ruins” which have been left behind.

### **Stillwater Bridge**

This part of the interview was completely up Buckley as to where we stopped next. After leaving the Brunner Mine and crossing the bridge at Stillwater towards Taylorville, she asked us to stop (Figure 60). The reason for this stop was to contrast the bridge at the Brunner mine with a contemporary bridge and to look at a place that has both farmed land and native bush.





*Figure 60: Northern side of the Stillwater Bridge. The lower area of the Grey Valley is inhabited with farmland and the upper slopes with native regenerated bush. By author.*

"I asked us to stop here because of the bridge, because it's a marking point...we could've stopped anywhere...there's a little marker saying why the bridge is important. It's not any more important than two kilometres up the road or down the road...". Buckley then goes on to say "...but I don't think this is an unspoiled natural landscape [speaking about the whole valley]... what we choose to see as natural landscape is totally defined by our cultural goggles...natural is one of those throw away words...we're standing in this piece of wasteland beside the bridge. it's a beautiful place, but it's also full of rubbish... the detritus of human habitation".

I asked the question of what is more outstanding to Buckley, the hillside or the working landscape in the valley to which she replied "...the hillside is a much less invaded landscape than down here at the bridge... in terms of their relative value, that depends on what you want to measure it as... if you're a dairy farmer this is a hell of a lot more important than up there... I don't want this mountainside to be to be bald, and I think we should protect it. But then I also think we need to protect this farming landscape...". Buckley is alluding to the fact that we almost have the luxury of being able to modify one area and protect another, however if it really came down to it, we would choose the landscape which allows us to continue living in a place as more outstanding or important. "...In real life if we had to make a living from the land, we'd be building our houses down here by the river, where there's water and good land, now, up there on the top of the hill, we wouldn't last the winter...". Therefore, according to Buckley, the hillside is outstanding "because of the way our culture chooses to perceive it".

Although Buckley did not directly identify an outstanding landscape per se in this stop, she did highlight the tensions between inside and Outsider in terms of what "goggles" of understanding we wear as she put it when it comes to valuing a landscape. Yes, the hillside is beautiful, but to an Insider it is ordinary and unproductive, unless of course it is for mining as was done many years ago in hills like the one Buckley spoke about.



Figure 61: “The famous New Zealand sports wall” on the side of the Runanga Working Men’s club. By author.

### **Runanga Working Men’s Club**

The Runanga Working Men’s Club was the second stop Buckley chose on her own accord. She noted on arrival that “...interesting how it’s the best kept building in town...”. Her observation about the working men’s club was correct, and much like the Blackball Working Men’s Club in Holman’s interview, these buildings symbolised a strong sense of community. “...There’s nothing I would say particularly unusual or beautiful about Runanga, but I suspect if I was from Runanga I wouldn’t say that...and I don’t think as... somebody coming into the place that I should be allowed to dismiss it... and that’s the only real reason I wanted to stop here was to say that...”. She noted there was still presence of care in the town, and although the buildings were not of architectural beauty, Buckley said “...you can’t discount the architecture... it’s not beautiful, but it’s functional and comfortable...” therefore she found them to be outstanding in terms of the stories and social history behind them.

### **Rapahoe Beach**

Rapahoe beach was less of a place to stop to identify an outstanding landscape, but more of a place to reflect on the journey for Buckley and we only spent approximately five minutes at this site. Much like Point Elizabeth beach she acknowledged the same experiential characteristics such as the space, the wind, the sound of the ocean, the smell of salt however she made an interesting comment about the nature of these landscapes. “...What we see as important is defined by our culture... it’s a stunning place it’s beautiful and it’s very ordinary there are lots of beautiful beaches like this on the coast... so if they found oil out there you’d be hard pressed to say why this one and not ten kilometres north or south...”. Here Buckley acknowledges that there are many places like this along the coastline therefore which is more outstanding and why? How do we define this?

A concluding statement from Buckley was this; “...although I thoroughly enjoy living here... sometimes I take it for granted... it’s ordinary but also extraordinary”.



<b>Colleen Eason</b> <i>Painter</i>	<b>Stewart Nimmo</b> <i>Photographer</i>	<b>Jeffrey Paparoa Holman</b> <i>Poet / Writer</i>	<b>Kate Buckley</b> <i>Painter</i>
<ul style="list-style-type: none"> <li>• Point Elizabeth</li> <li>• Mawhera Pā site</li> <li>• Poutini Ngai Tahu burial site and the Tuatara</li> <li>• The Brunner Mine</li> <li>• The Mawhera/ Grey River</li> </ul>	<ul style="list-style-type: none"> <li>• Point Elizabeth</li> <li>• The Tuatara</li> <li>• The Tip Heads</li> <li>• Cobden Wetlands</li> <li>• Old Cobden to Greymouth Bridge</li> <li>• Royal Hotel</li> <li>• Revingtons</li> <li>• Court House</li> <li>• The Greymouth Cranes</li> <li>• The Railway Bridge</li> </ul>	<ul style="list-style-type: none"> <li>• Blackball Working Men's Club</li> <li>• Miners Hall site</li> <li>• Formerly the Blackball Hilton / The Dominion</li> <li>• Paparoa School</li> <li>• Blackball number one and two mines</li> <li>• Roa Mine</li> <li>• Blackball cemetery</li> <li>• The league field</li> </ul>	<ul style="list-style-type: none"> <li>• Point Elizabeth</li> <li>• Cobden Wetlands</li> <li>• Brunner Mine</li> <li>• Stillwater Bridge</li> <li>• Runanga Working Men's Club</li> <li>• Rapahoe Beach</li> </ul>

Table 3: The outstanding landscapes of the Grey District. By author.

## 5.6 Similarities and differences between the outstanding landscapes identified

There were significant similarities and differences between each of these artists. Each artist had their own personal perception of place however three key landscapes arose from these interviews as being common ground between the artists.

An initial overview of each map shows that the coastal area in the vicinity of Port Elizabeth is outstanding to three out of the four artists, but for locals the coast represents more than just visual amenity. To Eason and Nimmo there were more personal connections to the beach and neighbouring bush such as recreation and historic knowledge of the site. Buckley noted that although this place is outstanding in terms of its spatial and visual qualities, for the West Coast this is quite an ordinary beach and not too different to the beaches in Hokitika where she currently lives. Which begs the question, what makes this beach outstanding for the locals? The interviews reveal that what makes it outstanding to both Eason and Nimmo was not just the visual and sensory characteristics of the site, but also the associative connections to it.

Three of the artists stopped at the Cobden Wetlands, although Eason did not refer to the wetlands when stopping there. Eason and Nimmo both noted the mythology of the Tuatara drinking from the Grey River, and the importance of the ranges to the District from a visual perspective. There were differences however between Buckley, Eason and Nimmo in terms of their perception of place. Eason spoke about the significance of the hillside to tangata whenua and the breach of tikanga with the removal of the chiefs' bodies. Nimmo spoke of the stories of the "Tip Heads" and the breakwaters, calling the industrial nature of the site outstanding as it represents the constant battle with the ocean. Buckley compared the wetland itself to Point Elizabeth saying in some ways the wetland was more outstanding than the beach as it was a whitebait nursery which the Department of Conservation are trying to restore. Although not beautiful in the traditional sense, it had a greater biodiversity than the beach.

The Brunner Mine was an example of an outstanding landscape which has different meanings to different people. Eason spoke about the historic importance of the site, but also acknowledged that it now had a new purpose as a popular swimming hole and picnic spot for locals. She also spoke about the nature of the bush and river, taking back what belongs to it and essentially engulfing what was constructed during the height of the Brunner Mine's success. This relationship and perception of landscape is new as historically the bush wasn't something to be left it provided resources and a living. Buckley made a valid point about the site, asking why is the Brunner Mine site important? It is easily accessible and has strong visual cues of the bridge and the chimney. Places such as the Blackball mines are still covered and are off the main road, yet they still have strong associative values for people. The Brunner Mine although New Zealand's worst mining disaster, occurred over one hundred years ago, therefore the memorial aspect of the site is kept alive through tourism, but for locals it is no longer a site of mourning. Buckley called it outstanding not because of the mourning but because of the social history of the site and the layers of different meaning it holds to people.

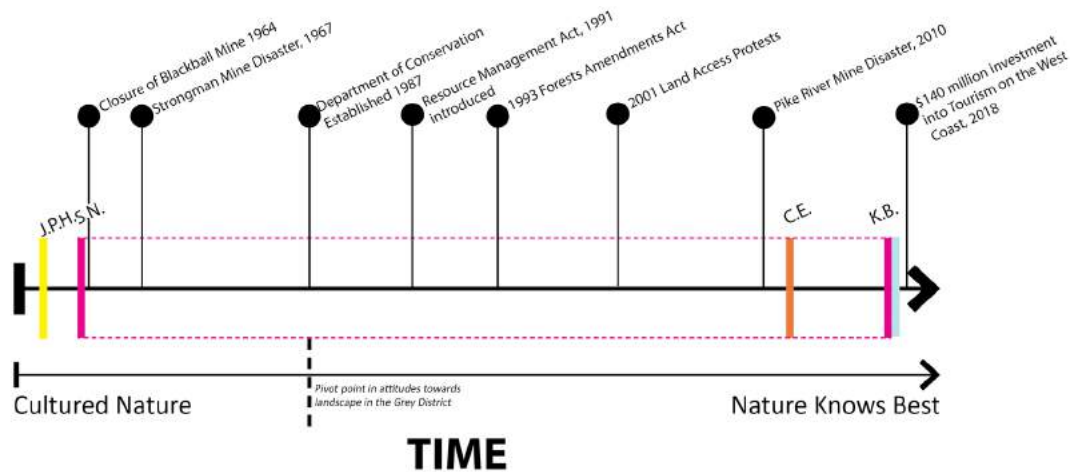


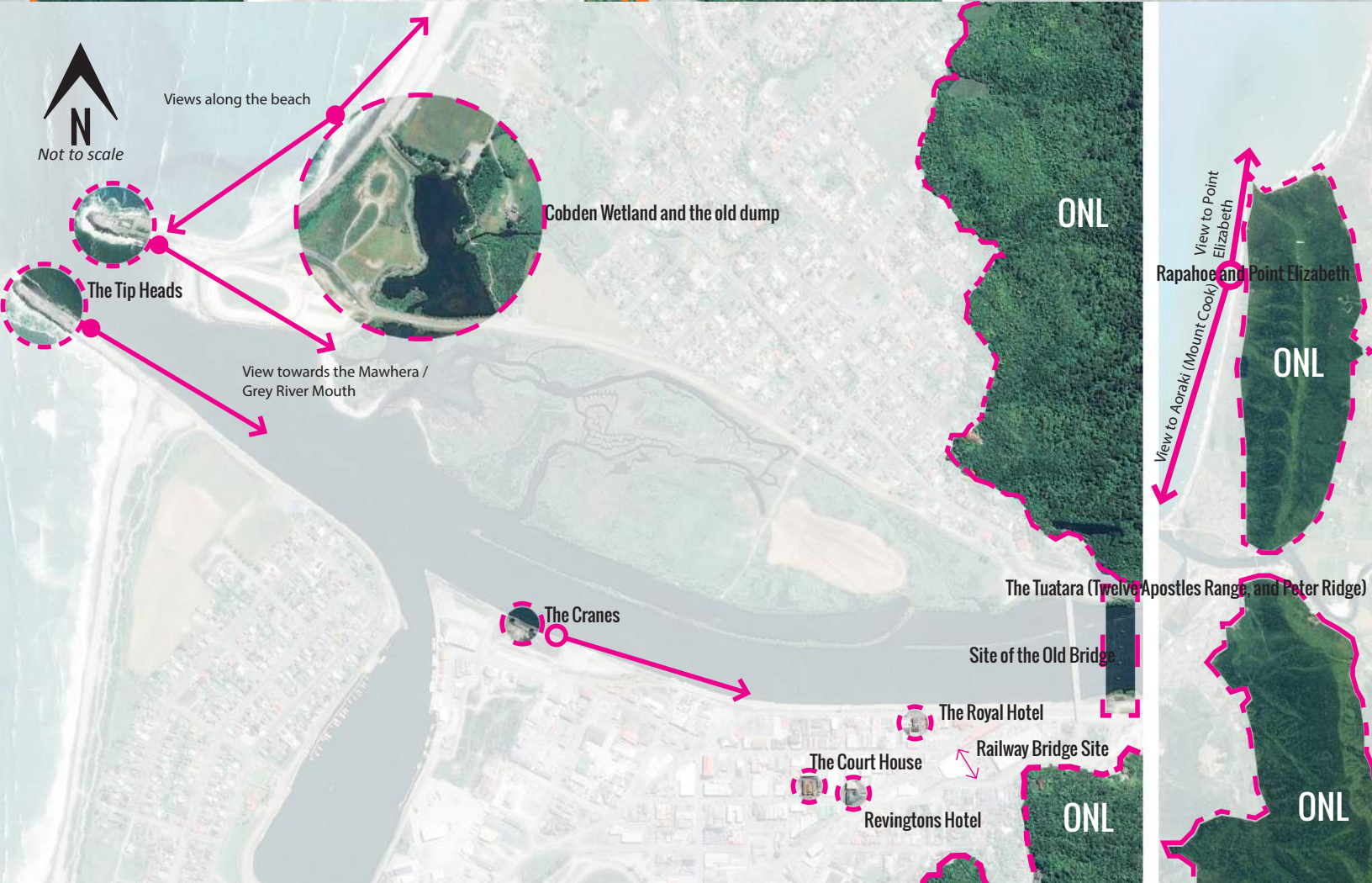
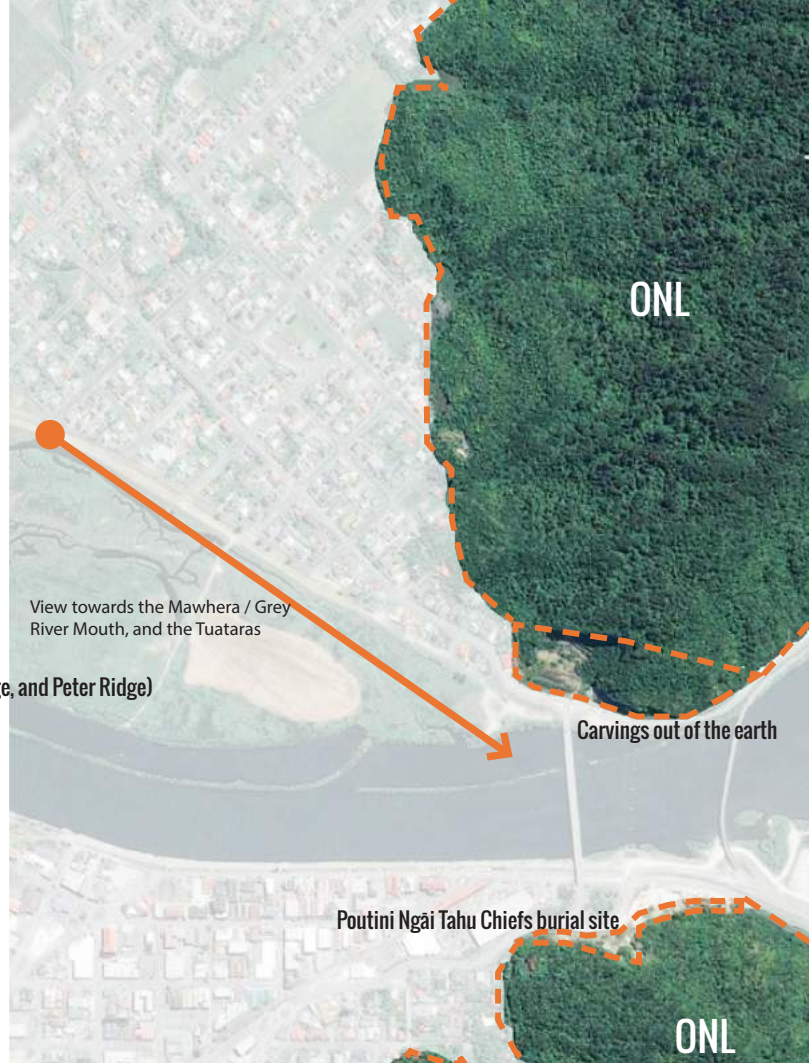
Figure 62: Location in time: Relationship between artists' perspectives, location in time, and attitudes towards the environment in the Grey District. By the author.

Holman's outstanding landscapes were 'outliers', although there was a small cross over between Holman and Buckley's interview. Holman recognised the importance of buildings such as the working men's club, and this was noted by Buckley as being one of the best kept buildings in Rununga. Holman noted that although we remained in Blackball for the duration of the interview, his story was not too dissimilar to the other towns in the District which had strong mining or saw milling communities, such as Ngahere and Rununga. The reason for Blackball being an outlier is the concept of time, and where each of these artists sit in terms of their associations with place. Holman has memories of the 1950s and 1960s and has not continued to live in the Grey District in his later years. Holman's perception of landscape came from a time, 'pre-Department of Conservation', where mining was still successful and attitudes to landscape were more of a 'Cultured Nature' perspective (Figure 62). For the likes of Eason and Nimmo they are present in the District and are evolving with the landscape at a time when tourism is starting to become the new attitude towards land use. Therefore, the perception of landscape is changing and moving towards a 'Nature Knows Best' perspective for both ecological and economic reasons. Buckley's perspective is interesting in that she noticed that some of the older buildings from Holman's time are still outstanding as they appear well kept, yet she is still living at a time where the whole of the West Coast needs to move its economic focus elsewhere.

**Above-** Figure 63: Outstanding landscapes of Colleen Eason. Lines are indicative. Base map sourced from (Google Earth, 2018). By author.

**Right** - Figure 64: Outstanding landscapes of Stewart Nimmo. Lines are indicative. Base map sourced from (Google Earth, 2018). By author.





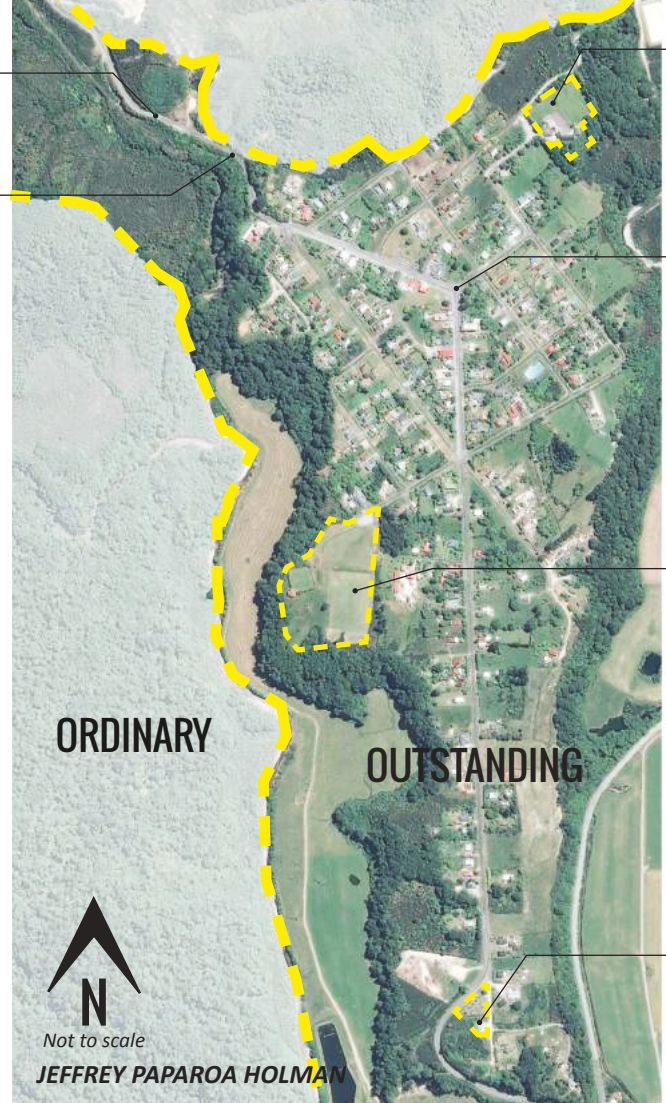




Blackball number 1 and 2 mines

The bath house

To Roa Mine

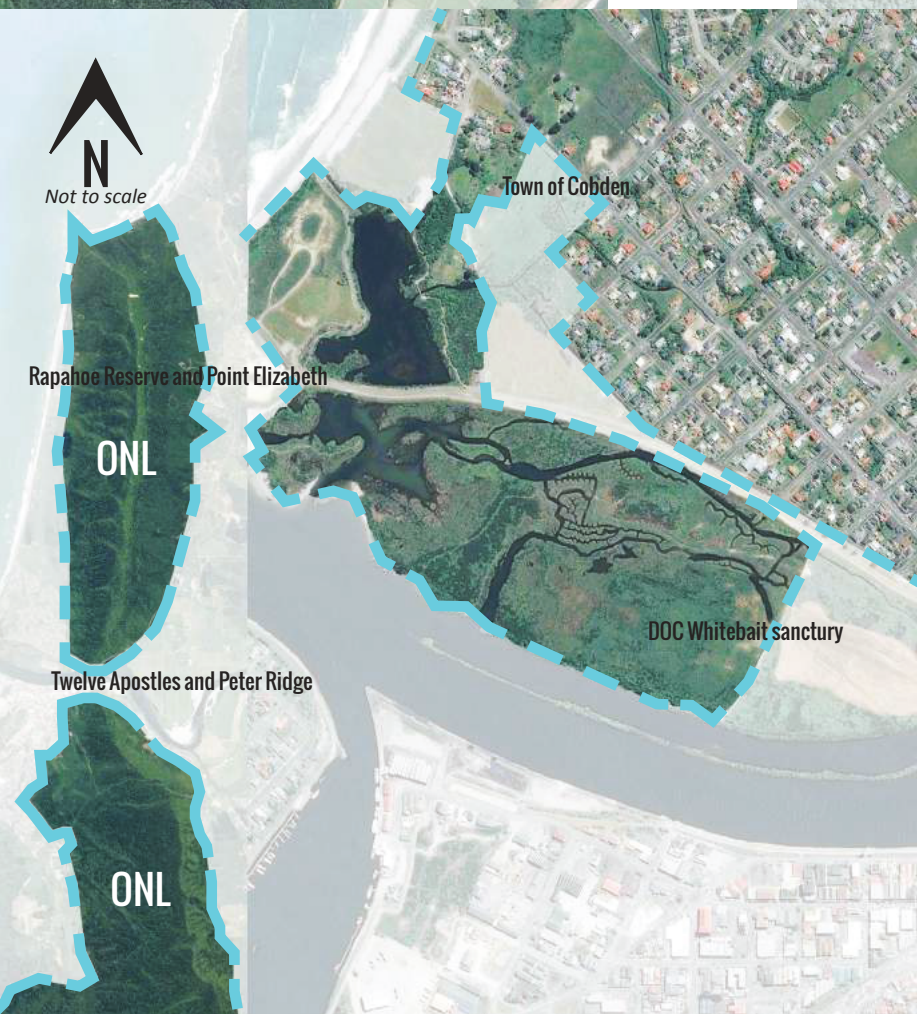


Paparoa School

The social hub of the town

The league field and Bowling Club

The cemetery

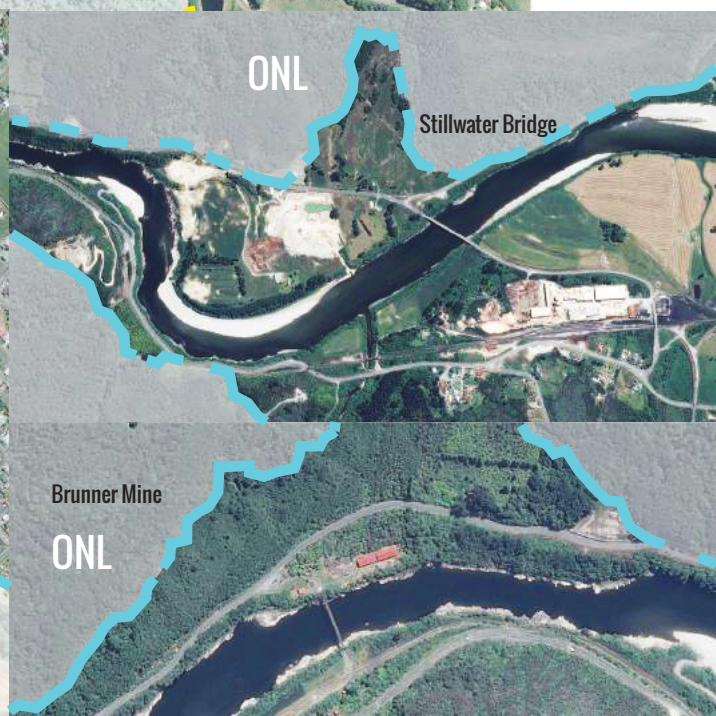


Rapahoe Reserve and Point Elizabeth

Town of Cobden

DOC Whitebait sanctuary

Twelve Apostles and Peter Ridge



Stillwater Bridge

Brunner Mine

ONL



Runanga Working Men's Club



## 5.7 Methods used to identify these landscapes

Eason used different methods to identify the outstanding landscapes in her interview. Visual cues were a prominent theme in the way she identified each outstanding landscape. She spoke about the form of the landscape, and the geology, often using the term “uplifting” to describe some of the sites we visited. She used the identification of form when describing why the Point Elizabeth beach was outstanding, speaking about the sweeping nature of the beach which followed the view to Aoraki Mount Cook. Her second method was through her own experiences as a local. Eason spoke about the recreational values of Point Elizabeth and the Brunner Mine that were more general social stories, as well as her own memories she had of each place. What particularly stood out was Eason’s historic knowledge of place. She was able to bring to light the history of the Rapahoe Reserve, and the mining which occurred there as well as the trauma which occurred during the removal of bodies above Mawhera Pā. Her artwork showed some of these values, often with the landforms in the background and presence of human interaction in the foreground.

Nimmo’s method was to tell stories of the District, and how it was made from a settler’s perspective. Many of the outstanding landscapes which were identified by Nimmo had a story attached and a sense of nostalgia which came with it. Nimmo’s interest was in preserving these stories through the protection of relics from the past, such as the cranes on the wharf. The photographs taken by Nimmo help to illustrate the story he wants to be told. For the breakwater it is the wildness of the sea meeting people which is captured in his photograph, and the photographs of the cranes are always taken from an ornate perspective. The word “story” was frequently used by Nimmo, and an important story to be told was deemed outstanding by him.

Holman’s method was incredibly vivid and explicitly personal. Not only is this evident in his poetry, but as he was walking through Blackball. Eason and Nimmo were able to tell stories of people and the history of a place but not in intricate detail. For Holman this was not the case. He was reliving memories and could bring people to life as we passed their workplaces, their favourite pub, their sports ground and their homes. In that sense I had met the 1950s town of Blackball and had heard their stories. An advantage of Holman’s method is that he was able to provide intimate details of these associative values of place because he himself was a part of them and was present at the time of their formation.

**Above - Figure 65:**  
Outstanding landscapes of Jeffrey Paparoa Holman versus WCRLS. These outstanding landscapes were difficult to map as many of the landscapes identified by Holman were stories prompted by objects or not part of the physical landscape. **How can rituals and memories be mapped?** Lines are indicative. Base map sourced from (Google Earth, 2018). By author.

Buckley’s method to identify outstanding landscapes in the site was different to that of the other three artists. Her knowledge of place was not as great, and this showed as the amount of specific outstanding landscapes identified were less than the others. Her methods included using a sound map, with includes using all the senses to identify what is particularly notable about a place, and her attention to details when it came to the interpretation of a site’s history. What she did manage to identify however was immensely important. She highlighted the difference between the ordinary and the extraordinary in the context of being a person living on the West Coast. Being an Outsider yet living in a similar climate, she recognised the sea, the beach, the bush, and the mountains are outstanding, but they are ordinary in a sense they are what locals see every day. What is extraordinary was the social history of place, and she made these comments looking over Cobden from the stop bank and in Runanga. In that sense, Buckley did not specifically call any landscapes outstanding or not outstanding, rather highlighted that there are two perspectives to consider, that of the Insider and the Outsider.

**Left- Figure 66:**  
Outstanding landscapes of Kate Buckley. Here she highlighted the importance of ordinary landscapes. Lines are indicative. Base map sourced from (Google Earth, 2018). By author.

## 5.8 Analysis of themes

Three key themes arose as being significant variables in how the artists identified the outstanding landscapes they did and how humans interact with a place. The first being the variable of “Time” in the sense of time as knowledge and time as location in a landscape. The elevation of relics and how each artist saw remnants of old human interaction through their lens was a second theme which arose during the interviews with each artist having a different perspective. Finally, the attitude towards landscape in relation to the concept of cultured versus Wild Nature. Although there were some overlaps in what each artist identified and being outstanding to the community, they were not always for the same reasons.

### Theme one: Time

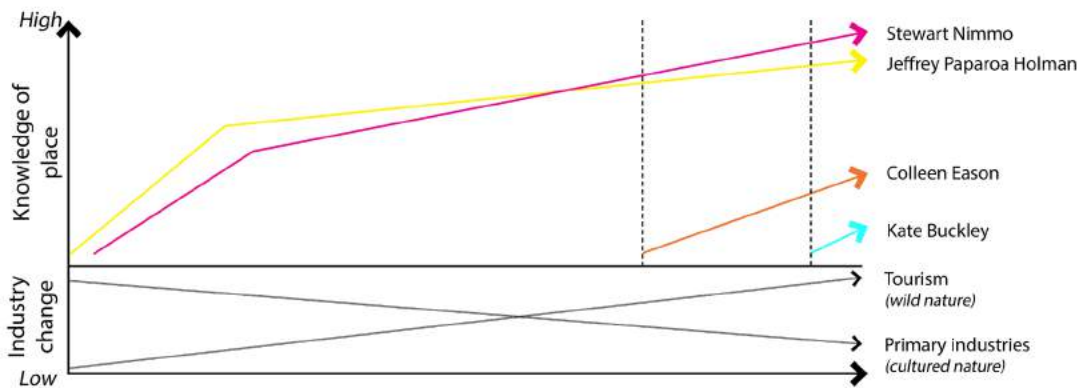


Figure 67: Relationship between time and knowledge of place. By author.

### Time as familiarity

There were two key points in relation to the theme of “Time” which were found after the completion of these interviews. The first was time as a variable for increasing a person’s knowledge of place.

All four artists had different time periods which they referenced in their interviews and what seemed to resonate was that the longer a person spent in a place the greater their knowledge and association was with it (Figure 67). For Jeffrey Paparoa Holman, the rituals and memories associated with a place were incredibly vivid as if he was reliving the past while walking. Alternatively, Kate Buckley had little knowledge of place as she had spent little to no time in this part of the Grey District, therefore her sense of time was in the present as she was walking through the site for the first time. The longer each artist spent in a place the more their knowledge grew, and therefore the amount of information which was given tended to increase with the artists who had spent the longest time there.

Jeffrey Paparoa Holman’s strongest associative values were from the 1950s and 1960s. He spent little time speaking about the current status of Blackball, rather he relived the experience of growing up there as a child, and how people lived back during the time when the Blackball Mines and the Roa Mine were open. What is also critical to acknowledge is that Holman did not choose to leave Blackball and spoke about the natural landscape as providing context for the town below. It was something to interact with not to look at and was very much a part of the lives of those who lived there.



Stewart Nimmo's interview connected the two generations of people, those who have a Cultured Nature view of landscape and those who appreciate it for its wildness. Nimmo grew up during the time of mining and primary industry dominated economy, therefore the appreciation of heritage is incredibly important to him. However, he also spoke about the beauty of the landscape which has regenerated and has the opportunity to have a new use such as tourism. His knowledge of place therefore is the most diverse of the four as he is able to recall information from both the past and present, although his knowledge of the mining communities didn't appear as rich as Holman's.

Colleen Eason has only lived in the District for approximately five years however she represents a new generation of people coming to the Grey District. These people do not have necessarily have a greater tie to the history of the place, however they are beginning to value different aspects of the landscape which would have not normally been considered important historically, or alternatively valuing historic landscapes for reasons other than their ties to the Grey District's past. In some way they are paving new associations to landscape for the District with a greater focus on leaving the land as it is as opposed to mining or modifying it.

Kate Buckley had experienced the shortest amount of time in the Grey District, experiencing many of the sites for the first time. Although her analysis of what was outstanding in the District was completely valid, she was not able to show what was important to locals as she was not one herself.

One obvious conclusion that can be made therefore is that experience within a place increases knowledge of it, therefore, in order to identify the associative values of a place, one must consult someone who has at least a grounded association with it. Those who spent longer in a place were able to identify more outstanding landscapes than those who had spent little time there. The diversity in these landscapes are influenced by what location in time these artists situate themselves in.

### **Time as location**

Each artist associated a time with the landscapes they identified. For Jeffrey Paparoa Holman the location in time he most strongly identified with was the mid twentieth century. His perspective represents the associative values of those from that generation and those who still have strong connections to mining and the primary industry history that is so central to the District's identity. Although throughout the interview Holman spoke specifically about Blackball, it was repeatedly asked of him whether these values were replicated throughout all mining and sawmilling towns in the District to which he replied yes, although each town had a unique character. Holman's location in time is set as he does not live in the District, nor did he continue to live there for most of his life. His associations with place have therefore not evolved with the District's changing landscape and are set during the height of mining in Blackball.

Nimmo has a series of locations in time mentioned throughout his interview as he has continuously lived in the Grey District. During the interview he was able to recall associative values and stories from both the past and present as he has continued to evolve with the landscape. Nimmo's perspective was almost nostalgic as his passion was to protect the 'glory years' of Greymouth and turn them into

stories for tourists to experience. He saw relics as opportunities, and with his passion for protecting the town's heritage, he was also protecting his own memories. Much like Holman he situated himself in his childhood, reminiscing about his own memories of that place and the people that lived there. At the same time, he removed himself from that time to the present, identifying the associative values of today and potential opportunities for the town to move forward. Without realising it in some ways, he was advocating for the protection of his, along with many others, associative values of the past by turning them into stories which could be accessible to a tourist or Outsider.

Eason highlighted during her interview that she had personal ties to the District from the past through family, however her associative values were not from that time. For Eason, although she had some historic knowledge of place, her associative values were from the present. There was no nostalgia or direct connection to the primary industries which built the District's economy, rather an appreciation for the landscape's recreational, visual, and climatic values and the symbiotic relationship people must have here.

Finally, Buckley's location in time was the essentially the day she visited the study area. She had no associative values with this place as she had not spent very much time in the District, being from Hokitika. Therefore, her perceptions of place heavily relied upon her own skills as an artist to identify what was outstanding, to which she was able to do although not in great detail. Her skill set allowed her to identify that there was a presence of care or importance in a place which could make it outstanding, however not being a local she did not fully understand why.

The theme of time raises a series of questions, with specific relevance to how the Resource Management Act, 1991 and current landscape assessment methodologies deals with the concept of time. Firstly, to whom do we give the greatest priority to out of the four artists when it comes to the identification of associative values? It is arguable that all four are valid examples of associative values as they represent different stages of time and place for different groups of people. The miners, the born and bred "Coasters", the new generations, and the Outsider. Which then raises the second question of, does the Resource Management Act and landscape assessment methods allow for this temporality of associative values connecting people and place?

### ***Theme two: Appreciation of relics versus appreciation of memories***

The appreciation of relics was another key theme which arose from these interviews. The use of the term relic is in reference to an object rather than a memory. A relic in this instance is the admiration of the object, not the story or lives of the people which interacted with that object.

From the perspective of an Insider Holman identified a series of relics which were outstanding to him, however these relics were memories not objects. To use the example of the bath house, many passing the structure would see a derelict building, yet Holman had vivid memories of the rituals which occurred inside after every shift at the mine ended. The object therefore becomes a story and a memory of that interaction with a place.

Shantytown is an example of the appreciation of relics in the Grey District. It is a heritage park of mining history and the preservation of historic machinery and artefacts. Here these once functional and ordinary objects become extraordinary. The idea of “Shantytownising” memories into glorified relics was something which was alluded to throughout these interviews. In the case of Nimmo’s perception of the cranes raised questions of authenticity when it comes to the preservation of relics. Although in Nimmo’s defence he did wish to see these cranes left on the wharf where they belong, he was pleased that they were being preserved on solid ground on top of a concrete pad. The question which is raised here is what is being preserved, the memory or the object? A similar occurrence can be seen at the Brunner Mine where once ordinary objects become glorified, fenced off, and exhibited for tourists to view. This was noted by Buckley as being “low hanging fruit”, it is an easy tourist attraction, but the memory of what occurred here, and the lives of those people are lost through this “exhibition”.

For people like Holman who still see relics as memories, stories, and ordinary everyday objects are in some ways forgotten when it comes to the “protection of historic heritage” (Parliamentary Counsel Office, 1991). Although some of these relics are protected from inappropriate subdivision, use or development, they are not given the full recognition of their story or alternatively in Holman’s case, his “relics” identified are not given the protection many think they deserve. As Buckley questions, is this because the relics which are prominent and easily recognised the easiest to preserve? An example being the Brunner Mine bridge, which has been restored as a replica, and the mine’s chimney along state highway 73.

The issues of authenticity and the decision as to why a relic is more outstanding than another is highlighted here. Exhibiting relics can reduce the connection people have with a place and this is the problem with Section 6(f) of the Resource Management Act, 1991, “the protection of historic heritage from inappropriate subdivision, use and development” (Parliamentary Counsel Office, 1991) as it removes all human interaction with these objects. Although the Act protects the object, it does not project the story therefore the authenticity of that object’s life and the people who associate with it are lost. As seen with Holman’s interview these relics are not just chimneys, structures, and coal buckets they are ordinary functioning objects which play a part in a wider story of that particular time period. The act of making them extraordinary by putting them in exhibits, museums, and on concrete pads loses that authenticity of the story.



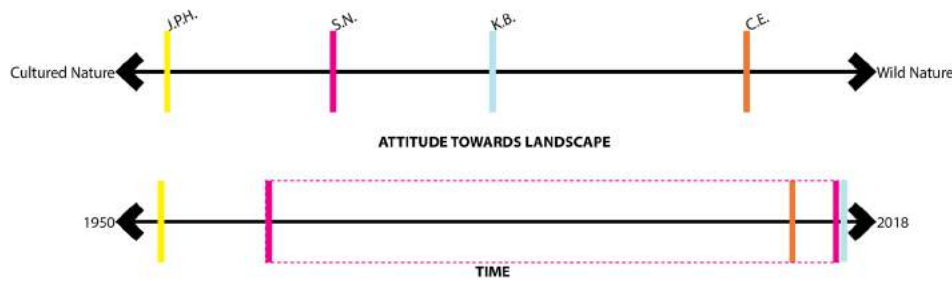
**Theme three: Cultured Nature versus Wild Nature**

Figure 68: Correlation between perception of nature and time. By author.

The final theme which arose from these interviews was the relationship each artist had with the landscape and what they saw as being outstanding. There was a clear correlation between location in time to each artist's attitude towards the landscape and what they commonly spoke about in their interview (Figure 68).

Holman's interview was from a time when the landscape was not something to be separated from or afraid of, but to be conquered. He frequently spoke about the life of miners going to work in the Paparoa Ranges and trapping pests saying that they "...trapped possums in those hills, we all did as kids, and knew them intimately...". The relationship to landscape back then was an example of Cultured Nature where humans and nature were not separated. This showed in his interview in that Holman barely spoke about the beauty of the Paparoa Ranges rather what was outstanding was the cultural aspect of the town and the daily rituals which occurred there. This interaction with place is shown in his poetry. His poetry is not about the beauty of the hills or the views from Blackball, but the people.

Nimmo's interaction with landscape is interesting in that he has lived in the District for the longest, and throughout his interview he jumped between a Cultured Nature perspective and a Wild Nature perspective of the landscape. His photographs are a mixture of human habitation and the landscape itself. As an exemplar Nimmo spoke about the beauty of Point Elizabeth, its views south, and the ornate visual qualities of the driftwood and sea foam. Later in the interview he was quite passionate about the protection of the "Tip Heads", the Blaketown and Cobden Breakwaters which were a symbol of the continual battle between humans trying to tame the ocean and the back and forth which goes on between them. Overall Nimmo's perception of the landscape leant towards a Cultured Nature perspective as his interest was in preserving the stories of these interactions and letting them continue.

Eason's perception of landscape was different to that of Holman and Nimmo's in that she took on more of a Wild Nature perspective. Not growing up or living during the time the District's main economic driver was primary industry, Eason has a completely different view on how the landscape should be interacted with and treated. Throughout the interview she continued to describe how the landscape was outstanding because of its form and uniqueness in comparison to the rest of New Zealand. She referred to it engulfing any presence of humans if a place was left for too long, and this relationship with the landscape was something she believed should be appreciated. Eason's perspective was that nature

does not need us, and that it was something to respect and take care of, referring to humans as being the *kaitiaki* (guardians) of the environment. Although there was admiration of the landscape there was also the acknowledgment that to live in this area you cannot ignore the landscape, you have to interact with it, and all four artists alluded to this point. In the Grey District and West Coast in general it is a reality that the climate can cut people off from everything. It is a harsh climate and, in that way, it becomes a part of their lifestyle. Although Eason's interactions with place were much less detailed, she still acknowledged that the climate and landscape shapes their identity as locals and it cannot be ignored.

This leads to Buckley's comments about the ordinary and the extraordinary, an important point when it comes to the identification of outstanding landscapes. When on Rapahoe beach Buckley made the comment about the beach being both ordinary and extraordinary. It was extraordinary in every sense of the word. The space, climatic features, and views were all incredible, yet they were ordinary as this was an experience you could recreate on many West Coast beaches and as Buckley said, why would you not develop this beach when there are so many the same. Both Eason and Buckley acknowledged in their interviews these landscapes are sometimes taken for granted by locals as they are so ordinary and a part of their everyday lives. Buckley commented at Rapahoe beach that she loved getting out of the bush and being on the Canterbury plains when driving to Christchurch. To her that was outstanding to be away from that landscape which is all consuming.

The relationship between people and place as well as the definition of what is ordinary and extraordinary is an important discussion to have when it comes to conflicts between what an Outsider and Insider finds outstanding. At no point in any of these interviews did the artist call a landscape outstanding purely because of its visual appearance or natural qualities. They all also recognised that living in the District is recognising the relationship between humans and nature and that this is a necessity. What will be important to compare in consequent analysis of these results is what qualifies as extraordinary to an Insider and an Outsider and how these differ.

## 5.9 Conclusion

The artist interviews have provided insight into the understanding of outstanding landscapes in the Grey District. This included revealing tensions between Insiders and Outsiders and raised questions in relation to current relevant statutory frameworks and landscape assessment methods. The following chapters will address and analyse these differences between these results and the current statutory and profession-based assessments that have been adopted in the Grey District and region of the West Coast.

## 6. Comparison of results with existing precedents and relevant legislation

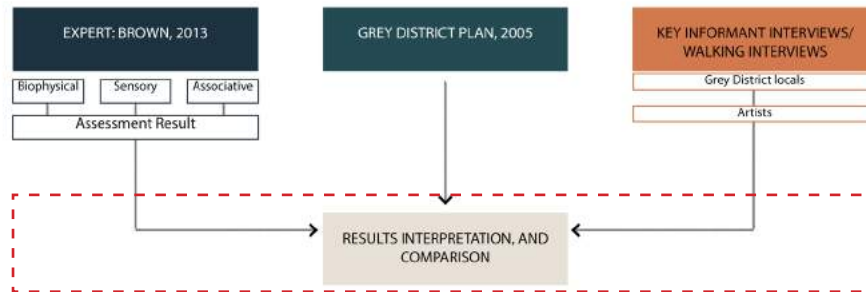


Figure 69: Three studies which will now be compared. By author.

### 6.1 Introduction

After comparing the results of the artist interviews and precedent studies, four areas for discussion arose. Time and the temporality of landscape, elevation of the ordinary, memories versus relics, and appropriate use of scale were the themes which brought to light current issues with landscape assessment methodologies in New Zealand, as well as the Resource Management Act, 1991 that influence how associative values are identified.

### 6.2 Time and the temporality of landscape

What became evident from the artists' interviews was that there were outstanding landscapes which reflected associative values from different time periods. There were three types of these landscapes. Point Elizabeth was an example of a landscape which had similar values to people from different time periods. Eason, Nimmo, and Buckley all spoke about the beach's outstanding sensory elements, but also the importance of human interaction with the landscape. Then there are the landscapes which are isolated to a specific point in time. The landscapes identified by Holman are clearly still outstanding to the people who lived during the time of mining in the Grey District, yet to others they are not as outstanding for their associative values, but for their historic values. The Brunner Mine was an example of a landscape which had seen immense trauma for the District over one-hundred years ago but has recovered and become repurposed and new associative values have emerged. Once the people who associate themselves with that place pass on, the earlier associative value is lost unless it means something to the next generation. However, unlike the Brunner Mine, the outstanding landscapes of Blackball are not valued for their recreational and economic value (tourism) which has allowed that landscape to remain protected. This is due to the fact Blackball is still a living community and those, like Holman, keep these associations with the landscape alive.

The temporality of the physical landscape is addressed in the Resource Management Act's purpose, "the sustainable management of natural resources" (Parliamentary Counsel Office, 1991) however, whether the Act actively manages natural and physical resources in New Zealand is another question entirely.



In reference to Section 6 of the Resource Management Act, terms such as protection and preservation appear in five out of the eight matters of national importance, including 6(a) the preservation of the natural character of the coastal environment, 6(b) the protection of outstanding natural landscapes, and 6(f) the protection of historic heritage (Parliamentary Counsel Office, 1991). According to the Oxford Dictionary the term protection means “aim to preserve (a threatened species or area) by legislating against collecting, hunting, or development” (Oxford Dictionary, 2018b), and preservation to “maintain (something) in its original or existing state” (Oxford Dictionary, 2018a).

The issue with these terms is that they give the impression that landscape is something which does not evolve or change in both the physical and associative sense, which is not true. It is important to note however that in the context of the Resource Management Act, protect and preserve mean different things. Protect does not stop development, it stops inappropriate subdivision, use, and development, whereas preserve means no change. The discussion of what is inappropriate is common in case law, including the King Salmon decision, 2014 where the topic of inappropriate development is discussed for both land and coastal scenarios. “An alternative approach is to treat “inappropriate” ... as the mechanism by which an overall judgment is to be made about a particular development proposal... a decision-maker must reach an evaluation of whether a particular development proposal is, in all the circumstances, “appropriate” or “inappropriate...We consider that “inappropriate” should be interpreted in s 6(a), (b) and (f) against the backdrop of what is sought to be protected or preserved. That is, in our view, the natural meaning...” (King Salmon, 2014).

Terms like protection and preservation are problematic for both landscape architects and landscape planners doing these assessments and the people who live in the landscapes which are being assessed. As discovered, the material nature of landscape is to change and evolve, and therefore you cannot preserve a landscape at a particular point in time. Similarly, people and societies change, they are born and they die, and so it is also impossible to ‘fix’ associative values from one point in time that is being preserved.

As highlighted by Kate Buckley at the Brunner Mine site and in her artwork, landscapes have multiple layers assigned to them through time by those who inhabit the site. In the case of the Brunner Mine landscape, Buckley noted the trauma associated with the site, but asked, why is this site important today? The bridge has been reconstructed, but why? As described by Eason there are new recreational values now associated with this place, and they could be seen of greater importance to locals than the memorial aspect of the site as they use the site on a day to day basis. As Buckley points out, that recreation values are also important to the tourism as the landscape is close to the state highway. You therefore cannot just protect the heritage and trauma associated with the Brunner Mine site and ignore the recreational value, acknowledging one point in time. The WCRLS and the Grey District Plan both identify landscapes with heritage and cultural significance as values to consider, however with the exception of Section 6(e), the concept of heritage and cultural sites gives the landscape one identity. Many of these landscapes however have multiple layers in terms of their values. Brunner Mine was the perfect example of a site which has been remembered as a melancholy heritage landscape but had been stripped back to one story of loss.

Although the Resource Management Act has the purpose of allowing for temporality and change in a landscape, it has not been successful in implementing it. There is no way to gauge what associative values are present in the site as they cannot be seen, and landscape assessment in New Zealand heavily relies on visual cues to assess what is outstanding. Potentially why the Brunner Mine site continues to be such a well-protected historic site is not just because of the horror associated with it, but the strong visual cues of the bridge and the chimney, much like in Blackball where the area around the number one mine chimney has been cleared. You are able to see the history, and can therefore find out why it exists there, but you cannot see intangible associations changing over the years. Associative values are not evident to an Outsider on a single site visit, therefore there is weakness to the visual assessment method and a need for other methods.

### **6.3 Elevation of the ordinary to outstanding**

After the completion of the interviews, it was evident there were significant differences between what was outstanding to the Outsider and what was outstanding to the Insider. To begin with the Outsider's perspective, many of the outstanding natural landscapes identified were typical of that description. The Paparoa ranges, Rapahoe Reserve, and Kaiata Ranges were all identified as being outstanding natural landscapes by the WCRLS, however only one of these landscapes were identified as outstanding by the artists which also happened to be the landscape with the most continued human presence.

The Rapahoe reserve was identified as outstanding by the WCRLS for being a “dramatic assemblage of ridges of similar orientation, altitudes, vegetative cover and appearance...” (Brown, 2013b), and this statement was backed up by Eason, Nimmo, and Buckley. The difference was that none of the artists' called this landscape a pristine natural landscape and highlighted the importance and presence of human influence on the beach. The WCRLS and the Grey District Plan made no mention of the mining which occurred in the reserve, the recreational value of the beach, or the Māori connection to place, with Rapahoe translating to “flash of the paddle” (Tohunga, 1937) meaning a sign of respect. All of the artists acknowledged the experience of human influence which can be seen from the beach and the reserve itself. Notable examples included the burnt tyre stains on the stones, the gorse and other weed species, presence of driftwood fires, and the view to Greymouth in the distance. Regardless of these influences, the beach and the reserve were still outstanding for the experiential and associative reasons. As the Rapahoe reserve has been acknowledged as being an outstanding natural landscape by both the Grey District Plan and the WCRLS it will remain protected. The same cannot be said for other landscapes identified which brings the conflict between the Insider and Outsider's perspective.

It is important to acknowledge at this stage the local relationship with landscape. Locals of the Grey District first of all do not see themselves as separate from the landscape as the climatic influences have an overarching influence over the way they live their daily lives. Historically residents do not see the “pristine” natural landscapes of the District as something to be preserved, it is an income and a completely ordinary backdrop to the life of a Coaster. This is an opinion many Outsiders do not share. Residents of the Grey District have had a continued ‘Cultured Nature’ view of landscape. The mountains, the rivers, and the ocean are not sublime or something to be in awe of, they are to be tamed and

conquered. This perspective is not shared by the Outsider as these landscapes have both picturesque and sublime qualities, becoming the backbone of the “100% Pure New Zealand” logo.

Throughout the WCRLS in particular, the landscape planner involved speaks about why the landscapes in the District are outstanding natural landscapes and justifies this accordingly. Landscapes such as the Paparoa Ranges for example are identified as outstanding to the Outsider, yet for people like Jeffrey Paparoa Holman, those ranges were just a contextual reference for the town below, and a place where his father went to work. They were ordinary and familiar.

It is imperative to recognise the conflict between the Insider and Outsider when it comes to the elevation of the ordinary and neglect of the extraordinary. To many Outsiders the Grey District is a place of immense beauty and is outstanding for its “natural” landscapes and features, but it is not the only outstanding landscape in the District. This point brings us back to Kate Buckley’s interview and the discussion surrounding perception of place. Standing by the Stillwater bridge she made the comment about what we find outstanding is completely down to what “goggles” we are wearing. For a local farmer the flat developed valley is much more valuable or outstanding than the steep bush on the side of the hill as it is more productive. To the Outsider, the bush clad hillside could be more valuable in terms of a visual assessment due to its outstanding natural qualities. So to whom do we give priority? The Insider or the Outsider?

#### **6.4 Memories versus Relics: The issue with heritage landscapes**

A common theme in the interviews was how relics and objects were perceived by each artist. Depending on the viewer, an object could either be a memory or a relic. Time and the level of interaction with that landscape or object changed each artist’s perception of the wider landscape. Material objects in the landscape were mentioned throughout these interviews such as the Brunner Mine bridge, the mine chimney, the bath house, the cranes, and the train station bridge. However each artist perceived them differently, either a relic or a memory.

To compare two artists, Holman’s interaction with objects was less about the object and more about the memory associated with it which he expressed through stories. He spoke about the people that used to use or interact with that object. Places such as the Blackball bath house are an example. Physically the bath house is a derelict and ruined building, but Holman did not separate himself from that object, he introduced it initially and then proceeded to reconstruct it through his own stories. Through his stories the roof re-appeared, as did the pulley system for the benches inside, and the hot steam from the showers. Through this, the object becomes a story. A similar situation occurred at the Blackball number one and number two mines where he introduced the object, such as the chimney, and the railway line and proceeded to tell stories of miners’ picnics where the train would take them from the mine to Lake Mahinapua.

The alternative nature of a relic was described on the Greymouth wharf where Nimmo brought up the issue of authenticity when discussing the cranes. They were due to be moved to a concrete pad just off the wharf, protecting them from damage from an earthquake and the ocean. In his view they should



remain on the wharf in order to remain authentic to their story. Moving them changed their identity to a relic, an object that is detached from its meaning or story. This significant difference between Holman and the plans identified by Nimmo for the cranes raises an important question about the protection of objects from inappropriate, subdivision, use and development. When protecting heritage and historic sites what is more important to protect, the relic or the story? And if we only protect the relic, then how does the lack of acknowledgment of the story impact the acknowledgment of associative values.

This issue was also brought to light by Buckley at the Brunner Mine when she was standing at the interpretive panels overlooking the river. Her comment regarding the mine being “low hanging fruit” and asking why this mine was any more important than another mine raises the third issue or theme associated with the Resource Management Act, 1991 and landscape assessment in regard to authenticity and the protection of associative values. Why is one heritage site more important than another and for what reason? For the story or the relics?

***Identification of heritage: The Resource Management Act 1991, WCRLS and the Grey District Plan***

Section 6(f) “the protection of historic heritage from inappropriate subdivision, use and development” (Parliamentary Counsel Office, 1991) is a key problem for the protection of associative values in landscape. The WCRLS included historical and heritage associations as a part of the outstanding natural landscapes study in the associative values section along with tangata whenua values and associations, and naturalness values. According to the study however only tangata whenua values, and naturalness values are present, bearing in mind that the only outstanding natural landscapes discussed in this document are those along the coastline. According to the study’s methodology, historical and heritage associations includes the “recognition of any historical / heritage associations between particular sites / areas and landscapes or landscape features” (Brown, 2013a). In the Grey District plan, heritage is defined as “the community’s link to its past...generating a greater understanding of history and identities, which are features that are also valued by visitors” (Grey District Council, 2005). The plan also recognises that heritage can be in the form of both Māori and non-Māori heritage resources and features of significance and can be used for economic benefits such as tourism.

There are two issues with the identification of heritage landscapes in regard to the Resource Management Act, 1991 and the two precedent studies. First the Grey District Plan refers to heritage as being buildings, places, sites, waahi tapu, archaeological sites, and historic trees, all of which are physical objects or structures in the landscape. Similarly, the WCRLS study’s methodology refers to heritage as being a site, area, landscape or landscape feature. These words focus on the visual aspect of the landscape. The identification of heritage therefore heavily relies upon the presence of visual markers; signs that humans once inhabited that place, and Buckley referred to this as “low hanging fruit”. The issue is that non-visual heritage values such as memories are not protected as there are not always visual markers to identify them, or they are not “conspicuous or eminent” as per section 6(b). This is an issue particularly on the West Coast where the landscape “engulfs” anything left for too long, as highlighted by Eason, and this occurred in places such as the Blackball number two, and Brunner Mine site.

The visual dimension is also implicit in the statement regarding economic benefits of heritage in the Grey District Plan is interesting when reflecting on the comments of Buckley and the interview with Holman. The “low-hanging fruit” mentioned by Buckley for economic gain is the Brunner Mine. It is a highly visual landscape with many buildings and structures which can be seen from the road encouraging tourists to stop. The bridge was completely restored in 2003 from its original state, which raises similar issues of authenticity to the Greymouth cranes. Why are these objects being restored or moved when they are no longer required for their original use? In comparison, the Blackball Mines still exist and have associative values to people like Holman, yet they are left to be engulfed by the bush once more. Why does this occur when those who originally associated the Brunner Mine site as a place of community and mourning are deceased and those who experienced the height of Blackball’s success are still living? Why are the stories of one heritage landscape more resilient? More important than the other?

Heritage landscapes and features almost become living museums when assessed using the guidance of the Resource Management Act, 1991. The Brunner Mine and the cranes are successful as they have the strong visual cues required to identify them as historic buildings, places, areas, sites, or features, but the Blackball Mine does not. This poses a problem for the acknowledgment of associative values and memories associated with less visible objects, as it marginalises the interaction people have to place to a purely visual interaction, or in other words, the appreciation of a relic for its visual qualities.

The critical point to recognise is that the protection of historic heritage from inappropriate, subdivision, use and development assumes that the protection of that object protects the story. The story of Brunner Mine is not protected as it elevates the visual and traumatic values associated with the site, not the community which occupied the site during the mine’s use and those who continue to use the site for recreational purposes. These objects are therefore elevated from something ordinary to extraordinary. In contrast Holman’s recollection of the Blackball Mines and the bath house is still vivid, but it is intangible to the Outsider because it is inaccessible and in places not visible. Does this mean it is not valid as an important place of heritage and associative values?

### ***Is heritage an associative value?***

The interview findings suggest that it is arguable that heritage as currently recognised and managed under the Resource Management Act is in fact not an associative value. As expressed in this study, current methods of acknowledging heritage separates story and object and exhibits the object in a safe environment for viewing, elevating its status. The approach of exhibiting objects both assumes “...that significance is inherent in the fabric of a place...[and] assessments of significance can or should be entirely detached from the communities in which features are located...” (Turnpenny, 2004). Current methods to identify heritage landscapes therefore have “...been designed to protect monuments, buildings, and sites that exhibit material culture of interest to specific academics...”, especially through the likes of tourism or museums. The associative value is the interaction that people had with that object, for example the rituals which occurred in the bath house, but because the bath house is not a visually prominent object it does not have the same prestige as a chimney or a bridge. Once an object is either removed from its context, or not interacted with in the way it was built for it loses its story and becomes a relic, thus highlighting the prioritisation of tangible cultural heritage over intangible cultural heritage. Tangible

cultural heritage includes buildings, monuments, historic places, and artifacts, whereas intangible cultural heritage includes cultural traditions, practices, skills, knowledge, and cultural spaces associated with communities, groups or individuals (Turnpenny, 2004). Tangible cultural heritage is easy to identify in a landscape due to the visual cues. Intangible is not.

This is not too dissimilar to the concept of elevating ruins in picturesque paintings. The obsession with aging and weathering is still present today. This is problematic for New Zealanders as what we are potentially left with in terms of associative values acknowledged in the Resource Management Act, 1991 is solely Section 6(e) the relationship of Māori and their culture and traditions with their ancestral lands, water, sites, waahi tapu, and other taonga, which is not appropriate for all cultures. Pākehā cultural values and objects in the Grey District are therefore marginalised to heritage status for display once they become disused. Unlike 6(e), 6(f) the protection of historic heritage, can therefore in some cases discourage the continued relationship between humans and an object. In places such as the Grey District, where nature engulfs objects making them less visible, natural weathering and revegetation can eventually disguise these important stories. How can we identify the less visible or invisible?

The advantage of the local is that they are able to tell the story of that object from the time of its use. The advantage of the artist is that they are able to distil the value of that object into a concise form through the medium of their choosing. Holman's poem referring to the bath house as a "cathedral of nudes" summarises what that places meant to the community. It was a place of physical and mental cleansing, their cathedral. Physically however it is a derelict structure, but the association was still there. Visual eminence, picturesque ruin, or beauty, does not equate to strong associative values and it is important therefore that heritage and associative values are separated. One is physical, and one is not. Both are valued.

## **6.5 Appropriate use of scale**

One major difference between the two precedent studies and the results of the artist interviews was the context of scale at which each assessment was carried out. To begin with the WCRLS, the study was carried out not just in the Grey District but throughout the West Coast Region, including the Westland and Buller District Councils. The scale to which each biophysical, sensory and associative characteristic was assessed at was done at a regional level. The Grey District Plan also used a similar high-level method of identifying the outstanding natural landscapes of the District. Both precedent studies identified outstanding natural landscapes at a high level, and only identified associative values, such as tangata whenua values at this high level (for example the Okarito Lagoon in the Westland District). In comparison the artists carried out their assessment of outstanding landscapes very differently to the experts who carried out the WCRLS and the Grey District Plan. All of the artists, regardless of their connection to place, or location in time used human scale as their chosen scale to identify the outstanding landscapes of the chosen site.

Although Point Elizabeth and the Rapahoe Reserve were large scale outstanding landscapes identified by the artists, the rest of the outstanding landscapes were identified at a human scale. Holman in particular was the perfect example of a human scale assessment as he had the most contained assessment. He



remained in the township of Blackball for the duration of his interview and we walked the majority of the interview. Eason identified the tombs on the side of the river mouth above Mawhera Pā, the swimming hole at the Brunner Mine and the view down to Aoraki Mount Cook from North Beach. Nimmo identified the cranes, the old Cobden bridge, and the breakwaters. Buckley identified the Cobden Wetland, the Stillwater Bridge, and the Runanga working men's club. Finally, Holman identified the Blackball Hilton, the bath house, and the league field. All of these outstanding landscapes and associative values were identified at human scale.

This uncovers the fourth issue with current landscape assessment methodologies as the assessment of associative values are carried out at a scale where they are difficult to identify. Associative values are human connections to landscape that people associate with a place. The associations are made through direct interaction with place at a human scale. This is why the identification of associative values is so problematic as it is usually intangible to an Outsider or in this case the landscape architect or landscape planner when a landscape assessment is undertaken. It is much easier to identify the physical attributes or values of places as it is both there for the interpretation of the Insider and the Outsider, the issue is that associative values are not physical, but can be just as vivid, conspicuous or coherent as the visual landscape. Therefore, why is such a large scale used by experts to assess these landscapes when associative values clearly need the human scale to be identified.

## **6.6 Contextual issues: New Zealand versus the Grey District**

A secondary issue to the identification of outstanding landscapes and associative values is the scale of the expert's comparative evaluation relation to the rest of New Zealand. Looking back to the recent Matakana Island decision in 2017 one of the key factors to consider throughout the case was whether or not the island was sufficiently outstanding and sufficiently natural to be considered an outstanding natural landscape. One party argued that the island was not sufficiently outstanding or natural due to the human influence on the island, the other however argued it was outstanding and sufficiently natural for these reasons. The debate focused on whether the forestry which was being carried out on the island was industrial or natural.

Prior to coming to their decision, the judge referenced the Wakatipu Environmental Society Incorporated decision when discussing what could be considered "natural" in the context of the Resource Management Act, 1991. He quoted "...that case also held that "natural" is defined as "existing in or caused by nature; not artificial; uncultivated; wild." But the Court also cautioned that ... landscape has been affected by human activity than is commonly understood, so that "natural" is not to be equated with endemic or with pristine and it can include pasture, exotic tree species (including pine), wildlife and things of that ilk...". The Court went on in the same passage to note that the absence or compromised presence of one of these does not mean the landscape is non-natural, just that it is less natural because there is a spectrum from pristine to cityscape..." (Matakana Island, 2017).

Judge Kirkpatrick then went on to discuss this idea in the context of Matakana Island later on in his decision. "The acceptance of features and landscapes that are not pristine as being still natural and the concept of Cultured Nature are based on recognition not only that the impact of human activity

is pervasive but also that the presence of such activity may be congruent with nature. Obviously it is a matter of degree. But in the same way that pasture or other farmed areas can be part of an ONFL, there is no categorical basis on which a plantation forest cannot" (Matakana Island, 2017).

Kirkpatrick's final decision can be seen summarised in this statement and is important for the recognition of associative values. "It is of course true that informed observers would be aware of the nature of the forestry activity and so their perception of the landscape could be affected by that... On the other hand, if such notional observers were fully informed about all human influences on the island, then they would also know about the ancestral relationship of the island with its people and the history which has led to the present activities. The presence of the forest then arguably becomes a contribution to the landscape rather than a detractor from it" (Matakana Island, 2017).

In the case of Matakana Island, the party which agreed with Judge Kirkpatrick's decision was looking at the landscape through the eyes of the locals and the associative values they had with that place. Contrary to this, the three expert landscape architects which argued against this decision believed that the landscape did not reach the threshold of being outstanding, and Counsel for the Bay of Plenty Regional Council supported this fact saying "the purpose of identification of the island for cultural or spiritual values was properly a matter to be considered under s 6(e) RMA and Policy 2(g) NZCPS, not s 6(b) and Policy 15".

The Matakana Island decision demonstrated the Outsider's perception of scale compared to the Insider. Brown New Zealand Limited who was against the final decision called upon what they referred to as being "a verifiable foundation for the identification of outstanding natural features and landscapes" (Matakana Island, 2017) from the Long Bay, Okura Great Park Society versus North Shore City Council. The first part of this criteria is particularly significant in relation to the issues of scale when assessing outstanding landscapes and associative values. In order for a landscape to be sufficiently natural, "The degree of naturalness and endemic character of a locality- related to its sense of place, both as part of New Zealand and as a distinctive location within this country" must be assessed and met. Thus, the scale which that landscape is assessed at is at a high-level scale, comparing landscapes throughout the country to the island (Matakana Island, 2017).

This method of assessment could be seen as flawed as not every landscape will be outstanding on a national scale, and what is outstanding in one part of the country, is not outstanding in other parts of the country. The context of the area which the landscape is being assessed in ultimately decides whether or not it is outstanding. This exact point is demonstrated in the Grey District. For many Outsiders the natural landscapes of the Grey District are pristine and picturesque, but to locals, especially the likes of Holman, they are an economy and heavily influenced by humans. They are quite ordinary and a part of their daily lives. What is outstanding is the presence of people and their interaction with that landscape which can be missed at that high-level scale.

It is clearly inappropriate to assess associative values at a scale which they are not present as they are not experienced at that high level. As pointed out by Buckley at the top of rise of the Point Elizabeth walkway, landscapes can appear empty if you do not look at the details and to look at the details you need to be standing in a landscape. To understand the associative values, one must be within that landscape learning about it from a human scale and to ensure the intangible aspects of that place are identified. Therefore, how can councils make functional policies which both operate across districts and regions as well as being sensitive to the fine local detail, such as associative values.

## 6.7 Conclusion

What was brought to light by these interviews is that current methodologies are hindering our ability to identify outstanding landscapes and associative values. The overarching issue which could summarise all four themes discussed in this chapter is that current landscape assessment methodologies and the Resource Management Act, 1991 does not adapt to the temporal nature of the physical and embedded landscape as it changes throughout time.

Both the WCRLS and Grey District Plan largely used visual assessment methods to identify the outstanding natural landscapes in their respective studies. However, this is not appropriate for the identification of associative values, and they are not always visible. Likewise, although a landscape architect or landscape planner can bring a holistic view of place which can be useful, the scale to which landscape assessment is currently undertaken is inappropriate for the identification for associative values as associative values are not holistic or large scale.

It is clear associative values change over time, therefore assessment needs to respond to these time defined values. This poses the question of whether heritage and landscape need to be differentiated. Heritage is something that is valued from the past, locked into the time period of its origin. Outstanding associative landscape values however continue to evolve across generations. The recognition of these ever evolving associative values to landscape ties back to the sustainable management purpose of the Resource Management Act, 1991 and how Māori cultural values are currently addressed under section 6(e).

Now these issues have been discussed and acknowledged, to whom do we give the responsibility to ensure that associative values are identified and what method should they use? Who is the expert? Insider or Outsider? What time scale should we reference? And how should our outstanding landscapes be represented?

## 7. Discussion

### 7.1 Introduction

After completing the analysis of results there are four discussion points which need to be addressed. These include artist as expert, Insider versus Outsider conflicts, time, and representation of outstanding landscapes. Each of these have implications on the statutory frameworks and landscape assessment methods which currently impact how ‘outstanding landscapes’ are currently identified in New Zealand.

### 7.2 Artist as “Expert”

The artist was useful as an expert, but in more ways than initially expected. Artists themselves have the ability to draw out key characteristics and memories of a place and turn them into something which the average person can interpret and understand. This was seen in the Lammermoor decision where the artist drew out the associative values of the landscape and presented it to the public. The artists interviewed in this study were no exception. Not only did the three artists Eason, Nimmo, and Holman, have immense local knowledge, but their artworks highlighted what was important to that community and what that community’s identity is. This expression of associative values through various mediums goes back to the Italian interpretation of the picturesque, *pittoresco*. Although the difference is slight, the distinction between picturesque and *pittoresco* is that *pittoresco* is less about the contents of the view, but the perception of the artist painting it. This is where the artist became so useful in the identification of associative values as the art they produced in whatever form they chose was not focused upon the forms of the landscape, or of the image they produced, but their perspective. This is not dissimilar to the case of the Lammermoor ranges where Grahame Sydney, and Brian Turner gave their “painter-like” perspective of the ranges through the eyes of locals.

How can an artist contribute to the identification of associative values? The initial question which should be asked is, which type of artist is the most useful? Similar to Stephenson’s work in regard to knowledge of place between ‘Yours’ and ‘Theirs’, it was the Insider who had the greater knowledge and interpretation of place in both the interview and their work. Eason, Nimmo, and Holman all had in-depth detail about the people of their community and what was important to the people of the Grey District within the chosen site, similar to Sydney, and Turner in the context of the Lammermoor decision. They could tell stories and uncover details that an Outsider could not have identified on a normal site visit.

In the case and time frame of this thesis it was found that in order to be an expert in the associative values of a place it is required that you be an Insider. Further research will also need to be conducted into confirming at what point an Outsider becomes an Insider. There is a grey area as to when this transition occurs and in relation to Environment Court credibility, what will qualify as a local artist. What is local? What is an artist? Much like the expert’s years of experience in their profession, what is their experience as an Insider that makes them credible to make judgments as to what are the important associative values of place?



The other issue associated with credibility is that each artist had memories and stories from different points in time, therefore, is it sufficient to only interview one artist when looking for an expert of associative values? The answer after interpreting the results of this study is no, as much like the biophysical landscape, these associative values are always changing and being assigned different memories by different generations of people. Another avenue for potential research therefore is whether we need different representations of different time periods when presenting evidence in the Environment Court or contributing to studies such as the WCRLS as landscapes encapsulate these memories until they are forgotten.

It is important however to acknowledge the other learnings the artists offered the profession. Although Kate Buckley had little knowledge about the community, she was able to highlight something important about the way we perceive landscapes. The concept of what is ordinary and extraordinary, or outstanding in our language, is something the profession of landscape architecture and landscape planning tends to become engulfed in. We carry out assessments at such high-level scales, are subconsciously influenced by cultural constructs of the picturesque, and by our own biases of what should be outstanding in the context of New Zealand that we forget to look at the details. As Buckley observed, "...to see what is really here, you have got to look at the detail..." to understand what is really outstanding in a place, not how it compares to elsewhere.

### **7.3 Insider v. Outsider**

One of the key issues as anticipated from the beginning of this research process was the conflicts between an Insider and Outsider's perspective of a landscape. As previously highlighted by Janet Stephenson's work in Akaroa, the Insider often had the greatest knowledge of place. She refers to "Theirs" as being the "experts in some aspect of landscape assessment, commonly landscape architects but sometimes archaeologists, ecologists, environmental historians, geologists, geographers, planners..." (Stephenson, 2010). These experts get to decide what is outstanding and what is not from their professional point of view, and this often overrides the opinion of the Insider.

To take the Grey District Case Study as an exemplar, both the WCRLS and the Grey District Plan had completely different results to that of the artists. The results of this study were made more powerful when both the profession of art, and the artists' status as an Insider intersected. This part of the discussion however will remove the artists' status as an artist to understand the difference between Insider and Outsider perspectives and knowledge of landscape. There were three Insiders who participated in these interviews and one Outsider. The Insiders had their own personal connections to the places they showed me. Colleen Eason's connection to place was through recreation and having memories of taking her children to Point Elizabeth and to the Brunner Mine for a swim. Stewart Nimmo had memories of cycling across the Cobden Bridge and spending time at the "Tip Heads". Jeffrey Paparoa Holman recalled his entire childhood in Blackball, naming people and buildings, some of which no longer exist. Kate Buckley was the Outsider in this instance and represented the "expert" Stephenson is alluding to in her work. Although Buckley was from Hokitika and shared a similar regional landscape to the people in the Grey District she did not have the same knowledge of associative values as those who lived in the District.

A major theme which came through in relation to this conflict was the elevation of landscapes which were considered ordinary to the Insider. It is important to note that ordinary in this instance means things which are a normal part of the environment. They are familiar. An Outsider who is unfamiliar with the landscape being assessed, is likely to elevate ordinary objects or landscapes that draw their attention. This can help validate their significance as features of an 'outstanding landscape'. However, by doing so, the Outsider overlooks the ordinariness of the object or landscape to an Insider and their perception of 'outstanding' in the context of their environment. This was demonstrated when comparing both precedents with the results of the artists' interviews. The beach and bush clad mountains of the Grey District were outstanding visually to the Outsider, but it was not just the features which were outstanding to the Insider, it was the memories and rituals associated with them. The artists noted places such as the Rapahoe Reserve and Point Elizabeth had been modified by humans in some form, but they were still considered outstanding for what they meant to the community. In contrast, the WCRLS for example called the Rapahoe Reserve an outstanding natural landscape but did not show any reference to the mining which occurred there historically and the recreational value it has to the community.

The elevation of the ordinary links into the work of Read (2005). Read makes the point of the expert having a greater influence over a landscape than the views of an Insider. This can include the application of the picturesque aesthetic to a landscape that is quite ordinary to the Insider. This gives us a great privilege as a profession, but also a responsibility to the people of the landscapes we assess. On one hand it is important to consider the thoughts of a community and put aside one's own biases when deciding what is outstanding, but on the other it is important to use one's expertise to ensure outstanding landscapes are given adequate protection from inappropriate subdivision, use and development.

What was outstanding to the Outsider in this case study was not necessarily outstanding to the Insider. At a national scale the landscapes of the West Coast are outstanding, and from a perceived nature point of view, are incredibly lush and picturesque, but the Insider does not necessarily care for what the rest of New Zealand views as outstanding. What is outstanding to the Insider needs to also be considered at an appropriate scale and recognised accordingly. This is where an expert's judgment is required to ensure there is balance between both Insider and Outsider perspectives, remembering that what is outstanding nationally can also be incredibly ordinary to an Insider and vice versa.

Although we entrust the expertise of associative values to the Outsider, the results also show it was the Insider which had the greater knowledge. Not only was this demonstrated comparing the precedent studies with the artists, but also when comparing the artist interviews themselves. It can be argued that current assessment methods are failing to acknowledge associative values adequately, not only in relation to the of scale of assessment but how expertise is recognised. Although landscape architects are usually Outsiders, we claim for our profession the job of identifying associative values. The irony of this statement is that it is widely recognised that we as a profession are not allowed to comment on ecological, or biophysical aspects outside of our expertise, usually consulting the relevant professions to support our assessment. Yet when it comes to the identification of associative values in a landscape, we very rarely consult communities, unless there is budget for it. This relates back to what is of national importance to protect in relation to the Resource Management Act, 1991. In order to decide what will adversely affect a landscape in relation to 6(a) and 6(b) of the Resource Management Act the profession

carries out a visual assessment with the support of information from an ecologist, geologist, or other relevant professions concerned. When it comes to matters of tangata whenua, it is strongly recommended we consult local Iwi in response to 6(e) to ensure their connection to place is not hindered in any way. For Pākehā New Zealanders, it is not a matter of national Importance to protect their associative values, so realistically why would a client leave a budget for this?

This current style of landscape assessment embodies the formalistic associations with the picturesque that Uvedale Price supported. The Outsider or expert looks for coherence, vividness and unity in a landscape similar to that of Price's requirement for variety, intricacy, and chance in a picturesque landscape. In doing so, current landscape assessment methodologies favour the formalistic theory of Price and neglect that of Richard Payne Knight's associationist theory. The Insider in this instance takes on the view of Knight in that they take a subjective connection to that landscape, making it picturesque through their eyes. It is the associationist theory which is forgotten when carrying out the assessment of outstanding natural landscapes and is why the elevation of the ordinary is an incredibly important aspect to recognise when carrying out an assessment. What is outstanding to an expert through the methods of Price, may not be outstanding to an Insider looking at a landscape from Knight's perspective. There needs to be a better balance between what is outstanding ecologically and visually, and what is outstanding associatively, as sometimes these landscapes do not overlap.

#### **7.4 Time in the context of landscape assessment**

Time influences both how landscape is perceived and how landscape changes. The perception of what landscape means to people changes, and landscape itself continues to change from a biophysical and geological point of view. Change is a characteristic of landscape which people have attempted to control, but inevitably nature and landscape takes power back. In the context of the Grey District this is very much a reality.

As noted the associative values identified by each artist were from different periods of time. Holman recollected associative values from a time when mining was of importance to the people of the Grey District, yet today these landscapes are outstanding to people such as Eason due to their recreational value. In the case of the Grey District, time has caused great conflicts between locals and experts. Historically the people of the District have retaliated when it came to the protection of what the profession deems outstanding natural landscapes, as these landscapes were their livelihood. What the rest of the country saw as extraordinary was completely ordinary to that community and vice versa.

There are three points to make in relation to the way the Resource Management Act, 1991 deals with the concept of time, beginning with the purpose of the Act itself. The purpose of the Act is "...to promote the sustainable management of natural and physical resources..." (Parliamentary Counsel Office, 1991). In the context of the Act "...sustainable management means managing the use, development, and protection of natural and physical resources in a way, or at a rate, which enables people and communities to provide for their social, economic, and cultural well-being and for their health and safety..." (Parliamentary Counsel Office, 1991). Therefore, the Act aims to not only balance the interests of economic and ecological goals, but also the interests of current and future generations while recognising values from the past.

The second key point is how the Act reviews the selection of the outstanding natural landscapes in accordance with section 79, review of policy statements and plans. Section 79 requires, that "...a local authority must commence a review ... if the provision has not been a subject of a proposed policy statement or plan, a review, or a change by the local authority during the previous 10 years..." (Parliamentary Counsel Office, 1991). Therefore, outstanding natural landscapes along with other matters are reviewed by district and regional authorities every ten years. This ten-year cycle however can be out of sync with the nature of associative values.

Time is not a predictable in the context of landscape and landscape does not change to suit the timeline of legislation. Associative values may change every year or every twenty years, and much like landscape, these changes are unpredictable and unquantifiable. Therefore, some values, such as associative values, change at a different rate to the planning cycle.

This leads on to third point and tension between the purpose of the Act and how the Act acknowledges associative values from different time periods. The Act's purpose refers to sustainable management, however the terminology used in section 6(a) and 6(b) of preservation, and protection implies limited to no change. These terms are problematic as landscape is not a static, regimented object and time does not discriminate between what should and should not be valued. Associative values are scattered throughout time and embedded into landscape until they are forgotten, yet we select certain points in time which are of importance to remember and disregard others. The question is why are some periods privileged?

The Brunner mine has been remembered for trauma and tragedy, not the community that thrived there and the community that uses the site now. The Rapahoe Reserve has not been remembered for the mining which occurred there or for its significance to tangata whenua, but the current pristine appearance of the area. The Tip Heads are not remembered for the trauma their construction inflicted on Poutini Ngāi Tahu, but as a feat of engineering and a symbol of conquering the ocean. Each landscape identified has many stories, but only one acknowledged. Why is the story of Blackball less important than the Brunner Mine? Why is mining in the Rapahoe Reserve and its meaning to Māori forgotten? Why should the trauma which was caused to create the Tip Heads not be remembered? Although these questions would require further research, it was evident that the stories or values identified by the WCRLS and Grey District Plan had strong visual cues associated with them such as the coastline of Point Elizabeth, or the chimney and bridge at the Brunner Mine. It is much easier to protect and preserve "the low-hanging fruit" than it is to find other associative values of a place that cannot be seen.

Currently the stories and associative values in relation to landscape are not sustainably managed or monitored; they are protected or preserved. So, there are two issues; firstly, the Act can become out of sync with the review of associative values due to their unpredictability, and secondly, the implementation of the Act does not normally recognise the change in associative values as landscapes are preserved and protected, contradicting the Act's purpose.



It would seem that certain historical ways of looking at landscape, and specifically Price's belief that time "converts a beautiful object into a picturesque one" (Price, 1842) are arguably impacting how we view heritage and objects in a landscape, thus what associative values we choose to remember. Knight on the other hand believed that weathered objects should be seen as a connection to history. However throughout the course of these interviews only one artist, Holman, was able to make a continuous direct connection to the objects he spoke about. Holman was not detached from their story and the context of the time period they were constructed, such as the bath house or the Blackball number one mine chimney. Rather than being relics, they were catalysts for more stories. Overall however, there is a prioritisation of Price's view that age creates picturesque value.

The results of this study therefore suggest that as a country we assign greater value to landscapes with the formalistic picturesque qualities that Price identifies in his work. As a result the assignment of the picturesque aesthetic to landscapes becomes self-reinforcing, and this was noted by Buckley. These landscapes are important because we make them so, therefore we make them more picturesque by assigning them these qualities. Consequently, other landscapes which do not conform to these qualities are left aside.

Although not the prime focus of the thesis, this highlights an important issue around how we view our heritage landscapes. Elevating objects above their ordinary status removes them from their context and the story of the people which were associated with them. The admiration of their form and weathering, could be an explanation as to why so many of these objects are protected, and their stories are forgotten. Further research would allow for a deeper understanding of this relationship.

This case study has shown that time cannot be controlled by people. We cannot assume that every ten years the landscape and its perception of it will change as we would like it to, if at all. We also cannot assume that preserving something is possible forever when it is in fact a natural process of nature to evolve, as does the perception of it. What we can control is how we ensure that associative values are being acknowledged throughout time, whether this be through the use of artists, or other means. This question is a possibility for further research.

## **7.5 Representation of outstanding landscapes**

In the profession of landscape architecture and landscape planning it is our role to ensure that the identification of outstanding natural landscapes is communicated effectively, usually through the use of mapping. Maps have become the most common way to demonstrate an area which is of national importance to protect from a visual perspective. As seen in the WCRLS and the Grey District Plan, maps are used to define boundaries at a certain scale demonstrating the areas which are considered outstanding natural landscapes to be protected from inappropriate subdivision, use and development.

The concept of boundaries and scale was an issue discussed at the Project LAM workshops. How should we as a profession define a landscape boundary, and with what scale should landscapes be assessed? The feedback from the workshops concluded that a landscape boundary can be decided using land typing, land use, appearance, history, consultation with the community, patterns and processes, district

plans and mapped character and informed by the context of the landscape (New Zealand Institute of Landscape Architects, 2017b). The workshop summary then goes on to address the fact that boundaries are dynamic and can be nested in different scales depending on the size of the study.

This leads on the question of scale. To decide what scale a landscape is assessed at “...should be determined by the context and nature of the project...” (New Zealand Institute of Landscape Architects, 2017b). During the workshop there were two clear opinions as to how to deal with scale in assessment. One, to have a methodology which decides what scales to use in assessment across the profession, and the other to leave this to the judgment of the landscape architect carrying out the assessment (New Zealand Institute of Landscape Architects, 2017b). Criteria for this decision could include, areas where there are potential affects, and whether the project is a national, regional, district or project scale (New Zealand Institute of Landscape Architects, 2017b).

In the context of the precedents relevant to this study, the WCRLS was carried out at a regional scale, and the Grey District Plan at a district scale, relevant to scale of the project that was required. Although regional and district scales can clearly work to identify outstanding natural landscapes and the patterns and processes associated with them, it is arguable that these scales are inappropriate for the identification of outstanding landscapes with rich associative values.

An issue with current methodologies is that all of the methods to identify boundaries within landscapes are based solely on visual aspects of it. This was not the case for the artist interviews. In this example, some of the associative values were not able to be contained to a specific boundary as they either had no boundary, were not visible, or were temporal in nature. For example, Nimmo, and Eason both commented on the view looking towards Aoraki Mount Cook which could only be seen on a clear, still day, the sweeping formation of the beach which changes constantly with the influence of the ocean, and experiential values of that place, such as the wind, the sea foam, the feeling of ‘space’ and the smell of the salty air. Therefore, how can boundaries be placed around outstanding landscapes which do not have a boundaries, are temporal, or change frequently?

Another issue is the scale which landscape assessments are carried out at. Although ecosystems and geological formations can be seen and interpreted from the regional and district scales, humans do not live at this scale. Buckley summarised this issue when standing looking at Point Elizabeth; “...We tend to think about and see environment and landscapes like this one on a large scale. Initially we respond to the big environmental experiences ...sea, open space, beach... Soon this becomes familiar, accepted... [but] it’s all these tiny little things that are going on... These are the places we don’t notice...”. It is at this detailed scale, with the guidance of the Insider, a landscape architect will be able to identify outstanding landscapes which do not have great visual qualities. Being a skilled artist, Buckley picked up more detail on the ground than the experts who carried out both precedent studies. Although she had little knowledge of why a landscape was outstanding she took visual cues such as the Runanga Working Men’s Club being the most well-kept building in town as a symbol of that place’s importance. The coarseness of the scale used in both precedent studies meant that these stories could not be acknowledged.

To draw parallels with the work of Knight and Price, the formalistic theory of the picturesque can be applied to landscapes at a high level as they are focusing on the forms and views. Picturesque or 'picture-like' landscapes can be found at a variety of scales; hence why outstanding natural landscapes can be found at a higher level. It is the associationist view from Knight's perspective which is not able to be identified from a high level as it has a more personal connection between the Insider and the landscape itself. It is the formalistic theory which has also impacted how we choose what is outstanding and what is not. Mapping allows the expert to place boundaries around landscapes which have these formalistic picturesque qualities, but it does not allow for the associationist view which does not necessarily always have boundaries or is visible to the Outsider.

The representation and acknowledgment of outstanding landscapes in New Zealand therefore has been tailored to those with visual dominance, whether that being in the form of natural landscapes or heritage landscapes. Landscape architects are often expected to communicate visually as these are the skills we have, however consequently this further prioritises the acknowledgment of visual landscapes as seen in the results of this study. What landscape planning methodologies do not offer is a way to represent these other intangible values which exist but cannot be seen. As landscape assessment in New Zealand tends to be based upon formalistic theory, the methods to display and recognise outstanding landscapes also follow in a highly visual format. Aerial plans and photographs being the most common forms of displaying these values, prioritise the visual aspects of the landscape, and neglect Knight's associationist views and the experiential values of a place that resonate strongly with the Insider. Therefore, there are two key issues in relation to representation, one being the vertical imagery of photographs and perceiving them as 'scenes', and the other of horizontal imagery showing quantifiable area and the physical spatial context.

This is potentially why local artists were so successful as they both have the local knowledge of being a member of the community, yet they can represent these values in other mediums, such as poetry, paintings, and photographs. Ironically these are all visual mediums, but they do not create the boundaries that maps do. A question for further research could be whether outstanding landscapes can be shown in other ways than just through the use of maps.

## 7.6 Conclusion

The results of this study have not only answered the initial questions asked at the beginning of this thesis, but have also raised more when it comes to the identification of other outstanding landscapes. The implications of these results on landscape assessment methods, expertise and legislation will be discussed in the conclusion.

## 8. Conclusion

### 8.1 Introduction

This thesis set out to understand what would happen if associative cultural and social values were given equal priority to outstanding natural landscapes in landscape assessment under the Resource Management Act. It was also imperative to understand and reflect on the implications these results would have on the relevant legislation and landscape assessment methodologies used in New Zealand.

It is important to note that while this research looked at the positive impacts of giving associative values equal priority to outstanding natural landscapes, it did not look into the impact this could have on legislation, and Environment Court proceedings. With already contentious issues existing with the current structure of the Resource Management Act, how could the complexity of associative values be managed? How could qualitative methods be incorporated into the identification of outstanding landscapes? And how would the definition of an 'expert' be determined when it comes to the identification of associative values? The scope and timing of this thesis did not allow for these questions to be explored, however they are vital to improving the representation of other outstanding landscapes in legislation and landscape assessment methods.

During the course of this study the Resource Management Act, 1991 went under review by the Ministry of the Environment. The purpose of the review was to create a consistent layout of regional and district plans across the country, while aiming to make "...plans simpler and more efficient to prepare, and easier to understand and comply with..." (Parker, 2018). According to Environment Minister David Parker, "...standardising plan format and definitions is long overdue. It will reduce compliance costs, and address some of the justified criticisms by those who find RMA plans unduly complex..." (Parker, 2018).

As a part of the review, up until August 2018 the public were able to comment upon the set of Draft National Planning Standards which aim to unify regional and district plans across the country. This included a submission from the NZILA in response to the landscape sections of the draft document. The NZILA's submission voiced their support for the inclusion of landscape and natural character into different sections of the regional and district plans (New Zealand Institute of Landscape Architects, 2018). The institute was also in support of working with Government in future to better define and identify landscapes which are a matter of national importance to protect, such as outstanding natural landscapes (New Zealand Institute of Landscape Architects, 2018).

In this conclusion I consider the implications that the results of this thesis described in previous chapters might have for this legislative review, and for the future landscape assessment practice. The artist interviews identified a number of specific issues concerning the way outstanding landscapes might be understood, identified and managed. These included the nature of expertise applied to landscape assessment, such as Insider and Outsider conflicts, implications for landscape assessment



methodologies, a need for the acknowledgment of outstanding cultural landscapes or landscapes with rich amenity values in section 6 of the Resource Management Act, 1991, and the role of the picturesque aesthetic more generally in landscape assessment and relevant legislation.

## 8.2 Implications for expertise: Insider v. Outsider

Insider versus Outsider conflicts were revealed in two ways in this study: first the credibility a landscape architect has to comment on the associative values of a landscape, and second, the perception of what is ordinary and extraordinary. The artists overall identified more associative values than the precedent studies. This was also the case where there were overlaps in landscapes identified by both precedents and the artists themselves, such as the Rapahoe Reserve. The results of this study have shown that in order to be an expert to comment on the associative values of a place, one must have knowledge of it, and to gain knowledge, one must spend time there. As experts we do not comment on the biophysical aspects outside of our area of expertise, yet, when it comes to associative values, can landscape architects demonstrate their expertise in relation to local values? If not, then why should the process allow for comment to be made on these matters? As artists were so successful at identifying these associative values, the results suggest pursuing further research on the use of these experts in future to further the identification of associative values in landscapes.

With this conflict of expertise comes the conflict of opinion. As highlighted by Meinig, “...we will see many of the same elements... but such facts take on meaning only through association; they must be fitted together according to a coherent body of ideas” (Meinig, 1979). Landscapes are interpreted based upon our own biases, associations, and views; “...what lies before our eyes ... [and] within our heads” (Meinig, 1979). The critical question however is to whose bias do we give priority when it comes to the identification of outstanding landscapes, whether they be outstanding natural, or outstanding cultural?

As the results of this study showed, balance is required. According to Lewis (1979), “...most cultural landscapes are intimately related to physical environment. Thus, the reading of cultural landscapes also presupposes some basic knowledge of the physical landscape...”. This idea was demonstrated by each artist as they spoke about the climatic and experiential attributes of each outstanding landscape. Buckley noted that Greymouth itself was like “a little fortress” with stop banks protecting the town. Here she referred to “nature as condition” rather than being a view when describing the relationship between people and landscape on the West Coast in general. Holman described the interactive relationship between his community and the Paparoa Ranges, similar to Meinig’s description of “landscape as habitat” (Meinig, 1979). Nimmo spoke of the constant battle between humans and the sea, reflecting on the fact that it is constantly impacting their way of life as a community. Here, the cultural landscape is not separate to the physical landscape and the associations with it extend far beyond what an Outsider can see when observing it. These landscapes are ordinary to the Insider.

The expert’s view is also shaped by their own biases, especially seen in the Grey District and not just in the context of landscape planning, but also the historic political and economic realms. This balance between what is ordinary to the Insider and extraordinary to the Outsider and vice versa is an important

concept to consider. The landscape architect must consider the scale and context of the project as well as the views of the Insider to find balance between local associative values, and to ensure an outstanding natural landscape is protected. In accordance with Lewis (1979), to make sense of an item or landscape “...one must observe them in context...”.

As the method of consulting artists was successful in the context of this study, there is a question of how artists might be practically engaged as experts of ‘other’ associative values in future. There is great depth and complexity of associative values, and the artists interviewed in this study signaled this issue through identifying values such as memories and the concept of associative values across time. As the results showed, the consultation of an artist becomes more powerful when that artist is an Insider, but each artist was an expert of different landscapes. The question of who should be consulted is a complex one, not only just from an Environment Court credibility perspective, but also in terms of knowledge of place. As an example, Holman would be more appropriate to consult about the associative values of 1950s to 1960s Blackball than Eason, as Holman was from that time period. However, as landscapes are assigned multiple associative values throughout time, multiple artists may be required to identify these values, as seen in the story of the Tip Heads and the differences between Eason and Nimmo. The practical engagement of artists therefore requires knowledge of place, and expertise as an artist. How this is defined, although out of the scope of this thesis, is an important consideration.

### **8.3 Implications for landscape assessment methods: The Pigeon Bay Factors**

The results of this study prompt the question of how associative values relating to ‘Cultured Nature’ perspectives can become further recognised in landscape assessment methods, such as the Pigeon Bay Factors. The NZILA best practice note currently identifies associative values as being “...particular landscape elements, features, or areas, such as tupuna awa and waahi tapu, and the tikanga appropriate to them, or sites of historic events or heritage... patterns of social activity that occur in particular parts of a landscape, for example, popular walking routes or fishing spots...” (New Zealand Institute of Landscape Architects, 2010). However this study showed that associative values can be found in all landscapes, natural, cultural, ordinary and extraordinary.

Currently in the profession of landscape assessment associative values are used as a supplementary evidence to support the protection of outstanding natural landscapes, and are usually narrowed down into three categories; tangata whenua associations, heritage, and perceptual values. However, it has been discovered that associative values are much more complex than what is outlined by current landscape assessment methods, and should not be limited to the social, cultural, and spiritual associations dealt with in the Pigeon Bay Factors. This then has implications for future research, with potentially one of the most important questions which has arisen from this thesis being, what exactly are associative values in the context of the RMA?

Important associations discovered from this study include the associative values of the picturesque and appreciation of ‘natural looking’ landscapes. With the tension between pristine and perceived nature in case law, it is interesting that the profession does not typically acknowledge the associative values

of scenery and picturesque landscapes. These landscapes are appreciated by people both nationally and internationally, with the basis of New Zealand's tourism industry being established on the grounds of picturesque associative values. Many New Zealanders themselves escape into the picturesque landscapes of New Zealand, usually for recreational reasons and personal wellbeing. This signals the need to understand that naturalness is not always a scientific value and can be a perceived associative value.

Memories were another associative value which can be invisible to most. The associative values shown by Holman were shared, but also in some instances they were personal, and they cannot be determined without speaking to the Insider. How does one identify an associative value that exists only in the mind of the individual? There are also cultural landscapes which the Outsider deems ordinary. The bath house, the Tip Heads, the Blackball league field and the old Cobden to Greymouth Bridge were all outstanding cultural landscapes to the Insider which have not been protected. Therefore, how does one determine whether an otherwise ordinary landscape is extraordinary in the context of the Resource Management Act?

These findings are presumably not the limit of the term 'associative value' and it is this uncertainty which is possibly the reason why associative values have not been thoroughly considered or understood fully in landscape assessment. By better understanding what associative values are, the profession can respond with new methods which adequately identify and protect outstanding landscapes in future.

#### **8.4 Implications for the Resource Management Act, 1991: Identification and monitoring of other "outstanding landscapes"**

How could section 6 of the Resource Management Act, 1991 matters of national importance be revised to encompass the associative values of 'outstanding' landscapes identified by the artists? The results suggest there is a case for the inclusion of values currently only considered in s7(c) as a matter of national importance under section 6. The maintenance and enhancement of amenity values according to the Quality Planning New Zealand (2018) includes "...those natural or physical qualities and characteristics of an area that contribute to people's appreciation of its pleasantness, aesthetic coherence, and cultural and recreational attributes. The definition of amenity embraces a wide range of elements and experiences and recognises that the appreciation of amenity may change depending on the audience...". Experiential, recreational and cultural values were all recognised in the interviews with each artist. Introduction of 7(c) values into section 6 would allow for these amenity values to be given the 'outstanding' or the 'matter of national importance' status where warranted, and would give important Pākehā associative values greater recognition and standing. Indeed, the case study showed that matters considered under 7(c) were of more importance to the artists in some cases than the matters under 6(b) the protection of outstanding natural landscapes. All of the artists identified experiential, cultural, and recreational values within their outstanding landscapes. Therefore, the emphasis for them was largely not based upon the protection of 'natural' landscapes, but landscapes with outstanding cultural or amenity values.

Amenity values however are not the only landscapes which were outstanding to the artists, therefore the protection of amenity landscapes alone is not adequate to encompass the associative values recognised in this study. This raises the question of whether ‘outstanding cultural landscapes’ should also be included in matters of national importance. The protection of ‘outstanding cultural landscapes’ from “inappropriate subdivision, use, and development” appeared to be just as important, if not more important in some cases, than the protection of outstanding natural landscapes to the artists. Sometimes these landscapes were not mutually exclusive, however the landscapes that did not fit the common definition of what an outstanding natural or heritage landscape should be were not protected. In conclusion, there are two potential revisions to be made to section 6 matters of national importance. These were to extend s6 to include certain amenity landscapes, in order to encompass the experiential values of a place, and also to cultural landscapes, to encompass Pākehā cultural associations to place, similar to 6(e) for tangata whenua.

With the question of what should be revised answered, the next question is how these revisions should be implemented. An issue which arose from this study was the conflict of scale and issues the term “matters of national importance” has caused. Current methods for identifying outstanding landscapes have conflated the ideas that a landscape must stand out on a national scale to be considered a matter of national importance to protect. By doing so, landscapes that are not necessarily considered outstanding on a national scale are not always protected. The profession of landscape architecture is trying to respond using terms such as “regionally significant” as seen in the Marlborough Landscape Study completed by Boffa Miskell Limited (2015), however, without recognition under the Resource Management Act, 1991, in an Environment Court scenario these terms have no standing.

<div>Scale</div> <div>Landscape</div>	District	Regional	National
Landscape A			
Landscape B			
Landscape C			

Table 4: Example of different scales of significance. Landscapes of District, Regional, or National significance. By author.

Therefore, how can the Resource Management Act respond to district and regional values? To return to the issue of scale it is arguable that outstanding landscapes, regardless of whether they are cultural, natural or amenity based, should be considered at national, regional and district scales. This is to ensure that landscapes that are a matter of national importance at every level are adequately protected, thus preventing the conflation of both national importance and assessment at a national scale. As seen in the results of this case study, what is outstanding in Auckland, where the expert is currently based, is not identical to what is outstanding in the Grey District. It is therefore inappropriate to compare the landscapes of the Grey District with Auckland, or anywhere else in New Zealand as their economic, social, and cultural context and associative values are completely different.

As highlighted by the results of this study there were also issues with how outstanding landscapes are monitored. This was specifically in regard to the concept of time and how often outstanding landscapes



should be reviewed due to the unpredictable nature of associative values. The interviews with the artists generally showed two types of outstanding landscapes when it came to the identification of associative values. First, there were generational landscapes, such as the Brunner Mine, and the town of Blackball. The trauma associated with the Brunner Mine site stayed with the generation or generations it impacted directly. However over one hundred years since the explosion, the site has new associative values assigned to it, now becoming a popular swimming hole for locals. In a similar case, the memory of Blackball being a mining town still remains in the minds of those who inhabited that place, however as these people pass on, Blackball's identity will change.

There were also temporal associative values which exist in the district with intermittent appearances. This included the mountain bike track that is allowed on the Point Elizabeth walkway during the winter, the sea foam on the beach, and the 'Greymouth Barber' wind that rolls over the Twelve Apostles Ranges and the Peter Ridge. These temporal associative values are not always present, nor can it be assumed that they are always visible. Temporal associative values can be in the form of memorials, such as the Pike River Mine disaster, or rituals occurring at certain times of the year.

This leads to two options for the monitoring of associative values. There is either a constant monitoring of the changes in outstanding landscapes, or there is the continued review of these landscapes every ten years as per the current requirements under the Resource Management Act, 1991. The latter may be middle ground due to the unpredictability of associative values. It could be assumed that as each generational or temporal landscape changes the relevant associative values assigned to them will change as they are reviewed.

### **8.5 The role of picturesque associative values in legislation**

The application of the picturesque aesthetic within legislation is an issue which needs consideration in the review of the Resource Management Act, 1991. The original Act was heavily influenced by its predecessors, and the 'Nature Knows Best' perspective. Since the Act's establishment, cultural interactions with landscape have clearly changed since the time of the picturesque and European colonial New Zealand, especially in places like the Grey District, and in rural landscapes, as found in the work of Read (2005).

The artists demonstrated that Pākehā New Zealanders can have a connection to landscape which is beyond the visual appreciation of its picturesque qualities. These associative values have formed due to a deeper connection to place which was not present when Europeans first settled in New Zealand. Today Pākehā have history embedded in the landscape which they can associate with, different to the relationship of tangata whenua with landscape, but present and deeply felt none the less.

A 'Cultured Nature' approach to landscape is becoming more prominent in modern day New Zealand. Although the appreciation of the picturesque aesthetic is still alive, especially in the context of tourism, the Resource Management Act does not reflect the evolving relationship between Pākehā New Zealanders and landscape. New Zealanders have become more aware of their connection to landscape,

whether that being through stewardship, economic gain, cultural ties, or occupation. It is becoming just as important to protect and enhance the culture and traditions both Pākehā and tangata whenua have with the landscapes of this country, now that we are nearly two hundred years on from the Treaty of Waitangi. For many Pākehā, New Zealand is their home, and the connection to landscape is much different from that of their ancestors. There is now a generational sense of belonging which did not exist when the first European settlers came to New Zealand, deepening the connection to place over time.

## **8.6 A future for associative values**

The results of this study have indicated that there is a need for the recognition of associative values, whether they are associated with cultural or natural landscapes. Although this was an experimental thesis in terms of method, it was demonstrated by the artists that outstanding landscapes do not necessarily need to be natural in order to be of importance to people. This issue however does not lie with the profession, but with the statutory framework within which the profession must work. The Resource Management Act, 1991, particularly section 6, has the greatest influence over what landscapes require the greatest statutory protection, and without changes to the legislation, the profession cannot move forward to adequately protecting 'other' outstanding landscapes.

This conclusion further supports the issues dealt with in case law, the Project LAM workshops, the Lammermoor decision, and public submissions in regard to how associative values are represented in landscape assessment. The tensions between the priorities of the Resource Management Act, 1991 and the priorities of these discussions and submissions are still present, and have been since the Act's establishment. The implication of this thesis for landscape assessment and the Resource Management Act, 1991 in New Zealand is to change how we perceive what an outstanding landscape should be. Key factors to consider which came out of this study when identifying associative values include; appropriateness of scale, inclusion of appropriate expertise, importance of amenity values, experiential and sensory values, appropriate use of boundaries, and how these landscapes could be represented through other mediums.

The relationship with landscape has clearly changed since New Zealand's colonisation by Europeans. As a country we are moving away from the formalistic approach to landscape associated with the picturesque, towards an associational view where people can have attachments to places beyond visual appreciation. The connection between people and landscape in New Zealand is therefore changing from being separated to becoming more symbiotic. It is therefore critical that the legislation impacting our relationship with landscape recognises the need to protect all of New Zealand's important landscapes; natural or cultural; ordinary and outstanding.



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# Appendix: Human ethics application information for artists

## Consent Form

**Name of Project:** A grounded investigation of associative values in landscape assessment

I have read and understood the description of the above-named project (see Research Information Sheet). On this basis I agree to participate in the project, and I consent to publication of the results of the project. I understand also that I may withdraw from the project, including withdrawal of any information I have provided, and change my anonymity status up until the publication of the results.

### Recording of data

- ☐ I consent to having an audio recording made of my interview.
- ☐ I do not consent to having an audio recording made of my interview but agree to notes being made.

### Anonymity

- ☐ I *do not* wish to remain anonymous when the results of this research are published, recognising that any work I provide prior, during and after the interview will be attributed (as stated below)
- ☐ I wish to *remain anonymous* when the results of this research are published, recognising that any work I provide prior, during and after the interview cannot be used due to issues with copyright attribution

I also acknowledge the risk that although confidentiality is offered, the answers I provide may be recognised upon publication of the results

### Copyright attribution

I the researcher (Hannah Wilson) agree that any works developed by you prior, during, and after these interviews will only be used for the purposes of this thesis and possible subsequent publications, and not for commercial use or reproduction. These works will remain your intellectual property.

Name: \_\_\_\_\_

Signed: \_\_\_\_\_ Date: \_\_\_\_\_



# Walking Interview form

Attached to this form should be a map of the participant's chosen route where possible

Name of Participant:		Date:		Time interview commenced:	
Location/s:				Time interview terminated:	

What places/locations are of importance to you? Why?	
What experiential values (sounds, smells, etc.) strongly resonates with you in this place?	
Where are the places you do not enjoy going to? Why?	
What activities do you carry out in these places?	
What boundaries do you put around this place (e.g. neighbourhoods, blocks)? Is there a boundary?	
Key words or themes you regularly spoke about	
Why is the place you took me to so important to you and/or the wider community?	
Any other comments?	

2. Interview sheet used to prompt the artists with relevant questions, and to document their answers as we walked.

## Interview instructions

1. The purpose of this interview is for you to talk to me about the outstanding landscapes to your community. Our focus is the area shown on the map.
2. I am using the term 'landscape' very broadly, and I encourage you to think beyond what landscape means to many people – e.g. an outstanding landscape doesn't need to be natural or a mountain etc. - it can be any type of landscape.
3. An outstanding landscape may not just have outstanding visual qualities – It may also be important to think about other senses etc.
4. The interview process is informal. Although I will have some questions I'll ask along the way, the interview will be more like a conversation.
5. Prior to beginning the interview, it will be helpful if you could decide the landscapes you want to visit and what route we take to them. You also decide how long you want the interview to last for and how many landscapes you want to visit.
6. I will have a notepad if you wish to sketch/write anything. If you would like me to bring anything to help you communicate any ideas or thoughts you have please let me know.
7. If you produce any notes, images, sketches etc before, during, or after the interview and think it would be useful to help me understand why the landscapes we discuss are 'outstanding' it would be great to include it in my analysis and thesis. I will attribute your work accordingly (as stated in the consent form agreement)

3. Interview instructions sent to the artists via email prior to conducting the interview. This was to be clear about what I was expecting them to talk about during the interview.

4. The Research Information Sheet sent to each artist. This contained all of the information required about the project and the interview process. Within this document there was a blurb about the project, why they had been chosen for this interview, explanation of the confidentiality agreement, withdrawal procedure and key contacts involved in this study.

## Research Information Sheet (RIS)

This RIS is for your reference and to keep throughout your time as a participant in this study. The document contains information regarding the project, withdrawal procedure, and key contacts involved.

This project has been reviewed and approved by the Lincoln University Human Ethics Committee.

### Name of Project

A grounded investigation of associative values in landscape assessment

### Project Description

In New Zealand the protection of the natural character of the coastal environment and outstanding natural landscapes, as per Section 6a and 6b of the Resource Management Act, have both become the most contested landscape values in New Zealand's Environment Court when it comes to landscape assessment. Since the Act's establishment there has been interest in recognising values other than those that are "outstanding natural" which have become to be known as 'associative values'. These values are not always associated with the visual aspects of a landscape and are related to human interactions, memories, and experiences. The issue is that they are not considered matters of national importance under Section 6, and although associative cultural values are becoming more recognised during the assessment process, they do not always get consideration due to their importance being below those in Section 6.

The aim of this research thesis is to see what would happen if associative cultural values were given equal importance in landscape assessment to natural values. This will include the use of artistic expertise in revealing associative cultural values, much like an ecologist or landscape architect would be an expert for outstanding natural landscapes.

The project uses a Grey District case study to investigate how and with what effect a focus on cultural dimensions of landscape might change landscape assessment

### Purpose of the interviews

The purpose of these interviews is to understand what is outstanding to yourself and to the people of the Grey District. These outstanding places/landscapes could be cultural, historical, and they also may be physical or intangible (unable to be seen such as memories and senses). It is also important to note that you do not need to think of landscapes as "pictures" or conservation land. In this context landscapes means everything within the site boundary (e.g. the city of Greymouth is a landscape). It is encouraged that you think outside of the preconceived term of what landscape means and explain the places/landscapes which are not usually considered "outstanding" to someone visiting the District.

## Interview method

The interview method that will be used is the go-along interview method. This involves walking and driving through a site while conducting the interview.

The scenario for this interview is that you have been asked as a local artist to give evidence on an area of the Grey District which could potentially be developed in future. You have been asked to identify the outstanding places/landscapes in this area and what would require protection from development (please see the attached map).

This interview method allows you to pick the route taken, and how long the interview lasts for. If your route involves driving, then someone will be available to drive yourself and me to and from each destination you wish to speak about. Photos will be taken of the outstanding places/landscapes you identify and the route you choose to take will be recorded.

## Time commitments and recording of data

The time commitment for this interview is approximately one to two hours. However, this is completely up to you in terms of the time you wish to spend in the site, and the route you wish to take through the site.

On the consent form (I will send through to you) you will need to acknowledge whether or not you give permission for your interview to be audio recorded. If you choose not to be recorded, notes of your interview will be taken throughout for later reference and analysis.

## Use of data

You have been chosen as a participant for this study due to your experience and expertise as an artist within/near the Grey District. The purpose of these interviews is to understand how you identify outstanding landscapes or what you consider an outstanding place. This information will only be used for the purposes of this thesis.

Information which will be collected during your interview will be as follows:

- Your background/experience as an artist
- The places/landscapes you identify to be outstanding
- The method you use to identify them e.g. through speech, drawing, writing
- What qualifies as an outstanding place to you

Prior to the commencement of the interview you will have decided whether you wish your identity to remain anonymous or whether you will allow your name being used upon publication of this thesis.

Should you wish to *remain anonymous*, your answers will be assigned to a code name (e.g. Artist A, Artist B). By remaining anonymous I will not be able to use any works you provide prior, during and after the interview due to copyright issues. You will also need to accept on the consent form that although anonymity is offered, there is the risk your answers may be recognisable by the public upon publication.

If you *do not* wish to remain anonymous, I will ensure any works you produce prior, during, and after these interviews will remain your intellectual property and will only be used for the purposes of this thesis or subsequent publications with your permission.

Regardless of whether you wish to remain anonymous or not I will contact you once this part of the thesis is written to confirm any quotes or information I gathered from you prior to publication. This is to ensure the results and analysis are representative of your opinion.

### Confidentiality

As a part of this study confidentiality is offered, but not guaranteed. Should you wish to remain anonymous you will be assigned a code name (e.g. Artist a, Artist b). This name will be used to discuss and analyse your answers in comparison to the other artists interviewed. Although your name will remain confidential, should the public be familiar with your opinions your identity may be recognisable, therefore confidentiality cannot be guaranteed.

If you also choose to *not* remain anonymous initially, and then wish to *remain anonymous* (or vice versa) you are able to change your mind right up until the publication of the results.

By signing the consent form you are agreeing to these terms. Any further questions regarding confidentiality please contact Hannah Wilson.

### Withdrawal procedure

Upon signing the consent form, you are agreeing to the following withdrawal conditions:

Should you wish to withdraw as a participant from this study, you have **up until the publication of this thesis** to make this decision. The data you have provided up until that point will be destroyed and will not be included in the final analysis.

If you wish to withdraw or retract some of your data, please contact Hannah Wilson (see contact details below).

### Key contacts

Should you have any questions or concerns regarding being a participant in this study, please see the key contacts below.

<b>Student</b> (Main contact)	Hannah Wilson	Hannah.Wilson2@lincolnuni.ac.nz
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### Supervisory team

<b>Supervisor</b>	Jacky Bowring	Jacky.Bowring@lincolnuni.ac.nz
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<b>Advisor</b>	Michael Mackay	Michael.Mackay@lincolnuni.ac.nz