

Dr Deidre Brown

Te Kāhui Whaihanga New Zealand Institute of Architects Gold Medal 2023

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Dr Deidre Brown at Te Taumata o Kupe, Te Mahurehure Marae, Point Chevalier, Tāmaki Makaurau Auckland. Photograph by Adrian Malloch.

Gold Medal Citation

Professor Deidre Brown

In 2019, Deidre Brown's appointment as Head of Te Pare School of Architecture and Planning at the University of Auckland made her the first Indigenous woman in the world to hold such a position. It also marked 30 years since Deidre (Ngāpuhi, Ngāti Kahu) began studying architecture at the school, where – in her first crit – she was told to 'leave Māori architecture on the marae where it belonged'. Her response was to do the opposite.

In continuing to challenge numerous strictures of thinking and practice, Deidre Brown PhD has made an astounding contribution to architecture in Aotearoa New Zealand. The breadth of her work is impressive, encompassing architecture and art, history and housing, culture and craft. Through teaching, research, writing, art curation, leadership and mentoring, Deidre has touched the lives of many. Her sphere of influence is so far-reaching that it's impossible to define.

For Te Kāhui Whaihanga, embracing the introduction of a broader criteria for awarding the Gold Medal – the Institute's highest honour – is a watershed moment. As a profession, there is much to celebrate in recognising the highly influential career of this wahine toa.

Deidre is a Fellow of the Institute and the Royal Society of New Zealand Te Apārangi. Throughout her career, a year has not passed without the appointment of a fellowship, scholarship or new academic role, the receipt of an award, the publication of a book or paper, the curation of an exhibition, or her guidance influencing architects and urban planners in the making. In academia alone, Deidre has taught hundreds of students and mentored dozens.

Importantly, Deidre's influence has not been confined to the academic world but made accessible through multiple avenues, including literature. Her seminal book, *Māori Architecture* (2009), was a landmark achievement in our history and continues to be an influential force. The book traces an architectural evolution from pre-European

to contemporary times, telling the story of an ever-changing people. It is just one piece of Deidre's work that is relevant and critical to the development of Aotearoa's unique identity.

By continually asking what a contribution to architecture should look like, Deidre has answered her own questioning. As a discipline, it's about working with people to enhance their hauora (wellbeing). It is about creating culturally responsive and responsible architecture. Last year, the many paths of Deidre's career led her to establish MĀPIHI Māori and Pacific Housing Research Centre. The organisation, which she co-directs with former student Dr Karamia Müller, is aimed at supporting Māori and Pacific whānau to live in healthy, affordable and sustainable homes.

This initiative somewhat transforms the role of academic thinking into the practical resolution of a prevalent problem – housing. By taking academic skills and applying them to a fundamental societal challenge, the highly gifted and talented among us become even more relevant.

Awarding this Gold Medal honours the full extent of how architecture is recognised and understood. It also pays homage to a profoundly influential individual and career that embody and promote the spirit of Te Tiriti o Waitangi, of partnership between Māori and Pākehā. At a time of transformation in our country and culture, this award is timely.

—TE KĀHUI WHAIHANGA
NEW ZEALAND INSTITUTE OF ARCHITECTS

In Conversation

Jeremy Hansen and Jade Kake with Deidre Brown



From her ancestor Te Pahi through to current projects, Deidre discusses the people, places and events that have been instrumental in shaping her life and informing her work.

JEREMY: **Congratulations, Deidre. Perhaps the best way to begin is for you to introduce yourself to readers.**
Kia ora, Jeremy. Kia ora, Jade. Ko Mataatua te waka, ko Ngāpuhi te iwi, ko Ngāti Rēhia te hapū, ko Mangaiti te marae, ko Deidre Brown tōku ingoa. I have whakapapa to Ngāpuhi, but I also whakapapa to Ngāti Kahu at Taupō Bay through my great-grandmother, and to other parts of Ngāpuhi through my great-grandfather Hāpeta Rēnata. That's my ancestral background and it's had a defining influence on who I am, who my mother was, and the journey that I've been on in explicit and not explicit ways.

JEREMY: **Did you grow up in the north, Deidre? I wondered if you could tell us more about your early childhood, and the influence of your mother and the ancestors you mention, on your upbringing.**
I was born and raised in West Auckland. Up north for me was a presence that was always there, but not one I could regularly access when I was growing up. My parents were not well off and we didn't travel a lot. My mother kept up her engagements with Northland and I have strong memories from childhood of her getting in the car and going away to tangi, and also lots of relatives from up north coming to stay. My mother was constantly talking about the whānau and her mother, but she'd also go back further and talk about her grandparents and people before that time who had died before she was born. She was raised in an environment where storytelling and understanding who you were was really important.

This was at a time when having Māori ancestry, particularly in the city, was not valued. My mother was careful around her own identity – and, in my early life, around my identity – and when she would reveal that she and I were Māori, because she didn't feel it was an advantage within the health system or the education system. But she never let me forget that I was Māori. And it was very clear from the people coming through the house that we were a whānau Māori.

My father was English; he had left England after the Second World War. He hated the war; he hated what it did to his country, what it was doing to other countries. And he didn't like where he was living after the war. He had always imagined sailing, reading every book he could find about it, although he'd never been sailing at all. One day a yacht arrived in Newcastle upon Tyne, where he lived, and he



Above Deidre and her sons outside Tau Te Rangimarie wharenui on her marae at Mangaiti, Kaeo. Photograph by Grant Bulley, 2018. **Below** The ceremony for the repatriation of the Te Pahi medal to his ancestors was held at Wairoa Bay, in the Bay of Islands, where Te Pahi lived, was attacked and died.





Deidre with her parents Jim and Rosine Brown, New Lynn, Tāmaki Makaurau Auckland, circa 1973. Photograph courtesy of Deidre Brown.



Deidre with her grandmother Puti (Rose) Slater (nee Rēnata), Glen Eden, Tāmaki Makaurau Auckland, circa 1971. Photograph by Jim Brown.



Ngāi Tāone kapa haka group in 1933, dressed for the 'Hawaiian Nights' concert at the Gisborne Opera House. Deidre's grandmother, Puti Slater, is in the middle row, fourth from left. Deidre's uncle Digby and mother Rosine are the young children in the front row. Photograph courtesy of Deidre Brown.

climbed aboard, pretending he had practical experience in yachting, and sailed away in 1947, making his way to New Zealand.

Much later, he met my mother. He didn't speak Māori, but even though my dad was English and that was part of his heritage, he had moved over into my mother's world.

JEREMY: **Did your mother speak te reo Māori?**
She was not a te reo speaker beyond learning some kupu to speak at the dinner table, although her mother was fluent. My grandmother was from Kaeo, but my mother was born and raised in Gisborne and she and my grandmother and my uncles had been very engaged with kapa haka there. They were part of a very early kapa haka group called Ngāi Tāone, the 'Town Tribe', and they used to perform with Rongowhakaata, who had their own group, at the Gisborne Opera House. Mum was raised away from her tūrangawaewae but was still involved in Māori culture when she was in Gisborne.

JEREMY: **How did your parents meet?**
It was probably in the 1960s. Mum saw him first. She saw him walking in town. He had very deep auburn hair and Mum said he walked into the light and the light struck his hair. She thought he was the most beautiful man she'd ever seen. He told the story that he was in the pub and she walked in with her friends.

I still have the silver lamé dress she was wearing on that evening. She loved dressing up, she was very creative and used to make all her own clothes. She must've been very overdressed for the pub. And he said he thought she was the most beautiful woman he'd ever seen. They both got talking and were married within three months. I came along a few years later.

JEREMY: **What jobs were your parents doing when you were growing up?**
My mother worked a range of jobs. I remember her as an outwork machinist. She had wanted to be a tailoress but it hadn't worked out. She sewed beautifully. The house was always filled with fabrics and clothes and all sorts of things. All the mums in my working-class neighbourhood worked, mostly in factories or as outworkers, and that made them the best role models. My dad was a clerical worker in a chemical dyes company. I don't know if this is interesting, but my mother's father, Ivan Slater, had the largest collection of Alexandre Dumas first editions in the world – he was also a cinema projectionist in Gisborne and augmented that collection with all sorts of cinematic posters. He and my grandmother opened a record exchange and philatelist shop in Gisborne, where she was probably the first Māori main-street business owner. They promoted themselves as being able to find any record in the world and I think through them I inherited the gene for researching and looking for remote, lost or forgotten taonga. The bulk of my grandfather's Dumas collection was sold on his death to the University of Texas and it was enough money for my grandmother to buy her own home and live in Auckland. He was widely read and my mother inherited some of his remaining library. I was lucky because I was brought up with very old books around me, and my father also read a lot.

JADE: **You've had so many interesting influences in your life. I'd love to understand the different pieces that have helped shape you and form your view of the world.**
Books were always important in our lives, as was the appreciation of writing from other times. I think having written historical sources in the house, and also my mother's own oral histories, was important. It was an environment rich in histories, stories and curiosity, and it couldn't help rub off on me. But how would you make that into a career? No one in my family had managed to turn these things into a viable profession.

JADE: **How did you start to synthesise all these experiences into a pathway that made sense for you?**
I was always interested in creative things. That probably came from my mum. I have well over 30 first cousins and one of them was doing tech drawing. I asked what that was and he said, 'Oh, you learn how to design buildings'. I was only 11 and living in an ex-state rental in New Lynn. I had

absolutely no exposure to contemporary architecture as we know it today. I asked my dad about it and he encouraged me to look into architecture as a future possibility.

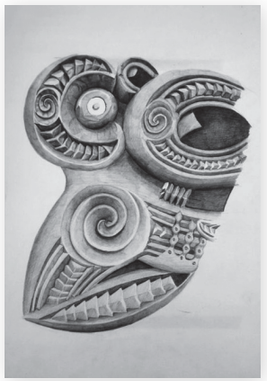
It was decided that I wouldn't go to the school I was zoned for because my cousins had gone there and left with no qualifications. Dad argued my way into Lynfield College as an out-of-zone enrolment, saying I wanted to be an architect. I kind of had to be after that, but it was also what I wanted. There was never a plan B.

JEREMY: **What was it about tech drawing that sparked your curiosity when you didn't have a notion of what architecture was at that point?**
I loved drawing and it was exciting to think that drawings could be used as the basis for the creation of something people could live in. With that ability, I thought I could shape the way people live in a positive sense.

JADE: **What was high school like after your dad had advocated to get you in?**
Lynfield was great because the school was very strong in art. There was tech drawing but I eventually dropped out – I was one of the few girls and used to get hassled a lot. Social history was becoming important and we had a very inspiring history teacher in Bruce Deverell. Claudia Orange was writing at the time and he was very inspired by this. He championed us learning Māori history when it wasn't even in the core curriculum. Quite a few of the class went on to study history and train as history teachers because of him.

JEREMY: **Did you feel well-prepared to go to architecture school when you got to university?**
I think I did, but in those days you had to do an intermediate year before you could apply to architecture school. I did two papers in New Zealand history, one in anthropology and another in Māori studies with Ranginui Walker





Above: Pencil sketch of a detail from a whakairo rākau (wood carving) at Auckland War Memorial Museum, from Deidre's first-year architectural drawing portfolio, 1989.
Left: Deidre on the day of her Master of Architecture graduation, 1994. Photograph by Grant Bulley.



Thompson House by Rewi Thompson, Kohimarama, Tāmaki Makaurau Auckland, 1986.

as the teacher. It was so inspirational – this was at the height of his activism and writing.

Claudia Orange and Judith Binney taught New Zealand history. James Belich turned up, MPK Sorrenson was there. It was the late 1980s when we were moving towards the sesquicentennial of Te Tiriti o Waitangi, so there was a lot of soul-searching within the country. Biculturalism was kind of the buzzword, but what did that mean? Also, the first Waitangi Tribunal reports had come out. All sorts of things were happening and it was an exciting time to be learning.

In architecture, *The Elegant Shed* series was on TV and I remember being quite inspired by it. Dad bought me the accompanying book, which featured Rewi Thompson's work. They were interesting times architecturally and in terms of how people were thinking about Māori culture. And I gained entry to architecture school.

JEREMY: **How did architecture retain your interest through that year? From all you are describing, I'm surprised you weren't swept into a history degree instead.**
I was still very committed to studying architecture.

JEREMY: **What was it like when you got to architecture school?**
It wasn't what I imagined. It was the tail end of the modernist era there and the beginning of the postmodern era. There was nothing Māori being taught in the first few years. It wasn't until I encountered Mike Linzey and Mike Austin, maybe at the end of third year, beginning of fourth year, that there was any kind of engagement with anything like that at all. I tried to do it in my earlier studio work and was not successful because I got pushback. There was a lot of discussion around cultural property rights, and I think some academics who were not Māori in the creative disciplines heard this as, 'You don't



Tā Āpirana Ngata, leading the haka at the opening of Whare Runanga at Waitangi in 1940, was highly influential in directing Māori architecture through the School of Māori Arts and Crafts. Photograph courtesy of Alexander Turnbull Library.

need to engage'. When I tried to do something Māori in the first year, I was told, 'You don't know anything about this. It would be offensive to Māori culture to try to do this'. I actually hadn't said I was Māori. I ended up crying in the bathroom. That was my first crit.

JADE: **It seems like a really non-constructive way to put it. Instead of asking questions and providing gentle guidance on how you might do it appropriately in a real situation, just a no?**
Well, the lecturers didn't have the tools either. There was nothing they could rely on. I don't want to present it as something that harmed me. If anything, it motivated me to continue.

JEREMY: **Deidre, you mentioned that your mum was selective in revealing her own Māori heritage. How would you describe your own, if it's the right word, identity as a Māori person, a Māori student at that time?**
I declared it when I could. But at that time it wasn't normal to give pepeha at the beginning of anything in a university setting. I also had a Māori Department of Scientific and Industrial undergraduate scholarship to enable me to continue to study because my parents couldn't support me. Saul Roberts was in my year, as well as Keri Whaitiri and Ephraim Cooper, so there were Māori students. I never hid that I was Māori, but there was no place for it to slot into the pedagogy. There was no space to do anything with it until I made contact with Mike Austin, Mike Linzey and Sarah Treadwell.

I should say, too, that my mother brought me up with stories, particularly of my great-grandfather, Hāpeta Rēnata, who was a Methodist home minister and one of the first Rātana āpotoro (apostles). The image of the Rātana temepara (temples) as being a different kind of Māori architecture was always there for me. And Ranginui Walker was talking about wharenui as a whare whakairo (carved meeting house) and a little bit on Rātana. There was always this knowledge that there was a breadth to Māori architecture that was yet to be fully articulated.

Mike Linzey had published 'Speaking to and talking about: Māori architecture', a paper about Te Kooti that was very well thought through. I thought 'if you could do this about Te Kooti, maybe you could do it about Rātana architecture'. It ended up being the basis of my undergraduate thesis. Bill McKay, who was in full-time practice, was looking at Rātana

architecture and Rua Kenana. We were both very inspired by Judith Binney's work about the whakapapa of prophetic Māori leaders. Bill and I co-authored two articles, and that work shaped up my master's thesis and my PhD thesis, which are variations on the theme of the whakapapa of architecture.

JADE: **How did you make the decision to take an academic track?**
When we entered the school, the stock market crash was making its full effects felt on the building industry. And the dean at that time, Alan Wild, said most of us probably wouldn't be employed as architects when we left the school because of the recession.

He also said something like, 'Studying architecture will make you successful, whatever your definition of success is'. That put into our minds to consider the expanded field of architecture. At the end of the degree, I think only a handful of people found employment. But by that stage I'd become so fully swept up in this idea of there being a Māori architectural history, my curiosity got the better of me and I just wanted to keep going. I didn't know what would be at the end of it, but I knew that I couldn't live if I couldn't find out more.

I'm really pleased I went on that path. Just recently, I've been reflecting on what might have happened if I had got a job and hadn't entered academia. I think because I love working in large organisations, I would've loved to have been a director of architecture in a multidisciplinary practice or maybe a practice director in a large practice like Jasmax or Warren & Mahoney. I have absolutely no skills to do that at this moment in time. That would've very much been a parallel life.

JEREMY: **Did you see academia as a career possibility when you went into architecture school, or did being an architect initially seem the inevitable outcome?**
I went in with the intention of becoming an architect. That's what I really wanted to do. But the recession meant we all started thinking about the expanded field and quite a few New Zealand academics came out of that time. Towards the end of my architecture degree I still wanted to be an architect, but Mike Linzey had read an essay I'd written about Rātana and suggested I think about doing a master's and a PhD.

My parents had always thought, and rightly so, that if you'd spent five years at university there would be a good job at the end. They were both on the pension at that time and there wasn't a lot of income. I had to sell the idea to them about going into postgraduate work and possibly not working in the profession. I don't think they really minded at the end of the day; I think they just wanted me to be happy and hoped there would be a job at the end.

JEREMY: **What was your PhD focused on?**
Mike was very keen on what I'd written about Rātana. I met Bill McKay in the last year of my undergraduate degree and he'd been looking at what he coined Mōrehu architecture – the architecture of Māori prophetic movements. That followed where folk like Judith Binney had gone with historical research and Bronwyn Elsmore with theological research. My PhD traced a whakapapa up to the Rātana movement of poropiti Māori, or Māori prophets, and their architecture. It argued that you could see a whakapapa of architecture emerging with each innovation and each new building; an iconography was being pulled in, adding to the next prophet's work. I also broadened it out to have a political aspect.



Deidre's great grandfather, Rātana āpotoro Hāpeta Rēnata, circa 1900.



Temepara ote hahi Rātana – The Ratana temple at Rātana Pā. Photograph by Albert Percy Godber, circa 1930, Alexander Turnbull Library.

I spent a lot of time at the National Archives in Wellington looking at Āpirana Ngata's papers. He produced a wealth of material about what he was doing with the School of Māori Arts and Crafts, which he had established in the late 1920s and was part of the revival of customary Māori architecture at that time. My work ended up being a history of Māori religio-political architecture from the founding of Kīngitanga in the 1850s up to 1950, which is around the time that Rātana passed away.

There was a Rātana connection in the family, as I mentioned, with my great-grandfather Hāpeta Rēnata, who was a Rātana āpotoro. He had been a Māori Methodist home minister and was based in Kaeo before he converted to the Rātana movement. My mother was always keen on me knowing about this when I was young, even though she wasn't Rātana herself, so my PhD was a way of honouring that, too.

The buildings I was dealing with in my PhD were much more diverse than perhaps what was acknowledged at the time as Māori architecture: wharenui and whare whakairo were part of that, but there were all these other buildings as well. I don't want to use the term 'hybrid' because I think it's the wrong term, but I really responded to the diversity of those buildings. In 1993, Roger Neich published *Painted Histories*, which was the story of the painted buildings of the Ringatū movement. It was inspirational for me and a number of

Āpirana Ngata had always said you pass on your knowledge to the next generation

Māori artists who were able to use it as a way back into tikanga and customary Māori culture.

I was doing my PhD when my mother reminded me that Patu Hohepa, who I'd never met, had a box of Hāpeta Rēnata's papers. I visited Pat, we had a wonderful conversation and he said, 'Here is this tin trunk just full of your great-grandfather's papers'. The whole thing is in classical te reo Māori, all these workbooks of when he was involved with the Māori Land Court, his ministry, all kinds of things. Pat said, 'I've been waiting for someone to come and pick these up and it might be you on behalf of your whānau, but before I release them you have to learn te reo Māori'.

Mum had spoken te reo in the house when she was growing up, but of course she wasn't able to speak it at school. I think she was a bit whakamā about the fact she never had the language but she had reservations about me learning it in terms of a way forward. Pat phoned her and they had quite a long conversation about me learning Māori, and that conversation bolstered her spirits at a time when she was entering into the autumn of her life. She was unwell and I could see her wairua and her mauri uplift through that conversation. She gave me the okay from her perspective – she was still supporting me at home – to learn te reo. I studied for three years at university with Pat.

JADE: **Did he give you the papers then?**

Yes. Our whānau came together and it was decided that my uncle, who had been raised with Hāpeta, would take the papers but two copies were made, of which I have one. Learning te reo allowed me to read them and unlocked ways of thinking and seeing the world and feel like I was getting my culture back.

JADE: **It must have been really important to have your mum's support.**
She was committed to that. I started the first year in March 1994 and Mum passed away in November 1994, so she didn't see me through that journey but was there for the beginning. I was able to talk to her about what I was learning, which made her happy.

JADE: **What was that experience like, to be able to read those papers?**
A lot of it is him in a constant cycle of prayer, but there's whakapapa and him talking about his ministry. There was nothing in it that would support my thesis, but it was fascinating being able to glimpse back into life in Whangaroa and the rest of Tai Tokerau in the early part of the 20th century because he was working hard to get Māori land back to the people. He was also working hard through his ministry – that Rātana period coincides with the outcomes of the influenza epidemic in 1918, which had a huge impact on our whānau. He had a child and a grandchild who died during that epidemic. It brought me back into that point in time.

JEREMY: **Everyone I've talked to who has done a PhD feels lost in it for some time. Was that your experience or did you feel like it was pointing you towards something that would hold you for a long time?**
I'd done preparatory work in my master's thesis and I followed a process. I remember the long bus trips in from New Lynn and walks up the hill to uni and constantly thinking in those in-between moments: 'I'm sure there's something in this that needs to be shared in lots of different ways, and this is good work to be doing'.

JADE: **What were some of the archives or collections you worked with?**

There was the Āpirana Ngata material, which is in the Māori Affairs papers at the National Archives. I also worked in the New Zealand Sound Archives in Christchurch – they had some fantastic material. There was no architectural history written at that stage, so I had to go to sources such as anthropology, archaeology, art history, history, Māori studies. I used every single library in the university, and I spent a lot of time travelling to museums around the country to look at their photographic archives. Of course, none of that was online, so I spent a lot of time in Te Papa, Canterbury Museum and Auckland Museum, leafing through photographs of Māori buildings, trying to find imagery which could supplement my text.

I should add that *Decolonising Methodologies* by Linda Tuhiwai Smith was not published until 1999, and I finished my thesis in 1997, so there wasn't that incredible guide to how to do Māori research. But a lot of work was being undertaken in oral histories in New Zealand, mainly focused around Rātana communities in the north and at Rātana Pā itself.

JEREMY: **How would you assess the contribution of the Rātana movement to Māori architecture? Did it change its trajectory in some way?**
The Rātana buildings, and Bill McKay phrases it this way, were built for their moment and the materials available. I've always conceptualised that period – the 1920s up to the 1950s, before the big rural-to-urban Māori drift – as a time when there were three people directing Māori architecture. There was Āpirana Ngata with the School of Māori Arts and Crafts, so very tikanga. He was changing tikanga, too, but promoting the whare whakairo in its full form, plus the wharekai to focus contemporary social and political life onto the marae. He attempted to do this nationwide but had more success in some places than others.

Then you've got Te Puea Hērangi with her own architectural movement: she founded the Tūrangawaewae carving school with a little bit of help from Ngata at the beginning. Her influence was very iwi-based, focused on the revitalisation of Waikato-Tainui marae, and the development of affordable housing for her people.

Then you've got the pan-tribal religion of Rātana, which a large number of the Māori population were following. You've got the Rātana buildings with the bell towers, but a series of other buildings as well.

Any of these approaches could have become dominant after the Second World War, but I believe it was the Ngata programme of whare whakairo that succeeded because Ngata had always said you pass on your knowledge to the next generation. There was a consistency of approach and style and tikanga and Rātana wasn't doing that. You've also got that big drift to urban centres and the construction of whare whakairo after the Second World War. This idea of going back to the marae had been a central theme in Ngata's work and Te Puea's work, but not necessarily in Rātana's work.

JEREMY: **When you say Āpirana Ngata's approach succeeded, what do you mean? It became the dominant approach or narrative?**
Yes. And that's because of all the people who were trained in the school. Ngata was never the director of the school, but very much in control of its operations and goals, which the students were instructed to pass on. Many students picked up these lessons in their own communities.

People were trained within the school, but as the school moved from community to community, its building programme trained people on site. Many of the carvers, many of the tohunga whakairo that are about today, can trace their whakapapa back to the School of Māori Arts and Crafts. Hundreds of women trained in the School's tukutuku programme.

JADE: **In the north, Te Warahi Hetaraka is a key example of that. I'd say he's our pre-eminent tohunga for Te Tai Tokerau and certainly Whāngarei. He often tells the story of how he was trained at the Māori Arts and Crafts school and the purpose of**

that education. We all know the narrative of how he was sent there, to then return home and revitalise whakairo in the north. I'm sure that's true for other areas.

JEREMY: **What did you do when you finished the PhD?**
My career took a different turn. I had a part-time teaching job at Unitec for a year, then I was appointed to the University of Canterbury to teach Māori art history full time. I was there for six years and it was such an amazing time. Jonathan Mane-Wheoki (Ngāpuhi, Te Aupōuri, Ngāti Kuri) was teaching European and New Zealand art history. As Ngahuia Te Awekotuku and Rangihīroa Panoho at Auckland started Māori art history courses, Jonathan did the same at Canterbury, but his career was just taking off internationally and they needed someone to be teaching Māori art history. That was me, and I had to reconsider what I had learned in architecture to suit a much wider art history curriculum.

Everyone on the teaching staff was at the absolute top of their game; they had exemplary teaching practices, were very engaged in working in public institutions, and had research going on as well. They were the right people to be with. It was hard leaving Auckland for six years, but it was a place where I learned so much.

I joined the Southern branch of Ngā Puna Whaihanga [national body of Māori artists and writers], which was being led by Cath Brown (not a relative) and Patricia Wallace. Ngāi Tahu were just going through their settlement phase, so everything was going off for them: for a Ngāpuhi girl in Ōtautahi, they were the most amazing hosts. I felt like I was in the middle of things, as so much was happening in the contemporary Māori art movement. Peter Robinson and Shane Cotton had been recent Canterbury graduates, and I got the opportunity to meet and work with artists such as Lisa Reihana, Darryn George, Lonnie Hutchinson, Eugene Hansen, Areta Wilkinson and Olivia Haddon. I had the opportunity not only to publish journal articles, but books. Damian Skinner introduced me to Reed Publishing, and Pat Hohepa had said someone needed to write a history of Northland Māori wood carving. So, I thought, as you do, I'd do that.

The book, *Tai Tokerau Whakairo Rakau*, involved a lot of time in museums in New Zealand and overseas. I engaged with the most incredible Māori art and work of the ancestors, looking at them closely, understanding and seeing the beautiful works and considering what it meant for them to be in museums now. I found that absolutely fascinating. The book was published in 2003 and, sometimes, when I go to the workshops of tohunga I see my book and people talk about how they use it. I've met people who've said it has helped them as they're learning to carve, which pleases me.

JEREMY: **How did it feel to be working at the intersection of art and architecture? Did it make you regard architecture differently at all?**
It did. In Christchurch I tried to stay very engaged with architecture. I curated a group exhibition of Māori art with Jonathan called *Hiko! New Energies and Māori Art* at the Robert McDougall Art Gallery, which was about the emergence of the digital Māori art movement. We followed that with an exhibition called *Techno Māori*, at the City Gallery in Wellington and Pātaka in Porirua. There were architectural aspects to the way I was trying to put that work into galleries and write about it, but I also got this great sense that the scholarship of Māori art history and the community around it was much larger and more evolved than we had in architecture. There was a greater body of practitioners linked in with each other, promoting their work through the art gallery system. It opened up a vision of what Māori architecture could be in terms of its organisation and promotion and the story around it.

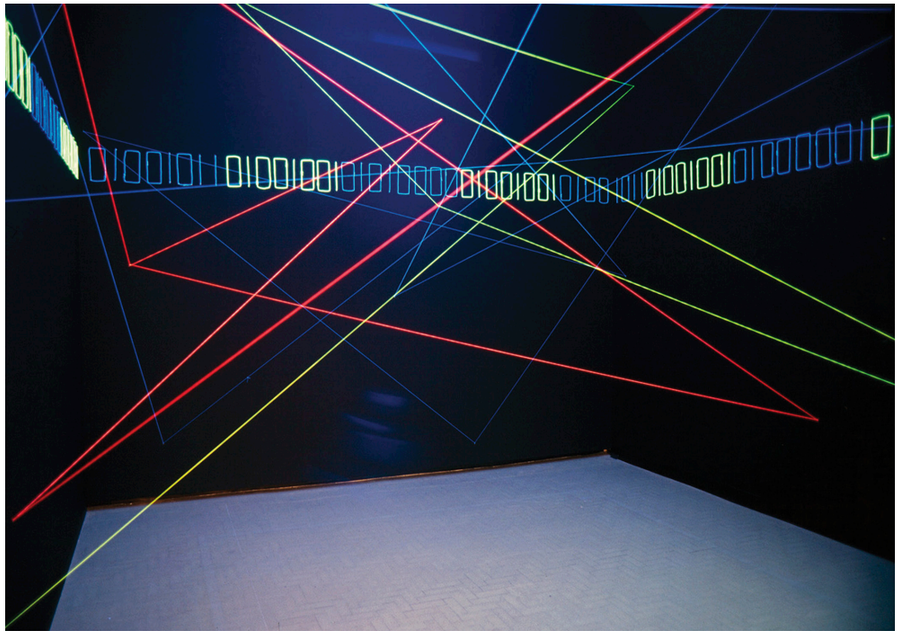
JEREMY: **You returned to Auckland after six years at Canterbury. What did you work on?**
I came back in 2003. In 2005, I published two books: *Introducing Māori Art* and *Māori Arts of the Gods*, which used the Brian Brake collection of taonga Māori photographs. I worked with Annie Potts and Phil Armstrong on *A New Zealand Book of Beasts*, about the animal and contemporary Māori art, which came out in 2013. It and another collaborative book from 2012, *Art of Oceania*, were both Marsden-funded projects. And also *Te Puna*, a book I wrote for and edited with Ngarino Ellis (Ngāpuhi, Ngāti Porou) in 2007, about Te Tai Tokerau Māori art. Ngarino and I have a new book coming out soon that we started with Jonathan [who passed away in 2014]. *Toi te Mana – a History of Māori Art* is large at a quarter of a million words and has significant architectural content. It started as a Marsden project and has been a 12-year journey.

I always wanted to write a book about Māori architecture. Reed said there wouldn't be a market for it, but after I'd done four books with them they relented. *Māori Architecture* [2009] is a very condensed version of my thesis, with the addition of those aspects that I'd learned about tīkanga-based architecture and contemporary architecture.

I also came back to the University of Auckland. It was just so good to be teaching design again, and to have that engagement with students in studio. Many of them have gone on to do amazing things since graduating – and we're all teaching them, not just me.

JADE: **Where has your research been focused more recently?**
I was always engaged with Whangaroa and Kaeo, but re-engaging with Rangihoua and with the repatriation of the Te Pahi medal has been such a wellspring of ideas and inspiration and other work, which has looked at the materiality of Māori architecture.

Most of what my mother taught me about Māori culture came through my



'Digital Strings and Binary Strings' by Maureen Lander and John Fairclough in *Techno Māori*, curated by Deidre Brown, Jonathan Mane-Wheoki and Mark Amery, on show at City Gallery, Te Whanganui-a-Tara Wellington, 2001.



Deidre (far right), Teaching Design 2 in 2005 at Fale Pasifika, University of Auckland Waipapa Taumata Rau.

great-grandfather Hāpeta's line. But my great-grandmother was a direct descendant of Te Pahi, who was a rangatira (chief) in the early part of the 19th century, and his pā was at Rangihoua, where he set up the most incredible enterprising settlement. I went there with Rewi [Thompson] and we ran a studio project aimed at understanding the cultural landscape of the headland pā, of the flat areas, of the shoreline, the islands and the sea, which really opens your eyes to Māori landscape use. Te Pahi was erroneously blamed for the attack on the ship, the Boyd, in Whangaroa in 1809. Consequently, he was attacked, wounded and lost his life, along with a number of whānau. That was after a connection he'd made to the Reverend Samuel Marsden, who later established the first Mission to New Zealand, which was also the first organised Pākehā settlement in New Zealand at Rangihoua. It's this magical landscape that I keep going back to and finding stories and narratives.

JEREMY: **How do you feel about receiving this medal from the Institute and the way it makes you look at your life's work to date? The award has usually gone to architects in recognition of their built work, but as you were talking I was thinking of your books as buildings in terms of the lessons they can impart.**
I think that's a good observation, that the writing, particularly the books, articles and exhibitions, are works in themselves: they are outcomes, and they are marking points, changes of direction, the opportunity to put something out there and influence others.

We do that through teaching, too. In architectural practice, you can change the world one building at a time; in teaching, you can change it through 100-plus architectural graduates a year. I learned from reading Ngata's papers in the National Archives that an architectural movement relies on teaching and learning and inter-generational knowledge transfer. I strongly believe that students need to know about the architecture of their country and region and the stories, as difficult as some of them might be, of the whenua it is built on. That helped me as a student and it seems to be helping my students too, although we still have a long way to go in decolonising, indigenising and regionalising the curriculum.

When I returned to Auckland I taught the New Zealand architecture history paper and a Pacific architecture elective, but I came to feel that Pacific architecture belongs to non-Māori Pacific architects to teach and to mentor. In the first year I was appointed to Auckland I had Karamia Müller, Lama Tone, Sēmisi Potauaine and Charmaine 'Ilaiū as students, and I thought, 'these people will be the future of Pacific architecture'. I persuaded them all to come back and do their master's degrees, and then tried my best to get them all to come back and do PhDs, which two of them have completed now.

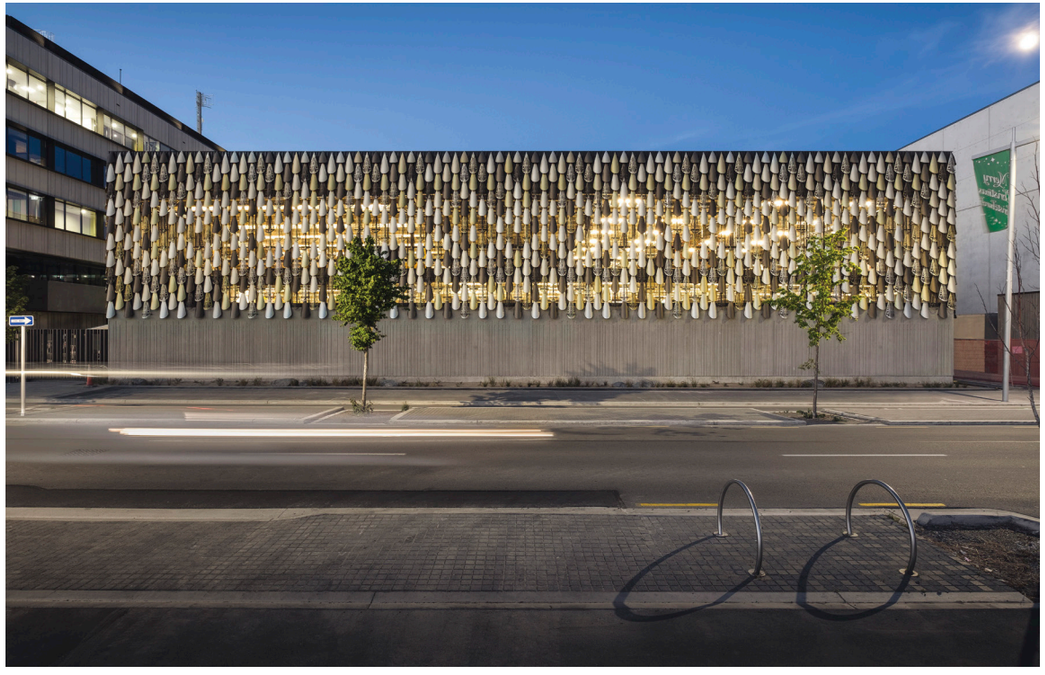
At Te Pare School of Architecture and Planning, there has been the opportunity to onboard Anthony Hoete as a professor. There was thinking, not necessarily here but in a lot of academic institutions, that there was only ever a need for one Māori staff member. I decided to change that, and for the Pacific staff, when I was head of the school. Having Māori and Pacific staff is a pathway to making important curriculum changes and better architects and architecture.

JADE: **What are your aspirations, hopes and plans for the future?**
I'm getting to the point in my career where I've done all the things that academics are supposed to do, so it's not about my career anymore but about other people and what you can offer.

What does a contribution to architecture look like? Architecture is a thinking discipline and a design discipline and it's about working directly with people and enhancing their hauora. All these paths have led me up to this point, which is establishing and co-directing, with Karamia Müller, MĀPIHI Māori and Pacific Housing Research Centre at the university, which is aimed at supporting Māori and Pacific whānau to live in healthy, affordable and sustainable homes.

> … you can change the world one building at a time; in teaching you can change it through 100-plus graduates a year

Deidre has worked with many of Aotearoa's most celebrated artists, including Lonnie Hutchinson. Here, the artist's work 'Pikihuia i te ao, i te pō' covers the Durham Street façade of the Christchurch Justice & Emergency Services Precinct. Photograph by Dennis Radermacher.



As a collective, we've got something to offer. What is it that the profession needs to make good design decisions? What is it that the profession needs in the curriculum to support co-designed housing or support students developing an understanding, an awareness of tikanga Māori and tikanga Pacific as well? There are now 19 of us academics in the centre and we're gaining traction in bringing students back to do PhDs, which can be the basis for something innovative later.

It's not a process where we're trying to create a small army of people who are just like ourselves – you have to let them be the people they are in their generation, because things are changing rapidly and they have their own ideas and lived experiences. It's about enabling them to do what they feel is important in the same way that I was enabled to do that a long time ago. ■

Right Interior of the wharenui Te Whaioranga o Te Whaiao, Te Rau Karamu Marae, Massey University Pukeahu campus, designed by Te Kāhui Toi collective and Athfield Architects. The design concept is based on the spiritual and natural creation of Te Rākau Tipua (Cosmic Tree). The toi whakairo (integrated concept) was created by Te Kāhui Toi, a team of artist-designers supported by tohunga and tribal leaders. Photograph by Russell Kleyn.

Jade Kake and **Jeremy Hansen** are co-authors of *Rewi* (Massey University Press, 2023) a tribute to the late architect Rewi Thompson. Jade (Ngāpuhi – Ngāti Hau me Te Parawhau, Te Whakatōhea, Te Arawa) is an architectural designer, writer and papakāinga advocate. Jeremy Hansen is a respected writer, editor and commentator who covers architecture and urbanism in Aotearoa.



Te Taumata o Kupe Nuku, Te Mahurehure Marae, Point Chevalier, Tāmaki Makaurau Auckland, by TOA Architects. Photograph by David Straight.

Perspectives



Deidre at Te Taumata o Kupe, Te Mahurehure Marae.
Photograph by Adrian Malloch.

Whaowhia te Kete Mātauranga: Fill the Basket of Knowledge

Deidre Brown

Mine is not a standard architectural career. My practice has been based in universities and communities rather than offices or construction sites. Thirty years ago, I entered into a field that was without precedent and, in collaborating with others, have built it into something that is meaningful and connected to a rich tradition of building that we know today as Māori architecture.

Kaupapa (foundation)

My career started in the early 1990s during a surge in new research and teaching about Māori culture, led mainly by educationalists, social historians and anthropologists working with Māori: Judith Binney, Roger Neich, Anne Salmond and Ranginui Walker. My whānau's Rātana Church connections left me curious about the origins of its distinctive Romanesque temples. This motivated me to write my undergraduate master's and PhD theses, and publications with Bill McKay, about the whakapapa (layering) of social, political, spiritual, art and architectural influences on Māori architecture between 1850 and 1950. These influences include Rātana, Kīngitanga, Pai Mārire and Ringatū architecture and the kāinga (settlements) of Parihaka and Maungapōhatu, as well as the revitalisation of the whare whakairo (carved meeting house) led by Sir Āpirana Ngata and Te Puea Herangi. From this kaupapa, I have been fortunate to establish a career in Māori architecture, contributing through teaching, research and collaboration to its story, the (re)indigenising of cities and spaces, and tribal aspirations.

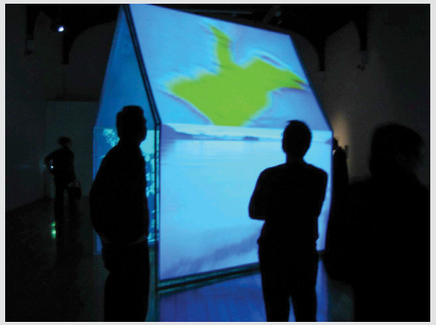
(Re)indigenising Cities and Spaces

Māori technologies are an important but under-appreciated aspect of our built world. Our metaphysics explained in ancestral narratives, particularly those about natural forces, inform the physics of customary building. The technologies are continuously expanding to encompass new materials and systems that meet Māori needs within a tikanga-based cultural framework. Art galleries, museums and art festivals might seem unusual laboratory spaces, but working with Māori visual artists in these places provided an almost unbounded opportunity to (re)create Māori architectural spaces using digital means, a radical idea 25 years ago.

I was appointed to teach Māori art history at the University of Canterbury School of Fine Arts in 1998. My arrival coincided with the Ngāi Tahu and Crown Deed of Settlement process and a new millennium, both of which stimulated the contemporary Māori arts scene in the South Island. Working in the visual arts surrounded me with cutting-edge Māori artists using digital or digitally inspired means to articulate politically charged ideas about culture, gender, sexuality and politics. The conception and curation of exhibitions were my attempts to install and later project contemporary



Māori art onto architectural structures to create new places, starting with gallery spaces *Hiko!* and *Techno Māori* in 1999 and 2001, then *Whare* in Christchurch, 2002, and Adelaide, 2004, and finally on the scale of the CBD with *Lightscape* in 2004. The artists I worked with included Darryn George, Lonnie Hutchinson, Rachael Rakena and Keri Whaitiri [a list of collaborating artists and curators is available under Selected Projects, page 46], who have continued to collaborate with architects and urban planners on the post-2011 Christchurch rebuild and other city projects.



Above 'Ahakoa he Iti' by Keri Whaitiri and Rachael Rakena in *Lightscape* exhibition, curated by Deidre Brown, at Cathedral Square, Ōtautahi Christchurch, 2004. Photograph by Art and Industry. **Left** Rachael Rakena's 'Mihi Aroha' in *Whare,* curated by Deidre Brown, at SoFA Gallery, Ōtautahi Christchurch, 2002. Photograph by Grant Bulley.

Virtual and augmented reality were in their infancy in the early 2000s. Working together with the University of Canterbury's Human Interface Technology Laboratory and Canterbury Museum, we created the first digital avatar of a taonga Māori (a whalebone patu, or cleaver) and later collaborated with Te Rūnanga o Ngāi Tahu and Rakena on an augmented reality mihi whakatau (welcome) for visitors to the museum's Māori gallery. These new realities offered a way to (re)indigenise urban space, enabling a Māori world view to be brought to life anywhere. They are also fraught with cultural property issues arising from the risk of misappropriation. My publications from 2006 to 2012 on the protection of cultural property related to Indigenous digital avatars and environments are my most highly cited publications. Interest in them has grown in recent years with the data sovereignty movement.

Tai Tokerau

The Tai Tokerau (Northland) region is my ancestral home and also my puna (wellspring) for inspiration and hope. With the encouragement of my Ngāpuhi tribal mentors, Jonathan Mane-Wheoki and Patu Hohepa, I researched and wrote the 2003 book *Tai Tokerau Whakairo Rākau*, cataloguing Northland Māori wood carvings in public collections around the world and writing about the practice of this art form. Several carvings were parts of pātaka (Māori raised store houses), dating from the 19th century and earlier. The plight of disassembled Māori buildings and other taonga Māori that have been accessioned into museums and acquired by private collectors, often with little or no information about their community origins, concerns me as it does many others.

Reclaiming tribal stories for northern taonga and building parts dispersed across collections around the world brings them and their histories back into our kōrero (narratives). Completing the fractured story of the rangatira Titore's gifts of taonga to King William IV in 1834 and 1837 and rediscovering Thomas Kendall's 1823





Above left *Ngā Taonga Digital Binocular Station*, 2009, an augmented reality mihi whakatau experience at Canterbury Museum. Deidre started this project with Eric Woods and Rachael Rakena before she left Canterbury for the University of Auckland. Woods, Rakena and Rua Paul completed the project. Image: University of Canterbury HIT Lab NZ AR render Canterbury Museum. **Above right** With the support of a Marsden Fund grant, the Māori art and architectural history book *Toi te Mana* will be published next year. The collaboration began with the late Jonathan Mane-Wheoki and has been continued by Deidre and Ngarino Ellis (right). Photograph, at Tāne-nui-ā-rangi wharenui, Waipapa Marae, University of Auckland Waipapa Taumata Rau, 2015, courtesy of Royal Society Te Apārangi.

consignment of whakaro rākau (including incredible pātaka carvings) sent to the Church Missionary Society in London, have been some of my most satisfying work. The 2014 repatriation of the silver medal that belonged to my ancestor Te Pahi, whose death in an 1810 massacre by European sailors split his community, demonstrated to me how a taonga can reunite communities, even after 200 years apart. Architecture is usually considered a generative activity based on the assembly of parts to create new space. Architectural disassembly and parts dispersal are particular threats for Indigenous buildings, which requires action and attention.

Māori Architecture and Beyond

My return to Auckland to teach at the School of Architecture and Planning in 2003 coincided with writing a run of books, chapters and articles on customary and contemporary Māori art and architecture. The 2009 book *Māori Architecture* was an opportunity to publish a history that started with Polynesian arrival and ended in the present day. It is humbling to see its influence on the practice, promotion, teaching and understanding of Māori architecture, here and abroad. Even more ambitious projects have followed. *Art in Oceania* was a Pacific art and architectural history written in collaboration with six other writers and it won the 2014 Art Book Prize (formerly the Banister Fletcher Prize) for the best art or architecture book published in English anywhere in the world. The prize money was used to buy copies of the book for libraries around the Pacific. *Toi te Mana*, the Māori art and architectural history written with Ngarino Ellis and started with Jonathan Mane-Wheoki, is a 12-year, soon-to-be-published project. I regard books and articles as emissaries that take on their own lives once they are in circulation and extend ideas well beyond my own sphere of influence.

My early research into the whakapapa of Māori architecture argued that architectural movements are perpetuated through

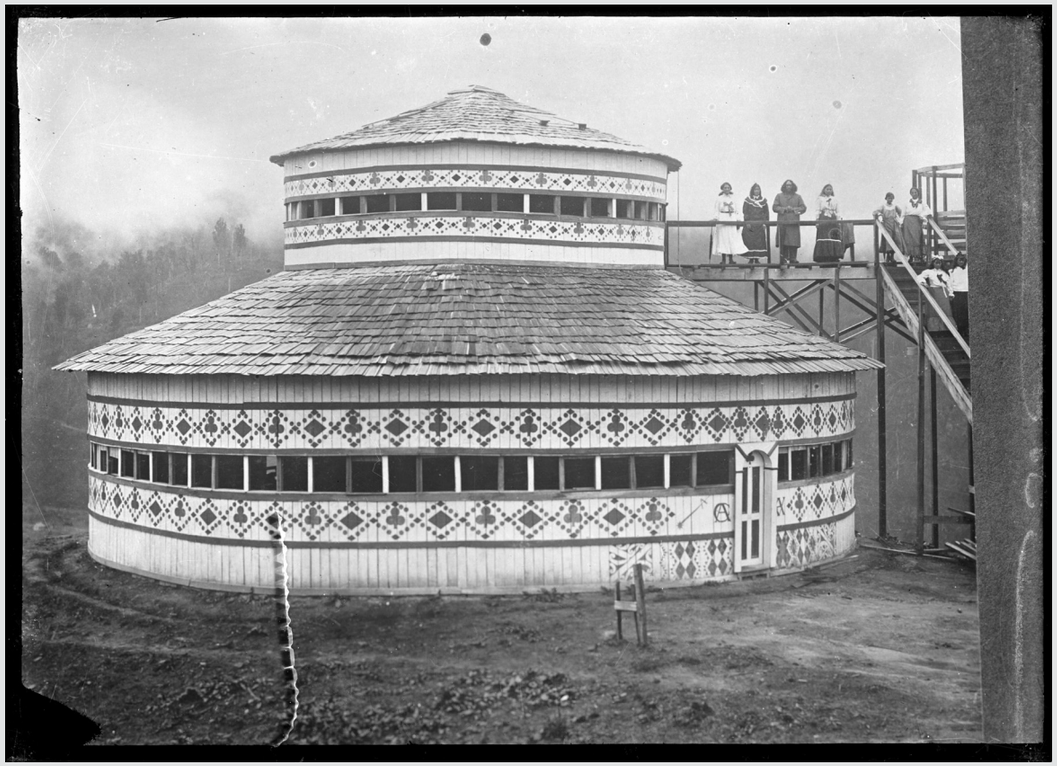
Architecture is usually considered a generative activity based on the assembly of parts to create new space. Architectural disassembly and parts dispersal are particular threats for Indigenous buildings

teaching, not building, as demonstrated by the enduring legacies of Ngata's School of Māori Arts and Crafts and Te Puea's Tūrangawaewae Carving School. This is as true today as it is in history.

I have been privileged to be part of the teaching staff of the University of Auckland School of Architecture and Planning, which is now called Te Pare in memory of my late colleague Rewi Thompson, and to lead it during one of its most difficult times, the Covid pandemic. I have had the pleasure of teaching hundreds of talented students and seeing them flourish in practice and in other professions. Some of my former students are now my colleagues: Dr Karamia Müller, Dr Charmaine 'Ilaiū Talei and Lama Tone. They are part of their own Pacific architectural movement and are actively researching, publishing, teaching, curating and designing for their communities. Together and with others we are influencing practice and – by extension – the built world by boundary pushing, normalising Indigenous approaches to architectural design and ensuring that architecture enhances the life and cultures of Māori and Pacific people. A contribution to architecture is one that positively influences lives of others through whatever means you have available, whether they be words, discoveries, teaching or design.

Early Days at the School of Architecture

Mike Austin, Mike Linzey and Sarah Treadwell



The meeting house and courthouse, known as Hiona Te Whare Kāwana, established by Rua Kēnana Hepetipa at Maungapōhatu. The āpotoro on the walkway with whānau. Photograph George Bourne, circa 1908, Alexander Turnbull Library, APG-1679-1/2-G.

The first Indigenous head of an architecture school in New Zealand, Deidre has become a leading scholarly figure in the emerging field of decolonisation practice.

As a student, she was both fearless and direct – always with the emphasis on 'form', she didn't fall into the trap of being a star performer. These qualities have persisted in her work. Under Deidre's direction, Māori and Pacific architecture have become a principal strength of the Auckland School [University of Auckland Waipapa Taumata Rau].

In 2018, *ArchitectureNow* asked Deidre about her early days at the School of Architecture. She said: 'In my intermediate year I studied New Zealand history and did the first part of Māori studies as well, and I was taught by people like Ranginui Walker; there was this sense that, perhaps, change was in the air. You had people like Mike Austin talking about Māori architecture and Mike Linzey teaching about Māori architecture from a theoretical perspective. But, at that time, there weren't a lot of settlements yet from the Waitangi tribunal, so there wasn't that impetus for change that there is now.

'Even the thought that Māori architecture could be a thing that might be addressed at the School of Architecture was amazing, though. At that stage it was just about understanding, or putting into an architectural discourse, what Māori architecture was in terms of its history and the way space was used and how it was distinct from Western uses of space.'

Deidre excelled in the Bachelor of Architecture course, graduating with honours. She completed the Master of Architecture by thesis with distinction. From this time, she began to develop a proposition that has remained central in all her endeavours. She argued that Māori architecture in New Zealand serves the purpose to regather what she called the Mōrehu, or driftwood people, who had become dispersed and displaced by colonial forces, giving them a place to call home and an architecture in which to dwell with dignity.

When she entered the doctoral programme in 1993 Deidre soon discovered the power and joy of archival research. Her detective work knew no bounds. In these early years of scholarship, she would gently but implacably question received knowledge and wayward assertions: she had her own way to follow. Studying at a time of theoretical intensity, Deidre's work on Māori and Mōrehu architecture demonstrated a concern with evidence to be found in materiality, social life and cultural knowledge. And in later years her research has continued to focus primarily on Māori and Pacific art and architectural history.

It is sometimes hard to recall what the architectural culture was like in those days when Deidre was a student. Very few Māori students were enrolled and there was only one optional course on Māori (later extended to Oceanic) architecture and that was generally regarded as marginal, with only a small number of students. There was also a desire among rural Māori to attract young people back to the marae for important occasions, which meant they had to have facilities such as dining halls and toilets. The School of Architecture was often contacted for student designs and marae visits became the basis for annual field trips. Māori urbanisation was also well underway and there had been much talk concerning the possibility of marae in the cities – although many people argued they were not possible except as community centres.



Deidre with whānau after the admission ceremony to the Fellowship of the Royal Society Te Apārangi, Te Whanganui-a-Tara Wellington, 2021.

At the school during this time were Mike Barns and Tere Insley, who became Young Māori Man and Woman of the Year, and Rewi Thompson. It is hard now to imagine that all ethnically based categories were regarded with intense suspicion. Māori and Pacific architecture was a poor relation. But when Deidre entered into this world, she was able to work from her whakapapa and Te ao Māori.

In the early days of Deidre's writing, timber – carved, painted and inscribed – was the physical bearer of architecture for a complex and fluid society that was shaped by, and resistant to, colonial forces. For readers, her careful descriptions of physical objects generated a sense of amplitude, orientation, substance and ornamentation, deployed with clear effect. Physical things mattered in her architectural world. Later, her expanded and often collaborative work in art and architecture reinforced the importance of cultural patterning and the consequent transforming of the materiality of architecture and objects.

Deidre's scholarly practice involves careful compilations of words and images, always relying on archival evidence to support her analyses of built architecture. She understands the power of images from the past and present. These images provide accessible communication, which she sees as valuable for the dissemination of her work to scholarly, professional and community audiences. In her writing, Deidre always makes apparent the effects of colonisation in Aotearoa New Zealand. Her meticulous analyses trace both declines and revivals of traditions of Māori architecture: a back-and-forth interweaving kōwhaiwhai patterning persists, unspoken, in the air of all the descriptions she utilises and produces.

—

Dr Mike Austin, **Dr Mike Linzey** and **Dr Sarah Treadwell**
are former staff members at the Auckland School of Architecture, now Waipapa Taumata Rau School of Architecture and Planning.

A Path-Finding Leader
Dame Anne Salmond

Deidre Brown is an innovative and brilliant scholar in Māori architecture and arts. She is a fine writer, inspiring teacher and academic leader, and a warm and generous mentor and colleague. Her work has been ground-breaking for architects and scholars in Aotearoa New Zealand and internationally. It is wonderful to see her contributions recognised with the 2023 Gold Medal.

I first met Deidre in 2004, when her *book Tai Tokerau Whakairo Rākau: Northland Māori Wood Carving* won a prize for the best first non-fiction work in the Montana literary awards. She had just joined the National Institute of Creative Arts and Industries at the University of Auckland, where she quickly became involved in mentoring Māori and Pasifika architecture students, winning awards for this work.

My husband Jeremy and I got to know Deidre while she was writing her classic book *Māori Architecture*, which traced the evolution of Māori design from ancestral times through to the present. Our daughter Amiria became inspired by her ideas when Amiria and Rosanna Raymond were organising *Pasifika Styles*, a major exhibition featuring Māori and Pacific artists at the University of Cambridge.

Deidre's work on Māori digital cultures became a key influence on the *Artefacts of Encounter* research project (2009-2011), co-directed by Amiria and Professor Nicholas Thomas at Cambridge. Deidre co-wrote the award-winning *Art in Oceania: A New History* (2014) with Thomas; won fellowships to Corpus Christi and Wolfson Colleges; and contributed to the two-volume work *Pacific Presences* that arose from this project.

As part of her research into travelling taonga, Deidre became fascinated by exchanges between her ancestor Te Pahi and Governor Philip Gidley King in New South Wales in 1805-1806, including a prefabricated house and a medal presented by King to Te Pahi. When Te Pahi's medal came up for auction at Sotheby's in Sydney in 2014, Deidre persuaded Te Papa Tongarewa and Auckland Museum to put in a joint bid that succeeded, allowing this ancestral taonga to be repatriated to New Zealand.

Later, in an episode of *Artefact*, a documentary series for Whakaata Māori Television, we explored our shared interest in the tragic story of Te Pahi, shot in mistaken revenge for the attack of the Boyd, and the extraordinary saga of his medal.

Deidre is a great person to work with, and a relational thinker in every sense – as mentor, teacher, writer, architect and academic leader. She often speaks of her ancestor Te Pahi; her great-grandfather Hāpeta Rēnata, one of the first Ratana āpotoro; her grandmother, a fluent Māori speaker and kapa haka exponent from

Deidre's research and writing is globally expansive, meticulous and experimental, philosophical and vivid





Deidre was instrumental in the repatriation of the Te Pahi medal in 2014. The taonga disappeared after the rangatira's death in 1810 and resurfaced 204 years later for sale through Sotheby's. Photographs courtesy of the Museum of New Zealand Te Papa Tongarewa and the Auckland War Memorial Museum Tamaki Paenga Hira.

Northland who lived in Gisborne; and her mother, who lived in West Auckland but stayed closely in touch with the whānau from Tai Tokerau. Each of them, and her English father, have had powerful impacts on her work, which explores the intertwined spirals of whakapapa, space and time as driving forces in architectural design.

Much of Deidre's research and writing has been collaborative. It is globally expansive, meticulous and experimental, philosophical and vivid. As Head of the School of Architecture and Planning, Deputy Dean of the Faculty of Creative Arts and Industries, and member of many governance boards, she has advanced the profile of Māori architecture and arts while reaching out to the wider community. Her latest project, the Māori and Pacific Housing Research Centre MĀPIHI, a collective that aims to deliver healthy, sustainable, well-designed homes for whānau, weaves these strands of her work together.

Deidre Brown's profound, original work has won her respect and admiration at home and abroad, and has enriched architecture and the arts in Aotearoa. She is a fine scholar and path-finding leader whose legacies embellish the Gold Medal award.

E te hoa, e te mareikura, ka nui āku mihi atu ki a koe mō ēnei mahi whakahirahira.

—

Dame Anne Salmond, ONZ FNAS FBA FRSNZ FAHNZ, is a Distinguished Professor of Māori Studies at the University of Auckland Waipapa Taumata Rau. Her late husband, architect Jeremy Salmond, was awarded a Gold Medal by Te Kāhui Whaihanga in 2018.

Pivotal Role
Rau Hoskins

As an architecture student in the late 1980s and studio tutor until the mid 1990s, Rau Hoskins locates the pivotal role of Deidre Brown in the development of Māori architectural education at the University of Auckland Te Pare School of Architecture and Planning, and her wider contribution to Māori architecture.

In the early 1990s at the University of Auckland, the seeds of our current Māori architecture educational approach can now – from this distance – be seen to having taken root.

While Dr Mike Austin's PhD thesis 'Polynesian architecture in New Zealand' had been completed in 1976, and he continued to lecture at the School of Architecture, there had not been a broad commitment to the study of Māori architecture or dedicated support for the few Māori students in the degree programme. There were no permanent Māori staff and no plans to prioritise such appointments until 1993 when Mike Barns (Tūwharetoa ki Kawerau) was appointed as the first full-time Māori lecturer in architecture. With the bachelor's degree being five years, few students went on to post-graduate studies in architecture and virtually no Māori did.

With valuable but sporadic Māori-focussed studio offerings by Mike Austin, Rewi Thompson and, later, Tony Ward, it wasn't until the late 1980s that general momentum for Treaty-based curriculum change began to build at the university and at the School of Architecture. Waipapa Marae finally opened in 1988 and the new Department of Māori Studies (now independent of the Department of Anthropology) went from strength to strength in its new marae-based facilities under the leadership of Sir Hugh Kāwharu and then Dr Ranginui Walker. Finally, Māori students from across the university had a cultural home on campus and a base from which to connect their cultural identities with their academic studies.

After graduating with my bachelor's degree in 1990 I returned to the School of Architecture to teach in the Community Design studio with Tony Ward on the Whare Wānanga ō Ngāti Awa design project. Saul Roberts (Te Ahiwaru) was a senior student at the school and, over the next two years, together we began to mobilise to form Whaihanga, the inaugural Māori architecture students' support body. Saul had sought out Dr Pakariki Harrison, the tohunga whakairo who had led the carving of Tānenui-a-Rangi at Waipapa Marae, and gifted us the name 'Whaihanga', loosely translating as the 'pursuit of the built form'. For me, returning to teaching was about unfinished business and feeling strongly through my undergraduate degree that significant structural changes were required to ensure Māori architecture was prioritised within the programme and Māori students were supported and acknowledged both in their studies and cultural identity.



A still from *Whare Māori*, the 13-part Whakaata Māori Television series that aired in 2011, exploring Māori architecture, its history and relationship to community.

At this time, we became aware of Deidre Brown who was completing her bachelor's degree. Although we were approaching Māori architecture from quite different perspectives, it became clear that Deidre's curiosity and painstaking research skills would be essential to growing the discipline of Māori architecture at the School into the new millennium.

Deidre's methodical approach to progressively building a body of Māori architectural knowledge led to her groundbreaking book *Māori Architecture*, which firmly put Māori architecture on the map, both within academia and the wider Aotearoa public consciousness. It also paved the way for *Whare Māori*, the Whakaata Māori Television series, which was the first ever of its type, and that I ended up presenting in 2011.

Deidre's methodical approach to progressively building a body of Māori architectural knowledge led to her groundbreaking book *Māori Architecture*. It also paved the way for *Whare Māori*

From this seminal book Deidre has continued to write and publish extensively while assuming increasingly senior roles at Te Pare School of Architecture and Planning, as well as the Faculty of Creative Arts and Industries. The importance of having someone like Deidre as a senior figure at the School of Architecture is exemplified in allowing Māori students to see that Māori architecture and Māori academics can be valued in the institution and – by extension – so can they.

As was the case in the 1980s and 1990s, the discipline of architecture continues to attract Māori students with widely varying degrees of cultural knowledge and confidence. Many are now more readily able to find this knowledge and confidence at each of the four schools of architecture, significantly assisted by academics such as Deidre Brown.

Deidre's tireless commitment to supporting, supervising and examining Māori post-graduate architecture students is to be commended. While many of us still try to balance our architectural practice and part-time academic roles, Deidre demonstrates the value of being a 'pure' academic with her ability to accomplish all her roles with aplomb.

As we look at the current state of Māori architectural education, while there is undoubtedly more to do to ensure Māori students are fully supported in their studies, Deidre's 30-plus-year commitment to the field has ensured that those early seeds planted in the 1970s are now truly beginning to grow and flourish.

Hei oranga mo te iwi!

—

Rau Hoskins (Ngāti Hau, Ngāpuhi) is a director of design Tribe architects, part-time lecturer in architecture at Unitec Te Pūkenga and director of Pūrangakura, an independent kaupapa research centre.

Breaking New Ground
Karamia Müller

Former student Karamia Müller charts her academic transformation under Professor Deidre Brown, and the evolution of their relationship as co-directors of MĀPIHI Māori and Pacific Housing Research Centre.

The glass ceiling metaphor describes invisible and discriminatory barriers that prohibit individuals, typically women, from ascending professional ladders to hold senior leadership roles. Originally a term employed by gender and feminist scholars, it summons an image of a set of stairs that lead up to a transparent ceiling and continue onwards, visible beyond that glassy roof. It is a widely accepted term, used colloquially to describe planes of power with a lower ratio of women, or individuals from minority groups.

For Professor Deidre Brown, if we are to use this image, we must account for a lot of broken glass, probably quite a few cuts, and maybe a bit of a sore head. This very award represents a breaking away from the mould. She is the first academic to be awarded a Te Kāhui Whaihanga New Zealand Institute of Architects Gold Medal, and she will also be the first Māori woman. This is not her first 'first'. In 2019, she was the first Indigenous woman to lead a school of architecture. The same school where she undertook a Master of Architecture with Distinction with Associate Professor Sarah Treadwell, and then a PhD with Professor Mike Austin and Dr Mike Linzey. Since her first academic appointment in 1997 as a lecturer in Māori Art at the School of Design, Unitec, she has received 23 significant international and national awards for her academic, teaching, writing and service contributions.

She is an award-winning curator and world expert on Māori art and art history. A grant from the Marsden Fund enabled co-writing – along with Associate Professor Art History, University of Auckland, Ngarino Ellis and the late Professor Jonathan Mane-Wheoki – a comprehensive history of Māori art. The forthcoming book, *Toi te Mana*, will be a historic and groundbreaking achievement. A public summary on the Marsden website writes: "*Toi te Mana* will set an academic precedent as the first comprehensive indigenous art history created by and with indigenous peoples."

One may assume that such a career can only be achieved if an individual focuses solely on their own advancement and disregards the progression of others. As someone who has personally transformed under Professor Brown's mentoring, it is poignant for me to now see, that while I felt I was the only recipient of her guidance, mentorship and academic stewardship – such is the dedication she demonstrates with her students – there were and continue to be many others. Since 2002, she has principally supervised to completion 36 postgraduate research projects and co-supervised a further five. From this cohort,

Where there are glass ceilings, Deidre will build something new and empower those around her to do the same

Dr Charmaine ‘Ilaiū Talei (Tatakamōtonga, Houma, Tonga) was the first Master of Pacific Architecture graduate in 2007. In 2019, I would follow as the first Sāmoan woman to complete a Doctorate in Architecture. It was an accomplishment made possible by Professor Brown who I will refer to as Deidre from here on in. The idea of a doctorate was completely unknown to me as a third-year architecture student. I found the Bachelor of Architectural Studies and Bachelor of Architecture, now the Masters of Architecture (Professional), very demanding, and opportunities to learn about Māori, Pacific or Indigenous architecture were slim. Secondly, and just as importantly, as many migrant Pacific parents – my own included – drilled into their children that vocational degrees mean guaranteed employment and social mobility. You went to university, then you got a good job. The idea of a career contributing to knowledge, particularly Indigenous knowledge, felt beyond not only my reach, but my imagination. You received knowledge, you did not make it. That was reserved for a sort of person, and that person did not look like me.

Deidre was the first Māori woman to stand in front of lectures in my time as an undergraduate student. Her lectures were what I thought university at its best was, the training grounds for self-reflexivity, criticality and rigorous thinking. I learnt about Māori architecture, not as a footnote in vernacular architecture, but as a canon. By extension I thought of Pacific architecture as canonical. Arguments emerged from my fingertips and became essays. I still think about Deidre’s comments made on the margins of my submission, igniting a passion for ideas.

In my fourth year of architecture, she offered me a research assistant position, which introduced me to the world of research and ideas. And it was a world in which I could be a citizen, too. Some 20-plus years later I still recall Deidre explaining to me, under the lintel to her office, how she had partly conceptualised the doctoral degree to her mother, saying to her: ‘You have the D-r in front of your name, and you are called Doctor.’ That day, I began drafting in my head how I would explain to my parents I would undertake a doctorate, using Deidre’s words as a template. When I completed my own doctoral journey, it was Deidre who reached out to the university’s research communications team so that the achievement was made known to media outlets. The resulting article went viral and, as Pacific people I didn’t know congratulated me from around the world on various social media channels, I thought about something Deidre had told me. I paraphrase and hope you get the spirit of it: ‘We inspire others to reach for lifetime achievements when we reach our own. It’s important to share them. Especially for our own communities.’

In 2020, under her academic supervision, Matekitātahi Rawiri-McDonald’s (Te Whānau-a-Apanui) thesis *Te Toi Waihanga a te Whānau-a-Apanui* was the first-ever MArch (Professional) thesis written entirely in Te Reo Māori. The final crit held on the University of Auckland’s Waipapa Marae was conducted completely in te reo Māori in a landmark event for Indigenous architecture in Aotearoa New Zealand. Deidre is currently supervising seven doctoral candidates – of which three are Māori wāhine, and there’s a Pacific candidate who has set her eyes on the Vice Chancellor role. This ambitious student, in her final year of the Master’s (Professional), approached Deidre, who was Head of School at the time, and told her that a Pacific cohort of students finishing their Masters had to have their final crits at the University of Auckland Fale Pasifika. Deidre worked closely with the students to create a culturally appropriate event that honoured their mana (respect) and leadership. On the day, it was Deidre who enacted manaakitanga (hospitality), ensuring all had been welcome to the kai and beverages provided, before she sat down to eat.



Deidre with the MĀPIHI team. Back row, left to right: Dr Sam Manuela, Dr Kilisimasi Latu, Dr ‘Ema Wolfgramm-Foliaki, Associate Professor Vili Nosa, Dr Charmaine ‘Ilaiū Talei, Dr Tumanako Ngawhika Fa’aui, Dr Michael Davis. Front row: Peseta Fa’amatuainu To’oto’oolea’ava Lama Tone, Professor Deidre Brown, Dr Karamia Müller, Professor Anthony Hoete and Lena Henry.

Today, Deidre is co-director of MĀPIHI, a newly established transdisciplinary research centre with a mission to improve the quality and supply of housing for Māori and Pacific people. As co-director, I have found that the tuākana-teina (elder sibling) relationship has developed again. The centre is at start-up phase and has been a parabolic learning curve for me. I am inspired by Deidre’s vision for the next 300 years, balanced against what is possible now, incrementally, and always with heart for the horizon. What lies ahead for the world continues to grow in complexity: climate, geopolitics, health, education and housing keep asking big questions of humanity.

I began this contribution with the well-known ‘glass ceiling’ concept, but it now strikes me that Deidre’s legacy isn’t quite captured by the phrase. When I reflect on her mahi, she is in fact unique even among those who step into spaces for the first time: where there are glass ceilings, Deidre will build something new and empower those around her to do so for themselves, leading through serving, and inspiring in that service. In doing so, she role models a version of self-determination that listens deeply to hear what the future calls for us to build now.

Kia ora Deidre.

—

Dr Karamia Müller is a lecturer at University of Auckland Waipapa Taumata Rau, Te Pare School of Architecture and Planning, Director of University Research, Faculty of Creative Arts and Industries, and co-director of MĀPIHI.

Taonga
Grant Bulley

In European culture, architecture and visual arts are often regarded as separate disciplines. Māori architecture and Māori art, whether customary or contemporary, are inextricably connected and it is not possible to understand or practice one without the other. I have been fortunate to accompany my wife Deidre Brown on many of her architecture and art research trips around the country and the world and act as her sounding board, driver and photographer. I am an architect with a 30-year career in architecture, working at Worley, Hames Sharley, Beca and TOA, and now as Director Professional Services at Te Kāhui Whaihanga New Zealand Institute of Architects. In our journey together through life, careers and research, Deidre and I have found that you can only direct where architecture is going by knowing where architecture has already been.

We met at architecture school in 1990 and I knew there was something different and special about her from the start. Our first research journey together was in 1992 when she was studying Pacific architecture. We travelled to the Society Islands to photograph the marae of the Ōpūnohu Valley on Mo'orea. These had recently been rebuilt but were already totally overgrown, which demonstrated to us how quickly nature can reclaim what humans create when they live within sustainable ecosystems. That year we also made our first trip to Rātana Pā for Deidre's undergraduate thesis on Rātana architecture, which was subsequently expanded in scope and size in her master's and PhD theses and formed part of her award-winning book *Māori Architecture*. Because of Deidre's family connections to the movement, we were quickly taken under the wing of Matiu Rata (a former Rātana/Labour Party Cabinet minister and Māori fisheries negotiator) who connected her with several people at the Pā. They knew that their architecture was important. The buildings are iconic and made for some stunning photographs.

Invitations followed to visit Rātana branch churches around the country. We have made several trips to Rātana buildings in Northland, sometimes meeting with Āpotoro and Āwhina (Rātana Apostles and Sisters), and other times passing through on our visits to marae and whānau. The condition of these buildings often reflects the socio-economic situation of their communities.



Deidre and Grant after his Bachelor of Architecture graduation, 1991. Courtesy of Grant Bulley.







Above Aaron Sills, Haare Williams and Deidre at Raetihi Rātana Church in 2018.

Top left Deidre visited Ōpūnohu Valley Marae, Mo'orea, in the Society Islands, on a research trip in 1992.

Left Between 2012 and 2014, Deidre was engaged in research with the Squamish Nation, and visited the So-Sah-Latch Health Centre in Squamish Nation, North Vancouver, in 2012. All photographs by Grant Bulley.





Above left A kūwaha pātaka (storehouse doorway), on display at the Humboldt Forum in Berlin, which Deidre identified as being sent from the Bay of Islands to London in 1823 and likely to depict the Ngāpuhi ancestor and navigator Nukutawhiti. **Above right** Deidre at the Peabody Essex Museum in Salem, Massachusetts, holding a nguru (flute) collected by Captain William Putnam Richardson in 1806. Photograph by Grant Bulley, 2001.

In 2018, we visited the Rātana church at Raetihi (our third visit) at the invitation of Christina van Bohemen and Aaron Sills who have led an initiative to restore the building. Deidre had just learned how to kāranga from Lena Henry (Ngāti Hine, Ngāpuhi, Te Rarawa) and her sister and delivered her first one to bring us onto Raetihi marae.

Deidre's sabbaticals have taken her to the Universities of Queensland and British Columbia, where she has established and strengthened relationships with other schools of architecture that have Indigenous programmes and communities, which has benefitted colleagues and students here. She is regarded as a member of the contemporary Māori art movement through her writing and curating and has worked with most metropolitan and several regional galleries, and dozens of Māori artists by showing and communicating art.

We've been around the world a few times on her expeditions to find taonga taken by or traded with Pākehā. Many of the taonga are architectural components that have been removed from their built and cultural contexts to spend the rest of their lives in storerooms, which seems a cruel fate for

Leaving these taonga behind and seeing them wheeled back into storage or the lid closed on their boxes is always heartbreaking

buildings. One of the few complete and exhibited wharenui we have documented is Ruatepupuke (built in 1881 at Tokomaru Bay) in Chicago's Field Museum. While we were there, we saw a boy, about 10 years old, kickboxing the ancestor figure at the bottom of the poutokomanawa while the father looked on. From a tikanga view and for this to happen in a museum context, we were both appalled. Deidre calmly asked the child to stop because the figure was alive and very old, and he was hurting him. 'You wouldn't want anyone to your kick your grandfather, would you?,' she said.

Often, these overseas museum visits have been to identify and reconnect taonga to their Ngāpuhi origins, a kaupapa that is very motivating and transformational and only possible if one has a detailed knowledge of Māori and Pākehā history, art and architecture. In Te ao Māori, there is continuity of whenua, objects and buildings through whakapapa. In this sense, being with taonga keeps them 'warm' and acknowledges their history as part a contemporary continuum. At the Peabody Essex Museum in Salem, Massachusetts, we visited the Richardson collections of taonga from American trading expeditions made in 1806 and 1811. We suspect that the first taonga came from her tipuna, Te Pahi. In 2015, we visited the Saffron Waldon Museum in Cambridgeshire and documented a patu onewa (stone cleaver), which is also likely to have come from Te Pahi. We had temporarily relocated to England, where Deidre had a fellowship at the University of Cambridge. There, she pieced together the story of taonga gifted by her whānaunga, Titore, to King William IV of Great Britain in 1834 and 1837, and we visited and photographed those that are in the British Museum. Most recently, we went to Zürich's Museum Rietberg and Berlin's Ethnologisches Museum and Humbolt Forum as part of Deidre's 12-year and soon-to-be-published book *Toi te Mana*. Through painstaking research, she has identified a Ngāpuhi provenance for these taonga, many of which are from pātaka that left Aotearoa in 1823. Leaving these taonga behind and seeing them wheeled back into storage or the lid closed on their boxes is always heartbreaking.

Not all of our taonga adventures have ended this way, however. As Tā Haare Williams says, all great taonga return. That was the case with the Te Pahi medal, a silver medallion gifted to Te Pahi by Philip King, the Governor of New South Wales, at the end of the chief's visit to Parramatta, Sydney, with his sons in 1806. The repatriation of this medal after it disappeared during the 1810 massacre by European sailors that killed Te Pahi and several of his people (and exiling his children and their descendants in Whangaroa for two centuries), only to reappear at a Sotheby's auction 204 years later, has been the subject of academic papers, news headlines and documentaries. Deidre was at the centre of the fight to have it returned. Being part of its repatriation ceremony at Wairoa Bay as a participant, partner and parent made me realise how important the expanded field of architecture, of which Deidre and I are a part, is to the nation's past and future.

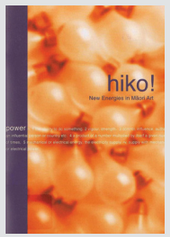
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Grant Bulley is an architect and Director Professional Services at Te Kāhui Whaihanga New Zealand Institute of Architects.

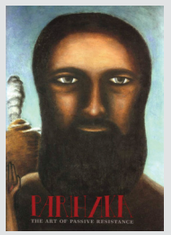
Selected Projects
Books, Chapters, Articles and Exhibitions

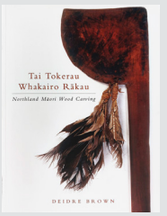
Year	Project
1992	with Bill McKay 'The Architecture of the New Land', *Architecture New Zealand*, November/December, Auckland, 86-9
	with Bill McKay, 'Buildings of the Morehu', *Interstices 2*, 113-33
1996	'Te Hau-ki-Turanga', *Journal of the Polynesian Society*, 105 (1), 7-26
	'Contemporary Maori Architecture', *Artlink - Australia, Indigenous Arts of the Pacific Special Issue*, 16 (4), 26-7
1997	'Intersecting lines: early Maori architectural drawings', *Interstices 4*, CD-ROM
	'Maori Architecture: Morehu', in Paul Oliver (ed.) *Encyclopedia of Vernacular Architecture of the World*, Cambridge: Cambridge University Press, v.2, 1217
1999	'The Architecture of the School of Maori Arts and Crafts', *Journal of the Polynesian Society*, 108 (3), 241-76
	'Te Whare Mahi Hiko: the powerhouse', in Felicity Milburn (ed.) *Hiko! New Energies in Māori Art*, Christchurch, Robert McDougall Art Gallery, 5-20
	with Jonathan Mane-Wheoki, curators, *Hiko! New Energies in Māori Art* (artists: Darryn George, Kirsty Gregg, Olivia Haddon, Eugene Hansen, Lonnie Hutchinson, Grace Voller and Keri Whaitiri), Robert McDougall Art Gallery, Christchurch
	'Haere mai ki Taiamai: coming home to Taiamai', in Linda Tyler (ed.) *Shane Cotton*, Dunedin, Hocken Library: University of Otago, 9-17
2000	'The Maori Response to Gothic Architecture', *Architectural History: Journal of the Society of Architectural Historians*, 43, 253-70
	'A theology of simplicity: Somervell Presbyterian Church, Remuera', *Architecture New Zealand*, July/August, 53-8

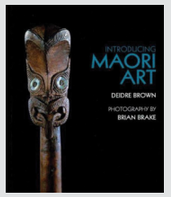


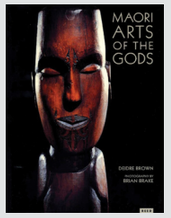


Year	Project
2001	'Parihaka in art: beyond a place, a time and people', in Lara Strongman, Gregory O'Brien, and Te Miringa Hohaia (eds.) *Parihaka: The Art of Passive Resistance*, Wellington: City Gallery and Parihaka Pā Trustees, 162-8
	with Jonathan Mane-Wheoki, *Techno Māori: Māori Art in the Digital Age*, Wellington: City Gallery and Pataka Museum of Arts and Culture, CD-ROM
	with Jonathan Mane-Wheoki and Mark Amery, curators, *Techno Māori: Māori Art in the Digital Age* (artists: Shane Cotton, Darryn George, Olivia Haddon, Eugene Hansen, Dean Hapeta, Robert Jahnke, Maureen Lander, Rongotai Lomas, Ngahiraka Mason, Maree Mills, Michael Parekowhai, Reuben Paterson, Nathan Pohio, Rachael Rakena, Lisa Reihana, Natalie Robertson, Peter Robinson, Keri Whaitiri and Wayne Youle), City Gallery and Pataka Museum of Arts and Culture, Wellington and Porirua
2002	'Nga Paremata Maori: the architecture of Maori nationalism', *Fabrications* 12 (2), 1-17
	2002-2004: Curator, *Whare* (artists: Darryn George, Eugene Hansen, Lonnie Hutchinson, Ngahiraka Mason, Maree Mills, Nathan Pohio and Rachael Rakena), SOFA Gallery, SCAPE: Art and Industry Biennial, Christchurch, 2002 and Tandanya Gallery, Adelaide Arts Festival, 2004
2003	'The whare on exhibition', in Lydia Wevers and Anna Smith (eds.) *On Display*, Wellington: Victoria University Press, 65-79
	Tai Tokerau Whakairo Rakau: Northland Māori Wood Carving, Auckland: Reed Publishing, 248p
2004	Curator, *Lightscape* (artists: Keith Armstrong and Linda Carroli, Paul Hartigan, David Hatcher, Yuk King Tan, Keri Whaitiri and Rachael Rakena), SCAPE: Art and Industry Biennial, Christchurch
2005	*Maori Arts of the Gods*, Auckland: Reed Publishing, 95p. Reprinted by Raupo Publishing
	Introducing Māori Art, Auckland: Reed Publishing, 76p. Reprinted by Raupo Publishing
	'Instituting biculturalism', in Charles Walker (ed.), *Exquisite Apart: 100 Years of Architecture in New Zealand*, Auckland: New Zealand Institute of Architects and Balasoglou Books, 100-9
	'Inventing an idiom: architect John Scott', *Heritage New Zealand*, Spring, 8-13i







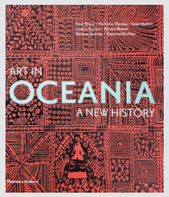


Selected Projects
Books, Chapters, Articles and Exhibitions

Year	Project
2006	'Home for Generations', *Home and Entertaining*, October/November, 128-32
	"Ko to ringa ki nga rakau a te Pakeha': Virtual taonga Maori and museums', *New Zealand Journal of Sociology* 21 (1), 27-48. Reprinted Visual Resources 24 (1) 2008, 59-75
2007	with Ngarino Ellis, editor and author of two chapters, *Te Puna: Maori art from Te Tai Tokerau Northland*, Auckland: Reed Publishing, 160p
	'Respecting Experience', in Stephen Stratford (ed.), *Jasmax* (Auckland: Architectural Publications Trust), 170-3
	'Accommodating God: The influence of Christianity on Māori Architecture', *Pacific Arts: The Journal of the Pacific Arts Association* (NS) 6: 24-30
	'Te Ahua Hiko: Digital Cultural Heritage and Indigenous Objects, People and Environments', in Fiona Cameron & Sarah Kenderdine (eds.), *Theorising Digital Cultural Heritage*, Boston: MIT Press, 77-91
2008	'Islands of Opportunity: *Pasifika Styles* and museums', in Amiria Salmond and Rosanna Raymond (eds.), *Pasifika Styles: Artists inside the museum*, Cambridge: University of Cambridge Museum of Archaeology and Anthropology, 21-29
	'Post-European and Indigenous Architectural Histories in Aotearoa New Zealand', in Andrew Leach, Antony Moulis and Nicole Sully (eds.), *Shifting Views: Selected Essays on the Architectural History of Australia and New Zealand*, Queensland: Society of Architectural Historians, Australia and New Zealand and University of Queensland Press, 112-22
2009	*Māori Architecture*, Auckland: Raupo, 187p
	'Take from the Contemporary to the Customary', *Digital Marae: Lisa Reihana*, New Plymouth: Govett Brewster Art Gallery, 4-9
2010	'Darryn George in Conversation with Deidre Brown', *Darryn George*, Lara Strongman (ed.), Auckland: Gow Langsford, 106-9
2012	with Peter Brunt, Sean Mallon, Nicholas Thomas, Susanne Kuechler, Lissant Bolton and Damian Skinner, *Art in Oceania: A new history*, London: Thames and Hudson, 536p
	'More than a Piece of Architecture: a meeting house, its elements and their meanings', in *House Rauru*, Wulf Kopke and Bernd Schmelz (eds.), Hamburg: Museum fur Volkerkunde, 143-151
	with George Nicholas, 'Protecting Indigenous cultural property in the age of digital democracy: institutional and communal responses to Canadian First Nations and Māori heritage concerns', *Journal of Material Culture* 17 (3), 307-24
2013	with Phillip Armstrong and Annie Potts, *A New Zealand Book of Beasts: animals in our culture, history and everyday life*, Auckland: Auckland University Press, 288p



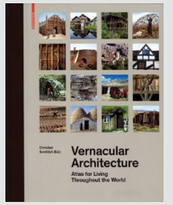






Year	Project
2014	with Ngarino Ellis and Jonathan Mane-Wheoki, *Does Maori Art History Matter?*, Wellington: Department of Art History, Victoria University, 49p
	'Māori architecture: whare Māori', *Te Ara – the Encyclopedia of New Zealand*
2015	'Pushing the Boat Out: Lisa Reihana on the world scene', *In Pursuit of Venus*, Auckland: Auckland Art Gallery, 49-53
2016	'Tūrangawaewae ore: nowhere to stand', *Indigenous Homelessness: perspectives from Canada, New Zealand and Australia*. Evelyn Peters and Julia Christensen (eds.), Winnipeg: University of Manitoba Press, 331-62
2017	'Settlements and dwellings of the New Zealand Māori', *Habitat: Vernacular architecture for a changing planet*, Sandra Piesik (ed.), London: Thames and Hudson, 408-411
2018	'Contemporary Māori Architecture', *Handbook of Contemporary Indigenous Architecture*, Elizabeth Grant and Kelly Greenop (eds.), Berlin: Springer, 107-125
	'Kings, rangatira and relationships: the enduring meanings of treasure' exchanges between Māori and Europeans in 1830s Whangaroa', *Pacific Presences: Oceanic art and European museums*, Nicholas Thomas (ed.), Cambridge: Sidestone Press and the Museum of Archaeology and Anthropology, University of Cambridge, 207-222
2019	with Jeremy Treadwell, 'Māori Architecture', *Vernacular Architecture: atlas for living throughout the world*, Christian Schittich (ed.), Basel: Birkhauser, 272-277
	'Oceania' in, and the editing of entire entry, 'South-East Asia, Australia and Oceania, 1400-1780', *Sir Banister Fletcher's A History of Architecture*, London: Royal Institute of British Architects and Bloomsbury Publishing
	with Ambrosia Crum, Tumanako Fa'aui, Naomi Vallis, and Jason Ingham, 'Seismic retrofitting of Māori wharenui in Aotearoa New Zealand', *Philosophical Transactions of the Royal Society A*, September 2019
2022	with Karamia Müller, 'An Architecture of Place', *Homeground: the story of a building that changes lives*, Simon Wilson (ed.), Auckland: Massey University Press, 223-233
	'Wāhine Māori in Architecture', *Making Space: New Zealand women in architecture*, Elizabeth Cox (ed.), Auckland: Massey University Press, 272-299
	'Māori Architectural Anthropology', *Pacific Spaces: translations and transmutations*, Albert Refiti (ed.), New York: Berghahn Books, 25-37
2023	'Sharing Mātauranga Māori', *Architecture New Zealand*, May/June 2023, 58-63







Career History and Appointments

1993
Bachelor of Architecture with Honours, University of Auckland

1994
Master of Architecture with Distinction, University of Auckland

1997
Appointed Lecturer in Māori Art, School of Design, Unitec

1998
Doctor of Philosophy in Architecture, University of Auckland

1998
Appointed Lecturer in Aotearoa New Zealand Art History, School of Fine Arts, University of Canterbury

2003
Appointed Senior Lecturer in Architecture, University of Auckland

2003-cont
Appointed to Māori Trademarks Advisory Committee of the Intellectual Property Office of New Zealand, Ministry of Business and Innovation

2014
Promoted to Associate Professor in Architecture, University of Auckland

2018
Promoted to Professor in Architecture, University of Auckland

2019-21
Head of Te Pare School of Architecture and Planning, University of Auckland

2022-cont
Deputy Dean of the Faculty of Creative Arts and Industries, University of Auckland Waipapa Taumata Rau

2022-cont
Director (with Dr Karamia Müller) of MĀPIHI Māori and Pacific Housing Research Centre, University of Auckland Waipapa Taumata Rau

Selected Fellowships and Awards

2004
E. H. McCormick Prize, Best First Book by an Author (Non-Fiction), Montana New Zealand National Book Awards for *Tai Tokerau Whakairo Rakau: Northland Māori Wood Carving*

2007
Tertiary Teaching Excellence Award, University of Auckland, for Collaboration in Teaching (with Drs Diane Brand and Rosangela Tenorio)

2009
Nga Kupu Ora Māori Book Award (Art, Design and Architecture section) for *Māori Architecture;* finalist in Nga Kupu Ora Māori Book Award (Book of the Decade) for *Tai Tokerau Whakairo Rakau: Northland Māori Wood Carving*.

2010
Finalist, New Zealand Post Book Awards (Illustrated Non-Fiction category) for *Māori Architecture*

2010
Te Kāhui Whaihanga New Zealand Institute of Architects President's Award for contribution to the Institute and the profession of architecture

2012
New Zealand Association for Research in Education Group Award for Success for All: Improving Māori and Pasifika success in degree-level studies project with five other investigators

2014
Art Book Prize, Authors' Club (London) for the best art or architecture book published in English anywhere in the world for *Art in Oceania: A new history*

2015-16:
Corpus Christi College Visiting Fellowship, University of Cambridge

2016-17
Wolfson College Visiting Fellowship, University of Cambridge

2016-18
Pacific Presences Visiting Fellowship, Museum of Archaeology and Anthropology, University of Cambridge/European Research Council

2020
Elected a Fellow of Te Kāhui Whaihanga New Zealand Institute of Architects

2021
Elected a Fellow of the Royal Society of New Zealand Te Apārangi

2023
Gold Medal, Te Kāhui Whaihanga New Zealand Institute of Architects



Dr Deidre Brown at Te Taumata o Kupe, Te Mahurehure Marae.
Photograph by Adrian Malloch.