



CULTURAL VALUES REPORT
TE HUATA CHARITABLE TRUST
HAURUIA - 2022

TOA

TĀMAKI MAKĀURAU OFFICE ARCHITECTURE LTD

E te Ariki ko koe tō mātau nohoanga i tērā whakatipuranga i tērā whakatipuranga, kahore anō i whānau noa ngā maunga i hanga hoki e koe te whenua me te ao. Ko koe anō te Atua ō tuawhakarere ake tonu atu. E te Atua akona mātau ki te tatau i ō mātau rā, kia anga ai te ngakau ki te whakaaro. Hoki mai e Ihowa kia pēhea ake te roa, ā puta kē he whakaaro māhau ki ō pononga, ki a mawawe i tāhau mahi tohu. Kia hari ai mātau i ō mātau rā katoa. Whakaharitia mātau kia rite ki ngā rā i whakawhiua ai mātau e koe ki ngā tau i kite ai mātau i te nui ō tāhau mahi tohu e whakaora nei koe i a mātau. Kia puta mai tāhau mahi ki ō pononga, me tōu kororia ki a mātau tamariki, a hei runga i a mātau te ataahuatanga ō Ihowa o to mātau Atua. Whakapūmautia anō hoki ki a mātau te mahi. Kororia ki Tōu Ingoa Tapu. Amine.



*“KOTAHĪ TAKU HUATA,
KI RUNGA Ō HAURUIA,
TE MANO, TE MANO, TE MANO”*



TOA Architects is a Kaupapa Māori architectural practice that design projects from a tikanga Māori framework.

TOA aim to take an approach to assure our projects use tikanga, mātauranga, guided with mana whenua and innovative designs and ecological based understandings to assist in the safe guarding of cultural values, practices and customs to enhance the takiwa of the project.

This Cultural Values Report (CVR) provides a thoroughly researched collaborative approach to gather cultural values, historical narratives associated with Hauruia and its wider context of Te Whānau-a-Kaiaio within the Te Whānau-a-Apanui region.

It was undertaken to provide a cultural context and framework for the Te Huata Spat Hatchery and all other developments that may take place on the site. The CVR provides great opportunity

to define and design a cultural narrative within the developments, based on local Whakapapa, Kōrero Tuku Iho and Tikanga Māori, aspects of natural, physical and spiritual connections.

We believe that starting any project by integrating the unique local iwi heritage and embodied knowledge into the architectural process sets the foundation to a truly transformational approach and meaningful outcomes for not only Māori, but Aotearoa.

Observing appropriate cultural processes this commercial development will benefit and promote a best practice approach and will establish a new precedent for commercial projects that a centered around key values broader then strictly financial return and reflect the past, present and future of Aotearoa.

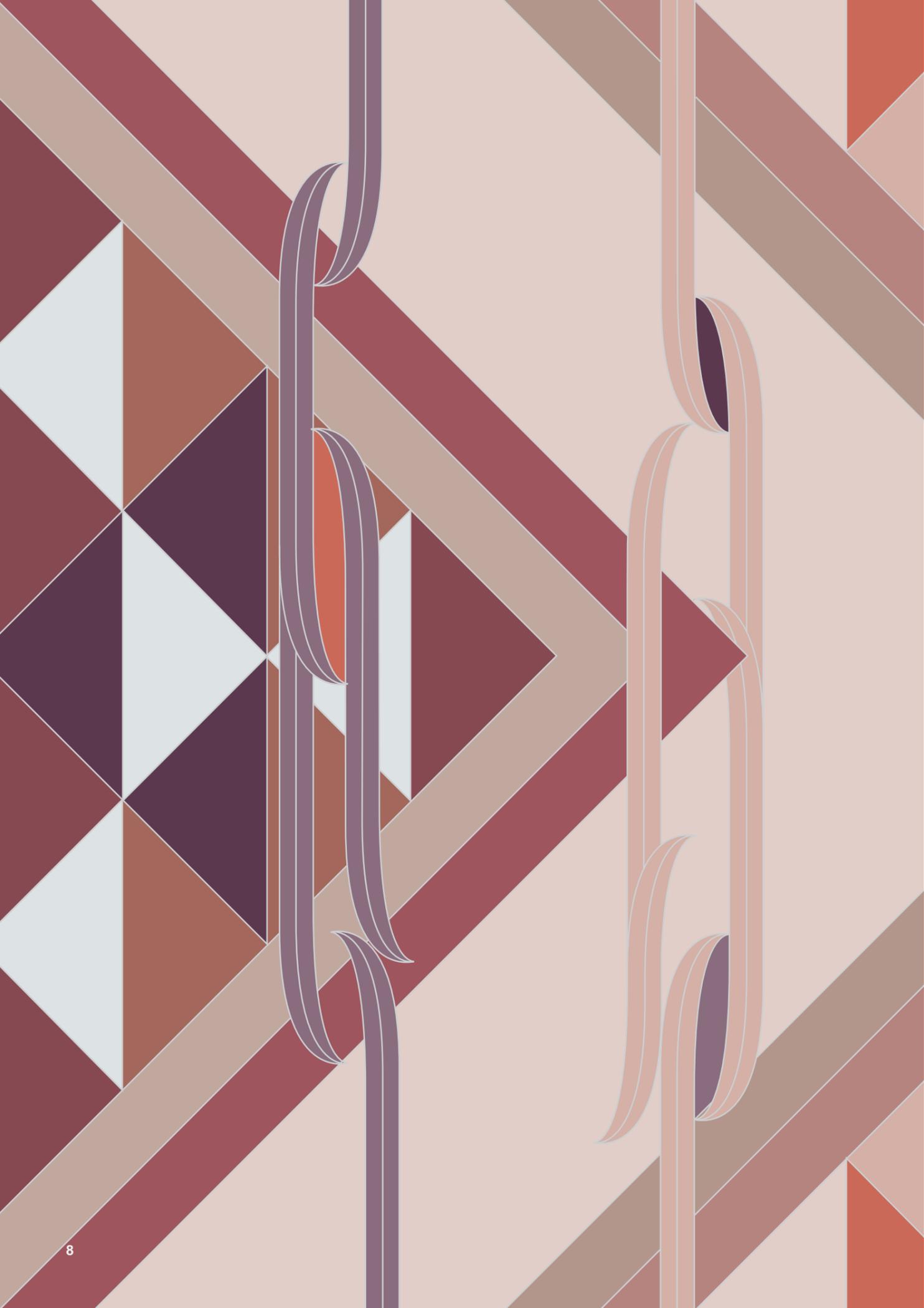
The purpose of the CVR is to set the foundation of core values and processes fundamental to

Te Huata Charitable Trust for all areas of the project . To achieve this the CVR contains pertinent history on the area, narrowing down to specific project design requirements, ultimately sitting alongside the Brief.

The CVR has been developed to inform the Master Plan and subsequent stages of the design process, as well as construction and operation. Evolving with the understanding of the project and stakeholder requirements as the project progresses.

All of the kōrero shared in this Cultural Values Report was directly given, informed or developed from a series of wānanga with Te Whānau-a-Apanui mātanga Rikirangi Gage, Matetu Herewini, Joe Ngatoro and Jack Parata.

E ōku pakeke neirā ka mihi atu ki a kautau e hika mā ngā kākahi whakairoiro me ngā taonga kua tukuna mai nō tua whakarere.



1.0

WHAKAPAPA



For Māori, the tangata whenua indigenous first-nations people of Aotearoa whakapapa is not simply genealogies or family trees. Whakapapa acts as a library containing information not only about individuals within the whakapapa, but also as a mnemonic device for preserving and retrieving that information handed down to generation after generation spanning millennia.

At first glance whakapapa when written resembles the phylogenetic classifications used by biologists. These however, restrict membership of a lineage to only those individuals which share actual or presumed genetically inherited similarities. Māori whakapapa classify things much more holistically. They are concerned with origins but also relationships. These draw on morphological and functional similarities as well as on environmental interactions and processes within a region, habitat or ecosystem. And they include any other phenomena with which a thing or organism is observed to be closely connected to. These maybe stars, of flowering plants, migratory birds or insects and pests. Some of these act as tohu of the seasons of the year. And hence a reminder to humans to perform certain tasks such as spring planting or autumn harvesting.

Through kōrero tuku iho (oral history), contained in ancient karakia, waiata, pūrākau and

whakapapa it has always been maintained by Māori the tangata whenua of Aotearoa that the settlement occurred much earlier than 1350, as theorised by early European historians. This misinformed and ignorant opinion that the first Māori tūpuna arrived here on a single voyage of a fleet of waka has been perpetuated by many historians. The time of the first arrival of Māori is now scientifically calculated to have been between 600 and 800 A.D and furthermore there is archaeological evidence of continual inter island voyaging throughout Te Moana-Nui-a-Kiwa (Pacific Ocean). We know this from radio-carbon dating some of the earliest known sites of human occupation in Aotearoa.

Most of the waka hourua that sailed to these shores of Aotearoa made landfall in the calm waters of the bays of the east coast, dispersing from those points of arrival to final destinations on the east and west coasts of both Te Ika-a-Māui and Te Waipounamu, North & South islands. Several of the 'fleet' canoes landed first in the calm waters of the bay of Taungawaka in Whangaparāoa close to the East Cape of the North Island.

One such significant ancestor was Paikea, who was said to have arrived in Aotearoa on the back of a whale. When Paikea migrated from Rangiātea in Hawaiki in Te Moana-Nui-a-Kiwa, he came eventually to the

East Coast of the North Island. He found places in the new land which reminded him of his original home where he had come from. He conferred on these places in the new land names which he had brought with him from his homeland, such as Whangarā-Mai-Tawhiti and many others.

The Te Tairāwhiti version of the time and place of Paikea's arrival is that "Paikea landed on these shores during the time kūmara seedlings were ready for planting, the time when the mounds were being prepared to receive the kūmara plants, the time when the wind was blowing the perehia seeds into the sea".

Many ancestors whose names are borne by present-day tribes were descended from this great rangatira, Paikea. Porourangi and Tahupōtiki are two such examples. Porourangi is the eponymous ancestor of the Ngāti Porou confederation of iwi and whom the iwi of Te Whānau-a-Apanui also descend from. Tahupōtiki, who went to Te Waipounamu, is the eponymous ancestor of the Kai Tahu tribe of the South Island.

This is just one short example of the power whakapapa has in connecting ancestry to significant events and traversing geographic boundaries.

1.0 WHAKAPAPA



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PAEPAE AOTEA



WHAKAARI

TAUNGAWAKA

PŌTAKA

TAUMATA-Ō-APANUI

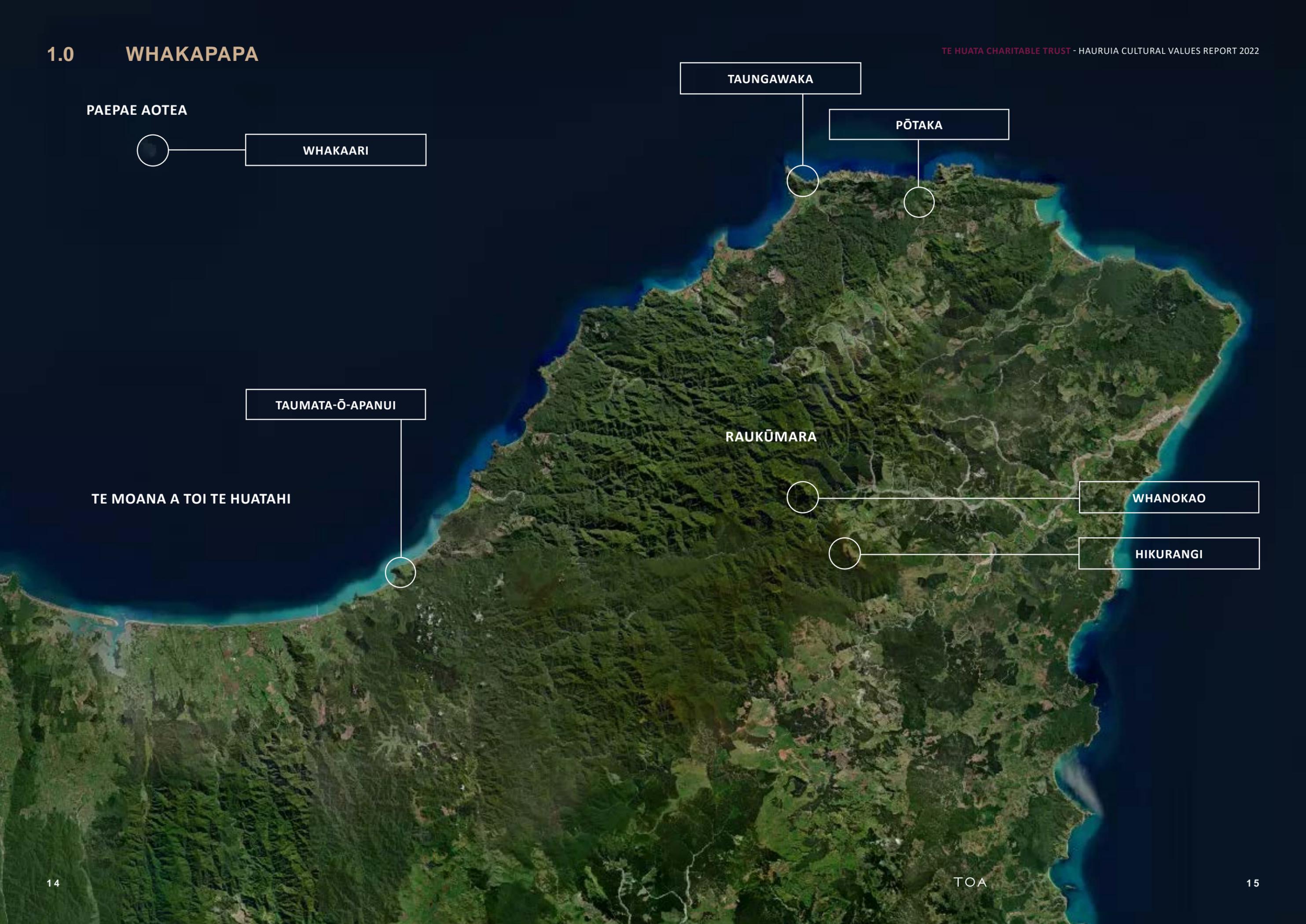
TE MOANA A TOI TE HUATAHI

RAUKŪMARA

WHANOKAO

HIKURANGI

TOA





TE WHĀNAU-A-APANUI

Te Whānau-a-Apanui is named after the great chief Apanui Ringamutu. The tribe was named after him because of his ancestry and prestige. His Grandfather Apanui Waipapa of Ngāti Porou arranged for his daughter Rongomaihuatahi to marry Tūrīrangī, a direct descendant of Tamatekapua of Te Arawa and the Ngāriki people of the Tauri-Mai-Tawhiti canoe. However, war broke out between Apanui Waipapa and the Ūawa chief Kahukuranui, ending disastrously.

After an insult resulting in the subsequent killing of Apanui Waipapa by Te Aitanga-a-Hauiti at the Waipapa creek, Rongomaihuatahi and her brothers fled and were pursued to the Pā of Tūrīrangī, the Ngāriki chief. This is where the pursuers were dispatched at Whituware Bay near Tunapahore by a force of Tūrīrangī's warriors led by his 3 sons to his first wife. They are noted in the whakatauki 'Te tokotoru a Hinetama'. The news of the defeat spread along the East Coast and reached Kahukuranui's people at Uawa.

Upon learning the result of the pursuit, the Hauiti chief Kahukuranui recruited a strong battle force and proceeded to Tunapahore to avenge the deaths. During their attack on Tūrīrangī's pā, Kahukuranui was killed. For avenging the death of their father Apanui Waipapa, Rongomaihuatahi became the 2nd wife of Tūrīrangī. Thus their child, Apanui Ringamutu, was to become the founding ancestor of the Iwi.

Apanui Ringamutu would meet his mother's people six or seven years later after Rongomaihuatahi married Tūrīrangī. Her brothers and the people of the Ngāti Porou region attended an important meeting at Ōmāio. On hearing of the meeting, Rongomaihuatahi set off along the coast from Tunapahore with her small son, Apanui Ringamutu. Reaching the creek behind the Ōmāio pā, Rongomaihuatahi instructed Apanui to continue while she watched from the bank of the creek. When the elders saw the boy playing with the children of Ngāti Porou, they asked them to bring him forward. In reply to their questions, Apanui told them that he was the son of Rongomaihuatahi. On hearing this, Te Aotākaia, Rongomaihuatahi's brother, cried out a welcome that was echoed by the Ngāti Porou contingent.

When Apanui said his mother would be arriving soon, everyone expressed their joy with greetings and weeping. Rongomaihuatahi then emerged from her hiding place and joined her people. To demonstrate his pleasure at the link between Tūrīrangī's people and Rongomaihuatahi, her brother announced that the land between Pōtikirua and Puketapu would be given to the Apanui and his descendants.

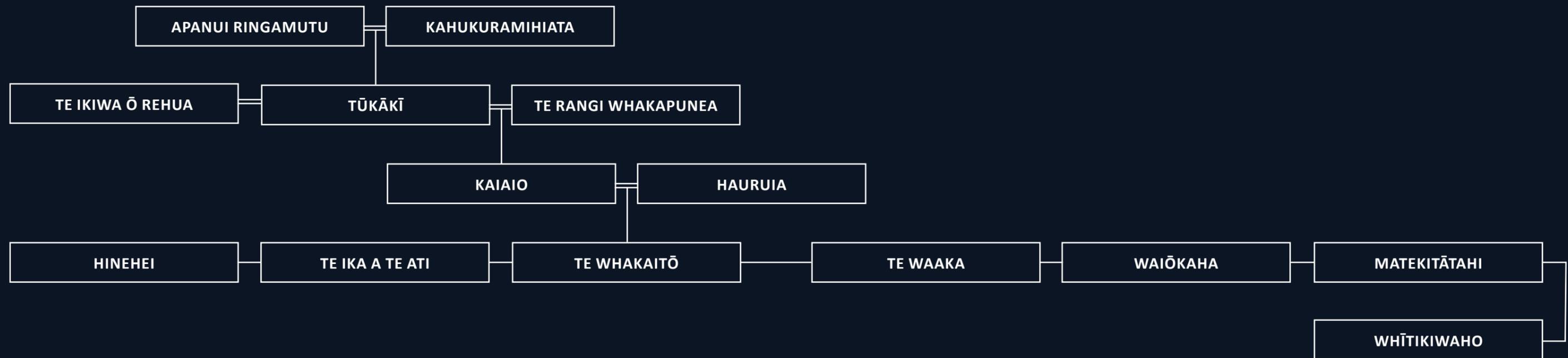
Rongomaihuatahi, Apanui's mother, was a direct descendant of Porourangi, of Ngāti Porou. The story above illustrates how as a child Apanui acquired land from both the Ngāti Porou and Ngāriki people. Te Aotākaia, his uncle

on his mother's side, gave him land extending from Pōtikirua to Puketapu. Apanui's father gave him land from Taumata-ō-Apanui to the Mōtū River. Later, Apanui won the land between the Mōtū River and Puketapu by conquest. With the amalgamation of these areas become the regional boundary of Te Whānau-a-Apanui iwi.

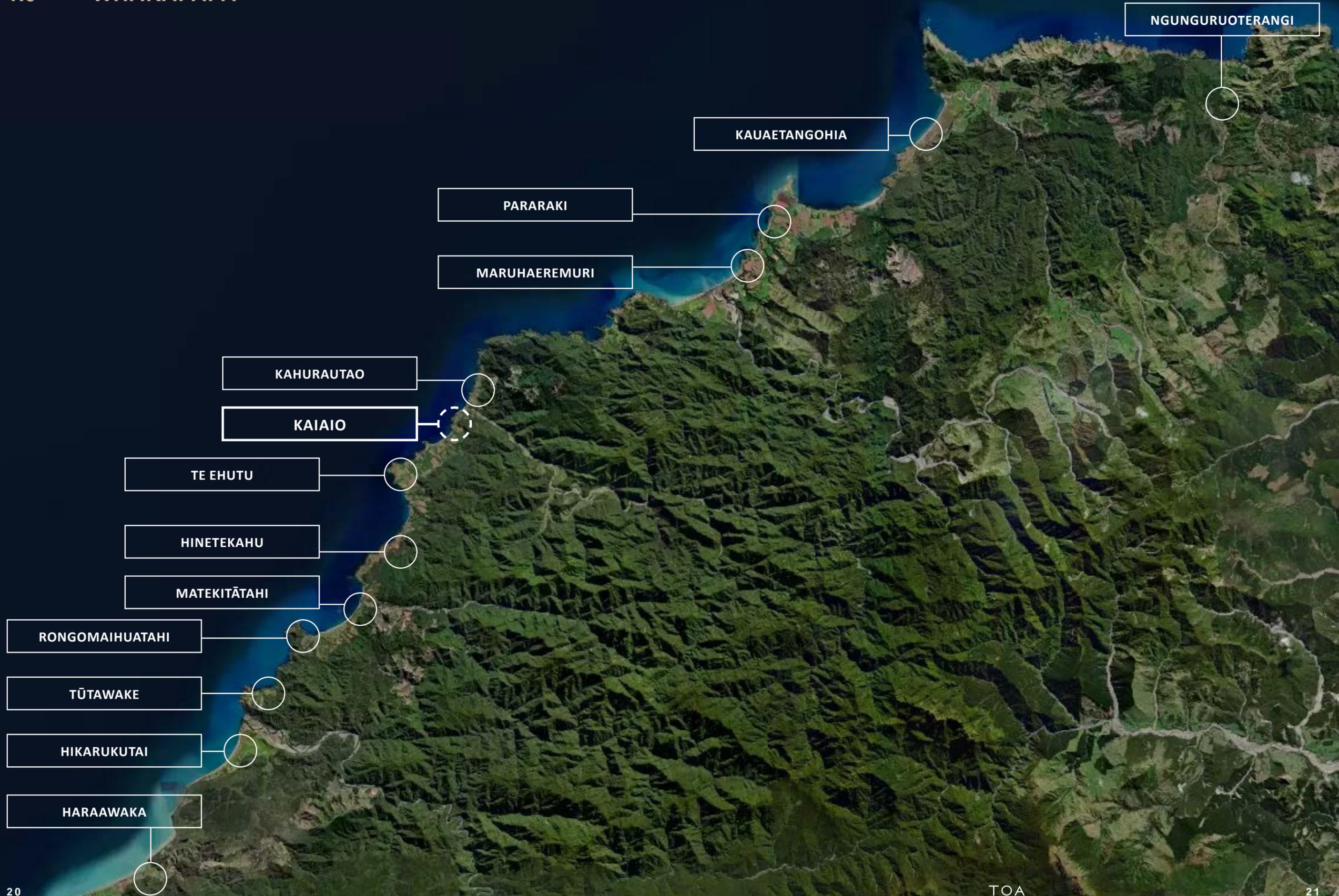
Apanui Ringamutu had four wives and many children. His second wife, Te Whaaki of Ngāi Tai, was the mother of seven of his children. Whaaki's sister, Te Kohepare, was Apanui's third wife, and bore him five children. Kiritapu, his fourth wife, also had five children with him.

Tūkākī was the son of Apanui Ringamutu and his first wife Kahukuramihia, of Ngāti Kahungunu. Many lines of descent converged on Tūkākī from Porourangi, Kahungunu, Toroa and Tamatekapua. These are depicted in four tukutuku panels near the corners of the meeting house called Tūkākī, at Te Kaha marae.

Tūkākī married Te Rangiwhakapuna and had a number of children, including: Te Ehutu, who had the responsibility to uphold authority over the lands inherited from his father. Kaiaio, a peaceful man known for his expertise in cultivating kūmara. Tamahae, remembered as the tribe's greatest warrior, who fought many battles around the East Coast. He avenged the death of his grandmother, Kahukuramihia.



1.0 WHAKAPAPA



1.0 WHAKAPAPA





TE WHĀNAU-A-KAIAIO

Kaiaio, a tohunga, was a peaceful man, a man renown for his ability to grow food and feed his people.

“ko ia te kaitiaki o ngā kāpata kai o Te Whānau-a-Apanui, mai te moana ki te tua whenua.”

Among the useful arts he practiced it was agriculture that he was a true master of and all its forms of matauranga. In particular, the cultivation of the kūmara. He became known as one who had great skill in developing bigger, better, and more prolific types of kūmara.

“kotahi te kete, kotahi te kūmara”

Tamahae the youngest of the brothers, was renowned throughout the northeast and eastern North Island as far south as Ngāti Kahungunu ki Wairarapa as one of the Iwi’s greatest fighting warriors.

Whilst at a hākari, Tamahae and the other brothers started to recount the stories of their battles and the warriors they had bested demonstrating their favourite techniques. Not averse to talking about his own exploits and achievements, Kaiaio left behind many sayings, of which one of the best known is “Kotahi taku huata, ki runga Hauruia, te mano, te mano, te mano”. It

translates freely as “For every kūmara I plant in my garden at Hauruia, there follows a progeny of thousands”.

Kaiaio was intimately connected with his environment, spiritually, mentally and physically justifying the importance of his efforts in sustaining his people and allowing them to thrive. Food is one of the most important things for Māori of that day because it is a transferal of mauri and maintains life.

Tamahae, was interested in the kūmara only as an article of diet. He sometimes became bored with Kaiaio’s talk about the kūmara he had planted, was planting, or intended to plant. “Is that all you can talk about?” Said Tamahae one day when Kaiaio was talking about some new strain he was developing. “You talk about nothing but food.” And he spat disgustedly. Kaiaio paused in his discourse and looked tolerantly at his youngest brother.

“My dear Tamahae,” he said gently, “do not scoff at food. When you go forth to your glory in battle, remember it is food that ensures your conquests. Battles are not won by starved men. Indeed, it could be said that the victories of Tamahae were planted with

the kūmara of Kaiaio.”

It is only by the winning of my battles that you and your armies have been able to win your battles and achieve your fame. An equivalent colonial proverb would be “an army marches on its stomach” and without the kūmara of Kaiaio grown at Hauruia to feed Tamahae’s army, the younger brother’s victories may not have been as prolific.

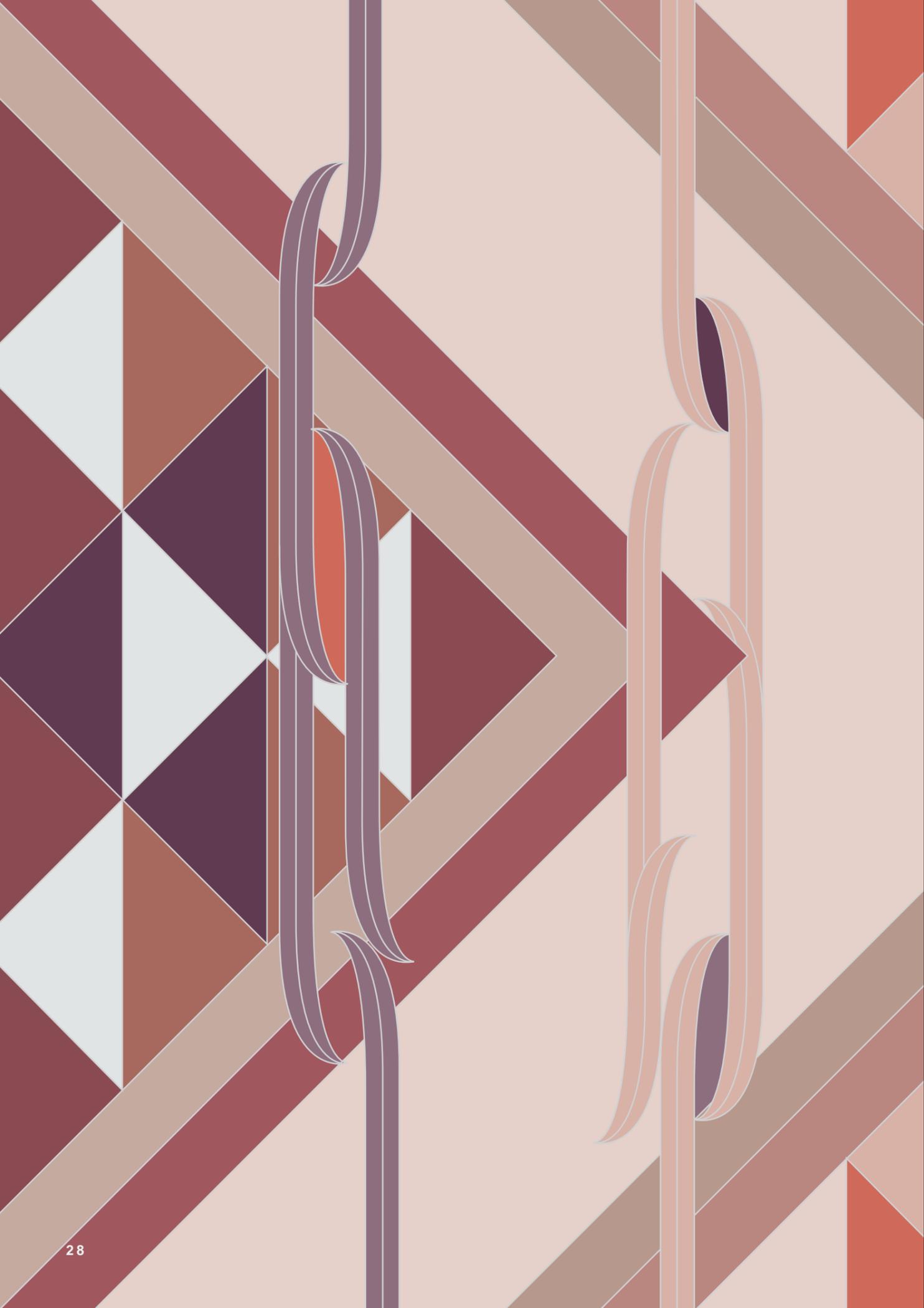
Tamahae was silent for a while. The chiefs waited anxiously for his reply. Bitter and lasting feuds had started from much smaller differences of opinion. They heaved a sigh of relief when Tamahae, at length, answered his brother in equally gentle a tone. “You are right, my elder brother,” he said, “I will remember your words. Every time I win a battle, I will remember your kūmara and the importance of your battles and victories as I undertake mine”

“Kotahi taku huata
Ki runga o Hauruia
Te mano, te mano, te mano”



E tipu ake ai ngā tipu ki Hauruia
 Pupuhi ake ai ngā hau a Tāwhiri
 A mā ngā hihī o te rā ka hoki ngā mahara
 Nohea mai rā I takea tō mauri
 Nā Apanui Ringamutu rā I moea
 I a Kahukuramihia e
 Nā raua tahi ko Tūkāki
 Moea Te Rangiwhakapūnea
 Ka puta mai rā ko Kaiaio e
 Ko Kaiaio rā ngā tipu I whakatōngia
 He ringaringa raua ona mahi e
 A mā ngā hau whakatakataka
 I ruia mai tāna tāpapa
 Rārunga whenua o Hauruia e
 Nāna hoki I waiho ra te whakatauki
 Kotahi noa iho taku huata auē
 Hei whāngaitanga mo te iwi,
 Te tini me te mano
 E tipu ake ai i Hauruia e
 E tipu ake ai i Hauruia e
 E tipu ake ai I Hauruia e

*The Kūmara shoots grows and sprouts at Hauruia
 As the winds of Tāwhiri blow gently upon me
 As I gaze into the blinding sun my thoughts ponder
 about days of old
 I wonder how you little sprout seize to exist
 It was my ancestor Apanui Ringamutu who joined
 with
 My kuia Kahukuramihia e
 And it was them two alone who begat Tūkāki
 Who joined with Te Rangiwhakapūnea
 And begat my ancestor Kaiaio
 It was Kaiaio who planted the Kūmara shoots
 A man with industrious intentions
 And in the downward winds
 Kaiaio built his Kūmara Seedbed
 Upon the plantation of Hauruia
 Through his industrious acalades he composed the
 famous proverb
 "I only need one Kūmara seed
 To feed and nourish the tribe,
 The hundreds and thousands
 And my one seed grows at Hauruia
 And the seed grows at Hauruia
 And the seed grows at Hauruia*



2.0 KŌRERO TUKU IHO

Pō, Pō, e tangi ana Tama ki te kai māna!
 Waiho me tiki ake ki te Pou-a-hao-kai,
 Hei a mai te pakake ki uta rā
 Hei waiū mō Tama!
 Kia mauria mai e tō tipuna, e Uenuku!
 Whakarongo! Ko te kūmara ko Pari-nui-te-Rā.
 Ka hikimata te tapuae ō Tangaroa,
 Ka whaimata te tapuae ō Tangaroa
 Tangaroa! Ka haruru!

Ka noho Uru, ka noho i a Ngangana,
 Puta mai ki waho rā ko Te Aotu,
 ko Te Aohore, ko Hine-tua-hoanga,
 Te Whatu o Poutini ei!

Kei te kukunetanga mai o Hawaiki
 Ko te ahua ia
 Ko Maui-wharekino ka noho i a Pani,
 Ka kawea ki te wai o Moana-Ariki
 Mā Onehunga, mā Onerere,
 Mā te piere, mā te matata
 Te pia tangi wharau, ka hoake
 Kī runga rā, te Pipi-wharuroa,
 Nā Whena koe, e Waho e!
 Tuatahi, e Waho e!

Tuarua, ka topea i reira
 Ko te Whatanui, ko te Whataroa,
 ko te tī haere,
 Nā Kōhuru, nā Paeaki,
 Nā Turiwhatu, nā Rakaiora.
 Ko Waiho anake te tangata i rere noa
 I te ahi rura ā Rongomaraeroa,
 Ko te kakahu nō Tū, ko te Rangikaupapa,
 Ko te tātua i riro mai

I a Kanoa, i a Matuatonga.
 Tēnei te manawa ka puritia,
 Tēnei te manawa ka tawhia;
 Kia haramai tōna hokowhita i te ara.

Ka kī a Paikea Ruatapu i te tama meamea,
 Ka tahuri i Te Huripureiata,
 Ka whakakau Tama i a ia.
 Whakarere iho ana te kakau o te hoe:
 Ko Maninikura, ko Maniniaro!
 Ka tangi te kura, ka tangi wiwini!
 Ka tangi te kura, ka tangi wawana!

Ko Hakirirangi
 ka ū kei uta;
 Te kōwhai ka ngaora,
 ka ringitia te kete
 Ko Manawaru, ko Aaraiteuru,
 Ka kitea e te tini, e te mano!

Ko Makauri anake i mahue atu
 i waho i Toka-ahuru;
 Ko te peka i rere mai ki uta ra
 hei kura mo Māhaki.
 Ko Mangamoteo, ko Uetanguru,
 Ko te koiwi ko Rongorapua.

Waiho me tiki ake
 ki te kūmara i a Rangi!
 Ko Pekehāwani ka noho i a Rehua
 Ko Ruhiterangi ka tau kei raro:
 Te ngahuru tikotiko-iere,
 Ko Poututerangi!
 Te matahi o te tau,
 te putunga o te hinu, e tama!



MĀRA

The intimate relationship of Te Whānau-a-Apanui ancestors with the taiao led them to closely study the changes and cycles in nature so they could ensure their survival in their tribal area. Knowledge of aspects such as the sea conditions and best planting and harvesting times at each day of the month were carefully observed and remembered and community activities were arranged according to the phases of the moon. Cultivation of the kūmara is one such prime example.

The word māra denotes a plantation or cultivation ground; any land under cultivation. The māra tautāne was a special planting of a few tubers of kūmara made by each community every year, prior to the planting of the food crop. Each settlement might have its own, or several small adjacent communities might have one in common, but it was always a separate māra set apart from the

general food crops. It pertained solely to the ritual aspect of cultivation and the customary traditions of reciprocity specifically the spiritual aspect of offering and receiving.

Mara tautane, a portion of the kūmara ground set apart for the atua, to secure their goodwill with regard to the rest of the crop. When the time came to plant the māra tautāne, a day was set apart for this peculiar function, and each hapū or whānau provided its few seed tubers. These were planted to the recital of certain karakia by a presiding tohunga, and the object of the practice was to obtain the goodwill of the gods.

Ritual karakia were performed at this ceremony, and during the planting of the food crop. This customary tradition evolved over time but was continued to be practiced by Te Whānau-a-Apanui

under Ringatū with the māra tapu and huamata being founded on the archetype of the māra tautāne.

During the performance of this ceremony the reciters of the ritual held in their hands green branchlets of mapau, a species of Myrsine, and these were afterwards stuck in earth mounds or toropuke. The tapu was lifted from the proceedings and a great hākari was held.

“Ka mutu, ka ma rawa, kua horoi te ringaringa, i muri ka tohi ko te urupuke mo nga mara katoa.”





KŌ

Shown here is the kō, they are made of hardwoods such as maire, mānuka, seasoned heartwood of matai or akeake.

A movable footrest (teka or takahi) was fitted and lashed to the kō. Some also had a carved crescent at the top: this is thought to represent the mythological association of Rongo with the moon, which exercises an important influence on horticultural practices. Carved and decorated kō were also used for ceremonial purposes during planting.

The kō or digging implement was brought from Hawaiki, and was called Penu. When the māra tautāne was first being established in a new area, it was first cleared of weeds, which were thoroughly pulverised by the use of kō. When the pulverising was completed the hapū would understand that the loosening of the soil, or throwing into hillocks,

would be proceeded with on the following day. When the totowahi (a tapu basket) was woven with its appropriate karakia, kūmara tubers were brought, two for each person throughout the hapū, and placed in the common totowahi. This was then taken and placed at the margin of the plot, and covered with chickweed. As soon as the throwing of the plot into hillocks was completed, the planting would be begun on the following morning. In the morning the ceremonial umu called unuunu would be lit, and as the actual cooking was begun, the person whose lot it would be to partake of this would be laid to sleep at the margin of the plot. The ceremonial umu for the people generally, which were called marere, were lit near the water, to cook there.



TOA

KŌ

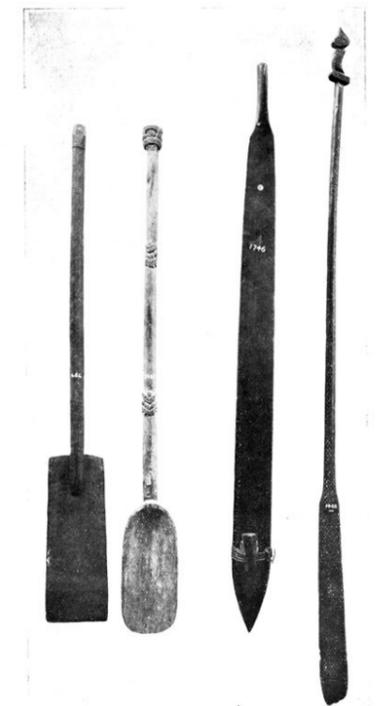
When these ceremonial umu were all in order in the cooking stage, the men who were about to plant the plot would clothe themselves with goodly garments. These such kakahu as the aronui, mahiti, puhoro or patea are suitable garments for planting a māra tautāne. The tarahau is a shaggy cloak made of the fibres of kiekie, *Freycinetia Banksii*. The mahiti is a cloak covered with the long white hairs of dogs' tails. The aronui, paepaeroa, puhoro and patea are finely woven garments of dressed flax differing from one another in ornamentation. On the other hand such kākāhu as the pueru (puweru) must not be worn, otherwise the kūmara might run to under-

ground stems, or throw small tubers from the trailing branches. The pueru is a coarsely woven garment of dressed flax—Phormium.

When all were in readiness the tohunga would take the totowahi in which the kūmara had been placed, and, holding it in his hand, would throw a single kūmara on each of the hillocks that had been prepared, reciting at the same time the following karakia.

The tohunga carrying the totowahi would go along the furrow separating the special plot, reciting karakia as he went, and laying the kūmara one by one on each of

the hillocks; and if, as he walked reciting the karakia, he found, on nearing the end, that the kūmara were more in number than the hillocks, he would put two or three kūmara on each hillock, so that the kūmara might all be placed on the hillocks; or, on the other hand, if he found that the hillocks were more numerous than the kūmara, he would pass by two or three hillocks, placing the kūmara on the third or the fourth, so that the last of the kūmara should be placed on the last of the hillocks with the concluding words of the karakia ... This being done the tohunga would pull to pieces the totowahi which had held the kūmara, and bury it at the margin of the plot."





RUA KŪMARA

The development of rua kūmara (kūmara storage pits) was one of the most important of the many adaptations made by Māori to their new environment. It enabled the successful cultivation of the kūmara at latitudes well south of its normal growing range.

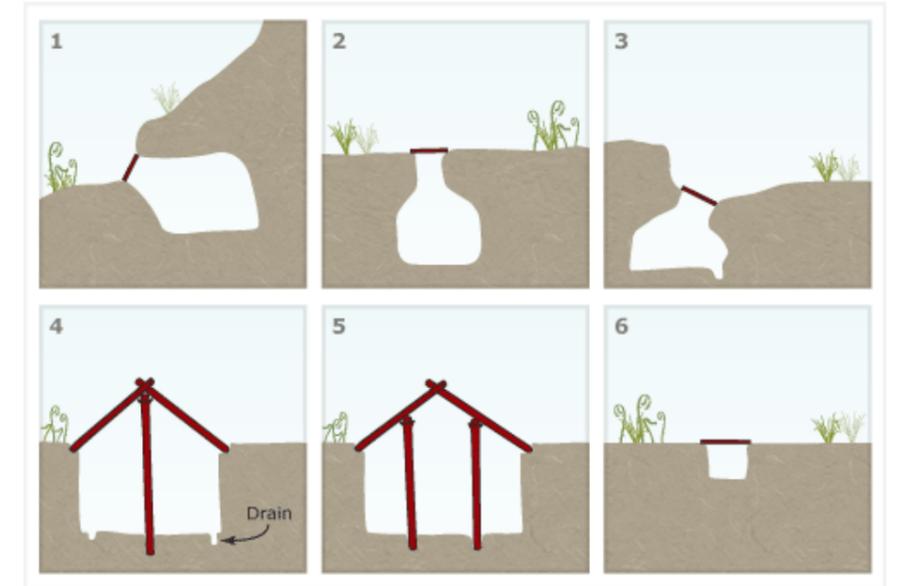
Soil is an effective insulator, maintaining an even temperature necessary to keep the seed tubers alive during winter inside the rua. Two main types were developed: one subterranean and the other semi-subterranean. They were carefully located on sloping ground with good drainage or cut into a bank, and roofed with soil or bark designed to prevent the entry of water.

The pit was scarified with fire to disinfect the soil, then the floor covered with a layer of gravel, dry decayed wood of rimu, totara or pukatea to absorb moisture, and then ferns. Many were also lined with slabs of wheki-ponga (*Dicksonia fibrosa*) or mamaku (*Cyathea medullaris*) which not only further insulates and absorbs moisture but also acts as an effective deterrent to kiore.

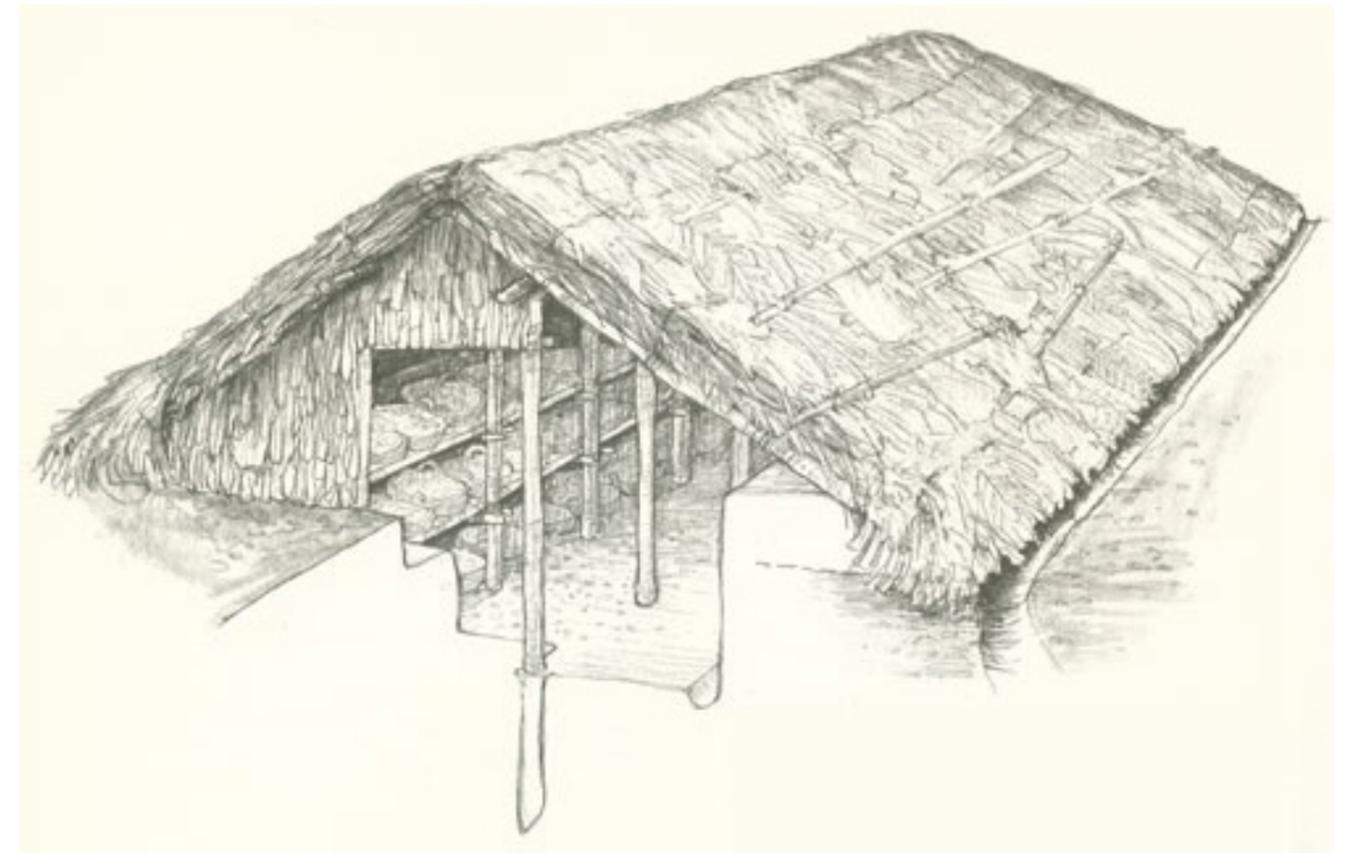
During Ngahuru, the tenth month of the Māori year (March/April) the star Whānui (Vega) signals the time to harvest the ripe kūmara. Lifted, sorted and sun dried tubers carefully selected to ensure no bruising or rot were then stored inside the prepared run. Those intended for eating

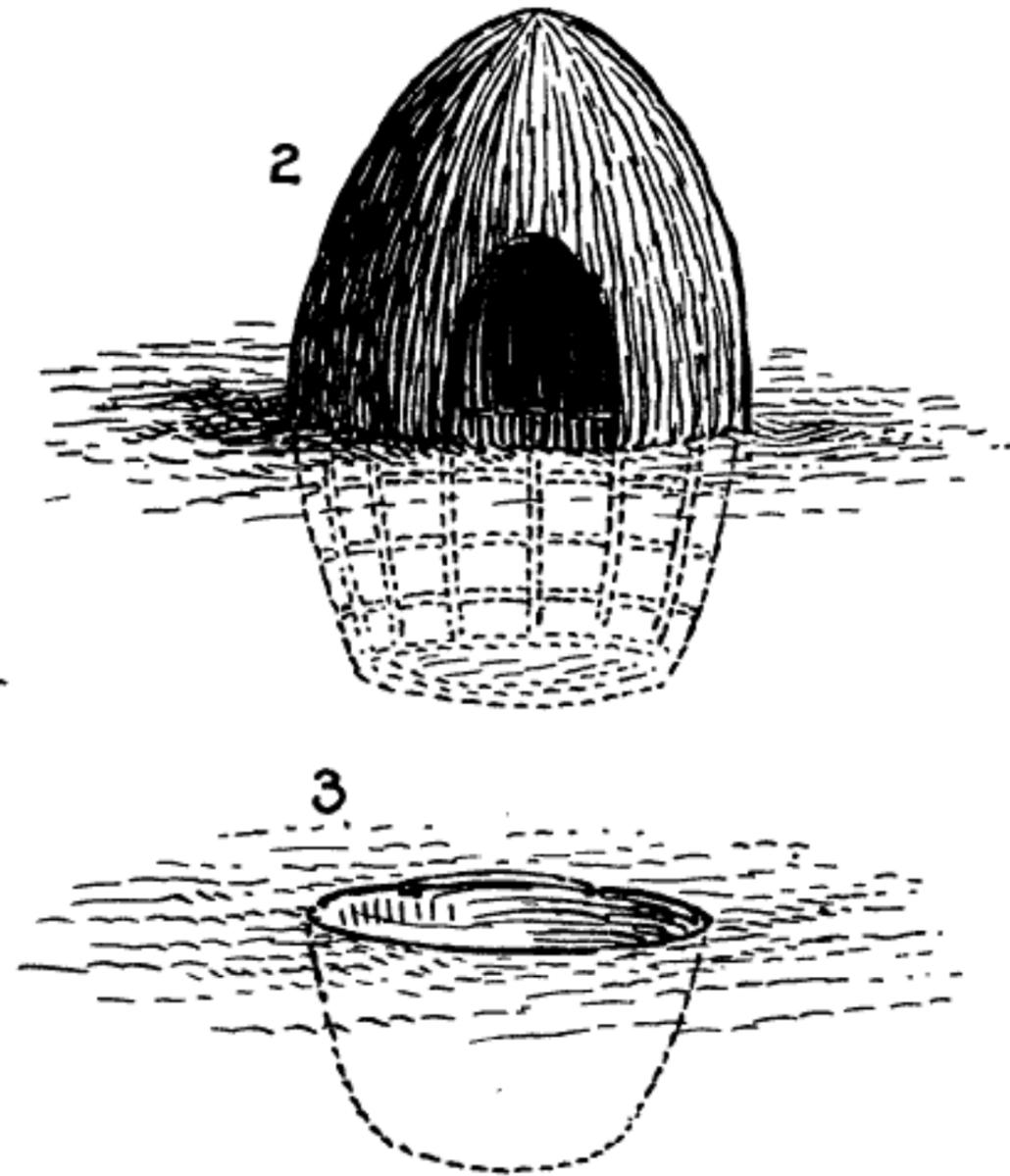
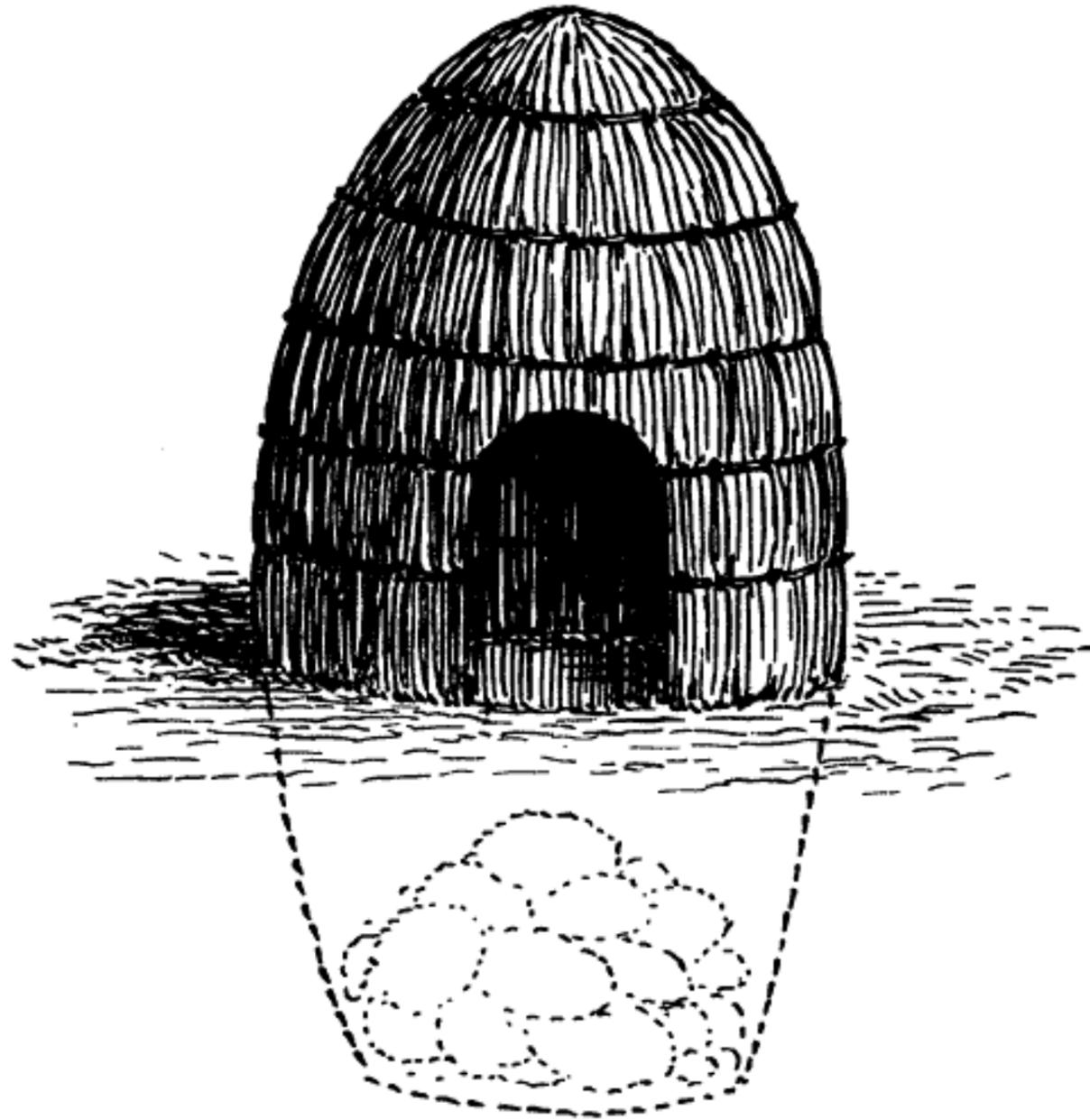
were kept separate from those selected as seed tubers. In large rua fires were sometimes lit inside during heavy rain to prevent condensation and hence prevent the formation of any disease on the stored tubers.

The kopani is the doorway to a kūmara store. These were carefully crafted so that the top notch fitted into the door frame to keep predators out and the warmth in. The kopani at times would be carved with a figure that represents an important ancestor, to act as a guardian on especially tapu rua.



MAI I TE TĀPAPA KI TE RUA









PĀTAKA

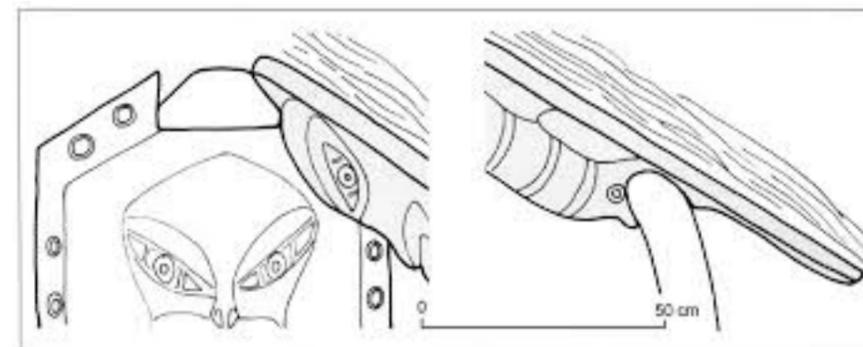
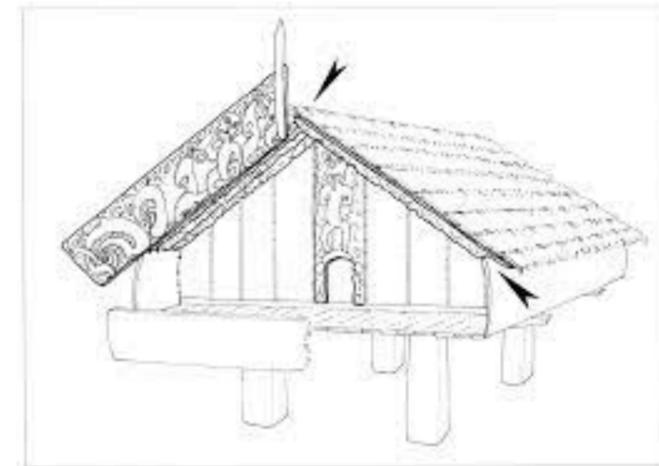
The carved pataka was a form of building on which the leading chiefs lavished the best and most skilled labour at their command.

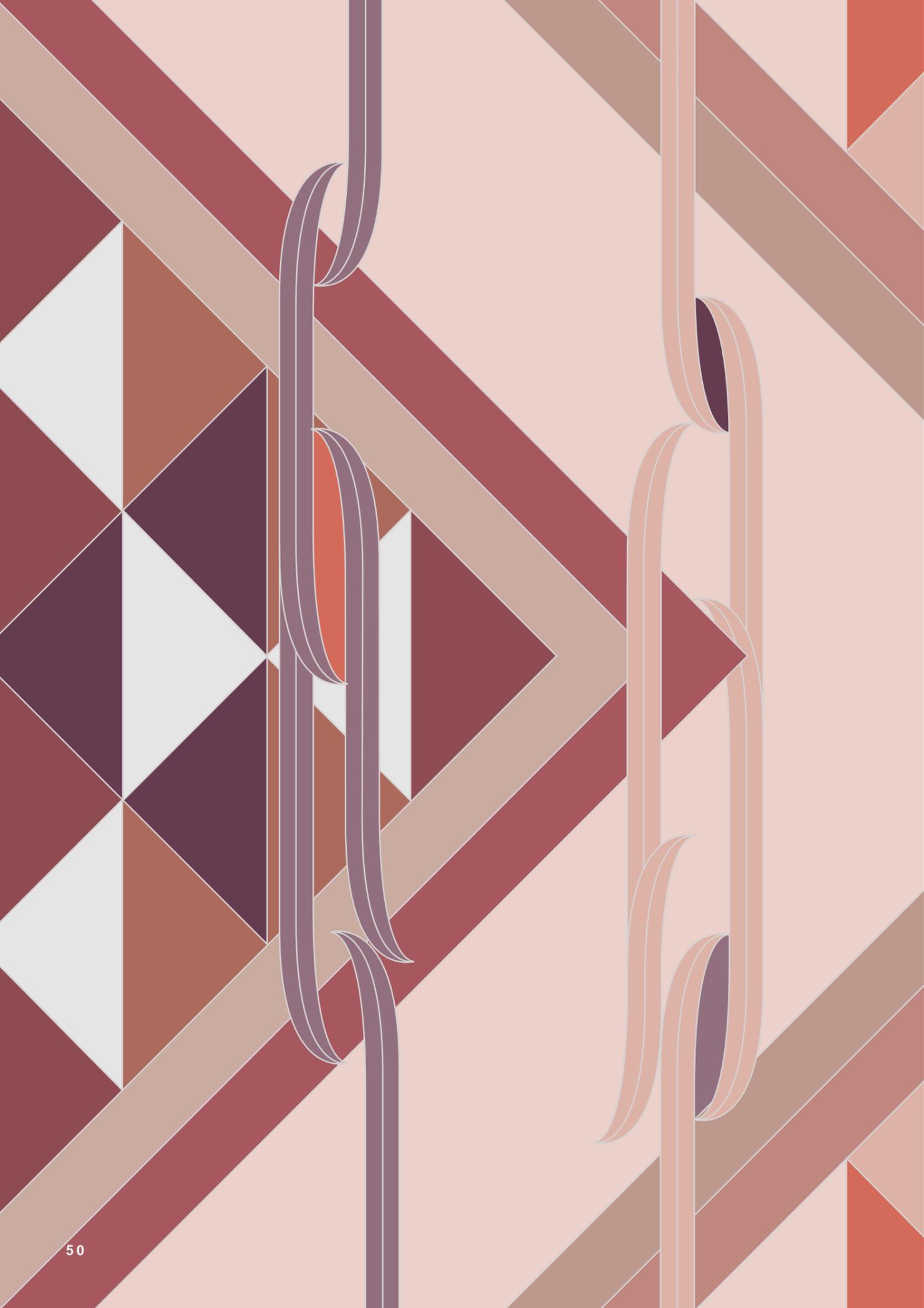
A specific position was always selected, in full view of the chief's dwelling, for the prized pataka whakairo. Were as the position of the ordinary food and store houses in the marae were not.

Pātaka stored the most treasured possessions of the iwi, pounamu, paraoa, weapons, cloaks, as well as tools, fishing gear, preserved food, gourds, and clothes.

The pātaka was a symbol of the wealth, resource and prosperity of a hapū or iwi. These distinctive buildings were once more important than a whare, and the most highly decorated.

Pātaka were entered through a trapdoor in the floor; the small opening at the front was a window.





3.0

TIKANGA



MĀTAURANGA MĀORI

Mātauranga Māori is the pursuit and application of knowledge and understanding of the Taiao. Following a systematic methodology based on evidence, incorporating culture, values and world view. Pūrākau and maramataka comprise codified knowledge and include a suite of techniques empirical in nature for investigating phenomena, acquiring new knowledge, and updating and integrating previous knowledge. Pūrākau and maramataka can be both accurate and precise, as they incorporate critically verified knowledge, continually tested and updated through time.

Tikanga can be understood as the ethics of how processes are conducted. These moral princi-

ples are a fundamental aspect of Māori culture and are still maintained in today's global world. Tikanga comes out of the accumulated knowledge of generations of Māori and is part of the intellectual property of Māori. The knowledge base of tikanga is a segment of mātauranga Māori. This base consists of ideas, interpretations and modifications added by generations of Māori. Often the modifications are so small as not to be noticed, but in the end they add to the pool of knowledge about a particular tikanga. Concepts such as tapu (the state of being set apart), mana (prestige), noa (neutrality), manaakitanga (hospitality), take (cause), utu (reciprocation), ea (satisfaction), and many others

all play a part in explaining our customary practices.

A culture that sets aside its pool of tikanga is depriving itself of a valuable segment of knowledge and is limiting its cultural options. This leads to rejection of many or most of the peoples' ceremonies.

Fortunately, it is always possible to revisit the pool of tikanga and dip into it; and that is what we have done and are continuing to do. Tikanga is an essential part of our heritage and should be embraced, talked about, practised and evaluated.

“Tikanga is the mediation between Mana and Tapu.”

MANA

Mana refers to an spiritual power, essence or presence. This applies to the energies and presences of the natural world. There are degrees of mana and our experiences of it. For Māori life reaches its fullness when mana is present in the world.

The most important mana comes from Te Kore – the realm beyond the world we can see, and sometimes thought to be the ‘ultimate reality’.

The element of Mana is intimately related to whakapapa and again further highlights the reason why Māori place such value on Whakapapa. It is because through whakapapa connections can be maintained with Atua of the Maori world (mana Atua).

Personal and group relationships are always mediated and guided by the high value placed upon mana.

Mana has to do with the place of the individual in the social group. Some individuals are regarded as having a high level of mana and others have varying levels.

They are well placed in terms of whakapapa and come from chiefly lines or from important families. People of mana draw their prestige and power from their ancestors (mana tipuna). This power is socially founded upon the kinship group, the parents, the whānau, hapū and iwi.

Mana is in turn mediated by the value placed on the tuakana/

taina standing of a person. Tuakana older siblings, male or female have a higher position socially than taina, younger siblings. In effect interpersonal relationships are not on a level playing field.

There is also a personal increment based on the proven works, skills and/or contributions to the group made over time by an individual that provide human authority (mana tangata).

Having skill and experience are advantages in maintaining balance in interpersonal and inter-group relationships. As a general rule mana must be respected and public events should enhance the mana of participants. Actions that diminish mana result in trouble.



TAPU

Certain restrictions, disciplines and commitments have to take place if mana is to be expressed in physical form, such as in a person or object. The concepts of sacredness, restriction and disciplines fall under the term tapu. For example, mountains that were important to particular tribal groups were often tapu, and the activities that took place on these mountains were restricted.

The concept of tapu is an important element in all tikanga. The source of tapu goes to the heart of Māori religious thought and the practice of observing and managing of tapu continues to this day. Tapu is integrating different philosophies and making an attempt at reconciling apparent contradictions.

Tapu is everywhere in our world. It is present in people, in places, in buildings, in things, words, and in all tikanga. Tapu is inseparable from mana, from our identity as Māori and from our cultural practices.

As Māori we respect the tapu of places and buildings such as the ancestral meeting house any structure that contains the essence of mana. We also respect the tapu of persons including our own. These are ideals and values we believe in. But it has to be admitted that many of us no longer know about these values and often do not know what to do.

Not with standing this trend, tapu remains an important part of our actions and of our beliefs. When

told that we should not step over a sleeping person the reason has to do with the tapu of the person. One should not pass anything over the head of another, the head being the most tapu part of a person.

A building is opened at dawn because it is tapu until the moment the builders, carvers and decorators are released from the tapu of creative work and the building is cleared ready for public use. The whole of the tangihanga ceremony cannot be explained unless the notion of tapu is clearly understood.



MAURI

Mauri is an energy which binds and animates all things in the physical world. Without mauri, mana cannot flow into a person or object. Mauri is the spark of life, the active component that indicates the person is alive. Best stated that “the Maori view mauri as energy’, and that it is active inside all of us and all things.

Tihei mauri ora is the sneeze of life which signals the new independence of the child, breathing independent of the womb and its supporting life lines. The sneeze also is a manifestation of the mauri existing as an essential and inseparable part of that particular person.

There is a mystical and magical quality to life. The heart beats, the many systems of the human body carry out their specific tasks

in autonomic nervous system, the blood flows, and the body is warm and alive. However, once the life principle is extinguished, which is signaled by one last breath, all body systems stop and the body becomes cold. The Māori view is that mauri has left the body and the person dies. When the body dies the mauri ceases to exist. It vanishes completely.

The idea that mana can flow into the world through tapu and mauri underpinned most of Māori daily life. For example, sacred stones possessing mauri were placed in fishing nets, where they were able to attract fish. The stones were placed in bird snares for the same purpose. When fish arrived in the nets or birds in the snares, Māori saw something more than just the creatures

before them – they saw energy within these physical forms. The harvest of fish was the arrival of Tangaroa, god of the sea, which meant the arrival of mana.

Mauri stones were also used to prepare people who would receive mana. In the traditional whare wānanga (school of learning), small pebbles (whatu) were used in a student’s initiation ceremony. It was believed that when the student swallowed the pebbles, the mauri in them was taken into the stomach, establishing the conditions whereby mana in the form of knowledge and learning could come into the person. This is the theory behind Māori meditation practices, known as nohopuku (to dwell inwardly, in the stomach).





NOA

The notion of Noa and Ea to indicate the successful closing of a sequence and the restoration of relationships or the securing of peaceful inter relationships is a value that underpins most tikanga.

In war, the notion of ea refers specifically to either achieving revenge, which is a limited and one-sided aim, or towards securing peace between both parties, which is more difficult to achieve. In the case of muru, relationships have been upset and a new set of relationships is validated at great cost to one party. The new element in the relationship enters the group at great expense to the receiving hapū and probably needs to foster good future relationships.

In the context of infringements

upon tapu, the response selected reduces the level of tapu to a state of noa, thereby restoring the balance and so reaching the deserved state of ea.

Noa is often paired with tapu indicating that often noa refers to restoring a balance. A high level of tapu is regarded as dangerous. Here the role of tikanga and of tohunga is to reduce the level of dangerous tapu until it is noa or safe.

It is not useful to think of noa as being the opposite of tapu or as the absence of tapu. This is plainly not the case. For example a person can be very tapu if one is very ill or there is bleeding and shedding of blood. Once these tapu-increasing symptoms have passed the person returns to a safe state, but still has personal

tapu. The state of noa indicates that a balance has been reached, a crisis is over, health is restored and life is normal again. This means relationships are restored.

This state coincides with a state of ea and noa. This state might last for several weeks until upset by some unexpected event. The cycle begins again from a cause, "take, to a response, "utu and finally reaching a state of balance again, "ea' and "noa".

These underlying principles and values are far reaching in all aspects of daily life in tikanga Māori. These principles and values will arise time and again in the range of tikanga Māori and so it is of great importance to understand that and how it impacts this project at all levels and stages.

CULTURAL DESIGN PRECEDENTS



Photo: Kōwhaiwhai from Kaiaio, Maungaroa Marae



Photo: Kōwhaiwhai from Kaiaio, Maungaroa Marae



Photo: Kōwhaiwhai from Kaiaio, Maungaroa Marae

CULTURAL DESIGN PRECEDENTS



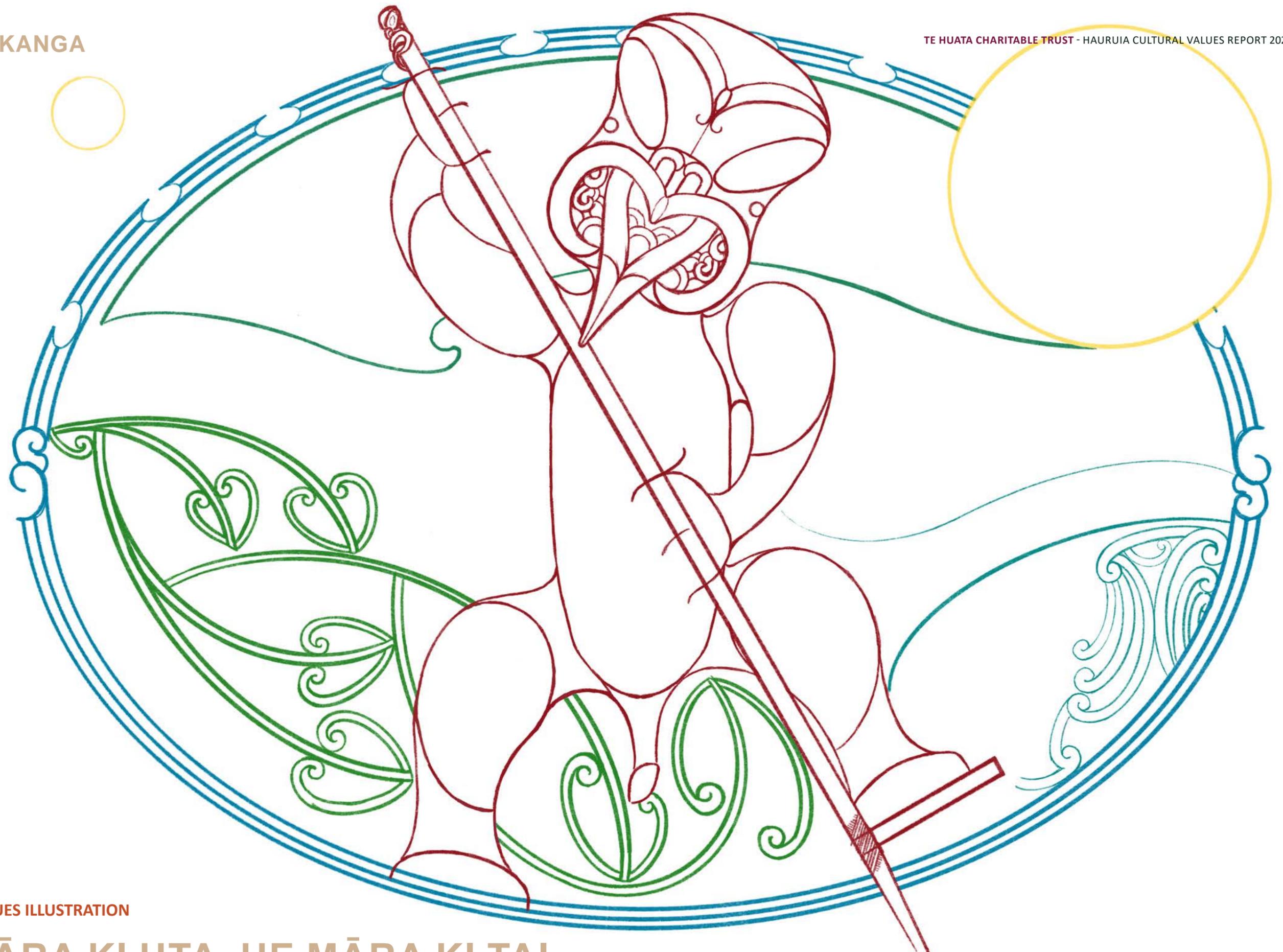
Photo: Tāniko from Kaiaio, Maungaroa Marae



Photo: Tāniko from Kaiaio, Maungaroa Marae

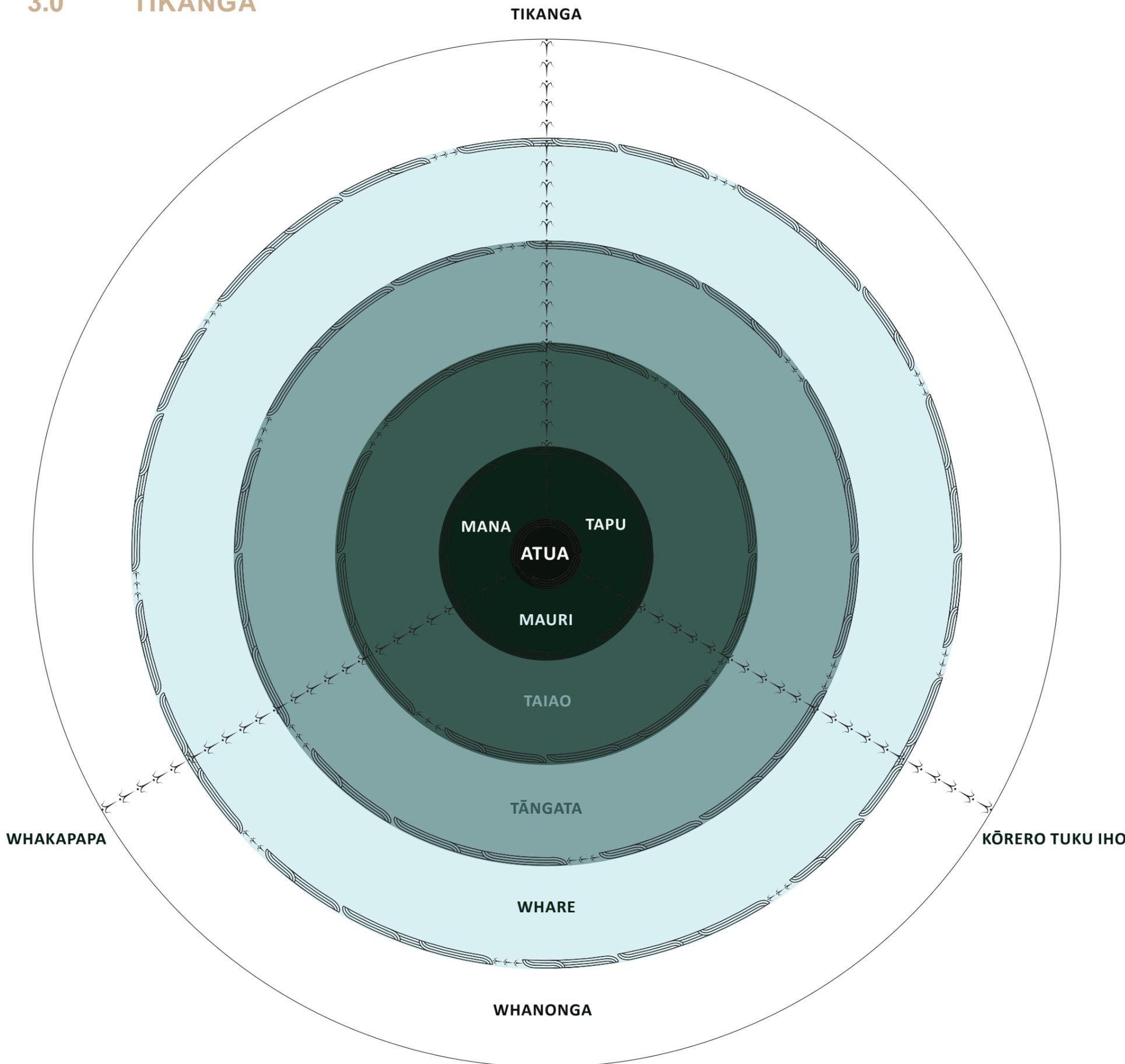


Photo: Tāniko from Kaiaio, Maungaroa Marae



CULTURAL VALUES ILLUSTRATION

HE MĀRA KI UTA, HE MĀRA KI TAI



CULTURAL VALUES METHODOLOGY

This methodology diagram is a visual representation of all the Cultural Values researched and explained in this document.

The diagram illustrates a Te Whānau-a-Apanui worldview that uses the concepts and traditional practices that have been handed down from generation to generation.

At the center of the diagram is Atua and the spiritual aspects that transcend and manifest in our physical reality. It was important to have this aspect at the core as it shows the difference in what indigenous people hold as the most important value, an inverse approach to western society where human constructs of wealth, power and influence are at the center of decision making.

The next ring is Taiao. Taiao is the physical manifestation of the spiritual concepts of Mana, Tapu and Mauri. More than just the resources the environment gives humankind, it is the first Whare Wānanga that an individual experiences to learn these values.

The following section is Tāngata as humans are the result of their environment. It is this intimate relationship with nature with the environment that is a core value of Māori culture.

Just as we have evolved to adapt to our specific environment and understand all parts that make up that ecosystem as humans we now create our own tools and environments where we control all the elements. These were in the form of the kō, rua and pātaka to new tools and buildings that provide the ability

Finally the last ring is Whanonga or the behavioral nature of people. For Māori it is believed behavior and function is omnipresent to these key principles of life as oppose to human laws and societal constructs that a single focused governing decision making devoid of broader outcomes.

The three lines emanating outwards from the center of the diagram Tikanga, Whakapapa and Kōrero Tuku Iho are unique cultural values of Te Ao Māori that allows an individual or collective to move back and forth freely from the center of the core values outwardly. Therefore it is this methodology and framework we have developed alongside Te Huata and iwi knowledge holders to provide the blueprint for not only the design process but all subsequent decision making involved with the development at Hauruia, in Te Whānau-a-Kaiaio, in the Te Whānau-a-Apanui iwi rohe.

TOA

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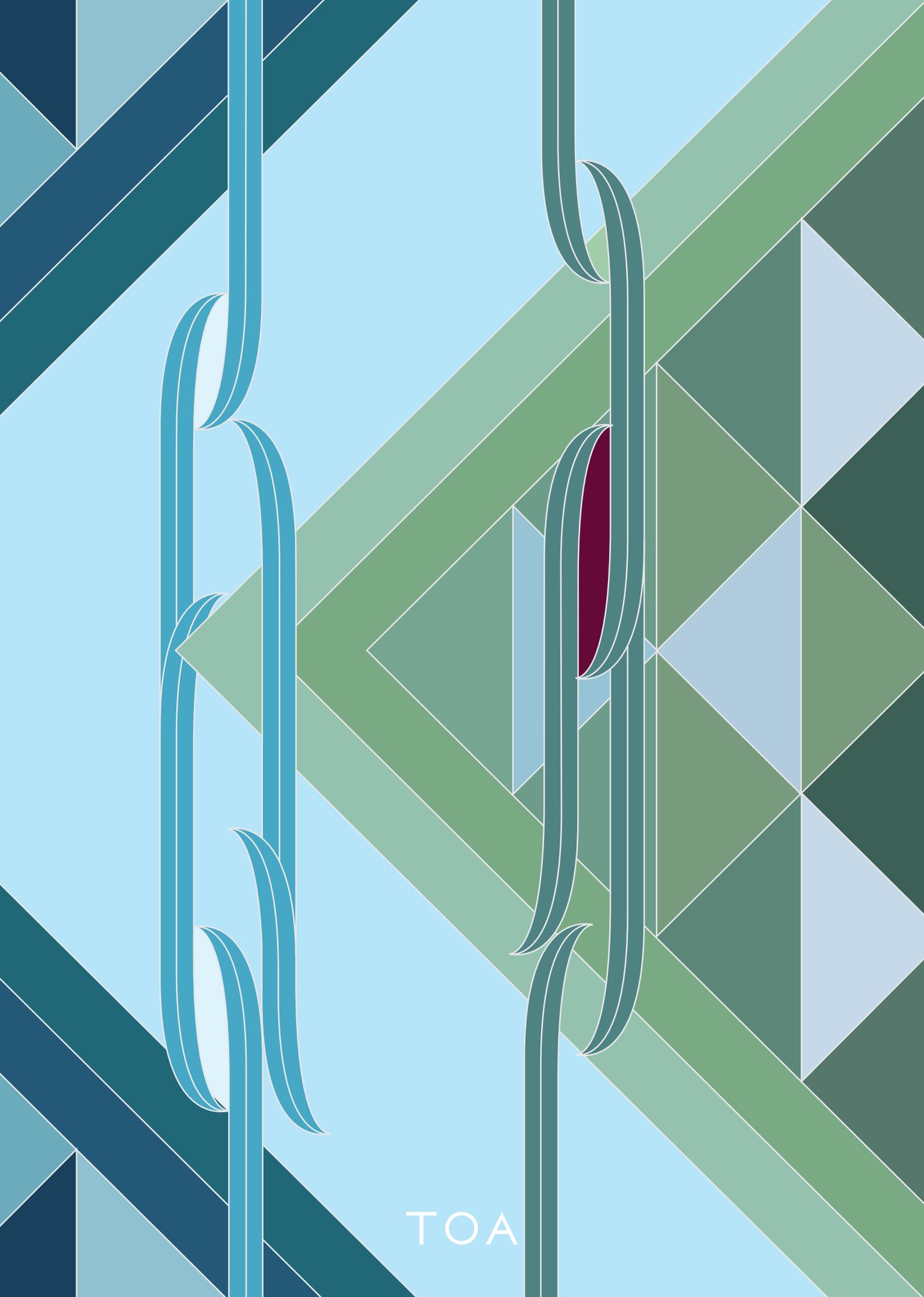
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