A Maori Parliament

Master Thesis explanatory document

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Abstract

Over the last few decades Maori culture has been undergoing a revival and change; with the establishment of new institutions and organisations. Maori language immersion programmes have been developed and Te Reo Maori is being conducted in schools. The strengthening of tribal structures, councils and the renewal of tribally owned assets is becoming more apparent. The establishment of Maori organisations such as radio stations, a television channel and the political representation of Maori MP’s in the New Zealand Parliament are all key indicators of the representation of Maori within New Zealand’s society and culture.¹ I wanted to engage with Maori culture and values to design a Maori Parliament as an architectural response to issues of Maori democracy, self determination and aspirations.

Introduction

There is a lot to learn from the cultural ideas and values behind Maori building, architecture and structures and I feel this gives me a good base for a contemporary take in the design of a Parliament building. I am interested in the richness and depth of traditional materials and forms and seek these in my design explorations. I am interested in using honest materials - timber, unpainted concrete and also articulating the structure. I think that a Maori parliament, using natural materials and cultural influence would allow me to create something that is culturally significant.

A preliminary objective of this project was to develop an understanding of Maori culture and values necessary to initiate the process of designing a building expressing sovereignty. This was crucial as the building had to allow for respect of Maori protocol. Tikanga (Maori Protocol) consists of general behaviour guidelines for daily life and interaction in Maori culture. Tikanga is commonly based on experience and learning that has been handed down through generations. It is based on logic and common sense associated with a Maori world view. Arrival, greetings and welcoming on to a Marae (Maori Community facility) all have a certain protocol pertaining to them. The arrangement of buildings on the Marae also follows protocol.

The ancestors of Maori were among the greatest canoe builders and navigators. I aim to illustrate the diversity, richness and innovative nature of Maori culture, while challenging the dominant and narrow image of Maori architecture and Maori leadership in New Zealand. Maori architecture has long been seen as primitive and temporary. It was also viewed as simply decorative and not appreciated architecturally. The building would be a symbol, not only of sovereignty and legislation but also as a powerful architectural statement for New Zealanders.
1. Influences

Parliament Precedents
The relationship between parliaments and their architectural expression is an exercise of the aspirations of the nation and their values. They attempt to represent the values of democracy and nationhood. Successful parliament buildings can be judged by the spirit of the people they exist to serve.

Architectural vision of democratic ideals has created a diverse range of structures over the years from amphitheatres of classical civilisations to recent significant structures detailed below. Buildings of democracy not only have to express the values of the nation but also influence the governments in which they accommodate. These buildings can be compared to a stage or theatre where politicians talk, debate, make rules and determine the framework and future for their society.

The architectural envelope that encloses a parliament reflects national tradition and democratic aspiration. Parliament buildings reflect the way countries see themselves or how they would like to see themselves.

They become monuments to national identity through their appropriation by the people of a particular nation. The cultivation of nationhood requires reinforcement and material representation.\(^2\)

Parliamentary architecture carries a high responsibility as it is essentially the creation of the most important public building of the nation. These buildings will be put under intense public scrutiny.

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New Zealand Parliament, Wellington

New Zealand’s first Parliament was a wooden Gothic style building that was destroyed by fire in 1907. The new Parliament house was designed by government architect John Campbell and his assistant, Claude Paton. It was an Edwardian neo-classical building and was opened in 1922.³ This building houses the chamber of representatives and the oppositional layout is based upon the British House of Commons.

³ Sudjic and Jones, 2001, 34

It was more than 50 years later that the executive wing, known as the ‘beehive’ was built to complete the complex. Designed by Sir Basil Spence, the beehive is a circular building, rising from a rectangular podium. It contains the Cabinet Room and ministers’ offices.⁴ When people think about the New Zealand Parliament they often refer to the beehive as the main building. I found it interesting that this domineering building in fact only accommodates offices and administration. Whenever political issues come up on television or in print it is often the beehive which is projected to us as an image of the government. This is false and does not bode well for the government’s representation of values.

⁴ Sudjic and Jones, 2001, 34

The neo-classical nature of the New Zealand Parliamentary complex is solid and heavy with large columns dominating the facade of the Parliament House. I will not be attempting to use traditional public buildings in my Maori Parliament. The beehive with its circular shape is enclosing and looks impenetrable. This gives the illusion that the government is quite separated from society, hiding behind an imposing façade. I envisage a building like this, with its shape and dominance to house the main debating chambers of the Maori Parliament. I like the effect of the rhythmic panelling on the outside, this could have an influence to my building, using battened panelling reminiscent of the paddles of the Maori Waka.
Scottish Parliament
When designing the new Scottish Parliament, the architectural issues of this building raised many questions and had to be carefully explored, as the act of devolution from the United Kingdom had to be expressed as a new beginning and not a return to an old institution. This has some relevance with my project as it provides a model that has separated from its origins. Although my project will not act as a separation from the National Government, it is a separate entity that differs from the National model.

The Scottish Parliament is a powerful and original building that deals with a complex site, engaging with Edinburgh’s historic urban setting and dramatic landscape. There was great deal of scrutiny over sites and also the possibility of conversions of existing buildings. A similarity that this brings to my own project is one of a powerful site. The site I have chosen in Hopuhopu, Ngaruawahia has great significance with the spirituality tied to the great Waikato River and impressive nature of the mountain surrounds.

The Scottish Office ran an architectural competition to find the architect. The chosen designer, Enric Miralles from Barcelona, was seen by some as the most adventurous choice, as his critical reputation was high and his office small but the poetic intensity of vision and sense of energy made him the selector’s choice. Miralles initial submission had as its centre point a photograph that he had taken as a student of a beach on which an upturned boat had been turned into a turf-roofed hut. He was conveying the image of a building that grew naturally out of its site, stretching away to the lush green meadows, rather than sitting heavily on it. It hinted at the gently curved shell-like shapes that he planned to build. This has some relevance in my work on a Maori Parliament as some conceptual ideas come from Maori waka (canoe) influences.

Miralles chose to collaborate with the Scottish practice RMJM to realise the commission and proposed a less formal building than some of the other proposed designs. He proposed

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5 Sudjic and Jones, 2001, 140

6 Sudjic and Jones, 2001, 146
organic shapes rather than sharp geometrical forms. One issue with the design that came under scrutiny was the curved boomerang shape of the debating chamber. This sense of confrontation was not supported by anyone and the MPs wanted to create a sense of occasion. In material the building was to reflect the character of Scotland, to the architect that meant using granite rather than sandstone.

This new parliament was to be a landmark for a shifting political landscape. A criticism of this work from viewing the floor plan is the complexity that it creates for visitors as the layout is not easy to follow and could cause confusion.

This is a building that deals with the site instead of following a commonly used ideal in Parliamentary architecture of imposing a monument on it. The form is more organic and we can see fragments of the upturned fishing boats scattered across the site, not dominating it. I see my Maori Parliament as working with the site, the land is of such great importance to the Maori and the form could come from organic shapes with a Maori influence.
Parliament of Sri Lanka

Before the colonial period, Sri Lanka was a Monarchy. Thereafter administrative and governmental reforms were introduced under the Portuguese, Dutch and British rulers. The Parliament of Sri Lanka meets at Sri Jayewardenepura, one of the country’s ancient capitals. It was built in 1979; 31 years after the republic had achieved independence from Britain. Geoffrey Bawa was commissioned to design the complex. His idea was to create an island site by dredging an area to the east of the ancient capital of Kotte, where the ruins of the old citadel overlooked a large swamp. Bawa perceived the Parliament as an island capital surrounded by a new garden city of parks and public buildings.

The resulting building was a series of copper roofed pavilions which appear to float on a rising peak of terraces above the lake. Its cascade of copper roofs would be seen from the North floating above the lake. The final approach would be over a tree lined causeway to a public piazza punctuated by pools and water cascading with steps and ramps rising to the entrance loggia, from which a formal entrance and staircase would link directly on axis to the main chamber towards the speaker’s chair.

The design places the main chamber in a central pavilion surrounded by a cluster of satellite pavilions, each defined by its own umbrella roof of copper. They seem to grow out of their own plinth, although the plinths are actually connected at ground and first floor level. The main pavilions and its 5 satellites define a series of separate outdoor spaces between the building and the lake. The relevance that this precedent has to my project comes from the idea of a central chamber and surrounding pavilion areas that will house associated activities. I am looking at creating a central feature of the main chamber and generating other spaces around it. This would have the potential to be joined under one roof.

The main pavilion is symmetrical about the debating chamber, but its axially is diffused by the asymmetry of the arrangement of lesser

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9 Sudjic and Jones, 2001, 56
10 Robson and Bawa, 2002, 64
11 Robson and Bawa, 2002, 64
pavilions around it. As a result, the pavilions each retain a separate identity but join to create a single upward sweep of tent-like roofs.\textsuperscript{12}

This is relevant in my project as I look to create a Parliamentary complex with separated entities.

While there are references to classical precedents, traditional Sri Lankan monasteries and temples, the gridded practice was quite contemporary. Bawa wanted to create a sense of accessible democracy, cultural harmony, continuity and progress. Unfortunately these architectural moves have been compromised by the need to cordon the complex for security. The chamber endured a grenade attack in 1987 where a member of parliament was fatally wounded.\textsuperscript{13}

\textsuperscript{12}Robson and Bawa, 2002, 64
\textsuperscript{13}Sudjic and Jones, 2001, 56
**Welsh National Assembly building**

In March 1998 the Welsh Office announced a design competition to select an architect for the Welsh National Assembly with the following statement; “This competition offers the architectural profession the opportunity to express a concept of what form should be assumed by a democratic assembly listening to and leading a small democratic nation as we enter the next millennium. The chamber must be an effective place of debate, and the building should create a welcoming impression to those who work in it and to the many who visit it. In due course, we would dare to hope it will become a visible symbol, recognised and respected throughout the world, whenever the name of Wales is used”.

The winner of the competition - the Richard Rogers Partnership produced a scheme that allowed for “light and transparency and generous open spaces”. It was viewed that the design represented the “open modern democracy” that the Welsh Assembly strived to be.

The location of the new assembly was the cause of much debate and resulted in the building being built in the capital on a site that faces out to sea. It has been suggested that it faces out to the world beyond, as a physical expression of Wales’ new political confidence and self belief. This has relevance in my own project because of the landscape influences I am dealing with.

The architect Richard Rodgers has responded directly to the challenge of the site, a public plaza lines the water’s edge, stepping upwards into the site, with the administrative functions beneath it. The extended, overhanging roof, is a feature with undulating red cedar slatted timber. Rodgers aim was to design a scheme to symbolise democracy by encouraging interaction and participation in the democratic process by means of this open, transparent and publicly welcoming building. The attempts to make the democratic process more accessible are achieved by an undulating lightweight roof, sheltering internal and external spaces. The building is transparent at the public level while the administrative level is private. This makes the workings of the Assembly visible and reduces energy consumption by maximising use of daylight. The idea of opening the building up with transparencies gives the illusion that the government has nothing to hide and are operating honestly.

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14 Sudjic and Jones, 2001, 118-119
15 Sudjic and Jones, 2001, 118-119
16 Sudjic and Jones, 2001, 119
Reichstag Building, Berlin

The Reichstag building is a historical building in Berlin, Germany, housing the Reichstag Parliament of the German Empire. It was opened in 1894 and housed the Reichstag until it was damaged in a fire in 1933. The building was partially refurbished in the 1960s before a full restoration in 1990. Norman Foster was the architect to transform the building into the new home for the unified German Parliament.

The design focuses on making the processes of the government more transparent. The building was first almost completely gutted, taking out everything except the outer walls. Many felt the renovation showed a lack of respect for the building's original design but overall the reconstruction, completed in April 1999, is widely regarded as a success. The huge glass dome that was erected on the roof as a gesture to the original 1894 cupola, gives an impressive view over the city.

The dome has a 360-degree view of the surrounding Berlin cityscape. The main hall of the parliament below can also be seen from the cupola, and natural light from above radiates down to the parliament floor. A large sun shield tracks the movement of the sun electronically and blocks direct sunlight to people below. The idea of a centralised dome could have relevance in my own project as I plan to make the chambers a circular shape focusing inwards for debating.

The dome is open to the public and can be reached by climbing two steel, spiraling ramps that are reminiscent of a double-helix.

The glass dome was also designed to be environmentally friendly. Energy efficient features involving the use of the daylight shining through the mirrored cone were applied, effectively decreasing the carbon emissions of the building. The futuristic and transparent design of the Reichstag dome makes it a unique landmark, and symbolizes Berlin's attempt to move towards a united, democratic Germany.

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19 Wikipedia, accessed on 28 April 2010
20 Galinsky, Reichstag Dome, Foster and Partners 1999, accessed on 24 April 2010
Parliament House, Canberra

The home of Australia's Parliament is located on a 32-hectare site on Capital Hill in Canberra. Opened on 9 May 1988, the building was designed by Romaldo Giurgola of Mitchell/Giurgola and Thorp Architects. It was constructed almost entirely of Australian materials.\(^1\) The building axis runs from North to East and South to West, and is situated perfectly inline with Old Parliament House, the Australian War Memorial and Mt. Ainslie.\(^2\) In order to preserve the shape of the hill, on which it is built, it was constructed into the top of the hill with the roof being grassed over.\(^3\)

Visitors moving through the building experience a journey symbolic of Australia's history. The Forecourt, with its featured mosaic dot painting, recognises the long history of Aboriginal culture in Australia.\(^4\) The use of marble and timber in the main Foyer provides a link to the arrival of Europeans to Australia. In the Great Hall, the rich Australian timbers, the Great Hall Tapestry and the Embroidery make subtle reference to the settlement and cultivation of the land. The Members' Hall, designed as a lofty, ceremonial space at the heart of the building, is located directly under the flag mast. It is the space in which the North-South axis of the building crosses with the East-West legislative axis that joins the Senate and House of Representatives Chambers.

The Main Committee Room represents the future of Australia, as the work of committees affects the futures of the nation's representative democracy. The building is recognised as a major international achievement in the integration of art and architecture, and features numerous commissioned artworks built into the very fabric of the building.\(^5\)

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\(^3\) Australian Explorer, accessed on 21 April 2010
\(^4\) Parliament of Australia, Visiting, accessed on 20 April 2010

\(^5\) Parliament of Australia, accessed on 20 April 2010
The Maori Marae

The marae is a unique experience that deals with the idea of open space. It is seen as the main architectural composition of Maori architecture. The function of the marae is as a formal, ceremonial gathering space focused on an area of level ground (25-30m across). Marae are open to the sky and dedicated to the gatherings of Maori people and to the practice of traditional rituals.26

As a complex the marae is ideally located in natural landscape facing outwards to open elements of sea and plains of land. It would be backed by closing elements of hills, mountains or bush and would often run parallel to rivers. Closure of the natural landscape is reinforced by a meeting house – the façade and porch of which are a reinforcement of the landscape at building scale.27

Each marae has a meeting house, a dining hall and other small buildings, set in about an acre of land and fenced off from surrounding properties. Directly in front of the meeting house lies the empty expanse of lawn - the atea or ceremonial courtyard which is the focus of the complex. The term marae is ambiguous as it describes both the total complex and the ceremonial courtyard.28

Entering the Marae

Going on to the marae means entering into an encounter situation, where challenges are met and issues are debated.29 The movement onto marae is given the term ‘piki’ which translated means “to move upwards”. This movement upwards onto the marae brings up connotations of the raised platform.30 People speak of being ‘accepted onto’ a marae which suggests a separate nature to surrounding buildings and land. The opening of this defining boundary is opposite the house and can be marked minimally by a gate or elaborately with portals and shelters. The gateway is the first line of welcome.31 Here the visitor must wait to be called onto the marae. The position of the gateway varies with the changing features of individual sites such as the position of the road,

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26 Anne Salmond, *Hui, A study of Maori ceremonial gatherings*, Hong Kong: Shanghai Printing Press Ltd, 1975, 31
28 Salmond, 1975, 31
30 Austin, 2005, 228
but the visitor always approaches from the openness side and never from above.\textsuperscript{32}

When welcoming visitors, the courtyard, seen as the space in front of the house, is defined by the host group who arrange themselves on one side of the façade of the meeting house. In the Waikato they will usually stand to the left of the house. The visitors will be given seats opposite them.\textsuperscript{33}

All newcomers to the marae must be greeted formally by the tangata whenua (hosts).\textsuperscript{34} A karanga or call is given by mature women, and tells their men to get ready. The call is a wail of grief for the dead who have gone before and a greeting for those dead who have come with the visitors. It is recognition of their mana (prestige or power) and of their descendants.\textsuperscript{35} The women of the visiting party will call first and one of them will reply to the karanga. This will be taken up again by the home people as a second call, replied to and followed by a third call.\textsuperscript{36} The last visiting speaker will lay a gift on the marae, generally an envelope of money.\textsuperscript{37}

The two groups meet up for the hariru, the greeting. The hongi or pressing of noses is the final expression of grief for the dead, as well as a greeting for the living. Once the two groups have finished greeting each other the visitors are called into the whare kai (eating house), to have ‘a cup of tea’. An invitation to have a meal is the final tapu (sacred restriction) removal and a valuable part of Maori culture.\textsuperscript{38}

Enclosure is now complete and the two groups can exchange greetings across the clear space. This closure of the space by people is often backed by fences to the side of the façade of the house, and other buildings which all relate to the marae and reinforce its enclosure. Trees, fences and walls all help define the enclosing boundary. This creates a spatial realm or domain.\textsuperscript{39}

\textsuperscript{32} Austin, 2005, 229
\textsuperscript{33} Simmons, 1997, 49
\textsuperscript{34} Maori.org.nz, Tikanga, accessed on 21 May 2010
\textsuperscript{35} Simmons, 1997, 49
\textsuperscript{36} Simmons, 1997, 49
\textsuperscript{37} Simmons, 1997, 51
\textsuperscript{38} Simmons, 1997, 52
\textsuperscript{39} Austin, 2005, 228
The Meeting House

The key to the Maori universe is the te whare runanga, (the meeting house) on its marae. It is the focal point for the spiritual, ancestral, chiefly and tribal values of the marae. It is called the turangawaewae, a place on which to stand, where grievances are laid out and solutions found. The meeting house is normally the major central building and ornately carved. It has many names, such as whare tupuna and whare nui, and is structured to represent the ancestor. The Meeting house traditionally faces east, to see the first rays of the sun as each day dawns.

The structure of the house is carved and painted with ancestral figures and genealogies as a representation and record of the history of its people. The house itself represents the ancestor and this symbolism is often quite literal with the ridge pole acting as the spine terminating in a carved head at the front and with the rafters inside as ribs. The centre pole would act as the heart and the facing boards are the arms ending with carved fingers. This means when one enters the house they are entering the body of the ancestor.

The meeting house has a porch that is reflective of the landscape closure. As the visitor sees the house, (in elevation) it is often seen to reflect the landscape behind while the gable reaches up to the sky with a carved figure at the top. The interior of the house is a single room with one door and one window to the porch. The opening into the enclosure of the house is on the right hand side of the porch through a richly carved doorway.

When a house was built according to Maori techniques the large front and back posts were put in the ground first, then the ridgepole, the backbone of the ancestor, was raised on these. The main front post of the house, the poutahu, is said to symbolise life. The ridgepole symbolises the journey through life which ends with the back pole, which represents the goddess of death and the guardian of the entrance to the underworld. The post used to be buried in the ground and in many houses it still is.

Representing the body of an ancestor, the meeting house is built with great symbolism.

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41 Maori.org.nz, Tikanga, Marae Complex, accessed on 21 May 2010
42 Austin, 2005, 230
43 Austin, 2005, 230
44 Austin, 2005, 231
45 Simmons, 1997, 30
An explanation of the parts of the whare is named in figure 7.

- The tekoteko at the top of the whare usually represents the ancestor, who the whare is usually named after. 46
- The koruru under the tekoteko usually represents a direct descendant of the ancestor. 47
- The ridgepole, or tahuhu, is the ancestor’s backbone. 48
- The maihi or bargeboards coming from the sides of the tekoteko represent the arms. The raparapa at the end of the maihi, are fingers of the ancestor. Symbolically the arms and hands gather the people together. 49
- The amo coming down from the sides of the maihi represent the sides of the ancestor and are carved with the main decendants of the ancestor, placed there as guardians. 50

When you enter a whare, you are not entering an ordinary building, but the body of an ancestor, whose arms (maihi) are outstretched, ready to embrace you. 51 The porch area is known as the mahau, or the roro (brains) of the ancestor. It is the place where discussions take place. 52

Above and around the door are the door jambs, or whakawae, crowned by a lintel. This marks the threshold which one must be invited to go over into the body of the ancestor. This is a very tapu (sacred) threshold and is marked as such. The doorway is carved to mark the transition from the mythic world outside to the inside, to the historic time of the ancestors in the house. 53

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46 Maori.org.nz, Tikanga, Marae Complex, accessed on 21 May 2010
47 Maori.org.nz, Tikanga, Marae Complex, accessed on 21 May 2010
48 Simmons, 1997, 25
49 Simmons, 1997, 25
50 Simmons, 1997, 25
51 Maori.org.nz, Tikanga, Marae Complex, accessed on 21 May 2010
52 Simmons, 1997, 25
53 Simmons, 1997, 25
Exclosure is an important element on the marae as it describes the space beyond the boundary of the marae enclosure but that is still part of the marae. It is this space where activity is independent but still complementary to the important ceremonial activities. It contains ancillary buildings such as toilets, kitchens, store-houses, and dining hall.\footnote{Austin, 2005, 230}

The Whare Kai
This is the eating house, the place where the "inner being" is satisfied. The whare kai is a separate building, not necessarily as a physical reality but in some cases as a concept or belief.\footnote{Maori.org.nz, Tikanga, Marae Complex, accessed on 21 May 2010} The dining hall is often seen as the spouse in reference to the ancestral meeting house.\footnote{Simmons, 1997, 15} Because of the sacred nature of the ‘meeting house’ many activities take place in the dining hall.

The Wharepuni
Many authors mention the warmth of the sleeping houses of the Maori. They are often built up with dirt around earthed up walls.\footnote{W.J. Phillips, Maori Houses and Food Stores, Wellington: Government Printer, 1952, 28} This indicates the desire for warmth at night. Early voyagers compared the sleeping houses with dog kennels. Built close to the ground, the houses were less of a target for wind and storm.\footnote{Simmons, 1997, 30} Most do not have any visible windows.

Other buildings and structures
The ablution block and toilets are placed to the rear of the whare nui and the whare kai.\footnote{Maori.org.nz, Tikanga, Marae Complex, accessed on 21 May 2010}
Maori building precedents

1. Turangawaewae Pa

Turangawaewae Pa is one of the most important Maori communities in New Zealand. It is the focal point of the Maori King Movement, the home of the leader of the Waikato tribes and widely recognised as the centre of Maori culture. With koru patterned gates, traditional fighting stages and tree fern palisades decorated with carved or painted figures, Turangawaewae Pa is, in many respects, a model Maori settlement where traditional Maori culture is preserved. There are several notable buildings in the settlement.

Mahina-a-rangi was a fully carved, traditional meeting house. It was opened in the late 1930’s. Unusually the construction was driven by a woman, Te Puea Herangi, who was a leader of the King Movement. It was originally intended to be a hospital that looked like a meeting house so that Maori patients could relate and feel comfortable accepting Western medicine. The School of Maori Arts and Crafts provided inspiration for the architectural moves in the project with the school’s builder commissioned to produce the plans and supervise the labourers. Unfortunately Mahina-a-rangi did not meet the necessary criteria to operate as a private hospital so it was made the main attraction of the marae by being operated as a reception hall and museum. Its main art motifs are taniwha featured on bargeboards and the poutahu, or front ridgepole support. Above the apex of the roof is a full, realistic figure of Potatau, the first Maori king.

Turongo - the residence of the late King Koroki is the most notable on the complex. The house was opened in 1938 and stands alongside Mahina-a-rangi. Timber used for the building was presented to the Waikato Maori people by the Ngati Tuwharetoa tribe.

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60 Alan Taylor, The Maori Builds, Life Art and architecture from the moahunter days, Christchurch, Whitcombe and Tombs, 1966, 70
61 Taylor, 1966, 70
62 Deidre Brown, Maori Architecture, New Zealand Penguin Group 2009, 100
63 Brown, 2009, 102
64 Taylor, 1966, 64
65 Taylor, 1966, 70
An elaborately decorated five-sided tower at the north corner of the building is a distinctive architectural feature of Turongo. Around the stained glass and leaded windows of the tower are traditional Maori carvings, which include stylised human figures and mania and heads in profile. The corrugated iron roof, originally totara shingled, is divided into sections by carved rails which end at the guttering in realistic human figures. The iron roof has two dormer windows (‘pataka’), one facing the path of the sun and the other facing due north. Named Hinana kiuta (‘Look up to the land’) and Hinana kitai (‘Look out to the sea’), the windows symbolise the two races, Maori and Pakeha. In the form of small, traditional pataka, the windows are partly made up of carved maihi, ama and paepae and painted koru design rafters.

At the time of construction, Turongo was a unique experience that reflected the adaptability of craftsmen and builders. The house showed a confidence in the future of Waikato Maori’s, a confidence that virtually bought to an end the years of isolation that followed the end of the Waikato War in May 1865.

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Turangawaewae House was a Maori parliament building, built between 1912-1919, for the Maori King movement in Ngaruawahia. It was important in the representation of Maori identity and resistance to political issues that were dominated by Pakeha in the early twentieth century. Designed by Warren and Blechynden, a Hamilton based firm, the building combines Maori and Pakeha forms in a merging of cultural traditions. It was a gesture of strength in its appearance and location with a symmetrical façade of concrete and stucco, with dormer windows in its taller central element and single-storey wings on either side. It contained important carvings and painted interior details, including a unique pattern designed for King Tawhiao in 1870. The European origins of the Parliament idea was shown in its arts and crafts style, while Maori identity was displayed through carvings by Te Motu Heta on its porch and gables.

Although it was opened in March 1919, the building was rarely used for parliamentary gatherings as the lack of Maori political representation became apparent. The building was operated as a health clinic in the 1940s after being empty for many years and

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66 Taylor, 1966, 70
67 Taylor, 1966, 70
68 Taylor, 1966, 70
69 Taylor, 1966, 70
70 Taylor, 1966, 70
was later used as a base for the Maori Land Court. The building's mana (prestige) and purpose were restored after refurbishment in the 1980s, when it became the first home of the Tainui Maori Trust Board. The building is architecturally valuable for its unique combination of arts and crafts and traditional Maori styles, and for being one of the earliest official Maori structures designed by a European architectural firm. It is a reminder of the long association Maori have with Ngaruawahia, and significant for its association with health and land rights as well as ongoing Tainui cultural and political affairs.  

2. Rua’s Temple

The Urewera National Park was once the land of the Tuhoe people who built strong, fortified villages on hill ridges and deep in the forest. The tribe became one of the most powerful in the country but when Pakehas suddenly appeared with disease and war that Tuhoe had no resistance to, the numbers in the tribe rapidly fell and the villages became deserted. Of the few tribes that survived, they were determined to live in isolation from the Europeans. Their leader Rua Kenana, a Maori religious elder, farmed land with his people round the small settlement of Maungapohatu.

The village had a carved meeting house and a distinctively designed Maori temple constructed by Rua’s followers in the early 19th century. It is no longer standing but the building was constructed of milled timber and was over thirty feet high with a diameter of forty-five feet. It was a unique and striking building as it was circular in plan and double storied.

The temple had totara roofs with two lines of unglazed windows at the front of the building and single panelled doors. A lower door gave access to the ground floor, where religious services were held, and an upper opened to a gallery reserved for Rua’s family. The building didn’t have any traditional woodcarving but was decorated with exterior wall paintings of red and black playing card designs and inside had slightly modified rafter and taniko patterns.

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71 Taylor, 1966, 70
When Rua addressed groups attending the various annual religious festivals he used an outdoor pulpit beside the temple. It was ten feet in diameter and raised twenty feet above the ground by a simple native hardwood frame. A six foot high surrounding framework would be covered with a canvas awning in hot weather. The interior had minimal decoration, with several rows of benches grouped round a central raised platform.
Waka Research

Relationship between Whare and Waka

The waka for Maori has great historical importance, as voyaging waka were the link between the ancestral homeland of Hawaiki and New Zealand. Various tribes recall in many stories the arrival of their ancestors on these great waka, at landing places which are important sites. Maori trace descent from ancestors on these voyaging waka.

Waka were of vital importance in New Zealand as the only method of early transport for goods and people and were central at a tribal, village and whanau (family) level. Maori society was a canoe culture at a spiritual as well as at a practical level. Ownership was communal - but a waka taua (war canoe) was controlled by a chief, it belonged to him as the leader of all his tribe.  

The sight of a waka is impressive; you can see the strength, artistry and skill that the canoe builder possessed. The precision of the joinery, the ingenuity of design, elegance of the hull and finish of the carving all create a lasting impression.

There are many stories about the relationship between waka (canoes) and Maori housing. The connection is evident in Maori architecture as the openwork spiral of carved canoe prows are used on door lintels and the way the crossing of meeting house threshold carvings are regarded with the same apprehension as boarding a carved war canoe. The kowhaiwhai (scroll) patterns painted on late 18th century canoe paddles are considered to be the precedent for kowhaiwhai patterns painted on house elements from the early 19th century.

Migration canoes

Seven waka sailed together, or around the same time, from Polynesia to Aotearoa. These waka - Aotea, Kurahaupo, Mataatua, Tainui, Takitimu, Te Arawa and Tokomaru - have been called the “The Great Fleet” and their voyage is often referred to as “The Great Migration”. These waka are very important to Maori people.  

Tainui is an important ancestral waka of the Waikato and Maniapoto tribes.  

Ancient Polynesians are remembered as being some of the greatest navigators in the world. The waka pahi (ocean

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81 Brown, 2009, 25
82 Nelson, 1998, 11
voyaging canoes) they used for long journeys were highly specialised sailing vessels. Types varied from region to region but they were generally double hulled and 18-21 metres long for stability. In some regions the hulls were narrow and made from a series of planks sewn together with coconut fibre. They were sometimes strengthened with internal ribs. 83

Once in New Zealand and faced with many different types of trees and plants, material changes occurred in the canoes, how they were made and how they were used. Wood such as kauri and totara were selected for the suitability of hewing out and carving as they were soft, strong and fine-grained. The largest canoes were waka taua (war canoes) which were 21-33.5 metres. Waka taua and the smaller waka tete (coastal waka generally 15 metres long) had deep, dugout hulls, sometimes made from a single log. Dugout hulled waka were much stronger than planked waka. 84

Changes also occurred in waka decoration. Soft strong woods such as totara were utilised for carving. Carving styles changed and Waka taua evolved as a form unique to Aotearoa and were sometimes called waka whahareia – canoes with ornamental, carved designs - or waka pitau, after the spiral patterns. 85 The different types of sediments, clays and vegetation in Aotearoa enabled new pigments for painting to be made. Kowhaiwhai designs were painted on the front sections of the bows of the canoes and feather decoration was also used. 86

Early Maori made many voyages of exploration. As much of the land was heavily-forested and often mountainous terrain, inland waterways were the main routes and waka were taken many miles up rivers and bigger streams. They were often carried or hauled overland from one catchment to another, through the bush and over waterfalls and dangerous rapids. 87

Most waka fall into 4 categories:
1. Waka tiwai (also called waka kopapa). Simple dugout canoes, used for fishing and river work
2. Waka tete. Slightly ornamented coastal canoes, useful for fishing and travelling
3. Waka taua. War canoes

83 Nelson, 1998, 13
84 Nelson, 1998, 24
85 Nelson, 1998, 25
86 Nelson, 1998, 25
87 Nelson, 1998, 25
4. Korari and reed craft. Usually made from raupo (bulrushes) on the mainland and from korari (flax stalks)\textsuperscript{88}

By design waka taua were imposing and frightening. The sight and sound of a fully manned and decorated war canoe approaching was terrifying. The size, striking feather decorations, warlike carvings swiftness through the water, rhythmic dipping of the paddles, and the sight of the warriors when they landed all added to the impact of their presence. \textsuperscript{89}

The main role of waka taua was to transport warriors to and from battle. The spiritual role of waka taua was a very important one and complex rituals and ceremonies were an integral part of their construction and use. They were seen as representing the mana (prestige) of their tribe and the carvings in particular were great taonga (treasures) and very tapu (sacred). \textsuperscript{90}

The paddlers were lead by the chant/song leader and timekeeper. In a large waka there were two, the more experienced directing the rear half of the waka. They brandished a weapon, usually a ceremonial paddle; in time to the paddling chants and a variety of paddle strokes were used. The steersman sat near the stern piece and steered with a long, heavy paddle. If it was a very large waka then two steering paddles were used. \textsuperscript{91}

The design and construction of waka were determined by the type and availability of resources, and the purpose of the waka. Over centuries, simple dugout logs evolved into vessels with outrigger floats for stability. Planks of wood were attached to the upper edges, along each side, to raise them higher above the waterline.

It is most likely that the ancestral double hulled voyaging canoes could be sailed and rowed, holding sufficient food and water for a month or more, as well as accommodating people. The double-hulled waka (two hulls were lashed together to form double-hulled vessels) had been observed on Abel Tasman’s voyage to New Zealand in 1642. Double-hulled canoes eventually fell out of use during the 19th century. The last examples seem to have been single-hulled vessels temporarily lashed together, rather than the purpose-built double hull. \textsuperscript{92} As Maori tribes settled, developed and grew there was also a change in waka culture. There was less need

\textsuperscript{88} Nelson, 1998, 28
\textsuperscript{89} Nelson, 1998, 29
\textsuperscript{90} Nelson, 1998, 31
\textsuperscript{91} Nelson, 1998, 31
for large, resilient vessels to navigate vast stretches of ocean and more a need for everyday fishing vessels for local needs. As a result, there were changes in the design, construction and use of craft.

In New Zealand, waka became predominantly single-hulled vessels, classified by their size, shape, adornment and use. This was determined by the type and quantity of native trees. The widely available totara was the most common material, while kauri was used in the north. Canoes were built for inland and coastal waterways, and no longer needed the specifications of the ancestral voyaging waka.\(^93\)

Paddling was the most common method of driving forward the canoes. They were usually made of kahikatea wood, although mataī could also be suitably light and strong. The steering oars were straight, but on properly formed paddles the blade was set at a slight angle. The side of the blade used for pushing against the water was flat, while the other was rounded. The handle was straight, though in the Waikato district curved handles were used. Generally paddles were unadorned, but occasionally they were painted with scrolled kōwhaiwhai patterns. Paddles for purely ceremonial uses were usually carved.\(^94\)

\(^{93}\) Te Ara, Sea and Air Transport, Waka-Canoes, Waka in New Zealand, (accessed on 24 May 2010)

\(^{94}\) Te Ara, Sea and Air Transport, Waka-Canoes, Waka Equipment, (accessed on 24 May 2010)
2. Process

Project Outline

My architectural research question was to investigate how issues of Maori culture, traditions of sovereignty and architectural history can contribute to the development of a model for a Maori Parliament.

The main objective of the project was to develop a government architectural complex for the people of Waikato-Tainui. Waikato-Tainui is an iwi (large group of Maori people descended from a common ancestor) of the central North Island of New Zealand. The project was to explore the democratic language of a parliament building and public spaces with the influence of Maori customs, material and values to determine its spatial qualities, orientation, and ornamentation.

Waikato-Tainui has a governing body, “Te Kauhanganui o Waikato Incorporated”, which comprises of 195 tribal members - 3 from each of the 65 marae which are spread over a large area of the North Island. This building is important so that Tainui Maori can continue their traditional tribal hui (meeting), control their own affairs and effect changes to benefit their people.

The design explorations which were undertaken were informed by Maori cultural values and material artefacts. After analysing parliament buildings and the background information to the Maori King movement it gave me a base to progress with design. I sought information on Maori customs and life in respect to formal and spatial concepts and Maori artefacts of a material nature, in particular the waka (Maori Canoe).
Waikato Tainui background

Tainui is a Tribal Waka Confederation of New Zealand. The Tainui Waka was one of the voyaging sailing canoes that migrated across the Pacific Ocean from Hawaiki to New Zealand around 800 years ago.95

The Tainui Waka (canoe) confederation are a large Maori tribe made up of four related iwi or sub groups (Hauraki, Ngāti Maniapoto, Raukawa and Waikato) of the central north island of New Zealand. This Parliament building is proposed for one of the groups, Waikato-Tainui, and their tribal parliament of 195 members, Te Kauhanganui.

The Waikato-Tainui Iwi comprises 33 Hapu (sub-tribes) and 65 Marae (Family groupings). There are over 52,000 tribal members who affiliate to Waikato-Tainui. The Marae are spread over a large area from Te Kuiti and Cambridge in the south to Auckland City in the north.96

The city of Hamilton is the largest population centre for the Waikato Iwi people. The township of Ngaruawahia is also important historically for Maori and for its connections with the National Marae, Turangawaewae. The Waikato River plays a central role in the history and culture of the iwi. Waikato was an important part of the King movement, which developed between the Maori tribes of New Zealand to establish a role similar to that of the Monarch of the British people.97

Tainui played a first hand role in the establishment of the Maori King movement and the first Maori King. Waikato-Tainui lands stretch from the south head of the Manukau Harbour to the Mokau River and it was this territory that became the heart of the King movement formed in 1858. These days annual Koroneihana (coronation) hui, a long-standing tradition, brings together tribes from around the country for several days of celebrations and sporting events at Turangawaewae, Ngaruawahia.98

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96 The Whanaus Show, Maori, Iwi, Tainui, accessed on 25 May 2010
Site Information

The Waikato-Tainui tribal administration (Iwi Authority) is based at Hopuhopu, Ngaruawahia which is situated between Huntly and Ngaruawahia township. They have a property which borders on the Waikato River with some impressive mountain ranges and the river on one side and the State highway and extensive flat farmland bordering the opposite side. The property is an old military base, there is quite an extensive amount of land and they plan to re-develop it as a cultural, recreational and administrative tribal base. There have already been developments such as an endowment college on the site but many of the original military buildings are still there as well.

Some important landmarks in the area for Tainui Maori are Taupiri Mountain which is north of the property. This is an important sacred mountain and burial ground of the Waikato people. Many Waikato ancestors and chiefs are buried on Taupiri including all the Maori Kings, and the late Queen. The Waikato River is of great importance to Tainui Maori. The tribes of the Waikato are considered river people and it has a deep spiritual role within the tribe. It was vitally important for survival in earlier times and they regard it as a source of their mana (prestige) or pride. The relationship of Waikato-Tainui with the Waikato River lies at the heart of their spiritual and physical wellbeing and their identity. To Waikato-Tainui the River represents the power of the tribe. They have seen five centuries of occupation on its banks and it has a deep significance in the group and individual consciousness.

Figure 10 Aerial Site View – Complete view of the Tainui owned Hopuhopu site with the red indicated as my immediate site for the parliament building

99 Te Ara- The Encyclopaedia of New Zealand, Maori Tribes of New Zealand, Auckland: David Bateman Ltd, 2008, 39
At first it was attractive to the descendents of the Tainui canoe for its practicality and ability to make their survival easier. There was food in the river and its swamps and the waterways provided irrigation for growing vegetables. It also offered a network for travel and communication and was a constant source of cleansing, refreshment and recreation.\(^{100}\)

The name Waikato comes from an incident when the Taupiri canoe arrived just off the mouth of the river. The current could be seen exerting a pull (kato) in the sea so the river was named Waikato (wai = water).\(^{101}\) The shape of the river with its curving course and location to low hills created easily fortified positions. The power of its sluggish flow was tameable by canoes but unstoppable when winter and spring floods disgorged over banks and inundated homes and gardens.

There are many traditions concerning the river. Myths often refer to the taniwha (mythical water creature) dwelling in the river. These taniwha were a symbol for a chief or person of tremendous influence and the legend is that there is one on every bend of the Waikato River.

\(^{101}\) Te Ara- The Encyclopaedia of New Zealand, 2008, 38
Initial Concept Ideas

The relationship between Parliaments and their architectural expression is an exercise of the aspirations of the people and their values. The architecture of the Parliament should reflect traditional and democratic aspirations. I felt that it was important that this building be recognisable as a Maori building and I have tried to show this with use of materials and architectural moves I have made. I identified the following ideas as design drivers or initial concepts for the Parliament building.

1. The building must take into account the landmarks near the site that are of significance to the Tainui Maori. These landmarks include Taupiri Mountain and the Waikato river. I wanted this building to be seen as recognition of the importance of the arrival of Tainui Maori to their current occupation in the Waikato. This ties in the importance of the Waikato River as the original route of arrival and it also brings in the waka which I’ve used for design inspiration. The waka was the vessel that transported people and goods and were of huge importance to the culture in a spiritual and practical level. Care was taken to position the Parliament in a position that acknowledged these important landmarks. The axis of the parliamentary complex points towards Taupiri Mountain in an acknowledgment of the sacred mountain. It stretches back towards the township of Ngaruawahia picking up these important spatial points. The position of the building also recognises the river, positioned running parallel to the mighty Waikato.

2. Maori architecture is based on sheltering roofs and open space as opposed to a grid of squares, rooms and walls. The building is centred on the debating chamber. Surrounding the debating chambers in a circular layer are meeting rooms, kitchen, dining hall and ablutions. The Parliament complex is not fully roofed; the atea is open to the sky and defined by two wings of offices that draw the visitor into the complex.

3. Maori desire to live and work communally. The Parliament will incorporate sleeping accommodations as would a Maori Marae hosting a group. Often this would involve the group sleeping in a communal space such as the meeting house on mattresses on the floor. There will be a combination of private and open plan office areas as there will be no need for each marae to have their own office. Many members will not be based at the Parliament full time so will not require their own
private office but space will be accommodated for them in the open plan work area.

4. Waka - Fleet of canoes that would symbolise the tribe’s spiritual and physical links with the river.
Analyse the waka, the design, strength and elegance of these artefacts has given me inspiration for my initial design moves. By working with models I have built up a language that I have tried to bring right through to my final designs. Starting with a basic waka shape and developing smaller models with the idea of the repetition of the paddles, shape of the boats and hull as drivers, I have started to build these individual pieces to create a Parliamentary complex.
I wanted to take the idea of the waka as a design influence, as it is believed to be a precedent in Maori building with the upturning of the canoe originally generating the roof and shape of early buildings and shelter. I wanted to keep using this waka reference in terms of shelter, not in the literal way of the overturning of the canoe but for it to influence my building form.

5. The Marae complex as a planning influence - how the symbolism and concepts of the marae can relate to my parliamentary complex.
In terms of layout I have based my parliament on the idea of a complex similar to that of the Maori Marae. I am basing my project on the idea of the marae, because it is the main architectural composition of Maori. The function of the marae as a formal gathering space would work well in a Parliamentary situation also. Going on to the marae means entering into an encounter situation, where challenges are met and issues are debated. This similarity suggests that the protocol and layout could provide a forum for issues to be debated and challenged on a Parliamentary level as well.
The welcome onto the marae is an important act. People speak of being ‘accepted onto’ a marae which suggests its separate nature. This also gives significance to using this planning for a Parliament building as I would intend that the building would not be a place that you can freely enter and walk around.
On arrival the space is defined by the host group who arrange themselves on one side of the meeting house. The visiting party takes up a position opposite the host. I am incorporating this aspect in the Parliament by bringing people into the complex and
drawing them in by two wings that act as the ‘host’ and the ‘visiting’ party. Both will be used to house offices. The host wing has a combination of private and open plan offices while the visitor’s wing has a reception area, some private offices and a conference meeting space.

The meeting house I am proposing will act as the Debating Chambers representing the ancestor. When you enter a meeting house you are not entering an ordinary building, but the body of an ancestor, whose arms are outstretched, ready to embrace you.

6. The idea of the raised structure in Maori architecture.

The idea that on the marae you are moving up on to a raised platform interested me and I thought the feeling of arriving at this building and moving up, being welcomed onto, felt like it commanded a presence which I felt was appropriate for a building about sovereignty.
Model Process
I have undertaken this project through a development of models. I have worked primarily in model form working in series from small individual models to a built up complex of my final building.

Series One
The first series of design moves were based on inspiration from Maori waka. The sleek design of the hull and repetition of material generated inspiration for the first conceptual models. Paddles, rowing, arms working in time, synchronised movement and the power of the boat and the paddlers all initiated my first ideas.

Series Two
The second series of models involved making some design moves with multiple elements. I was investigating how some of the smaller initial models could come together, providing different areas and quality of spaces.
Series One

The first models speak of the canoes that transported the Maori people to a new land. The different tribal confederations of Tainui, the four sub tribes, are represented in these first models on the right. The models demonstrate a basic waka shape and repetition of this structure. There is influence of the upturned canoe for shelter.

These models show an exploration of the paddles, and the powerful gesture of the synchronized paddling and movement forward. They also show some thinking into how these shapes can create space and areas to inhabit.
These models deal with the structure of the canoe, demonstrating the rounded sides of the boat. The model expresses the curving nature of the parts of the waka, the interior structure and how people would have inhabited that space. There is an element of these models which seems reminiscent of stacked canoes or boats.

The last models in this series are a more abstract representation of waka shapes. They demonstrate a way of moving on from the more basic models by dealing with thickness, generating interior and exterior spaces. They also still convey the paddles and repetition.
Series Two Models
Series two was an investigation in combining ideas that developed in series one. These models came about by working from the proposed debating chamber, then adding additional layers and spaces. Each of the next four models was an exploration with various shaped debating chambers and evaluating the success of these.

Model One
The first attempt shows an embracing claw like structure that could work well as a means of containing people. The gateway is also addressed with simple curved shapes but I felt this could be seen as a somewhat generic gesture. This model also shapes space with two wings of a differing nature. One wing is facing outwards with curved members while the other wing is internally facing, using sharper angles and layering. This type of variation in the physical nature of the wings could act as a way of defining different occupancies in the wings.

Model two
The second model conveys the idea of the waka into the design of the debating chambers.

The curved nature of the chambers evokes images of the hull of the waka and the build up of structure. A central circular element acts as a solid core in this proposal with sweeping structural elements encouraging flow to the debating chambers. The solidness of this circular element seems to take the attention off the debating chamber which may not be successful here.
Model Three
Following on from the second model is a more detailed focus on the shape of the debating chamber. It is more successful with the layering and joining of the elements and this adds more interest to the chambers. There are larger structures that lead off this main space but this leaves the enclosure of the chamber being questioned. Layering and repetition suggests louvres and ways of enclosing space.

Model Four
The last model is articulated from various elements. The debating chamber remains as a curving layered structure. One wing is low to the ground and is influenced by traditional Maori buildings, low lying and close to the ground, reminiscent of an upturned boat. This model makes a feature of the gateway, drawing people into the complex, flanked by large flag like elements.
Series Three Models

The third series introduces a higher degree of planning detail based on a Marae layout and involves more in depth investigation of spaces, coming to grips with the programme and the amount of space needed.

Some early decisions included whether to roof the complex and the appropriate shape and layout of the debating chamber. Initially it was thought that the complex would be roofed but as research suggested that Maori architecture was organised around sheltering roofs and open space, I found that this supported a decision to not roof the entire Parliamentary complex.

The debating chamber has also been resolved to use a circular, non-hierarchal seating arrangement. As this is a Parliament for Tainui, essentially a large related organisation, it was decided that a chamber with opposing benches would not be a suitable fit for this type of situation.

Model one

This model demonstrates the debating chamber as a take on the ancestral body and the articulation of rib like structure to express that.

Attempts to create an enclosing form surrounding the debating chamber and build up of layers is evident. This model uses the previously explored hull shaped spaces to articulate smaller rooms around the central debating chamber.

In these earlier models the complex faces away from the river and the road access way.
**Model Two**
This model takes the hull shaped models and articulates them in an upright position. This deviation from horizontal positioning seen in previous models would allow light to be filtered through in an interesting way.
This was a more successful attempt at the debating chamber as the body of the ancestor, the result of a more coherent shape of the ribs. The model shows early exploration of the two wing structures that form the rest of the complex.

**Model Three**
This is a more complete exploration of the Parliament complex. The same debating structure is used but this will need more work to become a complete element.
There is a thorough investigation of the host wing on the left and the visitor wing on the right. The application of different materials allows the two wings to be seen as separate and containing differing occupancies. Differing roof angles and shelter has started to be articulated.
Model Four

This model shows a simplification in form from previous attempts. The wings that draw people into the complex act as the host and visitor applications to shape the open marae space in front of the debating chamber. They are more enclosed and refined than in the preceding models.

The debating chamber shows a more circular attempt but the feeling that it is dominated by the surrounding structure is not ideal. More needs to be done to make the chamber a feature.

Note that the complex is now facing in the opposite direction. This made more sense as it is now facing towards Taupiri Mountain. This allows for better flow of visitors into the complex also.

Figure 25 Series three - Model four
**Model 5**

This model shows a more refined solution to the gateway than seen in previous attempts. The movement upwards onto the marae and the way that visitors are filtered into the complex has been addressed with a structure that guides visitors in to the complex on the right while the hosts have their own access directly to their offices on the left.

The debating chamber is more successful in terms of size here but seems to have lost a bit of its impact with the form.

The office wings have become simplified and sleek, moving people into the complex and towards the chambers.

Comments that the complex had lost some of its richness in its repetition and structure has been acknowledged and a critique of the project gave feedback that some of the earlier models provided more interesting results.

*Figure 26 Series three - Model five*
Model 6

This model shows a different take on the debating chamber. It involves bringing more structure into the design to give the space the feeling of the body of the ancestor, something that had become too simplified in the previous models.

By trying to accommodate offices for the 65 marae it means that the office wings have become quite large entities. This was viewed as unsuccessful because they dominated the complex and dwarfed the debating chamber.

Analysis by outside critics brought to attention the fact that this model has lost some of the culture and interest in design. It was acknowledged that by looking back to past models, will rectify.

A design application of waka inspired screening has been generated from earlier models and can be seen on the front of the host wing.
The final model sees a much more resolved debating chamber emerge. The entry onto the complex has changed from a tiered step up to a more satisfactory rising slope. An overhanging roof structure/gateway encourages movement into the complex to the right for visitors, allowing for a more formal welcoming. The entrance to the host wing on the left is accessed by a less conspicuous entrance indicating that its use is for people already familiar with the building.

Working with the previous models has enabled the size of the chambers to be accessed more critically in terms of the rest of the complex and in this final model there has been a dramatic change in scale. A larger debating chamber has emerged, allowing for more ancillary space around the exterior for movement to meeting rooms, ablutions, dining hall and kitchen facilities that surround the space.

The shape of the debating chamber itself has reverted back to inspiration from an earlier model. The shape is embracing yet still reminiscent of the body of the ancestor with a rib like structure. The sleeping accommodation has been located on the ground, as opposed to being on the second floor of the visitor’s wing, as it has been on previous models. This is more successful, as it is
reminiscent of Maori sleeping huts, low to the ground and with sloping roof structure, leading to connotations of the upturned canoe and the basic necessities of shelter.

Three meeting rooms are located at the rear of the complex as a support to the debating chamber. The structure of the meeting rooms comes from ideas of the hull shaped structure that were generated in earlier models. These are located to the rear of the debating chamber, acting as supporting spaces which members can retire to, to discuss issues in smaller groups.

The kitchen and dining room, a high importance to Maori are located to the side of the debating chamber. They are easily accessible on entry for gathering after a formal welcoming and the close proximity to the debating chamber is important for use when Parliament is having a break in discussions.

Materials to be used in the complex include an emphasis of native timbers, channelling the richness of traditional Maori wakas. Panelling of timber will extend to the interior of spaces and filtering of air and light will be achieved through slatted timber members and sliding type doors. Concrete is also used structurally and in panels to give a sense of strength and stability to the building, physically and symbolically important in a building of sovereignty.
Figure 31 Final Floor plans

Ground Floor

Level One
Figure 34 Presentation model

Figure 35 Sketch perspective: Entry

Figure 36 Section: Offices
Figure 37 Long section
Conclusion

The process that this project has been through is evident. Working from a modelling perspective and allowing these models to generate and evolve over the period of this project has created a much richer and interesting project. By analysing these models and being involved in such a hands on investigation has been beneficial and allowed for more ideas to surface and be critically analysed.

The cultural ideas and values behind Maori building, architecture and structures were invaluable in the design of this building. Researching and developing a greater understanding of Maori culture and values and allowing for respect of Maori protocol has guided my design decisions. Working through models, enabling me to articulate the structure of the building, has been successful in the richness of a culturally significant building.

This process has allowed for the greater understanding of Maori culture that I had intended to pursue. As a New Zealander of Maori descent I wanted to learn more about my history and heritage in the hope that I put this to use in the future. Maori architecture held a special interest for me because of my ancestral connections. I hope that others can appreciate the diversity, richness and innovative nature of Maori culture in this building and acknowledge that Maori architecture can be appreciated architecturally. The design concepts could be beneficial to other Maori tribes seeking a level of democracy across their own organisations.
Appendix A

The Maori King Movement

The King movement, (Kingitanga) was established in the 1850s to oppose the growing spread of colonial settlement in the Waikato. The movement developed between the Maori Tribes of New Zealand to establish a role similar to that of the Monarch of the British people. It was an attempt to halt sales of land and promote Maori authority in New Zealand. Many tribes supported the movement, but it became centred on the Waikato region and people, their main concern being a desire to retain Maori land. The Maori monarch did not hold any legal power but had a high degree of mana (power). This power is entrusted in the Tainui iwi and the reigning monarch, Tuheitia Paki elected in 2006 descended from the first Maori King Potatau Te Wherowhero. He resides at the Turangawaewae Marae in the North Island town of Ngaruawahia.

The King movement assembled at Turangawaewae in Ngaruawahia away from the main centres of Pakeha development. This was significant as an area of symbolic and spiritual importance for the movement in the middle of what became an established colonial town.

The Maori were tribal people who had been isolated for centuries from other races with no traditional idea of race or culture. They were vulnerable when confronted with people who carried their own concepts and believed that their own culture was superior to others.

Technology enabled Europeans to control the indigenous people they colonised and this gave them confidence to establish themselves and get an advantage over them.

The establishment of a Maori King was to give the natives a matching sense of brotherhood and confidence, a view of themselves as worthy of self respect. Maori had been at a constant disadvantage in dealings with Europeans. As tribal unities they were played off against one another, out-manoeuvred in negotiation and

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104 Absolute Astronomy, Topics, Maori King Movement, accessed on 5 January 2009
106 Michael King, Te Puea, Auckland, N.Z.: Sceptre, 1987, 16
107 King, 1987, 16
were targets for land seeking colonists.\textsuperscript{108} The King Movement was an initial effort to create a Maori nation, a new group to go up against the overwhelming onslaught of European colonisation. Lack of immunity to European disease and the drastic consequences of fighting among themselves meant that the Maori had no hope of advancement. They had believed that through the Treaty that Queen Victoria would protect their lands, forests, fisheries and other properties as long as Maori wished to retain them.\textsuperscript{109} The King Movement received widespread Maori support in the late 1850’s. The number of land hungry Europeans, the way they were attempting to acquire land and the effects of land sales on the economy of Maori created this support.\textsuperscript{110} In the early 1850’s Maori leaders were voicing their desire for a system of courts and policing with a form of inter-tribal authority. But providing a court system or inter-tribal administration for Maori was of low priority to the Government.\textsuperscript{111} In the Waikato the first function of the kingship was to formalise a system of local government. Communities set up councils with local chiefs acting as magistrates.\textsuperscript{112} They were unable to prevent the irresponsible sale of land by individuals so they banded together to prevent the sale of any lands within their areas.\textsuperscript{113} These efforts at self-determination saw the Kingship gain ground and create a national organisation capable of maintaining control over Maori destinies and resisting European settlement. The Maori Kingdom was sometimes rivalled by local Maori self-government through tribal and local councils.\textsuperscript{114} An early problem was how to select a king. Many potential candidates were offered the kingship with reasons for refusal being that the chiefs already considered themselves kings or that their power would be too limited. The candidate chosen, Te Wherowhero (Potatau) of Waikato was considered high ranking, being a descendant of Hoturoa, Captain of the Tainui canoe. He also came from a long line of successful fighting chiefs, was a friend of Governor George Grey and considered himself as a friend of the Pakeha.\textsuperscript{115}

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\textsuperscript{108} King, 1987, 16 \\
\textsuperscript{109} King, 1987, 17 \\
\textsuperscript{110} New Zealand. Dept. of Internal Affairs, Te Kingitanga, The people of the Maori king movement, Auckland, N.Z. : Auckland University Press ;1996, 4 \\
\textsuperscript{111} New Zealand. Dept. of Internal Affairs, 1996, 5 \\
\textsuperscript{112} King, 1987, 18 \\
\textsuperscript{113} New Zealand. Dept. of Internal Affairs, 1996, 5 \\
\textsuperscript{114} New Zealand. Dept. of Internal Affairs, 1996, 6 \\
\textsuperscript{115} King, 1987, 18
\end{flushleft}
It was reported that a Government official had ridiculed the idea of a Maori King, suggesting that the Queen was a person of great possessions while a Maori King would be poor. This reinforced the decision to choose Potatau as his people were rich in resources and he was surrounded by all the most powerful tribes in his central location where he lived.\textsuperscript{116}

Many mountains, the pou (boundary markers) of the Rohe Potae (the King Movement territory) were named as the guardians of the territory under Potatau’s jurisdiction.\textsuperscript{117} Potatau’s followers sought to pay off all debts to Europeans and prohibit any further sale of land.\textsuperscript{118}

Maori saw the Kingitanga as a spiritual force ‘carried’ from marae to marae. By handing over their lands to the King and placing them under his mana, there was hope that they would keep their lands and their communities together by removing the temptation on easy, ready money through selling. The lands that were placed under Potatau’s power were to become the ‘Crown lands’ of the Maori kingdom.\textsuperscript{119}

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\textsuperscript{116} New Zealand. Dept. of Internal Affairs, 1996, 2
\textsuperscript{117} New Zealand. Dept. of Internal Affairs, 1996, 3
\textsuperscript{118} King, 1987, 19
\textsuperscript{119} New Zealand. Dept. of Internal Affairs, 1996, 8

Europeans questioned this Kingship disagreeing as to whether it was a quest for law and order or if it was to challenge British sovereignty and oppose the spread of Pakeha settlement. Maori did not see why Pakeha saw the movement as a threat to the Queens sovereignty, they felt that it was the Governor’s job to rule over the Europeans and any Maori living on lands that had been purchased through the Queen and that the Maori King was to rule over his subjects and land within the Rohe Potae. The Queens power was a protection over the whole country and over everyone was God.\textsuperscript{120}

The outbreak of war in Taranaki in 1860 made war in Waikato seem very likely. The Pakeha saw the influence of the King Movement as a nationalistic Maori threat to British sovereignty and settler expansion. Europeans, such as missionaries who felt that the King Movement could be tolerated as a form of local government were disregarded and seen as traitors. This was an example of how Kingitanga supporters were often misinterpreted.\textsuperscript{121}

Most of the lower Waikato, including King Potatau himself were opposed to involvement in the Taranaki war but some Ngati Maniapoto went to fight for the Waitara lands and this involvement

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\textsuperscript{120} New Zealand. Dept. of Internal Affairs, 1996, 8
\textsuperscript{121} New Zealand. Dept. of Internal Affairs, 1996, 9
was returned in the gesture of land being put under the name of the Maori King. Governor George Grey took advantage of this participation as an excuse to bring the King Movement down and imperial troops set to invade the Waikato.

Potatau died in June 1860 as war in the Waikato drew near and the King movement was threatened by division as it became evident that old patterns of hapu, chiefly and individual independence had not disappeared. The crown was taken up by his son Matutaera (Known as Tawhiao).

Like his father Tawhiao was committed to peaceful and co-operative development of the country in partnership with Europeans but that the control of local government within the Waikato region was to remain in Maori hands. Challenges came from the appointment of John Gorst as resident magistrate which was seen as a way of taking away the King’s tribal council and a number of aggressive reactions heightened political tensions and led Governors Gore Browne, George Grey and the colonial Governments to try and take down the Kingitanga. They planned to do this by building a court house and police barracks and other plans for the Waikato River, none of which they attempted to negotiate, they simply demanded submission. Tawhiao’s first three years were tense as elected members of Government in Auckland sought for the forceful suppression of Maori groups who were seen to prohibit land sales and whose actions seemed to imply disloyalty to the crown. It was announced in July 1863 that any Maori that did not take an oath of allegiance would lose their lands and that sent Government forces to the Kingitanga boundary and into battle. Reluctantly the Maori King and his supporters found themselves at war. The divisions within the Kingitanga had to come together and were united through adversity which was to benefit the King Movement. In spite of courageous fighting they were defeated in 9 months. The kingdom had shrunk through land confiscations under the New Zealand Settlements Act 1863. To punish and prevent the reformation of the King Movement in Waikato, the Government

122 New Zealand. Dept. of Internal Affairs, 1996, 9
123 New Zealand. Dept. of Internal Affairs, 1996, 9
124 King, 1987, 20
125 New Zealand. Dept. of Internal Affairs, 1996, 10
126 King, 1987, 20
127 New Zealand. Dept. of Internal Affairs, 1996, 10
128 New Zealand. Dept. of Internal Affairs, 1996, 11
129 King, 1987, 21
130 New Zealand. Dept. of Internal Affairs, 1996, 12
confiscated one and a quarter million acres of land and opened it up for European settlement and agriculture. To the Maori people this was catastrophic. Tribes who had remained loyal to the crown lost land along with those who hadn’t and the real rebels, Ngati Maniapoto, lost nothing. The confiscations were revealed as a ploy, the government was not interested in justice, as it claimed. Its real objections were the disintegration of the King Movement and the acquisition of the most fertile Waikato land, both of which they achieved.\footnote{King, 1987, 21} The loss of the Waikato land compared to the untouched lands of Ngati Maniapoto were to shape the internal politics of the King Movement for a generation.\footnote{New Zealand. Dept. of Internal Affairs, 1996, 12} The confiscation was a greater blow than the military defeat; the aftermath was to cripple the Waikato for the next 60 years, it meant that a group of tribes that had been able to support themselves comfortably and offer hospitality were now unable to subsist on their own land. The loss of sites with traditional and historical significance was also devastating. Burial grounds, places of prayer, sites of centuries of habitation, access to the river left a great feeling of deprivation; they had lost all the places that gave them a sense of history and identity.\footnote{King, 1987, 21} For twenty years after the war Tawhiao wandered nomadically through Maniapoto and Taranaki settlements. Tawhiao developed the principles of the modern Kingitanga in this isolation as well as adopting the peaceful Pai Marire faith.\footnote{New Zealand. Dept. of Internal Affairs, 1996, 12} For the next twenty years from 1865 the Pakehas were warned that they would be killed if they crossed the Aukati or King Country boundaries. It was like a state within a state governed by the king.\footnote{New Zealand. Dept. of Internal Affairs, 1996, 12} The government was unhappy about a section of the country sealed off to Europeans.\footnote{King, 1987, 22} The Kingitanga supporters took refuge with Ngati Maniapoto at Te Kuiti where they developed a large settlement and it was here that Taiwhiao announced that fighting should stop and he also demanded that land selling, land surveying, the operations of the Native Land Court and Maori assessors, levying of rates, building roads and gold prospecting be ceased. These policies were maintained throughout his reign.\footnote{New Zealand. Dept. of Internal Affairs, 1996, 14} He rejected war but at the same time refused to make peace until confiscated lands were returned. This gained him even...
more support with his developments being accompanied by religious changes. 138

By the 1870’s the Europeans were eager for more land and were planning for a railway that would link the settlements of the North Island from North to South. To avoid delays and high costs it was important that the King Country be opened. Some government officials were aware that Tawhiao was not a threat and there was much to be gained by making an ally rather than leaving him as an outlaw. 139

It was at this time that some King supporters had begun to withdraw their allegiance and some tribes outside the Rohe Potae allowed the Native Land Court to sit and recommenced selling their land. 140

They offered peace terms, of ‘lands on the left bank of the Waipa, 500 acres at Ngaruawahia, land in all the townships, further money, aid and the right over roads, surveys and land dealings. Tawhiao and his advisors refused these offerings because they implied giving up the kingship and precluded complete restoration of their former kingdom. 141 He would accept nothing less than the return of all confiscated lands. 142 A new centre was established on a ridge between Kawhia and the Waipa River and most of the King’s Waikato supporters moved there in 1877. 143

In 1882 the native minister John Bryce tried to bribe Tawhiao with a pension, a position as a legislative councillor, the return of 20,000 acres of confiscated lands and a furnished house. In return he was to take an oath of allegiance and to open the King Country to settlement which Tawhiao refused. 144

From 1886 ‘King Communities’ operated and they provided local government within Kingitanga territory and operated in opposition to the government sponsored committees set up under the Native Committees Act 1883. They issued summons, heard cases, opposed surveys and blocked government works where possible. At the same time, the establishment of a separate Maori Parliament and government was being set in motion. 145

Tawhiao set up his own Parliament, the Kauhanganui or House of Assembly at Maungakawa in 1892. All tribes of the North Island were invited to attend. At the inaugural meeting, Tawhiao declared

138 New Zealand. Dept. of Internal Affairs, 1996, 14
139 King, 1987, 23
140 New Zealand. Dept. of Internal Affairs, 1996, 15
141 King, 1987, pp 23
142 New Zealand. Dept. of Internal Affairs, 1996, 15
143 New Zealand. Dept. of Internal Affairs, 1996, 15
144 New Zealand. Dept. of Internal Affairs, 1996, 17
145 New Zealand. Dept. of Internal Affairs, 1996, 17
his attitude to Europeans ‘All Pakeha-Maori, Pakeha storekeepers, blacksmiths and carpenters are my people’. One of the purposes for this parliament was that Tawhiao could communicate with his people through the tribally appointed delegates. Tawhiao’s parliament occupied itself with discussion of proceedings in the National Parliament, interpretations of the Treaty of Waitangi, the confiscation issue and conditions for land sales. These deliberations, recommendations and petitions were constantly ignored by Parliament. His other major move within the King Movement was the establishment of Poukai (annual visits by the King to Kingitanga Marae). These visits came from the need for Waikato men to scatter in search of seasonal work. Tawhiao felt that this would be a way of drawing people back to their home marae for at least one day a year on a certain day when he would visit them. In years that followed the poukai became the regular basis of consultation between the kingitanga leadership and its followers and into a way of collecting financial contributions towards the movement’s expenses and the upkeep of local marae.

Tawhiao died suddenly on 26 August, 1894. His appeal for the return of Waikato lands had failed and so had his attempt to revive morale and self reliance through a Maori Parliament. Despite this it was Tawhiao’s goals and sayings that were to dominate Waikato thinking for the next century and determines the objectives of the next three generations of leaders. Tawhiao’s oldest son Mahuta took over the rein of King. From the beginning of his kingship he took an interest in politics and was prepared to experiment with contact with the National Parliament, from the late 1890’s he was in regular contact with Prime Minister Richard John Seddon and Native affairs Minister James Carroll.

In the late nineteenth century, Papawai Marae, near Greytown, became the centre of the Maori Parliament movement. In 1897 new buildings to accommodate the meetings of the Maori Parliament were undertaken. The Papawai Pa became a cultural and political centre for the nation. The Maori Parliament was hosted at Papawai in two separate sessions during 1897. These meetings sought to support a petition to the Queen that all remaining Maori land should be reserved absolutely for Maori, and submissions made

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146 King, 1987, 24
147 New Zealand. Dept. of Internal Affairs, 1996, 18
148 King, 1987, 25
149 King, 1987, 50
150 King, 1987, 25
151 King, 1987, 26
to Government on the issue.\textsuperscript{152} Tribal delegations from many parts of the country travelled to Papawai to discuss Government proposals with Richard Seddon and King Mahuta.\textsuperscript{153} Some elders saw this as an attempt to tame the Kingitanga but others felt it was an honour and a recognition by the Pakeha Government of the mana of the King. In fact Seddon’s intent was neither of those, he simply wanted more access to Waikato land and knew he had a greater chance to get it with the Kings co-operation.\textsuperscript{154} Mahuta accepted these positions and entrusted the Kingship in the hands of his brother Te Wherowhero for the next five years while he moved between Waahi and the capital. It was reported that the King did not fit in well in Wellington and that he was uncomfortable in Parliament and at Executive Council meetings.\textsuperscript{155}

A series of meetings at Waahi between 1907-1911 discussed questions of self government with the King Movement and the disposal of land by sale and lease. The land issue was seen as a way of financing self Government as Waikato had declined to set up councils under Parliaments Maori Councils Act of 1990 to supervise tribal affairs, health and sanitation. It saw them as a potential threat to the mana of the King.\textsuperscript{156} At these meetings they were trying to start up schemes for the development of unproductive land but they always struggled because of the government’s refusal to lend money to Maori for this purpose. The Liberals wanted Maori land in production, but in Pakeha hands.\textsuperscript{157}

The Government’s intention to open up more land for the settlement of efficient farmers who would contribute to the wealth of the nation and the government who had allowed for it, meant that the majority of Maori in Waikato were unable to work and when they did, they drifted from job to job. In 1911 he secretly approved the efforts of his son, Te Rata and his niece, Te Puea Herangi to recruit an educated candidate, Dr Maui Pomare, for the parliamentary seat of Western Maori.\textsuperscript{158} Many Kingitanga supporters hoped that this would be a way to secure the return of the confiscated lands. Mahuta’s attempts to work with the government were strongly rejected by the branch of the movement led by Tapu Taingakawa te Waharoa, the second kingmaker. He had

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\textsuperscript{154} King, 1987, 26 \\
\textsuperscript{155} King, 1987, 28 \\
\textsuperscript{156} King, 1987, 28 \\
\textsuperscript{157} King, 1987, 28 \\
\textsuperscript{158} New Zealand. Dept. of Internal Affairs , 1996, 21
\end{flushleft}
been a disciple of Taiwhiao and sought to take on the guardianship of the Kingdom's independence.159

This kingdom was taken over by Te Rata and from very early on he was strongly influenced by Taingakawa. During the First World War the kingitanga drew together to face an outside threat and the kingitangi leader, now joined by Te Rata’s cousin Te Puea maintained a united front of opposition.160

Te Rata held on to the established rituals at Waahi as Taingakawa tried to involve him in his kauhanganui activities and Te Puea tried to bring them back to Ngaruawahia and Taupiri.161 Taingakawa had approached the spiritual leader and political leader, T.W. Ratana for support in 1920 to persuade the Ratana movement to adopt the Treaty of Waitangi as its charter.162

The 1920’s saw a major change in the rising influence of Te Puea Herangi. She sought to re-establish Ngaruawahia as the centre of the kingitanga, following the plan conceived by Mahuta.163 She raised funds for the needs of the community and enlisted the help of the native minister Apirana Ngata, and with the funds he administered to develop Waikato lands for the support of the kingdom and the struggling Waikato people.164 The Waikato tribes did not universally support Te Puea until Te Rata and his brothers accepted the development plan she had drawn up and together they set about restoring what Te Puea described as their ‘ruined kingdom’ through economic development and compensation for the confiscations.165 Negotiations were interrupted by the Second World War, but in 1946 a settlement was reached and the Tainui Maori Trust Board was set up to administer the compensation funds. The board received 6,000 pounds annually which was later reduced to 5,000.166 The efforts of the leaders to drag their people out of economic decline saw the kingdom more connected with Waikato-Tainui but the Kingitanga continued to seek national recognition as Te Rata’s successor Koroki now took over the reins.167

Te Pueas nationwide reputation saw her labelled by media as ‘princess’ and her cultural revivals of waiata and dance, canoe building, marae development schemes throughout Waikato and other patriotic activities all contributed to the image of a kingdom, a great

159 New Zealand. Dept. of Internal Affairs, 1996, 21
160 New Zealand. Dept. of Internal Affairs, 1996, 22
161 New Zealand. Dept. of Internal Affairs, 1996, 23
162 New Zealand. Dept. of Internal Affairs, 1996, 23
163 New Zealand. Dept. of Internal Affairs, 1996, 23
164 New Zealand. Dept. of Internal Affairs, 1996, 23
165 New Zealand. Dept. of Internal Affairs, 1996, 23
166 New Zealand. Dept. of Internal Affairs, 1996, 24
167 New Zealand. Dept. of Internal Affairs, 1996, 24
Maori institution.\(^\text{168}\) King Koroki led a delegation to Wellington to gain recognition of the Kingitanga where he failed to get the Government's acknowledgment but the published photos of 600 Maori following their leader; their King into Parliament left a lasting impression on the public.\(^\text{169}\)

The Kingitanga is a unique institution that continues to transmit the spiritual and political standpoints (Turangawaewae) of the past while providing practical leadership to many present-day Maori. Its strongest support lies in and around Ngaruawahia and Taupiri and from this base it gives leadership to many of the Tainui tribes of the central North Island. Kingitanga efforts have produced some notable results. On 3 November 1995 Queen Elizabeth II signed into law the Waikato Tainui Raupatu Claims Settlement Bill in the presence of the Maori Queen, Dame Te Atairangikaahu, the principle Tainui negotiator Robert Mahuta and other Tainui elders. The new act agreed in December 1994, formalised a settlement between the government and Tainui. Crown reparation included some land, funds to the value of $170 million and a formal apology for the confiscations and the devastation caused by British forces in the 1860’s warfare.\(^\text{170}\)

From the founding of the Kingitanga, each generation of leaders had sought compensation for its legitimate grievances. Strength for the struggle had been drawn from the people’s declaration of identity.\(^\text{171}\)

\begin{align*}
\text{Ko taupiri te maunga} & \quad \text{Taupiri is the mountain} \\
\text{Ko Waikato te awa} & \quad \text{Waikato is the river} \\
\text{Ko Te Wherowhero te tangata} & \quad \text{Te Wherowhero is the man}\end{align*}\(^\text{172}\)

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